





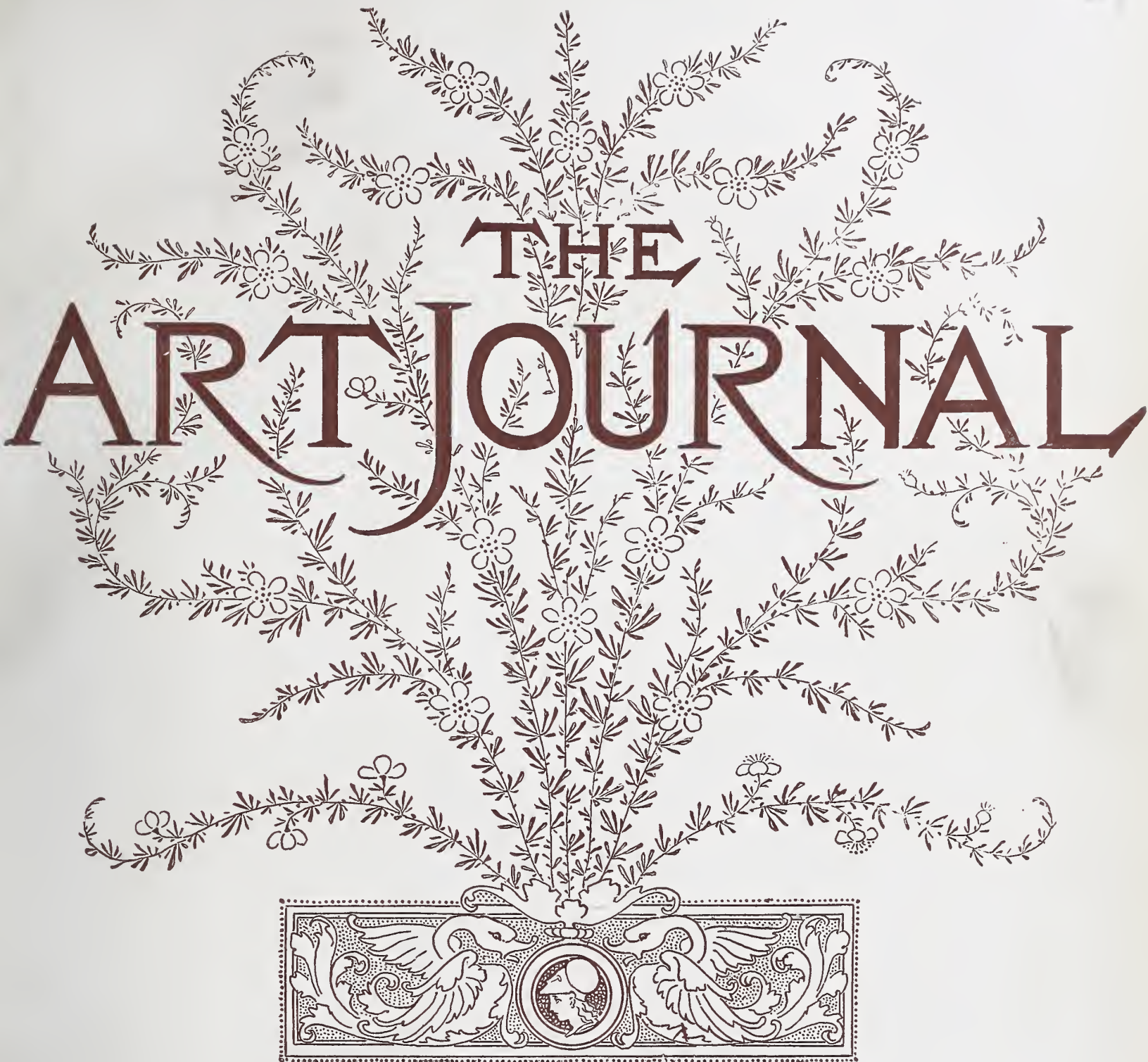
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Painted by John Savory, R.S.A.

A Girl in White.



FOUNDED 1839.

LONDON:
VIRTUE & CO., CITY ROAD

66/ 1904

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LONDON:
PRINTED BY WILLIAM CLOWES & SONS, LIMITED,
DUKE STREET, STAMFORD STREET, S.E., AND GREAT WINDMILL STREET, W.

THE ART JOURNAL, 1904.

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The Art Journal

1904.

A Roundel by Pietro Torrigiano.

By CLAUDE PHILLIPS,

KEEPER OF THE WALLACE COLLECTION.

EVER since Hertford House was transformed and partially rebuilt by the late Sir Richard Wallace to make a permanent home for the great collections temporarily housed in the Bethnal Green Museum, there has been placed in the room which is now known as Gallery III. a life-size white marble head of Christ, relieved on a ground of dark blue and framed in a roundel of Florentine foliated arabesque work, gilt and relieved on a ground of the same colour. This striking and important medallion was originally brought from Sudbourn Hall, in Suffolk, where, as I am informed, it had found a place, less distinguished than its artistic merit called for, in the servants' hall. At Hertford House it was permanently built into the wall of what then was the Sixteenth Century Room; and there it remained, surrounded by objects, very many of which were of its own period, but yet was never—as we must assume—seriously examined by the great connoisseurs of Italian plastic art who in due succession passed through the galleries and private apartments of Sir Richard's palatial residence. Perhaps this is attributable to the circumstance that the roundel was and is in a bad light, and can be perfectly seen only with the aid of artificial illumination. Applying myself, when the Wallace Collection was in the course of re-arrangement, to study this important piece more closely, I was at once struck with the majestic aspect, the aloofness, and the generalised character of the Christ, and not less so with the spirit and elegance that marked the execution of the rich foliated scroll-work, so curiously alternating with stiff-leaved Tudor roses, carved in a porous stone now too thickly covered with its coat of paint and gilding. Here was evidently a Florentine work belonging to the very first years of the sixteenth century, and in the character, in the curiously contrasting elements of the design was evidently to be found the key which might open a way to the solution of the puzzle. I remembered certain great works of Pietro Torrigiano in Westminster Abbey: the magnificent tombs of Henry VII. and his Consort, and that simpler but not less august one of Henry's mother, Lady Margaret Tudor, Duchess of Richmond—all of them to be found in the over-sumptuous chapel of the Tudor monarch. But more particularly I called to mind the white marble frieze and pilasters of Italian early sixteenth-century work—fragments of the high altar which had, under the

auspices of Dean Stanley, been utilised in the construction of the Communion Table in the same chapel. In these last-named pieces—exquisite examples of decorative art still preserving in their full efflorescence much of the freshness and the accent of the Quattrocento—there were to be traced the most marked resemblances of style to the framework of the Hertford House roundel—allowing, of course, for the difference of material and of destination.

But further and even better evidence was at hand to connect the 'Christ' of the Wallace Collection with the



The Virgin and Child. Life-size group, in painted terra-cotta, in the Museum at Seville.

By Pietro Torrigiano.

B



White marble Head of Christ in a Medallion of carved stone-work painted and gilt.

In the Wallace Collection (Gallery III.).

By Pietro Torrigiano.

name of Pietro Torrigiano. Next to the great monumental works in Westminster Abbey, the best authenticated work of the Italian sculptor in England is the tomb of Dr. John Yonge, executed by him about 1516. This had, up to quite recent times, remained in its place in the Rolls Chapel, Chancery Lane, but is now to be more conveniently studied in the little museum of the Public Record Office there. In this tomb the recumbent effigy of Dr. Yonge, and the Christ of the lunette, with the cherubim on either side, are of painted terra-cotta, the paint having doubtless been renewed, especially in the case of the central head and bust of Christ. In the August number of the *Monthly Review*, Mr. Theodore A. Cook published, under the title "The Torrigiano Bronze in the Abbey," an interesting article on the bronze medallion portrait of Sir Thomas Lovell, by Pietro Torrigiano, recently presented by Sir J. C. Robinson to the nation, and appropriately placed near Lady Margaret Tudor's tomb in Henry VII.'s Chapel. In this he expressed the opinion that the head of Christ and the cherubim in the lunette above the recumbent effigy of Dr. Yonge are of later date than the rest of the tomb. In the latter part only of this assumption can I agree. The cherubim, fleshy, inexpressive, and indefinitely making a false note in the *ensemble*, are evidently of later date than the rest, and probably of the seventeenth century. They may very probably have replaced similar heads of a more hieratic and appropriate type, such as are common

enough in Florentine work throughout the Quattrocento, and occur even in the first years of the Cinquecento.

On the other hand, though the painting of the terra-cotta Christ has been renewed, and the relief has at one time or another been awkwardly replaced in its present position—part of the bust being obscured by very unsculptural terra-cotta clouds, added no doubt when the cherubim were renewed—this noble head is beyond reasonable doubt Torrigiano's own. It is, indeed, more characteristic of his style than any other portion of the monument. I am enabled to prove this by a comparison with the best authenticated of all Torrigiano's works out of England. I refer to the life-size 'Madonna and Child,' in painted terra-cotta, originally made by the Florentine sculptor for the Buena Vista Convent near Seville, and now in the museum of that city.* The resemblance between the two works is nothing short of startling; not only the manner, but the mannerisms of the master being equally evident in both. Torrigiano was a well-skilled artist, belonging to a time of

supreme accomplishment; but he was, nevertheless, as compared with his Italian contemporaries, a sculptor by no means of the very first rank. A critical examination of the few well-authenticated works of his that still remain makes this abundantly clear. Let the 'Christ' of the Wallace Collection, the 'Christ' of the Record Office, and the 'Virgin and Child' of Seville be compared, and it will be seen that the points of contact are almost too many—too many, at any rate, for the reputation of the artist. All three works being here reproduced, it is surely unnecessary to go into any great detail in discussing this part of the matter. Two points only need be noticed. Torrigiano's peculiarly mechanical and conventional, yet decorative treatment of hair appears without variation in all three productions. It is modelled in regularly recurring undulations like those of rippling water—or, to use another simile much more prosaic, like straight hair that has by some mechanical means been made to wave. This feature is to be noticed even in the bronze medallion-portrait of Sir Thomas Lovell recently placed in Westminster Abbey, and it constitutes, indeed, an additional piece of evidence—were any such required—in favour of its authenticity. Other features common to the works under consideration are the modelling of the mouth, with its half-opened lips, and the close, nearly perpendicular

* For the same Sevillian convent Torrigiano executed another life-size terra-cotta statue, 'St. Jerome in Penitence,' a cast of which is to be found in one of the now too little visited Renaissance Courts at the Crystal Palace.



Central Head of Christ in painted terra-cotta from Dr. John Yonge's tomb in the Record Office.

By Pietro Torrigiano.

of the Seville Museum and the 'Christ' of Hertford House.

Here, then, is such a convergence of strong probabilities in favour of my attribution to Pietro Torrigiano of the roundel in the Wallace Collection, that they may be said to amount together to a certainty, even though we have at present no evidence as to the *provenance* of the roundel, no pedigree with it, nothing to connect it, save by surmise, with any of those works of Torrigiano's in England as to which documentary evidence still exists. Indeed, for nearly three years already has the roundel of Hertford House borne, on my responsibility, the name of the Florentine master; and, so far as I am aware, no doubt has in any quarter been expressed as to the accuracy of the attribution.

(1.) We have the resemblance of the white marble 'Christ' of Hertford House to the painted terra-cotta 'Christ' of the Record Office, amounting almost to identity; that is, if we make the necessary allowance for the variation in the expression naturally resulting from the painting of the eyes and the features in the one instance.

(2.) We have the entire agreement in style—the exquisite Florentine style of about 1500—of the carved stone framework of the Hertford House example, with the carved white marble frieze and pilasters of the Westminster Abbey Communion Table—these last having originally formed part of the high altar and baldacchino of Henry VII.'s Chapel, executed by Pietro Torrigiano in 1520.

(3.) The style of modelling in the Hertford House and Record Office examples is in all essentials in perfect agreement with that which distinguishes

fold of the draperies which cover the bust in each instance, and are closed and held by a broad, horizontal hem or band. The bust of the 'Christ' in the lunette of Dr. Yonge's tomb being partly obscured by the addition of clouds—as has been already pointed out—the resemblance is, in this particular, stronger between the 'Virgin'

the 'Virgin and Child' of the Seville Museum—this last being one of the best authenticated of all Torrigiano's works.

So much, then, may be taken as established. The roundel of the Wallace Collection must, in its entirety, be added to the scanty list of works left behind by the fiery contemporary of Michelangelo, who worked so much less in his native city, or even in Rome, than in England and in Spain.

At once, however, important questions arise in connection with the work in respect of which Torrigiano's authorship has thus been established. Was it, like so many of the roundels of the Quattrocento and early Cinquecento, a separate mural decoration, or did it constitute—more properly, was it destined to constitute—the crowning decoration of a mural altar or a mural tomb in the Florentine mode? I can recall no Christ precisely of this type in the Florentine art of the moment—none of this generalised and awe-inspiring character. It is a Christ of Majesty, not a Christ of Pity like that Triple Face, that Trinity sublime in agony, which fills the pediment of Donatello's niche on the front of Or-Sanmichele—the one



Tomb of Dr. John Yonge in terra-cotta and marble. Formerly in the Rolls Chapel and now in the Record Office.

By Pietro Torrigiano.



White Marble Frieze, once part of the High Altar of Henry VII.'s Chapel.

By Pietro Torrigiano.

which holds Verrocchio's great bronze group 'The Incredulity of St. Thomas,' and has lately been the subject of a prolonged and acrimonious discussion between some German and Italian critics. The Christ of Pity appears—this time a half-length figure—between the Virgin and St. John the Evangelist in the lunette of Luca della Robbia's beautiful tomb of Bishop Benozzo Federighi, now reconstructed in the Church of the SS. Trinita at Florence.

The fact that Torrigiano has here adopted a type of Christ unknown to the Florentine art of his period need not give pause to those to whom this demonstration might otherwise appear conclusive. This 'Christ' distantly recalls in its cold, austere, and watchful aspect the Byzantine type of the Ruler and Judge. It agrees very well, not only in conception, but even in certain points of technique, with the fine examples of early thirteenth-century art still to be found on the façades and in the lateral porches of the great cathedrals of Chartres, Paris, Amiens, and Rheims. For the purposes of comparison many a head of king, prophet, or saint might be selected from these wondrous museums of early Gothic at its apogee. Not only does the general conception in its loftiness, as in a certain aloofness from common humanity, appear the same, but there are striking points of similarity in the construction of the heads and in the curious regular waving of the hair—treated, it must be owned, more truthfully by the thirteenth-century artist than by his Florentine imitator. Among all these noble thirteenth-century figures it seems most natural to compare the 'Christ' of the Wallace Collection with the famous 'Beau Dieu'—the great 'Christ' of Amiens Cathedral. Torrigiano may well have seen this on his journeys to and from England. But he may also have had opportunities for studying at greater leisure similar works, of which it is not unfair to assume the existence, though they are not now traceable, at Westminster Abbey, where he was so long at work on the majestic tombs which are his chief glory. To those who might opine that all this is so much evidence *against* the attribution to the Florentine of the 'Christ' in the Wallace Collection, I would reply that an uncontradicted tradition connects his name with the tomb of Dr. Yonge in the Rolls Chapel, of which the terra-cotta 'Christ,' nearly identical with that of Hertford House, is an integral part; and that precisely this style was adhered to when Torrigiano transferred his energies to Spain, and there produced, among other things, the 'Virgin and Child' of the Seville Museum.

Roundels of the Virgin and Child—sometimes incorporated in a crowning lunette or pediment, sometimes entirely separate, save that they are connected with the main scheme

by supporting angels—in very many instances constitute the crowning decorations of Florentine altars and tombs. These roundels are architecturally connected with the ensemble in the famous tomb of Leonardo Bruni, by Bernardo Rossellino, and in the still more famous one of Carlo Marsuppini by Desiderio da Settignano, both of them in the great church of Sta. Croce at Florence. The same part is played by the roundel in Mino da Fiesole's tomb of the Conte Ugo in the Badia at Florence. The roundel is separable from the essential elements of the structure and mainly decorative in intention in the exquisite tomb of the Cardinal of Portugal, by Antonio Rossellino, in the church of San Miniato above Florence. Still more pronouncedly is it a crowning ornament, and not an integral part of the architectural design, in the altar of S. Bartolo, by Rossellino's follower, Benedetto da Majano, in the church of S. Agostino at S. Gimignano, near Siena. A much earlier example of the roundel than any of these, since it dates from about 1427, is that of God the Father, which fills the pediment-like Gothic gable that crowns and completes the tomb of Cardinal Brancacci in the little church of S. Angelo a Nilo at Naples. This figure occupies much the same position as the Christ Blessing does at the apex of some great painted triptychs and polyptychs of the Quattrocento—for instance, in the celebrated 'Adoration of the Magi' by Gentile da Fabriano, now in the Accademia delle Belle Arti of Florence. Another whole class of roundels is constituted by those—chiefly memorial portraits or works of pure architectural decoration—which stand absolutely by themselves, and may be deemed complete, and as such considered, apart from the walls in which they are embedded. The student of Italian art will at once be reminded of the important series of portrait-roundels in the interior of the Duomo at Florence, among the most notable of which are the 'Filippo Brunellesco,' by that master's pupil, Buggiano; the 'Giotto' of Benedetto da Majano, the 'Marsilio Ficino' of Andrea Ferrucci, and the 'Antonio Squarcialupi' of Benedetto da Majano. A better known work than any of these is the bronze medallion-portrait of Andrea Mantegna on a background of porphyry—part of his monument in the church of S. Andrea at Mantua. This was once very generally ascribed to Sperandio, but is now, on the authority of Dr. Wilhelm Bode, tentatively given to the North-Italian Gianmarco Cavalli. As of Florentine origin we may call attention to the terra-cotta roundels of the Cæsars by Giovanni da Majano, which are still among the exterior decorations of Hampton Court Palace.



White Marble Pilaster, once part of the High Altar of Henry VII.'s Chapel.

By Pietro Torrigiano.

—as these are introduced in the Tuscan examples just now quoted, and notably in the crowning decoration to the altar of S. Bartolo at S. Gimignano; that it does not, indeed, inevitably suggest any such completion and inclusion in an architectural whole.

(2.) Was the 'Christ' designed from the first to stand alone and complete in itself—as at Hertford House it now stands—and, if so, to what church or chapel may it have

belonged, and how, having regard to the peculiar sanctity of the subject, may it have been utilised? As strong evidence against the probability that the 'Christ' belonged to this order of separate roundels, which are in so many instances secular portraits, and in so many others objects of pure decoration, it must be emphasised that while similar figures both of God the Father and of Christ have formed the crowning features of sculptured tombs and painted altar-pieces, no wholly separate and distinct sculptured roundel of this period and this subject is, so far as I am aware, known to exist.

(1.) Was it the apex and crowning adornment of some altar or mural tomb of the Florentine type, either actually erected, or planned and partly executed, by Torrigiano during one of his sojourns in England? And if so, to what construction of this order, of which we have any record, may it have belonged? As an argument, though by no means a conclusive argument, against this hypothesis, it should be pointed out that the 'Christ' as it emerges from its elaborately ornamented stone framework, does not appear, either spiritually or technically, to call for the support of worshipping angels or solemn wide-eyed cherubim

belonged, and how, having regard to the peculiar sanctity of the subject, may it have been utilised? As strong evidence against the probability that the 'Christ' belonged to this order of separate roundels, which are in so many instances secular portraits, and in so many others objects of pure decoration, it must be emphasised that while similar figures both of God the Father and of Christ have formed the crowning features of sculptured tombs and painted altar-pieces, no wholly separate and distinct sculptured roundel of this period and this subject is, so far as I am aware, known to exist.

This part of the question I do not venture, on such evidence as is at present before me, to answer with any degree of assurance. Notwithstanding the contrary evidence which I have myself furnished as *advocatus diaboli*, the surmise is still, as I submit, permissible that we have here the apex of one of the great mural tombs planned and in part carried out by Torrigiano before he left England for the last time. I can only hope that further evidence will be forthcoming which may help us to the solution of a point not without its importance in the history of Florentine art, but still more interesting in its relation to the history of the Italian Renaissance in England.

CLAUDE PHILLIPS.



White Marble Pilaster, once part of the High Altar of Henry VII.'s Chapel.

By Pietro Torrigiano.



The Hammock.

By John Lavery, R.S.A.

John Lavery, R.S.A.

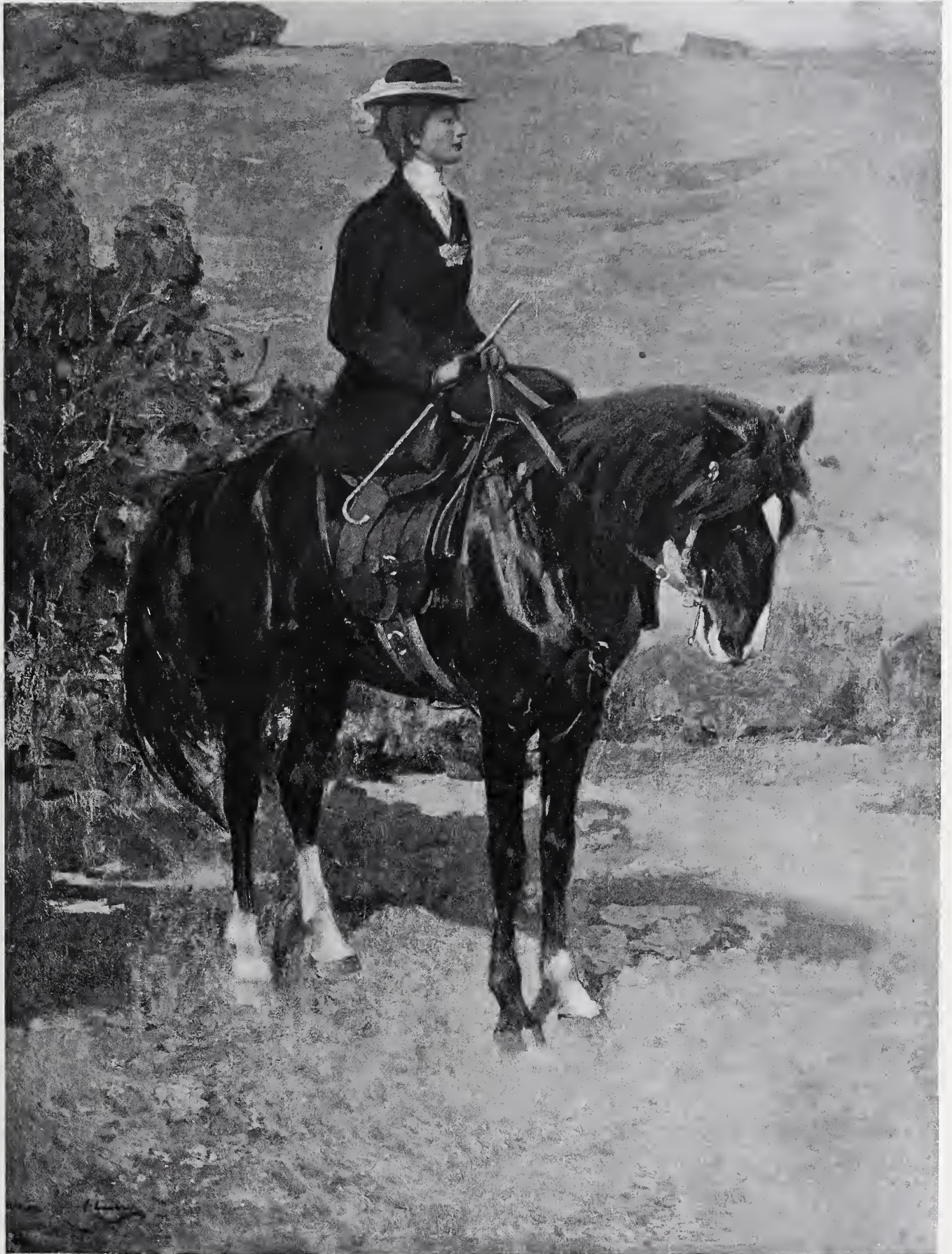
IT is in the consideration of the work of such a painter as Mr. John Lavery that the real truth and application of the oft-repeated phrase, "Art knows no frontiers," become impressed upon the mind. In the conflict of arguments to prove the existence of a national school of painting in these islands, the chief point has generally been confused or submerged. Because Reynolds and his compeers founded a national Academy, the point is not that a national school was thereby formed, but that proof was given—however belated—that Englishmen could paint. The rank and file of patient and laborious mediocrities who ensued may have chiselled out a dull and stereotyped practice of picture-making, which a patronizing and easily-pleased public grew accustomed to name national; but if the minor conventions of Art have dialects of their own, the language of true Art is universal. The Art language of the Spaniard

Velazquez, of the Dutchman Rembrandt, of the Englishman Constable, of the Frenchman Corot, is understood by all artists. Indeed, as Whistler laconically summed up the whole matter—"Art happens," and it



The Bridge at Grés.

By John Lavery, R.S.A.



Equestrian Portrait.

By John Lavery, R.S.A.



Mary.

By John Lavery, R.S.A.

has happened often enough to be peculiar to no particular country.

Outside this question of the existence of a national school there is another—already hinted at—and that of the existence of a peculiarly insular appreciation. To labour out the proof of an admitted fact is unnecessary. Suffice it to say that Mr. John Lavery is representative of a numerous company of native painters whose work is much better known and esteemed abroad than in England. There will be readers of *THE ART JOURNAL* even to whom Mr. Lavery's name is less familiar than that of the latest recruit to the Royal Academy. In this connexion the writer of this article prefers at the outset to state that this statement is not a prelude to another tirade against the Burlington House institution, so fashionable in these times. It is pertinent nevertheless to expand this observation with reference to the national insularity of appreciation.

The innate love of institutions in this country has elevated the Royal Academy to such a pitch in the popular

estimation that its members, who consider themselves as merely members of a snug and privileged club, are held outside to be a College of Art Cardinals. In the university of Art the Royal Academy is yet only a small college, and the citizens of the Art world have this sense of proportion. Or at least, they should have this nice discernment, but in the exaggerated fury of their attacks, some critics who ought to be enlightened, prove that they share the popular delusion that the Royal Academy is (what it does not claim to be) the be-all and the end-all of Art. When a calmer judgment shall become general, the position of such a painter as Mr. Lavery in the Art hierarchy will be properly understood.

Before treating, then, of the examples of Mr. Lavery's art reproduced in this article, it will be useful to mention a few facts showing the degree of appreciation bestowed on his works in the larger world of Art. His pictures hang in the National Galleries of Berlin and Brussels; in the Galleries of Munich, Philadelphia, Pittsburg, and the Luxembourg. The Glasgow and Edin-

burgh public galleries contain works by him. He is a member of the Royal Scottish Academy. In October last the jury of the International Art Exposition at Venice conferred on him the Grand Gold Medal for the portraits of 'W. E. H. Lecky,' the historian, and 'Eileen,' the painter's daughter. Arrangements have already been made for a special exhibition of his works in Berlin. The three exhibitions of the International Society (of which the late Mr. Whistler was the head), the exhibitions of the Society of Portrait Painters, and the general exhibitions at the New Gallery, have afforded opportunities to the British public of gauging the merits of Mr. Lavery as a painter. His association as Vice-President of the first-named important society with Mr. Whistler is quite sufficient to show the opinion of his brother-artists. One might be tempted here to dwell upon the great friendship between Mr. Whistler and Mr. Lavery. It is enough to say that Mr. Lavery cherishes the most loyal regard for his friend's memory, recollecting his perfect

devotion to his craft, his unremitting pains, his love of thoroughness, and his hatred of cant. The Whistler whom Mr. Lavery knew was a far different being from the creation of those people who affected to understand him.

That Mr. Lavery owes much to Whistler's influence he would be the last to deny, but it would be idle to assert that he was a pupil. It is a common fallacy to speak of one distinguished artist being a follower of another. One does not teach the other to paint. It is that one is helped by the other to learn how to see. As for the rest, every true artist, after he has learnt how to look out on the world, gives his individual visioning of it and thinks for himself, saying the while: "Mon art veut de la solitude." This makes all great art akin. It is of course sometimes consciously reminiscent. Millais deliberately painted his 'Souvenir de Velazquez.' Mr. Lavery has given us his souvenir in the 'R. B. Cunningham Graham, Esq.' (p. 9). Here are the sinewy restraint, the curbed menace, the springing readiness of Velazquez's 'Admiral' in the National Gallery. The scheme



R. B. Cunningham Graham, Esq.
By John Lavery, R.S.A.



Lady Young.
By John Lavery, R.S.A.

is a just balance of values, a stern maintenance of tonal unity. This unswerving truth of tone is the mark of Mr. Lavery's work. The effect is to be able to realize his landscapes and portraits in one swift glance. No part or parts of the canvas arrest the eye in taking in the impression of the whole. Some painters who possess this great gift achieve their end by much slow and patient labour. It is therefore interesting to know that Mr. Lavery gains his purpose in a rapid technique: such a picture, for example, as 'The Bridge at Grès' (p. 6), another version of the subject of the same title, in the Pittsburg Gallery, was painted "slick-off," to use a rough expression, in a very short time. The reproduction does fair justice to the original, and from it may be gathered some idea of its rich colour harmonies, and of its visualization of light and air. It might have been thought that, with his capacity for rendering scenes opulent in colour, Mr. Lavery, when he visited Morocco, would have been tempted to string up his schemes to the highest

key. 'The White City, Tangier' (see p. 11), is evidence of just restraint. The picture is in a minor key throughout. There is no violence. A pale sky and the curving bay of faint blue, the grey pile of buildings and the low-toned beach combine in a quiet harmony. In the masterly 'Equestrian Portrait' (p. 7) he has contrived to make good use of his Morocco visit. The hilly background to the group is really a glimpse of Morocco scenery—Elysian English, as it has been styled. This, of course, is a minor matter. The composition of the work is a *tour de force*. It is, in the first place, exactly opposite to that of Velazquez, who painted his equestrian figures on the bare slopes facing the Sierras, so that the distant hills were seen low down behind the horse's legs, while the head towered up into the sky. The sense of receding space behind the mounted figure in Mr. Lavery's portrait, made apparent by the subtle gradations of tones in the surfaces of the hill, the nice adjustment of the varying planes, the careful choice of the pitch of the group so as to give it play in an ample field—in a word, the complete suggestion of a living group set in real space and atmosphere is conveyed.

Born in Ireland and trained in Glasgow and Paris, Mr. Lavery, it is only natural to find, has a strong predilection for Celtic and Highland types in feminine portraiture. His well-known portrait 'Nora' is typical of this class, but its extremely delicate *nuances* of tone forbid reproduction. Although it is to be seen that there is plenty of paint used in the surface registration, the result is so subtle and diaphanous that the effect seems as if the colouring lay beneath the canvas. It is no secret that this portrait frequently won the admiration of Mr. Whistler. The portrait 'Mary,' reproduced on page 8, will help to make the reader understand Mr. Lavery's power of rendering the type. It is a capture of maidenly winsomeness; the details

are not laboured; the painter has achieved his intention. Again his beautiful 'Mrs. Wetzlar' (p. 10), with her charming arrangement of ivory and rose colour, gives a conception, in the treatment of the dress of to-day, that arrests its beauty for all time.

In this connection it is interesting to recall the prophecy made in 1792 by M. Levesque, dealing with what he imagined 'L'école Anglaise' would ultimately be. "Beauty," said he, "must of necessity imbue the character of the English school of painting, since it is so common in England that the eye of the artist is filled with it every day.

If this beauty is not indeed that of the antique, it is, perhaps, in no wise inferior to it. The English school will be distinguished by its truth of expression, because the national freedom gives play to all the promptings of nature. It will, above all, preserve the unaffected charm of simplicity; it will not be spoiled by any theatrical airs, by any peevish assumption of false grace, because the manners of the English are the development of natural charm!" The accompanying plate, 'A Girl in White,' assuredly is an ample fulfilment of this



Mrs. Wetzlar.
By John Lavery, R.S.A.

discerning foresight. The composition is instinct with the characteristics so well described. Here is *une expression naïve*—a gentle shyness—all that seems to conjure up a vision of English sweetness. In the painting of the soft textures of the muslin gown, Mr. Lavery has contrived to give just values to the many varying surfaces in a masterly technique. Depth of space to the wall behind is admirably suggested. There is a delicate adjustment of tones in the treatment of the low panel against the dress of the girl. The thin boundary of loosely-gathered curtain and the sharply ascending floor help the effect of the gracefully curved figure. The low, flat straw of the hat gives a soft



The White City, Tangier.

By John Lavery, R.S.A.

shadow to the features; the coquettish curl, the bunched flowers complete an ensemble of charm.

But there are many sides to Mr. Lavery's art. Romantic simplicity, we have seen, makes a strong appeal to him; but the man who painted the challenging 'Graham' portrait (p. 9) could not be expected to flinch from setting on canvas *le souris commandé*, which our good M. Levesque professed to see in the portraits of French beauties. Could, for example, two portraits be more dissimilar in intention than 'A Girl in White' (Plate), and that on p. 9 ('Lady Young')? Here is the capture of imperious grace panoplied in all the apparatus and armament of feminine adornment—and true to its period, whatever one may say. If Art has become cosmopolitan in these times, it has only followed the example of the world of fashion, and the painter who now paints the twentieth century Englishwoman of fashion is confronted oftenest with the type which M. Levesque, in 1792, considered essentially that of his own country. In the exhibitions of the Society of Portrait Painters Mr. Lavery has shown his aptitude on many occasions for adequately placing on record the forms and features of contemporary beauties, and the reproduction already mentioned, of the portrait 'Mrs. Wetzlar'—a scheme of delicate pinks and faint reds interfused—is one of a numerous gallery. One of his other contributions to the thirteenth exhibition, 'A Lady in Brown,' is reproduced on page 30. The Society of Portrait Painters is an associa-

tion of artists of acknowledged standing, banded together much in a similar way to the original Royal Academy. Its members have rights to wall space, and outsiders have to pass in through a narrow gate. Perhaps the day is not far distant when its diplomas of membership will be signed by the Sovereign. All will then be well for the Society; but the cry of another legion of rejected will fill the land.

'The Hammock' (p. 6) affords further evidence of versatility, and is one of those exercises in "moods" of portraiture which Mr. Lavery so abundantly possesses.

Lastly, it is a pleasure to show the result which the city of Glasgow and Mr. Lavery were inspired and gifted enough respectively to bring about. The decorative panel reproduced on this page is in the Glasgow Municipal buildings, and is a noble example of the fruits of grafting Art with commerce. It should be added that Mr. Lavery's studio at 5, Cromwell Place, South Kensington, is the one built by Sir Coutts Lindsay, and is of gallery proportions.

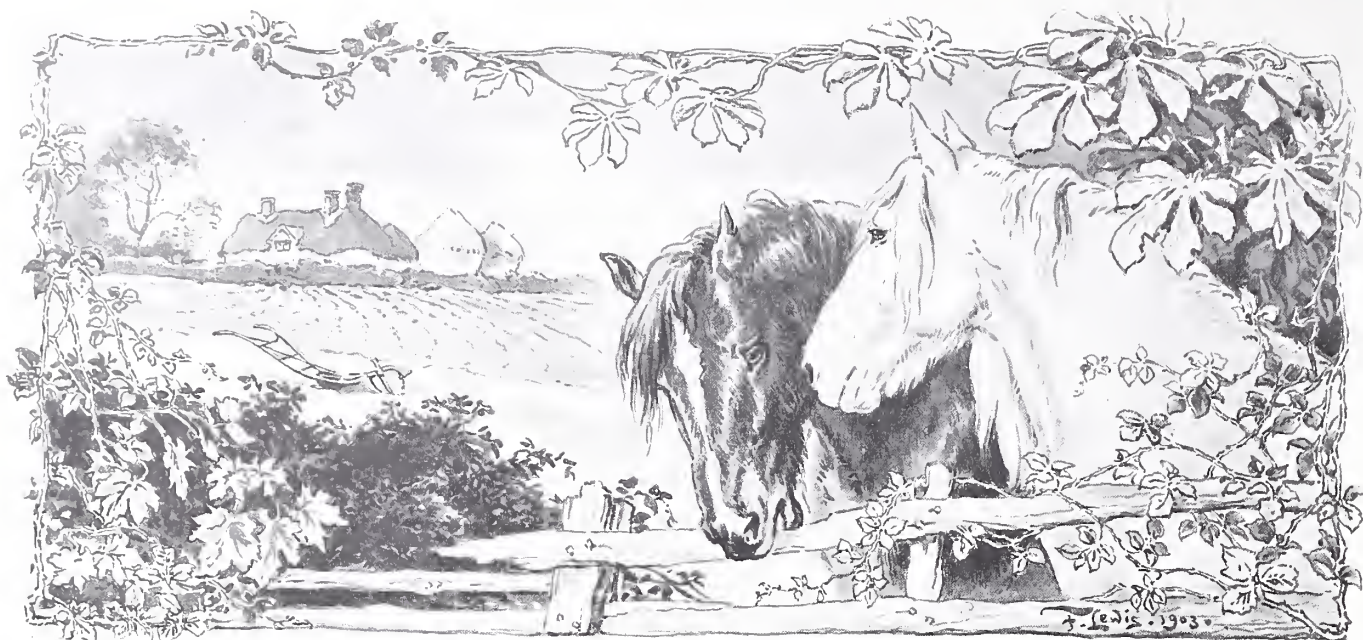
A. C. R. CARTER.



(Photo. Annan.)

Music, Sculpture, Painting, Architecture and Shipbuilding.

By John Lavery, R.S.A.



The Art Annals of Liverpool.

ANIMAL PAINTERS:—I. GEORGE STUBBS AND CHARLES TOWNE.



ALTHOUGH failure must follow any attempt to attribute the possession of a "School" to the city variously described by friend and foe as the Venice of the North and the Black Spot on the Mersey, there can be no denial that Liverpool has from time to

time produced and entertained many men of eminence in art. After London, there is no city or town in the country that can rank in age with Liverpool as an art centre, although the importance of the city itself is comparatively recent. Its first Art Society was formed only one year after the Royal Academy, and its first exhibition, in 1774, was the first provincial Art Exhibition in the kingdom. It was a very funny little exhibition, but the fact that every one of its eighty-five items was produced locally, proves that art had already taken firm root among the busy traders. There were several professional artists and engravers, who were apparently content with such patronage as the place afforded. The list, however, did not include the one great art-craftsman Liverpool had up to that time produced. He, like many of his successors, preferred to seek elsewhere for the scope his uncommon talents required.

George Stubbs, the pioneer of animal painting in England (if we exclude John Wootton), did almost as great service to that branch of art, as his contemporary, Sir Joshua, did to human portraiture and the grand style. He was born

in Liverpool on the 24th of August, 1724, a little more than a year after the birth of Reynolds. For all that is known about the early life of Stubbs, we are indebted to the research of Joseph Mayer, F.S.A., an antiquary to whose enlightened labours, as student and collector, Liverpool owes much. Stubbs senior was a considerable currier and leather dresser; he must also have been a man of unusual liberality of mind. He encouraged his boy to study drawing and anatomy, and, although he very naturally desired to make him a currier, yielded readily to his overmastering desire to paint. When George was fifteen years of age he was formally emancipated from handling leather and given free scope to study the creatures that produced the raw material. Stubbs senior died soon after this, but as he left his widow in comfortable circumstances, their son was still able to put in practice his father's excellent advice to seek out the best master he could find.

The first master that Stubbs selected for himself was Hamlet Winstanley, a Warrington artist, twenty-four years his senior; a man of considerable parts as painter and engraver, a pupil of Kneller, and a nephew of the notable Henry Winstanley, who designed, built and perished in the first Eddystone lighthouse. Hamlet Winstanley was much employed about the Earl of Derby's seat, Knowsley Hall, near Liverpool, where he executed a number of plates from the masterpieces in the gallery. Stubbs was to assist in making copies, and to receive in exchange instruction and a shilling a day for pocket money.

Winstanley promised that his pupil should copy such pictures as he chose; unfortunately the lad pitched upon Van Dyck's 'Cupid,' a canvas upon which his master meant to try his own powers. Stubbs, after meditating "with surprise and some concern" upon this rebuff, next selected the 'Ruins of Rome,' by Paul Veronese. Alas, this also was one of Winstanley's favourites! Being refused per-

mission to copy it, the irascible youth turned upon his employer and roundly bid him copy all, if he would ; for, since neither his word nor his engagement could be depended on, he would have nothing more to do with him. Thus Winstanley was left to pursue his labours unaided, and his pupil went home again, full of rage at being denied exercises probably quite beyond his powers. He hotly resolved never more to copy any picture, but to "look into Nature for himself, and consult and study her only." The resolution was as inconsequent as it was opposed to the usage of the day, but it was strictly adhered to, with excellent results.

After remaining at home until nearly twenty years of age, Stubbs removed to Wigan, where he tarried for several months with a Captain Blackbourne, who entertained him with great kindness, because of his strong resemblance to a son recently dead. Stubbs, however, began to feel the need of greater scope—perhaps of more freedom—and, regardless of sentiment, travelled on to Leeds, where he set up as portrait-painter. A lucky commission took him thence to York, then the capital of the North, where he found means to pursue systematically his passion for anatomical study. So well did he progress under the guidance of a local surgeon, that he was soon employed in giving private anatomical lectures to the hospital students.

Art, however, although Stubbs also engaged in the study of French and fencing, was not neglected, and an odd adventure introduced him to the practice of engraving. The young gentlemen who attended the versatile artist's demonstrations, heard of a very interesting case, and forthwith (according to the unholy fashion of the time) exhumed the body by night, and conveyed it to a garret, where it was duly anatomised. The details, as depicted by Stubbs, proved to be so instructive, that a Dr. Burton, who seems to have been the directing spirit, asked him to engrave them for a projected work on obstetrics. A plea of ignorance was of no avail ; the doctor knew his man, and said he was sure that whatever he attempted would be accomplished. Stubbs bethought himself of a house-painter at Leeds, reported to be an expert. By him he was shown how to cover a worn halfpenny with etching varnish, through which, after it had been smoked, he made his first essay with a sewing needle stuck in a skewer. All else the student found out for himself by experimental attempts ; in the end he managed to execute the commission to his patron's satisfaction.

Hull was the next place where Stubbs painted live people and dissected dead ones. After a visit to Liverpool, he went, in 1754, to Italy ; his object apparently being the odd one of testing, in the presence of Art's highest achievements, the correctness of his opinion that Nature is superior to



A Tigress.

By G. Stubbs, R.A.

From the Engraving by J. Murphy.



Phaeton.

By G. Stubbs, R.A.

From the Engraving by B. Green.

all Art. Of course he found he was perfectly right, and all the *cognoscenti* and students he met at Rome were wrong; this being ascertained to his satisfaction, he at once returned, and for the last time, to his mother's house. There he worked hard with pencil and scalpel until her death, eighteen months later. Having settled her affairs, he then set out for London to seek fame and fortune. He was thirty-two years of age, a capable painter, an accomplished anatomist, and the possessor of a splendid physique, of the type that commands success, if accompanied, as it was in his case, by temperance and industry.

We travel from Liverpool to London to-day in about four hours. Stubbs seems to have been as many years on the way there. When he arrived, he carried with him the completed drawings for his monumental work on the Anatomy of the Horse. These had been made, for the most part, at a lonely farmhouse in Lincolnshire, chosen for its loneliness, which enabled him to pursue his studies without offending the noses of sensitive neighbours. He had for sole companion a Miss Mary Spencer, variously described as his aunt and his niece (possibly she was neither), who seems to have been a thoroughly congenial spirit, capable of taking interest in his somewhat gruesome pursuits. No ordinary enthusiasm or affection must have been required to enable her to endure the effects of a succession of dead horses, each kept in the house for six or seven weeks, until it became quite unendurable. Stubbs himself seems to have been wholly indifferent to the odour of putrid flesh.

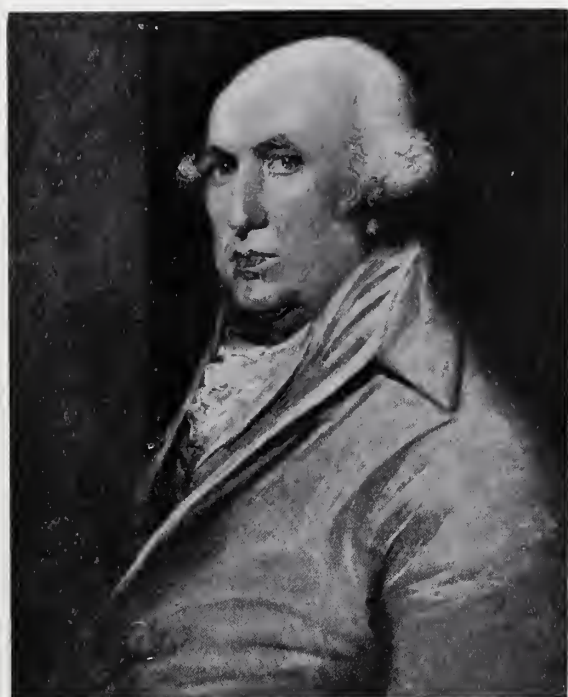
The labour had been much greater than Stubbs anticipated: the task was originally to have been shared by some of his York friends; these, however, failed him, so he carried it out alone. In London a new difficulty presented itself—no engraver would undertake to reproduce the drawings. The indomitable artist thereupon fell to work and engraved all the plates himself. As he had to devote his days to the painting of commissioned pictures, there only remained the

hours of the night and early morning for work on copper; but this did not daunt Stubbs, who toiled on until 1766, when his great work appeared. It quickly secured him a European reputation, and gave him an assured rank both in science and art. The original drawings are preserved at Burlington House.

As the Reynolds of the Horse, Stubbs painted the most distinguished racers of his time; usually hard, exact, splendidly modelled, and to the modern eye rather uninteresting, unless that eye be in the head of a horse man. Then the truth of the picture compels admiration, scarcely tempered by the fact that the type of horse represented is almost as obsolete as was that early Victorian pattern of cow which Sidney Cooper placidly went on painting from memory, long after scientific breeding had improved it out of existence. Reynolds himself was among Stubbs' early London patrons, afterwards exchanging the

picture he commissioned, for another, 'The Fall of Phaeton,' in which the artist made one of his very rare departures from literal observation, and introduced some of the conventions of that Grand Manner which good Sir Joshua loved so well. The President seems to have esteemed Stubbs greatly, and was wont to chaff him because he was paid more for an equine portrait, than Reynolds for that of a duchess. Yet Stubbs was not included in the membership of the Royal Academy on its formation in 1768, or for long after. Perhaps it was because he himself had been a President of the Society of Artists, just before it was wiped out by the new Society, which had intercepted all the prestige derived from Royal favour. In 1782 Stubbs was at last styled "R.A. elect" in the catalogue of the Academy. He is said to have been elected Associate on November 6th, 1780, and R.A. on February 13th, 1781, but no evidence of this is to be found in the previous catalogues. He seems to have made some difficulty in 1781 about delivering a diploma picture; and, unfortunately, all his seven contributions in 1782 were very badly hung; Stubbs was enraged, and finally refused to comply with the required formalities. The Academy thereupon, on February 11th, 1783, rescinded his election; and when he had cooled down sufficiently to exhibit again, (which was not until 1786) he was labelled "Associate," continuing to be so described until his death, except that in one place he was accidentally styled R.A. in 1803. He, however, always called himself an Academician.

Some of the works so ill-treated in 1782 were painted in enamel colours on thin earthenware panels 3 ft. 6 in. by 2 ft. 6 in., the result of elaborate experiments at the instigation of Cosway. It is not improbable that it was the extremely bright colours of these productions which caused them to be relegated to elevated or obscure situations. I have never seen any of them, but have little doubt that the effect of his emphatic, uncompromising brushwork and rather crude



G. Stubbs, R.A.
By Ozias Humphreys, R.A.

sense of colour, intensified by the harsh character of fired pigment, was disconcerting to a hanger, and, perhaps, intrinsically disagreeable. For enamel is essentially decorative and not pictorial; used pictorially on a large scale it is so unsympathetic as to be only fit for exhibition on a railway station wall.

Stubbs executed a considerable number of his enamel pictures, but, after the novelty wore off, he seems to have returned to the use of canvas; on which more perishable support, he commenced in 1790 a series of portraits of celebrated racers, from that eminent pioneer the Godolphin Arabian to the equine aristocracy of the day. There was to be an exhibition, after which the pictures were to be engraved and then published with descriptive letterpress in a monumental volume. The national war troubles prevented the scheme from being carried out in its entirety; but of course Stubbs performed his share of the contract, or at least a great part of it. Sixteen of the pictures were painted, exhibited, and engraved; nearly all of them in duplicate—a large size for the wall and a smaller for the monumental work.

After this, Stubbs, whose restless energy was too great to be satisfied by mere painting, returned to his early love, anatomy. At an age when most men, not already inured, are shambling feebly through their remaining days: at something over threescore and ten, he projected and commenced a great work, which was

to be a "Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a Common Fowl," in thirty Tables.

Before Stubbs finished his lease of time he had completed this work, but only one-half of it had been published. On the morning of July 10th, 1806, at nine o'clock, sitting alone in his armchair, he died suddenly, and with no more warning than a transient dreadful pain in his chest when he rose from bed. Stubbs was buried in Marylebone Church. He left all his property to the faithful Miss Spencer, his only relative, if we except his natural son, George Townley Stubbs, born in 1756, an excellent engraver, who reproduced several of his pictures. The fact that Stubbs left Liverpool in the year that this son was born, suggests a conjecture that the latter event may have had some relation to the former.

No animal painter ever had less imagination and invention than Stubbs, and none probably ever knew as much about animals, or represented them with such unflinching veracity. Because of the first characteristic, he never had and never will have a wide popularity; the second ensures him an abiding place in the esteem of all who understand and care for animals. To the public that enjoys the sentimentalisms and comicalities of Landseer's beasts, those of Stubbs are necessarily meaningless; for his horses are merely horses, his dogs, dogs, his tigers, tigers. So true was his pencil that one is tempted to believe the apocryphal tale of the ferocious horse which, on seeing its portrait by Stubbs, sprang forward to attack it, and was with difficulty restrained from destroying the picture. When Stubbs saw a dramatic incident he could represent it with truth and force, as in the picture of 'Horses Fighting,' or his 'Horse Frightened by a Lion.' Tigers he understood particularly well; I know nothing more convincing by him than his 'Tigress' as mezzotinted, very admirably, by John Murphy. It is a defect in the fine civic collection at Liverpool that it does not include a single example of Stubbs' skill either as painter in oil or enamel



Horses Fighting.

By G. Stubbs, R.A.

From the Engraving by G. Townley Stubbs.



Cattle.

By Charles Towne.

By permission of Messrs. Thos. Agnew & Sons.

colour or as engraver. His portrait in pastel by his friend Ozias Humphreys, R.A., alone represents him at the Walker Art Gallery.

Of Charles Towne, the next animal painter of note who was connected with Liverpool, the Walker Art Gallery contains an example, but one that is scarcely representative, being a view of Everton village, once a charming spot on the low hills behind the town, now one of the most shabby-genteel and dingy quarters of the city. To see Towne at his best we must look at his sporting and cattle pieces. His pictorial invention, such as it was, was formal and precise; his colour was subtler than that of Stubbs, and his landscape backgrounds have charming passages; he introduced his animals and men well. His "portraits" of animals were excellent.

Although his pictures are widely known and esteemed, the recorded details of Towne's long life are few, and mostly conjectural. H. G. Bohn thinks he was a Londoner, while Mayer identifies him with a C. Town who exhibited in Liverpool in 1787, and says he was the son of Richard Town, who exhibited there in 1784; this, however, is not supported by any evidence. Exhibits by C. Towne, or C. Town, occur in several Royal Academy catalogues at the end of the eighteenth and the beginning of the nineteenth centuries, at which time there were, on the same authority, several other Townes who painted. In 1799, a C. Towne, of 26, Gracechurch Street, London, showed five pictures, with titles that practically identify him with the artist under consideration. Two years later he was "at Mr.

Serle's, near the church, Camberwell." Three years after he was at the same address, but had become C. Town; and in 1806, from no address at all, he sent an 'Interior of Westminster Abbey.' In the following year, and again in 1812, he had an address in New Bond Street, probably that of a relative. I conjecture that he went to Liverpool about 1806. Four years later, on the institution of the Liverpool Academy of Arts, Charles Towne was an Academician. In 1812, when he had become Vice-President, he showed a dozen pictures, the majority of which were commissioned works. In 1813 he was still a Vice-President, but only showed three pictures. In 1814 he was merely an Academician and did not exhibit. During these years he resided in Grenville Street. Thereafter there was no exhibition in Liverpool for seven years, the vitality of the Academy having been sapped by the Royal Institution. In 1822, when it resumed activity as the Academy of the Royal Institution, Towne, dwelling in Bold Place, was a member, and exhibited three pictures. At the next exhibition, in 1824, he was no longer a member, but he exhibited one picture, a 'Landscape with Cattle in the style of Berghem.' After this his name disappeared from the catalogues, and he had probably left Liverpool. He returned eventually to London, or, at any rate, used a London address, and died at an advanced age about 1850.

E. RIMBAULT DIBDIN.

(To be continued.)



Photo. A. A. Inglis.

The National Gallery, Edinburgh (the Castle above).

The Scottish National Gallery.

THE position of the Scottish National Gallery, so far as regards administration and accommodation, has been the subject of an exhaustive examination by a Departmental Committee formed to enquire into the working of the "Board of Manufactures" in Scotland, and the report was issued towards the end of 1903. This Committee consisted of five gentlemen, the most prominent of whom, in artistic circles, being Sir Walter Armstrong, the well-known author and the efficient and successful Director of the National Gallery of Ireland. Sir Walter, as a Scotsman who has never forgotten the artistic requirements of his native land, carried great weight, and this was peculiarly valuable under the circumstances. There is no doubt the favourable decisions arrived at by the Committee were largely the result of his advocacy.

The history of the National Gallery of Scotland as a collection is somewhat lengthy, and has only an indirect bearing on the special question now before the public. This question, to which I intend to address myself in this paper, is:—In view of the Committee having decided that the present situation of the gallery is unsuitable, to what place should the collection be removed?

The recommendation of the Committee was as follows:—

"That the whole [of the present] National Gallery building should be handed over to the Royal Scottish Academy, and a new National Gallery built. * * * We think [that this] proposal is both reasonable and feasible * * * A National Gallery will take several years to build. The want of space, already noticeable, will be more keenly felt year by year. We would strongly urge, therefore, that steps be immediately taken towards the acquisition of a site, and the commencement of the construction of a new National Gallery."*

This recommendation is precise and entirely clear, and is so straightforward, and businesslike, that no possible

misunderstanding can arise as to its meaning. Yet it is truly most regrettable that the gentlemen concerned did not have the full courage of their opinions, and state definitely the place they recommend for a new site for the gallery. The moment is favourable, the Government seem willing to be generous, and to provide funds, if a scheme, meeting the approval of the Scottish artistic community, is laid before them; and they are pledged (House of Commons, 27th June 1902) to give an annual sum for the acquisition of pictures.

A great opportunity has been lost by the Committee in failing to make this recommendation, for it is very likely that if they could have arrived at a unanimous decision, the local authorities of the city would not have found it difficult to agree.

It is, moreover, apparently nearly useless to leave the choice of a site to the Town Council of Edinburgh. The question is far above one of local interest, and the fact that the Council took years to decide the position of the Usher Hall augurs ill for an early or acceptable settlement of a matter of national importance, as this undoubtedly is.

After considering the whole question very carefully, and after having discussed it with a number of Art lovers, all deeply anxious to do something tangible for the benefit of the Fine Arts in Scotland, I have with many others arrived at the firm conviction that the transference of the National Gallery to the Royal High School is the ideal solution of the difficulty.

I have publicly supported this suggestion,† and believe that the chastely beautiful buildings on a spur of the Calton Hill are in every way suitable for a great art gallery. This gracious and dignified Doric temple is much more adapted for the home of a nation's art treasures than it is for the housing of schoolboys, who can be better accommodated elsewhere. These buildings have no great traditions attach-

* For those desiring to read the Report in detail it will be found in Blue Book, Cd. 1812-1903, price 2½s., but it is by no means a twopenny-halfpenny document.

† *The Scotsman*, November 23, 1903.

ing to them, although they have been nobly served by a succession of devoted teachers.

The suggestion of this appropriation is, however, a very delicate one for the officials concerned. None of the gentlemen connected with the National Gallery, nor their immediate friends, are willing to appear to be anxious to annex these buildings. Not, however, because its history is greatly wrapped up in the nation's education which has made Scotland famous, for it is the sixth of the High Schools of the Scots metropolis. It is only the innate courtesy of the artistic nature which prevents the Academicians speaking out, together with what humbly appears to me the very widespread tendency of the stay-at-home Scot to be "blate" in appearing to desire what another meanwhile legitimately possesses. This is a tendency admirable in every way in private life, but not so obviously necessary when national interests are at stake.

These are the reasons that appear to prevent a public movement sufficiently strong to have the school buildings handed over to the National Gallery trustees. The Rector of the High School is well known for his reasonableness, and he very likely sees that he will not find it difficult to have a new school set up nearer the residences of the bulk of his pupils, with every arrangement and apparatus for teaching them according to the newest methods, such as would quickly redound to the fame of the school and its teachers.

The position of the High School is in every way the best possible in Modern Athens for a National Gallery. It is on the level of Princes Street, not above a few minutes walk from the General Post Office, usually looked on as the chief centre of the city. It is almost in the middle of the group of municipalities embracing Edinburgh, Leith and

Portobello, and above all it stands on an eminence—the Calton Hill—which every visitor ascends; and the carriage-drive to the top of the ridge, from whence one of the very finest views in the world can be obtained, passes its doors.

It may be said that being even five minutes walk from the centre of things is a disadvantage, but it has not been found to be so in Amsterdam, where the Rijks Museum is now so far out; nor at Boston, U.S.A., where the galleries are about to be removed; nor at the Wallace Gallery in Manchester Square, London.

The High School building can be very readily adapted to the requirements of the National Gallery, with a full top light completely unobscured, and having enough wall space to hang double the number of pictures now in the custody of the officials.

As a strange impression appears to prevail in certain quarters—influential, but absolutely uninformed—that the Scottish National Gallery is of very little account,* I purpose contributing to THE ART JOURNAL a series of papers on the artistic treasures of the collection, accompanied by reproductions of the principal pictures. It will only be possible, even in half a dozen lengthy articles, to give an adequate account of the principal works, but with the finest Gainsborough in the world, and chefs d'œuvre by Greuze, Watteau, Van Dyck, Raeburn and others, a challenge to the other National Galleries will not be without its supporters, and the real importance of the Scottish collection will thus be to some extent realized.

DAVID CROAL THOMSON.

* In the House of Commons, June 26th, 1902, Sir Michael Hicks-Beach, then Chancellor of the Exchequer, said that a short time before he was in Edinburgh and saw the National Gallery. He knew the Irish National Gallery well. "The latter had infinitely the better collection."

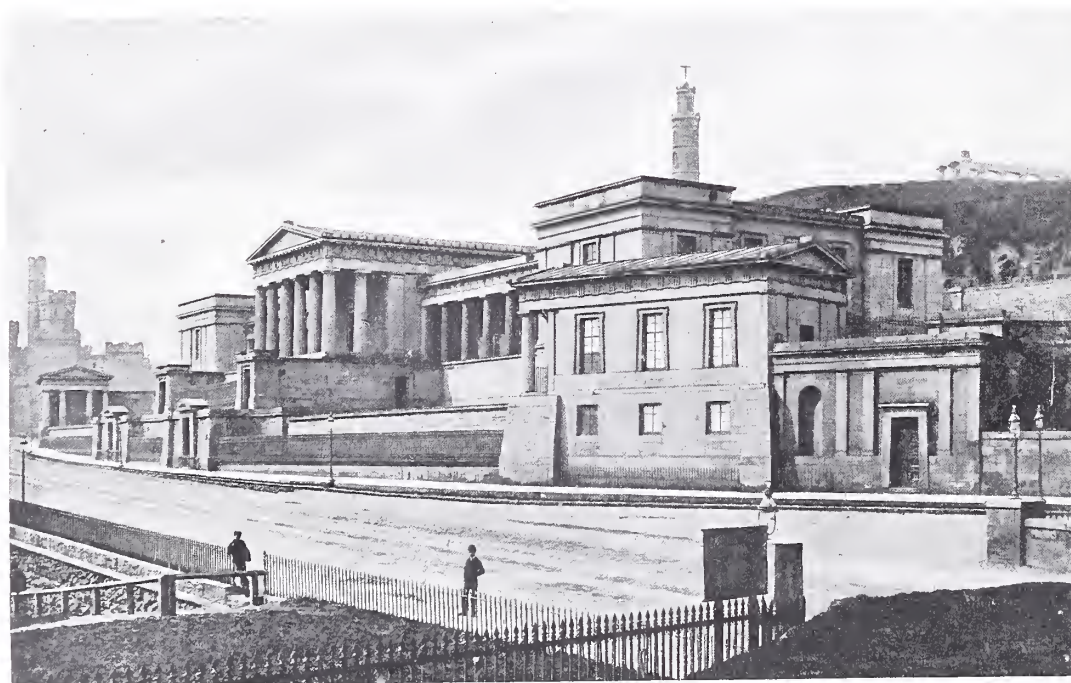


Photo. A. A. Inglis.

The present Royal High School, Edinburgh.

La Société des Amis du Louvre.

FOR many years amateurs had noticed with regret that, owing to the insufficiency of the amounts allowed by the State, and to the increasing prices realised, the Louvre was often prevented from purchasing certain works of art, the acquisition of which would have been most desirable.

This difficult situation had been somewhat improved by the law of April 16th, 1895, which conferred incorporation on the "Réunion des Musées Nationaux" (Louvre, Luxembourg, Versailles and Saint Germain), and permitted them to accumulate and freely administer their resources. But their purse was even then hardly less restricted, as it only amounted to 480,000 francs (£19,200), and the complications of its administration often prevented its being usefully employed.

The remedy could hardly be expected to come from the State, as the actual situation of the public finances gave no hope of an increased allowance. It therefore became necessary to appeal to private initiative, which under similar circumstances had already proved successful in two other countries, namely the Rembrandt Society, at Amsterdam, and the Society of the Emperor Frederick's Museum at Berlin. The first-mentioned dates from 1883 and originated in the wish to keep in Holland the collection of old drawings belonging to M. de Vos; it purchases works with the intention of re-selling them to the State without profit and gives the latter every facility for repayment. The Berlin Society, of much more recent foundation, seems to appeal to liberality rather than to loans. Both have already rendered great services by being the means of introducing into the Dutch and German collections works of high value.

Thence came the idea of organising a similar society for the benefit of the Louvre. This was done at a meeting held on May 26th, 1897, at the École des Beaux-Arts. After the reading of an interesting report by M. Louis Legrand, State Councillor, the Société des Amis du Louvre was founded.

According to article 2 of the statutes its object is to make or call for liberality or free loans in order to develop the Louvre collections; to acquire for these collections works having an artistic, archæological, or historical value; to obtain gratuitously the help necessary for these acquisitions.

In the first place, the Society has the amounts provided by the several classes of members, registered as follows:—An ordinary member is elected by the Administrative Council and contributes an annual subscription of 20 francs (16s.); or an amount of 500 francs (£20) for life membership. A "donor" member gives to the Louvre or to the Society either an amount of 50,000 francs (£2,000) or a work of art of equal value. This title, as that of honorary member, is given by the Council. Ladies are eligible for all degrees.

The administration of the Society is in the hands of the Council, which is composed of forty-two members, elected at a general meeting for a period of four years; this Council chooses amongst its members a Committee composed of a

President, eight vice-Presidents, a chief Secretary, two Secretaries, and a Treasurer.

Such is the constitution of the executive, which gives



The Banks of the Soumida.

(Japan, XIXth century.) A Kakemono by Hiroshigé.



Archaic Bronze Vase. (China.)

an official position on the Council of the National Museums.

This remarkable success is to a great extent due to the excellent propaganda adopted by the Administrative Council. In 1900 the members were invited to visit the new galleries of eighteenth-century paintings organised at the Versailles Museum, to examine Chantilly Castle, and to inaugurate at the Louvre the new galleries of Flemish paintings; besides which, during the International Exhibition, the members were allowed to enter the Pavilions of Germany, Hungary, and Japan by presenting membership cards, special permits being required by the ordinary public. In 1901 they inaugurated the room of the Rothschild collection and the furniture galleries at the Louvre; they visited the Bank of France, the Chamber of Deputies, and the Gobelins manufactory. In 1902 they were invited to be present at the inauguration of the Thomy-Thiéry collection at the Louvre and of the Dutuit collection at the Petit Palais. The officials of the National Museums have permitted them to visit the Louvre on Monday afternoons, when closed to the public, and the museums of the City of Paris have followed this example. In addition to this, the Union Centrale des Arts Décoratifs has inaugurated its new galleries of the Pavillon de Marsan in the Louvre by an exhibition for the benefit of the Society.

For these reasons the membership has rapidly increased, and with it the means of the Society. To the amount

general satisfaction under the guidance of the President, M. Georges Berger, seconded by the active chief Secretary, M. Raymond Koechlin. The roll of members is rapidly increasing; in January, 1900, the Society had but 307 members; by January, 1902, the number had increased to 1,024, and had reached 1,400 in January, 1903.

The Government recognised the Society to be of public utility by the decree of September 14th, 1897 and by giving to its President, by the law of April 2nd, 1898,

provided by the annual subscription are to be added the gifts of money, and more especially the contribution by the State Council of a sum of 50,000 francs (£2,000), together with a yearly subscription of 3,000 francs (£120) deducted from a legacy made to the State by M. Giffard. In 1903 the Society was itself in a position to spend yearly the total amount of about 45,000 francs (£1,800).

Directly after the foundation of the Society the "Friends of the Louvre" announced their existence and their goodwill in a most happy manner. In 1898, by means of their assistance, the Louvre was enabled to acquire an important Italian picture attributed to Piero della Francesca, but more probably by Alesso Baldovinetti (p. 21). In 1901, from their own resources, they acquired for 70,000 francs (£2,800), and gave to the Louvre, a very large piece of Flemish tapestry dating from the beginning of the sixteenth century and representing 'The Last Judgment' (p. 22). This admirable piece, which rivals the celebrated tapestries of the Royal collection of Spain, filled a missing link in our national collections.

Various circumstances prevented the Society from making in 1902 such important gifts to the Louvre; on two occasions, owing to lack of sufficient funds, it was obliged to abandon purchases of coveted works. Nevertheless, several gifts of money, due to the generosity of Baron de Schlichting, M. Tony Dreyfus, M. Peytel, and M. Raymond Koechlin, enabled the Society to present to the Louvre a brass lamp inlaid with silver, an interesting example of Mussulman art of the fifteenth century, and to purchase at the Hayashi sale several important Japanese works: a wooden mask of the thirteenth century, of rare intensity of character (p. 22); an archaic Chinese bronze vase of remarkable pattern and shape (p. 20); a pleasing painting representing the tea harvest, by an artist of the eighteenth century named Seicei; a kakemono of the banks of the Soumida, a characteristic work of the great nineteenth century painter Hiroshigé (p. 19); and another of a landscape by Sesson (p. 20), one of the great artists of the fifteenth century. These last works are not all,



Landscape.

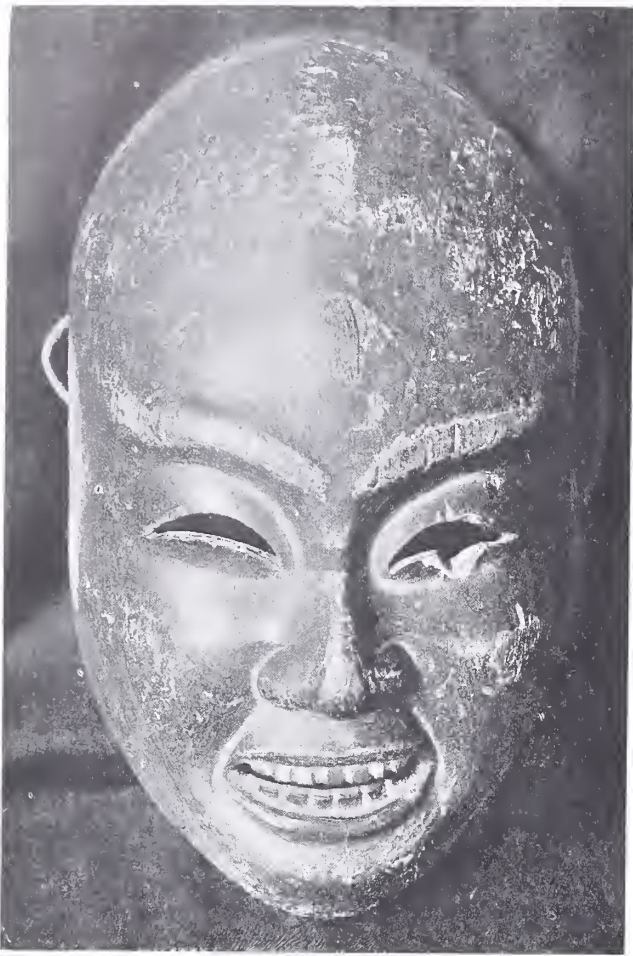
Kakemono by Sesson.

(Japan. XVth Century.)



Virgin and Child. (Florence, XVth Century.)

By Alesso Baldovinetti.



Wooden Mask.
(Japan. XIIIth Century.)

Moreover, these purchases do not show the only beneficial action of the "Friends of the Louvre." One must not forget that several of the collectors who have, in recent years, so generously bequeathed important works to the Louvre, were members of the Society. Such is notably the case with M. Thomy-Thiéry, who died in 1901; everyone knows of the boon conferred by the gift of this admirable collection, which comprises one hundred and twenty-one works of the Barbizon School, and one hundred and forty-four bronzes by Barye.

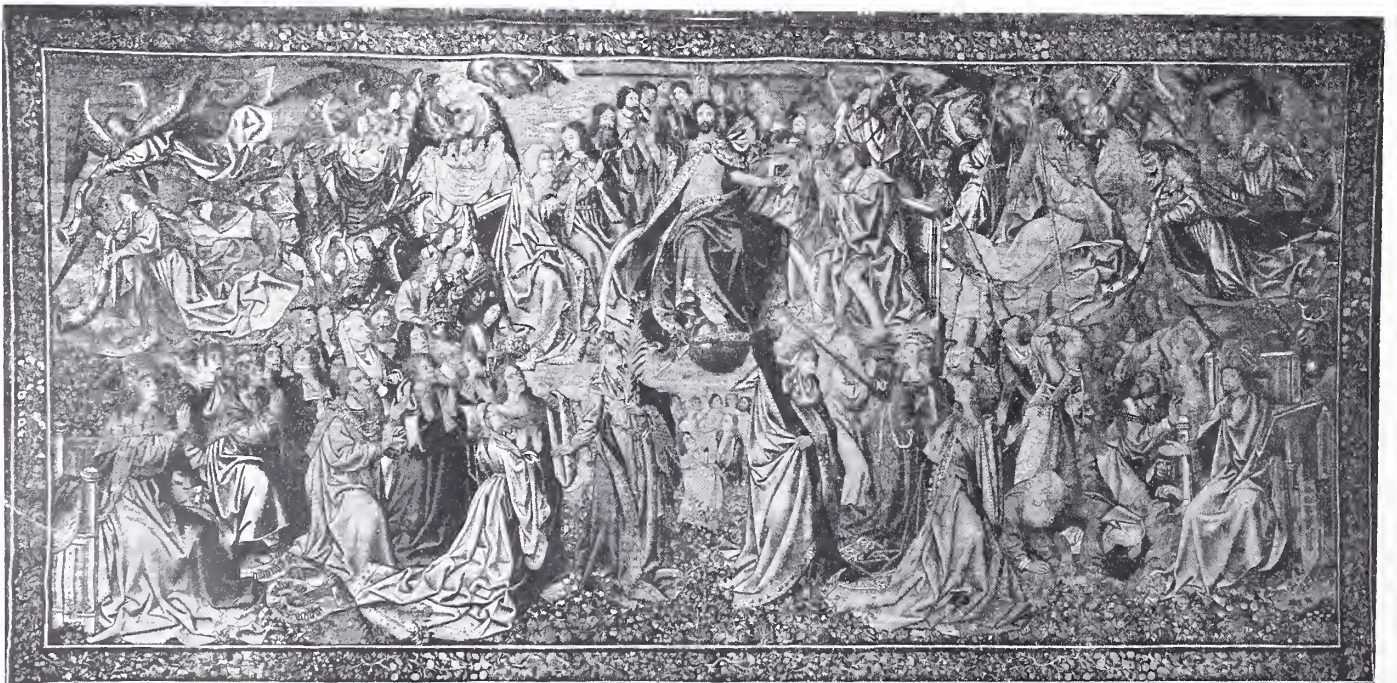
These traditions of generosity (which the Society honours by publishing each year a eulogy of one of the great benefactors of the Louvre) are not likely to become extinct. In June, 1903, Madame P. Brenot gave to the Louvre, from the collection of her husband (who had been Treasurer of the Society), an admirable Japanese lacquer tray, representing nets drying on a shore, well known to all students. In November one of the late secretaries of the Society, M. Albert Bossy, taken too soon from his friends by a cruel illness, bequeathed to the Louvre several works of mediæval art of the highest quality. In the same month M. Jules Maciet, Vice-President of the Society, presented a remarkable series of mediæval French statuettes in bronze. And in December M. Doistau, recently elected a member of the Society's Council, gave a few very important works of art, both Oriental and mediæval.

This brief history shows that the "Society of Friends of the Louvre," although still very young, has already rendered great services. The regular progress of its development gives hopes that this happy influence will not remain stationary, but, on the contrary, will soon manifest itself still more strongly.

J. J. MARQUET DE VASSELOT.

perhaps, of the highest importance; they, however, truly enrich the collections at the Louvre.

Editorial Note.—It will be seen from the above particulars, furnished by one of the officials of the Louvre, himself a connoisseur and



The Last Judgment.

(Flemish Tapestry. Beginning of the XVIth Century.)

authority of recognised eminence, that perfect harmony reigns between the great parent museum of France and the society founded to second and assist it. To this understanding the complete success of the Société des Amis du Louvre is, indeed, in a great measure attributable. As M. Marquet de Vasselot points out, the French Government has from the beginning recognised the importance of this great and patriotic undertaking, and has, in conjunction with the Louvre and the other chief museums of France, assisted its promoters in the happiest and most successful fashion—that is, by the grant to subscribers of special, and to art lovers very valuable, privileges, constituting, in a sense, a good equivalent for their subscriptions. The precedence accorded to members of the French Society in the matter of private views of the new acquisitions, of privileged access to the chief museums on closed days, etc., is a fitting and graceful recognition of the noble and generous spirit in which they have come forward to aid and support the State in the performance of one of its greatest and most sacred duties to the nation. The National Art Collections Fund, which has recently been started in England under the happiest

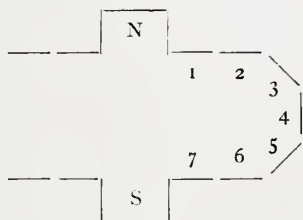
auspices, should be destined to play in the United Kingdom a part still more important than that filled by the Société des Amis du Louvre. In the first place, the means of art-lovers are, as a rule, more ample in England than in France; and collectors of works of art are more numerous, if, on the whole, less discerning. Englishmen have certainly not shown themselves backward in the past years as benefactors of the National Gallery in all its branches, the British Museum, the Victoria and Albert Museum, and the Provincial galleries. Now that a great opportunity is afforded of organising all this generosity, this effort to fill gaps in the museums and to further the cause of art generally, it is to be devoutly hoped that no bureaucratic influences, no stale traditions or prejudices will be allowed to intervene and bar the way. It is the exact reverse of "Circumlocution Office" methods that we require if the ship newly launched, amidst the good wishes of all those who have the higher interests of education and culture and the welfare of the nation genuinely at heart, is to escape the rocks through which it has of necessity to pass before it can reach fair waters and safe anchorage.

The Crucifixion.

Transept Window in the Church of the Holy Trinity, New York.

THE Church of the Holy Trinity is a new one, opened for public service in 1899. The chancel is in the apsidal form, and contains seven large three-light windows with tracery. Next to the chancel is a transept, at either end of which is a large five-light window. The windows on either side of the nave are similar, both in size and form, to those in the chancel.

While the church was building, the present writer was asked to devise a scheme for the whole series of windows. In accordance with this scheme the seven chancel windows have been filled with fourteen subjects from the life of Christ. The south window of the transept contains the Crucifixion, which is here reproduced in colour, while the subject of the Ascension occupies the opposite and, in form, precisely similar window. The nave windows are to contain single figures in canopies, those on the south side from the Old Testament, and those on the north from the New Testament. Three of the series in the nave are already filled with glass. The scheme would give to the west window, which is similar to those of the transept, the subject of the Creation.



The church was built by Miss Rhineland, and the decision of herself and other members of her family (especially of Mr. W. R. Stewart, who has been the principal mover in the matter), that the windows should be treated as a connected scheme, has provided an opportunity rare and invaluable to the artist, who is compelled too often to see his work side by side with what is uncongenial and consequently injurious.

The transept window here reproduced is twenty-four feet high and over fourteen feet wide, all the principal figures being four feet high. The reproduction is from the coloured sketch on the scale of one inch to the foot, which does not admit of any finish in such details as heads, hands and feet, these being here merely suggested; for which reason the plate is supplemented by some reproductions of a few portions taken from the glass itself, which will serve to show the character of the work, although they give no colour.

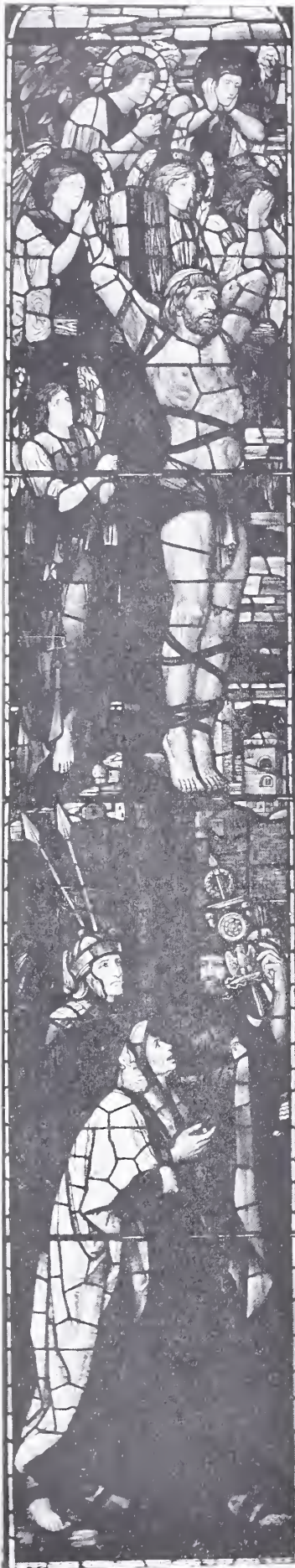
The design as a representation of the Crucifixion ought to explain itself, all the incidents being necessarily familiar to every reader; and in complying with the Editor's request to write a description of the window, I have thought it desirable to consider the work from the point of view of decorative design generally, and of stained glass in particular, but a few words may not be inappropriate about the materials of which the design is composed.

Owing to the number of lights in the window and the considerable height of each light (15 feet 6 inches) it was possible, and indeed necessary, to treat the subject in a very comprehensive manner, adequately to fill the unusually large space; and with this view, while the foreground exhibits most of the incidents recorded in the gospel narratives, the background, behind and above the principal figure and the two crucified thieves, is filled with a crowd of sorrowing angels.

Among the groups in the foreground will be recognised Mary Magdalen kneeling at the foot of the Cross, with two other of the women who were not afraid to show themselves the devoted followers of Christ, even when the populace clamoured for His crucifixion. On the left the fainting Virgin is supported by St. John, on the right is the Centurion who exclaimed,



By Henry Holiday.



By Henry Holiday.

"Truly this was the Son of God." On the extreme right is a group of the chief priests and elders, malignantly enjoying their hour of triumph, while in the foreground of the two right-hand lights are seen the soldiers with their dice casting lots for the garment "without seam." On the extreme left are some of the scoffers, who cried out, "If Thou be the Son of God, come down from the Cross." Here and there among the crowd are Roman soldiers on guard.

The six quatrefoils in the tracery contain indications of the incidents that followed upon the Crucifixion and preceded the Ascension, which fills the opposite window. In the left-hand quatrefoil is the descent from the Cross. On the right is the Entombment. At the top is the Resurrection; below the affrighted soldier on guard, while on either side are the Angel and the women at the Tomb.

From the point of view of decorative design this window affords an illustration of the manner in which a subject may be carried across several lights without violating the law recognized by all true decorative artists, that in a stained glass window the mullions must not be ignored, but must be fully recognized as an integral part of the design; a principle defied by the Cinquecento artists, who would treat the whole breadth of the window as a picture, without regard to the mullions, which conse-

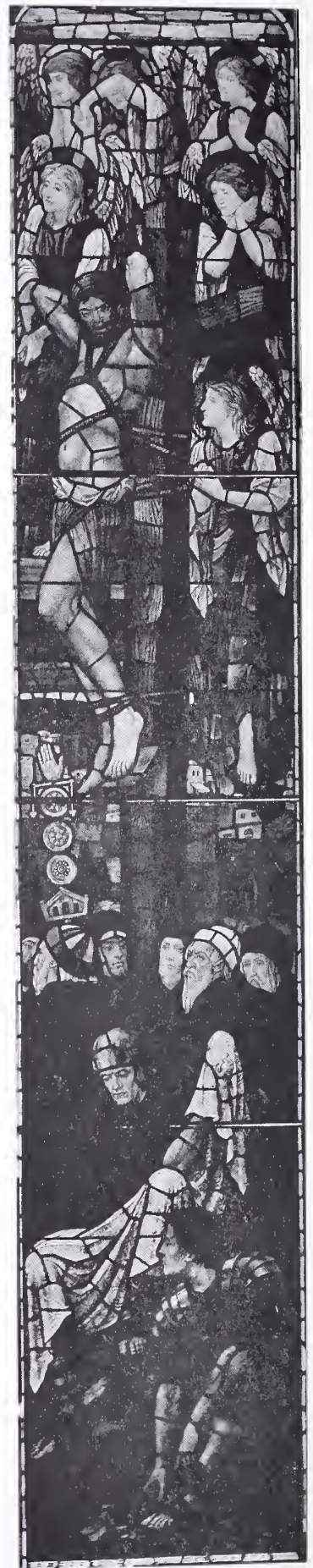
quently had the appearance of being unwelcome intruders.

It ought to require no elaborated argument to show that the stained glass decorations of the separate lights in a window should bear the same relation to the whole as the architectural divisions themselves. They should be distinct, but related. The subject before us has been designed in this spirit. Each light can be considered as a separate group limited by its architectural framework, not crossed and marred by the mullions; but each implies a neighbour and is evidently not an entirely independent composition.

This coherence in the whole should be confirmed by the manner in which the materials of the subject are treated. If many figures appear as a confused crowd, the design will lack point. The clearly defined band of groups in the foreground and of angels above are intended to give structural solidity to the composition, while the central figure between the two acquires the necessary prominence and is at the same time preserved from too complete an isolation by the two angels at His side and by the subordinate figures of the thieves on the same level in the outer lights.

This brief analysis of the characteristic points of the design may perhaps interest some readers, who will readily follow out the idea for themselves.

HENRY HOLIDAY.



By Henry Holiday.



The Art Journal, London, Virtue & Co.

By HENRY HOLIDAY.

THE CRUCIFIXION.

Transept Window, Church of the Holy Trinity, New York.



(New Gallery.)

Sir David Stewart of Banchory.

By W. Q. Orchardson, R.A.

Mr. Henley and his wonderful head of Victor Hugo on a small scale: these were among other things of real worth.

Mr. Orpen's portrait group, 'Colonel and Lady Eva Wyndham Quin and Family' (p. 29), was the largest work at the thirty-first exhibition of the New English Art Club. The various personages seem to have strayed into the room at haphazard, as in the Sir George Sitwell group of Mr. Sargent. But though Mr. Orpen in this, his most ambitious effort, has not succeeded in disciplining the by no means tractable material into an ordered unity, there is genuine beauty in the mantel-piece with its blue and white china, in the shadowed green wall, hung with gold-framed pictures, in the green-covered table with its peonies and rhododendrons. A pictorial relationship is established, too, between the kneeling boy—he is on too large a scale—and the dog. Mr. Orpen's 'George Moore' is a searching bit of portraiture; 'The Bath,' a drawing on a theme several times treated by Mr. Rothenstein, able; 'Augusta Everett,' on the other hand, initially impressive maybe, verges on the melodramatic. By Mr. Wilson Steer were an impressive 'Richmond Castle,' isolated on its height almost as though between earth and sky; 'The Shower,' a problem of fitful sunlight and shade assailed with overwhelming force; and

beautiful drawings like a 'View of a Town,' the radiance of the hill-side achieved by apt use of the background paper. Mr. C. W. Furse's 'Mrs. M. B. Furse,' despite the courage displayed, disappoints after his group at the Academy; Mr. Will Rothenstein almost succeeds perhaps in his 'Mother and Child,' but he has not been sufficiently exigent about the tone of the plain wall; Mr. A. E. John's 'Prof. John Macdonald Mackay,' in parts strongly realised, is unsatisfactory in the design of hands and arms, and the red of the robe is of relatively poor quality. It is a pleasure to come upon the glad 'Irish Pastoral' of Mr. Mark Fisher, and Mr. Hartrick's 'In Arcady,' where a swineherd and very actual pigs are companioned by an Arcadian shepherdess; Mr. Brabazon dreams, in pearl greys and blue, of Venice; artists like Messrs. C. J. Holmes, whose 'Myten' is a personal rendering of mountain peaks and valleys, D. S. MacColl, R. E. Fry, Alfred Thornton, Muirhead Bone—'The Back of Simpson's, Savoy' stands out among the black-and-white drawings—C. H. Shannon, A. A. McEvoy, Simon Bussy, were others represented by works which rightly call for more than passing mention. One of the unmistakable successes of the show was Mr. William Strang's 'Davie,' a portrait, in the manner of Holbein, of a dark-haired, dark-eyed young man, executed in black and red chalks on a paper washed with red. The means are here perfectly adjusted to the end, and that end a delightful one.

The forty-second exhibition of the Royal Society of Painters in Water-Colours contains, as the most formidable exhibit catalogued under a single number, the fifty-nine drawings by members and associates, presented to the King and Queen on the occasion of the Coronation, and now lent by His Majesty. Above the 'Dedication,' designed by Mr. Anning Bell, and signed by the various artists, is a study of a figure in red, by Princess Louise. Apart from this group are Mr. Edwin Alexander's 'Laburnum Seed,' the green of the leaves telling so well in the low-toned scheme, and 'Hawkweed,' both possessed of reticent beauty; Mr. Albert Goodwin's 'Poppy Fields,' a blaze of scarlet blossom, 'in the glory of the tares,' with the long line of Winchester Cathedral as a background, a far more actual drawing than is his wont; Mr. E. J. Sullivan's clever portrait of a lady supposed to be seated on a chair, a freshly contrived arrangement of black, white and gold, a thought reminiscent of Boldini's 'Whistler'; and good things by Messrs. W. Matthew Hale, H. S. Hopwood, Lionel Smythe, C. Napier Hemy, and Louis Davis. The most noteworthy exhibit of all, unaccountably ill-hung, is Mr. Holman Hunt's original design, dated 1850, for the 'Claudio and Isabella' picture of the 1853 Academy. It is an intense and beautiful interpretation of the never-so-finely wrought scene in

'Measure for Measure.' The drawing is interesting, too, in connection with Millais' contention that he was influenced in his pre-Raphaelite days to a far greater extent by Mr. Holman Hunt than by Rossetti.

Messrs. Vicars are markedly reticent as to exhibitions, hence one has the more pleasure in directing attention to what claims to be a complete collection of the engravings of Samuel Cousins, the first of its kind attempted. If the golden age of the mezzotint had passed before Samuel Cousins began to work: if, mistakenly, the interpretative ideal was supplanted by the desire more faithfully to copy: if Lawrence was not calculated to inspire as were Reynolds and Gainsborough, the exhibition of the 224 engravings demonstrates his astounding accuracy of observation, his skill of hand. It is a pity that the mezzotints,

some of them extremely rare, could not—even at the sacrifice of general effect—have been hung chronologically, for the opportunity of so studying the complete output



(Dudley Gallery.)

Colonel and Lady Eva Wyndham Quin and Family.

By William Orpen.



(Messrs. Vicars' Gallery.)

Sir John Taylor Coleridge.

By Margaret Carpenter.

From the Engraving by Samuel Cousins, R.A.



(Messrs. Vicars' Gallery.)

Louisa, Countess of Durham.

By Sir T. Lawrence, P.R.A.

From the Engraving by Samuel Cousins, R.A.

in one kind of an artist now so popular as Samuel Cousins seldom occurs. Whether his admiration of the merely pretty increased or diminished, and what foundation it had in the original picture, would then have been more forcefully demonstrated.

Some of the forty-one paintings by Mr. Charles Conder, brought together at the Dutch Gallery, reveal a genius to woo from the realm of colour just that rose, that pale blue or green, that ivory or gold, wanted as winsome complement for his delicately woven pattern-effects. Mr. Conder's fans are one of the least accountable products of an age certainly not remarkable for its grace. At Dickinson's Galleries, the small, but by no means unrepresentative collection of works by Mr. Walter Crane was of interest. Original edition prints in colour of his Picture Books, which for two or three decades have charmed children, old as well as



(New Gallery.)

A Lady in Brown.

By John Lavery, R.S.A.

young; designs, in colour, of costumes for the Guildhall masque; allegorical pictures, vigorous transcripts in water-colour of rocky coast, hill, flower-bright garden: such were among the seventy-nine exhibits. The Mortimer Menpes collection of etchings, drypoints, and lithographs by Whistler, at the Leicester Galleries, included what are said to be unique impressions of two drypoints. That of "Whistler's Mother," represented standing, in full face, is of interest to compare with the profile presentment in the beautiful picture in the Luxembourg. "The Model lying down" (p. 30) may be juxtaposed to the exquisite "Child on a couch," which is instinct with grace, imbued with a spirit of sleep. By the way, a group of works by Whistler is promised

at the forthcoming exhibition of the Royal Scottish Academy.

FRANK RINDER.



(Leicester Gallery, London.)

The Model Lying Down.

By J. McNeill Whistler.

Sales.

THE only picture sale of any importance held at Christie's during November was that on Saturday the 28th, which opened with 43 works belonging to the estate of the late Sir W. R. Williams, Upcott, Barnstaple, these bringing £3,376 14s. 6d. Of this total, 1,300 gs. was realised for an example by Terburg, 17 by 15 in., imported by Mr. Woodin in 1816, which at the Robert Hamilton sale, 1832, was valued at 47 gs. It shows a fair girl, in black silk dress and hood, seated by a red-clothed table—red, of course, is a favourite colour of Terburg, and is introduced, for instance, into his famous 'Paternal Remonstrance'—on which are a gold salver and ewer, and a darkened silver candle-stick. The wall is of grey, although of a grey in quality not comparable with that in his 'The Concert' at Berlin. The most eagerly sought picture occurred among those from various sources. This was a fine half-length portrait of a lady, seen in full face, wearing white muslin dress, blue scarf, and gleaming pearl ornaments (p. 31). It is signed "Nattier pinxit 1741," on the upper part of the canvas, 29 by 24 in. The bidding started at 500 gs., Messrs. Colnaghi and Co. were the buyers at 3,100 gs. The picture, formerly in Lord Henniker's Collection, was bought sixty years ago for £4 10s. by the late Mr. John Oates Harrisson, leather currier, Braintree, Essex, and, until his death, age 93, in 1901, it hung in the dining-room of his Elizabethan house. To Mr. C. E. Baskett, A.R.E., of Colchester, belongs the credit of "re-discovering" this Nattier. For six months it was on view at the Colchester School of Art. (At the Vaile sale, in May, the 'Comtesse de Neubourg and Daughter,' 58 by 44 in., dated 1749, made 4,500 gs.; at the Lyne Stephens, 1895, a particularly fine example of a lady on clouds, 3,900 gs.) Raeburn's 'Master Hay,' 30 by 25 in., the boy's handsome face admirably lighted, realised 700 gs.; the study of a girl's head, oval, 18 by 15 in., by Watteau, 500 gs.—it went to Paris; and 'Lady Coote,' 30 by 25 in., attributed to Hoppner, 520 gs. This last, in poor condition when sold, started at a small figure.

The first work by Whistler to occur at auction since his death was on November 23rd, when at Christie's a sepia drawing of Old Battersea Bridge, 5 by 9½ in., put in at 1 gn., brought 32 gs. On a separate slip of paper was the autograph inscription, "To Walter McNay," with, beneath, the sign of the butterfly.

Apropos Whistler, one picture, several pastels, drypoints, and drawings, sixteen in all, with a few autographs,

realised 39,277 frs., at the Hôtel Drouot, on November 25th. A Venice nocturne, 17½ by 25½ in., in oils, made 18,500 frs.: this and, among others, the following were printed by Messrs. Marchant & Co., London: 'La Femme à L'Ombrelle,' 'La Femme à L'Eventail,' 'Danseuse Athénienne,' and 'Femme nue se Coiffant,' all in pastel. M. Mancini, the well-known Paris dealer, bought the nude study, characterised by a French writer as "la perle de la vente, un peu décolletée toutefois, pour l'Angleterre." At 550 frs. M. Lucien Daudet bought a Thames view, this in lithograph and monotone. Several autographs made from 25 to 90 frs. each.

The outstanding picture in the collection formed by the late Mr. D. McCorkindale, ironmaster, of Carfin Hall, Lanarkshire, dispersed by Messrs. Morrison, Dick and Co., Glasgow, on November 6th and 7th, proved to be Monticelli's 'Star of Bethlehem,' 13 by 28 in. (p. 32). It is a superb example by this modern juggler with colour, for Monticelli was nothing short of that, and brought the record price of 1,000 gs., the penultimate bid being one of 860 gs. The picture has since passed into the fine collection of a



A Portrait.

By Jean Marc Nattier.

(By permission of Messrs. Colnaghi & Co.)



The Star of Bethlehem.

By Monticelli.

(By permission of Messrs. Morrison, Dick & McCulloch.)

well-known Scotsman, who now possesses twenty-three of the finest examples of Monticelli. El Greco's 'Nativity,' 56 by 41 in., once exhibited at the Guildhall, brought 400 gs., against a reputed cost of about £3,000; Matthew Maris's study of a boy's head, 11 by 10 in.—No. 60 at the Guildhall last year, when it was catalogued as 'A Girl's Head'—400 gs.

On November 17th–20th and 25th, Messrs. Muller & Co., Amsterdam, sold some interesting tapestries, pictures, and objects of art. Five panels of old Brussels tapestry, "Les Aventures de Télémaque," from Heerengracht No. 458, brought 17,900 florins; three allegorical ceiling decorations, 'Le Triomphe de la Paix,' painted by Gerard de Lairesse in 1672 for Heerengracht 446, 8,300 florins—they appropriately go to the Carnegie Peace Conference Building at the Hague; three Swiss landscapes by A. Calame, 11,600 florins; a winter landscape by Van der Cappele, dated 1652, 8,650 florins; a view of a Dutch town by James Maris, only 7 in. by 12½ in., 3,700 florins; a landscape, somewhat larger, by William Maris, 4,000 florins.

On November 27th, at Christie's, was sold a particularly valuable pendant jewel, the property of a descendent of the first Earl of Seafield, Lord Chancellor of Scotland. The pendant is of gold, set with diamonds, and is deemed to be of German workmanship, last years of the sixteenth century. It represents the barge of Cleopatra, manned by two rowers, beneath a canopy, on a dais in the centre being figures of Antony and the fascinating Egyptian queen. The jewel was given by Queen Anne to Sir George Allardice, M.P. for Kintore and Master of the Mint, in recognition of political services. Mr. C. J. Wertheimer and Mr. Charles Davis made alternate bids from £500 up to £6,500, at which sum it fell to Mr. Wertheimer. There are said to be like jewels in the Royal Collection at Windsor.

A heart-shaped pendant, of enamelled gold, set with precious stones, German, sixteenth century, made £270 at the Hechscher sale, 1898. Although the two objects have little in common, it may be recalled, too, that a gold pendant enamelled and set with jewels, having a miniature portrait of Queen Elizabeth in gouache, and her profile bust modelled on a plaque of gold, fetched 5,000 gs. in 1902.

Passing Events.

CAMILLE PISSARRO, born at St. Thomas, Danish West Indies, on July 10th, 1830, died on November 13th. With Claude Monet, Pissarro and Daubigny settled in London during the Franco-German War, and at that time pictures by them are said to have been refused at the Royal Academy. Spoken of in 1876 as one of a "vain, half-crazy band," Pissarro justly won European repute for his vivid pictures, not always sufficiently composed. Examples have been exhibited in London at the Guildhall by the International Society and elsewhere. M. Lucien Pissarro, his son, well known as an illustrator of books, has set up a private printing press in this country.

WE have to chronicle the death of Alfred Fitzwalter Grace, the landscape painter, who with his brother, Mr. James Edward Grace, seceded from the Royal Society of British Artists when Whistler resigned from the Presidency; of Ludwig Passini, the Austrian water-colourist, once a member and to the last an honorary member of the Royal Institute of Painters in Water-Colours; of William Edward Webb, whose 'Low Tide, Fleetwood, Lancashire,' was in the 1901 Academy—an admirer of his art asks,

“Will the fame which was coming tardily and warily, as fame ever comes, hasten now that the genius who courted it is dead?”; and of Mr. Charles Cotes. Mr. Cotes, Sir Edward Guinness (now Lord Iveagh), and Messrs. N. M. Rothschild each contributed £10,000 in 1890 towards the purchase at £55,000 of Holbein's celebrated ‘Ambassadors,’ Velazquez's ‘Admiral Pulido-Pareja,’ and Moroni's ‘Italian Nobleman.’

MR. G. F. WATTS is generous and eager in the encouragement he gives to young and rising artists. A case in point is Miss Dorothea Landau, elected on December 2 a member of the Society of Oil Painters, in some of whose drawings Mr. Watts discerned much promise; a second is Mr. Aubrey Waterfield, a collection of water-colours by whom was recently on view at the Woodbury Gallery. Mr. Waterfield—who with his newly-married wife, a granddaughter of Lady Duff Gordon, is portrayed in Mr. C. W. Furse's decorative ‘Return from the Ride’ of the 1903 Academy—studied at the Slade School under Professor Brown, Messrs. P. W. Steer and H. Tonks. Some of his drawings, almost without exception interesting, show a Brabazon-like sensibility for colour-harmonies, but in ‘Cefalu,’ ‘Palermo from the Archivio Storico,’ and others, his quest is for the more structurally significant. On this page we reproduce the admirably-composed drawing of the noble church of San Francesco, Assisi, which contains the famous Giotto frescoes.

THE exodus from this country of important works by Whistler has been alarmingly rapid within the past few months. The artist himself received £10 for ‘The 25th of December, 1860, on the Thames,’ exhibited at the 1862 Academy, and 30 guineas from John Philip for ‘At the Piano,’ seen at the 1860 Academy. In the late nineties these two pictures passed into the collection of Mr. J. J. Cowan, Edinburgh, at £1,600 the pair. ‘At the Piano’ has since been acquired by Mr. Edmund Davis for something like £3,000. Scotland, wise in early acquiring examples by Barbizon and modern Dutch painters, was to the fore, too, in the case of Whistler. Not only is the ‘Carlyle,’ bought by the Glasgow Corporation for £1,000, the only picture by him in a British Public Gallery, but private collectors some years ago procured noteworthy works. One of the finest assemblages of Whistler etchings was not long ago procured for about £3,000 by Messrs. Wunderlich of New York from a Glasgow connoisseur; from Scotland, too, hail most of the fine examples recently on view at Obach's.

AT the famous Leyland sale, in May, 1892, Mr. Alexander Reid, of Glasgow, was the buyer at 420 guineas of Whistler's ‘La Princesse du Pays de la Porcelaine,’ a portrait of Miss Spartali in Japanese costume, painted in 1864. A few weeks ago Mr. William Burrell sold it to an American for £5,000. ‘Rosa Corder,’ which passed through the sale rooms at 230 guineas in 1890, has crossed the Atlantic for something like £5,000; and

‘The Music Room,’ an upright, which has inspired many New English Art Club interiors, sold on February 10th, 1894, for 190 guineas, is, too, in the United States. For ‘The Fur Jacket’ it is understood that Mr. Burrell will not take less than £10,000, and the probabilities seem to be that it will follow in the wake of the other important works we have mentioned. It is no easy matter for the National Art Collections Fund to buy in face of these prices, unless an owner waives money considerations in the interests of a public gallery.

PROPOS the National Art Collections Fund, we learn authoritatively that, with its able and representative executive, and its independent and eminently capable buyer, great hopes are entertained of its utility in the future.

MR. CHARLES DYALL, who has been Curator of the Walker Art Gallery since it was opened in 1877, will shortly retire. His official record has been one of unbroken success, and his place will not readily be filled. Although he is several years on the wrong side of seventy, he still enjoys such health of body and mind that his well-earned period of rest is likely to be long and enjoyable. The thirty-third Autumn Exhibition—the twenty-seventh under Mr. Dyall's management—unaffected by adverse weather, fiscal problems, and dull trade, has been very successful. Although there was no outstanding picture to serve as a bait for the curious, the attendances were very good, and there is every reason to believe that the sales reached a satisfactory total.

AS yet, only three pictures have been selected for purchase by the Liverpool Corporation. These are Mr. Melton Fisher's graceful composition of two female figures, ‘The Chessplayers;’ Mr. Mouat Loudan's novel arrangement, also of two charming girls, which has as title an irrelevant couplet from Omar Khayyám, and Mr. A. E. Brockbank's drawing, ‘A Manx Idyll.’ All three were at Burlington House last spring. Mr. Brockbank's drawing is the second example of his art that has been



Church of San Francesco, Assisi.

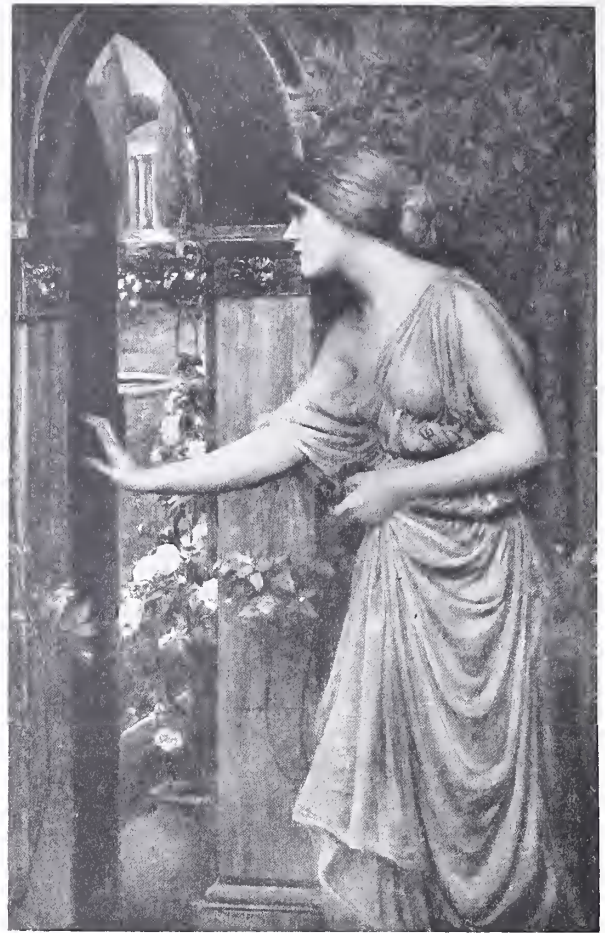
By Aubrey Waterfield.

purchased for the City's permanent collection; a compliment well earned by the exceptional merit of his work.

FROM the Brighton Autumn Exhibition the Corporation, with the help of Mr. Alderman Abbey, have acquired for their permanent collection Mr. Stanhope Forbes' picture, 'Christmas Eve,' exhibited at the Royal Academy in 1897.

M. REDON, architectural expert of the Louvre, has made the profoundly interesting discovery that the walls of the Louvre are hidden to a depth of over 24½ feet: "It is just as though some splendid statue had stood covered with earth up to its knees." This hidden base, said to be as fine as that of grand Florentine palaces, is deemed to indicate that a moat, fifty feet wide, was originally intended to surround the Louvre. When the requisite funds are forthcoming, excavations, to the end that after three hundred years the noble façade may again be seen as a whole, will be begun.

A NEW and notable fresco has recently been placed in the Sorbonne, whose theatre has for long been decorated with Puvis de Chavannes' noble and unforgettable pictorialisation of the Arts and Sciences. The new fresco, a kind of midsummer night's dream, showing the Arts with Apollo and the Muses, entitled 'Pacem Summa Tenent,' is by M. Dagnan-Bouveret, whose portrait of a well-known Scottish collector was at the New Gallery in 1902, and



Psyche entering Cupid's Garden.

By J. W. Waterhouse, R.A.

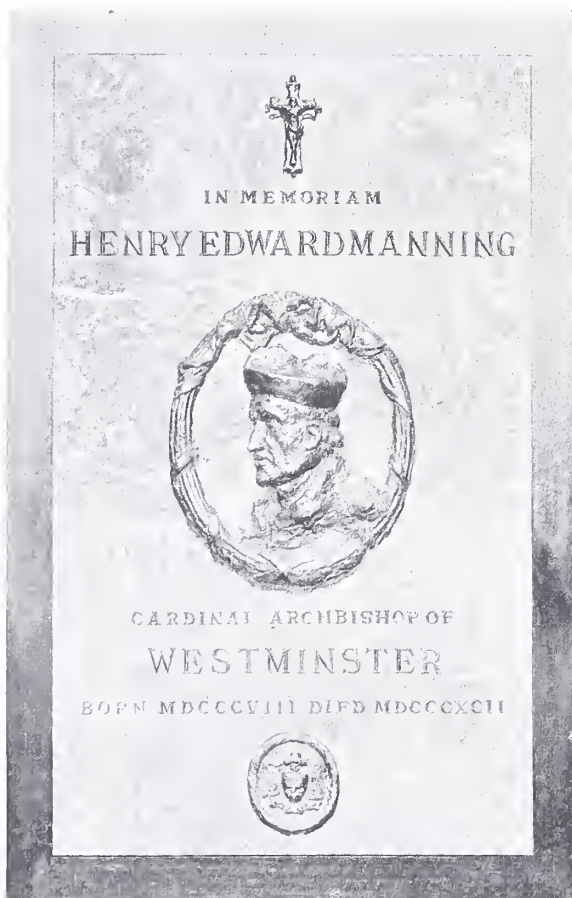
Premium Plate, "The Art Journal," 1904.

whose imaginative 'Consolatrix Afflictorum,' seen in the Haymarket, will be within the recollection of many.

THE decorative painter has much in his favour in Paris. There has been established in the Bois de Boulogne, for instance, an Academy for the special purpose of studying flowers and plants, with a view to their interpretation in picture. It is intended to give free courses to professional students.

SUBSCRIBERS have presented to the Royal Society a portrait of the Rt. Hon. Lord Rayleigh, O.M. The work is by Sir George Reid, who has successfully characterised the eminent scientist. The proportions of the canvas are unusual for such a work, the breadth being greater than the height.

THE third Exhibition of the Sussex branch of the Royal Amateur Art Society was held early in December, at 38, Adelaide Crescent, Hove, by permission of Mr. D'Avigdor Goldsmid. The loan Exhibition, chiefly of old English drawings, water-colours, pastels and enamels, included some interesting examples; but was not of the importance which might have been expected, remembering the collections which the available influence might have laid under contribution. To the modern section Sir E. J. Poynter sent a



Tablet to Cardinal Manning.

By Percy Fitzgerald.



*

* Embroidery by Mrs. Thackeray Turner, awarded 1st Prize by Miss May Morris.

Portion of one of the rooms used for the Exhibition of the Sussex Branch of the Royal Amateur Art Society.

few crayon drawings and pencil sketches of landscape; Mr. Alfred Parsons, two water-colours. Other noticeable works were the Marchioness of Granby's 'Miss Lindsay,' Colonel Goff's 'Kew Bridge,' and Mr. Jowers' butterfly studies. Mrs. G. Ralli lent some Lalique enamels; Mrs. Ionides, some curious Greek lace. The specimens of jewellery were disappointing. A necklace by the Ranee of Sarawak (lent by the Countess Grey) and some pieces by Miss E. Newton were well executed. Miss Casella's coloured wax plaques were meritorious, and a plaster study of an elf by Miss E. Stillman would bear repetition in bronze.

AN exhibition of members' pictures at the new rooms of the Liverpool Academy of Arts was more successful artistically than commercially. It is doubtful if the Academy did wisely in removing its headquarters, for though the galleries (formerly the studio of Mr. Robert Fowler, R.I., who is now in London) are more spacious, the situation and approach are not as good as those of the previous rooms in Castle Street. As, however, it is now ninety-three years old, the Academy may fairly be supposed to know what will suit it best. The catalogue of the Exhibition had, as Introduction, a sketch of the Academy's long and eventful history, which included many interesting details connected with the art life of Liverpool.

THE Liver Sketching Club is a younger organisation, the membership of which includes, in addition to most of the Academicians, a number of leading amateurs. Its thirty-sixth Exhibition, opened on November 28th, contained 335 exhibits: pretty equally divided between oil and water-colour, with a few items in relief, artistic jewellery, miniatures, pastels, and engraving. Other local

exhibitions in Liverpool included a collection of choice water-colour drawings by Mr. Albert Goodwin, R.W.S., at Dunthorne's Gallery in Castle Street; and a miscellaneous exhibition of water-colours at Grindley and Palmer's, in which the art of Mr. H. Moxon Cook and the Baroness Helga von Cramm had prominence.

WHISTLER was the distinguished first President of the International Society of Sculptors, Gravers and Painters. In electing M. Auguste Rodin in his stead, the Society has done eminently well. Ridiculed, charged with casting from the life, attacked on every hand in early days, Rodin's genius is now recognised throughout every country in Europe.

THE late Cardinal Manning was a remarkable man in many ways, with a good deal of Mr. Gladstone's temperament. It is rather strange that over ten years should have been suffered to elapse since his death without a memorial to his honour. A marble tablet, with a medallion likeness and other ornaments in gilt metal, has recently been set up in Corpus Christi Church, Maiden Lane, Strand, by the Rev. F. Sulro, the rector (p. 34). It was designed and modelled by Mr. Percy Fitzgerald, F.S.A., who was a devoted friend and admirer of the late Prelate. We do not often find literary men thus engaged, though painters have contributed frequently to literature.

VERY important agreement has been come to by the three prominent photographic societies of Lancashire and Yorkshire: the Liverpool Amateur Photographic Association, the Leeds Camera Club, and the Manchester Amateur Photographic Society. They are to



Pakefield Church and Village.

From a drawing by Robert L. Sheppard.

hold in succession an annual Northern Photographic Exhibition, international in character. The Liverpool Society is now arranging for one in March next, to be held at the Walker Art Gallery. The Arts sub-Committee of the City Council has met the L.A.P.A. in a most generous manner as regards accommodation and terms, and there is every prospect that the Exhibition, which is to be entirely open, will be one of the first importance. The Chairman of the Exhibition Committee is Dr. Llewellyn Morgan, and the Hon. Secretary is Mr. C. F. Inston, F.R.P.S., 25, South John Street, Liverpool.

THE R.A. Gold Medal and travelling Studentship ('The Meeting of Diogenes the Cynic and Alexander at Corinth') has been withheld this year; also the Armitage Prize ('Elijah cursing Ahab and Jezebel'). The following awards were announced on the 10th of December: Turner Gold Medal ('An Express Train at Sunset') to Mr. John Hodgson Lobley; Creswick Prize ('A Bank of Ferns or Bracken') to Mr. Walter Percy Day; Composition in Sculpture ('Three Generations') to Mr. Arthur Charles White; Design in Architecture ('A Domed Church') to Mr. Lionel Upperton Grace. The President in his address (read by Mr. Eaton, with Mr. Crofts in the Chair, in the absence of Sir E. J. Poynter) referred to the considerable and important changes in the organisation of the schools. The new regulations are not altogether approved by the students, who hope that revisions, officially hinted at, will be made. It is thought that the hours, 9.30 A.M. to 8 P.M., are too long; the afternoon interval being sometimes unprofitable, especially to those who are not within easy reach of home.

OF interest to artists is Mr. W. J. Locke's latest novel, 'Where Love is.' (It may be remembered that the full title, 'Better is a dinner of herbs where love is than a stalled ox and hatred therewith,' appeared with a picture shown at the Royal Academy in 1870, by Frank Holl.) After early hardships, when necessity was the mother of pot-boilers and five-shillings-a-dozen landscapes, the cheerful Jimmie Padgate, a member of the Langham, becomes the well-known portrait painter, *the* James Padgate. He regains the prestige undeservedly lost through the disloyal silence of his friend the sinner, and fortune smiles again on him and his work.

FINDS" in the art world have been by no means rare of late. Mr. Sanderson, Newbigging, near Dundee, bought a quarter of a century ago, for a few shillings, a picture recently discovered—apparently on sufficient internal evidence—to be by Jacob Geritsz Cuyp, father of Albert Cuyp. Mr. P. Hagarty, R.C.A., found in a country house a portrait of a lady playing a mandoline, which turns out to be by Sir Joshua, dating from about 1773, and has been valued by an expert at 3,500 guineas. On the Continent, an authentic work by David Teniers, signed and in good condition, once in the English Benedictine College at Douai, was procured by a sharp-eyed collector for twenty francs.

RENOVATIONS of works of art often menace certain original qualities: concern is felt, for instance, about the statue of Daniel Nicolaus Chodowiecki, in Berlin. The familiar White Horse, on Bratton Hill, near Westbury, however, must sometimes be scoured if he is to remain visible. The present horse, 175 feet by 107 feet, dates back to 1778. His "grooming," soon to take place, is a costly matter.

THE London County Council having taken over the memorial tablets erected by the Society of Arts, and Lord Rosebery having unveiled the first one, to Lord Macaulay, affixed under the new administration, it is an opportune time to mention a derelict tablet of whose existence the Council are not officially aware. In spite of its inscription, the Society of Arts denies parentage to the medallion erected to J. M. W. Turner, R.A., in the interior of 13, Henrietta Street, Covent Garden. It would be difficult to explain its position there, some distance from Maiden Lane; when it was placed, and under whose direction, is a mystery.

MR. HOWARTH has obtained the loan of the important collection formed by the late C. E. Lees, of Oldham, and the pictures will remain in the Mappin Art Gallery, Sheffield, for about six months.

FROM May to October an inaugural Exhibition will be held in the Cartwright Memorial Hall, Bradford. The predominant feature will be a Fine Art section, which is being administered by an influential committee.

The Art Journal, London, 1867 & Co



Symphony in White, No. III. - Whistler, 1867 -

Painted by J. M. W. Turner

A Symphony in White
By permission of Edmund Davis Esq.

At the Annual General Meeting of the International Society of Sculptors, Painters, and Gravers, held on December 15th, Mr. John Lavery, R.S.A., Vice-President, spoke a sympathetic tribute to the memory of the late President of the Society.

“WE have lost our President, Mr. Whistler, and I have no words with which to express that irreparable loss, not only to the Society, but to the world of Art at large. Of the artist, we all know the monument he has raised to himself in the masterpieces he has left us. We have heard a great deal of him as an enemy, but I have not known him as such, and therefore cannot speak.

“There are, however, those who speak of him in this character, and, curiously enough, some of them artists. But I would strongly protest against the almost indecent attacks made on him. He was misunderstood and misrepresented, he who fought for the interests of his brother artists and for the dignity of Art. In his contention with Ruskin, he demonstrated that painting and writing are separate and independent arts, each with their own means of expression, and time is proving how right Whistler was. In his ‘Ten o’clock’ he has written the gospel of Art. Little or no notice has been taken of this work, which, when it

was first read by him, was looked upon as a humorous treatment of the subject, and to this day is mistaken by many for a mere collection of facetious witticisms. It is difficult to realise the great value of this work, which is the only competent expression of Art in existing literature.

“Of him as a friend I might speak feelingly, because I knew him intimately for a great many years. His old-world courtesy and kindly consideration were little understood but by those with whom he was in sympathy. In all my dealings with him, both as President and as friend, I found him full of the kindest thoughtfulness. One cannot remember him without thinking of the graceful and tender manner in which he treated women, and his genuine love for children.

“Rare as were the occasions on which he could be present to take the Chair at our meetings, he nevertheless knew of every detail of the workings of the Society, and the Council can bear testimony to the many occasions on which that keen interest was shown by him; and I also can testify to the gap caused by the loss of his strong personality and great intelligence.

“In losing our own master we have found another in Monsieur Rodin, not less unique in the originality of his genius, whose election to the presidential chair of the Society confirms the international character of our undertaking, and I am sure will give a much-wanted impetus to the sister Art of Sculpture in this country.”

The “International” at the New Gallery.

Works by Rodin at the Fourth Exhibition.

ART, after all, is a cosmopolitan affair, and the Society which is now holding its Fourth Exhibition in the rooms of the New Gallery assists one's comprehension of the fact. The Exhibition is a particularly cosmopolitan affair, as excellent of its kind as has been recently held in London, and complete even in the nice point of possessing a portrait of Mr. George Moore, without which an International collection would seem to lose something of its charm. The appreciation, the influence of art—of European art, at any rate—has never perhaps been entirely restricted to the country of its birth. Idiosyncratic and local as are often the finest manifestations of the artistic spirit, the appeal of plastic or pictorial thought is, in effect, universal, independent of race or language. A Society like the International speeds the means of communication of artistic thought. This has many advantages. And, possibly, one of the most obvious disadvantages is that in modern painting and sculpture there is noticeable a sort of eclecticism; a quick assimilation of tricks of form, which may be largely due to the quick availability of the work of others. But this is merely a thing of the moment. The imitative factor will in time no doubt be eliminated, and the extensive knowledge of the work of his contemporaries, which it is almost impossible for a modern artist to escape, will end in his finding himself with greater certainty. The Society's two presidents are cases in point. One may trace sources of inspiration in the works of Whistler and Rodin; the eclecticism, however, is not of the letter, but of the spirit. Opposite as these great artists are in temperament, various as their work is in kind, they meet on the common ground of absolute artistic sincerity; they are alike in the frankness

of their expression, and in the fine accomplishment which shapes it.

It would seem to be singularly opportune at the present time for an important artistic society to choose a sculptor for its head; for of recent years there has existed in England a group of sculptors of greater promise possibly than at any previous period of the art in this country. In glancing down the list of Presidents of the Royal Academy, for instance, one looks in vain for the name of a sculptor, and Leighton's seems to be the only name associated with the art. At the present Exhibition even, one may be permitted to regret that the sculpture is not more adequately representative of contemporary work. But in choosing a sculptor, the Society was very fortunate in choosing Rodin. Possibly no living artist could so completely represent international feeling in matters of art. His reputation is international; he represents in the sphere of plastic thought the same kind of temper, the same kind of appeal, as Tolstoi and Ibsen represent in the sphere of letters. His points of view, the spaciousness and breadth of his style, the kind of ideas which find expression in his work, have for a generation or so provoked admiration or hostility in many countries besides his own. His work is no unfamiliar thing in London. So far back as 1882, he exhibited a bust of ‘St. John the Baptist’ at the Royal Academy, and ‘L’Homme au nez cassé’ at the Grosvenor Gallery. A year later seven of his works were exhibited at the Egyptian Hall. More recently his work has been on view at the exhibitions of the International and elsewhere. Busts of Henley and Victor Hugo were to be seen during the present winter at the New Gallery; and at South



No. 123.—La Défense.

By Auguste Rodin.

(By permission of Arthur L. Collie, Esq.)

Kensington, there are the figures of St. John and the Danaïde.

Those of his works now at the New Gallery are fairly representative of his variety and breadth of treatment, of his mastery of his material, of the science and skill of his modelling, and, above all, of the imaginative and visionary quality which finds almost unconscious expression in so much of his work. In the South Room there is the group in bronze entitled in the catalogue 'La Défense' (p. 38), which may be the correct title, but which is scarcely explicit. The origin of this group is not a little curious. An echo of the Franco-German war, it goes back to 1880, when a competition was opened to commemorate 'La Défense Nationale.' Rodin submitted a sketch of the present monument, which, according to the authority of Mlle. Cladel, was not included among the first thirty chosen by the jury for further consideration. Rodin had served as a corporal in the guard during the siege of Paris; he had starved on stale bread and horse-flesh. He had known and realised the horrors of war, and it did not present itself in plastic and symbolic form as a pyramid capped by an ideal figure, surrounded by animated and graceful nudités. *La génie de la guerre* dominates his group. She is a winged figure, with vibrant outstretched

arms; her hands are clenched; her evil face is contorted with passion, and she is hurling forth invectives of blood and misery. One of her wings is broken, and at her knees is the bent figure of a wounded soldier supporting himself on his broken sword. The group is as dramatic as war itself; war, not as conquest, not as glory, but as tragedy. And as tragedy it purges the passions through pity and terror. Placed at the Rond Pont de Courbevoie, such a group would have kept the memory of a terrible time an open wound. Little wonder the jury refused the group. They would have been much more likely to accept the Bellona of Rodin (placed in the Central Hall: see p. 38). This bust approximates to the conventional idea. Compared with the body of Rodin's work, it seems a little anomalous. At Meudon, where I first saw it, a few weeks ago, it seemed out of keeping, as if it might have been a reminiscence of Rodin's association with Carrier-Belleuse. At the New Gallery the earlier impression has been confirmed. Classic, decorative, it might provide an adequate ornament, say, for State architecture.

In the Central Hall there is a bronze figure of St. John the Baptist, without the head and arms. The curious may be inclined to ask if the loss is so serious as might be expected. The incomplete figure certainly represents as



No. 331.—Bellona.

By Auguste Rodin.

sufficiently as the complete figure, and is just as satisfying in that respect, the theories which Rodin himself has held with regard to the principles of movement and the model in sculpture. The figure at the New Gallery would seem to be a synthesis of his ideas in this respect. Its real artistic quality is as independent of its head and arms as of its title, which may, or may not, have been an after-thought. It were a pity, however, to disillusion, without adequate information on the point, those who may go to South Kensington for inspiration and guidance. But the incomplete figure has a message—a problem of its own. The study of the fragmentary remains of classic sculpture has accustomed students to the importance of the psychology of the body. How one might interpret the psychology of the figure at the New Gallery is an open matter. To many, the ultimate form in which it appears at the Luxembourg and at South Kensington may be quite convincing.

Another figure in bronze, 'Le Penseur' (p. 39), seated nude, in an attitude which recalls 'Il Penseroso,' of the Medicean tombs, has not before, I think, been seen in England. It is one of the most complete and expressive figures which Rodin has achieved; a masterpiece. 'Le Penseur' is the dominating figure of 'La Porte de l'Enfer,' the great door, upon which Rodin has been engaged in his studio in the Rue de l'Université for the last twenty years. There is also the same figure in plaster to a large scale, and the conception gains in its monumental form. The last and least—but not least beautiful—group of Rodin's at the Exhibition is a bronze, 'Une esquisse d'un rêve; une ombre vient parler à une femme désolée.' Small, exquisite, visionary, this group is far removed from the *terribilità* with which Rodin is usually associated. It expresses a favourite and charming fancy of his, a figure in flight; here, the *ombre*, the spirit, is holding back its wings, so as to approach more silently the sleeping figure of the woman.

The International, in the choice of their President, would seem to have caught the imagination of the public. This is the more remarkable as Rodin happens to be the representative of an art which has not been widely appreciated in this country. It suggests the awakening to a better state of things.

RUDOLF DIRCKS.

Since the opening day the International Society has added two works of Rodin to the collection. These are entitled 'L'illusion de la fille d'Icare' and the 'Head of a Young Girl.' The first, a complex group in bronze, was first exhibited some eight years ago, in marble. The two figures are finely modelled, but the meaning of the group, like so much of Rodin's work, is not clear at a first view. The 'Head of a Young Girl' is modest and charming; she seems almost too young for the style of her coiffure. It also represents a phase in Rodin's versatile art.

EDITOR.



No. 337.—Le Penseur.

By Auguste Rodin.

THE election to Presidentship of M. Auguste Rodin justifies, in a measure that nothing else could, the high-sounding title of the International Society of Sculptors, Painters and Gravers, whose Fourth Exhibition is now open at the New Gallery. The cosmopolitan Whistler, President onward from its inauguration in 1897 till his death last July, recognised the internationality of art. Rodin, that living "master of live stone," proclaims that in art there are no geographical limitations. Monumentally he fashions into permanence great moods, great emotions, sovereign over all civilised peoples. From the turmoil of modern life he wins essences which he freezes into silence—silence anguished or proudly cruel or dauntlessly heroic or compassionate such as inform 'Le Penseur,' 'Bellona,' 'La Défense,' 'A Dream,' at the New Gallery. Rodin's gigantic embodiment of the Spirit of Thought, which has its complement in his intentionally but half-emergent 'L'homme et sa pensée,' is as enduringly significant a centre as could have been procured for this, the first Exhibition of the Society in the New Gallery.

It cannot be contended that, locality apart, the New Gallery lends itself to the requirements of the International as well as did the Skating Rink at Knightsbridge. The north and south rooms have their walls covered to the height of ten or twelve feet with white muslin, good as a back-



No. 28.—One of Five Etchings of Toledo.

By Joseph Pennell.



No. 58.—The Bridge, Meissen.

By Henry Muhрман.

ground for the drawings, but above which it is somewhat disconcerting to see the dull red of the usual New Gallery; and in the north room the white walls, perhaps too white for the pictures, make the ceiling look unpleasantly dingy. Over the red walls of the west room muslin of neutral green is stretched. In each room is a velarium to temper the light.

Whistler, the past President, is represented by but three pictures, in number a disappointment after the eight works in colour of the 1898 show, the six of 1899, the seven of 1901. Yet they represent as many aspects of his art. In the centre is 'Rose et Or: La Tulipe,' an unfinished full-length portrait of a lady standing, hands behind back, its colour as flower-like, with as much of dew-fragrance, as the title suggests. Flowing lines, on a deep wine-coloured background, the accent of dark hair in the otherwise fluent scheme, each tells of that nervous apprehension which was Whistler's to the end. To the right is a version of the haunting 'Valparaiso,' signed "Whistler, '65," a picture which may be classed in sentiment with the nocturnes; to the left the 'Symphony in White, No. III' (see plate), initially exhibited at the Royal Academy in 1867. Than this last, the exhibition holds nothing lovelier. Each passage of white is an enchantment to the eye; with pleasure we see the white trans-

muted into rich ivory in the dress of the girl seated on the floor, observe it paling the already pale blue of the carpet, and by its presence modifying the rose of the fan, the purple of the blossoms, the cool green of the leaves. Place this rightly entitled 'Symphony' beside Rodin's 'Penseur,' and you have demonstrated the existence of two of the thousand



No. 241.—Le Dégel.

By Fritz Thaulow.



No. 136.—Deuil Marin.

By Charles Cottet.



No. 179.—A Burial.

By Charles Ricketts.

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palaces of art. The Whistler is all sensibility; the Rodin is hewed out of the quarry of the mind.

To a considerable extent—although not, perhaps, to the same extent as on former occasions—the interest of the exhibition depends on pictures painted years ago, and not new to the public. If for that reason only, it is obviously unfair to compare the International show with those annually organised in the summer by the New Gallery, the Academy, and the several societies. In addition to the Whistlers, there are in this kind at least three important works.

The place of honour in the north room is given to 'Le Déjeuner' of Claude Monet (p. 43), painted in 1868. Clearly, that was when he was under the influence of Manet; before, maybe through the nature-visions of Turner, he was impelled to express some of the vibrant secrets of the sunlit earth. 'Le Déjeuner' might be appreciated as a work interesting because of its



No. 142.—Greenwich.

By W. L. Bruckman.

uncompromising naturalism; but *summa ars est celare artem*. From the hint of brown in the exquisitely-modelled eggs to

the large definite brown of the wood-panelling, from the dimmed ink of the newspaper to the certain black of the woman's dress, how surely, how finely, colour yields its value to the idea of a master. How dissimilar it is, by the way, from another 'Déjeuner': the daring 'Déjeuner sur l'herbe' of Manet, which, with the present canvas, if I mistake not, was for long at Durand-Ruel's. 'Twice or thrice of late Mathew Maris' 'Souvenir of Amsterdam' has been seen in London; but, because it is charged with that true beauty which "dwells in deep retreats," it is none the less welcome now. Justly, it is given a centre, with above it the low-toned 'Montmartre.'

Sir James Guthrie shows so seldom nowadays that the Society is especially fortunate to have obtained 'Miss Janie Martin,' with Mr. C. H. Shannon's 'Lady with a feather,' the most suave, gracious, winsomely beautiful portrait in the exhibition, unless the 'Symphony' be regarded as in the same kind. An always-interesting, seldom-solved question arises in connection with the portrait. Would 'Miss Janie Martin' have been painted just so, with outstretched foot, and hat whose sweeping white feather tells so admirably, had it not been for 'Miss Alexander'? But the skirt of intimately sympathetic red, the luminous white sleeves, the accents everywhere, are Sir James Guthrie's



No. 165.—The Grey Domino.

By E. A. Walton.

(By permission of the Artist.)



No. 103.—The Bridge (Le Pont de Vérone).

An Etching in Colour by Fritz Thaulow; one of three acquired for the Victoria and Albert Museum.

(By permission of M. Georges Petit.)



No. 262.—Portrait of a Little Girl.

By Carolus Duran.



No. 218.—Le Déjeuner.

By Claude Monet.

(By permission of Messrs. Durand-Ruel.)



No. 190.—Capt. Harvey Brooke of Fairley.

By Robert Brough.



No. 240.—The Bathers.

By Charles H. Shannon.

alone; and so, quite rightly, may art be built on assimilated art. Although, as a whole, the portrait section is less satisfactory than some others—members like Messrs. Jean Boldini and George Henry send nothing, and one misses the work of Mr. Sargent, Mr. Orchardson, Sir George Reid—several other portraits call for mention. Opposite the three Whistlers—the only group of pictures by a given artist in the show, although black-and-white works are so arranged—is Mr. John Lavery's 'Lady in pink,' a daringly vivacious and, in so far as colour is concerned, far from unsuccessful venture. By him, too, is 'The First Communion,' a little girl in white, less winsome than his 'Spring,' wherein for a second time we are reminded of 'Miss Alexander,' which, from the standpoint of visitors to the International, it is regrettable could not have been moved from the Burlington Fine Arts Club. Mr. T. Austen Brown's 'Inga and Helga: Mrs. Geoffrey Hawkins and daughter' (p. 45) has as background the same black screen as had his portrait of the last International; but now he introduces, to decorative purpose, the white-starred blue of the dress, notes of blither blue

elsewhere, the fur cloak of the lady. Mr. J. Kerr-Lawson, known hitherto chiefly as an appreciative painter of Italian hill-towns and cities, sends 'Henry Ross, Esq.,' the head excellent. Contrasts there are in plenty. You may turn from the ductile 'Lady with a feather' of Mr. C. H. Shannon, to Mr. Robert Brough's gallant 'Captain Harvey Brooke of Fairley' (p. 43), in uniform of the Gordon Highlanders; from M. J. E. Blanche's 'George Moore,' another aspect of the writer from that painted lately by Mr. Orpen, to M. Carolus Duran's not very important 'Little Girl,' (p. 43), holding red and white flowers; from the study of a Spanish shepherd's head by Daniel Vierge, to Mr. E. A. Walton's 'Grey Domino' (p. 42), with its delicate passages of pink and green, unfortunately sandy in the flesh tones, however; from Mr. George Sauter's 'Fordham picture' (p. 50), or his more tenderly thought 'Fate,' to the warrantably bluff and "jaunty" 'John Jorrocks, Esq., M.F.H.' (p. 52) of Mr. James Pryde; from the unerringly idiosyncratic 'End of the Morris Dance' (p. 51), which we may regard as a portrait of the principal dancer in green sash, scarlet ribbons, bells at the knees, by the second of the 'Beggartaff Brothers,' Mr. William Nicholson, to the 'Dolly' of Mr. John da Costa (p. 45); or from the 'Babsy' (p. 45) in white, by Mr. A. Neven Du Mont, to Mr. E. J. Sullivan's 'Edgar Allan Poe' (p. 52), one of five charcoal drawings by him.

A sufficient amount of wall-space is given to each exhibit, seldom or never hung more than two deep. Hence, to

cite figures, there are in the west room 59 pictures only as against 108 last summer. The proportion of "rubbish" is smaller than at most exhibitions of contemporary work; moreover, there is evidence that those responsible for the conduct of the International have kept a vigilant eye on London and Paris shows, and obtained examples by several promising artists there represented. No fewer than twenty-four associates have been elected since 1901, including, one is glad to observe, Messrs. C. H. Shannon, R. Anning Bell, and M. A. J. Bauer. Mr. Brangwyn, as, also, two or three members of the New English Art Club, should at once be admitted, if—so far as this country is concerned, and as can be the case without taking heed of the Royal Academy—the Society is to justify its claim to catholicity. Save for Mr. J. J. Shannon, a non-exhibitor, the name of no R.A. or A.R.A. is on the membership roll of the International, nor does a single one contribute to its Fourth Exhibition.

A centre in the west room, opposite the Guthrie, is assigned to M. Charles Cottet's 'Deuil Marin' (p. 41), the study for which was at the Institute some months ago—



No. 248.—Babsy.
By A. Neven Du Mont.



No. 253.—"1850."
By A. Neven Du Mont.



No. 269.—Dolly.
By John Da Costa.



No. 145—Inga and Helga. Mrs. Geoffrey Hawkins and Daughter.
By T. Austen Brown.



No. 162.—Un Mot Piquant.

By Ignacia Zuloaga.

Hardly less solemn is his 'Messe du Matin,' a presentment of Breton women, in great-hooded black cloaks, moving two or three abreast along the narrow, stone-walled roads of Brittany towards a church on the promontory. M. Cottet interprets the sorrow of peasant life in the land of Arvor. To the two clever Spanish exhibitors, on the contrary, life

is all exuberance—exuberance of colour, of pose, of atmosphere. Assertive to the point of excess, merciless, savage, flaunting, as at first sight may appear 'Un Mot Piquant,' with its admirably painted water-vessel, and 'Gitane et Andalouse' (pp. 46 and 47), the Japanese-patterned shawl executed with so much assurance, by Ignacio Zuloaga; purposely vicious almost as are some of the yellows and greens in the 'Danse Gitane' (p. 49), and 'Démarche Gitane' of M. Herman Anglada Camarasa, there is the flash and full-blooded splendour of the South in them, rendered with a directness which, to Northern eyes, amounts to cruelty. The ideals of the two Spanish painters are anathema to Mr. C. H. Shannon, than whose 'The Toilet' there is nothing more reticent, few if any things more beautiful, among modern works at the New Gallery. Almost the outlook is too distinguished, too remote from the pulse of things; almost, in this shadowed art, we crave for a hint of the flaming outspokenness of a Zuloaga; yet, save that it is too tempered, we would hardly have 'The Toilet' other than it is. A second of Mr. Shannon's imaginings, 'The



No. 8.—The Rialto.

By Frank Duveneck.



No. 174.—Gitane et Andalouse.

By Ignacio Zuloaga.

Bathers' (p. 44), hangs in the north room, near the late Camille Pissarro's 'Avant Port Dieppe,' 1902, and the characteristically vivid winter scene by Fritz Thaulow, with its notes of green and red, 'Le Dégel' (p. 40). One welcomes particularly an example by Mr. Charles Ricketts, between the foundations of whose art and those of Mr. Shannon there is much in common. His 'A Burial' (p. 41)—observe, for one thing, the searching expressiveness of the curve of the man's back when repeated by that of the rock—may be likened to Titian's 'Entombment,' of the Louvre, reversed; the glory of its colour, its sweetness banished, the elemental tragedy remaining in the austere, the awe-inspiring little work of Mr. Ricketts. Each of Mr. E. A. Hornel's canvases—in places stained only, in others thickly impasted—is concerned with the sweet faces of children in woodland places. Among them is 'A Little Lady' (p. 50), like the others, akin in effect to a delightful mosaic or enamel. In the west and north rooms attention should be given to the clever Paris views of Mr. J. W. Morrice, an American; to the 'Maisons sur l'eau' (p. 53) and

'Le Portail' of Le Sidaner; to the excellent little interior, 'The Lesson' of Mr. H. M. Livens; to Mr. R. Macaulay Stevenson's 'Old Mill,' one of the best examples of his art seen for long; to 'The Mother' of Mr. Strang, inspired,



No. 159.—The Bridge at Moret.

By Alfred Withers.

doubtless, by Millet; to the 'Vanity' (p. 48), by Mrs. Trew (Miss Bessie MacNicol); to decoratively treated landscapes, such as 'The Bridge at Moret' (p. 47), of Mr. Alfred Withers, the 'Village Inn' (p. 48), of Mr. Grosvenor Thomas, and the dignified 'Corner of the Common,' by Mr. A. D. Peppercom; to the 'Camellias' (p. 53), executed literally with a few deliberate strokes, by Mr. Stuart Park; to the able 'Winter' of Miss Lily Blatherwick, and the more than ordinarily interesting 'Aldgate' of Mr. Herbert Goodall; to the in parts well-painted 'Dancer,' from the New Salon, by Mr. A. H. Maurer. Mr. A. Ludovici, whose work was more than once praised by Whistler, sends 'The Pool' (p. 53), and on the opposite side of the door is the 'Greenwich' (p. 42) of Mr. W. L. Bruckman.

Something like adequate prominence is given to work in black and white, this section in the little north room including some exquisite wood engravings after Eighteenth Century pictures by Mr. Timothy Cole; a group of charcoal drawings and etchings of Spain by Mr. Joseph Pennell (p. 40)—how well the luminous bridge tells in one of the Toledo etchings; three aquatints, among them the lovely 'Joie Maternelle,' by Louis Legrand, a man of rare accomplishment, new to the London public; a number of flashing things by the late Felicien Rops; four etchings by Mr. Frank Duveneck, including 'The Rialto' (see p. 46); examples by MM. Edgar Chahine, Max Klinger, Theodore Roussel—his 'Battersea' exists in much finer state—and Anning Bell. One of the triumphs of this room, and of the exhibition, is Mr. Joseph Crawhall's 'Silver Spangled Cock,' in all save its leg a splendid bird, the technique of whose painting repays examination. One of Mr. Muhrman's quiet pastels is 'The Bridge, Meissen' (see p. 40); and close by—again in pastel, but with more colour—is the 'Creagan, Shearing' (see p. 53) of Mr. J. R. K. Duff.

Besides Rodin, in the sculpture section there are, by M. Bartholomé, the group for the top of



No. 177.—Vanity.

By Bessie MacNicol.

a tomb, and, among others, 'Jeune fille se coiffant' (p. 50) and 'Femme sortant du bain' (p. 51); the vehement 'Horses at Play' (p. 49) and a second animal study by Mr. J. H. M. Furse—we regret to note that the name of Mr. C. W. Furse, now unrepresented, disappears from the list of the executive; two clever versions of 'Leda,' and other things, by Mr. F. Derwent Wood (p. 51), an Academy gold medallist, and once the assistant of Professor Legros; the recumbent 'Iphigenia' of Mr. John Tweed, Rodin's pupil; charmingly natural sketches of bullet-headed babies, based somewhat on the art of Millet, it

may be, by Mr. R. F. Wells, who sends also a portrait bust of Mr. C. Ricketts (p. 51); a marble bust of 'St. George' (p. 52) by Herr Hugo Kaufmann; while important enamels are contributed by craftsmen as capable as Messrs. Nelson Dawson, Alexander Fisher, and Henry Wilson.



No. 251.—The Village Inn.

By Grosvenor Thomas.

FRANK
RINDER.



No. 232.—La Danse Gitane.

By Hermen Anglada Camarasa.



No. 343.—Horses at Play.

By J. H. M. Furse



No. 192.—Eve.

By T. Millie Dow.



No. 342.—Jeune fille se coiffant.
By A. Bartholomé.



No. 184.—The Fordham Picture.
By George Sauter.



No. 54.—La Toilette.
A pastel by Charles Milcendeau.



No. 135.—A Little Lady.
By E. A. Hornel.



No. 347.—Femme Sortant du Bain.
By A. Bartholomé.



No. 352.—Torso.
By F. Derwent Wood.



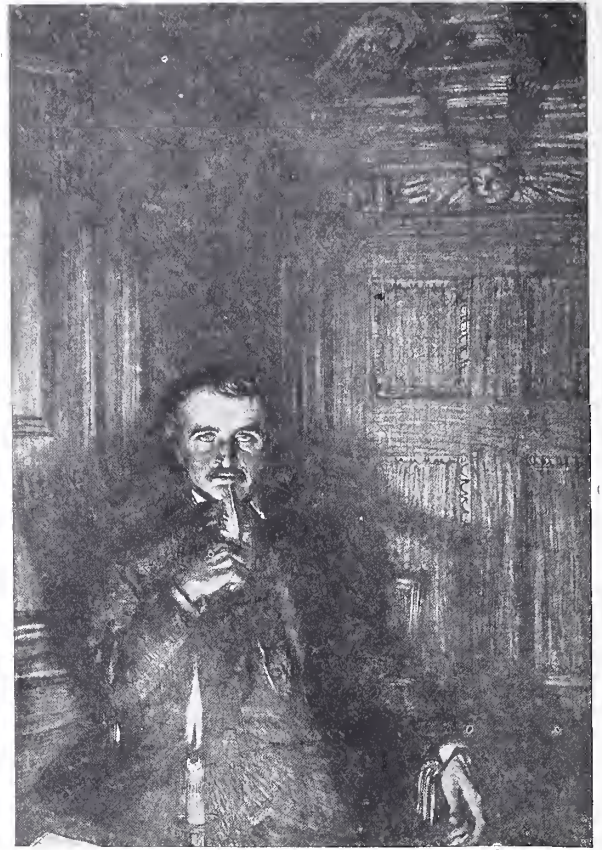
No. 141.—The End of the Morris Dance.
By William Nicholson.



No. 327.—C. Ricketts, Esq.
By Reginald F. Wells.



No. 223.—Salon Bleu.
By G. Kuehl.



No. 38.—Edgar Allan Poe.
By E. J. Sullivan.
(By permission of Messrs. Newnes, Ltd.)



No. 197.—John Jorrocks, Esq., M.F.H.
By James Pryde.



No. 354.—St. George.
By Hugo Kaufmann.



No. 146.—Maisons sur l'Eau.
By Henri Le Sidaner.



No. 213.—Camellias.
By Stuart Park.



No. 249.—Moonlight, Scheveningen.
By H. W. Mesdag.



No. 55.—Creagan, Shearing.
By J. R. K. Duff.



No. 143.—The Pool.
By A. Ludovici.



No. 3.—Old Cottages.
By Frank Mura.

Arnold Boecklin.

IN England surprisingly little interest seems to have been taken in the great Swiss-German artist whose death in 1901 left such an irreparable gap in Continental art circles—in Italy and Germany, indeed, all classes were so completely under the sway of the artist's fascination that the "Boecklin Culte" rivalled the "Wagnerian." It was not, however, always so, it being the lot of all reformers to have a hard time of it before getting their innovations accepted, and to be so wearied and embittered by the mistrust and misconception with which their well-meant efforts are met that they are unable to enjoy success when it comes.

Thus Boecklin, the worker of what may be called a "colour revolution" in Art, had for long years to combat against the fierce opposition of all save a very limited number of admirers, during which time he learnt to be philosophically indifferent to public opinion, and when the latter, with a not unusual *volte face*, thought well to suddenly hail as an apostle the despised heretic of the day before, the painter declined to be lionised. Passionately devoted to his art, and possessing the true artistic soul which ever years after a perfection no brush has yet produced, Boecklin never rested, but worked to the end with the untiring energy which had so distinguished him in youth, striving to improve even in the smallest details all the accessories of his art, and to bring to still more perfect completion the wonderful colour system which he invented. After, as well as before, success came to him, Boecklin led a comparatively retired life. Unlike most revolutionary spirits, he propagated no gospel, made no effort to win adherents to his creed or to found a school to carry on his teaching; therefore, notwithstanding the enthusiasm his works aroused of late years, the general public knew remarkably little about him. In fact, it was only a few weeks before Boecklin's death that a book appeared in Germany throwing some light on the Master's art theories, and manner of working—the book in question being a "Tagesbuch" (Diary) kept by an artist, Rudolf Schick, of the years '66, '68, '69, a period during which Schick lived in Rome on terms of closest intimacy with Boecklin.

Arnold Boecklin was born in Basel on October 16th, 1827, and made his first artistic studies in Dusseldorf, in 1846, under the artist Schirmer; he then visited the schools of Brussels and Paris, where he also worked diligently in the old galleries, studying the early masters. Except for the bare rudiments of art, Boecklin owed nothing to any of his teachers. From the very outset a passionate worshipper of Nature, Boecklin threw himself with ardour into the study of every branch of natural history, and it is probably the profound knowledge he thus acquired which enabled him afterwards to depict Nature with such a skilful touch. The independent character of his genius soon asserted itself, and, rejecting the art canons of his fellow-artists, he began his research after something more perfect with a patience which nothing could weary, and a self-confidence that no amount of initial failure could shake.

From the first he considered colour to be of paramount

importance in Art, and he ever made it an object of special interest and study; one of the theories he introduced with regard to it being that every shade has its own peculiar significance, and it is undoubtedly due to the thoroughness with which he worked out this doctrine, and the fidelity with which he afterwards adhered to it, that his pictures have so much originality and expressiveness. Each work has its dominant note of colour which, consciously or unconsciously, attracts the observer's first glance, and tunes his mind, as it were, to the proper key necessary for him to be able to enter into the "motif" of the picture; thus in 'Villa am Meere' (to which further allusion is made later on), the judicious introduction of mauve—all shades of violet having mournful properties—produces a plaintive state of mind which enables one to immediately appreciate this beautiful picture, a painted 'Ode to Melancholy.'

It is by the title of "Poet of Colour" that Boecklin's distinctive genius can best be defined. While other artists, when composing their pictures, first draw their subjects and then arrange the colour scheme, Boecklin composed, as it were, in colours; no colourless, outlined forms ever flitted across his imagination, to be afterwards clothed in some carefully chosen hue—it was not by adding line to line, but rather by blending shade with shade into a harmony, which proved him a true musician in colour, that the Master created his works.

During his stay in Paris, Boecklin was a witness of the February Revolution, and from the wild scenes which he then saw, some of the gruesome monsters afterwards painted by him draw their origin, accuracy of vision and tenacity of memory being among Boecklin's most remarkable characteristics. What the artist's keen grey eyes had once attentively observed was recorded for all time on his mind, and even after the lapse of years he could at will recall a scene clearly and minutely down to its most trifling details; so wonderfully gifted was Boecklin in this respect that he rarely painted directly from Nature or required the services of models, neither was he in the habit of jotting down in his notebook for later reference the suggestive combinations and tonal effects which occurred to him from time to time. His receptive mind received all and stored each impression away in its own special niche, thus forming for the artist a treasury of beautiful images in which he found an apparently inexhaustible supply of material for his works.

From Paris he returned to Basel, but, on his father's opposing his wish to devote himself to Art, Boecklin, then twenty-three years of age, left his home and set out for Italy. He arrived in Rome with only a few shillings in his pocket, and for many years had a hard struggle for existence, often sleeping under Italy's blue skies for want of the money necessary to pay for his night's lodging, and, what was harder to bear, obliged to lose precious time painting "pot-boilers." In the "Tagesbuch" before-mentioned much interesting information is given of the way in which Boecklin eked out his living in these early days by painting, over



Summer-time.

By Arnold Boecklin.

(By permission of the Photographic Union, Munich.)

and over again, views of the Coliseum and Forum Romano for the picture shops in the Via Condotti. If it is to his Teutonic birth that he owes his soaring and fantastic imagination, he is not less indebted to the "Sunny South," where his artistic soul found a second home.

It was in Italy's warm, music-breathing atmosphere that he made the discoveries for his fascinating colour system; it was in this enchanted land, where history is so interwoven with fabulous legend that the most extraordinary beings find a perfectly suitable *mise en scène*, that Boecklin galvanised back into a life-like semblance the mythological world, illustrated in most of his works. Those who have sailed along the classically celebrated shores of Southern Italy, and have observed the shoals of dolphins which in summer-time disport themselves in the sparkling water, will have no difficulty in recognising the origin of such pictures as the 'Spiel der Najaden' (Play of the Naiads), or 'Meeres Idylle' (Idyl of the Sea). The Island of Capri was a favourite resort of Boecklin's; another time he thought of building a villa and establishing himself on one of the Siren Isles opposite Amalfi—the supposed originals of Scylla and Charybdis.

Other artists have from time to time given us beautiful and classically correct representations of mythological periods—for example, Cornelius and Kaulbach, who led the revival of art in Germany in the nineteenth century—but there was always something stiff and artificial in the effect produced, and the personages seemed alien to their surroundings. With Boecklin, however, this is not so, for the moods of Nature he most loved to interpret were in themselves so wonderful that fauns and mermaids appear perfectly natural denizens.

In the 'Gefilde der Seligen' (Fields of the Blessed) for instance, how naturally the graceful sea-nymphs rise out of the fantastic, quivering rushes, and how harmoniously the Centaur's majestic form fits in with the scenery around him! Again, in the picture entitled 'Am Quell' (At the Spring) Boecklin has so skilfully blended phantasm with Nature that we feel nothing incongruous in the introduction of the two love-sick fauns who gaze amorously at a sleeping nymph, half woman, half stone.

Boecklin remained in Italy almost uninterruptedly until 1862, when he left Rome for Hanover, where he had a commission to decorate the Villa Wedekind. Then for some years he led a very changeful existence between the chief German cities, every now and again paying flying visits back to his beloved Italy. In Basel, his native town, he adorned the walls of the New Museum with mythological frescoes.

Berlin he visited on the invitation of his great friend, Reinhold Begas, a kindred artist spirit, bringing with him the now celebrated 'Villa am Meere' (Villa by the Sea, p. 57), which, while it was received with little enthusiasm by the general public, caused much delight to a small number of art connoisseurs to whom the wonderful colour system and poetic feeling with which this work is instinct came as a revelation. Of indescribable beauty is this lonely dwelling by the sea, around which poplar-trees (always introduced with much effect in Boecklin's pictures) sway sadly in the wind, while a cool grey sea—over which

some seagulls hover wearily—creeps slowly up the beach towards the mourning figure which stands so pathetically alone. Specially lovely in this, as in all Boecklin's works, are the water effects, which affect us like sweet musical chords, to a degree only reached by two other great artists—Tintoretto and Ruysdael. The 'Villa am Meere' is now in Munich, where Boecklin found a munificent patron in Count Schack, whose collection, left by the Count to the Kaiser, and by him presented to the people of Munich, contains many of the artist's most characteristic pictures.

For a time Boecklin, in company with his friends Begas and Franz von Lenbach, took positions in the newly-founded Art Academy of Weimar; but soon found the restricted life there all too wearisome; Begas returned to Berlin, Lenbach to Munich, while Boecklin, after some years of further wandering, finally, in 1876, settled down in the lovely villa on the heights of Fiesole, overlooking Florence, where he remained, except for an occasional brief absence, till his death.

The exhibitions of Boecklin's works, held in Basel and Berlin, in celebration of his seventieth birthday, were what really convinced the public of the great genius of the artist who had for so long lived unesteemed in their midst. If here and there in these vast collections the malignant opponents of the Master were able to point in triumph at an uncouth, grotesque composition, or at a colour effect which surpassed the line between originality and eccentricity, the great majority of the works exhibited showed such power of conception, fertility of imagination, audacity of treatment, poetic feeling and harmonious colouring, that the public was fairly astounded.

Among Boecklin's most noted compositions may be mentioned:—'Die Insel der Todten' (the Isle of the Dead, p. 58)—a work of impressive, awe-inspiring beauty to which no one can be indifferent. 'Der Eremit' (the Hermit), a gem of delicate colouring and poetic sentiment, in which the venerable figure of the hermit, absorbed in his musical ecstasy, forms a striking contrast to the gleeful curious cherubs which the entrancing sounds have enticed down from Heaven. 'Der Fruhlingstag' (the Spring-day)—a symbolical work showing the glamour that Love sheds over Nature. 'Schweigen im Walde' (Silence in the Forest)—a notable example of Boecklin's success in depicting, by means of a fantastic symbol, some of Nature's most mysterious, unseizable moods. One must also mention the intensely interesting, if somewhat disquieting, 'Selbst Portrat mit dem Tod' (portrait of himself with Death)—before which one stands wondering what the gruesome monster can be whispering to cause such a look of horror to rise in the painter's eyes.

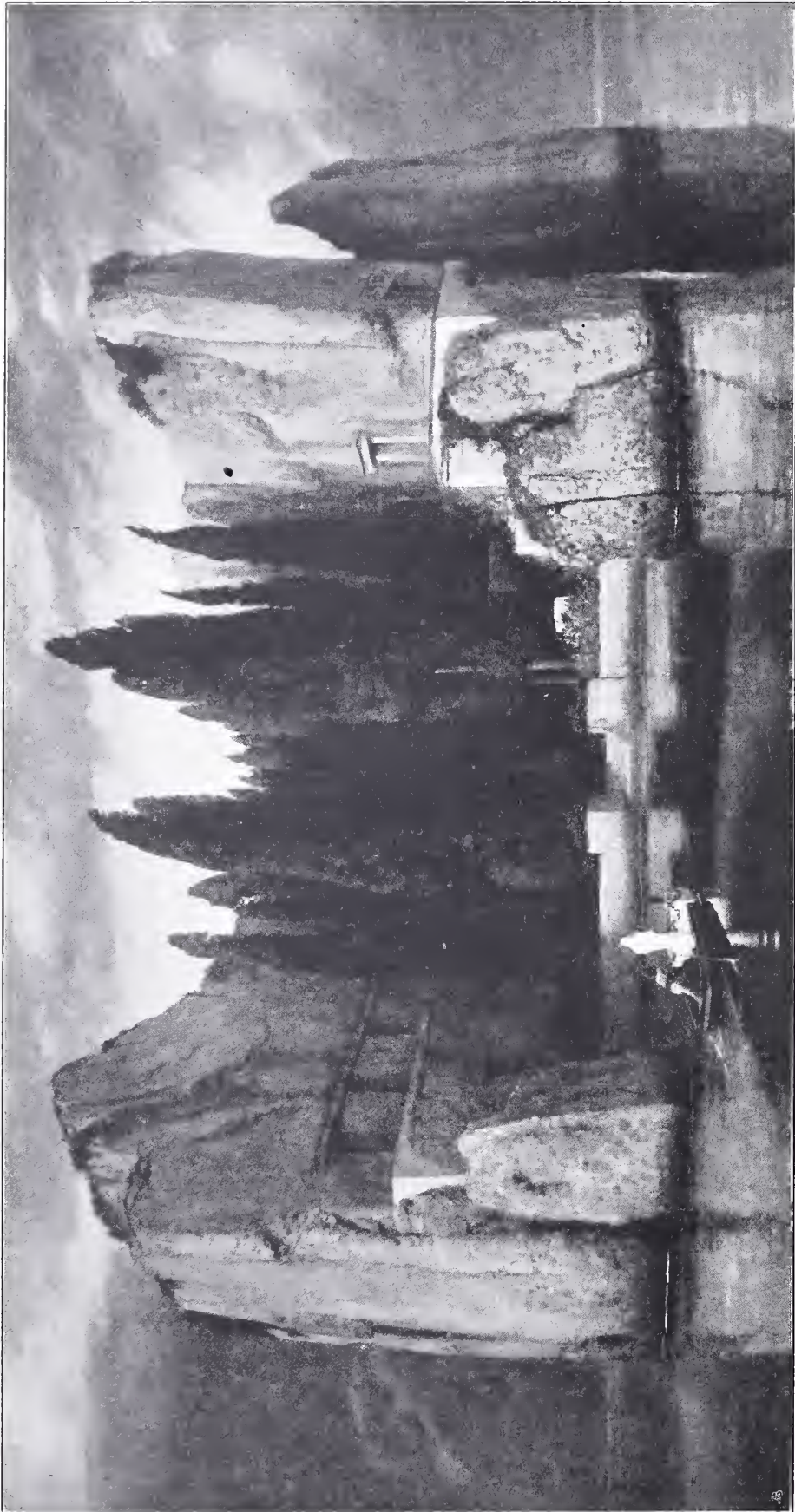
When the Art of the nineteenth century comes to be reviewed, Arnold Boecklin will certainly stand out as one of its most remarkable figures. Like a meteor in the sky he appeared in the world of Art; it may be that as the meteor, notwithstanding the brilliancy of its temporary illumination, fades, leaving no trace behind, so also Boecklin, in spite of his powerful genius, may leave no lasting influence, since he passed away without leaving any school to carry on his innovating doctrines.

ANITA MACMAHON.



The Villa by the Sea.
By Arnold Boecklin.

(By permission of the Photographic Union, Munich.)



The Isle of the Dead.
By Arnold Böcklin.

(By permission of the Photographic Union, Munich.)



Le Dessert.

By Henri Le Sidaner.

Henri Le Sidaner and His Work.

IN the development of landscape painting in France which has followed in the steps of Cazin, Claude Monet, Sisley, Pissarro, and others, but few, if any, artists have shown so distinct a personality as Henri Le Sidaner, whose works are just beginning to be known over here in England, where wise and far-seeing collectors are annexing them as fast as they come over from Paris. Except at the Goupil Gallery, his pictures have hardly been seen at all in London exhibitions; but the half-dozen landscapes which were exhibited at the Goupil Gallery last spring created so great a sensation, on account of their subtle beauty and originality, that he is likely to be a more frequent exhibitor on this side of the Channel in future.

Henri Le Sidaner was born in 1862, in the Mauritius, his parents being Bretons from St. Malo. Until the age of ten the young Creole remained on the island, drinking in its tropical beauty and languorous charm; and it is one of the most curious things in his artistic career that the boy whose earliest impressions, strong and ineffaceable as are all the impressions of the first decade of life, were of brilliant days and nights, palm-trees drooping in the noontide glare, tropical flowers of gorgeous beauty, and colour everywhere brilliant to the point of aggressiveness, should have become the interpreter of northern twilights, of silent wastes of snow, of bare trees and frozen pools. When he was ten years old his parents

returned with him to Europe and settled at Dunkerque, where the boy was brought up. Contrary to the experience of many young artists, Henri Le Sidaner encountered no opposition to his youthful desire to become a painter. His father, who had been a sea-captain, had himself considerable gifts as an amateur in painting and sculpture; and when he saw from the boy's sketches how great was the



La Table.

By Henri Le Sidaner.

talent his son possessed, he sent him to the Ecole des Beaux Arts of Dunkerque, which was then presided over by a professor from the Antwerp school. This well-meant act at least gave the young lad the opportunity to study; but, as he himself says, it took him infinite time and trouble to free himself from the foolish influences of that school, though he adds that they were no worse than those of the Ecole des Beaux Arts in Paris, where he studied from the time he was eighteen till he was twenty-four, under Cabanel, the academic portrait-painter.

It was during this epoch that Le Sidaner received one of the strongest artistic impressions in his life, when he came face to face at the Salon with Manet's two portraits, 'Pertuiset, le tueur de lions,' and 'Rochefort.' But in the eyes of the academic Beaux Arts such work was anathema, and the young student was torn between his instinctive admiration of Manet's genius and the hard-and-fast commandments of the school. "When I look back at that epoch of my career," he said subsequently to his friend and admirer, the well-known critic Gabriel Mourey, "it seems to me that I was poisoned. But I was cured by Nature herself at Etaples."

It was indeed a happy chance that took Henri Le Sidaner to Etaples in 1881. The broad, simple character of that charming little place, at the mouth of the tidal river, the Canche, enchanted him as it enchanted Cazin. He established himself there from 1884 to 1893; and there he made the acquaintance of Eugène Vail, Fritz Thaulow, Henri Duhem, Alexander Harrison (the Franco-American marine painter) and



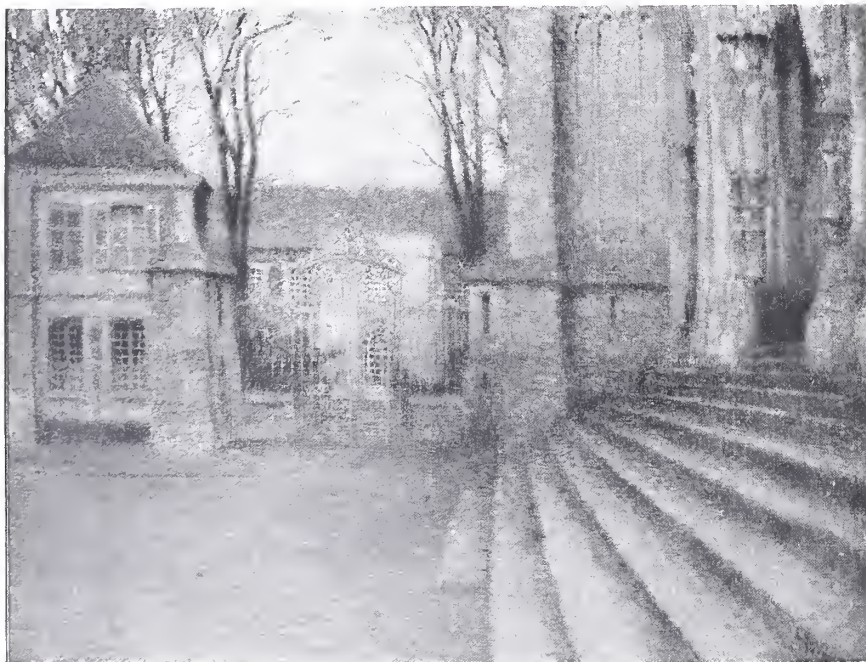
Chartres Cathedral.

By Henri Le Sidaner.

opportunity of visiting Italy, where his love of quiet harmony and tender simplicity made him prefer Giotto and Fra Angelico to the greater science and vivid colouring of Titian, Paul Veronese and Tintoretto. On his return from Italy he settled for a time in Bruges—Bruges-la-Morte, as Rodenbach justly calls that quaint little Flemish town, where everything, from the sleeping waters of the canals to the secluded Béguinages, speaks in whispers as in a mortuary chamber. For Le Sidaner is one of the few painters who have the ear to catch the whispers of the Past and of Nature, those still small voices which only make themselves heard to ears indifferent to the noisy rush of the passing world. He is above all the painter of silence; but it is the silence of

Nature, which is made up of thousands of tiny harmonies.

When one strays into the heart of some great forest, through whose shadows the sun-rays drop like a rain of gold, one at first has an impression of great and absolute silence; but as the ear becomes attuned to the finer harmonies, the whispers of the leaves, the rustle of the grass, the tremulous note of a cricket, or the whirr of a



L'Evêché de Chartres.

By Henri Le Sidaner.



Painted by HENRI LE SIDANER,

By permission of Lady Colvin Campbell.

AUTUMN LEAVES.



A Pastel.

La Neige.

By Henri Le Sidaner.



Le Jardin du Presbytère.

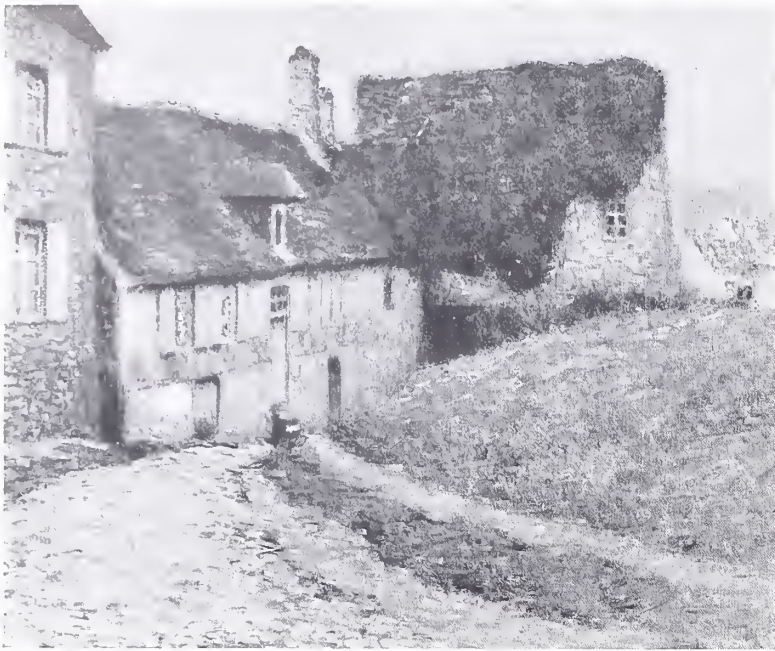
By Henri Le Sidaner.



A Pastel.

Le Pont du Village.

By Henri Le Sidaner.



La Rue de l'Arche.

By Henri Le Sidaner.

bird's wings, fill the wood with an all-pervading music, and make the heart beat with an ecstasy all the orchestras in the world fail to produce. So with Le Sidaner; the silence of his pictures is full of subtle harmonies which never weary the ear; his quiet key of colour enchants the eye with an ever-increasing sense of pleasure and satisfaction. His pictures make an extraordinary appeal to the imagination; he hypnotises the spectator into collaborating with him in the interpretation of the scenes he displays with such simple realism. Take, for instance, 'La Table' (p. 59). It is simply a table covered with a white cloth, on which are placed a silver coffee-pot, a glass jar full of white flowers, and a couple of coffee-cups. The table is placed in the moonlit garden of what is, no doubt, one of the many charming little villas in the suburbs of Paris, across whose white façade the shadows of the boundary trees flicker as the night breeze rustles lovingly through their branches. The two white chairs are pushed back from the table, as if their occupants had but just risen and gone indoors, and the gleaming topaz of the upper window accentuates the feeling of warm human presence. This jewel-like gleam is the only definite note of colour in the harmony of grey and white; but the suggestion of colour fills the picture. You can feel the night breeze of summer sighing through the trees, wafting the perfume of the flowers towards the house and the lighted window, as a last good-night to the couple, the juxtaposition of whose cups and chairs denote youthful affection. The moon, whose silvery light makes the garden so fair, is probably their honeymoon; and who shall say what vows are being exchanged in that room with

the window of topaz and gold? What other painter could give us so prosaic a subject, as a dinner-table in a back garden, and yet make it convey the very spirit of a summer night and a love-poem?

In another picture, 'L'Escalier' (p. 65), Le Sidaner shows the same extraordinary faculty of investing an ordinary subject with poetic suggestiveness. The canvas simply shews us a staircase—an unpretentious vestibule, with a *console*, on which stands a bunch of white peonies in a glass jar. An open door leads on to a garden terrace; a garden hat hangs on the banisters of the stairs. These are the only items to record in the composition; but who can describe the sense of warm sunlit air floating in from the garden, the diffusion of reflected light in the shadows, the life and beauty of the white peonies, or the suggestion given by the garden hat of a coming feminine presence, herself as fair as the flowers, as radiant as the sunshine, as tender as the shadows? In 'Le Dessert' (p. 59), the same wonderful handling of diffused light may be

noticed, with the same sense of air floating in at the open window; and, both in this picture and in the other, 'Le Bouquet' (p. 62), the artist's admirable rendering of the still life should be noticed. Each object, whether of china, metal, glass or earthenware, is rendered with a most

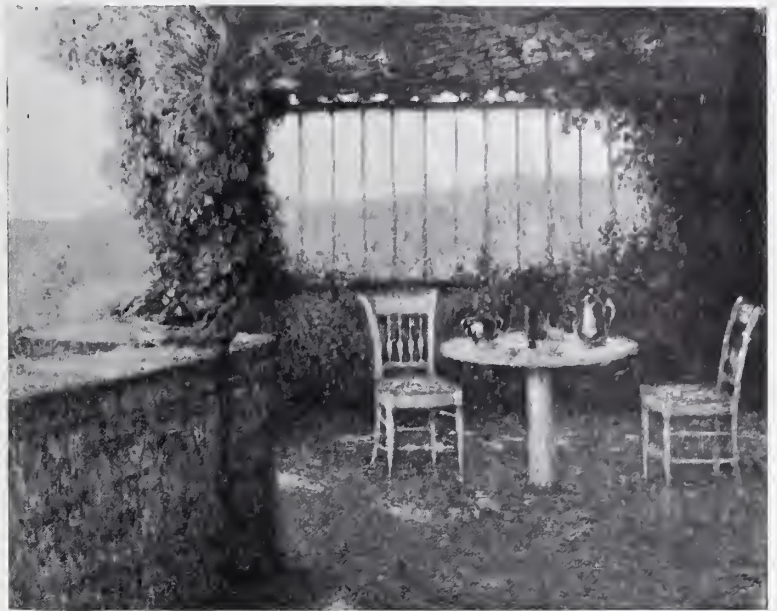


Le Bouquet.

By Henri Le Sidaner.

extraordinary quality of technique; and his flowers can challenge in beauty with those of the great Fantin-Latour himself. The remarkable note of these indoor scenes is the atmosphere in which they are enveloped. There is air to breathe in them all; one feels that one can fill one's lungs in these rooms, into which the warm breezes come playing from the sunlit gardens beyond. How often can one chronicle such a feeling when looking at modern pictures, or indeed, at old ones either? For the rendering of atmosphere is one of the rarest gifts an artist can possess; and it is worthy of note that it is perhaps the dominant characteristic in Le Sidaner's work.

One finds it again in the view of the Cathedral of Chartres (p. 60), seen across the snow-covered roofs of the town. The sky is dark and lowering with snow, and against it rises the solid mass of the great church; snow lies everywhere, and the houses lie huddled together as if seeking for warmth under the iron clutch of winter. Gone are the warm breezes sighing through open windows; the very air seems to be freezing in this picture of the desolation of bitter cold. Chartres has been the subject of many of the artist's pictures. 'Feuilles d'Automne' (which with some others I have the happiness to possess) was painted there a little more than a year ago; but though the reproduction has been successfully done in colours (facing p. 60), it gives but a faint idea of the beauty of this canvas, its extraordinary richness of colour



Sur la Terrasse.

By Henri Le Sidaner.

culminating in the little corner-shop, which glows through the wonderful bloom of dusk like the ruby lustre of a Moresco-Gubbio plate.

This picture illustrates another characteristic of Le Sidaner's work, his subtle feeling for the composition of lines. I have heard people say that he has "no sense of composition"; but this only applies to his very early pictures, such as 'La Chapelle' (p. 64), painted in his early days at

Bruges, when he was dominated by an almost passionate realism which made him keep his poetic leanings severely in check. Even in this picture, however, it creeps out in the figures of the three "béguines" standing in the grassy enclosure; and since he has "found himself" in art, there are few modern painters who equal him in the beautiful disposition of the lines of his compositions. He draws the spectator into his landscapes; in "Feuilles d'Automne" the line of the bench among the russet autumn leaves accentuates, by its abrupt perspective, the *quinquonce* of the trees, and the sinuous road that winds across the little *place* and round the corner of the houses. Who that knows France but will recognise the familiar "Place" with its trees *plantés en quinquonce* according to the methodical French mind, and the bench where the *bonnes* of the neighbourhood rest and gossip after

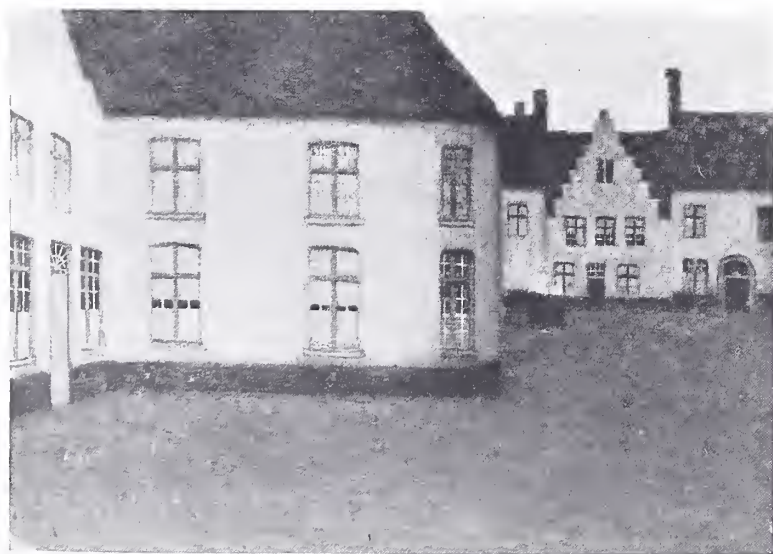


Le Gouter au Jardin.

By Henri Le Sidaner.

their marketing? There is no attempt at "picture-making" here, but the result is a picture in every sense of the word, and all the life and atmosphere of a little French provincial town may be seen therein.

Of Chartres, too, is the admirable 'l'Evêché' (p. 60), which was so greatly admired by the French critics when it was exhibited in last year's Salon in Paris. It gives, in a triumph of perspective, the worn steps of the cathedral porch, with the bishop's house beyond, sedately enclosed by iron gates, framed between the delicate branches of lofty trees. The picture gives a curious feeling of repose, the repose of a cloister, the serenity and peace of an ancient faith; and it is all the more impressive from being unbroken by the introduction of a figure. Other painters need to accentuate their point by putting in figures, as it were, to speak for them; but Le Sidaner needs no interpreter. In all his pictures there is an all-pervading suggestion of human life, with its joy or its sorrows; the warmth of humanity is to be felt even in his most desolate snow scenes. When it pleases him to introduce figures he does it passing well, with a charming unobtrusiveness and happy lack of insistence; but when he leaves them out he does better still, for then he can give rein to the broad love of humanity and nature from whence he draws all the tenderness which breathes from every one of his pictures. Another beautiful and characteristic work is 'Le Portail,' now on view at the International Exhibition at the New Gallery. It represents the great west front of Chartres Cathedral at night; and as one looks at it, the subtle spirit of the picture, the wonderful sense of stillness, and the silvery light on the carvings of the great *façade* become real and actual. It is as if one could see the centuries dreaming there in the moonlight—centuries of exalted faith, of fanaticism, of glory, and of tyranny, now lulled to rest in the serenity of indifference.



La Chapelle.

By Henri Le Sidaner.



The Gate.

By Henri Le Sidaner.

Here, as elsewhere, Le Sidaner appeals to profound sentiment—that sentiment which can hardly be formulated in words—rather than to the superficial sentimentality which is obvious in many modern works. It is this quality, as well as others, which make his pictures so delightful to live with. They are intensely companionable; they are extraordinarily reposeful both in colour and composition, and yet they are full of a subtle elusiveness of meaning which keeps one's imagination alive to interpret it, and prevents one ever getting tired of his pictures, as one does of so many others one purchases in moments of evanescent enthusiasm.

In his other picture at the New Gallery, 'Maisons sur l'Eau' (p. 53), a line of humble little cottages on the edge of a quiet river, Le Sidaner excels even his own record in the extraordinarily brilliant rendering of the moonlight which floods the picture, and of the reflections in the smooth surface of the water. Here, again, we find his favourite note of suggestion of human presence in the brilliant citron light in one of the cottage windows. This one spot of lamp-light seems to take away all oppression of loneliness, which the silvery moonlight and the sleeping river might otherwise give. We feel the stillness of night, the quiet of the sleeping earth under the stars, but life and love are awake behind that window, whose warm reflections gleam like a coloured jewel on the bosom of the dark water. As a realist, few are so absolutely faithful to nature as Henri Le Sidaner; as a poet, *le poète des humbles*, no one equals or surpasses him. It is this rare combination of realism and poetry, allied to a harmony of beauty and a subtlety of technique equally rare, that make the art of Henri Le Sidaner so unique in quality and so joyful a possession.

VERA CAMPBELL.

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London Exhibitions.

A Group of Drawings by Whistler.

IN December the relative immunity from new picture exhibitions was welcome after the artistic, or rather the inartistic, excesses of the two previous months. Messrs. Graves brought together sixty-six pictures, some bronzes and statuary, by modern French artists—Henner, Bouguereau, Georges Scott, the pupil of Détaillé, Brunery, the painter of gastronomic cardinals, Injalbert, and lesser-known men. At the Doré Gallery Mr. Davidson Knowles' 'Sign of the Cross' was substituted for the over-much discussed 'Christus,' the 'Creed or Conviction'—a "subject picture" with a vengeance—of Mr. Goldsborough Anderson being added to the collection, perhaps as an antidote to Christmas hilarity. In 1901 there was held in Holland Park Road an exhibition of about twenty-seven important finished works by Leighton. The present show at Leighton House consists chiefly of sketches direct from nature or hardly more considered studies for pictures. The Prince of Wales lends the 'Head of a Young Girl,' presented by the artist as a wedding gift.

An exceptionally pleasant "one-man show" was that of fifty-six charcoal drawings by Mr. Frank Mura, to which the hospitality of Warwick House was extended for a week. In a prefatory note Lady Colin Campbell tells us that Mr. Mura was born in Alsace, of a French family, and a few years thereafter went to New York, where he became a naturalised American citizen. Returning to Europe, he studied under Heterich and Loefftz at Munich, and subsequently went to The Hague. In 1891 he came to England, settling first at Hampstead, later at Little Easton, near Dunmow, Essex. Mr. Mura—like Sir James Guthrie, Frank Brangwyn, Cayley Robinson, and a few others—is untouched by the exhibition mania. In two or three London galleries only, each with a just reputation for heedful choice, have examples of his art been seen. Warwick Castle, observed from far or near, always with a certain ancestral dignity of aspect, its towers rising above sensitively-massed and articulated leafage; the wooded country of Warwickshire, beneath luminous skies; quaint old hostelries and winding streets in the town close by; sluggish waterways with slowly-moving craft: motives such as these are treated with sure taste, with eager interest in earth and aerial beauties,

beauties of correspondence and contrast, of form and mass, of light and shade, interpreted always joyously, freely. Mr. Mura is evidently an admirer of the art of James Maris; the influence of William Maris appears occasionally to operate, too, but less fortunately. The 'Old Inn, Warwick' (p. 66), is a good example in the architectural kind. The picturesqueness of the building is not over-emphasised, the grey wall spaces are admirably lighted, the disposition of the figures is happy, unostentatious, the suggestion of colour indicates the fine possibilities of charcoal.

At the Goupil Gallery, eleven years ago, there were



L'Escalier.

By Henri Le Sidaner.



Old Inn, Warwick.

By Frank Mura.

shown many of Whistler's most important pictures. From that time dates the recognition of his genius as a painter by a considerable circle. It was fitting, then, that at the Goupil Gallery—now in Lower Regent Street instead of in Bond Street—the first exhibition after his death of works other than etchings and dry-points should be held. As at the Obach Galleries earlier in the autumn, so in December the Goupil were temporarily transformed, mainly to honour Whistler. Mr. Marchant is to be congratulated on circumstancing so aptly the varied assemblage of drawings and pastels, nearly all on a small scale. The galleries, subdivided and hung with pale terra-cotta or grey-blue, formed a pleasant retreat from the confusion or darkness of the streets without. In the first subdivision were a group of black-and-white drawings by Barbizon artists, three lithographs, executed 1884-93, by Fantin-Latour on musical motives, significant of the spirit of music such as 'Harold en Italie,' two finely-touched goldpoint studies by Professor Legros, several good London scenes by Mr. Muirhead Bone, Mr. Rothenstein's profile portrait of Auguste Rodin, and, out of key somewhat, caricatures by Messrs. Carruthers Gould, Linley Sambourne, and G. R. Halkett. The second little room had as chief feature about thirty water-colours by

Mr. Brabazon. Even though occasionally he may do violence to form—and repeated visits modified first impressions in this respect—Mr. Brabazon may be forgiven that, and far more than that, because of the finely spontaneous uses to which he puts colour. He rejoices in colour, sees it unsullied, evokes gladness in the spectator. Of 'Santa Maria Maggiore' Ruskin said: "It is a delightful bit of colour, but what would Palladio have thought of his façade?" But as Mr. Clausen has recently reminded the R.A. students, art is something other than a record of existing facts. Mr. Francis E. James, in an autograph note, praises 'The Blue Vase' as "a really true work of art." If we are to take him quite seriously, we have here, succinctly expressed, the attitude of Ruskin towards impressionism and that, totally opposed, of Mr.

James. In this second subdivision were a quietly beautiful little 'Near Hampstead,' by Mr. Henry Muhrman; a couple of solidly built-up, purposeful drawings by Mr. George Thomson; several examples by Sir William Eden; a group of designs by Mr. C. H. Shannon; Mr. Bertram Priestman's 'The Roundabout,' the gilt poles and green grass happy features; and Mr. D. S. MacColl's 'Dieppe,' as sensitive and beautiful a drawing as he has exhibited, with tiled roofs and taller houses beyond the harbour, atmosphered with drifting pearl-coloured smoke.

Each little room held its surprise; there was nothing of wearied *ennui* in the arrangement. In the third subdivision were a blithe little Peppercorn, 'The Seine' and a second landscape in monochrome by Mr. D. Y. Cameron, and an audacious, brilliant exercise in tinted colour, 'The Clown'—the white paper background telling three parts of the pictorial story—by Mr. J. Crawhall.

It would have been dangerous sooner to have mentioned the Whistlers lest, beginning, space had been exhausted. Several of the thirty-five pastels, water-colours, pen-and-ink drawings and lithographs came from the sale, held at the Hôtel Drouot, late in November, of Whistler drawings. If these



La Danseuse Athenienne.

By J. McNeill Whistler.

(By permission of Hedley Cuthbertson, Esq.)

and others be slight, no whit the less do they reveal an exquisite art. Several of the very best, on brown paper, are in black crayon, here touched, there suffused with colour. The loveliest, perhaps, is the 'Femme nue se coiffant.' The figure emerges from, rather than is represented on, the dark brown paper; for once we are permitted to witness the birth of beauty—beauty almost Greek-like in its rhythm, its purity, beauty that floats into vision and is perpetuated elusively, yet with the certitude of instinctive power. How simple, how gracious, how enchanting! Whether the eye follow the sweetly-flowing containing lines, observe the figure, where it is intentionally obscured, or examine the reticently radiant whole, there is pleasure in a perfect thing. In the same kind are 'La Femme à l'Eventail' (p. 67), tinged with turquoise and shell-pink; 'La Danseuse Athénienne' (p. 66), unerringly graceful, with its notes of rich red in the head-gear, its fine disposition of semi-transparent drapery. No less captivating are the Venice views; narrow canals, flanked by green or dull-red shuttered houses; the cemetery, by whose gleaming walls fruit-boats from the adjoining islands float idly; a nocturne of the city—queen-city of Whistler as of Turner; a view of a succession of palace fronts and towers, with the white-topped Campanile dominating the centre. To one of the few self-portraits, a half-length in pen-and-ink, particular interest attaches. Among many other examples that call for mention are a little study of the nude in sanguine, 'La Japonaise,' a pastel said to have been exhibited in Suffolk Street when Whistler was President, and 'The Ermine Coat.' Further important works have been added to those originally shown, and a reference to these will be found in later pages. Among them is an interesting photograph of a pastel, made by the then drawing-master at St. Petersburg, of Whistler and his brother, the late Dr. Whistler; also the photograph, inscribed by the artist to his mother, of the celebrated Luxembourg picture.

Extraordinarily attractive, as throwing light on the way in which Thomas Carlyle first presented himself to Whistler as a sitter, is the study, in crayon, with touches of white and blue at the neck, for the now famous portrait. Were the sketch and the picture to be reproduced side by side—a most instructive comparison—significant differences would be observable. In the sketch, the chair is not parallel with the wall, Carlyle does not sit straight on it; the crossed legs are not hidden by the cloak; the left hand is extended so far over the legs as to be invisible; there lacks that unforgettable bulge of the coat where it is unbuttoned at the breast, one of the most significant features in the picture; though head, pose, are charged with something of the stubborn determination of Carlyle, the value of these characteristics seems in large part to have eluded Whistler when first he assailed the pictorial problem. This study for Thomas Carlyle—whose ultimate home, it is to be hoped, will be in the Glasgow Corporation Galleries, where, juxtaposed to the finished work in oils, interest and worth would be quadrupled—demonstrates once and for all that Whistler did not invariably paint exactly that which he first saw, but subjected images to the shaping influence of inward vision. The Glasgow picture is the sketch deflected and shaped to finer issues. Does a similarly instructive study for 'My Mother' exist, one wonders?



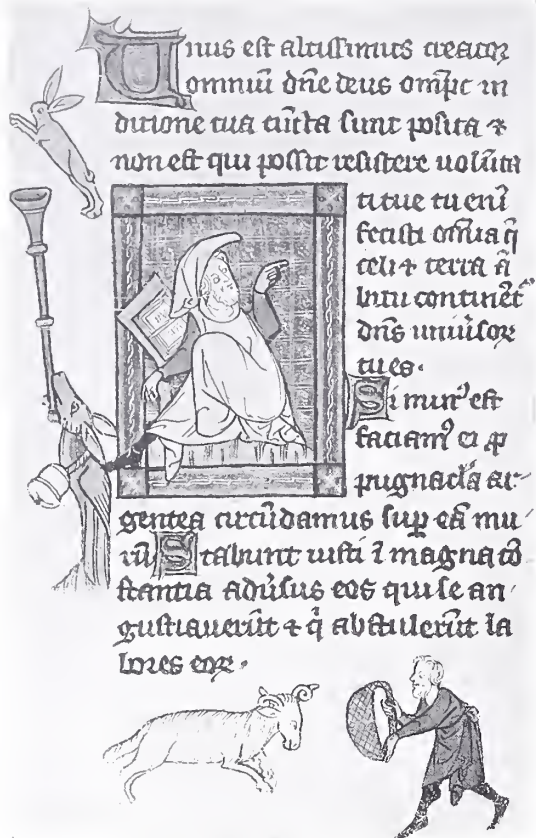
La Femme à l'Eventail.

By J. McNeill Whistler.

(By permission of Hedley Cuthbertson, Esq.)

Sales.

AMONG the most enchantingly beautiful picture-books in existence are those penned by scribes whose names have not come down to us, painted and illuminated by unknown artists. One of the most noteworthy examples to occur at auction during recent years was a Latino-Flemish MS., on 190 leaves of vellum, 4 $\frac{3}{4}$ by 3 in., an Olla Podrida of Biblical and other subjects, dating from the 13th or 14th Century, and illustrated with 267 miniatures, 45 of them full-page, painted and richly illuminated. This manuscript, one of several beautiful examples in the Sneyd library, dispersed at Sotheby's late in December, made £2,500, or equal to an average of rather less than £10 each for the miniatures. We are enabled to reproduce two of its fine pages (p. 68). On the fly-leaf of the volume is the autograph inscription, 'Gualterus Sneyd è donis Ducis de Hamilton & Brandon. 1856.' It comes, then, from the famous Hamilton Palace collection, the bulk of whose decorative manuscripts went to Berlin for something like £75,000 in 1882. £2,500 appears to be a record at auction. It exceeds by £1,000 the sum paid by Mr. Quaritch in 1889 for the famous 'Golden Gospels,' an 8th Century MS., once the property of Henry VIII.—one of the bargains of the sale-rooms; in May, 1902, a 15th



Pages from a Mediæval Latino-Flemish MS.

Century Breviarium, having 93 miniatures, brought £1,810 against a cost to the late Earl of Ashburnham of 135 gs., in 1848.

Raeburn's 'Mrs. Barbara Murchison,' 36½ by 27½ in., the property of Mr. R. F. Murchison, fetched the highest price of any picture at Christie's in December (950 gs.). She is seated beneath a tree, arms folded, in an admirably painted white dress, with narrow dark sash, and band in her hair. An autograph letter from the artist, dated Edinburgh, 18th May, 1793, to Kenneth Murchison, Tarradale, in which he says, "I took particular pains in finishing Mrs. Murchison's picture, and flatter myself it will meet your approval," and explaining how beset he was with commissions, went to the buyer. Had the lady been of more winsome aspect—that counts for a great deal—a much higher sum would have been realised. Lawrence's 'Lord Frederick Campbell,' a brother of the fifth Duke of Argyll, Lord Clerk Register of Scotland, 87 by 58 in., a full-length, life-size portrait, seated by a red-spread table, the curtain and chair covering of the same colour, fell at no more than 650 gs. This is little enough, in view of the fact that a good woman's portrait by Lawrence, 'Lady Wallscourt,' if we mistake not, changed hands privately not long ago for over £10,000. 'Marie de Guise,' 45 by 35 in., in the collection of Mr. H. W. Knight Erskine, Pittodrie House, ascribed to Sir A. More, made 380 gs.; 'John Plampin,' 93½ by 23½ in., seated on a bank with a dog, by Gainsborough, 175 gs.; a little French picture, 'The Fortune-Teller,' 17 by 13½ in., catalogued as a Lancret, 52 gs.; and Romney's 'General Sir Samuel Graham,' in uniform, 29 by 24 in., 190 gs., the buyer being Major Graham.

The pictures sold on December 5th included 'A High-

land Lassie,' 36 by 28 in., by Landseer, knocked down at but 26 gs., as compared with 590 gs. at the Baron Grant sale, 1877. On December 19th, again, 15 gs. was the highest bid for a portrait attributed to Millais of Mrs. Rodney, on canvas, 36 by 27 in., in early Victorian dress, holding a bouquet as she stands near a fountain.

Christie's final sale of decorative objects during 1903 contained twenty-four important lots, the property of a well-known French nobleman, these attracting many continental dealers and connoisseurs. A pair of old Chinese mazarin-blue porcelain vases, 21½ in. high, with finely cast and chased Louis XV. ormolu mounts, brought 3,650 gs., the highest price of the season for objects anything like this, whose size and form are unusual. The vases are from the collection of the Duc de Feltres, by whom, through various descendants, they had been inherited from the Marquis de la Roche Aymon, a lieutenant-general, who received them from the Dauphin under whom he served. Few, if any, like vases are in public assemblages. In the same collection was a Louis Quinze oblong table, 39 in. wide, the panels bordered by ormolu scroll-work, signed B. V. R. B. (Burb, a famous *ébéniste* of his day), which made £1,900 against 43,000 frs. in Paris at Baron Lepic's sale, 1897. The afternoon's total was £14,580 5s., of which the twenty-four lots belonging to the French nobleman fetched £11,527 18s.

There reaches us from M. Bing, Paris, the sumptuous illustrated catalogue of the collection of Oriental objects of art brought together by the late M. Charles Gillot, to be dispersed at Durand-Ruel's on February 8-13. The Gillot assemblage is probably the finest and most representative of



The Orchardson Presentation Medal.

Designed by Gilbert Bayes.

(St. John's Wood School of Art.)

its kind in private hands; the catalogue (20 francs), with many heliogravure and other illustrations—not a few of them full-page—of sculptures, ceramics, lacquers, masks, bronzes, arms and armour, will henceforth serve as a book of reference on the arts of the Orient. The sale, as is natural, is attracting widespread attention.

Passing Events.

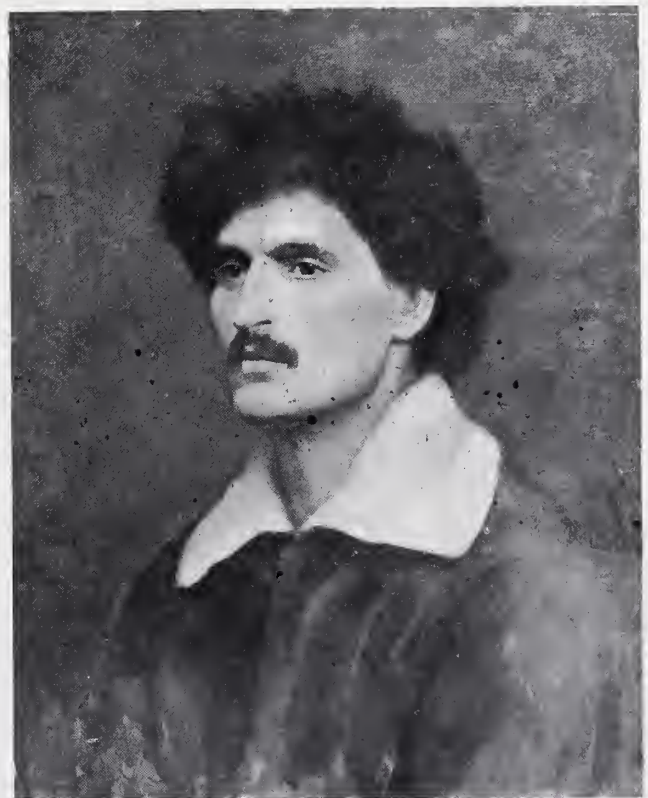
SIR E. J. POYNTER, in his address read on the 10th December, said he was convinced “that the instruction given at the Academy is as sound and as good as that which can be obtained in any school in Europe,” a dictum against which is to be set Mr. D. S. MacColl’s trenchant attacks in *The Saturday Review*. The “slovenly method” of drawing prevalent “in most schools outside these walls” gains ground, in Sir Edward’s view, in proportion to “the irresponsible chatter about art.” By way of an innovation the President might, on December 10th next, complete the 1903 oration by the promised illustrative references to master-works. All admit that slovenly practice is to be discouraged; but all will not agree, probably, with Sir Edward Poynter as to the application of the words.

A LARGE bronze relief has been discovered behind a picture in the Wallace Collection. This important work represents a Dance of the Muses. Mr. Claude Phillips believes it to be one of the finest works in bronze of the North Italian School, and to date from the early part of the 16th century.

THROUGH indisposition on December 14th, Mr. W. Q. Orchardson was unable to present the Prizes to the Students of the St. John’s Wood School of Art. Sir L. Alma-Tadema took the Chair, and was supported by Mr. J. W. Waterhouse, who was one of the Judges, with Mr. Luke Fildes and Mr. Frampton. Sir L. Alma-Tadema announced that, besides the Orchardson Medal won by Miss Esther M. Shelton (p. 69), three scholarships had been awarded, to Miss Dorothy Hawksley, Miss Nora Straube and Miss Gertrude Hadenfeldt.

AT the unveiling in the Guildhall Library of Mr. George Frampton’s bust of Chaucer, exhibited at the Royal Academy, Dr. Furnivall boldly hailed as Londoners Chaucer, Spenser, Shakespeare, Milton; and, although neither the place nor the date of Chaucer’s birth is known, although Stratford-on-Avon claims Shakespeare, each in a true sense belongs to the greatest of cities. Dr. Furnivall is a wit as well as a scholar. The cost of one city dinner, he said, would secure memorials of the master-poets named. A day or two after the Guildhall function, a memorial bust, again the work of Mr. Frampton, to “Sir Walter Besant, novelist, historian of London, originator of the People’s Palace, founder of the Society of Authors,” was unveiled in the crypt of St. Paul’s. In this second case about five hundred and three days instead of five hundred and three years had elapsed since the death of the man commemorated.

TWO talented young Irish painters, Messrs. Augustus John and William Orpen, have just started “The Chelsea Art School.” Each is a member of the New English Art Club, whose roll includes the names of Messrs. Fred Brown, W. Russell, H. Tonks, and P. Wilson Steer, all prominently associated with the Slade. We learn that Mr. John and Mr. Orpen “will find their part in stimulating by advice and suggestion the most personal artistic aims.” They hope that “by systematic discouragement of the cheap and meretricious, and hearty promotion of the most real and single-minded view of life, nature and art, their efforts will not tend otherwise than to the best progress of their students in art, in nature, and in life.”



Medal awarded.

A Study.

By Esther Mary Shelton.

(St. John's Wood School of Art.)



Stencilled Fan.

By Margaret Lloyd

(Liverpool School of Art.)

THE money-earning power of the sculptor is said to be considerably less than that of the painter similarly circumstanced. The cost of material, and outlay in other directions, are great—sometimes half the aggregate amount of a commission, it is said—and the prices obtainable are often lower than those of the painter. With the object of bettering matters all round, the Society of British Sculptors has been formed. The inaugural meeting was held in London on the 11th January, and Mr. Thomas Brock, R.A. was elected President. The objects of the Society are identical with those recorded in 1854 by Joseph Durham (afterwards A.R.A.), when the Sculptors' Institute was formed to establish among British sculptors union and strength in a common cause. The question of copyright is a prominent one, of course. Were copyright of sculpture to be vested, in the absence of specific arrangements to the contrary, in the owner of the work, as has been suggested, there would, not unnaturally, be an outcry. That the interests of sculptors

require protecting is admitted. There is ample work for the projected Society. By the way, Auguste Rodin's election to the Presidency of the International is a welcome sign of the solidarity of the arts. When will the Royal Academy have a sculptor-President, we wonder.

MISS DOROTHEA LANDAU, one of those elected to membership of the Society of Oil Painters on December 2nd, is as yet little known to the public. A year ago her 'Mélisande,' shown dropping the ring into the fountain, was at the Institute, and in the recently closed exhibition she was represented by a highly detailed interior, with a figure bending over a table, and 'The Secret,' a girl at the base of a tree. Miss

Landau, a pupil of Mr. E. R. Hughes, is the second woman artist elected to membership, Miss Fortescue Brickdale having led the way in 1902. Other new members are Mr. Charles Sims, son-in-law of Mr. John MacWhirter, a medallist at the Paris Exhibition in 1900; Messrs. A. D. McCormick and E. Reginald Frampton, both sufficiently well known; Mr. Philip E. Stretton, whose 'Chums' attracted attention; and Mr. Harry Van der Weyden, a Bostonian, who for long has resided in France. Miss Katherine McCracken and Miss Elise Thompson have been made associates of the Society of Women Artists.

THE death-levy in the world of art during the final month of 1903 was less heavy than during several earlier in the year. At Hastings two artists died: Mr. Oscar Eckhardt, the clever illustrator and painter, for some time a member of the British Artists, after a lingering illness; and, on December 17th, Mr. Clifford Harrison. Although most



Two Panels; part of a scheme for a "Lewis Carroll" School Room.

By Florence Laverock.

(Liverpool School of Art.)



widely known as a reciter, Mr. Harrison took keen pleasure in drawing with the pen. At least two exhibitions solely of such works by him have been held at Messrs. Graves'. In the making of some of his pen drawings—faithful records of old-time buildings and picturesque places in various parts of Europe where he had sojourned—Mr. Harrison bestowed as much labour as does many an etcher on an elaborately detailed plate, whence dozens of impressions are to be taken. He did not count the cost in hours, but aimed simply to achieve his object. *Apropos* the death of the Earl of Stair, Sir George Reid's admirable portrait of him will be recollected.

THERE is a charming story of Rodin's early life. When his 'l'Homme au nez cassé' was exhibited at the Salon of 1878, the mask was badly placed; and the artist at that time was neither appreciated nor known. But the head won a few admirers, and among them a group of students, who were so struck with its fine qualities, that they asked each other who the artist was. Nobody knew. So they determined there and then to pay him a visit of appreciation and curiosity, and did so, only to find Rodin pegging away at some of Carrier-Belleuse's rather conventional statuary for a livelihood. But no doubt the incident has left in Rodin's



Study from Life.

By Violet Brunton.

(Liverpool School of Art.)

memory a kindly feeling for students. And possibly he found none of the functions held in his honour during his stay in London more to his taste than his reception at South Kensington, by Professor Lanteri and the students there. The proceedings had a delightful air of spontaneity and enthusiasm: and the young people of both sexes, in their working blouses, were extremely picturesque. A little speech of welcome, in French, by a lady student, a little music, a song or two, tea, and a cheer intermittently for Rodin, made up the programme. Mr. Brock's appearance occasioned much enthusiasm, and so did Mr. Drury's. Rodin, who was accompanied by MM. Thaulow, Blanche and Cottet, made a speech; and Professor Lanteri, to whose training and influence the present movement in sculpture is so largely due, was pleasantly everywhere. As we left, we met a crowd of students flying helter-skelter down the road. They had taken the horses out of Rodin's carriage, and were returning after having exhausted their muscles, but not apparently their enthusiasm.

IN connection with the Art Students' Christian Union four lectures on "Art and Religion" will be delivered at Leighton House on the Wednesdays in February (5.15 P.M.).

Liverpool.

IT looks as if the Liverpool Corporation were on the eve of adding to its many cares a more extended responsibility for local art. In 1871 it assumed charge of the annual autumn exhibitions, which had, in



Design for Drum at Base of a Column.

By Charles W. Sharpe.

(Liverpool School of Art.)



One of Three Panels in Appliqué and Embroidery for the Decoration of a Three-fold Draught Screen.

(Liverpool School of Art.) By Florence Laverock.

earlier years, been managed (with more or less civic aid) by the Liverpool Academy of Arts; now it is about to take over the chief responsibility for art teaching in the city—a duty which the Academy has for some time ceased to make any attempt to perform. The leading art schools are the Liverpool School of Art, in Mount Street, and the younger but ambitious School of Architecture and Applied Arts, at present housed in “the Art Sheds” at the University. Arrangements have been completed for the transference of the former to the control of the Corporation, and it is expected that the other may follow shortly. It will then be possible to systematise and perfect all the local machinery for art education, in a manner which may be expected to yield excellent results.

The recent annual display of students' work at the Mount Street School showed that a very high standard of efficiency is maintained; a fact which is further proved by the six silver and seventeen bronze medals secured, in addition to other prizes, in the National Competition. In

every department of work there were items of great interest, a few of which we select for illustration. As is implied by this pervading excellence, the life class-room work shows particularly good results in the most essential section of art study. Considerable attention is given to rapid time studies from the nude. In modelling, several students show most promising qualities—notably Miss Violet Brunton, whose decoratively treated bust from life is notable for distinction of style (p. 71); and Mr. Charles W. Sharpe, whose drum for the base of a column shows a true instinct for the architectural use of figures (p. 71). There are some really clever etchers, among whom Miss M. E. Kershaw holds the first place, and several no less clever exponents of lithography in several colours, and other effective methods of colour printing. Miss Ethel Stewart shows a sure instinct for treatment of line and mass in her colour prints (p. 72), and Miss Margaret Lloyd's stencilled fan decoration has subtle colour qualities (p. 70). The needlework decoration includes many really charming pieces, notably Miss Helen Shaw's portière in Carrickmacross appliqué work, a set of embroidered cot covers by Miss Frances Jones, and Miss Florence Laverock's dainty panels in appliqué and embroidery for a three-fold draught screen (p. 72). The designs for mural decoration include Miss Annie McLeish's 'Blind Beggar's Daughter,' Miss Nina Morrison's 'Yule Log,' and some excellently imagined compositions by Miss Laverock for a “Lewis Carroll” room (p. 70). The students of the school, by the way, have just completed some large mural decorations for the embroidery pavilion in the British Section of the St. Louis Exhibition.



Colour Print

By Ethel Stewart.

(Liverpool School of Art.)

An Appreciation of the Collection of William Newall, Esq.

By Guy Francis Laking, M.V.O.,
F.S.A., Keeper of the King's
Armoury.

IT is so difficult to criticize a collection, either for good or bad, when the true spirit of collecting has been allowed a free hand. Mr. Newall is a collector in the very truest sense of the word, and the proper definition of a collection is illustrated by his possessions. A Gubbio dish, a Hunt drawing, or an eighteenth century *bijou*, have each their particular attraction to him. So his collection is comprehensive, and consequently difficult to faithfully speak of; but each object, no matter how they may differentiate, has one, and after all the only important factor in common—the sound principle of its taste, and its entire, may it be so expressed, vulgar satiation to please. It has been said that art cannot be ruled on any given finite lines; but surely that is wrong, for there is but right and wrong in art, as in all things. No argument or involved discussion will make an art radically wrong—right, or art in *any* form that is right, appear but in its true and roseate hues. To appreciate this, a large field has to be, with pleasurable labour, carefully and many times gone over. Is it puerile to compare the products of a savage of Benin to a work of Romney? Yes, from a point of comparison; but no, from the point of view of art; the poor savage, who casts a silly little brass mannikin, has nothing but his stagnant brain to draw upon, yet in the end he produces an object that may be classed very much on the right side of the artistic line. But yet, to many, it appears almost



A Walnut-wood Panel, with representation of Minerva holding a
Shield and a Spear.

French Workmanship, Middle of the 16th Century.



A Gubbio Lustre Plate.

Signed Maestro Georgio, and dated 1524.

as an insult to even compare this savage effort to the work of the aforesaid master. However, both excel in their particular line; our master has had past traditions to work upon and to fire his brain, however successfully; but the poor Benin savage commences with a full stop.

So with criticism, the catechism of taste must be expressed with a very open mind—bearing always in full view the first principle and one given rule of right and wrong.

Mr. Newall has collected with this true spirit, to his own credit, and for the pleasure he gives to those who imagine they have not the means to possess for themselves; but, to quote from La Rochefoucauld: “Il y a peu de choses impossibles d’elles-même; et l’application pour les faire réussir nous manque plus que les moyens.”

Redheath, Rickmansworth, is a correct setting for a collection such as his—it is a very harmony of proper *mise en scène*; the formal drawing-room in the house being the home of the collection. The glimpse of the room (page 75) does not, or rather cannot, unfortunately, give in its view the magnet towards which all visitors are attracted—a



A Vitrine Containing Various Objects.

vitrine, placed ingeniously upon a fine cassone, the former having wonderful contents. By its omission from the general view of the room, we have the excuse of reproducing this little world of art separately (page 74).

As the eye is attracted by the colour redundancy of some rare exotic amid a profusion of other flowers, so to the splendid dish, in the centre of the vitrine, does the eye at the first glance involuntarily wander. The first impression is rewarded in its appreciation by the reflected iridescent lights of possibly one of the finest Gubbio dishes to be found in an English collection (page 73). The make of this dish is somewhat remarkable from its extreme lightness and careful technical construction. It rests upon a little

circular elevation, known as the *giretto*. Its surface is glazed and decorated with duplicated compositions of fanciful monsters, enclosing a formal laurel wreath, which in turn contains a shield of arms. The skilled hand of the maestro Georgio is throughout apparent, his ruby tints and iridescent golden yellows being represented in their most characteristic and richest hues. He has signed this dish, and dated it 1524, showing it to have been made about five years after his first discovery of the use of brilliant metallic lustres. As applied to ceramics, it was a form of decoration that, in Italy, lived a short but artistically useful life, for in the middle of the sixteenth century the secret of this particular lustre was mysteriously lost.

Mr. Newall is to be congratulated on much that he possesses, and not the least upon this plate or dish. In the illustration on this page, seen upon the shelf beneath, is a vase, proportioned on correct lines, of Deruta faience, but less brilliant and more ordinary in its enrichments. The top shelf of this same vitrine displays two unusually fine Urbino ware dishes, very splendid in quality, but withal, a little lacking in interest, as showing the commencement of a decadence. The same rather unkind criticism must be applied to a pair of ewers

on the lowest shelf of this same case.

In the illustration of the general room (page 75), upon the wall opposite the spectator, hangs a bas-relief by Luca (?) della Robbia, an artist-artisan, who alone, by the grace of his personality, did more to raise the standard of his particular applied art than any of his contemporary workers. His art compared so favourably with the greater arts of painting and true sculpture that the appreciative taste of the time welcomed it as being almost upon the same plane. It was he who, in the first place—shall we say through laziness, or put it more justly, by his desire to get through much work—discarded the more stubborn medium of marble and bronze, to work in mere clay. But he was ingenious, and made his



A Part of the Drawing Room at Redheath, Croxley Green.

works lasting by the application of coats of stanniferous enamel, rendering them impervious to the effects of time and weather. It is the Madonnas of Luca and his brothers Ottavino and Agostino, that most tenderly hold to them their Precious Child, whom they lovingly fondle in adoration and clearly depicted reverence. Justly, then, can Mr. Newall's bas-relief be placed among the works of these three great workers, so motherly is the caress of the Virgin to the Child, so full of careful love her attitude, we venture to assert—

open to all correction—Luca, and not Andrea della Robbia (to whom it has been usually ascribed) produced this delightful relief. It is suitably framed, and, as hardly need be said, properly presented.

GUY FRANCIS LAKING.

(To be continued).

(An article appeared in THE ART JOURNAL, August, 1903, on some of the pictures in this collection).

Notre Dame, Paris.

An Original Etching, by V. J. Roux Champion.

THE accompanying original etching is by V. J. Roux Champion, a young French artist of some attainment and considerable promise. He was born at Chaumont (Haute Marne) in 1871, and has studied with Gustave Moreau, MM. Bouguereau, Xavier Prinnet and Léon L'Hermitte. His oil-paintings and water-colour drawings have attracted attention during the past half-dozen years at the Paris Salons: three examples have been purchased by the State and placed in the Limoges Museum. His works have been shown at the Goupil Gallery in London and in various cities in France. He was awarded medals at the Langres and Lille Exhibitions. His etching of Notre Dame is taken from pretty much the same point of view as the celebrated etching of Méryon, that is, from the Quai des Tourelles, above the Pont de l'Archevêché. In the foreground we see the lower part of the quay, laden with wine casks, reaching down to the bridge, of which two of the three arches are alone visible. The cathedral looms up on the Ile de la Cité, and presents its most various, its most picturesque, if not its most imposing aspect, which is undoubtedly that of the west front. But here, from M. Roux Champion's point of view, we have the apse, with the buttresses, the line of roof, and the spire at the intersection of the transept and nave, as well as the windows of the transept, and just a peep, between the trees, of Lassus and Viollet le Duc's sacristy. Both the spire and the sacristy are comparatively recent additions, although the former was part of the original design (the earlier spire was pulled down in 1793). Spires were also intended for the towers of the west façade, and one might wish that it had fallen also within Viollet le Duc's province to make an addition which would have given a final touch of completeness to the whole structure. The cathedral has suffered many times from the hands of the restorer, and particularly from the hands of the architect, Soufflot, at the end of the eighteenth century; but, thanks to Viollet le Duc's unrivalled instinct and knowledge in matters of mediæval art and architecture, many of his predecessor's anachronisms were corrected.

The cathedral stands, as every one knows, on the Ile de

la Cité, an island of the Seine, joined to the mainland by some ten bridges; and offers a comparison in this respect (as most people forget) to our own building of Westminster Abbey, which was also built on an island, Thorney Island, of which there are now no visible traces. The Ile de la Cité at one time comprised the whole city of Paris, and still remains the kernel, the practical centre, of the most beautiful city in the world. The cathedral may also offer an analogy to St. Paul's. It may have occupied the site of a Roman temple, as St. Paul's occupies the site of the Temple of Diana; but the history of this period, so far as Notre Dame is concerned, is lost in the dim mists of antiquity. As Paris is said to represent France, so Notre Dame may be said to represent Paris; it is the centre of historic associations, it is a symbol of the city's spiritual and intellectual life for centuries. In earlier times it was the repository of all the treasures of art and of learning; taking the place in this respect, of a modern art gallery or museum. And it is here that the army has rendered public thanks for its victories; and where the standards taken from the enemy have been suspended. It provided the scene of one historic incident which possesses some interest for a 'nation of shopkeepers.' Early in the fifteenth century (the exact date is the 27th November, 1431) Henry VI. of England, at the age of ten, was consecrated and crowned King of France, with great pomp and splendour, in the choir of the cathedral. But, much as the cathedral has suffered from restorers, beginning, as Viollet le Duc states, with Louis XII. and continuing until his own day, it has run more formidable risks still from the various political and religious upheavals of the capital. So recently indeed as 1871, in the second and more lamentable siege of Paris, the revolutionary party within the walls contemplated, if occasion arose, to destroy Notre Dame with gunpowder which had been placed within the precincts. Luckily this fate, which other buildings did not escape, was averted; and the cathedral remains, with those of Rheims, Amiens, and Chartres, one of the greatest glories of France, and an object of interest and pilgrimage for the whole world.



An Original Etching by W. J. Roux-Champron.

Notre Dame, Paris.

The Royal Academy.

IN period, in kind, in quality, the pictures, bronzes and sculptures which form the 35th Winter Exhibition of the Royal Academy are diverse to the point of bewilderment. The special features consist of the most representative assemblage brought together, at any rate since the year of his death, of works by Sir Thomas Lawrence—35 pictures and ten drawings; groups, respectively of six and sixteen pictures, by John Callcott Horsley, R.A., and Henry Tanworth Wells, R.A., both of whom died in 1903; nine pieces of sculpture by Harry Bates, A.R.A. (1856-1899), eight by E. Onslow Ford, R.A. (1852-1901); and a wonderful collection of Renaissance Italian bronzes, lent by connoisseurs such as Mr. J. P. Heseltine, Mr. William Newall, and Mr. George Salting, collectors like Mr. J. Pierpont Morgan and Mr. Alfred Beit. Sources of miscellaneous interest, too, are manifold.

Of the fourteen works lent by the Marquess of Northampton, to whom they have been bequeathed by the late Louisa, Lady Ashburton, none is so intimately impressive as 'The Painter's Father,' assigned to Albert Dürer. Three other versions are known: those at Munich and at Frankfurt, admittedly old copies, and that in the Duke of Northumberland's collection at Syon House, not now deemed to be an original. Is the beautiful portrait at the Academy the actual picture presented to Lord Arundel at Nuremberg for Charles I., valued, with the companion portrait of the painter now in the Prado, in the catalogue of his pictures at £100, and sold to whom is unknown? The modelling of the head, the mental and emotional intensity with which the eyes, the mouth, the straying hair and every detail of the old, clean-shaven face are realised, the economy of means throughout, betoken, surely, first-hand observation and the certitude of Dürer himself. But the picture lacks the inscription found on the upper left-hand corner of the Munich version, level with the cap:

"1497. Das malt Ich nach meines vatters gestalt,

"Da Er war sibenzich Jar alt.

"Albrecht Dürer Der elter."

with the monogram under the last line. The measurements given in Charles I.'s catalogue are 20 in. by 16 in.; the visible portion of the panel at the Academy is 19½ by 15½ in. The difference is not sufficient, apparently, to allow of the inscription having been removed. Whether or not the wine-coloured background be a repainting, it must be remembered that the original is said to have been "painted on a reddish all-cracked board," while the panel at Burlington House is apparently in good condition. The questions raised are of great interest, for the original is still thought to be somewhere in England. Several important or attractive Italian works are in Gallery I. The 'Virgin and Child,' lent by Mr. A. E. Street, is a powerful Piero di Cosimo, in a manner whereof our National Gallery possesses no example; it is, indeed, one of the great pictures of the exhibition. Opposite is a second and much more elaborate, more sophisticated and relatively trivial tondo, lent by Mr. E. P. Warren, of Boston, U.S.A., 'The Holy Family with St. Margaret,' by Filippino Lippi, in some respects comparable with his 'Vision of St. Bernard' of the Badia. 'The Virgin

and Child, with Angels,' No. 20, a third tondo, ascribed to Botticelli, should be compared with the similar work discovered in the Pitti Palace four years ago (*THE ART JOURNAL*, 1900, p. 58), in which, however, there are but two instead of three child-angels to the left of the Virgin. The 'Young Man with hand on skull,' No. 32, ascribed to Giorgione, was at the New Gallery in 1895 as 'A Lady Professor of the University of Bologna.' The admirably-toned picture, ranging from amber-ivory to dark blue, a thought reminiscent of the exquisite portrait of a man by Giorgione in the Berlin Gallery, is regarded as the Giorgionesque masterpiece of Bernardino Licinio, the "great colourist and poor artist." 'The Annunciation' of Filippo Lippi, the kneeling figure in white a portrait of himself, which may be studied in connection with that in the Florence picture; 'Federigo Gonzaga,' at the age of ten, the portrait by Francia, identified last year by Mr. Herbert Cook as the long-lost original for which, on August 10th, 1510, Isabella d'Este, Marchioness of Mantua, sent the artist thirty golden ducats, asking him to re-touch the hair, which was too blonde (see "*Athenæum*," February 7th, 1903); a 'Virgin and Child,' attributed to Fra Bartolommeo, but probably a good example by the Siense painter, Andrea del Brescianino: these are other interesting Italian pictures. 'The Virgin and Child,' No. 4, given to the Maître de Flemalle—note the strange device of the plaited screen behind the Virgin's head, the lovely glimpse of mediæval town, the exquisite rendering of detail in the illuminated MS. and the jewelled hem of the grey-blue robe—was No. 48 at the New Gallery in 1900, No. 23 at the Bruges Exhibition, 1902, since when it has been purchased from the Somzée Collection by Mr. George Salting. 'A Donor under the protection of St. Clement' bears some resemblance to the Glasgow picture long accepted as by Hugo Van der Goes. From whatsoever hand, the little 'Pieta,' No. 2, is beautiful.

In Gallery III., again, there are some master-works. It seems probable that 'Juan de Pareja,' the dusky, dark-haired Moor, another version of which, exhibited at the Guildhall in 1901, belongs to Lord Carlisle, is the splendid picture painted in Rome in 1649 by Velazquez, to "get his hand in" before he set to work on 'Innocent X.' 'Lord John and Lord Bernard Stuart' is a fine and familiar Van Dyck; 'Gaston, Duke of Orleans,' by the same artist, the gold-ornamented crimson breeches a triumph, hangs where in 1900 did 'Lord Wharton.' 'Charles I.' and 'Henrietta Maria,' lent by the Marquess of Northampton, in an excellent manner of Van Dyck, will doubtless form the subject of special study. The 'Portrait of a Lady,' No. 77, of quite exceptional quality, is in the catalogue assigned to Rembrandt, but Mr. Claude Phillips gives it unquestioningly to Nicholas Maas, and even Thomas de Keyser is named in connection with it. There is diversity of opinion, again, as to the 'Holy Family in a landscape,' No. 72, a beautiful work, reminiscent, to say the least, of Titian. If for quality of pigment it will not bear close examination, the 'Verona' of Bernardo Bellotto, generally known as Bernard Canaletto, many examples by

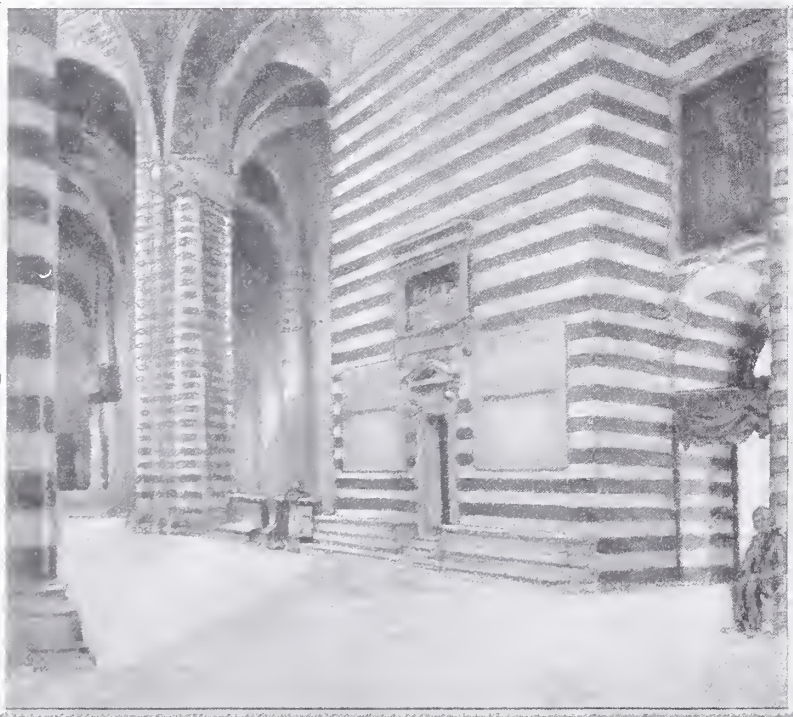
whom are in the Dresden Gallery, is a most effective pictorial statement. There are two bracing and scholarly Poussins, an ingeniously contrived and admirable 'On the Road to Scheveningen,' by Hobbema.

In order, it may be, not to produce contrasts detrimental to Lawrence, other British portraitists are sparsely represented. By Reynolds are the big 'Marquess of Granby,' standing by his charger, the first time this historically interesting picture has been publicly seen; the intimately sympathetic 'Charles James Fox,' at the age of fifteen, a three-quarter length profile, painted in an oval, the plum-coloured coat and vest telling reticently against the dark background; and the golden-toned 'Mrs. Boone and Daughter,' dating from 1774. By Gainsborough there is nothing; by Romney but a single work; by Raeburn only 'James Byers,' if he be not credited, as some think he should be, with 'The Hon. Berkeley T. Paget,' said to be the picture exhibited by Lawrence at the 1807 Academy.

For spontaneity, for charm that does not descend into exaggeration of the obvious and the pretty, Lawrence seldom if ever excelled 'Miss Farren,' exhibited in 1790 as the 'Portrait of an Actress.' Though he had Reynolds in mind, perhaps, it was Miss Farren who was his inspiration as she entered his studio, head winsomely turned, right hand loosening the fur-trimmed John cloak of white satin, her big muff, a blue bow set there, dangling from left. As a painter of women he never fulfilled the promise of that early portrait. At Burlington House there is no difficulty in tracing his career as a painter, a career during which, surely if not swiftly, he lost hold of great eighteenth century traditions, till in the end, according to his rival Opie, he "made coxcombs of his sitters, and his sitters made a coxcomb of Lawrence."

Many of his most famous works are at the Academy. We may study the 'Lady Hamilton' of 1792; the 'Gipsy Girl,' his diploma work of about the same time, apparently painted in emulation of Reynolds' 'Snake in the Grass;' the 'Marquess of Bath,' of 1796—a genuinely fine and serious work—and so pass on to celebrated groups like 'Countess Gower and Child' of 1828, 'Lady Georgina Agar Ellis and Child' of the same year, or the familiar 'Master Lambton' of 1825. Then, from Windsor come 'Cardinal Gonsalvi' and 'Pope Pius VII.'—the characterisation of whose head is praised by Rodin—each painted in Rome in 1819. "His age suited Lawrence, Lawrence suited his age." The great period of portraiture had almost gone when he was born in 1769. There are echoes of it and something more in his early works. Later the elegancies, the sentimentalities, the exterior attractions of the artificial life of which temperamentally he was a native, gained dominion over him; and he appears to have been content to sacrifice anything more than superficial characterisation, surface-impressiveness, on the altar of glossy hair, rosy lips, metallicly flashing eyes, captivately winding arms, sweetened glances, rendered with a smoothness of technique which suggests ennui or insincerity. Neither simplicity nor splendour were in the end within his reach.

In the nature of separate exhibitions are the pictures of H. T. Wells, among them an interesting 'Portrait Group,' and J. C. Horsley, the spirited sculptures of Harry Bates, the scholarly works in the same kind by Onslow Ford, the many delights among the old Italian bronzes, with which there has been nothing comparable since "The Art of the Sculptor-Goldsmiths" exhibition, arranged by Mr. Gilbert some years ago.



Interior of the Duomo, Siena.

By S. Garstin Harvey.

S. Garstin Harvey.

THE quiet-toned water-colours of Mr. S. Garstin Harvey recently attracted attention at the Carfax Gallery. They included the 'Interior of the Duomo, Siena,' reproduced on this page. Few church interiors are, as an æsthetic motive, more beset with difficulties; but in addition to observing the relative values of the striped marble pillars, Mr. Harvey has managed the design admirably. It was as a student of the Slade School that, when painting in the house of Mr. Holman-Hunt, his work attracted the attention and won the admiration of Sir Edward Burne-Jones. The suggestion that he should leave the Slade and become Burne-Jones' pupil was gladly accepted, but this was a few weeks only before the death of the master. The influence of Burne-Jones operates more in Mr. Harvey's pencil studies of heads than in his architectural water-colours.

The Royal Academy Elections.

SOME time ago it was determined to add to the number of Honorary Foreign Academicians, which has remained at six since the distinction was initially conferred, on the evening of December 15, 1869, on MM. J. L. Gérôme, J. L. E. Meissonier, L. Gallait, the painters; Dupont, the engraver; Viollet le Duc, the architect; and Guillaume, the sculptor, now the only survivor. On January 27 members and associates assembled at Burlington House for this purpose, and for the election of three A.R.A.'s. Those nominated for the degree of H.F.A. were the four French painters, MM. Léon Bonnat, A. W. Bouguereau, P. A. J. Dagnan-Bouveret, and Carolus Duran, Frans von Lenbach, the German, G. Monteverdi, the Italian—six in all; the six sculptors, E. Frémiet, A. Mercié, and J. A. Damp, French; R. Begas, the German; F. Jerace, the Italian; A. St. Gaudens, the American—although why, with Mr. Abbey and Mr. Sargent R.A.'s, he should be accounted a foreigner is not easy to understand—and the Dutch architect, Herr Cuypers. MM. Léon Bonnat and Emmanuel Frémiet were elected. M. Bonnat, it will be recalled, received a special invitation to Windsor Castle last summer, and has recorded the pleasures of that visit. Born at Bayonne in 1833, in part educated in Spain—he studied under Madrazos, in Madrid—he was from early days an admirer of Ribera. His 'Crucifixion,' in the Jury Chamber of the Palais de Justice, is familiar to most persons, but he is still better known as a portraitist. More than 200 of his prominent countryfolk have sat to him; his forceful characterisations have won him the name of the Lenbach of France. M. Bonnat's art collections are among the most famous in France. M. Emmanuel Frémiet, born in Paris in 1824, is a pupil of Rude, and the master in modelling of Mr. John M. Swan. His 'Pan and Bears' of 1867, in the Luxembourg, is but one of many examples of his powers as a sculptor of animals. Some do not hesitate to name him along with Barye.

The vacant associateships were those caused by the raising to full membership last year of Sir E. A. Waterlow and Mr. R. W. Macbeth, painters; Mr. Aston Webb, architect. Choice fell in the order named on Mr. Frank Brangwyn, Mr. Charles Wellington Furse, Mr. Henry A. Pegram. On all hands, and quite rightly, the Academy has been congratulated. Mr. Brangwyn, born at Bruges on May 12, 1867, is recognised all over Europe as one of the ablest of our younger artists, a bold worker with opulent colour, one who sees things largely, works in a big spirit with "judicious recklessness." His art was treated of in THE ART JOURNAL, 1903, p. 78. At present he is engaged in decorating the Hall of the Skinners' Company. Mr. Furse,



The Lady in the Blue Cloak.

By C. W. Furse, A.R.A.

third son of the late Archdeacon of Westminster, went to the Slade School after leaving Haileybury, and "cram full of talent," carried off the Slade Scholarship. His purposeful and distinctive portraits at the New English Art Club, of which he is a member, had prepared many for 'The Return from the Ride,' 'Lord Charles Beresford' and 'Sir John Jervis White Jervis,' the pictures whereby he leaped into prominence at last year's Academy. His brother, Mr. J. H. M. Furse, the sculptor, is an associate of the International Society. In 1900 the new A.R.A. married a daughter of the late John Addington Symonds. Mr. Pegram went from the West London School of Art into those of the Royal Academy, where he was contemporary with the late Harry Bates, Mr. Frampton, Mr. Goscombe John. 'Ignis Fatuus' of 1889 was bought by the Chantrey Trustees for 100 guineas, and Mr. Pegram is well known by his decorations at the Imperial Institute, and his bronze candelabra in St. Paul's. Of late he has been doing work whose beauty has surprised his most enthusiastic admirers.



The Art of Oliver Hall.

THE number of those who to-day practise some branch of the pictorial arts is appallingly, incalculably large. Month by month new galleries spring up for the exhibition of the works in oil, the water-colours, black-and-white drawings, etchings, produced with bewildering rapidity by these men and women. On the other hand, there was probably never a time when, proportionately, artists were fewer. If from the multitude represented at the current London exhibitions there be eliminated the pictorial journalists, chroniclers of the popular in popularly attractive manner; the pictorial packmen, young or old, burdened by the lifelessness of their endeavours; the chameleon-like worker, content to echo other painters' successes; the melodramatist astray in his profession: if such be eliminated, the number is appreciably decreased. There remain, however, serious, maybe even enthusiastic, students, who, for lack of inward impulse whence springs formative power, of that elation born of deep susceptibility, never attain to more than the capable. Unavailingly they try to celebrate beauty from without, half conscious only, perhaps, that not all the vigilance, all the integrity of purpose, aided by no matter what tradition, can, in the last resort, avail.

Fortunately, there is a small residue of artists: persons temperamentally affianced to beauty, invested by beauty with a measure of re-shaping, perhaps even of re-creating energy—for beauty evades repetition. Hopelessly as these artists may on occasions fail, dulled sometimes as are their apprehensions, we yet follow them expectantly as, breaking now and again into pictorial song, they wander, disimprisoned beauty as comrade, over earth and sea. However heedfully, on the one hand, they may transcribe details of natural phenomena: however much of fantasy, on the other, may

be present, their each achievement as a unity has suffered that change which transmutes the so-called actual into the imaginative, charging it with pictorial life. R. A. M. Stevenson has well said that imagination is the special power to arrange the material of some art in harmony with a mood, and this imaginative element must be present. Be your tastes what they may, be you classicist, romanticist, realist, or one of the numerous other "ists"—an eclecticist, perchance—the vital questions are: Has the artist seen in sky, on sea or land, in old-time or modern street, on the face of youth or age, a beauty, a meaning—there for him alone—which yet may be communicated to us? Has he endowed that vision with life which derives from his life? Is the work not merely "hand-painted," but painted with a hand directed, controlled, by brain and heart? Of all the arts, that of the conduct of life, maybe, is supreme; but the fruits of that art are, for the most part, so elusive, so intimate, that they are recognisable by a limited circle only—those who "see through mould the rose unfold." In sculpture, architecture, painting, music, the products are given to the world. Those who shape life as a whole to beauty, whose smallest act of love has something august in it; those who, with inward authority, practise one of the creative arts: to such the world owes a debt which cannot be reckoned. Even the little sensitive at times become aware of the potency of art—a lyric, a fugue, a Nativity picture—to inform some moment of life. This transitory sensitiveness may be cultivated to an indefinite extent.

In Oliver Hall we have an artist worthy of honour. Unostentatiously he has for some years pursued paths which issue anywhere save in notoriety; indeed, he is, happily, incapable of sensationalism. To-day the

harvest of his quiet eye is not only a harvest considerable in extent, for that in itself is neither here nor there, but noteworthy in the quality of the garnered grain. Even were there much to tell, and there is not, it would be unnecessary here to enter into minute details as to Oliver Hall's life as distinct from his work. He was born at Tulse Hill on March 29, 1869. From childhood there was no mistaking the bent of his inclinations. Attracted by illustrations in "Harper's Magazine," the lad would try to reproduce them in colour. Some of these boyish essays were shown to Mr. Sparkes, of the Royal College of Art, and he urged that Oliver Hall should be allowed to equip himself for art as a profession. His advice, delightful as it proved to be excellent, was not, however, of the scholastically repressive kind. "Send the lad to study in his own way among the hills during the summer months," said Mr. Sparkes, "and let him come to me for drawing in the winter." The temperament of Oliver Hall—that of which we have testimony in his work, I mean—is such as might have been marred irreparably had circumstances not favoured early intimacy with nature: had they, instead, compelled him the year round to live in London and pass through the average art-school curriculum. The surest bulwark against the theme whose interest is of the obvious kind is that which rises uncalled; because beauty which penetrates farther, is more solemn, more eloquent, or more

elusive, has been descried. "Great subjects," so-called, are then eschewed, motives of no account from the popular standpoint are chosen. Sophistication in these boyish days would have menaced delightful qualities now present in the art of Oliver Hall. As it was, he wandered for weeks at a time over the moors, the uplands, and in the dales of the north country. Each of us in youth has a measure of real apprehension; by repeated neglect most of us gradually enfeeble this inborn light until finally it becomes of no account. Oliver Hall did not so wrong his heritage. Alone with nature, not for a hurried moment, but for long mornings, afternoons, summer nights, nature revealed to him those less assertive beauties which seem to span the gulf between the seen and the unseen, between the physical and the spiritual. Bared tree-forms, great commons where man is an intruder, silent hills, valleys visited only by the mystery of light and shadow, far horizons, vast, inscrutable skies: with these Oliver Hall became familiar in Yorkshire and in the Upper Furness district, where—perhaps because there is a strain of Scottish blood in his veins, his father being a Borderer of Liddesdale—he has found practically all his motives.

At the age of seventeen he began the study of drawing under Mr. Sparkes at South Kensington, and there remained for three years. Later he attended the evening life class at the Upper School, Lambeth, and for a brief time, too, at West-



Bridgnorth, from the West Side.

From a Lithograph by Oliver Hall.

minster. Oliver Hall received his first medal, a bronze, at the Chicago Exhibition of 1893. At the 1897 International Exhibition, held at Munich, he received a gold medal for etching and lithography; and in 1902 a gold medal was awarded at Buda Pest to his picture 'Angerton Moss,' which, too, was purchased for the National Gallery of that city. As to official recognition, the artist was elected a member of the Royal Society of Painter Etchers in 1891, an associate of the International Society of Sculptors, Painters, and Gravers in 1901. For long he worked solely in pencil and water-colour; and it was rather because of the deterioration in the surface and quality of modern papers—he sighed for the old wrapping and sugar papers, the "Cap," the Cox, Varley, and Harding papers—than because initially he desired it, that he came to substitute oils for water-colours in more serious endeavours. All his works in oil, however, are based on direct studies from nature in water-colour and pencil. He holds to the old tradition of water-colour painting, regarding the flat, unstippled wash as one of its chief charms. His general method is carefully to outline his design in pencil on the canvas. Then, sometimes, the features are laid in as a simple scheme, raw umber and white being often used. Consistent with the preservation of the pencil outline, the first painting is as solid as may be; succeeding paintings, on the other hand, take the form of glazings and scumblings.

This last practice results from one of Oliver Hall's most firmly-rooted æsthetic doctrines. He has studied eagerly various schools of painting, onward from the masters of

Renaissance Italy to those of our own day: in particular, perhaps, the great British portraitists and landscape painters, and work by the Barbizon and modern Dutch artists. One paramount conclusion has been borne in upon him as the issue of these studies from the technical standpoint. In his own words, the very finest colour, as used by all the greatest masters, is colour that you can see into and through; the very nature of pigment will not permit of the highest qualities of colour being attained by direct painting. The doctrine raises many interesting questions; but although beauty veiled by beauty may be thrice beautiful, this is by no means to say that every artist thus finds the aptest vehicle of expression for his particular needs. At best, an artist can reveal an infinitely small part of that which it is possible to reveal; and as manner and matter should be in indissoluble union, the fittest way of painting for a particular artist must be discovered by himself. There is the supreme instance: Velazquez, whose each picture was an effort perfectly to suit means to a given end.

No Old Master, whether Italian, Spanish, Dutch, no celebrated modern, has exercised so profound an influence on Oliver Hall as has an almost unknown painter of the Liverpool school. Few works by D. A. Williamson, who died recently, are in South-country collections—in Glasgow and the North it is otherwise, I believe, and he was represented at the International Society's first exhibition. For months together Oliver Hall was under the direction and influence of Williamson in that artist's quiet home at Broughton-in-Furness. He honours Williamson as a man



From the Picture in the National Gallery, Buda Pest.

Angerton Moss.

By Oliver Hall.



Easby Abbey, Yorks.

From an Etching by Oliver Hall.

of lofty concepts and attainments, as a "consummate poet in colour."

Exhibitions of pictures solely by Oliver Hall, each containing about forty examples, mostly of cabinet size, were held at the Dowdeswell Galleries in November, 1898, 1900 and 1902. Each had an atmosphere of distinction; one was conscious of the fineness, the earnestness of the endeavour. Nowhere does Oliver Hall make frantic effort after an appearance of originality; that which is personal informs the composition, illuminates the touch, and this suffices. There is no insistence on trifles, no intemperate rhetoric. Instead, we observe the trust reposed in great and simple aspects of nature, so interpreted that in the result we have at once the record of an impression, and a decorative work. In his best pictures discrepant features and passages are rare: this because to a far greater than average extent each part of the design, each passage of colour, is judged in relationship to the whole canvas, and, to the end that it may fulfil its part in the general scheme, is disciplined, ordered. But it may be urged that Oliver Hall's framed pictorial worlds bear too close a resemblance one to the other; that he never suggests the prodigality of nature when summer is at full, never attempts to render flooding, transporting sunlight, never pictures the glad moment when

The year's at the spring
And day's at the morn.

Oliver Hall's temperament is such as does not naturally express itself in pictorialisations of songs such as that of Pippa. Atmosphere that permeates, enfolds, rather than vibrates; days when the green of the earth and the blue of the sky are tempered, when far-off horizons are strangely

solicitous, when the golden tumult of autumn is stilled; mornings and nights when beauty is held as though in solution: these are the kind of motives which appeal to Oliver Hall, and through which he can to best purpose interpret one of his prevailing moods. It would be unwise of him to seek emancipation from this, in a sense, circumscribed, but in a truer sense sufficiently wide range. Some part of our welcome to him, then, depends upon that which, honestly and discriminatingly, he refrains from doing. Essentially contemplative, he does not concession away his artistic birthright by attempting the over-dramatic, the opulent.

Not a few men who practise etching and lithography, who work much with the pencil, use colour as something which merely supplements form. This is not so with Oliver Hall. Starting with an implicit faith in their possibilities, he brings colours—other than positive for the most part—into delightful and intimate union. Colour becomes in a measure subject to him, as to an alchemist the ores and simples of the earth; the colours merge, are transmuted, attenuated, or again are eloquent at his bidding. On occasions he seems to feel and think in and through colour.

It is unnecessary to dwell in any great detail on particular examples. The essential is, as it seems to me, to apprehend the spirit in which he works. Nowhere can the quality of his sight be better gauged than in some of his several studies of Durham. Girtin and Turner, and in our own day painters as dissimilar as Sir George Reid and Mr. Albert Goodwin, have seen Durham for themselves. Oliver Hall has descried the Cathedral set on its hill, a felicitous centre for the converging lines of the uplands. In the pencil drawing (p. 80) mark the happy use of the



The Glamour of the Forest.

By Oliver Hall.

foreground, vacant save where in the middle are the cottages which, by way of the architectonic bridge, serve as simple introduction to the towered pile beyond. The drawing demonstrates that, free, and apparently often heedless, of detail as is Oliver Hall's brushwork, it is based on adequate knowledge of structure; hence the most casual should beware of mistaking intentional vagueness for inability to carry farther this or that feature. 'Angerton Moss' (p. 82), now in the National Gallery, Buda Pest, is on a relatively large scale—it measures 54in. by 48in. In it we have a characteristic example of the artist's interpretation of a nature-motive pure and simple, for the moving waggon, laden with peat, is quite subsidiary. The scheme is more or less in a key of grey. The long, feathery grey

reeds fringing the pool, which marks a spot whence peats have been cut, have answering notes in the luminous grey of the finely-felt sky, complemented by the pale blue distance with line of sea—Morecambe Bay is visible to the extreme right—the grey-green of the middle distance, the rich brown of the piled-up peats. One is glad to think that the picture has been acquired by a public gallery. At the present exhibition of the International Society are two examples in oil. 'An Old Quarry'—a testimony to the artist's admiration for Mathew Maris—is excellent in tonic qualities; in 'The Glamour of the Forest' (p. 84) he gives us one of those studies of tree-forms which for long have been a chief source of pleasure to him. The wayward patterns are not disciplined into an unnatural symmetry; the trees have an environment of glowing brown and grey-green. Other aspects of Oliver Hall's art are seen in 'King's Lynn,' one of many of his pictures in the collection of Mr.

J. Staat Forbes; in 'Bridgnorth from the West Side' (p. 81), a lithograph remarkable among other things for the fluent rendering of the water, the radiance of the bridge and sunlit walls, the tender enclosing lines of the downs; and 'Easby Abbey' (p. 83), one of the artist's most recent etchings.

Accumulating studies of actual fact year by year, Oliver Hall, sometimes after many failures, succeeds more or less in shaping as he desires given material into given sequences of colour or form. He often recalls the saying of his friend, Mr. W. L. Windus, the painter of 'Burd Helen,' to the effect that all great art is delicate art. Hence, until what may be of initial crudity, coarseness of texture, is subdued, re-phrased, he is not satisfied to weld it into a scheme.

FRANK RINDER.

Decorative Natural History.

Illustrated from Photographs by the Author.

JAPANESE Art, of necessity, appeals strongly to the naturalist. The subjects treated are more often than not within his powers of appreciation. Even where convention borders on parody, he can estimate without difficulty their suggestiveness, their delicacy, and their characterisation.

He learns, therefore, with something more than astonishment, that the productions of the school of Hokusai are rarely, if ever, the result of deliberate and direct nature-study, but are rather impersonal, almost mechanical, transcripts from an accumulated store of patterns; that they are written, rather than painted, within four walls, and that, under the influence of Western ideals, much of their unique excellence is departing.

It has been affirmed that a close examination of Japanese design will reveal to the Western critic errors in form, errors in proportion, and errors in construction. It is probable that an extended study, particularly an extended

photographic study of small forms of life, would furnish conclusive evidence that Western ideas on these points were



Wall Lizard.



Marten.

wrong, and that Japanese ideas were right. In their evolution of the conventional, the Japanese destroy readily—they do not attempt either to transform or to create—and, for this reason, much of their work is intelligible only to those who have some inkling of the eternal truths of natural history.

They display, as might be expected, a nice instinct as to the suitability or non-suitability of the different orders. Plants, reptiles, fish and insects appeal to them immediately; birds are almost equally popular, but, in the case of mammals, their efforts seem half-hearted.

Comparative smallness of size, and natural hardness, both of surface and outline, are obviously their criteria of decorative possibility.

The mammal which they most frequently attempt is the badger. The severity of its head-markings, and the natural coarseness of its fur, would seem to account for the preference.

Living fur of fine texture is undoubtedly most difficult of suggestion. From a zoologist's standpoint photography is the only graphic means of expression which adequately conveys the innumerable, subtle, and contiguous half-tones which distinguish it; and photography, unless technically perfect,

is not so substantial as a nice sense of the appropriate. Whatever may be the present methods of Japanese draughtsmen, the originals from which their conventions and semi-conventions are derived must needs have been the matured result of minute, close, and photographically accurate observation.



Harvest Mouse.

Characterization from a scientific, rather than a sentimental, standpoint is their distinguishing feature, and also their distinguishing charm.

In a natural history picture, characterization is attained by the judicious selection (1) of attitude, (2) of surroundings.

The attitudes of living animals are of infinite variety; only a small proportion of them, however, can fairly be termed characteristic—and the latter admit of definition. They are essentially determined by their frequency of repetition and their duration in point of time. They are, in fact, those attitudes which are most frequently observed and easiest of observation. A broad division will classify them as rest-attitudes and action-attitudes. Rest-attitudes are, as might be expected, the easier of suggestion, but, bordering as they do on the inanimate, indifferently suited to decorative design.

Action itself cannot be adequately conveyed without some depth of perspective. This the Japanese have

fails equally with painting. It is not surprising, therefore, that the Japanese, faced with the decorative necessity of suppression, should choose for their design-motives the more adaptable scale and feather.

But the excellence of Japanese work is based on something more sub-



Red Admiral.



Purple Emperor.



Dormouse.

intuitively realized; and, by way of compromise, select, as motive for their most vigorous design, the pregnant instant of time at which action is either momentarily suspended or immediately contemplated.

It is due to their acumen in this respect as naturalists, or as the inheritors of naturalist-tradition, that even their most conventional suggestions of animal life betray their lively, unconventional origin.

Under stress of circumstance the naturalist-photographer pursues the same ideals. So marked is the parallel that a deliberately-planned and successful zoological photograph recalls, more frequently than not, some Japanese convention.

To the photographer the reason is obvious enough. A photograph, which purports to be a standard of recognition, must of necessity be of reasonable size and of irreproachable technique. It is only in the case of characteristic attitudes, of sufficient frequency and of sufficient duration to arrest the eye, that the full exposure, which secures these qualities in the photographic negative, is practicable.

The reproductions which accompany this article represent photographs which were primarily intended for scientific purposes. They are submitted in the hope that, as records

of what is characteristic but transient, they may be of service to decorative artists.

In photographing fishes, unnaturally brilliant illumination and instantaneous exposures are unavoidable, but in the case of the mammals, reptiles, and insects pictured, the exposures were, from a photographic standpoint, "full," ranging from one to five seconds, and, as the result of experience, deliberately preconceived. Such of them as would seem to suggest motion are positions of contemplated or of arrested motion, recognised as suggestive and waited for.

In the rendering of scale and feather, it is not unlikely that the Western artist, who studied to acquire a scientific knowledge of his subject, would shortly find himself upon a level with the Japanese. Whether, with his inherited traditions of tone, he would find himself superior in the rendering of fur, is a problem of some interest. Needlework would appear to offer the likeliest means for its solution.

The conversion of a photograph, whose natural excellence lies in gradation and perspective, into a decorative and conventional outline, might at first sight appear extravagant. It will be found, however, that "line" is sufficient to convey the vital features of the original without sacrificing its peculiar and inherent truth.



Green-veined White.



Chameleon.



Purple Emperor.

The skilled draughtsman will have little difficulty in transcribing free-hand. To those who are not equally gifted the suggestion of some methods which frequently occur in ordinary photographic practice may be useful. The simplest consists in outlining indelibly, on the silver print itself, those features of the subject which it is desirable to retain, and subsequently bleaching out the photographic basis. A technical difficulty prevented the inclusion of an example. It was the picture of a hybrid between the rare black

and the common brown rat, which owes its graceful form, large ears and tapering tail to its black progenitor, and is yet of a delicate brown colouration. As an alternative, the viewing by transmitted light of a juxtaposed positive and negative of the same subject is



Palmate Newt.



Grass Snake.



Stickleback.



Tree Frog.



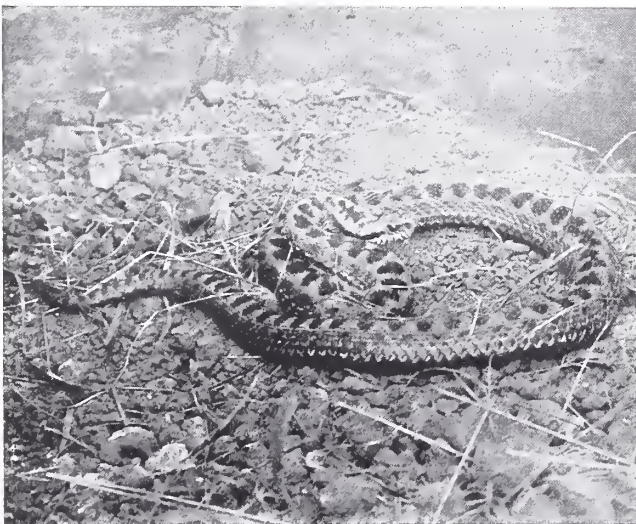
Harvest Mouse.

recommended. If positive and negative are of exactly even intensity, they will mutually destroy one another. If, however, as is usual, one is of slightly greater intensity than the other, the resultant image will only represent the salient outlines of the subject, either positively or negatively.

Where positive and negative are slightly out of register, the effect is, according to the preponderance of one or the other, either cameo or intaglio. From such a combination it should be possible to obtain, photographically, a greatly reduced relief in gelatine, which would be of service to the button- or seal-engraver.

Whatever be the method of analysis, it is obvious that its chief end is the suppression of the irrelevant, especially in the case of background and surroundings. It is essential to good characterization that the latter should be neither incongruous nor distracting.

The Japanese avoid incongruity with nice precision. Sometimes they have occasion to represent fishes out of water. In such cases the subjects are habitually pictured as strung on bamboo. Western treatment would leave them stranded on a sloping bank within easy reach of their element.



Viper.

Great, however, as are the difficulties of suppression, which are inseparable from pure photography under modern conditions, they should be more than counterbalanced by the perfection of tone-value and drawing inherent in a perfect negative.

Under proper conditions, both optical and chemical, the "drawing" secured by light-action is irrefragable.

It must be admitted that the problem of tone-value in the negative is, at present, incompletely solved. Within certain limitations, however, limitations that tend continuously and progressively to disappear, it admits of complete solution.

The reproduction of actual colour is allowed to be within the bounds of photographic possibility, and is certainly by no means so chimerical a project as was, to all seeming, photography itself a century ago.



Black Rat.

It is difficult to realize that less than seventy years have elapsed since the discovery of development and fixing established the practicability of photographic art. It is even more difficult to account for the ungracious reception extended to the new-comer by professors of the older graphic methods.

One might reasonably have expected that painters and draughtsmen, with the vacillating traditions of 2,000 years behind them, would have allowed a decent interval to elapse before they condemned. Even at the present time, and with full knowledge of the extraordinary progress which photographic art has already made, judgment as to its future possibilities would be premature. Nevertheless, we are sometimes gravely assured by critics, ignorant of the very rudiments of photographic optics and chemistry, that a photograph can never be a picture.

DOUGLAS ENGLISH.

The National Gallery of Scotland.*

The Flemish School.

THERE is no institution in all Scotland better known to the Scots people themselves than the National Gallery in Edinburgh. And this not only to the best educated portions of the community, but also to the lower middle classes and to the ordinary working people. All the year round visitors are passing the turnstiles; even on dark winter days, when the light scarce reaches the clearness of a calm summer evening's "gloaming," I have seen a score or more people trying to fathom the qualities of the pictures; while on autumn mornings, when all the residents in Scotland seem, in detachments, to visit their Metropolis, the rooms are so crowded as to be often quite full.

Matters of art come into the vision of the ordinary Scot more largely and much more quickly than amongst English people of the same station, and the authorities of this collection never have to feel discouraged by lack of attendance in their galleries.

This is also, no doubt, greatly owing to the fact that the Scottish National Gallery is one that is now thoroughly well managed. The most is made of its somewhat slender resources of display, and the works are so well arranged, and their quality so interesting, that it takes a fairly liberal education to appreciate them with exactitude.

The National Gallery of Scotland has only had a real existence as a collection since the present building was opened in 1859. An Act of Parliament, in 1850, provided power to set up such buildings as should be necessary "for a National Gallery of Art and other purposes connected therewith, and with the promotion of the Fine Arts." Parliament voted £30,000 and the "Board of Manufactures" contributed £23,500; while the Town Council, moved to a fine liberality which has abundantly repaid the citizens, granted the site for what was properly considered the nominal sum of £1,000.

That a "Board of Manufactures"—a kind of exalted Council of Arts and Crafts—should have control of a National Gallery, is one of those anomalies which have arisen in our too easy-going country. The scheme has worked fairly well so far as the actual management of the galleries is concerned; but when the same Board, led by an over-zealous official, endeavoured in an almost scandalous way to also obtain control over the Royal Scottish Academy, its members very badly had their fingers burned, and ever since they have had a proper respect for, and have lived in amity with, the artists of the flourishing Royal Scottish Academy.

But the arrangement of a Board of Manufactures overlooking a national collection of works of art is incongruous, and very probably the recent inquiry into the working of this † will end in a change such as will be greatly beneficial to the Gallery. The recommendation of this Committee, viz., that it should be under an independent director, working with a carefully chosen consultation committee, is in every way excellent, and at the end of these articles I hope to discuss it in detail.

The supervision of the Gallery is in the special care of

† See *The Art Journal*, p. 17.



An Italian Noble.

By Van Dyck.

* Continued from page 18.



The Lomellini Family.

By Van Dyck.

Mr. Robert S. Gibb, one of the best known of the Royal Scottish Academicians, a painter of the first rank in his country, a careful judge, a hard worker, and a very successful "curator" of the Gallery. Mr. Gibb's picture of 'The Thin Red Line,' 'Comrades,' 'Hugoumont,' and other battle pictures, will keep his name popular for many a day to come.

Under so capable a man and devoted an official it is no great wonder that the Gallery is well arranged in general plan, and well hung throughout. One only suggestion is it possible to make, and this is one originated by the "curator" himself, namely, that there ought to be a special room devoted to the works of Sir Henry Raeburn, R.A. In the view of present-day French connoisseurs, Raeburn is by far the finest artist Scotland has produced, and the proper equal of Sir Joshua Reynolds, Romney, and Gainsborough.

The generosity of the Scot having been unworthily impugned by a former Cabinet Minister, I have prepared a table which shows that few, that is, fourteen, of the pictures have been purchased with public money, but the great majority have been either given to the Gallery or left to it. There are 522 pictures and sculptures exhibited, and of these 252 have been presented or bequeathed, or nearly one-half of the whole collection; and in addition, the chief group in the Gallery, viz.

the Torrie collection, which embraces 51 works, was also a bequest to the nation.

In my consideration of the pictures I shall begin with the works of the Flemish and Dutch artists which, according to the present arrangement, are contained in the first room the visitor enters. To begin with these pictures also accords with my own feelings, for, with the possible exception of one or two pictures of the British school of portraiture, the splendid group of the Lomellini Family, by Van Dyck, is the finest work in the Gallery, and to my mind one of the greatest Van Dycks that exist.

Another reason why this picture may properly be chosen to commence our review of the Scottish National Gallery, is that it was purchased for Scotland by a certain Andrew Wilson, whose acquisitions from Italy of great pictures formed the nucleus of the national collection. Andrew Wilson spent many years in Italy, and he is credited with the

conveyance to Scotland from that country of no less than fifty-four masterpieces. As a matter of fact, it was Sir David Wilkie, the famous painter of the 'Penny Wedding' and the 'Blind Fiddler,' and the friend of Turner, who brought the 'Lomellini Family' to Wilson's notice, for a letter still exists wherein Wilkie described and made a sketch of the picture, and recommended its purchase; exactly as the same keen judge did to Sir Robert Peel, in advising the statesman to acquire the two great Van Dycks now in the Royal Gallery at Berlin. Wilson, who must have spent much of his time in negotiating such affairs, purchased it for Scotland from the Marchese Luigi Lomellini's palace in Genoa.

As may be seen by our illustration above, the picture is nearly square in shape, but as the figures are full-length (the canvas being about nine feet high), this is not very much noticed.

Seated in the centre is the lady of the family, mother of the two children by her side, opposite are the figures of the husband, standing in a dignified and almost grandiose manner, and somewhat behind is another gentleman—probably a brother. The two children interest me more than the other figures, and they are reproduced opposite on a large scale for more minute examination. The general tone of the picture is as rich as anything attempted by Van Dyck in his Genoese period (about 1623-27), and it is often compared for quality with the equally famous, but

not so large, canvas of the 'Children of the Balbi Family' in Lord Cowper's collection at Panshanger. Dr. Waagen, at the time of his review of pictures in Britain, exactly fifty years ago, stated that only a painful impression could be derived from it, because the picture had been over-cleaned, and this especially with reference to the little girl in the corner. But, like others, I have come to the conclusion that in this case the worthy German was mistaken, for the greatest charm of the picture as it now exists is undoubtedly that very figure, and no close examination reveals the deterioration specified.

Equally dignified, and almost as fine a picture, is the 'Italian Noble,' (p. 89). This was painted by Van Dyck at the same period. It was purchased by Wilson from the Gentili family of Genoa, and represents at full length a good-looking Italian, full of life and character. We know not his name nor pedigree, but he is a gentleman every inch, and a most dignified personage. Like the 'Lomellini Family,' this picture has darkened in colour, and it seems a pity that the glasses cannot be removed once or twice a year (after public announcement), so that the work of the master can be seen to proper advantage.

Of nearly the same style is the so-called "sketch" or study of the 'Martyrdom of St. Sebastian,' of which there is a completed picture at Munich. It is interesting to note that the pictures differ in many details, the chief being that in the Edinburgh study (which is $7\frac{1}{2}$ feet high), the figure of the nude martyr is distinctly further away from the officer on horseback, who, from under the shadow of the brilliant flag, is peering into St. Sebastian's face. The picture in Scotland is also much nearer akin to Rubens' manner of work than the German, and this, with other things, shows that the one we illustrate was executed first. The colours of the study are full of rich quality, and have been of that tone of grey which Van Dyck employed almost from the first, and from every point of view this is a work to be studied



Fragment of the 'Lomellini Family.'

By Van Dyck.



Peasants Playing at Skittles.

By Teniers the Younger.

by the young artist. If he can successfully imitate the flesh colour of young Van Dyck he may feel he has already made considerable progress in painting.

The Flemish painters of animals, Jan Fyt and Frans Snyders are seen in full force: the first by a splendid grey brown wolf, and Snyders by two pieces of a boar hunt and a wolf hunt. The other examples of the Flemish School include three pictures by David Teniers, one of which,

'Peasants playing at Skittles' (p. 91), such as this painter was fond of making, is a good example of his not very elevating art.

In my next article I shall discuss the examples of the Dutch School, of which there are two fine portraits by Frans Hals and two notable pictures by Rembrandt.

DAVID CROAL THOMSON.

THE NATIONAL GALLERY OF SCOTLAND.

COMPOSITION OF THE COLLECTION.

From information kindly supplied by the Curator and Keeper, Robert S. Gibb, R.S.A.

	Be- queathed and pre- sented to the Board of Manu- factures.	Purchased by the Board of Manu- factures.	Torrie Collec- tion* Deposited with the Board under Deed of Agreement with the Owners—the University of Edinburgh.	Property of the Royal Scottish Academy.†	Purchased by the Royal Institution, Vested in the Board in 1858.‡	On Loan.	Transferred from the National Gallery, London.	Royal Associa- tion,§ trans- ferred to Board in 1897.	Total.
FOREIGN SCHOOLS:									
Oil Paintings	26	6	45	12	33	2	7	..	131
Drawings in Water-Colour	4	..	..	..	..	..	..	..	4
Sculpture	4	..	5	..	..	..	..	..	9
BRITISH SCHOOL:									
Oil Paintings	84	6	1	42	..	2	..	9	144
Diploma Works, property of Royal Scottish Academy . . . . .	..	..	..	62	..	..	..	..	62
Drawings in Water-Colour	134	2	..	12	..	..	..	6	154
Sculpture . . . . .	..	..	..	6	..	..	..	5	11
Diploma Works (in sculpture), pro- perty of Royal Scottish Academy	..	..	..	7	..	..	..	..	7
	252	14	51	141	33	4	7	20	522

* The above collection was bequeathed to the nation.

† Many of these works were bequeathed or presented to the Academy.

‡ Purchased with Scottish money, and largely by the help of the artists of Scotland.

§ Purchased with Scottish money.

NOTE.—The total amount received from Government since 1857 for the purchase of pictures is £6,000.

Talbot Hughes.

SO much has been written about Mr. Hughes that a few words will probably be thought sufficient introduction to what, in the main, are unpublished illustrations of the more recent work of this painter. When we were told that pictures by him and his brother, Hughes-Stanton, were exhibited at Burlington House and the New Gallery before either had reached the age of eighteen, there was naturally some curiosity as to the manner of their upbringing and training. Of the latter there was indeed none of the usual sort, for Mr. Hughes never entered a school of art, and to account for his mastery at that early age of all the essentials of painting, one must look for his father's influence. Since the feeling for art was distributed all over the household, the brothers had not much need of the more systematic training which artists have as a rule, and it was dispensed with accordingly. There was "art in the blood,"

in fact, as there must be so very often. Take the similar case of George Morland. How that unteachable scamp was able to put such lasting "quality" into his best is a question too often asked, though the answer was in his own home.

I take from a knee-deep pile of press-cuttings the one which will give as good an idea as any of the range of this painter at present. "He can depict an old garden, or the incoming tide, or a flower-border, or the graceful form of child or woman, with most consummate skill, and beautiful are his green seas." Better than that, because the writer, Mr. Kains Jackson, has words at command which make music, was the appreciation prefixed to the catalogue of a collection of cabinet pictures exhibited by the Fine Art Society in the autumn of 1901.

"Mr. Talbot Hughes is one of those artists to whom



Played Out.

By Talbot Hughes.



The End of the Game.

By Talbot Hughes.



When Thieves Fall Out.

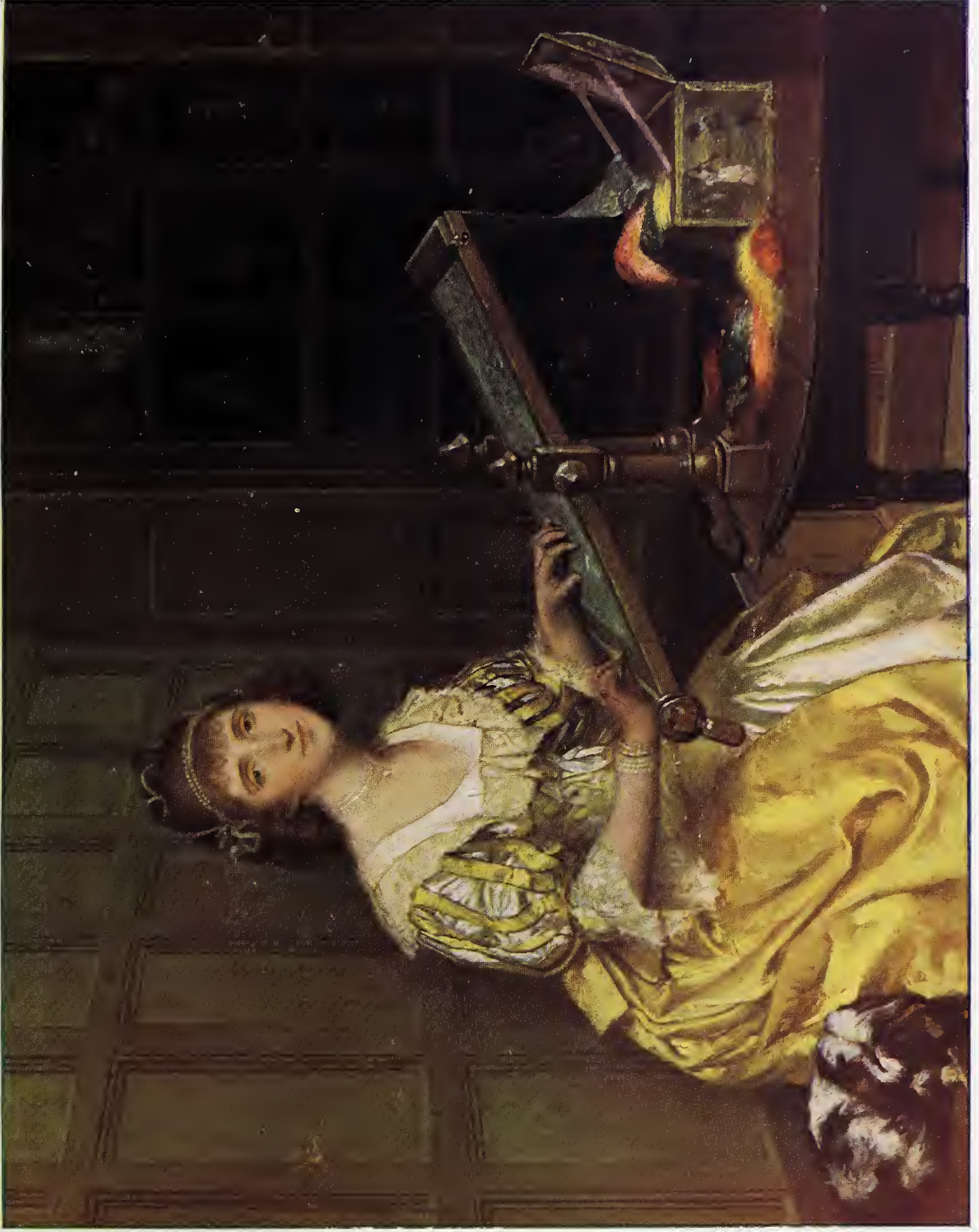
By Talbot Hughes.

beautiful things mean only beauty. The son of an artist distinguished for his unrivalled technique in presenting still life, in delicate and subtle appreciation of the beauty of flowers, he inherited that sympathy with everything that is exquisite in decoration, in fabric and in texture, in arrangement and ordering of house and dress, which shows itself in all his works. To him, many years earlier than to most of us, must have come the meaning of *edification*; the beautiful and seemingly *building* of things. The sunlight through a latticed window must have told him of the same beauty as the design of some eighteenth century or Chinese brocade. Still clear water must have whispered to him the secret that lies in the heart of the hyaline gems, and the wavering shadows of trees on the lawns suggested a hundred enticing ideas of pattern and design. Glimpses along silent corridors in old houses must have revealed visions of days when the martyr Chancellor (Sir Thomas More) walked in the pleasant gardens of Old Chelsea, or the ingenious Sir Hans Sloane started laying out his walks and botanical parterres. For Mr. Hughes is a native of Chelsea—and the father's studio, the home, the neighbouring Cheyne Walk, with its fine trees and the river beyond: all these had their influences, and formed so much a part of his upbringing, that when he decided to devote himself to painting as the serious task and walk of life, he was in many respects more advanced than are the majority of artists at far maturer years."

The preference which Mr. Hughes shows for the panel is in this place worthy of note, because the accessories deemed essential have sometimes to be brush-drawn with little less than the precision of the ordinary pattern-designer, and here the advantage of wood over canvas is too obvious to be insisted upon.

The tendency in some circles is to eliminate subject, making the painter independent of that, as a musician may be of words; but the matter is not for this paper, and only a word will be said about it. Granted the predilection, the choice seems to be between the realisations of a Meissonnier and those of such men as Vermeer at the other extreme. There is passivity rather than activity in the work of the latter, however, and the drama of life would be without illustrators if there were no such painters as Mr. Hughes.

It would be better for another writer to speak of his treatment of fanciful subjects, for we are at present concerned with his pictures of actual life according to his ideas or what it was in the past, and is at the present day. Even here there is scope enough for a talent so varied as his, and while some will be calling attention to his successes where life at red-heat is depicted—as in 'The End of the Game' (p. 93), 'When Thieves fall out' (p. 94), there are others who will be captivated by his treatment of quieter themes. There is beauty of face and form not often surpassed in 'The Love Philtre' (p. 104), for instance; and in such a



Painted by TALBOT HUGHES.

APPLIQUÉ WORK.

picture as 'Nothing to Wear,' the artist's extraordinary knowledge of the history and mystery of all that bewitching *mélange* known as ladies' attire is shown to the greatest advantage. So is it in 'Mother's Portrait.'

There is no more than a suggestion here of the artist's range and ability, and another paper as long might be written about the decorative work he has executed. His paintings, even those to be praised, are too many to be mentioned even, and words would not do justice to them.

ERNEST RADFORD.

Sales.

THE most valuable picture in the collection of Mr. E. Stainton, dispersed at Christie's on January 30, was Sir L. Alma-Tadema's 'Who is it?' The panel, 11½ by 9½ in., highly finished, shows three girls in flowing Roman gowns, of brick-red, white, grey-green, in a marble-walled alcove, open to the air. One of them stands on tiptoe to look over the marble wall, her attitude suggesting the title of the picture. This panel, signed "L. Alma-Tadema Op. CCLXII.," was exhibited at the Grosvenor Gallery in 1885, simultaneously with Mr. Watts' 'Love and Life,' and is reproduced in the Art Annual for 1886, opposite p. 24. The price on January 30 was 620 gs. Alma-Tadema makes a practice of numbering his works consecutively, so that there is no difficulty in determining chronological order. Thus the 'Dedication to Bacchus, 21 by 49½ in., which fetched 5,600 gs. at the Gambart sale in May last, is "Opus CCXCIV." The Stainton property included 'Ewes and Lambs, with peasant women on the slopes of Snowdon,' 60 by 60 in., by Sidney Cooper, 1853, 155 gs., against 310 gs. at the Fenton sale, 1879; J. B. Burgess' 'Irresistible Appeal,' 28 by 36 in., 1877, 125 gs.; 'Prawning,' 28 by 49 in., by Hamilton Macallum, 1881, 100 gs.; and, in water-colour, 'Edinburgh,' 4 by 6 in., by Turner, 135 gs. From other sources came a study of ewes, lambs and poultry, on panel, 10 by 13½ in., by Verboeckhoven, 100 gs.; Monticelli's 'Fête Champêtre,' 15 by 24 in., 90 gs.; 'Pansies,' 8½ by 11 in., by Fantin, 52 gs.; 'Baby's Birthday,' 39 by 52 in., 1902, by A. J. Elsley, 100 gs.; and two small drawings by Millais, 'Odds or Even,' 5 by 3¼ in., and 'Fighting the Flames,' 7½ by 5 in., 1862, respectively 18 gs. and 9½ gs.

On January 23, in King Street, there were sold 32 lots of engravings, drawings and pictures belonging to the late Mrs. W. C. T. Dobson, widow of the R.A., who died on February 1, 1898. Dobson's drawing, 'The Little Cottager,' 22 by 18 in., dating from 1884, fetched 21 gs.

The first 1904 sale at Christie's, January 20, was of



A Stolen Meeting.

By Talbot Hughes.

(By permission of Messrs. Biddle, Brighton.)

modern etchings and engravings. A *remarque* proof on vellum, signed by Meissonier, of '1807' by Jacquet, brought 100 gs.; *remarque* proofs by and after the same artist, of '1814' and '1806,' 50 gs. each; and 'Master Lambton,' after Lawrence, by Cousins, first published state, 98 gs. The 16 etchings of Whistler, catalogued as the property of a lady, are said to have come from the collection which has been prominently before the London public of late.

On January 14, some fine examples by Blake came under Messrs. Hodgson's hammer. All the plates belonged to the original coloured issues, and had been bound up irregularly in a cloth case, probably some three or four decades ago. 'America: A Prophecy,' 1793, consisting of frontispiece, title-page, and 16 plates, cut down to 12½ by 9½ in., brought £207, against £61 for the Gaisford copy in 1890, £295 for the uncut Crewe example last year; 'The Song of Los,' 1795, frontispiece, title-page and 6 plates, £144, against £174 for the Crewe copy; a coloured print, possibly of John the Baptist preaching repentance, 4½ by 3 in., £26 10s.; the frontispiece to 'America,' this with full margins, presented by Blake to Sir Benjamin West, £20 5s.; and 'The Three Accusers: Murder, Theft and Adultery,' £15 10s. We reproduce (p. 96) a coloured print, 6¼ by 4⅝ in., apparently unpublished, and possibly a cancel for Plate XIV. of the 'America,' which it resembles in certain respects.



A Design.

By William Blake.

Beneath the colouring on the upper half are the lines :

“As when a dream of Thiralatha flies the midnight hour :
In vain the dreamer grasps the joyful images ; they fly,
Seen in obscured times in the vale of Leutha, so
The British Colonies beneath the woful Princes fade.

And so the Princes fade from earth, scarce seen by souls of men,
But tho' obscur'd this is the form of the angelic land.”

The figure to the left, exquisite save for the break in the back, is in beautiful relationship with the cherub. Special interest attaches to two other of these Blake lots. From the Earl of Beaconsfield's sale, March 20, 1882, a well-known collector acquired 'The Book of Thel,' 'Songs of Innocence,' 'The Marriage of Heaven and Hell,' 'Visions of the Daughters of Albion,' 'Europe,' 'The First Book of Urizen,' and 'Songs of Experience,' all coloured. The 'Europe' lacked five leaves, which apparently had been missing since 1856. These identical leaves occurred at Hodgson's, and were bought on behalf of the collector for £80, as against £8 5s. paid in 1882 for the twelve others. The Disraeli 'Visions of the Daughters of Albion,' too, had the 'Bromion and Oothoon' supplied from another copy. This plate, which fetched £29 at Hodgson's, has since been bought to complete the fine Beaconsfield copy, which, complete save for it, fetched £34 in 1882. The Beaconsfield plates first belonged to Isaac Disraeli.

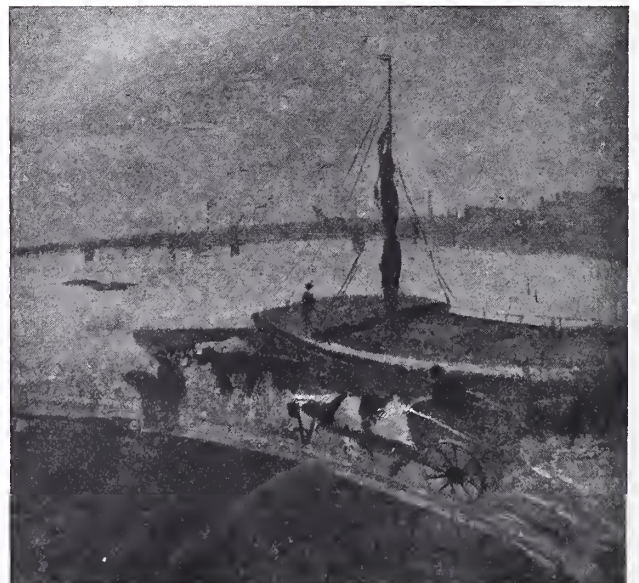
Renewed interest in, and higher prices for, good examples of line engravings may begin any time. £43 10s. was paid on January 15, at Hodgson's, for fifty examples by Sir Robert Strange, including fine impressions of 'Charles I.' and 'Queen Henrietta Maria.'

London Exhibitions.

ACCEPTABLE in proportion to its difficulty of attainment is the artless art alluded to by Reynolds, in words chosen for the motto of the ninth annual Landscape Exhibition, first to open of the shows of 1904: "Art in its perfection is not ostentatious; it lies hid and works its effect, itself unseen." As a whole, the admirably arranged little show in the Dudley Gallery approximated to that ideal much more nearly than the majority of current exhibitions. Pictures by the several artists were grouped, each painter arranged his own with decorative intent. The vibrant landscapes of Mr. Mark Fisher this year hung opposite the quiet or vehement grey-green nature studies of Mr. Peppercorn, the pastorals of Sir E. A. Waterlow opposite the cultured examples by Mr. Leslie Thomson, the able Scottish coast scenes of Mr. R. W. Allan opposite the essentially English landscapes of Mr. Aumonier. For the first time during recent years there was brought together, at the Leicester Galleries, a collection of old glass colour-prints, some of them dating from the early eighteenth century, most in their original frames. A prepared mezzotint or other print is stuck on to a glass, the paper afterwards being rubbed away till nothing save a film remains, blots of colour then being added behind. Rich effects, of reds and blues and greens, are thus obtained.

In the Hogarth Room were ninety-four water-colours

by the late Thomas Collier, R.I. Mr. Wedmore claims, in an Appreciation prefixed to the Catalogue, that Collier "had a subtlety of perception and execution yet greater



Carting, Twilight.

By Philip Connard.

than that of the master with whom I have compared him" —David Cox. Connoisseurs welcomed the opportunity to study a representative assemblage of Collier landscapes and of sky effects. His aim was not truth to detail, so much as truth to the general character of a scene. That he was a steady observer, an accomplished painter, there can be no doubt. We are told, however, that he was not a clever artist only, but a great one.

The ease and felicity with which French illustrators work was exemplified by the exhibition at the Doré Gallery of 460 pen-and-ink and water-colour drawings, executed for various books, by "J. O. B.," M. Jacques Onfroy de Breville, the late M. Henri Pille, Robida, and others. Though it may not have been popular, the show artistically was well worth while. At the Woodbury Gallery were forty-eight pictures by the well-known Scottish artist, Mr. Grosvenor Thomas. White-fronted houses amid trees or sheltered by quiet hills are favourite motives, lights gleaming from the windows used often with good effect. A large new room was opened at the Bruton Gallery, with some eighty-six pictures and drawings by Mr. Tom Browne who too often mistakes eccentricity for humour. To the collection of works by Whistler at the Goupil Gallery there were added early in January many pastels, water-colours, black-and-white drawings, etchings, lithographs, bringing the total number up to ninety-two. 'Little Miss Alexander,' a small pastel study for the famous picture, was lent, and there were boyish efforts, like 'Sam Weller's Landlord in the Fleet,' said to have been executed at the age of twelve, and 'The School on Fire,' a record of a conflagration at a



A Study of Pugs.

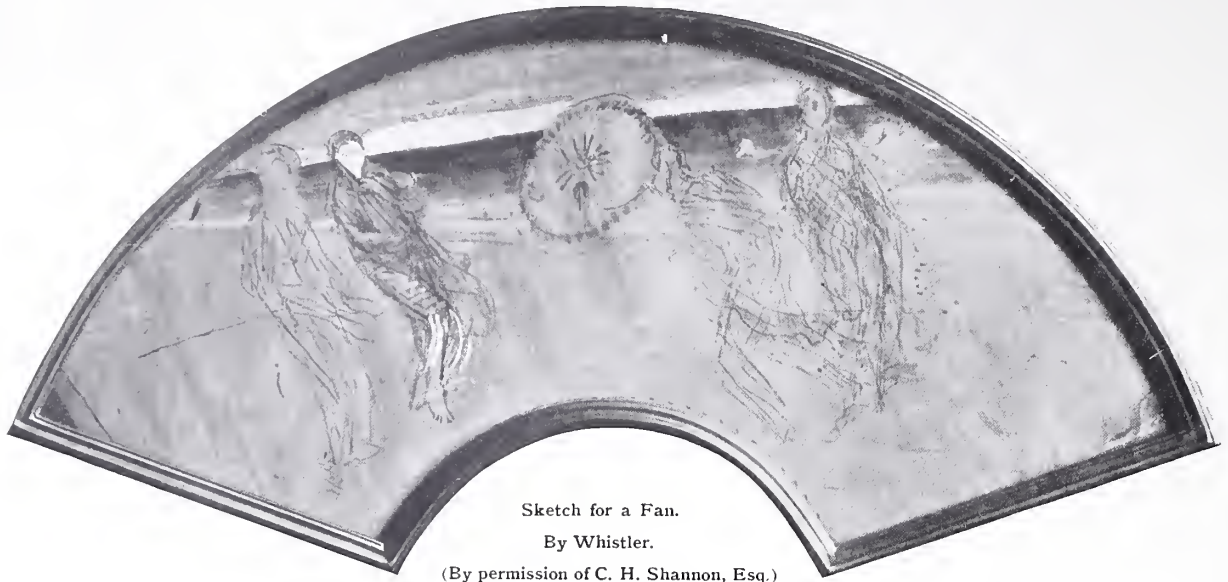
By Carton Moore Park.



A Lamplight Effect.

By Walter F. Cadby.

school in Pomfret, U.S.A., while Whistler was there. A charming early note of his personality is the group of James McNeill and his brother, the late Dr. Whistler, as beautiful boys, executed in pastel by the then drawing master at St. Petersburg. Mr. John Baillie, in the Gallery, Princes Terrace, Hereford Road, continues to arrange shows of genuine interest. The pictures and drawings of Mr. Philip Connard suggest that he will make his mark. He is young, he has not as yet discovered his own æsthetic territory; but in due time there is every prospect that, having assimilated requisite elements from the art of Whistler, Watts, and others, whose influence is now over-apparent, Mr. Connard will express himself more completely. As it is, some of the little marines, with low, remote horizons, several tree studies have real charm, and 'Carting, twilight,' (p. 96), shows another attractive and promising aspect of his art. With the memorable Blake exhibition at the Carfax Gallery we shall deal later. For a fortnight the Grafton Galleries were occupied by the fifth annual exhibition of the Women's International Art Club, among whose 520 exhibits in various kinds were examples by members such as Mrs. Cayley-Robinson, Mrs. Mura, Mrs. Young Hunter, Mrs. L. R. Garrido, whose husbands are well-known artists. Immediately this closed, there opened in Suffolk Street the forty-ninth exhibition of the Society of Women Artists, a less experimental, less ambitious body, taken all in all. Mrs. Hartrick, Miss Stewart Wood, Miss A. Elias are among those who have resigned. Miss Lucy Kemp-Welch's study of a horse's head, and the roses of Miss Perman, were among the pleasant things.



Sketch for a Fan.

By Whistler.

(By permission of C. H. Shannon, Esq.)

The Pastel Society has changed from winter to summer the season of its annual exhibition at the Institute. The unavoidably brief notice given to members and intending contributors accounts for the absence from the sixth exhibition of many whose work can ill be spared. But there are compensations. M. Degas was at last represented; a talented young Frenchman, M. Louis Legrand, was rightly given a place of honour; and if the home exhibits had been as good as the foreign, the show would have compared favourably with its predecessors. 'Les Danseuses' of Degas shows two women of the ballet standing by the wings. The professional dancer in repose is an unbeautiful figure, with her extravagantly supple, out-turned feet, her

over-developed muscles; yet, strangely enough, it is through such material that Degas, pupil of Ingres, the classicist, constantly expresses himself. 'Les Danseuses' was in design the most powerful and in colour one of the most daring and beautiful pastels at the Institute. The two dancers are in short, rayed-out skirts; notes of red and green and orange are used to splendid purpose. In marked contrast, placed immediately to the right, are the in form delightfully vague, in colour quite enchanting, impressions of city and coast and upland by Mr. H. B. Brabazon. Despite something of the flashily artificial, the group of works by M. Legrand formed one of the most interesting features. The most ambitious, 'Au Café,' shows a woman in dress of palest mauve and pale reddish hat, her light figure forced forward in the light scheme by the very definite black mass of the cloak held over the right arm. It is an experiment, as a whole not a successful experiment. But there are exquisite passages. The face, in profile, is finely modelled; the glass, partly filled with champagne, seen against the jet-black cloak, is a triumph of something more than mere executancy. The lights are caught as though on the wing, the golden shadows are there of right. The artist's 'Jeune Fille,' her eyes unpleasantly furtive, is another evidence of his ability to model the face subtly, almost as though in values of light alone. No wonder the work of M. Legrand is attracting attention in Paris. Snow and night impose pictorial silence, a silence as of sound asleep, on the 'Night in Winter' of M. Le Sidaner. Beyond the foreground hollow, deep in snow, are closely-massed houses with faint purple roofs, golden lights agleam. Calling for note are M. Roll's original study of three musicians fully life-size, for his 'Les Joies de la Vie'—Webster says the joys of life are intervals in an ague fit—a big work exhibited in Paris a year or two ago; two fragments by M. Cottet for his well-known 'L'Enfant Mort'; and M. Ménard's 'Temple d'Egine,' an intimately envisaged Greek temple in ruins, its stones age- and weather-worn, with beyond an expanse of sea—the green promontories running into it reminiscent of those in the 'Birth of Venus'—above, a yellow radiant sky. The study of six pugs by Mr. Carton Moore Park is a happy essay in the naturalistically decorative kind (p. 97). Their queer, characteristic faces, their



Mid Winter.

By Childe Hassam.



Sleep.

By G. E. Broun-Morison.

black muzzles, their ungainly bodies, are amusingly disposed. Mr. Park's sheet of drawings of jerboas in alert attitudes, too, is, good.

(See p. 37 for first notice.)

ONE need go no farther than the entrance-hall of the New Gallery to discover that the Exhibition of the International Society, which during one Saturday alone is said to have attracted nearly 2,000 visitors, is international in more than name. Besides the sculptures of the French President, there are examples by Englishmen and Scotsmen, still-life studies by Mdme. Fritz Thaulow, the

'Acqua Corrente' of Fragiacom, and, not to go farther, two portraits by the young Hungarian artist, Mr. F. Laszlo. Born at Buda Pest in 1869, Mr. Laszlo won a scholarship at the National Drawing School, and has painted many prominent folk during the past few years, but apart from 'Mrs. Ashley,' seen at the 1901 New Gallery, and an example exhibited at Agnew's, he is as yet little known to the stay-at-home public. 'Prince Hohenlohe,' the late German Chancellor, is one of the best things he has done, and Queen Victoria commissioned him to paint Sir George White. 'Pope Leo XIII.,' seated (p. 101), wearing the magnificent papal ring and a beautiful crucifix over his cassock, cape thrown back, a clearly seen bit of characterisa-



Memories.

By H. M. Livens.



Tapestry.

By Robert Burns.

tion, was painted in 1900, the study for it having been in the Paris Exhibition of that year. Opposite the portrait of the late Pope there hangs at the New Gallery that of Cardinal Rampolla (p. 101), whose election to the Chair of St. Peter seemed so probable a few months ago. This portrait, again painted in 1900, was awarded the gold medal at Vienna in 1902. Since the opening of the show two examples by Whistler have been added. The 'Symphony in Grey,' a view of the flowing Thames with a shadowy boat or two, factory chimneys seen against an opalescent sky on the farther bank, is a finely tempered impression which dates from the sixties. The sketch for a fan (p. 98), lines of breaking sea behind the figures, has notes of more definite colour in it. Immediately to the right is Mr. Walter F. Cadby's 'Lamp-light Effect' (p. 97), a study in blues and reds, in which, too, decorative use is made of a Japanese parasol. No picture at the New Gallery by a relatively unknown native artist better repays study than 'From a Boat-builder's Shed in Skye' (p. 100), by the young Glasgow painter, Mr. George Houston. It is his first appearance in London, if we mistake not; certainly it should not be his last, nor should the work appeal in vain to South Country connoisseurs. Mr. Houston uses his eyes fearlessly, he records his impressions—personal impressions owing singularly little to traditionalism—with sustained interest. As to colour, we look from the neutral-tinted shed towards grass of blithe green and river of purposeful blue. In composition, observe to what excellent purpose he has used the prow of the boat, the litter of the boat-builder, the chinks and the panel-like openings into the sunlit world, near and distant. Mr. Houston evidently respects his medium, and is not content to leave vague what should be definite. In his picture we have suggested the romance of the West, securely based on actual fact. A second Scot, as yet better known north than south of the Tweed, is Mr. Robert Burns, A.R.S.A.,



From a Boat-builder's Shed in Skye.

By George Houston.

whose 'Tapestry' we reproduce on p. 99. 'The Embroiderer' (p. 100) of Mr. Francis Newbery overflows with pattern, whereas 'Mid Winter' (p. 98.) of his countryman, Mr. Childe Hassam—both are American-born—is destitute of pattern, save if the dim tree-forms can so be called. The 'Memories' (p. 99) of Mr. H. M. Livens is something of a departure for him, though at the Pastel Society is a second landscape. Mr. G. E. Broun-Morison's 'Sleep' (p. 99), with its white cushion and pale yellow drapery, shows his interest in tone qualities.

Passing Events.

ROME. It has been reported that the Borgia apartments of the Vatican, containing the noted frescoes by Pinturicchio, have been chosen by the new papal secretary, Cardinal Merry del Val, as his place of residence. Much outcry has been raised, and Pope Pius X. himself has been appealed to. His answer is to the effect that "although the rooms are put at the disposal of the Cardinal secretary, they will none the less be open to the public; that the furnishing has been carried out in such a way as not to cause any inharmonious contrast, and that the lighting is by electric light." This answer does not satisfy the Italians, who are but too ready to criticise the doings of the Vatican. It is to be hoped that no Englishman will find his enjoyment of the frescoes marred. In any case, we should remember that our entrance is of grace, not of right; and give way, without grumbling, to the practical necessities of what is, after all, one of the best and most liberally managed collections in the world.

It seems certain that the Farnese Palace is to be acquired by the French Government as the residence of their ambassador. The exterior of the palace is well known to all visitors as being one of the finest in the city. Begun under Paul III., from designs by San Gallo, it was continued (the façade as far as the cornice, and the courtyard as far as the upper floors) by Michelangelo; finally roofed in and details added by Giacomo della Porta, who also, it will be remembered, succeeded Michelangelo



The Embroiderer.

By Francis Newbery.



Cardinal Rampolla.

By F. Laszlo.

From carbon-prints by Messrs. Braun, Clément & Co., Dornach, Alsace.



Leo XIII.

By F. Laszlo.



An Autumn Idyll.

By Richard Wane.

in the construction of the dome of St. Peter's. It is further interesting as the former home of the celebrated Farnese collection, now at Naples, and contains important frescoes by Annibale Caracci. It is a source of satisfaction that the building should pass into hands whose care of it will be above suspicion.

STRESA. The monument recently erected here to the memory of King Humbert deserves more than passing attention. The sculptor is Pietro Canonica, who holds something of the same position in the Italian art world as Rodin does in the French. He is noted, that is, for a similar, if minor, success in introducing extreme subtilty into what has hitherto been regarded as in the nature of a monumental art. This above-mentioned work consists of a bust of the king raised high on a pedestal, and flanked on the left (facing the monument) by a group representing human pity, on the right by a figure typical of national force. The bust of the king is fine and dignified, the figures are modelled with that subtilty which is expected of the artist, and with a good deal of power besides. There is, however, a lack of the repose so necessary in a work of the kind; and the association of the bust with complete figures cannot be said to be a happy one. Canonica is known for many portrait busts, and counts among his sitters Queen Margherita, Princess Louise of Orleans, and the Dowager Duchess of Geneva. He has also found congenial expression for his art in heads emblematical of 'Spring-tide Dreams,' 'Souls in Prayer,' and similar subjects.

MILAN. The Brera Gallery, which has lately been greatly improved by enlargement and re-arrangement, is to receive a considerable addition. Mr. Casimir Sipriot, a citizen of Marseilles, who for upwards of forty years has had a business residence in Milan, has presented to the latter city, through the medium of the Government, his collection of Italian pictures, in number sixty-four. It is early yet to judge fully, but the collection seems to be a most important one, especially strong in Lombard works. Of these we have paintings by Gaudenzio Ferrari, Giovenone da

Vercelli, Nicola da Cremona, Bonifazio Bembo and Luino Luini. Of the Florentine school there are important examples of Luca Signorelli and Fra Bartolommeo, besides an attributed Masaccio. From the Venetian side, Crivelli, Tintoretto, Squarcione and Bassano are, among others, represented. If Milan has shown hospitality to M. Sipriot, she, as well as the art world in general, has good cause to thank him for the form his acknowledgment has taken.

IT is not surprising that fraudulent pictures are frequently passed unsuspectingly from hand to hand when one learns of an artist himself falling into an error only less serious. A portrait of Frederick III. by Von Lenbach, acquired by a connoisseur, lacked the signature, and the purchaser asked the artist to add it. The reply was that the work was a counterfeit, and that the original had been completed, signed, and sold to an amateur. An expert had the temerity to declare against the artist, who, looking into the matter more closely, found that he had signed a study, substituted by his servant, and parted with it, never doubting it was the completed portrait. Von Lenbach's pupil, Princess Parlaghy, has recently completed a full-length portrait of King Peter, for which she has been decorated with the Order of St. Sava.

JEAN LÉON GÉRÔME, born on May 11, 1824, who died on January 10, had outlived the period for which his art was fitted. Taste alters swiftly in these days, and those who find pleasure in Manet, Monet, Rodin, "false gods" according to the deceased painter, look coldly at Gérôme's precisely rendered 'Ave, Cæsar' of 1859, and at other of his correct and capably painted pictures. Like Millet, his senior by ten years, Gérôme was a pupil of Paul Delaroche. But while the Barbizon master conquered new pictorial territory, interpreted emotions before unheeded by the painter, Gérôme was content to remain more or less in the world of his master. He was one of the original Honorary Foreign Academicians.



A Scottish Harbour.

By Richard Wane.

IN the person of Samuel Phillips Jackson, born September 4th, 1830, who died on January 27th, the Old Water-Colour Society loses a valued member. His father, Samuel Jackson, was one of the leaders of the Bristol School. S. P. Jackson first exhibited at the Bristol Institution, in 1851, and his 'Coast of North Devon,' 1852, was bought by Mr. Bicknell.

THE late Richard Wane was an artist of considerable reputation, especially in marine subjects. He was born at Manchester, on 3rd April, 1852, and was fortunate in coming under the influence of Frederic Shields, a master of whose inspiring counsels Wane ever afterwards spoke with affectionate warmth. After painting a good deal in Scotland, he removed, in 1883, to Deganwy in North Wales. While there he painted some of his most notable marines, including 'The Fringe of the Dark Blue Ocean.' His 'Gloom of Idwal,' when exhibited at the Royal Academy, was greatly praised by Lord Leighton; a fact which perhaps had its influence in determining the artist to go to London in 1890. A very severe attack of influenza in 1896 left Wane in such shattered health that he quitted London for Liverpool, in which city he had many friends and patrons. He was attacked by an incurable internal complaint, in the autumn of 1903, and died at Egremont, a Cheshire suburb of Liverpool, on Monday, 8th January, 1904, leaving a widow and five daughters, the eldest of whom has had some success in genre subjects. His 'Incoming Tide' is in the Wolverhampton Permanent Collection.

AMONG the several invaluable art discoveries of Mr. S. Arthur Strong, Librarian to the House of Lords, who died in January, were that, in the house of the Duke of Devonshire's gardener, of the bronze head of Apollo, original Greek work of about 460-450 B.C., first publicly seen at the Burlington Fine Arts Club last summer, and that of the celebrated Hardwicke tapestries. A keen and accurate observer with a wonderful memory, a man of wide knowledge and with all the instincts of a student, his loss is a severe one.

ADEQUATE support will, no doubt, be forthcoming for the Arundel Club, whose formation was proposed by Sir Martin Conway after the disastrous fire at the Turin Library, where is deemed to have been destroyed the 'Heures de Turin,' executed for Duke Jean de Berry early in the fifteenth century. The purpose of the Club is to photograph and publish reproductions of historically or otherwise important works of art in private collections and small galleries difficult of access. Thus a record will be preserved of art treasures which may be consumed by flames as, recently, have been the pictures at Knepp Castle, the precious manuscripts and books at Turin, and as, in 1731, for instance were many priceless volumes in the collection of Sir Robert Cotton, the remaining portion of which is now in the British Museum. At best, a photograph is but a ghost of an original picture, but if the picture be destroyed, the colour with it, the loss is at any rate

minimised as far as may be. As to the 'Heures de Turin,' it was, as Dr. Durrieu and Professor Hulin have demonstrated, of incalculable worth as throwing light on the art of Hubert van Eyck, by whom almost certainly are many of the miniatures, and on his relationship with John. Fortunately, forty-four leaves of the Turin volume had not long ago been photographed; moreover, a few separate pages are in other libraries. Insurance money is a recompense from one standpoint only. Photographs are of far greater importance to the student of art.



Eve.
By Auguste Rodin.

Boyman's Museum, Rotterdam.

M. TONY ROBERT-FLEURY takes the place of M. Bouguereau as President of the Société des Artistes Français; but it may be noted that at the triennial election of the Committee, M. Bouguereau headed the list with 1,084 votes, thereafter coming Detaille with 992, Bonnat with 985, Harpignies with 975, Henner with 969. M. Fleury is a pupil of Delaroche and Cogniet. The resignation of Mr. George Henry from the International Society, on whose executive committee he had served for some time, has been the subject of much comment. Will Mr. Henry, noting the associates elected at the Academy, now send to Burlington House, we wonder?



Prize Design for a Plaque.

By Phoebe McLeish.



The Love Philtre.

By Talbot Hughes.

ONE of the attributes of genius is that it imposes its thought, its vision, its ideal for the conduct of life upon the world. Thus, Whistler created a taste for the kind of beauty of which he was an interpreter, and Mr. Edmund Gosse rightly admitted that three or four decades ago the art of Rodin bewildered rather than pleased all save the very few. In Masaccio's 'Adam and Eve' of the Carmine we have a signal example of the power of genius to impose images on future generations. When Corot painted for the Church of Ville d'Avray his 'Eve,' that of the masterly Italian realist was in his mind, surely; and, independent as he is, there is a suggestion of it in Rodin's bigly conceived 'Eve' (p. 103), the original plaster of which has been acquired for something like £200, by the Boymans Museum, Rotterdam. Rodin shows Eve fleeing from the light with the unutterable burden of a first human sin upon her.

MR. CLAUSEN'S lectures at the Royal Academy as Professor of Painting were eminently sane, catholic, helpful. He recommended the student to select an Old Master as he would a friend of to-day—for some temperamental affinity. Between the much detail that yet does not achieve completeness and an impressionism so personal that none save the painter can understand it, there are, Mr. Clausen suggested, methods innumerable, suited to innumerable themes. There can be no question that the lectures stimulated to greater earnestness and honesty of

purpose Mr. Clausen's hearers, and by his largeness of sympathy increased their range of appreciation.

ARTISTS will be gratified to note that the Princess Alice of Albany expressed a wish that her wedding gift from the residents of Esher should take the form of an oil painting, which she herself selected and with which she is greatly delighted. *Apropos* Royalty and art, the King has given permission for the reproduction in colours of the fifty-nine water-colour drawings which formed the Coronation gift of the Society of Water-Colours.

ON January 27th, when Josef Israels, the well-known Dutch artist, who in 1903 came over for the opening of the Guild-hall Exhibition, celebrated the 80th anniversary of his birthday, admirers presented him with a purse of gold, with which it is intended he shall found an Israels Art Scholarship. He has offered the money, some 20,000 florins, as a contribution towards the erection of a new building wherein Rembrandt's "Night Watch" can worthily be exhibited. It is understood that the Dutch Government will provide 70,000 florins, and the Queen of Holland has promised 5,000 florins.

THE late Herbert Spencer leaves to the National Portrait Gallery his bust-portrait in marble by Boehm. In a codicil to his will he directs that the three-quarter length portrait, by J. B. Burgess, should be offered to the same institution, and if not accepted, then to the Corporation of his native town, Derby.

THE sales at the Venice International Art Exhibition of 1903 aggregate L.390,000, against L.380,000 in 1901. High water-mark was reached in 1897, when the figures were L.420,000. Pictures by several Scotsmen were among those sold, and 'The Moors in Spain,' of Mr. Dudley Hardy, was procured for the Venice Municipal collection.

DR. HANS SINGER, of the Dresden Gallery, has been in England selecting etchings by prominent living British artists for exhibition in Dresden. Mr. Strang, with whom Dr. Singer collaborated in 'Etching,' is of the number; Mr. Brangwyn, the new A.R.A., whose methods as an etcher are untraditional, is represented by four examples, one of which, the 'Turkish Cemetery,' has been purchased for the Print Room. Several of Mr. Pennell's "Toledo" etchings have also been acquired for the Permanent Collection.

RECENT elections to Honorary Associateship of the Royal Institute of British Architects include Lord Balcarras, the Right Hon. Lord Windsor, and Mr. Frank B. Dicksee, R.A.

IT has been proposed to erect memorials to Sir Joshua Reynolds (in Plympton), to Francis C. Penrose (in Athens), and to W. L. Thomas (in London). Sir James D. Linton has suggested that Mr. J. J. Shannon's portrait of Phil May be acquired for the Tate Gallery.

MR. TINWORTH'S new panel, 'The Kingdom of Christ,' was one of the features of the January Exhibition at Messrs. Doulton's. A varied selection of decorated pottery included examples by Misses M. E. Thompson, F. E. and H. B. Barlow, and E. Simmance. One place of honour was given to a large vase, ornamented in deep relief, by Mr. H. V. Marshall.

MR. FRED A. EATON contributes to the *Nineteenth Century* for February an historical article on the Royal Academy Schools, including the changes in the School regulations. "The account does not pretend to be more than a dry recital of facts; but, at any rate, they are facts, which is more than can be said of some of the statements that have recently been made about the Royal Academy."

TO the members and friends of the Stock Exchange Art Society, on the 2nd February, at the London Institution, Mr. H. Beaumont delivered an interesting lecture on 'Chartres and its Cathedral.' Some excellent views were thrown on a screen by limelight, and we are permitted to reproduce one of these (p. 108).

RECENT additions to the Guildhall Art Gallery of the City of London include 'The Slave Market, Cairo,' by W. J. Müller (from the Albert Levy Collection, sold at Christie's in 1876 for £2,898) presented by the children of the late Laundry Walters as a memorial to their father; and 'An October Morning,' by the late Walter Osborne, R.H.A., presented by a community of brother artists, the secretary of the subscribing committee being Mr. A. Chevallier Taylor.

THE autumn exhibition at Brighton was one of the most successful ever held in the Corporation Gallery. During the three months it was open 49,908 persons passed through the turnstiles, and 4,650 catalogues were sold. Twenty-eight pictures were sold, the catalogue price of which amounted to £874 16s.

IN earlier pages Mr. Dibdin drew attention to the fact that the Liverpool collection was wholly without an example of the art of that distinguished Liverpool man, George Stubbs, R.A. That deficiency has now been supplied by the late Reverend S. A. Thompson-Yates' bequest, which includes two oil paintings by Stubbs, as well as several



Widowhood.

By Talbot Hughes.

choice mezzotint engravings of his works, and an excellent portrait of the artist by Richard Caddick, a contemporary local portrait painter. The 'Racehorses of George III.' is a small but admirable example; the 'Horse and Lioness' is in that theatrical style which Stubbs usually fell into when he tried to draw upon the imagination which he did not possess. Among other items bequeathed are three canvases by Mr. G. F. Watts, R.A.—'Vesuvius from Naples,' 'Cupid Asleep,' and 'Promises.' Mrs. George Holt and Miss Holt have presented Mr. Joseph Farquharson's 'Dawn' to the city.

THE promoters of the Northern Photographic Exhibition have shown their interest in non-photographic art by offering a prize to the students of the Liverpool School of Architecture and Applied Art, for a decorative plaque to be

cast in silver for prize awards at the approaching exhibition at the Walker Art Gallery. The successful competitor was Miss Phœbe McLeish, of whose well-considered design we give an illustration (p. 103). A similar competition has been instituted at the Liverpool School of Art for a plaque, to be used as an annual prize, in memory of that eminent local amateur photographer, Paul Lange, subscribed for by members of the Liverpool Amateur Photographic Association.

WE are indebted to the courtesy of Mrs. Surtees for an admirable portrait of her husband (taken by herself in the garden of their residence at Cannes), of that veteran artist and fine water-colourist, John Surtees (p. 108). Mr. Surtees is now in his eighty-seventh year, and although he has been afflicted with blindness for the last six years, he bears his affliction patiently, preserves his wonted cheerfulness, and his conversation is as bright and charming as ever.

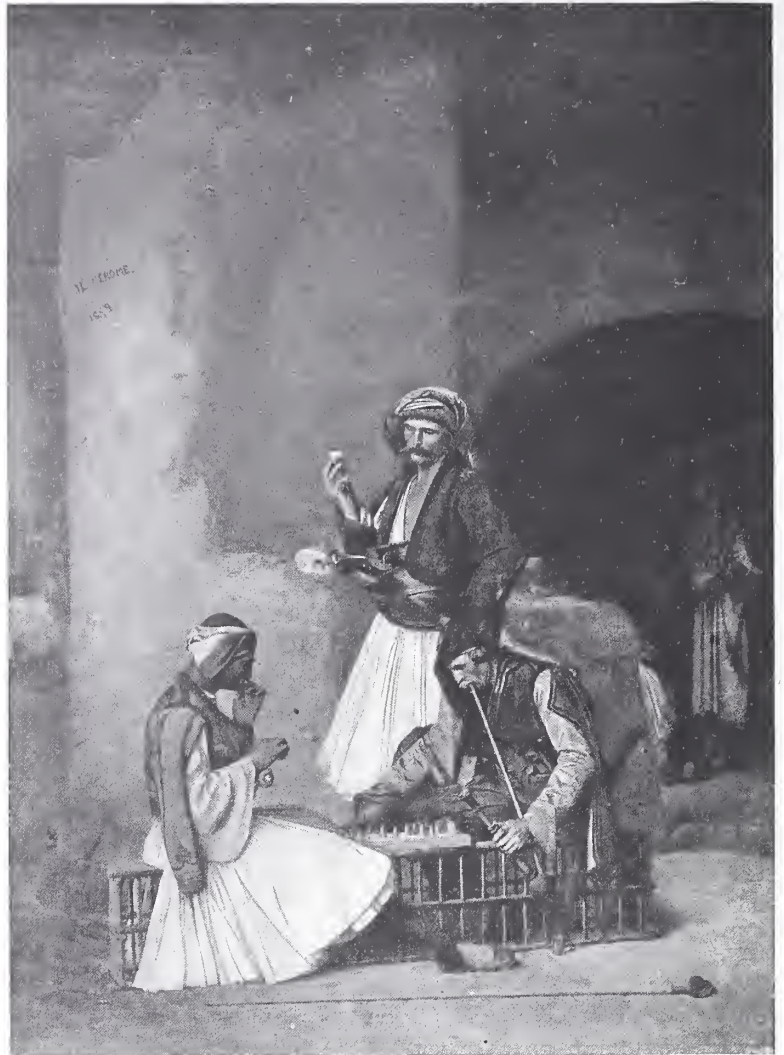
ON January 9th, at the first conference on Art Teaching in Secondary Schools, addresses were delivered by Sir Charles Holroyd, Mr. W. Egerton Hine (Harrow School), and Mr. Noel Lydon (Dame Alice Owen's School, Islington).

AT 40 Strand, the Kodak Company have collected an interesting series of views in Japan, and the Exhibition will remain open during March and April. The enlargements on various bromide papers have been made from negatives contributed by several users of the firm's cameras, and the results are remarkably good.

MESSRS. BUFFA, of The Hague, have issued a well-illustrated catalogue of their forthcoming sale (March 1) of the works of the late J. H. Weissenbruch. . . . Messrs. Arrowsmith, after 123 years tenancy of their house in Bond Street, have moved to larger premises at 22 Mount Street, Berkeley Square. . . . Messrs. Ross, of Bond Street, have issued a new catalogue of photographic appliances. . . . From Messrs. Edwards, of Ealing Dean, comes a price list of photographic materials manufactured by the firm.

Recent Publications.

A VALUABLE contribution to British and Continental historical records is to be found in the volume compiled by Mr. S. Arthur Strong on the **Letters and Documents at Welbeck** (Murray, £2 2s.). The frontispiece is a photogravure from the sketch by



The Draught Players.

By J. L. Gérôme.

Rigaud in the Louvre, identified by the author as one for the full-dress portrait of the first Duke of Portland. There are two other reproductions after Reynolds of portraits of the third and fourth Dukes. The particularly well-executed facsimiles of correspondence are interesting studies in penmanship, while the subjects of the documents are naturally full of political and military significance. Among the printed letters we find this curious note. "March 18, 1714. Received for my Lady Henrieta Harley's picture halfe in hand, thirty Ginis, by me. G. Kneller." Esteemed portrait-painters of the present day are more fortunate as regards fees.

Mr. Henry James has introduced us to one in Florence "so deeply versed in its greater and lesser memories, so imbued with its local genius, that he was an altogether ideal *valet de place*." Similarly accredited is Mr. Francis A. Hyett, in his book on **Florence** (Methuen, 7s. 6d.). The history is given, well compressed, of Florentine politics, art and literature. It is a book to aid the student and to inform the traveller. There are no illustrations.

Several of the twenty-five portfolios in the **Great Masters** series of reproductions have been issued (Heinemann: each part, four plates, 5s.; with privileges). Sir



The Guard of the Harem.
By J. L. Gérôme.

Martin Conway writes the descriptions. The size of each photogravure is about 20 × 15 inches, with adequate margin; the publication, in the technical quality of the plates and in the selection of the originals, justifies the considerable success which has been already attained. It was, however, venturesome to announce that certain of the pictures had never before been reproduced.

The progress of **The Artist Engraver**, a quarterly magazine of original work, will be watched with interest. Number 1 (Macmillan, 7s. 6d.) contains an etching by Professor Legros, a wood engraving by Mr. C. H. Shannon, an engraving on copper by Mr. Strang, a lithograph by Mr. Pennell, and an etching by Mr. D. Y. Cameron.

The Art Union plate for 1904 (15½ × 20½ inches), is a skilful etching by **Mr. C. O. Murray** after the interesting picture "Good-Bye! Off to Skibbereen," by **Mr. Stanhope A. Forbes, A.R.A.** Every subscriber of one guinea is entitled to an impression on India paper, with a chance in April of a further prize.

Galileo, his life and work, by **Mr. J. J. Fahie** (Murray, 16s.), is a book which gives the record of one of the great men to whose history artists have often turned for inspira-

tion. Attention is directed to a painting of "Galileo before the Inquisition"; which reminds us of the picture with this title by J. N. Robert Fleury sent to the Louvre Exhibition in 1847, and now in the Luxembourg. The present volume has a photogravure after the portrait by Sustermans (Uffizi Gallery), a copy of which is possessed by the Royal Society. There are numerous other illustrations of historical and scientific interest.

The third and last volume of **Mrs. Arthur Bell's** work on "The Saints in Christian Art" is the completion of what has already taken a high place in artistic literature. This third volume deals with "**English Bishops, Kings and Later Saints**" (Bell, 14s.), and renders their stories in considerable detail. From Saint Edwin and Saint Paulinus, through Saint Dunstan to Thomas à Becket, the miracles and good deeds of the famous saintly personages, both men and women, are set down; and the Continental Saints of later days are equally described. These stories are of themselves of great interest; and to the painter who has a soul above a hasty portrait or an easy sketch, they provide an inexhaustible source of subjects suitable to a well-trained brush.

The translation of Condivi's "Michelangelo," by Sir Charles Holroyd, is followed by a volume identical in form, on **Donatello**, by **Lord Balcarras** (Duckworth, 6s.). After studious examination of nearly all the works of the Florentine master, and of the records which exist, Lord Balcarras writes competently and agreeably on the genius of his subject. Particularly happy remarks are made on



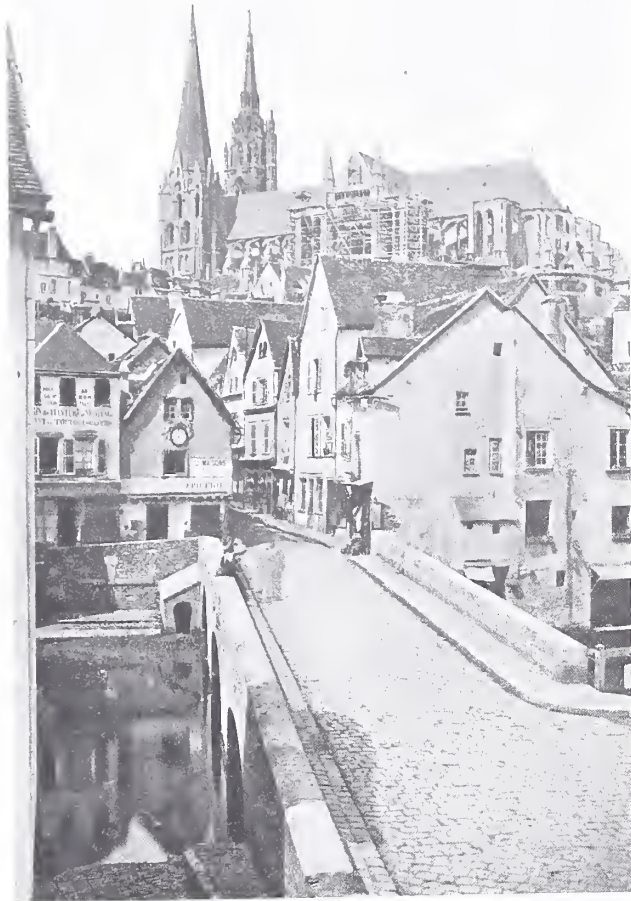
An Arab Soldier.
By J. L. Gérôme.

the custodians of the Gallery, on whose energy and discrimination the success of the loan exhibition depended. There are fifty illustrations, and the book should have a wider circulation than among those who visited the Exhibition.

In the Langham Series of Art Monographs (Siegle, 1s. 6d.) two volumes have been issued: (1) **Bartolozzi** and his pupils in England, by **Selwyn Brinton**; and (2) **The Colour-Prints of Japan**, by **Edward F. Strange**. These pocket books are remarkably well done, including the illustrations, and they should be popular.

In the 1904 volume of **Who's Who** (A. & C. Black, 7s. 6d.), we miss the names of Mr. Bacon, Mr. Arnesby Brown, Mr. Colton, and some other prominent artists, so unqualified praise cannot be given to one of our most useful and interesting works of reference. But, with sins of admission and omission, it is indispensable. This year much of the information which used to appear, but which was curtailed last year, is brought together as a supplementary publication under the title of the **Who's Who Year Book** (1s.).

Once more the name of Mr. Boughton is out of order in the alphabetical list of Royal Academicians in the 1904 issue of the **Year's Art** (Hutchinson, 3s. 6d.). Useful lists are included of members and associates of the Royal Academy from 1768-1903, and of the Royal Institute of Painters in Water-Colours from 1832-1903. In many other directions a successful effort has been made to render this handbook complete and accurate. The number of pages has been considerably increased.



Chartres Cathedral and Approach.

the artist's treatment of child-life, and in polychromy in sculpture. "Donatello bequeathed nothing to posterity except a name, his masterpieces, and a lasting influence for good. His life was even-tenored; his work, though not faultless, shows a steady and unbroken progress towards the noblest achievements in plastic art." The numerous illustrations help to make this an important work of reference.

To the Great Masters series **Lord Ronald Gower** has contributed a monograph on **Michelangelo** (Bell, 5s.). This "tribute of homage" contains as its chief preface a note by Mr. Watts, whose only disagreement with the author, on this subject of Michelangelo, "would be in the estimate of his comparative excellence in sculpture and painting."

Some idea of **Wee Tim'rous Beasties**, by **Douglas English** (Bousfield, 5s.), may be obtained from the author's contribution to our own pages (84-88). In the book the hundred and fifty illustrations of animal life are accompanied by short stories, ingeniously interwoven.

The recent notable collection of portraits arranged in the **City of Birmingham Art Gallery** has been perpetuated by the issue of an illustrated Catalogue of the Exhibition (Official, 5s.). It has been compiled by **Whitworth Wallis** and **Arthur B. Chamberlain**,



Mr. John Surtees.

From a Photograph by Mrs. Surtees.



(From the Picture in Buckingham Palace.)

(By permission of His Majesty the King.)

A Garden party in the Grounds of Buckingham Palace.

By Laurits Tuxen.

The Work of Professor Laurits Tuxen.

VARIETY of accomplishment is a feature in an artist's practice which is always to be commended, partly because it is unusual, and partly because it adds a particular interest to any consideration of his career. There is in art, as in other professions, a tendency to-day in the direction of specialism, and the number of workers who allow themselves much breadth of scope is far more limited than it ought to be. For this condition of affairs the public taste is chiefly to blame; though, it must be admitted, the artists themselves are not wholly free from responsibility in the matter. If a man makes a popular success with a certain type of production, the chances are that he will find that he has created a demand for things of the same kind, which he will be expected to satisfy; and unless he possesses courage enough to sacrifice some of his prospects of prosperity in his profession for the sake of retaining his independence, he is likely to be kept for many years in one narrow groove. To anyone possessed of imagination, such a limiting of his individuality could not fail to be irksome; but there are, unfortunately, many instances of artists yielding, against their better judgment, to the pressure of circumstances, until,

APRIL, 1904.

from constant repetition of the same class of ideas, they have become stereotyped beyond all hope of recovery.

The fact that this tendency towards mannerism is so common, makes the efforts of the broader-minded and more intelligent workers doubly significant. They, at least, are keeping up the best traditions of their craft, and are adding something to the world's stock of notable achievement. They treat art as a living thing, capable of variation according to the effect produced upon the artist by new impressions, and not as a subject for recipes and conventions; so that there is, in everything they do, the charm of spontaneous expression. Even when work which must, from its nature, be formally dealt with is required of them, they give to it an aspect of spontaneity that raises it perceptibly above the ordinary level. It receives the stamp of their personality, and becomes interesting because it does not suggest that they have laboured merely perfunctorily. A fresher quality is imparted to it, and the danger that it may seem simply commonplace is considerably diminished.

It is for reasons such as these that the work of Professor Tuxen deserves especial consideration. Although he is best known in England by his pictures of Court functions, he is



Drying Fish at Nymindegab.

By Laurits Tuxen.

by no means to be reckoned merely as an exponent of a type of art which, more than any other, is subject to definite rules and limited to the narrowest possible field. That he has made a reputation as a painter of these ceremonial compositions is but an accident in his career: his success in this direction has been in a measure unsought, or rather, it has been forced upon him by circumstances. It certainly does not mean that he has deliberately chosen to devote himself to one line of practice. Indeed, it may be questioned whether, in his earlier years, he ever contemplated the possibility of his being called upon to use his powers as an illustrator of events in modern history and as a chronicler of Courts. He began with a very wide view of his artistic mission, with the intention to excel in many forms of painting, and this intention he carried out at first in an eminently logical fashion. His earlier practice was particularly well balanced, notably varied, and equally skilful in many directions. Even now, when he has to sacrifice some of his variety and to specialise in one of his branches of accomplishment, he retains his interest in the others. Whenever the opportunity occurs he is as ready as ever to

show that his receptivity to new impressions remains, and that success has not made him narrow.

Born at Copenhagen in 1853, he comes of a family which has achieved considerable distinction in Denmark. Both his father and grandfather were naval officers, and both held the responsible post of Chief Constructor in the dockyard at Copenhagen. With such associations, it was only natural that he should have been from childhood fond of the sea, and that in his earliest essays in painting he should have dealt with marine motives. He began his art work when he was only eleven, and three years later he commenced a course of systematic study at the Copenhagen Academy. When this came to

an end, he made a trip to England to paint the coast scenery in certain parts of the British Isles, but eventually he crossed the Channel to St. Malo, where he found so much material to suit him that he remained for some while in that neighbourhood.

During this stay he met some French students, who induced him to take a step which, both directly and indirectly, has had a considerable influence on his development.



Fishermen Rescuing a Stranded Vessel on the Coast of Denmark.

By Laurits Tuxen.



(From the Picture in Buckingham Palace.)

(By permission of His Majesty the King.)

Marriage of H.R.H. Princess Maud of Wales with H.R.H. Prince Charles of Denmark at Buckingham Palace, July 22nd, 1896.

By Laurits Tuxen.

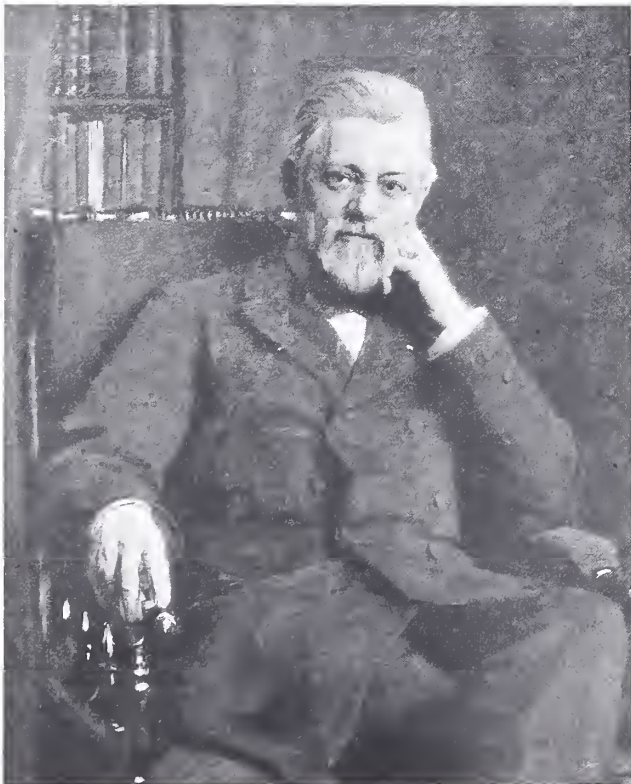
They impressed so strongly upon him the advantages of study in Paris, that he was persuaded to become a student in Bonnat's *atelier*, and to supplement the training he had received at Copenhagen by a further course of education under the French master. He was about twenty-one when he entered Bonnat's studio, and he worked there more or less continuously for the next three years. How this experience affected him may be judged from the new note which made itself perceptible in his practice. In 1875 he had painted a picture of 'Fishermen rescuing a Stranded Vessel' (p. 110), but in 1878 he produced an ambitious figure composition, 'Susanna and the Elders' (p. 112), a powerful exercise in flesh painting; and in the same year he executed a portrait of his father.

Not long after he established himself at Copenhagen, where he found an immediate recognition. From 1881 to 1883 he was engaged upon a series of decorative compositions, ceilings for the Castle of Frederiksborg, in which he treated such subjects as 'The Sea,' 'The Earth,' 'Venus Triumphant,' and 'Denmark receiving the Homage of the Estates of the Kingdom'; in 1882 he painted the portrait of 'Mrs. Carl Jacobsen'; and in 1884 a picture called 'The Wave' (p. 114). In 1883 came the commission which was destined to change the character of his professional life—a commission to paint an enormous canvas



Susanna and the Elders.

By Laurits Tuxen.

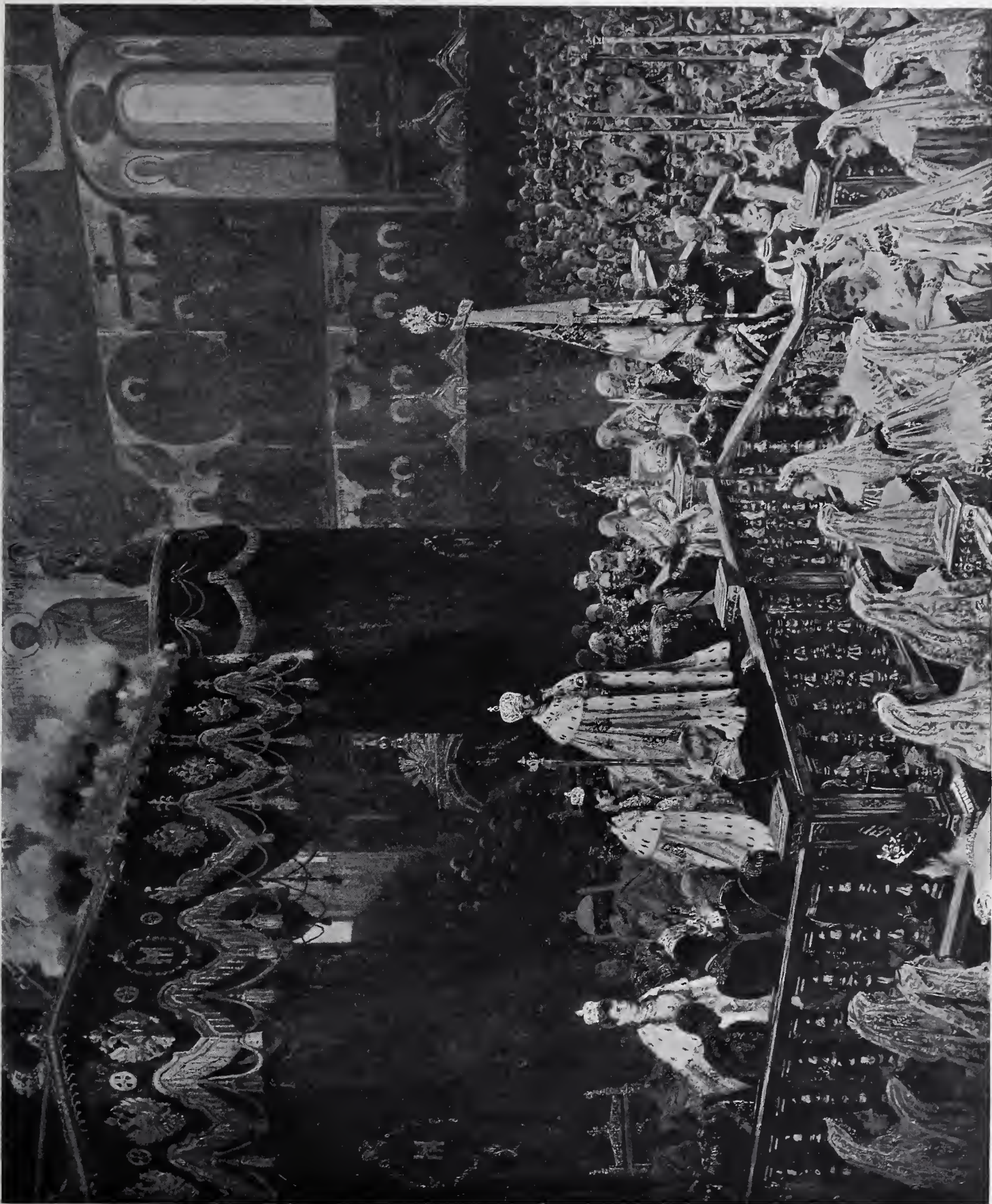


Prof. William Scharling.

By Laurits Tuxen.

representing the King of Denmark and the whole of his family. This picture was in progress for three years, and was followed, in 1887, by a similar composition, 'Queen Victoria and the whole of the Royal Family.' In the same year he completed a painting of 'Fishermen at Portel: Dusk,' which is now in the collection of the King of Italy; in 1891 a large work, 'King Waldemar's and Bishop Absalom's Crusade against the Wends,' for the historical museum at Frederiksborg, and in 1892 'Susanna and the Elders: the False Accusation,' and during 1889 and 1892, a number of pictures of Egypt and Palestine.

Then began an almost continuous series of ceremonial canvases: 'The Marriage of the Duke of York' (1894), 'The Marriage of the Czar' (1895), 'The Marriage of Prince Charles of Denmark and Princess Maud' (1897), 'The Coronation at Moscow' (1898), 'Queen Victoria's Diamond Jubilee Procession at St. Paul's' (1898), 'Queen Victoria's Diamond Jubilee Garden Party' (1899), and various records of King Edward's Coronation which have been finished only within the last few months. During this period of some ten years he has, however, found time for other work, for he has added to the list of his productions the admirable portrait of his brother-in-law, Professor Scharling (p. 112), and another of his friend, the Danish painter, Krøyer, besides some landscapes and several marine



The Coronation of the Czar Nicolas II
By Laurits Tuxen.



The Wave.

By Laurits Tuxen.

subjects studied at Skagen, the place on the Danish coast where he has his country house.

Such an array of things accomplished within the comparatively short period of twenty years is the more remarkable when it is remembered that the Court function, with its crowds of figures and excess of detail, requires in representation an immense amount of patient labour. An impression of the scene, suggesting its glitter and gaiety of colour, and summing up briefly its animated variety, would not suffice: there must be accuracy in the statement of the many accessories, and the personages who play parts in the ceremony, whatever it may be, must be made recognisable.

The strain on the painter's powers is inevitably very great, and it is increased by the consciousness that his success in pictorial practice of this type is only attainable by some measure of self-repression. He has to accept certain conventions, and to make his pictures conform to them. If

he is only a journeyman artist with no ambitions and no sensitiveness, the belief that he is doing his duty to his patrons will probably sustain him; but when he happens to be a man like Professor Tuxen, with intelligence and cultured capacities, the struggle to make the results of this patient toil seem reasonably spontaneous, and, in technical qualities, sufficiently unmechanical, must necessarily be exhausting. But it can be frankly said that the Professor has done more than almost any other modern artist to make his excursions into this walk of art worthy of serious consideration. Though he has had to be a courtier, he has not ceased to be a sincere craftsman, and though he has had to handle intractable material, he has never wearied in his effort to hew it into an attractive shape. What has kept his enthusiasm alive has been his refusal to become simply a slave to circumstances. Every interval in his official labours has been occupied with art of a less restricted kind, with his earliest love, sea painting, with landscape, with portraiture, and even with occasional digressions into sculpture. He has chosen, also, to be a teacher, and through the academy which he has organised at Copenhagen he has exercised a valuable influence over the younger Danish artists. The effects of all these activities are clearly seen in the pictures which he has contributed to the Royal collections in England, Denmark, and elsewhere; he has given to these works vitality, human interest, even artistic significance, and that he should have been able to do so may be accounted as one of the most convincing evidences that he is endowed with quite exceptional ability.

A. L. BALDRY.

The Rijks Museum, Amsterdam.

ONE of the not easily-solved problems connected with the Rijks Museum, Amsterdam, is as to who painted the 'Poultry Fight,' 49 by 57 $\frac{1}{4}$ inches (p. 115). In the official catalogue it is given without question to Albert Cuyp; but few connoisseurs, probably, would endorse the attribution. The colour is as fine and strenuous as is the design. Michel, in the "Gazette des Beaux Arts," says: "Ce tableau permet de mesurer la distance qui separe Hondcoeter de Cuyp; le sens supérieur dont ce dernier fait preuve, pour agrandir à sa façon le domaine d'un genre un peu secondaire, la largeur du parti, la richesse des colorations,

l'accord harmonieux entre les plumages des volatiles et le fond bleuâtre d'un ciel d'orage sont ici d'un maître." There is an excellent example, in the Mauritshuis at the Hague, of a poultry piece by Cuyp, but it is in no respect comparable with the reproduced work, whose virility is foreign to Cuyp. In the Rijks Museum is a presentment of two dead cocks by Christoffel Puytlinck, between which and the so-called Cuyp are some features of resemblance. By whomsoever painted, the 'Poultry Fight,' which hangs in the fourth bay to the right going towards the 'Night Watch,' is one of the most splendid poultry pictures in the world.

Another treasure of the Rijks collection, relatively unfamiliar, as it has not been hung very long, is the 'Stone Bridge over a Canal,' on panel 11½ by 16 inches, painted by Rembrandt about 1637-8 (p. 115). It is a wonderful pictorialisation of a transient nature effect, storm-cloud and sunlight in conflict, rendered for the most part in grey, grey-green, brown. It is illustrated and alluded to by Bode, mentioned by Dutuit, Wurzbach, Michel, Waagen. The panel—one of the few landscapes in oil undoubtedly by Rembrandt—came from the Marquis of Lansdowne's Bowood collection, 1883, was lent by the late Mr. James Reiss to the Burlington House winter exhibition of 1899, and at the Reiss sale, 1900, fetched 2,200 guineas.

It has gone to the northern city of waterways, and is the only landscape by Rembrandt in a Dutch public gallery. England could ill spare it.



Poultry Fight.

Attributed to Albert Cuyp.



Stone Bridge over a Canal.

By Rembrandt.

Acquisitions to Public Galleries, 1903.

THE permanent additions to the National Gallery during 1903 were few, and, compared with those of many former years, not of signal importance. Particularly welcome, however, was a picture, 13 by 10 inches, presented by Mr. J. P. Heseltine, hung near Holbein's 'Ambassadors' in Gallery XV. This unerringly faithful portrait of a fat-faced, clean-shaven man, the bones beneath the flesh ably suggested, wearing figured black velvet with metal clasp, the white at the neck and the straying light hair detailed with extraordinary care and used to splendid purpose (p. 116), is given to Lucas Cranach the elder, 1472-1553, an artist not before represented in the Trafalgar Square collection. Under the Francis Clarke Fund there was purchased a portrait of a lady in the guise of St. Margaret,

with staff and wallet, dragon behind her, by Zurbaran, placed next his masterpiece, the 'Adoration of the Shepherds,' in the Velazquez room. From the Thomas D. Lewis Fund there has been bought a 'Market-place at the Hague,' crowded with figures, by Paul C. La Fargue, the eighteenth century Dutch artist, again a new-comer here. On loan from Mr. George Salting is the lovely 'Portrait of a Man,' perhaps Prince of Cleves, his hands in an attitude of prayer, an exquisitely-painted book on the ledge in front of him, seen at the Old Masters' Exhibition of 1902, under the name of Memlinc. Jan Both's 'Italian Landscape,' bequeathed by Lord Cheylesmore, with its enchantingly gradated sky, is hung next the landscape of Van der Neer in Gallery X. Sir William Agnew has presented to the British section 'Mrs. Elizabeth Hartley and Child,' 35 by 27 inches, painted by Sir Joshua Reynolds in 1773, and exhibited at the Old Masters' Exhibition of 1903. The colour is exuberant, overtinged with gold, yet how adroitly is the relationship between child and mother suggested.

Besides two pictures by Mr. Watts, the beautiful 'Life's Illusions' of 1849 and the big oblong showing a scene from a Boccaccio tale, presented respectively by Mrs. Seymour and the Cosmopolitan Club, there have been some noteworthy additions to the Tate Gallery. From the Lewis Fund have been purchased two sketches in oils by Alfred Stevens, and the money could not have been put to better use. The superb 'Judith,' (p. 118) realised so imaginatively, painted "fatly," with amazing verve and surety, with the suavety, too, of a great artist, is attributed to the year 1848, when was executed the royal carriage for the King of Denmark. The picture was exhibited at the Old Masters' Exhibition in 1888, No. 4, it being mistakenly catalogued as 'Joan of Arc.' For some time it was in the collection of Mr. Hugh Stannus, once pupil of Stevens, who lends to the Tate Gallery eight frames of drawings, several of them relating to the 'Isaiah' in St. Paul's Cathedral, the sketch for which now hangs above them. The second work by Stevens purchased is 'King Alfred and his Mother' (p. 118), a thought reminiscent of Leonardo's cartoon in the Diploma Gallery, and another splendid assertion of the powers of the artist. The late Henry Tanworth Wells's 'Victoria Regina,' of 1880, perhaps his best-known picture, has been presented by his daughters, and Mrs. Calthrop has given the late Claude Calthrop's 'Scottish Jacobites.' Moreover, there are, of course, the Chantrey works.

The additions to the National Portrait Gallery have been numerous and by no means uninteresting. Mr. Watts' noteworthy



(National Gallery.)

A Portrait.

By Lucas Cranach the Elder.



(Manchester Gallery.)

Dark Angers.

By D. Y. Cameron.

series of gift portraits has been supplemented by the 'Rt. Hon. W. E. H. Lecky'—a Trustee of the National Portrait Gallery, who not long before his death presented a plaster bust of Henry Grattan, formerly the property of the Irish orator's daughter, modelled in 1812 by Turnerelli—painted in 1878, and the 'Marquis of Salisbury,' dating from 1884. Prominent among the purchases are 'Richard Weston, first Earl of Portland'—of the first creation, that is—deemed to have been painted in 1647 by Cornelius Janssen; 'George Canning,' begun by Lawrence and completed by Richard Evans, a reduced version of the whole-length in the Buckingham Palace collection; 'Christopher Anstey,' author of the "New Bath Guide," attributed to John Raphael Smith; a portrait of Thomas Moore at the age of 23, by John Jackson, R.A.; a posthumous miniature of Edward Fitzgerald, by Mrs. E. M. B. Rivett-Carnac; 'Francis Dashwood,' Chancellor of the Exchequer, 1762-3, the notorious *dilettante* and founder of the Hell Fire Club, probably by Nathaniel Dance; and 'Henry Purcell,' the English composer, by John Closterman: this the portrait engraved in 1695 by R. White. Among the presentations are 'John Ruskin,' a water-colour portrait by Professor von Herkomer, the donor; 'Charles Samuel Keene,' in water-colour, by his nephew, Walton Corbould, given by Mr. T. G. Bain; 'Solomon Hirschell,' Chief Rabbi in London, 1802-42, by F. B. Barlin, the gift of Mr. Archibald Ramsden; 'Henry Crabb Robinson,' the journalist and diarist, by Henry Darvall, presented by Mr. T. Smith Osler; 'John Pyke Hullah,' another addition to the gallery of musical composers, this a pencil drawing by Sir W. B. Richmond, presented by Mr. Francis Hullah and other members of the family; 'Mary Anne Paton,' the famous soprano, who created the part of Rezia in Weber's "Oberon," an unfinished sketch in oils by Thomas Sully, presented by the prima donna's representative, Mr. R. F. Wood.

One of the first gifts to the Print Room of the

British Museum in 1903 was a lithograph portrait, by Mr. C. H. Shannon, of Lucien Pissarro, son of the French impressionist painter recently dead, whose Thames-side press, the Eragny, is named after the native place of the Pissarros in France. Among the latest presentations of the year were twenty-one copper-plates, etched by Charles Keene, a very considerable proportion of the total number he executed, presented by the artist's brother. Between the two, by way of gift, bequest, or purchase, many additions were effected. A long roll of brown silk, painted with scenes of Court life and amusements in the first century B.C., is regarded as an authentic work by Ku K'ai-chih, a famous Chinese artist of the fourth or fifth century, the paintings illustrative of the writings of the female historian, Pan Chao. Of importance, again, is a portrait of a woman, 16½ in. by 12¾ in., lightly drawn in black chalk on prepared greenish ground, having in the left top corner, in



(Walker Art Gallery, Liverpool.)

The Chessplayers.

By S. Melton Fisher.



(Tate Gallery.)

Judith.

By Alfred Stevens.

the autograph of Albert Dürer, the inscription "1525 Casmirs schwest' fraw Margret." The drawing has the collector's mark of Sir Thomas Lawrence and the initial C., indicating, perhaps, that it was bought from Woodburn by Captain William Coningham. Mr. Campbell Dodgson suggests that in this example by Dürer, unknown to students of the present generation, we have a portrait of Margaret of Brandenburg-Ansbach, the only known presentment of her save as one of the kneeling princesses in the wing of an altarpiece at Heilsbronn. The drawing will be adequately reproduced by the Dürer Society. Other interesting additions are an impression of Whistler's rare 'Venus,' 1859, and of his "Coast Survey Map" of the U.S.A.; thirty-two lithograph portraits of prominent folk by Mr. Will Rothenstein, given by him; a modern impression from a hitherto unknown copper-plate of William Blake, in the possession of Mr. Shaw, of Walsall, said to represent Christ stamping on Satan; about twenty-five etchings and lithographs by that strange French artist, Rodolphe Bresdin, known as Chien Caillou, 1822-85; a set of proofs rubbed by hand from unpublished blocks—44 in all—designed in the sixties by Burne-Jones to illustrate 'Cupid and Psyche'; a rare anonymous etched portrait of Simon Fraser, Lord Lovat, published in 1746 by Alexander Fraser; and some scarce sixteenth century German woodcuts by Andreani and Glaser. Students will welcome photographic reproductions of about a hundred of the exquisite pencil portraits of Ingres.

The most important addition to a provincial gallery was, probably, the gift to the City of Birmingham

collection of about 500 drawings and sketches by Rossetti, Burne-Jones, Ford Madox Brown, and Mr. Frederick Sandys, these given by five public-spirited citizens. Simultaneously, Mr. J. T. Middlemore, to whom the gallery is indebted for Mr. Holman Hunt's 'Finding of the Saviour in the Temple,' gave the four pictures by Burne-Jones forming the Pygmalion series. Twelve excellent drawings by William Müller, executed at about the age of twenty-two, and acquired from the artist's brother, have been given by Mr. R. H. Edmondston. The purchases of the Walker Art Gallery, Liverpool, include Mr. J. W. Waterhouse's 'Echo and Narcissus,' Mr. Mouat Loudan's 'Alas, that Spring should vanish with the Rose,' both from the 1903 Academy, and 'The Chessplayers' (p. 117), of Mr. S. Melton Fisher. In December there were purchased, for the City of Manchester Art Gallery, Mr. D. Y. Cameron's impressive 'Dark Angers' (p. 117), exhibited at the Society of Oil Painters in the spring of 1903, and Mr. Spenlove Spenlove's 'Little White Cross: a winter study in Belgium,' which attracted much attention at the Paris Salon last summer. There have been added to the permanent collection at Manchester, again, a chalk drawing by Sir Edward Poynter, illustrative of a passage from Keats' "Endymion"; 'Sir James Hoy, L.L.D.,' by Sir George Reid; Sir E. A. Waterlow's Warkworth Castle, Northumberland,' from the Academy, of 1903; the 'Jessica,' in water-colour, of Sir J. D. Linton; Sir Wyke Bayliss's 'Correggio's Choir,' again in water-colour; and examples by Messrs. T. Millie Dow, R. W. Allan, and Miss Flora M. Reid. Besides the 'Dreams' of Mr. S. Melton Fisher, seen in London some time ago, three works by the late William Stott have been added to the Art Gallery of his native town, Oldham. These are 'The White Mountain,' 'Hide and Seek,' and 'A Freshet.' For the collection at the Victoria Institute, Worcester, there has been acquired Mr. Stanhope Forbes' sunlit 'Chadding in Mount's Bay,' from the 1902 Academy.



(Tate Gallery.)

King Alfred and his Mother.

By Alfred Stevens.



Woody Landscape.

By Hobbema.

The National Gallery of Scotland.*

The Dutch School.

BEFORE considering the works of the Old Masters of Holland in the Gallery, we may briefly glance at the influence these painters of the Low Countries have had on the artists of Scotland. Let me emphasise, however, that it is well recognised that there is a considerable difference between the English and the Scottish schools of painting. The Southerner, for example, thinks the subject of a picture—the literary, or story side of art—is the principal object in view. The Northerner thinks more of the way the picture is painted—the technical, or, as I think, the artistic side of art. “Art for Art’s sake” is more accepted and more understood in Scotland, and for this reason is more catered for, than is the case with those whose clients reside in her wealthier sister in the South.

Therefore, the painters of the Low Countries and of Spain—notably Frans Hals and Velazquez—have exercised the greatest influence on present-day Scottish art. In earlier times, the influence of Hobbema was nearly supreme, and Patrick Nasmyth, one of the most charming of cabinet landscape painters Scotland has produced, was a result. Cuyp, Ruysdael, and Van de Velde were likewise the artistic progenitors of “Jock” and Andrew Wilson, and of Thomson of Duddingstone, while Horatio McCulloch

combined the inspiration of both Hobbema and Ruysdael. Rembrandt greatly influenced Sir Henry Raeburn, and in his manner of painting heads the great Scottish portraitist’s finest achievements are most easily described as being Rembrandtesque; while the Genoese period of Van Dyck was to a considerable extent echoed in the earlier full-length portraits of the same artist, and of Watson Gordon and Graham Gilbert. In the present body of the Royal Scottish Academy Frans Hals has several followers, and Velazquez is avowedly the master on whom the President, Sir James Guthrie, has formed his splendidly masculine art.

Of the Dutch School in the Scottish National Gallery, there are several notable examples, of which we print reproductions. In their way, there is nothing better than the pair of pictures by Frans Hals, ‘A Dutch Gentleman’ (plate) and ‘A Dutch Lady’ (p. 122), also called portraits of a ‘Burgomaster and his Wife.’ These two fine pictures were painted in the master’s middle period, probably a little early therein—that is, about 1635, and they therefore have not the extraordinary dash and vigour of his matured work.

The ‘Dutch Lady,’ in my opinion, is the more important of the two. The figure is turned towards the left, with the hands one above the other in front, the right holding a fan,

* Continued from page 92.



Hendrikje Stoffels.

By Rembrandt.

while the left is gloved in a loose way. The hands are the finest part of the picture, and they are painted with the complete power achieved by this ever-interesting artist. The countenance of the lady reveals an intelligent person fairly well satisfied with herself, with a glimpse of an engaging smile, which saves the picture from being commonplace. The fair, wavy hair surrounds a plump face, whose grey eyes look steadily at the spectator. The white collar, covered by a nearly transparent handkerchief, and the large white cuffs, relieve the dark dress, painted with a large and full brush. The picture is one of Frans Hals' notable works, and if it does not reach the distinction of his later pictures, it is for this reason probably more easily appreciated by the ordinary visitor to the Gallery.

The Burgomaster's portrait is not quite so freely painted, and the head has a comparative feebleness which reflects a sitter of no great strength of character. The painting of the various shades of black on the figure is a marvellous performance, and reveals Frans Hals at about his best.

Both these remarkable pictures were presented in 1885 by Mr. W. M'Ewan, then M.P. for the City of Edinburgh, at a time when great efforts were being made to improve the tone of the collection.

The same enlightened Scot gave, in 1892, the picture by Rembrandt, 'Portrait of Hendrikje Stoffels,' one of the golden glories of the great colourist of the centuries, and in every way a remarkable picture (above). Like the Frans Hals,

it is not in the latest, and what is at present the most sought-after phase of the master's art, but it is a piece of splendid tone and colour, with golden-brown flesh against a red curtain.

This picture, completed in 1657, is interesting also, because of the circumstances in which Rembrandt was placed at the time. The year before, 1656, had seen the greatest painter Holland has produced, officially declared a bankrupt. The artist was compelled to allow all his goods and chattels to be sold, and his wonderful studio, filled with most beautiful art objects, was turned into a nominal amount of cash. The family, consisting of Rembrandt and his son Titus, Hendrikje Stoffels and her daughter Cordelia, the half-sister of Titus, removed to what was then the outskirts of Amsterdam, and Titus busied himself by trying to sell his father's etchings amongst their own friends. A quartje, or about one shilling, was a not unusual sum for a proof which would now bring many pounds, and in some cases, hundreds. All the fashion was for pictures of minute finish—or, at least, of obvious completed workmanship—and I feel I could draw a striking parallel between that time and the present, if space permitted.

Here was Rembrandt, at the very height of his powers, absolutely neglected by the connoisseurs of his day. Even Mr. Whistler never fell quite so low financially as did his great forerunner, and we may congratulate ourselves that it is better for painters now.

Even if not in the fashion, there seem always a faithful few who suffice to keep the artist from complete neglect; although the experience of a great sculptor in England during the last decade is not so very dissimilar from the Dutchman's. This portrait of his warm-hearted, devoted Hendrikje is probably one of the first Rembrandt painted in his new home, and it stands midway between the comparatively tight or precise manner of painting of his earlier time and the loose, masterly and impressionistic style of his latest and finest period.

Another work, possibly by Rembrandt, is the small but very interesting landscape, dated 1651. This is a view of a bay, with a large cliff towards the right. In Dr. Bode's monumental work this is called a 'Desolate Highland Valley,' and the initial R with *f* 1651 is altogether ignored, and the work assigned to 1640, or a little earlier.

While there is a certain good quality in the picture, I have great hesitation in allowing it to be the work of the master. It is very far from convincing, and it bears, in my opinion, only a remote resemblance to Rembrandt's authenticated landscape work. In any case, the date on the panel, 1651, is more likely to be correct than the date 1640, which Dr. Bode has decided, probably only by proxy, or by photograph. It is not known also that Rembrandt ever visited a mountainous region, and it has been suggested this panel may have been painted by Herkules Segers or Zeghers, a Dutch artist, for whom Rembrandt had a warm admiration and a



Boats in Calm.
By W. van de Velde the Younger.



The Banks of a River.
By Ruysdael.



A Dutch Lady.
By Frans Hals.

personal friendship. Segers is known to have journeyed in Norway, and if this landscape is not by him, it is then possibly by Rembrandt, adapted from sketches made by the lesser known painter. When a list was made of Rembrandt's effects in 1656 for his bankruptcy, there were half a dozen landscapes by Segers in the inventory. This Edinburgh picture, although it is "discussed," is therefore a very interesting little work. It may be observed that in the foreground a flock of sheep and a carriage have made their appearance through the upper colour. The painter worked over them, but this having sunk, the under work is now visible.

One of the most beautiful landscapes in the Gallery, and one that made a great impression on me when as a youth I saw it first, is the 'Banks of a River' (p. 121), by Jacob Ruysdael. Far more acceptable than the usual foaming torrent painted by this artist is this placid river, winding generously through the sandy landscape; the clouds float in the sky, the air gently rustles the leaves in the near foliage, while the whole landscape is illuminated with expansive afternoon light. In knowledge of nature and grandeur of treatment this is one of the most delightful pictures of the Dutch School, and a masterpiece of Ruysdael's work. In the reproduction the sandy banks of

the river appear very light, and it is the same in the original, which has possibly suffered a little from over-cleaning. The figures are by Wouvermans, for Ruysdael did not trust himself to put in figures in his finest landscapes. He wisely adopted the work of a specialist for this part of his picture, a practice which has almost completely died out in our time.

Over the Hobbema 'Woody Landscape' (p. 119) there has been the usual discussion as to authenticity. Our reproduction shows it fairly well. From close observation of the painting I am not entirely convinced that it may be accepted as a genuine work. The most of the picture presents no difficulty, but the tall trees do not carry conviction in their execution as being from the hand of the master. Nevertheless, the picture, which is signed and dated 1657, is a good one, and far before the other example in the gallery with Hobbema's name attached. This is a smaller panel of a woodland scene, with trees, a river with punt crossing, and two men fishing. Notwithstanding the very decided opinion expressed by Sir Walter Armstrong, that this picture is "genuine and sound," I am unable to accept it as being authentic. After very careful examination of the panel with the glass removed, I can only find a heavy touch in the foliage, such as no genuine Hobbema ever carries, and the whole aspect of the work is vastly inferior to the masterly handling of this great artist.

The 'Boats in a Calm' (p. 121), by William Van de Velde, is notable not only as a perfectly genuine picture, but also because of its wonderfully luminous sky. Van

de Velde the younger was ever famous for the quality of light he could introduce, and this Dutch river, so very full of all kinds of craft, is a fine example. The shipping here and there are painted a little solidly, and even in a hard manner; but the splendid sky, and the cool tones running through the warm, make up a most charming picture.

Of the other Dutch pictures, the most remarkable is the 'A Dutch Landscape' (p. 123), by the little-known artist Hendrick ten Oever, dated 1675. This artist, about whom no history has been discovered, painted in the second half of the seventeenth century, at Amsterdam, and at Zwolle in Holland. In the galleries of these places examples of Ten Oever's work are to be found, but they are both portraits, the one in Amsterdam being a large picture of a Dutch family, and at Zwolle a group of "Regents," dated 1690. The picture at Edinburgh was long attributed to Albert Cuyp, the evening sky being particularly like that great painter.

A little picture of a 'Winter Scene,' by Avercamp, is a good example of another somewhat rare painter, very pale in tone, almost appearing to have been too much cleaned, although this is a characteristic of the artist's method of work.

Of three pictures assigned to Both, that of a 'Landscape



Painted by Frans Hals.

*A Dutch Gentleman.
From the Picture in the National Gallery of Scotland.*

with Mounted Figures' is alone worthy of special notice. This is a little landscape picture—with figures very large, watering horses, full of delicate yet warm light at early dawn—very well rendered.

A small picture very little noticed, of a 'Wood Scene,' by Jan Van der Heyde, is an almost unique landscape panel from the easel of the famous painter of street views, whose works are now greatly run after. He was quite a genius in other ways, and first introduced street lamps into Amsterdam, and he also invented a fire-engine.

Lingelbach's 'Alehouse Door' emulates the delicacy of Wouermans, and very successfully, for the picture of the surroundings of an old inn is well executed. Pynacker's 'Forest Glade' is one of his best works, and is full of fresh morning light.

A good picture of a 'Burgomaster and his Wife,' and

apparently genuinely signed by Adriaen Van der Werff, was pronounced by Dr. Waagen to be a delicate picture of the latter period of Van der Helst, a somewhat singular attribution. Dr. Waagen, in his notes, mentions that during his journey to Edinburgh—his first in Scotland, in 1854—he tasted "whisky" for the first time, and it may be surmised that this somewhat warped his judgment.

There are also good examples of the less interesting Dutch painters, such as 'A Squall,' by Bakhuisen; 'Cattle with Herd Boy,' by Berchem—probably a late work, but with some fine atmosphere; a doubtful and woolly portrait named Bol, a careful warm picture of a 'Party at Cards,' by Jan le Ducq; and 'A Young Dutch Housekeeper,' under 'Dutch School,' probably by de Stomme, a painter contemporary with Rembrandt's early time.

DAVID CROAL THOMSON.



A Dutch Landscape.

By Hendrick ten Oever.

Pictures by Sir Thomas Lawrence.

Original Prices and Present Values.

FEW earlier artists, certainly no British portraitist, earned so much in the pursuit of his profession as did Sir Thomas Lawrence. He "fitted his age," and the age was one in which the potency of gold was a foremost factor. After making generous allowance for the difference in the value of money, what artist before him gained by painting, during a single year, £20,000, or its equivalent, the amount Sir Thomas is said to have earned at his zenith? Rubens, who, in 1610, spent 60,000 florins on his house, reputedly valued his work at 100 guilders (or about £10) a day. For the 'Raising of the Cross,' in the Antwerp Cathedral, he received 2,600 florins (about £334); while a sketch therefor, the central panel measuring 26 by 20 inches, realised 3,200 gs. in 1901; another splendid sketch,

now belonging to Captain Holford, having made 750 gs. in 1844. In 1632, Van Dyck was paid £25 for his whole-length portrait of Charles I., £20 for a half-length of the Queen, £100 for "one great picture of His Majestie, the Queene, and their children." As to artists of the early Italian Renaissance, they were regarded as no more than skilled craftsmen, and the greatest masters were under strict contract to put so much pure blue, so much fine gold, into a picture of a given size, payment for which was in considerable part based on the outlay thus involved. In our own day, of course, two or three thousand guineas for a portrait-group by a prominent artist is not an extraordinary sum.

Onward from the time when, as a boy, Lawrence made

clever pencil portraits of coaching folk at "The Black Bear," Devizes, he was enabled steadily to raise his prices. As a lad of sixteen, his rival, John Opie, charged 7s. 6*l.* for a portrait. Long before he was that age, however, Lawrence, at Bath, was receiving 3 gs. for crayon heads, of which he finished three or four a week. In Bath, about twenty-two years previously, when he was thirty-five, Gainsborough's price for a head in oils was 5 gs., which later in his career he raised to 8 gs., and at his prime he obtained 40 gs. for a half-length, 100 gs. for a full-length. Reynolds, beginning with 1 gn. or 1½ gn. for oval studies of heads, charged 5 gs. in 1752 for a head in oils, 12 gs. in 1755, 20 gs. in 1758, 35 gs. in 1760, 50 gs. in 1781: this last the highest sum which, in the ordinary way, he received for a head—so enormous was it considered, indeed, that Williams says it was one cause of the many portraits returned upon his hands. In connection with the following tabular statement, it is well to remember that Lawrence, born in 1769, settled in London in 1787; was by special influence of the King—although not yet twenty-four years of age—made Associate of the Royal Academy in 1791; in 1794 was elected R.A.; in 1815, was knighted; in 1820, became President of the Royal Academy, in the stead of West; in 1830, died.

LAWRENCE'S PRICES FOR PORTRAITS.

	1802	1806	1808	1810	1820
	gs.	gs.	gs.	gs.	gs.
Head	30	50	80	100	200
Kit-cat .. .. .	..	..	..	..	300
Half-length	60	..	..	..	400
Bishop's half-length .. ..	..	..	..	..	500
Full-length	120	200	320	400	600
Extra full-length .. ..	..	..	..	..	700

The steady rise in the sums Lawrence was able to charge testify to increasing popularity. The original cost of three prominent pictures, recently on view at Burlington House, is recorded by the artist's enthusiastic biographer, Williams. For the winsome 'Miss Farren,' exhibited in 1790, the painter received 100 gs., a twenty-second part of the amount realised at auction for the picture a century later; for 'Master Lambton,' first seen in 1825, 600 gs.; for 'The Countess Gower and Child,' of 1828, one of his most popular groups, 1,500 gs.

But if the sums originally paid to Reynolds and Gainsborough were much smaller than those in general received by Lawrence—Reynolds did not contradict a friend who averaged the price of his portraits, after becoming fashionable, at 10 gs.—the auction room has a different story to tell. It must be premised, however, that the smaller prices for the Lawrences are in part due to the fact that examples equally important and representative have not, of recent years, occurred in the sale rooms. For instance, Lawrence's 'Lady Wallscourt,' No. 65, at the Royal Academy of 1826, is said to have changed hands privately, in 1902, for something like 10,000 gs. At present, so far as auction records are concerned, Lawrence is relatively far down among British portraitists. Hoppner comes first, with 'Louisa, Lady Manners,' at 14,050 gs.; Reynolds second,

with 'Lady Betty Delmé and Children,' for which he received £300, at 11,000 gs.; Romney third, with 'Viscountess Clifden and Lady Spencer' and 'Miss Sarah Rodbard,' each 10,500 gs.; Gainsborough fourth, with the stolen 'Duchess of Devonshire' at 10,100 gs., sold to Mr. Pierpont Morgan, it is said for £30,000, or, if it be preferred, 'Lady Mulgrave,' at 10,000 gs.; Raeburn fifth, with 'The Two Sons of David Munro Binning,' at 6,500 gs. On the following table details are given of works by Lawrence publicly sold for 1,000 gs. or more:—

LAWRENCE AUCTION PRICES.

WORK.	SALE.	YEAR.	PRICE.
Young lady in landscape, 30 × 25 (ascribed in sale catalogue to Reynolds) ..	July 1st ..	1899	2,800 gs.
Miss Farren, 80 × 57. 1790	Cholmondley	1897	2,250
Replica	June 27th ..	1863	79
The Misses Fullarton, 61 × 57. Unfinished	Dodd ..	1897	2,200
Mrs. Angerstein and Child, 107 × 72. 1800.. ..	Angerstein ..	1896	2,150
Charles Binny and Two Daughters, 94 × 72½ ..	May 3rd ..	1902	1,950
'Nature,' the Calmady Children, 30 inches square (now in America).. ..	N. N. ..	1886	1,800
Benjamin Gott, of Leeds, 55 × 45	Gott ..	1897	1,650
Louisa, Duchess of St. Albans, 26 × 24	Bruce ..	1901	1,600
Mrs. Baring and Children, 1821	Du Blaisle ..	1872	1,400
Fanny and Jane Hammond, 36 × 32½	July 10th ..	1897	1,400
Mrs. Lock, 30 × 25.. ..	Angerstein ..	1896	1,350
Miss Murray, with flowers ..	July 25th ..	1891	1,210
Mme. Sabloukoff and family, 20 × 17. 1794. Pastel	Angerstein ..	1896	1,000

Two of the above, 'Miss Farren' and 'Benjamin Gott,' were at Burlington House at the recent Exhibition. At the artist's sale, in 1831, the Athenæum Club bought, for 115 gs., the portrait of George IV. in Coronation robes, and Lord Chesterfield gave 470 gs. for the self-portrait, now in the possession of the Royal Academy. In France the art of Lawrence is held in high esteem, and it is noteworthy that, while in the Louvre there are no portraits by Reynolds or Gainsborough, we find three by Sir Thomas. One of the three, a portrait of Earl Whitworth, 48 by 38 in., was bought in 1870 by a dealer for £10, at once sold for £20 to Mr. Sackville Bale, at whose sale in 1881 it was acquired by the French Government for 350 gs. M. Henri Rochefort claimed that it was owing in large part to his admiration for Lawrence that the rise in money-value set in. During his exile in London, Rochefort offered something like £400 for the portrait of Mrs. Howard, soon afterwards worth seven or eight times that amount. A similar rise in the engravings by Samuel Cousins, after pictures by Lawrence, has also taken place.

Modern Furniture.

THE development of design in furniture is of considerable interest, from the fact that, in order to become popular, furniture must be useful. Things which are required every day would soon be discarded if they did not answer their purpose fairly well. There is a limit, therefore, to the extravagancies which the furniture designer can commit with any chance of permanent success, and this may be the reason why much of the furniture which has been exhibited of recent years has had no vogue outside a select circle of admirers. The Englishman—or the Briton, if the wider term be preferred—is a practical person, and attaches more importance to the usefulness of an article than to its appearance; his tastes, on the whole, are simple, and there seems to be no immediate likelihood of his adopting, with any fervour, the fantastic forms which *l'Art Nouveau* has imparted to much of the furniture which has been made on the continent during the last eight or ten years. Fortunately, we have in England an admirable tradition to guide us, for English furniture of the eighteenth century is unsurpassed for its simplicity and elegance, and it is the design of this period which dominates a great proportion of the better-class furniture which now finds its way into the homes of cultured people. Taste, of course, fluctuates constantly, and it is impossible to say how long the present state of things will last; it only wants a few persons of fashion to acquire some of the continental extravagancies, and the whole of suburban gentility will cheerfully fill its rooms with nightmares of eccentricity. Meantime, the more old-fashioned furniture sold the better, for every bulky article is a hostage to existing conditions.

The desire for novelty has always existed, and the Athenians were undoubtedly not singular in their search for some new thing; but novelty for its own sake often brings most lamentable results

in its train, as must be apparent to anyone who reflects upon the ever-recurring changes in ladies' dress. The amazing things that dress-makers do and ladies suffer, in order to achieve variety, are the wonder and despair of mankind. Fortunately, the parallel between ladies' dress and furniture is not exact, since the chief function of the latter is to be useful; nevertheless, in many slight articles, the craving for novelty is so blind and thoughtless, that were a Savonarola of the drawing-room to arise and preach them all into the fire, everybody would witness their destruction without a pang.



Large China Cabinet for Drawing-room: Italian Walnut, inlaid with Satinwood, Sycamore and Ebony.

Constructive Work designed by George Jack. Inlaid Panels designed by H. Dearle. Made by Morris & Co.



Coffer Writing-Cabinet for Drawing-room: Spanish Mahogany inlaid with Marqueterie of Ebony, Holly, Tulip and Rose Woods. The design on the Fall and Doors is a Conventional Treatment of Mountain Ash, Oak and Ivy.

Designed by George Jack. Made by Morris & Co.

A walk down the Tottenham Court Road, or along Oxford Street, will give a very fair idea of the kind of furniture which is popular. There are in those thoroughfares many furniture shops, in the windows of which all kinds of articles are displayed, and it is probably within the mark to say that nine-tenths of them are either actually copied from old work, or closely founded upon it. You can furnish in any ancient style you please, as far back as the Elizabethan, before which it would seem that furniture did not exist, or that all records thereof have perished. You can furnish in the "Old English" style, the Sheraton style, the Queen Anne, the Louis XV., Louis XVI., or the Empire style. If exactitude in date is important, you can have the Regence style. If you wish to go further from home, you can choose the Italian or Spanish style, and further opportunity for exactitude is afforded by the Carved Florentine style. If the work of Europe does not satisfy, there still remain the Chinese style and (which would probably be more popular at the present time) the Japanese. In taking the range of the world for their models, the furniture designers seem to have found no inspiration from the great continent of America; but this is an omission which they will no doubt presently rectify. It is not necessary—indeed, it would not be expected—that anyone should furnish the whole of his house in the same style. Custom, which is synonymous with the eternal fitness of things, points to the Elizabethan style for the dining-room, to one of the Louis or the Empire for the drawing-room, and to Sheraton for the principal bedrooms. In the nurseries and servants' rooms considerations of

style are expected to give way to those of utility. This is perfectly intelligible, for in the presence of so many different styles, the salesman must have some kind of plan, otherwise he would bid fair to become as much a moral wreck as the man whose grounds of belief are suddenly shattered.

The imitation of the various periods is admirably done. Of the well-known firms whose premises are situated in the great thoroughfares already mentioned, Maple, Hewetson, Waring, Gillow, and Gill and Reigate, can all offer furniture which is either genuinely antique, or an excellent copy of good examples, sound in workmanship and pleasant in design—far removed from the pretentious, badly-designed ornament of fifty years ago, and from the wicked vigour of *l'Art Nouveau*.

There are many people, however, who crave for something which is not a reproduction of bygone forms and methods. If these people happen to know a young gentleman of artistic proclivities, he can often tell them of friends of his who design, not for the popular taste, but in a new and true spirit guided solely by art. An inspection of the few specimens which the constant demand for their work alone enables them to show, confirms their claim in relation to popular taste, and indicates that art has led its votaries far away from the beaten track. Or if these people can wait until the next Arts and Crafts Exhibition, they will see many pieces of furniture which are not reproductions of bygone



Coffer Writing-Cabinet, as above, back view.

Designed by George Jack. Made by Morris & Co.

forms and methods, but on the contrary, eschew ancient methods of design so completely as to induce a lively feeling of admiration for our ancestors.

But between the two extremes—a reproduction of ancient forms on the one hand, and a ruthless discarding of them on the other—lies a mean: and there are a few firms of furniture makers who are endeavouring to follow that middle course which an ancient authority has proclaimed to be the safest path. One great advantage which these designers possess is a wide practical experience, enabling them to avoid the blunders and solecisms which are some times apparent in the work of enthusiastic amateurs. They take well-established requirements as the basis of their design, and meet them in ways which have a certain amount of novelty about them. Perhaps by a variation of the customary plan, or a different disposition of the mouldings; by a different treatment of the material, or a new application of inlay, they produce results, not indeed of a revolutionary kind, but sufficiently varied from what has gone before to create a fresh interest, and to indicate that the last word in elegant furniture-design was not said a hundred and fifty years ago.



Coffer Writing Cabinet, as on p. 126, open.
Designed by George Jack.
Made by Morris & Co.



Sideboard: "Sheraton" in character, but the details have been treated in a more modern spirit. It is 5 feet 6 inches long, and is in finely-figured Mahogany of a rich brown tone, relieved with Satinwood inlaid with black and green.

By Gillow & Co.

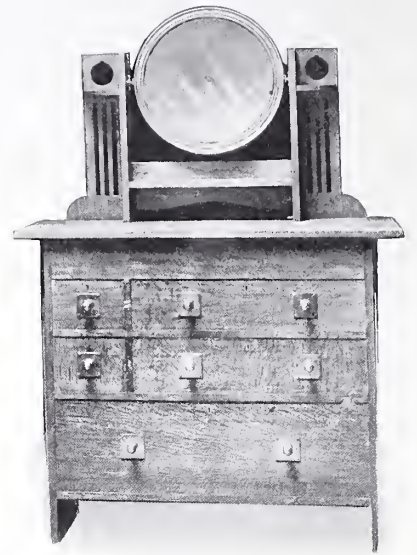
In such articles as tables and chairs, there seems but little development possible; their purposes are so well-established, and have been so long studied, that all design in them reverts to some familiar type, and if any bold spirit ventures to use novel forms, it is generally at the expense of comfort and convenience. In a table at which it is necessary to sit, an essential condition of comfort is freedom for the sitter's legs and feet; consequently all cross-rails, or a very deep top-rail, are inadmissible. The same restriction does not apply to "occasional" tables, and in these a very effective use of cross-rails is often legitimately made. Chairs ought to be strong and yet not heavy; however handsome a massive appearance may be, it does not compensate for the burden of moving heavy chairs which are constantly in use. There should be no sharp angles to maim the knuckles, or to hurt the back, or bite into the arms. This all points to rounded sections and light

scantlings. In writing tables there is considerable scope for design, both in the ordinary open table and in the more important bureau. The one striking piece of furniture which has found its way from America is the roller-top desk; and a very convenient article it is. But its outline is inelegant, and its usual treatment rather bald. There are, however, some excellent English varieties of writing-tables, fitted with stationery-cases at either side of the writing-space, while the exterior of the two sides is fitted with bookshelves. Similarly, in a tall bureau an excellent effect is obtained by combining bookshelves at the sides with the usual fitting of drawers and pigeon-holes revealed on letting fall the flap, while an additional novelty is the lighting of an electric lamp within the bureau by the action of opening the flap.

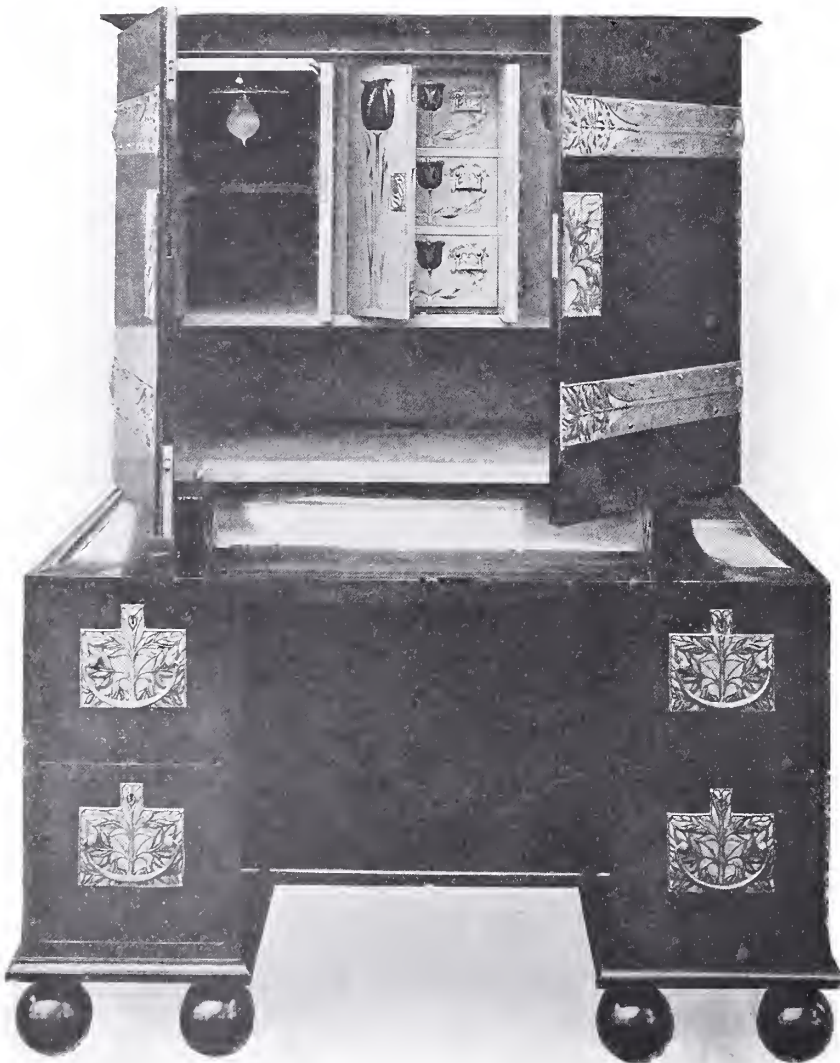
In china cabinets there have been



Mirror: Chestnut Wood, Frame bent round.
By Heal & Son.



Dressing-Table in Bachelor's Bedroom Suite: Oak.
By J. S. Henry.



Mahogany Writing-Cabinet, inlaid in Relief, Hammered and Perforated Steel Mounts.

Designed by C. R. Ashbee. Made by The Guild of Handicraft.

no new uses to suggest new developments, but slight variations of plan, combined with new applications of ornament, have enabled Messrs. Morris to produce some satisfactory results, which could never be mistaken for ancient work. Mr. Henry, too, has produced a striking and elegant cabinet, combining a variety of open and closed recesses, which is quite modern in conception and treatment, excellent in colour (mahogany), and ornamented with well-designed inlay kept in wholesome restraint. Sofas and couches, so far as modern design is concerned, are all stuffed, their outlines are necessarily heavy and inclined to be bulging. This is no detriment to their essential purpose of being comfortable, but probably incidental to it; at the same time, it removes them from the region of elegant design. In sideboards no new type appears to be evolving. There are many treatments of old types; some favour the Jacobean idea—huge, heavy and bulbous; others are modelled more or less closely on Sheraton's work, refined, dainty, and gleaming with polish; while a third school affects the simplicity of the cottage, and eschewing all intricacy and elegance of design, strives to introduce a glorified kitchen-dresser into its dining-rooms.

The piano offers an admirable field for improvement in design, and a number of efforts have been made in this direction; one of the most remarkable was exhibited in the last Arts and Crafts Exhibition. But a piano is a heavy, obstinate thing, and appears to resent much tampering with its clothing. Nevertheless,



Writing-Table, fixed Stationery Racks at either side: Hare-wood, inlaid with pale blue lines of dyed wood.

By J. S. Henry.

the prevailing form of the leg in its "grand" variety might well be improved, and much can be done by the choice of colour and grain in the wood, by the use of ornamental hinges, and other small matters. In the "upright" variety a new departure is being made by more or less enclosing the two ends of the keyboard, sometimes with solid panelling, sometimes with vertical rails, and sometimes by merely carrying up the leg so as to form a candlestick. No doubt much may be done in the way of panelling and inlay, and imparting graceful forms to the necessary construction; but musical instruments have wills of their own, and it is doubtful whether even the youngest and most enthusiastic of designers could improve on the form of a violin for practical purposes; and the final test of a piano should be whether a master would consent to use it habitually in public.

In bedroom furniture there is a very considerable movement in new directions, but in this, as in the furniture of rooms on the ground floor, the limit of variation is soon reached if the articles are to be really useful. The dressing-table offers scope for ingenuity of design in combining elegance with utility; in the disposition of the mirror, and of the contrivances for accommodating the numerous trifles which are so interesting, and indeed important to ladies. But the wardrobe is the most important piece of upstairs furniture, and that which affords the greatest opportunities for experiments in design. The combinations of long drawers and short drawers, of sliding trays, of hanging cup-

boards, hat-spaces and mirrors lead to considerable variety of detail within what must always be somewhat the same in general outline. Where rooms are large the proportions and dimensions may be opulent; but in most instances space is an important consideration, and then, if by canting the sides of a large piece of furniture its wide projection is minimised, economy is served and a justifiable variety of outline is secured.

Much is to be done by choice of material and treatment of detail. Mahogany is the time-honoured material for furniture, but stained wood brought to a fair polish gives a pleasing change. The use of chestnut effects a saving in cost, as also does attention to details of construction. The manner in which inlay is designed is quite sufficient to stamp furniture with a character of its own. Pewter is being very widely used as an inlay, and, in combination with stained woods, it gives very effective results. Flush-panels are attractive to the housewife, for it is one of her horrors to see dust on any kind of ledge, and flush-panels can be made very effective by a skilful combination of wood of different grain. Indeed, where wood has a specially handsome grain, it is a pity to distract the eye by cutting it up into small panels. Even the much-abused pitch-pine has attractions, if it is judiciously employed. Much advantage may also be taken of stained woods for inlay.

There is no reason to be gloomy about the future of English furniture, nor to despair of the achievements of the



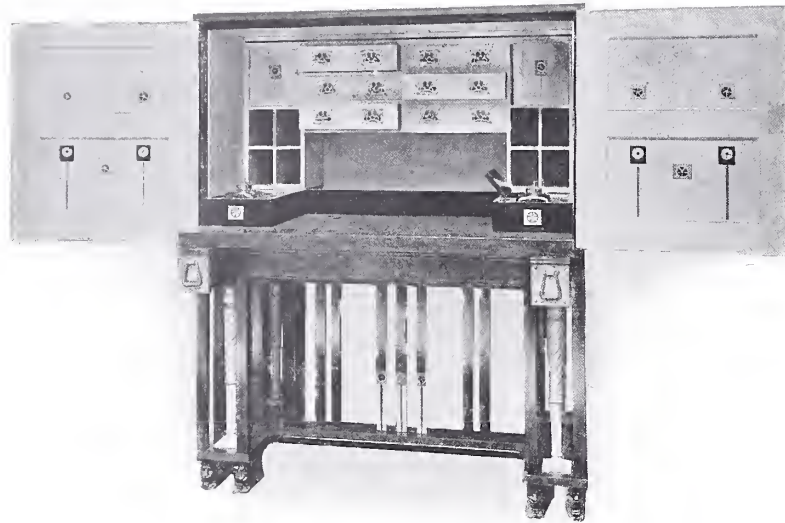
Drawing-room China Cabinet: Mahogany, inlaid with Pear-tree wood. Brass Feet.

By J. S. Henry.

past being equalled by those of the future. The rage for ancient things will some day abate as the wheel of fashion revolves, and when the mists of antiquity have lifted, the world will see with surprise what excellent things can be done in the present. Meanwhile we would call to its mind those admirable lines of Emerson :—

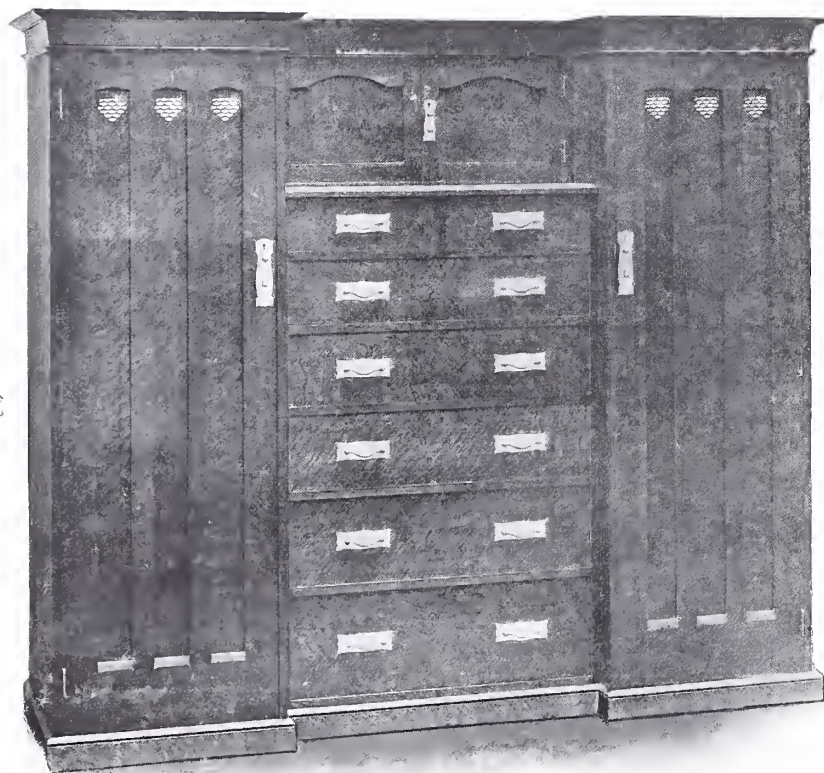
Shines the last age, the next with hope is seen,
To-day slinks poorly off unmarked between ;
Future or Past no richer secret folds,
O friendless Present, than thy bosom holds.

J. ALFRED GOTCH.



Ebony Writing-Cabinet, open: Holly-wood Interior, inlaid.
Hammered Steel Mounts (see page 131).

Designed by C. R. Ashbee. Made by The Guild of Handicraft.



Wardrobe: Fumigated Oak, inlaid with Ebony and Pewter.

By Heal & Son.

The proportions of this cabinet (about 5 feet by 6 feet) should be noted. The flat top is within reach for placing crockery or books.



Arm-chair: Mahogany.

By J. S. Henry.



Corner Cupboard: Mahogany, inlaid with Pewter, Ebony, Holly and coloured woods.

Designed by M. H. Baillie Scott.
Made by John P. White.



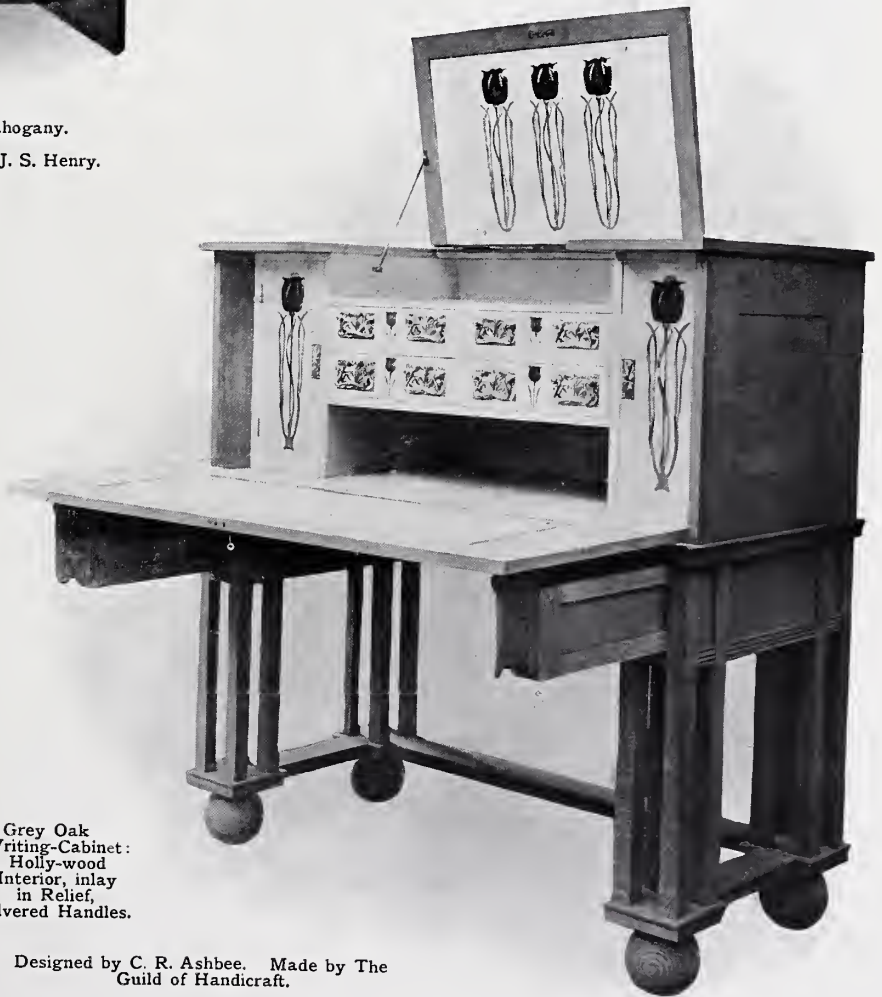
Screen Bookcase: Mahogany.
By J. S. Henry.



Ebony Writing-Cabinet, closed.
Designed by C. R. Ashbee. Made by The
Guild of Handicraft.



Chair: Ash, with Rush-bottom
Seat.
Designed by M. H. Baillie
Scott. Made by John
P. White.



Grey Oak
Writing-Cabinet:
Holly-wood
Interior, inlay
in Relief,
Silvered Handles.

Designed by C. R. Ashbee. Made by The
Guild of Handicraft.



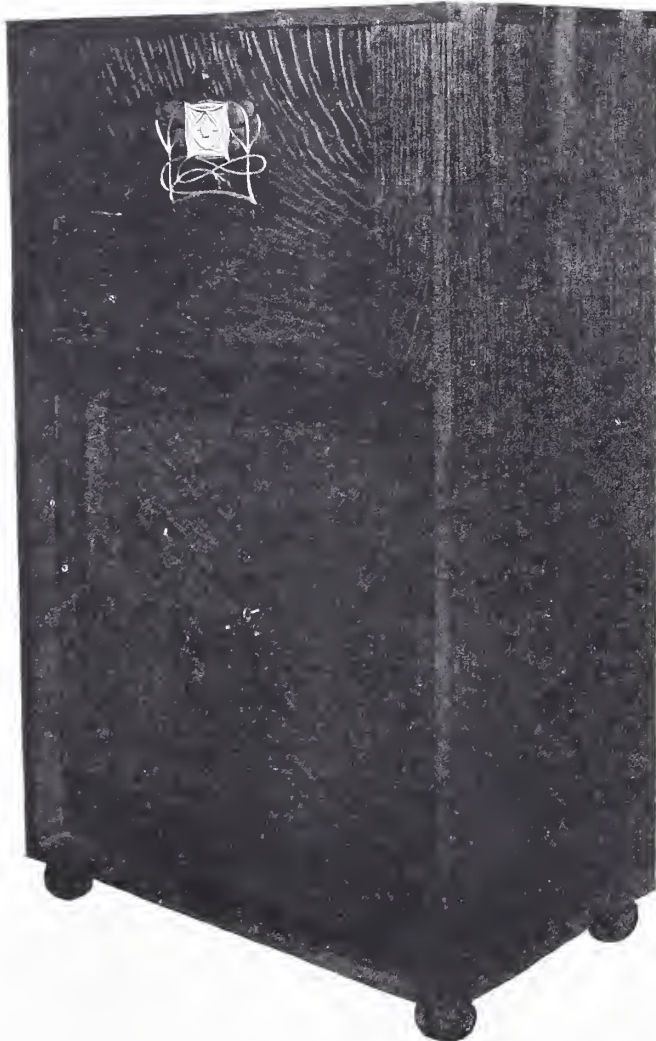
Tea-Table: Oak.

Designed by M. H. Baillie Scott. Made by John P. White.



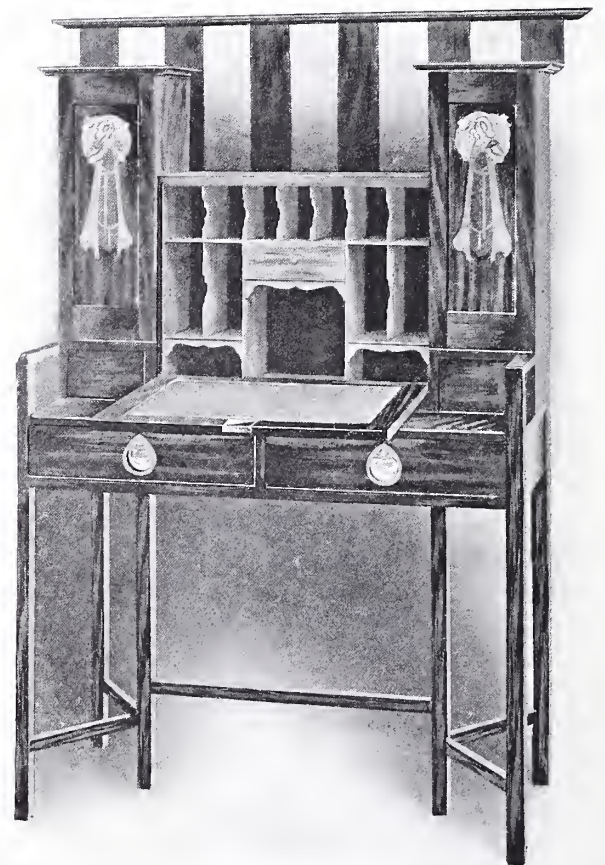
Afternoon Tea-Table: Loose Tray on Top; the Drawer pulls out at either end.

By J. S. Henry.



Secrétaire: Mahogany, inlaid with Pewter, Ebony, and Holly-wood. Fitted with Pigeon-holes and Shelves.

Designed by M. H. Baillie Scott. Made by John P. White.



Writing-Bureau: Mahogany, inlaid with coloured woods; Sunk Pewter Handles.

By J. S. Henry

The Bureau, closed, is reproduced in the accompanying plate.



**DAFFODIL
DRESSER
SIDEBOARD**

*Designed by
M. H. BAILLIE SCOTT,
Made by
JOHN P. WHITE.*



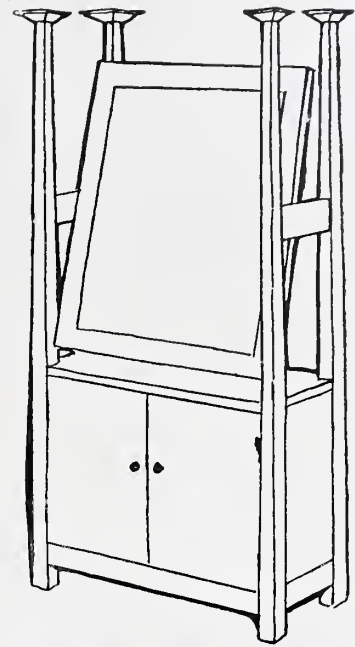
**WRITING
BUREAU**

*Designed and
Made by
J. S. HENRY.*





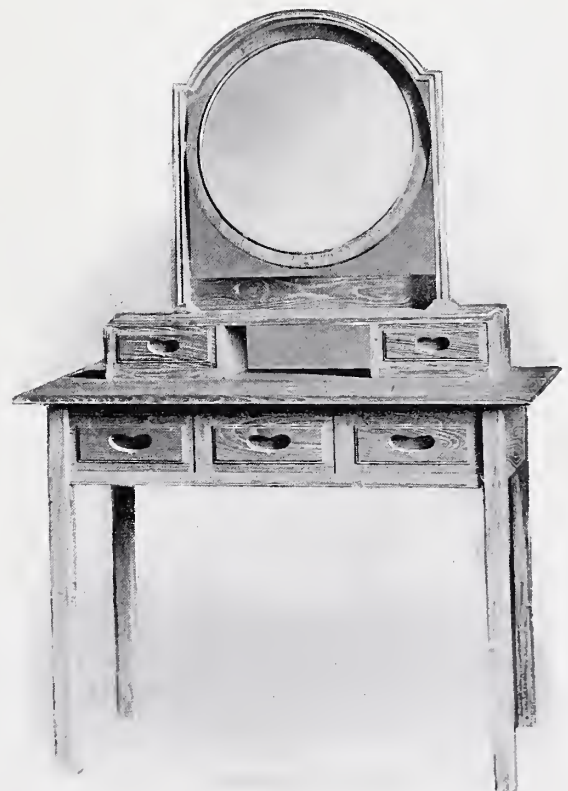
Bedstead: Fumigated Oak.
By Heal & Son.



Toilet Mirror: Oak.
Designed by M. H. Baillie Scott.
Made by John P. White.



Toilet-Table: Fumigated Oak, inlaid with Ebony and Boxwood.
By Heal & Son.



Toilet-Table: Fumigated Chestnut-wood, Carved
Hand-boles in Drawers.
By Heal & Son.



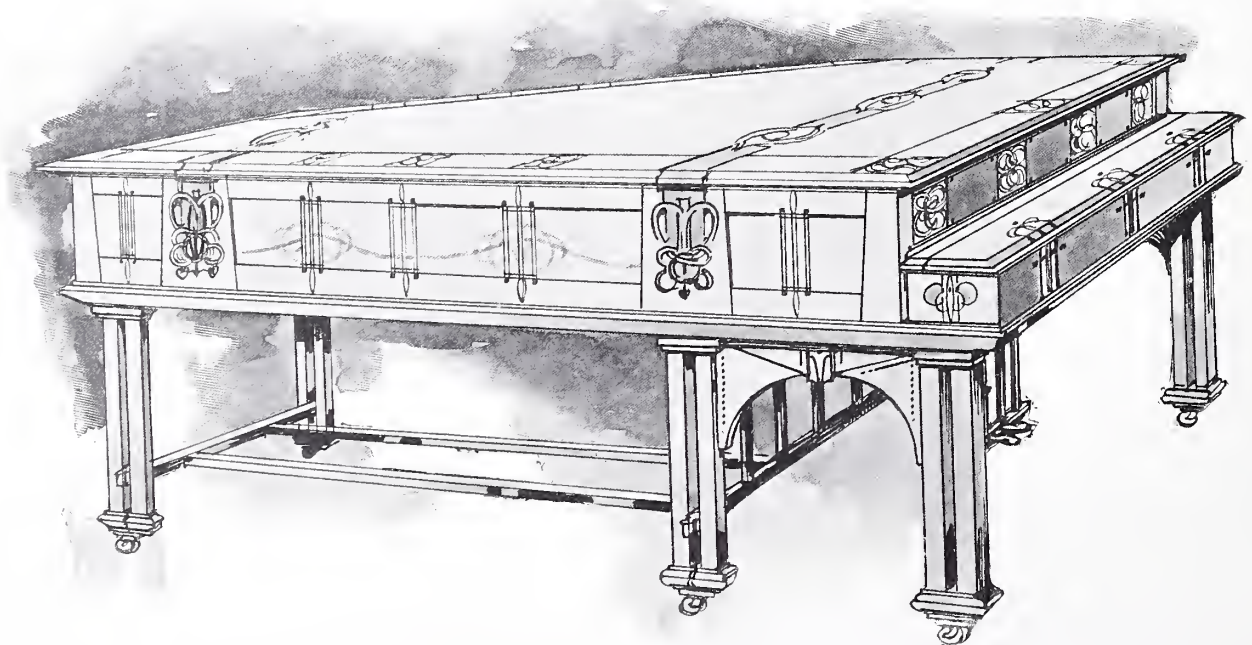
Writing-Bureau: Wainscot Oak, Fumigated and Dull Polished, Hammered Brass Hinges and Escutcheon. Inside Fittings of Polished Mahogany.

Designed by W. C. Stafford.
Made by Morris & Co.



Writing-Cabinet open.

Designed by W. C. Stafford.
Made by Morris & Co.



Grand Piano: Mahogany, inlaid with Finely Figured Woods, Oxidized Silver and Enamel Fittings. (Bechstein interior.)

By J. S. Henry.



Wardrobe: Fumigated Chestnut-wood, Wooden Latches in Door, Carved Hand-holes in Drawer.
By Heal & Son.



Wardrobe: Fumigated Oak, inlaid with Ebony and Boxwood.

By Heal & Son.



Wardrobe: Fumigated Oak, Checker inlay in Ebony and Boxwood.

By Heal & Son.



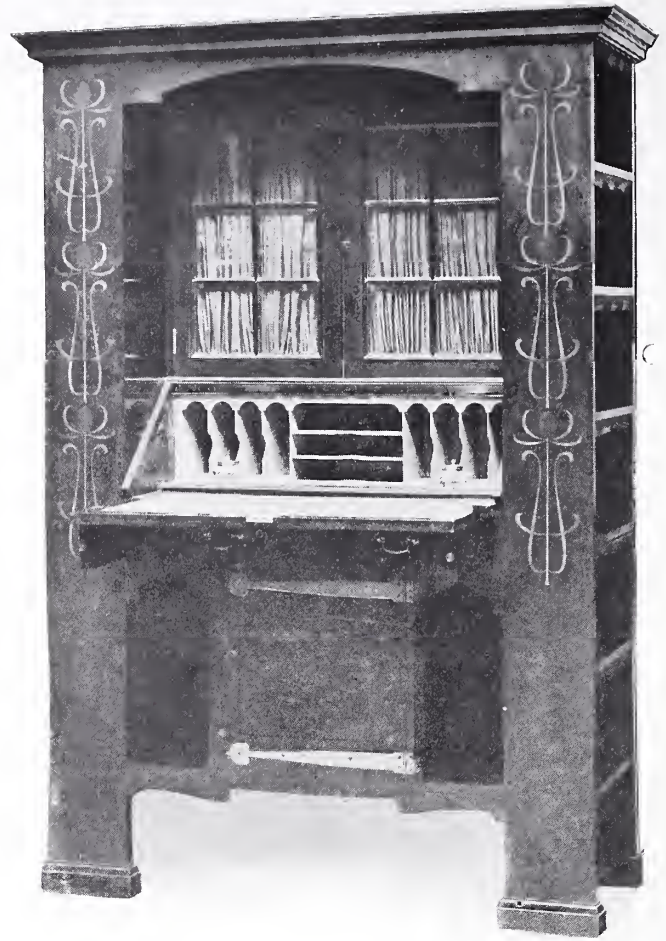
Wardrobe in Bachelor's Bedroom Suite: Oak, Brass Handles, Copper Backplates.

By J. S. Henry.



Music Cabinet: Oak stained blue; Hammered Copper Hinges, inlay Panels showing Portraits of Beethoven, Mozart, Wagner and Berlioz. Divided in centre (inside) and fitted with movable trays.

By J. S. Henry.



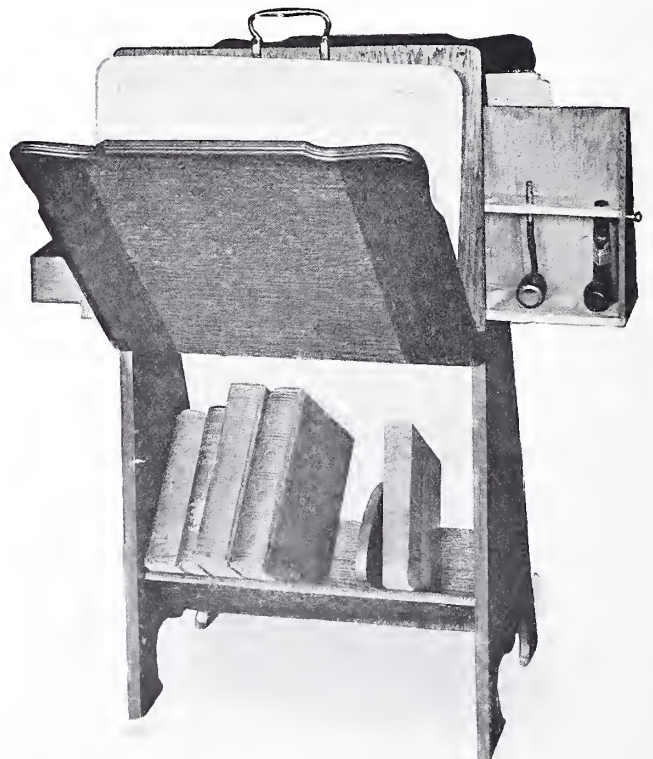
Writing-Bureau: Mahogany, inlaid with Boxwood. Inscription, "Knowledge is Power."

By J. S. Henry.



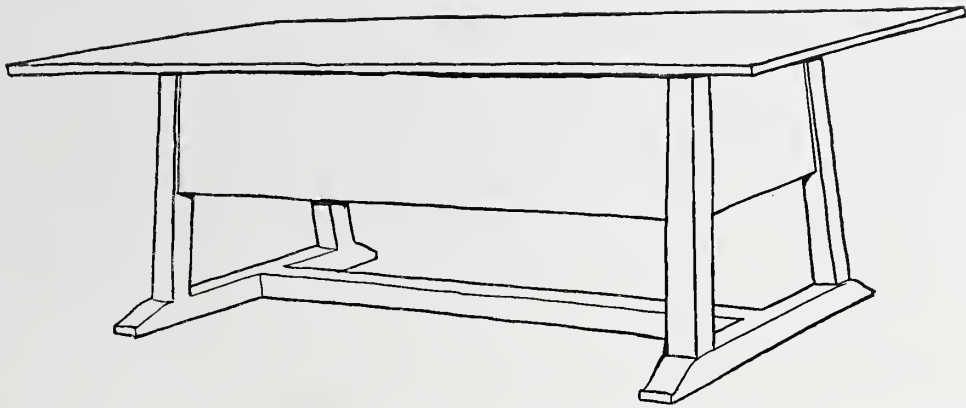
Ladies Writing-Table: Mahogany, inlaid with Satinwood.

By J. S. Henry.



Newspaper Rack.

Liberty & Co.



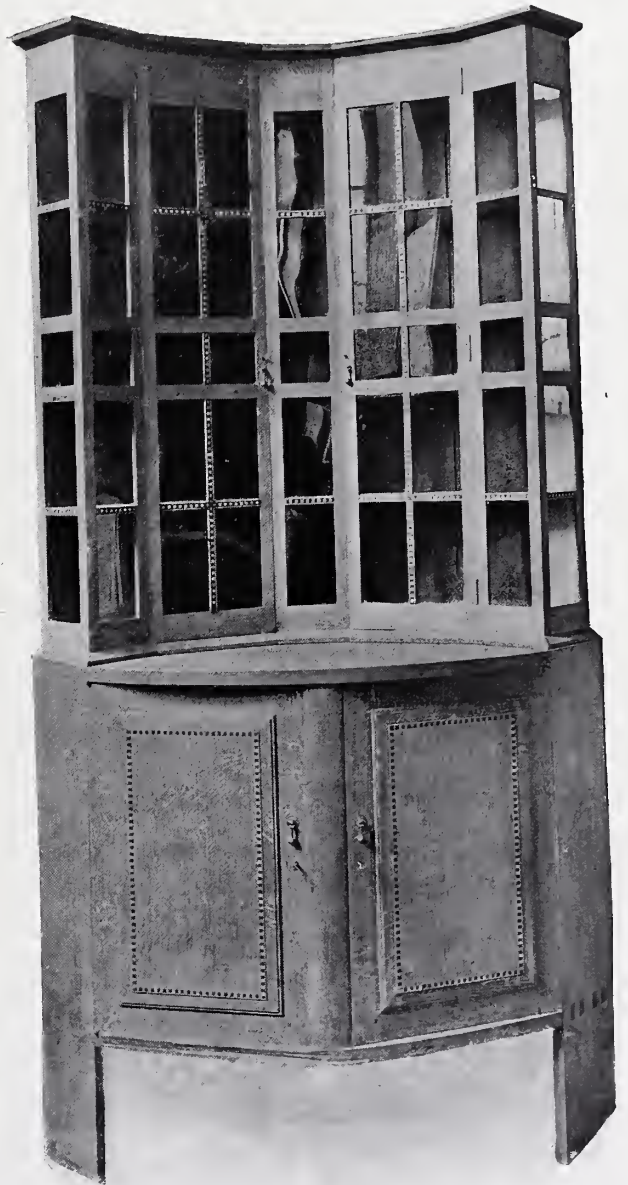
Outline of Dining-Table: Oak.

Designed by M. H. Baillie Scott. Made by John P. White.



China Cabinet: Mahogany, inlaid with Peartree, Satinwood, Hollywood and Rosewood. The lower doors are of Mahogany ground with strapwork designs in Cedar-wood. The Frieze and Cornice are of Mahogany, with a design in Sycamore-wood.

Designed by George Jack. Made by Morris & Co.



Corner Cupboard: Oak, inlaid with Ebony Glass Panel Windows.

Designed by Ernest W. Gimson. Made by P. Waals.

Exhibition of the Royal Scottish Academy.

THE Seventy-eighth Annual Exhibition of the Royal Scottish Academy was opened to the public on Saturday, 6th February, an earlier date than usual.

The arrangement of the pictures this year is rather troublesome. For some reason, presumably to advance the Whistler cult in Edinburgh, some fifty-five of his works have been brought together and distributed on the walls. Their low tone, in some cases, clashes terribly with the modern open-air works. It seems it would have been better had the whole collection been hung together; some of the smaller sketches might have been spared—slight, though fine, they look out of place in an exhibition of the works of living artists. The larger portraits by Whistler have been frequently seen, but still are a delight to look upon. The portrait of Carlyle suffers somewhat from having placed above it a large sea-piece of the most pronounced modernity. This canvas has been well shown, and the public should be thankful that the Corporation of Glasgow are generous enough to allow it to be so much away from their gallery. The portrait of Miss Alexander, the girl in white, is well worth the study of all for its purity and tonality. There is a superabundance of portraiture—good, bad, and indifferent. The line has been burdened by an unnecessary number. There are no less than upwards of twenty hung there, surely too many; they are mostly full- and half-lengths.

The President, Sir James Guthrie, shows the portrait of Lady Shaw Stewart, draped in black, and a head of Professor Jack; these are refined in execution, and of excellent quality. The ex-President, Sir George Reid, sends an example of his masterly grasp of character in the half-length of Principal Hutton. The technique of this canvas is free and broad,



The Apple of Her Eye.

By R. Gemmill Hutchison, A.R.S.A.

great use being made of the drapery, which is put on in a most dexterous manner. Mr. Lavery occupies the premier position among the exponents of female portraiture. No doubt his picture stands by itself for distinguished work—a young French Baronne, sitting *en profile*, with pearls in plenty; the canvas is full of life, and of exquisite colour and tone. Mr. Gibb's portraits appeal to one as being carefully studied likenesses, and they show much finished draughtsmanship. Mr. Lorimer has a portrait of an old lady, most lovingly elaborated and intensely finished; other two works by this painter are not so marked. Mr. Hardie sends only one portrait—a broad rendering of W. Peacock Edwards, Esq., a well-known Edinburgh lawyer. Mr. Kerr has three portraits—a full-length of a young lady in white, a head of Mr. Thin, bookseller, and a masterly life-size head (of a brother artist) in water-colour. Mr. Geo. O. Reid paints the likeness of the celebrated "Padre" Robertson, D.D., the soldier's friend and comforter; he is in khaki, and has the ribbons of his many medals displayed. The last elected Associate, Mr. J. Bowie, is justifying his election by showing some good work; his portrait of Sir A. Kinloch, which was on the line in the Royal Academy last year, occupies a similar position here. Another young portrait painter, who is fast acquiring a position, Mr. Brough, is becoming too dexterous, or shows too much of his method, forgetting the motto "*ars est celare*



Pine Wood, Loch Chi.

By W. Beattie-Brown, R.S.A.



The Wood Wagon.

By T. Scott, R.S.A.

Lochy, has made this canvas the most finished, in all respects, that he has shown on the walls of the Royal Scottish Academy. Other landscapists have their places: J. L. Wingate, W. Beattie-Brown has some of his favourite Highland scenes; Mr. A. K. Brown dwells in twilight. Mr. J. Paterson seems absorbed in phantasies unintelligible. Among the water-colours may be mentioned those by Mr. T. Scott, Mr. R. B. Nisbet, Miss Ross, Mr. G. S. Ferrier, Mr. E. Geddes, Mr. G. Aikman: all send representative works, and Mr. H. Kerr's portrait, before mentioned, shows well. Mr. E. Alexander sends a drawing, 'An Example of the Work of the first Paper Makers,' 'A Wasp's Nest'—some of the inmates are crawling outside, so realistic are they, that were it not for the glass one would

artem"; hands nowadays, in pictures, do not seem to receive much attention. In the south room, there in a corner is a head, by Mrs. Nisbet, perhaps as fine a bit of painting as any in the room; modestly, but beautifully carried out, it ought to have been more in the daylight. It would be wearisome and unprofitable to enumerate more portraits, seeing there are about ninety of known and unknown presentments. Let us look at the work of the figure painters—alas, most of them are living now by portrait work; some are still faithful, and yearly give us some happy idea. Mr. R. Macgregor has his allotted number of cabinet canvases, each telling a story of the joys or the hardships of the fisher-folks among whom he paints—dainty, well-drawn figures and appropriate setting. Mr. Hardie has a pleasant rendering of a girl getting measured for 'The New Frock' (p. 139). Mr. R. P. Reid has spent much time in elaborating the multitude of flowers which surround the fair lady in a garden. Mr. R. G. Hutchison's picture, entitled 'The Apple of her Eye' (p. 138), touches domestic pathos; while his portrait in fancy dress falls into the order of experiments. Mr. M. Brown shows improvement year by year. This year's picture of 'Girls among the Wild Roses' is good. Mr. W. D. McKay is represented by one of these variants of the dreamy Tyne at Haddington.

Mr. J. C. Noble still remains faithful to the picturesque and of Holland. His picture of 'A Dutch Trade Way' is very complete. On the contrary, Mr. R. Noble finds inspiration at his own door; and on the Tyne, at East Linton, revels in beauties of his own creating, making sometimes the commonplace yield to his mood, and, by his brush-magic, create a piece of perfect eclecticism. Mr. Pollock Nisbet, in his picture of 'Ben Nevis from the River

feel inclined to turn away. The sculpture is unimportant, as far as size goes. There are some small works by Mr. Frampton, Mr. Colton, and by Mr. W. B. Rhind.



The New Frock.

By C. M. Hardie, R.S.A.

Sales.

BEFORE the end of February, 1903, a not unimportant portrait by Reynolds, a big early picture by Troyon, 'The West Malling Jug,' and some other valuable objects of art, had occurred at Christie's. One "lot" only, of first-rate importance, came under the hammer in King Street during January and February of the present year. This was on February 12, when was offered a Louis XV. gold rectangular snuff-box, its enamels framed in beautiful scroll-work. The box was found by a private soldier, during the retreat of Joseph Bonaparte before Wellington, after the Battle of Salamanca. Sir George Collier, an ancestor of the seller, discovered the soldier picking out with the point of his bayonet the enamels—*en plein* in polychrome, illustrative of scenes from "Gil Blas"—three out of the six of which are thus missing. Sir George bought the box for as many guineas as would cover the lid; hence, the measurements being $3\frac{1}{2}$ by $2\frac{1}{2}$ in., the depth $1\frac{1}{2}$ in., the cost would be from £10 to £12. Started at 100 gs., this magnificent snuff-box, despite its missing enamels, was bought by Messrs. Duveen at 1,850 gs. (p. 131). The same



The Bath. Sponges and Strigils.

By Sir L. Alma-Tadema, R.A.

(By permission of Messrs. Lefèvre.)

firm bought for £3,350, in 1898, the unequalled Louis Quinze gold snuff-box, enamelled *en plein* with subjects after Fragonard, in the Hechscher collection, said to have cost Herr Martin Hechscher £1,500, which measured $3\frac{1}{2}$ in. long by $1\frac{1}{4}$ in. deep, a record sum exceeding by some £350 the amount paid for a snuff-box at a Paris sale by one of the Rothschilds.

On February 12th, too, a miniature portrait of a lady, signed "J(ohn) S(mart)" and dated 1782, afterwards lent by Mr. Salting to the Royal Amateur Art Society's Exhibition, made 500 gs.; an old Sèvres vase, $12\frac{3}{4}$ in. high, painted by Morin, 810 gs.; a pair of large oviform vases and covers, old Chinese porcelain, 26 in. high, 520 gs., and fifteen lots of porcelain, the property of the late Dowager Countess of Warwick £1,250 11s.

Several of the works offered on February 20th as the property of Mr. Leonard Brassey, Preston Hall, Aylesford, who is giving up that residence, were in the Henry Brassey sale of February 23rd, 1901. The 23 water-colours and 24 pictures, which show a total of £4,383 10s., include the following, the amounts within brackets indicating the sums at which the works were knocked down three years ago:—Millais' 'No.', 47 by 32 in., 1875, for which Miss Dorothy Tennant, now Lady Stanley, sat, 780 gs. (1901, 1,400 gs.); Nasmyth's 'Road over a Common,' $11\frac{1}{2}$ by $15\frac{1}{2}$ in., 240 gs. (1901, 250 gs.); Stanfield's 'Running for Port, La Rochelle,' 32 by 47 in., 1854, 145 gs. (1901, 400 gs.); Mr. G. D. Leslie's 'Appointed Hour,' 44 by 30 in., 1869, 68 gs., against 720 gs. at the Mendel sale, 1875; W. Collins' 'Dartmouth,' 34 by 47 in., 1821, painted for Mr. Phillimore Hicks, 480 gs., probably from the Maddy sale, 1879, at 1,500 gs. (1901, 700 gs.); and, in the water-colour section, a river-landscape with children, 14 by 24 in., by Birket Foster, 200 gs.; two smaller examples by him, 175 gs. and 135 gs.; Turner's 'Town on the Bosphorus,' 5 by 8 in., 175 gs.; a landscape, 18 by $23\frac{1}{2}$ in., by David Cox, 1845; and 'Guildford,' $10\frac{1}{2}$ by $14\frac{1}{2}$ in., by Copley Fielding, 150 gs. each.

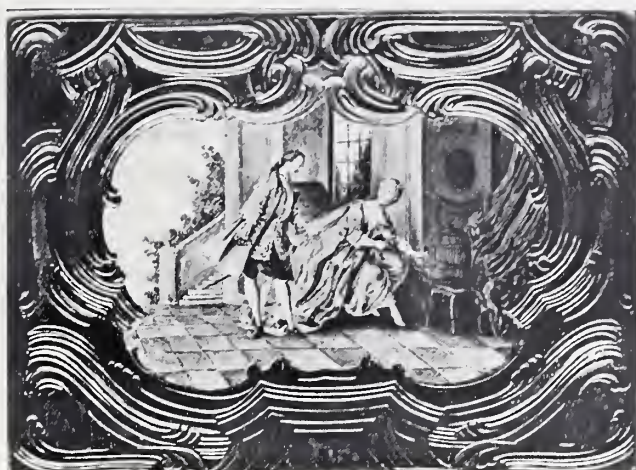
The same afternoon there were sold seven drawings and 13 pictures, belonging to the late Mr. Richard Manley Foster, Waterloo, near Liverpool, which fetched a total of £850 2s. 6d., including 38 gs. for Rossetti's drawing, 'Sweet Tooth,' and $22\frac{1}{2}$ gs. for Whistler's sketch, 'Miss Leyland,' in black-and-white. From another source came Mr. Napier Hemy's 'Old Castle, St. Mawes,' 36 by 54 in., 140 gs. This was catalogued as a picture, but is actually in body-colour, having been exhibited in the water-colour room at Burlington House in 1900, No. 1,161.

On February 6th, a landscape, 15 by $20\frac{1}{2}$ in., by the Dutch artist, J. H. Weissenbruch, who died last year, and a collection of whose works was sold at The Hague on March 1, fetched 200 gs.; three landscapes, in water-colour, by him, 210 gs.; 'The Music Lesson,' $12\frac{1}{2}$ by 9 in., of the Watteau school, 270 gs. On February 27th, the 185 drawings and pictures of the late Mr. J. W. Knight realised £5,337 6s. A pair by J. Pettie, 'His Grace' and 'Her Grace,' 23 by 18 in., 1880-81, brought 500 gs.—apart from two pictures in the Turner sale last year, the highest sum paid at auction for a Pettie was at the Hermon sale, 1882, when 'A State Secret,' 48 by 63 in., was bought for Holloway College at 1,000 gs.; a portrait of a lady, 32 by $26\frac{1}{2}$ in., by Lawrence, 270 gs.; Millais' 'The Bridesmaid,'



Lid.

Louis XV. Gold Snuff-box, actual size.



Bottom.

By permission of Messrs. Duveen.

23 by 17 in., 1879, for which Miss Mary Millais sat, not to be confused with the similarly entitled picture of 1851 in the Fitzwilliam museum, 125 gs.; and a "factual" study of semi-tropical growths in a landscape, 52 by 73 in., painted by Mr. J. W. North in 1880, 42 gs. The principal water-colour was Sir L. Alma-Tadema's 'Sponges and Strigils,' 12 by 5 $\frac{1}{4}$ in., Opus CXCVII., which, dating from the 1870's, is akin in subject to 'The Bath' of that period. It was valued at 460 gs.

The dispersal in Paris of the magnificent collection of Oriental works of art brought together by the late M. Charles Gillot produced spirited competition. In remembrance of her husband, Madame Gillot presented to the Louvre two fine masks, a thirteenth century Japanese painting, and a decorative writing-desk, full details of which appear in that excellent publication, "Le Journal des Arts." Then, the first lot catalogued, a gilded wood figure of Amida, dating from the seventh century, which fetched 7,400 frs., and other objects in this fine collection, were acquired for the French national museum.

By the way, about the middle of February the Louvre paid 94,000 frs., or, with the charges added, about 100,000 frs., for a carved block of limestone, found at Abydos by M. Amelineau eight years ago, deemed to be some 8,000 years old. The piece, 1 m. 45 c. in height, is deemed to be the most ancient historical monument of its kind yet discovered.

On February 22nd Messrs. Glendining sold for about £600 a series of matrices of mediæval Seals—notably the twelfth century Town Seal of Dunwich, £76 (p. 141)—which had realised but £7 at the Tyson Sale, 1802, when they were included with other objects.

London Exhibitions.

THE thirty-eighth annual exhibition of "selected, high-class" water-colours, arranged by Messrs. Agnew, in the Old Bond Street Galleries, had again as chief feature a representative array of Turner drawings, early and late. To the latest period belong the 'Lucerne, moonlight' and the 'Constance,' from the collection of Mr. Irvine Smith, of Edinburgh, reproduced in THE ART JOURNAL, 1902, pp. 330-3. Before 1842, the year in which these were executed, Turner had relinquished, or passed beyond, the noble severity of 'Wakefield Bridge,' had come to regard as insufficient to express his nature-visions, such superb control as is exemplified in 'Bonneville.' Yet although, as water-colours, the 'Lucerne' and the 'Constance' may not, strictly, have the same justification as the finest drawings of the mid-period, one enters to the full into the delight of Ruskin when, writing in 1878, he exclaimed of the 'Constance': "The day I brought that drawing home to Denmark Hill was one of the happiest of my life." It belongs, of course, to the set of ten drawings for which Turner received £720 from Mr. Griffith, full details of which are given by Ruskin in the Epilogue to his catalogue of Turner drawings, 1878; it is, moreover, based on one of the six sketches which "no one liked, no one would have at any price," Mr. Griffith finally accepting it as

Town Seal
of
Dunwich.Sold by
Messrs. Glendining
& Co.
for £76.



Dutch Gallery.

Nuit d'ivresse et d'extase infinie.

By H. Fantin-Latour.

his commission on the sale of the others, and soon thereafter passing it on to Ruskin at 80 gns. Everywhere in the drawing have we a sense of discovered beauty. The sun, a pale yellow disc, is about to rise from behind the bank of blue cloud, but as yet mists veil the farther part of the lake, united by insensible gradations to the sky; still the poplared green country to the left is enveloped in haze, not yet have the houses and towers of the city emerged from the cool wrappings of dawn. None has so depicted the awakening earth; the sun might, for the first time, be about to assert its sovereignty in a sky, over lake and country, whose fairness and fragrance only Turner realised. As a pictorialisation of moonlight, 'Lucerne' is charged with no less of magic. Its reflections and shadows, now pearly, now mysteriously dark, float like birds of night on the water, between the spectator and the ghost-like bridge in the mid-distance. It may be that the earlier 'Bonnevillle,' with its exquisite curve of lake shore, its elusively distant peaks, its masterly sequences of tone, would outlive in one's regard the two Swiss drawings of 1842; yet as evocations of nature-moments whose haunting beauty has seldom been apprehended, their place is with the rare and beautiful things of art. On the other side of the screen was William Hunt's 'Roses,' every detail of dewy leaf and moss-grown bank rendered with extraordinary heed: withal in a non-penetrative kind of way, as though the rose had no affinities with sky and air. Among other interesting things were the little 'Basle,' of Girtin, Cotman's largely built-up 'Norman Town,' the vivid 'Piazza Signori, Verona,' of J. Holland, and, in the section devoted to living artists, Mr. J. W. North's 'Devonshire Lane.'

Than M. Fantin-Latour it would be difficult to name a finer flower painter, no matter of what time or country. Many connoisseurs have recognised as much. Although less heed is paid to this side of his art, he is, too, a master of lithography. For the first time in England, there was brought together at the Dutch Gallery a representative assemblage of these lithographs: some 71 of the 147

described in the catalogue of M. Germain Hédiard. The excellence of the impressions is vouched for by the fact that they are presentations from the artist, many of them with autograph inscriptions, to Mr. or Mrs. Edwards, who were among his earliest admirers in this country.

The special feature of the Twenty-second Annual Exhibition of the Royal Society of Painter-Etchers was a series of engravings by Andrea Mantegna. His art is the antithesis of that of Fantin. With absolute finality, as though no other way were it possible, the master designs even grief into permanence. The gulf between the Mantegnas and most other of the 276 exhibits can best be spanned by Professor Legros' 'La mort chez une famille marin.' None save a master could build up subtle lines to purposes so beautiful and significant; and, having just passed from the Mantegnas, some will think

of the contrast between the gentle-lined dead figure, centre of the solicitously bowed group in the work of Legros, and the powerfully foreshortened 'Dead Christ,' of Mantegna, in the Brera Gallery. In January, Mr. Frank Brangwyn was elected not alone to associateship of the Royal Academy, but to associateship of the Painter-Etchers. Two of his three plates are on an unusually large scale, and so vigorous, so deeply bitten, are some of the main lines in the 'Castello



Children of Cyril Cunard, Esq.

By F. Vallet-Bisson.

Pastel Society.

della Pisa' and 'A Ship Yard,' that they stand out in definite relief from the general level of the paper. In these excursions—for in the nature of excursions we must hold them to be—Mr. Brangwyn shows himself as forcibly dauntless as ever. Allusion must be made to the dozen plates of Sir Charles Holroyd, including the felicitous 'Under the Greenwood Tree,' to the group of landscapes by Mr. Alfred East, in particular 'A Clear Evening,' with dark tree-forms silhouetted against the serene sky; to Mr. Frank Short's admirably tempered 'Moonrise, Ramsgate'; to the clever, if not permanently satisfying, dry-point portraits of M. Helleu; to the distinctive little landscapes of Colonel Goff; to the scholarly and well-compacted 'Ladykirk of Kyle,' by Mr. Robert Bryden; to the two delicately perceived landscapes of Sir J. C. Robinson; to M. Nordhagen's large 'Christ in Gethsemane.' The President, Sir Seymour Haden, and Mr. Oliver Hall were among the absentees; and the loss sustained by the Society in the resignation of Messrs. D. Y. Cameron and William Strang becomes, if anything, more marked.

At the Leicester Galleries the stay-at-home London public had a first opportunity to study the original black-and-white drawings illustrative of the Comedies of Shakespeare, executed by Mr. E. A. Abbey, for the most part between 1890 and 1895. By invitation they were exhibited at the Champ de Mars Salon in 1895; in reproduction, moreover, they are familiar to the thousands who read *Harper's Magazine*. In examples such as 'Claudio and Isabella,' 'The Oracle Defied,' 'Bottom and Titania,' Mr. Abbey rises above the level of average stage representation, and demonstrates his alertness to some of the myriad accents in Shakespeare, for whose complete pictorial interpretation a second Shakespeare would be required. The drawings deserved to be put on view, for they mark Mr. Abbey's finest achievement in a domain of art—black-and-white, and especially pen-work—in which his talent finds greatest scope. In the inner or Hogarth Room at the Leicester Galleries, there was exhibited simultaneously a collection of drawings, mostly of 'Ideal Female Heads,' by Rossetti, Burne-Jones, Leighton, and living artists, such as Mr. Simeon Solomon, Mr. and Mrs. Young Hunter and Mr. Frederick Sandys. Delicate as are the drawings of fair women still being produced by Mr. Sandys—in curious contrast with his caricature of 'Sir Isumbras'—attention was inevitably concentrated on 'Mrs. Lewis,' painted in oils in 1864.

The Fine Art Society put on view an extensive collection of engravings concerned with by-gone London. For the most part, these related to the already well-nigh forgotten London of the Georges, but by means of maps, by Wenceslaus Hollar and John Norden, and of an anonymous view of the Thames, one was borne back in imagination to the seventeenth century. The exhibition was so fascinating that "Londonarians," and many more, look forward with pleasure to the promised show of prints illustrative of the Thames, and, one may assume, of the palaces and houses of nobles, from Bridewell to Westminster, whose gardens ran down to its bank. Not instructive only, but pleasure-giving was the exhibition, arranged by Messrs. P. and D. Colnaghi, of 126 engravings after pictures by George Morland. As with the Valentine Green mezzotints, the impressions were, many of them, exceptionally good, several of the coloured examples coming from the Holland collection, dispersed in May last, at Christie's. At the Goupil

Gallery there were arranged 51 landscapes by Mr. G. Léon Little, including an atmospheric 'Fog and Snow,' dating from 1900. The fortieth exhibition of the Dudley Gallery Art Society contained drawings of interest by Sir William Eden, Miss Margaret Bernard, widely-noticed portraits on a considerable scale by Mr. Ivan Lindhé. At the Doré Gallery were oil and water-colour studies in North Holland, and 'Jungle Notes,' by Mr. A. Carruthers Gould, son of the political cartoonist, and Mr. Edgar H. Fischer, who for some time was in the studio of the late Mr. J. T. Nettleship.

Henry and Albert Moore.

IT is not often that several members of the same family show themselves simultaneously to be possessed of remarkable artistic capacities. It is certainly unusual to find four brothers all distinguished in the art world.



(By permission of Mrs. Frank Luker.)

Larkspurs.

By Albert Moore.

Yet of the sons of William Moore, of York, himself an artist of notable merit, there have been four—Edwin, John, Henry, and Albert—who attained eminent positions in the profession. To most people Henry and Albert are now the best known, the former as a painter of landscape and marine subjects, the latter as a figure painter of exquisite originality and technical skill. Both, indeed, have claims to be counted among modern masters, as artists who had no rivals while they were alive, and who have left no successors fit to be compared with them.

Henry Moore carried on in a memorable manner the higher traditions of the British school. That he was hailed by the public as one of the greatest painters of the sea whom this country has produced, is not surprising; rarely have marine subjects been treated with such extraordinary understanding of wave movement, and of the varieties of atmospheric effect by and over the sea, which he displayed in a large series of canvases. But he was not less successful in dealing with pure landscape motives. His fine feeling for aerial colour, for subtleties of tone gradation, and for qualities of illumination, gave a particular distinction to his work; and his instinct for dignified composition guided him admirably in his arrangement of his pictorial design. This side of his art has scarcely received the recognition that is due to it: his greatness as a sea painter must not be allowed to blind the public to his powers in other directions.

Albert Moore's superlative gifts as a draughtsman, a colourist, and a designer of exquisite pictorial arrangements, are appreciated now at something like their true value. During his life his aims were not fully understood by the public, though he had many steadfast admirers who regarded him as a master of the noblest type of decorative picture painting. The ten years that have elapsed since his death have seen a great enhancement of his reputation, and to-day he is accepted as one of the chiefs of our school. His artistic sense was remarkably pure, with a kind of classic refinement that reflected a temperament quite unlike that possessed by the majority of modern painters. How

sensitive was his conception of the mission of art, and how consummately skilful his practice, can be well seen in the exhibition now open at the Woodbury Gallery. There some notable illustrations of his methods have been brought together; and with them is a series of works which sums up adequately the masculine variety of his brother, Henry Moore.

Passing Events.

ON February 11th the "Old" Water-Colour Society, founded just a century ago, elected four associates. Mr. John S. Sargent is to the general public best known as a water-colourist through the one-man show at the Carfax Gallery last year. Mr. H. S. Tuke, the painter of sunlit waters and bathing boys, has seldom, if ever, contributed to the water-colour room at Burlington House. Drawings by Mr. D. Y. Cameron have frequently been seen at the Institute, and his 'Palace Doorway, Venice,' which, by request, has gone to the St. Louis Exhibition, was one of the best water-colours at the 1903 Academy. Mr. Frank Cadogan Cowper is the youngest of the new associates, being but twenty-six. When he left the St. John's Wood School, he entered the Academy Schools in 1897, and after five years there was for six months an assistant in the studio of Mr. Abbey. A like time was spent in Italy, and last year he returned to London. In 1901 his '1793' Paris picture was hung on the line at Burlington House, and his 'Hamlet, the Churchyard Scene,' of 1902 was bought by the National Gallery at Brisbane.

IT was full time that the fine collection of old portraits in the Bodleian library was thoroughly overhauled, and no doubt the Fund opened to defray the cost will not lack supporters. It is greatly to be hoped, in this connection, that an adequate catalogue will be printed. A sufficient number to cover the outlay could be sold by subscription, surely.

FROM the middle of April till the end of May a collection of historical portraits, gathered from local sources, will be shown in Magdalen College, Oxford. This, the first of a proposed series of exhibitions, will consist of portraits and views produced before 1625. Many of the works are of high artistic interest, most of them are unfamiliar to the general public, and the exhibition will undoubtedly attract many visitors to Oxford.



(By permission of Mrs. Frank Luker.)

A Landscape—North Wales.

By Henry Moore, R.A.



MRS. ROBINSON "PERDITA."

FROM THE PICTURE IN THE WALLACE COLLECTION

Gainsborough's 'Perdita' in the Wallace Collection.

THE full-length of 'Perdita' (Mrs. Robinson) is one of Gainsborough's masterpieces, and, as a technical achievement, one of the masterpieces of British art. As it hangs in the great gallery of the Wallace Collection, the pendant of Sir Joshua Reynolds' not less famous 'Mrs. Carnac,' the insoluble and yet ever-recurring question as to the relative merits of the two greatest portrait painters of our school once more presents itself to the beholder, and will not allow itself to be wholly avoided. On the one hand, Reynolds shows in the full-length portrait of a high-bred dame, leisurely walking through the sunlit glades of a park, rich harmony, sedate, reposeful grace, and a womanly charm that has about it little of effort or self-consciousness. On the other, in the portrait which has always hitherto passed as that of the charming 'Perdita,' Florizel's cast-off and much-commiserated mistress, Gainsborough displays magic swiftness and sureness of brush, silvery radiance of tone, an opaline subtlety of muted tints, and with these qualities an intense vitality that will hardly bear the restraint imposed by an attitude of repose. The picture exhales a voluptuous charm that is of the earth, yet not grossly earthy. To the eye it appeals with a force of impression which—in this particular gallery—is only rivalled by the 'Femme à l'Eventail' of Velazquez. But let us not, on the present occasion, push the comparison too far. Or rather, let us draw into it the lovely 'Perdita,' by Sir Joshua, in this same gallery, a profile study with the hands folded, which, from the unusual freshness of the flesh-tints and the greyiness of the shadows, looks much as if—as the broadly sketched background of sea and cloud suggests—it might in reality have been painted in the open air. This last-named 'Perdita'; yet another portrait painted by Sir Joshua, the well-known 'Mrs. Robinson in a Black Hat,' which some years ago found its way into one of the Rothschild collections at Frankfort; and Romney's still more popular 'Mrs. Robinson in a Hood,' which, restored to its original state of brilliancy by the careful and judicious removal of old varnish, hangs on the same wall in the great gallery at Hertford House, have all of them certain salient physiognomic characteristics in common. The resemblance of Gainsborough's dazzling 'Perdita' to the other three is certainly something less than obvious. Indeed, it requires a fair dose of good will on the part of the spectator to reconcile the two undoubted 'Perditas' of the Wallace Collection—duly authenticated by contemporary engravings—with the triumphant achievement of Gainsborough's brush which now occupies us. The beauty who, with the familiar white Pomeranian as her companion,

MAY, 1904.

sits, exquisitely attired in warm diaphanous white, most delicately heightened with passages of faint blue, gazing tearfully yet composedly at a miniature, would not at once suggest the 'Perdita' of Reynolds and Romney, had not tradition attached the name of this ill-fated lady to the picture. In the long oval face, with its suffused eyes, rendered more brilliant by the discreetly shaded rouge on the cheeks, there is something of a sensuousness more closely bordering upon downright sensuality than we find in the two best-authenticated 'Perditas.' The suggestion has, I believe, been put forward in some quarters, that we have here not the charming actress who, though she lapsed into the primrose paths of dalliance, did not make of passion a profession, but a more pronounced *demi-mondaine*—Mrs. Dalrymple Elliott, who captivated the notorious Duke of Orleans (Philippe Egalité), on the occasion of his visit to England, and returned with him to Paris—later on to pass, in fear and trembling, through the awful days of the 'Terror. In a half-length by Gainsborough, which was, a few years ago, seen at the Grafton Galleries, this dame presents herself with an effrontery not altogether usual in the portraits of this time, even when, as is so often the case, avowed priestesses of the love-goddess are in question. The resemblance between this handsome adventuress and the beauty of Hertford House is not by any means so close that we need feel ourselves bound to rechristen our charming 'Perdita,' and confer upon her such a malodorous designation. For the present, at any rate, no sufficient evidence to the contrary being forthcoming from



(By permission of His Majesty the King.)

Sketch for "Perdita."

By Gainsborough.

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the outside, and a good deal of intrinsic evidence being in favour of the old title, we may, and indeed must, retain it.

One little point, among others, that may be cited in support of it, is the sorrowful—or would-be sorrowful—expression of the fair creature who, so exquisitely attired in the colours of spring, gazes nominally at an open miniature, containing, so far as may be seen or guessed, a red-coated lover, but in reality interrogates the spectator, as if to ascertain the impression that her beauty and her discreetly tempered grief are making upon him. The 'Perdita' of Hertford House belongs to the last and finest period of Gainsborough's practice—that in which his art appeared in fullest bloom, yet abating nothing even then of the joy in life, the passion and the freshness which distinguished it in earlier years. The date, 1782, at which 'Perdita' had already for some months been the *belle délaissée*, bruised and wounded in her affections, yet, perhaps, eighteenth century fashion, deriving a little consolation from the beauty and elegance of her grief—and more from the assiduities of another adorer—is one which would fit the picture well enough.

The 'Perdita' is, above all things, a marvel of technical accomplishment, so lightly worn and used that only a close and dispassionate examination of the canvas reveals all the subtleties which seem to grow with flower-like spontaneity upon it, under the magic brush that responds, light and obedient as Ariel, to the image created by the eye and brain of the master. The scheme of colour, without colours, is such as only the born colourist can venture upon. The tonality of the whole is a silvery and opaline sheen, quite different from the rich and brilliant white obtained by Watteau in his famous life-size 'Gilles' of the Louvre, but in its combination of light tints, nameless in their delicate transitions, much more like some of his smaller works, such as the 'Gilles and his Family' of Hertford House. Whites more absolute, and not less wonderful in composition, than this of Perdita's robe have been achieved by Gainsborough himself: notably, in the white silk dress of 'Mrs. Portman,' a portrait sent by Lord Portman to the "Old Masters" in 1893; and in the 'Viscountess Folkestone'—a veritable "symphony in white and grey," contributed by Mrs. Holt to the recent Loan Exhibition of eighteenth century portraits, brought together in the Corporation Art Galleries of Birmingham. The only relief is afforded by the pale half-blue, half-lilac ribbons, which set off the diaphanous morning dress. Unless, indeed, we count as such the carmine of the beauty's lips and cheeks, and the little note of downright scarlet in the miniature—light, yet essential touches, all of them, which, "scarce suspected, animate the whole." All this lightness, so delicious and soothing to the eye—and as an integral part of the scheme, the white, furry coat of the panting Pomeranian—is appropriately, and so as to preserve perfect unity of tone, relieved against Gainsborough's favourite tapestry-toned background of faint green, park-like woodland. This is brushed in with sovereign ease, and with a deliberate avoidance of any insistence on marked realism of effect,

such as might compete, in the eye of the onlooker, with the image which the painter has chiefly aimed at impressing on it. Precisely the same technique and the same background do we find in the incomparable 'Morning Walk,' the pearl of Lord Rothschild's collection at Tring Park, and in the 'Miss Haverfield' of the Wallace Collection. In this last piece, which in pictorial quality, if not in charm, is equal even to the 'Perdita,' the bright-eyed and eager, yet in attitude and bearing self-possessed and frigid little Miss wears a costume in which these same opaline whites are happily combined with the sheen of black silk, one frank note of vivid scarlet in the slipper giving an added savour to the whole. The brush-work in the child's hat is such as only Frans Hals has equalled.

When, after the death of her late Majesty, Queen Victoria, extensive alterations and re-arrangements were being carried out at Windsor Castle, there came to light, in a chamber of the upper story, another 'Perdita,' which was at once recognised by Mr. Lionel Cust, the Keeper of the King's Pictures, as an original from the brush of Gainsborough. This, as may be gathered from the reproduction on p. 145, is practically identical in design with the Hertford House masterpiece, but in tonality much lighter and paler still, and in execution much slighter and more superficial. Speaking from memory, the dimensions are, I should say, not more than a fourth, at the outside, of those of our picture (see plate). I take it to be, not as might at a first glance be imagined from the slightness, freedom, and sureness of the execution, a sketch from the larger composition, but an original reduction of it—a sort of still more diaphanous dream-vision of the 'Perdita,' which Gainsborough may have done as a recollection of his great picture, either for himself or for some patron who had admired and coveted the original. It cannot well have been executed—as were the numerous *grisailles* ascribed to Van Dyck, and in some few instances really by him—for the benefit and guidance of the engraver. For such a purpose it would be unduly slight in execution, and too summary in its indication of detail, already in the original generalized to the extreme limit. A lovely echo of the Hertford House picture is what the 'Perdita' of Windsor Castle appears to me to be, retaining much of its exquisite charm, and differing from it, apart from the paler brightness of the tonality, only in a slight modification, hardly definable in words, of the expression—one which may be described as three-parts voluptuousness and one part decorous, and by no means disfiguring sorrow. Not a few instances might be cited in which Gainsborough made original reductions from life-size portraits, though in these he generally adhered much more closely to the original tonality and colour-scheme than he has in this case cared to do. A notable example is the beautiful little 'Madame Baccelli,' in the collection of Mr. Alfred Beit, which is a faithful repetition, from the brush of the artist, of the irresistible life-size original, and one hardly inferior to it in spirit and brilliancy.

CLAUDE PHILLIPS.

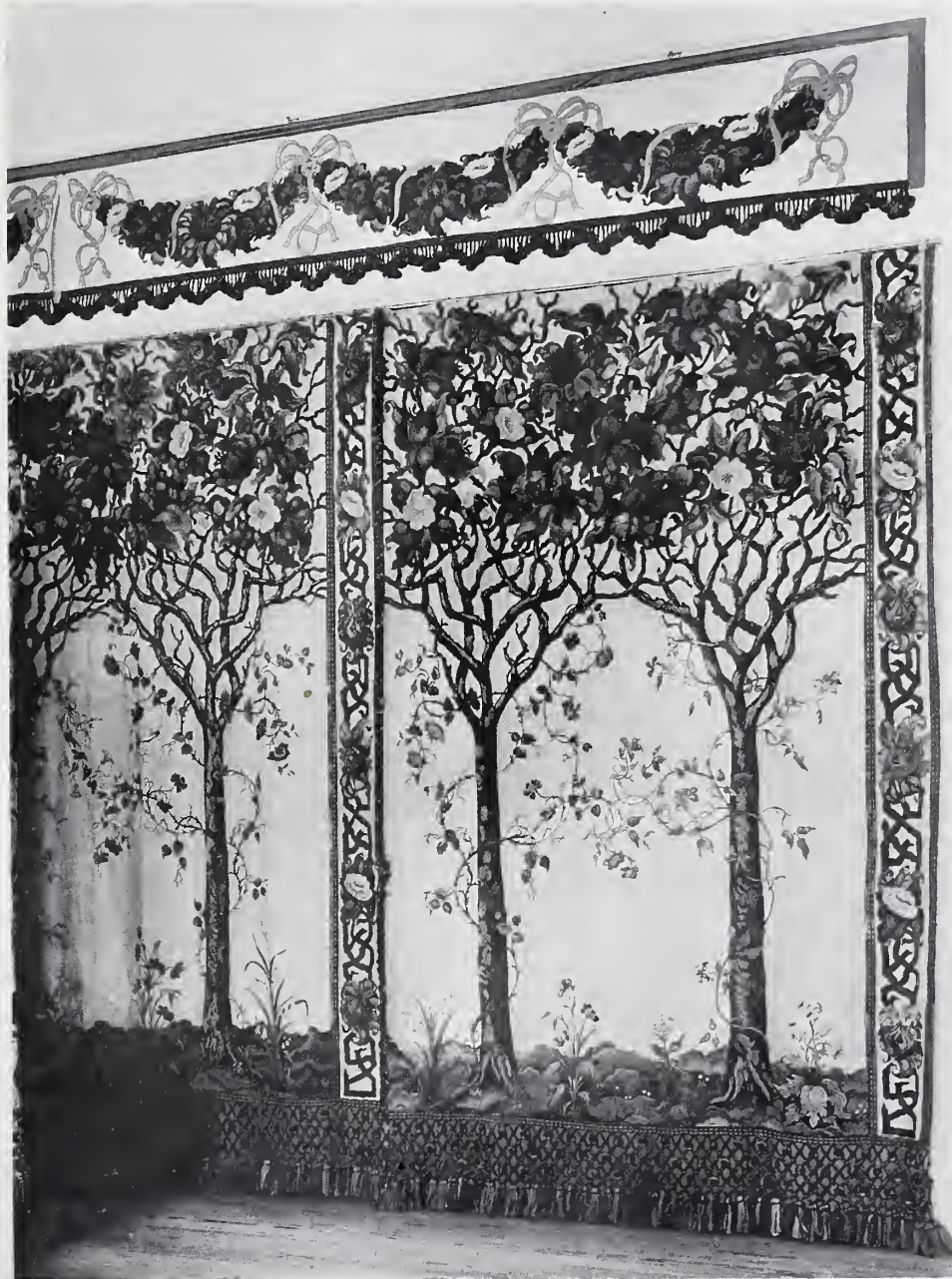
The Royal School of Art Needlework.

STOW, that "merry" and "honest" historian, wrote in his "Survey of London," issued in 1598:—"The company of the Embroiderers can make appear by their worthy and famous pieces of art that they have been of ancient use and eminence, as is to be seen in divers places at this day; but in the matter of their incorporation it hath relation to the fourth year of Queen Elizabeth." Being an Elizabethan, and therefore supremely blessed with material for his writing, the enviable Stow, who tramped with Ben Jonson and lived in a poor house stuffed with "old written English Chronicles," and "old fantastical books," could afford to be brief on a subject splendid enough in opportunity for rich description and for the happy recounting of legends of fair women and of the pageantry of life. To-day the subject of embroidery is not one fortunate whole, combining unreasonable and excellent legend with modern facts of the "use and eminence" of a beautiful art. Museums hold the fragmentary specimens of those "worthy and famous pieces of art" that Stow could still see in the palaces, churches and houses of England; though the suppression of the monasteries had already done away with many of these treasures. Their elaborate beauty one can guess even from the terms used by the writers of inventories, such as that inventory of the six hundred and more vestments belonging to Lincoln Cathedral.

The tradition of English embroidery is one part of the subject. Its present condition is quite another, divided from the pageantry of the past by centuries of "fancy work."

Still, the writer on Embroidery has a theme of many opportunities, though past and present are not sequent to allow of Saxon

princesses and queen's, Alderet's wife, and Alauid the maiden, and Mabilia of Bury St. Edmunds, figuring together with embroiderers of to-day. Stow might have introduced these sweet-named workers with circumstance. But, as he is none too safe a model when writing should centre in the present, one had better dissociate these notes of present-day embroidery from further reference to the Elizabethan historian. Otherwise, inevitably, the beginning will be in Britain yet uninvaded by Julius Cæsar,



Portion of a Set of Hangings.

Designed by N. Whichelo (Gold Medal, Paris Exhibition).



Lectern Hanging.

Designed by Selwyn Image.

where—Stow says—there was made a “surcote” embroidered with pearls whose beauty “partly moved” Cæsar to invasion. That, though it makes a fine opening claim for the importance of the embroiderer’s art, is not a serviceable prologue to South Kensington and the Royal School of Art Needlework.

As a nation we can hardly deny the assertion that we have at different times attacked most forms of art; or so misunderstood them that they have lost all beauty and significance, and have only been saved from coming utterly to an end by an æsthetic revolution. But if we have shown ourselves incapable of inheriting an appreciation of drama, or music, or plastic art, except for a few generations, we have never ceased to practise them in some form or other, with a general belief that British art, or music, or architecture were very important and satisfactory. The gap in drama is no reality. All England was a stage when we had no stage plays. Of course the Royal Academy would never have been founded under George III. if even the dullest level of mind had not by that time become indoctrinated with an idea of the importance of the “fine arts.” The patronage of George III. shows that incontrovertibly. But those arts that

were socially not “fine” were lost sight of when the ancient common fund of appreciation of beauty was exhausted. Even the idea of them was forgotten, and modern attempts to reorganise them have had to begin by reorganising the idea.

Chief of these is the ancient and lovely art of embroidery. The revival of that lost art, once most splendid and famous in England, is best told in an account of the scheme and work of the School of Art Needlework.

When, thirty-one years ago, Princess Christian, at the suggestion of Lady Welby, turned her attention to the foundation of a school of embroidery, the thing had to be begun from the very beginning, with the preliminary of clearing the ground before building. Berlin wool-work was the prevalent style of fancy-work, and the idea of making it beautiful was, as far as I can remember, not even suggested among other schoolroom impossibilities. Lady Welby was herself an embroiderer, and Lady Marion Alford, who was chosen vice-president, had knowledge of embroidery that, in the book she published later, continues to supply facts to most writers and students. Mrs. Dolby, the well-known authority on church needlework, joined in starting the school, which began in 1872 in a small room in Sloane Street.

The beginning was small enough; but to start the twenty workers at their frames, to fill the frames with materials fit to be worked up and sent out as the production of the school, was by no means a small undertaking. The stitches had to be learnt from old examples, methods had to be tested, the right materials had to be found, and the right colours in those materials. Expert patience served for the acquirement of stitches and methods of work, but stuffs and threads of right texture and right dye had in many



Ancient Embroidered Coverlet.

The property of the Royal School of Art Needlework.

cases to be specially made. William Morris had not yet begun his eager labour at the dyeing vats. The necessity that made him his own dyer, before carpets and tapestries could be woven to satisfy his colour-sense, is the direct comment on the standard of trade-dyeing when the School of Art Needlework began. And when these immediate requirements, technical and material, had been obtained, there was still, before the equipment of the new scheme was complete, much more to be learnt and re-discovered.

By 1875 the school had grown so fast that it had been moved into the galleries of the 1862 Exhibition in the Exhibition Road, which it occupied until April last year. This extension of work meant that the public was looking definitely to the school as the headquarters of the art. Expert opinion on embroideries of all ages and countries was expected of the authorities, who also undertook the repair to any extent of those splendid rags—the work is often no more than a rag when it is received at South Kensington—and the production of embroidery to match any ancient relic or specimen of foreign work. One must realise that embroidery is probably the most wide-spread and ancient of the arts, that in undated times the nations,



Fire Screen: "Humming Birds."
Designed by F. Brennand.



Wall Panel: "The Elements."
Designed by Walter Crane.

and the provinces of nations, practised the art in design as various as the thoughts and imaginations of world-divided workers, and that those original designs passed from nation to nation, from age to age, modified in transmission till the old became new, the eastern western. Then one has some idea of the variety of styles to be studied and practised by workers who undertake to repair and supplement any embroidery submitted to them.

The measure of the scheme has been, I hope, suggested. Last year, when the school was moved into the new buildings opened by the Prince of Wales in April, thirty-one years of work allowed one to judge of the practical value of the scheme in modern life. The value of embroidery in former England was very great. It existed as a creative art, required both for the most splendid and the common occasions of life: an art that made England enviable to Pope Innocent III. as "a garden of delight," and celebrated Englishwomen throughout Europe. Modern embroidery,



Pallium of King Edward VII.

Design arranged and worked by the Royal School of Art Needlework.

like modern tapestry-weaving, is shrunk within limits of demand that will never allow it to celebrate national ideas of beauty as in pre-manufacturing days. But realising that embroidery has had its day as a national art, and that the beginning of the modern is in admiration of the ancient art, while ancient needlework flourished as an immediate method of expression, one may fairly—to apply the words of Stow—claim that the founders and embroiderers of the School of Art Needlework “can make appear by their worthy and famous pieces of art that they have been of . . . use and eminence.”

Of use in various ways. The words of Princess Christian, in an address delivered in May, 1902, may be quoted in illustration of that. Of the intention of the founders, the address states:—“We had two main objects in view: *First*, to revive a beautiful art which had fallen into decay and been well-nigh lost; and, *secondly*, through its revival to provide employment for educated women who were without the means of a suitable livelihood. . . . The School has fulfilled the above objects with unqualified success. . . . It has been absolutely self-supporting, it has paid its workers regularly every week, and it has succeeded in selling its products. . . . In addition to the carrying out of philanthropic work on the sound commercial basis of training persons to help themselves, the School endeavours to raise the general level of art industry by the conduct of art classes in drawing and design specially with reference to art needlework. . . .

“To sum up—this School may be said to discharge the following three functions:—

“(1) It is a *business institution* in so far as it has resuscitated and found a market for the products of a beautiful and ancient art, and is conducted entirely in the *interest of the workers*, the constitution of the School being that of a company incorporated ‘not for the profit of its promoters.’

“(2) It has done a philanthropic work by enabling educated women destitute of other income to support themselves, while their work is sold to the public at no more than the ordinary market value.

“(3) It is a *public school of instruction in design* applicable largely to needlework, but also for every kind of decorative industry.”

The address from which I have quoted was delivered to enlist interest in the school, that in its new and specially designed buildings (Mr. F. B. Wade, architect) the work might go forward to the fulfilment of the founders’ objects. The school is now installed in fine, broadly-lighted buildings, that make possible a wide extension of activity. This, it is plain, means more than room for additional workers, and so a larger output of skilled embroidery. It means especially the extension of the teaching branch.

This part of the work is distinct from the manufacturing division, and is controlled by a separate committee. It is, too, by its constitution, able to benefit by an annual London County Council grant towards its expenses; an advantage

that the main body of the institution does not share. From the teaching-branch the directors of the school hope to develop a school of design not only for needlework, but for other industrial arts. This future school of applied design exists in miniature in the present classes, and that there is a firm basis of work from which the larger scheme is to be realised, is proved by the numbers taught and the plan of teaching. From October, 1901, to July, 1902, 107 students entered, twenty-five for both design and embroidery, fifty-two for design only, and thirty for embroidery. The idea in the design-classes is to teach, first, the elements of ornament, to point out designs suitable for the student to execute in material, and to give help in adapting designs to suit material. This, which is the level of right training for all workers, is followed in the case of students who show original talent by a course of teaching in applied design fitting the worker to be her own designer, an artist in her craft. In the proposed scheme the study of design is to be in closest connection with the study of architectural style—a firmly based principle—and with architectural style will be studied historic ornament. The decoration of the house—floors, walls, fittings, furniture—is to be practically studied, in courses of which the one that applies to wall decoration may be sketched. This is to include the application of design to Wall-papers, Silk, Tapestries, Needlework, Chintzes, Frescoes, and so on.

The embroidery classes are, as I have shown, only a

part of a larger scheme. But they are, of course, central to the purpose of the school. The training necessary for a full diploma as professional worker or teacher lasts three years. Certificates are given at the end of two years. Before the training begins the student must have taken certificates of freehand drawing and of plain needlework. It is plain that the school has set up a high standard of an art that the amateur had brought very low by 1872. To give an outline of the training would fill too much space. Its scope can be realised better by some notes of the work that these embroiderers have carried out in recent years.

And, first, of what is certainly not the least valuable use of such skill as the training gives, though it makes less show than the production of splendid embroideries. I mean the repairing work. The authorities are proud to say that no piece of ancient work has ever been refused as beyond the skill of the school. A visit to South Kensington shows in what shreds, and stained and tarnished patches, some of these ancient embroideries are brought to be repaired. Regimental embroideries—banners, saddle-cloths, drum-banners—the gold blackened, the foundation in strips, and the design a wreck of itself, are restored so that these historical possessions can be kept in use. Old tapestry, among which one notes two panels of the famous Hardwicke tapestries, moth-eaten, sometimes in strips with pieces missing, is built up again; old lace is repaired and shaped to new uses; old brocades, damasks, embroidered robes are finely restored. When one thinks of the spoil that time and neglect has had of the store of ancient embroidery, this fine labour of darning and cleaning and re-mounting seems one of the most valuable industries of the school.

But it is by its creation that a body of art workers must stand or fall. Some of the uses of the school have been set down. What of its "eminence" as proved in "worthy and famous pieces of art"?

Some of them are famous and have already become historic. The white satin pall worked in twenty-one hours for the coffin of Queen Victoria, the Coronation mantle of King Edward, embroidered with the traditional pattern of English royalty, and with the wide-open lotus for Empire of India (p. 150), are two signal examples. Besides these the school embroidered the canopy held over the King at the Coronation; the altar frontal, super-frontal, and reredos presented by the King at the Coronation to the Chapel of Edward the Confessor; Coronation dresses for many of the peeresses, and forty-two coats for the Yeomen of the Guard. So much for "eminence" in modern embroidery. These things should be recorded; but much of equal beauty and fineness, though of less occasion, must be left undescribed. The illustrations show the standard of work, ranging from the crewel-worked curtains for the Royal Pavilion that won the school a gold medal at the Paris Exhibition of 1901 (p. 147), to such fine bright work as the humming-bird screen (p. 149). The lectern hanging is an example of the beautiful church hangings executed by the school (p. 148). The design is by Mr. Selwyn Image, one of the many distinguished artists—including William Morris, Burne-Jones, Mr. Walter Crane, Mr. Fairfax Wade, and Mr. Alexander Fisher—who have designed embroideries for the Royal School of Art Needlework.

R. E. D. SKETCHLEY.

Ruskin Exhibition at Manchester.

AN Exhibition, chiefly of pictures, in a public art gallery, to commemorate an art critic, is a phenomenon that seems to indicate the approach of that beatific, if unexciting time when the lion is to lie down with the lamb. There are no other premonitions of the millennium—passing events rather point the opposite way—yet in Manchester there is a Ruskin Exhibition at the City Art Gallery. That it should be in the centre of one of the most sombre of those great industrial hives which the seer of Brantwood detested and decried, is another thing to marvel at. It can only be accounted for by the exceptional character of the great man commemorated. The exhibition is the fruition of a project for some years in contemplation by Mr. J. E. Phythian and other enthusiasts; and, in the arrangement of it, valuable aid has been given by Mr. W. G. Collingwood. The treasures, brought together in four rooms, include not only drawings and manuscripts by Ruskin, with portraits and other mementos, but a number of copies made for him of notable Italian pictures and Turner drawings; and also a number of originals by that master, a few by such men as Wm. Hunt, Prout, Barret, J. D. Harding, David Roberts and Copley Fielding, who influenced his ideas, and some choice specimens of the English pre-Raphaelites, upon whom he had a considerable influence. These last and the Turners are, except to the very devout Ruskinian, the greatest charm of the exhibition. There is John Brett's 'Val d'Aosta,' painted for Ruskin; surely the most complete application to pure landscape of pre-Raphaelite methods. Equally perfect in its marvellous realism is Mr. Holman Hunt's 'Strayed Sheep,' and it has the added charm of being more than a transcript from Nature—the mind of the creative artist is revealed. The chief Millais is the transitional 'Autumn Leaves,' and there is a most interesting little 'Finding of Moses,' a water-colour study of 1862, for a picture never painted. The Rossettis include the 'Christmas Carol'; and Burne-Jones's 'Iseult and King Mark,' represents him in his most Rossettian vein. The Turners include some choice examples, and there are also some very fine copies by Mr. Arthur Severn.

The documentary biography, as it may be styled, which is the main motive of the exhibition, is pathetically interesting. It shows, among other things, that, from the beginning, Ruskin possessed characteristics that marked all his life-work. The MS. of "Eudisia: a poem on the Universe," written at the age of nine, is preternaturally neat, and the "Map of France," made at the age of ten, is elaborated with the same passion for small detail that he never lost, which is just as obvious in the 'Peacock Feather for Miss Susie,' done in 1873. When eleven, he copied some Cruikshank etchings very cleverly, and his exceptional imitative skill rose to exceptional excellence in mature studies, such as the wonderful 'Gneiss Rock in Glenfinlas.' Whatever opinion may be held as to Ruskin's value as art-critic, there can be no doubt that his training, knowledge, and pictorial power were the fittest possible for a thinker and writer on art. He knew the art of the past as few men have ever

known it ; could copy exquisitely ; knew enough of drawing, colour, perspective and other technicalities to avoid error and to speak with authority ; and, with all these, he conspicuously lacked creative gift. Were everything not from Ruskin's hand withdrawn from the exhibition, it would be, except to the devotee, a disappointing and disillusionizing business. The incomparable writer of English prose is only represented by volumes that lie dumb in glass cases. On the walls, we have it writ large that he tried very hard to be a painter, and failed. The beautiful achievements of other great men who tried, and succeeded, disguise his failure to the casual visitor, but only emphasise it to the student. We cannot but value even the most trifling of the relics, because they are from the hand of one of the greatest writers and noblest men of the nineteenth century. Seen with the eye of love and reverence, there is a charm alike in the performances of childhood, the time-wasting studies of middle age, the lock of hair cut at the age of eighty, and the dainty drawing by Mr. Severn, of the bed in which the master died. Few, indeed, are they who are still so loved nearly a century after birth, that such relics of what they were are cherished.

Paintings and the Sale of Goods Act.

A JUDGMENT of considerable importance was delivered on February 29th, by Judge Stonor, at Marylebone. The facts of the case are clearly stated in the judgment, which ran as follows :—

The plaintiff, Mr. Fry, of St. John's Wood, an artist of standing, who had several times exhibited at the Royal Academy, sued the defendant, Mrs. Nina Sinclair—wife of the M.P. for Romford, Essex—for £50, the "amount of work done and material provided by the plaintiff for the defendant, at her request, in painting a picture." The defendant pleaded the 4th Section of the Sale of Goods Act, 1893, which enacted that a "contract for the sale of any goods of the value of £10 or upwards shall not be enforceable by action unless the buyer shall accept part of the goods so sold and actually receive the same ; or unless some note or memorandum in writing of the contract be made and signed by the party to be charged or his agent in that behalf." The question to be decided on this plea, continued his Honour, was whether the contract in question was a contract "for the sale of goods," within the meaning of the Act, or a contract "for work and labour and materials" accessory to the same. It was admitted by the plaintiff that the alleged contract was entered into verbally, and was never subsequently reduced into writing.

His Honour went on to refer at considerable length to cases cited by counsel on both sides at the trial ; and then said he must hold that the contract in question was for

"work and labour and materials" found, being necessary accessories, and not for "goods sold" within the meaning of the Sale of Goods Act. The contract might possibly be considered as two-fold and divisible, viz. : first, to give the necessary work and labour ; and, secondly, to supply the necessary materials—which latter could not exceed £10 in value—either for a reasonable price, or perhaps gratis, neither of which contracts would be within the Sale of Goods Act ; and certainly it would appear a great hardship if, when an artist had devoted weeks or months, and the highest skill, to work and labour, which was not within the Sale of Goods Act, he was to be excluded from the fruits of the same, because it involved the use of materials, which also were not within the Act.

There remained another question, said his Honour, with reference to the 4th Section, namely, whether there had been an acceptance of the picture by the defendant, which would take it altogether out of the Section. This, of course, depended wholly on the evidence, as did also the preliminary and vital question, whether there had been in fact any verbal contract between the parties to the action. According to the plaintiff's evidence, Mrs. Sinclair had said, "I shall ask you to paint me with my little girl, when I return to town," at the same time handing him a photograph. The defendant, on the other hand, said that Mr. Fry asked her "to let him paint them," as shown in the photograph ; and it was suggested that Mr. Fry intended the picture for exhibition in the Academy. The plaintiff and defendant were agreed that the latter requested an "enlarged" picture to be made, agreeing to give sittings after Christmas. It was also agreed that some sittings were given. The picture was sent to the Academy last year, but was not accepted. When the plaintiff applied to defendant for payment, she denied having given an order for the picture ; but she admitted that her memory was "not very good."

Upon the whole, said his Honour, he had come, although necessarily with some doubt, to the following conclusions on this part of the case : That the defendant used such words, and acted in such a manner by herself and her agent—her husband—that the plaintiff was justified in considering her to have given him an order for the work and labour, and, of course, for materials accessory to the picture ; also that there was subsequent confirmation of such order, and acceptance. At the same time, his Honour thought that the defendant was under the impression that she had an absolute right to refuse to accept the picture if it did not answer her expectations, or—as she expressed it—"if she did not like it," whether it was a reasonably artistic and satisfactory picture and portrait, or not. His Honour found that the defendant was mistaken as to any such restriction or qualification having been made by her. He had only to add, said his Honour, that upon the evidence before him, and in his humble judgment, he found that the picture—which was produced in Court—was an artistic and satisfactory picture and portrait, and of the value alleged. There would accordingly be judgment for the plaintiff, with costs.

La Belle Jardinière.

PARIS continues to retain notoriety as to sensationally interesting questions of the authenticity of prominent works of art. Last year the Tiara of Saitapharnes was arraigned, and condemned; now the contention is advanced that the famous 'Belle Jardinière' of the Louvre is only a copy of the authentic picture by Raphael. The attacking party maintain that the original was recently bought for 44 francs at an auction in St. Bertheven, Mayenne, the background covered by grey paint, and the Louvre authorities are challenged to permit the two works to be placed side by side for examination by a group of experts. Attention is directed to the Louvre picture being in solid, instead of in layers of transparent colour; to the fact that the wood is in such good condition as not to require transference of the work to canvas for a century at least, although this has been necessary in the case of all the other Louvre Raphaels.

The discovered picture is said to correspond with the measurements given on the engraving of Jacques Chéreau, 1729, issued from the Imprimerie Royale, namely, 3 ft. 7½ in. high by 2 ft. 11 in. wide, equal to 116 centm. by 94 centm.; whereas the Louvre picture measures 122 centm. by 80 centm. In other respects, too, the signature "Raphaello" only, the shape of the heads of the Virgin and Child, the disposition of dress, are stated to be identical in engraving and unearthed picture. But if all this be so, it is curious, to say the least, that the discrepancies between the engraving and the Louvre picture have not before been a special object of study. The suggestion is made that a copy was substituted for the original by Mme.

Godefroy, official restorer of the King's pictures, about 1760.

'La Belle Jardinière' was painted in 1507-8, in Florence, it is supposed, to the order of one Filippo Sergardi, of Sienna, from whom it was purchased by Francis I. Hung first at Fontainebleau, it was afterwards transferred to



(By permission of the Autotype Co., 74 New Oxford Street, London.)

La Belle Jardinière.

By Raphael.

Versailles, it being mentioned in the catalogue of 1652 and in the inventory of 1710. Sir Walter Armstrong writes the article upon Raphael in the 1898 edition of Bryan, and in the catalogue of works the 'Belle Jardinière' is stated to be "painted largely by Ridolfo Ghirlandajo." Mr. Bernard Berenson, on the contrary, who, in two other Louvre pictures of Raphael, indicates the hand of Giulio Romano, makes no such suggestion. In his essay on Raphael, as a space composer, Mr. Berenson says: "He attained to supreme success once only—in the 'Belle Jardinière.' Here you have the full negation of the *plein-air* treatment. The Madonna is under a domed sky, and she fills it completely, as subtly as in the Granduca panel, but here it is the whole out-of-doors, the universe, and the human being super-eminent over it. What a scale is suggested! Surely the spiritual relation between man and his environment is here given in the only way that man, unless he become barbarised by decay, or non-humanised by science, will ever feel it."

The 'Belle Jardinière' incident serves to recall the

interesting history of the so-called Morris Moore Raphael, of the Louvre. In 1850, the late Mr. Morris Moore bought for 67 gs. from the Duroveray collection, a little picture catalogued as 'Apollo and Marsyas, by Mantegna.' Mr. Moore was confident that it was by Raphael, and as a work of the great Umbrian master offered it to the National Gallery at a considerable sum. The picture was not purchased. Thereafter, Mr. Moore entered into negotiations with public picture galleries on the continent, stipulating always that the work should be exhibited as a Raphael. Waagen, Mundler, Passavant and other experts were against him—as, it may be remarked, are those of to-day—yet he did not relinquish his faith. After years of waiting, and a brief time only before his death, the Louvre acquired the picture, in 1883, for 200,000 francs, it being known as the Raphael of Morris Moore, although in the official catalogue it does not appear under the undoubted works of the master. Many ascribe it to Perugino.

Sale of the Townshend Heirlooms.

THERE would be difficulty in citing a sale to which the interest of "ancestrality" attached in such peculiar degree as to that of part of the Townshend heirlooms, dispersed at Christie's on March 3-7. Onward from the great days of the Armada, ancestors of the Marquess of Townshend have had their names enrolled, as admirals, soldiers, statesmen, courtiers, in the pages of English history. A malign fate decreed, however, that pictorial effigies of many of these Townshends, of those who had fought under or been associated with them, cups out of which centuries ago they had drunk, should be submitted for public competition on the "auction or outcry—who-bids-most" system. One recompense there was: the pedigree of the various objects had a very definite money-equivalent.

On December 7th, 1903, Mr. Justice Farwell, in the Chancery Division, sanctioned the sale of some 200 out of the 400 pictures at Raynham Hall, Norfolk, besides certain silver-plate, furniture, objects of art. The primary aim was to raise a sum of about £25,000 to clear off particular encumbrances, with the ultimate object of realising as much as possible "for other important purposes." An expert valued the pictures at a minimum of £22,000, adding, "I should not be at all surprised, should the sale of the pictures in question be effected carefully and with discretion, if they fetch considerably more than my said estimate." In the very satisfactory result the 189 pictures, 7 pastels and 6 engravings, catalogued in 196 lots, realised £35,943 6s., against £25,000 said to have been offered for them *en bloc* by a firm of dealers. To this must be added £4,351 13s. 1d. for 46 lots of plate, £722 18s. 6d. for 25 lots of furniture and objects of art, yielding an aggregate of £41,017 17s. 7d.

The outstanding piece of plate, known as the Bacon Cup, was a plain silver-gilt cup and cover, 11½ inches high,

weight 41 ozs. 5 dwt., with the London hall-mark of 1574, the maker's mark, a hooded falcon in shaped shield, deemed to be that of Thomas Bampton, of The Falcon. The nearly hemispherical bowl is engraved with three coats-



James Quin.

By Gainsborough.

(By permission of His Majesty the King.)

of-arms, and as "laughing loves around" the rim is the following inscription :

✠ A. THYRDE. BOWLE. MADE.
OF. THE. GREAT. SEALE. OF ENG-
LANDE. AND. LEFT. BY. SIR.
NYCHOLAS. BACON. KNYGHT.
LORDE. KEEPER. AS. AN. HEYRE-
LOME. TO. HIS. HOWSE. OF.
STEWKEY. 1574.

Surmounting the knop of the flattened cover, which has Bacon's motto, "Firma ✠ Mediocria," is a three-handled cup-shaped ornament dominated by a boar, on which is engraved ermine, passant. Messrs. Crichton Brothers, who allow us to illustrate the exquisitely proportioned cup (p. 157), were the buyers at £2,500. Bacon was made Lord Keeper of the Great Seal on December 22, 1558, but till the 26th of January following he had to use the old Great Seal of Philip and Mary. The cup—valued at about the same number of pounds as Bacon expended on the building of his famous house at Gorhambury, 1563-68, and in entertaining Queen Elizabeth there for six days in 1577—came into the Townshend family when Anne, eldest daughter of Nathaniel Bacon, second son of the Lord Keeper, married Sir John Townshend, and brought to him the Stiffkey estates. Two other cups are named in the inscription, one of which is said to be in the Woodhouse family, Sir Nicholas Bacon's third daughter, Elizabeth, having married into it; of the third there is no trace. The Townshend cup is now in the collection of Mr. J. A. Holms, Glasgow, who possesses, too, the elaborately engraved and embossed silver-gilt and rock crystal standing salt-cellar and cover, with the London hall-mark, 1577, and the maker's mark of Bampton, which on December 11, 1902, fetched £3,000, equal to £324 6s. 5d. per ounce for the silver, a record at auction; a beautiful Tudor cup, 1521, and the St. Nicholas spoon, which fetched respectively £4,100 and £690 at the Dunn-Gardner sale, 1902. It may be noted that in the Dunn-Gardner collection was a silver-gilt standing cup and cover, 66 oz. 16 dwt., made from the Great Seal of Ireland, 1604, thirty years later than the Bacon, valued at £4,000. In 1902 "times" were better, wealthy purchasers more eager.

Unusual interest attaches to Reynolds' full-length, life-size portrait of Anne Montgomery, Marchioness Townshend—one of the 'Three Graces' in his National Gallery canvas—the picture engraved by Valentine Green, which did not occur at auction. On the one hand, before the sale, it was publicly advertised for and a reward offered for news of its whereabouts; on the other, it is said to be in the keeping of a member of the sitter's family, she having bequeathed it to a relative. Yet it is alluded to in Sir Walter Armstrong's



National Gallery.

James Quin.

By Hogarth.

"Reynolds" as belonging to the Marquis Townshend. The beautiful pastel presentation of the Marchioness by Reynolds, 33 by 20 in., brought 960 gs. Pastels by Sir Joshua are relatively scarce, very few are traceable at auction, and the price is a notable one. The six other examples by Reynolds, which brought an aggregate of 7,750 gs., were 'George, first Marquess Townshend'—godson of George I., to whom the King in 1725 gave a cup and cover which fetched £333 odd—93 by 57 in., 1779, 2,100 gs., precisely the sum paid last year for the same painter's '8th Earl of Westmorland,' 94 by 58 in., for which he received 80 gs.; a kit-kat of the first Marquess, 35½ by 27 in., 1759, 800 gs.; 'George Lord Ferrers,' eldest son of the first Marquess, and afterwards second Marquess, 93 by 56½ in., represented in uniform, full-length, right hand resting on sword, 2,000 gs.; 'The Right Hon. Charles Townshend' (p. 156), 94 by 58 in., 1755, author of the Colonial Importation Bill, which led to the American revolution, in his robes as Chancellor of the Exchequer, 1,150 gs.—there is an entry in Reynolds' books "a head, which is to be made a whole-length, £26 5s.," and the joins on the canvas are clearly visible; a kit-kat of the same sitter, 35 by 27 in., 820 gs.; and 'Lord John Townshend,' 30 by 25 in., 1788, 880 gs., the artist having received £50 for it. The largest amount was paid for Romney's remarkably pretty half-

length of Georgiana Anne, Lady John Townshend, 30 by 25 in., in white dress with black sleeves, blue ribbon round white hat, light blue sash. Against the £42 paid to Romney for it, Mr. Asher Wertheimer was the buyer at 3,150 gs. On June 28th, 1898, Romney's unengraved whole-length of Anne Montgomery, Marchioness of Townshend, 87 by 60 in., which till then had remained in the house where she was born, brought 5,200 gs. What in advance had been misdescribed as "an almost unique water-colour portrait by Gainsborough," deemed of so little account as to have been stored in a garret at Raynham Hall, turned out to be a sensitively beautiful presentment of Robert Adair, 29 by 24 in., in dark blue coat, brass buttons, white stock, dull yellow vest. Started at 300 gs., it was bought by Messrs. Colnaghi and Co., who procured many pictures on behalf of a member of the Townshend family, at 2,000 gs. Hoppner's portrait of a lady, 30 by 25 in., in white dress against the inevitable red curtain, fetched 1,350 gs.; Sir Peter Lely's finely authoritative 'Horatio, first Viscount Townshend' (p. 156), 94 by 57 in., 350 gs.; seven portraits of women by him—including one full-length, life-size, at 620 gs.—1,905 gs.; six portraits by Sir Godfrey Kneller, 643 gs.; Mierevelt's 'Horace, Lord Vere of Tilbury,' 26½ by 23 in., 480 gs.; 'Lady Vere,' 29 by



The Rt. Hon. Charles Townshend.

By Reynolds.

(By permission of Messrs. Colnaghi & Co.)



Horatio, 1st Viscount Townshend.

By Lely.

(By permission of Messrs. Colnaghi & Co.)

23½ in., assigned to Janssens, 320 gs. Under Lord Vere, the intrepid soldier fought many of the captains painted in full-length by artists of the Dutch school, twenty of whose portraits formed a feature of the Townshend collection. They were represented in armour, costly sashes crossing their cuirasses, perhaps plumed helmet and gauntlets on the table by their side, the often elaborately decorated trunk hose of the seventeenth century emphasising the "spindle" look of their legs. As a company these gallant captains fetched 1,830 gs. Two pictures had been catalogued as by Hogarth, but the portrait of Audrey, Viscountess Townshend, turned out to be by Van Loo. Actually by Hogarth is 'James Quin,' 29 by 24 inches, the round face finely and subtly modelled (p. 155). In 1817 this portrait of the well-known actor belonged to Mr. Gwennap, afterwards to Charles Mathews. Messrs. Agnew had a commission to buy it for the National Gallery, but not being able to procure it at auction within the limit, they offered it to the Trafalgar Square authorities at cost price, 720 gs., and the offer was promptly accepted. It is interesting to compare this portrait with the animated one by Gainsborough in the Royal collection (p. 154), shown at the recent Birmingham Collection of Portraits, and which has been an attraction at the Glasgow Institute during the past few weeks. Gainsborough's full-length of James Quin, 91 by 59 inches, bequeathed by the

artist to Walter Wiltshire, the Bath and London carrier who refused payment for transport of the artist's Academy pictures, fetched 132 gs. at the John Wiltshire sale, 1857, 410 gs. at the dispersal of the Battle Abbey heirlooms, 1902. A second picture bought by Messrs. Agnew, this at 50 gs., goes into a public collection: 'Sir Peter Young,' 42½ by 32 inches, tutor to James VI. of Scotland, represented as a white-bearded man of nearly eighty, procured for the Scottish National Portrait Gallery. It is conjectured that portraits of Charles II. as a boy, and of Henrietta, daughter of Charles I., catalogued as by D. Mytens, and sold for 460 gs. and 510 gs. respectively, are by Justus Sustermans. Even without making allowance for the relatively feeble demand for art treasures on the part of Americans just now, and for the commercial stagnation in this country, the total of nearly £36,000 for the Townshend pictures is to be regarded as eminently satisfactory. It is worth while recalling that in 1854 there occurred at auction, as the property of Lord C. V. Townshend, three pictures by Reynolds: 'Mrs. Braddyll,' 29¼ by 24½ inches, bought for the Marquess of Hertford at 215 gs., and now in the Wallace collection; 'Count La Lippe leaning on his baton,' bought in at 80 gs., possibly the picture sold ten years later at 125 gs.; and the 'Rt. Hon. Charles Townshend,' bought in at 38 gs. This last may be the portrait which in March realised 820 gs.

Other Sales in March.

THE Townshend heirlooms apart, Christie's most important picture sale in March was that of the remaining works in the collection of the late Mr. C. F. Huth, Oakhurst, Tunbridge Wells. It will be recalled that in July, 1895, a number of pictures, drawings and engravings from the same source fetched about £34,400, including 8,500 gs. for a view of Stratford Mill, on the Stour, by Constable, for which the artist received 100 gs., it being afterwards bought by Mr. Huth, reputedly for about £600. On March 19 last, the 78 lots of pictures and drawings sold show a total of £18,842 13s. 6d. Three pictures by Gainsborough were one of the features. His bust portrait of Frederick, Duke of York, painted as an oval, 28½ by 23½ in., begun at 500 gs., made 2,500 gs. against 66 gs. on April 25, 1863, when it was sold as Lot 40 of the E. Bicknell collection—in the Royal collection are portraits by Gainsborough of all the children of George III. save Frederick, Duke of York; and his 'Rt. Hon. William Pitt,' an oval of similar size, 2,300 gs. Nothing could testify more emphatically to the esteem in which Gainsborough's art is now held, than these high prices for bust-portraits of men. It is some time since an important landscape by him occurred at auction: in the Goldsmid sale, 1896, a 'Grand Landscape,' 47 by 58 in., fetched 3,100 gs.; in the Hemming, 1894, 'Near King's Bromley,' 46 by 65 in., 3,600 gs., against 750 gs. in 1870. The pastoral landscape in the Huth collection, 39½ by 49½ in., with passages of translucent gold and brown, begun at 200 gs., made 2,900 gs. Some years ago the late Mr. Huth bought from Mrs. Sherrington a collection

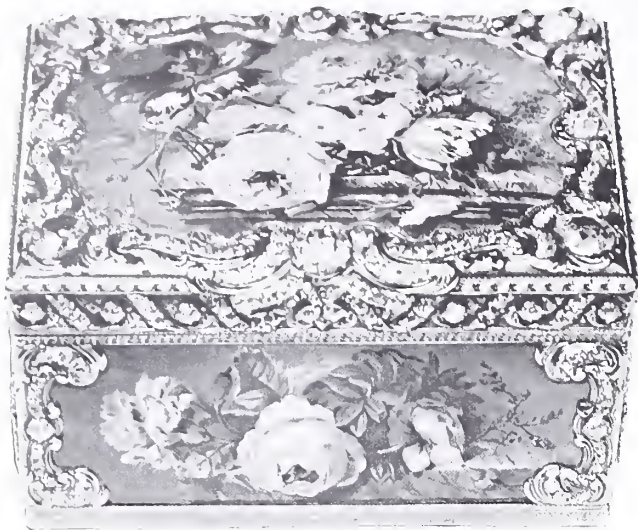


The Bacon Cup.

(By permission of Messrs. Crichton Brothers.)

of pictures, including two examples by Crome, procured at the sale of the artist's effects by Mr. Hanks, Mayor of Norwich: 'On the Yare, Norwich, above the New Mills,' 27½ by 39 in., in the "tight" manner of Crome, fetched 1,900 gs., less by 700 gs. than the sum paid in 1894 for his 'Yarmouth Water Frolic,' 43 by 68 in., which thirty years earlier changed hands at 280 gs.; and 'On the Yare: Moonlight,' 26½ by 40 in., much looser in handling, certain cracks having been badly filled in, 1,150 gs.—some regarded the picture as by J. B. Crome. Reynolds' portrait of a lady, member of the Ducie family, 30 by 25 in., made 3,100 gs.; 'The Traveller's Repast,' 19½ by 25½ in., and 'Louisa,' 15½ by 12½ in., by Morland, both engraved, 330 gs. each; a portrait catalogued as 'Oliver Goldsmith,' by N. Dance, but really of George Colman, the dramatist, and deemed to be by Reynolds, 50 gs., this going to the National Portrait Gallery. From other sources came Gainsborough's 'Mrs. Richards,' 29 by 24 in., 1,200 gs.; Ostade's 'Itinerant Musician,' 14 by 12 in., 720 gs., against 105 gs. in 1795.

On March 12 the 87 lots of drawings and pictures belonging to the late Mr. Walter Dunlop, Binley, Yorks, made £7,127 4s. 6d. Included were Millais' 'Caller Herrin,' 43 by 31 in., 1881, enthusiastically praised by Ruskin, for which Miss Beatrice Buckstone sat, 1,600 gs.; J. Phillips' 'The Water Drinkers,' 34 by 44 in., 1862, 950 gs., against 2,450 gs. in 1886; Rossetti's 'The Bower Meadow,' 34 by 26½ in., 1850-72, 800 gs., 100 gs. more



Louis XV. Snuff Box.

Sold at Christie's for £6,400.

(By permission of Messrs. Duveen.)

than the sum at which it was originally sold to a dealer; and Turner's water-colour, 'Whitehaven,' $12\frac{1}{2}$ by $18\frac{1}{2}$ in., 510 gs., against 740 gs. at the Novar sale, 1877. From another source came a little sketch, $8\frac{1}{2}$ by 5 in., of fishing boats, by Whistler, 95 gs.; and Millais' 'Time,' 56 by 37 in., 1895, which appeared for the third time since his death, now knocked down at 145 gs.

The only picture in the collection of the late Mr. C. H. T. Hawkins, 10, Portland Place, to which allusion need be made is 'The Guitar Player surprised,' on panel $13\frac{1}{2}$ by $10\frac{1}{2}$ in., once in the collection of the Marquis of Lansdowne, Bowood, and exhibited at Leeds, 1868. It is by Antoine Watteau, and on the back is pasted a printed extract relating to it, from a sale catalogue of about eighty years ago: " 'La joueuse de guitare surprise dans un jardin.' Composition de six figures. Tableau digne du Titien pour la couleur. Il se trouve gravé dans l'œuvre de ce maître par C(harles) N(icolás) Cochin." The picture, which when offered was much in need of being cleaned, was begun at 100 gs., but in the end Messrs. Lawrie had to give 2,400 gs. for it. Not since 'Le Gage d'Amour,' engraved by Le Bas, fetched 3,350 gs. at the Lyne Stephens sale, 1895—a picture described by Mr. Woods at the time as the finest example he had seen at auction—had there occurred an important Watteau. At the James sale, 1891, his 'L'Occupation selon l'Age,' 14 by 16 in., brought 5,000 gs. The Hawkins pictures, drawings, and engravings, in all 572 lots, give a total of £11,511 6s. 6d.

Pictures and drawings were not, however, the objects that primarily attracted the late Mr. Hawkins. On miniatures, bijouterie, and other objects of vertu, old French snuff-boxes in particular, he is said for long to have spent about £10,000 per annum. The first portion of his collection in this kind was dispersed at Christie's on March 22-25, the 536 lots yielding £54,019 15s. 6d., or an average of over £100 each. The sensation of the sale was a Louis XV. oblong gold snuff-box, $3\frac{1}{2}$ in. long, $2\frac{1}{2}$ in. wide, $1\frac{3}{4}$ in. deep, the sides, cover and base having panels of enamel *en plein*, painted with bouquets of various flowers in polychrome, that on the cover signed across the bottom left corner "Hainelin," and dated 1758 (p. 158). The sides and cover are set with Brazilian

diamonds, which, however, are said to add no more than about £250 to the worth of the box. Bidding began at £100, and by cautious stages of £50 and £100, with an occasional leap of £500, rose to £6,400, Messrs. Duveen buying it, with Messrs. Seligmann as the under-bidders. In many of the boxes were notes by Mr. Hawkins as to their cost price, but it is not known what he gave for this outstanding example: probably, however, not more than 1,000 gs. We understand Messrs. Duveen had made an offer of £5,000 for the box to Mr. Hawkins during his lifetime. £6,400 is a record at auction for a snuff-box, which compares with £3,350 paid by the same firm in 1898 for an example in the Hechscher collection. Two other Louis XV. gold snuff-boxes fetched £1,900 and £1,550; a Louis XVI. example, with a miniature of Marie Leczinska, £1,460. Not a few of the boxes appear to have sold for less than was paid for them in the eighties; but it must be remembered that the collection being a large one—a second portion occurs this month—dealers were anxious, in these "bad times," to keep prices down.

On March 3rd, an Elizabethan ewer and cover, of silver-gilt and rock crystal, $9\frac{1}{2}$ in. high, with the Edinburgh hall-mark, and the maker's mark G(eorge)H(eriot), father of the founder of Heriot's Hospital, made £1,000. It belonged to Mr. Alexander Erskine Murray, having been given by Queen Elizabeth to John, Lord Erskine, 22nd Earl of Mar, for the baptism of one of his children, *c.* 1567. The ewer is said not to be in quite its original form. On March 18th, £12,302 was realised for 159 lots of French furniture, etc., the property of the late Louisa, Lady Ashburton, some of whose splendid pictures were lent by the Earl of Northampton to the winter show at Burlington House. At 4,300 gs. a private gentleman procured five oblong panels of old Beauvais tapestry, 13 ft. high and varying from 8 ft. 3 in. to 6 ft. 3 in. long, decorated with scenes from classic mythology.

The highest price ever realised at auction in Scotland for an example by Raeburn, probably for a picture of any kind, was on March 19th, when at Dowell's, Edinburgh, Messrs. Lawrie paid 2,700 gs. for a portrait by Raeburn, 47 by $38\frac{1}{2}$ in., believed to be of Miss Stewart of Ballechin, wife of Charles Steuart of Dalguise. It belonged to the late Mr. J. N. Durrant-Steuart, of Dalguise, from whose collection came a harp, carved with Celtic ornament, presented by Queen Mary to Beatrix Gardyn in 1563, bought by the Antiquarian Museum, Edinburgh, for 750 gs.; the Lamont or Caledonian harp, said to date from the 11th or 12th century, 500 gs.; the sword of Prince Charles Edward, 75 gs.

On March 15th-16th, £3,960 12s. was realised for 320 lots of engravings, the property of the late Mr. A. Anderdon Weston, brought together during the first half of the 19th century by Mr. J. H. Anderdon. Mr. Anderdon paid small sums only for his engravings, seldom more than a pound or two, probably, and more frequently only a few shillings. The examples after Reynolds included 'Lady Caroline Price,' by J. Jones, and 'Lady Taylor,' by W. Dickinson, 185 gs. each; 'Lady Elizabeth Montagu,' by J. McArdell, which cost 3s., 15 gs.; and 'Dr. James Beattie,' by James Weston, 15s., against a cost of 21s. Portraits of women, at the time this collection was formed, were accounted no more highly than those of men.



Walker Art Gallery, Liverpool, the Northern Photographic Exhibition Room I.

From a photograph by W. H. Tomkinson.

Northern Photographic Exhibition.

THE first Northern Photographic Exhibition, opened at Liverpool on the 25th March, initiated most successfully an enterprise that promises to be a valuable influence in the development of artistic photography in the counties of Lancashire and Yorkshire. No finer collection has been seen in this country, and the display of many lantern slides and stereoscopic transparencies was of remarkably fine quality. The awards were in the form of a specially designed plaque in silver-gilt, silver and bronze (the sketch for which is reproduced on page 103).

The chief award in the pictorial class was significant of the growing importance of the hand-camera; it fell to a direct platinum half-plate picture, 'Storm Breaking,' by Mr. J. H. Canevali—apparently a view near the mouth of the Conway River. The judges were probably attracted by the delicacy and truth of the tone values; but it is not obvious why they preferred the picture to some of the most brilliant results of leading workers on a large scale, in which a choicer pictorial effect was attained as the result of a far greater expenditure of skill, thought and labour. Silver plaques were given to Mr. John Spark's 'In Pensive Mood,' one of several examples of the distinguished style in portrait studies of Scottish workers; Dr. Llewellyn Morgan's 'Font, York Minster' and 'The River Aire, Leeds,' by Mr. J. Croisdale Coultas. Dr. Morgan's architectural study was excelled not only by other exhibitors in the same style, but also by several of his own landscape exhibits—notably his poetical pin-hole picture, 'When Evening Mists arise.' The picture by Mr. Coultas commands admiration by its fine composition and beautiful atmospheric and luminous qualities. The bronze medallists were Mrs. G. A. Barton,

Messrs. C. F. Inston, W. T. Greatbatch, and T. Lee Syms. In 'The Village Belle' and several other pictures, Mrs. Barton showed a very happy pictorial invention—the result, probably, of a large knowledge of the early Italian painters and the English Portrait School of the eighteenth century.

Outstanding work in landscape was contributed by Dr. Grindrod, Mr. A. Horsley Hinton, Mr. A. Keighley, Mr. J. Westworth, Mr. Graystone Bird, and other well-known workers; but many other and less-known names are attached to achievements scarcely inferior to theirs. A notable picture is 'Winter,' by Mr. Thomas Wright of Nottingham, which is a beautiful treatment of a snow-covered landscape (p. 159). Other notable snow studies are the Alpine pictures of Dr. C. Thurstan Holland; 'Alas, alas, for the Winter's Snow!' by Mr. William Rawlings, and Mr. J. E. Latham's sunshiny



Winter.

By Thomas Wright.

'Winter.' For brilliant portrait and genre work the pictures of Messrs. Craig Annan, John Moffat, William Crooke and James Auld—all of the North Country—were especially noteworthy. The successful lantern slide makers were Mr. James Shaw (architectural), Mr. H. T. Houghton (snow), and Ellis Kelsey (night effects). The slides, very cleverly arranged for exhibition, formed a particularly

attractive feature. In the scientific section the awards were to Mr. F. W. Saxby, Mr. B. H. Bentley, and Mr. L. Martin.

The Committee which brought the exhibition to such a successful realisation was fortunate in obtaining, on generous terms, from the Liverpool Corporation the use of rooms in the Walker Art Gallery.

Another Moot Point.

An Imaginary Debate, Lewis F. Day v. Hansard.

H. Your interesting postcard discussions with Mr. Crane have recently been collected and published.* Here is another moot point. Do you approve the technical result of the accompanying reproduction of your designs for wallpaper?

D. I recognise my designs, so some measure of success must be voted to the plate.

H. You mean the result is not quite satisfactory?

D. The character of a work must inevitably suffer by multiplication.

H. But compared with an illustration in monochrome, the real effect of the originals is better suggested here?

D. Yes; I am not compromised by conceding that. All colour processes have limitations, but often the interpretation of a picture or design is genuinely good.

H. Then you do not consider the introduction of colour plates a blot on THE ART JOURNAL?

D. Blot or not, artists and publishers must countenance colour reproductions by photography, as they did by lithography. It is the fashion.

H. It appeals to me less as a movement of fashion than as an indication of progress in illustrated journalism. A chromo-lithograph of equal cost is not to be compared with the relative truth and beauty of a modern colour plate.

D. You must not overlook the considerable artistic success of certain lithographs. The triumph, such as it is, of the photographic method lies in the fact that in the finished proof there is more left of the first artist's work. Often, by the older means, much of the spirit is lost in re-drawing and transferring to the stone.

H. Then for a moment let it be granted that a reproduction, by semi-mechanical or other means, cannot do full justice to an artist's original work. But the attempted representation here of two of your designs serves one purpose: it gives the opportunity for your work to speak for you.

D. It may induce people to become acquainted with the originals—or, rather, the originals as printed for sale—in which state I am content that my work shall speak for my success.

H. That implies a compliment to the reproducers of your designs. You would class Messrs. Jeffrey and Co. with those who have proved the mercantile value of art, those Mr. Crane calls "exceptional manufacturers?"

D. Many years ago I publicly confessed my friend-

ship with the firm of Messrs. Jeffrey. With them, decorative art has been very closely associated with industrial enterprise. That I continue to work for them shows that I consider their workpeople qualified executants.

H. May I ask which, your designs or your books, pay best?

D. No.

H. Then which you prefer to make?

D. I am a decorative artist who has found time to write on most subjects connected with ornament, to promote the educational purpose I have had in view.

H. Your considerable success with literary work has earned you more general, popular recognition than the exercise of your chosen profession?

D. The general public, even when pleased with their property, do not, as a rule, enquire who designed a wallpaper, a tile, or a carpet. Thus the decorative artist does not get the fame that usually goes to the painter, often to the sculptor, and invariably to the author, who are not dependent on manufacturers for the fulfilment of ideas.

H. Yet appreciation of the lowly arts is not in the parlous state which prevailed for some centuries. The craftsman, as his work improves, is regaining prestige as an artist.

D. Over twenty years ago I wrote that the art of design had only then been admitted to the companionship of the "higher" arts, and that even then it had no recognised standing or position. Since then more success has been achieved. But the recognition we get is still granted a little reluctantly. The Arts and Crafts Exhibition Society has greatly benefitted the movement.

H. To your own vindication of rights some of the success is due.

D. There is still much to be done. The identification of the designer with a produced work has to be permitted still further by manufacturers if decorative artists are to receive their full share of recognition. The absorption of individual craftsmen under the name of a firm or guild must be discouraged.

H. Let us return to the moot point. Do you pass the technical quality of the accompanying plate?

D. An artist is happiest when he is not concerning himself about ideals. If the blockmakers who have done the work which has fallen to their lot think they have done it very well; if the publishers and subscribers are satisfied, then I will neither join the chorus of approval nor mar the harmony. I will take the primrose path.

* *Moot Points.* Friendly disputes on Art and Industry, between Walter Crane and Lewis F. Day. Caricatures by Walter Crane. Batsford, 1s.



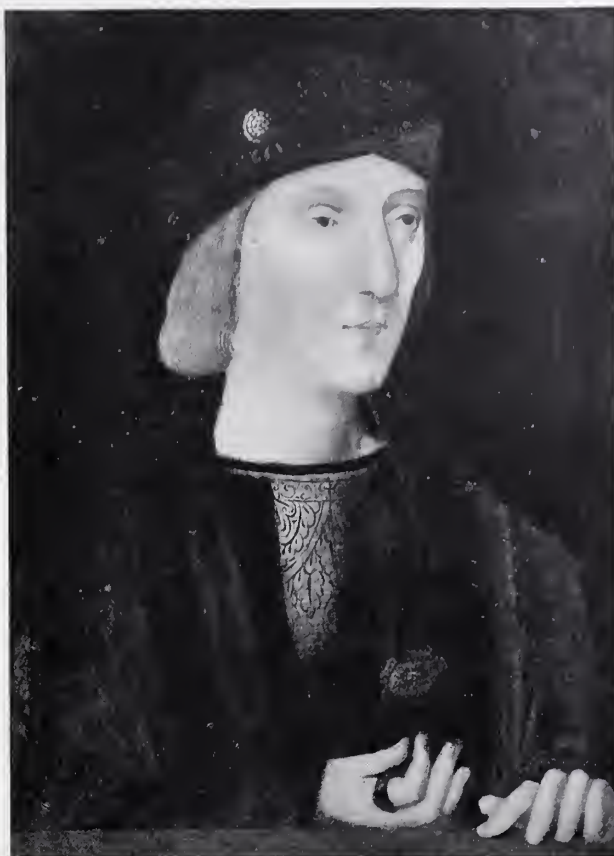
The "Labors" Decoration, designed by LEWIS F. DAY.



The "Neo-Grec" Decoration, designed by LEWIS F. DAY.

Exhibition of Historical Portraits at Oxford.

THERE is now on view in the Examination Schools, Oxford, a loan collection of portraits of English historical personages which is of the highest interest. It is the outcome of a proposal made by the Oxford Historical Society, in 1901, for a series of exhibitions of portraits in the possession of the University, the Colleges, and the City: a proposal which has received the hearty support of the institutions whose assistance was necessary for the success of the scheme. This first collection consists of nearly one hundred and forty portraits of illustrious people who died before 1625, and were, in most cases, more or less intimately connected with Oxford. Should the exhibition prove successful—and there is every reason that it should do so—it is proposed to hold others, in chronological order, from the Stuart period down to the present day. Oxford is singularly rich in its portraits, many of them being of great artistic interest, and most of them unfamiliar to the general art-loving public, who will, no doubt, be only too glad of this opportunity of examining them under exceptionally favourable circumstances. The great importance of historical portraits as documents illustrating our national history is now fully acknowledged, and such collections of them as the one now under consideration, and the earlier ones, on similar lines, held at Cambridge in 1884 and 1885, are of very real assistance to students both of history and of art. The exhibition, which opened on April 13th, will close on May 26th. The arrangement of the pictures has been in the hands of Mr. C. F. Bell, F.S.A.,



King Henry VII.

(By permission of the Dean and Canons of Christ Church, Oxford.)

of the Ashmolean Museum, who has done his work admirably, and has written a very scholarly catalogue, to which Mr. Lionel Cust, F.S.A., has contributed a most interesting introduction.

The period of English art-history which this exhibition covers is one about which information of an exact kind is very meagre, in spite of the researches of many capable men. The few native-born painters then at work were but indifferent artists, and of the numerous foreigners who settled here for periods of varying length we know, in most cases, little but their names. The field, therefore, still open to the student is a wide one, and every opportunity of obtaining more exact information about the art of portraiture under our Tudor kings, such as this exhibition supplies, is of real importance. It is, of course, impossible to do more here than mention a few of the most interesting pictures. Many of them are of purely historical value, and have little or no pretension to be considered works of art; on the other hand, a certain number are works of art in the truest sense, and attract by the beauty of their workmanship even more than by reason of the human interest in the personages they depict. A few of them have been seen already at the National Portrait Exhibition in 1866, at the New Gallery in the Tudor Exhibition of 1890, and in the Royal Academy Winter



Supposed Portrait of William Stocke, President of Gloucester Hall.

(By permission of Worcester College, Oxford.)



John King, Bishop of London.

By Daniel Mytens.

(By permission of the Dean and Canons of Christ Church, Oxford.)

Exhibitions; but the greater number of them are practically unknown.

The portrait of 'King Henry VII.' (9), belonging to Christ Church, is an interesting example of early Tudor work (p. 161). It has a strong resemblance to several other pictures of this king, in the National Portrait Gallery, Lord Brownlow's collection, and elsewhere, of varying degrees of quality, but most usually attributed to Gossaert of Mabuse. It is a small half-length, with a black cap, gold under-dress, and black sleeveless gown lined with brown fur; both hands rest on a parapet, and in his right he holds a red rose with a gilded centre. It may have been from the brush of the painter, whose surname is unfortunately missing, mentioned in the Exchequer accounts for December 20th, 1488:—"Item, to Anthony ———, oure payntour, x. li."; or done by the "Christian Paynter," who supplied painted coats of arms and banners for the King's Coronation. 'Queen Elizabeth Woodville' (8), from the Ashmolean Museum, is of a similar type, though somewhat cruder in its handling.

There is only one genuine example of Holbein in the exhibition, but this, the 'William Warham' (21), lent by Viscount Dillon, is a very fine one. It has a beautiful and rich golden tone, and displays the most masterly draughtsmanship, and a wonderful appreciation of the character of the old Archbishop. The painting of the hands and face, and, indeed, the rendering of all the details, such as the gilded figure of Christ on the crucifix, display the hand of a master. It is very instructive to compare it with the example lent by New College (22), also attributed to

Holbein, which is poor, lifeless, and merely an inferior copy, whereas Lord Dillon's picture is as fine as the 'Warham' in the Louvre, and better than the one in Lambeth Palace. This must have been one of the very first portraits Holbein painted in England, in 1527, according to the inscription on the cartellino in the background, most beautifully written by a real artist, and in itself alone sufficient to show how wide is the difference between this work and the New College example, in which the imitation of the lettering lacks all character.

A copy of a very different character is the 'John Chambre' (27), lent by Merton College, the original of which, painted at the end of Holbein's life, was once in the collection of Charles I., and is now in the Vienna Gallery. This copy of one of Holbein's finest portraits is a late one, and, according to an inscription on the back, was made by one H. Reinhart. It has been painted with evident appreciation of the beauty of the original, and might be easily ascribed to a clever worker of the Holbein school. One of the most beautiful of the pictures exhibited is the little 'Anne of Cleves' (30), a very capital piece of work by some Flemish artist, of a golden hue of colour, and displaying excellent painting in all the details of the elaborate costume, which is very similar to that worn by the same lady in her portrait by Holbein in the Louvre, which the artist is said to have painted in Cleves by order of Henry VIII. Another of his queens is here: 'Katherine or Arragon' (23), from Merton, which has some resemblance to the picture in the National Portrait Gallery. It has little of the artistry displayed in the 'Anne of Cleves,' but



Margaret Tewkesbury, Abbess of Godstow, 1539.

(By permission of St. John's College, Oxford.)



(By permission of Mrs. Frederick P. Morrell.)

A Nurse and Child.

English School, about 1600.

it well suggests the dark, Spanish type of this unfortunate lady.

One of the "finds" Mr. Bell has made for this exhibition is the 'King Henry VIII.' (26) belonging to the Archdeacon of Oxford, an extremely fine contemporary example, of the usual type of face and dress, and undoubtedly based upon Holbein's great painting destroyed in the Whitehall fire, and now only known to us by the Duke of Devonshire's big cartoon, and Van Leemput's copies. The king's beard is grey, very finely yet freely painted, and the effect of the costume loaded with gold embroidery is most sumptuous. It has some resemblance to the type of portrait now usually

attributed to Gerard or Luke Horenbaut. Of the three examples of 'Thomas Wolsey,' No. 18, from Christ Church, is the best, though it is a coarse piece of work as a whole. Several of such portraits are in existence, all painted from the same original, and most commonly and always wrongfully attributed to Holbein. The circular 'Sir Thomas Wyatt' (24) is similar to the one in the National Portrait Gallery, and is based upon the woodcut after Holbein in Leland's 'Nenia' of Sir Thomas. The 'Thomas Linacre' (10) dated 1524, the year of his death, has been much repainted, though it still remains an interesting work. It resembles a portrait at Windsor attributed to Quentin



Queen Elizabeth.

Attributed to Federigo Zuccherò.

(By permission of Jesus College, Oxford.)

Matsys, and may be a copy after him, as it has points in common with the portraits of Peter Ægidius, by Massys, at Longford Castle and Antwerp.

It is greatly to be regretted that the authorities of Corpus Christi did not see their way to lend the original portrait of 'Richard Foxe,' by that rarely-met-with artist, Joannes Corvus, as such an opportunity for comparison with other painters would have been invaluable, and the two copies (Nos. 11 and 12) they lend are of little use for this purpose. The portrait of 'Margaret Tewkesbury' (20), Abbess of Godstow Nunnery (p. 162), is probably of Flemish origin. The face has been very badly scrubbed and repainted, but still retains something of its original charm; and here and there, such as in the painting of the jewelled belt, there is good work remaining. One of the most fascinating little panels shown is the 'Lady Jane Grey' (28), from the Bodleian, which closely resembles the small circular portrait of her, by Lucas d'Heere, in the National Portrait Gallery. Simple and severe in its handling, it has a quiet charm of expression and of colour which at once arrest attention. No. 60, 'Philip II. of Spain,' a small roundel lent by Miss Gordon, may be with some certainty ascribed to d'Heere, and is of fine quality; and No. 31, a similar roundel of an 'Unknown Lady,' once called 'Queen Mary,' though terribly rubbed, may be perhaps from the same rare hand. The former, which has an interesting history, too long to give here, has undoubted points of similarity with the portrait by d'Heere of Mary Nevill, Lady Dacre, at Belhus. The small portrait (94), supposed to be

of William Stocke (p. 161), dated 1566, contains much careful and excellent painting, more especially in the long red beard and moustache; but, like so many pictures here, it is impossible to say whose work it is. It is unflinching in its realism, even to the two warts on the cheek, which are prominently rendered.

One of the most graceful portraits in the room, which, though it has lost some of its original freshness through rubbing, is still a beautiful piece of painting, is the 'Queen Mary' (32) from the University Galleries. She is represented as a young girl, and the picture has a close likeness to the one of her by Corvus in the National Portrait Gallery, though here she seems a little younger. The painting and the colour of the jewels round her neck are very delicate and effective. There is also one of 'Queen Elizabeth' (89), when about sixteen, a copy, made in the early eighteenth century, of a picture at Windsor, which suggests the same hand. Among the works ascribed to the school of Holbein there is nothing finer than the portrait of 'Sir Thomas Pope' (33), from Trinity, painted in 1558, when he was fifty. It is of the size of life, three-quarter length, and is in all ways a striking performance, dignified, life-like, and powerful in treatment. It betrays the influence of Holbein, and is from the brush of a man of more than ordinary artistic capacity. Another admirable picture, which carries on the Holbein tradition, is the 'Richard Pate' (53) from Corpus Christi. A "find" of great value, which introduces us to an artist hitherto unknown, is the 'Sir William Cordell' (52), from St. John's, signed in full by one Cornelius de Zeeu, and painted in 1565. It is the work of a man of undoubted power and insight into character, and displays artistic qualities of a high order. The likeness is evidently lifelike and vivid, and the style recalls more than one portrait by Holbein and Massys. The painting of the small rough-haired terrier beneath the chair is an admirable piece of realism. The suggestion might, perhaps, be hazarded that Cornelius was some connection or relation of Marinus de Zeeuw or van Romerswale, who was painting at the same period. De Zeeuw means simply the sea-lander, or Zealander, and Marinus (the Latinized form of de Zeeuw) came from Ziricksee in Zeeland, and was the closest follower of Massys. In any case, the identification of the artist is a very interesting problem.

Seven portraits of Queen Elizabeth are included, of varying degrees of merit, but all of moment to the student of the period, if only for the wonderful costumes in which this great lady loved to be painted. The finest in point of execution is the one from Jesus College, No. 90, given to Federigo Zuccherò (p. 164), in which the elaboration of the details, such as the great radiating tubed ruff, with its wired-out gauze wings, is carried out in a masterly fashion, while the general colour effect of the gold-embroidered dress and the lavish jewels is very rich and harmonious. Another very attractive example, also from Jesus, is No. 85, which is in excellent condition. In this the Queen has added some curious touches to her costume—two ripe



(By permission of the Curators of the Bodleian Library, Oxford.)

Henry, Prince of Wales.

Attributed to Isaac Oliver.

cherries hanging from her left ear, a pansy on her ruff on the other side, a wild strawberry fastened to her bodice, and a thistle in her hand. There are, too, several examples of unknown Elizabethan ladies in wonderful dresses. A panel of singular attraction is the unknown 'Nurse and Child' (79), lent by Mrs. F. P. Morrell (p. 163). Like many another picture here, it has suffered from time and mistaken efforts at restoration in the past, and the child's face has been badly scraped down; but the picture, by some unknown artist of the English school, is still a very charming work of art, in spite of the child's big head and

large staring eyes. The nurse's costume, with its tall black hat, is very picturesque, and her face is painted with much expression. A full-length and signed example of Cornelius Ketel, of Gouda, is rarely seen in England, so that No. 68, a portrait of 'Sir Martin Frobisher,' is of unusual interest, more especially as it contains better work than is to be found in most of the portraits and regent pieces by him at Amsterdam and elsewhere in Holland. This extraordinary man, who was in England from 1573 to 1581, and was employed by Queen Elizabeth to paint the "strange Island man and woman" Sir Martin Frobisher brought home from

one of his voyages, towards the end of his life discarded brushes, and took to painting portraits with his fingers only, and, later on, with his toes.

Want of space prevents any adequate mention of many of the pictures. There are two exceptionally fine examples of Sir Anthonis Mor, one of which, supposed to represent 'Sir Francis Walsingham' (61), comes from the Bodleian, and the other, 'Sir Henry Lee' (99), is lent by Viscount Dillon. The latter is signed, and both are virile and powerful in workmanship, and help to prove that the artist, when at his best, held a high position amongst his fellows. Cornelius Janssen van Ceulen is well represented in the portrait of 'Sir Thomas Overbury' (107), from the Bodleian. To Daniel Mytens is attributed the portrait (p. 162) of 'John King, D.D.' (120). If by Mytens, it is one

of his finest productions, and is probably the original upon which the similar picture in the National Portrait Gallery, and the three-quarter length in this exhibition (119), were based. There are five examples of Henry, Prince of Wales, elder brother of Charles I., who died when he was nineteen. No. 104 is attributed to Isaac Oliver (p. 165). It gives a sympathetic rendering of a character said to have been of unusual charm, calling to mind the full-length of him, in a very similar attitude, by Paul van Somer, in the National Portrait Gallery. The last entry in the catalogue is 'King Charles I.' (137), lent by Viscount Dillon. It is a full-length, in which the young boy is represented in the gorgeous robes of the Order of the Garter, and may well be from the hand of Van Somer.

ARTHUR B. CHAMBERLAIN.



By Eyre Crowe, A.R.A.

Nelson Leaving England for the Last Time.

IT is nearly a century since Nelson, at sacrifice of his life, won the naval victory over the fleets of France and Spain off Cape Trafalgar. Each year the anniversary is celebrated with *éclat* in Trafalgar Square. Nelson, "England's pride and treasure, her bulwark and her tower of strength," hoisted his flag, to resume the

command of Cadiz, on September 14th, 1805. The picture by Mr. Eyre Crowe, reproduced on this page, exhibited at the 1888 Academy, represents the farewell scene on the Portsmouth coast. The same title is given to the panel by Mr. A. C. Gow, placed last year in the Royal Exchange.

London Exhibitions.

THE largest of the multitude of exhibitions opened during March were those of the two Royal Societies: the Institute of Painters in Water-Colours, and the "R.B.A." Each was exceeded in interest, however, by several of the smaller shows. Again the Royal Amateur Art Society earned the gratitude of connoisseurs by bringing together, at its annual exhibition held in aid of three London charities, a collection of miniatures: this time some 165 examples by George Engleheart, 64 by John Smart. Students are rarely enabled thus to compare representative collections of work by two prominent eighteenth century miniaturists. "John Smart's women are too stiff still, but I like his pictures with all my heart," was Richard Cosway's not lightly given testimony to the worth of his pupil's efforts. Although Smart's portraits lack the elusive charm of the finest by Cosway, he was the bolder, more potent miniaturist of the two, especially in some of the examples executed before he went to India.

Of the several one-man shows, that at the Rembrandt Gallery, of forty-five water-colours by Mr. Albert Goodwin, demonstrated afresh the sensitiveness of his talent, the aloofness of his point of observation. Instead of glorying in the bulk, the weight, the sumptuous colour of objects, as does Frank Brangwyn, Mr. Goodwin sees actuality almost as a spirit divested of its material cloak. Beneath deep blue night skies he weaves patterns with masts and rigging, feathery foliage, tree-forms; or he shows us a spire-capped city beyond a stretch of country expressed in pale blues and greys and silvers. At the Leicester Galleries the 'Punch in Parliament' drawings of Mr. E. T. Reed were seen to serve far more than their initial purpose of witty comment on political events. As a draughtsman, as an explorer of the possibilities of pen and pencil, no less than as a caricaturist, Mr. Reed has acumen, inventiveness. Mr. Mortimer Menpes' water-colours of Venice, in the inner room, record with great facility "features" of a still hauntingly beautiful city; they hardly profess to do more. In the pathetic phraseology of the auction and gallery catalogue, the "remaining" pen-and-ink and water-colour drawings of the late Mr. Clifford Harrison, to the number of 142, were on view at Graves'. Of his elaborately finished work in pen-and-ink, Ruskin, eager to encourage prodigal effort, wrote: "The drawings of Alpine wooded mountains are a pleasure to me such as no man ever gave me before, and the light and shade is a lesson to me in the management of half-tones such as I never got before, and which I have not got to the bottom of yet." In so far as genius consists in the infinite capacity to take pains, surely Clifford Harrison had a measure of it. Mr. Adolphe Birkenruth, hitherto known chiefly as a clever draughtsman in black-and-white, brother of Miss Birkenruth the bookbinder, showed some other than commonplace water-colours and pastels at the Carfax Gallery. A flash of red in the belt of 'The Polenta Maker,' the field of pale purple colchicum, with its sinuous river, the landscape, 'Melting Snows,' with its graver note, a sunset flaming like altar fires through a pinewood: these are instances that for him the world is a pictorial opportunity. At the Baillie Gallery, which, although in remote Bayswater,

now ranks with the more interesting in the metropolis, there were seen to advantage a number of clever, well-atmosphered landscapes by Miss Beatrice E. Bland.

The exhibition at the Woodbury Gallery of pictures, drawings, and studies by Henry Moore, R.A., and his brother Albert Moore, to whom Whistler dedicated the pamphlet on "Art and Art Critics," was eminently well justified. Albert Moore's refinement was not a matter of mere make-believe; he had an instinct for pure, "classic" line, for simple, rhythmic folds of drapery. Some of the charming chalk and pastel studies revealed, what is sometimes obscured in his elaborate finished pictures, the delight with which he worked—delight in observation, in execution. Among the most attractive things by Henry Moore, again, were his rapid pencil sketches of tossing waters, of bigly-felt skies, of sailing craft. Mr. Charles Aitken, the Director of the Whitechapel Art Gallery, is to be congratulated on the exhibition of Dutch art, opened shortly before Easter. Earl Spencer lent three Rembrandts, including the unfinished but inimitable 'Portrait of a Boy' and 'The Circumcision,' and Mr. Pierpont Morgan one, a portrait; Dr. Hofstede de Groot, a number of virile drawings by the master; the Duke of Devonshire, two portraits by Frans Hals; Mrs. Bischoffsheim, Ruysdael's superb 'View of Amsterdam'; the Glasgow Corporation, his earlier 'Katwyck'; Mrs. Joseph, Maas' 'Interior,' with woman



The Achieving of the Sangrael.

By Aubrey Beardsley.

(By permission of Messrs. Dent.)



(By permission of Mrs. Frank Luker.)

Autumn Sunshine.

By Henry Moore, R.A.

nursing a child; Sir Cuthbert Quilter, Ochterveldt's 'Music Party,' with its fine painting of white satin and shadowed background; Mr. Arthur Kay, a most purposeful 'Milkmaid,' by Odekerken, examples by whom are scarce. Lovely in places as is the 'Woman stirring a fire,' the attribution to Vermeer of Delft, even making due allowance for the perplexing variety of his fine achievements, is curious.

None should fail to visit the Fine Art Society's, where is on view Mr. Holman Hunt's enlarged version of his widely-known 'Light of the World,' the original of which, painted 1851-3, received with obloquy at the 1854 Academy, was bought by Mr. T. Combe, Superintendent of the Clarendon Press at Oxford, and by his widow left to Keble College. There was peril from various points of view in attempting to render afresh, and slightly alter, the conception of half-a-century ago. A morally splendid resolve not seldom gains ascendancy at the expense of art; conscience cannot paint. But, fortunately, the didacticist has not triumphed over the artist. The new work, something other than a lifeless repetition, is a picture, not merely or chiefly an admirable sermon. The design benefits greatly by the slightly altered placing of the figure in the picture-space; by the significant, dignified straight fold instead of the slanting one in the centre of the white robe; by the more majestic, august attitude of the head, less drooping than that in the earlier version, and of the whole body; by the more authoritative model-

ling of the right hand. Although the actual brushwork may not have the youthful assurance of that of the fifties, the beautiful definition of the plants that stray over the door, of the grass, of the fallen apples, is remarkable. And what space, what serenity, what beauty and mystery there are in the sky bedewed with stars. Symbolically, too, the new picture is surely the finer. It is as though, worthily to celebrate fifty years of life indomitably confronted, Mr. Holman Hunt had won and "eternised" elements of wisdom, might, love. In the Christ of the Keble College picture there is a suggestion of indeterminateness.

Having supplicated awhile, we might imagine Him to pass from the door of the human soul whereat He is knocking. The supplication, interwrought now with a loving command, is freed from every hint of the transitory. Great, permanent of significance, is the verse which it is the artist's aim to pictorialise: "Behold, I stand at the door and knock." The figure holding the lantern in the moon-glow, whose halo, not a traditional plaque, now suggests the emergence of light and love from a personality which is the imaginative centre of that world of pale stars, great heaven space, fair things of earth—the figure is that of "a man of sorrows and acquainted with grief," and has the authority of compassionate understanding. In design, in colour—there are passages rich and fine. Apart altogether from what of didactic intent there be, the picture is a noble consummation



(By permission of Mrs. Frank Luker.)

The Jersey Packet off Sark.

By Henry Moore, R.A.

of a life of high purpose. The new 'Light of the World' has been bought by Mr. Charles Booth, the shipowner, author of "Life and Labour of the People," and is to be exhibited in South Africa, the Antipodes, Canada, probably the United States. Ultimately it will find a home in one of the national galleries.

The spring show at the Goupil Gallery included some notable achievements by British and foreign artists. Respectively from the Academy of 1898 and 1900 are Mr. J. M. Swan's 'Fortune and the Boy,' a brown-skinned boy lying by a rainbow-shimmer of falling water, which veils the face of Fortune, while behind drift figures born of the mist; and Mr. George Clausen's 'The Dark Barn,' the message of the sunlit world without penetrating to, imaginatively united with, the translucent shadows in this dim rafted place. Mr. Clausen has done nothing finer of the kind. The prosaic, but well-tempered 'Sea Shore at Scheveningen,' of Matthew Maris, a radiance in the sky, is of extreme interest in relation to his later development. Painted in 1854, the same year as 'The Curé' (*THE ART JOURNAL*, 1903, p. 383), it shows unmistakably the influence of Fromentin, perhaps of Wouwerman. It was in his maturity, on the other hand, that Matthew Maris's brother, James, painted 'The Old Nurse,' hardly to be excelled among his works as a beautiful, deeply impressive study of childhood and old age; the solid white of the nurse's cap, the evasive white of the infant's robe, the room in which they and the little sister are, painted with mastery. Special attention must be directed to 'The Thames: winter sunset,' of the young Dutch artist, J. C. W. Cossaar.

The unwieldy forms of the barges loom dark in the foreground; beyond the quiet-flowing river, atmosphered not so much cunningly as with an instinctive sense of what is alike true and pictorially essential, rises the dome of St. Paul's. An exquisitely gradated grey wall, by Bosboom; a brilliantly clever figure study in scintillating light, by Besnard; a decorative portrait, 'The String of Pearls,' by Mr. George Henry; an enchantment of red-brown fallen leaves and a statue in a wood, by Le Sidaner; glad or elusive notes of colour, by Mr. Brabazon; a too luxurious 'Invitation à l'Amour,' whose Cupid, however, has a lovely gold bow, by Fantin; dimly tragic faces by Eugène Carrière: these were other attractions.

Neither the 121st exhibition of the Royal Society of British Artists, nor the 90th of the Royal Institute of Painters



A Reverie.

(By permission of Mrs. Frank Luker.)

By Albert Moore.

in Water-Colours, calls for detailed notice. In Suffolk Street, the interesting exhibits include a vigorous 'Child with Cats,' by Mr. Carton Moore Park; frankly rendered impressions by Messrs. Wynford Dewhurst and C. H. Eastlake; impressions much more sophisticated, by Mr. F. F. Foottet; a fresh and freely-handled coast scene, by Mr. W. J. Laidlay; Mr. J. D. Fergusson's 'Japanese Statuette,' which has far more purpose than most of the ambitious things in the gallery; a clever but unrestrained portrait, 'Tom Cook,' by Mr. W. Blundell Thompson; a serious 'A. Potts, Esq.,' unfortunately a thought dull, by Miss Lucy Kemp-Welch; a grey morning effect in Venice, cool, spacious, by Mr. Tom Robertson; a blithe 'Provincial Town in France,' with its happy note of red, by Mr. Rupert C. Bunny. As in Suffolk Street two portraits of children,

by Mr. Hal Hurst, require a foot or more cut from the top of the canvas, so at the Institute Mr. Lee Hankey's 'Nothing to Sell'—a London street vendor seated on a green bench—suffers, as a drawing, from its size. The red carpet tells admirably in Mr. Dudley Hardy's 'Afternoon, Tangier'; Mr. Charles Dixon's view of St. Paul's from the bottom of Ludgate Hill on a wet night is turbulent to fearsomeness; the majesty of Durham has eluded Mr. James S. Hill, one of the best of the members; Mr. John Hassall's 'An Old German Legend,' a big illustration of the Pied Piper, is not particularly inventive; the cloud-veiled 'Toad of Lorne,' by Mr. Leslie Thomson, has distinction; among the welcome things is Mr. Arthur G. Bell's 'Saint Gervaise, Falaise.' In the east gallery are 376 miniatures, portraits for the most part, by members of the Society of Miniaturists.

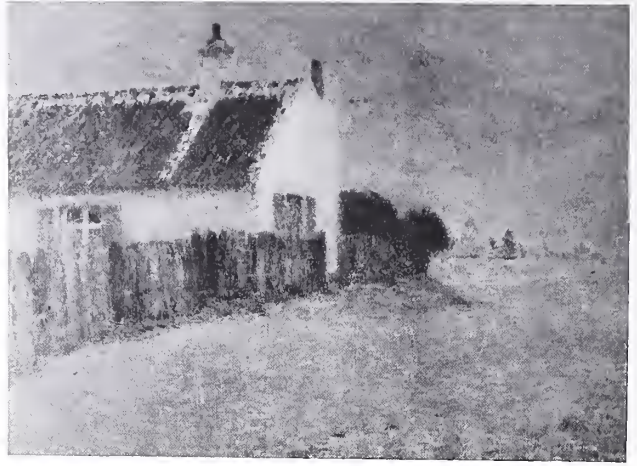
The outstanding feature in an exhibition chiefly of works in black-and-white, arranged by Messrs. Dent, in the Bruton Galleries, was a group of examples by Aubrey Beardsley. Among the more than forty drawings were the early pencil sketch, 'Hail Mary,' from which he was commissioned to make designs for the "Morte d'Arthur," and perhaps the last of his works executed for reproduction, 'The Return of Tannhauser to the Venusberg,' 'The Achieving of the Sangrael' (p. 167), which forms the frontispiece to the second volume of the Malory, though obviously under the influence of Burne-Jones, is a wonderful testimony to the then maturing genius of Beardsley. There is a Dureresque passion for and mastery over design in some of the splendidly realised details of armour, and the patterning art of Japan has a westernised celebration in the flower-forms of the right foreground. The quivering long feathers that fringe the wings of the angel, with the finely ordered vestment, are a symbol of Beardsley's insatiable quest of the piquant, the idiosyncratic, the beautiful. The drawing is free from hint of the morbid, the degraded, such as often tainted the work of the young genius, from boyhood menaced by death.

FRANK RINDER.



From our Garden in France.

By Wynford Dewhurst, R.B.A.



The Cottage by the Sea.

By Henri Le Sidaner.

Passing Events.

JAMES DAVIS COOPER, who died on February 27th, at the age of 81, was among the most competent wood-engravers immediately prior to the time when that art was eclipsed, temporarily, at any rate, by photographic processes. He engraved the illustrations for Mrs. Barbauld's "Hymns in Prose," 1863, and for works, among others, by Darwin, Huxley, Livingstone, and Queen Victoria. In a sense, then, he shared in the memorable movement of "the Sixties." He worked for THE ART JOURNAL, and for other of Messrs. Virtue's publications, from about 1863. . . . Erskine Nicol, who died on March 8, was one of the last representatives of the old school of accomplished pictorial anecdotists, associated more or less with Mulready. Born at Leith in 1825, he studied in the Trustees' Academy, Edinburgh, and later taught drawing in Edinburgh and Dublin. In Ireland he gathered material for many of his vividly realised scenes of life in the Emerald Isle. Mr. Nicol was made A.R.A. in 1866, but ill-health compelled him to retire nineteen years ago. Examples of his art often occur at Christie's. In the Bolckow sale, 1891, 'A China Merchant,' 45 by 34 inches, 1868, made 1,200 gs.; in the Gillott, 1872, 'A Country Booking Office,' 45 by 58, 1867, 1,100 gs. . . . Like Mr. Nicol, Mr. David Watson Stevenson, R.S.A., who died on March 18, had been in bad health for some time. He was born in 1842; at the age of fifteen entered the studio of William Brodie; in 1877 became A.R.S.A.; in 1886 a full member. Among many public commissions executed by the sculptor, are some of the figures on the Scott monument, Edinburgh—Queen Mary and James VI., for instance; 'Highland Mary' for Dunoon, 'Tannahill' for Paisley, and two colossal statues of Burns, for Toronto and Leith. . . . Mr. W. S. Coleman, the water-colourist, who died on March 22nd, at the

age of 74, designed many of Minton's tiles. His sister, Mrs. Coleman-Angell, was for some time Flower Painter to Queen Victoria.

MR. JAMES HUGHES ANDERDON—the collection of engravings brought together by whom was sold at Christie's in March—was he who bequeathed to the National Gallery Hogarth's magnificent 'Sigismonda Mourning over the Heart of Guiscardo,' painted in 1759, in emulation of a picture on a similar subject attributed to Correggio, which had just been sold at auction for £400. Sir Richard (afterwards Lord) Grosvenor, greatly admiring 'The Lady's Last Stake,' commissioned it. He did not approve the finished work, however, and took advantage of Hogarth's offer to release him from the bargain. The artist enjoined his widow not to accept less than £500 for it, but at the sale of her effects in 1790 it made 56 gs. only, rising in 1807, however, to 400 gs. The Trustees of the National Gallery bought several of the Anderdon pictures when sold in 1879: notably 'The Parson's Daughter,' of Romney, at 360 gs.

AT a General Assembly of the Royal Scottish Academy held on March 16, under the Presidentship of Mr. Hugh Cameron, three Associates were elected. The President's namesake, Mr. D. Y. Cameron, on whom art honours fall apace, was put in with the largest number of votes—thirty. The two other new Associates are Mr. Robert Brough, whose full-length portrait of the Marquis of Linlithgow in his robes as Knight of the Thistle will be one of the remarked pictures of the year; and Mr. Campbell Mitchell, the landscapist, whose "Scottish Moorland" was recently purchased by the Bavarian Government.

TWO portraits by British artists have recently been purchased for the Louvre, at a cost of 150,000 francs. By Hoppner, already represented, is a portrait of a lady and a little boy, cat in arms; by Raeburn, 'Mrs. Maconochie and child,' wife of the first Lord Meadowbank, not, as has been stated, the picture lent by Mr. A. A. Maconochie Welwood to the Edinburgh Exhibition of 1876, No. 315, but probably that sold at Christie's in 1902 for 250 guineas. There were already in the Louvre, Raeburn's 'Greenwich Pensioner' and 'Hannah More.' Mr. Charles Conder's many admirers are gratified that his picture, 'The Magnolia,' has been bought by the Luxembourg.

APROPOS additions to public collections, the anonymous gift of £600 for the purchase of pictures from the Glasgow Institute of Fine Arts, for the Corporation Galleries, was so to say, supplemented by the generosity of the artists. Three pictures thus go to the Kelvin-

grove collection: Mr. La Thangue's 'Provençal Winter' (p. 171), No. 133 at the 1903 Academy; 'Durham: Evening' (p. 172), by Mr. W. Y. Macgregor, one of the founders of the Glasgow school; and 'An Ayrshire Landscape' (p. 172) by Mr. George Houston, to whose picture at the International Society's Exhibition we directed attention. Mr. George Henry acted on the Selection Committee.

DR. WILLIAMSON, in his little essay on John Smart in the catalogue of the Royal Amateur Art Society's exhibition, contends that he was a greater artist than his master, Richard Cosway. In this connection it may be noted that Cosway's unfinished miniature of Madame du Barry fetched 1,000 gs. in 1902; while on May 29, 1900, three portraits of ladies, executed by Smart before he went to India, made £2,200. They were in the collection of Sir Charles Rushout, and were sold immediately after four miniatures of members of the Rushout family, by Andrew Plimer, at 2,900 gs.

THE expected happened when M. Carolus Duran was elected to the Chair in the French Academy of Fine Arts, left vacant by the death of Gérôme. Other candidates were Flameng, Collin, Robert Fleury, L'Hermitte, Ferrier, but Duran triumphed with thirty-six votes against twenty. Duran, whose baptismal name is Charles Durand, the master of Sargent, was, with Puvis de Chavannes, one of the founders of the Champ de Mars Salon.

MR. FRANK BRANGWYN, elected A.R.A. in January, sends to the Academy one of the largest canvases of the year—it measures 10 feet by 9 feet 10 inches. It is one of eleven decorative panels which he is to paint for the hall of the Skinners' Company. There is already in



Glasgow Corporation Gallery.

Provençal Winter.

By H. H. La Thangue, A.R.A.



Glasgow Corporation Gallery.

An Ayrshire Landscape.

By George Houston.

place his bigly-handled and sumptuously-coloured picture of a music party in the time of Chaucer, with the Thames as background (p. 173).

AMONG the interesting British pictures at the Prague exhibition is the 'Scottish Landscape' (p. 174) of Mr. A. K. Brown, the Glasgow artist who has done so much for the East End Art and Industrial exhibitions in his own city, to say nothing of those in Whitechapel. The landscape is simply and admirably composed.

LOVERS of the art of the brothers Van Eyck rejoice to know that at last the great altarpiece in one of the side chapels of Saint Bavon, Ghent, is to form the subject of adequate plates. The cathedral authorities have, for the first time, given permission for the removal into the open air of the pictures, and they have been cleaned and photographed. The Berlin Photographic Company, who in the summer photographed the panels in Berlin, will issue the portfolio of reproductions.

THE new Director of the Florence Art Galleries, Cavaliere Corrado Ricci, has made some important changes in the Uffizi and the Pitti. Leonardo's unfinished 'Adoration of the Magi' has, with ample warrant, been given a better place than it formerly occupied in the second Tuscan room; but Andrea del Sarto's famous 'Madonna dell' Arpie,' which used to hang in the centre of the opposite wall, is now slightly less honoured, perhaps.

THE King of the Belgians has well said that "le plus beau patrimoine d'un petit pays, celui qui le recommande à l'estime de toutes les nations, c'est sa richesse dans le domaine des arts, des lettres et des sciences." The widespread interest taken in the exhibi-

tion of early Flemish pictures at Bruges in 1902, in the Van Dyck show at Antwerp in 1899, has caused to mature a long-contemplated project. There has been formed an "Association pour la publication des monuments de l'art Flamand," which year by year will issue to subscribers forty plates and two hundred pages of scholarly text, relating to the reproduced works, which shall give the results of special research in public and private museums. The association has the support of many prominent European collectors and experts—Lord Northbrook and Lord Balcarres are patrons in this country—and no doubt it will achieve its admirable aims.

MR. WILLIAM MITCHELL has added to his valuable gift of nine years ago by presenting to the Print Room of the British Museum about 150 volumes containing woodcuts of the early German school. These include admirable copies of the "Quatuor Libri Amorum," 1502, two or three of whose cuts are by Dürer, and the Works of Hrosvita, 1501, examples of which sold at auction in 1902 for £60 and £58 respectively.

THE late Sir Noël Paton brought together a fine assemblage of armour, weapons, and other objects of artistic interest, to the number of between eight and nine hundred. With the aim of securing these for the public, the Town Council of Edinburgh has offered to contribute 1,000 gs., or about a twelfth of the required purchase-money, on condition that the balance be raised from other sources, and that the collection shall be available for the use of students in Edinburgh.



Glasgow Corporation Gallery.

Durham, Evening.

By W. Y. Macgregor.

THE Société des Amis du Louvre, during 1903, increased its membership from about 1350 to about 1650, its income to some 40,000 frs. The funds are being conserved for a special object, not disclosed at the general meeting.

IN Paris there has recently been formed a "Société des Expositions Circulantes," towards the accomplishment of whose aims a State grant has been made. The idea is to organise, in important cities out of France, exhibitions of pictures, pastels, water-colours, artists, chosen by invitation, to contribute not more than three works, their total liability being a 20 per cent. commission in the event of sale. Foreigners are said to buy pictures in France less frequently now than formerly.

THE patent whereby the then President of the Royal Academy was raised to the peerage as Baron Leighton of Stretton was dated January 24, 1896, the very day before he died, and in this respect the peerage, existing for a day only, is said to be unique. Even more ephemeral, however, was what we may call a newspaper title, conferred on a talented artist whose studio, until recently, was in Holland Park Road, almost opposite the house of Lord Leighton. Apropos the Bristol Fine Arts Academy Exhibition, one read that Miss "Fortescue of Brickdale" was among the painters represented. Miss Fortescue Brickdale must have been amused.

TO the Copley Society of Boston, U.S.A., we are indebted for two catalogues, "Oil Paintings, Water Colours, Pastels and Drawings" and "Etchings, Dry Points and Lithographs," of the Memorial Exhibition, held in February, of about five hundred works by Whistler. This was undoubtedly the most important of any collection that has been arranged yet, even eclipsing the memorable show in London (1892). Then at the Goupil Gallery, and now at Copley Hall, several of the artist's most notable works were on view, such as 'Miss Rosa Corder,' 'The Little White Girl,' 'Cremorne Lights,' 'Battersea Reach,' 'The Falling Rocket,' 'Bognor,' 'The Fire Wheel,' and 'The Ocean.' We regret that recently so many of these and other fine works have permanently left England. It may be noted that the two new catalogues before us have been prepared in close imitation of the 1892 one, that amazing production entitled "Nocturnes, Marines, and Chevalet Pieces"; but the brown paper cover is not quite identical in shade to Whistler's own, and the butterfly block carries more ink, possibly to denote mourning.



A Music Party in the time of Chaucer.

By Frank Brangwyn, A.R.A.

A CATALOGUE reaches us recording the first American Exhibition of the "International" Society, held during March, at the Art Institute of Chicago. The collection will be shown in various cities, and will remain on view at the St. Louis Museum of the Fine Arts during the period of the World's Fair.

THREE bronze statuettes, 'An Offering to Hymen,' 'Comedy and Tragedy' and 'Perseus Arming,' by Mr. Alfred Gilbert, R.A., are now exhibited in the water-colour galleries of the South Kensington Museum, and other important loans or new additions are to be seen.

AN exhibition of paintings, to supplement the one in 1902 devoted to other works of art, is to be held this summer in the Art Palace at Düsseldorf. It is intended to embrace the whole compass of West German painting, including valuable examples of the art of illumination. The interest will probably equal that occasioned by the famous Bruges (1902) Exhibition.

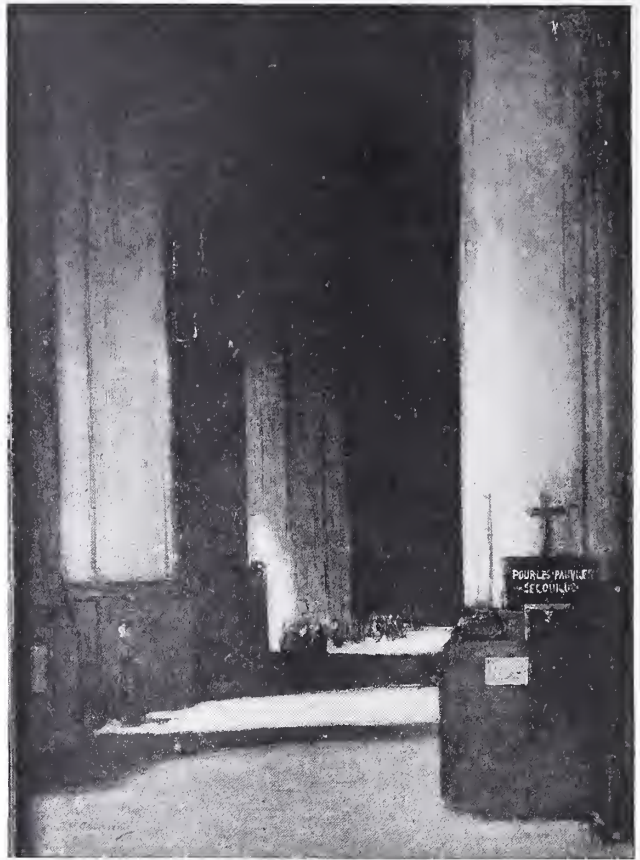
FUNDS are being raised to purchase 'The Bass Rock,' as a memorial to the late J. Thorburn Ross, A.R.S.A. The picture would be presented to the National Gallery of Scotland. Donations may be sent to the Hon. Secretary, Mr. T. A. Mackay, 22, Clarence Street, Edinburgh.

WE have been permitted to reproduce a few of the exhibits which will appear during May at the Baillie Gallery, Bayswater, in succession to the pictures and sketches

of Mr. Cayley Robinson and Mr. Bernard Sleigh. The work to be collected will indicate the accomplishments of Miss Ethel Virtue, Mr. W. J. Byrne, and Mr. E. G. Howe, workers whose productions are familiar to Londoners. Mr. Byrne is a working silversmith, under whose able superintendence many amateurs have mastered the difficulties of craftsmanship; his skilful workmanship is apparent in the Silver Jug (p. 176), copied from the original possessed by Sir Samuel Montagu. Both Miss Virtue and Mr. Howe work from their own designs, and the ornaments represented on the next two pages are examples of their success. Not only does such jewellery adequately fulfil its object to adorn, but it possesses the impress of individual talent, an additional value not to be disregarded.

Recent Publications.

La Villa Impériale de Tibur, Villa Hadriana, par Pierre Gusman (Paris: A. Fontemoing, 1904). The interest which has been awakened during the last few years in Hadrian's villa at Tivoli is in some measure due to the fascinating description given of it in the "Promenades Archéologiques: Rome et Pompéi," by M. Gaston Boissier, of the French Academy. It was therefore a gracious acknowledgment that he should have been asked by M. Gusman to write the preface to the important monograph just published. We learn from the preface it is nearly thirty years ago, viz., in 1876, that M. Boissier paid his first visit to the site, and that, since then, he has returned again and again with renewed interest, and in company with the "Grand Prix" students, to continue his studies. We are glad to see that both he and M. Gusman support the theory which was put forward by M. Daumet, the first student of the French School who attempted to grapple with the subject, in 1860, viz., that the various buildings erected by Hadrian, and to which had been attached the names of celebrated places he had visited in his numerous journeys, were not attempted reproductions of them, but were all built in the Roman style of the period. This theory was condemned by one of the leading members of the French Academy, to whom M. Daumet's drawings and report were submitted, so that he carried his labours no further; and until his plan of the Villa was reproduced, in 1895, in M. Gaston Boissier's work above referred to, the drawings and the report were shelved in the *École des Beaux Arts*.



St. Gervais.

By D. Y. Cameron, A.R.S.A., A.R.W.S.

To attempt to describe adequately a work in which there are 616 illustrations in the text, 12 fine heliogravure plates, and 11 photogravures, would be impossible in this review. M. Gusman commences his description with a summary of the travels of Hadrian throughout the Roman Empire, which is illustrated by reproductions of the coins struck in commemoration thereof. This is followed by an enquiry into the dates of the villa (123—137 A.D.), the researches made by numerous archaeologists from the sixteenth century onwards, with the plans of Ligorio, Nibby, Piranesi, Penna—and the plans and sections (present condition and conjectural restorations) by M. Daumet and his pupils (also Grand Prix students) who followed him.

For portions of the villa in detail, M. Gusman has availed himself of the careful plans made by a Berlin architect, Herr Winnefeld, and every feature therein shown is represented in small sketches made by M. Gusman. The detailed description of these is contained in the four first chapters, extending to 203 pages. The last chapter, with 120 pages of text, includes illustrations and descriptions of all the works of art (there are over 150 illustrations of statues) which have been found in the villa, the greater portion of which are now in the museums of Rome.

Since 1871, when a large portion of the villa was acquired by the State, much greater care has been taken of the remains. Custodians have been appointed to take charge of them, and from time to time portions of the site have been cleared, revealing other treasures, in a few cases perfectly preserved mosaic pavements, which were hitherto unknown, and are left *in situ*. M. Gusman has elected to make drawings of the various remains, based, as it seems to us, on photographs. We should have preferred to see reproductions of the actual photographs, which are so easily obtained nowadays. Even in those photographs by M. Sortais there is evidence of some manipulation which destroys them as actual evidence of the construction. This, however, is only a question of detail. We are indebted to M. Gusman for the most complete monograph which has ever been



Scottish Landscape.

By A. K. Brown, A.R.S.A.



Opal Cameo, mounted as a Pendant, in various Coloured Golds with Enamels; set with Rubies, Pearls, and Opals.

By E. G. Howe.



Hair Ornament in translucent and opaque Enamel, set with an Opal and Cabochon Rubies.

By E. G. Howe.

compiled ; and to be able to say this of the Villa of Hadrian, which was, virtually a city of monuments, is no slight praise.

“James Orrock, R.I., Painter, Connoisseur, Collector,” by Byron Webber (Chatto and Windus, 2 volumes £10 10s.).

Mr. Orrock's claims to distinction will rest principally on his produced works as an artist ; for although there are public records of his powers of discrimination, it is probable that his collection will suffer dispersal. Unless Mr. Orrock intends to largely supplement his generous gifts to the nation, his reputation as a connoisseur and collector will be of secondary importance in history to his achievements as a painter. His pictures will appeal to a far larger audience than will the other accomplishments referred to by Mr. Webber. By curtailing the less permanent qualifications of Mr. Orrock, the work before us would have been more satisfactory ; it would have been less monumental and more serviceable had Mr. Webber kept properly to his subject. The biographies of artists are out of place, Mr. Orrock's judgments alone being relevant. The long discussion on the effect of light on water-colours might have been epitomised to precede the relation of Mr. Orrock's own opinions. What excuse can there be for the author's 48 pages on Criticism ?

Destined to the practice of medicine, but more devoted to the limner's art, Mr. Orrock, in the time that could be spared from his medical studies, indulged his fancy for painting, and thus added substantially to his income. His allotted profession, afterwards specialised to surgeon-dentistry, was congenial ; he won several medals, and established himself at Nottingham. He abandoned that lucrative practice. Soon after 1866, when settled in London as a professional painter, W. L. Leitch, “a brither Scot,” said “Mr. Orrock, you are a practised draughtsman, . . . but you do not understand the methods of water-colour painting so as to express perfectly the various phenomena of nature.” After “scale practice,” Mr. Orrock so far advanced that, proposed by Leitch, and seconded by Louis Haghe, he was elected to



Brooch. Spray of Rosebuds, set with Mexican Opals, Milky Opals, and Diamond Leaves.

By Ethel Virtue.

Associateship of what is now known as the Royal Institute of Painters in Water-Colours. Since then, “almost every kind of tribute in phrase and epithet that a critic, conventional or not, can plausibly bestow on an English landscape painter has been employed concerning Mr. Orrock and his work.” He acknowledges himself specially indebted for inspiration to the work of Constable, Cox, and De Wint ; in his own paintings, though not neglecting oils, his preference has always been for water-colours.

The cause of water-colour art has found a strenuous champion in Mr. Orrock. His Essays on the subject form an interesting feature of his “Life,” and although these and his lectures have not yet borne the full fruit desired, when a National Water-Colour Gallery is established Mr. Orrock should receive the thanks of the community for his patriotic efforts. Mr. Orrock has also agitated for other improvements to the national collection ; he has persistently and reasonably asked that English Art shall be more fully represented. It is certain that he would only partially agree with John Ruskin that we “should stand, nationally, at the edge of Dover Cliffs—Shakespeare's—and wave blank cheques in the eyes of the nations on the other side of the sea, freely offered, for such-and-such canvases of theirs ;” the cry should first be, “Secure fine examples of our own School.” Mr. Orrock's cherished scheme is to secure recognition of the British School, by adding to the Trafalgar Square gallery a wing which shall contain selected pictures and works of art from the National Gallery itself, the South Kensington Museum, and the British Museum. The late Mr. Gladstone cordially agreed to the proposal, the Treasury is prepared to sanction the extension of the National Gallery, and it is desirable that the extra space shall be utilized as indicated by Mr. Orrock.

Mr. Orrock's early instinct was developed by unremitting labour, and his testimonies of study justify the claim that few artists have wrought harder to truthfully depict English landscape. His observations of Nature have been rigorously pursued, and we feel sympathy with him for the accident which somewhat checked his work about ten years ago. His own ability as an executant,



Pendant, green and opalescent Enamels, set with Opals.

By E. G. Howe.



Gold Pendant, Opal Matrix in centre, Opals and Pearls with Red Enamel.

By Ethel Virtue.



Gold Pendant, set with Rubies and Pearls.

By Ethel Virtue.

on memory. Possibly 1786 for 1768, the year the Royal Academy was founded, is a printer's error. Mr. Horsley was invited to breakfast by Sir Thomas Lawrence, "and we will have an hour or two with my Old Master drawings." Sir Thomas died before the day of that appointment, but with succeeding Presidents of the Royal Academy Mr. Horsley was intimate. Slight reference only is made to his identification with the "Old Masters" Exhibitions, and his Notes on the Norwich School collection (1878) were held over with other matters. The interest of this book is undeniable, but its historical value is less than it could have been made had Mr. Horsley started earlier in life to record his associations with the affairs of the last century.

The late Henry Treffry Dunn was privileged to enjoy familiar association with Rossetti: his *Recollections of Dante Gabriel Rossetti* have been published, and well annotated by Mr. Gale Pedrick (Elkin Mathews, 3s. 6d.). Mr. W. M. Rossetti writes an introduction in which he approves the narrative as a genuine contribution to his brother's biography. It is but slight history: after reading and being interested in the book, we concur with Mr. Dunn's occasional thought that such things were too trivial to be set down in writing.

The Pilgrim's Progress, by John Bunyan, illustrated by George Cruikshank (Frowde, 25s.). In the early part of last century there were published, in quick succession, numerous editions of the 'Pilgrim's Progress,' and most of the volumes, more or less elaborate, were illustrated by artists of repute. The demand for a time seems to have been greater than the supply, but within recent years special attention has rarely been directed by artists to the embellishment of the immortal allegory. Nor is this reproach removed by the present

his deep knowledge of the work of the Masters in art, particularly of the water-colourists, qualify his written and spoken opinions. We differ from Mr. Webber that there is no romance in the life of his subject—there is the romance of success.

The illustrations naturally form an important feature of the book, though not all of the originals are in the one collection. The frontispiece is a reproduction of the 1870 Ouless portrait of Mr. Orrock. All the photographs and other illustrations are of the first quality and well-printed. The whole work has been issued with the greatest care, and reflects credit on the producers. The names "Kaufmann" and "Duprez" look unfamiliar spelt thus. Fred. Walker was not an R.A.; but the volumes are remarkably free from errors.

John Calcott Horsley, in his *Recollections of a Royal Academician* (Murray, 12s.), acknowledges his great indebtedness to Mrs. Edmund Helps, "for the skill with which she has woven into book form the material supplied for these reminiscences." To Mrs. Helps fell the melancholy duty of recording the artist's death while his book was still in preparation. We learn that Mr. Horsley did not begin to write this book until his eighty-sixth year; for his facts he was dependent

édition de luxe, for the twenty-five drawings on wood, by George Cruikshank, were made some fifteen years before his death in 1878. The originals have been preserved in the collection of Mr. Edwin Truman, and the uncut blocks were completed for publication with the ones prepared under the artist's supervision. Such plates as 'The Valley of the Shadow of Death,' 'Vanity Fair,' 'The Cruel Death of Faithful,' 'The Monster Belaboured,' are spirited designs, and show the artist's remarkable powers; but taken altogether the series falls short of greatness in conception.

Crowe & Cavalcaselle

THE importance of 'Crowe and Cavalcaselle' in the literature of art cannot be under-estimated, and the new edition of the *History of Painting in Italy*, from the second to the sixteenth century (Murray, Vols. I. and II., 21s. each), is specially acceptable. The work, fully illustrated, will be completed in six volumes, edited by Langton Douglas, who has been assisted by the late S. Arthur Strong. Previous to 1896, the original authors had re-written more than a third of the work, and had collected new material: their revised pages, with records of researches by other critics, form a remarkable reprint of the *History*, for which all serious students will be grateful. No alterations have been made in the author's text: footnotes contain references to recent discoveries and opinions. Here, for instance, it is duly registered: "It cannot be proved that a single picture attributed to Cimabue was painted by him. We conclude, then, that the Rucellai Madonna is a work of Duccio, and that to scientific criticism Cimabue, as an artist, is an unknown person." In Volume I., 'Early Christian Art,' lengthy reference is made to the mosaics, the chief pictorial works produced before the revival of the arts in the thirteenth century. Volume II. is devoted to Giotto and to others of his school—Andrea Pisano, Taddeo Gaddi, Orcagna, Spinello. Final concord can never be attained in many attributions; but for their efforts to correct bad information and to find the missing links in history, all honour is due to the four learned authorities who have directly contributed to this standard work of reference.



Oval Silver Jug.

By W. J. Byrne.

An Enlarged Copy of the Irish original, dated 1760, in the possession of Sir Samuel Montagu, Bart.

The Royal Academy Exhibition of 1904.

GENIUS is so mysterious a quality that it has, by universal consent, been called divine—coming from the unknown, departing thither. It is shaped and coloured by the human circumstances into which it is set by its mysterious Sender—sometimes it is effaced by them, despite Lord Lytton's inevitable and irritating couplet. But it comes and it goes, and even Mr. Galton cannot prove that the wonderful thing is hereditary. All that he proves is an heredity of talent. And at this point we begin to see academies looming before us.

For it is one of the mysterious ordinances which govern the life of a genius that he should work in solitary state. In poverty and in wealth, he is alone. He does not, he cannot, combine forces with his fellow-mortals. He can only be king, nothing less. Talent, on the contrary, is gregarious, with an eternal tendency to create for itself academies of one sort or another. It loves to find a text or a pretext, and to form a clique therewith. The connoisseur who, retreating before the host of new pictures, shoots Parthian darts at the Royal Academy, may bear in mind that the academic instinct is the secret palladium of all Philistia and of half Bohemia. Yet, as hinted above, without the help of genius, academies could find no formula to base their existence upon—the prophet, coming alone out of the waste places where he has seen the awful presence, filled with the fire of original inspiration, utters his burning message to the talented folk inside the borders of cultivation. The message, derided at first, becomes at last the reason of the existence of a priesthood. Where is the genius then? Certainly not with the priesthood; he has passed on and away, to be seen of man no more. The value of the priesthood consists in a faithful preservation of the message—which seldom is so preserved. Even if it simply conserve enough of the original to transmit the true gist of that original truth, and not a misleading set of glosses on it, the priesthood may claim to be justified in existence. But this also is too rare. Of course, no old priesthood can be expected to be anything but hostile to a new prophet. Yet here again occur rarities, all the more odd because they seem contrary to nature. The great painter has some advantage over the great orator, in that his particular form of prophecy is less easy to garble and distort. It takes more trouble to repaint or forge a painting than to repeat words wrongly, wherefore the message of the great painter

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can generally be read from the original text by those who have the eyes wherewith to apprehend. The Academy, continuing existence, may lose that apprehension, or may keep it and act upon it, but scarcely can it prevent the gradual encroach of sterility if it admits no new life and young thought into its practices. To admit youth, however, is to admit the element of change. It cannot be expected, therefore, that an Academy could make for greatness in art, but only that it should represent the spirit of the time. It cannot be expected to do even this fully, for the Zeit-geist is many-sided in expression, and sometimes contains two or three minor civil wars within itself. Only some sort of compromise can be expected, and often it is a compromise which satisfies nobody. In such circumstances the question is yearly put by those of sincerity, of burning faith, and cynical disbelief alike—why have an Academy at all? The answer seems to be sufficiently evident, that academies are inevitable, and will always be with us while we have any men of sufficient original genius



Chantrey Fund Purchase.

Sibylla Fatidica. Group, marble.

By H. Pegram, A.R.A.



Willow-Trees at Sunset.
By George Clausen, A.R.A.

to create a school. With all its obvious faults, the Academy is a remaining evidence of effort renewed, an evidence that men are still attempting to do good work, though there is also too much evidence that the inspiration of original genius is rarely in their attempts. Again, here comes the old reason. As a rule, the man of original genius does not obtain the admission of his works to the Royal Academy, or to the Salon either. He produces what he chooses in solitude, and if anything of his mind and manner can be caught and used by another man who has more of worldly dexterity, it is thus absorbed and reproduced academically. The master's work then acquires a pale reflected lustre, and so becomes in time another academic basis. This is something of that which is happening to Whistler, Degas, Manet, Monet and the academically impossible Monticelli. It is not an arrangement which gives pleasure to the man of genius, but unfortunately it seems an ordinance of nature that genius should have to maintain itself in stark opposition to the established order, and should have to make its own order out of the teeth of that opposition. "Not as I will, but as I can," says the sad old motto. Setting aside the cheap optimism which chirps that the sensitive fibre of genius is strengthened by such a harsh necessity, and the equally cheap pessimism which croaks that all art is vain and that nothing is new under the sun, we may survey an

Academy exhibition in the spirit of tolerance, hopeful of finding a little which is good. If it be an exhibition of tendencies rather than of supreme achievements, comparison will frequently be helped rather than hindered by the juxtaposition of such work. Even the most remarkable individual man must be judged in society as well as in solitude, if we would appreciate him justly. Nothing human can be appraised as separate from humanity. Such an opportunity at least does a mixed exhibition afford, though few may frequent it for that purpose; and to apprehend a remarkable influence, even at second hand, is better than to have no apprehension of it at all.

Although a survey of the present Royal Academy show reveals not a few spaces in which the professional pessimist might luxuriate, the general impression is far from discouraging. A certain forward tendency has for some time past been evident, and reminds one of Mr. Whistler's remark about nature. It continues to creep up. Doubtless this is partially due to the influence of Mr. Whistler's disciples, who at one time formed something of a hierarchy elsewhere, but who now are bespread as leaven in the mass of British art, and who have grown not a little individually. Some credit should also be given to the influence of Sir Edward Poynter,

though perhaps this may cause a slight surprise to a few readers. The fact exists, however, that in 1879, when Mr. Whistler's battles were still in full clang, the present P.R.A. earnestly impressed upon art students the importance of the study of tone above all other qualities, with a brief but special allusion to the painter who had made relative values his creed. Ever since that time Sir Edward has been steadily and unostentatiously working in the cause of enlightenment, though the outside world knows him chiefly as an upholder of the classic tradition. Other tendencies, too, have to be kept in mind, for although the Scottish impressionists, considered as a force, are not much in evidence here in the south, Professor von Herkomer's powerful individuality has spread a magnetic current, the effect of which is frequently visible on a pupil; and his pupils have been numerous. So, although certain men of undeniable genius—for instance, Mr. Orchardson—stand alone, and walk alone, there is a definite spirit of movement in things pictorial, out of which emerge some works which are notable, and some few which indeed possess the supreme quality of distinction.

During the passage through the second gallery on the orthodox road to the large room, a picture by the President attracts attention. It is treated, as in similar early themes, with all that distinction and power which is none the less



Asterie.

By Sir E. J. Poynter, Bart., P.R.A.



Mrs. Kendal, Miss Ellen Terry, and Mr. Tree in "The Merry Wives of Windsor."

(By permission of H. Beerbohm Tree, Esq.)

By the Hon. John Collier.

powerful for the scholarly moderation which has regulated the expression of it. Sir Edward Poynter's work usually gives pleasure of a kind which grows and abides, and the present is no exception to the rule. 'The Nymph's Bathing-Place' shows a chaste and exquisite being of the Arcadian woods and wilds, stepping daintily into the grey pool of a stream, which here runs beneath little cliffs. The carefully reticent and yet rich colour harmony—orange and dull green heightened at rare points—the resultant tones, the masterly modelling, the grateful suggestion of delicious health and delicious refreshment, make this one of the most artistically satisfying of the President's works.

In the large room itself, his picture taken from a passage of Horace at once calls up the impression of previous acquaintance. It is the beautiful outcome of a still more beautiful crayon study which appeared before the public about ten years ago (p. 179). The third and last of his exhibits, 'The Sea Cave,' is a small subject of a sleeping nereid in surroundings which recall the 'Cave of the Storm Nymphs' of last year, but with different natural accompaniment, here all being at peace.

Though very small of size, Sir Lawrence Alma-Tadema's single contribution, 'The Ever-new Horizon' (p. 183), is of unusual interest, even as considered with other works by this

exceptionally remarkable of craftsmen. As a rule he is the painter of the splendid appearance of things mundane, and does not attempt a strong suggestion of mind in motion. This year he has chosen to place us in presence of a psychic type, as well as of a lovely material creation. The woman with a soul that longs, aspires and dreams is there upon her balcony—it happens, of course, to be that of a marble-and-agate palace—and she gazes away from all this unsatisfying magnificence to the horizon which, for her, ever contains the hope of new life. Her face, peculiarly sympathetic and sweet, but with a deep expression of melancholy and yearning, is one which the student of Alma-Tadema's productions would pronounce to be untypical, the two other maidens being more or less old acquaintance.

Apart from this strong psychic note, the boldly cunning perspective, and strip-like but sufficient suggestion of precipitous depth from that shining parapet, make the picture remarkable merely as a *tour-de-force* of craftsmanship and even of imagination.

The qualities of clear vision and shimmering tone are completely attained in Mr. Stanhope Forbes' 'Seine Boat' (p. 182), with its lusty colour-values; and the 'Quiet Evening' (p. 187), by Mr. Leader, assists and is assisted by it, near by.

Mr. Prinsep is unusually attractive in his 'Street in Venice,' with a swarthy Venetian belle of a type almost Moresque. Of the contribution of Mr. Arnesby Brown, the best is here in 'The Bridge,' a pale sunny pastoral; his 'Twilight' in Room I. is entirely seascape, and refined, as one might expect. It is a hopeful sign of Mr. Brown's productive capacity that he should be thus versatile.

Then, with somewhat of an electric shock, one comes in contact with Mr. Sargent, who contributes six works this year. The large portrait of the Countess of Lathom is a chord of two colours, neither of them quite describable by aught but the terms mouse-tint and sapphire: and, thus endued, the lady's figure and head seem enriched beyond other needs, even to a slight suggestion of artificiality. Mr. Sargent can do such cunning things with such economy of apparent effort, that one has once again to remind oneself that this Rupert of the brush is, in reality, one of the most deliberate painters alive. Some time ago his admirers, needing the creed which he smilingly declined to state, formulated it themselves into the phrase *arrested action*; which certainly helps enjoyment of portraits whose subjects generally look as if they had just looked round to you, and were going to say something. Other daring admirers have said—it is an old saying—that Mr. Sargent searches, wizard-wise, to express the elfish spark which is supposed to co-exist with the divine in us mortals. Anyhow, his contributions this year are instinct with *vril*—that essence of life which scientists believe to be discoverable. The other chief works are: 'Her Grace the Duchess of Sutherland,' in a forceful green dress, tempered by a foliage setting; 'Mrs. Wertheimer,' a profound study of personality; 'T. L. Devitt, Esq., President of the Shipping Federation,' with a superbly rendered model of a ship. The two latter are in other rooms, where they grip and hold attention. Nor must one omit mention of the 'Marquess of Londonderry carrying the Sword of State at the Coronation, 1902, attended by Mr. W. C. Beaumont,' a very large performance.

Mr. Watts' 'Lilian' is one of his sweetest and dewiest creations of maidenhood returned from gathering Life's flowers, and C. van Haanen's 'St. Mark's Day, Venice,' a striking group of fair daughters of the lagoons, in that dexterous style which one associates with his name. 'Mrs. Frank Shuttleworth' (p. 181), is a learned and lovely canvas by F. Dicksee, but not at first impressive. Better is his 'Joan of Arc,' with her silver armour and pale ecstatic face. Professor von Herkomer's portrait of Mr. Chamberlain is determinedly convincing of bodily

presence and of prepared will-power; vivid also, in somewhat the same way, are the 'Lord Chief Baron of Ireland' and 'Sir Neville Lubbock, K.C.M.G.' Mr. H. J. Draper tries to carry out the tradition of Lord Leighton, and achieves much, his 'Golden Fleece' being a classic subject charged with the sumptuousness of romance. Elsewhere he has 'Sea Melodies,' a dainty little oval idyll, and a portrait of 'The Dowager Duchess of Abercorn.'

Mr. G. H. Boughton's delicate art shows forth with especial distinction in his 'Lady Diana,' dressed in a purple riding habit of the eighteenth century, and the refined contour of her figure is daintily emphasised by her white satin vest. Those who have followed this artist's course, and who also know something of Holland, and of Matthew Maris, can give all the more praise for the way in which Mr. Boughton has kept his personality intact, merely taking valuable hints, until he had evolved a style congenial to his nature. These themes of his, set each in a very simple colour scheme, and permeated with that infinite variety of



Mrs. Frank Shuttleworth.

By Frank Dicksee, R.A.



The Seine Boat.

By Stanhope A. Forbes, A.R.A.

greys and browns which one sees in the agate, become true creations of beauty, such as set this artist in a position by himself. He contributes also 'Near Strome Ferry, sunset after Rain,' and 'A Frosty Night.' Mr. W. L. Wyllie is not in great force this year, and his 'Towing past the City' seems almost identical with earlier works. Mr. A. C. Gow's 'Farewell to Nelson: Portsmouth, September 14th, 1805,' is a wholly praiseworthy rendering of a great national moment; and the distinguished French painter, M. Bouguereau, does honour to the R.A. walls with one of those exquisite *chef-d'œuvre* which have made his name honoured in all the world. It is entitled 'Ora pro nobis.'

The recent election of Mr. C. W. Furse to Associateship gave widespread satisfaction, but it was not expected that he would just at present step beyond his fine, though not perfect, performance of last year. But he has done just that very thing! His 'Diana of the Uplands' (p. 189), is worthy to take place in a gallery by the great masters. It is a perfect subject this, of a young and stately figure balancing and dominating two other young and stately figures, set in simple beauty of surrounding. The lady and her dogs are lovely, young, aristocratic, self-possessed—and alive. Decidedly this is going to be of the nation's pictures. Mr. Furse has also 'The Lilac Gown,' which comes near to giving pleasure, but hardly attains, and commendable portraits of 'Sir Francis Mowatt, G.C.B.' and 'Mr. and Mrs. F. S. Oliver.'

Mr. Ernest Crofts has made a telling study of 'Prince Rupert and his Staff at Marston Moor,' awaiting their time to strike. Mr. R. W. Macbeth has, as usual, some extremely

pleasing pictures, as this one, 'Christmas Eve.' The pony-post brings the letters to an old Midland manor-house, and hands them in, with due artistic action, to a posy of pretty girls in the big stone porch. The same pleasant country freshness is felt in the churchyard where repose awhile the strolling musicians (No. 627), and in the splendid buxom fisher maiden who is entitled, most properly, 'The Lass that a Sailor loves.' As this is Mr. Macbeth's Diploma picture, the adventurous tar who in future years penetrates up to the Diploma Gallery will find that his labour has been not all in vain—as so often happens at the Monument and other heights.

Mr. Napier Hemy's art is fairly distinct this year, in its grey silver-splashing power. 'London River' and 'Haul Aft,' a picture suggesting comparison with his 'Youth' of last year, but not to its advantage, and 'The Crab Merchant.' The first picture well conveys the Titanic press and weight of water; the second is hardly so satisfying. Then we have a rather cryptic 'Allegory' by Mr. S. J. Solomon, which has at any rate the merit of dignified colour and arrangement, and is not aggressive. This is much more than can be said of certain other huge "allegories," which are the incubi of two or three other rooms, and which are best ignored, as out of place in such an exhibition as the present.

Sir Ernest Waterlow exhibits 'Bolton Castle, Yorkshire' and a 'Showery Summer Day.' The first is strongly satisfying to the sense of *plein-air*, and is finely composed—felt also, for the beholder is conscious of the weight and mass of the old building as it grips the soil. The second is a



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An important Etching is in progress.

The Ever-New Horizon.

By Sir L. Alma-Tadema, R.A.



The Wanderer.
By Mary Young Hunter.

very delectable brookside scene, touched with a pastoral feeling. Mr. R. Jack is one of our most refined portrait painters, and the canvas 'Mrs. Percy Graham' is representative, though not conspicuous. Mr. Orchardson's 'Sir Samuel Montagu' is to be found here, and Mr. H. W. B. Davis retains all his usual suavity of manner in 'The Waning Year.' The latter remark applies also to Mr. Marcus Stone's one exhibit, 'The Proposal Accepted.' An eminently desirable young lady hides by the corner of an arch, through which appear a garden, two parents, and a modest youth. The parents are not stern, and the youth is not downcast. All is in the dulcet colouring which we have long known, and long hope to know.

Returning to Room I., the chief works of note are Mr. Hacker's portrait of 'W. Goscombe John, A.R.A.,' a fascinating example of broad, thin-spread colour and tone; 'The Brightest Days,' by the veteran J. W. North, typical of his well-known style; Mr. Leader's sheeny and sparkling 'Sandy Shore on the South Coast'; Mr. Alfred Parsons' pleasantly harmonious 'In the West Country,' with its many-arched sandstone bridge and other wel-

come features of that sweet region; a portrait of 'Mrs. Temple Johnson,' by Mr. Orchardson; a luminous and sufficient 'In the Morning Sun,' by H. S. Tuke; Mr. Wetherbee's 'Golden Silence'; the sturdy portrait of 'Edmund Boulnois, Esq., M.P.,' by Mr. W. W. Oules; and last, but not least interesting of all, Mr. Briton Riviere's 'Youth.' A rash young lord, riding along a cliff edge with dogs, pauses at the riskiest point to play with the bird on his wrist. His horse is stiff with terror, his dogs cower back from the giddy verge—save one young one, who seems as if he were being fascinated into vertigo—a subtle touch this last. Technically the work is as powerful and direct as most of the artist's performance.

In the second room appears a charming 'Love's Beginning,' by Lady Alma-Tadema; and 'On the Housetops, Algiers,' by Mr. F. A. Bridgman, creditably represents that Orientalist. Mr. G. Wetherbee's processional group of girls and frisking lambs is one of his best-felt and most joyous productions. 'The Lyric,' by Mr. Orchardson, contains the usual features of many of his works, and the figure of the lady playing the quaint musical instrument is as familiar to us as the instrument itself. The work is dainty with a daintiness peculiar to the artist, and sustains, though it adds little to, his reputation. A brightly painted band of belles is 'Fruit Sellers from the Islands, Venice,' by Mr. H. Woods; and 'La Tombola,' by the same artist, is equally replete with sweet dexterous brushwork. Mr. G. Clausen is not as interesting as usual this year; indeed, since his 'Golden Barn' of 1901, with its gradations of dim light and its cathedral-like dignity, he has not again expressed himself to statelier effect, which, indeed, would be difficult. His 'Bean Field' is not lacking in a dignity which recalls Kipling's grand

"Sussex" verse—

"Bare slopes where chasing shadows skim,
And through the gaps revealed
Belt upon belt, the wooded, dim
Blue goodness of the Weald."

But one feels that Mr. Clausen might have done better, and



The Microscope: "Consider the Lilies."

A water-colour by Lexden L. Pocock.



The Land of the Rising Sun: Fuji-Yama from above Hakone.

By Alfred East, A.R.A.



Flatford.

By David Murray, A.R.A.



Old Scotch Firs, Loch-an-Eilan.

By J. MacWhirter, R.A.

the same remark applies to 'Gleaners coming Home.' Mr. Sant's 'Mrs. Morton Robertson' maintains his ancient reputation worthily, and Mr. F. Bramley's portrait of 'Russell J. Kerr, Esq.' is uncompromising, but produces an impression of truth and honest handling. The view of the castle where lived the fierce Outlaw of Badenoch is romantically portrayed by Mr. MacWhirter in 'Old Scotch Firs, Loch-an-Eilan' (above), and its environs, in his 'Aviemore' in another room. The last is an autumn version of his 'White Queen' in *THE ART ANNUAL*, 1903. Both of these are better specimens of his style than his 'Lake of Como' pair, one of which represents morning, the other the same spot in the afternoon. We commend Mr. W. H. Bond's laudable study of the Kipling poem we have quoted, and his effort to rise to its plane. A similar note of approval may be given to Mr. Corral Farmer. Mr. David Murray this year makes a speciality of Constable's country—a picture of the mill of the great painter's parents, where he had a studio, and a particular punt in which he worked. This latter feature is emphasised by Mr. Murray for those

who cherish such identities, and rarely has his hand wrought more felicitously in that blent mystery of undertone and happy emphasis of bright touch which together form his style. 'The Valley of the Stour, East Bergholt, Suffolk,' the masterly-plasterly 'Heat of the Day, Flatford,' and the two others, make up a most successful contribution to the total of what is good.

Mr. Abbey's intended picture has, we hear, been replaced by the present one, 'A Measure,' which after all, and allowing for an inexplicable ghostliness of effect, is abundant in his excellencies, and very Shakespearean. Mr. Abbey can claim to be one of the great draughtsmen of Europe, and this dancing figure makes his claim none the less. In another room he shows part of a most singular and interesting reredos, in preparation for the Church of the Holy Trinity, Paris. There are three figures in scarlet, green and olive-black. Against the gold background the scarlet notes are played with a full volume which is original and very striking, yet also unusually dignified. The three faces are noble and pathetic, and recall the best old Flemish altarpieces to mind, without shrinking in the comparison.

'The Edge of the Loch,'

by Mr. Peter Graham, is, as ever, rich in fresh suggestion of atmosphere and wild life; he has also two good sea pieces. Mr. J. J. Shannon's portrait of 'Sir William Emerson' contains certain wonderful passages of soft mysterious colour, enhanced by the choice old frame in which they are enclosed. His 'Mr. Martin Harvey as Sydney Carton' is also noteworthy. Mr. Seymour Lucas's 'Finis' is meritorious, and the portrait of 'M. B. Huish, Esq.' by Mr. J. C. Dollman, will interest all who work in art.

Mr. Anderson Hague's 'Hayfield' is excellent impressionism; excellent also, in very different ways, are Mr. G. D. Leslie's 'Courtyard at Compton Beauchamp,' and Mr. J. M. Swan's 'Young Bathers.'

In Room IV. Sir W. B. Richmond's portrait of 'Madame Errera' is strongly impressive as a poetic rendering of a sensitive temperament; Mrs. Stanhope Forbes' particoloured 'Poet and some Country Girls' will find appreciation for its skill; 'Cluny Waters,' by Mr. Yeend King, is a first-rate specimen of his breezy manner; successful in its way is Mr. W. Hatherell's 'The City Fathers' welcome to King Edward

VII.'; Mr. Joseph Farquharson's 'The sun had closed the winter day' is well up to the level of his winter scene, which attracted such notice last year: his other works are less notable; Mr. J. J. Shannon's 'Daughters of W. Howard Bell, Esq.' is a cunningly though seemingly coarsely-painted group, powerful and complete in satisfaction; and it is a real pleasure to find here Mr. Coutts Michie's refined and Corotesque 'Autumn Evening.'

In Room V. Mr. La Thangue's pictures are of Sussex and Liguria, which certainly shows width of interest, but unequal in the result, the Sussex being much the better. Then we note Miss L. Kemp-Welch's important 'Timber-hauling in the New Forest' as a decided addition to her fame; capital characteristic contributions from Mr. Bernard Partridge and Mr. St. George Hare; 'Mr. and Mrs. Stuart,' in the trim, workmanlike style of Mr. W. Logsdail; 'G. W. Palmer, Esq., M.P.,' by Mr. A. S. Cope, and 'Earl Bathurst,' by W. W. Oules, in a sound and sane manner which will always have its value, in England at least; and Mr. Alfred East's 'Morning at Montreuil, Pas de Calais,' a painting of great distinction. Mr. East's personality has become one of the most considerable of living landscapists; he has settled into a grand decorative style of his own, and in another room, his noble 'End of the Vintage, Rhone Valley,' is certain of wide and enduring applause. Never



Londonderry.

By Niels M. Lund.

has the dignity of that rare district been better put to use in art. One pauses in Room VI. to study Fritz Thaulow's 'Winter Day in Norway,' and 'River Dordogne,' both masterpieces of fluent form and of choice colour; Miss H. Rae's partially veiled nude nymph, 'Songs of the Morning'; 'My Lady's Toilette,' by Mr. Melton Fisher, with its confident and appropriate handling, and its rare distinction; Mr. Albert Goodwin's luridly romantic presentment of a lone, lost member of the Invincible Armada going to pieces on a reef; Mr. Blair Leighton's 'Vox Populi,' a little boy-king



A Quiet Evening.

By B. W. Leader, R.A.

standing in view of his new subjects, pleased with them as they with him; Signor Mancini's eccentric 'En voyage.' Mr. Byam Shaw's 'Now is the pilgrim year fair autumn's charge,' a brilliant pageant set against a background much more interesting than the figures; and a very elegant portrait of 'The Misses Cripps,' by Mr. W. Llewellyn.

In Room VII. the chief works yet unnoticed are a large 'Mrs. Kendal, Miss Ellen Terry, and Mr. Tree in "The Merry Wives of Windsor"' (p. 180), by Mr. John Collier, an entirely jovial picture, free from that harsh undertone which often is in his sentiment, and abundantly pleasure-giving; Sir W. B. Richmond's 'E. Micholls, Esq., J.P.'; Mr. J. H. F. Bacon's striking portrait of 'T. P. O'Connor, Esq., M.P.'; and a pathetic scene of 'Abandoned Horses,' by Mr. J. Charlton.

In Room VIII. 'The Viaticum,' by Mr. Chevallier Tayler, is unequal, but in some respects exceedingly successful; 'In from the Sunlit Sea,' by R. W. Allan, is admirable in its rough, effective handling; Mr. Alfred East's 'Fuji-Yama from above Hakone' (p. 185) is interesting, as the spot where meet the characters in *The Darling of the*

Gods, and has most of his best qualities. 'Bonnie Scotland,' by Mr. Alfred Parsons, is one of the most brilliant flower paintings we have long seen from his hand; 'The Mill-Stream,' by Mr. Mark Fisher, has the breezy vitality of his works in general; 'The Bride-Elect,' by Mr. J. Young Hunter, is a picture which combines quaintness and sympathy, though of less importance than his former work. Deliciously refreshing is Mr. Leader's green 'Welsh River'; and stately, awesome, and unforgettable is Sir W. B. Richmond's figure of Moses, bathed in white sun-mist, gazing with stern resignation at the Promised Land.

Room IX. contains a small number of exceptional works, such as Mr. Adrian Stokes' 'Blue Pool,' as finely vivid as his Alpine picture here last year; Mr. Albert Goodwin's pallid vision of 'Durham'; his intensely poetic nocturne of 'Vesuvius by Moonlight'; and a tiny gem by Sir J. D. Linton, 'Lucentio and Bianca.' We have already noticed others. Similarly in Rooms X. and XI. it only remains to single out for praise Mr. Roberts' 'Opening of the First Parliament of the Australian Commonwealth by H.R.H. the Prince of Wales on May 9, 1901.' The work is of high historical interest and honest in execution. Other notable pictures are a fascinating study of a beautiful lady with a mirror, by Mr. Mouat Loudon; Mr. Edward Stott's simple but poetic 'Old Barge'; Mr. Fred Hall's 'Old Waterway'; and Mr. Niels M. Lund's 'Londonderry' (p. 187), almost decorative in synthetic quality; Mr. J. C. Dollman's weird 'Famine' with her hosts of wolves; Mr. John Collier's strong, clever portrait of 'Professor E. Ray Lankester'; 'The Borderland,' by Mr. J. Aumonier, one of the best landscapes of the exhibition; Mrs. Young Hunter's 'Wanderer' (p. 184), seeking for peace the wide world over, has a quality of fine thought in it which redeems the slight sense of hidden weakness. Her work always repays attention, though by comparison Mr. W. H. Margetson's Cupid threatening three frolicsome maidens with punishment for intrusion is pulsing with pagan health and joy.

The sculpture in the central hall contains two very striking bronze figures by Mr. Alfred Turner, 'Labour' and 'Maternity,' both suggestive of the influence of Mr. Watts. Mr. T. Brock's 'General John



St. Paul's Cathedral.

By W. L. Wyllie, A.R.A.



Diana of the Uplands.

By C. W. Furse, A.R.A.



(By permission of the artist.)

A Reredos: "My Peace I give unto you."

By W. Reynolds-Stephens.

Nicholson' will interest admirers of that great leader; and Mr. Goscombe John's 'Prince Christian Victor' is also worthy of its subject. Entering the chief collection, it is evident that, though there are, of course, a few monumental incubi, the sculpture room partakes of the forward tendency, being interesting, with a sense of re-birth. To look at Mr. Reynolds-Stephens' 'Reredos' is to see this, surely? It is a production both chaste and rich, possibly part of a larger scheme. Its precious material does but enhance the simple stateliness of the central figure (p. 190). Mr. Alfred Gilbert sends a work which, like certain imaginative groups by Rodin and Klinger, challenges the critic. We should prefer to see the intended whole of which this is part before pronouncement. Mr. G. Frampton sends a 'St. George' (p. 192), into which he has poured the very spirit of Renaissance masters, and Mr. John M. Swan has sent a marvellous little silver statuette of a mermaid. The right instinct of the forward tendency appears in many such minor works as 'Skating,' by Mr. E. G. Gillick, also.

Last, as we depart, in the quadrangle, set down as the last in the catalogue, and our last impression from the Academy, is Mr. Watts' great group, 'Physical Energy,' one of the real masterpieces of our time. May the omen be fortunate, and may the Academy henceforth be more closely associated with mental as well as physical energy than has sometimes hitherto been the case.

LEWIS LUSK.



(A Water-Colour Sketch.)

Lamplight.

By Lionel Smythe, A.R.A.

THE reduction from eight to six in the number of works which members and associates are allowed to contribute to the Academy has made less difference than might have been expected. In 1903 sixty-five R.A.'s and A.R.A.'s contributed two hundred and four works; now sixty-two send one hundred and eighty-nine. Last year Mr. Oules was the only artist to send as many as seven works in oil; Professor Herkomer and Mr. Macbeth, responsible for seven in all, contributing to the water-colour or black-and-white sections. In 1903, five "insiders" sent six works, three sent five, thirteen sent four, nineteen sent three, seven sent two, fifteen sent one, eleven were unrepresented. Six artists this year send the maximum of six works: Messrs. Bacon, Herkomer, Lucas, Macbeth, Sant, Sargent. Five send five each: Messrs. Frampton, Hemy, John, Oules, Solomon. Fifteen send four, nine send three, eighteen send two, ten send one, and there are twelve absentees.

THE new rule which cuts down "outsiders" from a maximum of eight to three did not, it is said, very greatly reduce the labours of the Selecting Committee. As to

the actual exhibition, an analysis gives the following results: in 1903 1,680 works represented 1,215 non-members; this year 1,053 works represent 1,257 non-members. Among the very few who in 1903 had more than three works at the Academy were Mr. W. Logsdail with five, Mr. Pegram and Mr. J. R. Reid each with four, Mrs. Emslie with seven, these last, however, being miniatures.

SIR E. J. POYNTER'S allusion, at the Royal Academy Banquet, to Mr. Beerbohm Tree and the new Academy of British Art, reminds us of some correspondence in this Journal for 1841, which concluded with a letter from Mr. R. R. McIan, "a good painter as well as a good actor":—

"At Covent Garden every Academician and Associate is on the 'free list.' I had the pleasure to instigate the management to do this during Mr. Osbaldiston's first season: whether he sent cards to *all* of them I do not know, but to some I am sure he did. When Mr. Macready took the theatre all were made free, and Madame Vestris has done so likewise. But no actor is admitted gratis into the exhibition of the Royal Academy. It would be a novelty, indeed, to hear that a theatrical person was made free of any place of either



Decorative Panel, one of a Series for the Skinners' Company.

Departure of Lancaster for the East Indies.

By Frank Brangwyn, A.R.A.

Honorary Associate of the Royal Institute of British Architects.

THREE purchases have been made this year from the funds of the Chantrey Bequest: 'London River,' by Mr. C. Napier Henry, A.R.A.; 'Sibylla Fatidica,' by Mr. H. Pegram, A.R.A. (p. 177), and 'Fate,' by Mr. Arthur Wardle; each work being in the present Royal Academy Exhibition.

THE Academy is said to be considering the advisability of electing an Associate Engraver. The only living artist who has been an Associate Engraver is Mr. Frederick Stacpoole, one of the last survivors of the old school of engravers, elected in 1880, who retired in 1892. Francis Holl, father of Frank Holl, the painter, became an Associate Engraver in 1883, and died the following year. No artist in this class has since been chosen, we believe. About a year ago Sir Walter Gilbey wrote to *The Times* urging such recognition.



St. George.

By George Frampton, R.A.

(Part of a War Memorial to be erected in Radley College.)

amusement or instruction; managers and actors are invariably liberal towards all other professions, but seldom or never meet with any return."

TWO departures from precedent are to be noticed on the wrappers of the Royal Academy Exhibition Catalogue. After a long run of years the old type has been discarded, and blue ink instead of black has been used. There is an agreeable freshness about the new face, which, happily, is not the result of a change of printers.

THE exhibition (Gallery II.) of Mr. J. J. Shannon's portrait of Sir William Emerson is opportune now that the painter has been nominated for election as



Phyllis.

By Arthur Hacker, A.R.A.

The Art. Council, London, 1871, p. 8.



Painted by Sir James D. Linton, 1871.

Ecclesia Docens.—A Crucial Point.

The New Gallery.

IT is all too easy to indicate the most important feature of the 17th Summer Exhibition of the New Gallery, which, as a whole, is the reverse of a brilliant show. The pictorial adventures of none delight us as do those of Mr. Watts. One of his five works, 'Progress' (p. 193), has an actual and imaginative radiance, a potency, approached by no other picture in Regent Street, by few in its kind from the hand of the veteran painter. If, initially, the aim was to express "modern thought in things ethical and spiritual," the artist gained a signal victory over the didacticist in the upper part of the composition; rather, perhaps, thought, "purpose," are here indissolubly united by the creative emotion. 'Progress'—a kind of sublimated "Rider on the white horse"—goes forth gloriously, with might, majesty, god-like inevitability. The white horse which he is astride is based on memories, surely, of the immortal horses of the Parthenon. Shadowed rider—an arrow just shot from his bent bow—and horse are centre of a ruddy golden cloud, whose movement through space is silent, swift, imperious. The figures on the lower plane, typifying Labour, Commerce, Wisdom, lack the sovereign beauty of the group above, which so dauntlessly confronts the eternities; at this point inspiration halted. Though less consummate, the remaining pictures of Mr. Watts warrant study, not least because as a group they reveal a still operative zest for life. The largest, 'A Fugue,' is a fecund, pyramidal composition of sturdy amorini soaring round a trunk of the flowering earth; they are the "Trifles light as air," which tumbled through space in a 1901 New Gallery picture, robbed of some of their lyric gaiety, their atmosphere, their impulse of flight. In 'Endymion,' the over-materialised form of Diana of an earlier and otherwise finer version, now sweeps down as an etherealised presence, as an arc of veiled light, to kiss her sleeping lover; the form of the goddess merges with the atmosphere of which it is shaped. 'Prometheus,' the base of his rock wreathed with lovely Oceanides, is in places finely authoritative, but there is weakness in the head and neck; "Whence, Whither?"—a chubby infant cast by the infinite sea on the shores of life—though unmistakably by Mr. Watts, shows him at far below his best.

As the poles apart is the art of Mr. Sargent from that of Mr. Watts. Mr. Watts, brooding on the immensity and significance of things, paints in a mood of earnest, exalted thought; Mr. Sargent, who seems to apprehend in a flash or not at all, thrusts as though with a rapier. Unfortunately, there is at the New Gallery no 'Russell Gurney,' no wonderful 'Joachim,' with which to compare Mr. Sargent's unerringly vital 'Henry W. Lucy, Esq.' As a piece of lightning portraiture, nay, as a portrait in any kind, it has no rival in the gallery. The hand and wrist, a triumph of swift draughtsmanship, indicate a genius of sight; every touch is alert, assured. Observe, too, the drawing of the mouth, the way in which the white shirt-front is used in relation to the upstanding white hair, the white moustache. A portrait such as this of 'Toby, M.P.' shows Mr. Sargent's capacity to penetrate to some of the sources of life. In 'Mrs. Hugh Smith,' a half-length, in which the flesh-tones

are admirably expressed, masses of soft fur beautifully rendered, there is almost a tenderness in the painting of the chiffon cap-strings which encircle the face. Sir George Reid is far more impartial than Mr. Sargent; indeed, his impartiality, a judicially equal distribution over the entire surface of the canvas of his pictorial interest, issues in what is called matter-of-factness. That for one reason is why, able and sincere as are Sir George Reid's 'Lord Rayleigh'—a portrait of the eminent man of science, presented to the Royal Society by a body of subscribers—and his earnestly realised bust of Mr. Holman-Hunt, there is not in them the personal note, lacking which a picture soon drifts out of the memory. 'Jack,' a boy in blue jersey, seated, book in hands, is the best of Mr. J. J. Shannon's three portraits. If it have not the ardour nor the incisiveness of his 'Phil May,' it is a free, an unaffected piece of work; in



Photo. Hollyer.

Progress.

By G. F. Watts, O.M., R.A.



In the Shadow of the Church, Dordrecht.

By F. Spenlove-Spenlove.

'Joan Ratcliffe,' again, the mauve scarf is brought very happily into the colour-scheme.

M. J. E. Blanche goes farthest towards giving us a pictorial audacity, such as that of M. Boldini's 'Whistler' of the 1903 New Gallery. One would hardly be inclined to credit the artist who painted the 'Cherubino' of the New English Art Club with 'Mrs. Cosmo Gordon Lennox' and 'Madame Jacques Baugnies.' Overcome the distraction of the blunted oval frame in the presentment of Miss Marie Tempest, and the beautiful painting of the pale striped dress, dark flowers at waist, is apparent. As to the lady in black, with big hat, selection of material for expressive purposes is here carried far. There is an intentional restlessness about the composition, which the serene note of blue in the carpet does not allay. Signor Mancini is relatively reserved in 'Baron A. Caccamisi,' the buttons of the fencing jacket a-gleam, the foil telling as a flash of silver across the blacks and reds, the head one may surely say sensitively seen against rose-curtained glass doors. Signor Mancini has perceived an opportunity, and made much of it.

In less assertively human portraiture there is nothing more indicative of susceptible sight than Mr. George Henry's 'Poinsetta' (p. 195). The temper of the thing is revealed by the long, serene pale gold curve of the back of the settee, against the grey wall. The sweeps of black trimming on the grey dress, of the auburn-haired lady in

beautiful shadow here and there, are more ardent, the big scarlet blossoms in the faint blue vase more emphatic; yet there is no violation of repose. Doubtless a Whistler would have invented some expedient for using the void wall-space to the left; save for this, the lady is simply and graciously environed. 'Miss Idonia La Primaudaye,' painted by Mr. Lavery last year (THE ART JOURNAL, 1903, opp. p. 186), is Mr. Henry's second portrait. It has a pensive elegance, and the notes of blue in hat-feather and at waist tell with delightful coolness and purpose in the scheme of greys. In his portrait study of a dark-haired lady, Mr. T. Austen Brown has made splendid use of 'A Chinese Cloak.' There is pictorial bloom on its purple-blue ground, embroidered here with pink, there with triumphant turquoise. This sumptuous bit of colour has as background a grey screen, with a dim patterning of water plants.

Portraits noticeable for some reason or other include Mr. John Lavery's full-length 'Lieutenant Freiherr von Neimans,' in blue uniform, with gold frogs and peaked scarlet cap; the Hon. John Collier's 'Mrs. Anthony Hope Hawkins,' with its passages of gleaming gold, pale yellow, grey; 'Dick,' son of Mr. Leopold Hirsch, a piece of bravado painting by Mr. Robert Brough; Mr. H. Harris Brown's capable 'Archbishop of Armagh;' and examples on a large scale by Mr. Hugh de T. Glazebrook and Mr. Richard Jack.

Of landscape painted for its own sake, with no "incident" to distract, two of the best are opposite one another in the north room. In any exhibition Mr. A. D. Peppercorn's 'Near Falmouth' (below) would look well; at the New Gallery, surrounded by much that is shallow and pretentious, it makes a deep impression. There is a grave accord between the solitary sail on the bend of grey river, the sombre green tree-masses on the high right bank, the great space of



Near Falmouth.

By A. D. Peppercorn.



Poinsetta.

By George Henry.

grey sky, squarely brushed in; significances have been broadly and nobly apprehended; it is as though the trivial were non-existent. Art of this kind partakes of the great-

ness of earth and sky. Mr. Leslie Thomson's 'Peaceful Summer' (below) is a celebration of the beauty, not of sad, grey days, but of diffused sunlight.



Peaceful Summer.

By Leslie Thomson.

Nothing invades the serenity of the finely gradated sky—here and there lacking in actual qualities of paint, nevertheless—against which is silhouetted the group of pines on the grass slope of the mid-distance; the picture has atmosphere, space, beauty. Mr. J. W. North's 'Little Rivers rising in the West' is perhaps more obviously romantic. There is a brightness as of jewels in the veil of tree-stems and green growths drawn' over the massive rocks in whose shadow the brown stream springs.

'Orvieto' stands proudly on its rock-mass overlooking the plains of Umbria, in Mr. R. W. Allan's picture (p. 197); his countryman, Mr. J. Coutts Michie, besides a portrait of



Folding Time.

By Edward Stott.

Mr. Henry Strousberg, sends a simply carried out view of loch and hill in late autumn, 'Winter's Crest'; the little 'Chalk Pit' of Mr. Alfred Withers, and the 'Beaulieu Marsh' of Mr. Oliver Hall, have unobtrusive qualities; frankly, successfully decorative are Mr. Alfred East's 'Sunny Valley of the Somme' and 'Villa Borghese'; in the south room is a group of Sicilian landscapes by Mr. Walter Crane; pictures in this kind by Messrs. José Weiss and Adrian Stokes should be noted.

Mr. Edward Stott's 'Folding Time' (above) throughout bears evidence of susceptibility to elusive accents and aspects

of beauty. The eye sees a shepherd watching his flock enter by moonlight the shelter of the low-built farmyard; but the spectator apprehends that the artist has been shepherding amid the quietudes of night. Everything save the too lambent moon, and perhaps the colour of the beautiful space of sky, persuades to this end: the dim-fleeced sheep, curving round into the gateway, the irregular contours of the low, thatched roofs, the attitude of the shepherd, the notes of pale pink, of blue and definite red in the figures standing against the grey wall, the sense of hush in the atmosphere. There are other good things which come

under the heading of subject landscapes. Particularly happy, in the 'Sunny Hours' (p. 197) of Mr. T. Austen Brown, is the group of child figures, with their radiant frocks and pinafores, now red and white, now pink and blue. It proved more difficult to communicate to the masses of brown clay soil a kindred charm and distinction. Not far off is Mr. Frank Spenlove Spenlove's 'In the Shadow of the Church: Dordrecht' (p. 194), the spatter of autumn leafage telling against the red of the edifice, with its green painted doors and windows. Although again and again concerning himself with similar themes, Mr. J. R. K. Duff succeeds



The Two Guests.

By Dorothea Landau.

almost invariably in giving welcome accent to a picture.

His 'Gathering the Flock' (p. 198) is a characteristic example. Both Mr. George Wetherbee's works, 'A Sleeping Wood Nymph,' and 'Enone Forsaken,' indicate a fineness of idyllic outlook, although there seems danger of the artist falling a prey to his conventions. Mr. Harold Speed, in 'Chiara di Luna,' recalling for a moment the work of Segantini, has captured some of the enchantment of a night amid hills when the moon is high and stars gleam. The 'Wind and Spray' of Mr. W. Shackleton, less fevered than his New English Art Club "Turner-esque" picture, is an interesting attempt at emotional expression.

Sir James Linton's most important contribution, 'Ecclesia Docens—a crucial point,' is throughout painted with scholarly care and precision (see plate). He has often before exemplified the skill with which he circumstanced an old-time incident, and, although there be no profound study of character, no evidence of actually re-creative energy, such frequently suffices for the pleasure of the spectator. The



Orvieto.

By Robert W. Allan.

picture is in his best manner. The most prominent figure is a sixteenth century noble who has been infected with Lutheranism, and now, presumably, is on the point of being convinced of his heresy by the two priests. The artist is a student of picturesque dresses and accessories, and these, true doubtless to the period represented, are introduced with good effect into this accomplished bit of painting. Quite evidently, whatever may have chanced to the noble portrayed, Sir James Linton himself has not been "infected"



Sunny Hours.

By T. Austen Brown.

by the broadly impressionistic tendencies of to-day. More stirring in theme is Mr. Hugh Riviere's 'Libation to Olympus,' a boat propelled by dusky oarsmen across "wine-dark seas" towards the cloud-veiled, snow-clad mountain of the gods. The admiration of Miss Dorothea Landau, recently made a member of the Society of Oil Painters, for Mr. Watts, is evident in her 'Two Guests' (p. 196)—Death follows on Fame before there can be any response to his knock—but there is here a purpose which some day may justify ambition. Mr. Byam Shaw, in 'Last Days at Ludlow, 1483,' shows the two sons of Edward IV. looking through a narrow window in thick walls, almost for the last time, upon



Gathering the Flock.

By J. R. K. Duff.



Detail of the Victoria Memorial.

By Thomas Brock, R.A.

the glad green earth; the 'Dawn,' of Baron Rosenkrantz, a modern version of the Adoration of the Shepherds, has a group of really dignified figures; and Mr. G. P. Jacomb Hood, in a tondo, 'The Child,' again suggests the Adoration; the chill blue gleam of ice caves is upon 'The Ice Maiden' of Mr. T. C. Gotch; foremost among the contributors of allegorical pieces is Mr. Strudwick, with his frieze-like composition, 'Passing Days.' In old-time genre nothing has greater charm than Lady Alma-Tadema's 'Sweet Industry,' a sixteenth century lady in silvery pink, working with her needle. The chair, with its gold nails and blue velvet covering, the placing of a second chair against the grey wall, suggest study of some of the exquisite pictures of Vermeer of Delft. Of the works in tempera, Mr. J. D. Batten's 'Beauty and the Beast' is particularly dexterous.

FRANK RINDER.

The Queen Victoria Memorial.

IT is not surprising that the task of making a design for a national memorial worthy of the late Queen Victoria, and of carrying it out, has been entrusted to Mr. Thomas Brock, R.A. Besides being the foremost sculptor in this country at the present day, he has executed more representations in sculpture of her late Majesty than any other artist. Everyone is familiar with Mr. Brock's design of the Queen's head on many of our coins, and statues of her Majesty executed by him in colossal size may be seen in all parts of the British Empire. In England: Worcester, the sculptor's native city, Birmingham, Carlisle and Hove, have all erected statues of the late Queen by Mr. Brock;

Sketch Model.
By Thomas Brock, R.A

The Queen Victoria Memorial
in London.





Detail of the Victoria Memorial.

By Thomas Brock, R.A.



Detail of the Victoria Memorial.

By Thomas Brock, R.A.

and in Ireland, H. M. the King last autumn unveiled another by him at Belfast. In India they are found at Lucknow and Cawnpore, whilst yet another stands in the centre of Cape Town. Mr. Brock has two others in progress, one for the town of Agra and the second for Brisbane. A life-size statue adorns the Junior Constitutional Club, London, and busts executed by him are to be seen in Christ Church, Oxford and the Town Hall, Liverpool.

The great work on which Mr. Brock is now devoting all his energies will far surpass anything he has yet attempted both in grandeur and design; and when erected in front of Buckingham Palace, facing down the new broad avenue just completed to Charing Cross, with exception of the archway leading into Trafalgar Square, it will be the finest memorial group in London and well worthy of the great and good Queen, erected as a tribute to her memory not only by the people of Great Britain, but also by devoted inhabitants of every dominion over which she ruled for so many years.

The sketch model, of which we show an illustration, has now been completed after a considerable time of anxious thought and labour; and H.M. the King has graciously expressed his approval of it. The whole scheme is a grand work of noble conception and with a beautiful harmonising outline. The figures, whilst retaining to a certain extent the severe form of the classic school, have the movement of the great masters of the Renaissance period, without too much of that realism which is being foisted upon us at the present day, and the ornament, whilst being bold in design, is kept in a subservient position throughout.

The entire memorial will occupy a circular space measur-

ing 180 feet in diameter, and the extreme height from the ground will be 80 feet. The aim of the artist has been to represent Her Majesty level on a throne, surrounded by symbolisms of those virtues for which she was so renowned.

The main feature of the monument is naturally the central figure of the great Queen in robes of state, seated on a throne; it will be of colossal dimensions, thirteen feet in height in its seated position. At the back of the throne is a tall pedestal, on either side of which is a group of three figures, that on the left representing Truth, and on the right Justice, whilst at the back is another group of a woman and two children symbolising Motherhood. The top of the pedestal is richly ornamented, and on it are two eagles with outstretched wings, symbols of Dominion. Above them, on a smaller base, are two seated figures of Courage and Constancy, whilst the whole structure is surmounted by a standing figure of a winged Victory with a palm in her outstretched hand. The whole of this central structure stands on a plinth, at the corners of which are four prows, two bearing the fruits and flowers of the earth and two naval and military trophies.

Around this plinth is a wide circular platform, which is approached both back and front by wide flights of steps, fifty feet in width. Flanking these steps are four lions personifying Power, and each lion is supported by a figure, the two on either side of the front steps being a woman holding aloft the olive branch of Peace, and a man with the torch of Progress, whilst those at the back represent Agriculture and Manufacture; the former a woman with a sheaf of wheat and a sickle, and the latter a smith with a



Detail of the Victoria Memorial.

By Thomas Brock, R.A.

leather apron, resting on his sledge-hammer. A low wall, decorated with reliefs with representations of the Navy and Army, runs round the platform, and below on either side is a basin twenty-eight feet in width, into which water will flow from under an arch in the retaining wall, over which are two reclining figures; those on one side symbolising the Navy and Army, and on the other Science and Art.

The whole monument will be executed in Carrara marble, with the exception of the group of figures at the summit, which will be of bronze gilt; and also the reclining figures on the surrounding walls, and the lions with their attendants, which will all be of bronze.

H. M. CUNDALL.

The New Lancastrian Pottery.

THE names of science and art are commonly coupled together. They were for years supposed to be under the control of a single Government Department—only just lately disestablished; but there seems, on the whole, to be more antagonism than kinship between them: they are most unmistakably manifestations of two very different forms of human energy. Art is commonly unscientific in its method, and science insensible to art. And yet it was not altogether without reason that the two names were

coupled together, for, independent as science may be of art, art relies to some extent upon science, not only for a due understanding of the properties of pigments and so forth, but for the *system* which goes to the production of all great work. It would hardly be overstating the case to say that the artists who have achieved greatness are those who, in addition to the temperament, the imagination, the genius of the artist, have also the science which enables them to make the most of it.



A Vase.
By Pilkington's, Ltd.

It is at best a poor vanity of the artist which disposes him to thank God he is not as other men; for there goes to consummate art of any kind an appreciable amount of that "systematised knowledge" which is, properly speaking, science. And there are branches of art in which purely scientific knowledge is not to be dispensed with—as, for example, the art of the potter, who, without a knowledge of chemistry, is not equipped for what he sets out to do. As a matter of fact, the most recent advances in ceramic art have been (as was conspicuously shown at the Paris Exhibition of 1900) in the direction of artistic effects due entirely to the science of the potter.

There has, during the last few years, been a very considerable reaction of taste in the matter of pottery, a recoil in the first place from the mechanical smoothness and evenness of colour which was for long the ideal of the connoisseur, and is still the ambition of the trade, and in the second a resentment of painted ware in which the painting does not come up to the level of contemporary art. We want nothing less than the best. And the best is rarely to be had—in this country, at all events. The quality of certain modern Danish porcelain may be attributed to the fact that the royal factory at Copenhagen lays itself out to attract painters of some repute to its studios. But there is in England no

inducement to the artist to devote himself to a craft which brings him neither the fame nor the emolument of picture painting, and he leaves it for the most part alone: why should he paint vases? Such work falls, consequently, into the hands of an artisan—and the less decoration he does upon the vase the better.

In view of the taste which revolts equally against inadequate painting upon pottery and against the laborious evenness of trade work—in view, that is to say, of the growing appreciation of effects more or less accidental (an appreciation carried sometimes to the point of enthusiastically admiring all manner of defects in execution)—potters have for some years past been giving especial attention to the freaks of the oven, and endeavouring to make artistic capital out of what was, in the first instance, failure. A "flukey" bit of colour which a generation ago would probably have found its way to the rubbish heap now finds a ready market. Many an incompetent potter looks, in fact, to the fire (which he was wont to fear) for his effect, and relies upon accident for his most admired results. Men experienced in their craft, however, who have the whip-hand over their material (without it they can lay no claim to be masters of their craft) have developed possibilities first suggested to them by accident with results altogether admirable. The starry crystalline glazes which were a feature in the ceramic galleries at Paris in 1900 are a case in point. But long before that the brothers Burton, of the Pilkington Tile and Pottery Company, had produced upon their tiles crystalline glazes of a different kind—"sunstone" was the name they gave them—in which myriads of tiny crystals sparkled like aventurine. It was to give scope to these that they first thought of making pottery, in which the qualities of the glaze would naturally show to much greater advantage than upon a flat surface. From that they naturally went on to further experiment in glazes with a view to pottery, studying the flow of the glaze, and adapting the shape to it, or the glaze to the shape, until, after many years of experiment, they have so far perfected their productions as to submit them to public criticism. My own association with the Clifton Junction factory, almost from the time of its foundation, puts criticism of the work done there out of the question; but it enables me at least to explain, more fully than any less partial critic, precisely what it is that the potters have endeavoured to do and have succeeded in doing. Mr. William Burton, whose name is well known as an authority on pottery, is assisted in the management of the works by his brother, Mr. Joseph Burton, a chemist too; and their aim has been to master in the interests of art the agencies with which the potter has to deal. Josiah Wedgwood's ideal was mechanical perfection; theirs is scientific control. Happily they are sensitive to beauty, and they have set themselves to do of deliberate purpose what artists less expert in their trade do sometimes by accident. How far they have succeeded in harnessing chance to their enterprise may be gathered from the present exhibition.* Colour effects such as they have got are none the less artistically delightful that the artistic sense alone would not have sufficed to produce them.

The perfectly even colour of certain plain vases in the exhibition shows that it is not for want of ability to get an

* June exhibition at Messrs. Graves's Gallery, Pall Mall, London.



THE
NEW ENGLISH
POTTERY.

BY
PILKINGTON'S LTD





A Vase.

By Pilkington's, Ltd.

even glaze that the potters allow it to curdle or to run. But, except in these plain unbroken glazes, no two of their pots come out of the kiln exactly alike. The possessor of a specimen may always flatter himself that it is unique. But it is wonderful what mastery they have over their material and how nearly they can foresee their effect. It is, in fact, a point of pride with them to know what they mean to do, and do it. It would be slight satisfaction to them to arrive at an unforeseen result, however beautiful. If the colour breaks up in the fire, or gathers together, or flows in streaks; if it crystallises, or deposits a metallic film upon the surface of the vessel; if there is a pleasing disturbance between two cantankerous compounds, that was all determined beforehand and deliberately done—body, shape and glazes were chosen to that particular end. Artists who dabble in ceramics sometimes talk as if accident were the thing to rely upon in pottery. Potters expert in their craft know that, as long as they do not stupidly (after the fashion of too many trade potters) aim at mechanical precision of effect, but let glaze have its glassy way, there will inevitably be accident enough in the result to give their work the charm of unexpectedness; they devote their skill to the production of effects, none too certain, it is true, but which they may safely rely upon for beauty of colour, no matter what its variety.

M. Solon expressed some year or two ago, in the pages of *THE ART JOURNAL*,* a fear that there was some danger lest popular interest in effects of colour and surface due to technical processes should supersede or lessen the appreciation of modelling in clay or painting upon it. But he was speaking as an artist in *pâte sur pâte*, unnecessarily jealous of his own beautiful art. There is room for art in all its phases. And if it is true that there is a realm of design in which science holds a quite subordinate place, it is no less true that, in the hands of an artist, science may achieve artistic triumphs too. This is what the brothers Burton have done. They have achieved, in fact, by more strictly scientific methods, something like what the Celestials, with

their vast accumulation of experience, have accomplished; and some of their pieces would pass, even with connoisseurs, for old Chinese. This is especially the case with the splashed and *flambé* ware, done more or less in rivalry with Chinese; but many of the results attained by them are so absolutely different from anything that has been done before as to be quite startlingly new. In any case, it is not so much that they are like any particular variety of Oriental work, but that they are so entirely unlike any English or other European production, as inevitably to suggest the dynasty of the Mings. Nor is this to be wondered at. Proceeding on the same principles as the Chinese, these Englishmen arrive naturally at results which remind us of their superb accomplishments. They set out to do with clay and coloured glazes just what clay and coloured glaze will do, and what they can do best. They have taken every advantage of the natural properties of their material, and have made the most of the capacities inherent in it and the processes to which it is subject. It is, in every case, the nature of the clay and of the glaze, as well as their joint action under the fire, that has marked out their course. Only potters know how much depends upon the *body* of the ware and its relation to the glaze; and potters will at once perceive, in the vases shown at Messrs. Graves's gallery, the hand of men who know their trade, and are as nearly masters of it as it is possible to be: for themselves, I have heard them say that the best of pottery stops short of perfection. This much, however, may be asserted, that at their best they come as near to it as may be, and at their worst they are on the road to it, not vying with the art of the sculptor or painter, but aiming always at effects proper and peculiar to ceramics, careless whether such effects are old or new, if only they are beautiful. That surely is the spirit in which a craft is successfully pursued.

Our illustrations give, unfortunately, but a very inadequate idea of the technical triumphs of the new Lancastrian



A Vase.

By Pilkington's, Ltd.

* March, 1901.



Potter's Mark.

Pilkington's, Ltd.

pottery. The fiery, crystalline quality of clear glaze, its flocculent curdling, its opalescence, the splashes of colour like some beautiful natural stone, the delicate veining like the markings of pale flower petals, the interpenetration of one colour by another, are all lost in photographic reproduction on the

scale here possible; and so are the quality and texture of the glaze, upon which a potter sets such store—now pleasantly rough, like the famous Chinese “chicken skin,” now translucent, now reduced by great heat to a dull egg-shell or satin-like surface, or to an intermediate texture, more suggestive of the patina upon some ancient bronze than of pottery as we knew it till now.

Admirers of modern French *grès* will be occasionally reminded of it by this English work, though in no case can it be said to imitate it. Like methods lead simply to kindred, but markedly different, results. The difference is accounted for, not merely by the nationality or the personality of different potters, but by the fact that whereas, in the case of M. Delaherche, M. Lachenal, M. Dalpayrat, and other French potters, it is always the artist who has acquired sufficient of scientific knowledge for his purpose, the Lancastrian ware is the work of scientific potters imbued with the artistic taste to produce equally beautiful things: their idea is not so much to take advantage of the accident to which pottery is always liable in the kiln, as to learn, from the action of the fire upon this or that material, how to produce effects seemingly so accidental that it is difficult to believe them in any way under the potter's control. But there

are exhibited in Pall Mall some vases in pairs, which show how nearly they can be sure of their results. In fact, to study two such vases is to realise at once how nearly the scientific potter can repeat himself, and how sure a difference there must happily be between any two works from his hand.

It will be noticed that the new glazes break up in a way which reminds one at times of fleecy clouds, of feathering, of onyx, serpentine, and other beautifully marked natural stones, of the lines on the sand as the water from the shingle drains off in little streams that gather as they flow together into broader and broader channels. And there is an obvious reason for this—the glazes break up and separate, mingle or flow apart, in obedience to the same natural conditions which govern similar natural effects; it is not done in imitation of Nature, but in obedience to her laws; and it is in the observance of these that the potters have found safety from the temptation to abuse the mastery they have over their material. With such resources as theirs, it would be so easy to flare out into extravagance; and no inconsiderable credit is due to them that they have kept closely within the bounds of taste.

This is the age of science. If art is in some respects the sufferer thereby, it may gain something too, and it is well that here and there some one or two should refrain from the general chorus of abuse, and turn the methods of science to account. This is precisely what has been done in the Lancastrian pottery, and it marks a departure which one would like to see more generally made in the direction of art not so intolerant of science as to repudiate system; for it is only systematised art which is available in modern industry; and that, after all, counts for something in the world, despite it as artists may.

LEWIS F. DAY.

London Exhibitions.

APRIL is always a busy month in the London picture galleries. Nature at this season is prodigal of her gifts; the output of modern “art” is prodigality in excess. Apart from two of the “major” shows of the year, those of the Royal Academy and the New Gallery, a multitude of exhibitions, more or less interesting, opened. Among the most attractive of those representing the endeavour of a single artist, was a collection of works in colour by Edward Calvert, friend of William Blake, at the Carfax Gallery, allusion to which will be made subsequently. Messrs. Vicars showed 26 mezzotint and steel engravings by Mr. Joseph B. Pratt, who engraved Mr. Luke Fildes' official portrait of the King; at the Dutch Gallery were 61 brightly-coloured sketches of Morocco and its people, by Mr. A. S. Forrest, a young Scotsman; at the Hanover Gallery, a number of water-colour views of Egypt, by Mr. John Varley, grandson of John Varley, the original member of the “Old” Water-Colour Society; at the Graves Galleries fluent studies of wistaria, scarlet azaleas, cherry-blossom, temples, street scenes, in Japan, by Miss Ella Du Cane.



A Vase.

By Pilkington's, Ltd.

Familiar as are the now languorous, now almost passionate, but always delicately finished pencil-drawings of Sir Edward Burne-Jones—"the most poetical painter of our time," as Mr. Sidney Colvin calls him—the collection at the Leicester Galleries of a number of these, and of studies in other media, among them some on coloured grounds, was welcome. Few artists laboured more to achieve perfection. The excellent selection of landscapes by Mr. Bertram Priestman, at the Goupil Gallery, included blithe examples like 'A Sunny Afternoon;' grave, dignified canvases such as 'Evening after Rain;' pictures of scattered, yet not formless, surf, like 'Storm on the Solway.' Mr. Priestman is one of our most perceptive pastoralists.

Far above the average level of interest were two other "one-man" shows, dissimilar in all respects, save that each represents a man seeking earnestly to give significant and beautiful expression to what he apprehends. At the Fine Art Society's were about 100 drawings and studies of wild beasts, "chiefly the larger *felidæ*," by Mr. John M. Swan. Whatever he may owe to his master, Frémiet, what to Barye, it is incontrovertibly demonstrated that Mr. Swan has original gifts of sight, of interpretation. He is familiar not only with the bodies of wild animals, but with the moods by which they are animated; with certitude he selects material for conveying impressions of their might, stealth, savagery. For sheer power, no exhibit excelled black-and-white drawings such as 'Lions Pursued,' the male advancing warily down a steep place, the female carrying a cub by the nape. Apparently slight as is the study, its simplicity is monumental. If imagined forest settings sometimes diminish the force of Mr. Swan's animal pictures, it is not so with 'A Tigress and Cubs watching a Python,' in water-colour: the flame-orange coat of the mother beast, the deep jewel-blue of the pool, the green gloom, whence peer the eyes of furry young, in fine accord. Mr. Swan works with passionate intensity, and, especially in his black-and-white studies, is economical of his means. The art of Mr. F. Cayley Robinson, 54 sketches and pictures by whom were arranged at the Baillie Gallery, Bayswater, is meditative, pensive, touched with mysticism. The small, high window in the thick wall, through which into his cloistral-quiet interiors comes chill grey evening light, is one of his pictorial discoveries. He finds inspiration in brooding anew on themes before treated. Thus 'The Depth of Winter' (p. 205) is a recently-executed variant of the beautiful 'Winter's Evening' (THE ART JOURNAL, 1899, p. 377), exhibited at the Royal British Artists: the rectangular lines now becom-

ing rhythmic ovals, the figures less angular. Mr. Robinson has travelled far from the early realism which so ill fitted his temperament, but he has not yet reached finality. The ordered quiet of his recent tempera picture, 'Dawn,' the simple, bigly-felt 'Mariners' and 'Outward Bound,' the studies of Blake-like star-gazers, hold promise of farther unfoldings.

As usual, the two spring exhibitions in the Haymarket contained some interesting pictures. At Messrs. Tooth's were a highly-finished little Meissonier, 'Dimanche,' Corot's 'Les Environs d'Ardenne,' Mr. J. C. Hook's 'Caller Herrin', of 1882, and big examples by Mr. Leader and Mr. Peter Graham. Attractions at Messrs. McLean's included Cecil Lawson's admirably toned and atmospheric 'The Mill,' 1881; a lady in pink by an open French window, by Alfred Stevens, the Belgian; Mr. Swan's lyrically-seen 'Siren Ship'; a recent landscape by Harpignies.

The Royal Society of Painters in Water-Colours, to give the title in full, might have taken advantage of its centenary exhibition to bring together a representative, even though small, collection of drawings by distinguished members of the past; but perhaps that is for the autumn. The contributions of the four associates and the honorary member elected on February 11th, alone serve to make the show of more than common interest, however. Mr. Sargent sends five drawings, each a bewilderment to men of an older, more staid school: 'A Garden Vase,' fiercely brilliant as a realisation—a piece of proud handiwork which astonishes, but is not a persuasive source of pleasure; 'The Façade of La Salute,' largely, individually seen, respectful withal; a view of the Grand Canal, a sun- and colour-splashed study of Spanish soldiers, and 'A Venetian Trattoria.' In this last there is much of the magic of Mr. Sargent's little



The Depth of Winter.

By F. Cayley Robinson.



The Derelict.

By Bertram Priestman.

diploma picture. Without sign of labour, with inimitable freshness, he has made us comrades in his sight of this Italian interior, with its finely differentiated whites, its note of glad blue, its gleaming glasses and black bottles. Mr. D. Y. Cameron seeks no such summary, modern method of expression: in spirit he is an "Old Master," moved by the mystery of haunting shadows, rather than astonished into swift self-expression by the glittering vivacity of things. His 'St. Jacques,' a glow of light on the altar steps, luminous brown shadow beneath the high roof, is admirable, may one not say lofty, of accent? There is delicacy of perception, as well as of touch, in Mr. H. S. Tuke's 'Making Ready for Sea,' a pearl-grey sail being hoisted on quiet waters. Mr. Cadogan Cowper disappoints. The "story" in 'Death and the Aged Worldling' is emphasised to the point of annoyance, and 'St. Francis of Assisi and the Heavenly Melody' is pleasantly fancied rather than significantly imagined. Sir Harry Johnston, the honorary member, details, in the manner of the Pre-Raphaélites, the background of his 'Leopards' Resting-place." Apart from contributions of this recently-admitted section of the "younger generation," thus diversely represented, there are some excellent things. 'The Music Boat' of Mr. Arthur Melville, who seldom sends nowadays, is an enchantment of night on a Venetian canal, the Chinese lanterns gleaming as pale, fantastic jewels in the dim scheme. The seated figure and parts of the background in Mr. R. Anning Bell's 'Music by the Water' have distinctive beauty; the 'Lady Flora' of Mr. E. J. Sullivan is facile, charming, too, despite certain disproportions; Miss Clara Montalba's 'At Work, Venice,' shows that she is not a victim to hectic colour-schemes; there is a pleasant study of Malmaison roses by Miss A. M. Swan; Sir Ernest Waterlow, the President, Messrs. Albert Goodwin, W. Matthew Hale, C. Napier Hemy, Colin B. Phillip, George Clausen, and many more, send interesting water-colours.

The spring art season would have been far from barren

had there opened only the thirty-second exhibition of the New English Art Club. After a long absence, Mr. Sargent, one of the original members who seceded years ago, is again a contributor; more important still, Mr. Will Rothenstein justifies the faith of those who with assurance have watched his maturing powers. Nothing in the gallery has the flash of the cherry-coloured trousers in Mr. Sargent's 'Spanish Soldiers'—a note of sunlit colour caught on the wing; nor is there anything more vigorous than his 'Stable at Cuenca,' the slate-blue lights too vehemently intrusive where they fall on the foreground mule. The careless certitude of these two works is apt to blind one to the more contented, contemplative beauty of a wash-drawing such as Mr. D. S. MacColl's 'Richmond Castle,' with its sensitive correspondences, its intimate sense of style. Relatively unassertive, too, are the scholarly drawings of Mr.

Roger Fry and Mr. A. W. Rich. For actual mastery, there is nothing better than 'The Black Domino' of Mr. Wilson Steer—in so far as the rendering of sheeny grey light on the black satin cloak is concerned, that is; and besides the beautiful hands—one thinks of the hands in the 'Mona Lisa' of the Louvre—the gleams of dim gold, leading up to notes of gladder gold in the hair, justify in part his 'Mrs. D. S. MacColl'; as for 'Richmond Castle,' it is another of those bold attempts to analyse almost cruelly, penetrative sunlight. The nudes of Mr. A. E. John are of amazing force, indeed, he is timid in one respect only: to admit a measure of suavity, sweetness. The 'Timber Haulers' a team of five horses straining at a heavily-laden waggon in a deep-rutted road—the largest picture in the exhibition—is a strenuous and interesting example by Mr. C. W. Furse, the new A.R.A.; 'Mr. George Moore,' a half-length portrait of the Irish writer in blinding light, is interesting chiefly as the work of Mr. Mark Fisher, the landscapist; skilled, if the reverse of profound, is the 'Cherubino' of M. J. E. Blanche. Mr. Orpen's best work, perhaps, is the 'Bath Hour,' in design a variant of earlier studies by Mr. Rothenstein and himself, in colour more definite.

'Subject' pictures used to be anathema to members of the New English Art Club. Yet, strangely enough, it appears to be through a 'subject' that Mr. Rothenstein has come by his own. Not a few of his interiors with figures have had distinctive charm; but proportioned to the slightness of the intellectual and emotional motive has been the extent to which technically and conceptively he has been moved. His plain-walled rooms, hung perhaps with a few pictures in simple frames, reminiscent somewhat of Whistler, have not suggested that imaginatively he was fully awakened—that these things were the issue of brain and heart in true union. Now, in 'The Talmud School' there has been brought about that union whereby the

technical is endowed with imaginative authority. The grave figures seated reading round the table, on which, though it is daylight, are two lighted candles, and especially he in great grey cloak standing behind, his back towards us, have in themselves dignity, and are bigly circumstanced. The inspiration was a potent one; Mr. Rothenstein has shaped it earnestly, weightily, and beauty is the issue.

Sales.

THE sale by private treaty for £80,000 to the Metropolitan Art Museum, New York, of the splendid collection of arms and armour belonging to the Duc de Dino, deprived London of what promised to be the most important auction in this kind held for many years. The collection had been removed from Paris to London with a view to its being catalogued and publicly dispersed; instead, it goes *en bloc* to the United States. Five suits of armour are said to be worth at least £5,000 each, and other outstanding treasures are the helmet of Henri II., with reliefs illustrating the fight between the Centaurs and the Lapithæ; the damascened chanfron, dated 1539, worn by his horse when, as Dauphin, he journeyed across France with Charles V.; and his suit of armour, embossed with gold. In some respects the De Dino collection is comparable with that at Hertford House, of which £73,000 worth was bought by Sir Richard Wallace from Mr. Spitzer, while the Debruge, the Meyrick, the Nieuwerkerke and like assemblages contributed of their best. It was a just testimony to the worth of the London market to arrange for the dispersal of the De Dino armour in the metropolis; but we must forego the excitement.

On April 16-18 Messrs. Christie sold, for a total of £10,495 1s., 275 lots of pictures and drawings, the property of the late Rt. Hon. Charles Seale Hayne, M.P., of Upper Belgrave Street and Chudleigh, Devon, a friend of Gladstone, and Paymaster-General, 1892-95. Several of the old pictures had suffered from re-painting. A 'Madonna and Child,' the Magdalen and St. John the Baptist on the right, St. George, with red cross standard, and St. Peter on the left, on panel 27½ by 48 in., given to Giovanni Bellini, brought the highest sum, 1,120 gs. In arrangement, although it has no curtain and two more figures, it recalls the picture No. 610 in the Venice Academy. Formerly an altarpiece, and the property of the Pessaro family, the panel, regarded by Waagen as one of the best works of Bellini, came from the collection of Sir Charles Eastlake, 1894, at 510 gs. A 'Virgin and Child,' lake and mountains in the background, on panel 21 by 15½ in., catalogued as by Leonardo da Vinci, given by others to Boltraffio, made 1,020 gs., against 490 gs. in the Bromley-Davenport sale, 1863, 400 gs. in the E. H. Lawrence, 1892. In the Fesch Gallery it passed as a Bernardino Luini, but Waagen saw in it the hand of Leonardo, during the early part of his residence in Milan. 'Mlle. Guimard,' 45 by 34 in., a three-quarter length, catalogued as by Greuze and Madame Le Brun, made 850 gs.; the head of a young girl, 17 by 13½ in., by Greuze, 520 gs.; a still life study, 54 by 44 in., by J. D. De Heem, 600 gs.; 'The Death of Procris,' 63 by 74 in., ascribed to Paul Veronese, 300 gs.; 'Philip II. of Spain,' 82 by 49 in., given to Titian,

165 gs.; Cerezo's 'Virgin in Adoration,' 56 by 66 in., once attributed to Velazquez, 42 gs., against 190 gs. at the Miles sale, 1899; 'A Reprobate Tormented,' 50 by 35½ in., ascribed to Correggio, 50 gs., against 150 gs. at the Hayter sale, 1845. Among the 41 water-colours, which fetched £2,201 17s., were 'A Village Inn' and 'The Stepping Stones,' each 30½ by 26½ in., by Birket Foster, 350 gs. and 270 gs., as compared with 310 gs. and 230 gs. in 1898 and 1891; Turner's 'Jerusalem,' 5½ by 8¼ in., from the Kennedy sale, 1889, at 130 gs., 240 gs.

The Seale Hayne porcelain, objects of art, furniture, etc., included a Louis XV. oblong gold snuff-box, enamelled *en plein* with genre subjects after Eisen, £950; an oblong jardinière, of old Sèvres, 5¼ in. high, 8 in. wide, 630 gs.; and among the silver was a Commonwealth standing-cup and cover, entirely gilt, London hall-mark 1653, which made £1,052 5s., at the rate of 460s. an ounce.

On April 22 three old Chinese *famille verte* dishes, 22 in. diameter, from the collection of Sir Andrew Fountaine, Narford Hall, made 560 gs.; an old Chinese porcelain cistern, 16½ in. high, £470; an old Worcester dessert and tea-service, £851; a pair of old Imari bowls and covers, 13½ in. high, mounted with ormolu, 500 gs.; a pair of Worcester hexagonal vases and covers, 11¼ in. high, square-mark, 600 gs. Belonging to the estate of the Rt. Hon. Lord Henry Thynne, of Muntham Court, Sussex, who died in January last, two pairs of Chelsea vases and a pair of beakers from whose collection realised £8,655 on July 12, 1901, were a Louis XV. knee-hole writing-table, of black bouille, 70 in. wide, 450 gs.; a pair of Dresden seated figures of Chinamen, 16 in. high, 340 gs.

The "Banquet Saturday" picture sale at Christie's was of far less importance than usual. It is a tradition that modern works, and not Old Masters, must be offered on that day, and nothing of great note was forthcoming. The first forty-seven lots, which produced £4,166 8s., belonged to the estate of the late Mr. Joseph Gillott, of Berry Hall, Solihull, Warwickshire; several of the pictures and drawings coming from the celebrated collection of his namesake, the pen manufacturer of Birmingham, whose 514 pictures and water-colours made £164,530 in 1872. Among the drawings were 'The Rain Cloud, Carig Cenin,' 23 by 30 in., by David Cox, 145 gs., against 1,500 gs. at the Timmins sale, 1873—it was ill-framed and dulled by dust; Turner's 'Powis Castle,' 11½ by 17 in., engraved in "England and Wales," like several others, only a ghost of what it once was, 190 gs., against 1,210 gs. at the Gillott sale, 1872; W. Hunt's 'Primroses and Birds' Nests,' 11 by 7½ in., 52 gs., against 250 gs. in 1872. Among the pictures were Müller's 'Dolgarroc Mill,' 54 by 82 in., 480 gs. (Gillott, 1872, 1,250 gs.); 'Crossing the Moor' and 'The Cross Roads,' by David Cox, each about 9 by 13 in., 290 gs. and 230 gs.; 'A View over a Bay,' 26 by 34½ in., by P. Nasmyth, 360 gs.

From other sources came Mr. Peter Graham's 'The Fowler's Crag,' 64 by 48 in., exhibited at the 1887 Academy, when it sold for £1,400, 1,050 gs.; 'The West End Fields,' 9½ by 14 in., by Constable, 570 gs.; Birket Foster's 'On the River Mole,' 28 by 43½ in., which before the sale attracted the attention of the National Gallery Trustees, 240 gs.; Turner's water-colour, 'Geneva,' 11 by 15¼ in., 310 gs., against 260 gs. at the Kennedy sale, 1895. The total for 144 lots was £10,975 13s.

Passing Events.

SIR Henry Thompson, the eminent surgeon, who died on April 18, was a painter of no little skill. His first picture was exhibited at the Royal Academy in 1865, a second in 1870, and in all he sent twelve works before 1886. Sir Henry studied under Sir Lawrence Alma-Tadema, who in consequence of his friend's death could not respond to the toast of the Royal Academy at the complimentary dinner given by the exhibitors of the New Gallery to Mr. Hallé, Mr. Comyns Carr, and Mr. Lindsay. At that dinner, by the way, Mr. George Henry, who replied for the Royal Scottish Academy, proved how ready is his wit as a speaker.

MANY young painters lose a patron by the death, on April 5th, of Mr. James Staats Forbes, the well-known railway director, and uncle of Mr. Stanhope Forbes, A.R.A. No private collector in the early days before general recognition came bought so freely works by Corot and other Barbizon artists. It used jokingly to be said that Mr. Forbes would not miss a hundred or so Corots from his wonderful assemblage. Similarly, he possessed many fine works by the Maris brothers, Israels, Mauve, and other of the Dutchmen. But Mr. Forbes, as those can testify who know his pictures at Chelsea Embankment and in the rooms at Victoria Station, was, too, a loyal supporter of rising talent. He "sat" to several young painters, Mr. Orpen among them, and there were few exhibitions at galleries such as the Goupil, of which he did not make a careful survey. Then Mr. Forbes lent freely to exhibitions of his art treasures. Not soon will his loss be forgotten.

THE Judges in the Kodak £1,000 competition, for which entries will be received until June 30, are Sir William Abney, Mr. J. Craig Annan and Mr. Frank M. Sutcliffe.

PROMINENT among foreign artists who died during April are M. Jean Josef Marie Anatole Marquet de Vasselot, the French sculptor, born in 1840, whose 'Chloe,' 1873, is in the Luxembourg; M. Ferdinand Pauwels, the Belgian historical painter and Professor at the Academy of Fine Arts, Dresden, born at Antwerp in 1830; and Josef Fux, the Viennese painter, who had reached the age of sixty-four.

THE final version in bronze of Rodin's 'Le Penseur'—the dominant work at the International Society's exhibition at the New Gallery—confronts the visitor to the "New" Salon. Later this bronze goes into the South Kensington collection. An outstanding picture is Mr. Sargent's 'Lord Ribblesdale' of the 1902 Academy—one of the very few redeeming features in an artistic débâcle, according to some. M. Besnard, the well-known French portraitist, pronounces it the masterpiece of the show, by the sober, concentrated strength of the technique, the fine colour-scheme, the penetrating characterisation. "C'est

toute une psychologie," he exclaimed. 'Après le Bain,' by Mr. Rupert Bunny, R.B.A., has been bought by the State.

APROPOS the International Society, it is unfortunate that, apart from many purchases in the black-and-white room—an etching in colour by Fritz Thaulow had an enviable number of red stars—the sales were few. Under a dozen pictures were disposed of, it is said. Some of the best canvases, however, including the wonderful 'Souvenir of Amsterdam,' by Matthew Maris, for which he received £15, and 'The Toilet,' of Mr. C. H. Shannon, were not available. A popular artist is said thus to have replied to the interrogation of a distinguished impressionist, who practically starved while he earned his thousands: "The clever ones buy from you; all the rest come to me." All the works at the International were not by "distinguished" impressionists, however. By the way, the sales at the spring exhibition at the Dudley Gallery Art Society were highly satisfactory. Of the 301 drawings, 54 found purchasers. At the dissimilar show of the New English Art Club, in the same gallery, "business" has not been unsatisfactory. Mr. Rothenstein's 'Talmud School' was one of the first pictures sold.

AN unofficial proposal has been made to make a charge for admission to the Louvre on certain days, at any rate, in each week. At present, of course, like the public gallery in Berlin, it is open each day save Monday free of charge. Advocates of the scheme suggest the granting to citizens of free tickets, so that the tax would fall on aliens only. There appears little likelihood of the change being made, however. In Italy, an entrance fee of one lire is charged on every day save Sunday, and the funds thus raised aid materially in the keeping up of the collections. As to our National Gallery, the plan of making a charge of 6*d.* on the two students' days has perhaps an increasing number of opponents.

THE Society of Oil Painters has determined to close its doors to the unattached exhibitors. For the next show there will be accepted only pictures by members and specially invited artists. The "open" exhibitions in London thus become disconcertingly few for the painter who is outside all societies. A formal invitation, at any rate, is necessary before work can be submitted to the New English Art Club; the British Artists, of course, is a closed show; unsolicited pictures have a poor chance at the New Gallery; the often-maligned Academy has cut down the outsider from eight to three. The Oil Painters, however, may revert to the old system if the experiment prove unsatisfactory.

SIR George Reid has resigned the Presidency of the Scottish Artists' Benevolent Association, although it is still his intention to take an interest in the Fund. Mr. J. H. Lorimer, R.S.A., has been elected to the position so long occupied by Sir George Reid.

SUBSCRIBERS to THE ART JOURNAL, 1903, should remember that the vouchers for the Premium Plate should be sent to the Publishers before the end of June.



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Fin d'été. Environs d'Hérisson.

By Henri J. Harpignies.

The Paris Salons.

FRENCH art has been undoubtedly the most illuminating influence in the artistic world during the last fifty or sixty years. It was justly said of Edouard Manet that "he opened the windows of every studio in Europe," and let in daylight and Nature, which have been the guiding texts ever since. The old stiff hidebound conventionalisms and spurious classicalities have been swept away; and artists, under the guidance of Corot and Millet and their band of contemporary painters, have learnt that Nature, when properly understood, is the greatest "Romantic" in the world. It is therefore all the more amazing that, in a country which has been the pioneer of modern art in nearly every one of its branches, such abominations should be exhibited as are to be seen in the two Salons of this year. I do not think there is another country which would have hung numbers of the pictures which filled room after room of the Grand Palais. I am not condemning them from the Mrs. Grundy point of view. However much the French may sometimes have a regrettable leaning to the pornographic possibilities of art, this year their exhibitions were blameless enough to be visited by a band of curates from Exeter Hall. But if decency was unusually well respected, dulness, on the other hand, reigned supreme;

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and bad paint, worse drawing, and vile colour and composition absolutely rioted at large. Falstaff's halfpennyworth of bread to the intolerable amount of sack was never better exemplified than in the relative proportions of good and bad work in the Salons this year; and it would be really wiser of the committees of both societies to leave many of their splendid rooms closed and empty, if necessary, than to fill them with canvases which can only bring French art into contempt, and which help to send the exhausted visitor away profoundly disappointed and disgusted.

Another disappointing characteristic of both exhibitions is that none of the painters in the first flight of French art are at their best this year. Last year the sensation of the "Old Salon"—or Salon des Artistes Français—was M. Joseph Bail's admirable picture, 'Le Bénédicité,' which fully deserved the chorus of surprised delight with which it was received. M. Bail won his spurs in painting still-life, copper saucepans, shining earthenware, heaps of vegetables, and other objects, which he rendered with inimitable truth and vigour. In 'Le Bénédicité,' a scene in a convent refectory, with the nuns standing round the table saying grace, this early training stood him in good stead, for the painting of the



Portrait de Mme. N. S.
By Ferdinand Humbert.

homely crockery on the table, and the careful study of values, were beyond praise, and more than helped to make the picture. This year he has abandoned his early love, and 'La Veillée' is simply a study of lamp-light effects in the room of a country workhouse, with an old woman reading to some listening girls. The picture is well painted, but utterly lacks interest, and is far below, in quality and detail, M. Bail's picture of last year.

The best work in the Old Salon this year lies in portraiture, which differentiates it from the New Salon, wherein the portraits, except those supplied by English artists, such as Sargent, Lavery, Walton and the great Whistler, are mostly poor. F. Humbert's full-length 'Portrait de Madame N. S.' (p. 210) is the chief success in the Old Salon, and is a very beautiful work—very Gainsborough-like

in composition and treatment, full of refinement and dignity, and delightfully decorative and harmonious in its delicate tone of colour. Bonnat only sends two men's portraits, one of the Chicago millionaire, Mr. Marshall Field (p. 212), the other a head of M. Roujon, the permanent Secretary of the Académie des Beaux Arts; both are tremendously vigorous and arresting in quality, but the treatment of the backgrounds leaves much to be desired, and is most disquieting to the eye in brushwork as well as hot in colour. Jacquet has never done anything better than the oval portrait 'Madame la Comtesse de R. C.,' a lady painted in the fashion of the eighteenth century, as a Diana; it is extraordinarily highly finished, and reminds one of some of the works of Drouais or Naquet. In vivid contrast to such work as Jacquet's is Jean Patricot's brilliantly modern portrait, 'M. C. Drouet,' a most vivid presentment of an elderly gentleman, whose white hair is belied by his intense vitality of figure and expression, dressed in white clothes against a white background. It is a remarkably clever painting; and M. Patricot's other exhibit, the head of a girl, 'Fille du Midi,' is also excellent and full of life and expression. That master of finish, J. Lefebvre, shows the faults of his qualities in the over-careful portrait of a young girl in a black chiffon dress; and he is far more successful in the fancy head in profile, 'Carlotta,' a girl in a green cloak against a dull red background, which is charming in feeling and colour. Auguste Leroux's large portrait of a seated lady, in an oval frame, is simple and good; the black dress is not too accentuated against the fair-toned background, and the flesh is very well painted. Oval portraits seem popular at the Salon this year, and Madame F. Vallet-Bisson's oval full-length, 'Mlle. A. W. G.,' is quiet, graceful and well painted.

Among pictures other than portraits at the old Salon, one of the most original is Paul Gervais's 'Effroi' (p. 213), a twilight landscape on the borders of a pine forest, sloping steeply to a lake, with a number of nymphs and centaurs, who are disporting themselves under the trees, suddenly startled by the appearance of a racing motor car. It would have been easy to make such a subject commonplace and comic, but the artist has taken the scene from the point of view of the centaurs, and realised very cleverly their amazement and dismay at the unknown terror with the blazing eyes that whirls past them in a cloud of dust out of the creeping shades of night. The centaurs and nymphs are well drawn, and the colour of the darkening landscape is very good. That imaginative painter, Edgard Maxence, sends two most decorative and carefully painted pictures: 'Chant du Soir,' a woman in mediæval costume singing to a viol against a background of holly, and 'Vers l'Idéal,' two happy lovers looking out towards that ideal of life to which they hope to attain. M. Maxence's careful drawing and painting



Les Jeunes.

By Leandro Garrido.



Marshall Field, Esq., of Chicago.

By Léon Bonnat.

of the hands as well as the heads in both pictures, are greatly to be praised. Among the landscapes, first and foremost, of course, are Harpignies' two beautiful canvases, 'Les Bords de l'Allier' and 'Fin d'Été' (p. 209), both lovely and serene in composition, exquisitely pure and pearly as regards the light in the skies, and with none of the hardness which sometimes is a drawback to his work. Didier-Pouget repeats his favourite theme of a heather moorland in flower, in 'Le Matin dans le Corrèze': it is beautiful in the sense of distance, and the morning mists rolling off the great stretches of rosy heather are most tenderly treated. A. Gosselin sends two admirable landscapes, 'Le Soir' and 'Bords de Rivière,' rich in colour and fine in composition, and among other good works in the Old Salon are E. Debat-Ponsan's 'Aux Rives de la Loire,' a well-drawn group of cows with a girl by a river; V. Checa's brilliantly sunny little picture, 'Jour de Marché, Espagne'; Madame Dieterle's admirably drawn cattle-picture, 'Bestiaux dans les Basses-Terres de la Rogne, Normandie,' which proves once more the excellence of the traditions she received from her father, Van Marcke, who was himself a pupil of the great Troyon; E. Debon's 'Carollais pêchant la Sole,' a night scene of men wading in the sea with nets; O. Guillonnet's oriental scenes, full of colour; H. Foreau's 'Rives de l'Adour,' which reminds one of Peppercorn's work; Adrien Dumont's imaginative and effective scriptural picture, 'La Tentation sur la Montagne'; and J. Adler's vigorous, well-drawn, and original 'Les

Hâleurs,' a number of men and women on a quay by a river, hauling on the rope of an unseen barge, and in which both action and atmosphere are remarkably well expressed.

The New Salon, or Société Nationale des Beaux-Arts, has far more "bogeys" and bad pictures than its more venerable neighbour; but, on the other hand, being a smaller exhibition, one can better appreciate the good works that it also contains. It is comforting to our insular pride to state that there is nothing in either Salon to compare for a moment with the magnificent Sargent, 'Portrait of Lord Ribblesdale' (see plate). Though hung inconspicuously in a small room, it looks finer than ever, and dominates the whole exhibition by its superb dignity and individuality. It is, in fact, an exhibition in itself; and it was certainly wise of the Salon authorities to hang it in a small side room, and thus attenuate the possibility of dangerous comparisons. Dagnan-Bouveret, like the majority of the most prominent French painters this year, is not at his best either in his seated portrait, 'La Duchesse de B.,' nor in 'Sur les Cîmes.' The portrait is very carefully painted, and the head is delicate in modelling as ever; but the poetic charm and suggestiveness of last year's portrait are lacking. 'Sur les Cîmes' represents a woman sitting among ice-peaks, wrapped in a white veil, with her eyes fixed on the heavens; the white and blue tones are cleverly handled, and the idea of solitude and vast distance well conveyed, but the expression in the eyes of the woman is artificial, and that is a hopeless

defect in a picture whose keynote should be spirituality and aloofness from the world. Another disappointment is Eugène Friant's work. His big picture, 'Soleil Mourant,' represents a nude woman standing rigid in the twilight of the setting sun, at which she is staring fixedly. There is considerable energy in the whole tension of the figure, and the expression of the set face; but the woman's form is undeniably ugly in proportion and detail, and the facts that her flesh is well modelled and the head expressive are not sufficient consolation. A small sketch of the same model in the studio, entitled for some unknown reason 'Peinture Mystique,' is far better; and best of all his exhibits is the little picture representing Professor Vautrin reading, while his wife leans over his shoulder. The expression of reading and absorption in the printed page are rendered with extraordinary truth and subtlety. M. Boldini is as amazingly—one might almost say, as aggressively—clever as ever in his two portraits. One is of a lady in a bewildering blue and cherry-coloured dress, sitting sideways in a most uncomfortable attitude on far too small a gold chair, and exhibiting a blue satin foot of such huge size that one wonders her vanity should not have desired it hidden. The picture is clever, but it would be quite impossible to live in the room with it. The other portrait represents a lady in a Greek dress and bare feet in sandals, sitting on a low divan covered with a lion-skin, the stuffed head of the animal being down on the floor in the foreground, with an



Painted by John S Sargent, R.A.

The Right Hon. Lord Ribblesdale.



La fille des Faunes.
By Gaston La Touche.



L'effroi.
By Paul Gervais



Moisson dans la Vallée.

By Leon Lhermitte.

expression that suggests the idea that the lady has squeezed the life out of him, and that he is commending his soul to his Maker. The lady, perhaps conscience-stricken about the lion, stares out of the picture with wild pale eyes; and the effect of the portrait was cleverly expressed by one critic, who christened it 'La Récamier de la Salpêtrière.' Carolus Duran has done nothing this year that will obliterate the memory of his awful family group last year; his portraits of the American Comtesse de Castellane and her three children are commonplace in no common degree, and badly painted. That extremely clever painter Besnard is also by no means up to the mark of the amazing portrait of Baron Denys-Cochin and of his own wife, which he delighted us all with last year; neither Admiral Sir Edward Commerell's portrait, showing him somewhat unsteadily seated in the stern-sheets of his gig, nor that of the late Princesse Mathilde, swamped in a mass of aggressive scarlet, can be considered particularly successful.

Among the few who show advance this year must be named that remarkable young painter Garrido, whose works, in their extraordinary vividness and vitality, remind one of Frans Hals. All his three pictures are good, the best being the largest, 'Les Jeunes' (p. 211), a laughing girl showing a couple of fat brown puppies to a boy, who looks over her shoulder. It is a delightful picture, rich in colour and quality, and full of life and expression. Another charming work is 'Titania' (p. 215), by Georges Picard, who is not to be confused with L. Picard, an eccentric painter of a certain talent and originality. There is a delightful imaginative feeling in this picture of the Queen of the Fairies floating, light as thistledown, through a pine forest, with all the

little flower-gnomes peeping up at her lovely face with its crown of auburn hair. Another remarkable picture, which has created a considerable sensation, is Gaston La Touche's large canvas, 'La Fille des Faunes' (p. 213), which represents a supper-table, superbly, if somewhat unusually, decorated with the recumbent nude figure of a lady, apparently served up thus, *au naturel*, to the dismay of a distracted gentleman in evening dress, who is rising from his chair in alarm, while a group of satyrs whisper together behind his back. In the *Pall Mall Magazine* for June, Mr. E. F. Benson has a story of a gentleman who dabbled in fauns and such-like, and came to a bad end. The title of the story is: "The Man Who Went Too Far," and the title would equally suit M. La Touche's picture. One of the greatest successes of the year is the group of landscapes by Henri Le Sidaner, which beautify one room with their delightful colour and atmosphere. The best is the largest work, 'La Fontaine,' a view of the fountain on the Place du Théâtre Français, when the lamps are beginning to shine like jewels through the blue dusk of twilight. A most beautiful work is contributed by Aman-Jean, who has never done anything so good as 'Les Confidences,' a large decorative panel of two women in an autumn landscape. It is full of tender poetic feeling, and harmonious in colour. Lhermitte also is at his best this year with four most admirable landscapes, of which perhaps the most striking is 'Moisson dans la Vallée' (p. 214), a harvest scene with the golden cornfield in shadow in the foreground, relieved against the brilliant sunshine that floods the distant landscape. Among those good works which help to mitigate the mass of rubbish at the New Salon this year are Fritz Thaulou's 'La Dordogne' and 'Les

Platanes,' Zakarian's admirable studies of still life, Eugène Burnand's 'Le Retour du Fils Prodigue,' Iwill's Venetian sketches, unusually vigorous; René Billotte's 'Le Soir aux Carrières,' Rosset-Granger's 'Convoitise,' Eugène Morand's delicate 'Hymne au Soleil levant'; Lebourg's landscapes, delicate and atmospheric in quality; P. A. Laurens' 'La Ronde'; Le Gout-Gérard's brilliant Venetian scenes; Lepère's original and vigorous landscape, 'Le Grain,' which was bought by the Government; Guillaume's quaint and satirical little social scenes, rather in the style of Jean Veber, who this year has kept himself to small portraits; Rusinol's cleverly rendered effects of white light on landscapes; and Agache's clever and effective picture, 'Deuil,' which, though a trifle conventional, is certainly dramatic in suggestion and colour.

VERA CAMPBELL.

Art in North Wales.

The R. C. A. Exhibition at Conway.

CONWAY, the headquarters of art in North Wales, and Plas Mawr, the quaint Elizabethan mansion now the home of the Royal Cambrian Academy, are so rich in attraction that a pilgrim in quest of the beautiful would not be wholly disconsolate if the Academy omitted to show any pictures at the Exhibition it holds every summer. The town, which sprang up as an English colony within the sheltering outer walls surrounding the noble castle that Edward the First built, as a barrier to protect his conquests from the wild Kymry of Snowdonia,



Titania.

By Georges Picard.

is an old-world place, full of charm; and it is perfectly situated at the mouth of that river beloved of artists, which drains one of the loveliest valleys in our island. In and about it there dwell, or have dwelt, many of our best landscapists. Some of the favourite hotels are wonderful picture galleries, notably "The Castle," just opposite Plas Mawr, which, among its many treasures, is especially proud of a series of panels illustrative of scenes from Shakespeare's plays, treated decoratively by the late J. D. Watson.

Entering the door of Plas Mawr, one steps into "the spacious days of great Elizabeth." Nothing seems modern but the pictures and that necessary anachronism the turnstile. Crossing a square courtyard which accommodates a "bardic stone," one climbs a moss-grown outside stone staircase to a gallery, from which the first room is entered. On a first visit the pictures do not



The Banquet Room, Plas Mawr.



Aber Waterfall.
By H. Clarence Whaite.

have a fair chance ; there is so much that is attractive about the oak panelling, the moulded ceilings and the ornate fireplaces ; and it must be confessed that the light in the old rooms is not by any means the best possible for pictures. It may, like the curate's egg, be good in parts, but when the R. C. A. first acquired Plas Mawr, the hangers must have been sadly at a loss how to display their best wares : there was no lack of dark corners for pictures requiring a friendly varnish of gloom. In 1895-6, however, a large and perfectly-lighted picture gallery, "the Victoria Room," was built. In it the most important exhibits are usually found.

In this year's Exhibition, opened on May 21st, there are about four hundred pictures in oil and water-colour, the productions, for the most part, of members and associates of the Academy, which is a strong and prosperous body, numbering some fifty of the higher and thirty-four of the lower rank.

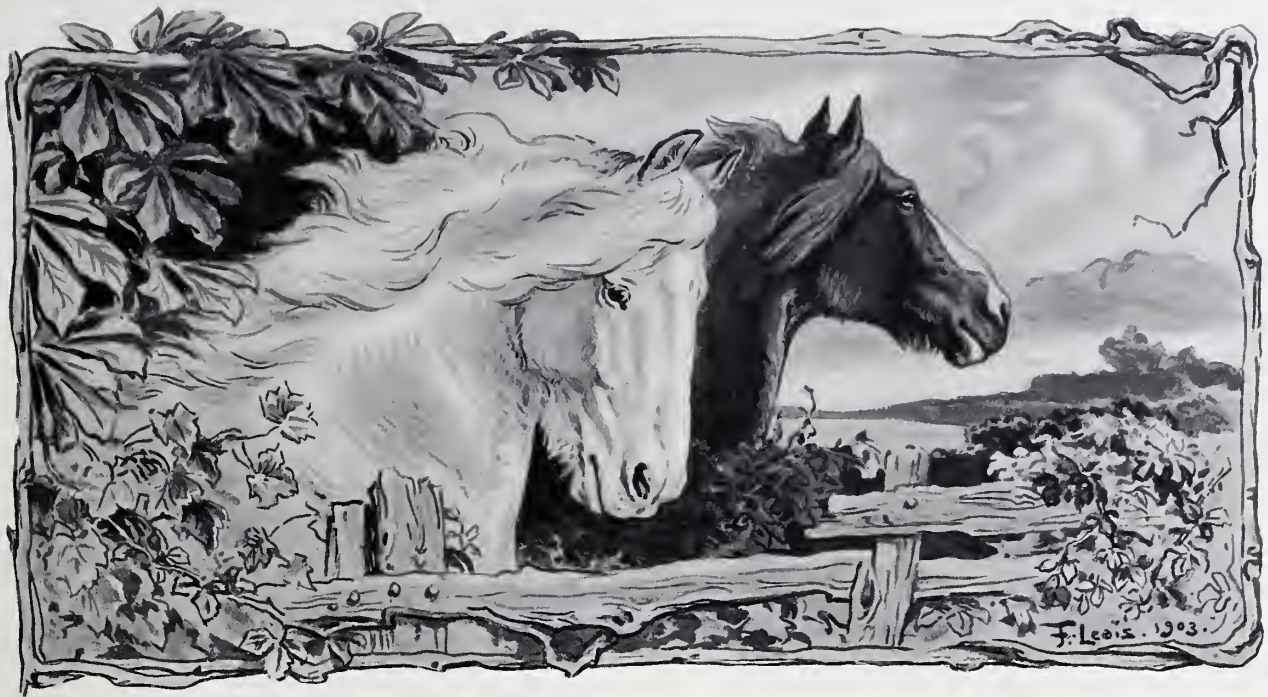
The President, Mr. H. Clarence Whaite, R.W.S., is always to be relied on for some arresting glimpses of nature transmitted in the

crucible of an ardent imagination into visions instinct with poetry. Of this character are his large canvas, 'A Labourer's Home,' remarkably bright and attractive in its colour scheme, and his two drawings, of which the 'Aber Waterfall' is reproduced (p. 216). Other landscapes of outstanding merit are 'Common Property,' by Mr. John Finnie, R.E., a characteristic expression of robust delight in sea, sky and the unkempt beauty of waste land ; Mr. Anderson Hague's 'Butterburs' and 'Landscape with Calves,' both favourable examples of the painter's subtle perception of tone-values ; Mr. Clinton Jones's breezy and veracious nature-studies, Mr. Joseph Knight's imaginative 'Aber Marsh: Evening' ; Mr. Owen Bowen's 'The Meadows by the Sea' ; and the powerful and effective 'When the Day dies,' by Mr. A. C. Meyer.

Of the portrait and figure subjects the most important, by members of the Academy, are Mr. Julius Hare's clever picture of Miss Miriam Clements as 'Kitty Grey,' Mr. R. E. Morrison's dainty 'Madge,' three pleasantly fanciful compositions by Mr. N. Prescott Davies : 'Froth and Frolic,' a bright mermaid fantasy, 'Summer Smiles,' a harmonious decorative arrangement of human and vegetable blossoms, and 'Looking for the Fairies,' in which the child's face happily expresses the idea of the title ; Mr. Herbert Sidney's convincing open-air studies of Breton types, and 'After the Day's Toil,' by Mr. E. G. Hobley. In the water-colour section of the exhibition the most notable work is by Mr. Whaite, Mr. Finnie, Mr. James T. Watts, Mr. James Towers, Mr. Follen Bishop, Mr. Foster Robson, the late Richard Wane, and Mr. Reginald Smith. The 'Pembrokeshire Cliffs' of the last-named artist is illustrated on page 239.



First Courtyard, Plas Mawr, Conway, showing Terrace and Bardic Stone.



The Art Annals of Liverpool. II.*

ANIMAL PAINTERS:—ANSDELL, HUGGINS, AND OTHERS.



By Fred. Lewis.

F eminent animal painters produced by Liverpool, the second was Richard Ansdell, born 11th May, 1815. He was educated at the local Bluecoat School, and when he left on 27th November, 1828, he entered the service of W. C. Smith, profile and portrait painter, Chatham Street.† It is probable that his attendance at the

classes of the Liverpool Academy commenced some time before his first contributions, in 1835, to the Academy's Exhibition. These were two pictures of dead game and two portraits of horses. One of the former was awarded a prize of £10—eight money premiums being given in that year to works of special merit. Animal painters must have been in favour, for two others took awards: one being T. Sidney Cooper, who received £20 for his 'Stock,' and the other S. Eglington, a local artist, who was awarded £10 for 'A Pheasant.' Ansdell was at this time resident at 6, Suffolk Street. By 1837 he was an associate of the Academy, next year he was a full member, and, in 1845, President. During this period he was a constant exhibitor

at the Academy's Exhibitions, animal portraits preponderating. In 1837 there was an illustration of a passage in Sir Walter Scott's "Monastery," which must have been a composition of some pretension, as the price was forty guineas—a large one for Ansdell at that time. Next year there was a 'Hawking Party, from Sir Walter Scott,' and in 1839 two large pictures, entitled respectively 'Deer Stalkers getting a Sight' and 'Scotch Drovers, with the Island of Mull in the Distance,' were priced at sixty guineas apiece. Scott probably influenced another work entitled 'The Chieftain's Fireside.'

In 1840 Ansdell made his first appearance at the Royal Academy, London, with 'Grouse-shooting; lunch on the Moors' and 'A Galloway Farm, the property of the Marquis of Bute,' which two canvases afterwards represented him at the Liverpool Academy's Exhibition. He was now in the full tide of success, and it is surprising



Richard Ansdell, R.A.

From a photograph by D. W. Wynfield.

* Continued from page 16.

† I have come to the conclusion that this is correct, although the Blue Coat School records describe Mr. Smith as of Chatham, Kent.



(Walker Art Gallery, Liverpool.)

Hunted Slaves.

By Richard Ansdell, R.A.

that he did not leave Liverpool for London until 1847; probably his local patrons, who included the Earls of Sefton and Derby, were too valuable to be deserted. He sent his principal works every year to Somerset House, and in 1840 began to exhibit at the British Institution. To the Academy, in 1841 and 1845, he contributed sporting portrait-groups of distinguished patrons; in 1842, 'The Death of Sir William Lambton at the Battle of Marston Moor'; in 1843, 'The Death'; in 1844, 'Mary, Queen of Scots, returning from the Chase to Stirling Castle'; and in 1846, 'The Stag at Bay,' probably a first version of the well-known picture of 1869. The price of 'The Death of Sir William Lambton,' when shown at Liverpool, was 150 guineas, "with frame."

On going to London, in 1847, Ansdell resigned his Presidency of the Liverpool Academy, but he continued a member until 1850, when he dwindled to a "non-resident member," but still exhibited; thereafter, in the natural course of events, he dropped out entirely. He took up his abode in 7, Victoria Road, Kensington, and sent to the 1847 Royal Academy Exhibition the famous 'The Combat,' following it up in 1848 with his equally successful Waterloo subject, 'The Battle for the Standard.' With works of this description Ansdell early acquired a very profitable reputation, even in competition with Landseer's thoroughly established vogue. He painted a wide range of animal subjects, somewhat in Landseer's vein; with less of the latter's dainty grace and poetic sentiment, and less, too, of his tendency to travesty the lower animals by endowing them with human characteristics. He was a strong, capable painter, yet without high technical excellence; in composition he showed facility and skill which, with his happy knack in the choice of effective subjects, sufficed for the very large public that loves animal pictures with a dash of theatrical human sentiment. His colour, as we understand colour now, was never good.

During his career Ansdell, in forty-six years, showed 150 pictures at the Royal Academy: 1880 was the only year in which he was not represented there. He was elected an Associate on 29th June, 1861, and one of his pictures that year was 'Hunted Slaves' (above). Even to-day, when Uncle Tom and his sorrows are quite out of date, and the negro problem in the United States is wholly different, one can

feel the strong and genuine emotion of this picture. But it is scarcely possible to realise its immense effectiveness at a time when the emancipation of the slave was the burning topic, and England felt a thrill of that intense excitement which was so soon to come to a climax in the great strife betwixt North and South. 'Hunted Slaves' now, with particular appropriateness, represents Ansdell in the public collection of his native place, along with 'A Mastiff' and 'A Shooting Party in the Highlands—halting for Lunch.'

Ansdell was much addicted to collaboration with other painters. In 1851 he exhibited 'The Shepherd's Revenge,' the background of which was supplied by T. Creswick, R.A. elect. In 1855 the same artist was his fellow-worker in 'The Nearest Way in Summer-time,' while 'Feeding the Calves' was in part

by W. P. Frith, R.A. In 'A Dream of the Future' (R.A. 1856), the figure was by Frith, the landscape by Creswick, and Ansdell put in the dog. In 1855 Ansdell won a third class gold medal at Paris with 'The Wolf Slayer' and 'Turning the Drove' (R.A. 1851). In 1856 he made his first visit to Spain, with John Phillip, R.A., and at the Royal Academy he showed 'Going to be fed,' to which that artist had contributed. From this time Ansdell painted many Spanish subjects—none of especial distinction.

The artist's busy and prosperous career came to an end on 20th April, 1885, when he died at Farnborough, leaving



(Walker Art Gallery, Liverpool.)

Christian and the Lions.

By William Huggins.

six sons and two daughters, the survivors of a family of eleven children, by Maria Romer, a Liverpool lady, whom he married on 14th June, 1841.

Ansdell was immediately and greatly popular: whatever his ultimate rank may be in the opinion of connoisseurs, it can never exceed that which he enjoyed in life. It has been stated that during his last quarter of a century he showed 181 pictures in London, and received for them an average price of £750 each. He also realised large sums through engravings of his works.

The contrast is great between his career and that of his younger fellow-townsmen, William Huggins, one who, in those rarer qualities of painter-craft which appeal to the real lover of art, was undoubtedly his superior. Both as an executant in paint, and as a consummate expert in knowledge of animal form and character, Huggins was qualified to out-distance both Landseer and Ansdell. He was ambitious, too, but an odd temperament kept him from taking the easy high road to success. As a result, his career, though successful, was comparatively obscure, and his reputation is, even now, little more than local.

The biographical dictionaries (when they mention him) say that Huggins was born in Liverpool, in May, 1820. As to this, or as to his descent, I have found no certain evidence, but it is a reasonable inference that his father was Samuel Huggins, a shoemaker, whose name first appeared in the Liverpool Directory several years after William's birth. That youth seems to have turned his attention to art from a



(By permission of Messrs. Shepherd Brothers.)

Poultry.

By William Huggins.

very early age. He studied at the Mechanics' Institution and the classes of the Liverpool Academy. At the latter, Alexander Mosses, a capable man, was "Master of the Drawing Academy." At the age of fifteen Huggins took a prize at the Mechanics' Institution for a design, 'Adam's Vision of the Death of Abel,' and in the same year (1835) he commenced as an exhibitor at the Academy's Autumn Exhibition, with studies of a rabbit's head and a cow's head. Next year Huggins showed portraits of a cat and a gentleman, and also a cattle piece, for which, according to an MS. note in a catalogue in the Liverpool Lyceum Library, he demanded 3½ guineas, or 3 without frame. The other exhibits were not priced, so they were probably commissioned works. A much more ambitious 'Landscape and Cattle,' priced 17 guineas, was the sole contribution to the exhibition of 1837, and in the following year there was shown 'Leopards'—the first result of the youth's enthusiastic studies at the Zoological Gardens which Liverpool at that time possessed. A year later he showed 'Head of a Caffarian Lion' (7 guineas). On reaching the mature age of twenty, Huggins apparently concluded it was time he made a serious bid for employment in the branch of art which most readily yielded a livelihood. He sent to the Exhibition of 1840 two portraits, one being of himself—probably the admirable head on panel that is now in the Walker Art Gallery, although it is dated 1841. This shows him a fair-haired, florid man, with a frank, pleasant expression. He also showed at the same time a third canvas, 'Forget me not,' the nature of which



(By permission of Messrs. Shepherd Brothers.)

Poultry.

By William Huggins.

is matter for conjecture; most likely it was a cattle piece. In 1841, Huggins exhibited the first of those ambitious subject-pictures in which his studies of wild animals were utilized. This was 'Daniel in the Lions' Den.' The moderate price asked for it was 20 guineas. His other exhibits were 'A Group of Wild Animals' (15 guineas) and 'The Sculptor's Studio.'

In 1842 the artist made his debut at the Royal Academy, London, with 'Androcles and the Lion.' For this, when exhibited in Liverpool, he asked 15 guineas. His chief picture at that exhibition (to judge from the price, 20 guineas) was 'East Indians exhibiting Tame Tigers at the Annual Fair at Hurdwar, a place of Hindoo Pilgrimage.' He also showed a group of lions at play, and a portrait of a gentleman; and his elder brother Samuel, a capable architect and writer on architecture, showed an architectural design for a gallery of fine arts, doubtless the outcome of one of those fruitless fits of aspiration which attacked the Academicians from time to time.

At the Royal Academy, Huggins showed, in all, thirty-one pictures, but his ambitious compositions seem to have been persistently rejected there, a circumstance which he is said to have resented greatly. He also showed in London, according to Mr. Graves, eight pictures at the British Institution and one work at Suffolk Street. In Liverpool he was a regular exhibitor at the Academy Exhibitions, at the opposition displays which began in 1859, as a result of the pre-Raphaelite squabble, and afterwards at the Autumn Exhibitions of the Corporation.

In 1843 appeared 'The Disobedient Prophet slain by a Lion' (15 guineas); in 1845, 'The Angels Ithuriel and Zephon finding Satan at the Ear of Eve'; in 1846, 'Sir Guyon and the Palmer approaching Excesse at the Porch of the Bower of Bliss,' a Spenserian subject which he probably re-painted and, certainly, re-exhibited in 1847, along with a scene from "Lalla Rookh." In this year he became an Associate of the Liverpool Academy. In 1848 he showed 'Christian about to turn back for fear of the Lions in his approach to the Palace Beautiful' (p. 218), which admirable example of the painter is now in the Walker Art Gallery. In 1850, Huggins was advanced to full membership of the Academy. He was now well established in lucrative local practice as portrait painter and limner of



(Walker Art Gallery, Liverpool.)

Tried Friends.

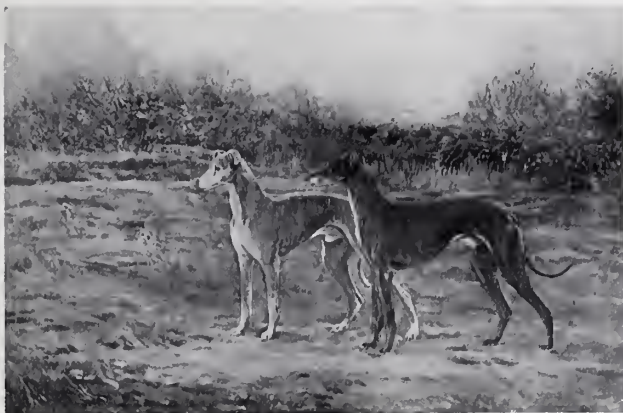
By William Huggins.

animals, and seems to have abandoned any ambition for further honours, although he certainly did not lack a high opinion of his genius. Of Landseer he was especially jealous, and to praise one of his pictures as "worthy of Landseer" irritated him greatly. "Landseer!" he would exclaim pettishly, "Landseer! If I'd had that man through my hands for three weeks, I'd have made a man of him!" Certainly he was incomparable as a draughtsman, his colour at his best was exquisite, and Landseer never drew a lion as he did; probably no one ever equalled him in depicting cats, and in a wide range of animal studies he was also excellent. In flower painting, in landscape, and in portraiture he was scarcely less accomplished. It was as a limner of animals, however, especially the great cats, that he was most valued. Not only were his pictures of them of high excellence, but his studies in crayon or pencil tinted, or in oil, are things to cherish. Many are of singular beauty. No man ever knew savage wild animals so well; it is said that at one time Huggins, in his zeal for such subjects, followed Wombwell's menagerie from town to town for a considerable period. Affected, possibly, by the pre-Raphaelite zeal for truth which strongly influenced the younger Liverpool men in the fifties (but which he professed he hated), Huggins devoted much labour to fitting his pictures with appropriate landscape settings—a somewhat difficult task when his subjects were lions and tigers. His technique, which may possibly have been affected more than he would have cared to acknowledge by the pre-Raphaelites, was peculiar. He disliked canvas, and in his later manner usually painted on millboard. He worked chiefly in transparent colour on a white ground, such impasto as he desired being added last of all, and developed original views as to colour, which gained him the reputation of being colour-blind. Some of his works in his later years are certainly odd, but mistakes are almost inevitable in the career of an innovator. When Huggins succeeded in getting what he tried for, the result was peculiarly luminous and charming. I have seen pictures by him of poultry and ducks which (although the subjects belong to a class wholly uninteresting to me) I



Showery: North Donegal.

By Thomas Huson, R.I.



Farndon Ferry and Father Flint (owned by G. F. Fawcett, Esq.).

By Harry Hime.



"Tiger," a Blind-Deaf rough Terrier.

By Harry Hime.

have been consumed by a desire to possess, so exquisitely did they express light and colour.

Huggins, always irascible, was intolerant of criticism on this point. Tonge once said to him, when looking at one of his pictures in an exhibition, "This is a new sensation, my dear fellow; this is the first time I've seen a purple donkey; how clever and original you are!" Huggins bottled up his fury until they came to a picture of a farmyard, by Tonge. "What's that?" said Huggins, pointing to a passage in the foreground. "Oh, that," replied the unsuspecting Tonge, "that's just a lot of rubbish." "Yes," replied Huggins savagely, with an expressive wave of the hand that included the whole picture, "Yes, that's just it; you've hit it exactly."

After his election as an Academician (a position he did not retain very long), Huggins seems to have abandoned the painting of ambitious poetical pictures on themes from the Scriptures and classics. Possibly his dislike of canvas, and the consequent difficulties as to size, may have been factors in bringing him to restrict himself to portraits of men, women and animals, genre subjects of farmyard and field, flowers and landscape. In his portraits he often introduced animals, with great felicity, as accessories. A delightful example, in the Walker Art Gallery, is his 'Tried Friends' (p. 220), 1852, a portrait of Mr. Case, a Birkenhead magistrate, with his horse. After residing for a number of years in Brunswick Road, Liverpool, Huggins removed, in 1861, to "The Groves," Chester, where he remained until 1878, when he again removed to a house near Bettws-y-Coed. Being troubled by rheumatism, Huggins was very particular on the subject of damp, yet he usually contrived to select a peculiarly unsuitable house. This one, as its name, Ffryth Castle, implies, was close to running water; in fact, part of the house was bridged over the stream. Here, however, he dwelt for some time in retirement with his wife, his brother Samuel, and his sister—either the Anna Huggins who exhibited 'Dead Game' at the Royal Academy in 1854 and 1855, and frequently at Liverpool; or Sarah Huggins, who also showed occasionally at Liverpool.

Later, Huggins is said to have removed to the Vale of Clwyd, where Mrs. Huggins died. She had been a singer of merit, and was a widow with one son when he married her; they had no children. After her death Huggins removed, for the last time, to Rock House, Christleton, near Chester; once again on the very verge of a river. Here he died of paralysis on 25th February, 1884.

He was held in much esteem in and about Liverpool during his life, and many of his pictures and studies are owned by local collectors. Despite its peculiarities of subject, handling and colour, his work has of late years maintained its value, and is not likely to depreciate, for the best examples of it certainly deserve to take rank among the truest and subtlest animal studies of the British School in the nineteenth century.

Since Huggins, no such great painter of animals has appeared in Liverpool, although several men have introduced animals in their landscape work with such skill as to show their possession of unusual powers in that line. Mr. Thomas Huson, R.I., R.E., is prominent in this respect, and seems only to have missed being an animal



"Don't Argue."

By Thomas Huson, R.I.



Sleeping Terrier.

From a Pencil Sketch by Harry Hime.

painter by his remarkable versatility. I have seldom seen the despised swine treated with such distinguished pictorial

effect as in Mr. Huson's 'Showery: North Donegal' (p. 220); never, perhaps, save in that water-colour masterpiece in little by Mr. Windus, 'The Flight of Henry VI. after Taunton.' A local animal painter of to-day is Mr. Fred. Lewis, whose dainty touch in black and white is illustrated by the head-piece and initial letters of this and the preceding article. Grace and refinement of line are equally characteristics of his work in colour. Mr. Harry Hime, though a landscapist, has a firm reputation as a portrait painter to dogs of distinction; and I have seen one or two clever excursions in the same direction by Mr. W. Wardlaw Laing. Nor must I forget Mr. Charles Tennant, although he has abandoned colour, and, like Stubbs and Ansdell, has deserted his native town for the wider field of the metropolis.

E. RIMBAULT DIBDIN.

Birmingham Royal Society of Artists.

ONE of the finest pictures in the Spring Exhibition is Mr. Spenlove-Spenlove's 'Murk of the Morn: Scheveningen,' a canvas of exceptional beauty and rare poetic feeling. A place of honour is given to Mr. Sigismund Goetze's large allegorical painting, 'Humanity at the Feet of Nature appealing for Love,' which, although it displays much technical skill, is commonplace in conception, and lacking in imagination. Mr. Alfred Parsons, A.R.A., contributes a large landscape, 'Thorverton Bridge, Valley of the Exe,' a quiet and sympathetic rendering of a pastoral scene. Other successful landscapes are Mr. J. Noble Barlow's 'Early Spring,' Mr. James Aumonier's 'Rest by the Way,' Miss Annette Elias's 'Upland Pastures,' Mr. R. S. Chattock's 'Bude,' and several by Mr. S. H. Baker, one of Birmingham's oldest and best landscape painters. One of the best portraits is that of 'Mrs. J. B. Brooks,' by Mr. Edward S. Harper, a master of the Birmingham School of Art, and another local work is the likeness of 'Sir Benjamin Stone, M.P.,' by Mr. Alfred Priest. Among the others are Mr. Hugh de T. Glazebrook's 'Anthony Hope Hawkins,' Mr. Briton Riviere's 'Rev. Nevison Loraine, and his deerhound, Sirdar,' Mr. T. Blake Wirgman's 'Mrs. John Morley,' and the Hon. John Collier's 'Miss Joyce Collier.'

Mr. Langley's 'A Signal of Distress' represents one of those dramatic moments in the lives of our fisher-folk which he has made so peculiarly his own, scenes which he renders with a restraint, and yet a vividness, which makes a very strong appeal to the sympathies. Mr. Wainwright's water-colours, 'Two Heads are Better than One,' and 'Tis a poor Heart that Never Rejoices,' are of fine quality, beautiful in colour, good as studies of character, and brilliant in execution. Mr. Edwin Harris is excellent in 'The Old Quilt,' one of those "Newlyn" subjects first made popular

by Mr. Langley. Mr. Jonathan Pratt, the honorary secretary, sends only one picture, 'A Shepherd's Cottage, North Wales,' a type of subject with which he is always particularly happy; while the contributions of his son, Mr. Claude Pratt, more especially 'A Theologian' and 'A Jolly Old Soul is He,' show him to unusual advantage.

Undoubted interest is added to the Exhibition by the inclusion of a few pictures borrowed from private collections. Among these the large version of the 'Lilium Auratum' by J. F. Lewis, R.A., lent by Mr. George Belliss, dominates with its executive power and brilliancy almost everything else in the room. Mrs. Bogle lends two fine examples of Henry Moore, R.A.: 'Porpoises,' and 'Waiting for the Boats, Scheveningen,' the latter a water-colour, and an unfinished study, 'Lightning and Light,' by Albert Moore. Mr. Belliss also contributes Bouguereau's 'La Vierge au Lys,' and Mr. George Bentley the same painter's 'Marauders.' Mr. George Myers' example of C. Napier Hemy, A.R.A., 'Counting the Catch,' is one of the best sea pieces exhibited.

The section devoted to water-colour drawings is, perhaps, the most interesting of all. In addition to Mr. Langley and Mr. Wainwright, a number of local painters have sent in characteristic work of fine quality. Among them may be mentioned Mr. Gabriel Mitchell, Mr. Oliver Baker, Mr. A. E. V. Lilley, Mr. H. H. Sands, Mr. John R. Harvey, Mr. H. F. Newey, Mr. G. O. Owen, Mr. C. M. Gere, Mr. Henry Pope, Mr. Walter Morgan, and others. An innovation has been made in giving up one of the rooms to a collection, arranged by the Ruskin Society, of what may be termed "old village industrial art," which includes English lace and embroidery, and metal and woodwork of various kinds, chiefly objects of daily use which have been made and decorated by local and village craftsmen, both in England and abroad.



(By permission of W. L. Wyllie, Esq., A.R.A.)

The Gleaners.

By Lionel P. Smythe, A.R.A.

Lionel Smythe's Place in the Cosmos.

THE strain of pure appreciation seems the most natural one in dealing with the work of Mr. Lionel Smythe—work in whose simple presence polemical writing seems out of place. Yet the number of articles constantly appearing in every art periodical in the country, each breathing whole-hearted admiration of its particular idol and denouncing the blindness of all who fail to worship, may well give one pause before adding to the list. Such appreciations have, after all, no weight beyond what attaches to the signatures of their writers, and there are few critics to-day with much of this prestige at their disposal—certainly few whose *ipse dixit* can add to the reputation of Mr. Smythe.

That reputation is not yet, to my mind, at all commensurate with his deserts; but I have no intention of laying the weight of my scorn on those whose appreciation of him is less than my own. Criticism has a more modest aim, that of, I do not say *reconciling* differences—heaven forbid!—but of examining how far they are temperamental and eternal, how far the result of misunderstanding. Nor is it the unintelligent vulgar who are suspect of misunderstanding in this matter. No, it is the most advanced wing of modern criticism that I propose to convict, if not of failure to appreciate Mr. Smythe, at least of failure to estimate

him at his full value. "Mr. Smythe in his 'Gleaners' is found to lose, in oil, some but not all the charm of his water-colours." This is about the most positive expression of approval that I can call to mind on the part of a critic by no means ungenerous of praise on, to my mind, often far less provocation. I would fain break a lance with Mr. MacColl, maintaining incidentally that Mr. Smythe's peculiar charm is shown in even fuller measure in his



The Shrimpers.

From an etching by Lionel P. Smythe, A.R.A.
(By permission of R. Dunthorne, Esq.)



The Wind's Kiss.

(By permission of W. L. Wyllie, Esq., A.R.A.)

By Lionel P. Smythe, A.R.A.

oil painting, but principally challenging the consciences of the more advanced critics, of whom D. S. M. may conveniently be regarded as a representative, as to whether by their comparative neglect (silence may damn a critic as surely as speech) they have not failed to rise to rather unique occasion: whether, moreover, this is not a sign of a very general tendency, an inclination to under-estimate contemporary in favour of, shall we say, academic art. But here, having run our heads against a pair of rather ambiguous expressions, it were well to pause at the outset and explain exactly what I mean by this distinction.

Mythologists are agreed that the human race was preceded on this planet by a race of immortals. Their extinction is explainable on the simple theory that they became bored. The soul, mortal or immortal, hates repetition, and it is a mind of rare fineness and discrimination that, even at fifty, receives impressions with the crispness and delicacy of fifteen. Usually, by the time a man reaches that age the edge of his perception is dulled, he has been through all the variety of experiences he is capable of, and has before him the dull prospect of indefinite repetition: henceforth on his consciousness, like a slate, staleness proceeds to scribble her soul-scaring multiplication

table. Face to face with this prospect in an aggravated form, the gods were driven to invent the present system. The cool sponge oblivion passes over the slate, and lo! a virgin surface again. Then it was, lest death should mean absolute loss of continuity, that art came into being—that corner of the slate on which, before the passage of the sponge, the net result, so to speak, is handed on to the next generation. In its most youthful form, art aims simply at being a record. And as it approximates to this state I call it “contemporary” art.

But already, whether it means to be or not, it is a record with a difference. The exquisite hour that we wish would last for ever is exquisite largely *because* of its evanescence, and needs to be subtly transmitted to fit it for longer life as a work of art. A moment fixed is a moment travestied, the mummy of life, not its spirit; and the process by which the spirit of individual experience is gradually distilled for the use of the ages is usually rather a composite one. There comes a time in the life of a picture when its insistence on merely obvious resemblances, the labels of things, begins to obscure its meaning for a generation that reads by means of quite another set of labels: it begins to have a “merely historic interest,” and, oddly enough, as it ceases to be generally understood its price usually goes up. Its message is brought back to human consciousness by another type of painter, the “academic,” as I crave leave to call him for this occasion only, the man whose piety is concerned in saving from oblivion, not his own experience but

the art of his predecessors. You would think, to look at his work, he had never been outside a picture gallery. His mission is to re-state in more abstract form, and cleared of old-fashioned trappings, the message of his forerunner—nay, to resume, perhaps, in one convention the essence of three or four painters. Yet another half-dozen centuries, this in its turn is worked over again into still more cryptic form; until, as one of a thousand ingredients in the mystic smile of the sphinx, it vanishes into the limbo of things forgotten, or that seem to us to be forgotten.

Now in this process I do not belittle the function of the academic artist: he is even to be pardoned if he regard the handler of contemporary material as a photographer, just as the latter, as unjustly, regards him as a mere imitator of other men; but I submit that there is danger when the latter-day critic approximates to the academic position—a danger that we are in to-day, when fine “contemporary” painting of the old simple intention is coming to be extinct, and the close, full rendering of things is little aimed at except by vulgarians. It is a position that gives a man like Mr. Smythe a unique value, and also as unique an opportunity of being undervalued. The æsthetically-trained intelligence dislikes contemporary realism—“mere imitation,” he calls



Painted by LIONEL P. SMYTHE, A.R.A.

THE MOTHER AND CHILD.

By permission of H. Beaumont, Esq.



Study of an old Woman.

By Lionel P. Smythe, A.R.A.

it. Through the trivialities of every age but his own he can discern the true prince fast enough; and if Mr. Smythe were judged by the standard that is meted out to such different painters as Watteau or some of the Italian primitives, with both of whom he has affinities, he would receive more generous appreciation than he actually gets. There is something almost a little snobbish in this disposition to admire only work that, either by distance of time or aloofness from life, is a little beyond the ken of ordinary humanity. The greatest painters were not so aloof in their own time.

To the average critic, a picture that is splodgy is "interpretation": a more delicate one, "imitation." Such insight may be left to its fate. But, even among the critics with whom I am immediately dealing, I detect a tendency (only indulged in when appraising modern work) to value an artist in proportion as he is "advanced." Now a man is, in a sense, more "advanced" at seventy than at thirty-five; but to conclude therefrom that he is the greater is an optimistic begging of the question, and even the most logical of critics must be conscious of qualms when he is asked to estimate, say, some of the followers of M. Rodin on purely theoretic lines. The question of quality, of course, is not to be decided by any such considerations. There are losses as well as gains, as art moves to more abstract spheres.

And in the particular art of painting such a standard is not merely unreliable but actively misleading. In the process I have sketched, whereby human experience is gradually reduced to more and more abstract expression, it is evident that painting, sculpture and music have each their place of greatest efficiency; and I contend that that of painting comes pretty early on in the scale, having

come to its happiest development in the hands of the man or rather child-like mind, too absorbed in the immediate impact of an unsystematised nature to attain any high degree of philosophic aloofness. To later minds his simple ambition of "reproducing the face of nature" seems a failure to recognise the difficulties of the problem, and in their hands *la belle peinture*, a thing compact of many ingredients, a mirror of life itself, has decomposed, now eliminating form and occupied with colour vibrations, now eliminating colour and occupied with space composition; in a word, running off into a score of special directions very interesting, and each with a definite logical basis, and which it would be absurd to criticise from the standpoint of their failure to attain to absolute realisation of nature. Your up-to-date critic usually *prefers* his modern art decomposed, just as the gourmet will not eat hare unless it be high.

By so long a road am I come to exhort the modern mind to bring to the consideration of a painter left over from a simpler age, eyes and instinct as well as logical subtlety: to offer such pretence of logical ground as the said modern mind demands before it will consent to enjoy one of the most refreshing of living painters. A great genius recently passed away who united a stark grandeur of form (not quite suitable to painting) with a morbid sentiment that saw peasant life as monotonously dreary, and he has left under his ban the class of subject Mr. Smythe paints. In spite of this, the latter has persisted in treating them with an incur-



On the Cliff.

By Lionel P. Smythe, A.R.A.

(By permission of H. Beaumont, Esq.)

able buoyancy, one of the rare band that are optimistic without being flaccid or vulgar. Doubtless from the standpoint of absolute truthfulness to nature there are occasionally defects. These realistic painters can never be judged by their own standard, for it is an impossible one. But its very impossibility gives the enterprise a certain heroic cast, and the grave hesitancy with which Mr. Smythe tries to match literally the colour and form before him puts the beholder into poignant touch with nature. The masterful stroke of the man who achieves creative certainty by eliminating every element he cannot understand has not the fine bravery of this "merely imitative" art. Mr. Smythe's oil painting, above all, being absolutely solid and free from glazes, has this momentous quality in every touch to a palpitating extent. His magnificent series of corn-field pictures, including the 'Field of the Cloth of Gold,' the 'Farmer's Last Harvest,' and the magnificent landscape with flying pigeons of half-a-dozen years back, and ending for the moment with the 'Gleaners' (reproduced on page 223), are triumphs of delicacy and virility, yet each precariously won by a man on the verge of failure. Never was a painter less of the man of the world dealing with familiar matter. Sight for him is a miracle, the bloom of which is not worn off.

Alongside of the corn-field pictures there comes to my mind one representing a pond in a wood and a girl skating. Skating? Well, that was, perhaps, the reason for its very moderate popularity: she was, rather, *learning to skate*: a slight stiffness, the balancing that told of precarious joy in a new-found power, nothing of the swaggering undulation of the accomplished skater that the public looks upon as the poetry of motion. Can it be doubted that here was a declaration of faith. "The poetry of motion," cries the painter, "it is not the perfectly understood action already passing into mechanical unconsciousness, but that miraculous revealing moment when matter begins to yield to compelling will." In this choice and his loyalty to it lies, perhaps, the essence of Mr. Smythe's charm. His pictures are not the masterly work of a stationary mind, to whom sensation has become completely self-conscious. They have the quality of life itself, each stroke irrevocable, though hesitating—a bold step into the unknown. It is a temperament most happily suited to painting, and the pictures that have thus moved and lived along with the artist have a subtle quality that makes them good to live with afterwards; they have the charm of a growing thing, not one in which growth has ceased.

There will always be people to prefer their fruit over-ripe. That is a difference that is temperamental and eternal, and Mr. Smythe is less happily situated with his public than with his art. Few men paint an indifferent picture more rarely, but sometimes, under some evil star, he produces a water-colour of a high degree of scientific accuracy, but with



(By permission of A. D. Blyth, Esq.)

The Fisher Girl.

By Lionel P. Smythe, A.R.A.

more truth to the facts of nature than to its spirit: in a word, a little stodgy. These pictures are by far the most successful, and are crammed down one's throat as the finest work of the painter. Therefore, for all his Academy election, I must regard him as a most ill-appreciated man. One is sometimes inclined to think that some of his admirers like his work because they think him almost as good as Marcus Stone. It is useless to insist that the whimsical originality of detail that they object to, like the beautiful kite in the sky of his present Academy picture, are but delightful signs of an inward freshness of vision to which nothing is too homely to be poetical, too quaint for delight. Neither is his occasional awkwardness of drawing—an ineffectual though correct foreshortening here and there—anything to me but a pure delight. He is emphatically a devotee of colour rather than chiaroscuro, to adopt the distinction of Mr. Ruskin, who with true instinct acclaimed the colourist as the greater artist; and I have sometimes fancied that this made strong foreshortening impracticable without a sacrifice of literal rendering that he is not inclined to make: but if he blunders sometimes on this it is with splendid simplicity of mind and a draughtsmanship brave and delicate even when attempting the impossible.



(By permission of William Vivian, Esq.)

Within Sound of the Sea.

By Lionel P. Smythe, A.R.A.

There are two classes from whom, in time, one may hope for fresh admirers of this, to me, most delicate artist. There is, as I have said, the advanced wing of critical opinion, who, I believe, do already feel the charm of Mr. Smythe's work, but are withheld from giving full way to their admiration by the tyranny of reason. But there is another set of men who puzzle me—the connoisseurs of ancient art—to whom, reasonably enough, the most of modern art seems an unbeautiful development of the human intelligence unsuitable for painting. Why are these people so blind when a man appears who brings into the twentieth century the delicacy and fragrance, the simplicity and beauty, of an earlier age?

E.

Note.—Mr. Lionel Smythe was born in September, 1839, and has exhibited every year at the Royal Academy, with but few exceptions, from 1865 till the present year. Such success as his earlier pictures had, in spite of their bad hanging, he himself attributes almost entirely to the generous reception they always had from the art critic of the *Times*. His choice of subjects showed for some time the influence of a powerful talent developing alongside of him—that of his half-brother, Mr. W. L. Wyllie. 'The Field of the Cloth of Gold,' was, perhaps, the most definite revelation of the peculiar temperament that has since so abundantly declared itself. The water-colour 'Germinal' was bought for the Chantry collection in 1889. In 1898 he was elected Associate. In 1901 an attempt to purchase his picture, 'Within Sound of the Sea,' (p. 227) for the Chantry collection, failed because of the ineligibility of pictures painted out of England. As, in spite of the respectable price his pictures fetch, Mr. Smythe does not produce fast enough to afford to live in England, this difficulty is likely to continue.



(By permission of H. Beaumont, Esq.)

Une fille du pays.

By Lionel P. Smythe, A.R.A.

Liverpool : Walker Art Gallery.

THE curatorship of the Walker Art Gallery was vacated on April 30th by Mr. Charles Dyall, who had filled the post with much credit to himself since the gallery was opened in 1877. Although he had intimated his resignation more than six months previously, no successor had been provided, and the post is still vacant. As a result of an advertisement, sixty-three applications were received. From these a special sub-committee, consisting of Sir William B. Forwood, Mr. R. D. Holt, and Mr. John Lea, selected eight candidates, and the list was, on further revision, reduced to three, *viz.*: Mr. Percy Bate, Acting-Secretary of the Royal Glasgow Institute of the Fine Arts, Mr. E. Rimbault Dibdin, of Liverpool, and Mr. T. Carew

Martin, Acting-Secretary of the Royal Society of British Artists. The last-named gentleman found favour with the Arts Sub-Committee, and was then accepted by the Library, Museum and Arts Committee of the City Council. That body, however, on June 1st, after a long discussion, rejected the recommendation by forty-eight to thirty-six votes, and the matter was referred back to the Committee. The opposition was to a large extent due to a strong feeling that a local candidate with such strong qualifications as Mr. Dibdin should not be passed over. Sir William Forwood contended that critical skill was not wanted in a curator, because critics were usually faddists! Mr. John Lea concurred; his reason being that the Council made an annual grant for the purchase of pictures, and (so it may be inferred) critical skill was not required for the purchases made with the profits of the Autumn Exhibition.



The Triumph of Beatrice.

By Henry de Groux.

Henry de Groux.

HENRY DE GROUX is a Belgian of Breton origin, the son of a painter, Charles de Groux, whose work is to be seen in many of the picture-galleries of Belgium. In 1892, at about the age of twenty-five, he had a considerable success in Paris, when his immense picture, 'Le Christ aux Outrages,' was sent from Brussels at the expense of King Leopold II., and exhibited, first in a sort of shed in the Rue Alain-Chartier, and afterwards in the Salon des Arts-Libéraux. Other pictures followed, and were seen under better conditions; a new painter, of disconcerting originality, seemed to have appeared; in 1899 a special number of *La Plume* was devoted to "L'Œuvre de Henry de Groux," containing articles by Camille Lemonnier, Charles Morice, Léon Bloy, Octave Mirbeau, and many others, and nearly a hundred reproductions of pictures, drawings, and lithographs. Then, gradually, the interest died down, the new painter was succeeded by other new painters, and in France and Belgium Henry de Groux is now hardly more than a name; his pictures are buried in the depths of I know not what vague and unfriendly *garde-meubles*, and he himself is living obscurely in Florence, where I saw him,

last March, dragging vast canvases about a bare studio in which there was nothing but vast canvases and a grand piano.

Imagine a large and naked face, with long and scanty blonde hair straggling across a high forehead; a profile devoured by an exorbitant nose, from which the chin retreats; the mouth of an orator, the cheeks of an actor, the eyes of a stealthy dreamer; a manner of ecclesiastical unction, broken through by abrupt nerves and an irony whose ferocity seems to turn inward upon itself; and imagine this paradoxical being, enveloped to the heels in a red plush dressing-gown, cut after some feminine fashion, staggering at one side of a picture twice his height, while the beautiful woman whose face he has so often painted, never making it quite as beautiful as it is, staggered at the other side of the picture, in a perilous, continual shifting from end to end of the studio. And imagine all the while a flood of talk, a torrent of ideas, sensations, confessions; vehement and sensitive criticism of pictures, books and music, a sane intellectual wit, together with a feverish and irrational comment of personal impulses. Outside the pages of Balzac I have

never met so complete an incarnation of a type which only Balzac could create: the type of the eager, inflexible, pitiless, exultant and defeated man of genius, sacrificing everything for an idea, drunk with the desire of creation, with the desire of glory; a somnambulist in life, through which he passes with an unconsciousness only rarely struck awake by some obstacle, over which he falls with angry helplessness. The whole work of de Groux is an attempt to render hallucinations, and he is haunted at once by colours, by gestures, by sounds and by ideas. He has himself described fantastically his "demoniacal love of colour. "The mere sight," he tells us, "of a freshly-prepared palette troubles me and contracts my throat, as it happens with hysterical patients whom the hallucination or the attraction of some misdeed, of some monstrous sacrilege, literally intoxicates, and from whom there is no escape!" Form he sees rather as gesture than as outline; he sees the energy of movement long before he has distinguished the contours of the thing which moves. But colour is like a literal possession of the devil; he sees it as flame, as flood, as a storm let loose on the world, or a deluge overwhelming it. There is a kind of cruelty in his lust for colour, and he can never bring it to the point at which he would have it burn, or freeze, or become splendour in destruction. But, above all, he would have it cry aloud, he would hear it in a visible rhythm, as some hear music; and in the spirals and waves and curved onset of his pointing hands and leaping flames and multitudinous



A Portrait.

By Henry de Groux.

carnages and processions in defeat, I seem to discern a

rhythm like that of Wagner's music, or a rhythm which would do in painting what Wagner has done in music. And lastly, he is haunted by ideas, ideas of a queer subtlety, a fanatical casuistry.

He has painted many martyrdoms, exalting many heroes; he sees the same surging crowd of the world, an ocean of abysmal filth, churned up against the same rock. Now it is Christ, his human body shapeless with suffering, like a torn rag in the wind of the world's fury; now it is Savonarola, who has burnt the vanities in Florence that are to be fuel about his own stake; now it is Napoleon who turns his horse backward in retreat, over snow and blood and his last ambition; now, on a scarcely less apocalyptic canvas, it is Zola hooted by



The Holocaust of Vanities.

By Henry de Groux.

the crowd as he comes out of the Palais de Justice. He has seen "The Bad Shepherds," the evil "Vintages," "The Grave-digger of the Living"; he has followed death on obscure ways, where men hang themselves from trees or die under bloody knives; of him, as of Delacroix, Baudelaire might have said:—

'Delacroix, lac de sang, hanté
de mauvais anges,
Ombragé par un bois de sapins
toujours verts.'

Above all, he has painted fire, the devastation, whether it burns Savonarola or the vanities; and it is in the painting of fire that he has brought his colour to its highest point of intensity. There is always some suggestion of flame in his pictures, flame turned to rubies and sapphires, as in 'The Vision of Beatrice,' or glowing in hair and glittering in jewels, as in the somewhat Rossetti-like portrait of the woman seated in the chair, with the book in her hand. Only Blake has put a more joyous and vehement and poisonous life into flame, and there is something in his painting of flame that actually reminds me of Blake, whose painted work he has never seen.

It is of Blake, naturally, that one thinks before certain canvases and before certain lithographs of de Groux; and one thinks, also, of El Greco and of his groups of lean and tortured figures, consumed by flames of the soul. De Groux sees in less definite form than either, and with a more cerebral excitement. He paints with a kind of rage, in which his brush seems at times to go head-long, making hieroglyphics of form and spots and stains of colour. He would



Cæsar.

By Henry de Groux.



Orestes Pursued by the Furies.

By Henry de Groux.



A Portrait.

By Henry de Groux.

suggest in paint without the limitation, as it seems to him, of statement; and when the powerful suggestion, as in 'Orestes pursued by the Furies,' concentrates into a statement so definite as the figure of Athena, the form itself is not always convincing. Yet, in that picture, with its hot and venomous colour, its swirl of evil things that hesitate to be human, its horror as of a nightmare, its almost insane energy, is there not a translation into colour and gesture, into pictorial rhythm, of an imagined mood, a mood of unearthly hatred?

mystic is not rather the attraction of the gulf, a formidable and furtive curiosity, drawing him to the edge of many precipices, over which he bends dizzily. He is the watcher of obscure agonies, and finds a dark pleasure in spectacular disasters. Is it pity for humanity which sets his imagination, as with the wings of birds of prey, flying towards battlefields and conflagrations? Some obsession, certainly, has always an irresistible hand upon him, and, in his work done at that bidding, lays on the spectator, who is able really to see it, the same irresistible hand.

ARTHUR SYMONS.

Sales.

LIKE one of the most valuable and the most interesting objects sold at Christie's during May was a portion of playing-card, cut to a circle, $2\frac{1}{8}$ in. diameter. Probably it is part of a nine or ten of diamonds, four diamonds appearing in a square, with a fifth in the centre. It occurred as Lot 907 in the second portion of the collection of snuff-boxes, miniatures, and objects of art, belonging to the late Mr. C. H. T. Hawkins, of 10 Portland Place. It is necessary to add, however, that on the back of that particular

nine or ten of diamonds is a noble miniature in gouache by Holbein (p. 233). Against an ultramarine background, across which, in gold, is the inscription "Anno Etatis Suae 23," there is represented in three-quarter face a lady in simple black velvet bodice, small white linen cap, fine lawn collar and cuffs, embroidered with a geometrical design in black. At her breast is a red carnation, round her neck a thin black cord with gold filigree ends, in her left hand a single green leaf. Small as is the scale, exquisite the touch, the

It is moods, the witchcraft of the brain, that de Groux paints in these strange, impressive pictures; in a 'King Lear,' for instance, where all the rhetoric of nature itself, winds, rains, and lightnings, is seen and heard clamouring over a "foolish, fond old man," alone, and "not in his perfect mind." And here, at least, de Groux cannot well outdo Shakespeare in emphasis; though it is in the quality of his emphasis that we may perhaps find, at times, a certain exteriority. He does not find sufficient interest in the painting of merely what might happen, literally; as in 'Néron au Bestiaire,' where the lions which surge up against the barrier are mixed with flames, and have the devouring fury but not the precise lineaments of beasts, and where the cruel faces and threatening hands which rise up behind the emperor are mixed with the claws of harpies and the beaks and eyes of furies. He has painted nothing but visions, and if he paints portraits, Zola, or Wagner, or Baudelaire, some mood of his own mind enters into the portrait and turns the likeness into a symbol.

"Quel visionnaire aimé de Dieu que mon grand et pauvre Henry de Groux!" writes Léon Bloy, in that amazing book 'Le Mendiant Ingrat,' of the painter in whom his own sombre and angry genius seems to be reflected or echoed. "L'humilité et la magnificence," he says also, "voilà ce que je trouve en lui." Is de Groux really and in any deep inner sense a mystic? Has he any share in the splendid and consoling convictions of the apocalyptic pamphleteer? I do not know. I doubt if what may seem in him like the vision of the

portrait is as bigly and simply seen as though painted on the scale of life. Nothing is sacrificed to triviality, prettiness. Bidding began at £470, and with Mr. George Salting, the well-known connoisseur, as their final opponent, Messrs. Duveen, of Bond Street, were the buyers at £2,750. Considerable as this amount is, it exceeds by £250 only that said to have been offered to Mr. Hawkins by the late Baron Ferdinand de Rothschild eight years ago; so that as much, if not more, was anticipated, and it is known that Messrs. Duveen had not nearly reached their limit.

This second portion of the great Hawkins collection included a pair of oval miniatures in gouache of two small children, belonging to the school of Holbein, £1,000; 'The Earl of Sandwich,' signed with the monogram of Samuel Cooper and dated 1659, £470, against 255 gs. at the Hamilton Palace sale, 1882; and by Engleheart, 'Colonel and Mrs. Warburton,' in gold locket set with pearls, £400, a portrait of a lady in three-quarter face, £355, a tablet case with a miniature of a lady, £720. The porcelain comprised an old Sèvres cabaret, rose-du Barry and apple-green ground, 1,650 gs.; an oviform teapot and cover, sucrier and cover, and cream jug, decorated by Dodin, 900 gs.; a circular ecuelle, cover and stand, painted by Le Guay, 620 gs.; and a Chelsea tea-service, each piece marked with the gold anchor, 800 gs.

The highest-priced snuff-box in this section was a Louis XVI. oval example, about $2\frac{7}{8} \times 2\frac{1}{4}$ in., decorated with Teniers subjects of peasants carousing, bought by Messrs. Seligmann, of Paris, at 1,650 gs. Three others fetched amounts in excess of £1,000 each: a Louis XVI. oval gold box, enamelled en plein, £1,250; an oblong example, painted in polychrome with pastoral scenes, £1,150; another oval box, painted en plein with classical subjects, £1,050. A rectangular snuff-box, painted in gouache by Van Blarenberghe, signed, and dated 1757, with a miniature of Madame de Pompadour set in the lid, bought in 1895 for £400, fetched £510. The total for this second portion, about 700 lots, is £77,662 16s., making an aggregate for the Hawkins properties dispersed up to the end of May, of some £143,193.

No collection of outstanding interest in the way of pictures occurred during the month. On May 7th there came up Gainsborough's 'Lady Mary Impey,' sold by order of the executors of the late Lady Maria Emily Affleck. Opening at 500 gs., Messrs. Vicars were the buyers at 2,800 gs. Romney's 'Catherine, Lady Abercorn,' 29×24 in., fell at 2,000 gs.; his 'Maria Copley,' 29×24 in., at 600 gs.; his 'Sir Robert Strange,' 50×40 in., at 520 gs.; Gainsborough's 'David Garrick,' 30×25 in., at 700 gs.—the owner, Mr. E. C. Schomberg, states that it was bought in; Beechey's 'Anne, Countess of Newburg,' 93×57 in., at 550 gs.; J. Russell's pastel, 'Lady Frederick,' 23×17 in., at 600 gs.; Raeburn's portrait of a boy in green coat, 29×24 in., and 'Archibald Constable,' 50×40 in., at 500 gs. and 400 gs. respectively; and the 'Adoration of the Magi,' attributed to Rembrandt, at 450 gs.

The sale began with 95 pictures and drawings belonging to Mr. S. H. Fraser, Cleadon Meadows, Sunderland, which show a total of £8,405 5s. A portrait of the Infant Don Balthazar Carlos, 56×43 in., seen in full length, ramming his gun, against a landscape background, akin in composition to the well-known picture, but without the dogs, catalogued



A Portrait.

By Holbein.

(By permission of Messrs. Duveen.)

as by Velazquez, made 1,500 gs., as compared with but 155 gs. at the Knighton sale, 1885, when many pictures were "given away." A 'Madonna and Child,' on panel, $28 \times 17\frac{1}{2}$ in., ascribed to Filippo Lippi, brought 500 gs., against 710 gs. at the Puxley sale, 1888; a church interior, 36×43 in., by E. de Witte, 500 gs.; a group of cavaliers round a fireplace, on panel, $16\frac{1}{2} \times 18$ in., wrongly catalogued as by Vermeer of Delft—it is probably by W. C. Duyster—300 gs., against 580 gs. on January 19th, 1901; 'The Artist's Daughter,' 25×19 in., by Greuze, 260 gs., against 105 gs. at the Novar sale, 1878; and, among the water-colours, Turner's 'Rhodes,' $5\frac{1}{2} \times 8\frac{3}{4}$ in., 160 gs. (Novar, 1878, 250 gs.); W. Hunt's 'Contented Little Boy,' $11 \times 7\frac{1}{2}$ in., 150 gs. (Lawrence, 1892, 302 gs.); and a Welsh landscape, $18\frac{1}{2} \times 27$ in., by D. Cox, 1843, 540 gs. (Murrieta, 1892, 840 gs.).

On May 14th a few pictures and drawings belonging to the Duke of Marlborough, removed from Blenheim Palace, were offered, as on May 27th were some pieces of decorative furniture, porcelain, objects of art. 'The Picture Gallery of the Duke de Choiseul,' $8\frac{1}{2}$ by 12 in., a drawing by H. D. van Blarenberghe, made 550 gs.; the late Frank Holl's three-quarter length portrait of Gladstone, 50 by 40 in., 450 gs.; and a Louis XVI. commode, stamped J. H. Riesner, fell at 3,000 gs., a pair of early 18th century French bronzes, 25 in. high, at 1,000 gs. Some pictures belonging to Maurice de Talleyrand-Perigord, Duc de Dino, occurred on May 14th, and from another source came a portrait of a man, 39 by 30 in., ascribed to Rembrandt, 480 gs. (Dudley, 1892, 760 gs.).

On May 14th Messrs. Dowell, Edinburgh, sold the pictures belonging to the late Mr. A. Dunn Pattison, of Kilbowie. Raeburn's 'Margaret Moncrieff,' wife of John Pattison, Kelvingrove, on canvas, 39 by 49 in., begun at 1,000 gs., was first knocked down to Messrs. Wallis, of the French Gallery, at 1,175 gs. But Messrs. Lawrie, Bond Street, also claimed the bid. Hence the picture was again put up, and at 2,600 gs. was bought by Messrs. Lawrie, with Messrs. Wallis as under-bidders. This is only 100 gs. less than was paid on March 19, in the same rooms for 'Miss Stewart of Dallachin,' 47 by $38\frac{1}{2}$ in., another beautiful portrait by Raeburn.

On May 4-5th 188 lots of jewels, belonging to the Marquis of Anglesey, made £37,829 1s.; £4,000 was paid

for a fine drop-shaped pearl, £3,000 for a large white bouton pearl, mounted as a stud, £3,700 for a second drop-shaped pearl, weight 105½ grains. In 1902 a pear-shaped pearl in the casket of jewels reputedly brought together by the late Earl of Dudley fetched £13,500.

On May 6th, 102 lots of decorative furniture, porcelain, etc., belonging to the Duc de Dino, whose armour was to have been dispersed at Christie's, fetched £6,925 1s. A pair of old Chinese famille-rose cisterns, 15 in. high, Young-Ching period, brought £1,120; four upright panels of old Burgundian tapestry, each 11 ft. 3 in. by 8 ft. 8 in., 850 gs.

Prominent in the collection of porcelain, decorative furniture, etc., belonging to Sir Thomas Firkbank, M.P., sold on May 18-19th for about £12,450, were an old Dresden group of lovers and two harlequins, 7½ in. high, 520 gs.; an old Worcester tea-service, divided into eighteen lots, 664½ gs.

Among the old Sèvres porcelain of Mr. E. J. Stanley, M.P., sold on May 27th, were a small oval tray, cup, sucrier and cover, 500 gs.; a pair of vases and covers, 10½ in. high, mounted with ormolu, 375 gs.; while a pair of oviform vases and covers, 14¾ in. high, gros-bleu ground, "the property of a lady," made £1,500.

Stuart Embroideries.

A QUAIN by-way of textile art had excellent illustration at the Royal School of Art Needlework during May, when duplicates and other examples of needlework pictures from Lady Wolseley's fine collection were exhibited. It was a naïve and inconsequent art that busied English maids and matrons of the sixteenth and seventeenth centuries; yet these very qualities—like the prattle of the woman in the urban idyll of Theocritus—give these stitcheries value to-day. Here, wrought with amazing fineness and variety of stitch on a few inches of material, are versions of Scripture history, portraits of the Royal Family, representations of the five senses or the virtues, whose details prevail against blurring time, and furnish, with a childish completeness of small observation, a vivid idea of "every-day" two and three hundred years ago. With such pleached trees and fountain of fish, the Stuart gentry planned their gardens. In this fashion the new generation, with more luxurious habits of dress, with greater desire for comfort in the house, impinged on the old order of things. When a ceremonial dress, or even one of less account, lasted from youth to age, the older generation bore every mark of date. So one finds costume of James I. side by side with the fashions of his grandson's court. The mansion that had the feudal castle as its plan is succeeded by the country house: one may see the transition in various designs of the King and Queen, the Lord and Lady, Squire and Dame, with house and garden figuring in the medley of objects and devices that ekes out the actual subject of these pictures.

"There's nothing near at hand or farthest sought
But with the needle may be shap'd and wrought,"

wrote John Taylor in the rhymed epitome of *The Needle's Excellency* that was the literary attraction of a book of "newly invented" patterns which ran through twelve editions before 1640. On this ideal these ladies practised. What they saw, either of splendour in costume or new mansion or beauty of a summer flower, they set to work to embody. The desire for actuality, so fortunate for the human and historical interest of their work, led them the assured way to artistic destruction.

The tapestry picture, a version in miniature of the Flemish tapestries, and perhaps of the Mortlake tapestries that were briefly a fashionable manufacture in Stuart England, had design, dignified colour, a coherent technique. The *petit-point* stitch in which they are wrought reproduces the texture of the great hangings. The well-filled designs and seriously chosen colours are in quite recognisable relation to genuine tapestry art. But these sober productions gave no opportunity to the fancy, and not much to the accomplishment, of the worker. There was need for a fashion of work that should display the skill of embroiderers trained in a complex course of stitchery, familiar with the intricacies of "tent-worke, rais'd-worke, laid-worke, frost-worke, net-worke, most curious purles, or rare Italian cut-worke," to say nothing of such fashionable inventions as "the smarting whip-stitch" or "rosemary stitch," or a dozen others. The Church made no demands on Stuart embroiderers. The newly regained and increasing luxuries and elegancies of life did. Accordingly, technical skill, the incitement of fashion, and the idea of verisimilitude, produced the "stump" embroideries that succeed the real tapestry pictures. To what excesses these highly-modelled embroideries came, how from enriching them with seed-pearls and gold thread, the workers came to plaster them over with glass, and coral and metal, till a magpie might have purveyed the materials, could be seen at South Kensington.

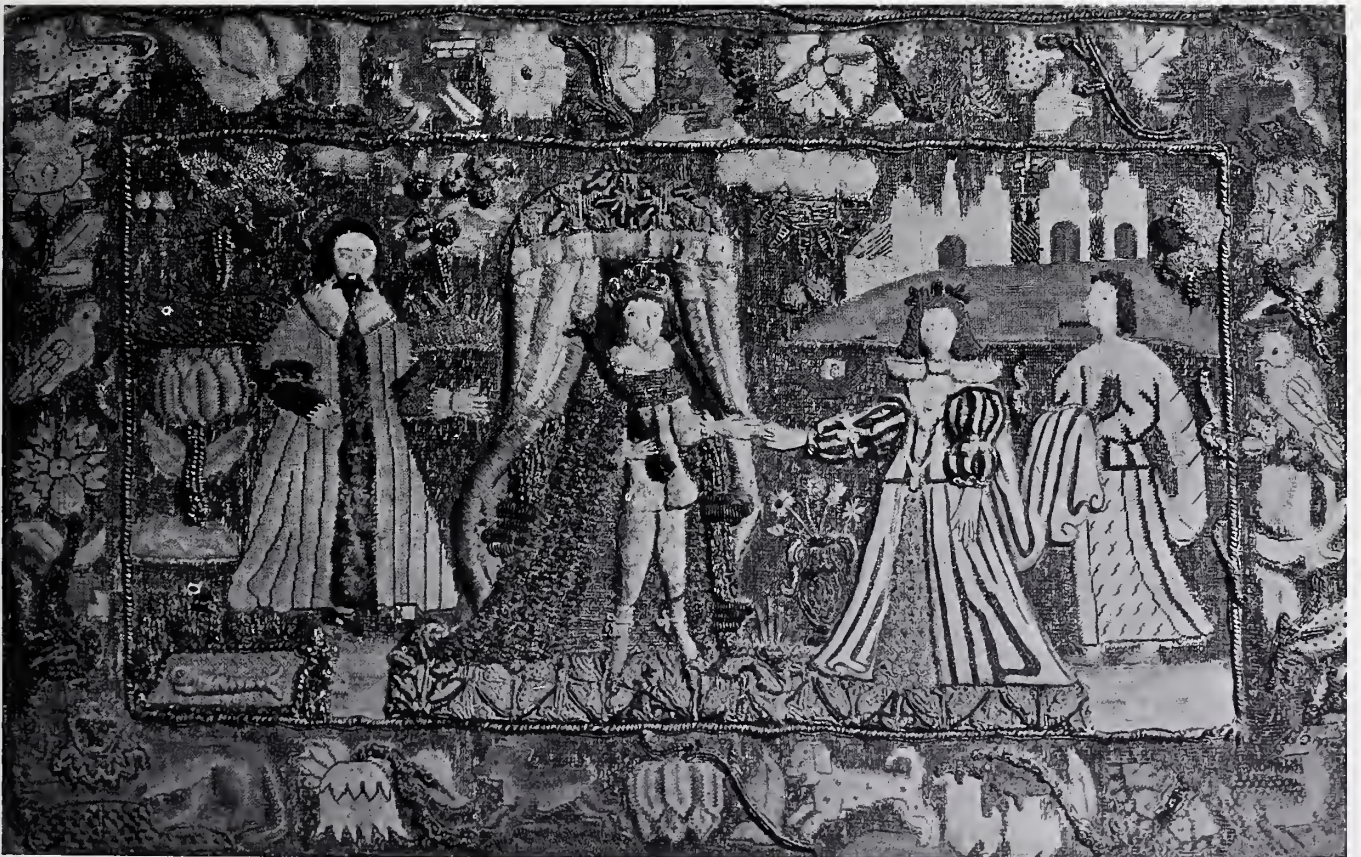
But if the vulgar love of the material led to these excesses, the display of technique was more worth study. In one of the finer examples, where each garment would be fashioned with lace-stitches and embroidery before it was attached to the highly-raised figures, where the invariable heraldic and other symbols, the petals of the flowers, the wings of birds and insects, flutter the surface of the work or boss it over with solid effect, there is enough technique to furnish forth a whole school of embroiderers. Half-a-dozen samplers—meek, reasonable relations to these bossy, undisciplined displays—would hardly give so great a variety of stitch. That the end attained is not art, that these cushions and panels and caskets are only curiosities "farre fetcht and dearly bought," points a moral that is to the profit of the School of Art Needlework.



From Lady Wolseley's Collection.

Needlework Picture in Petit-point.

Shown at the Royal School of Art Needlework.



From Lady Wolseley's Collection.

Needlework Picture in Stump-work.

Shown at the Royal School of Art Needlework.

London Exhibitions.

OF the overwhelming number of exhibitions opened during May, four at least were important: those arranged respectively at the Guildhall, the Burlington Fine Arts Club, the Victoria and Albert Museum, the Carfax Gallery, this last the smallest but not least exhilarating of the number. Many of the 465 works brought together at the Guildhall were intended to form part of the Irish section of the St. Louis Exhibition; but for various reasons the scheme had to be abandoned. Interesting as is this exhibition of works by "Irish painters"—and it would be instructive to examine the claims of some presented to the title—it demonstrates that there is to-day no Irish school of pictorial art, no distinct national movement. It is impossible, for instance, specifically to attach to Ireland the cultured, sensitive—in a way almost too tempered and secluded—art of Mr. C. H. Shannon, justly represented at the Guildhall by a group of ten pictures and many drawings; nor is it easier when we come to members of the

'Glasgow school' such as Mr. John Lavery, Mr. George Henry, Mr. Alexander Roche, or to the American-born Mr. J. J. Shannon, all of whom have important works in the City Gallery. The same holds good with the "Old Masters" of the present exhibition—sorry substitutes, it must be confessed, for Rembrandt and Hals, Vermeer and Velazquez, of some former shows. There are Sir Martin Shee and Nathaniel Hone, Clarkson Stanfield, Francis Danby, George Barret the younger; but they are of the docile train that follow the great figures of Reynolds, Gainsborough, Richard Wilson, Turner. Nor are the accomplished Mulready and the uninspired, stagey, if fertile Maclise in any particular sense Irish. If an Irish school of painting is to be founded, a gallery of native and modern art in Dublin, for which Mr. Hugh P. Lane appeals, is doubtless a necessity. We owe designs of enduring beauty, profoundly characteristic of national outlook, to un-named Irish artists of old. There are the beautiful Book of Kells, A.D. 650—

690, and, belonging to the two succeeding centuries, the Book of Durrow and the Book of Armagh. And if in early times certain of the arts were carried farther in Ireland than in any other country of Western Europe, the Irish genius is to-day capable, one would think, of expression in picture no less fine and haunting than in literature. In addition to artists already named, there are interesting groups by Mr. William Orpen and Mr. H. B. Brabazon, good things by Mr. Mark Fisher, Mr. Arthur Streeton—an Australian, one had formerly understood—and several more. John Leech and Phil May, with living draughtsmen such as Mr. E. J. Sullivan, stand for humorous art. The most distinctively Irish painter is, almost without doubt, Mr. Jack B. Yeats, whose 'Donkey Rolling' on a sunlit dusty road, and 'The Star Gazer,' are delightful examples of pictorial Irishism. Than Mr. Alex. Roche's 'Tête-à-tête' (p. 236) there is nothing in its kind more happily composed and more charming in tonic qualities.

The exhibition at the Burlington Fine Arts Club is admirably timed. Onward till the end of August there may be visited at Siena, sorceress and queen of Tuscan hill cities, probably the finest assemblage of Sieneese art ever arranged. By way of preparing the fortunate for the pleasures of Siena, of in some measure compensating the unfortunate who cannot take the journey southward, the Burlington Club has on view some seventy-five pictures and drawings belonging to the School of Siena, and a number of examples of the minor arts of that city. Two at least of the great Sieneese masters are splendidly represented. By Duccio di Buoninsegna (1255—



Tête-à-tête.

Guildhall Exhibition.

By Alexander Roche, R. S. A.

1319), the first great master of Central Italy, to whom is now attributed the Rucellai altarpiece in Florence, for long regarded as by Cimabue, are a triptych belonging to his middle period, bought by the Prince Consort in 1845, and lent by the King; four scenes from the Life of Christ, which once formed part of the great Majestas, lent by Mrs. Robert Benson; and a singularly lovely and passionate Crucifixion, belonging to Duccio's last period, the property of the Earl of Crawford. By Simone Martini (c. 1285-1344), pupil of Duccio, perhaps the most magic and seductive of ante-Renaissance Italian painters, are 'Scenes from the Life of Christ,' a haunting Annunciation to right and left, generously lent by the Council of the Antwerp Gallery; and the superb 'Christ found in the Temple' from the Royal Institution, Liverpool. The Lorenzetti, after whose death the Sieneese school declined, are not among those who can be studied to advantage. The catalogue, scholarly as on former occasions, has an authoritative introduction on Sieneese painting and the minor arts of Siena, by Mr. Langton Douglas, but for "whose knowledge and industry," as the Committee record, the collection could not have been brought together.

To celebrate the 100th anniversary of his death, although



Baillie Gallery.

Cox's Shop.

By Herbert Alexander.

some months in advance of the actual date, there are exhibited in the Indian Section of the Victoria and Albert Museum some 103 of the 4,000 or so pictures said to have been painted by George Morland. His familiar self-written epitaph, "Here lies a drunken dog," holds part of the truth only—the pitiful part. He who could transmute sun-lighted and shadowed straw into an enchantment of gold, as in 'Evening: the Post Boy's Return' or 'The Reckoning'; who could have true, beautiful, idiosyncratic sight of a somnolent sow and an alert little pig, one bright eye a-watch, as in 'The Piggery'; who, as relatively late in his

reckless career as 1797, could demonstrate his unspoiled freshness of observation and sympathy of touch as in 'The Miller and his Men,' with its admirably-rendered sacks of flour; who could paint "outdoor Romneys" such as 'A Party Angling' and 'The Anglers' Repast,' or figure-subjects as winsome as 'A Girl Fondling a Dove,' was a genius, though his uncontrolled love of pleasure shattered his powers.

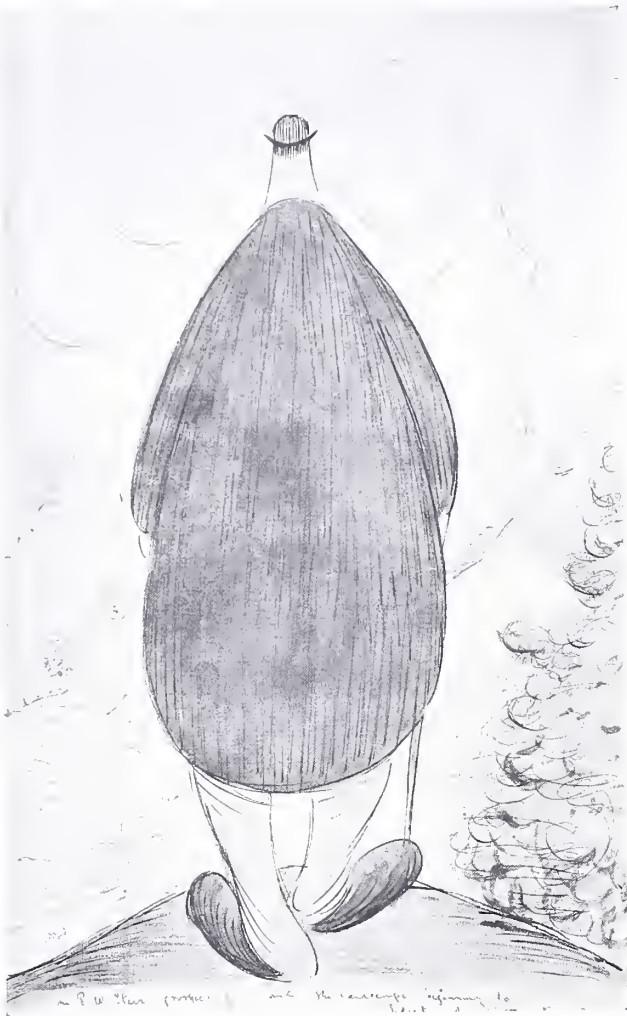
The fourth important exhibition is that of caricatures by Mr. Max Beerbohm, arranged at the Carfax Gallery. Most of these drawings have been reproduced and admirably rendered in colours under the title of 'The Poet's Corner' (Heinemann 5s.). His incisive wit, wit in line as well as in legend,



Rembrandt Gallery.

The Lady of Shalott.

By Arthur Hughes.



Carfax Gallery.

"Mr. Wilson Steer."

By Max Beerbohm.

convicts us of the prolixity of our methods of expression, the nebulosity of our perceptions. The trite, whether in idea or treatment, is eliminated as though by instinct. The whole performance is charmingly epigrammatic. Grave matters are transmuted with irresponsible audacity into compelling drolleries; poets, politicians—and Mr. Pinero—are shaped and circumstanced in accordance with humorously mysterious purposes. Mr. Beerbohm is a true caricaturist, acutely intelligent, wonderfully resourceful. Among the best things are 'Dante Gabriel Rossetti in his back garden,' inevitably provocative of mirth, 'Robert Browning taking tea with the Browning Society,' an anæmic "soulful" circle—composed of mattoids, as Mr. MacColl calls them—with the poet delightfully pink in its centre; and 'Mr. Wilson Steer prospecting: the landscape beginning to fidget under his scrutiny' (p. 238), an up-towering figure in black smock, with diminutive head and great feet, more than dominating a familiar wooded landscape, the clouds turned to white throbs, trees and green earth a-twitch. Mr. Beerbohm is a prince of caricaturists. Our serious thanks are due to him for his witticisms; yet how repay with serious words the debt?

The summer exhibition at the Grafton Galleries is, to a considerable extent, a collection of "old friends," sometimes under new names. Thus, Mr. Amesby Brown's distinctive 'Between the Showers,' of the 1903 Academy,

re-appears as 'A Wet Day.' There are many big portraits by Mr. Goldsborough Anderson, and by Mr. Rupert C. Bunny, 'John Oliver Hobbes.' The show, as a whole, is little more than a makeshift.

The number of one-man or one-woman exhibitions was excessive, even for the time of the year. At the Baillie Gallery, an artist of undoubted talent, Mr. Herbert Alexander, was, for the first time, adequately represented. His diversity of outlook and method are somewhat bewildering. Here he is almost a pre-Raphaelite; there, as in the bronze horses of St. Mark's, he asserts himself with greater breadth; again he seems to work under the influence now of Fred Walker, again of Mr. J. W. North. Mr. Alexander has ability of an uncommon kind, however, and we may expect to hear more of him. 'Cox's Shop' (p. 237), is one of several sensitive, delicate drawings. There is genuine accent of perception in this study of a country shop-front, beyond whose dark window-panes are dimly seen vegetable-marrows, tomatoes and fruit. Two of the most noteworthy works by Mr. Arthur Hughes, exhibited at the Rembrandt Gallery, are 'The Falling Snow' and 'The Lady of Shalott' (p. 237), drifting down stream, her white, quiet hands folded, her hair straying, her mauve drapery coiling towards the willow herb on the bank. Mr. Hughes, whose gracious illustrations to books by George Macdonald are not as widely known as they deserve to be, was, in his early days, more intimately connected with the pre-Raphaelite group of painters than, perhaps, any living artist, save Mr. Holman-Hunt. Landscapes by M. Jan van Beers, varying from over-lurid sunsets to almost Matthew Maris-like arrangements of grey and blue and green, were, for the first time, arranged in England at the Dowdeswell Galleries. At the Fine Art Society's were brightly realised drawings of English country life and of Venice by Mrs. Allingham; at the Leicester Galleries, 'Japan and its People,' as indicated in water-colour by Mr. A. E. Emslie, and 68 of M. Nico Jungmann's familiar pictures of Holland and its folk; at the Goupil Gallery in Regent Street, some dainty, atmospheric landscape miniatures on ivory of Italian gardens and lakes, free from the triviality of so many modern miniatures, by Mrs. P. G. Konody; at Messrs. Goupil's, in Bedford Street, an engraving after Leonardo da Vinci's great 'Cena' in Milan, with various studies made in connection therewith, by M. A. C. Coppier, the French artist; while among the shows at the Doré was one of portraits and landscapes by Mr. Wilhelm Funk, who in some cases emulates the directness and vigour of Mr. Sargent.

Two noteworthy single pictures call for mention. Mr. Sargent's half-length portrait of Dr. Joachim, presented to the violinist by a body of admirers, was added to the New Gallery exhibition. It is the result of but six sittings. Dr. Joachim is seen almost full-face, with arms folded. The left hand is hidden, and only a part of the right is visible. It is a fine, massive head, with straight grey hair, grey beard, heavy eyebrows, characteristic nose, magnificent forehead; and, as painted with vitality and power by Mr. Sargent, has something monumental, rudely august about it. The portrait rightly stands for the Hans Sachs qualities in Dr. Joachim. At the Fine Art Society's, 'The Lifeboat' of Mr. C. Napier Hemy was put on view in aid of the Lifeboat Saturday Fund.

FRANK RINDER.

Passing Events.

COMPARABLE in interest with the exhibition at Bruges, in 1902, of early Flemish pictures, is that in Paris representing French artists of the fourteenth and fifteenth centuries. Predictions as to the impossibility of arranging a noteworthy exhibition in this kind proved false. M. Bouchot and all responsible for the organisation of the show in the Pavillon de Marsan are cordially to be congratulated. Among those represented better than ever before, probably, are the Maître de Flémalle, one of whose three splendid pictures, lent by Mr. George Salting, was at the Royal Academy last winter; Jean Fouquet, one of the greatest draughtsmen and designers of the fifteenth century; and the Maître de Moulins, whose early 'Adoration,' from the bishop's palace at Autun, is so reminiscent of Hugo van der Goes. Inevitably, students regretted the absence of the lovely Richard II. diptych, once in the collection of Charles I., and now at Wilton; but it was hardly to be expected that the Earl of Pembroke would let it cross the Channel. This exquisite work, seen at the New Gallery two years ago, after being attributed now to an English, now to an Italian, again to a Bohemian artist, is to-day supposed by several experts to be the work of a southern French painter, strongly influenced by the Sieneese school. In the Bibliothèque Nationale is a collection of manuscripts, with miniature paintings, extremely interesting as supplementing the pictures. Our National Gallery authorities might from time to time show a like spirit of enterprise.

Other attractive shows in Paris were those of London pictures, 1900-1904, by Claude Monet at Durand-Ruel's; examples by eighteenth century British portraitists at the Sedelmeyer Galleries.

AT the two great summer shows noteworthy sales were effected quite early in the season. Mr. Solomon J. Solomon's 'An Allegory,' hung in Gallery III. at Burlington House near the 'London River' of Mr. C. Napier Hemy, bought by the Chantrey Trustees for £1,000, found a purchaser at no less than £1,500, a high price for a non-commissioned work. Among other sales are Mr. E. Blair Leighton's 'Vox Populi,' at £600, the same sum as was paid last year for his 'Alain Chartier'; 'The Greeting' of Mr. Walter Langley, and Mr. G. A. Storey's 'Pluto's Messenger' at 400 gs. each; Mr. Lionel Smythe's 'Sunny Shore' at £400. Mr. D. Farquharson's 'Full Moon and Spring Tide' was from the first marked "sold," or it might have been one of the Chantrey purchases. Miss E. Stewart Wood's 'English Landscape' has been bought for the public collection in New Zealand. At the Royal Institute water-colours to the value of about £1,000 were sold during ten days late in May; nearly all Miss Ella Du Cane's Japanese drawings were disposed of at Graves's, several going to the King and Queen; sales were above the average at the New English Art Club. 'The White House by the River,' by Mrs. A. Dods-Withers, which was at the International, has been bought for the Dusseldorf Museum from the exhibition in that city.

AT the New Gallery the 'Progress' of Mr. Watts has found a purchaser at 1,650 gs. Curiously enough, this is precisely the auction-room record for a work by the distinguished painter. It was in 1890, at the Carver sale, that 'The Red Cross Knight and Una,' 33 by 60 in., fell at 1,650 gs. The same afternoon, 'The Rider on the White Horse,' 60 by 48 in., elicited a final bid of 1,450 gs.; a version of 'Love and Death' 60 by 29 in., of 1,320 gs. At the Ruston dispersal, 1898, 'The Eve of Peace' fetched 1,350 gs., against 950 gs. at the Rickards sale, 1887.

TO Mr. Arthur Symons we are indebted for a most felicitous and suggestive analogy. "For long," he says "Mme. Yvette Guilbert has been a fine artist, in the sharp, nervous, somewhat brutal modern way—a Forain; she has become suddenly another kind of artist, with the eighteenth century grace, precision, sensibility, witty delicacy—a Fragonard."

SIR JOHN EVERETT MILLAIS, grandson of the great painter, was one of sixty successful competitors in the examination for naval cadetships held recently by the Civil Service Commissioners.

THE Birkenhead Art Club, recently formed by a number of enthusiastic lovers of art, seems likely to provide useful object-lessons for older and more pretentious bodies. During its existence of a few months it has had three small exhibitions, the latest of which consisted of some sixty examples of the art of Mr. W. J. J. C. Bond, a local painter, the last active survivor of a remarkable group of artists in the third quarter of last century, which also included such



Pembrokeshire Cliffs (see p. 216).

By Reginald Smith, R.B.A., A.R.C.A.



In Pensive Mood.

By John Spark.

(A Photograph shown at the Northern Photographic Exhibition, Liverpool (see p. 159).)

men as W. Davis, R. Tonge, A. W. Hunt, J. W. Oakes, and Mr. W. L. Windus. Mr. Bond, a landscapist, is so much esteemed locally, that he seems to have been at no pains to cultivate a wider reputation. He seldom exhibits even in Liverpool, and in all his career he has only shown twice at the Royal Academy. The Birkenhead Exhibition was a delightful surprise, even to those who know the artist's work well: so well did it display his versatility both as regards subject and manner. No one who saw it can doubt Mr. Bond's claim to take a recognised place eventually among the "little masters" of England. His early work was frankly pre-Raphaelite, and considerably influenced by Davis; that of his middle period shows a broader technique and an excellent mastery in composition. In his later style he became, as he still is, pre-eminently a colourist. After the opening of the exhibition, an "open meeting" of the club was devoted to a discussion on the artist, his art, and his early contemporaries. This was opened by Mr. E. Rimbault Dibdin, who was followed by Mr. Bancroft Cooke, J.P., Mr. Hampson Jones, Dr. Harrington and others.

MR. J. WALTER WEST, recently elected to full membership of the Old Water-Colour Society, of which he was made an associate as late as 1901, is a native of Hull. He studied at Mr. Calderon's school and afterwards at the Royal Academy, to whose present exhibition he contributes 'A Long Story.' Mr. West's 'Cowper and his hares in the parlour at Olney,' his principal drawing at the Centenary Exhibition in Pall Mall East, is a particularly faithful pictorialisation of an interesting scene.

AS the police are aware, it is impossible to forge a thumb or finger-mark. M. Jan Van Beers is one of the first artists, however, thus to attest the authorship of pictures. "Mes paysages portent cette empreinte" he says of the landscapes exhibited at Dowdeswell's. At the back of each, on a little patch of white paint, are impressions in black of his thumb or fingers. To demonstrate authenticity it would be necessary to preserve a register of such marks, for presumably "signatures" in this kind change.

MUCH has been made of the fact that at the Royal Academy is a drawing by Mr. A. O. Spare, executed a year ago, when he was sixteen. He is far from being the youngest contributor on record. Landseer exhibited when he was thirteen, George Morland was an honorary exhibitor at ten.

FELIX ZIEM, whose views of Venice have been before the public for many years, was married recently at Nice.

APROPOS the portrait by Mr. Sargent, presented to Dr. Joachim, to celebrate the sixtieth anniversary of his public appearance in this country, the distinguished violinist has been painted many dozens of times. In England we know the memorable portrait by Mr. Watts, re-exhibited not long ago at the New Gallery; and Dr. Joachim has sat, too, to Sir Lawrence Alma-Tadema. Lenbach, who so triumphantly perpetuated in picture Bismarck and other of his great contemporaries, admitted that he failed with Joachim. In sculpture, one of the best portraits is a bust by the talented Florentine, Hildebrand.



Storm Breaking.

(A Photograph shown at the Northern Photographic Exhibition, Liverpool (see p. 159).)

By J. H. Canevali.

The Oxford Almanacks.

A SERIES of any periodical publication extending over a long period possesses very particular interest, showing as it does upon a uniform scale at brief regular intervals the fluctuations of taste and fashion, and few are the monuments of this kind as imposing as the line, continuing for above two centuries and a quarter, of the Oxford Almanacks. Nor is it solely upon its intrinsic interest that the series stands alone, since, owing to the peculiar circumstances of its publication by a corporate body, the accounts of the expenses and other details of the production of the almanack year by year for more than two hundred years have been preserved. The writer of the following notes cannot proceed further before expressing his thanks to the Delegates of the Oxford University Press and to their Secretary for allowing him to have access to these documents and to extract several curious particulars.

It is not necessary to recount here the disputes which arose between the grantees of the Crown over the monopoly of printing almanacks, and which are supposed to have led the University of Oxford to issue, in 1674, its first sheet almanack. This may be considered as in many respects an outlier of the main series, and was doubtless experimental in form. The authorship of the design is unknown, and a statement concerning it to be found amongst the notes of Hearne is not of an enlightening character. The execution of the plate—or rather plates, for the engraving covered four of unequal sizes—was entrusted to Robert White, and the prints when joined together make up an imposing sheet measuring 39 by 30 inches. An impression, most likely unique, is in the Bodleian Library and is reproduced on this page.

No copy of an almanack for 1675 is now known to exist, and the uniform series still in progress begins with the following year. Those for 1676 and the following forty-six years were designed and engraved by Michael Burghers, an artist of whom but little is known. He was, according to the Dictionary of National Biography, a Dutchman; he appears to have lived in Oxford above fifty years, and executed a considerable number of illustrations for books printed there, sometimes adding the title of "Chalcographer to the University" to his signature. It is, however, upon the almanacks that his principal claim to remembrance rests.

The first idea of the publishers appears to have been to reproduce the design of the almanack for 1674—an

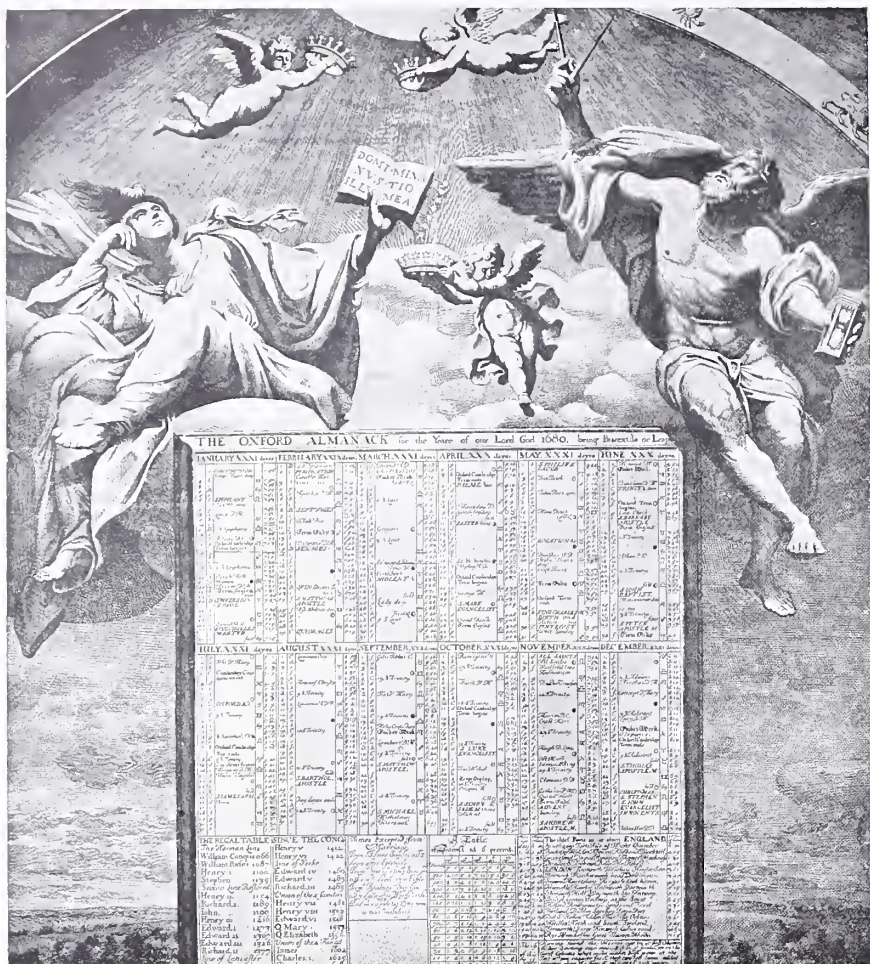
allegorical composition in which the calendar was itself incorporated—upon a smaller scale, and an unengraved drawing by Burghers, one of several which are bound up with the Bodleian set, shows a modification of this reduced to the size of the later sheets. The allegorical figures with which the almanacks by Burghers are decorated were at first arranged surrounding the calendar, and only gradually approached the form, definitely adopted in 1691, of a pictorial heading, the almanack itself occupying the margin at the bottom. The subjects are in many instances *pastici*, figures being borrowed from various pictures by the old masters, those of Raphael being the most familiar. Thus, a group from the School of Athens is introduced into the design for 1683, and the architectural background of the same fresco into that of 1689; while one of the Sibyls from Santa Maria della Pace appears in 1690. Raphael's cartoons are also drawn upon, with a group from Christ's Charge to St. Peter (1696);



(From the original in the Bodleian Library.)

1674. The First Oxford Almanack.

Engraved by Robert White.



1680.

Designed and Engraved by Michael Burghers.

a combination of some figures from the same composition with the boat and figures on the right in the *Miraculous Draught of Fishes* (1722); and, strangest of all, some figures from the cartoon of the *Death of Ananias* arranged, with others who appear surrounding the demoniac in the *Transfiguration*, in the foreground of a view of the *Radcliffe Library* (1716).

An instance of borrowing from other masters is seen in the subject for 1694, which is directly copied from a picture by Nicholas Poussin, now in the Wallace collection, and there are doubtless many others due to the then fashionable Bolognese painters, and now less easily recognizable. It can scarcely be supposed that Burghers had any other intention than that of embellishing his designs with figures which should charm by a certain familiarity, since had he desired to adorn himself with borrowed plumes whose ownership would not readily be detected, he would assuredly not have chosen a source so well known to all Englishmen as the *Cartoons*. And this circumstance adds great interest to his use in this manner of the inventions of Raphael and others, for it points to the existence, in the north of Europe, at an earlier period than would have been suspected, of popular admiration for the old masters.

There can be no doubt that, in the hands of Burghers, the almanack had hit the public taste, for in the course of the twenty years ending in 1721 it had become necessary to more than treble the edition printed. But, after the accession of the House of Hanover, the allegorical figures

came to be darkly construed into veiled expressions of the disloyalty of which Oxford was suspected. Satirical keys to their meaning made their appearance, and the sale began to decline. Under these circumstances, the publishers thought it wise to change the character of the almanack. It was an era of extensive building, and even more magnificent planning; the almanack for 1723 was taken advantage of to ventilate a grandiose scheme for the reconstruction of *Brasenose College* and other ideas of the same sort—some of them afterwards carried into execution—were, during the following years, published in the same way. But, since the sudden, uncompromising exchange of figures for architecture—even of an imaginary description—was not to be tolerated, groups of *Founders and Benefactors*, scarcely less mythical in appearance than the allegorical personages of former years, were conspicuously introduced. The connection of *Burghers* with the almanack did not long survive this change; after sharing the duplicate plates, which it had now become necessary to have engraved, with *Vandergucht* (1720 and 1721) and *Vertue* (1722, 1723 and 1724), he surrendered his place, in 1725, to *Harris* as designer and *Hulett* as engraver. In 1727 *Vertue* took up

the combined task, and executed it for the following twenty-four years. With some variations in the manner of uniting them, his designs almost invariably contain two elements—a view of an Oxford building and a group of historical figures.

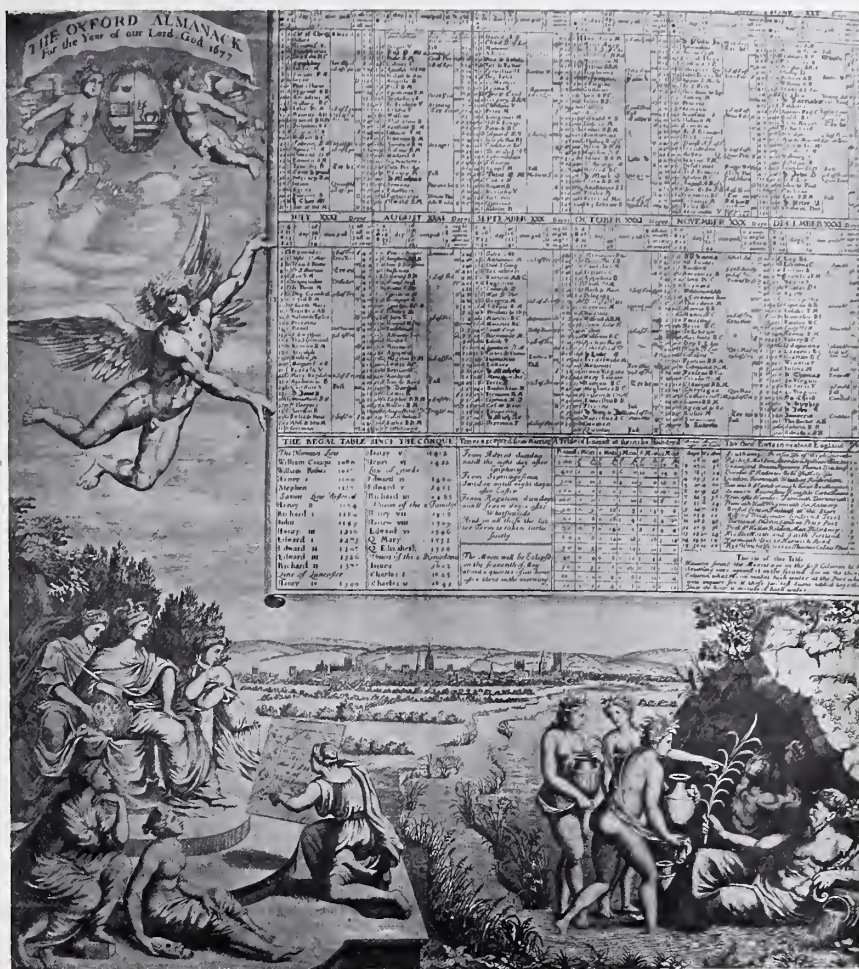
During the sixteen years following his last plate (1751), various styles were tried. Pure topography—in the end definitely adopted—was supplied by *B. Green* in 1754 and 1759, and, with a slight flavour of history and allegory added to it, by the same engraver in 1752, 1756 and 1766. The mixed style preferred by *Vertue* was followed by *Wale* and *Green* in 1758, 1760 and 1762, who attempted the historical group by itself in 1761; and a return to purely allegorical subjects, the significance of their now somewhat over-blown loyalty made doubly obvious by a printed key supplied with the engraving, was made by the same artists in 1753, 1755 and 1757, and by *J. Miller* in 1763, 1764 and 1765.

The details of the expenditure upon the almanack during the first epoch of its history are interesting. In 1691 and 1692 *Burghers* was paid for the "plate and graveing" only £13, but this price was more than doubled when, as in 1710, it had become necessary to provide "coper and engraving" for two plates. The amount, as appears from the accounts for 1714, was made up of £4 for the plates and £28 for the work upon them. The prices received by *Vertue* are not recorded, but they were probably somewhat higher than those of *Burghers*, since *Green* and *Miller* were rewarded, between 1758 and 1764, with £7 for the design, and £50 for engraving the plates; the writing-engraving,

which cost £2 or £3 upon each plate, not being included in this amount. The impressions cost, in 1691, 5s. 3d. per hundred to print "at the roking press"; the price was raised to 6s. in the following year, and stood at that figure for a long period, but had risen by another 6d. in 1764. The edition consisted of 3,000 copies in 1691; 4,200 in 1705, which was doubled in the following year, and gradually rose to 10,112—the highest recorded—in 1717, after which it began to fall, reaching 4,609 in 1756. For many other curious details in the accounts, less relevant to the artistic side of the publication, space cannot be made here.

After the allegorical style was finally abandoned, and two views for 1767 and 1768 had been supplied by Malchair, a *dilettante* of local fame only, the almanack entered a long period of twenty prosperous years in the hands of Edward Rooker and his son Michael Rooker, A.R.A. Their prints, all views of Oxford, and uniform in scale and effect, are perhaps, with the exception of the plates after Turner, the most widely known of the series, and may be said to have strongly influenced the form of the publication as long as copper plates were employed. For not only were the immediate successors of the Rookers no more than their feeble imitators, but even Turner, as draughtsman, and Basire as engraver, evidently moulded their style upon that of such distinguished predecessors.

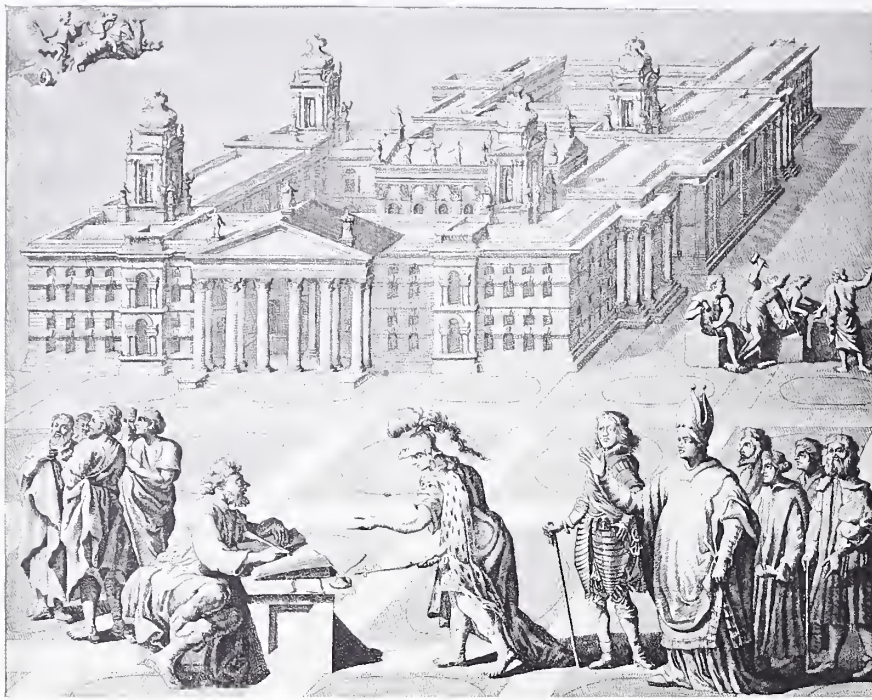
No original drawings for almanacks by Rooker seem to exist, and the set preserved in the University Galleries, almost complete down to 1856, begins with 1793. The earlier numbers, including those by Turner, are fully coloured drawings; the later subjects, a long series by Mackenzie and six of those by De Wint, are in sepia. The lustre which Turner was destined to bestow on the Almanack by joining the band of designers was doubtless quite unforeseen when he was first employed, as a young man of twenty-five, to make the drawings of Oriol College and Christ Church from the Meadow; and it is particularly unfortunate that it is not possible in this instance, as it frequently is in Turner's history, to trace the chain of circumstances which led to his obtaining the commission. He was paid ten guineas apiece for these drawings, as well as for those he subsequently supplied, probably the same sum that his predecessor Dayes—a draughtsman of established reputation—had received; and it was not until 1813 that the remuneration of his successors was raised to fifteen guineas. The payment for the 'Inside of Merton Chapel' appears in the accounts for 1801, and that for the seven remaining drawings in 1804. By this time the artist had become a Royal Academician; and, by the time that the last of the subjects had passed through the



1677.

Designed and Engraved by Michael Burghers.

hands of the engravers (1811), he had reached the summit of his profession. Yet although his Academic honours were duly recorded in the margin of the engravings, he appears still to have remained, in the eyes of the Delegates of the Press, the promising young landscape painter they had held out a hand to help; nor could they be brought to consider his artistic license as anything but topographical inaccuracy. Thus, upon May 16, 1806, the Board felt itself constrained to commission Mr. O'Neill to "sketch more correctly some parts of the inside of Christ Church Hall for the use of the engraver of the Almanack for the ensuing year," with the result that the pictures on the walls appear in the plate recognisable as individual portraits, instead of being treated, as in the drawing, as patches of broken tone giving scale to the architecture. An even greater liberty was taken when, in 1807, the same draughtsman was rewarded with two and a half guineas for "correcting a drawing of Balliol College"; and in 1811 with the same amount, apparently for superintending these alterations in the plate. There is a tradition—for which I am indebted to Mr. W. G. Rawlinson—that Dr. Parsons, then Master of the College and an active Delegate of the Press, refused to sanction the publication of Turner's drawing in its original state, because he considered that the position of the sun, indicated by the shadows in the picture, was impossible. The corrections—not, surprising as it may seem, actually carried out in Turner's drawing—were of trifling extent only, consisting,



1723.

Designed and Engraved by Michael Burghers.

beside the change in the distribution of the shadows, of a small addition to the right-hand side of the subject and slight alterations in the positions of figures and accessories. It is therefore all the more astonishing that the resulting work should have been published, as it was, with O'Neill's name. In consequence of this it has generally been stated that Turner only designed nine almanacks, and that the tenth drawing he provided was never engraved.

The works of Turner's successors are mainly of topographical interest, although the drawings of Mackenzie are possibly the most perfect examples of almost mechanical skill ever produced by human hands. The six sepia sketches of De Wint cannot be described as in his happiest style, but the two large water-colours—probably not in the first instance intended for almanacks—are more characteristic; unfortunately, the accounts do not afford any definite information as to their date or cost, but they appear to have been all acquired at once in 1834.

The engraving of the almanacks for eight years (1789–1796) after the last of Rooker's plates was published, was undertaken by local engravers of little note. But upon March 18, 1796, the delegates ordered "that Mr. Basire be employed for the future to engrave the Oxford almanacks at the price of 50 guineas or more in proportion if there be any extraordinary work besides all incidental expenses." No less than four generations of the family of Basire achieved eminence as engravers, and a somewhat confused account of their labours in the Dictionary of National Biography leaves the question as to which one of them was the engraver of Turner's almanacks in dispute.

There can, however, as the dates shew, be no doubt that it is to James Basire, the second of that name (1769–1822), whose fame has somewhat eclipsed that of the others, that we may safely attribute the entire work of these as well as the controlling power in those from designs of other artists published before and after them. It was certainly

he who, when disputes were raised by the Savilian Professor of Geometry as to the accuracy of the engraving of the calendar, appeared before the Delegates on May 16, 1806, and "engaged to pay greater attention to the engraving" of the almanack, and to "execute it in a better manner than it has been done for some years past," and to whom two drawings by Turner—the 'View from Headington Hill' and the 'Corpus Christi College' were at the same time given "expressly for the purpose of further trial."

Basire also undertook the printing of the plates; and this and other incidental expenses swelling the amounts entered against his name in the books, has caused greatly overstated accounts of the remuneration for the actual engraving to be made. It usually somewhat exceeded—probably upon account of the writing-engraving—the fifty guineas allotted; and in 1814—the last year in which Basire executed the plate—amounted to as much as £79 5s. In this year the edition printed was only 1,750 copies—a great descent from the 4,609 at which we left it in 1756, and the cost of printing the impressions was a little more than £1 13s. per hundred, against 6s. 6d. in 1764. The price of copper plate printing had indeed been rising rapidly, as it had stood at £1 1s. 11d. per hundred in 1806, and £1 6s. in 1811.

The payments to Joseph Skelton, the Oxford engraver, who succeeded Basire and executed the last seventeen copper plates of the series, show a proportionate increase. Owing to his habit of having several plates in hand at once, and claiming payment by instalments, it is difficult to determine the exact cost of each plate, but that of his first (1815) seems to have been £40. This was more than doubled in the following year, and in 1829 and 1830 reached £103 8s. 6d.; it appears, however, that, owing to the enhanced cost of writing-engraving, the calendar alone absorbed above a tenth of that sum.

The year 1832 witnessed the greatest transformation that the almanack has ever undergone. A great event in the



1734. Sketch for Figures of Benefactors to St. John's College.

By George Vertue.

annals of the University Press—its removal into the new Printing House it still occupies—stimulated the Delegates to fresh efforts, and the almanack participated in the general revival. It had long since ceased to cover its expenses, and was kept up as an ancient and splendid appanage of the state of the University. Had it been a commercial speculation, it must have been a profitable one indeed to justify the expense that the Delegates decided to bestow upon it. For the difficulty and tediousness of the then recently discovered process of steel engraving—that selected for the new plates—were at first so greatly over-estimated, that the first five cost no less than two hundred and twenty-five guineas apiece, although the same engraver, Henry Le Keux, found it possible, in 1837, to execute the plates at £100 each. Subsequently another engraver, W. Radclyffe, undertook to produce the plate for 1840 for eighty-two guineas, but he was obliged, in the following year, to raise the price to £100 once more. Radclyffe's connection with the almanack ceased with the publication of the last of De Wint's drawings in 1855. In the following year, John Henry Le Keux took up the work, combining the functions of designer and engraver, and executed it for fifteen years.

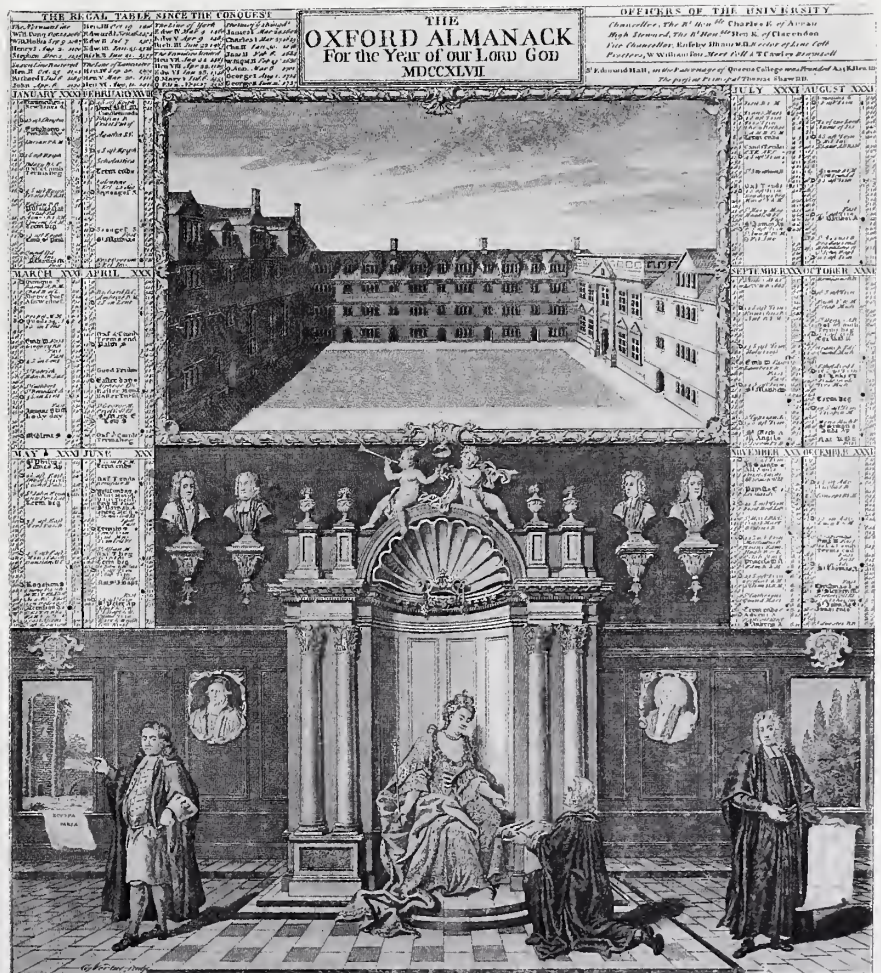
With the introduction of steel plates the expense of engraving the calendar, which had been steadily rising, became prohibitive, while the same reason led to the reduction of the heading to smaller dimensions. The calendar was accordingly set up in small but brilliant type which, with the sparkle of the steel engraving and the broad white margins, imparts to the almanacks of this period considerable charm—different, indeed from that of their predecessors—but not without a certain fragile elegance extremely characteristic of the epoch that produced them.

In 1870 the seventh long period of calm prosperity enjoyed by the alma-

nack was broken up, nor can any settled policy or dominant artist be said to have since then controlled it. But with the ready acceptance of the revived fashion of etching and the adoption of several processes of photographic reproduction, from drawings and even direct from Nature, it may claim to have kept well abreast of the times and displayed constant evidence of the vigour of its evergreen antiquity.

C. F. BELL.

Other reproductions from the Oxford Almanacks will be found on the next two pages.



1747. View of St. Edmund Hall (above).

Designed and Engraved by George Vertue.



1772. Merton College.

Drawn and Engraved by Edward and Michael Rooker, A.R.A.



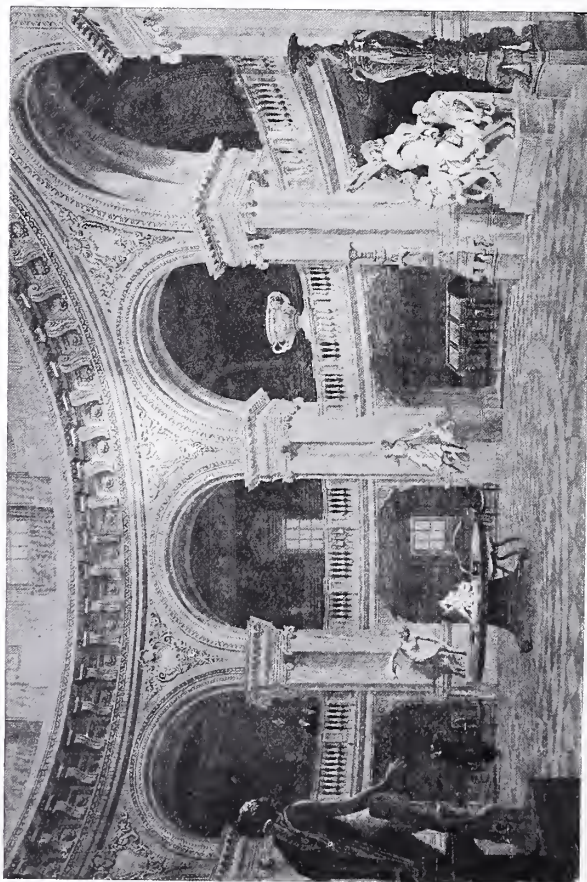
1804. A View of Worcester College.

Drawn by J. M. W. Turner, R.A., Engraved by James Basire.



1866. Oxford from the top of Bodley's Library.

Drawn and Engraved by J. H. Le Keux.



1836. Interior of the Radcliffe Library.

Drawn by F. Mackenzie, Engraved by Henry Le Keux.



1833. Carfax Conduit in Newnham Park.

Drawn by P. De Wint, Engraved by Henry Le Keux.



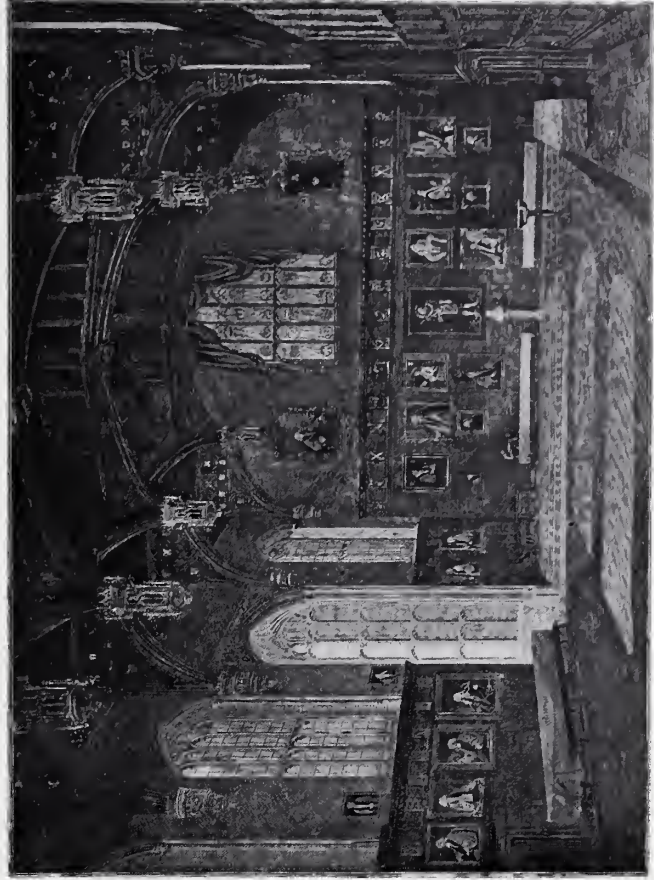
1841. The Village of Iffley, near Oxford.

Drawn by P. De Wint, Engraved by W. Radclyffe.



1847. Old Approach to Magdalen College.

Drawn by F. Mackenzie, Engraved by W. Radclyffe.



1807. Inside View of the Hall of Christ Church.

Drawn by J. M. W. Turner, R.A., Engraved by James Basire.

Hindhead.

An Original Etching by Percy Robertson, R.E.

HINDHEAD, the subject of Mr. Percy Robertson's effective etching, is connected with so many associations of fact and romance, that it is impossible to detach the actual region—903 feet above sea-level, and forming the great watershed of the district, as the guide-books properly insist—from the Hindheads of one's personal and incidental perception. On one of these Hindheads Nicholas Nickleby, wayworn and troubled, sat by the road-side and read the inscription that records how "an unknown sailor" was murdered in that place on September 24th, 1786, by Edward Lonegon, Michael Casey and James Marshall, and how, on the same day, the three murderers were taken "and hung in chains near this place." The body of the unfortunate and nameless sailor was rolled into the Punchbowl, and Nicholas Nickleby, who seems to have known more than history knows, affirms "that the Devil's Bowl never held fitter liquor than his blood." The sailor-man and his three murderers cross the pages, too, of a book by Mr. Baring Gould, and one walks from fiction to fact on any day when one strolls into the churchyard at Thursley, where is the tombstone of the murdered man. The moral of the crime, now expressed by the inscribed stone already mentioned, was in the fashion of the eighteenth century, kept before the youth of the district by the actual gibbet, where the bodies, wavering, creaking in the wind of the high hills, must have been sufficiently horrid to pass on nights of cloudy sky and sudden gusts, till, on a

stormy December night in 1790, gibbet, chains and bones were providentially blown down.

But the Hindhead of fiction and of crime is only one image of the place. Of the actual summer-day Hindhead, of Haslemere, Blackdown, and the rest of the well-known neighbourhood, every Londoner knows for himself. Mr. Robertson's etching avoids, as it is still possible to do, especially on a wintry day such as he has chosen, all traces of the newest aspect of life on the wild hills. As it was when Turner studied the subject of his Hindhead Hill for the "Liber Studiorum," so it is still, if one takes the old road, disused since 1826, and climbs by Hacham Bottom and the Punchbowl to the summit, where the stone cross, inscribed: "Post tenebras lux, In luce spes, In obitu pax, Post Obitum Salus," marks the reputed place of proclamation for the laws of Anglo-Saxon England. If one could believe that Turner conceived according to Ruskin, how significant, in a series that ought to symbolise "beauty passing away into terror and judgment," is the inclusion of Hindhead, with its two stone monuments, the one of terror and judgment, the other of a light beyond darkness, of salvation beyond death. But Turner, it is probable, contented himself with a non-moral Hindhead. That, as Mr. Robertson shows, is a subject whose lonely beauty will not fail to inspire artists long after crude morals and mystic morals cease to be regarded as the true moral issue of actual and interpreted beauty.

English Art at Bradford.

SINCE the Municipal Art Gallery has become one of the most striking features of a very important industrial centre, a great deal will be expected of its Director, who could hardly have made a better start than he has with this exhibition. The promoters have endeavoured, he says, "to bring together a collection of pictures, prints, and drawings which, without bias or prejudice in favour of or against any particular school, should represent as completely as possible the wonderfully varied achievement of the nineteenth century." Besides these, there are collections of furniture, porcelain and pottery of extraordinary interest and value.

Excepting a 'Landscape,' by Hobbema, and 'The Pedlar,' by Greuze, both from Lord Masham's collection, the paintings are all of the British school, and for the choice they have made the committee deserve to be at least as heartily praised as the best of the pictures themselves. Hobbema was only one of many Dutch masters of landscape who helped to form our own school. The Greuze is one of those "conversation pieces" by which he was best known at one time. 'In this picture, 'The Pedlar,' the only resemblance to the later works of his hand is in the melting

softness of certain children's faces, and correspondingly loving flesh renderings.

Unless grandeur of composition and soundness of execution are to be counted naught, we had in Richard Wilson by far the greatest landscape-painter of the eighteenth century. Of the three examples in Bradford the most important in point of scale, as well as the most pleasing, is 'Aqua Albulæ'; while the others should be studied no less attentively. What the lover of landscape art will note with most interest in paintings of the eighteenth century is the waning and gradual elimination of the classical influence, as we had it from Claude and others, and which can always be detected in Wilson's work.

Not until Gainsborough came had we an artist resourceful enough to be able, without giving a hint of his indebtedness to masters at home or abroad, to make the appeal to English hearts for which the country was ripe and ready. I hope I may never be asked, as so many are, whether Reynolds' best was not surpassed by Gainsborough's best, for while the talk is of portraiture only, that question can hardly be answered; but as the former had only one string to his bow, while in the latter we had the artist who gave



The City of New York - Prospect Park - Prospect Park

FRANK ROBERTSON. R.M.S.
1870

Headland

Prospect Park, New York

to the English landscape the position it holds to-day; and not only did he do that, but painted such appealing representations of true life as we have in 'The Woodman' here. Still greater, and amongst the world's masterpieces, is the better-known painting of the 'Peasant Girl, with a pitcher,' which was shown in the Guildhall some time ago. How many girls have been painted since the invention of palettes? How many pitchers and milk-pails? The number is beyond computation, of course; but illustrations like his of life's drama: they are not everywhere surely; nor, indeed, anywhere save in the works of those painters whose language seems to be ours, because we are never in doubt as to its meaning. Such, in his day, was Gainsborough, and on his own plane—which was lower—George Morland. The late J. T. Nettleship, whose critical study of Morland deserves to be better known than it is, very justly remarked that since this painter's knowledge of anatomy in the animal kingdom was slight, his choice, as a rule, was of the fattest swine, sheep with the heaviest fleeces, dogs with the shaggiest coats, and very well-fed human beings. Had he been so inclined, he might have learned a great deal from Stubbs, whose book on the anatomy of the horse was a valuable one in its day, or from his relative Ward, whose paintings in this exhibition might profitably be compared with the little Morland. It would be hard to give less than a tolerably full account of the earlier paintings here, for though there are only fifty-five pictures on view, the collection includes, in addition to these above-mentioned paintings, little less than their very best by Allan Ramsay, Hogarth, Romney, Reynolds, Raeburn, and other most excellent painters.

By Turner there are four amongst these Old Masters, and in the West Room, besides a number of water-colours, a remarkable painting of 'Dort' from the collection at Farnley Hall. The canvas is long and low, occupying the place of honour, and while the composition recalls paintings of similar scenes by Cuypp, the handling also suggests imitation. Neither Hogarth's 'Distressed Poet' nor his illustrations to "Butler's Hudibras" need detain us, for better than these, and in the brilliant condition in which a genuine Hogarth should be, is the portrait of Mrs. Chapman, which courts comparison with 'The Countess of Cavan,' by Allan Ramsay. Lord Masham sends portraits by Romney, by whom is 'The Head of a Lady' also. We see in it the sweetness of youth and beauty personified in an eighteenth century portrait, and have cause to be glad that Romney detected her loveliness. The reader of his biography knows that he cared little for portrait painting, and would probably never have practised it if there had been a market for those paintings in the grand style of which he projected many, but fortunately produced very few. What he undoubtedly had in a marked degree was the idealist's disregard of what he would think immaterial; and in Romney, whatever his limits were, there was an artist-born, who could paint what he loved to paint—not ordinary people so well as his greatest contemporaries, but Lady Hamilton, and other such beautiful creatures, in the manner which is better described as Romney's manner than in any more definite terms. That his, for the most part, were idealisations of a naturally beautiful woman will seem

to be proved by those who think they have seen the reality in her portrait by Vigée Le Brun. There we had beauty indeed, but not in the soul of her, as we have it in Romney's paintings. Allowance must be made in the case of this painter, no less than in that of professional painters in general, for the amount of perfunctory work which had to be done if it were called for; so the difference between the imposing full-length of 'The Lady Albinia Cumberland' and portraits of Lady Hamilton will seem to be what there is between love-inspired work and the reverse.

In addition to those already mentioned, there are other Gainsboroughs claiming attention—no less than nine altogether—besides three portraits by Reynolds, of which the 'Portrait of a Lady' is an indescribably beautiful work. One is made to feel, looking at this, that only where Reynolds failed would it be fair to put him below Gainsborough.

After Sir Francis Cote's 'Lady Mexborough as Diana,' which looks like a much-magnified Angelica Kauffmann, and has the flatness of a coloured cartoon, comes Raeburn, whose portrait of Miss Hay marks an advance on any previous British painting. The sitter supplied the flesh tones by lending her face and arms, while, in tune with the red of her lips is the flower she has in her hair, and doubtless because of the darkness of that, and its abundance, the black dress with its silver linings was chosen. The painter had clearly a grand opportunity, and, though Lawrence might have attempted as much, it would have been in Lawrence's style. By the extent to which he surpassed himself in this work, he went ahead of the old Raeburn.

The last to be mentioned is Etty, a painter who seems at the moment to be somewhat unfairly neglected. Writing with something of the collector's regard for quality—lasting quality—and finding so much of that in his best, I think it as likely as not that an Etty "revival" and exhibition will be the next to attract attention. Together with two of his very best, there is one feebly-conceived painting at Bradford, and not enough in the handling of it to compensate for its poverty in this respect.

There are over nine hundred works of one sort and another in this section of the Exhibition. Since this is only the first of a never-to-be-interrupted series of Exhibitions, it seems proper to say at once that a most splendid start has been made, with a collection of works of art as generously representative of English art as could be desired or expected. To a certain extent it must be confessed that the influence of the new English Art School has been the predominant one; but that is as it should be, I think, because the Academy, and all it stands for, is known by its works wherever English is spoken; but here, for the first time in the North Country, we see the painters of the new school exceedingly well represented, and have an opportunity which should not be lost, of realising what the strength of its influence is. I said, "generously representative" truly: for, with their own non-academic best, we have Leighton's best, Burne-Jones's best, Whistler's best, and a very remarkable collection of pre-Raphaelitish paintings. The discretion of this committee has been exceedingly wisely exercised.

ERNEST RADFORD.



(From a drawing in the possession of J. E. Taylor, Esq.)

Fountains Abbey.

By J. M. W. Turner, R.A.

Fountains Abbey.

IF architecture be frozen music, then surely the Cistercians of the 12th and 13th centuries had some rare monkish recipe, some potent freezing mixture whereby they produced those petrified harmonies, the now ruined abbeys of England.

Curiously enough, it has come about that the very austerity of the Cistercian rule has proved the destruction of the Cistercian house; for whereas the black monks of St. Benedict shunned not the more populous cities such as Norwich or Westminster, the white-robed Cistercians preferred the untrodden ways, and built their houses *in locis a conversatione hominum semotis*—lonely vales like Fountains or Tintern; consequently it happened that at the time of the suppression, Henry VIII., whilst he gave to many of the Benedictine churches “new foundations,” made grants of the Cistercian abbeys to laymen, who not seldom used the structures for quarrying stone, and always left them unrepaired and roofless to a splendid desolation.

Of the twenty Cistercian houses whose remains exist in England and Wales, Fountains Abbey has, by reason of its size and importance, received no small share of the attention of architectural students.

Sixty years ago Edmund Sharpe, in his *Architectural Parallels*, gave large scale drawings of Fountains Abbey along with many other examples; he followed up this publication by a Paper read in 1871 before the Royal Institute of British Architects, upon the “Architecture of the

Cistercians”; and on that occasion Fountains Abbey was characterised by G. E. Street, R.A., as “the noblest example in England and, I suppose, the most perfect example of the buildings of a monastery that is to be found in Western Europe.” The enthusiasm of this great exponent of the “Gothic” school even led him to declare that “in some of the highest qualities, they (the Cistercian abbeys) are equal to the purest Greek buildings.” In 1854 the Earl de Grey published a paper on the excavations at Fountains Abbey, and in 1892 there appeared *A Monograph on the Abbey of St. Mary of Fountains*, by J. Arthur Reeve. This last was a most careful record, in which every stone of the buildings was measured and faithfully drawn to scale. In 1900 Mr. W. H. St. John Hope published the results of excavations undertaken by permission of the present owner, the Marquess of Ripon; and finally, in the present year, Dean Hodges, of the Episcopal Theological School, Cambridge, Massachusetts, has given us a delightful little monograph with a frontispiece admirably reproduced from a water-colour drawing by J. M. W. Turner.

Apart from its literary charm, Dean Hodges’ book* possesses that rare power which transports the reader back through the centuries and enables him to realise both the manner and aims of the cloister life in mediæval England.

Fountains Abbey. The Story of a Mediæval Monastery, by George Hodges, D.D., Dean of the Episcopal Theological School, Cambridge, Massachusetts (Murray, 10s. 6d.).

Some Pictorial Stained Glass.

AS the term "pictorial" is capable of many applications, it is well to define at once the meaning it will be understood to bear throughout this article. In one sense all glass representing figures, landscape, and architecture is "pictorial"; but in the present case it is taken to mean glass in which the designer has aimed at making a picture or illustration of his subject, and has not so much considered it from a decorative point of view. Those windows also which are entirely Scriptural in character will not be considered, though this restriction does not exclude designs of a religious tendency.

The best guide as to whether a pictorial window is good or bad will be found in the consideration of the following qualities peculiar to the material:—

First: its translucence; light is the life of glass, and any painting which interferes with this, in the broad masses

of colour, must be destructive of its beauty. For this reason the employment of self-coloured glass or "pot-metal" is always preferable to the use of enamel paint, which tends to give an opaque and dull appearance. This should be reserved only for the necessary shading.

Second: the comparatively conventional arrangement of colour; atmospheric effects and the gradual blending of tints being largely precluded by this method.

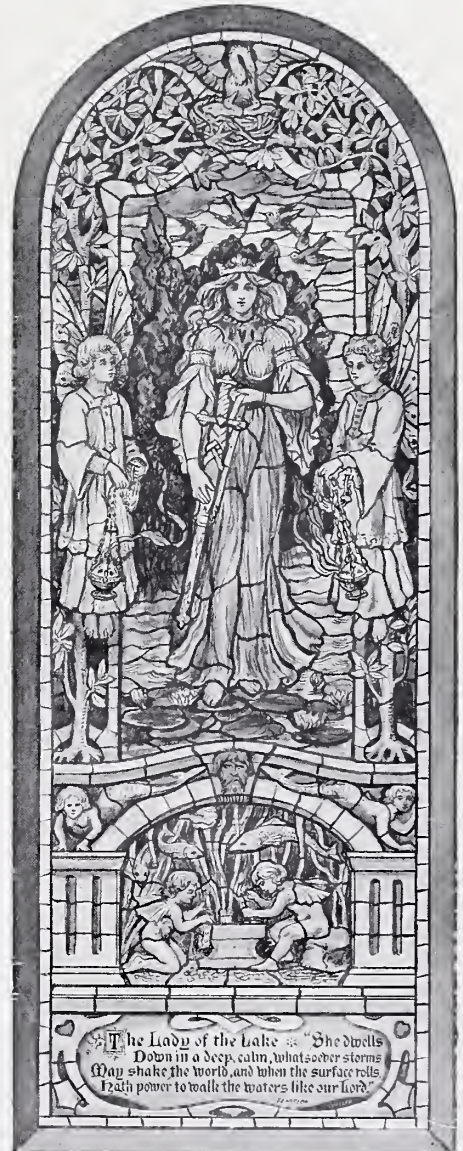
Third: the necessity for "leading"—this, of course indicates that every colour must be outlined with the strong, dark line of the lead, and any window which does not recognise these limitations and qualities, and turn them to the best account is bad glass, though it may be a good picture.

We are now in a position to consider what special treatment of the subject is necessary to ensure a good glass picture. In the first place, the whole action of the figures,



East Window in Rottingdean Church.

By Sir E. Burne-Jones.



The Lady of the Lake.

By J. Blake Hadlow.



In honour of Edward Alleyn, of Dulwich (St. Saviour's, Southwark).

By C. E. Kempe.

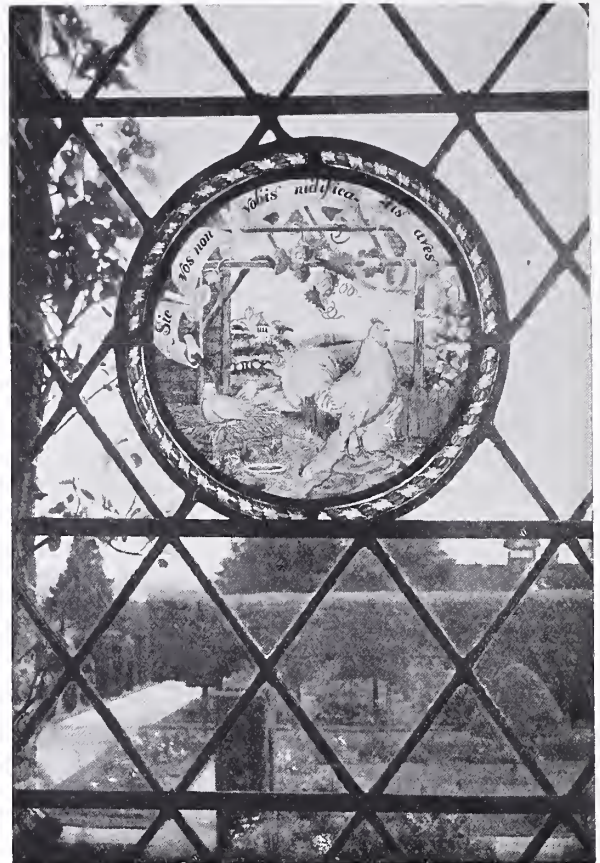
and other details should be confined to one or two "planes" near the foreground, and perspectives should not be indefinitely extended so as to make the window appear like an opening into the outer world; for a stained window is only a semi-transparent variety of wall-surface, and is never intended to be seen through.

For this reason also the "bas-relief" or sculptural idea in grouping the figures and accessories produces the best effect, and gives dignity and firmness to the whole composition. In this connection may be mentioned the fact that modern or contemporary dress is generally unsuitable for use in such a durable material as glass, because its treatment, except in miniature panels, demands something more ideal and decorative, while the contemplation of fashions even a few years old usually excites only ridicule.

The use of landscape is an important feature in pictorial windows; and, indeed, there is scarcely any glass of this character which does not contain more or less landscape or architectural work as a part of the composition.

Charming pictures were often produced while the artist kept within certain well-defined conventions, such as the pale blue backgrounds painted in brown tints and yellow stain, used by the French in the fifteenth century,

or the English convention of the same period—using these colours on white glass; thus giving the suggestion but not the similitude of Nature. This last method may be seen in the windows of The Priory, Great Malvern, and at King's College Chapel, Cambridge. In nearly all old glass, and frequently



"Not for yourselves ye build your nests."

By C. E. Kempe.



The Angel of the Annunciation.

By C. E. Kempe.



Painting in Window of an Ancient Mansion in Lower Street Islington (demolished 1800), supposed to date from Henry VII.

in modern, landscape is used as a background or accessory to the figures, and this is doubtless the main use for it; but of late years many windows have been designed with landscape as the sole *motif*, a fine example of which is seen in a window designed by Mr. Alfred East, in New College Congregational Church, London (p. 253). It is executed in Tiffany glass, and shows most rich effects of colour and skilful conventionalising of the forms; still, successful as it is from its own standpoint, one is tempted to question whether landscape alone, without figures or other animate beings, is sufficient to give permanent interest to a window forming part of a public building.

Pictorial glass may be divided into several varieties, the principal of which are the Historical, Legendary, Allegorical, Municipal, and Domestic. The first-named, besides dealing with public events in the past, such as the 'Taking of Dalmatia' in the Gouda windows, also includes the portraits of historical celebrities, a good specimen of this last being the portrait of Guillaume de Montmorency (1525), from the Church of S. Martin in that place.

The legendary variety is closely allied to the preceding, and covers rather a wide field, including the Arthurian cycle and Niebelungen Ring, ancient mythology, and incidents in the lives of the saints.

Allegorical glass is well represented by a window erected in a church at Philadelphia, by Mr. Henry Holiday; the subject, Charity, being symbolically treated in its various attributes, the whole forming a most original and beautiful rendering of the theme. The divisions of municipal and domestic glass refer rather to the position and purpose of the windows than to their subject, as this may generally be classed under one of the previous headings.

By the courtesy of Mr. C. E. Kempe, the well-known glass painter, we are enabled to give some charming examples of domestic glass, taken from windows designed by him for his own house at Lindfield. It is said that "good wine needs no bush;" and indeed it is scarcely necessary to point out the manifold beauties of these



Window in New College, Congregational Church, London, N.W.

By Alfred East, A.R.A.

designs, and how perfectly each one is adapted to its position and the purpose of beautifying a "home," one of the most lovely being the portion of the "Annunciation" window in the private chapel, illustrated on page 252.

Passing on now to trace the historical development of pictorial glass, we may assume that originally the designer of a window was also his own glazier and painter; and



The Muse of Drama and Poetry. Shakespeare and Spenser in attendance (St. Saviour's, Southwark).

By C. E. Kempe.

while this remained the case a salutary experience of the limitations of his material kept his fancy well in hand, so that although he may have tried to be "pictorial," he could not go far wrong.

With increased technical skill, however, arose the false idea that glass ought to be judged by the same standard of excellence as the sister arts of painting on opaque surfaces. This idea gradually enticed the artist away from the path of obedience to the natural laws of his material, and led him to attempt imitations of effects and qualities in Nature which were neither possible nor desirable in glass, and contributed to the magnificent decadence of the art shown in the seventeenth and eighteenth centuries.

As stained glass in its beginnings was entirely in the hands of the Church, it is only to be expected that until

the fifteenth century the subjects are almost exclusively Scriptural, or at least portray nothing more secular than lives of the saints. Still the pictorial idea was gradually displacing the decorative, and towards the end of the century examples may be found which show that the glass-painter was getting wider in his range of subjects as well as freer in his treatment of them, and that domestic glass was receiving more attention at his hands. This may be seen from the accompanying circular panel from an old house at Islington, supposed to date from Henry VII. (p. 253). All Saints Church, York, also contains some good fifteenth century windows; one, the 'Bede,' having landscape and figure panels in each light, and the other representing the 'Corporal Works of Mercy,' containing panels with figures treated as pictures.

The period of the Renaissance may be called the Golden Age of pictorial glass, especially during the early years of the sixteenth century, when enough of the Gothic spirit remained to prevent the painter from breaking with all the wholesome traditions of the craft, by which a mosaic of "pot-metal" was made the basis of the window, however much painting might be afterwards added. In the

church of St. Vincent at Rouen (1526), may be seen a good example of a Scripture subject treated in such a "domestic" and "pictorial" manner that it would have made a good *genre* picture of the period. It represents Salome dancing before Herod, and the costumes and accessories are all such as would appear in a rich burgher's house.

At Bourges there is a window by Laurence Fauconier (1544), showing the boy Saint Bonnet and his teacher, in which the story is treated naturally and as a picture, though it still remains good glass painting.

In the middle of the sixteenth century, enamel colours had been brought into general use, and white glass came to be more and more employed, even for the coloured parts of the window, which was glazed as much as possible with

square panes, the "leading" having little connection with the outlines.

The famous windows at Gouda, in Holland, painted by the Brothers Crabeth, 1555 to 1603, are among the finest existing specimens of later Renaissance glass, and their craftsmanship is so splendid that one is apt to lose sight of the fact that they are done upon a wrong principle—viz., the obscuring of the glass with large surfaces of painted enamel. A typical example is seen in the window representing the Relief of Leyden in 1603; it is a real glass picture, showing a bird's-eye view of all the country between Delft and Leyden.

One of the best French glass painters of the seventeenth century was Linard Gontier, who has left some good work at St. Martin ès Vignes, Troyes; he excelled in portraits, and the rendering of "textures," and his painting of a group of 'Donors' in one of the windows is very life-like and pictorial.

From this time the art continued to decline, till during the century most of the old traditions were lost, and such mistaken efforts became possible as the windows of Lincoln's Inn Chapel, London; and those in Archbishop Abbott's Hospital at Guildford, where the enamels are peeling off in large patches, leaving the bare glass exposed.

The window of the ante-chapel of New College,

Oxford, by Sir Joshua Reynolds, shows how completely the requirements of glass were misunderstood in the eighteenth century, and how little the skill of even a great artist availed when opposed to the laws of the material.

The Gothic revival, early in the nineteenth century, gave a fresh impetus to stained glass, and the efforts of William Morris, Sir E. Burne-Jones, Ford Madox Brown, and others of the pre-Raphaelite School have been of untold value in reviving the ancient glories of the art and placing it once more on a basis of sound craftsmanship.

A beautiful specimen of Burne-Jones's work is here given in the east window of Rottingdean Church, near Brighton, which was erected in commemoration of his daughter's marriage.

The Church of St. Saviour, Southwark, is a perfect treasure-house of Mr. Kempe's work, and specially interesting is the series of windows in memory of the Elizabethan poets (p. 254); in the same church also is a magnificent window by Mr. Henry Holiday. The work of Sir W. B. Richmond in St. Paul's Cathedral is too well known to require comment. Our stained glass designers number among them at the present time some eminent artists, in whose hands may safely be left the triumphant future of Pictorial Stained Glass.

J. BLAKE HADLOW.

Jan Vermeer of Delft.

CERTAIN names are endowed with magic potency; a soul breathes through them. Shakespeare, Milton, Keats, Leonardo da Vinci, Giorgione: they are of the number. So, it is, too, with the name of Vermeer of Delft. Yet almost it drifted into oblivion. His history sets us questioning whether after all there be sufficient warrant for the comforting reflection that, soon or late, genius is eternised: whether it is not true, sometimes, that "genius goes and folly stays." We cite a hundred positive instances in support of the generally accepted idea, forgetting that, in the nature of the case, no "mute inglorious Miltons" can give evidence. However, Vermeer was rescued from eclipse after nearly two centuries, and to-day if his following be relatively small, there is none more eager. Vermeer is not great in the sense that Michelangelo or Leonardo, or Mantegna, or Rembrandt are great; but in each of his too few indubitable works—objects of pilgrimage wherever they be—is an accent of "unbodied joy" which gives to his name a strange sweetness.

Jan Vermeer was a native of Delft, where he was baptised on October 31, 1632. Forty-three years thereafter, on December 13, 1675, he died there, leaving eight children, all minors. Little is known of his life. By December 29, 1653, he must have completed his apprenticeship, for on that day his name was inscribed in the books of the Guild of St. Luke. He seems to have been poor, for a balance of four florins ten sols remained owing on the mastership fee of six florins till July 24, 1656. On April 20, 1653, he married Catharina Bolones; in 1662, 1663, 1670 and 1671 he was headman of the Guild. It is commonly

asserted that Vermeer was a pupil of Karel Fabritius, and though this has not been satisfactorily established—Fabritius was not inscribed in the books of the Delft Guild till October 29, 1652—his influence was in any case operative. Fabritius, born about 1620, spent a good deal of his time at Delft, onward from 1647, till his death there in 1654, when is dated the beautiful little picture in the Mauritshuis, of a bullfinch seen against a grey wall, the quality of whose lighting at once suggests Vermeer. This Fabritius, who with his family was killed by the explosion of a powder factory, was a pupil of Rembrandt, to whom, till 1859, was attributed his fine signed portrait of a man in the Rotterdam Museum. Because of a certain similarity in the composition of Vermeer's only dated picture, 'The Courtesan,' of the Dresden Gallery, and 'The Syndics,' Thoré tried to demonstrate that he, too, was a pupil of Rembrandt. Unfortunately for the argument, however, Vermeer's picture was painted in 1656, Rembrandt's master-group not till 1661. M. Havard is of opinion that Vermeer was the pupil of Leonard Bramer, a brother of his godfather. In support of this theory he points out that Vermeer succeeded Bramer as headman of the Guild in 1662, although he was but thirty, had no fortune, and was of humble extraction; moreover, that after Bramer's death he had to wait till 1670 for re-election.

That during his lifetime Vermeer had repute is certain. Distinguished strangers sought him. For instance, when Balthasar de Monconys, an amateur of painting who visited Delft in 1663, went to the studio no pictures were to be seen; but one of a single figure was found at a baker's, it



A New Testament Allegory.

By Jan Vermeer of Delft.

having been sold for 600 livres. In 1667, Dirk van Bleyswijck, in his big "Description of Delft," mentions Vermeer as one of the illustrious townsmen, and the publisher of the book, Arnold Bon, a would-be poet, hails him as the successor of Fabritius, the Phoenix. Nor can his reputation have been anything but good in Amsterdam for some time after his death. On May 16, 1696, some twenty-one of his pictures were offered for sale, and there are few old-time auctions at which one would sooner have the opportunity to be present, exactly as they occurred. At least three of the works then sold remain in Holland. The famous 'View of Delft,' which made 200 florins, is in the Mauritshuis; 'The Milkwoman,' valued at 175 florins, and the Delft house-front—reproduced (p. 257) from an etching by Professor C. L. Dake, recently published by Messrs. Obach—which made 72 florins, are in the Six collection at Amsterdam. About the same time a De Hooch was praised as "nearly equal to the famous Van der Meere." But by 1719 even memory of him seems to have passed. Houbraken, the expansive Vasari of the Dutch school, over-generous in his estimate of many indifferent painters, does not so much as mention his name; although he alludes to

that he is unknown in France.

Commercially, the value of a well-known name attached to a picture is considerable. Thus it came about that, Vermeer forgotten, by the middle of the nineteenth century few of his works retained their rightful attribution. In most cases they passed as De Hoochs. To the French critic, Thoré, who wrote under the name of W. Bürger, belongs the credit finally of having rescued Vermeer from oblivion. Impressed with the beauty of the 'View of Delft,' which has the artist's monogram on the boat to the right, he began a systematic search for other examples. In the "Gazette des Beaux Arts," 1866, Bürger published a list of about seventy pictures which, with more or less certainty, he attributed to the master—as a fact, works by De Hooch and Jan Steen are included. Later, connoisseurs became alert. Of the many good examples that passed through Bürger's hands one may name 'The Pearl Necklace,' of Berlin; and the 'Lady at a Spinnet,' bought at £2,400 for the National Gallery in 1892. In composition—although this is less fortunate than often—in touch, it is an unmistakable Vermeer; contrarily, there is no hint of the Delft master in 'The Lesson,' a second work in the National Gallery given to him.

Vermeer of Utrecht, to whom is still attributed in the official catalogue the Delft master's Italianesque 'Diana at her Toilet' in the Hague Gallery, originally bought as a Maes. And as with Houbraken in 1719, so with Campo Weyermann and Van Goll, respectively, in 1729 and 1751. In France and Germany there are similar indications of complete forgetfulness. Perhaps Sir Joshua Reynolds was one of the first specifically to direct attention to a picture by the master. In his 'Journey to Flanders and Holland,' 1781, Sir Joshua extols, it will be remembered, the big Van der Helst group as "perhaps the first picture of portraits in the world, comprehending more of those qualities which make up a perfect portrait than any other I have ever seen." In the cabinet of M. de Bruin he found "a woman pouring milk from one vessel to another, by D. Vandermeere," and as he points out, mere allusion to it, even without an epithet, implies excellence. In 1816 an attempt was made by two Dutch writers to distinguish between the several Vermeers, and to give each his due; but when it is said that they accepted the Amsterdam sale catalogue of May 16, 1696, as evidence that Vermeer of Delft died there and in that year, it will be seen they did not get very far. Strangely enough—for by that time he had been re-discovered—Fromentin, in "Les Maîtres d'Autrefois," while he treats at some length of the art of Terburg, Metsu, De Hooch, remarks only of Vermeer



A PORTRAIT.

By Jan VERMEER of DELFT.

Because of his mystifyingly diverse manners, Bürger called Vermeer the Sphinx of Delft; and there is some difficulty in associating with the same personality certain master-works attributed to him. The Sphinx of Delft, then, he to some extent remains. But when, as so often, he is spoken of as a Peter de Hooch who substituted blue for red, a blunder is made which can only be the issue of superficial and hence misleading observation. Learn to know ever so little of what is essential to the art of Vermeer, and it is impossible afterwards to confuse him with De Hooch, who, with all his charm, lacks the sovereignty over a mood, the exquisite emotional poise, of the Delft painter. At the Rijks Museum, for instance, it is impracticable to see the same hand in characteristic examples of the two men, such as 'The Cellar' and 'The Letter.' Again, where among the works of De Hooch do we find a colour-scheme approximating in originality to the rich vermilion, the light lemon, the grey and blue hat, of the finely-spaced 'Courtesan,' or so profoundly sane and brilliantly idiosyncratic a scheme as that of 'The Milkwoman,' her bodice the colour of lemon rind, her apron blue, the shadowed mouth of the red earthenware jug, from which she pours the milk, a fragment of immortalised beauty? De Hooch lacked that which gives Vermeer a place with the pictorial creators of all time: profound and noble vision. We admire the glowing beauty of some of De Hooch's courtyards, the passages of black and red move us to delight—although not, perhaps, increasingly so. But Vermeer has an abiding place in the imagination. In his laying on of paint he was distinguished, even among his technically well-equipped contemporaries; by virtue of his isolated vision he is of all the Little Dutchmen the one inimitable weaver of spells.

Unfortunately, no adequate idea of Vermeer's art can be gained from the picture in the National Gallery. There are, of course, other examples in this country: 'The Lady at a Harpsichord' in the Windsor collection, the 'Soldier and Laughing Girl,' a splendid example belonging to Mrs. Joseph, 'The Music Lesson,' in the possession of Mr. Lewis Fry, M.P., and 'A Lady Playing a Clavichord,' belonging to Mr. George Salting; the last three lent to the Burlington Fine Arts Club exhibition in 1900. At the Guildhall last year there was seen, again, the 'Cook Asleep,' which, after for long being on offer to the authorities of the Cassel Gallery at a relatively small sum, is now owned by M. Rodolphe Kann, Paris. The largest Vermeer in this country—'The Courtesan,' of Dresden, is, indeed, the only other picture by him comparable in scale and treatment—is 'Christ with Martha and Mary' (p. 258), exhibited at Messrs. Forbes and Paterson's gallery in 1901, soon after its discovery. The picture, reproduced by courteous permission of its owner, Mr. W. A. Coats, shows, as Mr. D. S. MacColl says in his interesting "Note on Vermeer of Delft," that the " 'Little Master' was always, in little, big." It is his only known work on a religious theme, but



An Old House in Delft.

(From the etching by Prof. C. L. Dake, published by Messrs. Obach.)

By Jan Vermeer of Delft.

the glowing amber of Martha's bodice, the notes of blue, the peculiar quality of the lighted greys, alone suffice to attest the authorship.

However, Vermeer cannot adequately be adjudged in this country. To study him in various continental galleries is one of the most fascinating of pursuits. No farther away than the Hague are now four examples: 'The View of Delft,' with its deep-coloured house-tops, its river gravely flowing, its boats, its quiet figures, almost each object eagerly accented, and yet co-ordinated into a rich and unique ensemble; the 'Diana' group, bought in 1876 for 10,000 francs, perhaps the least characteristic of the well-known pictures; the 'New Testament Allegory' (p. 256), lent by Dr. Bredius, with its richly decorative curtain, its notes of gold and green and orange, a feast of beauty, save for the clumsy posing of the figure—it occurred at the Herman van Swoll sale, Amsterdam, in 1699, and for long was lost sight of; and the portrait of a girl in blue and cream turban, buff coat, a big pearl here concentrating those dreams of grey which are Vermeer's (see plate). Although in this portrait, with its liquid spots of light, we at once apprehend the presence of Vermeer, with his nostalgia for the interpretation of a beauty visioned inwardly rather than seen with the eye, the picture passed through the auction rooms at the Hague in 1878, fetching only 2.30 florins. It was bequeathed, in 1903, to the Mauritshuis by M. Des Tombes.



Christ with Martha and Mary.

By Jan Vermeer of Delft.

In Berlin is the supremely fine 'Pearl Necklace,' which has not suffered from over-cleaning in its essential parts, as has the similarly-composed work in the Rijks Museum. The light that visits the grey wall, against which stands the figure in pale-gold ermine-trimmed jacket, is as a benediction of radiant serenity, silencing all drama save that of the soul. The gradations of the lighted wall are intimate; the atmosphere is as a patient joyousness. And where in picture are gracious arms and hands, gracious face, deepened to so pure an ivory, imbued with a more subtle, highly-sensitised

charm? Vermeer had his "properties": his lion-headed, gold-knobbed chairs, his rectangular maps and pictures, his notes of blue and grey and lemon; by these things you may recognise him. But the true Vermeer lies deeper. He dreamed of the radiant peace of sun-lighted grey—at once receptive, sympathetic, inspiring—against which, with ineffable beauty, human life is sustained. And he interpreted his dream.

FRANK RINDER.

GEORGE
FREDERICK
WATTS,

O.M., D.C.L., LL.D.

A.R.A. 1867.

R.A. 1867.

*

Born February 23, 1817.

Died July 1, 1904.

G. F. Watts' Type of Beauty.

THERE is some truth in the saying that telegrams have taken the place of literature. It may be questioned whether many people read the "The Faëry Queene" of Spenser, nowadays; so that the name "Britomart" is scarcely so suitable for use as of old. One has to explain to people who Britomart was, and "a sort of Amazon" is not at all a correct phrase to apply to the valiant yet womanly lady who donned armour, and went a-questing for the knightly youth with whose reflection, seen in a magic mirror, she had fallen in love. Nor would it cover all the ground to say that in many of G. F. Watts' beautiful women is Britomart the type: one should merely say that they are rather Britomartial. In certain of his moods the painter seemed to intend—as did Michael Angelo—creation of a race of Titans, with consorts to correspond; in others he aimed at the austere loveliness of the archangelic type; and often enough he desired to revive that aristocratic Venetian presence which posed regally in the studio of Titian. Still, through all these moods, his deepest sympathy was with the princess type—the princess who is Athene rather than Aphrodite, and, of all poetic creations, Britomart is the most representative of this. In the realm of Drama, one may point to Massinger's fine figure—the Maid of Honour, and the typical quality of Britomart—her independent ladyhood—is more or less manifest in many of Massinger's heroines.

Art deals chiefly with things as they look, and the beautiful women who have lent their glamour to the canvases of many a distinguished painter are portrayed in

a manner which is not portraiture always. The lady who inspired Burne-Jones was in reality no dreamy eater of the lotos, but *débonnaire* and brisk—yea, even business-like, I have heard it said. Lady Millais had also the reputation of having always been extremely practical, despite the flavour of midsummer-daydream which she has contributed to the works of her great husband. Similarly, the lady who helped G. F. Watts to no small share of his early fame was no recluse of the Britomartial kind. There was not even a very great deal of Britomart in her appearance, if one compares her portrait with the figure in the Watts' picture of the warrior-maiden and her nurse. What Miss Virginia Pattle did for Watts was to give him a model of simple and dignified beauty, a certain gently heroic presence, an aristocratic stamp for his work. Her portrait hangs in Eastnor Castle, and one can understand that a man who painted such a work would thenceforth retain upon his subsequent paintings the æsthetic influence of such a lady. Mr. Watts once showed me a pencil study of her, in all likelihood the forerunner of the portrait. I prefer it to the painting, as a piece of craftsmanship. He was so kind as to show it to me as an example of the degree to which a young man should carry his pencil drawing, and I left him in mild despair, tempered with a not ignoble envy; for there is nothing finer, of its kind, than this little work.

Another influence is evident in the portrait of Mrs. Percy Wyndham. This lady is evidently of a more virile type of beauty. The set of the head upon the neck is as statuesque as if Watts had handled the chisel in the house of Phidias.



(Photo. Hollyer.)

The Countess Somers.

By G. F. Watts, R.A.

It is an old remark of Mr. Wilfrid Meynell's that the influence of the Elgin marbles is strongly evident in the imaginative pictures of this artist, and he also may have made the other remark that the genius of Watts was closely in sympathy with the grave meanings of Spenser; the evidence of the truth of both remarks is written large in every picture of his wherein womanhood is rendered at all. In early days he painted the heroic feminine after the pattern of her who became the Countess Somers. Since then, however, one sees that Mrs. Percy Wyndham entered largely into his creations, and gave to them an Hellenic and sculpturesque quality which before he did not quite visualise. He must have been seeking for such a quality, or he would hardly have taken it so appreciatively when found. The picture of Miss Pattle is a painting, and is not sculpturesque. Despite its very synthetic treatment, its large massing, its severe exclusion of detail, it is rather photographic in feeling, and rather flat in modelling. There is a certain hardness of outline in the head and throat which suggests fidelity to line rather than to essential beauty. The pencil study is more satisfying as a work of art, and one has a conviction that the painting may represent an

actual position of its original, but that better positions were possible from the sculpturesque standpoint.

The broad effect of Watts' work makes one think; it braces up one's mind; it has a general tendency to move one to respect one's self, and to meet whatever fate may come with as much of natural dignity as one may possess. In fact, at its best it has the effect of the presence of a stern friend.

Naturally enough, when an artist of this quality dealt with beauty—as every artist must, sooner or later—the result of his labour became beauty of a severe kind. It is not unlikely that personal friends of the Countess Somers and of Mrs. Percy Wyndham have perceived in both these ladies other aspects of beauty, of a lighter and more jocund variety than are apparent in the famous portraits. Of course, this merely means that the painter determinedly exercised his selective faculty, and that his taste was sober even to severity. Certain earnest minds do feel a powerful attraction in this, as exemplified in the case of Earl Somers. The portrait of Miss Pattle impressed him so deeply that he sought her personal acquaintance, and soon made her his wife. Thus may a painter's intellect do service to humanity in making fine souls manifest to one another, by taking away the worldly mask which most of us wear, and letting the more serious nature appear to those who care to see it. The majority of us, however, are not idealists to that extent, and so it comes to pass that Watts is not widely appreciated on this line. His high position is secure, but the larger multitudes are not attracted to this particular peak. They like to see the world's landscape from prettier points of view. They prefer less rock and more greenery; they prefer life vernal to life autumnal.

And the autumnal way of looking at things was very typical of Watts—his love of crumbled surfaces, of vast masses, of dusky browns and yellows, of blue which is purpleal, of red which is the swan-song of the Virginia creeper—it is his essence always. Venice, in her autumn of art, saw things so; and something of Oriental fatalism lurks in such a temperament. As Occidentals, we may admire the productions of such a nature; but they are rather foreign to us, if the truth must be plainly stated.

The same is plain in the work of Spenser. The warrior maiden Britomart is not of our Occidental ideals. To find her parallel, one must go to the old Deccan legend of brave Seventee Bai, the Daisy Lady, who donned armour and sword, and went questing for her lost lover Logedas; or to the "Arabian Nights" tale of "Camaralzaman and Budure." Spenser, in his wealth of mellow colour and his vastness, is not of our Occidental taste. We admire him from afar, but only a leisured Oriental would have time to read his huge fragment, or fancifulness to appreciate it. And the vastness of Watts' style and quantity is more than most men have leisure to take in; nor does Britomart impress most men as a loveable woman, or even as particularly beautiful. Yet she is both. And I take it as a curious truth that the New Woman, so-called, is very appreciative of this Britomartian quality in Watts' paintings, and that those who face life unaided by the masculine arm are fond of adorning their walls with Mr. Hollyer's reproductions. Something in their own nature sympathises with the nature of those pictures, something strenuous sympathises with something largely striving.

Watts had set before him an ideal of womanly beauty



(Photo. Geo. Andrews.)

Miss Pattle (afterwards the Countess Somers).

From a pencil-study by G. F. Watts, R.A.



The Hon. Mrs. Percy Wyndham.

By G. F. Watts, R.A.

(Photo. Hollyer.)

which is never entire in any one person of the life which is ours of to-day. The figure of Miss Pattle might stand for that of Una, in some illustrated edition of "The Faëry Queene;" the figure of Mrs. Percy Wyndham, with its finely-moulded forms, its strong, exquisite hands, its handsome, grave face, is a rendering of beautiful grandeur very suitable to one's imagination of Britomart. Beside this fine portrayal even Frederic Shields' stately maid becomes unsatisfying.* And in the picture of 'Britomart and her Nurse' Watts has combined what he learned from these two high-bred ladies—the simple presence and the stately presence—a blend of beauty belonging to two kinds of ladyhood. The result is successful enough as a composition, but too much of beauty has evaporated in the process. The forms are rather heavy, and 'Britomart' is a little too Titanesque. The portraits

are more truly Spenserian than is the picture, and have a more delicate poetic bloom. In the picture some of the bloom has been rubbed off, and the solidity seems rather hard. Still, a great picture has been accomplished, and it only fails in superficial attraction, in the labour which conceals labour. It has become the important note rather than the all-important text. The text was created while the artist thought himself preparing the note. Men are often thus the servants of what they do. Especially has this result come to pass in the work of the men of our English Renaissance, as was remarked by Gleeson White in his "English Illustration." Speaking of Frederick Sandys, A. B. Houghton, Walker, and others, he says: "They builded better than they knew, those giants of the sixties; the Millais of 1863 is a still greater master in 1896." There was a very strenuous spirit in their work, which impelled them to always put out all their power. An old Oriental proverb, discovered in ruined Persepolis, says: "He who tells all that he knows often tells more than he knows."

And so, too, it has been with Watts. The large intensity of his effort has sometimes brought it about that he has done in the present that which he had intended to be a consequence of his effort. Art would especially seem to have a personality of its own in this respect. If the artist in some supreme moment gives his all, Art comes to him for that moment and gives him a little more; if he waits for her she does not come. And to be always giving all is only to be done by an unusually strong man. This may be the reason why the unreserved mood in which studies are produced is so much more ultimately satisfactory to artists than the reserved mood of the final picture. Mr. Orchardson, I believe, considers that all preliminary studies for a picture are so much vital energy lost from the final canvas. Similarly, Mr. Watts had a liking for beginning the actual picture upon the actual canvas as early as the conception came tangibly in his mind. If the mental vision of it be very distinct, such is obviously the most sensible course. This is the manner of maturity, and Raphael seems to have proceeded so in the creation of the 'Madonna di San Sisto.' But Mr. Watts never had the clear quickness which is typical of the ripe Latin intelligence; he was a northern visionary, and between the Celtic North and the mystic East there is a certain affinity, just as between the bright, alert-minded South and the brisk, practical West. This is meant only, of course, as regards the workings of the imagination. One temperament is dreamy and languorous in its heavy strength; it has its ardent intervals when the latent glow of its genius bursts into flame; it has an essential sympathy with mysticism and symbols. The other temperament is essentially that of the ready craftsman, concerned chiefly with things as they appear to the everyday eye, and, at bottom, rather inclined to scepticism, all in rather a logical and Pagan way. A good deal has lately been said about the Celtic inspiration, and a good deal of it applies closely to the peculiar imagination of Watts. To the Celt, the inner idea is always much more than the outward form; to the Hellenic and Latin mind, the form comes first—the style is the man. These two directions of thought—from within outward, and from outside inward—are likely to differentiate man from man so long as this world shall endure.

The beautiful woman, then, according to Watts, is Athene rather than Aphrodite. Athene is a type of ladyhood

* This refers to a drawing reproduced in the "Hobby-horse."



(Photo. Hollyer.)

Mrs. Nassau Senior.

By G. F. Watts, R.A.



(Photo. Hollyer.) Mrs. Leslie Stephen.
By G. F. Watts, R.A.

in her own right, and among the Celtic nations she is not the cold divinity of the Hellene, but a living embodiment of Poesy and refined power. Warriors and sages went to her for instruction, and poets sought the inspiration of her sympathy, as is shown in the old Irish Sagas. The Britomartial maiden was an institution, not an accident. She ended her day in happiness, not in defeat, as did Penthesilea. As prophetess and priestess she was a lady in her own right. The same air of aristocracy appears in nearly all the womanly figures which appear throughout Watts' paintings.

In the gallery of Little Holland House was another portrait of Countess Somers, which probably most of us will prefer to that in Eastnor Castle. It is simpler even than the latter, and has the rich depth of colour and the sculpturesque mould which one associates with Watts' maturity. The plain dress is of such a green as Giorgione loved—dark yet brilliant, the head and hair are almost those of some Venetian Madonna. Behind are sapphire suggestions of the old British hills and forests which are associated with the married life of the Countess—a land of legend half-Celtic still in its names and customs. You are looking at the spirit of Old Britain, not at that of Modern England.

The portrait of Mrs. Nassau Senior is perhaps most notably a type of modern ladyhood. This lady, sister of the author of "Tom Brown's Schooldays," and friend and pupil of Jenny Lind, is said to have exercised a peculiar charm over all who met her. Her marvellous voice, exercised only in the cause of charity, would have won her a great name had she chosen fame instead of happiness. Her hair is a part of her beauty in the portrait, and was, in reality, like the locks of some fairy princess when she allowed a full view of it, hanging down to her knees like a silken mantle of chestnut and gold. Her tact was of that curious uncon-

scious kind which amounts to genius, like that of Madame Recamier.

Mrs. Leslie Stephen suggests the painting of 'Britomart's Vision' rather more than any of the others. All these works express beauty of rare intellectual quality, and all these ladies have wielded such an influence in social life. Though none of them can be considered wholly Britomartial, yet all have that stamp of personal mental distinction which was so decided a feature in the great ladies of the Elizabethan period.

To have rendered this aristocratic and intellectual type of beauty was one of Mr. Watts' most notable victories in art.

LEWIS LUSK.

SOME interesting trial-pieces of fresco painting by the late G. F. Watts, R.A., of which two illustrations are here given, may be seen in the picture gallery of the Victoria and Albert Museum. They were executed by Mr. Watts at the Villa Careggi, near Florence, about 1845, before commencing his first work in fresco on a wall in that villa, where he stayed for some time with Lord Holland,



Trial-piece of Fresco (1845).

By G. F. Watts, R.A.

then the British representative at the Court of the Grand Duke of Tuscany. This fresco represents the scene where the physician of Lorenzo Il Magnifico is being thrown down a well, as he was suspected of administering poison to his dying master. These trial-pieces came from the Contessa Cottrell, the widow of a Chamberlain of the Grand Duke of Lucca, who was a friend of Mr. Watts in those days, and of whom he painted a fine portrait.

The Late Duke of Cambridge's Art Collection.

THE dispersal at Christie's each afternoon—Sunday, of course, excepted—from June 6 to June 15, of the pictures, silver, porcelain, miniatures, snuff-boxes, objects of vertu, old decorative furniture, the property of H.R.H. the late Duke of Cambridge, was in many respects one of the most interesting events of this kind during the season. The King, the Prince of Wales, nobles and distinguished commoners, examined the collections in advance, and prices throughout ruled high. Many were anxious to bear away some relic of the "old Duke."

First, we may deal with the pictures and drawings which, to the number of 118, occurred for sale on Saturday, June 11. Over-shadowing all others was Gainsborough's half-length portrait of Maria Walpole, Countess Waldegrave, Duchess of Gloucester, on canvas $35\frac{1}{2} \times 27\frac{1}{2}$ in., almost certainly that sent to the Academy in 1779. Mr. Wertheimer made an opening bid of 5,000 gs. for the portrait, and by rapid stages it was carried to 12,100 gs., Messrs. Agnew being the buyers, with Mr. Wertheimer as their final opponent. High as is this sum, it is certainly no more than was anticipated, in view of the beauty of the picture and the associative worth that attaches to it by reason of its *provenance*.

The 12,100 gs. realised is notable in many ways. It is the highest sum ever paid for a single picture at Christie's, eclipsing by 1,100 gs. the group of 'Lady Betty Delmé and Children,' 94×58 , in. of 1894. Again, it is a record at auction in this country for anything so small as a half-length. Hoppner's 'Louisa, Lady Manners,' 51×41 in., sold at Robinson and Fisher's, in 1901, for 14,050 gs., is, of course, a three-quarter length. Then, no such amount has before been publicly paid for a picture by Gainsborough. At the Wynn Ellis sale, 1876, the immediately afterwards stolen 'Duchess of Devonshire,' $59\frac{1}{2} \times 45$ in., made 10,100 gs.; 'Lady Mulgrave,' 29×24 in., at the Price sale, 1895, 10,000 gs.; while the group of 'Lady Day and Baroness de Nouailles,' 48×39 in., painted in 1775, brought 9,500 gs. at the Graham sale, 1887, against 6,300 gs. at the Townley, fourteen years earlier. The previous record for a Gainsborough half-length was 9,000 gs., paid in May, 1903, for the lovely, though slightly injured, portrait of a lady, 30×25 in. As to landscapes, 'The Market Cart,' $72\frac{1}{2} \times 60\frac{1}{2}$ in., now in the National Gallery, made nearly £1,200 in 1828; and in 1894 there were sold, 'Near King's Bromley,' 46×65 in., 3,600 gs. (Delafield, 1870, 750 gs.), and another



Trial-piece of Fresco (1845).

By G. F. Watts, R.A.

version of 'The Market Cart,' 47×58 in., 4,500 gs. The auction-room "immortalisation" of Gainsborough is fairly complete. During his lifetime none would look at his landscapes.

There were two other Gainsboroughs: 'William Henry, Duke of Clarence,' afterwards William IV., as a youth in naval uniform, wearing the star and ribbon of St. Patrick, a green sash beneath the blue coat, painted in oval, 28×23 in., brought 1,500 gs. (Asher Wertheimer); a small full-length of Queen Charlotte, $23\frac{1}{2} \times 15\frac{1}{2}$ in., in crinolined white muslin dress embroidered with gold, supposed to be the original from which other portraits of the Queen were taken, 1,650 gs. (Asher Wertheimer).

Romney's 'Princess Sophia Matilda of Gloucester,' 48×40 in., in white muslin dress and gold mantle, seen in three-quarter length, leaning on a sculptured pedestal, was started at 1,000 gs. and bought by Mr. M. Harris at 4,100 gs. It was painted in 1791, and in 1799 sold by the artist's son to Sir William Beechey for 20 gs. Reynolds' almost profile portrait of Maria Walpole, Gainsborough's sitter, 30×25 in., in white muslin dress embroidered with gold, made 1,400 gs.—100 gs. less than one of similar dimensions by the same artist at the Mackenzie sale, 1902; Hoppner's portrait of the same lady, as an older woman, in gloomy black against a red curtain, 420 gs. The Cambridge pictures included portraits of her by Beechey, $29\frac{1}{2} \times 22\frac{1}{2}$ in., 60 gs., and by Zoffany, $35\frac{1}{2} \times 27$ in., 400 gs.

The most valuable of twelve pictures by Sir W. Beechey was a portrait of George, Prince of Wales, afterwards George IV., 50×40 in., in the uniform of the Hussars, with powdered hair, wearing the Star of the Garter, right hand resting on sword. Mr. C. Davis bought it, it is said, on behalf of the King, for 1,600 gs., 50 gs. short of the amount paid in 1901 for the same artist's portrait of a lady in white

muslin dress and gold sash. One may mention the following: Landseer's 'Prince George's Favourites,' $39\frac{1}{2} \times 49$ in., these being the pony Selim, the Newfoundland Nelson, and the spaniel Flora, exhibited at the 1835 Academy, 750 gs.; 'Queen Charlotte,' 52×37 in., unattributed, 530 gs.; Allan Ramsay's 'Queen Charlotte' and 'George III.,' each 52×42 in., painted soon after their marriage, 920 gs.; the same artist's 'Young Princess,' $23\frac{1}{2} \times 23\frac{1}{2}$ in., the notes of pink charmingly introduced, 320 gs. The 118 pictures and drawings fetched £33,112 16s.

The silver and silver-gilt plate, 321 lots, produced £16,532 13s. 11d. For the most part, the pieces belonged to late Georgian and Victorian times, and the collection as a whole was remarkable for its massiveness—the aggregate weight is said to have been about a ton—and its associative interest rather than for æsthetic attractiveness. A large oviform vase, 1806-7, 739 oz. 10 dwt., presented to the Duke in 1808, by officers of the Coldstream Guards, made £595 16s. 10d. (16s. 3d. an ounce); the canteen set used by the Duke during the Crimean War, £120: this was bought by a prominent member of the Royal Family; a nautilus cup, mounted with silver-gilt, German, late 16th century, £735; four pairs of dessert stands, by Storr, Rundell, etc., 850 oz., £530 15s. 8d.; and—one of the highest prices realised for any piece sold by the ounce—a pair of William III. two-handled cups and covers, $5\frac{1}{2}$ in. high, 22 oz. 2 dwt., 84s. an ounce. Nearly all the plate is either engraved or chased with the Royal arms, Garter motto and crown, so that there was a lively demand for the objects as mementoes.

Six afternoons were occupied in the dispersal of the collection of porcelain, snuff-boxes, miniatures, decorative furniture, Decorations, etc., these bringing £40,280. Among many valuable snuff-boxes were a Louis XV. oblong example, enamelled in polychrome with sporting subjects, £2,000; a Louis XVI. oblong box, painted in grisaille, with cupids and figure-subjects representing the Arts and Sciences, £1,600; both exhibited at South Kensington in 1862. An ivory tablet case, with miniatures of Princess Mary and Princess Sophia, by Cosway, a MS. note in pencil on one of the leaves, brought £850; four miniatures by Cosway, of William IV. as Duke of Clarence, George IV. as Prince of Wales, Princess Sophia, and Princess Mary, Duchess of Gloucester, blue in each case being delightfully used, respectively 140 gs., 150 gs., 360 gs., and 350 gs.; an enamel of George IV. when Prince Regent, by Bone, 220 gs. A pair of Louis XV. marqueterie encoignures, 33 in. high, 35 in. wide, brought 1,000 gs.; a Louis XIV. casket, the work of Charles Henri Boulle, 650 gs.; an old Sèvres ecuelle, cover and stand, painted with Teniers subjects on rose-du-Barry ground, 1,300 gs.; an old Worcester dessert-service, gold crescent mark, divided into 16 lots, 850 gs.; an emerald and brilliant brooch, a pair of ear-rings and a bracelet, emerald and diamonds, originally the property of the Duchess of Gloucester, £500, £350, and £340. The Decorations included the Lesser George of the Order of the Garter, a circular onyx cameo of St. George slaying the dragon, by Caputi, surrounded by diamonds and brilliants, £1,790, and the Star of the Noble Order of the Garter, £720. Lord Armstrong was the purchaser of many of the lots in the several sections. With the ten pictures, the old Sèvres dessert-service, and pieces of decorative furniture,

removed from Cambridge Cottage, Kew, we have an aggregate of £90,468 6s. 11d., to which has to be added about £5,000 realised at Gloucester House. The libraries at Kew and Gloucester House and the collection of engravings were not dispersed in June.

Other Sales in June.

ON Saturday, June 4th, and the following Monday a number of water-colour drawings and pictures belonging to Mr. James Orrock, R.I., who, states the catalogue, "owing to ill-health is ordered away from London," came under the hammer at Christie's. The catalogue total for the 323 lots is £65,946 11s., £58,276 12s. of which belongs to Saturday. Many of the pictures illustrated in Mr. Webber's book relating to Mr. Orrock, published in 1903, had already passed out of his possession, apparently. The highest price of the sale was for Turner's 'Walton Bridges,' $35\frac{1}{2} \times 47$ in., painted for the Earl of Essex, at the dispersal of whose gallery, in 1893, it was bought-in at 4,100 gs. It now fell to Messrs. Agnew at 7,000 gs., this after Messrs. Wallis, of the French Gallery, had said 6,200 gs. The fine version of 'Walton Bridges,' 36×48 in., in the possession of Lady Wantage, made 7,100 gs. at the Bolckow sale, 1891—a jump from 5,000 gs. at the Gillott, 1872. Reynolds' 'Lady Anne Fitzpatrick,' 29×24 in., painted in 1775, as a little girl in white dress, one bare foot showing, a bunch of green grapes in her lap, engraved in 1780 by J. R. Smith, as 'Collina,' fell at 4,000 gs. (Boswell). The picture, for which Reynolds received 75 gs., was bought from the collection of the Hon. Greville Vernon, by Messrs. Agnew, some time ago. The lovely 'Penelope Boothby,' not dissimilar in composition, fetched 1,100 gs. at the Windus sale, 1859, and was afterwards privately sold for a large sum. It now belongs to Mrs. Thwaites. The following works may be mentioned:—Gainsborough's 'Mrs. Charlotte Freer,' $28\frac{1}{2} \times 23\frac{1}{2}$ in., 3,300 gs. (A. Smith); F. Cotes's 'Kitty Fisher,' 50×40 in., signed, and dated 1768, exhibited at Burlington House in 1889, by Mr. C. Butler, as the portrait of a lady, 1,700 gs. (Agnew)—a record price for a Cotes at auction, comparing with 650 gs. for 'Miss Miller' in 1896; Lawrence's 'Alicia, Lady Trimleston,' 88×58 in., and 'Flora, Countess of Loudoun,' 93×56 in., 1,500 gs. each (Boswell); Constable's 'East Bergholt Mill,' the "palette-knife" picture which created so much stir in 1893, 1,000 gs. (Agnew); Romney's 'Miss Elizabeth Grove,' 30×25 in., from the Sir Thomas Fraser Grove sale, 1897, at 700 gs., 1,000 gs. (Agnew); Raeburn's 'Rev. Sir. H. Wellwood Moncrieff,' 30×25 in., lent by Sir Daniel Macnee, P.R.S.A., to the Raeburn exhibition in 1876, and sold on June 16th, 1900, for 480 gs., 800 gs. (Agnew); 'Carting Timber,' $16\frac{1}{2} \times 24$ in., by J. Linnell, Senr., 1855, and W. Müller's 'L'Ariccia,' 35×55 in., 800 gs. each. Many of the best things were among the water-colour drawings, 54 of which show a total of £15,478 1s. Turner's 'Lancaster from the Aqueduct,' $11 \times 15\frac{1}{2}$ in., had frequently occurred at auction. At the Langton sale, 1862, it made 305 gs.; at the Leech, 1887, 610 gs.; and Mr. Orrock is said to have paid £1,400 for

it a few months ago. The hammer fell after Mr. Boswell's bid of 1,500 gs. Two of the Turners are from Ruskin's collection, from which they came at £2,200. 'Bolton Abbey,' 10½ × 15½ in., No. 37 in Ruskin's catalogue, and 'Okehampton Castle,' 11 × 16 in., No. 35, went to Messrs. Agnew at 980 gs. and 950 gs. The several De Wints included 'Epping Forest,' 18 × 33 in., 1,020 gs. (A. Smith); 'Durham,' 12 × 18½ in., which cost 160 gs. two or three years ago, 325 gs. (Agnew). Among other water-colours were W. Hunt's 'The Blessing,' 11 × 7½ in., the drawing so much admired by Ruskin, 500 gs.; Copley Fielding's 'Weald of Sussex,' 21 × 39 in., 1851, 930 gs.; Cox's 'Blackberry Gatherers,' 25½ × 30 in., 1850, 600 gs.; and Prout's 'Lady Chapel, St. Pierre,' 22 × 17½ in., 300 gs.

For long Mr. Orrock has had a reputation as one of the best judges of old Nankin porcelain. One of the outstanding objects in his collection was an oviform hawthorn-pattern jar and cover, 10¼ in. high, bought by Messrs. Agnew at 1,250 gs. In a total of £20,838 6s. for the porcelain and furniture there may be named, too, a suite of eleven Chippendale chairs and a settee, 1,800 gs.; a Chippendale mahogany sideboard, 92 in. wide, 920 gs.; a Chippendale mahogany winged bookcase, 96 in. wide, 580 gs.; a pair of semi-circular cabinets, 57 in. wide, painted in the style of A. Kauffmann, 820 gs.; and a pair of old Nankin large cylindrical vases, 77 in. high, 900 gs. On June 16th some 34 lots of silver plate made £727 17s. 6d., bringing the catalogue totals for the Orrock property up to £87,512 14s. 6d.

On June 25th some particularly interesting British portraits occurred. By Romney was a half-length presentation of an unidentified lady, in tempered white dress, the gold ribbons in sleeve and hair telling exquisitely in the reticent scheme. This beautifully painted portrait of a beautiful sitter, in an oval, on canvas 30 × 25 in., was taken to Tasmania by the seller in 1848, whence it was sent to Christie's. Save for an old mend on the forehead, it is in splendid condition. The artist did not receive more than 20 gs. for it; whereas now, beginning at 200 gs., Messrs. Agnew were the buyers at 3,300 gs. In composition it closely resembles Romney's 'Countess-Duchess of Sutherland,' executed in 1782, the year he met Lady Hamilton. Lawrence's 'Miss Juliana Copley,' 30 × 25 in., the property of Sir W. J. Watson, the sitter having married Sir Charles Watson in 1789, is, despite some obvious shortcomings—she is placed too low in the picture-space and the arms are somewhat clumsy, for instance—a free and winsome example. The lady is in white muslin dress with dark sash, powdered hair, and white muslin scarf. Mr. C. Davis was the buyer at 2,400 gs., against 2,250 gs. paid at the Cholmondley sale, 1897, for the similar-sized 'Miss Farren,' in white dress trimmed with fur. On July 1st, 1899, the somewhat similar Lawrence, catalogued as by Reynolds, because as such it had been sold in Paris for 3,000 gs., was bought in at 2,800 gs. A second unusual Lawrence, 'Emily de Visme,' 50 × 40 in., as a girl, wearing a white dress with rich crimson sash and straw hat, in a landscape, made 1,050 gs. Hoppner's 'Mrs. William Dundas,' 30 × 25 in., the property of Mr. Archibald Stuart Wortley, fetched 1,750 gs.; a river scene by Van der Neer, 23 × 32 in., 1,000 gs.; Romney's 'Head of Lady Hamilton,' 26½ × 24½ in., 940 gs. There were several portraits by Raeburn. 'Master John Hamilton of Carntyne,' 50 × 40 in., as a boy of thirteen, in a blue-



John Croker and his Wife.

By Nicholas Hilliard.

(By permission of E. M. Hodgkins, Esq.)

green coat with white vest and collar opening low at the neck, is the work lent by Major Charles Anstruther-Thomson to the New Gallery exhibition, 1899-1900, as a portrait of the Rev. John H. Gray. The handsome-faced boy, whose head is admirably modelled and lighted, is said to have been a hunchback. Bidding stopped at 1,550 gs. (Abel). From the same brush were two portraits, the property of the late Mr. Adrian Charles Francis Hope, about which there had been considerable litigation: 'Lady Charles Hope,' 29½ × 24 in., brought 1,370 gs. (Gooden and Fox); 'The Rt. Hon. Charles Hope,' 49 × 39 in. 675 gs.

On June 20th a pair of miniature portraits by Nicholas Hilliard went to Mr. Hodgkins at 2,400 gs. They represent John Croker, of Barton, Oxon., in large embroidered ruff and quilted white doublet, and his wife, Frances, daughter of Sir William Kingsmill, of Sidmanton. At the Hamilton Palace sale in 1882 the same artist's 'James I.', in original locket case, set with stones, brought 2,700 gs. Nicholas Hilliard* (1537-1619) executed a miniature of himself at the age of thirteen, drew Mary, Queen of Scots as a girl of eighteen, and became goldsmith, carver, and portraitist "in small compasse in lymnyng only and not otherwise" to Queen Elizabeth, whom he painted as Princess and Queen. Dr. Donne, in "The Storm," 1597, says:—

A hand or eye

By Hilliard drawn is worth a history

By a coarse painter made.

The same afternoon's sale included a vase, Mazarin-blue porcelain, with Louis XV. ormolu mounts, £1,700; and a suite of Louis Seize carved and gilt wood furniture, covered with old Beauvais tapestry, £1,350.

The most important object in the third portion of the art collections of the late Mr. C. H. T. Hawkins was an antique Greek bronze relief, 7½ in. diameter, representing Venus

* In "the New Cabinet Room" of Charles I. at Whitehall there were no fewer than seventy-five "limnings" by Holbein, Hilliard, the two Olivers, Antonio More, and others of note.

and Anchises on Mount Ida, a winged amorini on either side the goddess. The bronze *repoussé*, from the cover of a mirror case, was found near Paramythia, the same place as the Payne-Knight bronzes in the British Museum, and was bought by Mr. Hawkins's father at Yanina, in 1798. Various portions, including the hair of Venus and the left hand of the shepherd, had been restored in wax by Flaxman. The bronze made £2,250, and it is now in the British Museum. The Hawkins collections as a whole, consisting of some 2,970 lots, yield a grand total of £186,010 10s. 6d., or an average per lot of some £62 12s. 9d. In 1882 the historic Hamilton Palace collections, 2,213 lots, realised £397,562, or about £180 a lot.

On June 20th a number of jewels belonging to Mrs. Langtry fetched £5,374 8s.; a pearl necklace of 47 graduated stones, "the property of a lady of rank," £3,800. Practically the only engraving of note sold during June was a first state of 'The Duchess of Devonshire,' by W. Barney, after Gainsborough, 360 gs.

London Exhibitions.

IT was enterprising of Messrs. Obach to buy and to reconstitute in their New Bond Street galleries the famous Peacock Room, painted in about six months during 1876-7 by Whistler for the late Mr. Frederick Leyland, the wealthy shipowner of 49, Prince's Gate. Enterprise had its swift reward, for a day after the opening of this novel "show" the decoration was sold—not, unfortunately, to the Victoria and Albert Museum, or to any other public institution in this country, but to an American collector. In a prefatory note to the illustrated catalogue, "C. J. H.," the well-known artist and writer on art, recalls some of the relevant facts. The inner shell of the dining-

room at Prince's Gate—panelled ceiling with hanging lamps, shelves and niches for the Nankin china—was designed by the architect, Mr. Jeckyll. The orange-gold ground and the red flowers of the Spanish leather conflicted with 'La Princesse du Pays de la Porcelaine,' a portrait of Miss Spartali in Japanese costume, standing against a screen, painted by Whistler in 1864, and acquired by Mr. Leyland about ten years after it was painted. 'La Princesse,' placed over the mantelpiece, determined the Whistlerian scheme. Of necessity the design of the woodwork had to be accepted, but each inch of ceiling, door and wall was finally covered. Japanese, in a sense, the Peacock Room undoubtedly is; yet in a far truer sense it is Whistler's by right of his æsthetic conquest of an Oriental motive, of his self-expression through that motive. There are shortcomings; that cannot be gainsaid. The so-called peacock-blue is duller, less vivacious, than its name hints, and when unrelieved is profitless enough; nor has it compensating surface qualities. Again, although the general effect of the gilding could hardly be better, scrutiny diminishes pleasure. When all is allowed, however, the Peacock Room is a master-work of solid splendour, a wonder of phantasy. There is no display, yet the whole thing is a marvel of display. The Peacock Room holds, too, its tragedy: the tragedy of mediocrity dispossessed by genius. Jeckyll had suffered many disappointments, and his hopes centred in the dining-room which he had designed for Mr. Leyland. Sight of it, transformed by Whistler, was more than he could bear. It is said that he went home and began to gild the floor of his bedroom. A few weeks thereafter he died.

Mr. Robert Dunthorne did well to bring together at the Rembrandt Head a collection of fifty-five lithographs by Whistler, the best exhibition we have so far had in this kind. There were 'The Thames,' one of the earliest of the series, to which a gold medal was awarded in Paris, 1899, a litho-tint of the river veiled in grey, faint white smoke mingling with the subtly suggested mist; the later 'Little

London,' observed in 1896 from the Savoy Hotel during the illness of Mrs. Whistler, a little thing bigly seen and felt; and the radiant 'St. Giles' in the Fields,' the austere architecture background for a patterning of wayward, leafless trees: this one of a projected set of London churches, two of which only were finished. Whistler, indeed, was many-sided. He expressed himself, for instance, in literature, in painting, in etching, in lithograph, in domestic decoration.

"Hobbema, my dear Hobbema, how I have loved you." Such was the all but final exclamation of Crome before he died in 1821. Not without thought of Hobbema did Crome paint 'On the



(Dutch Gallery.)

Spring.

By Monticelli.



On the YARE, NORWICH.
By JOHN CROME (old).

By permission of Messrs. P. & D. COLNAGHII.

Yare, Norwich,' (see plate) which, to the delight of lovers of art, Messrs. P. and D. Colnaghi included in their exhibition of pictures of the early English and other schools. But whatever Crome owed to his Dutch forerunner, it was the sight of the irregular, white-fronted, red and cool grey-roofed buildings of Norwich, "imaged in quietly reversed and perfect similitude" in the backwater, that was his final and supreme inspiration. How the very particularisation of detail seems to evoke atmosphere, an atmosphere of serene content beneath the gathering radiance of a blue sky, with fleckings of white cloud, so simple and pure as to conjure up memory of the sweet piousness of a poem by George Herbert. There were, too, child portraits, by Raeburn, of Miss Isabella Brown, her silver-grey sash gleaming lovely against the grey wall; by Hogarth, of Miss Rich, with caresses of blue colour; Beechey's 'Miss Abernethy,' the gold-edged lavender scarf surprisingly sensitive; a remorseless summing-up by Jordaens of a gross kind of vigour in a portrait of Adam van Noort, his reputedly depraved master; a life-size 'Mrs. Carey,' mother of Charles Kean, standing in a landscape, by Hoppner.

Small but remarkable was the show arranged in the Dutch Gallery. Daumier is not as yet accounted at his proper worth in this country. His 'Don Quixote and Sancho Panza' is a dramatic phantasy, summoned as it were of brown shadows and grey half-lights, designed with, one would say, intentional excess, but that excess in some inscrutable way is controlled when the requirements of the idea are served. Of the very few landscapes proper painted by Monticelli, 'Spring' is one. In proportion to its rarity it attracts. He is not here a reveller in rich colours, but one who celebrates the quickening of the hedgerow, the rising of the sap in the bare tree, the promise of summer in the faint green and gold blossoming of spring. Something, no doubt, Monticelli owes to the giant landscapist, Rousseau; but the vibrancy of the foliage, a certain serene quality in the sky, with joy flung up from the horizon, a sense of the flow of life into this landscape, with its quiet contoured upland, are essentially his own. Extraordinarily potent in design and sumptuous of colour is 'The Parable of the Vineyard,' by Mr. Charles Ricketts—the sequence of savage faces hardly falls short of the masterly; there is power of understanding, power of brush. Mr. C. H. Shannon's new picture, 'The Romantic Landscape,' has incongruities which will no doubt disappear later; at present the work lacks the charm of the lithograph version. A study of green grapes by Fantin, a grey-quiet Thames scene by Daubigny, impressions of a foam-washed parade by Mr. Conder, and examples by Corot and Jongkind, were included.

A feature at Mr. Gutekunst's exhibition of prints by old and modern masters was a group of ten etchings by Samuel Palmer. For him, as for every poet-artist, the sky was an enchantment: now as dawn gathered towards its splendid fulfilment, tremulous with expectation; now as the sun proclaims the supremacy of light over darkness; now as clouds mass themselves for elemental purposes; now as veiled moonlight enfolds the quietudes. There was a particularly rich impression of 'The Early Ploughman,' where, sentinelled by dark, flame-like poplars, patient oxen, rhythmically as accords with the hour, labour while day emerges from the womb of night.

Attractive exhibitions of works by living artists were by no means wanting. At the Dowdeswell Galleries Mr. H. S. Tuke's water-colours, 'Along the Italian Riviera,' suggested limpid sunshine, greened by the sea, tempered by the unnumbered winds. Mr. Tuke has fared along the southern seaboard, recording spontaneously—and first of all for his own pleasure, as we cannot doubt—the congregations of sailing craft in this port and that; their hulls now of pale green, decorated with gold, of orange, of red. Many of the drawings are the issue of delighted sight, re-vivifying well-worn themes. 'The prows and sterns, the masts and webs of rigging, woven into waywardly sensitive patterns, have in them a store of cooled sunshine. In Mr. Tuke is much of the sun worshipper. This is hinted in his principal pictures at Burlington House. The art of M. Charles Agard, who already has his ardent followers in Paris, was brought to the notice of the London public by Mr. Baillie. There is justification and to spare. It is not all super-structure in M. Agard's case; he is an artist by instinct, and one of refined outlook. Several of his pictures are remotely reminiscent of Sisley, with something, however, almost of tenderness substituted for the impressionistic onslaughts of the older man. In 'Soleil d'Automne' the tree-shadows temper with solemn tenderness the elsewhere sunny greens of the meadow, and transmute to pale mauve the white dress of a woman, well placed in the composition. In other pictures we have the same suggestion of an artist whose avenue of approach is not that of the hackneyed crowd, and who, having with delicate precision perceived his motive, can express himself with a certain sense of style. As an example of his well-disposed compositions one may cite 'Le petit Village de Bennecourt.' (p. 270) The paintings and drawings of the Hon. Neville Lytton—brother of the Earl of Lytton, and hence, of course, grandson of Bulwer Lytton and son of "Owen Meredith"—arranged at the Carfax Gallery, mark the first public appearance of a young artist who already works with distinction. Evidently, he has many admirations: for Velazquez, as is seen in the sketch for a full-length portrait of a lance-like figure, well and originally disposed in the picture space, fluently handled; for Rembrandt, as appears in the ingenious masquerade of an old woman in a ruff; for Goya, perhaps, and for 'The Keepsake'; certainly for Mr. Robert E. Fry, as is clear in the water-colour landscapes, washes of simple colour most of them. Mr. Neville Lytton is at present an aristocratic eclecticist, a talented amateur. A visit to the Carfax Gallery was refreshing, and if fulfilment approximates to promise we shall hear more of the young painter.

At the Royal Institute of Painters in Water-Colours, studies and sketches by members, to the number of 675, formed the summer exhibition, the works, as usual, being pleasantly arranged in groups. One of the best of Mr. F. Carruthers Gould's 1904 harvest of cartoons, exhibited at the Doré Gallery, was 'A Perspective Diagram,' which shows Mr. Balfour and Mr. Chamberlain moving along parallel (fiscal) lines, at first defiantly independent one of the other, but arm-in-arm at the here soon-reached vanishing point, where the lines seem to converge. Mr. Gould's "victims" were, as usual, among those most eager to buy his caricatures.

Passing Events.

FRANZ VON LENBACH, who died at Munich on May 5th, rightfully had a European reputation as a portrait painter. Born at Schrobenhausen, Bavaria, in 1836, he was brought up to his father's trade of a mason. The animal painter, Hofner, turned his thoughts to art, and, after studying at the Munich Academy, Piloty took him as a pupil to Rome in 1857. He has been called the greatest pupil of the old masters, but much as he learned from Titian, Velazquez, Rembrandt, Lenbach was himself. Between him and Bismarck a close friendship existed for twenty years, and he is said to have painted or drawn the first Chancellor at least fifty times. Kaiser Wilhelm I., Moltke, whose grand-niece he married, Gladstone, Döllinger, Wagner, Liszt, Leo XIII., are other of his celebrated sitters. The psychological grasp of many of his portraits is amazing.

THE death, at 5, Hogarth Road, on Saturday, June 25th, of Frederick Augustus Sandys, marks the passing of one of the last of the distinguished illustrators of the sixties. He follows Rossetti and Millais, Boyd Houghton and Fred Walker; but, happily, Mr. Holman-Hunt is still with us. Among the inimitable drawings of Sandys are 'The Old Chartist,' executed for a poem by Mr. George Meredith, with its Dürer-like detail of the country-side, 'The Little Mourner,' black in the white snow, and designs of women, tragic and splendid in passion. In picture, besides the 'Medea,' several portraits, reminiscent of Van Eyck in the patience and fineness with which details are realised, belong to the sixties: for instance, 'Mrs. Lewis,' 1864, and 'Mrs. Susanna Rose,' a kindred work, painted in 1862. Sandys' 'Gentle Spring,' 25 x 48 in., fetched 335 gs. at the Gambart sale, 1871, 180 gs. at the Ionides, 1902.

BESSIE MACNICOL (Mrs. Alexander Frew), the clever Scottish artist, whose 'Vanity' was at the International Society's exhibition a few months ago (*THE ART JOURNAL* p. 48), died in Glasgow, early in June.

APROPOS Whistler's Peacock Room, whose exhibition in Bond Street is elsewhere dealt with, the following "butterflyism" appeared in *The World* of December 31st, 1884, and is reprinted under the title of "Noblesse Oblige," in the inimitable "Gentle Art of Making Enemies."

Atlas, look at this? It has been culled from the *Plumber and Decorator*, of all insidious prints, and forwarded to me by the untiring people who daily supply me with the thinkings of my critics.

Read, Atlas, and let me execute myself:

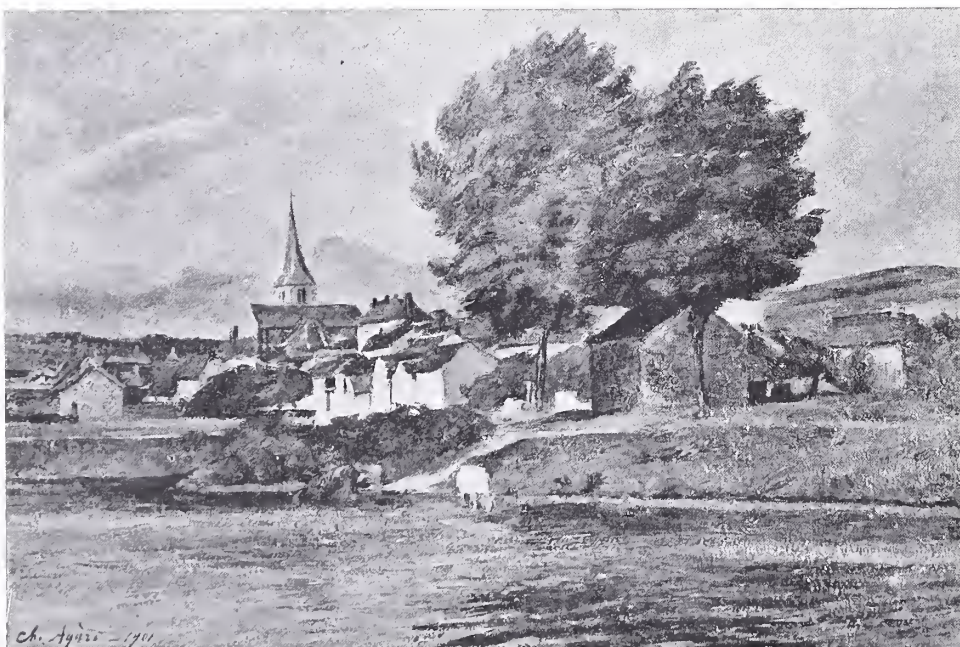
"The 'Peacock' drawing-room of a well-to-do ship-owner, of Liverpool, at Queen's Gate, London, is hand-painted, representing the noble bird with wings expanded, painted by an Associate of the Royal Academy, at a cost of £7,000, and fortunate in claiming his daughter as his bride, and is one of the finest specimens of high art in decoration in the kingdom. The mansion is of modern construction."

He is not guilty, this honest Associate! It was I, Atlas, who did this thing—"alone I did it"—I "hand-painted" this room in the "mansion of modern construction."

Woe is me! I secreted, in the provincial ship-owner's home, the "noble bird with wings expanded"—I perpetrated, in harmless obscurity, "the finest specimen of high art decoration"—and the Academy is without stain in the art of its member. Also the immaculate character of that Royal body has been falsely impugned by this wicked "*Plumber!*"

Mark these things, Atlas, that justice may be done, the innocent spared, and history cleanly written. *Bon soir!* Chelsea.

The worthy *Plumber and Decorator* made some ludicrous mistakes. The "honest Associate" is no other, of course, than Mr. Val Prinsep, who, in 1884, married Miss Florence Leyland; and Whistler received not £7,000 but £1,000 for his labours. He often told how he named 1,000 gs. as a honorarium, and how bitterly he resented Mr. Leyland's suggestion that that was too much: "I, Sir, not you, am the judge; you have nothing to do with it" is the purport of what he said. When a cheque for £1,000 only was sent to him, he vindicated the authority of the artist by executing the glorious end panel of the Peacock Room.



(Baillie Gallery.)

Bennecourt.

By Charles Agard.

MR. E. A. WALTON'S many friends in London will learn with regret that he has given up his house in Chelsea, and returned to his native country, Scotland. He thus becomes eligible for full membership of the Royal Scottish Academy, of which for some time he has been an Associate.

PICTURES by two R.B.A.'s have been bought for the Luxembourg: Messrs. Rupert C. Bunny and Tom Robertson. Mr. Bunny, who has been made an Associate of the Société Nationale des Beaux Arts, is an Australian, and the colony is now for the first time represented in the French

National Collection; Mr. Tom Robertson is a Scot, his Tay-side picture having for background the Hills of Kinnoul. From the Old Salon there have been bought Mr. Lee Hankey's water-colour, 'Toilette Rustique,' and the 'Poole Harbour' (p. 271) by Mr. H. Hughes Stanton, a brother of Mr. Talbot Hughes. This picture was at the Institute in 1903. These artists are members respectively of the Royal Institute and the Society of Oil Painters.

MR. NORMAN SHAW, R.A., in an article on house decoration, alludes to William Morris as "a great man, who somehow delighted in glaring wall-papers."

THE Civil List Pensions include one of £75 to Mrs. May, "in recognition of the artistic merits of her late husband, Mr. Phil May, and of her straitened circumstances."

BRISTOL not unnaturally resents the suggestion in a London paper that the collection of Whistler etchings exhibited by Messrs. Frost and Reed cannot be appreciated or understood in such a "provincial town." By the way, the Sunday opening of the Bristol Art Gallery was carried recently by 43 votes to 19.

SEVERAL art "finds" are claimed with more or less authority. In a rubbish room of the Naples Museum Titian's 'Cardinal Bembo' is said to have been discovered; in the church of San Spirito, Florence, a wooden crucifix made by Michael Angelo for Piero di Medici between 1492 and 1494; in Berlin, a well-preserved 'Diana and Endymion,' by Paul Veronese, in the collection of the late Herr Vogel, of Hildburghausen.

THE day of art-finds is by no means over. A short time ago Sir Walter Armstrong, while on a visit to Lord Carysfort, passed through the servants' quarters at Elton Hall, Peterborough, where was a picture without a frame. It attracted his attention, and examination proved it to be the portrait of Archibald Bower, the Jesuit, who wrote a history of the Popes. It is from the hand of Sir Joshua Reynolds. A copy of the picture, accounted the original, is said to have passed into an American collection at a considerable sum. No doubt many fine pictures still remain hidden in old country houses—perhaps, for instance, the original, from the collection of Charles I., of Dürer's portrait of his father. Recently, a particularly good Romney, whose estimated worth is at least £5,000, is said to have been knocked



Port de Dorset, Angleterre."

By H. Hughes-Stanton.

(From the picture exhibited in the Salon of the Société des Artistes Français, and purchased by the French Government for the State.)

down at a sale in the Midland Counties for less than £100, several of those "in the know" sharing in the profits up to three or four hundred pounds.

AT the unveiling in St. Paul's Cathedral of a memorial to Mr. Francis Penrose, late Surveyor of the fabric, Sir L. Alma-Tadema said that we are indebted to him for very much of what we know of the glorious architecture of Greece. Unfortunately, Mr. Saint-Gaudens was unable to be present in St. Giles' Church, Edinburgh, when Lord Rosebery unveiled his memorial to R. L. Stevenson, on which the American sculptor has long been engaged. It is a bronze tablet with a life-size figure of the distinguished writer in bas-relief, executed actually from life. On June 28th there was unveiled on the field of Waterloo, near the spot where the Old French Guard made their final stand, Gérôme's bronze, the 'Wounded Eagle,' one of his last works.

IN conferring the Honorary Degree of D.C.L. on Mr. Sargent, Viscount Goschen happily characterised the painter as "Apellem nostrum, vir spectatissime, splendide, audax." Apelles, the most celebrated painter of ancient times, was the intimate friend of Alexander the Great, whom he portrayed wielding a thunderbolt. Alexander was so ignorant of art that Apelles, on one occasion, counselled him to be silent, as the boys grinding the colours were laughing at him. But our King hailed our Apelles at an Academy Banquet as "that great artist, Sargent." Sargent is probably the first American artist to receive an English D.C.L., but the honour has been conferred, among others, on Millais, Mr. Alfred Gilbert, Mr. Orchardson, Sir Edward Poynter, Mr. Briton Riviere, Mr. Watts.

THE veteran at the centenary reception of the Royal Society of Painters in Water-Colours was Mr. William Callow, who, as member or associate, has been connected with it for 65 years. He is 92, and nearly seven decades ago was teaching drawing in Paris, to the children of Louis Philippe.

SEVERAL of the "Irish" painters represented at the Guildhall exhibition have disclaimed the right to be so included. Years ago Maclise, in talk with Mr. Frederick Goodall, said, "I am not Irish," and, as a fact, his father was Scottish or of Scottish descent, and among living painters Mr. George Henry maintains that he does not belong to the Emerald Isle.

MR. OULESS'S portrait of the Prince of Wales, wearing his silk gown as Bencher of Lincoln's Inn, should prove interesting. It is painted to commemorate the Prince's year of office as Treasurer. *Apropos* royalty and art, the Queen inspected the Burne-Jones drawings and studies recently on view at the Leicester Galleries, several of which she bought; the Princess of Wales purchased flower pictures by Miss Alice Van Heddeghem, works by Miss E. M. Chettle and Mr. I. G. Linnell.

DANIEL VIERGE, who died at Boulogne-sur-Seine on May 12th, was one of those who had obituaries published long in advance of their actual death. In Muther's "History of Modern Painting" the date of his death is given as 1882, and many had ceased to think of him as a living artist since the time when a stroke of paralysis compelled him to write and draw with his left hand. He was born at Madrid in 1848, the son of a Spanish artist called Urrabieta—Vierge is the maiden name of his mother—but, settling in France in 1870, he became practically a Frenchman. The technical advance among French and Italian pen designers is largely due to Vierge, and it is because, like Whistler, his finely individual art cannot successfully be imitated, not because it is unworthy, that his influence has dwindled. At several of the International Society's exhibitions there have been examples of his spirited and beautiful work, and most students are familiar with his brilliant illustrations to "Don Pablo de Segovia."

IN an account of an exhibition of pictures in the Art School, Peckham Road, a prominent London daily alluded to the late Mr. C. E. Holloway; but it sandwiched in among well-known living or recently-deceased members of the Royal Academy, the names of "Mr. John Constable, R.A." and "Mr. John Phillips, R.A." This is nearly as bad as a Manchester paper which, a few years ago, complimented Mr. J. M. W. Turner on his technical advance.

MR. HAYNES KING, R.B.A., born in Barbadoes seventy-three years ago, was run over and killed at Swiss Cottage Station on May 17th. From 1855-93 he sent 256 works to London exhibitions, 161 of them to those in Suffolk Street. In Gallery VII. at the Royal Academy, to which he first contributed in 1865, is his 'Latest Intelligence.'

EATON is not among the commonest of surnames. In the art world it is chiefly associated with Mr. F. A. Eaton, who for long has been Secretary of the Royal Academy. This year there is a lady exhibitor named Eaton, who, curiously enough, lives at "Burlington House"—not in London, however, but in Manchester.

THROUGH the National Art-Collections Fund a 'Fête Champêtre' by Watteau has been acquired by the National Gallery of Dublin. The owner, Colonel Browell, agreed to accept a moderate price conditionally on the picture going into a public gallery. Dublin pays half the purchase-money. Mr. Max Rosenheim, F.S.A., presented the Society with a valuable Old English repeating watch by Daniel Quare, which has gone to the British Museum, hitherto without a watch by this early eighteenth century craftsman.

BY the death, in London, of William Arnold Sandby there passed the last member of a family distinguished in the annals of the Academy. He was a great-grandson of Paul Sandby's brother, Thomas Sandby, R.A., Ranger of Windsor Great Park and designer of Virginia Water; and it was he who, in 1862, published that now scarce and valuable work, "The History of the Royal Academy."

MR. R. E. TATHAM has recently lent his splendid collection of water-colour drawings and some oil-paintings to the Board of Education. Many of them have been hung in the galleries of the Victoria and Albert Museum, and the remainder are exhibited at the Bethnal Green Museum. Those shown at the former institution include five beautiful water-colour drawings by Turner: 'Windsor' and 'Carnarvon Castle,' both of which were engraved for "England and Wales"; 'Constance,' formerly in the Ruskin collection, 'Zurich,' and 'Lucerne by Moonlight,' all belonging to the series of ten drawings executed between 1842 and 1845. There are also four water-colour drawings by Frederick Walker, A.R.A.—'The Harbour of Refuge,' a replica of the oil painting in the Tate Gallery, 'The Violet Field,' a charming little drawing painted from the window of the artist's residence at Beddington, 'The Beehive' and 'The Blackberry Gatherers,' an early work; also 'A Dream at Dawn,' one of the few water-colour drawings by Sir J. E. Millais, P.R.A., which were not copied by him from one of his oil paintings.

Two oil paintings, 'The Old Gate,' a large work by Frederick Walker, and 'The Gander,' by George Mason, A.R.A., are also shown at South Kensington.

The principal drawings at Bethnal Green are: 'Love among the Ruins,' by Sir E. Burne-Jones; 'Lady Lilith,' by D. G. Rossetti; 'Chartres Cathedral,' by S. Prout; 'Too Hot,' by William Hunt; 'Lynn Castle,' by David Cox; and works by Birket Foster, Sir L. Alma-Tadema, Mr. F. Dicksee, Mr. Napier Hemy, Mr. Macbeth, Mr. Wilmot Pilsbury, and other artists.

IN the autumn, the Thames Floating Art Gallery, whose President, Mr. G. D. Leslie, R.A., lives on and has written about the river, will move from Bourne End to Goring, and later to Wallingford.

The Wallace Collection.*

The Netherlandish Pictures.—III.

By CLAUDE PHILLIPS.

SOME of the immediate followers of Rembrandt are represented in an interesting fashion in the Wallace Collection, the art of Nicolas Maes in its earliest and best phase being especially well illustrated. Maes is, on the whole, the most personal and interesting among the pupils of Rembrandt, the one who, so long as he was nourished by the parent root, gave forth a fair and easily distinguishable flower of his own. With his conventional and perfunctory style as a portrait-painter, when in the last stage of his career he achieved a great vogue, and was duly ruined, as an artist, by the fashion which enriched him, we are not here concerned.

Maes, in his earliest and best phase, stands midway between Rembrandt on the one side and Pieter De Hooch—that more remote, and still more original Rembrandtist—on the other. He has the breadth of chiaroscuro which belongs to his master, and a measure of the same deeply human tenderness which overflows in Rembrandt's life-work. He affects a tawny, mainly red-and-black, scheme of colour, akin to that of De Hooch, but hotter, more monotonous, infinitely less subtle. 'The Listening Housewife,' signed in large Roman letters at the foot of the staircase, "N. Maes, 1656," is thus nearly of the same period as the two superb examples in the National Gallery, which both bear the date 1655. A little pale in the flesh-tints, it is masterly in the arrangement of a complicated interior scene, and enlivened, too, by a vein of sly and gentle comedy, very different from the broad, gross farce of Jan Steen and Adriaen van Ostade, of David Teniers and Adriaen Brouwer.

An even finer piece of work, but a less interesting, a less sympathetic subject, is, 'A Housewife at Work,' signed in the lower right-hand corner, "N. Maes." This cannot well be much later in date than the last-named canvas. It would perhaps be more aptly described as 'The Housewife wooed,' since, without interrupting her lace-work, the uninviting heroine of the occasion demurely listens to the voice of the suitor outside the window. Superb is the painting of the dress, with its characteristic scarlet petticoat and its upper skirt of some rich moiré material.

Subjects of this type served the artist's turn for some years later, as the 'Listening Maid' at Buckingham Palace proves, this bearing the date 1665. 'The Listening Housewife' must, however, date some years before this.

The two portrait-studies, Nos. 20 and 96, both of them entitled 'Boy with a Hawk,' show Maes half-emancipated already from Rembrandt's influence, and affecting subjects of a different class, yet retaining much of the ingenuousness and charm of his earlier manner. The No. 20 is far the finer and the more interesting study of the two, though here again we find flesh-tints of that morbid pallor which is Maes's chief failing. The touch is broad, rich, and easy: the conception, in its very simplicity, strangely pathetic. This pale young page, so bravely arrayed, so proud of his smartness, is like some over-delicate blossom hanging its head, and drooping already on its stem.

Pieter De Hooch is superbly represented in not a few English galleries, notably in the National Gallery and in the collection of His Majesty the King at Buckingham Palace. But nowhere could two finer examples of his maturity be seen than the 'Interior, with a Woman peeling Apples' and the 'Interior, with Woman and Boy,' which adorn the great



Interior, with Woman and Boy.

By Pieter De Hooch.

* Continued from page 77, 1903.

gallery of Hertford House. At this moment, when he has reached the apogee of his art as a pure painter, he does not seek for comedy or obvious humour, but contents himself with the most splendidly glowing colour, with the quietest and yet the most intense expression of life—of *la vie réelle*. Sunlight in every contrast, in every fine gradation, is his true hero: it tenderly enwraps, it glances over and round his homely, downright personages, it fills with beauty the chambers, the courtyards, the open-air spaces in which they live and have their being. Later on, his colouring will become less rich, his shadows bluer, his elaboration of the human comedy more obvious and less convincing.

These seeming-simple masterpieces of De Hooch's are just the most difficult things to describe. How to paint in words a stillness that is all life and glow, that is filled with the vibration of light and the pulsation of humanity? How to give the bold contrasts, the subtle, unobtrusive values, the infinite gradations of sunlight in the closed room, in the half-open space, in the courtyard, in the open? How to explain the absolute probity with which all this is done—the absence of bravura or trick, the keenness of the eye answered by the mastery of the hand, the naïve sympathy, aglow with human warmth, of the whole?

As one of the finest of all De Hooch's works must rank our 'Interior, with Woman and Boy' (p. 273), in which is seen the familiar Dutch bourgeoisie, with her black velvet jacket and her scarlet petticoat, confiding a basket of apples to a delighted and attentive youngster, whose full face is exquisitely modelled in luminous half-shadow. Inimitable is the painting of the tessellated marble floor, with its

reflection, from foreground to far distance, or varying qualities of sunlight, some of it the tempered sunlight of the amply-lighted interior, some of it falling direct on to the marble inlay of passage and courtyard. There is no mastery of the brush greater than this in its own peculiar way is—not even that of Vermeer of Delft himself, who most unfortunately is not in the Wallace Collection.

But if we have no work of this great artist, whose supremacy has only in recent years been fully acknowledged, we have the masterpiece of perhaps the rarest of all Dutch painters, Esaias Boursse (p. 274). Only about half-a-dozen pictures duly authenticated as his—perhaps even fewer—are known to exist. The most noted are: the 'Soap-bubble Blowers,' in the Suermondt Museum at Aix-la-Chapelle, signed "E. Boursse, 1656"; an 'Interior, with a Woman Spinning,' signed ". . . 1661," in the Rijks Museum of Amsterdam; the 'Boy blowing Soap-bubbles,' in the Berlin Museum, where it was formerly attributed to Vermeer of Delft; and a much inferior example, also signed, which was contributed by Mr. Humphry Ward to one of the "Old Masters" exhibitions of the Royal Academy. Dr. Bredius, the Director of the Royal Mauritshuis Museum at the Hague, claims to have identified at Warsaw two other unsigned, but, in his opinion, authentic, works by Boursse. This picture in the Wallace Collection stands quite apart from all the others in supreme excellence and intimate pathos. It is signed "L. Boursse, 1656," but this "L" has generally been assumed to be a half-effaced "E." Quite recently, however, Dr. Hofstede de Groot has, as I understand, endeavoured to show that there are two painters

bearing the name of Boursse; but, in our present state of knowledge on the point, this cannot be safely assumed. Dr. Bredius dissents, as he has himself informed me, from this new view.

Let us, however, judge the Boursse of the Wallace Collection on its own merits. It stands midway between Vermeer of Delft and Pieter De Hooch, affording nothing that competes on equal terms with the splendid flashes or illumination or the incomparable brush-power of these masters, but differentiated by certain qualities well-nigh unique in the art of the period to which it belongs. The picture is sombre enough until you look into it. When you do, it unfolds little by little a hundred fine gradations and subtleties of value. The child in its cradle, with the blankets heaped up around it, is treated in truly Rembrandtesque fashion; the white-hooded woman who sits cooking at the glowing



Interior: Woman Cooking.

By Esaias Boursse.



Ladies and Cavaliers at Cards.

By Hendrick G. Pot.

hearth, wearing a sombre grey-black dress, with an apron of a deeper, bluer black and a petticoat of greenish stuff, is wholly absorbed in her domestic occupations. She recalls, by a certain reticent yet concentrated pathos, some of the triumphs in rustic genre of the modern French school. This work stands alone, less immediately attractive than some of the more celebrated achievements of Dutch art with which it is coeval, but more and more satisfying the beholder as he grows accustomed to its sombre yet far from opaque depths, and to its happily-placed notes of modest colour calling to each other across the spaces of greyness and gloom.

It would perhaps have been more correct to place next to Rembrandt those painters who are, like Maes, avowedly and wholly of his school. Ferdinand Bol was the most uniformly successful up to a certain point—if not exactly the best—of the pupils of the earlier time. 'The Toper' is a vigorous specimen of his thoroughly Rembrandtesque manner, and it serves to show how he only attained to its outside characteristics, and that in a burlesqued form. Bol here imitates what I must reluctantly call the vulgarity of Rembrandt's art, when he strives painfully for the *joie de vivre* which comes so naturally to Frans Hals. A little good will, a little imagination, might make of this 'Toper' a fancy portrait of Rembrandt by his pupil. A very respectable average specimen of another pupil, almost exactly contemporary, is the 'Portrait of a Young Woman,' by Govert

Flinck. Lastly we have an important 'Portrait of a Young Woman' by Cornelis Drost, who studied under Rembrandt towards the year 1638. The 'Herodias with the Head of St. John the Baptist,' in the Rijks Museum of Amsterdam, though officially attributed to Drost, is by some connoisseurs given to the rare Karel Fabritius. In the Louvre there has within the last few years been placed a 'Bathsheba,' signed "Cornelis Drost," which, by marked analogies of style, confirms the hitherto conjectural attribution in the present case. The modelling in both instances is broad, the execution rich, fat, "juicy"; yet the whole is, in the one picture as in the other, marked by a certain *mollesse* and want of character.

Again, a little out of its right place and its right chronological order—so as not to break up a group of artists who appear naturally to cohere—I call attention to the 'Portrait of Dutch Lady,' by Michiel Jansz Mierevelt, a piece of portraiture so demure in its absolute quietude, so exquisitely feminine, so captivating even, in its grave simplicity, that one hesitates a little at first in the attribution to the formal Mierevelt. These are, with less of self-consciousness, the qualities which we find in the portraits of Mierevelt's best pupil, Paulus Moreelse, and especially in his famous 'La Petite Princesse' in the Rijks Museum of Amsterdam. Yet there is a difference; and the attribution to the elder and more severe master is probably correct. Very often we find in a precursor, beneath the surface, those peculiar

qualities which, more highly developed, make him who comes after the more attractive artist.

I have already, in a previous article of this series, dealt with the head of the Haarlem school, Frans Hals, and with his exceedingly popular 'Laughing Cavalier.' Not many of his actual pupils or avowed followers are here represented. We have no Dirk Hals, no Pieter Codde, no Palamedes, no Jan Miense Molenaer or Judith Leyster. We have here, however, one of the best genre pieces of Hendrick Gerritsz Pot, otherwise "the monogrammist HP." (p. 275). This is a Dutch 'Conversation Galante' of the Haarlem type, crisp and vivacious in execution, and, above all, admirably placed on the canvas, so that the large spaces of emptiness rather help than impair the composition. There is a small 'Charles I.' signed "H. P. *fesit (sic)* 1632," in the Louvre, and in this the influence is certainly that of Frans Hals. In the Hertford House picture is also to be found that sharpness of pictorial accent, that vivacity, that delight in life and good (?) company, which marks the Haarlem school. A quaint and exceptional picture by "H. P." is 'A Startling Introduction,' No. 634, in the Royal Gallery at Hampton Court. This approaches more nearly than do most Dutch pictures of the seventeenth century to the anecdotic and individualised genre of modern times. Adriaen van Ostade was of Haarlem, and a pupil of Frans Hals; but he came later under the influence of Rembrandt, and perhaps a little, too, as regards subjects rather than technique, under that of Adriaen Brouwer. In execution he stands by himself, having little or nothing in common with the facile, superficial executants who, full of sparkle and bravura, but often greatly lacking in solidity, cluster round the great *chef d'école* of Haarlem, imitating and exaggerating his pictorial fireworks, but failing to approach either his power of unconventional design or his marvellously vivid truth and momentariness.

It would be difficult to surpass the clear illumination, transparent to its very depths, of Adriaen van Ostade, his felicity in the suggestion of space and enveloping atmosphere, the breadth and richness, and, at the same time, the fusion of his handling. On the other hand, his types are not less monotonous than grotesque, his observation is limited, and his rustic farce is too exaggerated, too conventional, to be mirthful. His observation is not more truthful or more varied than that of Jan Steen or David Teniers. All these great executants selected a certain number of grotesque types and grotesque incidents, and these they dished and dished up again with a wearisome persistence, and, what is more, with too infrequent reference back to nature. With incomparable truth, and an artistry that has not been surpassed, did they often present single figures in their proper environment. But their pictorial low comedy and farce, for all the recklessness and the grossness of the jollity, never wholly carry conviction, whether we consider these scenes as "peasants' comedies" of the rougher kind, or as studies based on the observation of everyday life. The Wallace Collection contains examples of Adriaen van Ostade of good, but not of supreme, quality. Hertford House cannot vie in this respect either with the Louvre, the National Gallery, or Bridgewater House, to mention only some few of the collections which contain the finest specimens of his work. Both the 'Interior with Peasants' and the larger piece, 'Buying Fish,' are remarkable for powerful chiaroscuro and, at the same time, for a delightfully cool tonality, which

is yet so far from coldness. These qualities distinguish the works of the master's maturity. The 'Interior, with Peasants' is signed, and dated 1662. The 'Interior: Boors Carousing' has been eliminated from the collection and relegated to the Board Room, for the very sufficient reason that it is but a clever copy of the signed original in the Dresden Gallery.

The most astonishing fact in connection with Isack van Ostade, the younger brother of Adriaen, is that he should have produced, in the short twenty-seven years of his career, so vast a number of good pictures. Other painters of renown who died at the same very early age were Masaccio, Geertgen van Haarlem, and our own Bonington; but only of the last could it with truth be said that he was a prolific painter. The companion pieces, 'A Market Place' and 'A Village Scene,' are capital examples of his more familiar "brown" manner, that in which he is often confused with his elder brother Adriaen. The 'Winter Scene,' though it has undoubtedly suffered from rubbing, is his masterpiece in this style, and one of the finest winter pieces of the Dutch school.

Of the Jan Steens, three are of first-rate quality, while the other two, 'A Supper Scene,' and 'Merry-making in a Tavern' are of a more ordinary kind, and require no special description. Jan Steen, professionally a humourist of the grosser order, and a "merry man" of the brush, had in him, on rare occasions, a vein of sentiment *sui generis*. He was evidently moved by one phase of Venetian sixteenth century art, seeing that he transformed the "Conversations Galantes" of Venice and the Venetian Territory into things of the earth earthy, yet not without their own peculiar beauty. It is a far cry from Giorgione, Titian, and Bonifazio to Jan Steen; and yet some rays from these suave poets of the brush fell on the coarse Dutchman, who in his good moments was a great artist. And—to follow the development a stage farther—was it not from the Netherlands that Watteau, in the first instance, derived those "Village Scenes," and later those "Conversations Galantes," of which, referring back later on to the primary source—Giorgione and the other contemporary Venetians—he made a thing not only beautiful, in its vein of melancholy and sprightly comedy combined, but peculiarly and exclusively French?

Such a Veneto-Dutch "Conversation Galante" is the charming 'Terrace Scene, with Figures' in the National Gallery; such a one, too, is 'The Lute Player,' of Hertford House. The figures in the background of our picture in the Wallace Collection are not only vulgar but perfunctory; but the lute player seated on the balustrade is, in its reposefulness, as charming a Dutch figure as could well be imagined. The colour-harmony of the dress is an invention such as only natural genius for colour could hit upon: dove-colour, mouse-colour, and the most delicious shade of citron contrasted with three shades of blue: azure, turquoise, and peacock. Only Steen and Terborch made these *trouvailles* in *recherche* and unusual colouring. Leaving Rembrandt out of the question—those splendid colourists Vermeer and De Hooch were broader and simpler, if not less subtle, when subtlety was required. 'The Harpsichord Lesson' (p. 277) is unusually rich and broad in handling, and, for a wonder, quite grave and free from all suggestiveness. Superb is here the treatment of the woman's dress—less complicated in harmony than that of 'The Lute Player'—and very truthful her puzzled and submissive expression.



The Harpsichord Lesson.
By Jan Steen.



The Sleeping Sportsman.

By Gabriel Metsu.

Vermeer of Delft himself has not succeeded as completely as Steen does here in depicting, in its right place in the picture, a large oil-painting guarded by its heavily gilt but not obtrusively gleaming frame.

To pass suddenly from this group to Gerard Dou and his school is to freeze. And yet let us strive not to be unjust to the man who at one time—a time that must appear to us one of Cimmerian darkness—was looked upon as the greatest of the Dutch “small masters”; to the man whose ‘Femme Hydropique’ was always held to be one of the choicest treasures of that treasure-house the Salon Carré. He is, in his peculiar way, a very astonishing and consummate painter of small things in a small way; and his brush, even in the minuteness of its finish, has a sharpness of accent which none of his followers—not even Frans van Mieris—was able to emulate. We may look upon his paintings as exquisite playthings, wonderful products of artistic industry, but not as great pictorial achievements, let alone great pictures. ‘A Hermit’ (No. 170) is a first-rate example of those candlelight pieces which he may be said to have invented, and which Schalken, *longo intervallo*, imitated—as the two characteristic examples of his industry which have found place in this collection go to prove. The head of the old hermit seen in the dim, lurid light has an echo of the grandeur of Rembrandt, the master and friend of Dou’s early years. Much inferior to this in quality is the daylight piece, ‘A Hermit in Prayer,’ in which, curiously enough, the holy man, wrapt in ecstatic devotion before the huge tome, the skull, the hour-glass, and the other objects

which go to make up the so-called ‘Vanitas,’ is shielded from harm by an unmistakable Chinese umbrella!

Of Dou’s best pupil, Frans van Mieris, who, in the galleries of Munich and Dresden, appears a considerable painter—one, however, to whom one but grudgingly, and with a certain aversion, accords great merit of a kind—there is but a solitary and very small example in the Wallace Collection. This is the finely drawn and delicately if, as usual, over smoothly painted ‘Venus with Cupid and two Amorini,’ signed “F. van Mieris, A°. 1655.” This type of subject is far less usual with the elder Mieris than with his son Willem, of whose wooden, perfunctory, and wholly uninspired work, the Wallace Collection possesses no less than eight typical examples. Willem lived on into the very middle of the eighteenth century. He is certainly one of the *epigoni* of the golden period, of whom Holland has least reason to be proud. The lover of Dutch art may be invited, after the fashion recommended by Dante, to look, and then, without speech, to pass on.

One of the most successful imitators of Gerard Dou is Pieter Cornelis van Slingelandt, by whom we have, in the Wallace Collection, a characteristic ‘Scene of Courtship.’

Gabriel Metsu was the pupil of Gerard Dou, but not of his school. Like all the most considerable painters of this wonderful

period, he came within, though not far within, the charmed circle of which Rembrandt was the centre. At one period he was strongly under the influence of his slightly younger contemporary Vermeer of Delft. This is conclusively proved by two magnificent works in the collection of Mr. Alfred Beit, ‘The Letter Writer’ and ‘Lady at a Window.’ But the painter with whom he is most often paralleled, and who, as his elder, must undoubtedly have exercised some influence upon him, is Gerard Terborch. It is often sought to establish a parallel between these two great “small masters” of Holland. Terborch is infinitely the finer and more inventive harmonist, the subtler painter, and his observation, particularly when it is confined to single figures, is the closer and the more penetrating. Metsu has greater vivacity, a stronger dramatic intuition, a greater power of pictorial presentment generally. His “Conversations Galantes” are superior in dramatic cohesion, if inferior in execution, to those of his elder contemporary. Terborch in his best moments gets much nearer to the root of things, and is, on the whole, the more considerable master. His brush has, at its best, a magic which defies analysis and imitation.

Leaving the two “great masters,” Hals and Rembrandt, towering high above the rest, I should be inclined to reckon Vermeer of Delft, Pieter De Hooch, and Terborch—each in his own way incomparable—as the greatest of the Dutch “small masters.” Save perhaps the Dresden Gallery, the Louvre, and the Hermitage of St. Petersburg, the Wallace Collection can boast of the finest group of Metsu’s works to

be found in any museum or collection, though the National Gallery has also some exquisite specimens. The lightest in tonality, and probably the earliest of the group at the Wallace Collection, is the 'Old Woman selling Fish' (No. 234). 'An Old Woman Asleep' is one of the most Rembrandtesque of Metsu's works. It is rich in colour and steeped in a golden light, these technical qualities seeming to lend to the subject—in itself one of the most familiar and commonplace of all—a not altogether usual gravity. Nothing short of perfect is the painting of the earthenware vessel in the foreground, filled with fish still fresh, brilliant, and supple. The most famous painting in this group, though perhaps not the finest, is 'The Sleeping Sportsman' (p. 278), better known under its French title 'Le Chasseur Endormi.' Admirably observed and consummately painted as are all the component parts of the picture—the sleeping sportsman himself, the wag who holds up the game, and all the other human and animal furniture of the composition—it gives no pictorial whole, whether dramatically or artistically. Somehow it lacks the genuine humour and the concentration which Metsu has at command when he is most happily inspired.

For an example of this humour and this concentration we need not, indeed, go beyond 'The Letter-Writer Surprised' in this collection (p. 279). This is certainly no "Conversation Galante" between the two *dramatis personæ*, seeing that the husband, or attendant cavalier, most ungallantly and with frowning mien, looks over the shoulder of his spouse or companion, who is so busy inditing her epistle that she hears not the enemy. Judging by his suspicious sniff and frown, this bravely-attired but ill-favoured Othello of the North is anything but pleased by what he sees, or divines. Dutch seventeenth century art has seldom approached so near to the pictorial anecdote most dear to the nineteenth century. Yet Metsu happily escapes the penalty of those who so rigidly individualise as to shut out wholly the type. His 'Letter Writer Surprised' is, of its kind, a work of the highest class, alike in the happy, unconventional movement of the figures, in the concentration of the composition, and in the well-controlled vivacity of the execution.

Nothing even in this bril-

liant series of Metsus approaches the perfection or the naïve charm of Terborch's 'Lady reading a Letter.' Here is, with the most modest motive that could well be imagined, and within the most modest compass, an authentic masterpiece. Without any sounding of drum or trumpet to attract attention to the artist's perspicacity, the keenest and most sympathetic observation of human nature is revealed in the presentment of the youthful blonde who so intently, and with an enjoyment so manifest, cons her welcome letter. Then who but the supremely accomplished master could venture upon the wonderful complex of shadows and cross-shadows which Terborch successfully transcribes without marring the florid beauty of his model? The colour-scheme is absolutely his own, and one which hardly any but he could work out so boldly and yet with so undemonstrative a perfection. No mere learned calculation, but only the intuition of genius, could give such results. One false note—nay, one note too much reinforced at the expense of the rest—would ruin the harmony and the composition. Even Terborch himself is not always as happy as here. Sometimes even he is overwhelmed by the masses of positive



The Letter Writer Surprised.

By Gabriel Metsu.



The Lace-Maker.

By Caspar Netscher.

blue in full light which he introduces in the braided jackets of his trumpeters and cavaliers. But then time may well, in such cases, have played his destructive part, as he so often does with this particular colour. There is, however, no failure to master this dangerous colour in the other example of Terborch's perfect art that the Wallace Collection has to show. This is entitled 'A Lady at her Toilet,' and it depicts, in a bodice of the most uncompromising azure, another charming blonde, as, seated before the mirror, she curls up one fair lock in her delicate fingers. The scarlet of the pin-cushion furnishes a happy, daring note amidst all these blues, buff's, and nun-like greys—just such a one as Vermeer has given—sounded would hardly be inappropriate—in his 'Lace-Maker' at the Louvre. Under all this seeming quietude there is an astonishing momentariness, there is the finest and most refined observation of human nature. Mark the young Dutch *élégante*, how she is all-engrossed in the business of the moment, the white finger-tips expressing this almost as significantly as the calm, attentive countenance. Mark, above all, the waiting-maid watching the performance

with delighted approval above the chair of her mistress, one unoccupied hand expressing with a truth beyond praise, and hardly to be paralleled in modern art, the suspense of the moment. Is it, or is it not, to be a triumphant coiffure worthy alike of mistress and maid?

Caspar Netscher, German-born but Dutch-bred, was, it is said, the pupil of Terborch at Deventer. It is, perhaps, to his influence that we owe this broad, vigorous and masterly work of his earlier time, 'The Lace-Maker' (p. 280), which is so superior to anything else in his *œuvre* as at first to give pause to the student who occupies himself specially with the Dutch art of the golden period. But, in the first place, it is signed on the picture-frame "C. Netscher, 1664," and, in the second, it shows great analogies of style and execution with two pieces in the Dresden Gallery, 'Die Spinnerin' (No. 1352) and 'Die Näherin' (No. 1353). A pathos so grave and unconscious, such a suggestion of human vitality, concentrated and controlled into quietude, we expect rather from a Vermeer of Delft than from a Netscher. By the side of this unique piece the three examples of polished painting and modish portraiture, 'Portrait of a Lady,' 'Portrait of a Child,' and 'A Lady playing the Guitar,' though they may be accounted fair average examples of his more usual manner, appear too unimportant to call for detailed description.

CLAUDE PHILLIPS.

(To be continued).

The British Museum.

IN succession to the late Dr. A. S. Murray, Dr. Cecil H. Smith has been promoted to the Keepership of the Greek and Roman Antiquities in the British Museum. Dr. Smith has been Assistant-Keeper since 1896, and has been identified with the Museum since 1879. He was a Director of the British School at Athens for about two years.

James Smetham and C. Allston Collins.

MODERN life is so much of a *caravanserai* that the great public has memory only for the few outstanding figures, whether in literature, science, or art. Thus it is that, though neither has been dead more than about thirty years, James Smetham and Charles Allston Collins are little more than names to the majority of folk. There are several excuses for now linking them in these notes: each had far more than the ordinary amount of earnestness, each, so to say, was on the outskirts of the pre-Raphaelite brotherhood, each was a writer as well as a painter.

So few pictures by Smetham appear nowadays in London exhibitions or at Christie's, that it was something of an event to find, a few months ago, at Messrs. Shepherd's gallery two works by him, here reproduced. Smetham, the son of a Wesleyan minister, was born at Pately Bridge, Yorkshire, on September 9th, 1821—six years before William Blake, of whom he wrote so understandingly, died. Maybe he failed to impress himself as a pictorial artist on the public because, as Rossetti told him, in a letter dated 1865: "You comfort yourself with other things, whereas art must be its own comforter, or else comfortless." Perhaps, on the other hand, it was because instinctively he was a synthesist, on whom the overbearing influence of pre-Raphaelitism operated, after a moment of stimulation, as a disintegrating influence. "Uniformity of minuteness has degraded nine-tenths of even the best pictures," and though pre-Raphaelitism romanticised detail, that was not Smetham's pictorial way, probably. Temperamentally he was, without question, an artist. In a letter written to Ruskin, he says that he first awakened to consciousness "in a valley in Yorkshire, outside the garden gate of my father's house, when at the age of two years. I have a distinct remembrance of the ecstasy with which I regarded the distant blueness of the hills, and saw the laurels shake in the wind, and felt it lift my hair." Whether or not the child, so young, had such an experience, will be questioned by many; but, in any case, that was the temper of Smetham's life: wondering worship at the incommunicable beauty of the world—wonder with, too, a keen sense of the humorous as a corrective. Dissipation of thought, aimlessness, multitudinousness, he held to be among the great faults of our age. "I love the concentrated love of Constable," he exclaimed; and even Ruskin, the apostle of whole-heartedness, urged him not to work so finely, not to draw so much on his imagination: "Try and do a few easier subjects; the labour of that has been tremendous." Smetham aimed to build into the fabric of his life, and into the after-life—for, like Blake, he thought of death as no more than the going out of one room into another—each worthy emotion and thought. And he did not scurry over the globe, tourist-fashion, in quest of mental and emotional experience. It was always to hand: in the Bible, in Shakespeare, in our public picture collections, in one Sussex valley. Each day, before taking up the brush, he studied; a wide-margined Bible and like editions of the poets and romancists are said to contain fine pictorial and written comment. As to nature, he knew that the vast is contained in the infinitely small, "the world in a grain of

sand." If, he says, Pascal read one book—Montaigne, "surely one Sussex valley is enough for one life. . . . When we consider that a whole sky, through all the seasons, is open to one vale, with its stars and sun and moon and clouds of all measures and manners and colours, what more can any mortal mind desire?" One cannot but feel that something of the spirit of Blake was communicated to Smetham when, as teacher of drawing to the students at a Wesleyan college, he wrote: "What if I only mark with chalk on a blackboard the same old diagrams! It is the Creative Truth gleaming white on the Abyss of the Infinite." Whatever may be the value of Smetham's pictorial legacy, his study of Blake, first published in 1868, and, still more, his "Letters" are a living contribution to literature. In writing there was no pre-Raphaelite influence to deflect him into foreign channels; here he "put to proof art alien to the artist's," was his nervous, out- and up-looking, alert and spontaneous self. For one thing, a charming collection of dicta about other painters' work might be gleaned from the Letters. He apostrophises Van Huysum: "How cool and calm, and cheerful and confident you are, Jan!"



(By permission of Messrs. Shepherd Brothers.)

The Death of Earl Siward.

By James Smetham.



(By permission of Messrs. Shepherd Brothers.)

The Enchanted Princess.

By James Smetham.

Of Millet, there is this: "Wherever Labour stooped in patience, to endless tasks that only yielded bare life, there he was drawn to dwell and watch with the eye of Johnsonian compassion and melancholy." Turner is, among landscape painters, as in literature is "large-browed Verulam, the king of those who know." In Cox he discerns "the loose, solemn, sweet and windy thought and fluent rapture of Thomson, swelling with the soul of nature and musing praise." In Rembrandt we have "humanity working out its own image in its own way, and with its own material." And so one might go on, to Crome and "Old Linnell"—"who defied the Academy and the dealers"—to Francis Danby and Fred. Walker, Richard Wilson, Romney, and many more.

In a "Memoir" prefixed to the "Letters," Mr. William Davies notes nine pictures only by Smetham, exhibited at the Academy; Mr. Algernon Graves' "Dictionary," on the other hand, gives twice that number. The final one, in any case, was the 'Hymn of the Last Supper,' finished on the 8th of April, 1869, Maunday Thursday, the anniversary, as we commemorate it, of that Supper. It was bought by Mr. J. S. Budgett for 300 gs., and when, prior to sending-in day, it was at Rossetti's studio for a week, Mr. Watts, one of the hangers at the Academy that year, said of it: "It must be called a great picture, though it is a small one." In each of the pictures reproduced, the imagination, and not inventiveness merely, has been at work. There is a spell-like quality in 'The Enchanted Princess' (p. 282), lying stiffly on a red-covered couch, before a receding arcade whose pillars are of flame-green. The reproduction should be turned upside down, and then compared with the 'Ophelia' of Millais, painted in 1851-2, one of the most jewel-like and exquisite pictures in the whole range of British art. 'The Death of Earl Siward' (p. 281) commemorates the undaunted passing of Siward the Strong, a Danish follower of Canute, who aided Malcolm Canmore in his unsuccessful attempt to

recover from Macbeth, representative of the Celtic party in Scotland, his father's kingdom. Apprehending the approach of death, the Earl caused himself to be clad in armour, set on his feet, and so sustained "that he might not die crouching like a cow." Sweetness and Strength support him, the staves of Death's henchmen—the introduction of whose hands only reminds us of Blake's ecstatic design of 'The Sons of God shouting for joy'—visible to right and left. Onward from 1877 a cloud brooded over the mind of James Smetham, and it did not lift before his death on February 5th, 1889.

Charles Allston Collins, second son of the widely-known Royal Academician, and brother of Wilkie Collins, was born on January 25th, 1828, and died on April 9th, 1873.

After passing through the Academy schools he became a convinced pre-Raphaelite, and several times was all but elected into the Brotherhood. He is constantly alluded to in the letters written by Millais during the fifties and in other first-hand pre-Raphaelite documents. Mr. Thomas Combe, superintendent of the Clarendon Press at Oxford, was among the first to encourage the band of young artists, not by buying their pictures only, but by making friends of them. It was he, of



Pencil Sketch of (Sir) J. E. Millais (P.R.A.).

(University Galleries, Oxford.)

By C. Allston Collins.



Printed by E. Colston Collins.

The Novice.

From the Picture in the University Galleries, Oxford

course, who bought from Mr. Holman-Hunt 'The Light of the World,' now in Keble College. Millais wrote many delightful letters to Mr. and Mrs. Combe, whom he called respectively "The Early Christian," and "Mrs. Pat." In the early fifties Millais and Collins danced and supped and talked and worked together, day after day and night after night. From the letters we learn how "I saw Carlo last night, who has been very lucky in persuading a very beautiful young lady to sit for the head of 'The Nun.' She was at his house when I called, and I also endeavoured to obtain a sitting, but was unfortunate, as she leaves London next Saturday." "I have designed a frame for Charles' painting of 'Lilies,' which, I expect, will be acknowledged to be the best frame in England." "I think if your friend admires Charley's sketch he would be particularly charmed with the picture, as a work so elaborately studied would always (after the present panic) command its price, £150." Millais alludes, of course, to the virulent attack on the P. R. B. Again, "Most men look back upon their early paintings—for which they have received but poor remuneration—as the principal instruments of their after wealth. . . . My somewhat showman-like recommendation of Collins' 'Nun' is a pure matter of conscience, and I hope it will not prove altogether faulty." A few days later Millais wrote to Mrs. Combe: "I feel it a duty to render you my most heartfelt thanks for the noble appreciation of my dear friend Collins' work and character. . . . You are not mistaken in thus believing him worthy of your kindest interests, for there are few so devotedly directed to the one thought of some day (through the medium of his art) turning the minds of men to good reflections, and so heightening the profession as one of unworldly usefulness to mankind. This is our great object in painting, for the thought of simply pleasing the senses would drive us to other pursuits requiring less of that unceasing attention so necessary to the completion of a perfect work." How interesting that, in connection with the aims of Watts. Millais, it will be recalled, paid 5s. 6d.—"a vast sum for me in those days"—for the four strawberries in 'The Woodman's Daughter'; "Charlie Collins and I ate them afterwards with a thankful heart," he said. In the autumn and winter of 1851 "a jolly bachelor party" assembled in a farmhouse near Kingston, by a little river called the Ewell. It was there that Mr. Holman-Hunt worked nightly at his 'Light of the World'; there, under the willows by a hayfield, that Millais discovered the background of his Ophelia; there that Collins, with equal enthusiasm, was working on one of his pictures. By September, when they had moved to Worcester Park, Collins had become silent. "I believe he inwardly thinks that carefulness of himself is better for his soul," wrote Millais, "but outwardly it goes far to destroy his society." That was no more than a phase, however. One at any rate of his pictures of 1851, of an old shed through whose broken roof the sunlight fell, was never finished. It is worth noting, by the way, that, as with Millais' 'Ophelia,' the flower-bright background and the stream were first painted, the figure being afterwards thought



(University Galleries, Oxford.)

Portrait of Mr. Bennett.

By C. Allston Collins.

of and introduced, so with the shed picture of Collins and several other pre-Raphaelite works, subject in the ordinary sense was a secondary consideration, an excuse, so to say, for passionate concentration on nature-detail.

'The Novice' (see plate), now in the University Galleries, Oxford, was exhibited at the Royal Academy of 1851 under the title of 'Convent Thoughts.' The previous November, Millais had urged the admission of Collins into the P.R.B. Mr. Holman-Hunt backing him. Rossetti and Woolner, however, did not think that his claims were sufficiently established, or that the connection would "be likely to promote the intimate friendly relation necessary between all P.R.B.'s." When at the following Academy appeared Collins' 'Convent Thoughts' and a portrait, Rossetti noted them as very charming indeed, "a strong claim to P.R.B.-hood, which it appears, however, he is now in no hurry to apply for, thinking it should have been offered long ago." Collins' pictures bequeathed to the University Galleries by Mr. Thomas Combe include the portrait of Mr. Bennett (p. 283); in the South Kensington Museum is 'The Good Harvest of 1854,' hung at the Academy in 1885 in such a position, says Ruskin, that "its good painting was of necessity utterly invisible"; in the Manchester Art Gallery is 'The Pedlar,' the monk so disguised carrying Richard I.'s message to his queen. Collins—who was Millais' model for 'The Huguenot'—in despair abandoned painting in 1858. His picture of 1851, never completed, was not destined to move the art world as did those simultaneously painted by Millais

and Holman-Hunt. Holman-Hunt found it taken off the strainers, lying beside the bed of Collins, when he went to make the after-death sketch of him. He had a sense of never achieving anything in picture, and the unfinished landscape stood for his unrealised dream. In 1860 Collins married Kate, the younger daughter of Charles Dickens, and in "All the Year Round" first appeared his series of delightful essays afterwards published as "The Eye Witness." Those who have read "A Cruise on Wheels" will hardly regret that Collins strayed into the fields of literature. Unhappily, the exceptional promise of that book was never fulfilled, for prior to his death on April 9, 1873, Collins had years of broken health and acute suffering, borne with patience and courage.

Exhibition of the Society of Scottish Artists, Edinburgh.

THE Annual Exhibition of this Society was opened to the public on Saturday, 16th July. The aim of the Society, according to its prospectus, is to stimulate the younger artists to produce more original and important works. It may be difficult to find out what effect has followed upon the efforts of the Society. This year about four hundred and twenty works of all kinds are shown, and the standard of merit has been fully maintained. The most outstanding picture is by the President, Mr. J. Campbell Mitchell, A.R.S.A., of 'Knockbex Moor' (p. 300), a glorious sky, beautiful in colour and form, full of movement, and feeling of the fresh air. There are some smaller works by the same hand, also very finished and pleasurable. Mr. Marshall Brown sends a large rendering of his favourite seaside figure studies; progression from year to year has been noticeable in the work of this young artist, and this year's work is the best and the largest he has exhibited. The veteran academician, Mr. McTaggart, sends a variant of a frequently painted motive. This large dazzling canvas is called 'Consider the Lilies'; rings of children dancing round a bed of white lilies as fresh as the day, a masterly work, though sketchy. Mr. F. Brangwyn shows a powerful work in oil, of 'London Bridge,' painted with great vigour. The first room is devoted to water-colours: some good drawings come from Messrs. Blommers, R. B. Nisbet, P. Nisbet, Geo. S. Ferrier, T. M. Hay, J. Cadenhead, Geo. Gray; and some favourable work is from Miss Ross and Miss Macgoun.

Coming among the oil pictures in the north octagon, there is a work by Mr. C. Hardie, R.S.A., of whins in bloom on a hillside by the sea, somewhat hard; and by the same artist is a portrait of W. D. McKay, R.S.A., which, unfortunately, misses entirely the character of the subject. Near by is one of Mr. Hornel's exquisite mosaics. Mr. W. M. Fraser has some sweetly-toned works: note his 'Coming of Spring,' which is admirable. In line with the above



Pen Sketch for 'The Novice.'

(British Museum.)

By C. Allston Collins.

is a quaint little work, a Dutch interior by Mr. C. H. Turnbull, whose works have not been seen before. Mr. R. Noble, R.S.A., remains faithful to his East Lothian subjects, Apple Blossom furnishing the *motif*. Mr. J. C. Noble, R.S.A., reproduces Dutch river scenes. Mr. C. H. Woolford has made a clever picture out of a very unpromising subject, namely, the workings at a coalpit. Mr. W. McGeorge is well represented by his picture of 'Spring,' full of fine colour and light. Mr. Geo. Henry's girl in blue, at a window, is very clever, but smacks of the fashion-plate. In the Great Room, Mr. D. Herdman shows a quiet canvas, fine in quality, entitled 'In Ballad Land,' wherever that may be; while beside it is a picture by the French artist, M. Le Sidaner. Mr. Mason Hunter has been impelled to fill a large frame, which he has done very successfully, with a picture of Loch Fyne; fishing-boats, with their brown sails, and grey clouds, form a fine whole. Mr. R. Burns exhibits the study of a lady's bare shoulder and arm, while she is admiring a ring on her left hand. A grand, massive work comes from the studio of Mr. George Smth, 'The Crest of the Hill'; three plough horses, having reached the top, stop to breathe; plenty of vigorous work and strong colour, painted in a bright, sunny manner: very satisfactory. Mr. James Riddell has some fine works, as has Mr. P. Wishart. Messrs. G. Langlands, Bell, Paterson, J. Menzies, P. Dixon, and J. Ford, have good portraits.

The sculpture is very limited, and not remarkable.



The Wood Sawyers.

By Jean François Millet.

The Constantine A. Ionides Collection.

ALTHOUGH the collection of the late Mr. Constantine Alexander Ionides, of Brighton, is somewhat varied, nevertheless, by his bequest of nearly twelve hundred paintings, drawings, etchings and engravings to the Victoria and Albert Museum, South Kensington, the nation has received a very valuable addition to its treasures. Owing to the terms of the will, that all the drawings, etchings and engravings should be framed by the authorities, so that students may easily see them, it has taken some time to carry out the conditions and to prepare a catalogue of the different works. These arrangements have, however, now been completed, and the entire collection has been placed in two galleries of the museum, which have recently been opened to the public.

The oil-paintings, arranged according to schools, are hung on the walls of the larger of the two galleries, whilst the water-colour drawings are exhibited on screens in the middle of this gallery. The smaller gallery has been devoted to black-and-white work. Of the oil-paintings, the most numerous are those of the French school, occupying as they do the whole of one side of the gallery, and comprising nearly one-half the whole number of oil-paintings; and of this section the works of the Barbizon school and other Romantics are the most important. In no other public gallery in

this country, with the exception, perhaps, of the Wallace Collection, at Hertford House, can the student so readily examine the works of these masters. Foremost amongst the



The Mountebanks.

By Honoré Daumier.

paintings is the celebrated 'Wood Sawyers' by Millet, noted not only for the vigorous action of the figures, but also for its powerful colouring. This artist is also represented by three other paintings, of which 'The Shepherdess' is a charming little work. Of the earlier Romanticists, Georges Michel is represented by 'The Mill,' and Eugène Delacroix by a large sketch for his painting 'The Shipwreck of Don Juan,' which hangs in the Louvre, and a smaller work, 'The Good Samaritan.' There are two small pictures, 'Twilight' and 'Morning,' by Corot; and 'L'Immensité,' by Courbet, is a splendid piece of painting of a wide expanse of sea and clouds. By Millet's fellow-workers at Barbizon, Théodore Rousseau and Diaz de la Peña, of Spanish extraction, there are two paintings of trees in the Forest of Fontainebleau; and Regamey is represented by 'A Team of Percheron Horses' (p. 287) and two other pictures. As a contrast to these works, there are examples by the seventeenth century painters, the brothers Le Nain and Nicolas Poussin; and of the later classic school, 'A Sleeping Odalisque,' and a sketch for 'Henri IV., the Dauphin, and the Spanish Ambassador,' by Ingres. By living artists there are 'The Ballet Scene in Meyerbeer's opera, *Robert the Devil*,' by Degas, a very striking work, two *genre* subjects from Brittany, by Léon Lhermitte, and three of Fantin's well-known flower pieces.

Amongst the English paintings the most important are 'The Mill,' by Burne-Jones; 'The Day Dream,' a portrait of Mrs. Morris seated in a tree, by Rossetti. There are also a landscape by Gainsborough, a view of Geneva by Bonington, a scene on a Norfolk broad, by "Old" Crome, and two early sketches by the late Mr. Watts. By Monsieur Legros, now a naturalised Englishman, there are numerous paintings, drawings and etchings. 'A May Service for Young Women' and 'The Tinker' are important examples.



The Print Collectors.

By Honoré Daumier.

The old masters of the Italian, Dutch and Flemish schools vary considerably, but there are several which are of the finest quality. 'An Interior of a Room,' by Adriaen Brouwer, showing a man playing a guitar and an old woman watching him, is a charming work by this talented artist (p. 287). This painter is at present unrepresented in the National Gallery, and there is only one other painting by him in a public gallery in England, viz., 'A Boor Asleep,' in the Wallace Collection at Hertford House. An illustration of it was given on page 77 of THE ART JOURNAL, 1903.

Another interior is by either Johannes or Antoni Natus, Dutch artists, little known in this country. 'Abraham dismissing Hagar and Ishmael,' by Rembrandt, is a notable example of this artist's powerful rendering of light and shade. It has been stated that probably the sight of this picture prompted Byron to write the following line in "Don Juan":—

"Here Rembrandt's darkness almost equals light."

'Smeralda Bandinelli,' by Botticelli, originally in the Pourtalis collection, and subsequently the property of Rossetti, is amongst the best of the Italian paintings. Although doubts have been recently raised as to this work being by the hand of the master, no doubt as to its genuineness existed in Rossetti's mind, as the following is a copy of a statement by Rossetti in his own handwriting, at the back of the picture. "The portrait evidently represents the same head which appears in the central personage of Botticelli's 'Spring,' at Florence."



The Ballet Scene in "Robert the Devil," Meyerbeer's Opera.

By H. G. E. Degas.

'A Fair in the Piazza of St. Mark, Venice,' is a notable example of the work of Guardi.

There are several hundreds of water-colour drawings and pen sketches by both old masters and modern artists of various schools, and it is possible only to mention a few of them. One screen is devoted to thirteen pen and wash sketches by the celebrated French caricaturist of the last century, Honoré Daumier. These will undoubtedly attract considerable attention, as this artist's powerful sketches are but little known in this country, and 'The Print Collectors' and 'The Mountebank,' of which illustrations are given (pp. 285-6), are good examples of his work. He was born of humble parents, at Marseilles, in 1808, and was first an errand boy and afterwards employed in a bookseller's shop. He accompanied his father on his removal to Paris. There he received his first lessons in art under Lenoir, and, at the age of twenty-four, he was contributing drawings to *La Caricature*. He was sent to prison for six months for executing a lithograph for that journal, called 'Gargantua,' which ridiculed King Louis Philippe. On his release he continued to work for *La Caricature*, and also for *Le Charivari*, satirising sovereigns, deputies, courts of justice, men and manners, especially bourgeois life and scandals of the moment, during the reign of Louis Philippe, the Republic, and the Empire under Napoleon III. He was a prolific worker, and executed over a thousand drawings and four thousand lithographs, which



Interior of a Room.

By Adriaen Brouwer.



A Team of Percheron Horses.

By Guillaume Regamey.

had considerable influence in political affairs during the various forms of government under which he lived. A statuette of Napoleon III., entitled 'Ratapoil,' executed by Daumier and afterwards produced by lithography, caused a considerable stir at the time. He eventually became blind and penniless, and was, to a great extent, dependent on his friend Corot, who gave him a cottage at Valmondois, where he died in 1879. Amongst other works hung on the screens are four quaint little water-colour drawings of landscapes by Millet; two clever chalk drawings of 'A Trumpeter' and 'A Drummer,' by Regamey; and two landscapes by Harpignies. Of English water-colours there are two landscapes by Bonington; 'Dorigen of Bretagne,' by Burne-Jones, and several heads in chalk by Rossetti and Burne-Jones.

In the centre of the smaller gallery, containing the black-and-white work, is a stand filled with a valuable collection of one hundred and twenty-six of some of the finest of Rembrandt's etchings, including fine states of 'The Hundred Guilder Piece,' 'Our Lord before Pilate,' 'The Three Trees,' 'Burgomaster Jan Six,' and many others. Two other stands are devoted, one to drawings by old masters and the other to sketches by Flaxman. On the walls are etchings by Millet, Legros and Whistler.

The family portraits, which include nine by the late G. F. Watts, R.A., have been left by the late C. A. Ionides to his widow during her lifetime. Afterwards they are to be transferred to the museum. It is somewhat curious that these portraits by Watts represent members of no less than five generations of the Ionides family, executed during a period extending over fifty years. The earliest are portraits of the grandfather and grandmother of Mr. C. A. Ionides, painted in 1842; next a group of his father, mother, sister, two brothers and himself. His own portrait and that of his wife were painted in 1880; those of his three daughters in the following year, and a portrait of one of his granddaughters in 1893.

The Marquess of Londonderry, K.G., President of the Board of Education, inspected the collection on the day of the opening, and expressed, on behalf of the Board, to Mr. C. A. Ionides and Mr. A. C. Ionides, who were present, his high appreciation of the generous bequest of their late father, and his satisfaction that a collection of so great artistic and so educational value had now become available for the nation in the galleries of the Victoria and Albert Museum.

THE 'Constantine Alexander Ionides Collection' is one of the most notable additions to the Victoria and Albert Museum since the Jones bequest of 1882. It serves to fill several regrettable gaps in our national treasure houses. Now, for the first time, it is humiliating to confess, is Millet as painter therein represented. By the way, Mr. Ionides almost bought for about £3,000 'L'Angélu,' which afterwards passed into the possession of M. Chauchard at £32,000. Other new names of high repute are Degas and Daumier. Still more important in some respects is the presence of the fine little interior with two figures by Adriaen Brouwer, of a picture such as 'The Piper' to represent the brothers Le Nain, early and great fore-



Smeralda Bandinelli.

By Botticelli.

runners of Millet in the monumentalising of peasant life. The Le Nain portrait group at the National Gallery is not very characteristic.

There are drawbacks in relation to the bequest, and serious ones. The nation had to take all or none; moreover, the collection must be kept a separate one, not for a certain number of years only, but permanently. This last condition minimises very considerably the worth of the bequest from the student's point of view. What are our public galleries to become if generous connoisseurs persist in dictating like terms? Surely a time-limit on "separateness" might be put.

GUILLAUME RÉGAMEY, three pictures by whom are in the Ionides collection, friend and fellow-student of Professor Legros, came to London, like several other French artists, at the time of the Franco-Prussian War—this in part because his health did not permit of military service. In England he gained sufficient for the support of himself and his children by working for the *Illustrated London News*, and other papers. In 1872 he returned to Paris, and three years thereafter died, at the age of thirty-eight.

Sunrise on Greek Vase-Paintings.

By Cecil H. Smith, LL.D.,

Keeper of Greek and Roman Antiquities, British Museum.

TO the average healthy-minded student of mythology there is something inherently repellent in the mere suggestion of a solar myth. The reason being that from the Euhemerists downward to our own time this particular folly has had a peculiar attraction for cranks of all kinds, whereby much confusion has been wrought; the real science of mythological exegesis has become a by-word, and even the very existence of famous men, from Agamemnon to Napoleon, has been questioned. Let me, therefore, say at once that I have no present intention of embarking on that galley: my object here is merely to put forward some examples of the form which the Greeks, at the climax of their artistic activity, conceived of the heavenly bodies.

The anthropomorphic idea of nature—the habit of mind which regards the phenomena of nature as personifications in human form—is, of course, in one aspect or another, common to almost all mankind: and in no connection of ideas is this so prominent as in matters concerning the sun and the heavenly bodies.

But of all those who have clothed their ideas on these subjects in a concrete artistic dress, nothing has come down to us so complete, and certainly nothing so beautiful, as the representations in Greek art. In this the Hellenic race only shared the tendency which was common, to a greater or less degree, among the whole of the Aryan races of antiquity: whichever of the conflicting views is correct as to the origin of the Greek name for the sun (*Helios*),



2. A Star (?) beside the New Moon: on a Vase in the British Museum.



1. A Star Setting: on a Vase in the British Museum.

there seems to be little doubt that it bespeaks an identity of name between the Greek sun-god and one of the Indian solar deities. Both in Indian and in Greek mythology and ethics, the attitude of thought as regards the charioteer of the sun running his daily course was the same; and, as Dr. Rapp has remarked, we may infer that, in Greece as in India, among the primitive cults of nature, that of the sun had originally a far more important position than it had in historical times, or even in the poems of Homer.

The traces of this primitive cult of the sun which have survived are sufficiently remarkable. Plato, in the *Laws*, refers to the custom of daily prayer which all ranks of society, both Greek and barbarian, were in the habit of addressing to the sun and moon at their rising and setting, whereof a striking example is given in the case of Socrates himself: in the *Symposium* it is told how the sage stood motionless, cogitating through an entire summer's night, till it was dawn and the sun arose, "and then he took his departure, having first offered prayer to the sun."

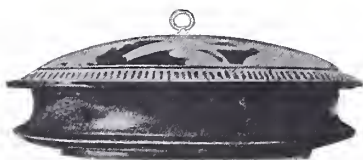
The manifold power of the sun in its beneficent as well as its maleficent influence on life gave scope for a corresponding variety of mythological developments. According to ancient tradition, Zeus himself was originally endowed with the attributes of the sun-god; afterwards came Apollo, as well as a series of minor light-deities such as the sun-hero Hercules, whose exploits with the golden bowl and in the garden of the Hesperides are instances which remind us of the primitive conception from which he later became almost wholly separated.

As the cult of Apollo grew wider and more extensive, the same process happened again; the narrower function of a sun-god was relegated, as it were, to the background, and came to be assigned to a separate but co-ordinated divinity, Helios, whose exact relations with Apollo throughout Greek art and literature remain somewhat difficult to define. In art Helios gradually becomes distinguished by the radiated circle which usually surrounds his head; but later, again, this radiated crown becomes an attribute of Apollo as well. The development of the anthropomorphic idea of the sun in literature, again, is well seen in a comparison between the tragedians. Whereas Æschylus and Sophocles treat him somewhat vaguely, as the deity who sees and punishes impiety, Euripides shows us both aspects of him: on the one hand we have the pictorial idea of the sun-god in his golden chariot drawn by winged horses, on the other the name of Helios used as a mere synonym for Apollo. The fact is, that until the great period of Greek art the artistic types of the forces of nature do not appear to have become crystallised; and even then there was, as we shall see, a tendency to combine or even to use impartially both the anthropomorphic and the naturalistic representations. In the description of the shield



4. Selene and the Chariot of Night: on a Vase in the British Museum.

of Achilles in the *Iliad*, which may be taken as a poetical interpretation of an artistic conception, the sun, moon and stars are represented in their naturalistic form; and in the similar description of the shield of Tydeus in Æschylus's tragedy of the *Seven against Thebes*, the centre is occupied by the "heaven full of stars and the bright full moon." It is true that once in the *Odyssey* we find mentioned the chariot of Eos (the Dawn) and the names of her two horses, Lampos and Phaethon; but this is probably a later interpolation in the poem: and generally speaking, it is not until we come to the Homeric Hymns that we find the heavenly bodies treated as human figures on horseback or in chariots. Even here the artistic form is not fully defined, for in one of the hymns Selene (the moon) also puts to her horses to mount from ocean; a type of Selene which, as we shall see, was not admitted into the art of the best period. It is interesting to note the gradual development of the types which were finally accepted both in art and literature. The sun, the moon, the dawn and the night are all at first somewhat indeterminate; in the *Ion* of Euripides the curtain of the Delphic temple is described as showing the sun and night figuring in chariots, while the moon is shown as a "full-moon circle," and similarly the sun is even in later Greek art shown alternatively as a radiated circle or as a face within a radiated circle, and in one case even as a radiated circle within a chariot. In the same way a confusion seems to have arisen between the moon and night; so that it has been the fashion to call the figure in the Eastern Pediment of the Parthenon, Selene, whereas in my opinion she should certainly be Night. For by the



3. The Chariot of the Sun, Selene, and the Chariot of Night: on a Vase in the Berlin Museum.



5. Giants warring against Olympus: on a Vase from Ruvo.



time of Pheidias these types in art were fairly fixed, and it would have been impossible for an Athenian of the end of the fifth century B.C. to regard the Moon goddess as driving four spirited horses in a chariot, as the figure in the right-hand angle of this pediment certainly did.

The idea of a chariot to the Greek mind conveyed something dashing and spirited, or a suggestion of a long journey or of war. The sun himself is something of a warrior in Greek myth, and has a long journey daily to perform. Eos the Dawn is a gentler and more short-lived personality, and has a short course to run; she is therefore a womanly type, winged, but rosy-fingered, and dismounted. The Moon goddess is the antithesis of the sun; she, too, has a long journey to go, but she does it quietly and gracefully, mounted, like an Athenian lady, side-saddle on horse- or mule-back. On the other hand, the night, which in Eastern countries rushes up as rapidly as the sun declines, and which runs the same length of course as he does, is naturally represented as driving a chariot.

It is necessary to insist on these details because the study of Greek mythology shows that the Greeks of the best period were usually extremely precise in the conceptions they themselves formed of such types; and especially when, in the fifth century, the expansion of art had given a concrete form to what had hitherto existed mainly as the abstract conceptions of literature. It is natural to suppose that Painting, with its more elastic scope, must have contributed to this end more than Sculpture. Probably in the great public pictures of Polygnotus the lines were laid down which were afterwards followed by the sculptors. Certainly, in the Phidian period, we find a series of representations which show that the types were already definitely fixed. The best-known instance is, of course, the eastern pediment of the Parthenon. The scene, which sets forth the Birth of Athene from the brain of Zeus, takes place

in Olympus. As the cosmic setting which conveys to the Athenian mind the boundaries of Olympus, the East and West, we have the one angle occupied by the rising sun, the other by the goddess of night, each in a chariot, the one springing out of, the other plunging into, the waves which stand for the "streams of ocean," which, in the old Homeric idea, form the boundaries of the inhabited world as well as of the heavens.

The same idea was used again by Pheidias in the groups of sculptures which adorned the base of the statue of the Parthenos in her temple; and yet again on those which decorated the base of the throne of Zeus at Olympia. In the first of these it was the Birth of Pandora that was portrayed, in the second the Birth of Aphrodite; and here we have a slight variation. In place of the Night, who generally forms the antithesis to the Sun, Pheidias in this case depicted Selene "riding on a mule or horse."

The best illustration of this pageant of the heavens is shown on the Blacas vase (see colour plate), which, from its style, can be dated to within a few years of the Parthenon. The subject runs continuously around the body of a beautiful mixing-bowl (krater) of the calyx form. Heading the procession on the extreme left is the setting moon, Selene, a matronly figure, fully draped, riding side-saddle on a horse whose legs are already out of sight as she disappears, not in this case into the sea, but over the mountain top. Below her gallops up the mountain side a hound baying the moon, probably the hound of the hunter Kephalos, who, like another hunter, Adonis, resists the advances of a goddess, Eos, as she advances towards him. The scene on this side is closed by another mountain-top, upon which rises the characteristic stunted pine-tree of Greece, beside which the morning star Eosphoros, the Dawn-bringer, moves away looking back at Eos: he, too, is partly concealed as he sets behind the mountain.

On the opposite side of the vase the scene continues; on the left, next to the star last described, are four stars shown as nude boys in various stages of setting; by a



6. Selene in the Battle of Gods and Giants: on the Marble Altar from Pergamon.

charming adaptation of a naturalistic scene this group of boys bathing has been invested with a cosmic suggestion which is as natural as it is simple; the rippling wavelets stirred, as anyone who has seen a calm sea at sunrise knows that they are, by the first breath of dawn, are here indicated by a few curved lines; into them one boy plunges headlong; another prepares to dive; a third swims; and a fourth, who is waist-high and about to swim, turns to look at the chariot of Helios, with its winged horses, which springs upward out of the sea.

The whole scene reminds one of the beautiful lines which, in the mouth of Ion, herald the daybreak at Delphi, as it would have appeared to Euripides: "Already Helios illumines throughout the earth the bright chariot of his four coursers, and the stars flee away before this ethereal fire into the solemn night; and the pathless peaks of Parnassos, as they are touched with light, receive for mortal men the wheel of day."

The same idea of the setting stars is found again on a vase at Naples, where in similar pageant of Daybreak the stars as boys are plunging before the chariot of the Sun. One of the first commentators on the Blacas vase has aptly quoted a beautiful passage in the Rig Veda, which describes how "like thieves plunge downward the stars with their light before the Sun who seeth all." The Blacas vase is the

locus classicus for our knowledge of the rendering of stars in Greek art, and enables us to explain a series of small vases of which two in the British Museum collection are reproduced in Figs. 1 and 2. By the side of a crescent moon is shown in each case the bust of a child looking towards it with an appearance of surprise, hidden nearly from the shoulders downwards. The one in Fig. 1 might easily be taken for the Dawn-bringer of the Blacas vase; but the other (Fig. 2) clearly from the head-dress represents a girl—possibly it may be intended for Eos herself, the Dawn rising from behind the mountain-top while the moon is still in the heaven.

Figs. 3 and 4 represent the designs on two of the terra-cotta toilet-boxes (*pyxides*), the first in the Berlin, the second in the British Museum. In both the pageant of sunrise is depicted, with the lower part of all the figures concealed by the line which indicates mountain-top or sea. Fig. 3 gives the fuller rendering: here Night, on this occasion winged, but characterised by the dotted stars around her, drives her four-horsed chariot in front of Selene, who turns in her saddle to look back at Helios, who is further characterised by a rayed golden disc over his head: behind him a palm-tree is inserted, probably as a shorthand form of indicating the East, the land of the palms, out of which Helios is rising. In Fig. 4 the figure of Helios is omitted, and Night is wingless, but beside her head is an eight-rayed star.



7. Helios and Selene passing over the Sea: on a Vase from Altamura.

The Art Journal, London, Virtue & Co.



HELIOS IN CHARIOT RISING FROM THE SEA.

From the Original Krater in the Third Vase Room, British Museum.

Fig. 5 gives what is perhaps the most complete picture of the cosmic arrangement, although, unfortunately, the vase (a krater from Ruvo, now at Naples) is in a fragmentary condition. Here the actual arch of heaven is represented by a conventional floriated band; on either side, as in the Parthenon pediment (but in reverse direction), Helios is rising and Selene is setting. Above this are the gods, and below it the giants, who pile Ossa on Pelion to reach them.

In Fig. 6 is a group representing the same subject, but in sculpture, and in a very different manner. Here, in the long frieze of the Pergamene altar, there is no question of cosmic setting, but Selene and Helios bear part in the fray, each in characteristic fashion; Selene, seated side-saddle, seems quietly to reach forward over her horse's neck and touch with her torch the giant opposed to her (not shown in Fig. 6): Helios, in the long drapery of a charioteer, urges his course upward behind a heap of rocks and swings a torch over his shoulder against the giant who stands in his path. The Pergamene frieze dates from the

beginning of the second century B.C., or more than two centuries after the Parthenon; in it the number of the personifications of light is largely increased, for we have, beside these, Eos riding on horse or muleback, Hemera (the "white-winged Day" of Euripides) and her brother Æther, Uranus and many more, all taking part in the combat.

Last of all, in Fig. 7, is the painting on a vase from Altamura, of the end of the fourth century B.C., which shows how later vase-painters treated the subject. Out of the sea, represented by two plunging fish, rises the chariot of the Sun, its horses led by a flying figure, who, though suggesting the late type of Eros, is probably meant for Eosphoros the Dawn-bringer: in front of him rides Selene as usual, with the stars in the field beside her; and both she and Helios in this example have a large radiate nimbus in the background beside them. By the side of Selene is an inscription which gives her name as Eos, but this is probably a modern addition.

CECIL H. SMITH.

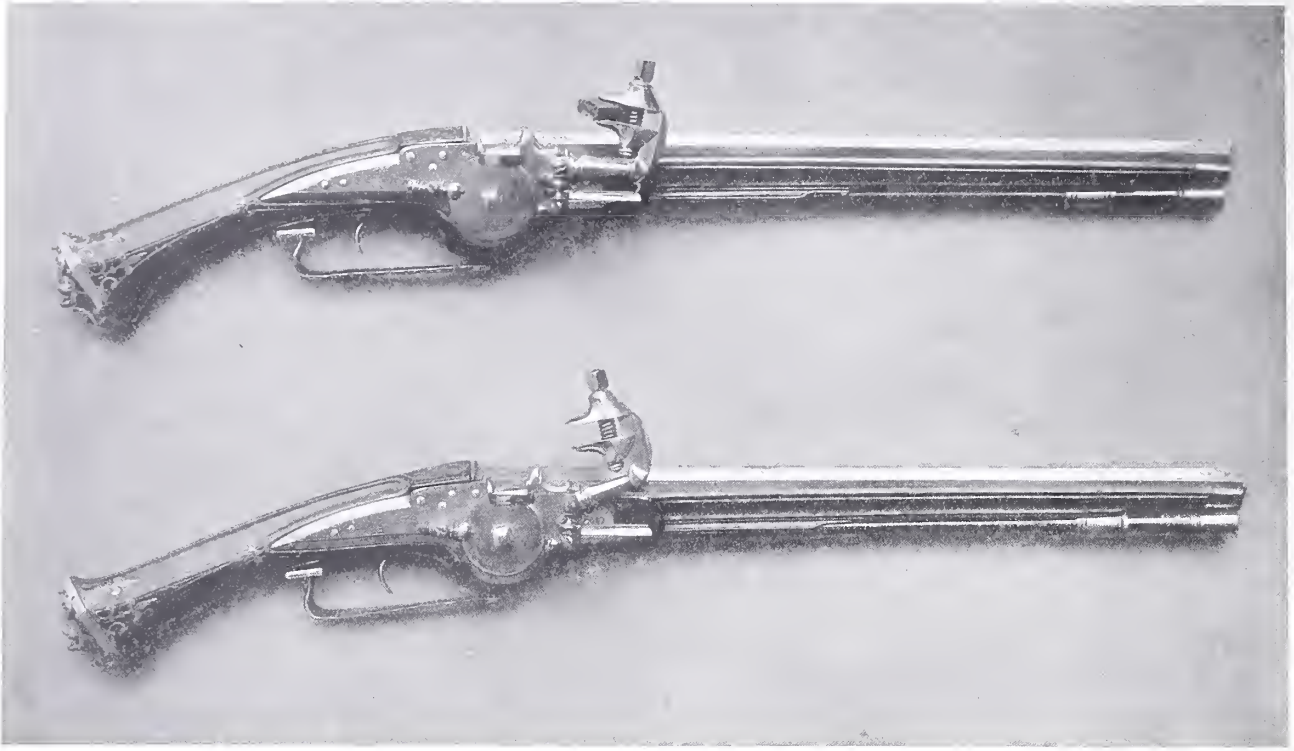
WE reproduce on this page an illustration of the Address presented by the National Union of Teachers to Mr. Harry Coward. It was designed and executed by Mr. J. Blake Hadlow, of Brighton, and consists of a series of three allegorical pictures entitled 'The River of Life.' The first panel represents the beginning of the soul's voyage, in infancy, steered by Faith, guarded by Charity, and Hope on the prow of the vessel; Experience prepares to row, while water-spirits give a good send-off. The second panel represents the child grown older, and just

taking up the work of school, under the care of Education and Wisdom. The continuation of the voyage is suggested by the figure at the side holding an oar. In the third panel school-days are just over, and the voyage into the wider river is commencing. The youth takes the helm into his own hands; Love enters, bearing the crown of life, and leading the maiden Duty by the hand, while the Reaper typifies the coming work of life. The pictures are framed by a border of water-lilies modelled in gesso, gilt and painted, measuring in the original 24 by 18 in. Each panel is painted in oils.



An Illuminated Address.

By J. Blake Hadlow.



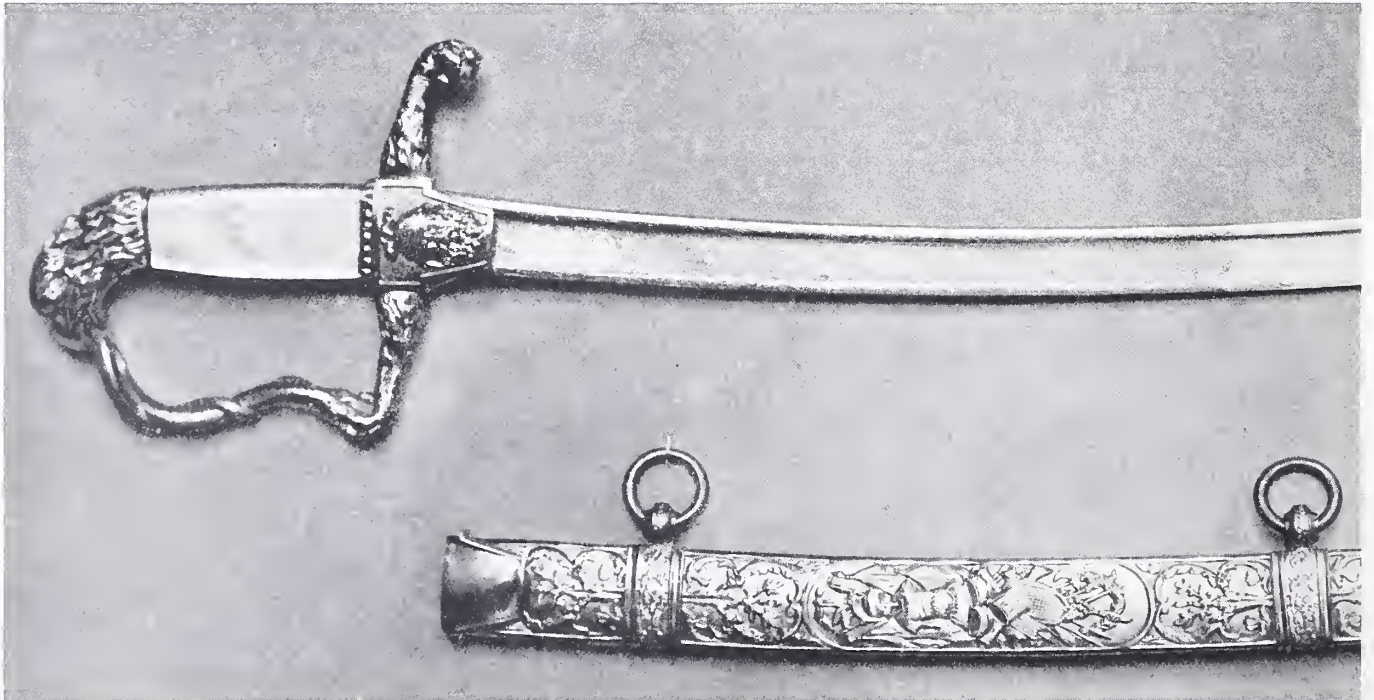
361. A pair of Wheel-Lock Pistols, Flemish workmanship, second quarter of the seventeenth century. These pistols have stocks fashioned of walnut-wood, finishing in flattened hexagonal pommels, to which are applied caps of copper-gilt, cast and chased with grotesque masks. The trigger-guards are decorated with chevron bands, and portions of the stocks have inlaid fleur-de-lys-like forms in brass. The barrels are 13½ in. long, of copper-gilt, and hexagonal in section, engraved at the breech and muzzle with leafage. Ordinary wheel-locks, with copper-gilt lock-plates, having the steel wheels on the exterior of the plates. Some of the steel portions of the locks are blued.

The Armoury of Windsor Castle.

NOT many historians are privileged to have their researches enshrined in such noble form as that given to Mr. Guy Francis Laking's description of the Armoury of Windsor Castle (Bradbury, Agnew, £5 5s.).

This royally-produced volume is published by command of the King, and is the first of a semi-official series.

Mr. Laking writes strictly from the antiquarian point of view, although, as he could not fail to observe, there is a



941. A Presentation Sabre, German workmanship, first quarter of the nineteenth century. Presented to King George III. by the King of Prussia on September 16, 1814. The blade is 33½ in. long, back edged.



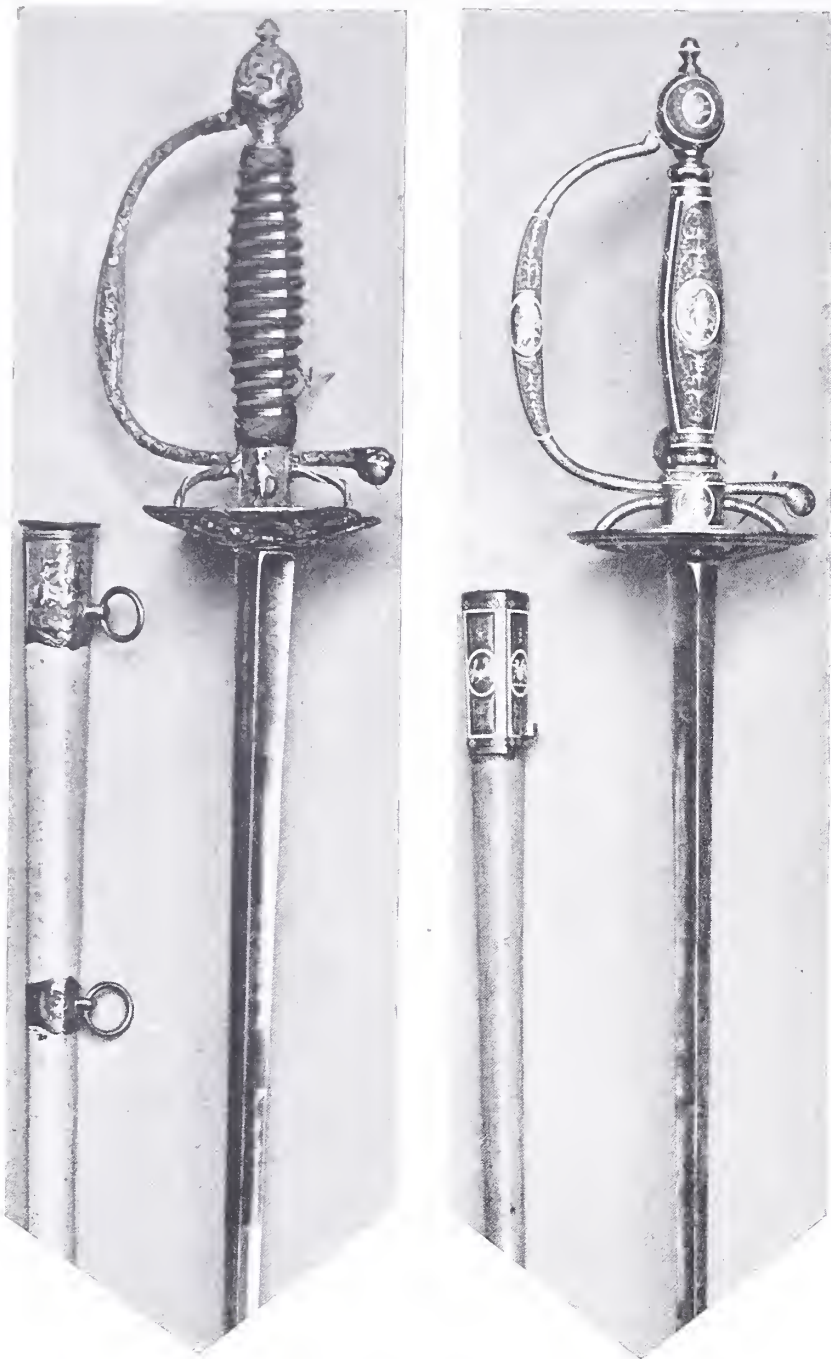
808. A Suit of Armour made by Jacob Topf, or Jacobi, for Sir Christopher Hatton. English workmanship, dated 1585. It was worn by the King's Champion at the Coronation of George I. Exhibited by Sir Henry Dymock at the Manchester Art Treasures Exhibition, 1857. Purchased and presented to His Majesty King Edward VII. in 1901.

special romance about the subject under consideration. The weapons and pieces of armour belong to periods which seem, but are not, very remote; these tokens of hand-to-hand battles divert the mind from records of modern long-distance destruction, and the protective coverings especially seem to belong to legendary warriors. Yet much sober history is connected with some of these suits which have been preserved, and the romance now is as far from being fanciful as it was in times of old, when the exchange of deadly blows destroyed the illusions of the tournament.

But though pieces of armour, swords, and other weapons

were then regarded principally as implements of warfare, surprising skill was lavished upon their appearance by the artist-armourers of the day. The products of these workers in metal were often of the highest excellence, and it is well that during the last century a taste should have grown up to display such examples of craftsmanship, apart from any considerations of original utility.

The creation of the Windsor Armoury is of comparatively recent date, for it was not until the year 1842 that the Prince Consort arranged the comprehensive collection in the passage way known as the North Corridor; and until the accession



539. A "Small" Sword, among the finest of its kind in existence. French (Paris) workmanship; middle of the 18th century. Blade $32\frac{1}{2}$ in. long, of triangular section, gilt and blued at the hilt.

609. A "Small" Sword. French workmanship. "This represents, perhaps, one of the finest 'small sword' hilts of its period; it is entirely fashioned of gold, bearing the Paris hall-mark of the year 1786." Blade 34 in. long, of triangular section.

illustrations printed from photogravure plates on mounted India paper. The few representations which accompany this notice are from different photographs to those used to obtain the effect in photogravure, by which process the details and qualities of the originals are more adequately indicated. Our reproductions also differ in size.

Sales.

THE one exciting incident at Christie's in July was that whereby the market celebrated the centenary of George Morland's death. On July 9th, as one of the twenty-three picture lots belonging to the late Mr. Edmund Macrory, K.C., which together brought £7,100 *os. 6d.*, there occurred a set of six works in which Morland relates 'The Story of Lætitia.' The canvases, each $17\frac{1}{2} \times 13\frac{1}{2}$ in., were painted in 1786, soon after Morland's marriage with Anne Ward, sister of William Ward the engraver, who married Morland's sister, and through whom many of his works were popularised. At the time the Wards and the Morlands were living in one house in High Street, Marylebone. The Lætitia series is well known through the engravings of John Raphael Smith, published on January 1st, 1789, and re-issued in 1811. The pictures are among the best of Morland's society subjects; the figure of Lætitia in tempered white, always gracious and dignified, other beautiful passages of painting being in the pale-blue hat, the grey or green-patterned wall the chair covered with green and ivory stripes, the grouping of finely gradated whites, in the first of the series, for instance. How much, alike as "moral narrator" and in his manner as painter, he owes to the genius of Hogarth is a

of King Edward VII. even that collection was almost hidden treasure, the space devoted to it not permitting proper classification. It appears that it was due to the encouragement of His Majesty that the Windsor Castle Armoury is now well arranged, a transformation effected by the keeper, who also has devoted equal thought to the preservation of the armour and arms in the Wallace collection. The state of order from chaos at Windsor chiefly interests those only who enjoy attendance at the Castle, but the benefits may be appreciated in some degree from Mr. Laking's volume, in which is revealed the splendour of the collection.

The size of the publication is imperial quarto, and the cover bears the royal monogram. There are 40 pages of

matter of opinion; perhaps, too, he learned something from Chardin. As at the 1780 Academy J. R. Smith exhibited 'A Lecture on Gadding,' 18×14 in., the lecturer being an old woman, open book on lap, the lecturer a gaily-dressed girl with "Gainsborough" hat and feathers, at the open door a scarlet-coated cavalier, it is quite probable that the Morland pictures were not only commissioned by Smith, but that he, unable for some reason to complete his pictorial narrative, handed 'A Lecture on Gadding' to Morland as a guide to what he wanted. Apparently Smith parted with the Lætitia pictures prior to 1793, and none of them was heard of till April 16th, 1853, when all save the first, 'Domestic Happiness,' as it is

now called, occurred for sale at Christie's as the property of Thomas Jolley, an importer of oranges, who brought together a fine collection of rare books. The five works went to Mr. Adam Macrory, of Belfast, at 225 gs., 45 gs. more than the reserve. They were exhibited in Dublin, and again at the Old Masters in 1881, as substitute for the missing picture, being a copy by T. Richmond done from the coloured engraving. During the progress of the exhibition it was discovered that Mr. T. M. Whitehouse possessed the original, and he, communicating through the late Mr. J. C. Horsley, sold it to Mr. Macrory for some £350. Thus about £586 had been expended on the six. On July 9th Mr. Charles Davis opened at 1,000 gs., bid £1,500 against himself, ten or more competitors sprang in at 2,000 gs., and, with Messrs. Agnew well to the front, Messrs. Colnagh and Co. were the buyers within a minute or two at 5,600 gs., with Mr. Seligmann as under-bidder. It was a swift and effective bit of work. Not long before they were painted Irwin was wont to buy pictures by Morland for 7 gs. and carry them to J. R. Smith's gallery in King Street, Covent Garden, where he got 15 gs. for them. It is improbable that Morland received more than £100 for the Lætitia set, possibly not more than £50. In 1791 his pupil, Brown, gave him only 40 gs. for the fine 'Inside of a Stable,' 57 × 79½ in., given to the National Gallery in 1877 by Mr. T. Birch Wolfe. The highest price before paid at auction for a Morland "lot" was in 1898 at the Rankin sale, when the splendid 'Post Boy's Return,' 27 × 35 in., lent to the Morland exhibition at South Kensington by Sir Samuel Montagu, brought 1,250 gs., against 710 gs. at the Fish sale, 1888, 600 gs. at the Levy, 1876. Other prominent Morlands which have come under the hammer include 'The Carrier's Stable,' 19 × 25 in., painted in 1790, 1,100 gs., Barton, 1902; 'A Visit to the Child at Nurse,' 24 × 13 in., 1,050 gs., Huth, 1895; and 'Cherry Sellers,' 20 × 36 in., 1,000 gs., Hasket Smith, 1896. It is worth while recalling that on December 4th, 1897, there came up for sale at Christie's a picture by Henry Robert Morland, father of George Morland, catalogued as a portrait of the Countess of Coventry, to whom, however, it bears no resemblance. The canvas, 30 × 25 in., represents a lady in blue and white dress, white cap with blue ribbon, seated at a table ironing cambric slips; and several of the details are identical with those in 'The Laundry Maid' (Ironing), No. 1,403 in the National Gallery. The picture fetched 3,250 gs., and is now in the collection of Mr. J. Pierpont Morgan. In 1848 it was one of a pair which sold for £48. Apart from the Morlands, one other picture only belonging to the late Mr. Macrory calls for mention, a little panel, 13 × 10 in., by Terburg, showing a lady in ivory white dress at her toilet, attended by a page and a maid, which made 1,020 gs.

The same afternoon there occurred, as the property of the late Mr. T. L. Thurlow, a portrait of Queen Elizabeth, on panel 20 × 14½ in., signed "F. Z(ucchero) Fec: Cit. Lond. 1587." She is in black velvet dress, richly ornamented with jewels, on her head a small jewelled crown, in her left hand a peacock-feather fan. On the left sleeve, coiled round the presentment of an eye, is a green serpent and the inscription "Nunquam Dormio," on the right the word "Justitia," with jewelled scales, etc. The re-painting of the face may be a question of the surface only. This,

the most important Zucchero that has occurred at auction for long, made 620 gs. Romney's 'John Chaplin,' 50 × 40 in., the property of the Right Hon. Henry Chaplin, M.P., brought 370 gs.—for it and the companion portrait of Mrs. Chaplin the artist received 80 gs.; while 'A Rabbi,' 40½ × 31 in., ascribed to Rembrandt, fell at 270 gs. This last is a version of the fine picture belonging to the Duke of Devonshire, and was lent to the Rembrandt exhibition at Burlington House in 1899, where it was No. 57, by Viscount Powerscourt.

The water-colour drawings belonging to the late Mr. Charles Alfred Swinburne, Beech Hurst, Andover, fifty-nine lots, brought £2,978 10s. 6d. on July 2nd. They included two of those painted by Turner for Griffith in 1842, the payment for which was 80 gs. each, less ten per cent: 'The Rigi, Lake of Lucerne, Early Morning,' 11½ × 18 in., known as the "dark Rigi," made 820 gs., as against 590 gs. at the Novar sale, 1878; 'Kusnacht,' 11½ × 18 in., 720 gs., against 970 gs. in 1878. Rossetti's 'The Loving Cup,' 21 × 14 in., the model being the same as she who sat for the figure in 'The Blue Bower,' and 'Found,' made 170 gs., against 410 gs. at the Graham sale, 1886.

A good miniature portrait, catalogued as that of Mary Queen of Scots, by Nicholas Hilliard, made 820 gs. on July 12. It is an oval, 2½ × 1¾ in., painted on the back of a portion of a playing-card, and on the ultramarine ground there is inscribed in gold, "Anno Dom. 1581 Ætatis Suxæ. . . ." The sitter wears a black cap edged with lace, large embroidered white ruff and black dress, over the sleeves of which is drawn dove-grey network, a panel of the same, with two gold bands coming over the breast.

A few weeks ago there was knocked down at Puttick and Simpson's for £700 a violin by Stradivarius bought by an itinerant musician, "Jack the painter," for 25s. in the 1860's. Again, the famous Strad., once in the possession of Joseph Bott, and formerly pawned for 8s., has been sold to Mr. Mitchell, of Norwich, Connecticut, for £1,800.

London Exhibitions.

THE exhibition, in the gallery of the Old Water-Colour Society, of pictures and studies by Professor Giovanni Costa, ranging over half a century, gave pleasure to the many and ardent admirers of his art in this country. Costa, whose life closed early in 1903, was a soldier-artist. In his heart dwelt two great loves—love of Italy, his mother country, in whose service he took up the sword at the age of twenty-two under Garibaldi, and again and again later; love of the beautiful, confined to no geographical area, to no time, which he discerned as a spirit brooding over his native land. Free, beautiful Italy: for that he fought; that he desired to celebrate. At first he dreamed of freedom for Italy and perfect opportunity for devotion to the fair things of life as indissoluble; but when the political part of that dream was in large measure attained, something of its essence escaped. Hence, perhaps, certain shadows crept into the before sun-flooded places of Costa's character, or, maybe, with the passing of years

there stole over him the "grave memorial sadness," an inheritance, surely, from immemorial days. If Costa was not a great landscapist, not a great painter, he, at any rate, possessed what few possess—distinction of sight. As compared with the vulgarity and unrestraint of much in modern "art," how welcome is his high composure, untouched almost by human joys and sorrows. He set forth to interpret the spirit of Italy, not of to-day only, but of the thousand yesterdays; yesterdays imaged in the masterful creations of Michael Angelo, in Raphael's infinitudes of sky, in the haunting face of Mona Lisa, in the circling angels of Botticelli, in the spiritually contemplative Virgin of Piero della Francesca, in the enchanted country painted by Giorgione, in the still, agonised twilight of Giovanni Bellini, in the rock-hewn landscapes of Mantegna. Implicit in some of Costa's best works is the spirit of that Italy, no less than of the more immediate Italy of the austere Carrara hills, veiled in grey dawn mists or brooded over with savage intentness at sunset; of Tuscany, with her queen-city, Florence, set in the valley of the Arno; of the pine forests near Pisa, where the Florentine river flows into the sea; of the sea-shore, with its low sand-dunes and lovely grasses; of ruins and desolate places, stately and grave, haunted by echoes of the beauty that was Greece. The Italy that Costa visioned, the Italy which he aimed to commemorate in picture, is a place of ancient peace, from whose solitudes beauty emerges anew.

A particularly delightful little exhibition of studies and sketches by David Cox was held in the Walker Gallery. The drawings had been in the possession of the Cox family since the time of the artist's death, and their freshness suggested that they had been kept in portfolios. They serve to show a peculiarly intimate and unconsidered aspect of his art; they were the first-hand memoranda on which his public practice was based. In a way otherwise hardly possible one recognised the truth of Ruskin's words about

Cox, "whose pencil never falls but in dew; simple-minded as a child, gentle, and loving all things that are pure and lowly." Save for some Bonington-like coast pieces with emphatic detail, the drawings were carried only just so far as to image a single idea; impressions they are in the truest sense. There were impressions of great castles dominating plains that stretch towards far horizons, of dark hills with field workers enfolded in their shadows, of orchard trees with sunlight streaming through the branches, of dramatic cloud-massings, of country-folk contentedly faring towards the market. Relative to these child-simple, in some cases consummate, studies, there is something of parade in the more familiar manner of Cox.

In his gallery at Hereford Road, Bayswater, Mr. John Baillie has arranged several genuinely welcome exhibitions during the past year. The final show of the season was by no means the least interesting. It contained portrait studies by M. Leopold Braun, an Austrian who has resided long in Paris, strangest of whose works was a front-face lithograph of M. Anatole France; atmospheric little landscapes by Mr. A. H. Fullwood, the Australian, in the monotype method, wherein Mr. Alfred East has made many experiments; and the aftermath of several previous shows, notably some of the impressive studies of Mr. Cayley Robinson. The chief feature was a series of drawings by Mr. Walter Bayes, A.R.W.S. 'Noon on the Port' had before been exhibited at the Old Water-Colour Society's, and one again remarked the gaiety of accent, the felicitous disposition of patterns and certain spaces, but also the over-emphatic blue of the river and green of the shutters, the void where quiet was intended. There is more hint of a personal discovery in the lower-key pastels, such as the 'Fountain in Kensington Gardens,' with its secure and significant curves, its play of waters, in 'The Blue Posts, Venice,' among the graver colour-schemes one of the most satisfactory, and even in a theatrically-lighted landscape, hung beneath the

large and ambitious pastel, 'La Chasse aux Amoureux.' One theme pre-eminently has stimulated Mr. Bayes, kindled his imagination, directed his hand—the Italian comedy or pantomime group. The high place here belongs for all time to Watteau. Set the 'Gilles' of the Louvre beside any possible picture in this kind, and, relatively, it must appear crude, lacking in grace and insight and quality. Gilles, as a solitary figure in exquisite white, alien on the one hand from his fellow-players who amuse themselves behind, alien on the other from the world of spectators whom, with muted face and muted hands, he confronts, detached and beautified and bitterly human, his portrait has been painted once and for all. But Mr. Bayes follows eagerly and intently a Watteau by-path. In 'La Comédie Humaine' (p. 299) we discern, to quote the telling words of Mr. Meredith, "real creatures,



(Walker Gallery.)

Bolsover Castle.

By David Cox.



(Baillie Gallery.)

La Comédie Humaine.

By Walter Bayes, A.R.W.S.

exquisitely fantastical, strangely exposed to the world." The world is present here as a plain of lifted faces, low beyond the players. They watch the posturings and masqueradings of those on the temporary stage; they are indifferent to the scatter of white stars in the night-sky of deep blue. Here we have Harlequin, the magician of the booths, his flexible blade stretched towards the Clown, who is flinging something in the direction of Pierrot, a kneeling figure, admirably realised, mock tragically supplicating Pantalone to the extreme left, who has pink Columbine on his knee. Each is thus linked to other in actual and imaginative sequence. One remarks the apt colour-responses—the yellow light from the top of the Eiffel Tower, the shadowed white of Pierrot, the fine obscurity over which is the whirl of white stars. But one is sensible of more than pleasure in colour and arrangements of form. Beyond and above and beneath the actual masquerade Mr. Bayes saw the tragi-comedy of life, where the whole world, shadowed and in sunlight, is the stage, and straying, straining, hopeful and hopeless, crowded and solitary, weary and impassioned human hearts are the instruments of that eternally enacting drama. In a lighter vein, but only less original, are smaller pastels, like 'Wanted,' where we see Harlequin and Columbine on the prow of a barque, fleeing apparently from the Law, in the person of a pantomime policeman vigorously held by one of two Pierrots. The play of colours—red and delightful pink, green and tempered white, blue, and yellow—carries out the spirit of the thing. Further work by Mr. Bayes will be looked for with pleasure.

At Messrs. Knoedler's gallery were thirteen portraits by M. Theobald Chartran, a regular contributor to the "Old" Salon, but hitherto almost unknown to the English public. He is a skilled rather than a profound portraitist. As far as precision of hand and accuracy of observation within a limited area can carry him, he goes. No one would be prepared to deny the talent in portraits such as those of Madame Calvé as Carmen, with her smooth skin and dark eyes; of Madame Sarah Bernhardt, an absolutely dissimilar type; of Signor Paolo Tosti, an alert study of the song-writer; and of Cardinal Gibbons, Archbishop of Baltimore. Two canvases were of Pope Leo XIII. In one of them he

is represented as being borne in the Sedia Gestatoria, escorted by the Vatican guard and by attendants with white feather fans. The other, painted in Rome in 1898, marks a regrettable act of intrusion. The aged Pope is, as the ecstatic face, the tense hands stretched forward as though towards something unseen, tell, in an agony of supplication which it is unfitting that any should observe, much less represent as here. There are sacred moments when the soul seeks to express itself, and this ecstatic prayer of Leo XIII. was of them. At the Leicester Galleries there was shown a collection of 'Idylls of the Country,' by Mr. Lee Hankey, and drawings for "Punch," by Mr. L. Raven Hill; at the Doré Gallery, 'Gethsemane,' by Mr. Thomas Mostyn, and a series of big charcoal drawings entitled, 'The Narrow Way, or the Progress of the Loyal Knight to the Land of the Leal'—a kind of "Pilgrim's Progress"—by a venerable cleric, who veils his identity under the name of "Lest We Forget"; and Mr. Martin Colnaghi showed a portion of a richly-coloured stained-glass window by Mr. Douglas Strachan, an Aberdonian who is winning a name as a vitraillist.

FRANK RINDER.

Passing Events.

FOR years, as is well known, Mr. Frederic Shields has devoted much time to the decoration of the Chapel of the Ascension, Bayswater Road, where, by the way, the Duchess of Allonby, in Mr. Richard Whiteing's "The Yellow Van," went to meditate on the Saturday preceding Coronation Day. Mrs. Russell Gurney left a sum of money some years ago to build and decorate this chapel as a place of rest: "Passengers through the busy streets of London enter this sanctuary for rest and silence and prayer." Unfortunately, £3,000 more is requisite to enable the artist to complete his labours with moderate freedom from anxiety. A representative committee, with Colonel Fitzgeorge at its head, "earnestly ask those who are able to contribute, and



(Society of Scottish Artists (p. 284).)

Knockbren Moor.

By J. Campbell Mitchell, A.R.S.A.

who believe in the services of Art as the handmaid to Religion, practically to recognise the devotion and ability of the artist, who has brought to bear on his work unstinted sacrifice and diligence." Some time ago, at Messrs. Dowdeswell's, it will be remembered, a number of Mr. Shields' designs for the chapel, including 'Faith,' 'Hope,' 'Love,' and 'Patience,' were exhibited.

MR. S. T. SMITH, of Duke Street, who died at the end of April at the age of about sixty, was grandson of the John Smith whose "Catalogue Raisonné" of pictures by Dutch, Flemish, and French painters, 1829-42, remains, as its considerable market value indicates, indispensable to collectors. Although a less prominent personage in the art world than was his grandfather, Mr. S. T. Smith's aid was sought by many amateurs, British and American.

ONE of the most prominent weddings of the season was that of Mr. P. F. Warner, the Captain of the Middlesex Eleven, and Miss Agnes Blyth, daughter of the late Mr. Henry Arthur Blyth, whose magnificent assemblage of mezzotints was dispersed at Christie's in March, 1901. Eighteen portraits, after pictures by Sir Joshua, fetched £8,526 against an aggregate issue price of something like £15.

THE French Government has bought for the Luxembourg Collection one of Mr. William Strang's Holbein-like portraits, a drawing entitled 'Nancy.' More than that, he has been invited to arrange an exhibition of these drawings early next year in the Luxembourg. So great is the vogue for them in America, that Mr. Strang has taken a studio in New York for three months. About the end of November he starts for a second visit to the States.

MR. RICHARD GODSON MILLNS has bequeathed to the Nottingham Art Gallery a collection of pictures comprising 123 examples of the British School, 31 of the Dutch, 4 of the Flemish, 2 of the German, besides about 147 engravings and 15 miniatures. Thirteen of the pictures are by George Morland, who, while under arrest for debt, expired in a sponging-house almost a century ago—on October 29th, 1804—at the age of forty-one. Some value the bequest at about £15,000. The Director of the Gallery has issued an illustrated catalogue.

GOLD Medals have been awarded to the following students who entered for the National Competition, 1904: Fanny Bunn (Birmingham), John Potter (Derby), Charles Vyse (Hanley), Gilbert Rogers (Liverpool), Hubert Miller (London), Ernest Copestick (Nottingham), C. L. J. Doman (Nottingham),

Rosalind Fouracre (Plymouth), N. A. Trent (London). The Examiners of designs for Stencils, Carpets, Woven Textiles and Wall-papers (Mr. Walter Crane, Mr. Lewis F. Day, Mr. J. H. Dearle) note "that some students' works are sent up, which they would have thought that any master with a taste for colour would have withheld."

THE trustees of the Public Picture Gallery Fund, Birmingham, did well to purchase three paintings by Edward Calvert: 'Ulysses and the Sirens,' 'Pan and Pitys,' and 'The Grove of Artemis'; also fifteen etchings by Whistler, twenty-six by Legros. In commercial centres such as Birmingham, the bearing of art on life is being more clearly recognised year by year. Birmingham hopes in time to follow the example of the British Museum and have, what would be invaluable, a Print Room. Burne-Jones, of whom the city is rightly proud, would, one knows, cordially have supported the scheme.

MR. ALBERT TOFT has secured the commission to erect the Soldiers' Memorial in Birmingham. His sketch model, submitted in competition, now rests in the Corporation Gallery.

SOME regard the name of the International Society of Sculptors, Painters and Gravers as tantamount to a proclamation on the relative value of the arts. Whether or not the Council intends anything of the sort, a sculptor, Rodin, was made President in the stead of Whistler, and recently a second sculptor, Mr. T. Stirling Lee, was elected Honorary Secretary in place of Professor G. Sauter, resigned. On the other hand, Mr. Derwent Wood is no longer an associate. Mr. Stirling Lee was at the Academy schools, and there carried off the blue ribbon for sculpture—the gold medal and travelling studentship—the same year as

did Mr. La Thangue for painting. He first sent to Burlington House in 1878, but was unrepresented this year alike at the International, the New Gallery and the Academy. Mr. Lee, one of the founders of the Society of British Sculptors, is responsible for panels in St. George's Hall, Liverpool, and for the bronze doors of the Adelphi Bank there.

IT is fitting that the International Society should organise the memorial exhibition in this country of works by Whistler. If it be possible to bring together a collection of pictures comparable with that arranged at Boston by the Copley Society, there will be cause for congratulation. Much depends on the generosity of Americans, for many, probably a majority, of important works in oil are now in the United States. The Whistler exhibition will be held at the New Gallery during February and March, immediately after the closing of the International's ordinary show. Frederick Sandys was an honorary member of the Society, and a group of works by him would be especially welcome.

ANOTHER memorable exhibition is anticipated at the Academy—that to celebrate the passing of George Frederick Watts, R.A., O.M. Although, at the Tate Gallery and the National Portrait Gallery, there are admirably representative pictures, the Burlington House show would serve as a revelation to many.

THE Earl of Darnley has sold to Sir George Donaldson two of the most prominent pictures in his collection. One of the two is Van Dyck's magnificent portrait group of Lord John and Lord Bernard Stuart, several times exhibited during recent years. Good Van Dycks are valuable nowadays. The Berlin Museum is said to have paid about £30,000 for the pair of portraits in the Peel collection which fetched £24,250 at Robinson & Fisher's in 1900. The second work disposed of by the Earl of Darnley is a portrait of Ariosto painted by Titian in his early period. The picture has now passed into the National Gallery at a price of £30,000, part of which sum has been privately subscribed.

TWO remarkable Greek bronzes have recently been purchased for the British Museum. The earlier of the two, which dates from about the middle of the sixth century B.C., is one of the most important archaic pieces that have come down to us. It represents a warrior on horseback, and some will recall it as an attraction of the Burlington Fine Arts Club exhibition in 1903, whereto it was lent by Signor Canessa. Mrs. Strong points out that the massive realism recalls the work of the great bronze medallist, Pisanello. The bronze, which measures $9\frac{7}{8}$ in. in height, was in 1857 in the Pulszky collection; in June, 1899, it was sold at Sotheby's for £265 in the Forman

assemblage; afterwards it was in the Lelong collection. The second bronze, a relief deemed to date from about 400 B.C., representing Venus and Anchises on Mount Ida, made £2,250 at Christie's in June. It is one of a number found at Paramythia, near Dodona, in Epirus, towards the close of the eighteenth century, the majority of which were rescued by a Greek merchant from a coppersmith at Yanina, who bought them for the value of the metal. The Payne-Knight bronzes came by way of Russia into the British Museum, and are part of this collection; hence the Venus and Anchises will be re-united to its companions after more than a century of separation.

MR. THOMAS BROCK, R.A., continues to receive important commissions, and this gratifies many lovers of the arts. Some time ago, Lord Spencer unveiled in Liverpool his bronze statue, 10 ft. high, of Gladstone, erected by the citizens at a cost of about £5,000, and it is hoped when, through the generosity of Lady Tate, Brixton Oval is laid out as a public garden, Mr. Brock's bust of the late Sir Henry Tate will be placed there.

THE late William Arnold Sandby, of the family of Paul and Thomas Sandby, possessed a large number of drawings, paintings and sketches by those artists. These, as provided in his will, will be distributed among the principal art institutions of the country, the Art Director of the Victoria and Albert Museum being finally responsible in this matter.

SOME verses by the Poet Laureate in memory of the late G. F. Watts, R.A., appear in the *National Review* for August.

THE death, on July 29th, of Mr. Frederick Goodall, R.A., removes a veteran painter from the ranks of the Academy. Born in 1822, he was made an Associate in 1852, and a full Academician in 1863. His pictures of



(Society of Scottish Artists (p. 284).)

The Ebb Tide.

By Marshall Brown

Egypt and Eastern life were among the most familiar and popular at Burlington House for many years. As the issue of financial trouble, a pathetic auction sale was held in November, 1902, of Mr. Goodall's pictures and household effects at his house, 62, Avenue Road, which he purchased from the late Colonel Mapleson, who in turn had got it from Gambart the picture dealer. Widespread sympathy was felt for the aged Academician in his troubles. From 1902 he had been on the retired list. Our earliest notice of the late Mr. Goodall's work was in 1839. It was in the fourth number of this Journal, then issued under the title of "The Art Union," that reference was made to the artist's first Royal Academy picture, 'Card Players.' Ten years later Mr. Goodall drew on wood an illustration to one of Goldsmith's poems, and the block was cut by E. Dalziel. This original wood block is reprinted on page 303. The composition, like many of Goodall's early pictures, was evidently inspired by Wilkie.

THE inscription, "Royal Academy of Arts," has just been removed from over the doorway near the main entrance to the National Gallery.

Notes on Books.

The late Sir George Scharf made constant use of sketchbooks in his visits to great collections, and his notes on the authentic portraits of **Mary Queen of Scots** formed the basis of the present elaborate work by **Lionel Cust** (Murray, £3 3s.). In his references to portraits which purport to show the likeness of Mary Stuart, the author has endeavoured to complete the researches of his predecessor, the Keeper of the National Portrait Gallery. Mr. Cust has special privileges for study in the famous collections where pedigree portraits must be sought, and his sound judgment will be generally adopted even if, as he naturally anticipates, there are a few cases in which his deductions will be disapproved. The following classification is adopted:—I. The portraits of which the authenticity may be regarded as certain. II. The portraits which have been generally accepted as genuine, but of which the authenticity is doubtful. III. False and spurious portraits. The sumptuous production of the book does justice to the importance of the subject, and to Mr. Cust's exhaustive consideration of it. With the illustrations, mostly in photogravure, the volume is invaluable to the historian and to the legion which never tires of problems connected with Mary Stuart. Here and there words have not been well spaced, but the bold type makes easy reading. The book is bound in vellum, tastefully decorated.

Uniform with *A Little Tour in France*, by Mr. Henry James, and *Italian Journeys*, by Mr. W. D. Howells is **Castilian Days**, by the **Hon. John Hay** (Heinemann, 10s.). The text seems to date from about thirty years ago, but the illustrations are more recent. The author records less of history than of his own observations among the people. "As a general thing it is well to distrust a Spaniard's superlatives. He will tell you that his people are the most amiable in the world; but you will do well to carry your revolver into the interior. He will say there are no wines worth drinking but the Spanish; but you will scarcely forswear Clicquot and Yquem on the mere faith of his assertion. . . . But when a Spaniard assures you that the picture gallery of Madrid is the finest in the world, you may believe him without reserve." If it is mentioned that the one hundred and eleven illustrations are from drawings by **Joseph Pennell**, it will sufficiently indicate the special interest of the book.

A noteworthy and particularly acceptable book is **Rossetti**, by **Arthur C. Benson** (Macmillan, 2s.). The first object is to present Rossetti as a man of letters, but his pictorial and poetical work was so closely allied that his accomplishments in both arts must be equally

considered. The poet-painter's characteristics as a man are soundly estimated in their relation to his artistic productions, and Mr. Benson's sympathetic essay forms an important contribution to Rossetti literature.

It is to be regretted that the sub-title "and the Barbizon School" was added to the study of **Jean-François Millet**, by **Arthur Tomson** (Bell, 10s. 6d.). No consideration is given to Corot, so the essays contradict the title. Originally it seems to have been the author's intention to write only of Millet, but supplementary chapters are devoted to Dupré, Diaz, Rousseau, and the Influence of the Romantic School. It is interesting to find an artist of Mr. Tomson's reputation and sympathies devoting himself to literary work, but his success would have been more marked had he occupied less space with well-known facts, and devoted more attention to the poetry of his subject.

The third of the series of "Handbooks for the Designer and Craftsman" (Sands, 5s.), is on **Mural Painting**, by the author of the two other volumes, **F. Hamilton Jackson**. This concise work is specially valuable because the public knowledge of the subject is small. Mr. Jackson's qualifications for his task may be noted throughout the book, which is well illustrated. The historical and technical notes should prove of good service to students.

A series of "Famous Art Cities" monographs, portable though rather broad for the pocket, is being produced under the editorship of Arthur Seemann (London, Grevel, 4s.). No. I. is on **Pompeii**, by **Prof. R. Engelmann**, translated by **Talfourd Ely**. No. II. is on **Venice** by **Gustav Pauli**, translated by **P. G. Konody**. Each volume contains nearly one hundred and fifty illustrations.

How to identify Old China is a well-produced book by **Mrs. Willoughby Hodgson** (Bell, 5s.). It will help amateurs to discriminate between true and false when purchasing examples, or in examining private collections. . . . A similar attempt to enable possessors of old china to determine the factories at which their ware was produced is made in **Chats on English China**, by **Arthur Hayden** (Unwin, 5s.). This volume contains lists of recent sale prices. The bibliography seems incomplete, no mention being made of Jewitt's *Life of Wedgwood*.

A new edition has been issued of the *Catalogue of Pictures* and other works of art in the National Gallery and the National Portrait Gallery of Ireland (Official, 6d.).

One of the best "Little Books on Art" (Methuen, 2s. 6d.) is **Watts**, by **R. E. D. Sketchley**. There is embodied in this pocket volume a wealth of art history covering the whole period of the late G. F. Watts' activity, and Miss Sketchley has recorded with exemplary care the facts and fancies of the artist's life. It is a tribute to greatness worthy of its subject.

A cheap edition (3s. 6d.) has been issued of **Caxton's Knight of the Tower**, partially reproduced by Messrs. Newnes in 1902. The spelling is rather trying, but the chapters are amusing. The book is edited with notes and a glossary by **Gertrude B. Rawlings**, to whom much credit is due. A few admirable illustrations by **Garth Jones** are included. It is a creditable production to all concerned in the work. . . . Praise must also be given to the publishers for the admirable way in which they have issued **A Garden in Venice**, by **F. Eden** (Newnes, 21s.). Good workmanship is apparent from beginning to end. . . . Similar success has not been obtained in representing the character of **Turner's Liber Studiorum**, to which there is an historical introduction by **C. F. Bell** (Newnes, 10s. 6d.). There is a coarse appearance about the reproductions which takes something away from the value and interest of the work. Many of the blocks were printed badly out of register.

To the "Thin Paper Classics" series (Newnes) have been added the **New English Romances**, by **Nathaniel Hawthorne** (3s. 6d.), the **Letters of Horace Walpole**, selected and edited by C. B. Lucas (3s. 6d.) and **Tennyson's Poems, 1830-1859** (3s. 6d.); the series of "Thin Paper Reprints of Famous Novels" (Newnes) includes **Caleb Williams**, by **William Godwin** (3s.). These and companion books have been admirably produced.

Recent additions to the "Miniature Series" (Bell, 1s.) are **Constable**, by **Arthur B. Chamberlain**; **Turner**, by **Albinia Wherry**; and **Michelangelo**, by **Edward C. Strutt**.



(From the Woodblock cut by E. Dalziel and originally published in 'The Art Journal,' 1849.)

The Village Minstrel.

By F. Goodall (R.A.)

Among the artists who have worked for the famous firm of Elkington, one, **Morel-Ladeuil** (1820-1888), has recently been the subject of a biography by his son **Léon Morel** (Paris, Lahure). The monograph is embellished with numerous illustrations of this artist's important work in silver, which is very well known in this country through Messrs. Elkington & Co.

A useful work of reference is **Picture Titles for Painters and Photographers**, by **A. L. Baldry** (*Studio Office*, 3s. 6d.). These classified quotations have been chosen mostly away from well-known sources, and, beyond its immediate purpose, the book will be an incentive to read further than the passage selected.

Harry Furniss at Home (Unwin, 16s.), is one of those amusing books about which little need be written in commendation. It provides many anecdotes and other light reading matter, with appropriate illustrations mostly from the accomplished pen of the author. "It is an old trick of mine to caricature serious pictures," writes Mr. Furniss, and the skit is usually done wittily and without giving offence. Less heavy paper might have been used with advantage.

The Thirty-five Styles of Furniture (Timms & Webb, 25s.). He would be a bold man who should settle off-hand the number of styles in architecture, for, as fresh writers arise, they feel themselves at liberty either to advance fresh claims on behalf of some special phase of design to be considered a "style," or to dispose of claims hitherto freely admitted. The history of furniture has not been so minutely studied as that of architecture, and therein may lie the reason for the boldness of the publishers of this book in implying by their title of "*The*" *Thirty-five Styles of Furniture*, that there are no more and no less than that number of methods in which furniture has been designed up to the present. In the absence of any text beyond the preface, the investigator must have recourse to the *Index to Illustrations* to determine how the thirty-five styles are divided among the eighty-six plates. As a matter of fact these show examples of many phases of furniture-design, beginning with those of Egypt at a period, according

to the preface, 5,000 years B.C., and ending with those of *L'Art Nouveau*. But this is not all, for, in addition to the Egyptian, Grecian, Roman, Pompeian and other archaic styles, there are the modern versions of them; and it is a curious commentary on the taste of the present day that there should be sufficient demand for furniture designed in, for instance, the Egyptian style, to justify its inclusion in a publication of this kind. One would think that furniture, above all things, would be a question of comfort and convenience rather than of hazy archaeology; but no doubt Messrs. Timms & Webb know their own business. But leaving questions of this wider kind, the actual examples given are of great interest, and provide a very good panorama of the changes which have taken place in the design of furniture since furniture first existed. The value of the illustrations would have been greatly enhanced had the sources whence they were derived been indicated, since, in the absence of authority for the various forms of chairs, tables, cabinets, and so forth, it is hard to stifle the suspicion that in some cases we find presented to us rather that which the draughtsman thought ought to have been than that which actually was. However, to those especially who know something of the subject, this collection of examples, arranged, as it is, in chronological order, is of very considerable interest.

Sir Walter Armstrong contributes a prefatory note to the **Art of the Italian Renaissance** (Heinemann, 10s. 6d.), translated from the German of **Heinrich Wölfflin**. The writer confines himself to masters of the high Renaissance, such as Leonardo, Michael Angelo, Raphael, whose 'School of Athens' and kindred works in the Vatican are dwelt on. The book, which contains a number of half-tone blocks, is a serious attempt to treat a great subject from the standpoint of those who would apprehend the working of the minds of the artists rather than read pleasant anecdotes. It is somewhat surprising to find that Herr Wölfflin still allows the 'Sposalizio' at Caen to Perugino, merely noting Mr. Berenson's attribution of it to Lo Spagna.

There is ample opportunity nowadays for all who care to learn in delightful fashion of such fragments as have come down to us of "the

beauty that was Greece." **Greek Sculpture: Its Spirit and Principles** (Ginn, Boston, U.S.A., 15s.), by **Edmund von Mach**, is a welcome addition to volumes in this kind. He rightly insists, however, that no amount of book knowledge compensates for lack of familiarity with original works. "Open your eyes, study the statues, look, think, and look again." That is salutary advice, especially with regard to classic art, whose very perfection strikes chill on many hearts. The well-illustrated book has as frontispiece the wonderful 'Demeter of Knidos' in the British Museum. Dr. Von Mach grasps and emphasises the essential truth that it is a living tradition which gives enduring appeal to works such as the 'Nike of Samothrace' in the Louvre, or the glorious frieze of the Parthenon.

Even minor masters of the Quattrocento are now the object of painstaking study. The fruits of one such welcome study we have in **The Problem of Fiorenzo di Lorenzo of Perugia**, by **Jean Carlyle Graham** (Loescher, Rome, 21s.). Relatively few works assigned by careful students to this "*bravo* uomo," precursor and contemporary of Perugino and Pintoricchio, are outside "August" Perugia, where are to be found the none too many available facts about his life. The enquirer is baffled at almost every point, but Miss Graham follows the clues with avidity. She makes a plea that the powers of Fiorenzo should not be estimated from dubious paintings, but from the signed work, dated 1487, in the Pinacoteca at Perugia. The book has twenty-five full-page illustrations.

Signor Emilio Anderloni's study of **Pietro Anderloni** (Modiano, Milan) appears in no fewer than four languages, Italian, French, German, English, but the indices, etc., are in Italian only. Pietro Anderloni, born near Brescia in 1784, vacillated for some time between painting and engraving, but in the end became an engraver. The book, whose English translation is indifferent, contains reproductions of a number of Anderloni's best works.

Those who followed Mr. W. L. Wyllie's essays on perspective, treated from the pictorial standpoint, will find more of the same kind to study in **Light and Water** (Bell, 10s. 6d.), by **Sir Montagu Pollock**. With mathematical accuracy he seeks to set down trustworthy data as to reflection and colour in river and lake and sea. The difficulty of following the various word-demonstrations is minimised by the introduction of many half-tone blocks, engraved by direct photo process without the addition of any hand work or retouching, and plans and diagrams showing correct and incorrect reflection. The aim of imparting an elementary knowledge of the scientific side of the question has been well accomplished.

The Art of the Pitti Palace (Bell, 6s.) treats in popular rather than scholarly fashion a subject in which all visitors to Florence are keenly interested. **Miss Julia de Wolf Addison** sketches the career of Luca Pitti, the proud and powerful Florentine merchant—first citizen of Florence, Guicciardini declares him to have been—who founded the palace in 1441, traces the growth of the picture collection begun by Cosimo I., and then devotes a chapter to each of the famous Salles—those of Venus, of Apollo, of Mars, of Jupiter, of Saturn, of the Iliad. New light on the art of master painters is hardly to be expected in a book of this kind, nor would it be particularly desirable; moreover, it is easy to see that the writer pays little or no heed to those who—rightly, surely—refuse to see in 'The Concert' a work by Giorgione, or those who fail to discover the hand of Tintoretto in 'Venus and Vulcan.' Many of the most famous pictures in a collection over-rated somewhat, it may be, as compared with that of the Uffizi, are reproduced, and there are useful views of the exterior and interior of the Pitti Palace.

A welcome addition to the Great Masters series is **Gaudenzio Ferrari**—the Michael Angelo of the Lombard school, as he has been too pretentiously called—from the pen of **Miss Ethel Halsey** (Bell, 5s.). It is an intelligent and informative monograph on the master of the frescoes at Vercelli, of whom even now all save a few students know little. The book, something other than a characterless compilation from those already in existence, should certainly send art-loving travellers to some of the remoter towns and villages of Lombardy, where are many of Gaudenzio's best works. The chronology and the catalogue of pictures, each careful, are acceptable features.

The appearance in print of **Six Lectures on Painting** (Elliot Stock, 5s.), delivered at the Royal Academy earlier in the year by

Mr. George Clausen, is an event of importance. Not since the days of Reynolds, perhaps, have addresses on this subject so helpful to the student been given at the Academy. Mr. Clausen's sincerity, his breadth of outlook, his wise humility—at times he is too self-effacing—his eagerness to share with all that which he himself possesses: these mark out the volume as one of special worth. Mr. Clausen does not pretend to the scholarship of Reynolds, but in addition to being one of the most distinctive painters within the Academy, he now proves himself a thoughtful and sympathetic exponent of the works of many dissimilar masters, from Masaccio to Millet, Fra Angelico to Turner, Leonardo to Bastien Lepage. There are a hundred illuminative things in the book, whose illustrations are chosen to demonstrate certain points. All interested in painting should possess it.

Much general information is contained in **Italy** (Swan Sonnenschein, 15s.), by **Professor W. Deecke**, which has been translated by Mr. H. A. Nesbitt, M.A. Separate chapters treat climate, population, products, language and science, and there are sections dealing with political institutions and topography. In a work of the kind, art, almost of necessity, has to be briefly dismissed.

A valuable souvenir of one of the most memorable exhibitions ever held in Paris, that of works by **French Primitives**, has been issued by the Librairie Centrale des Beaux Arts. It consists of reproductions of all the principal pictures, issued as separate plates, with exhaustive and scholarly notes by **M. Henri Boucrot**, of the Bibliothèque Nationale. If, in quality, the reproductions leave something to be desired, in many other respects the publication is a model of what it should be.

The Catalogue of the loan collection of Portraits, recently gathered together at Oxford (p. 161), has now been made into a quarto size book of reference, containing forty reproductions (Clarendon Press, Oxford, 6s.). It forms a useful and interesting souvenir of the Exhibition.

A Masque of May Morning, by **W. Graham Robertson** (John Lane, 5s.), is one of the most important art books recently published. It consists of some simple verses, with a flower-allegory as chief motive, and twelve designs by the author. These illustrations are in colours, and once more the decorative sense of Mr. Graham Robertson is apparent. His effective compositions are things of beauty and of graceful imagination. It is a book to possess.

To the "Langham" series of art monographs (Siegle, 1s. 6d.) have been added **Auguste Rodin**, by **Rudolf Dirsks**; **The Illustrators of Montmartre**, by **Frank L. Emanuel**, and **London as an Art City**, by **Mrs. Stuart Erskine**.

Some interesting picture postcards, printed in colours from Ackermann's "Colleges and Public Schools" (1816) have been issued (Thorp, Reading). The series includes views of Eton, Harrow, Rugby, Westminster, Charterhouse, Christ's Hospital, and Winchester.

"Favourite Classics" in sixpenny volumes, cloth bound and illustrated, is a new venture announced by Mr. Heinemann. The works of **Shakespeare**, with introductions by Dr. George Brandes, head the list. Four of the set have been issued: **Hamlet**, **Richard III.**, **Twelfth Night**, **Merchant of Venice**, all excellently produced. These pocket volumes deserve wide appreciation, and the publisher should achieve a great success.

Messrs. Newnes have added to their Art Library (3s. 6d. each) volumes on **Benozzo Gozzoli**, **Raphael**, **Constable's Sketches**. Biographical notes are contributed respectively by **Hugh Stokes**, **Edgecombe Staley**, and **Sir James D. Linton**.

Many miscellaneous impressions are published under the title of **Queer Things about Japan**, by **Douglas Sladen** (Treherne, 21s.). In chronicling some of the sights of Japan, Mr. Sladen promises another book "about the proud history, the glorious art," etc. In the present instance he does not profess to have produced a serious book, but mainly an account of the humours of Japanese life. It may be conceded that, on the whole, the attempt has not failed, and that the book is not uninteresting.



(Photo. Hollyer.)

Winter Fuel Gatherers.

By A. H. Marsh.

Northumberland and Some Artists.

THE renown of the north of England belongs rather to industry than to art. The sloping, and once beautiful, banks of the lower reaches of the river Tyne are covered with the gaunt and imposing spectacle of ship-building (the frame of a ship is like the skeleton of some monstrous prehistoric and incredible animal), chemical, and a multitude of other works, which, notwithstanding their prosperous and vigorous life, possess an air of gloomy and fantastic dilapidation. Newcastle, the crown and centre of these various industries, largely rendered famous by them, recalls the names of George and Robert Stephenson, of Lord Armstrong, and many other leaders in the great industrial movement of the last century. It is, perhaps, more rarely associated with names scarcely less distinguished, if less imposing. Running through the splendid materialism of the place, its exuberant and prolific industrial life, there has, now and again, appeared a strain of another complexion. If it is generally remembered that George Stephenson was born at Wylam, a little village skirting the higher, and still beautiful, parts of the Tyne, it should not be forgotten that a village on the opposite banks gave birth to Thomas Bewick. Newcastle was also the home of Mark Akenside, John Cunningham, and Joseph Skipsey, poets whom it is not well to forget: of John Dobson and Robert Johnson, two of the most scholarly architects of last century. In Grey Street—designed by Dobson—the city possesses a thoroughfare which would be a credit to the architecture of any capital in Europe.

OCTOBER, 1904.

But, so far as the subject of the present article is concerned, Bewick is the principal figure; he was the forerunner of T. M. Richardson, J. W. Carmichael, J. D. Watson, H. H. Emmerson, and a line of artists who have flourished locally, and who have, at times, found a wider reputation; forerunner, but without founding any sort of local tradition. The tradition belongs to T. M. Richardson. His work remains an example: his life and manner of living, in its sincerity, strenuous independence and industry, a type. In these early days, art was not followed so much as a career, like the law or medicine; it was the expression of an instinct. In a centre where fortunes might be rapidly and fortuitously made, the mere painting of pictures, which, at best, provided a poor sort of living, entailed so many problematical sacrifices, that it could only be excused, like an elopement, on the score of instinct. And this instinct has found expression in the face of all sorts of disadvantages of influences and training; it has been too powerful, perhaps, to be conscious of its disadvantages. Your Northumbrian student has, for instance, rarely sought London, as a French student seeks Paris. He has been self-reliant, largely content with what he could teach himself, not very impressionable, perhaps, to outside influences, and, in many instances, his art has had, as one says, to take the consequences. When Bewick, in his later life, visited London, he was not so much impressed by what it had to offer him in the way of abstract contemplation; he was like a fish out of water; his warm and kindly nature missed the familiar intercourse of daily life. "I was," he said, "quite overpowered with



Cullercoats.

By Robert Jobling.

the coldness and selfishness of everything. . . . All the softer and more amiable qualities of man's nature seemed to me to be obliterated from the scene. I was nothing in the great mass of moving humanity. The whole affair was contrary to everything I had felt or thought of previously. . . . Every single unit of humanity was moving in rapid succession, as if it had no connection with anything around it. How different from what I had all my life been accustomed to ! Why, in Newcastle I could not get away from my own door to Mr. Charnley's shop in the Bigg Market without having twenty inquiries made by friends on my route, about my health, and the comfort of my household. . . . I was delighted beyond measure when I turned my back on the place." The inhumanity of London is a familiar cry, but never, perhaps, has an artist of Bewick's distinction expressed it in so sincere and homely a fashion.

It is, however, to Richardson that one must look for the causes which influenced the men who came later. Engraver, cabinet-maker, schoolmaster by turns, he finally settled down to the career of a painter ; and, to make both ends meet, he also kept a picture-dealer's shop in Brunswick Place. Possibly it was the lack of appreciation for his work that suggested to him the idea of cultivating taste by holding an exhibition of pictures—the first, it seems, ever held in Newcastle. His own rooms provided the galleries, and Sir Edwin Landseer, David Cox, Haydon, Copley Fielding, Old Crome and Bewick were among the contributors. But cultivating taste was not an easy matter ; the Press did not take to it kindly. Speaking of a picture of two pointers, by Landseer, a critic said: "There seems a want of power behind in both dogs, and from the general effect of their legs, if we wished for two good pointers, we should not buy them from the recommendation of this picture." Again, of a picture by Haydon—'Cupid's

Cruising'—the same critic said: "The picture is a rough daub, not, perhaps, very deficient in design, but a more odd thing in execution than ever came from the hand of an itinerant sign-painter. Cupid's eyes are like two little balls of cobbler's wax. Where the sea is troubled, the painter has been marvellously troubled to make it as unlike as possible." Engaging commentary of this kind was not likely to assist Richardson in forming subsequent collections of the Northumberland Institution for the Promotion of Fine Arts, to which he himself, indeed, seems to have become the principal contributor. It is not to the present purpose to follow the history of such exhibitions, which, until recently, would seem to have fared badly ; but, in any account of the art affairs of the district, an exhibition which was held some fifty years later cannot be overlooked. At this time, largely due to the taste and initiative of the late Joseph Crawhall, an influential group of collectors and artists, including Mr. Charles Mitchell, Mr. J. G. Sowerby, Mr. Andrew Reid, formed the Arts Association, which, in 1878, organised probably the finest and most representative collection of pictures ever held in Newcastle.

It is astonishing that this association, admirably organised, and with powerful influence behind it, should not have become a permanent institution. But it succeeded no better than Richardson's attempt. In later years, the Bewick Club has been successful in maintaining an annual show ; and, still later, the Art Circle has done admirable work on the same lines. What one calls local feeling is as strong in art as in other matters, and a collection largely restricted to the work of local men makes possibly a more direct appeal than an exhibition of a more liberal character. This feeling, however, never seems, as in Glasgow for instance, quite to have developed into a sort of general tendency or "school." Each man works after the manner which seems



Scotswood Bridge.

By R. J. S. Bertram.

to him best. The northern spirit in this matter would seem to be mastered by its temper of independence; and, perhaps, in some cases, a more susceptible and impressionable attitude would have brought forth work of a more enduring type.

The artist here has, in the history, scenery and architec-

ture, plenty of material at hand. There is the valley of the Tyne, spacious, undulating, with vast perspectives of wood or heather, in which the sun may set and sleep. And the industry which has desolated the lower parts of the river, and given its colour to the water, provides, in certain lights, a grim and bizarre spectacle, which makes for extreme pictorial effect. There are miles of shipping, nowhere more various than here, with all its colour and movement, its odd and splendid shapes. There is the life between decks, which Ralph Hedley has painted with such careful knowledge in many of his pictures. In dealing with ships, a Novocastrian artist is not likely to get wrong in his detail. One or two of them, indeed, have, like Carmichael and T. M. Hemy, been sailors in their time, or worked in a shipbuilding yard. There is, further, the wild and lonely charm of fell and moorland, the traditional ground of reiver exploits, of wars with the Scots, of border raids, of a thousand adventurous and haunting stories. There is that



(By permission of Messrs. Mawson, Swan, and Morgan.)

View of Newcastle.

By Niels M. Lund.



Roman Wall, Northumberland.

By Robert Spence.

incomparable array of castles—Bamborough, Dunstanborough, Warkworth—which line the coast of rock and dune from the Tweed to the Coquet, and many another inland castle besides. Few counties, indeed, possess so picturesque an archaeology. The priory of Tynemouth, the abbey at Hexham, the cathedral of the neighbouring county of Durham, have each a special artistic interest.

The life of the collier and the fisherfolk would seem to express phases of Northumbrian life peculiarly interesting from an artistic point of view. Opposite as these callings are in kind, they are both followed by generations of the same family (the genealogy of your fisherman or pitman is often no mushroom affair), and they are both followed at a risk to human life. Joseph Skipsey, himself at one time a collier, has sung with great sweetness the lyric of the collier class. Ralph Hedley, and other artists, have occasionally discovered a picture in some phase of collier life; but its full artistic possibilities, its grim beauty, its pathos, its poetry, its brutality, have never, perhaps, been adequately grasped in paint. The fisherfolk, on the other hand, have captured the imagination of artists from the time of Richardson downwards; and this applies particularly to the community of fisherfolk existing on the little headland of Cullercoats, a community which, notwithstanding a devouring tide of

humanity and building, still retains many of its pristine manners and customs, its individual and picturesque costume, its old cottages. Cullercoats, with its bay, its steep cliffs, its stretch of sand, with the fishing fleet and all the paraphernalia of nets and tackle and sailing gear, is a place of quite unusual interest. And what the sea has to offer in the way of tragedy, of black and fearful storms, of wrecks (on the jutting rocks at the corners of the bay), is known to this little headland. Richardson, Carmichael, Emerson, Jobling, Marsh, and many others, have fallen under the spell of its fascination. Jobling and Marsh, particularly, would seem to have found inspiration in its people and aspect, and in quite different ways. Jobling looks upon the sea when it is blue or grey, or when little wisps of white arc fringing the processional waves; he looks upon the people with a poetic and sensitive eye, in their less intense moments. The simplest occasions provide him with all that is necessary. A group of sailors gossiping by the side of a boat or on the headland, a group of young women with their arms interlaced looking out to sea, a coble being rowed out of the harbour with a bearded and aged fisherman at the helm, a coble in full sail dancing on the waves, the sands glistening in the evening light after the retreating tide—these are the subjects which he depicts without emphasis, but with admirable artistic feeling. Marsh, on the other hand, is more deliberately concerned with the pathos of character, with the stress of incident; character at the psychological moment of intense energy, like 'Mothers and Wives'; or intense patience, like 'For those in Peril on the Sea'; or intense pity, like 'The Messenger,'

a processional group carrying the news of death to the cottage of a bereaved wife or mother. Few artists have made a more careful study of the fisherfolk than Marsh, or been able to express it with quite the same force and distinction. Thomas M. Hemy, although no longer living in the North, has often sought subjects and inspiration there. But he is more generally known as the painter of large canvases of heroic events, such as 'The Wreck of the *Birkenhead*,' 'The Fight between the *Shannon* and the *Chesapeake*,' or 'Women and Children First.' The sea would seem to present itself to him as a stage for the exhibition of the heroic courage that comes to man in the appalling accidents of life. Some of his sketches in oils, impressionistic sea-pieces, exhibited at one of the London galleries a few years ago, must, however, be included among his best work. Ralph Hedley, the President of the Bewick Club, one of the most productive and influential of northern artists, is not so much concerned with the sea as are Marsh and Jobling, although it has often been his subject. He more frequently goes to local tradition or to local story; he has an eye for incidents and types. He seeks, perhaps, after technical excellence rather than emotional quality. His detail is always scrupulously and selectively observed, and his pictures are familiar at the Academy and other London exhibitions.



Printed by Ralph Hedley, R.S.A.

Dr. Parker's First Sermon.



A Lithograph.

By R. G. Hatton.

This article is illustrated only by the work of contemporary artists; and in a limited space it is impossible to give each artist his due. There have, too, been many migrations. Mr. John Charlton, Mr. Herbert Schmalz, Mr. C. Napier Hemy, Mr. T. R. Spence, Mr. J. Crawhall, Mr. Thomas M. Hemy, Mr. Cecil Rea, and many others can scarcely now be called local men. Mr. Lund is well known for his sympathetic treatment of Scottish scenery, and for his views of cities. A few years ago, one of his landscapes was purchased for the Luxembourg. More recently his tendency has been in the direction of mythological subjects and the figure. His 'Diana,' exhibited at the Academy last, and at the Salon this year, is excellent for its composition and colour, and will be remembered. Mr. T. R. Spence possesses an original and charming faculty of design, which has found expression in many phases of the arts and crafts movement, as well as in pictorial art. His pictures, usually derived from some classical subject, have a distinguished decorative quality. Possibly his greatest achievement is the Church of St. George at Newcastle, a monument to the variety of his artistic gifts, architectural, pictorial, and plastic. The landscapes of the venerable John Surtees have almost passed into tradition, as the work of an ardent and diligent lover of stream and moorland. His work always possesses a fine open-air quality.

Robert Spence, the son of Mr. C. J. Spence, himself a delicate water-colourist, is an etcher and painter in oils of considerable renown. He studied under Cormon in Paris.

He exhibited in oils at last and this year's Academy, and appears to be rapidly arriving.

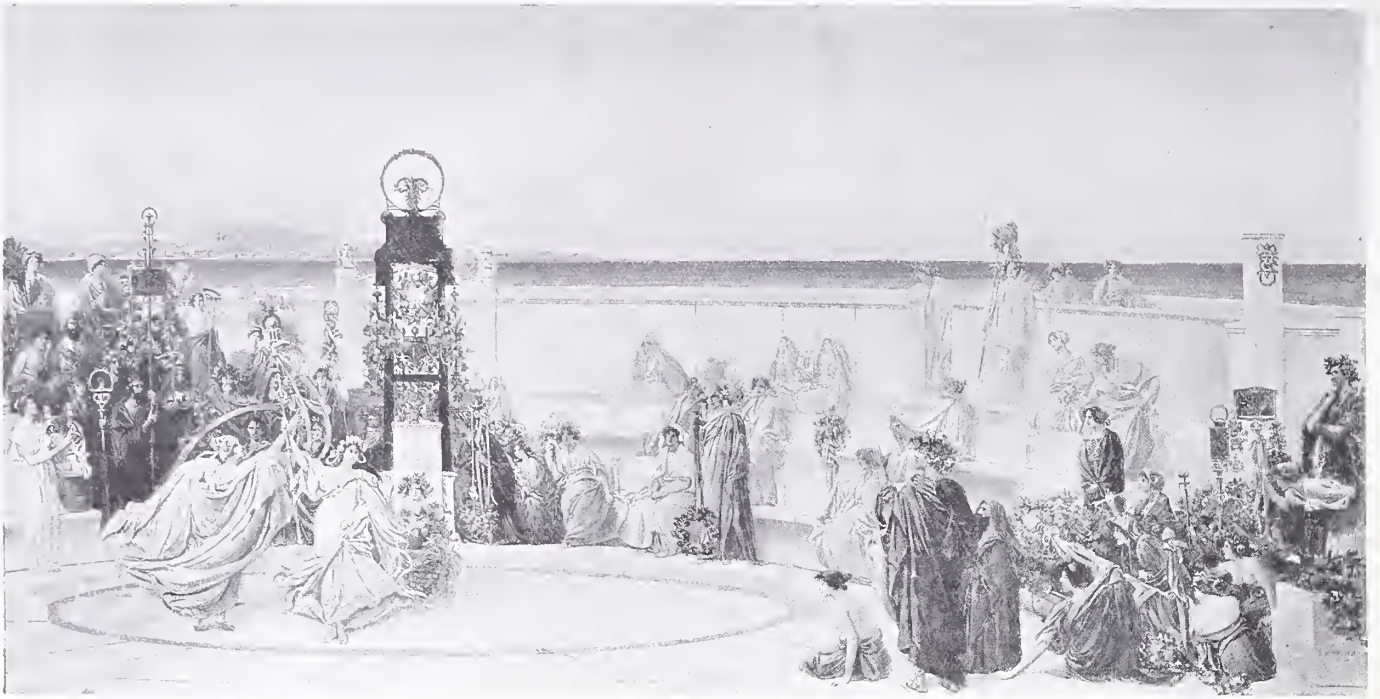
Mr. John Sowerby is an accomplished artist, who in his landscapes obtains, with delicacy of detail, a broad effect. His daughter, Millicent Sowerby, follows her father in the delicate and detailed treatment of nature, and is also good in quaint figure-work on a small scale. One of the most vigorous, versatile, and promising of the younger men is Mr. T. Eyre Macklin. He paints landscapes and portraits; and he has illustrated books. His most notable picture is, possibly, 'The First-born', a work after Breton's manner, and expressing much of the feeling for nature and humanity of the Barbizon school. Mr. J. Hodgson Campbell is also a landscape and portrait painter of considerable gifts and reputation.

When one comes to make calculations, the amount and variety of art in a given district is surprising. Mr. R. G. Hatton, the successor of William Bell Scott and T. R. Way as the art master at the Durham College of Science at Newcastle, is exercising an excellent influence both by the merit of his work and his teaching. John Park, of Shields, is an etcher of distinguished gifts, and George Horton, of the same place, has a sensitive feeling, especially for subtle effects of light on sea and shore. Fred Simpson's feeling for landscape has not only been expressed in many delightful sketches of villages of the Tyne valley, but in posters which decorate the principal hoardings of the kingdom. Miss Mary Watson, a promising



The Guardians of our Coasts.

By T. M. Hemy.



Dionysians in Argolis.

By T. R. Spence.

young artist, also designs vigorous and attractive posters. Philip Reid's suggestive sketches of nature only make one regret that he has not followed systematically an art for which he has obvious taste. There is also a group of lady artists: Mrs. Jobling, who puts much life and spirit and artistic quality in her rural scenes; Mrs. Edith Grey, accomplished in landscapes, who has recently taken to miniatures,

Mrs. Basil Anderton, with a taste for architectural subjects; and Miss Hilda Putt, who paints portraits.

A brief and inadequate glance, as this may be, is at any rate sufficient to show that there exists a vigorous artistic life in the North, possessing traditions of some account and many men on the spot, and those who have migrated, of parts.

RUDOLF DIRCKS.



The Mountain Stream.

By John Surtees.

The National Gallery of Scotland.*

The French School.

EACH eminent collection of pictures in the world appears to have developed some special groups of works for which it has become famous, and by which it is readily recognised when it is being discussed.

For example, when we think of the Vatican pictures, we immediately associate the names of Raphael and Michael Angelo with them. If we speak of the Uffizi Gallery, we remember Botticelli and Fra Angelico; of the Milan Collection, Leonardo and Luini; the Rijks Museum at Amsterdam suggests Rembrandt, and the Prado, Velazquez.

In the same way, but of course to a greatly modified extent, the fame of the Scottish National Gallery may be said to include three special characteristics for which it is known abroad. Firstly, its portraits by Sir Henry Raeburn; secondly, its 'Mrs. Graham,' by Gainsborough—the most charming Gainsborough in the world: and, thirdly its small but choice group of examples by masters of the French School—Watteau, Pater, Greuze and Boucher.

In days when powerful England was the legitimate and common enemy to both Scotland and France, these latter countries found themselves in much sympathy with one another. All the flower of Scottish youth went to France for education in warfare and culture. French nobles became allied with Scottish houses, and finally, in Mary Stuart, the Princess of Scotland became Queen of France before she succeeded to the throne of her own country. To this day the sympathy remains between the two peoples, and while in various parts of France the undiluted Englishman is looked at with something which approaches dislike, tempered with uneasy fear, the somewhat less aggressive Scot is received with open arms. When travelling in France, so long as I am believed to be *un Anglais* I am left severely alone; but if chance or opportunity permit it to be discovered that *je suis Écossais* I am addressed with obvious favour, and in this experience I know that I am far from singular. It is only the old friendship showing itself in kindred spirits, which, for several hundred years before would have found companionship in arms.

It is, therefore, appropriate that in the National Gallery of Scotland there should be some fine examples of the older art of France; while the compliment is returned by the favour which Sir Henry Raeburn has received in Paris, even if the examples chosen as yet for the Louvre have not been satisfactory specimens of the Scotsman's brush.

There is, however, one difference to be remarked between Edinburgh and Paris as

regards national pictures. In Paris the Raeburns, poor as they are, have exercised considerable influence on collectors, and many fine examples of the Scottish painter's work are to be found in French private collections. In Edinburgh, and in Scotland generally, on the other hand, there are not, so far as I know, any good pictures of the eighteenth century French School, although the Barbizon men of the nineteenth century are represented almost everywhere. Rarity and high prices are no doubt primarily responsible for this curious condition of affairs.

Although not of important dimensions, the French pictures in Edinburgh are mostly pieces of fine quality, and in Watteau and Greuze they are of the first rank of the masters' work. The rarity also, in our islands, of good French pictures is a further reason for their fame. Until the Wallace Gallery became public property, it was very difficult to see a good French picture of the eighteenth century, and up to the present time neither the National Gallery of England nor the National Gallery of Ireland can compete in this respect with the collection in the Scottish metropolis.

The difference between the Dutch School, which I discussed in the last article (p. 119), and the French is precisely what anyone with even a slight knowledge of the nations would expect. In the art of Holland we look for seriousness of subject, executed with strong colour and



The Toy Windmill

Attributed to Watteau. ? by Lancret.

* Continued from page 123.



Girl with a Dead Canary.

By Greuze.

subtlety of tone ; for such a picture as would suit the study of a learned man, or the dining apartment of a cultivated connoisseur. In the art of France we know we shall find charm of composition allied with delicacy of treatment, and carried out with lightness and beauty in decorative quality, such as might properly be desired by a fine lady for her boudoir, to produce a picture. 'The sensitive refinement and general attractiveness of the French school may be said to be at the opposite pole from the art of the more masculine Dutchman.

The most remarkable picture of the group of French pictures in the Scottish Gallery is Watteau's very well-known 'Fête Champêtre' (p. 313). This perfectly charming work, which has been reproduced often in large and small dimensions, is under a couple of feet in height, yet it contains every quality the most renowned master of graceful painting has left to posterity—beauty of design, grace in drawing, virile quality of brush work, with general charm of composition and colour such as no artist of his country has excelled. Specially noticeable are the tender greys throughout the painting, which seem, in a very gracious way, to harmonize the whole scheme of colour in the picture.

The 'French Pastoral' (p. 313), only ten by eight inches in size, is a miniature full of colour and jewel-like quality, which is exceedingly rare in painting : the wonderful blue of the distance allies Watteau with the great colourists—Titian, Gainsborough, Watts—who have conquered the

most difficult of all colours. This small picture is one of the most glowing pieces of painting which Watteau's brush ever manipulated, perfect in harmony and arrangement, a work for the student to profit by, and learn what effects are possible with pure strong colour.

The first of these Watteaus, together with the four pictures by Greuze, the Pater and the Boucher, presently to be described, and several fine portraits by Allan Ramsay and others, were bequeathed to the Scottish National Gallery by Lady Murray, in 1861. They were all once in the possession of Allan Ramsay, a native of Edinburgh, who became Court Painter to George III. He was fond of collecting pictures, although it does not appear that he made it a kind of business, as did some of his artist contemporaries. He left his pictures to his sister-in-law, Lady Henderland, whose son became Lord Murray, by whose widow they were left to the Scottish Gallery.

Another picture bequeathed by Lady Murray, known as 'The Toy Windmill' (p. 311), still retains its title in the official catalogue as being by Watteau. A careful examination of its qualities—a little more masculine and somewhat less refined than Watteau's authentic work—shows it to be from another hand, and this hand was almost certainly that of Lancret. This artist inherited much of the older painter's style of work, but he lagged considerably behind

him in poetic grace. It is to be noticed also that the striped skirt of the girl is a favourite rendering in Lancret's pictures.

While saying that this little work lacks something of Watteau's grace, it should also be said that its vigour and richness place it practically on a level with his work. Watteau was, indeed, somewhat jealous of Lancret, and, although at one time they were friends, Watteau's spirit could not permit him to continue amicable relations with one who so very nearly rivalled his own productions.

The alteration of the label on this interesting canvas would involve no serious question of descent artistically, while it would add a fresh name to the catalogue, as Lancret is not otherwise represented in the Scottish Gallery.

The most popular pictures of the French group in the gallery are the two finished examples of Greuze. These pictures are known everywhere by reproductions, and I well remember M. Nimmo, the Franco-Scottish miniaturist, who spent most of his life in making exquisite copies on ivory of these very attractive pictures.

The 'Girl with a Dead Canary' (p. 312) has all the artist's charm, the rendering of the hair and hand of the child being particularly fine. This is an earlier work, and purer in its characteristics than the other, 'Girl with Folded Hands' (p. 336), which is more wantonly seductive in its charm, and painted with greater power.

Many a time has it been said that these pictures of Greuze are too pretty, too namby-pamby, if such may be



French Pastoral.
By Watteau.



Fête Champêtre
By Watteau.



The Broken Pitcher.
By Greuze.

written; but, after all, it is beauty and charm that are most greatly prized in pictures, and the masterly manner in which these works are painted robs the reproach of all its value. Probably in a plebiscite it would be found that these two pictures were the most generally acceptable in the whole of the Scottish Gallery. The fastidious will say that such expression of the preference of ordinary people is not of any consequence. My personal feeling is that Greuze's pictures have suffered quite unwarrantably from being obviously painted to attract, and that, beyond this, they have artistic qualities, which will always render them—when they are as good as these two—acceptable to most people, whether artistically cultivated or otherwise.

Besides these two there are other three examples of Greuze in the Edinburgh collection. One, 'Interior of a Cottage,' far beneath the subject just described in attractiveness and merit, is a specimen of what Greuze himself considered his strongest work; while the second, 'Boy with Lesson Book,' is a well-painted picture, but one which shows by contrast the advantage of charm in subject. This head is practically as well painted as those of the girls in the pictures described—a trifle brown, perhaps, but not otherwise far behind—yet no one looks at it a second time. The third is the study in oils for the justly celebrated Broken Pitcher, 'La Cruche Cassée,' in the Louvre, a canvas which deserves to be very anxiously examined by the art student (p. 314). This sketch is only the first idea for a picture (which has a "double entendre"), not carried very far in its

painting, but up to a point full of virility and power, qualities that Greuze seemed to lose as his work advanced.

Greuze was one of those unfortunate men who labour hard for many years to provide for their declining years, and yet lose all their savings by unhappy misfortune. He was born in 1725, so that he was nearly threescore and ten when the French Revolution began. It was then he lost his money, while the altered fashions left him unsought-for as an artist, and he struggled on until he died at eighty, in 1805, having endured many bitter experiences.

Pater, who lived nearly one hundred years before, and was, therefore, like Lancret, almost a contemporary with Watteau, went through a career which was almost the reverse of that of Greuze. He was early acknowledged as a master, and was the favourite pupil of Watteau at the end of that artist's life. He worked effectively to make provision for his later years, and he carried out this so assiduously that his health broke down, and he died at forty-one without having touched the money he had so successfully laboured to accumulate.

Pater's picture, 'Ladies Bathing,' in the Scottish National Gallery, is a very favourable specimen of his art. There are, indeed, other canvases of the same subject from his hand, with only slight variations: one at Angers, and one in the collection of Mr. Pierpont Morgan, but this does not detract from the charm of the Edinburgh picture.

Pater did not, however, always paint so well as in this subject. He frequently halts a long way behind his master, and when we compare the work of the two men we realize their distance apart, and how the elegance and artistic grace of Watteau leave him absolutely supreme.

The only other important picture of the French School in the collection is the small portrait, by Boucher, of the favourite of Louis Quinze, Madame de Pompadour, a picture known as 'Madame sur sa chaise-longue' (p. 314). This brilliant blue painting was a *tableau d'essai* for the full-length portrait of Madame afterwards achieved by Boucher. It is a remarkable work, and of a certain quality, but its



Madame de Pompadour.
By Boucher.

coldness of colour makes it an uncomfortable picture, which fails to please as so good a piece of painting ought to do.

There are other pictures by French artists in the Edinburgh Gallery, but they are scarcely to be commended as works of art. There are, for example, three works by Borgognone, the battle painter, who was a pupil of Guido Reni, without even the frigid charm of that once much-overflowed artist. Borgognone's chief pupil, Pandolfo Reschi, is represented by a similar battle-scene in the style of Salvator Rosa, which, however, as the French say, "leaves one quite cold."

These are chiefly from the old Torrie Collection, left by Sir James Erskine of Torrie to the University of Edinburgh many a long year ago, and exhibited under agreement in the Scottish National Gallery. G. Dughet, or, as we know

him, Poussin, provides another of the series, but his 'Land Storm' is not very much to boast about.

Of a better character, although not exactly a good picture, is the example of Mercier, who painted, so far as he could, in the manner of Watteau. This is a 'Girl holding a Cat,' bequeathed by Lady Murray with the Watteaus and others, but it is unlikely ever to have belonged to Allan Ramsay.

Still better, artistically, is J. B. Isabey's 'Fishing Boats,' one of the hundred water-colour drawings bequeathed by Mr. John Scott, a native of Edinburgh, who became partner in the firm of Messrs. P. and D. Colnaghi some forty years ago. This is a strong water-colour, by an artist much better known as a painter in oils and in miniatures, and he has succeeded in imparting to this drawing much of the strength found, as a rule, only in oil pictures.

DAVID CROAL THOMSON.

George Morland.

ON the 29th October, 1804, died that eccentric genius George Morland, consequently the present year is the centenary of his death. It has been considered a fitting occasion, in commemoration of the event, to bring this artist's work before the public. In the month of February a selection of engravings after Morland was on

view at Messrs. P. & D. Colnaghi & Co's. galleries; this exhibition was followed by a loan collection of his original paintings at the Victoria and Albert Museum, South Kensington, and many owners of his finest works placed them at the disposal of the authorities of that institution. More than one hundred paintings were contributed,



(Victoria and Albert Museum.)

Sea Shore: Fishermen Hauling in a Boat.

By George Morland.



(By permission of Sir C. Cunliffe Smith, Bart.)

The Angler's Repast.

By George Morland.

and probably so many of his masterpieces had never been previously seen together at one time.

It is somewhat difficult to write an eulogistic memoir of this erratic man; for, even allowing for the customs of the time in which he lived, it cannot be denied that he indulged in excesses far beyond what was considered good taste in that lax period. It is unfortunate that stories of these excesses were greatly exaggerated in the accounts given of his life, shortly after his death, and these have not diminished by time. It is our purpose, however, in this short account to deal with the genius of this painter, and to recall some of the great works which he has left to posterity, rather than to rake up stories of his life, which would be better to remain buried.

"Let not a cens'ring world his *acts* arraign,
What tho' amid life's *lower paths* he rov'd;
'Twas *Nature* drew him to her own domain,
He only follow'd what she most approv'd."

George Morland was born in London on 26th June, 1763. He came of an artistic family, as his grandfather, George Henry Morland, and his father, Henry Robert Morland, were both artists of some repute. The latter was known as a portrait painter, and at one period of his life lived in the house on the west side of Leicester Square, afterwards the residence of Sir Joshua Reynolds. Young Morland at a very early age showed an extraordinary taste for drawing, which was carefully fostered by his father. He was given works of the Dutch and Flemish

masters to copy, and so much progress was made that in 1773, when only ten years of age, some sketches were exhibited at the Royal Academy by "Master G. Moreland."

About four years later he was apprenticed to his father for seven years. It is doubtful whether this was a wise step, as the father was a strict disciplinarian, and considered every hour that his son did not spend at the easel as wasted. He had no companions, and was not permitted to go out alone at night; he was not even allowed to attend the Royal Academy schools, for fear his morals should be corrupted. It is, therefore, not surprising that when the young man found himself free he overstepped the mark, and committed acts which he would probably not have done if he had been allowed a little freedom in his early youth to obtain a knowledge of the world.

Morland, in spite of his excesses, was a most prolific worker. He is

said to have painted more than four thousand pictures. They may be divided into three classes—juvenile subjects, society scenes with a moral, and rural scenes, for which he is so justly famed. With regard to the first, there was a great demand among the publishers of prints, about this time, for these subjects, occasioned by the success of those reproduced after paintings by Bigg, and Morland was induced to try his hand at pictures of this description. It is



(By permission of Henry J. Tollemache, Esq., M.P.)

The Country Butcher.

By George Morland.



(By permission of Sir Samuel Montagu, Bart.)

Evening: The Postboy's Return.

By George Morland.

recorded that when painting children he would invite them to play about his room, in order that he might make sketches of them whenever any interesting situations occurred. His first effort was probably 'Children Nutting,' although G. Dawe, in his "Life of George Morland," states the first to be 'Children Playing at Blind Man's Buff.' The former was engraved by E. Dayes, and published by John Raphael Smith, the celebrated mezzotint engraver, in 1783, a year before Morland had quitted his father's house, whilst the latter was not engraved by William Ward until 1788.

Probably no other painter has been so often and so fraudulently copied as Morland. It is recorded that a dealer who employed Morland kept a staff of five or six copyists without the artist's knowledge, and that after dinner—for he only painted in the morning—these men would reproduce as many copies of the work which he had just executed. Consequently the authentic works by Morland may best be ascertained from a list of the numerous engravings executed after them. The earliest engraving recorded by most of his biographers is 'The Angler's Repast,' a mezzotint engraving by W. Ward, published by J. R. Smith in 1780, but this is obviously a mistake. Although it is improbable that Morland could have painted such a picture at the age of seventeen, it is next to an impossibility that a boy could have executed such a fine mezzotint at the age of fourteen, for William Ward was not born until 1766. Moreover, the two ladies are said to be portraits of Mrs. Morland and Mrs. Ward. The painter

and the engraver married each other's sisters, and the marriages did not take place until 1786, and the companion picture, with the same portraits, 'A Party Angling,' published by J. R. Smith in 1789, bears the same day of the same month—namely, "November 28th"; consequently the date 1780 is evidently an engraver's error for 1789.

To revert to the juvenile subjects, Morland, encouraged by the success of his first efforts, produced many similar pictures, most of which were engraved by his brother-in-law. Amongst the most popular were 'Children playing at Soldiers,' 'Juvenile Navigators,' 'Children Bird-Nesting,' 'A Visit to the Child at Nurse' and 'A Visit to the Boarding School,' 'Boys robbing an Orchard' and 'The Angry Farmer,' all of which were executed before 1790, when our artist was only twenty-seven years of age. So great was the demand for Morland's works at this period that as many as thirty engravings after them were published in a year; and besides W. Ward and J. R. Smith, other noted mezzotint and stipple engravers, including Dawe, Gaugain, Keating, S. W. Reynolds and many others, were employed in making reproductions from his pictures. The society scenes were also produced about this period; they were not his happiest efforts, but there was an unparalleled sale of engravings after them, not only in this country but on the Continent. They were chiefly executed in pairs, such as 'The Effects of Extravagance and Idleness' and 'Fruits of Early Industry and Economy,' 'Delia in Town' and 'Delia



(By permission of Sir Walter
Gilbey, Bart.)

The Dram.

By George Morland.



(By permission of F. Abbiss
Phillips, Esq.)

The Disconsolate and her Parrot.

By George Morland

in the Country,' 'The Farmer's Visit to his Married Daughter in Town' and 'The Visit returned in the Country,' 'Dancing Dogs' and 'Guinea Pigs.' Morland also painted four pictures entitled 'The Recruit or Deserter Series'; but the most cele-

brated of all the society scenes was the set of six pictures styled 'The Story of Lætitia,' of which J. R. Smith published coloured stippled engravings executed by himself. This series, like 'The Harlot's Progress,' illustrates, but without the coarseness of Hogarth, the life of an unfortunate girl, with the only difference that it has a happy ending. The six plates are entitled—(1) 'Domestic Happiness,' (2) 'The Elopement,' (3) 'The Virtuous Parent,' (4) 'Dressing for the Masquerade,' (5) 'The Tavern-door,' (6) 'The Fair Penitent.' The original paintings for these six engravings were sold in June last, at Christie's, for 5,600 gs. (p. 296). Morland next changed his style, and painted the rural scenes in which he is unsurpassed. Amongst his paintings of interiors the most noted is 'The Farmer's Stable,' which now hangs in the National Gallery. It represents a stable of the White Lion inn at Paddington, opposite to which Morland lived for a short while. The same stable is depicted in 'Evening: the Post-boy's Return,' belonging to Sir Samuel Montagu, Bart. (p. 317); and although not dated, 'The Reckoning' (p. 319) in the Victoria and Albert Museum, was probably painted about the same period. Many of Morland's rural scenes were executed between 1789 and 1791, whilst he was living in seclusion at Enderby, in Leicestershire; and although during his stay in the Isle of Wight, towards the end of his career, he painted many seascapes of the rugged coast round the island, his best work of this class was executed during a visit to Whitby about 1791, as may be seen in the fine example, 'The Sea Shore: fishermen hauling in a boat' (p. 315), in the Victoria and Albert Museum.

Morland's wife and his sister are frequently introduced into his pictures, in fact, he had few other female models; the former is depicted in 'The Disconsolate and her Parrot' (p. 318). This is probably a late work; there is an engraving



(By permission of F. Abbiss
Phillips, Esq.)

The Miller and his Men.

By George Morland.



The Reckoning.
By George Morland.

(Victoria and Albert Museum.)



(By permission of F. Abbiss
Phillips, Esq.)

Mrs. Jordan.

By George Morland.

of it in the British Museum, but neither the painting nor the engraving bears any date. 'The Miller and his Men' (p. 318) is another example of his later style; it is dated 1797, and was engraved by S. W. Reynolds. The same positions were not unfrequently repeated in different paintings, as may be noticed in the woman pouring out gin from a bottle in 'The Country Butcher' and 'The Dram' (pp. 316, 318), both of which pictures were painted in 1792. Judging from the loan collection of Morland's paintings exhibited at South Kensington, Morland was at his zenith at this period, for the majority of the finest works there shown, such as 'A Sea-piece with fishermen,' lent by Lieut.-Colonel C. F. Fellows; 'The Cowherd and the Milkmaid,' lent by George Salting, Esq.; 'The Fox Inn,' lent by Sir Walter Gilbey, Bart.; 'Smugglers' and 'A Stable,' lent by Sir Rudolf Baker, Bart., besides 'The Country Butcher' and 'The Dram,' all bear the date of this year.

Although he continued to produce his works with great rapidity up to the time of his death in 1804, they gradually became less finished; but, in spite of his misfortunes, it is marvellous that he should be able to display such skill even up to the last. If he had taken another path in life, there is no saying to what height he might not have risen, as few artists in this country ever possessed the genius of George Morland. He has been severely censured by his critics for his habit of associating with stablemen and post-boys, gypsies and beggars, fishermen and smugglers, but it was through this means he was doubtless enabled to portray his subjects with such realistic accuracy. He possessed a wonderful power of being able to produce from memory accurate sketches of scenes which he had witnessed. It is recorded that Morland was once found by one of his friends in a low public-house in the Isle of Wight, surrounded by

fishermen, sailors and rustics, enjoying their conversation and rude jokes. On the following day his friend remonstrated with him for keeping such low company, and in answer Morland produced a sketch, which he had subsequently made, of the tap-room with all its surroundings correctly drawn, and inquired how otherwise was he to study scenes of humble life. He, however, painted two pictures for which he had no recourse to nature. They were entitled 'African Hospitality' and 'The Slave Trade'; the former depicts some negroes rendering assistance to some shipwrecked persons, whilst the latter shows them being led into captivity by white men. These pictures were engraved in London by J. R. Smith, ten years after Morland's death, and in Paris by Mlle. Rollet. The engravings had a large sale, especially in France, owing to the emancipation of slaves in the French colonies about this time.

Several portraits exist of this great artist, the most favourable is that painted and engraved by J. R. Smith; it represents him as a young man, before the ravages of his excesses showed any traces; another, engraved by his brother-in-law, William Ward, after a painting by Robert Muller, portrays him in later life, and not in such a favourable state.

H. M. CUNDALL.

The Violet Field.

By Frederick Walker, A.R.A.

THIS charming little water-colour drawing was executed by Frederick Walker in 1867, when he was only twenty-seven years of age, and it was exhibited at the Winter Exhibition of the "Old Water-Colour Society," in the same year. At that time it had no title, being simply No. 336 in the catalogue; but, nevertheless, it attracted considerable attention for its remarkable drawing and its fine atmospheric feeling. According to his brother-in-law, Mr. J. G. Marks, who wrote "The Life and Letters of Frederick Walker," this picture was a view from one of the front windows of his cottage at Beddington, near Croydon, where the artist frequently stayed, and where he painted the drawing. It was known as "Merridge's Farm," and here violets were grown in formal rows, side by side with cabbages, for the supply of the London market. Walker had apparently little sympathy with the works of the old Italian Masters, and he was in no way influenced by the art on the Continent. At the first period of his life he had a hard struggle, as a draughtsman on wood, until he was taken up by Thackeray to illustrate his stories in the *Cornhill*; he then rose rapidly into fame, but unfortunately succumbed at the early age of thirty-four, just when he had a brilliant future before him.

From the comparatively few paintings he has left behind—he only exhibited eight oil paintings at the Royal Academy, and thirty-eight water-colours at the old Society—it is impossible to say to what height in his career he might not have attained. He had a genius and a method peculiar to himself, his figures were beautifully drawn, and his colouring was always harmonious.

The Art Journal. London. Virtue & Co.



Painted by F. WALKER, A.R.A.

By permission of R. E. Tatham, Esq.

THE VIOLET FIELD.



(Miller.)



(Miller.)

Electric Light and the Metal Crafts.*

DURING the greater part of the last century, Art had but little in common with the crafts of the workers in metal, and it was reserved for the declining years of the Victorian era to bear witness to that great revival of interest in the applied arts, which we see as a living force to-day. In no direction has this been more marked than in that branch of handicraft which concerns itself with the design and manufacture of metal fittings for electric lighting purposes.

Indeed, we may go further, and say that, in the application of metal forms, at the hands of the artist-craftsman, to the various requirements of the electric lighting engineer, is to be seen a most interesting relationship manifesting itself between one of the youngest of the sciences and the very oldest of the industrial arts. It is somewhat remarkable that the design of the lamps and gas fittings which held sway during the greater part of the nineteenth century received so little attention

from artists. These were, for the most part, left to the tender mercies of the trade designer and the commercial maker, who produced them to stereotyped patterns, along



(Faraday.)

* For facilities in obtaining the accompanying illustrations we are indebted to Messrs. Faraday & Son, Messrs. The General Electric Co., Messrs. J. S. Henry, Ltd., Messrs. Miller & Sons, Messrs. Perry & Co., Messrs. The Sun Electrical Co.

with all sorts of utilitarian articles in all sorts of metals, with sadly inartistic result.

This appears the more strange in comparison with the high order of excellence to which the art of the metal-worker had attained in former days.

It is not necessary here to enlarge on the causes of that renaissance of the applied arts which has been in so marked a degree a feature in the life of the last twenty years. Suffice it for the present purpose to indicate briefly a few typical examples of fittings which combine all practical essentials with dignity or grace of form, not sacrificing true ornament to utility, nor utility to mere extravagance or profusion of ornament. Ruskin's axiom, that we "should ornament construction, and not construct ornament," is peculiarly applicable to such objects as those we are now considering.

Inspiration for designs of truly beautiful form can best be obtained from a study of old examples, or from natural objects capable of adaptation to the needs of the electrician.

Many of the old halls of England are perfect storehouses of examples



(Miller.)



(Faraday.)

from which the student of quaint metal work may learn much.

Lantern-brackets, wall sconces, and cressets, with lamps of many an ancient form, appeal to the observing eye with a grace of line and a suitability of device which the grime of centuries cannot impair, and for which the works of too many modern craftsmen may be searched in vain.

One of the distinguishing characteristics of old-world design is an inimitable blending of the utilitarian and the beautiful in the production of those everyday articles which we, in these degenerate and restless days, with few exceptions, no longer think worthy of time or attention in the making.

The blacksmith of old who fashioned a curious scroll, or cut and bent, with loving care, the simulacrum of a leaf or tendril, did it not as such things are now too often done, but in a spirit of originative desire to achieve the best within his means. The beauty of such metal-work is independent of ornamentation as such; what of embellishment there is in such cases is incidental and secondary, the prime object of the designer having been more particularly the production of an object for a given purpose.

The hideous things which cumber the ironmongers' shops under the label of "Art Metal Work" represent, to a great extent, good material spoiled by inartistic or unintelligent design and craftsmanship. Machine-made scrolls of an ungraceful and monotonous symmetry surround, without adorning, the stamped, drawn, pressed, or cast monstrosities of one class of goods, while others positively wriggle and crawl with meaningless patterns, or bristle with points, pinnacles and projections.

At the same time, there is pleasure in testifying that there can be obtained, from certain metal-workers of repute, fittings of



(Sun.)



(Miller.)



(General.)

chaste and original design in iron, brass, copper, bronze, silver and other metals or alloys, suitable for all requirements and in harmony with any desired period of style.

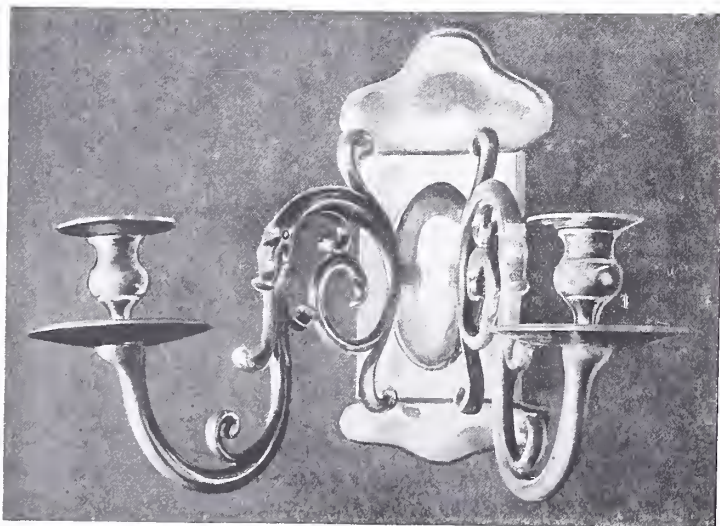
It may be taken as a usual guide that fittings of the baser metals, such as iron, steel, copper and pewter, are suited to polished plain woodwork, stonework or marble while those of ormolu brass and silver go best with white paint or enamel, polished cabinet-work, and furniture of the seventeenth and eighteenth century styles. A jarring of styles should be avoided. What can be more incongruous than the mixture of Gothic or mediæval wrought-iron fittings with the neo-classic lines and elegant details of French or English eighteenth century decoration; or again, the introduction of a delicate Louis XVI or "Adams" candelabrum in a room of the Tudor or Jacobean period?

In all ages of civilisation unlimited wealth has been able to secure the best efforts of artists and master-craftsmen; in testimony of which, witness is borne by the masterpieces which, whether in metal, wood, marble or other media, are to be found in museums or ancient palaces.

Nowadays, a comparatively small expenditure is sufficient to provide a purchaser with things both satisfying to



(Miller.)



(Faraday.)

the cultured taste, and of suitability for any ordinary purpose.

In the expenditure of a given sum on electric-light fittings, this should be so apportioned that the best effect is produced in the best positions, the larger number of purely utilitarian lights having the simplest of unpretentious and inexpensive fittings.

An entrance porch, or portico, should be so lighted as to have a cheerful and welcoming effect. In too many cases the reverse effect is noticeable.

Here a hammered-iron hanging lantern may quite suitably be suspended, or a bracket lantern, provided there is a convenient fixing for it above the entrance door.

A wall-sconce on each side of the doorway, or a hammered iron standard and cresset to stand on a pier or balustrading, afford alternative positions for the lights. An exterior position such as this will be quite inadequately lit with less than 32-candle power, more being necessary if a brilliant effect is desired.

Rough or rippled glass, of a tint of old gold or other soft warm colour, produces a more mellow effect than white glass.

The entrance hall demands the most careful treatment, as it is a part of the house where mistakes are most easily made in the selection of fittings.

A narrow hall, such as those which are such restricted features of many town houses, demands narrow, slender fittings. Nothing of a branching or spread-out design should be selected, and side-lights or wall brackets should be avoided, as these tend to diminish the apparent width of the hall.

In cases where an entrance hall is spacious, or, at all events, six or eight feet wide, more expansion can be given to the electrical fittings. A brass or copper centre light, with a lantern or pine-shaped frosted or rippled globe, may be preferred in some cases; while in others, more especially where the wall is divided into panels, side lights are most effective. Brackets or lanterns may be had in armour-bright steel, copper or antique brass, and



(Faraday.)



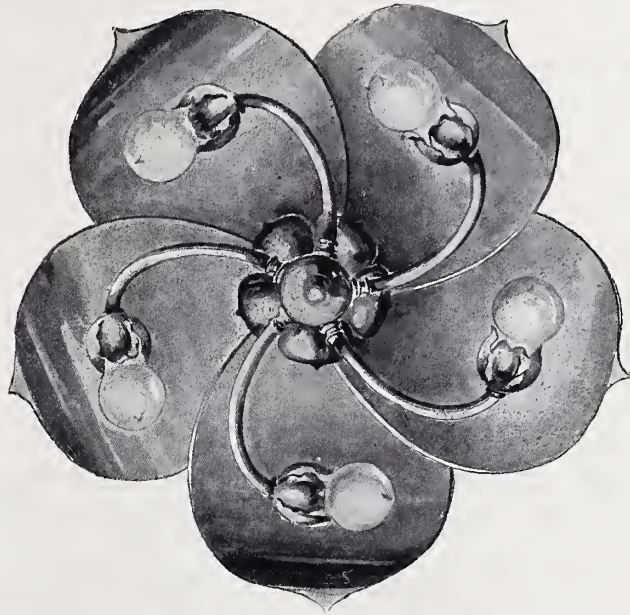
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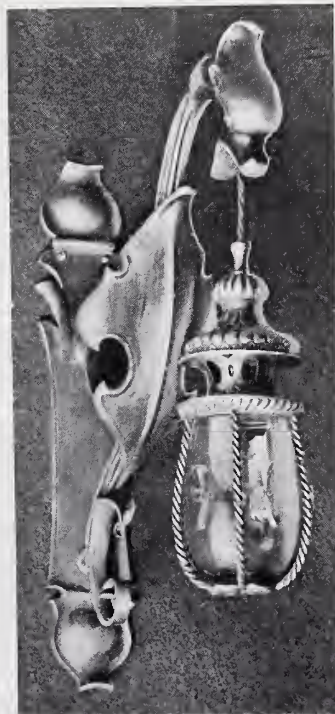
(General.)



(General.)



(Sun.)



(Faraday.)



(Faraday.)

may be introduced with a considerable enhancement of decorative effect.

A panelled plaster ceiling, or one with moulded wooden ribs, may have the lights brought through a central panel or bosses.

The newel, or corner-post, at the foot of a staircase, is an excellent position for the display of a bronze figure, holding a lamp or branch of lights; or of an ornate

standard lamp of wrought iron, bronze or brass.

Should the newel-post not afford sufficient support for such a figure, it can, with good effect, be enclosed with a panelled casing, to form an architectural pedestal, in any style in harmony with the surroundings.

If there is a half-landing midway between the ground floor and first floor, there will probably be a doorway to a conservatory, or an archway, or alcove, over which a bracket light or lantern can be displayed to advantage.

The drawing-room landing is in most cases lighted by a tasteful pendant light from the centre of the ceiling, and this position gives considerable occasion for a careful and liberal choice.

The upper staircase landings can be most suitably provided with simple pendants, and the half-landings with plain brackets, care being taken to so arrange the



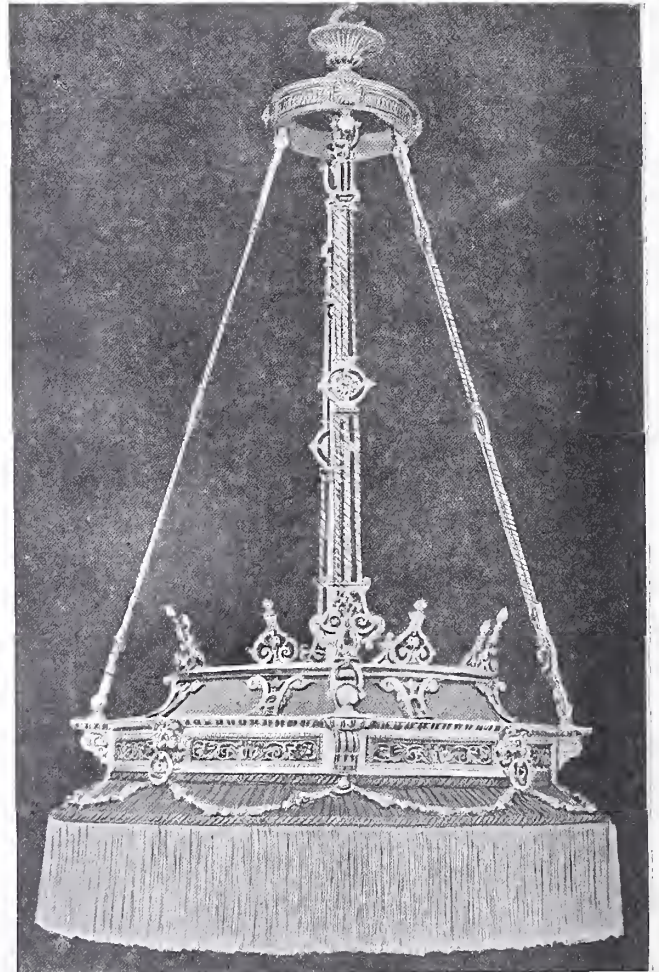
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(Perry.)



(Perry.)

lights that their zone of radiance meets that of those on higher or lower positions.

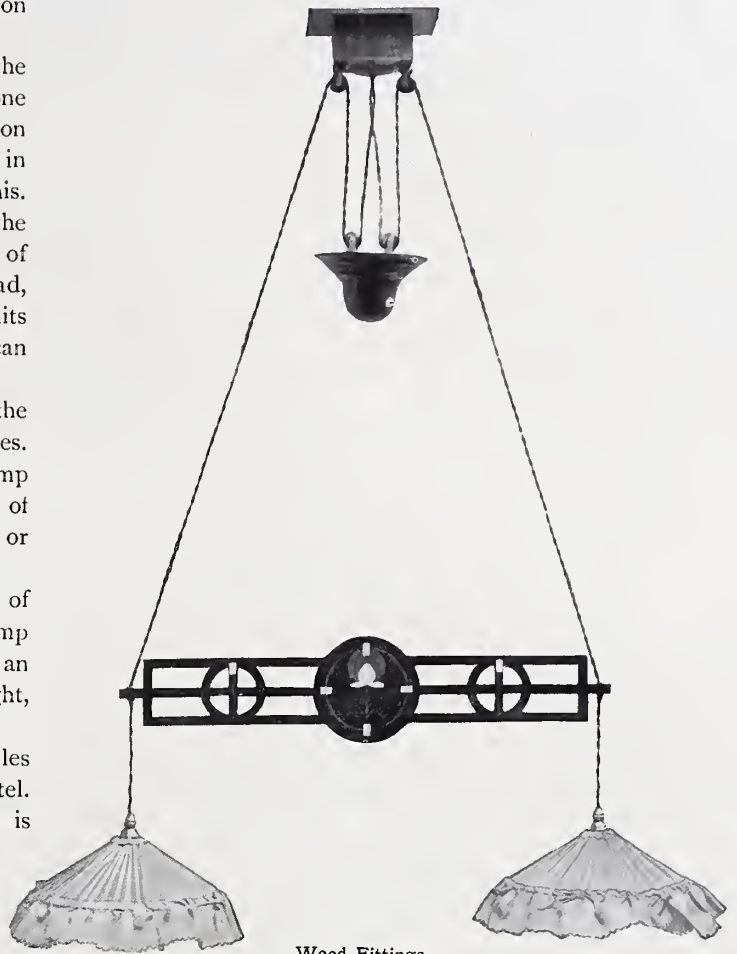
The dining-room demands special attention, as the lights therein have to be considered from more than one point of view. Interest in this room is concentrated upon the central object—the table, and the lights employed in any other parts of the room should be subservient to this. The number of lights depends entirely on the size of the room and the general arrangement. In a dining-room of average size, say 20 to 25 feet long by 18 or 15 feet broad, the centre fitting will be wired for five lights on two circuits with two switches, so arranged that three or five lights can be in use.

Under the table there should be a floor plug, the contact from which will light any table lamps or candles. An effective arrangement can be made with a central lamp or candelabrum connected to four candles at the corners of the table by festooned cable wreathed in leaves or blossoms.

A pleasant effect can be produced by the enclosure of the lamps in an opalescent bowl of the suspended lamp fitting, the light being softened and diffused. This is an alternative in cases where the concentrated effect of light, thrown down by a silk shade, is not desired.

One or more plugs on the skirting allow flexible cables to be taken therefrom to candelabra on sideboard or mantel. If the room has a high-panelled dado, a good effect is obtained by fixing quaint brackets of wrought iron or copper in the form of bracket lamps.

An "Adams," Louis XVI.



Wood Fittings.
(Henry.)



Wood Fittings.
(Henry.)



(Miller.)



(Faraday.)

or Queen Anne room would require different treatment. Instead of the shaded suspension lamp from the ceiling, several table lamps in oxidised silver or old pewter should be placed around the table; we will say four lamps, and four corner candlesticks, such an arrangement requiring two floor plugs, each supplying four lights.

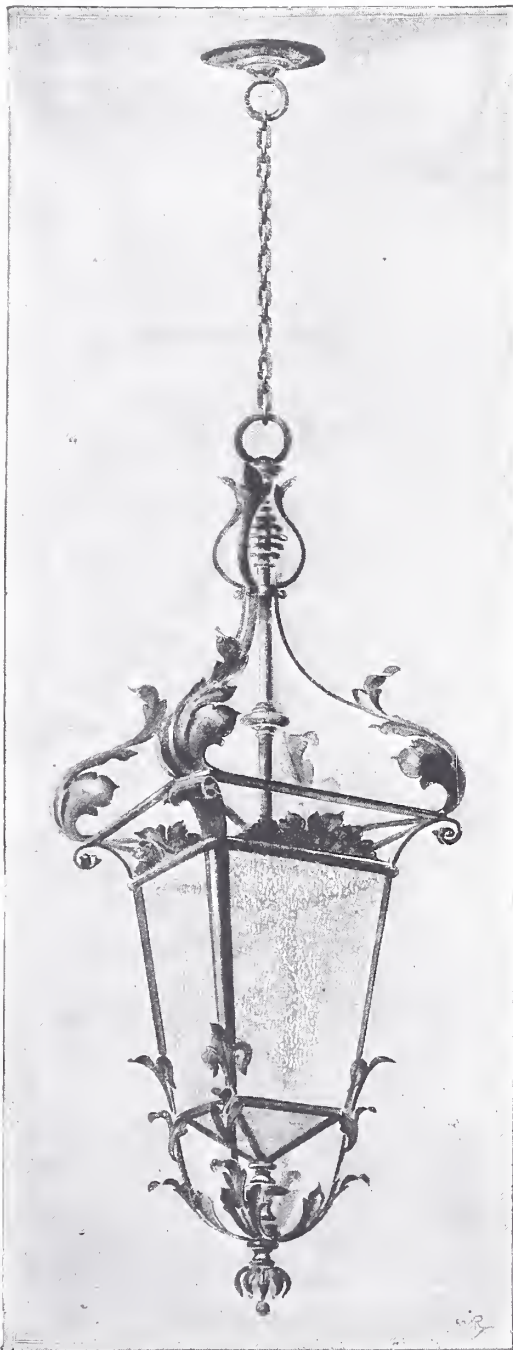
Such a room, having the walls panelled, and the architecture of a set and classic type, demands wall brackets of severe type, exactly spaced; two candelabra being usually placed on the chimney-breast and two on the opposite wall. The drawing-room lighting depends greatly upon the period from which the decoration of the room draws its inspiration.

A panelled treatment in Louis XV. or Louis XVI. style demands bracket lights of the period, arranged in orderly sequence in the pilasters or panel styles of the walls. Any centre lights from the ceiling must be in keeping.

An average drawing-room of no definite decorative period, having a five-light ceiling fitting on two circuits and four or six wall brackets, one plug for piano light, and one for standard lamp, will be found amply lighted in proportion to the floor space.

Bedrooms require counterweight pendants for the ceiling fittings and bracket lights over the beds, with a plug for the attachment of a reading lamp where desired.

These remarks have been chiefly suggested by the modern revival of the art of the metal-worker, but more than a passing reference is called for by a recent development of applied art which associates the wood-worker with the lighting electrician. We refer to the introduction of wooden electric fittings, of which we illustrate two examples (p. 327). The use of carved, pierced, or inlaid wood in association with skilfully fashioned metal accessories offers extended possibilities to the followers of this branch of latter-day craftsmanship.



(General.)



(Perry.)

Art Sales of the Season.

I.—Pictures.

ALTHOUGH it did not lack interesting features, although, while it has been hardly possible to “give away” indifferent works, good pictures have commanded high prices, the sale season of 1904 was the reverse of memorable. This is easily explicable. In the main “bad times” are responsible. America, a keen buyer till recently, has, for the most part, refrained from entering the competitive lists, although one noteworthy exception there has been, of course: the purchase by the Metropolitan Art Museum, New York, for £80,000, of the Duc de Dino’s assemblage of arms and armour. But as this was by private treaty, it does not bear directly on our subject. In addition to widespread financial stagnation, other causes have operated to some extent. Year by year, as examples of our pictorial heritage from a golden past—Italy, the Low Countries, Holland, Spain, France, Britain, each has had its golden pictorial age—are acquired by public galleries or pass from this country to the United States, the floating supply of excellent things tends to become less. Moreover, the plan of “auction or outcry, who bids most”—and with that only we are immediately concerned—does not commend itself to many of the nobles and prominent commoners who part with some of their art possessions, either under the compulsion of insufficient means or because they are willing to sacrifice a day-by-day harvest of æsthetic pleasure for the ultimately less satisfying one of money-gain.

As far as catalogue-totals are concerned, the 323 lots belonging to Mr. James Orrock, dispersed because, owing to ill-health, he was ordered away from London, to quote the words of the catalogue, come first, £58,276 12s. of the amount attaching to the Saturday’s sale of 153 pictures and drawings, a sum within about £250 of that paid on May 23, 1903, for the collection of Mr. Reginald Vaile, consisting of about sixty lots. On the Vaile afternoon, however, the total was raised to the record one of £105,845, against which, for a single day in 1904, apart from the Orrock already mentioned, we have nothing more noteworthy to set than the amount paid for the 118 pictures belonging to the late Duke of Cambridge.

From many standpoints the Townshend and the Cambridge

dispersals were the most attractive of the season. In each case the unexceptionable pedigree had a definite money-equivalent. Ancestors of the Marquis of Townshend have since the days of the Armada served the country as men of action, men of thought. Impoverished estates led to an application in the Chancery Division, and in December, 1903, Mr. Justice Farwell sanctioned the sale of about half the pictures at Raynham Hall, Norfolk. As an expert put a minimum value of £22,000 on them, and a firm of dealers offered £25,000, the auction result cannot be regarded as other than satisfactory. The solicitors advertised and offered a reward for the recovery of Reynolds’s full-length, life-size portrait of Anne Montgomery, Marchioness Townshend, one of the ‘Three Graces’ in the National Gallery picture, and had it occurred at Christie’s it would indubitably have been the sensation of the year.



Miss Juliana Copley.

(By permission of Charles Davis, Esq.)

By Sir Thomas Lawrence, P.R.A.

As a fact, it belongs to a member of the Marchioness's family, the sitter having so bequeathed it. The lovely little pastel portrait of her by Reynolds, 33 by 20 inches, brought an auction record of 960 guineas, although privately some of the scarce pastels by the master have made considerably more. We have recently dealt with the Cambridge sale, and there is no need to say more than that here again provenance was all in favour of the pictures. The major portion of the gallery of the late Mr. C. F. Huth, Oakhurst, Tunbridge Wells, came under the hammer in July, 1895, pictures, drawings, and engravings then fetching some £34,400. An interesting history attaches to the fine Crome which made 1,900 guineas in March. It was bought at the sale of the artist's effects by Mr. Hankes, Mayor of Norwich, passing from his hands into those of Mr. Sherrington. Some forty years ago Mr. L. Huth—who went to see the Crome at Messrs. Colnaghi & Co.'s after the sale at Christie's—bought from Mrs. Sherrington a collection in which it was included for £1,500. Mr. Huth, it may be added, paid in banknotes after the too cautious widow had refused his cheque. Now a single Crome, which many years ago became the property of Mr. C. F. Huth, realised publicly more than the amount originally paid for the whole collection. The Rt. Hon. Charles Seale Hayne, M.P., of Upper Belgrave Street and Chudleigh, Devon, a friend of Gladstone, was Paymaster-General from 1892 to 1895. Many of his examples by Old Masters were inherited from Mr. Pulsford, well known as a collector in his day. Most of the pictures of the late Mr. C. H. T. Hawkins, 10 Portland Place, were unimportant in actuality and still more unimportant compared with his extensive and valuable collection of snuff-boxes, objects of art, miniatures. One work only brought four figures, this the picture by Watteau, engraved by Cochin, details of which appear on the table

which follows. It may be noted that, confining ourselves to single properties, the six highest totals of 1903 show an aggregate of £170,962 8s. for 776 lots, almost as much as we now have for 1,364 lots. A tabular statement is convenient.

PRIVATE COLLECTIONS, JANUARY–JULY, 1904.

DATE.	PROPERTY.	LOTS.	TOTAL.		
			£	s.	d.
June 4 & 6	James Orrock ...	323...	65,946	11	0
March 5 & 7	{Townshend Heir- looms ... }	196...	35,943	6	0
June 11	{Duke of Cambridge, deceased ... }	118...	33,112	16	0
March 19	C. F. Huth, deceased	78...	18,842	13	6
April 16 & 18	{Rt. Hon. Chas. Seale Hayne, M.P., de- ceased ... }	275...	10,495	1	0
Mar. 26 & 28	{C. H. T. Hawkins, deceased ... }	374...	8,152	15	0
			1,364	172,493	2 6

A few other properties of lesser account may be alluded to. On January 23 there occurred 32 lots of pictures, drawings, etc., belonging to the late Mrs. W. C. T. Dobson, widow of the R.A.; on February 20, a number of works belonging to Mr. Leonard Brassey, many of them from the Henry Brassey sale of 1901 and the late Mr. Richard Manley Foster; on March 12, 87 lots belonging to the late Mr. Walter Dunlop, Bingley, Yorks, which made £7,127 4s. 6d.; on May 7, 95 lots belonging to Mr. S. H. Fraser, which fetched £8,405. No collection of modern works of first or even second-rate importance was forthcoming for the Saturday on which the Academy banquet was held, dedicated for years to pictures by other than Old Masters.

TABLE OF 34 PICTURES 1,400 GUINEAS OR MORE.

ARTIST.	WORK.	SALE.	PRICE. GNS.
1 Gainsborough	{Maria Walpole, Countess Waldegrave, Duchess of Gloucester, 35½ × 27½. 1779 (?). R.P. (O.P. about 40gs.) ... }	Duke of Cambridge (June 11)	12,100
2 Turner	{Walton Bridges, 35½ × 47. (Earl of Essex, 1893, 4,100gs., bought in) ... }	Orrock (June 4)	7,000
3 Morland	{Story of Lætitia. Set of six, 17½ × 13½. 1786. R.P. No. 1 bought 1881, £350; Nos. 2-6, Jolley, 1853, 225gs. (O.P. 50-100gs.) ... }	Macrory (July 9)	5,600
4 Romney	{Princess Sophia Matilda of Gloucester, 48 × 40. 1791. (Sold, 1799, by Rev. John Romney to Beechey, 20gs.) ... }	Cambridge (June 11)	4,100
5 Reynolds	Lady Anne Fitzpatrick, 29 × 24. (O.P. 75gs.) ...	Orrock (June 4)	4,000
6 Gainsborough	Mrs. Charlotte Freer, 28½ × 23½, oval ...	Orrock (June 4)	3,300
7 Romney	{Lady, white dress, gold ribbons, 30 × 25, oval. (O.P.) about 20gs.) ... }	(June 25)	3,300
8 Romney	{Georgiana-Anne, Lady John Townshend, 30 × 25. (O.P.) 30gs. (1792-3) ... }	Townshend (March 5)	3,150
9 Reynolds	Lady of Ducie family, 30 × 25 ...	Huth (March 19)	3,100
10 Gainsborough	Pastoral landscape with figures, 39½ × 49½ ...	Huth (March 19)	2,900
11 Gainsborough	Lady Mary Impey, 30 × 25 ...	Affleck (May 7)	2,800
12 Raeburn	Mrs. Charles Steuart of Dalguise (?), 38½ × 47 ...	Durrant-Steuart (D.) (March 19)	2,750
13 Raeburn	Margaret Moncrieff, Mrs. Pattison, 39 × 40 ...	Pattison (D.) (May 14)	2,600
14 Gainsborough	{Frederick, Duke of York, 28½ × 23½, oval. (Bicknell, 1863, 66gs.) ... }	Huth (March 19)	2,500
15 Watteau	{Guitar Player Surprised, 13½ × 10½. (French sale, late eighteenth century, 3,100fr.) ... }	Hawkins (March 26)	2,400
16 Lawrence	Miss J. Copley, 30 × 25. R.P. (O.P. about 50gs.) (p. 329)	Watson (June 25)	2,400
17 Gainsborough	Rt. Hon. Wm. Pitt, 29 × 24, oval ...	Huth (March 19)	2,300
			66,300

TABLE OF 34 PICTURES 1,400 GUINEAS OR MORE—*continued.*

ARTIST.	WORK.	SALE.	PRICE. GNS.
	Brought forward		66,300
18 Reynolds ...	George, first Marquis Townshend, 93 × 57. 1779	Townshend (March 5)	2,100
19 Gainsborough	{ Robert Adair, 29 × 24, oval. (Found hung on nail in garret at Raynham) }	Townshend (March 5)	2,000
20 Reynolds ...	George, Lord Ferrers, second Marquis Townshend, 93 × 56½	Townshend (March 5)	2,000
21 Romney ...	{ Juliana Copley, afterwards Lady Watson, sat in 1785, 29 × 24. c. 1779. (O.P. about 18gs.) }	(May 7)	2,000
22 Crome ...	{ On the Yare, Norwich, above the New Mills, 27½ × 39. (Crome never received more than £50 for a highly finished picture) (See A. J., opposite p. 268) }	Huth (March 19)	1,900
23 Hoppner ...	Mrs. Wm. Dundas, 30 × 25	Stuart Worley (June 25)	1,750
24 Cotes, F. ...	Kitty Fisher, 50 × 40. 1768. R.P.	Orrock (June 4)	1,700
25 Gainsborough	Queen Charlotte, 23½ × 15½	Cambridge (June 11)	1,650
26 Millais ...	Caller Herrin', 43 × 31. 1831	Dunlop (March 12)	1,600
27 Beechey ...	{ Prince of Wales, afterwards George IV., 50 × 40. (Bought for the King) }	Cambridge (June 11)	1,600
28 Raeburn ...	Master John Hamilton Gray, 50 × 40	(June 25)	1,550
29 Velazquez ...	{ Infant Don Balthasar Carlos, 56 × 43. (Knighton, 1885, 155gs.) }	Fraser (May 7)	1,500
30 Turner ...	{ Lancaster from the Aqueduct, W.C., 11 × 15½. (Langton, 1862, 305gs.; Leech, 1887, 610gs.) }	Orrock (June 4)	1,500
31 Lawrence ...	Alicia, Lady Trimleston, 83 × 53	Orrock (June 4)	1,500
32 Lawrence ...	Flora, Countess of Loudoun, 93 × 56	Orrock (June 4)	1,500
33 Gainsborough	Duke of Clarence, afterwards William IV., 28 × 23, oval	Cambridge (June 11)	1,500
34 Reynolds ...	{ Maria Walpole, Countess Waldegrave, Duchess of Gloucester, 30 × 25 }	Cambridge (June 11)	1,400
			95,050

(O.P.), original price received by artist; (D.), sold by Dowell, Edinburgh, all others by Christie. (= £99,802 10s.)

On that day but £10,975 was realised for the 144 lots, including £4,166 for those belonging to the late Mr. Joseph Gillott, relative of the Birmingham pen manufacturer whose gallery fetched £164,530 in 1872. On the corresponding afternoon in 1903 £28,701 was obtained for the first 135 lots in the Gambart assemblage.

The above table gives details of the thirty-four pictures which fell to bids of at least 1,400 gs. each, January–July last. In 1903 the corresponding table (ART JOURNAL, p. 282) contained thirty-five works, one only bringing more than the arbitrary minimum in the autumn—Nattier's portrait of a lady, 29 by 24 inches, which on November 28 fetched 3,100 gs. against a cost six decades ago of £4 10s. In 1902 there were eighteen works available for such a table, in 1901 twenty-one, in 1900 twenty-three, in 1899 thirty-two, in 1895, the great year of the Price, Lyne Stephens, Clifton, Craven and other dispersals, forty-five.

It will be observed that of the above, seven belong to the Orrock, six to the Cambridge, five to the Huth, four to the Townshend sale.

Not every collection of the season, of course, was, like that of the Duke of Cambridge, offered entirely without reserve; no attempt has been made, however, to eliminate the pictures that may have been bought in. One fact emerges prominently from the table: the 1904 season would be shorn of practically all interest were it not for the considerable number of good portraits by native artists which have occurred and, for the most part, been eagerly bought. Of the thirty-four entries two only, Nos. 15 and 29, are concerned with pictures by foreign artists, these two accounting for no more than £4,095 out of the nearly £100,000 aggregate. In 1903 the proportions were very different: of the thirty-six lots knocked down for 1,400 gs.

or more, sixteen were landscapes and portraits by British artists, the remainder works by foreigners. Of the works by British artists on the 1904 list no fewer than twenty-six are portraits, yielding £74,182 10s., the Morland set, No. 3, and Nos. 2, 10, 22, 26, 30, accounting for the surplus, £21,524. An analysis gives the following results:

ARTIST.	NUMBER OF PORTRAITS.	PRICE. GNS.
Gainsborough	8	28,150
Reynolds	5	12,600
Romney	4	12,550
Raeburn	3	6,900
Lawrence	3	5,400
Hoppner	1	1,750
Cotes	1	1,700
Beechey	1	1,600

£74,182 10s.

Again, it is noticeable that no work by a living artist figures on the list. In 1903, on the other hand, two pictures by Sir L. Alma-Tadema fetched respectively 5,600 gs. and 2,500 gs., one by Mr. J. C. Hook, 1,650 gs., one by Mr. Peter Graham, 1,500 gs.

Details as to most of the interesting pictures have appeared from month to month in THE ART JOURNAL, the January sales being dealt with in the March issue and so on. It is unnecessary now to do more than make one or two comments. Year by year the "market" becomes more convinced of Gainsborough's inimitability, and examples procurable a quarter of a century ago at two or three hundred guineas, are now worth as many thousands. No. 14 is a marked instance of the rise in money-value, and, in this connection, it is worth noting that Gains-

borough's "men" in general rouse keener competition than those by Reynolds. No. 1 marks the highest price ever paid at Christie's for a picture and for anything so small as a half-length at auction in this country. The price is "topped" only by Hoppner's 'Louisa Lady Manners,'

pictures have changed hands apart from the relatively few specified in the tables on this page. Again, on the lower level of values, however, portraits would predominate. Raeburn's 'Lady Charlotte Hope,' 29½ by 24 in., made 1,370 gs.; a half-length portrait of a lady in white dress, by Hoppner, 1,350 gs.;

RECORD PRICED PICTURES.

1904.			FORMER HIGHEST PRICES.			
ARTIST.	WORK.	PRICE. GNS.	WORK.	SALE.	DATE.	PRICE. GNS.
Gainsborough ...	Duchess of Gloucester ...	12,100	{Duchess of Devonshire, 59½ × 45}	Wynn Ellis ...	1876	10,100
			(Sold to Mr. Pierpont Morgan, 1901, £30,000.)			
Morland ...	{Story of Lætitia (Set of six)}	5,600	{The Postboy's Return, 27 × 35}	Rankin... ..	1898	1,250
			(Levy, 1876, 600gs.; Fish, 1888, 710gs.)			
Lawrence ...	Miss Juliana Copley ...	2,400	Miss Farren, 30 × 25 ...	Cholmondley...	1897	2,250
			(Disregarding 'Lady,' 30 × 25, bought in, July 1, 1899, 2,800 gs.)			
F. Cotes ...	Kitty Fisher	1,700	Miss Miller	May 9	1896	650
Bellini, Giov. ...	{Madonna, Child and Saints, 27½ × 48 ...}	1,120	Madonna and Child, 25 × 18	Dudley	1892	1,100
	(Eastlake, 1894, 510gs.)					

51 by 41 in., a three-quarter length which made 14,050 gs. when it came under Messrs. Robinson and Fisher's hammer in 1901, as the property of the late Lady Charles Bruce. Ruskin eulogised No. 26 thus:

Gainsborough's 'Mrs. Richards,' wife of the "first fiddle" at Drury Lane in 1779, 1,200 gs.; Reynolds's 'Rt. Hon. Charles Townshend,' 94 by 58 in., 1,150 gs.; Lawrence's 'Miss Emily de Visme,' 50 by 40 in., 1,050 gs.; and

FLUCTUATIONS IN PRICE.

ARTIST.	WORK.	PRICE, 1904. GNS.	FORMER PRICES.		
			SALE.	PRICE. GNS.	
Da Vinci, L. ...	Virgin and Child, 21 × 15½ ...	1,020	Seale Hayne	Lawrence, 1892	400
Phillip, J. ...	Water Drinkers, 34 × 44	950	Dunlop	McConnel, 1886	2,450
Greuze and Le Brun	Mlle. Guimard, 45 × 34	850	Seale Hayne	Stuart, 1850 ...	44
Ostade, A. ...	Itinerant Musician, 14 × 12 ...	720	March 19 ...	Nagel, 1795 ...	105
Muller, W. ...	Dolgarroc Mill, 54 × 82	480	Gillott	Gillott, 1872 ...	1,250
Collins, W. ...	Dartmouth, 34 × 47	480	Brassey	Maddy, 1879 ...	1,500
*Furner	Powis Castle, 11½ × 17. W.C. ...	190	Gillott	Gillott, 1872 ..	1,210
*Cox, D.	The Rain Cloud, 23 × 30. W.C. ...	145	"	Timmings, 1873	1,500
Leslie, G. D. ...	The Appointed Hour: 'She Paused,' 44 × 30	68	Brassey	Mendel, 1875 ...	720
Egg	Life and Death of Buckingham, 30 × 36	58	Seale Hayne	Cotes, 1870 ...	350
Stanfield, C. ...	Channel off Fort Rouge, 13 × 18. W.C. ...	50	Hawkins	Knowles, 1880...	355

* It is only right to mention that these two drawings were deemed in inferior condition—hence the fall in value.

"In that most noble picture by Millais, which probably most of you saw last autumn in London, the 'Caller Herrin' picture, which, as a piece of art, I should myself put highest of all yet produced by the pre-Raphaelite school—in that most noble picture, I say, the herrings were painted just as well as the girl, and the master was not the least afraid that, for all he could do to them, you would look at the herrings first."

With auction records for works by particular artists at the high level reached by 1903, it is not surprising that incidents in this kind for the period under review are not very numerous. The above brief statement contains the most important instances.

In addition to rises in value indicated here and there on the table of 1,400 gn. pictures, a hundred other cases of interesting fluctuations might be cited, of course. We must be content to give a few.

Needless to say, a number of attractive and interesting

Romney's 'Miss Elizabeth Grove,' 30 by 25 in., from the Fraser Grove sale, 1897, at 700 gs., 1,000 gs. In other kinds one may mention Terburg's 'Lady at her Toilet,' 13 by 10 in., 1,020 gs.; a river scene, 23 by 32 in., by Van der Neer, 1,000 gs.; Rossetti's 'The Bower Maiden,' 1850-72, 800 gs.; Schreyer's 'En Vedette,' 32 by 26½ in., 750 gs.; a still life study, 54 by 44 in., by De Heem, 600 gs. As in 1902, when his 'Sea-girt Crag,' 23 by 36 in., 1886, fetched 820 gs., so again this year a picture by Mr. Peter Graham fetched the highest sum of any by a living artist: this, on April 30, when 'The Fowler's Crag,' 64 by 48 in., bought at £1,400 from the 1887 Academy, brought 1,050 gs. Sir L. Alma-Tadema's 'Who is it,' 11½ by 9 in., "Opus CCLXII," made 620 gs.; his water-colour, 'Sponges and Strygils,' 12 by 5¼ in., "Opus CXCVII," 460 gs.; Mr. Holman Hunt's water-colour of a young lantern-maker of Cairo, 11 by 7 in., 165 gs. Noteworthy water-colours by deceased artists include several by Turner, for instance, 'On the

Washburn, 11½ by 15½ in., 950 gs.; Copley Fielding's 'Weald of Sussex,' 21 by 39 in., 930 gs.; Cox's 'Blackberry Gatherers,' 25½ by 30 in., 600 gs.; De Wint's 'View in Epping Forest,' 18 by 33 in., 1,020 gs.; Van Blarenberghe's 'Picture Gallery of the Duc de Choiseul,' 8½ by 12 in.,

550 gs.; and Downman's 'Duchess of Devonshire,' 9 by 8 in., 190 gs. A pastel by J. Russell, 'Lady Frederick,' 23 by 17 in., fetched 600 gs.; a drawing in chalk of the Duchess of Devonshire by Gainsborough, 19½ by 12½ in., the study for a full-length picture, 500 gs.

The Chantrey Trust.

THE agitation for an inquiry into the administration of the Chantrey Trust resulted in the appointment on July 1st of a Select Committee, consisting of the Earl of Carlisle, the Earl of Lytton, the Earl of Crewe, Lord Windsor, Lord Ribblesdale, Lord Newton, and Lord Killanin. Since 1877, when the Bequest came into operation, one hundred and nine works have been acquired, with five exceptions, from the summer exhibitions of the Royal Academy.

A Blue Book has been issued containing the evidence taken and the decisions of the Committee. Their lordships find that it is admitted, by those most friendly to the present system, that the Chantrey Collection, regarded as a national gallery of modern British art, is incomplete and in a large degree unrepresentative. The works of many of the most brilliant and capable artists who worked in the last quarter of the nineteenth century are missing from the gallery. It includes not a few works of minor importance. The collection contains too many pictures of a purely popular character: sculpture is more adequately representative.

The Committee are of opinion that too exclusive a preference has been given to pictures shown at the Annual Exhibition of the Royal Academy, and that insufficient attention has been paid to other exhibitions. The unduly narrow construction placed on certain terms of the will by successive Councils has had unfortunate effects upon the

collection; for while it seems probable that Sir Francis Chantrey conceived that purchases would not often be made from living artists, there is clearly no legal bar to other methods of purchase. The Committee, therefore, suggest that a greater flexibility of method—by selection from studios, by purchase from private owners, and even occasionally at auction or from dealers—would largely increase the field of choice, and so tend to raise the standard of merit. Though it is desirable that the Chantrey Collection should be representative, it would be unwise to expend so limited a fund in buying the works of artists who are well represented in the Tate Gallery, assuming that the present arrangement of the Collection is permanent. The constitution of the purchasing body, as appointed by the testator, is inherently defective.

The Committee recommend the appointment of a committee of three, for the purchase of works of art in painting and sculpture, composed of the President, *ex officio*, of a Royal Academician appointed by the Council, and of an Associate of the Royal Academy nominated by the body of Associates. The elected members should be appointed to hold office for five years, and should not be eligible for immediate re-election. The principal artistic societies of England and Scotland should be invited regularly to report to this Committee (to whom the final powers of selection and purchase should be entrusted) the existence of important works of art.

I Gaggini da Bissone.*

THE stream of art, like a natural stream, has its beginnings few and distinct, and though by the remoteness of their origin or the difficulty of the country they traverse they are often mistaken by the early and untravelled writer, yet when once explored are not easily to be forgotten. Each one is himself, and himself only. Each water has a pace, each valley a character of its own. But as the stream becomes a river, and flows down more slowly through better cultivated lands, it is joined by others at once more numerous and more alike. Rugged strength has been replaced by pastoral perfection. It no longer matters so much which winding arm we take. All will be pleasant; none, save the great tributaries coming down from afar, will profoundly move us or greatly try our activity. It is by one

of the small arms of the great art river that this book invites us to stray; whatever else, a pleasant excursion.

The Gaggini were a late family of members of that great Comacine guild which was very amply treated of in English by "Leader Scott" in her "Cathedral Builders." The membership seems to have been open to any one connected practically with the work of building. In early times they were probably, in the main, men very simple, if very sane, in their art; but as time went on, and a greater technical perfection began to be seen in architectural sculpture, a higher level of training becomes common, and partly for this reason, and partly from the greater nearness of the times and perfection in the records, the names of the workers begin to be preserved. Again, it becomes noticeable here as in all other branches of art, as training becomes a larger proportion of the artist's equipment—that is to say, as he is more concerned to know what was known by those who

* "I Gaggini da Bissone," by L. A. Cervetto. (Ulrico Hoepli. Milan.)

went before him—so he is more apt to choose, among those who are to come after him, to whom he will communicate his knowledge. He will choose among his family if he has one, among his friends if he has not. And so in varying degrees of strength we have the Carracci, the Campi, the Della Robbia, the Da Ponte, Rodari, and the Gaggini.

Bissone, the native place of the subjects of this memoir, is a little village on the lake of Lugano, lying on the left of the railway as the traveller passes down into Italy, after it crosses the lake on the viaduct. Almost their earliest migration seems to have been to Genova, and to say that a large part of their work lies here is to characterise it better than by whole pages of description.

It is not only in Genova, however, that their work is found. At Pavia and Palermo, principal among the cities of Italian rule, in France and Spain, members of the family made their stay and left examples of their skill. Principal among the heads of the house is one Beltrame, who worked as an architect in north-eastern Italy toward the end of the fourteenth century, and descending from him, Pace and Giovanni, his sons, and Domenico, his grandson, seem to have been the most distinguished of that branch of the family. It is with an account of this latter that the book under review begins. His principal achievement, with the help of a certain nephew Elia, seems to have been the decoration of the front of the chapel of St. John the Baptist in the Cathedral of Genova. He left Genova in the middle of his career, and went to Palermo, where he married a second time and founded a family, but seems to have left no considerable example of his work. His descendants, however, flourished there, and had such a reputation that our author tells us, Michelangelo, sending

to Rome the Christ of St. Maria Sopra Minerva, added as a message, "I send you a naked Christ. If you want clothes put on, send for the Gaggini of Palermo." An expression which, if authentic, may or may not, from the pen of Michelangelo, express all the esteem that the author somewhat innocently attributes to it.

On the whole, Pace Gaggini had the most distinguished career, being employed in France as far north as Fécamp, as well as in the Certosa of Pavia. Now, whatever we may hold as to the comparative value of styles, it is undoubted that no one building attracted and influenced such a variety of talent as this. It formed in itself an entire sculptural school, so that after its date that of Florence quite lost its pre-eminence. Those who worked upon the Certosa influenced and learned from each other. The work of Pace Gaggini differs in no striking particular from much of the other sculpture. His work in France is more varied and interesting, showing very vividly how climate and circumstance may influence training and birth.

Another of the family, Bernadino, is recorded as having done extensive works in Spain, appropriately enough for the dwellers in a city where these two great nations were striving for the mastery. These are fully treated of, and then we are led on through the roaring Barrocco, the rippling Canovesque, until landed and left in a smooth pool, fifty pages broad, of an excellent Cavalliere sculptor of the century that has just passed from us.

Books such as these are interesting chiefly to those who have to make a special study of times and places; to those who have a very wide knowledge of art, or a very ample library. To others they will seem but fragmentary and unconnected: as island dependencies to a race who has no ships whereby to communicate with them.

ADDISON MCLEOD.

Passing Events.

AMONG the uses of exhibitions of other than modern art is the occasional discovery through them of lost pictures or what not. Thus, sixty years ago, there was stolen from the splendid MS. *Chronicles of Normandy*, executed for the sheriffs of Rouen, and once in the collection of Colbert, a leaf representing the surrender of the city to Philip Augustus. The leaf has been discovered in a private collection in Paris, and, on learning the facts, the possessor put himself in communication with the exhibition authorities. Owing to the generosity of Baron A. de Rothschild, it has been restored to its rightful place.

THE Earl of Lytton, whose proposal for a Committee to examine into the administration of the Chantrey Fund was accepted without a division in the House of Lords, takes a genuine interest in art. Art and literature, he said recently, when opening an exhibition of pictures in Bermondsey, sustain the idealistic side of our nature. Fifteen years ago, by the way, the provisions of Chantrey's will were discussed in the Court of Appeal before Lord Esher, Lord Justice Cotton, and Lord Justice Fry. It was a friendly action for the purpose of deciding whether works in

sculpture and plaster were eligible under the will, and if artists could be commissioned to complete such designs in marble or bronze. Despite an urgent affidavit by Leighton, two of the three judges held the contrary. In the recent Chantrey evidence it has been made clear that this judgment has been prejudicial to the Collection, and the Committee recommend that some modification should be effected in the provision of the will, which forbids the purchase of incomplete works of sculpture.

A COPY of Watteau's *Œuvres* occurred at the auction sale of the property of a particularly prominent personage a few months ago in London, and was the occasion of a successful "knock out." It is said that the participators, who were numerous, reaped an immediate profit of about fifteen or twenty pounds each.

COLLECTORS will watch with some concern the issue of an incident relative to one of the finest known specimens of an English late thirteenth century cope. The cope, lent by its owner to a public museum, is said to be claimed by the Italian Government on the ground that it is



An Illustration from "I Gaggini da Bissone" (Hoepli, Milan)

none other than that which formed the chief treasure of the cathedral of Ascoli, to which it was given by Pope Nicholas IV. about 1288. That cope disappeared some two years ago.

YET another "Royal" art society. The King has been pleased to confer the title of "Royal" on the Society of Miniature Painters, of which Princess Louise is one of the honorary members, Sir W. B. Richmond the President. Among the pictures recently added to the royal collection are M. Oliver Pichat's large portrait-group of His Majesty and President Loubet, and Mr. Tom Roberts's 'Opening of the First Australian Parliament,' presented to the King at the Royal Academy one afternoon when it was specially closed for the purpose. M. Pichat is over eighty years old, and has recently been engaged on a portrait of the Duke of Connaught.

MR. A. S. COPE, A.R.A., is to paint the two portraits of Sir William Harcourt for a committee desirous to place on record the gratitude of the Liberal party for his long and noteworthy services. One portrait will go to Sir William Harcourt's family, the other to the National Liberal Club.

ONE of the attractions of the exhibition of French Primitives in Paris was 'St. Victor with a Donor,' lent by the Glasgow Corporation. "Scientific" criticism has been busy with this fine picture. It has been ascribed to various schools and many masters. Prior to 1892, when it was at the Burlington Fine Arts Club, it passed as a work by Mabuse. Sir Walter Armstrong then suggested Hugo Van der Goes, the painter of the great altarpiece now in the Uffizi. Upon this Dr. Bode, M. Emile Waters, and one or two others, declared it to be by Van Eyck, but Von Seidlitz, who initially concurred, later saw a close resemblance to Memlinc. At the New Gallery in 1899-1900 its ascription to Van der Goes was disputed. At Bruges, in 1902, the catalogue had no attribution, but it was at the exhibition as an early Flemish work. In Paris it was given to "Le Peintre des Bourbons," called "Le Maître de Moulins," and its date assigned to about 1480. One able English critic regards it as the most accomplished work seen in Paris by that great though un-named artist. Still another critic sees resemblance to Jean Fouquet.

IN the *Sketch* (17th August, 1904) there was a capital drawing in Mr. Dudley Hardy's "Holiday Types" series. "Guide (11.15 a.m.): Ladies and gentlemen, this is the celebrated Louvre. We shall have five minutes here, then call at the Invalides, and catch the twelve o'clock train to Versailles." Some illustrations in similar vein appeared in *L'Art* (1884), from the pen of M. Paul Renouard, who is shortly to resume his connection with the *Graphic*. "We are very full of war, but we should like some Renouard with it," writes Mr. Carmichael Thomas.

THE date for receiving pictures for the next Exhibition of the Royal Scottish Academy is fixed for the 9th January. The Municipal Council of the City of Venice announce for April, 1905, the opening of their sixth International Art Exhibition.

ONE of the comments on the Chantrey evidence referred to an old and quite legitimate claim of distinction. The words of the report are "... engaged in the exercise of their profession," which the *Builder* amends to "... engaged in the practice of their art." "Art is not a profession."

AN Exhibition of Process Engraving will be opened shortly at the Victoria and Albert Museum. Specially invited work only will be shown.

MESSRS. PEARS have had to complain of damage done to certain copies of their new picture poster. This large work must be one of the most expensive attempts to beautify hoardings, and it is to be regretted very much that the effort should be rewarded by mud flinging or destruction.

THE Royal Scottish Academy loses by death three of its members in the several classes, James Archer Arthur Melville and W. F. Vallance.

IN the exhibition room at the British Museum may be seen the fine collection of drawings, by artists of the Norwich School, purchased about two years ago from Mr. James Reeve.

AT the Newcastle-on-Tyne Public Library there is displayed the fine Bewick Collection gathered by the late Mr. John W. Pease, and bequeathed by him to the city. An illustrated catalogue (1s.) has been prepared by Mr. Basil Anderton.



(National Gallery of Scotland)

Girl with Folded Hands (p. 312).

By Greuze.



The High Street and Market Hall, Amersham.

By W. Monk.

Amersham.

Illustrated from Drawings and Etchings by W. Monk, R.E.

IT becomes more difficult every year to define the extent of the London suburbs. A century ago the four-mile radius included districts in which were to be found many stately homes other than the magnificent town houses of the aristocracy. Most of those mansions have disappeared, or they miserably survive in some transformed state. In an edition of *The Ambulator*, published in 1793, Islington and Newington Butts are villages, Clapham "surrounds an extensive common, from many parts of which are beautiful views of the Thames, with London and the country beyond." During the last few decades smaller residences with increased local population have crowded out the well-to-do commoners, and a considerable distance must be travelled before country worthy of the name can be reached. Those who seek recreation or tolerable privacy must go beyond the environs of the metropolis, for in a twelve-mile radius from Charing Cross it is difficult to find any places where natural conditions remain to any extent.

Outside that border, but within reasonable limits, one of the most picturesque districts is the Chalfont country, and in that neighbourhood is Amersham. In Leland's

"Itinerary," Hagmondesham, alias Homersham, is "a right pretty Market Towne on Fryday, of one Street, well built with Tymber." That sixteenth century description needs little alteration now. Although only twenty-six miles from London, the town shows few signs of companionship with the great city. The railway station is separated from the High Street by the Rectory Wood, and the distance between preserves the community from any suspicion of attachment to artificial locomotion. Other towns in Buckinghamshire have more than local reputation, but Amersham has existed quietly, content with its agricultural pursuits and other industries, but without other special national ambitions. It has not achieved greatness, and the occasion has been easily forgotten if some greatness has been thrust upon it. While sometimes participating in the tumults of the hour, its excitements have been mostly unsought. Except on pressing necessity, it has shown indifference to outside affairs, and soon after any disturbance it has resumed its hereditary repose. But there are records of the persecution of the Lollards in 1413, and of several burnings in later years: Foxe relates that in 1506 William Tylesworth was martyred



The House with the Sundial.

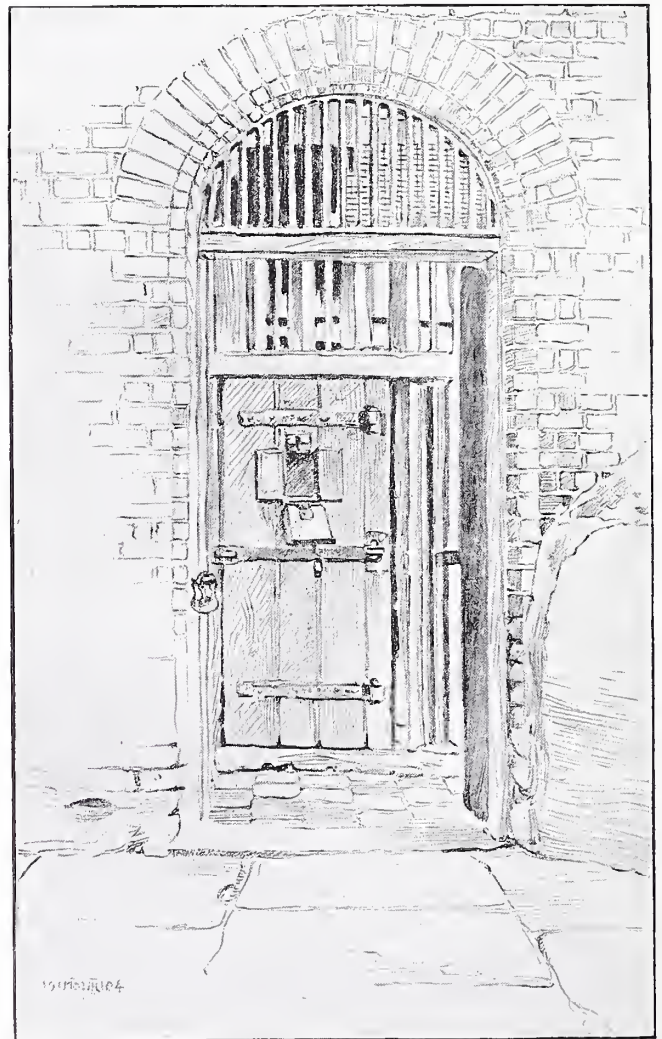
By W. Monk.

in a close called Stanley's, and that Joan Clerk, the only daughter, was compelled to set fire to her dear father. Indeed, at about that period the "faithful Christians of Amersham" were involved in many violent penalties paid in one way or another. As a survival of an old regulation, it may be noted that ballad singers, with all common beggars and other vagrants, are still collectively warned off by the magistrates acting for the Hundred.

Geoffrey de Mandeville, or de Magna Villa, held Amersham after the Conquest, and at the time of Domesday, the place "answered for seven hides and a half. There is land to sixteen ploughs. Two hides are in the demesne, and there are three ploughs there; and fourteen villanes with four bordars have nine ploughs, and four may yet be made. There are seven bondmen. Meadow for sixteen ploughs. Pannage for four hundred hogs. Its whole value is, and was, nine pounds—in King Edward's time, sixteen pounds." Such reckonings are curious, but not very intelligible, and the agricultural pedigree of the village may be passed over until 1855, when there came into existence the "Amersham, Chesham and the Adjacent Parishes Agricultural Association." At the 1857 meeting forty-five teams took part in a ploughing match in the vicinity of Amersham. There were also prizes for rick-building, rick-thatching and for long servitude. The *Times* condemned "these paltry gifts" for servitude, and gracefully responded to Disraeli's championship of them:—"The actor who blacked himself all over when he played Othello did not throw himself more completely into his part than does Mr. Disraeli

when he takes part as a county magnate in a rural display. Of any proceeding in which he takes part he is the life and soul—not as a politician, not as a leading man in the House of Commons, but from the intensity of interest which he appears to feel in corn and mangel-wurzel, and pigs and day labourers. . . . It required all the power of the statesman, the orator, and the novelist to represent the acts of the Amersham Association in a heroic light." At the 1865 meeting Disraeli again referred to the donations to labourers. "Of all the local institutions in this county I have no hesitation in saying that the Amersham and Chesham Association is the one which has been most successful, and that, proposing to itself a limited object, it has completely achieved it. The object is to recognise merit and to reward skill in the agricultural population." The *Times* would not concede that these gifts for "moral virtues" were beneficial. It may be imagined that the people of Amersham were excited for a few days after the qualifications of their distinguished patron had been discussed in connection with the policy of the local association.

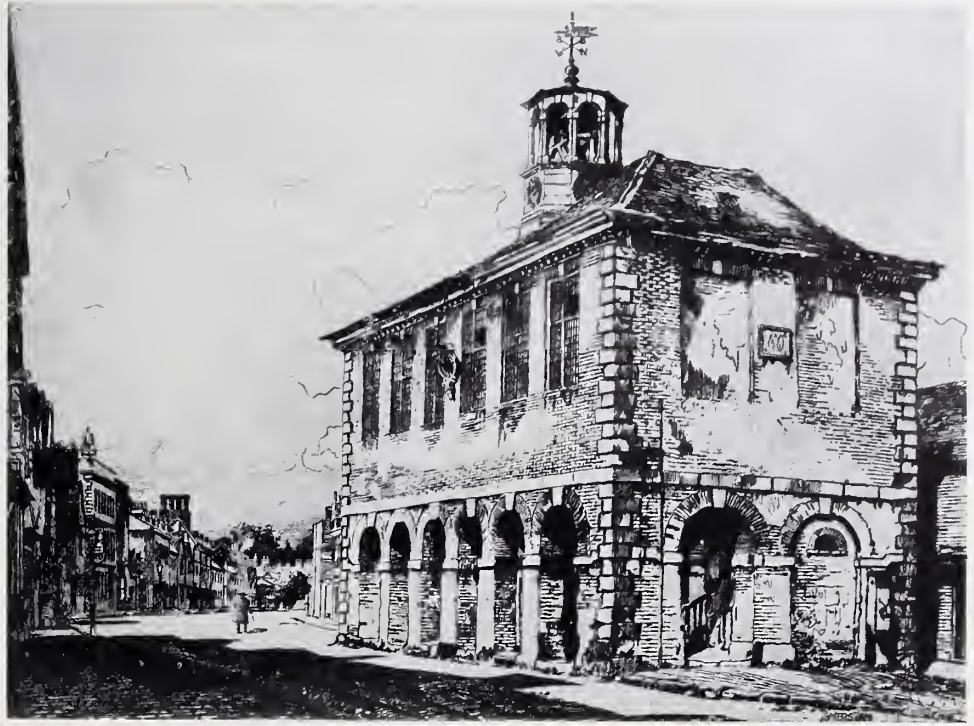
The Church of St. Mary, of ancient foundation, possesses few brasses or pieces of sculpture to attract the antiquarian, but the genealogist will find opportunities for research. The



Inner Door of Lock-up.

By W. Monk.

monument (1854) to T. T. Drake, by H. Weekes, R.A., is worthy of mention. Browne Willis, about 1712, thought the Rectory was the best in the county, having been endowed in the time of King Stephen. The Market Hall was the gift of Sir William Drake, in 1682. The first-floor room is used for the transaction of public business and for entertainments. When many persons are expected to attend, the floor is supported by poles fixed in the circular sockets under the arches. In one corner there is an old lock-up, and the inner of the two massive doors is shown on page 338. Recently the space was coveted for a fire-engine house, and but for the intervention of Mr. W. W. T. Drake when the destruction was in progress, more than one wall would have suffered. The stocks, which stood adjacent to the pump, were removed in contemporary times. The Almshouses were built by Sir William Drake, and date some years earlier than the Market Hall. Towards the end of the town is the picturesque house called Little Shardeloes. A few of the less prominent features of the town are re-



The Market Hall.

By W. Monk.

markable. The courtyards of some of the inns are worth inspection for their lingering sentiment of coaching and posting employment, while many of the private houses contain fine oak panelling and other evidences of respectable antiquity. An apparently dilapidated barn may hide a quaint water-drawing apparatus, such as that shown on page 342. This primitive and much-worn appliance is still in use. Two buckets go alternately up and down, the chains passing round the drum as the windlass is turned.

For centuries members of the Drake family have been identified with Amersham, as residents or as lords of the manor and principal landowners. Shardeloes, now occupied by W. W. Tyrwhitt-Drake, Esq., stands in a typical English park (p. 340), and the house was designed by Robert Adam about 1760. According to W. H. H. Kelke, the old mansion of Shardeloes stood a little nearer the summit of the hill. There William Tot-hill, the hero of thirty-three children, entertained Queen Elizabeth. A bird's-eye view of this old building was reproduced with other



Within the Market Hall.

By W. Monk.



Sibley's Mill.

By W. Monk.

illustrations in the 1863 Transactions of the county Architectural and Archæological Society.

The most pleasing attributes of the town are the beauty of its situation and the natural advantages of its environment. When Disraeli was a guest at Amersham, in 1857, he referred to the unexcelled variety of chalk, sand, gravel, rich pasture, fine meadow and good dairy land in the county: a tribute to be shared all round. Hunting and other rural pastimes are enjoyed in the neighbourhood. A little-known testimony was written when the country was agitated by the Great Rebellion. Some letters by a subaltern officer in the Earl of Essex's army were contributed to *Archæologia* in 1853, and this interesting allusion occurs in one dated from Alisbury, August 16th, 1642. "I, with three other commanders, were sent with one hundred musquetters to bring the ammunition to Amersham in Buckinghamshire, which is the sweetest countrey that ever I saw, and as is countrey, so also is the people; but wantinge roome for the regiment coming after us, we were constrained to marche four miles further into Greate Misenenden." Within short distances are places of interest, which seem equally fortunate in attractiveness, and some of these towns or villages have history concerning Amersham. Coleshill was the birthplace of Edmund Waller; Penn Church, built 1213, contains memorials to the Curzon, Howe, and Penn families; at Jordans are the Quakers' Meeting-House, and the burial-ground of William Penn, Thomas Ellwood, and other Friends;

Chenies is associated with the Russell and Bedford families; at Chalfont St. Giles a cottage stands little changed since Milton lived in it; Great Hampton recalls some memorable names and deeds: Lord Nugent coupled his description of John Hampden's house with a reference to its position near to "high breezy hills of green glades, enclosed within the shadowy stillness of ancient woods," and that 1832 tribute is still deserved. Beaconsfield cherishes an anecdote of Sir Joshua Reynolds. In 1788, when on a visit to Edmund Burke, the artist spoke of a picture of the Infant Hercules, commissioned for Russia. A particularly fine child had been born on

Burke's estate, and this William Rolfe served to inspire the painter. The boy grew to a robust, athletic yeoman; he was cultivating his own farm in 1845, and he was, according to the Duke of Buckingham, the best farmer in the county. At the request of Lord Northwick, asking for information regarding the original sketch in his possession, Rolfe wrote in June, 1844, from Sealy's Farm, Beaconsfield, saying he had long been known as Hercules, and that there was no possible doubt of his identity as Reynolds' model.

Amersham regained its privileges as a Parliamentary borough in 1624, and lost them in 1832 on the passing of the Reform Bill. Disraeli refers, in "Coningsby," to this



Shardeloes.

By W. Monk.



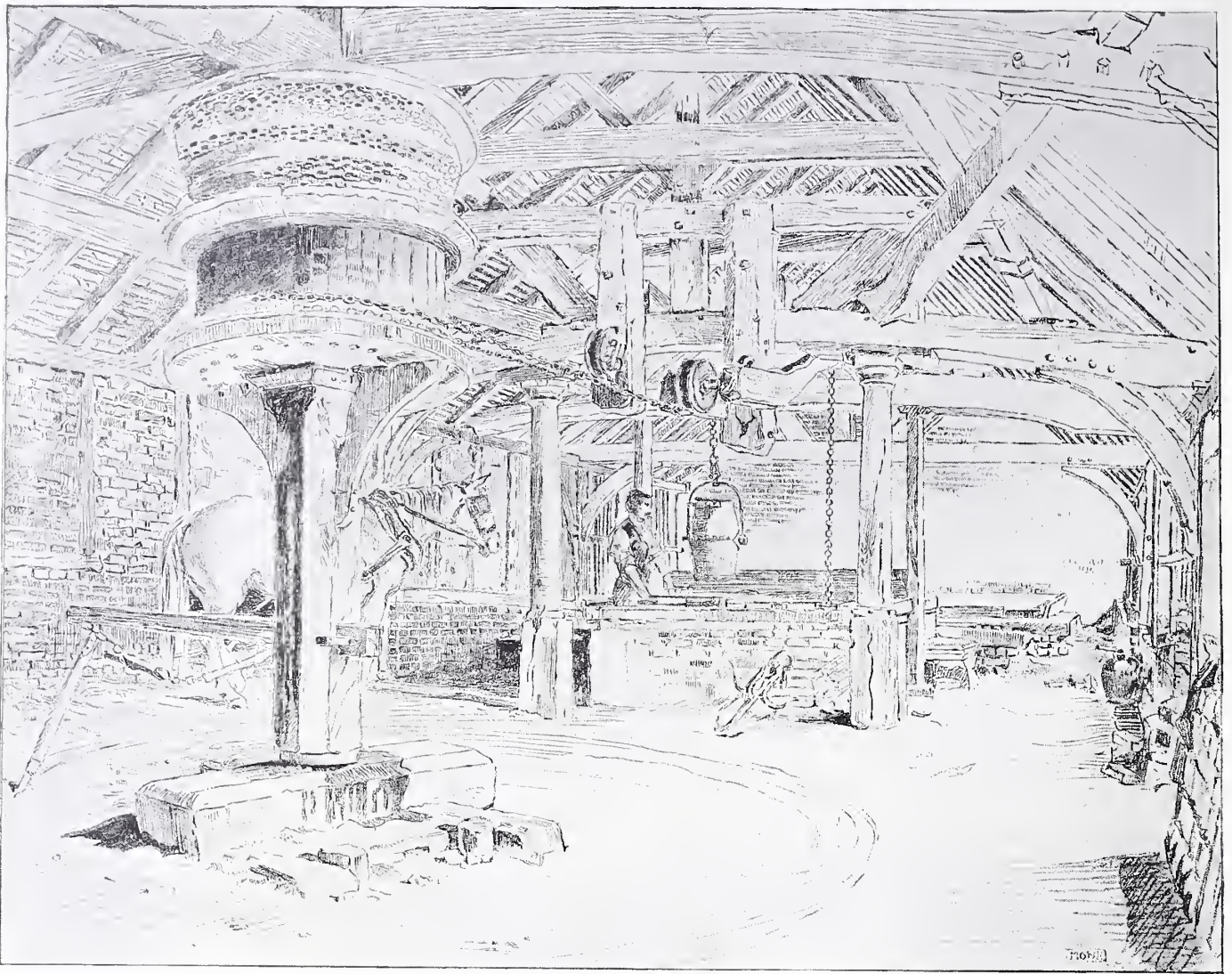
Entrance to Almshouses from the High Street.

By W. Monk.



Exterior of the Almshouses (dated 1617).

By W. Monk.



An Amersham Well.

By W. Monk.

disfranchisement. "The infamous conduct of the Whigs in the Amersham case has opened the public mind more than anything" (said Mr. Tadpole); "Aldborough was worse" (said Mr. Taper). Apart from legislative connections, many names occur to remind the historian of facts connected with Amersham and its vicinity. The noblemen, the knights of the shire, divines, freeholders, tenant-farmers and the others who have concerned themselves with the interests of the town, have been succeeded by inhabitants "both numerous and respectable" who defend the parish traditions, or who, if they take no active part in its domestic affairs, infer a compliment by dwelling in the locality.

When the hand of man disturbs the outspread beauties of the earth, the substituted benefits seem commonplace. Builders quickly disguise places beyond recognition. For centuries Amersham has been guarded against the encroachment of civilisation, but now the town is to be developed. Freehold sites have been offered on the Shardeloes estate, and although this ground is near the station and Chesham Bois, the buildings will create an

alien sentiment. No scene of rural simplicity can withstand the demoralising effect of a row of brick houses. Hard by, on a site that has been provided under the new scheme, school buildings are to be erected; and the result of this will be to transfer the scholars from the grammar school, established in 1624, now open in the High Street. Such intercourse will link the new with the old. For years the residents in the advertised quarter will enjoy all the advantages of beautiful surroundings. Their most brief walks will be in meadowland, and the country for miles around will not quickly lose its agreeable quality. But mortification has set in. As the world must be peopled, so must its people be housed; the landscape must be intersected and forests cut through to provide the means of cheap travel. It is probable that gradually the town will lose distinction. Its annexation to London may not take place in the present generation, but the prospect seems inevitable; and then the townsman will have to go farther out than Amersham for a fair example of the rural life of England.

ALFRED YOCKNEY.



CRONK

Amerisham



The Square, Chilham, East Side.

By A. G. Webster.

Chilham.

Illustrated from Drawings by A. G. Webster.

THROUGH the better part of a spring day I wandered over Kentish hills and dales, and now I was at the foot of a height thick with trees, through which peered the houses of a village. Something alluring beckoned from the place. Why not explore? And so I climbed the steep, green lane, trees on one side, a park on the other; presently there appeared some very old houses. You see their kind in quiet corners of Kent—stripes of colour running across, the first floor overhanging, little windows quaintly latticed, the roof creased and wrinkled like an old man's face. A little farther on I stood in the small square which, crowning the hilltop, is centre-piece too, or rather is the village of Chilham. At one end are the gates of a park, a few hundred yards within which lies open to view a stately Jacobean mansion house. On the flank of this, but quite apart, and of a much earlier date, rises a Norman keep. The opposite side of the square is the village graveyard, and in the midst of it a church so large as

well-nigh to dwarf the hamlet from which it draws its worshippers. The two other sides are made up of beautiful antique houses like those mentioned. Not indeed altogether, but even the most modern has many years to its credit. Bathed in the clear spring sunlight, the whole had a



The Keep and Castle.



Detail o Sgraffito.

wondrous, quaint, pleasant effect. Not in Kent, not in England, have I seen anything quite its equal. A little gem slowly carved through centuries of English country life, and as yet preserved with scarce a blemish, in its own pure setting of English field and hill and stream!

Chilham lies on a hill, so whatever way you wend you must go down. Beside the lane whereby I gained its modest height, two others just as picturesque are at the farther end. One by the side of the churchyard known as Church Hill is a narrow bypath. At the other corner of the church is what may be called the main street, though but the lane that leads to the road from Maidstone to Canterbury, which latter place is some six miles to the north-east. In Chilham Street there are again some charming old houses—one, Colonel Hay's house, might almost be called magnificent. Over against it is a humbler but still picturesque building, perhaps formerly its stables. It is now a butcher's stall, and thereby loses none of its effect. All those beautiful houses are used for the ordinary purposes of village life—shops, labourers' dwellings, private residences. This adds a homely, familiar touch to the antique charm of the place. The village is some way from the main road. Secluded, apart, half hidden from the eye, it were easy for you to pass without any hint of its presence; on the other hand,



Sgraffito on a Tomb in the Church.



Lady Digges' Monument.

from it you see far round. Enter the park and go towards the chief door of the mansion house: there on your left is a characteristic "Prospect of Kent." The Stour at your feet winds along at the base of the soft rounded hills that sink into the farther plain. And there are pleasant woods and pastures and hop fields, here and there a farmhouse, and down by the river is a mill—French Mill it has been called for centuries. Over all are exquisite touches of light and shade, harmonious tints of green, the orderly tilth of centuries, sweet memorials of distant generations that laboured here, and if you turn round a little, you have for foil to set against all this the stern old Keep, bare, gaunt, solitary, its walls of flint, chalk, and Caen stone some twelve feet thick, its dungeons still perfect and for ever useless; and *its* story is of well-nigh forgotten wars, and all the troubles of a dim, uncertain past.

I was privileged to see the inside of one or two houses, that of Colonel Hay's in special. I cannot tell its exact age—300 years at the least probably. Of its old possessors there seemed no memory, but the house was spacious and beautiful, and the dwellers in it must have loved and enjoyed its adornment. Over the door was carved, "The sparrow hath found her house and the swallow a nest for herself." In some rooms the walls were panelled and the ceilings highly decorated; round the cornice of one ran the motto "Ich dien" oft repeated. The long passages, the quaint staircases, the unexpected cupboards, all had their old-world charm. The furniture was in harmony with its surroundings; but of such private matters I do not speak. A comfortable house, too, I was told, but little change needed to suit modern demands. The vicarage behind the church is another fine old building, with the like charm of unexpectedness about its rooms and passages. It lies apart even from Chilham in a spacious ancient garden.

Of a quite different interior I must say a word. At one corner of the churchyard is a little ale-house, called "The Wheatsheaf." In its parlour there are three old oaken tables, rough wooden settles of a nigh vanished type, wainscoting round the walls, a curious old-fashioned fireplace. Was it too fanciful to esteem it the true original interior of an Elizabethan country ale-house? From such a place Sisy the Tinker was thrust forth for not paying his score, or for some rustic play with Cicely Hackett. O that parlour and its generations of forgotten revellers! Well I recall my first visit with my young friend, now lost to me. And so, O "Wheatsheaf," should it be my lot ever again to visit Chilham I will not fail to sit in thy ancient parlour,



Looking East up the Hill into the Square.

and though sack be assuredly not on tap, will content me with the more modest wine of the country, and, faithful to a memory, drink in silence to a shadow in the next chair!

There is another inn at Chilham called (ought I not to say yclept?) "Ye Olde Woolpack," which mode is a trifle too archaic—"errs by excess," as Aristotle might say. Save in name it is unpretentious and excellent. Here again is a very old building, though its fittings are of the newer style. It lies at the foot of the hill and a little away from the village proper.

Now Chilham is but sixty miles from London, and in a very populous shire, but it holds aloof from the modern world. The station is far off, and the railway out of sight. Telegraph and telephone posts are strikingly absent. There must be one wire, as the Post Office proves, but it crawls shamefacedly along the ground by some obscure back way. The school hides in a nook of the hill, not to be found by the stranger without much searching; best of all, there are no new houses. You easily infer some art in this. In truth Chilham is barred and shuttered against the builder; the lord of the manor, or whoever

else rules there has said "No" to repeated offers; he will not listen to the charmer, charm he never so wisely. Under other hands these lonely hills had been flushed with 'noble' mansions, mortar and bricks heaped in great profusion, villas dotted up here and down there, even Julaber's solitary grave trenched and terraced. Chilham as it now is had been but the ancient heart of a new body, the tiny kernel of too gross and opulent a fruit. Such a change may one day come, and for it there is much to be said. One resident had returned from America, and he had a proper contempt for the still and sluggish life of his native village. I confessed that nothing less like New York or Chicago ever existed, and that the changes he sighed for would give a remarkable stimulus to local trade; and if you or I were interested in local trade we should most like agree with him. But how not to be frankly glad that one or two places even near the heart of busy England keep their old attire? Long may Chilham resist the tide of progress; it is more than an ancient monument, it is greater than a fragment; it is



The Old Woolpack Inn.

a complete and perfect piece of the England of bygone days.

Do you ask Chilham for its history? It is more ancient than written records tell, but its interest is another matter.

The place is in one of time's backwaters; no great name, no great deed gilds its annals, yet some specks of gold dust glitter among the old time rubbish. Of its first dwellers all is mere guesswork; itself and the hills about it have traces of early human handiwork. Or ever the Celt came here were men who lived their half animal lives, had rude rites of worship, and passed away to give place to higher races. Not till Roman times is there even conjecture. There is a remarkable mound above French Mill across the Stour—Julaber's grave, already mentioned. Now some imagine Julaber a giant, and others a witch; but Camden will have none of such fancies. He proves much to his own satisfaction, "from Cæsar's own words" and from "a tradition current among the people," that on the second invasion of Britain the Romans encamped here. Here they fought the Britons, and here Quintus Laberius Durus was slain. "For myself, as I think some ancient monument concealed under this name, I am almost persuaded that Laberius Durus was buried here." But then another learned antiquary proves likewise from "Cæsar's own words" that the battle where the ancient tribune met his fate could not have been fought here or hereabouts; but, of course, he has his own theory of the "Greene Hillocke." Here lies a Saxon, one Cilla to wit; and Chilham is Cillbyrig, the grave of Cilla. Alas, poor mound! About 1712 Heneage, Earl of Winchelsea, thought by excavating its bowels to solve the mystery. He found nothing! And them that dig chalk-pits have trenched it cruelly. But there is still enough left to dream over, and "find no end in wandering mazes lost." Again some say that Lucius, a Brito-Roman king, held



A Back Yard, Chilham



Vase on Pier of Park Railings.

sway here, and that Hengist (whose name goes with Horsa, as fatally as Castor with Pollux, or Jack with Jill) was in his day lord, and that *temp.* the Heptarchy, one Widred was possessor. One clear thing we get from Saxon times, and that is the name "which soundeth the cold place," as Master William Lambard, in his "Perambulation of Kent," sagely remarks. Do you wonder? Sure enough there was then a rude fort on the hill, and those old English folk that grouped their huts round it shivered in

the keen winter wind that, rushing through the spaces in the hills, hit against their lofty perch, and the present suitable name supplanted that other ancient and now forgotten word that once marked the place. The fort stood out in vain against the Norman Conqueror, who made a speedy end of so feeble an obstacle. But now we are on the firm ground of Domesday Book. We note that Sired was the last Saxon lord of Chilham, "that 38 villans and 12 cottars" dwelt in its bounds, and that its woods provided pannage for twenty hogs.

The mediæval records of Chilham are a long list of names. After the Conquest came Bishop Odo, and on his disgrace, Fulbert de Dover, as he called himself. Most like he was the builder of the castle, whereof the Keep alone stands. Even then the enterprising Scot had wormed his way south; thus we have intermittent holdings by Alexander de Baliol and David de Strathbogie and others, Earls of Athol; and there is note of a hasty visit by King John, and the Badlesmere family had their innings, and so on to Henry the Eighth's time, when it fell to Sir Thomas Cheney, Warden of the Cinque Ports. He had a perfect mania for building; he added much to the castle (of whose use and beauty and strength Leland speaks quite rapturously), and then afterwards pulled most of it down, and carried off the material to erect another mansion at Shurland, in Sheppey. If the builders ever lay hold on Chilham, they ought to call some square or terrace after this old-time patron of their art. Sir Thomas's son, Henry Lord Cheney, was a sad dog;



The Square, Chilham, West Side.

he wasted his patrimony on "rude wassailing," and so he needs must go, and after one or two changes we come to Sir Dudley Diggs, the great man of Chilham. His dates are 1583 to 1639. A prosperous and busy man! He was a shareholder in the East India Company, a seeker for the North West Passage, a mover in the impeachment of Buckingham, a promoter of the Petition of Right, and the author of several political treatises much esteemed in their time. The Court folks more than once had him in prison, yet after all sent him to Muscovy on an important mission to the Czar, and made him finally Master of the Rolls, after which his loyalty left nothing to be desired. He acquired Chilham by right of his wife, for whom he raised the magnificent monument you see in the church. In 1616 he built the present mansion house, and during the excavations there were found many curious Roman remains. His epitaph lauds him at preposterous length as one "whose death the wisest men doo reckon amongst ye publique calamities of these times," and so forth. Alas! the world has well-nigh forgotten him, but in Chilham at least his memory should yet be green. He decreed that on May 19th of each year the young men of the place should ring a peal in remembrance of him, and that twenty shillings should thereafter be spent on their dinner. On the same date he likewise willed that an annual race "should be run by young maidens and bachelors of good conversation and between the ages of twenty and twenty-four." The fastest maid and the fastest bachelor were to have ten pounds apiece. For some two centuries this

remarkable contest delighted generations of grinning bumpkins, and not them alone, since, as E. W. Brayley reports in 1808, "It is attended generally by a large concourse of people, both gentry and others." The race was held at Old Woods Lees, a name now strangely corrupted into Old Wives Lees. The vicar informed me that a field in his glebe is still called the "running field," and that this was the very scene of the race. Alas, the Charity Commissioners, or some other kill-joys, summarily blotted out this picturesque survival of a merrier age, and eclipsed the gaiety of Chilham.

A last word on the church. It is dedicated to the Virgin Mary, and is in the form of a cross with towers at the west end. I have said it is very large. You fancy that on a pinch the whole village might not only worship, but live in it. Among various points of interest I noted most the epitaphs. Many former lords of the place were buried here, and their lives and works are recorded upon their often imposing tombs. For other folk it seemed not always easy to procure a fitting tribute. It is recorded of one of the inhabitants, the son of a vicar, that he lived there for sixty years and went to church regularly. Even the "obscurity of a learned language" scarce gives dignity to such an obituary notice. Again you read, in plain English this time, of one Thomas Cobb of Old Woods Lees, that he was a virtuous and peaceable gentleman. Surely there were many such in the parish. Where would one be virtuous and peaceable if not in Chilham?

FRANCIS WATT.

Henri Fantin-Latour.

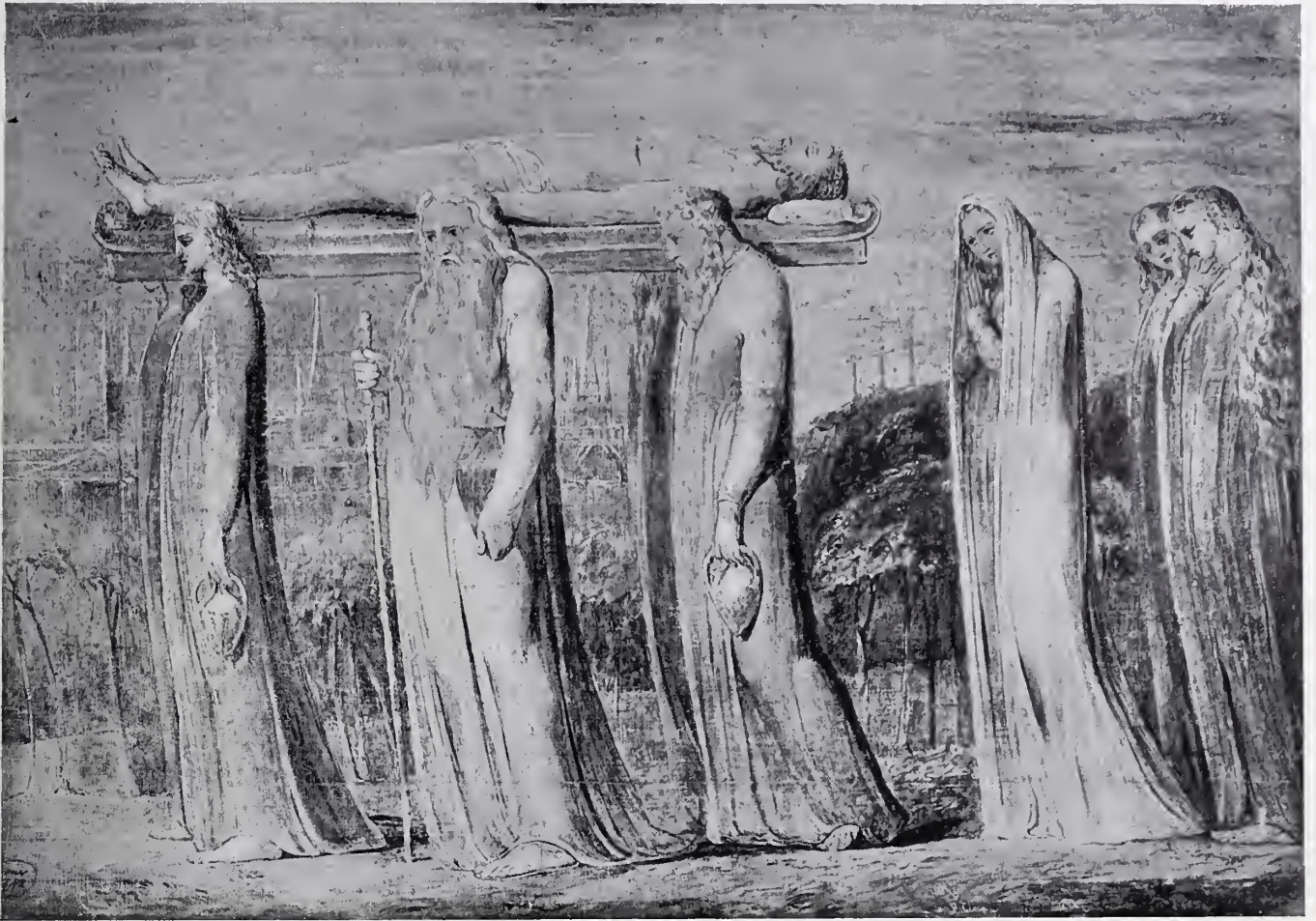
Died August 25th, 1904.

IGNACE HENRI JEAN THÉODORE FANTIN-LATOURE was born at Grenoble on January 14, 1836. The loss which the world of art, and through it the world in general, has sustained by his death is not easily estimated. Not only was his vision fine—that is generally conceded—but he had powers of direction and concentration, whether on the psychological, the very definitely articulated, or the elusive, that give him a place of his own. Fantin was a pupil first of his father, later of Lecoq de Boisbaudran, under whom were Legros and, for a time, Rodin. A friend and life-long admirer of Ingres, he knew, too, Delacroix, Corot, Millet, Courbet. One of his first successes was the portrait group, 'Hommage à Delacroix,' and in 1870 came the more widely known 'Atelier aux Batignolles,' now in the Luxembourg, with forceful presentments of Manet, Monet, Zola, Renoir and others. Technically sound and skilled, some of his portraits come near being masterly in their grip of essentials, real and ideal. As a flower painter he had no nineteenth century equal—perhaps, indeed, none belonging to any time. Then, and not least, there are his lithographs, many of them on musical motives. Plunging into the depths of shadow, rising into moonlit spaces, the images of these lithographs have a radiance, a magic as of flowing water, an imaginative potency such as that of leaves flickering in the sunlight, which give them a permanent appeal. Solidarity and elusiveness were two aspects, in no way incompatible, of Fantin's remarkable talent.



The River Stour, looking to Julian's Grave from the Mill.

By A. G. Webster.



(National Gallery.)

The Procession from Calvary.

By William Blake.

Pictures by William Blake.

A FEW months ago, the Royal Academy, with befitting circumstance, did honour to one of its already honoured past Presidents, Lawrence. Simultaneously there was arranged, a hundred or so yards away, at the little Carfax Gallery, a collection of works by William Blake. Thus sometimes does "chance" bring thoughts and things into dramatic contrast. Sir Thomas Lawrence, prosperous, courted, buried with pomp in St. Paul's Cathedral, was, outwardly, the happy painter of the age he so admirably fitted. William Blake, whose lines of life crossed those of his more celebrated contemporary, was held by all save a few to be mad; none can now trace the pauper's grave in Bunhill Fields, where his body was laid. Yet if beauty and truth be immortal, whose is the immortality? Does it belong to Lawrence, who was enjoined by Reynolds to "study nature," and who for the most part was content to restrict nature to the glass of fashion; or does it rather belong to Blake, who conferred with spiritual giants and saw strange visions, who moved in the creative realm with more assurance and delight than in any other? Lawrence's sparkle, his facility, his satisfaction in the superficial, how poor and trifling they seem when compared with the

elemental power of the conceptions of Blake, imperfectly as those conceptions sometimes were interpreted.

In imaginative appeal no exhibition of 1904 has been more memorable than that at the Carfax Gallery. Not since 1876, when at the Burlington Fine Arts Club a representative Blake collection was arranged, has there been one in this kind so fine and so varied. There were pictures and drawings hewed as though out of the eternities. 'Elohim creating Adam' issued from the deeps of Blake's imagination. The material creation is being consummated with agonised intensity. Elohim, poised low over the earth, His great sculptresque wings outstretched, is in the throes of animating matter with divine fire. The figure of Adam is not yet freed from the earth, whence it is being called. Still the serpent is coiled round the tree-like body; hardly yet has the spirit come to inhabit the head over which, in sore travail, the hands of the brooding Elohim are outstretched. In Michael Angelo's fresco of the Sistine, God lyrically summons Adam to life. The agonised consciousness of what lay in the womb of time possessed the soul of Blake, and his expression is as sure and well-defined as though he had been a master of living stone. We appre-



(By permission of J. Annan Bryce, Esq.)

Christ blessing little Children.

By William Blake.

hend, through the passionate intentness of Elohim's look, through His hands, fraught with the will to endow the bound body with life, that union of rapture and sorrow involved in the taking on of flesh by the spirit, having as inevitable issue the conflict between light and darkness, good and evil. The might, the mystery, the solicitude of the moment when the spiritual is in terrible struggle to clothe itself in form, form through which, at first dimmed, it is afterwards revealed, with which it wrestles till light shines from the greater sun and there is glorious reunion with the creative spirit; with these presences 'Elohim creating Adam' is potentialised. "I possess my visions and peace," said Blake; here, in truth, we have one of his visions, "more perfect and more minutely organised than anything seen by his mortal eye"; as to the peace, it is that of a tensely dramatic incident in the history of the world, frozen imaginatively into silence.

'The Nativity' is a pictorialisation of the re-birth of joy on the earth. Mary, who sinks back to be supported by Joseph after the exaltation of the moment, is as a white flower which, having given of its fragrance, of its life, fades. She is one of the tenderest figures in art, the head drooping, the arms a-trail. Through the air of the obscure stable the little Child of Light, centre of radiance, leaps towards the second Mary, who, the Child of Darkness on her shadowed knee, yearningly extends her arms. Through the window gleams the star of the Nativity, that star which not only guided the shepherds of old, but in Blake's child-pure and ennobling philosophy still leads each who discerns in the rising sun "an innumerable company of the heavenly host,

crying 'Holy, holy, holy, is the Lord God Almighty.'" A third treasure of the exhibition was 'Christ Blessing Little Children' (p. 350), a tempera dated 1790. The joy-anguish of the creation, the transcendent import of 'The Nativity,' melt here into images of tenderest love. Now at last there is "comfort in morning, joy in the noonday." Blake conceived the Christ-power as imagination; reason he held to be the attribute with which Adam was endowed. Here they are united, the cloud has vanished, the voice is audible: "Come out from the grove, my love and care, And round my golden tent like lambs rejoice." Surely Blake had in mind his poignantly beautiful poem, "The Little Black Boy":

"I'll shade him from the heat till he can bear
To lean in joy upon our father's knee;
And then I'll stand and stroke his silver hair,
And be like him, and he will then love me."

The landscape, with its castle and distant hillside, its enchanting valley, its flung-up lights and luminous shadows, is charged with the intimate and solicitous love of the poem. It is a "beautiful world," radiant, flower-sweet, fit dwelling for the Christ who, a "strange interfusion of sweetness and strength," enfolds the little children.

It must suffice to mention a few of many other wonderful exhibits, some of them lent by Captain Butts, others by Mr. Sidney Morse, Mr. H. P. Horne, Mr. J. Annan Bryce. There were 'Job confessing his Presumption to God' amid a swirl of angels' wings; 'Christ in the Garden,' sunk in agony on the dark earth, an angel presence yet sustaining

Him—how different an interpretation of a spiritual truth from that in Giovanni Bellini's exquisite picture of the National Gallery; 'The Flight into Egypt,' simple in a great, monumental way; 'The River of Life,' with its joyously drifting figures, its slow-flowing rhythm; 'Lamech and his Wives,' strangely significant as a pictorialisation of remorse; 'Hecate'—a colour-print dating from about the same time as 'Pity like a Naked New-born Babe'—one of the most potent imaginings on a thought of Shakespeare; and, not to go farther, wonders in tempered gold and mellow browns, such as 'The Bard, from Gray.' In our National Gallery this most mightily imaginative of British artists is

not represented as adequately as one could wish. 'The Spiritual Form of Pitt guiding Behemoth' was bought in 1882, and two years after that Mr. F. T. Palgrave presented 'The Procession from Calvary' (p. 349). The long straight robes of the figures are characteristic of a child-like simplicity in Blake, a simplicity which yet discerned that grave procession as an image of Imagination borne by sorrowing, half-understanding folk towards an enduring consummation. Thus is crowned a service to mankind followed into the bitterest and most solitary of places. Far away on the hill of Calvary are the three crosses, but the bearers of the Christ move silently towards spiritual peace.

The Work of Grosvenor Thomas.

THERE are two distinguishing characteristics which can be perceived more or less plainly in the productions of nearly all the artists of the Scottish school. To the presence of these characteristics is due in great measure the peculiar quality of the art of this school, a quality which persists under all sorts of conditions and in the most diverse surroundings. The Scottish artist, wherever he may live or work, retains almost always the desire to give to his pictures a specific atmosphere, a particular artistic stamp that is too definite to be mistaken. In this he follows a natural instinct, which is presumably common to the men of his race; he responds to the promptings of his temperament, and expresses, perhaps unconsciously, an æsthetic preference which guides him throughout the whole of his practice in art. That the instinct is strong is proved by the unwillingness of the Scotsman to adopt any other kind of pictorial sentiment than the one which belongs to him by inheritance and habit. However much his technical methods may be shaped by training or changed by associations, the inclination towards a certain well-marked form of expression remains, and asserts itself with an insistency that proves how independent it is of external influences.

The more evident of these two characteristics is the love of romanticism, which is displayed often in the matter and always in the manner of Scottish pictures. The Scotsman is not satisfied with mere realism, and is not content to record the commonplaces of nature in a matter-of-fact way. He wishes to exercise his imagination, and to put into his work some degree of poetic fancy. His art is not simply a matter of accuracy of vision; he is undoubtedly a close observer of natural facts, but when he comes to apply his observations he adapts the material he has selected so as to make it fit in properly with what he conceives to be the right purpose of picture-painting. It is this habit of working out logically a well-considered intention that causes the men of the Scottish school to occupy such a distinctive position in the modern art world. Among the realists, the lovers of sensational incident, the believers in obsolete tradition, and the exponents of the academic creed, they stand out as advocates of ideas which can be commended as healthily original and inspired by a desire for wholesome achievement.

Their romanticism, it must be admitted, is of a somewhat

serious type. There is in it, at times, an almost tragic note—a rugged force that is sufficiently in keeping with the national character. But if they avoid the lighter side of romance, if they never attempt the sparkling artificialities which were dealt with so delightfully by the French painters, for instance, of the Watteau period, they do not descend into morbidity. Their seriousness has no taint of decadence; it is not born of the pessimism which afflicts the workers who have exhausted all the legitimate possibilities of painting, and have turned to the grim side of existence because it seems to offer some new sensations. The Scotsman, as yet, has not learned to regard ugly things and forbidding motives as



On the road to Chagford.

By Grosvenor Thomas.



Old Manor House, Lustleigh.

By Grosvenor Thomas.

suitable for representation in pictures. Under his reserve there is still ample faith in Nature's infallibility, and he is quite content to go to her for guidance in the formation of his taste. That he should love her best in her sterner moods, in those moments when her strength is most impressive and

her power most evident, is not surprising, for he comes of a race which has been reared among surroundings in which she appears under her fiercest aspects. Scottish romanticism, indeed, could hardly fail to have an undercurrent of severity; it has had its origin in wild strivings with nature, and it has grown up under the influence of stern associations. But its very severity is attractive, because it shows with what consistency the development of Scottish aestheticism has been directed.

The other characteristic of the paintings of the school is their admirable decorative quality. This, like their romantic sentiment, is a result of judicious selection from the store of material available for the purposes of the artists. They recognise that, to secure the particular kind of poetic atmosphere which seems to them to be desirable, they must keep in subordination all those details of the subject chosen which are not likely to have a proper bearing on the story that the picture has to tell. Therefore they design their compositions with a certain large simplicity that makes possible the exclusion of everything not directly appropriate, and they refuse to sacrifice any of this simplicity for the sake of pleasing someone who likes to see in a picture trifles given a greater importance than is artistically permissible. By this



Houghton Mill.

By Grosvenor Thomas.



Painted by GROSVENOR THOMAS.

reticence they ensure the preservation of that dignity of effect which is essential in a well-planned decorative scheme, and they avoid the risk of diminishing the interest of the work as a whole by dividing attention between main facts and unimportant accessories. That in seeking to attain this decorative quality they are following the best traditions cannot be disputed—nothing, indeed, could be instanced as affording better proof of the intelligence and soundness of conviction which have been displayed by the founders and leaders of the school.

It is because it embodies all that is most typical in Scottish art that the work of Mr. Grosvenor Thomas claims particular attention. He shows very clearly, in everything he does, the influence of the national temperament, and he observes in all branches of his practice the unwritten laws by which the school to which he belongs is controlled. This expression on his part of a firm conviction is the more significant because he is not a product of any of the Scottish teaching places, and so has not been forced into the direction which he follows by the direct precepts of any master. He is altogether self-taught, he has found his own way as an artist, and the manner he has developed is purely the result of a system of reasoning in which he has trusted to his natural instincts to guide him aright. Consequently he represents with more than ordinary completeness the best type of Scottish artist, the man who uses the advantages of his origin to help him specifically in his practice.

Yet it can be seen that Mr. Thomas has not hesitated,

in his self-education, to profit by the achievement of other than Scottish craftsmen. There are traces in his pictures of the influence of the great landscape masters of the French school. He has learned much from Corot, from Daubigny, and from the other men of the Barbizon group; he has looked with intelligence at the work of the Dutchmen who have been to some extent inspired by the Barbizon tradition; but, like these Dutchmen, he has used the hints derived from the French masters to make more effective his demonstration of his own beliefs. An imitator he certainly is not; but he has proved himself to be free from that not uncommon narrow-mindedness which leads the less receptive painters to refuse all chances of enlarging the scope of their experience.

Technically his work has many admirable qualities. It is broad and decisive in handling, sturdily expressive, and excellently controlled, and it attains its end without any recourse to labour for labour's sake. In all his pictures there is a delightful freedom of brushwork, a sketchiness and a directness that can be sincerely praised, because they are the outcome, not of uncertainty as to what should be included in the composition, but of accurate discrimination between the details that are essential and those that would only diminish the strength of the main impression by introducing unnecessary complications. He knows better than most men where to stop and when he has arrived at the result which realises his intention. If he were to labour beyond this limit with the mere idea of space-filling, he



(By permission of R. L. Workman, Esq.)

Tower Bridge.

By Grosvenor Thomas.



The Mill.

By Grosvenor Thomas.

would, as he perceives, lose much of the charm at which he aims, and he would sacrifice the meaning of his art without gaining in the exchange anything worth having.

As a colourist he is unusually reserved; he concerns himself chiefly with subtleties, and does not attempt those vehemences of contrast which too many artists believe to be essential for effective colour arrangement. But his reserve is not caused by any want of true sensitiveness; he plays with delicate modulations of colour-tone with extraordinary skill. Whether the effect he is representing is sombre and mysterious, whether it is full of silvery daylight, or whether it is flushed with tender tints of sunset, makes no difference in his method; he seeks always to render the most subtle aspect, and to treat it with correct perception of its elusive beauty. Between his frankness of touch and his tenderness of colour management there is perfect agreement; his whole method is in harmony, and shows convincingly how correct is his perception of his responsibilities as an artist.

It is encouraging to find that a man so original in his view, and so characteristic in his manner of using the endowment of qualities which has come to him as a kind of birthright, is able to secure the wide appreciation which proves that his aims are understood and endorsed by people of sound judgment. Young as he is, Mr. Thomas has already taken a prominent place among the artists who are recognised as worthy members of the British school, and his claims to consideration are as freely admitted abroad as they are in this country. He is an associate of the International Society of Sculptors, Painters, and Gravers, and a member of the Royal Scottish Society of Painters in Water-Colours,

and of the Pastel Society. He has been awarded gold medals at the International Exhibitions at Munich and Dresden; and works by him are to be found in the national galleries at Budapest and Weimar, and in many other public and private collections in the British Isles, on the Continent, and in America. That he has a right to this recognition no one can deny; he has earned it by the merit of his performance, and that he will retain it throughout his career can be safely prophesied.

A. L. BALDRY.

G. H. Boughton, R.A.

THE Christmas Number of the ART JOURNAL, now published, has for subject the Life and Work of Mr. G. H. Boughton, R.A. Mr. A. L. Baldry is responsible for the literary part of the work, and he recapitulates the facts of the artist's career. Mr. Boughton is one of those painters who have achieved success in the romantic fashion of heroes; he has triumphed with his genius against unsympathetic conditions, and fame has resulted from a determination to bring artistic instincts to maturity. It is an interesting biography to study. The monograph contains about fifty illustrations—two of them are plates in colours, two are photogravures, and the others appear in the text. Mr. Boughton is particularly pleased with the reproductions in colours which were submitted for criticism.



Old House, Montreuil.

By M. Gwilt-Jolley.



Rue de l'Eglise, Etaples.

By M. Gwilt-Jolley.

Etaples and Neighbourhood.

IT has been said that Normandy suffers from being too readily accessible, it being explained that the province is remembered generally by fashionable watering-places, or for one or two historic towns. The reproach is still more applicable to ancient Picardy, across which travellers usually pass express; nevertheless it is considered to be one of the prettiest districts in France. Great numbers of people know something of Boulogne, similar excursionists know Dieppe; but only a small proportion of these voyagers get past the ports or outside the towns into the country.

The journey to such a place as Etaples, Pas de Calais, is not difficult. From Boulogne it is less than twenty miles. Etaples, near the mouth of the Canche, cannot be called a pleasure resort of a purely recreative character in comparison with, for instance, Wimereux, which is fashionable and animated in the summer season, but which in the winter months is practically a deserted village. Etaples finds commercial prosperity in other directions. The attractions it possesses do not induce the average holiday-maker to spend money there, but its inhabitants find good means of support from the fishing industry.

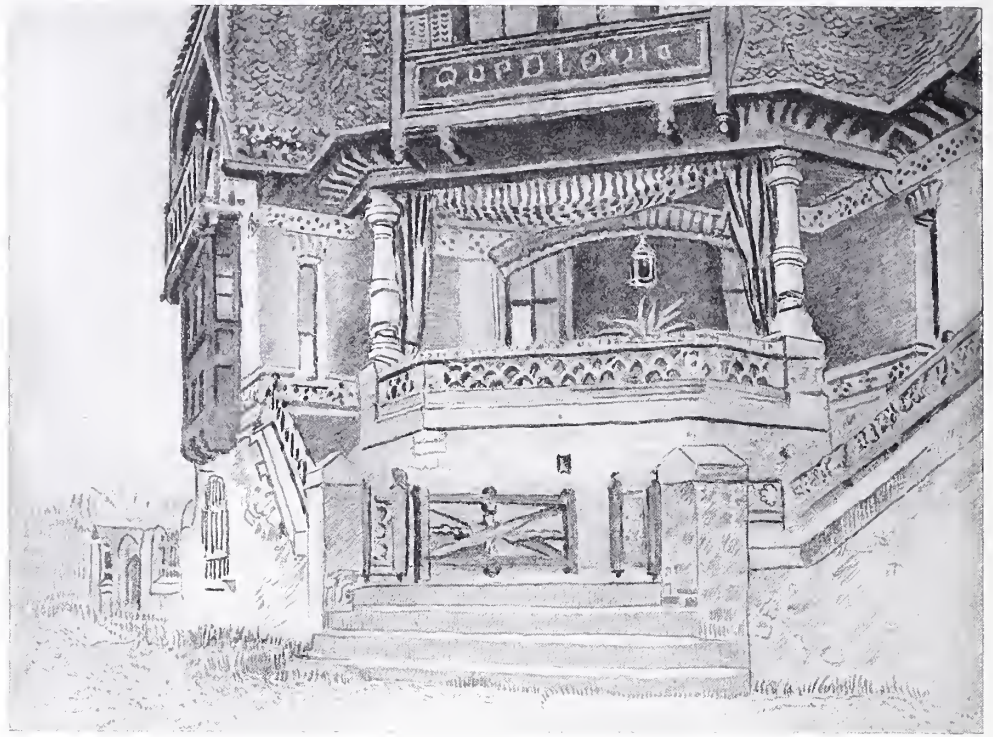
Lying a little distance from the coast and imperfectly

fed with navigable water, Etaples is at a disadvantage with such a truly picturesque place as Whitby, and its surroundings are not equal in grandeur to those of St. Hilda's town. Yet Etaples is well known to many artists, who live or periodically visit there, one of them being a well-known painter whose native place is in Yorkshire. The insufficiency of water is by no means a detraction from any but practical reasons. The artistic features presented at times of high tide are many: then the fishing fleet is often to be seen on the move, and that alone is sure to strike a chord of inspiration; but at low tide, at least equal pictorial interest is provided by the disconsolate appearance of boats, apparently top-heavy, reclining at unnatural angles and not fulfilling the object for which they were constructed.

The original church of St. Michael is said to have been built during the twelfth century. The view from the pond (p. 356) probably shows the existing structure at its best. Inside, its appearance seems cramped, and the joyless bells which summon to devotion peal monotonously after the most dismal traditions. The town seems to have escaped the attention of some travellers, but Mr. and Mrs. Pennell, in *their* Sentimental Journey, found something to

record. "Our only memories of Etaples are unpleasant. We there bought a bottle of bad oil for a good price. . . . After using the poor stuff sold us by a shoemaker, the tricycle ran even more heavily." Out from Boulogne, on the solid-tyred machine, the *pavé* had jarred the quality of appreciation in the riders: a different verdict might now be written.

Laurence Sterne has given some renown to an adjacent place: one of his *Opinions of Tristram Shandy* was that no town in all France looked better in the map than Montreuil. Arrived there, the chief attraction to Tristram was the innkeeper's handsome daughter. Janatone had been eighteen months at Amiens, six at Paris, and it is not surprising that the human interest appealed most to the weary traveller. Yet the surrounding country should have impressed him also, for in 1643 Evelyn found Montreuil "built on the sum'it of a most conspicuous hill, environ'd with faire and ample meadows"; and in these



A Villa at Paris-Plage.

By M. Gwilt-Jolley.

later days some of the best landscape painters find inspiration about there.

Anyone walking from Boulogne through cement manufacturing districts to Etaples will notice during the last few kilometers the words "Le Touquet et Paris-Plage, gare Etaples," written on a hill. The road passes through a wood, and the delicious perfume gives a hint of the charm of Le Touquet, where there is a pine forest of over one thousand acres; at Paris-Plage, adjoining, the sands and the bathing facilities are a great attraction. This district is getting more popular every year, and the inducements to visit there are many. A recently-organised exhibition of pictures was well patronised. To the visitor the interest of Etaples is largely supplemented by the proximity of Le Touquet and Paris-Plage.

In the neighbourhood are several other villages which attract those who care for rural scenes. The illustration on page 357 shows a typical farmyard, which Mr. Gwilt-Jolley has rendered effectively. From Etaples the village of Trépied is about two miles,



The Church of St. Michael, Etaples.

By M. Gwilt-Jolley.



Farmyard at Trépiéd

From a sketch in oils by Martin Gwilt-Jolley.



The little Crooked House.

By M. Gwilt-Jolley.

and a short distance past it is Cucq. On the way there will be noticed a tumble-down cottage which, even in its dilapidated state, yields a nominal rent of about six shillings a

year. The tenants must have more confidence in the stability of their dwelling-house than is prompted by a casual inspection (p. 358).

The sketches reproduced with these notes are by an artist who resides at Etaples. His name recalls the achievements of the Gwilt family of architectural fame, and the painter's own works have made it familiar in England. Martin Gwilt-Jolley, son of the Rev. George Guise Jolley, grandson of George Gwilt, F.S.A., was born in Croydon, in 1859. He showed artistic aptitude, and wished to become a scene-painter. To this branch of art he contributed successfully, as theatrical records show: one of his last productions was in 1885, at the Gaiety Theatre, when Madame Sarah Bernhardt produced *Théodora*. He then went to Paris and studied with Benjamin Constant and Jules Lefebvre. After working at Capri, making sunlight effects his especial study, and at St. Ives, Cornwall, he went to France.

At Burlington House this year his 'Love Song' was hung, and London or Paris exhibitions usually include his pictures.



A Welcome Visitor.

By Martin Gwilt-Jolley.

Art Sales of the Season.*

II.—Objets d'Art, Etc.

A PART from pictures, which we now leave out of account, the 1904 season will be remembered chiefly by the dispersal of the vast collection of objects of art upon which the late Mr. C. H. T. Hawkins, 10, Portland Place, is said for long to have spent £10,000 a year. For a single series of snuff-boxes he paid a dealer £13,000, giving him a cheque at once instead of twelve months later, when a jewel worth £70 was thrown in. In the Hawkins assemblage there were some 800 snuff-boxes, about 1,000 miniatures, while the bijouterie, porcelain, objects of vertu, etc., brought the total number of lots up to over 2,400, these yielding £174,500. The dispersal cannot usefully be compared with any other, although, for what it is worth, one may say that the unexampled Hamilton

Palace assemblages brought £397,562 in 1882, the Bernal, in whose 4,294 lots there were well represented most objects that attracted Mr. Hawkins, £62,690 18s. in 1885. Apart from the Hawkins, no single collection dispersed since January is of especial note. We have practically nothing to set against the Page Turner collection of porcelain, etc., which, early in 1903, made £18,945, almost half the amount being paid for 18 lots purchased in the fifties, or early sixties, for £726. Or to go back to 1902, there has been nothing comparable with the fine Gibson Carmichael assemblage, which made £49,273, the Dunn Gardner silver, valued at £39,020, or the Bardini works of art, which totalled £45,837. The following table shows at a glance the eleven snuff-boxes sold for a minimum of £1,000 each.

SNUFF-BOXES.

		SALE.	PRICE.
1	Louis XV., oblong. Painted with bouquets of flowers, signed Hainelin, dated 1758. (396). (Illus. A. J., p. 158)	Hawkins	£6,400 0 0
2	Louis XVI., oblong. Sporting subjects. (420)	Duke of Cambridge	2,000 0 0
3	Louis XV., rectangular. With scenes from "Gil Blas." Bought by Sir Geo. Collier, after Salamanca, 1812, for about £12. (59). (Illus. A. J., p. 141)	Feb. 12	1,850 gs.
4	Louis XV., oblong. Signed "George à Paris." (262)	Hawkins	£1,900 0 0
5	Louis XVI., oval. Teniers subjects. (959)	Hawkins	1,650 0 0
6	Louis XVI., oval. Decorated with Cupids, etc. (418)	Duke of Cambridge	1,600 0 0
7	Louis XV., oval. Domestic scenes after Chardin. (397)	Hawkins	1,550 0 0
8	Louis XVI., oval. Figures of Mars, Venus, etc., in landscapes. (399)	Hawkins	1,460 0 0
9	Louis XVI., oval. Groups of Cupids on rose-du-Barry ground. (876)	Hawkins	1,250 0 0
10	Louis XVI., oblong. Pastoral scenes. (878)	Hawkins	1,150 0 0
11	Louis XVI., oval. Classical subjects and vases. (1,119)	Hawkins	1,050 0 0

£6,400 almost doubles the auction record for a snuff-box, which, till then, stood at the £3,350 paid in 1898, at the Heckscher sale, for an example which cost £1,500 some years before. The Hawkins dispersal tested the courage of dealers, who, however, after an initial tendency to "crab" an assemblage so vast, ended, despite depressing times, in absorbing the property at fair, sometimes even big prices.

Nos. 2 and 6 were at the South Kensington Museum in 1862. It is impracticable to translate into terms of *£ s. d.* the aesthetic worth of a work of art, but a majority of lovers of the beautiful will agree, probably, that whatever money-value was set on the Hainelin snuff-box, it is not comparable in importance with the Holbein miniature which appears first on the following short tabulation.

MINIATURES.

		SALE.	PRICE.
1	Holbein. Lady, perhaps Frances, Lady Vere, wife of Earl of Surrey. On back of playing-card, 2½ in. diam. (907) (Illus. A. J., p. 233)	Hawkins	£2,750 0 0
2	Hilliard. John Croker and his wife, Frances. (96) (Illus. A. J., p. 267)	June 20	2,520 0 0
3	Holbein School. Portraits of two children, full face. (908)	Hawkins	1,000 0 0
4	Hilliard. Mary Queen of Scots. On back of playing card, oval, 2½ in. × 1½ in.	July 12	861 0 0

The Holbein miniature was erroneously catalogued as a portrait of Frances Howard, Duchess of Norfolk, and afterwards it was surmised that the sitter might be Frances, Lady Vere, wife of the Earl of Surrey. Mr. Richard R. Holmes, who, not long ago, discovered a wonderful Holbein miniature of a boy in the private collection of the Queen of Holland, points out, however, that the coat of arms on the cover of the case, dated 1556, although the style and painting are of a century later, are those of the Pembertons. Perhaps,

by help of this clue, the identity of the lady may be discovered. In any case, the miniature is one of perhaps not more than a dozen of this quality indubitably by Holbein.

In porcelain we have nothing so noteworthy as the pair of Sèvres biscuit figures, 'La Surprise' and 'La Baigneuse,' which, in 1903, brought 3,100 gs., against a cost in 1867 of £150. Nor is there a piece of old Sèvres so valuable as the turquoise oviform vase and cover, painted by Morin, which, last year, made 1,900 gs. against £700 in 1886. The following are some of the lots in this kind worthy of remark.

* Continued from p. 333.

PORCELAIN, CHINA, ETC.

		SALE.	PRICE.
1	Old Sèvres cabinet. Birds in landscapes on rose-du-Barry and apple-green ground. (655)	Hawkins	1,650 gs.
2	Vase. Mazarin-blue porcelain, Louis XV. ormolu mounts. (128)	June 20	£1,700 0 0
3	Pair of old Sèvres oviform vases and covers, 14 $\frac{3}{4}$ in. high. Gros-bleu ground. (84)	May 27	1,500 0 0
4	Old Sèvres écuelle, cover and stand. Teniers subjects on rose-du-Barry ground. (84)	Duke of Cambridge	1,300 gs.
5	Old Nankin oviform hawthorn-pattern jar and cover, 10 $\frac{3}{4}$ in. high. (236)	Orrock	1,250 "
6	Pair of Chinese famille-rose cisterns, 15in. high. Young-Ching period. (37)	Duc de Dino	£1,120 0 0
7	Old Worcester dessert-service. Gold crescent mark. (32-57)	Duke of Cambridge	850 gs.
8	Old Sèvres vase, 12 $\frac{3}{4}$ in. high. Painted by Morin. (73)	Feb. 12	810 "
9	Old Chelsea tea-service. Gold anchor mark. (761)	Hawkins	800 "
10	Old Dresden group, 7 $\frac{1}{2}$ in. high. Lovers and two harlequins. (199)	Firbank	520 "

The Bacon Cup, of exquisite design and workmanship, is far and away the most important piece of silver which has come under the hammer this year. Had it occurred in 1902, when the tone of the market was much better, bidding would not have stopped even at the very considerable figure of £2,500. The silver belonging to

the late Duke of Cambridge, mostly engraved or chased with the royal arms, Garter motto and crown, was massive, rather than fine, in the eyes of the connoisseur. The 309 lots of silver proper, estimated to weigh about a ton, with a few plate chests, etc., produced £16,532 13s. 11d.

SILVER PLATE.

		SALE.	PRICE.
1	The Bacon Cup. Silver-gilt cup and cover, 11 $\frac{3}{4}$ in. high, London hall-mark 1574. By Thomas Bampton of the Falcon. Made of Great Seal of England. 41oz. 5dwt. (46) (Illus. A. J., p. 157)	Townshend	£2,500 0 0
2	Commonwealth standing-cup and cover, gilt, 18 $\frac{3}{4}$ in. high, London hall-mark 1653. 45oz. 15dwt. (72)	Seale Hayne	1,052 5 0
3	Ewer and cover, silver-gilt and rock crystal, 5 $\frac{1}{4}$ in. high. Given by Queen Elizabeth, c. 1567, to John, Lord Erskine. (47)	Erskine-Murray	1,000 0 0
4	Nautilus cup, silver-gilt mounts. German, Sæc. XVI., 6 $\frac{3}{4}$ in. high. (134)	Duke of Cambridge	735 0 0
5	Oviform vase, given to Duke of Cambridge by officers of Coldstream Guards, 739oz. 10dwt. (109)	Duke of Cambridge	595 16 10

As to furniture, tapestry, etc., there have been no sensations. On the following list are details of some of

the principal lots, with the prices at which they were knocked down.

FURNITURE, TAPESTRY, ETC.

		SALE.	PRICE.
1	Old Beauvais tapestry, five panels. (147)	Ashburton	4,300 gs.
2	Louis XVI. mahogany commode, 34in. wide. Stamped with name of J. H. Riesner. Ormolu mounts. (127)	Duke of Marlborough	3,000 "
3	Settee and eleven chairs, Chippendale mahogany. (93)	Orrock	1,800 "
4	Suite of Louis XVI. carved and gilt-wood furniture, covered with old Beauvais tapestry. (146)	June 20	£1,350 0 0
5	Pair of Louis XV. marqueterie encoignures, 35in. wide. Ormolu mounts. (119)	Duke of Cambridge	1,000 gs.
6	Chippendale mahogany sideboard, 92in. wide. (153)	Orrock	920 "
7	Pair of semi-circular cabinets, 57in. wide. Painted in style of A. Kauffman. (285)	Orrock	820 "
8	Chippendale mahogany winged bookcase, 96in. wide. (92)	Orrock	580 "

Had we been dealing with the 1901 season, there would have stood at the top of the list a pair of Louis XV. commodes, signed by the *ébéniste* Joseph, the ormolu mounts by Caffieri, which were sold by the Duke of Leeds, and produced £15,000. In 1902, again, a pair of Chippendale mahogany chairs brought the amazing sum of 1,000 gs.

In the Gordon Lennox casket, dispersed last year, there occurred a five-row pearl necklace, composed of 287 stones,

put in at £5,000, which fell at £22,500, £300 more than had before been publicly paid for such an object. Nothing so valuable has occurred this year, nor does No. 1 on the list that follows compare for a moment with the £13,500 paid for a wonderful pear-shaped pearl, mounted with diamond cap as a pendant and with single brilliant above, which, in the casket brought together by the late Earl of Dudley, fetched £13,500 in 1902.

JEWELLERY AND ORDERS.

		SALE.	PRICE.
1	Pearl, drop-shaped. (91)	Marquis of Anglesey	£4,000 0 0
2	Pearl necklace, 47 graduated stones, single brilliant snap. (73c)	Lady of rank	3,800 0 0
3	Pearl, drop shaped, 105 $\frac{1}{2}$ grains. (122)	Marquis of Anglesey	3,700 0 0
4	Brilliant collet necklace, 30 white graduated stones. (73)	Pirie	3,750 0 0
5	Pearl necklace, four-row, 305 stones, clasp with four brilliants. (73)	June 20	2,200 0 0
6	Lesser George of Order of Garter. (783)	Duke of Cambridge	1,790 0 0
7	Brilliant neck-chain, pear-shaped pendant pavé with brilliants. (61)	Mrs. Langtry	1,500 0 0

One or two objects in other kinds may be specified.

VARIOUS.

		SALE.	PRICE.
1	Greek bronze relief: Venus and Anchises, 7 $\frac{1}{4}$ in. diam. (1,341)	Hawkins	£2,250 0 0
2	Stamp. Mauritius, 1847, "Post Office," 2d. blue, unused. (301). Record for stamp at auction. Bought by Prince of Wales	Jan. 13 (P.)	1,450 0 0
3	French bronze groups, Sæc. XVIII. Pluto and Proserpine; the Rape of the Sabines. 25in. high. (117)	Duke of Marlborough	1,000 gs.

No. 1 is now permanently housed in the British Museum, where it joins the Payne-Knight bronzes, from which, for more than a century, it had been separated. No. 2 is one of the rarest stamps in the world, only four or five unused impressions having been traced. No example had occurred under the hammer until January 13th. It made almost seven times as much as a stamp had before done at auction—

in 1901 an 81 paras Moldavia brought £220. The Mauritius stamp was discovered in a little collection made by the seller, Mr. James Bonar, of Hampstead, when a boy at school in 1864. Unused copies of it and of the 1*d.* orange of the same issue, are in the Tapling collection at the British Museum, and these were valued some years ago at but £300 each.

Woodwork by Grinling Gibbons.

WHEN the church of St. Matthew, Friday Street, was pulled down about twenty years ago the carved reredos was acquired by a collector, who transferred it direct to the Herkomer School at Bushey. It

is said that the design was by Wren, and that the wood was carved by Grinling Gibbons. Below is an illustration of this work, which, with other pieces, will be sold on November 15th at the Mart by order of the trustees of the estate.



(Photograph by Messrs. Duveen.)

Woodwork in the Herkomer School.

By Grinling Gibbons.



Portions of fresco decoration in St. Maria Antiqua, representing the Crucifixion.

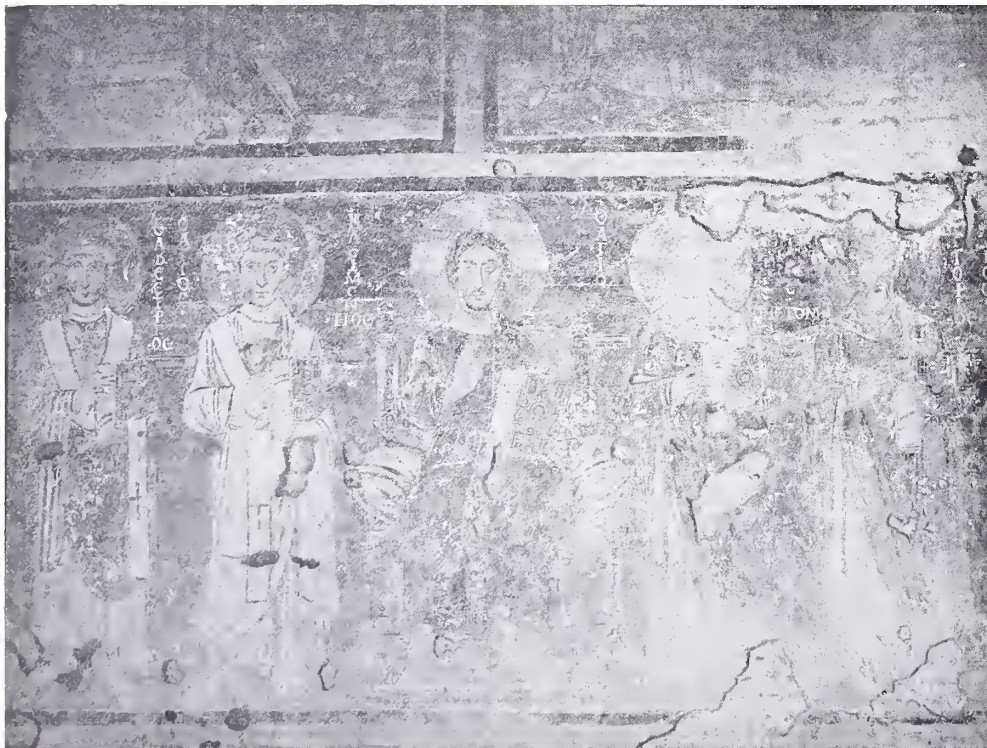
Roman Excavations.

ABOUT five years ago the excavations of the Roman Forum were put under a clever and intelligent direction by the Italian Government. In December, 1898, were discovered, in front of the Temple of

Castor, the foundations of the great altar of Sacrifices; in January, 1899, the celebrated "Lapis Niger," and, in the same month, the "Stele," with its enigmatic inscription. The demolition of the church of Santa Maria Liberatrice

brought, in the year 1900, to the discovery of the source of Juturna and of the Basilica of Santa Maria Antiqua.

The exploration of *St. Maria Antiqua* was finished only a short time ago, when there were discovered some interesting frescoes, and a marble sarcophagus of the seventh and eighth century. In the new excavations, neither the "twelve gods arcade" nor the "Temple of Vespasianus" has been touched in the highest part of the Forum near the Capitol. In front of the Temple of Saturnus, a precious thing has been found, namely, a series of channels and artificial conduits, in the highest part of which the archæologists think to have discovered the *Vulcanus Altar*, the



Fresco decorations in St. Maria Antiqua.



Portion of Marble Sarcophagus, St. Maria Antiqua.



View in Basilica of St. Maria Antiqua.



The above series of reproductions are from photographs taken in connection with the excavations in the Roman Forum.

pleading place at the Kings' epoch. The *Temple of Castor* excavations, begun in 1817, are now completed. There have been found many fragments of columns, bases, and a fine piece of the corner of the Temple. The foundations were very strongly constructed of a material which ran through the mould, as lime; in the outward part of them can be seen the remains of the wood-braces, of beams, and of tables that were employed to pour into them this liquid material.

Most interesting discoveries have been made recently on the "Sacra Via."

Round the south-east corner of the Temple of Faustius, three meters under ground, has been found the *Sepulcretum*, the cemetery consisting of tombs for corpses and urns for ashes. The cremation tomb is formed by a thin wall of sandstone, and is shut by a side with a round piece; it contains a vase for ashes and many other objects of various stones.



Fresco decoration in St. Maria Antiqua.

The ossuary contains, besides the bones and remains, many carbonised objects; the vessels are generally made of a brown-red stone, with ornaments representing some funeral objects of the Italian cemeteries of the transition epoch between bronze and iron age. The sepulchres are coarsely made of clayey stone (*tuff*).

The children's tombs, quite recently found, consist of empty tree-trunks, and contained, as funeral objects, silver buckles, horns, and black vessels with ornaments of quite primitive style. The men of science attribute these crematory tombs to the eighth century, and the smaller ones to the sixth century before Christ.

Round the church of "SS. Cosma and Damiano," under the ground of the imperial road, have been found many remains of private houses and many channel branches peculiarly well preserved. There is also a group of ambients with very strong walls, and little doors with some remains of iron bars. According to Hülsen, they were probably solid caves, serving as safe-rooms for the goldsmiths of the "Sacra Via." The denomination that has been given to them, of *Carcer* (jails), is considered unacceptable by the generality of archaeologists, and also by Mommsen; they affirmed that, be it under the Republic, be it under the Empire, there was in Rome only the civil prison. The "Arco de Tito" foundations are now completely dug out and, in doing this, there came out at right hand the sumptuous, exterior stairs of the Temple of Venus and Rome.



A Fragment of the Ara Pacis.



A Panel from the Ara Pacis.



A Fragment of the Ara Pacis.



A Fragment of the Ara Pacis.



A Fragment of the Ara Pacis.



A Fragment of the Ara Pacis.



A Fragment of the Ara Pacis.



A Fragment of the Ara Pacis.

THE ARA PACIS AUGUSTÆ.

The Ara Pacis was a monument erected in the centre of Rome, in the time of Augustus, and it has a place of importance in the history of the world, apart from its artistic beauty. Poetry and the fine arts had already commenced a new era. Augustus, after his victories in France and Spain, was back in Rome to proclaim universal peace. In his writings he tells us that in the 13th year B.C. the Senate, in memory of fortunate enterprises, decreed the erection of an Altar to Peace. The monument was built in Campo Marzio, near the Via Flaminia, and the consecration took place on the 30th January, in the 9th year B.C. The structure was in the form of a pyramid surrounded by marble steps, and at the top was the altar itself. The chief artistic piece was the marble enclosure containing the altar; it was rectangular, with a door at each end. The remains that have been found indicate the decorative character of this enclosure, and the foliated ornament is specially noticeable. In 1569 a Roman prince built his palace in the place where the Ara Pacis had been raised; in laying the foundations some parts of the altar were found and sent to Florence. Since that time fragments have been discovered and distributed to various museums. But evidently the fragments

thus found have never represented the results of real archaeological research. It was only on the 27th July of last year that it was possible to begin the serious work of excavation, with the purpose of reconstructing this famous monument. The work is still progressing, but we are able to give some illustrations which show the remarkable quality of the sculpture and the preserved state of the marble.

Liverpool Exhibition.

MR. ALFRED EAST, A.R.A., has been interviewed on behalf of the *Liverpool Courier*, on the subject of Landscape Art: a theme upon which he had many interesting things to say: amongst others, that Liverpool has a water-colour school without its equal in this country. Those who know Mr. E. Rimbault Dibdin's characteristic style will not hesitate to ascribe to him this latest addition to the numerous interviews with noted

painters which he has recorded from time to time—will not hesitate, even though, following his recent appointment as curator of the Walker Art Gallery at Liverpool, he has resigned the post of art critic to the *Liverpool Courier*, which he had filled with distinction for seventeen years. Mr. Dibdin enjoyed exceptional facilities for interviewing Mr. East while that artist and Mr. John Lavery, R.S.A., were in Liverpool to give aid (with Mr. Joseph Kirkpatrick, of the Liverpool Academy) to the hanging committee of the thirty-fourth Autumn Exhibition of Modern Art, in the Walker Art Gallery.

The catalogue of the Exhibition enumerates 2,042 exhibits—chiefly pictures in oil and water-colour, with a fair representation of tempera, pastel, black-and-white, and other minor pictorial methods, a considerable number of miniatures, some ninety pieces of sculpture, and a very interesting selection of metal-work, artistic jewellery and pottery. The arrangement of the collection is excellent, and the general opinion is that this is the best hung, as well as the most interesting exhibition held in recent years in the Walker Art Gallery. Its predominant note is catholicity—good art of any kind has been welcomed, without regard to schools or nationalities. Royal Academicians are strongly represented by some sixty works, which hang amicably beside New English Art Club pictures, canvases by leading Scottish painters, and significant illustrations of contemporary art in France, Italy, Spain, Holland, Norway and other countries. Among the most notable works on the walls are three portraits by Mr. Sargent (including 'The Countess of Lathom'), Mr. Abbey's 'Hamlet,' Mr. Clausen's 'Gleaners,' Mr. Napier Hemy's Chantrey picture of 'London River,' 'The Bridge,' by Mr. Arnesby Brown, Mr. Lavery's 'Lady in Pink' and 'An Equestrienne,' Mr. East's 'Land of the Rising Sun,' Mr. Murray's 'Flatford,' five examples

of the late Mr. Watts, and Mr. Cameron's 'Stirling Castle.' The local painters make an excellent showing, especially in portraiture and in water-colour. The leading men in the former genre are Messrs. R. E. Morrison, W. B. Boadle, G. Hall Neale, F. T. Copnall, and J. V. R. Parsons, all of whom show work of strong merit. Perhaps the most notable successes are Mr. Neale's 'Sir Edward Russell,' and Mr. Morrison's 'Sir Robert Hampson' (Lord Mayor of Liverpool). In oil landscape and genre Messrs. John Finnie, J. Y. Dawbarn, Thomas Huson, Hamilton Hay, and Robert Fowler, call for special notice. The chief successes in water-colour are by Messrs. J. McDougal, A. E. Brockbank, George Cockram, David Woodlock and James T. Watts.

Passing Events.

MR. CLAUDE PHILLIPS protests against the issue, under date 1905, of his 1895 monograph on Watteau. It would be supposed that the interest of the publishers would have been best served by a proper revision of such an important book, but no proposition was made. Certain facts suggest that the title-page has alone been reprinted; if that is so it constitutes a grave injustice to an author who would be held responsible by most readers for out-of-date information.

THE Annual Meeting at Liverpool, on 1st to 7th October, of the Church Congress was the occasion of an Exhibition of Ecclesiastical Art. Church furnishers,



(Reproduced in Colours in the Christmas Number of the Art Journal.)
(By permission of Sir W. H. Wills, Bart.)

An Exchange of Greetings.

By G. H. Boughton, R.A.

metal workers, stained glass artists, wood and stone carvers and other craftsmen concerned in church work displayed their latest novelties, which, with sale-stalls and a band, gave to the hall a bazaar-like seeming that was, doubtless, very congenial to the clerical mind. The section of chief interest was that devoted to a loan collection of very great value and interest, including some splendid examples of old church plate, rare books and manuscripts, carved ivories and other antiquities.

IN the Brighton Art Galleries the Autumn Exhibition was opened on the 3rd October. A selection of pictures and sketches by the late A. F. Grace is included.

MILLAIS' 'Sir Henry Thompson' now hangs in the National Gallery, and the 'Yeoman of the Guard' has been transferred to the Tate Gallery.

THE School of Art Wood-carving, which occupies rooms in the new building of the Royal School of Art Needlework in Exhibition Road, South Kensington, has been re-opened after the vacation. Some of the free studentships, maintained by funds granted by the London County Council, are vacant. Forms of application and full particulars of the school may be obtained from the manager.



A Portrait of a Lady.

By Beatrice E. Parsons.

Miss B. E. Parsons.

THE illustrations of Miss B. E. Parsons' work, which appear with this note, show her talent for drawing and painting. The 'Portrait of a Lady' is in pencil, and very beautiful work of its kind; the other is a water-colour, exhibited in the New Gallery, 1903. Miss Parsons distinguished herself first as an Academy student, and undoubtedly owes a great deal to the thoroughness with which drawing is taught at Burlington House. Without that, and her proficiency in it, how could pictures such as 'The Annunciation' and 'Hail, Mary!' exhibited at Burlington House and The New Gallery, have been painted at all? Surely, seldom have artists been so nearly entirely successful in their attempts to materialise a sensation so profoundly elusive as that excited in the recipient of the Angel Gabriel's message. Suffice it to say that the figure itself is beautiful; it seems only to be there because spirit must be embodied, and the feeling inspired by the work is nothing if not reverential.

A characteristically fine work by the same painter is the head of 'St. Agnes,' and there is evidence more than sufficient that for purely religious painting she has a peculiar gift. Miss Parsons would be the first to admit, I think, that when painting on a large scale in oils she is not so entirely at home as when expressing herself through other *media*, and seeing what her bent is, I would suggest *tempera*. Entirely another aspect of this artist's work is seen in her paintings of gardens and their inhabitants, with which she is busy at present.

ERNEST RADFORD.



Christopher Tebb.

By Beatrice E. Parsons.



John Peyto, fourteenth Lord Willoughby de Broke, with his Wife and three Children.

(By permission of Lord Willoughby de Broke.)

By Johann Zoffany, R.A.

Positions and Accessories in Portraiture.

IT has been suggested more than once that the style and method of modern portrait painters, particularly of those in this country, differ in no material respect from those in vogue a century and more ago. We are said to follow the lines laid down by Reynolds and Gainsborough so faithfully that only our failure to equal the merits of these masters distinguishes the old from the new. Broadly speaking, this is perfectly true. There has not been much divergence from their example, and what there has been is concerned mainly with the minor matters. In our advanced portrait painters—a fraction only of those who follow this branch—we find the cultivation of a broader and more synthetic treatment, a more comprehensive sweep of the brush. We find, too, if not a finer appreciation of tone, a more marked determination to make that quality the be-all and end-all of a picture. We have, thanks to the late Mr. Whistler, a portrait often described as an “arrangement,” or a “symphony” in one or more colours, whereas formerly an almost identical article would have been labelled as a plain portrait of Mr. Jones. Our dictionary of technical terms has certainly been enlarged; portrait art is more scientific, and perhaps a little more pretentious. On the whole, however, we move in the same groove and follow the same ideals, let the concrete result be called what it may. Even the scenic backgrounds, which were supplanted to so large an extent by the plain backgrounds of the mid-Victorian painters, have lately shown distinct symptoms of coming into

fashion again in the work of artists as widely opposed as Messrs. Charles Furse, C. H. Shannon, and Ellis Roberts; whilst the “interior” portrait groups of Mr. Sargent, Mr. Orchardson, and a host of others, merely echo in a different key what was done in Velazquez’ ‘Las Meninas’ or attempted by the British masters of the eighteenth century.

Briefly, portraiture appears to be about where it was; there have been both gains and losses. We have added something to our craftsmanship, even if it be at the cost of repose; but we have lost some of our inventiveness, even if this same characteristic of the older school may have been occasionally useless, regarded in the purest artistic light. By inventiveness I mean a capacity for supplying those adjuncts to a portrait which render the latter interesting to anybody, artistic or the reverse. These adjuncts to portraiture consist of unconventional positions and accessories, and the object of this article is to give a few examples of past portraiture in which such occur, without entering into the question of their artistic advisability. To define the scope more narrowly, State portraits have been excluded from the list, because, whatever may be their variety, they do not come within the ken of the great majority of artists, neither can they be regarded by the general public with any but the most abstract emotions. Official portraits also, of the curtain, mace, and massive inkstand type, have been ruled out. Fancy dress portraits will only be lightly touched on.



(Photo., Walker and Cockerell.)

George Whitefield.

By John Woolaston.

The examples we reproduce of an age when accessories certainly showed a superior fertility of invention, and when "pose" was not too much afraid of appearing whimsical, deal mostly, therefore, with everyday subjects, and an attempt will be made in each case to show the *motif* or intention of the artist as regards the postures of the sitters and the details with which he surrounded them.

Firstly, then, the employment of accessories to indicate *calling* occurs in thousands of well-known cases. A portrait of an admiral used hardly to be considered complete unless the subject was supported by some plain evidence of his life on the ocean wave. That of a famous soldier demanded at least some indication of the battlefield where he had achieved his triumph. The scientist with his instruments, the philosopher with his books, the barrister with his wig and gown, abound in endless profusion in the portraits of yesterday. Only one species of these appears to have been abandoned almost entirely

by modern artists; this is the "action" portrait. A great sailor is no longer rendered playing pranks with his telescope. A general no longer leads an imaginary army, flaunting his drawn sword in the face of an imaginary enemy; the altered conditions of warfare are perhaps partly responsible for this. A service man is lucky nowadays if he is provided with a horse. Otherwise these explanatory accessories differ from what they were merely in degree of elaboration. In the famous portrait by Hogarth of Captain Coram, no detail has been spared that might supply evidence of the officer's benevolent character and occupation. The attitude is one of well-earned, yet alert, repose; the face, framed by a white curly wig, reproduces his geniality. His uniform, the cocked hat at his feet, the revolving globe, the part-background of sea and trading vessels, sufficiently indicate the life he led and the source whence he derived his profit. In his right hand he grasps the seal of the Royal Charter given to the Foundling Hospital—a gentle but plain reminder of the good use to which this profit was put. Another excellent example of the subject amply explained is J. P. Knight's portrait of 'Edward Knight' (p. 372), where the actor is represented amidst all the paraphernalia of his trade. The attitude here is also rather unique.

As regards positions, however, one of the most singular, not to say uncomfortable, is that of the subject in George Richmond's portrait of W. Wilberforce (p. 371), a mezzotint of which was shown at the Cousins Exhibition at Messrs. Vicars'. The expression and posture are those of a man who is enjoying an exquisite and absolutely private joke. His face is wrinkled with the pain of what one may consider suppressed mirth; a mirth that may at any moment shake him out of the high-backed chair in which he sits. His legs,



(From the Mezzotint by John Dean.)

Master Wynn in the character of St. John.

By Sir Joshua Reynolds, P.R.A.

encased in tight knee-breeches, are crossed, not naturally, as one often sees these limbs, but in such a way that their interlocking looks final and irrevocable. It is fair to assume that the attitude rendered here was a characteristic one, and that the artist did not deliberately sacrifice the sitter to his personal craving for the extraordinary. If there is any doubt about his conscientious intentions, let us turn to the pen-and-ink sketch of Samuel Palmer by Henry Walter, which is in the Print Room at the British Museum. Here, indeed, we are confronted with a natural, if curious, attitude. The subject, wearing an old coat thrown open at the breast, a comforter round his neck, round spectacles and a broad-brimmed "topper" of undetermined hue, is seated astride a plain chair, the right leg being very much behind the left. The drawing of the right foot is almost entirely lost. The whole posture is as *négligé* as one might expect of a thorough-going Bohemian. Palmer was an artist, and, if one may assume that he connived at this arrangement of himself, he was obviously indifferent to the chance of being mistaken for something else, since there is no trace of paint or palette near him.

Artist-portraits, indeed, vary considerably as regards these last accessories and proofs of their calling. It pleased Reynolds to render himself both with and without them. In the Buckingham Palace portrait he appears merely as the spectacled philosopher and man of letters. In the younger likeness at the National Portrait Gallery he is represented not only with palette and mahl-stick, but evidently in the act of looking at something he is going to paint. The Diploma Gallery portrait of Sir William Chambers by this artist shows the famous architect amid suggestive surroundings; a high building is seen through the open casement, and on the table in front of the subject reposes a sheaf of what might be plans. Hogarth, in the well-known portrait by himself, appears only with his dog Trump. Wilkie has been pictured both with and without the materials of his craft. The incomplete portrait of George Romney in the National Gallery gives no clue to profession. On the other hand, one finds these explanatory insignia in some modern pictures. Mr. W. Oules's portrait of J. F. Hodgson, and Frank Holl's portrait of Millais, both in the Diploma Gallery, are accompanied by palette and brushes; the former also wears the traditional velvet jacket. On the whole, therefore, these accessories would seem to have been, and to be, purely a matter of taste.

The position of the hands has always been a source of difficulty. This is especially the case with the male hand of the nerveless type, which at the critical moment seems suddenly to detach itself from the wrist; or with the large, coarse, ruddy type that wanders about, seeking for something to clutch. The many expedients for accommodating these hands with appropriate positions, the many objects, such as books, walking-sticks, tables and so forth, that have been pressed into service, need not here be gone



(From the Engraving by Samuel Cousins, R.A.)

William Wilberforce, M.P.

By George Richmond, R.A.

into. Happy is the artist who can find a not too obvious use for his sitter's hands—who can contrive to render them not only as objects of beauty in themselves, but as symbols of the subject's personality. The tendency, on the whole, is to elude the difficulty rather than to grapple with it: to evade it by means of some adventitious accessory such as I have mentioned above. The example afforded in this respect by Phillips' portrait of Michael Faraday (in the National Portrait Gallery) is, at any rate, one of uncompromising straightforwardness (p. 372). It will be observed that the hands here are clenched tightly in front of the body, suggesting that their owner is wrestling with some mental problem possibly not unconnected with the electric apparatus on his right. The attitude is not exactly graceful, but it is at least expressive. Less difficulty seems to have been experienced in disposing of the feminine hand, probably on account of its comparative smallness and slenderness. Reynolds has used it to aid his composition in the Chatsworth 'Duchess of Devonshire,' and also in 'The Misses Crewe,' where the shorter of the two ladies points her right hand across her sister's left shoulder. In Hoppner's group of the two 'Daughters of Sir Thomas Frankland,' the hands are used to emphasise the sentiment of sisterly affection, the left arm of the further lady encircling

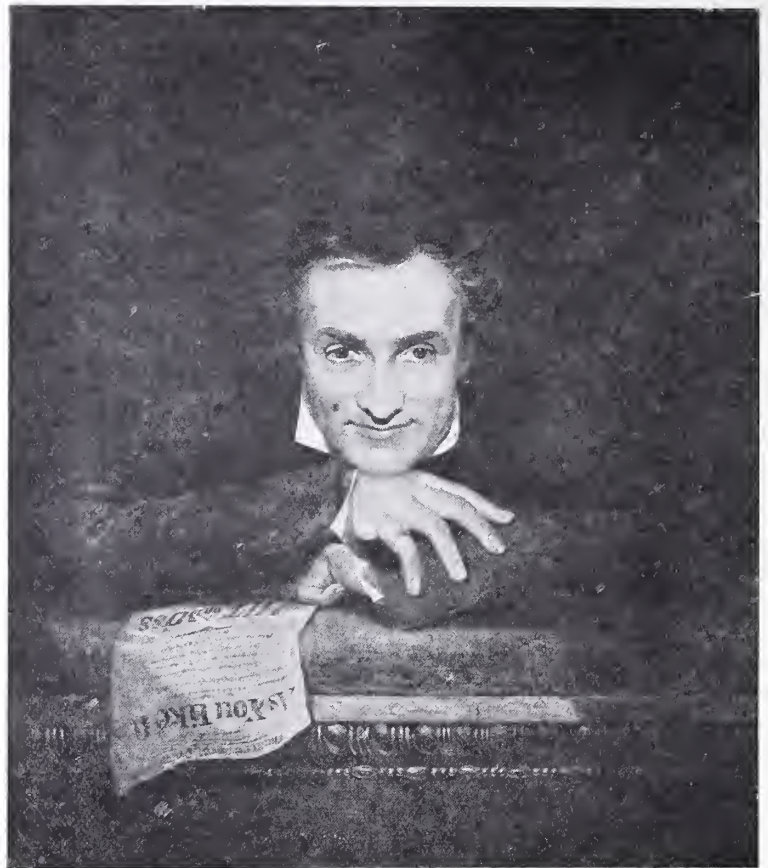
the other's neck, whilst the hand rests lightly on the other's shoulder. We find the "pointing" hand again in Romney's 'Two Sisters contemplating on (*sic*) Immortality.' In fact, the indicative hand, the declamatory hand, and the mutely affectionate hand, are so common in works by these masters as to be almost the rule rather than the exception.

In child portraits the British artist of the eighteenth century indulged his love of fine accessories to the utmost. Fancy dress was in great demand to supply the interest that might otherwise be found wanting in half-formed features. Where one Mrs. Siddons was painted as the Tragic Muse, or one Lady Hamilton as Serena, there were fifty children whose parents were willing and anxious that they should be dressed up in the guise of Shakespearean and other characters. Of all the charming child portraits that Reynolds painted there is none more famous than the 'Master Crewe' as Henry VIII., with his sturdy figure, open merry face, rich accoutrements, and plumed hat, possessing—in spite of the spaniel sniffing at one plump leg—the bluffness of King Hal himself. The lack of self-consciousness in children, their love of mimicry and power to adapt themselves to distant circumstances without the fear of appearing ridiculous, account in large measure for the naïve attraction that these portraits possess. Miss Frances Crewe, as a quaint embodiment of 'Little Red Riding



Michael Faraday, F.R.S.

By Thomas Phillips, R.A.



(From the Mezzotint by Henry Dawe.)

Edward Knight.

By J. Prescott Knight, R.A.

Hood,' is another of Reynolds's incomparable essays in this direction; the portrait of the Lady Gertrude FitzPatrick as 'Collina'—poised, bareheaded, on an eminence—is another. To mention a few more where the commonplace in position and accessories is departed from, there are Raeburn's green-coated 'Leslie Boy,' Hoppner's 'Master Smith (the Nabob),' sitting cross-legged on the floor, and Reynolds's fantastic 'Master Thomas Pelham.' Perhaps the height of unconventionality is reached by Sir Joshua in his avowed portrait of the youthful 'Watkin Williams Wynn' (p. 370), a mezzotint of which is in the Cheylesmore Collection. Here the child is curled into a sitting posture, looking towards a lamb in the right-hand corner, whilst the right arm is extended to hold a chalice beneath a tiny waterfall. The lamb, the waterfall, and idyllic landscape at the back, and, for garment, a loin cloth, are in this instance the only accessories. For groups of children and their parents, the "pick-a-back" position was a favourite one. It carried with it a suggestion of playfulness and, from the artist's standpoint, involved some pretty problems of drawing. Hoppner adopts it in his 'Mrs. R. B. Sheridan,' in which the child at the back is supported easily and gracefully by the lady's left arm, and we find it again in the portrait of Lady Anne Culling Smith. The playful *motif*, however, is best exemplified by the almost unique postures of Reynolds's famous 'Duchess of Devonshire and her Child.'

Portrait groups often offered a field for ingenuity. In the portrait of John Peyto, with his Wife and three Children (p. 369), the positions and accessories are alike remarkable. John Peyto is represented standing at the back of his wife's

chair, expounding some unknown theme to her with gentle earnestness and uplifted forefinger, while she, already more than half occupied with a child and a tea-table, gives him what remains of her attention. Two other children, having presumably lost interest in the tea-table, are engaged in play; one is dragging a wooden horse across the floor. The artist's *motif* here is clearly the ultra-domestic one. He wishes to show not only the fond parents with their children, but also the room in which they have their tea, the character of the furniture, the quality of the carpet, even the eatables and drinkables that grace their board. He desires both to emphasise the amicable relations between husband and wife, and to demonstrate the varied pastimes of the youthful Peytos. The canvas, in fact, is a pictorial dictionary to the home affairs of this interesting family. It may be objected that Zoffany's figures are more like Dutch dolls than human beings, and that the multiplicity of incident detracts from the unity of the whole. This may be so. But to unify a work that contains quite so many little anecdotes would be very difficult, and the average portrait painter of the day may be recommended to try something less elaborate.

The tendency, in groups of this kind, executed in the detailed manner, has always been to make the accessories

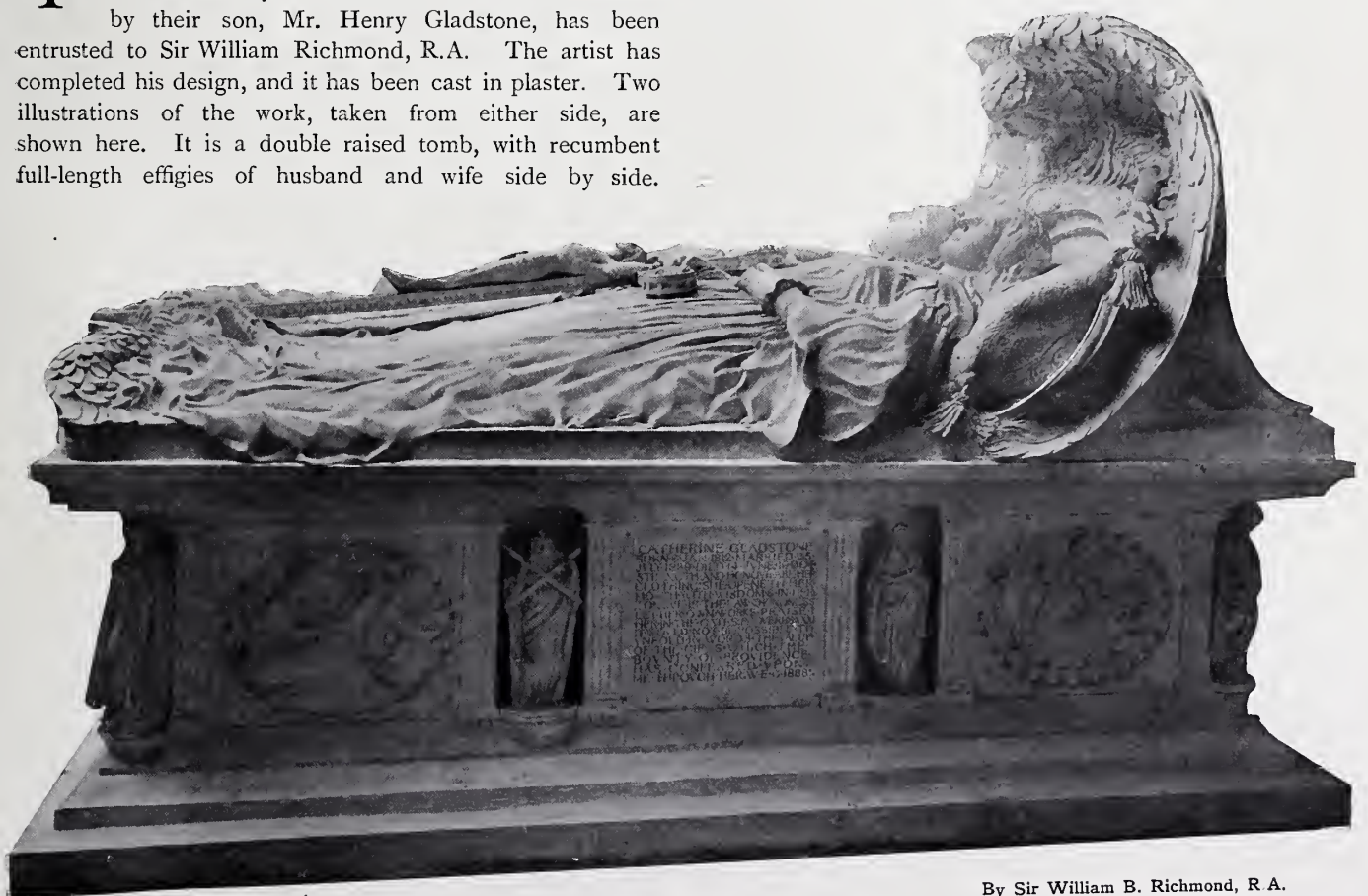
much more interesting than the personages. Sometimes, too, surroundings which are intended to lay stress on a man's profession have been overdone to an almost ludicrous extent; so much so, that the resulting picture can scarcely be called a portrait. I have in my mind the portrait of George Whitefield (p. 370) by John Woolaston, which hangs in the National Portrait Gallery, where the preacher is represented in the act of exhorting a small congregation. The upper half of Whitefield's body shows limply above the edge of the pulpit, and in the dim light of the chapel his features are almost unrecognisable; neither is there much consolation in the fact that the attentive lady in the forefront of the audience is supposed to be the Mrs. James of Abergavenny, whom Whitefield married. A similar example of the central figure being dwarfed may be found in John Ballantyne's so-called 'Portrait of Sir Edwin Landseer.' Here the animal artist discovers himself in Baron Marochetti's studio, modelling one of the great lions for Trafalgar Square; discovers himself, that is to say, after one has looked long and carefully at the picture, between the mighty paws of the beast which is farthest away. The picture, in a word, is all lion, and so far as Landseer's portrait is concerned, he might as well have been left out.

FRANK MACLEAN.

Gladstone Monument.

THE monument to be erected in Hawarden Church to the memory of Mr. and Mrs. W. E. Gladstone by their son, Mr. Henry Gladstone, has been entrusted to Sir William Richmond, R.A. The artist has completed his design, and it has been cast in plaster. Two illustrations of the work, taken from either side, are shown here. It is a double raised tomb, with recumbent full-length effigies of husband and wife side by side.

This form of tomb, though comparatively common in mediæval and Jacobean times, and even during the Georgian period, as may be seen in many of our old



By Sir William B. Richmond, R.A.



By Sir William B. Richmond, R.A.

churches, is a somewhat unusual design for a modern monument. Mr. Gladstone, whose face has been modelled from a sketch taken after death, wears an academic robe, and his wife a long flowing gown. Both have their eyes closed, as in sleep. A large crucifix, with the symbols of the Evangelists at the points of the cross, lies between them. At the head of the tomb is an angel with outspread wings guarding over them, and at the foot are two prows with an owl—the symbol of wisdom—between them. On either side of the tomb is a tablet with an inscription and also reliefs. The latter, on the side of Mr. Gladstone, represent

“Achilles mourning at the pyre of Patroclus,” and “Paolo and Francesca,” whilst those on the side of Mrs. Gladstone are symbolic of Maternity. At each end of the tomb are other reliefs portraying the “Adoration of the Magi” and the “Deposition.” At the corners are figures of Dante, Homer, David and Aristotle: and between the panels and reliefs are other figures, standing in niches, of St. David, St. George, St. Andrew and St. Patrick. The monument will be executed by Sir William Richmond in marble, whilst the reliefs and figures of saints will be in bronze; and the crucifix will be bronze, silvered and decorated with enamel.

Valentine and Proteus.

After the painting by W. H. Margetson.

SCENE, Verona: Valentine for Silvia, Proteus for Julia. Scene, Milan: Proteus meets Sylvia, and the remembrance of his former love is forgotten. Out of that inconstancy arises the plot of *The Two Gentlemen of Verona*. Valentine's elopement is checked, and the hero is banished; but the betrayer of the scheme gets no favour from the disconsolate Silvia, who escapes from the palace to follow her lover. Proteus, attended by Julia disguised as Sebastian, rescues her from outlaws, and his base intentions are only frustrated by the arrival of Valentine. The

treachery of the false Proteus is pardoned, Julia discloses her identity, and the affair ends happily.

The climax in the villainy of Proteus was the moment imagined by Mr. W. H. Margetson when this play was to be illustrated. In depicting that dramatic scene the artist managed to realise a situation which, being less physical than intellectual, presented little opportunity for pictorial effect. The composition sufficiently explains the significance of the meeting, and the persons represented play their parts as vigorously as can be expected.



W.H.M.
Painted by W.C. Margetson.

Valentine and Proteus.
Titus Andronicus, Act 5, Scene 4.



On the Avon.

By Alexander Fraser, R.S.A.

Alexander Fraser, R.S.A.

IN artist-biography, no feature of typical lives presses so importunately for attention as the similarity of beginnings. Far apart as the poles in everything else, in that respect Claude Lorraine and Fraser stand close together. The circumstance and scenery enclosing their young lives alone are different. Fine forests and meadows watered by the Moselle are exchanged for the woods of Scottish Lanarkshire, and rolling uplands watered by the Clyde. "The skies, the rivers, the trees: these are his gods!" In such words Sir Wyke Bayliss phrases the mute aspiration of Claude. He had been a dullard at school, apprentice to a pastry-cook, was grinding colours while learning the rudiments of art in Rome; but the early wish, the unspoken love of beauty, the wordless longing for something to satisfy the æsthetic instinct, he never lost. He carried with him from the day he left Champagne the impression which made him a landscape painter. He still saw in memory the sky above and the surrounding beauty of river, tree and field, the Moselle and the Forest of Charmes. Art had its beginning in a simple, inborn feeling for beauty and an impulse to realise it. The faculty of expression was there, but was latent in the Vosges, and only found a tongue in Italy.

Fraser tells of his own development, the natural trend, the restless workings of aimless faculty, the æsthetic sense and searching for expression, and of external sources of suggestion. In an autobiographical manuscript, left unfinished at his death, he says of his childhood on the coast of Argyll:—

"At a very early age I evinced a taste for art, covering every scrap of paper I laid hands on (as indeed most

children do) with drawings of horses and boats. When lost—a matter of frequent occurrence—I was usually found at a pit on the seashore, busily modelling in clay, often with a shell lying before me to copy from. Thus early had a taste to work from nature shewn itself."

In a few years his father left the coast for Lanark, and—"My art life began at once. I can well remember, as I went to school, that the sky overhead was a thing of beauty to me." This sense of beauty was nourished by association and by the free, wild life of boyhood.

"About Lanark," he says, "still lingered many of the thoughts and feelings of the olden times. In some of the old farmhouses still stood the chair into which the farmer may have flung himself down when he returned tired from some meeting of the Covenanters. Old swords and pistols lay about. The beggar class was then a numerous one, and most picturesque. The present poor law had not even been thought of. The pedlar and tinker were everywhere to be met with. Models for rustic figures were numerous, and (as I had already begun to sketch figures) they were eager for employment, in expectation of the penny to be paid for their services in that capacity."

The vagrant stands in Fraser's reminiscences beside the followers of other arts and practices, sheepstealers, poachers, and woodmen, whose craft was liberal enough to enable them to teach him how to snare a hare and smoke a pheasant. And yet, amidst the wild ways of a remote countryside, sixty years ago, art grew. Without cultivation it sprung up like a wayside flower, and would not be repressed. In time it compelled recognition. "My father," he says, "painted for his own amusement in both oils and



By permission of Joseph Henderson, Esq.)

Scene in North Wales.

By Alexander Fraser, R.S.A.

water-colour, and had always by him a supply of materials, palettes and brushes. They were the toys of childhood, and became my manhood's tools." Besides seeing his father at work, he had lessons in landscape-painting from an artist who had lived many years in France, and from an itinerant miniature-painter he learned to work on ivory. Making every allowance for fragmentary tuition, Fraser was so far carried along his destined career mainly by natural impulse and a boy's tendency to imitate. And perhaps it was as well that he should have gathered knowledge in scraps, and have felt his way to practice. One is apt to reflect that, as is said of Rossetti, more systematic training in youth might have impaired his originality, and detracted from his striking individuality of style.

The choice of a career was decided by his own emphatic assertion: "I will be a painter, and nothing else." He thereupon, although not without hesitation and demur on his father's part, set out to Edinburgh to study in the Trustees' Academy, of which Thomas Duncan, R.S.A., A.R.A., was Master. Afterwards, however, when he came to reckon up results, he set no great store by what he learned there: "Though attending the classes of the School of Design, of any teaching from a master I had little or none. The best teaching a student of art gets comes from the criticisms of his brother-artists, and the education and training of his eye by constant work and ceaseless observation." Fraser's chronology is somewhat loose, but he appears to have gone to Edinburgh in 1844 or 1845, when he was about seventeen years of age. From Sir William Allan, who had lately retired from the mastership of the School of Design, he got scant encouragement. "I had taken some sketches to show him," says Fraser. "The sketches, he said, were good enough, but the profession was a bad one. Law, medicine, or divinity, or anything else was better."

Nowise daunted, Fraser pushed on, taking full advantage of Edinburgh as a centre of art and art association.

Thomson, of Duddingston, and Ewbank had gone, but the former had left a marked influence behind. Watson Gordon led in portraiture. Alexander Nasmyth, the versatile founder of his family, had passed away, but in his case also a guiding, inspiring power survived, and his family continued to hold a prominent place in the world of art. The Norwich School was another of the more effective forces of the time, and Crome and Stark were not only in great repute, but were widely accorded the dubious flattery of imitation. Amongst those whom Fraser met were David Scott, the most imaginative of all Scots painters, William Christie and—strangest of all artistic affinities—Sir William Fettes Douglas, afterwards P.R.S.A. By that time, however, Fraser's academic training, such as it was, was at an end. What he afterwards learned was by observation, practice, the close study of nature, incessant inquiry into methods, and mutual criticism; and this learning really composed the guiding force and fibre of his artisthood.

Of his position in the progress of landscape-painting and his development of a distinctive style it is impossible, if not unnecessary, to speak in detail. He came between the remarkable outburst of activity marking the history of Scots art towards the close of the eighteenth century and the rise of the school of Lauder in the middle of the nineteenth. Three names may be used as finger-posts to indicate the line of advance—Nasmyth, Thomson, McCulloch. Between the latter and congeneric realists there is a break in the line of Scottish evolution before we reach the subjective impressionism of Chalmers and McTaggart. Yet the interval was prolific of genius. It would be necessary to go back to either the opening years of the nineteenth century or to the years 1785-90, to find within a single lustrum the births of three such artists as Sam Bough (1822-78), John C. Wintour (1825-82) and Alexander Fraser (1827 or 1828-99). Scots by either birth or adoption, these three stand apart from the regular line of national descent. They neither belong to the earlier naturalistic school, nor to the later evolution of varied and strikingly personal style under Lauder. Their work is Scots, but the influence is English. It appears at Barbizon in one direction, in Holland, and notably in the brothers Maris, in another, and it was carried north by Bough, Wintour and Fraser. Their masters were the founders of a landscape art distinctively English—Constable, Turner, Cox and Müller. Fraser had also a full knowledge of the Dutch leaders, especially of Ruysdael, Hobbema, Cuyp and David Teniers, and set a high value upon their work; but it was in the study of the English painters that he perfected his style, and completed his own training in artistic methods. In these studies the educational process

through which he passed may be said to have closed, and his career as artist is continued in his pictures.

Apart from art, the record of Fraser's life is brief and uneventful. He says that he was born at Woodcockdale, near Linlithgow, in 1827; but in the official catalogue of the National Gallery of Scotland his birth is dated 12th January, 1828. His first memory is of Dunoon, "then a clachan of thatched cottages, with the exception of the inn, the manse and the 'laird's house,' a large old-fashioned tenement let in parts to a number of fishermen's families." Thence his father went successively to Greenock, Glasgow, Hamilton, and finally to Lanark, where the school-education, begun in Glasgow, terminated in "the regular course of reading, writing and arithmetic, a little Latin and less Greek." In neither place did the young painter imbibe even a mild desire for learning. His lesson-books were impatiently laid aside, since, as already shown, while still a schoolboy, he had become an observer of beauty, a student of art, and of nature as the subject of art.

He writes of his sketching rambles with Fettes Douglas in a very interesting way. They extended far and wide through the English midlands, Wales, Cumberland and the Highlands of Scotland; but the majority of the recorded incidents, while illuminating the character of the man, have



(By permission of Joseph Agnew, Esq.)

Brackenshaw Tower.

By Alexander Fraser, R.S.A.

no direct bearing upon his work as painter. Speaking of Callander, he says:—

"We worked with pencil and water-colour; oil-colour was as yet but seldom used for sketching from nature, and photography was unknown."

He met Bough in the west of Scotland, and has much to tell in the spirit of an artist-tourist—one, that is, with an eye to paintable scenery—of Bothwell Castle, Barncluith, and Cadzow Forest; but before anything directly touching art is reached we must follow him to Wales. Of what he saw there he writes thus frankly:—

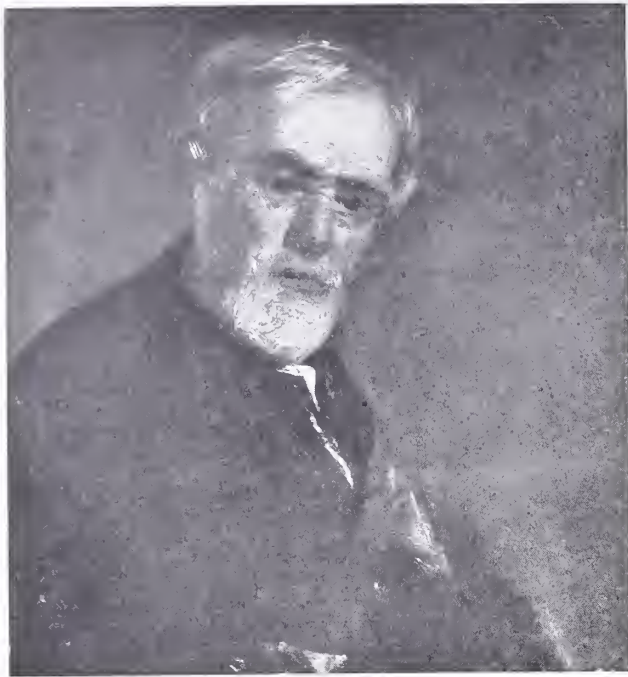
"In Wales, all was new to me, but my liking for the works of William Müller and David Cox led me to the places they had painted, perhaps also to adopt their methods of representing scenery, and even to select their points of view. Müller showed his art in the skilful manner in which he massed details and colours. Though no less aware of the necessity of massing details, Cox depended more upon contrasts of light and dark, and of hot and cold colour. Both placed much reliance upon the methods of art, and studied the works of others to great advantage. In the use of figures both reposed a full measure of trust, Müller employing them either to balance or to complete his compositions, Cox often introducing them as distinctly important features of his pictures. In my own practice the figures always occupied a significant and effective place in the first



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Lanercost Abbey.

By Alexander Fraser, R.S.A.



Portrait of the Artist's Father.

By Alexander Fraser, R.S.A.

(By permission of A. K. Brown, Esq.)

design, although when the picture was finished they might either be assigned an inferior position or be left out altogether."

One or two other passages touching practice may here be introduced:—

"I am aware that many think all imitation bad, and to be avoided at all hazards. I do not think so, but it must be borne in mind that imitation pure and simple is only for the first stage of art-study. Let an artist remember to the end of his working days that he must observe and study the work of his contemporaries, but let him also take care, should he borrow, that what he borrows is worth borrowing."

Fraser himself illustrates a rule of practice universally followed—even Turner copied until he had mastered a painter's style—that an artist may study and borrow what he can absorb and make his own. Still further, as to method, he says:—

"I generally began by drawing in with charcoal all the picture as I intended it to be when finished, but, for many reasons, not always. A new effect in nature suggested at times a change in my intentions; a gale of wind, a turn of weather from sunshine to rain and storm, might alter everything."

One or two further isolated quotations may be allowed to exhaust the autobiographical manuscript; for, although actually Fraser's, many of the related experiences might have been anybody's. They have not such distinctive quality as might have substantiated their right to a place in a painter's biography. What follows is in a different position; it is Fraser himself:—

"I have followed certain rules and modes of procedure, chosen certain views, and used certain colours. Success would lead to repetition, failure to trying another process, but the quantity of mere repetition is not to be denied. What then? Is not all life a repetition, with but few variations?"

"In painting from nature, it is often a question with a painter whether to idealise or to copy exactly. Perhaps both are best; both should be practised at times. Working with one tint also should not be allowed to fall entirely into disuse. Like a solo on the drum, it may be made a very effective performance."

Fraser began to exhibit in 1847, and his first commission dates from about 1850. The subject was a beanfield with figures, and than his description of it a more realistic sketch of realism can hardly be imagined. His first exhibited work was an interior, and in three years (1850) he reached in the Academy Exhibition the honour of the Great Room. In 1853 he had eight pictures on the walls, and, gradually working his upward way to recognition, he was elected Associate of the Royal Scottish Academy in 1858 and Academician in 1862. His diploma picture, 'At Barncluith,' is a characteristic work, with houses and children to give it life and to enrich its colour. He continued exhibiting until disabled by a paralytic affection. Age was then upon him. About 1881 he left Edinburgh for the coast, and at Musselburgh, a fishing town about six miles from the Scottish capital, on the 24th May, 1899, he died.

His life had been busy and prolific, a mingling of toil and pleasure, for in Fraser the poetic was liberally diluted with the sensuous. The union of the two elements is not uncommon in men of his temperament and moral mould. In the full tide of life he explored it and all its potentialities like a voyager, wandered freely through its sunny breadths and plumbed its depths. His art is his sublimated experience of life and nature. Before evening fell he had given the world the substance of all he had seen and felt, and he had done it in terms which make his work an enduring addition to British landscape. In respect alike of technical and intellectual quality, Fraser might be chosen as most perfectly representative of all that is best in Scottish landscape, prior to the diffusion through his leading pupils of the fruitful influence of Lauder.



Sketch on back of above Portrait.

By Alexander Fraser, R.S.A.

The combination of breadth of vision with closeness of observation led to variety of pictorial conception and also of treatment and *mécannique*. Generally, and especially in his larger landscapes, such as 'Glenfalloch' (p. 379) and 'On the Avon' (p. 375), he painted thinly, and appears to have strengthened certain passages by a succession of layers, in preference to resorting to more solid pigments. When dealing with trees reared against the sky, he began while the ground of sky or cloud was still wet, and by laying the foliage tints upon it in that condition he often secured in oil a purity and brilliancy more commonly associated with water-colours. In other cases—interiors, an old mill and waterwheel, a farmyard, a ruin—he resorts to a solid *impasto* almost peculiar to his practice. A good many of the latter are virtually all foreground, and in them Fraser paints nature exactly as he paints an interior. Rich and resonant effects are secured in greys, greens, browns and yellows found in clinging moss, bark, docken and weatherstains.

At 'Lanercost Abbey' (p. 377) he makes a ground of gold the basis of the ruin rising in warm tones of brown and cooler grey, and sets the solidly painted masonry against a pale blue sky softened with grey. He paints a Scottish glen, such as 'Glenfalloch,' between the "power of the hills" and the fascinations of the valley. The sunlight is caught in the river, and gives it a dazzling sheen most beautiful and rare. The reflections lend added grace of form and wealth of colour, and, in the throbbing upper air, the sunshine shimmers upon Fraser's canvas as upon that of no other painter within reach of memory.

To Corot, noon showed too much; to Fraser, no sun that ever shone disclosed too much. He delighted in the play of light and its revelations of colour, not as seen in the dulled regretfulness of nightfall, but in the full activity and searching brilliancy of noonday life. A typical Fraser is a sunbath, a pæan rather than a mood. He paints the sun-god gilding mountain, rock, and river, or slumbering in golden glow upon bank and brae, or seeking the shaded hollows in languorous mood of dalliance and dream, passing from one effect to another, as a musician's bow "flits with the melody from string to string."

Turning for a moment from the superb unity of his average conception and design, it is noteworthy how, without detracting from the breadth of his theme, he at times rivets the eye upon a single spot of bright colour. It is not the keynote of the design, but only a grace-note introduced to



(By permission of James T. Smith, Esq.)

Glenfalloch.

By Alexander Fraser, R.S.A.

accentuate the essential simplicity of a melody. It does not, that is, break up the unity of the design, but, by contrast—as often in Cox—places the landscape in all its breadth upon the right plane of vision, tones it down to softer, more complete unison. The scarlet cloak of a gipsy has the effect of a jewel at a lady's throat. Its brilliancy enhances the sweetness of nature's chaste attire. At other times a touch has the effect of a solitary sunbeam striking a hidden pool. A silvery flash tells where beauty lies concealed, but leaves it undisturbed. Thus suggestively he painted the peace of Surrey slopes, the indolence of loitering midland streams, so that we feel their soothing influence. In some of these southern pictures there is an opulent bloom of colour and a pulsing sunlight most fascinating. They occasionally reach a quality that suggests the deep, clear, mellow glow of Cuyyp, cooled by the atmosphere of England.

Fraser did not try, as Turner sometimes did, for landscape loaded with intellectual or moral meaning, but for nature's life and beauty. Unity of effect and breadth of both conception and handling are stamped upon his pictures, and quite consistent with them is his effective treatment of detail. He goes far towards reconciling art with the nature it transcends, and his measurable success where many fail is largely due to his consistent refusal to obscure nature in order to meet the arbitrary and artificial canons of scholastic art. He could not scorn the source of the inspiration and feeling which made him a painter, the teacher who instilled in him the consciousness of beauty and open-eyed submission to its subtle power. That in the first place, and, in the second, he grasped the truth that the harmonies of nature can only be reflected in relative harmonies of art: that the passing assonances of nature can only be echoed and perpetuated in a broadly conceived pictorial symphony of concordant colour.

EDWARD PINNINGTON.

Edward Calvert (1799–1883).

EDWARD CALVERT was of those, of course, who gathered round Blake, the seer-artist, in his old age; and he was one of the few who saw the body of Blake laid in a pauper's grave during the autumn of 1827. Fifty, paintings and sketches by Calvert, to the number of about sixty, were brought together at the Carfax Galleries—an increasingly interesting art centre—as a sequel to the memorable Blake exhibition held some weeks earlier. Calvert's exquisite little engravings are now highly prized; his works in colour, relatively few, are, too, relatively unknown. The truth is, that he destroyed much in this kind, exhibiting hardly at all. According to Mr. Algernon Graves' 'Dictionary of Artists,' he sent six works only to prominent London exhibitions, five of them to the Academy between 1825 and 1836. One who knew and loved Calvert—and his life was full, serene, fragrant—has said of him, of Blake and Palmer: 'they were all emancipated from within the narrow walls of self-interest and worldly service—they pastured their souls, like sheep, on delectable mountains.' But in the art of Calvert there is little or nothing of that soul-travail which overwhelms in that of Blake. Blake smote the rock with a command that living waters should spring forth; Calvert pastured on idyllic heights, and sometimes seems to have been fearful lest in laying hold of his dream it should vanish. Blake lifts the earth-burden into creative realms; Calvert, gentle in his resolves, slips like moonlight through the portals of that high place of toil. Blake was 'tameless and swift and proud'; his imagination was as a consuming fire, endowed with a potency that brooks no question; the art of Calvert was as a flame of palest gold,

as a melody of faint notes, as an interweaving of tender ecstasies.

At baptism Edward Calvert was given, not a Bible, but a Virgil; and though, in a very remote way only, he can be called our Virgilian painter, his temper throughout life had much in common with that of the Roman poet. The exhibition in Ryder Street demonstrated that Calvert was often well content to dream on former dreams. Thus, a memory of Titian's 'Bacchanal' in the Prado served as a motive for a sleeping Dryad, which, as a melodious realisation of the nude, withdrawn from robust actualities, set in a woodland place where no mortal has trodden, transmuted to ivory and faint gold, is as finely poised as anything of the kind in modern art. It says much that without a shock we can pass to it from memory of Giorgione's fairest of visions, the 'Venus' of Dresden, or from memory of the figure at the fountain in his 'Fête Champêtre.' Not memory only, but interpretative memory, we have in 'One of the Hesperides' (p. 380), transposed from Etty into Calvert's own order of colour. But it is more than the pale gold of the hair, breathed as it were over other parts of the composition, that belong to Calvert, not to Etty. The notes of pale gold hint at those altar fires which burned unceasingly to the honour of beauty in the heart of Calvert; we see him, too, in the withdrawn-from-the-world accent of the painting, in the sweet abandonment of the streaming hair, in the bent attitude, in the remote wonderingness of the figure.

The most highly accounted of all Edward Calvert's works in colour is, perhaps, 'Arcadian Shepherds moving their flocks at dawn,' originally entitled, 'Migration of Nomads.' It was one of several that re-appeared at Carfax's after being seen at the Old Masters' exhibition of 1893. The oblong, of considerable size, shows a big upland wilderness across which, the veils of morning twilight dispersing, moves a silent procession of white flocks, followed by the Nomads, some in white waggons drawn by quiet oxen, some on asses, the young men afoot, white dogs at their heels. How different are these sheep—hardly more than tiny clouds do they appear in their density—from the sculpturously realised sheep in Blake's engravings to Job. A small study of the picture is in the British Museum, where may be found a fine series of Calvert's colour studies, drawings and en-



One of the Hesperides.

By Edward Calvert.

gravings. 'Arcadian Shepherds' is one of those half-realizations, beyond which in colour Calvert did not go far. Whether or not Puvis de Chavannes knew the work of the idyllic English artist, it is certain that in a very much bigger, simpler, more decoratively monumental spirit, he interpreted kindred pictorial ideas; elsewhere one finds premonition of the art of Fantin-Latour, of Albert Moore, perhaps of Rossetti.

The contrast between Blake and Calvert is nowhere more strikingly apparent than when we compare 'Elohim creating Adam' with the 'Morning of the World.' The first, charged with indomitable cosmic emotion, reveals that tense, masterful aspect of an eternal and elemental force by which Blake was interpenetrated. In Calvert's work there is no such rapture, hint of no such agony. On the pale hill-summit, emerging from dawn mists, are, serenely outstretched, two human figures, figures not wrested from inanimate nature by the supreme will of an Elohim, but shaped tenderly of morning clouds, perhaps by the virginal sun. Palely, shyly, the spirit of life has taken on human form. It is in such hints of an idyllic world in morning light that Calvert excelled.

In Ryder Street, besides the later works, 'retired as noonday dew,' there was a group of early pictures, notably 'Cyrene and Cattle' (p. 381)—one of the works fore-



Cyrene and Cattle.

By Edward Calvert.

shadowing Fantin-Latour—'Narcissus and Nymph,' 'In the Ægean Sea,' and the Virgilian pastoral, a later rendering of which is in the Luxembourg. As Mr. Binyon wrote, the exhibition was "as complete a representation of Calvert's work, from his earliest to his latest days, as anyone is ever likely to see collected together"—the engravings apart, that is. A great artist Calvert certainly was not; some will deny, even, that he was a good painter. At the least, however, he has his place among the imaginative poet-artists of the nineteenth century. We thank him for rescuing from half-oblivion and dreaming anew of thoughts and beings of beautiful antiquity, for his elusive votive offerings bedewed with aspiration.

Obituary.

November, 1903, to October, 1904 (inclusive).

ARCHER, JAMES	September 3, 1904.	KITTON, F. G.	September 10, 1904.
BARTHOLDI, AUGUSTE	October 4, 1904.	LENBACH, FRANZ VON	May 5, 1904.
COLEMAN, W. S.	March 22, 1904.	LE JEUNE, HENRY, A.R.A.	October, 1904.
COOPER, J. D.	February 27, 1904.	MACNICOL, BESSIE	June, 1904.
FANTIN-LATOURE, H.	August 25, 1904.	MELVILLE, ARTHUR	August 28, 1904.
FURSE, C. W., A.R.A.	October, 17, 1904.	NICOL, ERSKINE, A.R.A.	March 8, 1904.
GALLÉ, EMILE	September 23, 1904.	PISSARRO CAMILLE	November 13, 1903.
GÉRÔME, J. L.	January 10, 1904.	SANDYS, F. A.	June 25, 1904.
GOODALL, F., R.A.	July 29, 1904.	SEVERN, WALTER	September 22, 1904.
GRACE, A. F.	November 12, 1903.	STEVENSON, D. W., R.S.A.	March 18, 1904.
HARRISON, CLIFFORD	December 17, 1903.	THOMPSON, SIR HENRY	April 18, 1904.
HENDERSON, ROBERT	October 19, 1904.	VERESCHAGIN, V.	April 13, 1904.
HUNTER, COLIN, A.R.A.	September 24, 1904.	VIERGE, DANIEL	May 12, 1904.
JACKSON, S. PHILLIPS	January 27, 1904.	WANE, RICHARD	January 8, 1904.
KING, HAYNES	May 17, 1904.	WATTS, G. F., R.A.	July 1, 1904.



First Sketch for 'On a Fine Day.'

By Elizabeth Stanhope Forbes.

Elizabeth Stanhope Forbes.

MRS. STANHOPE FORBES, a Canadian by birth, has obtained a more varied artistic education than often falls to the lot of women artists. As a child she showed a keen interest in all artistic matters, and when about ten years old she was sent over from Canada to school in England, where the general curriculum included the South Kensington Art Course. Her artistic education did not properly begin until she was about eighteen, when she chanced to pay a visit to friends in America.

She became a member of the Art Students' League, New York, and, after two or three winters' work, travelled in Europe, where some of her time was occupied with the study of the Old Masters. After working at Munich and at various other art centres on the Continent, she spent some time at Pont-aven in Brittany, where doubtless an acquaintance with the mystic Breton legends helped to imbue her with a sympathy for the "Little People," which has proved a somewhat striking feature in her subsequent work, notably in the instance of a triptych called "Will o' the Wisp."

On leaving Pont-aven, Miss Armstrong went to Newlyn for a few weeks' sketching. Mr. Stanhope Forbes, Mr.

Walter Langley, Mr. Bramley, Mr. T. C. Gotch, and Mr. Fred Hall had studios there. In 1889 Miss Armstrong was married to Mr. Stanhope Forbes, and the greater part of her work has been done at Newlyn.

It is nearly four years since Mr. and Mrs. Stanhope Forbes started the Newlyn Art School. In it Mrs. Forbes takes the keenest interest and pleasure, much of her time being spent with the students. The Newlyn students are encouraged to work from models posed in the garden, and much of Mrs. Forbes' own work is done from a portable studio. The local atmosphere is unusually bright and clear on sunny days, and has proved particularly suitable for painting the Mediæval Italian subjects which have lately occupied her attention. Her 1903 Academy picture, 'On a Fine Day'—beneath which was the quotation, "Then singing, singing, to the river they ran. They ran, they ran, to the river, the river"—was hung on the line. The picture was inspired by an old fifteenth century catch found among some poems by one Franco Sicatti, which were translated by Rossetti under the title of 'Dante and his Circle.' In this instance the studio was set up some two or three miles

away in suitable surroundings, and the models were five village maidens belonging to that dainty type of beauty by no means rare at Newlyn. Other pictures shown at the Royal Academy include 'A Dream Princess,' 'A Fairy Story,' 'Hop o' my Thumb,' 'A Shepherdess of the Pyrenees,' 'The Gipsy,' 'The Poet and some Country Girls,' and 'Imogen.' She has also shown pictures at the Exhibitions of the Royal Society of Painters in Water-Colours, and she was elected an Associate member of the Society in 1899. Her work has received the due consideration of visitors to both Exhibitions, and words of appreciation are often to be heard. The artistic power of Mrs. Forbes is generally recognised, and her success commands attention. The technical excellence of her work is noticeable, and the added qualities of imagination in composition have caused gratification to those who watch the progress of her studies. Her gift for impressionism shows itself to advantage in the 'Knight



A Girl with a Daffodil.

By Elizabeth Stanhope Forbes.



A Wind-swept Avenue.

By Elizabeth Stanhope Forbes.

in Armour' (p. 384), which was specially painted to fill an overmantel space, and which went direct from her studio to Brussels. The treatment of the subject is purely decorative, and there is a fine spirit about the whole composition. The knight is a gallant figure, clad in dull steel armour, and riding an iron-grey horse, caparisoned in sombre red. A range of trees breaks up the skyline behind him, and beyond one catches a glimpse of dark blue hills. In the foreground lies a branch of blossoming thorn, symbolically suggestive of the hidden dangers in the rider's path.

Mrs. Stanhope Forbes has done some good portrait work, notably a very delicate picture of her mother, an effective and characteristic portrait of her husband, and a delightful study of her little son. The child's head of golden curls shows up against a large copper plate, which forms a sombre halo and throws up the delicacy of colouring with admirable effect.

Mrs. Stanhope Forbes has treasured a love of writing from her earliest childhood, though little of her literary work has been published. She has recently written and illustrated a fairy story book entitled "King Arthur's Wood"; the volume has been elaborately schemed and sumptuously produced. The drawings, together with some fifty or sixty other water-colour sketches, were exhibited recently at the Leicester Galleries, London. As an illustration to this article, one of the artist's typical works, namely 'Autumn: the Leaf,' has been reproduced in colours. The subject was chosen from a poem by Leopardi, translated by Rossetti, and the following quotation suggested the title:—

"Torn from your parent bough,
Poor leaf all withered now,
Where go you?" "I cannot tell.

Where the wind carries me
I go without fear or grief:
I go whither each one goes,
Thither the leaf of the rose—
And thither the laurel-leaf."

With delicate feminine fancy, which in the choice of subject often borders on the realms of fairyland, together with much distinction in composition, Mrs. Stanhope Forbes has achieved success, and she is to be numbered among the best artists of to-day.

GLADYS B. CROZIER.



A Knight in Armour.

By Elizabeth Stanhope Forbes.

(Decorative panel for an overmantel in the house of Mr. Louis Duforest, Brussels).



Le Petit Ecolier.

By Elizabeth Stanhope Forbes.

A Russian Cathedral.

AMID the go-ahead Anglo-Saxon and Teutonic races, as well as in revolutionary France, it is a platitude to say that all things are subject to change. Such a statement might, however, create some astonishment if it were made in Russia, for here it would seem that Church and State are banded together to resist all efforts at a transformation of society; and even if social and political arrangements should have to yield to the *Zeitgeist*, yet it might well be hoped that the Orthodox Church would be successful in jealously retaining those special characteristics which differentiate it from the rest of Christendom. Nothing, for instance, is more important in the furniture of a Russian church than the icons, and all students of Russian art know full well that the icons of to-day have the same lineaments as the icons of the early centuries, so that it is even possible that the faces of our Lord and of the Blessed Virgin are an exact reproduction of the work of St. Luke; for extraordinary care has been taken in the monastic schools, where icons were made, that there should be no deviation from an original type, which has a strange archaic look, not necessarily lacking, however, in beauty or in dignity.

But even in the unchanging East the influence of the outside world is sometimes felt, and at length an attempt has been made to marry the new and the old; or, in other



Painted by ELIZABETH STANHOPE FORBES.

(Leicester Gallery, London.)

AUTUMN.

words, to amalgamate profane Italian with ascetic Byzantine art. In the ancient and populous city of Kiev, the cradle of Russian Christianity, a cathedral has recently been built, in which the experiment has been tried. The most famous churches in the "Old Town" of Kiev are the most ancient ones, and two of them that face one another, with only a spacious square between, might be twin sisters, so great is their resemblance. The cathedral of St. Sophia and the cathedral of St. Michael were both founded about the eleventh century; both hide themselves in part from the eyes of the profane by a circumambient wall; both have a bell tower (comparatively modern) at some distance from the sacred edifice; both are white-walled buildings surmounted with a glorious array of gilded domes and crosses. Inside each has something of the gloom of a Gothic church; in each the icons are of the stiff archaic type: each has the air of mystery, the suggestion of calm and retreat from the world, which is so befitting in a church. Let us see then how the newly-erected cathedral of St. Vladimir compares with these.

In the first place, it has no wall around, but stands in an open space, which is but the extension of a handsome boulevard, unveiling its beauty to the world like the cathedral of St. Mark at Venice. Then it has no detached campanili, but its bells are hung in two turrets on the roof of the church itself. Its five domes are gilded and very beautiful, but they are small, and, except at a distance, do not attract the eye like the domes on the cathedrals of St. Michael and St. Sophia. As for the external walls of St. Vladimir's, they are not whitewashed, but are of plain brick, with narrow round-headed windows, adorned with fretted stonework. Within there is no sense of mystery produced by the default of light; there is not a single obscure corner where the perfume of incense lingers, where a candle burns before a shadowy image, and where the poor pilgrim may hide his rags and pray alone. The whole interior is bathed in sunshine, and is clearly the work of well-to-do intelligent people, who are no friends to superstition, but who would submit belief to the searching light of day.

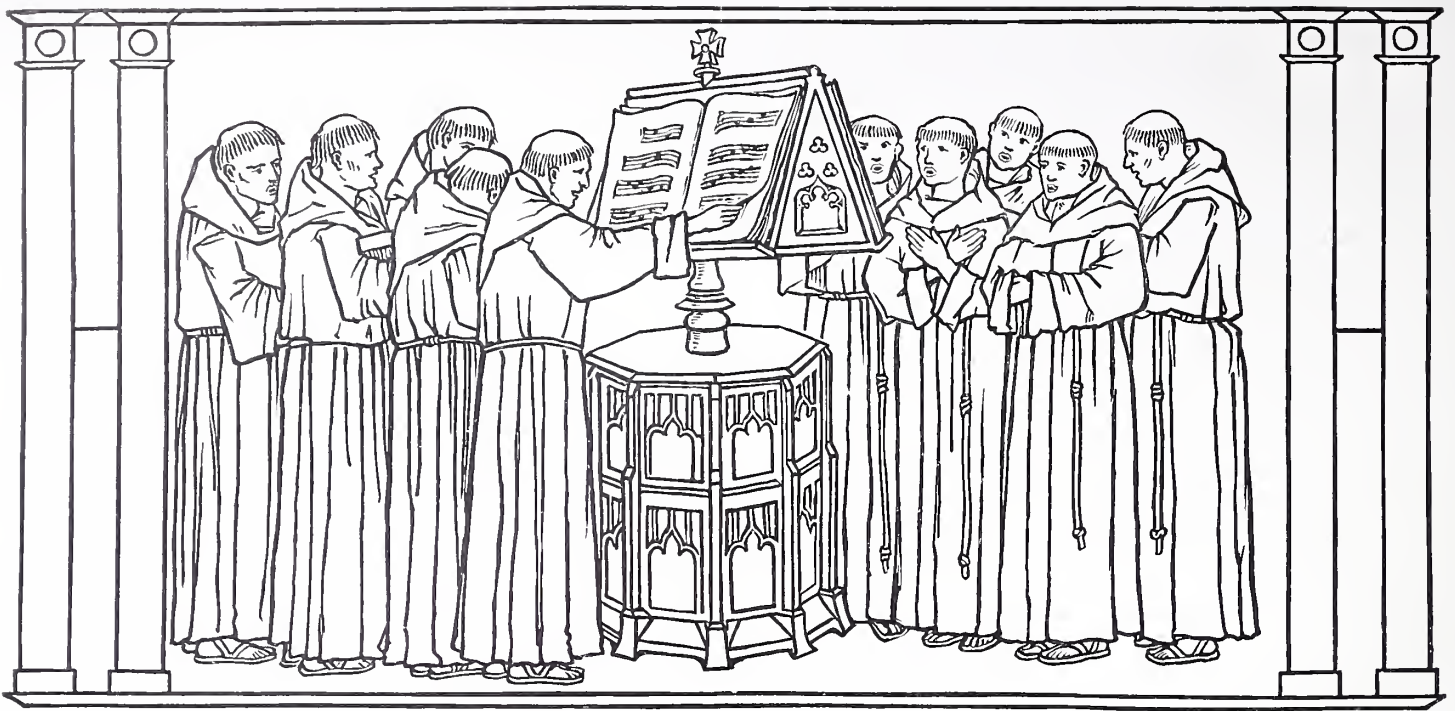
Vasnetzof and Nesterof, Svedomski and Katorbinski, painters of whom any country might be proud, have been employed in the decoration of this glorious building. The central figure of the group is Vasnetzof, the son of a priest who was educated at a seminary in dreary Viatka, before he set out on his travels abroad. Behind the low white marble iconostasis, with one gate only, as in the early Byzantine churches, rises his masterpiece, painted in the apse, a colossal figure of "the Mother of God with the Eternal Child," her feet resting on the morning cloud. She may not, indeed, excite our admiration, but it is only necessary to compare her with the conventional figure—such, for instance, as may be seen on "the immovable wall" of the cathedral of St. Sophia—to see that the painter has created a new type of beauty within Byzantine lines; and, in fact, this figure of the Blessed Virgin, as she stands holding up her son to the world (not, however, without hesitation, and surrounded by seraphim, in whose eyes there may be read devotion and pious ecstasy) fills the same place in the history of Russian art that is occupied in the art of the Catholic Renaissance by the 'Madonna di S. Sisto.'

Svedomski has dealt with the last days of Our Lord before His death, in a series of paintings that include the 'Raising of Lazarus,' 'The Entry into Jerusalem,' 'Christ before Pilate,' and 'The Crucifixion.' In one of them Lazarus is lying, face downwards, on a stone, while Jesus stands by with upraised hand. The miracle takes place underground; a flight of stairs leads upward to the light; on the top are three disciples, who watch with looks of eager interest. On the corresponding place in the other aisle is 'The Crucifixion.' A woman lifts her hand to touch the Saviour, who hangs on a low cross—around it are four forms, kneeling and weeping: a man with dark face turns away shudderingly. Even the Roman soldier is moved. In the background, on the rough summit of a mountain, there are three other crosses that stand out against a pale green or cloudy sky; birds of prey, hovering near, add to the horror of the scene.

In a secondary position on the vaults of the aisles are the six days of the Creation, by Svedomski and Kotarbinsky, but treated in a somewhat more conventional fashion. In each of the paintings the First Person of the Blessed Trinity is represented as the Ancient of Days, an old man with a white beard and halo. He is barefooted, and wears a blue and yellow robe. At the uplifting of his arm a lurid light outshines, and lightnings flash above the waves that are breaking at his feet; red-flowered cacti spring from a rock; a peacock stands in all its glory; and snowy birds essay their newly-created pinions. But as to the beauty of the interior as a whole, what pen shall do it justice? On the pillars, arches, ceiling, there are variegated marbles, flowers, fantastic crosses, palms—symbolic imagery and Byzantine ornament—and if any portion of the building has escaped the exuberant fancy of the decorator, the vacant space is overlaid with gold. Here and there, amid the superabundant loveliness of detail, there stands out a colossal figure in the body of the church; but the eye wanders rather back again to the work of Vasnetzof, to the figure on the iconostasis of the Magdalen, with the mien and attitude of a repentant sinner, to the majestic face of Vladimir, the Russian Ethelbert, with white pendent moustache and flowing beard; to St. Alexander Nevsky, or to Queen Olga, who holds a cross, indeed, but the fierce look in her eyes still tells of the vengeance she took for the murder of her husband, and her treacherous conduct towards the Drevlianes. These historic, semi-religious figures present themselves to us, stripped of their implacable Byzantine stiffness; and, humanized, they lose nothing of their capacity to fill the heart of the spectator with due reverence.

The cathedral of St. Vladimir is not so much a church, perhaps, as a palace, a temple of art, where it is good to wander, feasting the eyes on beauty. "No miracle has ever happened in this sunlit building," exclaimed a visitor; "here no Virgin's face will ever bleed from the blow of a hostile lance," as is said to have happened during the Tartar invasion of Russia. And yet, though the church was only finished in 1896, there is already a miraculous legend connected with it. It is said that when Vasnetzof went to paint the Virgin on the apse, he found the wall stained with damp to indicate the exact dimensions that he should give to her.

T. P. ARMSTRONG.



“How the Psalter is appointed to be read”: A Group of Monks chanting from the Psalter.

By C. R. Ashbee.

The Coronation Prayer Book of King Edward VII.

IN response to a request that I should give some brief account of my scheme of decoration for King Edward VII's Prayer Book and the ideas embodied in this scheme, I offer here some illustrations of the work now completed, with a few short comments upon these and the rest of which they form a type.

It must be premised that no decorative scheme purporting in the first instance to be typographical can be dissociated from its own setting or judged independently of the pages to which it applies. The illustrations to this article must be merely taken as diagrammatic; they have no value except in their relation to the whole page of a large folio book; they are dependent upon a specially designed type; they are further designed in their relation to the red and black of the page upon which they appear, and the paper, margin, spacing, and form generally of the book they are intended to adorn.

Broadly speaking, the decorations seek to express three points of view, which for brevity I would call the historic, the Anglican, and the catholic. As I have no wish that these terms should be treated controversially, I would define them, or rather my use of them, as follows:—By the historic, I mean the attitude of mind of the modern scientific historian who approaches his work without regard to creed, convention, or prevalent usage; but who regards the facts with which he is dealing purely from the point of view of scientific truth. By the Anglican, I mean the attitude of mind of the English Churchman, whether he be high, broad, or low, who looks at liturgical and ecclesiastical questions primarily

through the eyes of his own Church and citizenship. The word catholic I use in the customary way of the lexicographer, viz., “Universal, liberal, not narrow-minded or bigoted;” applied as such to the fundamentals of Christianity, and revealed in the Prayer Book as the English seventeenth century version of the service book of the whole Christian world. I leave the reader to make his own application of the above definitions to my drawings when he has seen them in their final form of the Prayer Book itself, but I give here a short descriptive outline of them.

The folio opens to a two-page decoration for the title, a subject which I conceive the artist to be free to handle in his own way, and therefore, since the book has been specially printed for His Majesty, whose name has been given to it, it seemed fitting that it should display a portrait of the King following as the seventh Edward in the English dynasties from the first onwards. The border of the containing page represents the City of London with the dome of St. Paul's, its group of church spires, Westminster, the Abbey, the Tower, and the Thames. The whole is united by the English symbolic flower—the rose—and bears the heraldic coats of Canterbury, Westminster, and London City.

The next eight pages contain the table of contents, and the decorations of these give in procession a representative series of portraits of the great English men and women who have in one way or another, from St. Alban to Bishop Creighton, influenced the Church of England. Of these, four are here shown (pp. 388–391). The scrolls bear the



“How the Holy Scripture is appointed to be read”: A Group of Puritans reading from the Chained Bibles in the Churches.

By C. R. Ashbee.

names in red, as do the paging and the numeration in the columns below, to which the procession serves as a frieze.

An examination of the whole series will show that the influence they represent upon the Church of England is not conceived as only coming from within it. To the English Catholic Church, taken as in accordance with my definition above given, Sir Thomas More and Archbishop Laud hold an equal place with George Fox and John Bunyan.

The procession begins with St. Alban, the English protomartyr, after him follows St. Patrick, the founder of Celtic Christianity, then Gregory the Great, and Augustine, who make the link with Rome. After them St. Bertha, who stands for the acceptance of Christianity by the English race. Caedmon follows as the singer of Creation, and Sts. Wilfrid and Hilda, who carried Christianity to the North. The second part of the procession is headed by Bede, in whom English Christendom first has her historic exponent, and Alfred the Great, the type of her Saxon Kings. After him comes St. Dunstan, the national saint,

and the Confessor, who closes the Saxon era. St. Margaret follows him, as the link with the Conquest, which is expressed by the Conqueror himself, bearing the banner blest by Hildebrand, and leading Lanfranc, the Reformer of the English Church on Norman lines.

The third group represents the great period of Christianity in England, symbolised, to begin with, by St. Anselm, the embodiment of moral force, and following him St. Thomas à Becket, the popular saint, after whom comes Nicholas Breakspear, the only Englishman who ever wore the papal tiara, and Stephen Langton, who stood for national rights in the Magna Charta, which he bears in his hands. St. Hugh of Lincoln follows, bearing his minster, and conversing with his friend Robert Grosstête, types of union between the social force and the sanctity and learning of the Middle Ages; while the last of this group is Simon de Montfort, who carried the great life of mediæval Christianity into a political fulfilment in the English Parliament.

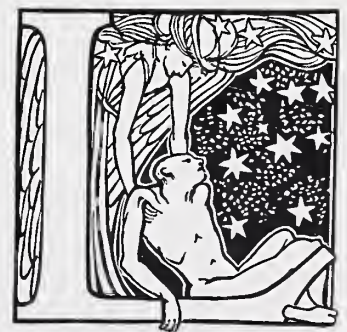


“Hear the right, O Lord.”

“Like as a lion that is greedy of his prey: and as it were a lion’s whelp lurking in secret places.”



“O, be joyful in the Lord, all ye lands: serve the Lord with gladness, and come before His presence with a song.”



“Lord, how are they increased that trouble me: many are they that rise up against me.”

“I laid me down and slept, and rose up again: for the Lord sustained me.”



Catherine of Arragon. Henry VIII. Anne Boleyn.

Cranmer.

Queen Mary.

Parker.

Tallis.

James I.

By C. R. Ashbee.

The fourth group is led in by Roger Bacon and Wycliff, who stand already for the beginning of scientific research and the first mutterings of Protestantism; while the culminating greatness of the Middle Ages is summed up by the splendid William of Wyckham, who bears on high his

New College at Oxford, and is followed by the Lady Margaret, the typical foundress. Here the Middle Ages might be taken pictorially to end, but it seemed wiser to take the cleavage at the political point, and so to place Bishop Fisher, the great Sir Thomas More, and Tyndall, the translator of the Bible, still into this group.

With the fifth the new order commences (p. 388). The cleavage of the Catholic Church is symbolised by Henry VIII., with Catharine of Arragon on one hand and Anne Boleyn on the other. Cranmer follows, wavering between the old and the new. After him Queen Mary, who stands for the reaction, while Parker bears in his hand the charter of the new and young educational endowments set together from the ruins of the Church. The last of this group are Tallis the musician and James I., who is taken to express what is known as the settlement of religion.

We now come to the Puritan period, of which the first figure is Laud, who is followed by Chillingworth, the latitudinarian (p. 389). The Puritans themselves are symbolised by George Fox, the Quaker, John Bunyan preaching, and John Milton, who stands not only for Puritanism, but for the whole of Catholic theology interpreted to the English Protestant. He is followed by Bishop Cosin, clothed in French vestments, and Sir Christopher Wren, the builder of the English Protestant churches.

Our last two pages take us into the eighteenth century, with its outlook on life still narrowing in, if regarded only with the eyes of the National Church. Queen Anne heads the procession; she represents the stable political order with which, after the Puritan upheaval, the Church is now connected. Sir Isaac Newton, who stands for modern science, follows with the apple of gravitation; it was perhaps wiser to put him in than to take Darwin, for instance, or Huxley in a later age. Bishop Hoadley, with his hands complacently crossed, stands for the Church's comfortable doctrine of non-resistance; then come John Wesley the



St. Ambrose baptising St. Augustine.

By C. R. Ashbee.



Laud.

Chillingworth.

George Fox.

John Bunyan.

John Milton.

Bishop Cosin.

Sir Christopher Wren.

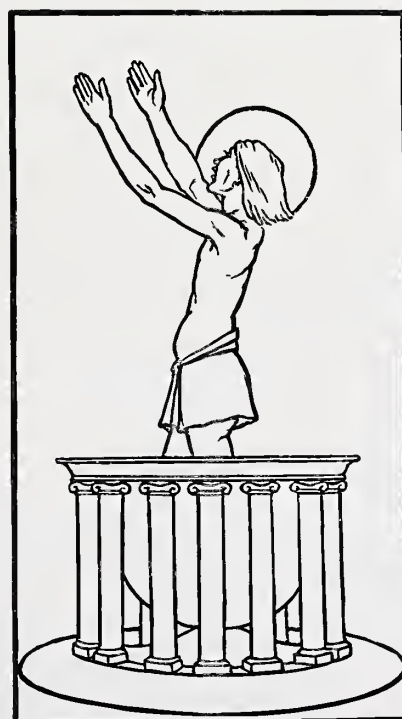
By C. R. Ashbee.

reformer, and the two bishops, Berkeley the silver-tongued, and Butler of the "Analogy," who express respectively the idealistic and naturalistic points of view (p. 390).

The last group of the procession takes us up into our own time (p. 391). It is led in by George Washington and Bishop Seabury, who represent the break from England and the establishment of the American Episcopalian Church. The four figures that follow may be taken as depicting the principal influences within or upon the Church of England in the nineteenth century—Charles Simeon for Evangelicalism, Pusey for the Oxford movement, Cardinal Newman for the Roman revival in England, and Charles Kingsley for muscular Christianity—or shall we say the Broad Church? It was difficult to find a personality either within or without the Church who should stand for Colonial expansion, and perhaps the choice of Bishop Colenso to fill this place may be open to question. The procession ends with Bishop Creighton. Were I drawing it again I think I should have drawn him in his cope, and thus vested, rounding off the history of the Church of England, or rather picking up the threads once again of that mediæval Catholicism which he so well understood; but I have drawn the man as I knew and loved him, and so, perhaps, may be pardoned.

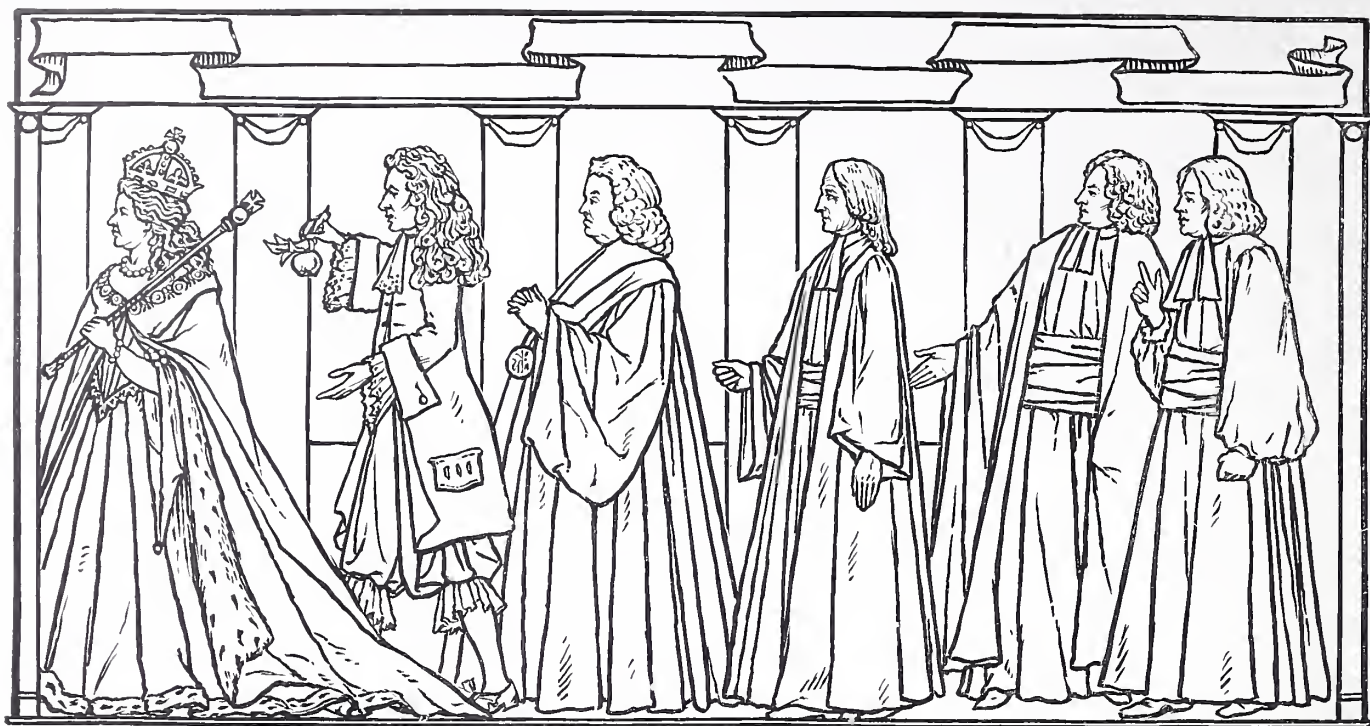
The Prayer Book opens with the Act of Uniformity, in other words "Primo Elizabethæ"—it is therefore headed by a decoration containing Elizabeth and Parker, the Archbishop, and a great initial W, "Whereat the Death of our late sovereign Lord King Edward VI.," the boy king who links the seventeenth century version of the Prayer Book historically with the greater mediæval versions that preceded it. From this we pass to the Preface, where it appeared historically appropriate to set in the decorative "Bloomer" the portrait of Charles II., and thus too the portion "concerning the service of the Church," which, as it is the work of Cranmer, is headed by an initial T bearing a picture of him holding up the hand of recantation. Pages 12

and 13 carry respectively the "Order how the Psalter is appointed to be read" (p. 386), and the "Order how the rest of Scripture is appointed to be read" (p. 387), and the designs heading these seek to give a like value, setting them in juxtaposition to the two fundamental aspects of Christian worship—that of the mediæval Catholic Church and that of seventeenth-century Protestantism. The one visual, collective, vocal, the other personal and intellectual; the one expressed by a group of monks at their antiphonal, the other



St. Augustine being baptised by St. Ambrose.

By C. R. Ashbee.



Queen Anne

Sir Isaac Newton.

Bishop Hoadley.

John Wesley.

Bishop Berkeley.

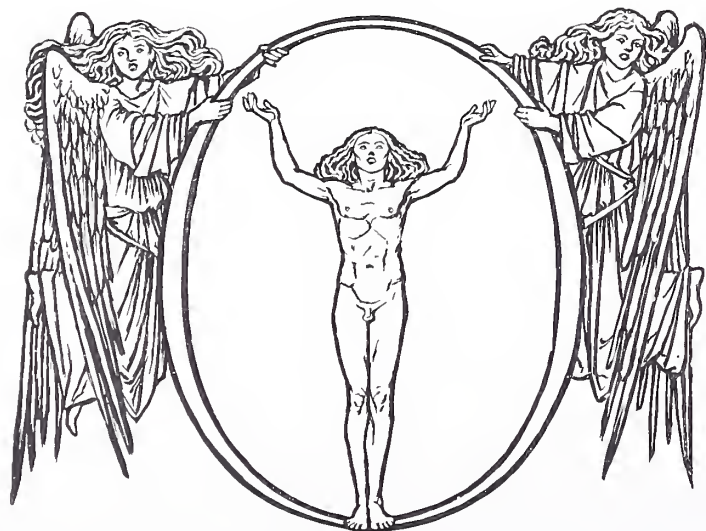
Bishop Butler.

By C. R. Ashbee.

by a group of Puritans reading from the chained Bibles in the church.

The tables of the lessons are treated in a quite conventional way, and the calendar is next introduced by a full-page block, intended to symbolise the Bishop and the layman. Since the Christian Church made the Pagan symbols of the months her own, these have been taken as the customary and perhaps most appropriate headings for the twelve months of the year, and the special fasts or feasts are left for later handling at the time of the lessons relating to them.

The Order for Morning Prayer commences with the sentences in a large Roman type—caps treated with a certain Uncial feeling, and the first prayer has a large ornamental D, the priest and congregation praying together.



Block for the Venite.

By C. R. Ashbee.

There are a series of letters introduced into this portion of the work in which the symbol of the trefoil is used, and the "Venite" is headed by a large ornamental O (p. 390) borne by two angels, the figure of Man in the midst praising his Creator. Passing to the "Te Deum," we call to remembrance that it owes its origin to the baptism of St. Augustine by St. Ambrose, when the two improvised it antiphonally. I have therefore given the figures of the two saints symbolically rendered as illustrative of the hymn, and the same two figures are used again later in the book as the heading for the Order of Baptism for those of Riper Years. The Lord's Prayer is treated throughout in a large two-line pica cap., specially designed for boldness and legibility, which cap. is also used as a frequent heading throughout the work. The "Magnificat," or hymn of Our Lady, which is the next portion of the book to which a decorative treatment has been applied, has an ornamented letter on which stands the Virgin, "the elect lady, the woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." Since there are two places in the book where the King is specially prayed for, his portrait is set in the initial O that introduces these prayers, and this applies both to the Order of Morning as of Evening Service. The "Athanasian Creed" is another portion of the work which is introduced with a decorative initial heading. It has been sought to handle this in the simple and direct manner of the Middle Ages. It is well perhaps at times not only that we should remind ourselves of the plain Heaven and Hell of mediæval Christianity, but of our own disingenuousness and lip service if we accept the Creed without believing it. True, it is an argument primarily, and at the time of its writing even the precatory clauses were conventional anathema; true also is it that what to the thirteenth century were objective facts, may to modern science and historical



By C. R. Ashbee.

criticism be psychological conditions only. Still, they are there, these precatory clauses, and so the artist may be considered free to handle them.

C. R. ASHBEЕ.

(***) The following particulars are interesting concerning this publication: The work is limited to four hundred copies at £12 12s. each, with nine on vellum at £40 (being five for England, four for America, and one specially for His Majesty the King). The edition was subscribed for all but a few copies; the vellums were bespoken over two years ago, when one of them changed hands in America for £360. The book is bound on a fifteenth century pattern, with oak boards, leather back and iron clasps. It may be seen at the Gallery of the Guild of Handicraft, 16, Brook Street, W.)

Mr. Abbey's Coronation Picture.

POTENTLY to celebrate in picture an event fraught with significances so profound as the Coronation of a British monarch demands nothing short of genius: genius of apprehension, to gather and weave into the fabric of suggestion those ancient traditions which reach back to the dawn of consecrated rulership; genius to divine the ensouling principle of the historic pageantry and ritual—the glad acquiescence of all in the sovereignty of one who shall be as a centre of justice, order, love; genius of sight and of hand, to give expression in terms of beauty to that national sentiment, in part thanksgiving, in part prayer, on which securely rests the throne. Mr. Edwin Abbey, R.A., in painting what we may regard as the official picture of the ceremony, was beset by particular as well as by general difficulties. The temper of our age accords but ill with pageantry, with high ceremonial, with pomp and circumstance. Even when the nation gathers to acclaim its king, the pitch

of splendour has something of an air of assumption. Then, the perilous illness from which Edward VII. was but just recovering is an unforgettable fact which called for interpretation.

Mr. Abbey, in his big canvas, 15 feet wide by 9 feet high, has chosen to represent the supreme moment, when the late Archbishop of Canterbury solemnly bent to place the crown, symbol of righteous power, of wisdom, on the head of the sovereign. In outward seeming it is not so dramatic as the moment depicted by Menzel in his 'Coronation of William I.,' where the soldier-ruler stands, sword upheld, above his warriors and his statesmen, vowing fealty to the empire. But dramatic intensity was not Mr. Abbey's aim. Something of splendour, something of dramatic significance, has had to be sacrificed to a general dignity which was a first essential. The King, seated in the coronation



A Piping Angel in the Tables.

By C. R. Ashbee.

chair, and wearing the glorious cloth-of-gold pallium, embroidered with the eagle, the rose, the shamrock, the thistle, and, for the first time in history, the lotus, for the Empire of India, has on his left, reading the office, the Bishop of Bath and Wells, in front, the Bishop of Winchester, Prelate of the order of the Garter, behind whom, standing in a line in the centre of the composition, are the Archbishop of York, in a wonderful robe of tempered white and gold, the Bishop of London, the Bishop of Ely. The Queen, whose mantle of rich purple is a triumph, stands near the centre of the composition, with, on either side of her, the Bishop of Norwich and the Bishop of Oxford. Behind her, telling as a sequence of whites, is the tribune of the Princesses, to the left being the Princess of Wales, with little Prince Edward. Sir Francis Laking and Sir Frederick Treves are in the glow of orange light—a lovely passage—at the back of this tribune. There are, in all, about one hundred and fifteen portrait studies, not to count innumerable other figures. In the right foreground, most nearly approximating to the scale of life, is the Marquis of Cholmondeley, Hereditary Lord

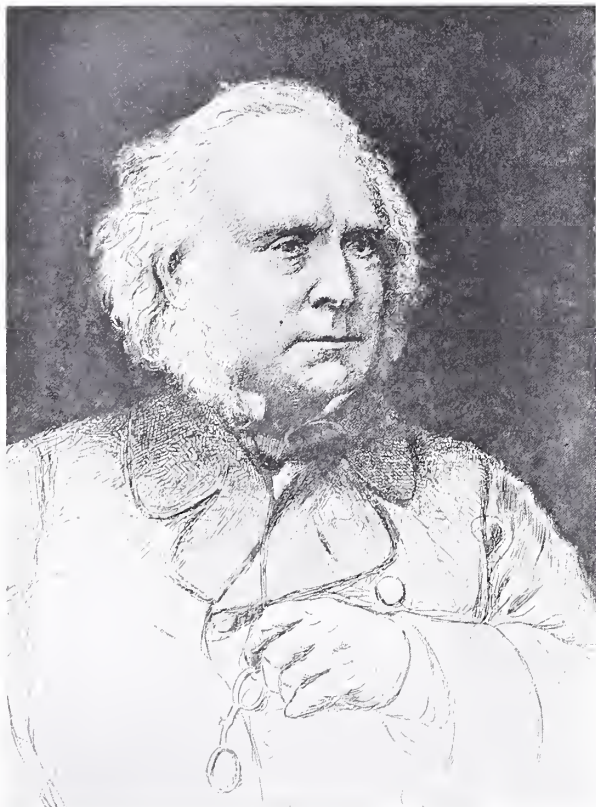
Great Chamberlain, in crimson and ermine, like many more; while prominent behind the King are the Prince of Wales, the Duke of Connaught, and the late Duke of Cambridge. To the extreme left and right are Mr. Balfour and Lord Rosebery, and between them nobles in splendid robes and vested ecclesiastics in number. No attempt has been made to gain a cheap success by way of over-emphatic portraiture, yet as to characterisation the work is reasonably adequate. One could have wished that the nobility of the architectural setting had come more into the scheme, and that the coronets raised by the Peers had an ordered rather than a haphazard aspect. In the rendering of another important accessory, however, Mr. Abbey wins whole-hearted admiration: the exquisitely designed and toned old Persian carpet, lent for the occasion, which runs from left to right of the picture, and the rich pile carpet of silvery indigo, covering the foreground space. Again, it is no small testimony, in a scheme so difficult, to say that the picture escapes triviality, gaudiness, garishness and crudity. It is a dignified record of a great national event.

Sir George Harvey, P.R.S.A.

SIR GEORGE HARVEY was born at St. Ninians, near Stirling, 1806. After his school years were done he was an apprentice to a bookseller in Stirling, and, at the age of 18, went to Edinburgh to attend the drawing classes of the Board of Manufactures. He exhibited for the first time in 1826 at the institution, and continued from that time a most indefatigable worker in the interests of the Royal

Scottish Academy all through the ignoble struggle against it by the dominant body, the Honourable the Board of Manufactures, in which cause he did yeoman service. In 1830 he began a series of pictures of Covenanted subjects, which were nearly all engraved, along with the picture of Shakespeare before Sir Thomas Lucy, and the inimitable Curlers, so beautifully reproduced by W. Howison, proved most popular.

There is a good example of his skill in portraiture, that of Professor Wilson, in the Philosophical Institution. In the large picture of 'Leaving the Manse' are some portraits. The minister was painted from Dr. Bruce, Free St. Andrews, and two of the elders were likenesses of Mr. Dunlop and Lord Cockburn. We say *were* likenesses, because the picture is nearly a thing of the past. While Harvey's pictures are fast going to destruction from the use of that fascinating but ultimately destructive pigment, bitumen, his fame will be kept alive by those engravings which he was wise enough to publish. Many of his landscapes, which are fine, are retaining their original beauty. In his daughter's possession are many characteristic studies of figures for his larger pictures, some of which are much finer than those of the finished works, being direct from life and from types of old Scots worthies. Water-colour was sometimes used in making sketches for his landscapes, and on the walls in the house are examples of his skill in this medium, showing beautiful direct impressions of Highland scenery. Nearly all of the preliminary sketches are suggestive of the painter's desire to get hold of quaint character, and those of children, whose society he was so fond of, are very charming. In 1864, on the death of Sir J. Watson Gordon, the Presidency of the Royal Scottish Academy fell to him, and he was knighted. He died 22nd January, 1876, at Regent Terrace, Edinburgh. He was of medium height, inclined to corpulency, and was a good specimen of a pawky and kindly Scot. His diploma picture is a small work, titled 'The Alarm.'



Sir George Harvey, P.R.S.A.

Etched by G. Aitkinson, A.R.S.A. From a photograph by Moffat.

G. A.



A Tit-Bit.

By C. M. Q. Orchardson.

London Exhibitions.

AFTER an August and September "exhibitionally" uneventful, there was, during October, the usual combined attack, led by a couple of the big societies and supported by bombardments from galleries in every part of London. The exhibitions opened averaged at least one for each week-day, two for Sundays. Quantitatively, then, there was nothing—or, if you will, exceedingly much—of which to complain. At the beginning of the season the relationship between art and the camera was again eagerly discussed, in connection with the genuinely interesting shows of the Royal Photographic Society at the New Gallery, and of the Photographic Salon at the Dudley. Much skill, intelligence and taste are, nowadays, concentrated on photographic processes, and, by means of many mystic rites, extraordinarily good "pictorial photographs" are produced. To the end, however, the camera must remain incapable of that imaginative vision without which there can be no great art. On the other hand, those without faculty for original design or original apprehension of colour will find much in photography to help them. Not the least admirable of its uses is that of reproducing faithfully material already ordered by genius. For instance, in Pembroke Square, Mr. Frederick Hollyer showed a number of interpretative photographs after pictures by Claude, Constable, Corot, Gainsborough, Millet, Troyon, Watts, Whistler, and others.

The exhibitions were sufficiently varied. In the far East, at the Whitechapel Art Gallery, the art of the Indian Empire was suggested, if not represented, best of all by ancient illuminated pages of a beauty comparable with the fine missals of the West; at Leighton House, in the opposite direction, was a loan collection of works by the late Mr. Hugh Carter. The Stock Exchange has its Art as well as

its Musical Society, and to its fourth show Mr. F. Carruthers Gould, once connected with Throgmorton Street, contributed. "One-man" exhibitions include at Walker's Gallery, fluent water-colours by Mr. F. C. Mulock; at the Modern, slight, pretty children studies by the late Mr. W. S. Coleman, who designed much for Christmas cards—Mrs. Helen Angell, once Flower Painter to Queen Victoria, was his sister; ambitious sculptures by Mr. Gilbert Bayes at Dickinson's. Again, there were two "One-woman" shows. Miss Beatrice Parsons—no connection of Mr. Alfred Parsons, A.R.A., by the way—whose brightly-painted 'Old English Gardens' were at the Dowdeswell Galleries, is a new-comer, while Mrs. Stanhope Forbes, by whom were 'Model Children and Other People' at the Leicester Galleries, buoyantly painted on rough grey paper, is one of the best-known artists of her sex. A second exhibition in Leicester Square comprised work by three talented painters of the younger school: pale, subtle colour intrigues and figure fantasies by Mr. Charles Conder; studies in several kinds by Mr. C. H. Shannon, beautiful bowed sequences of form, many of them, others with a Watteau-like sprightliness; pastels by Mr. Rothenstein, honest and interesting, if less potential than his Talmud School canvases.

At the Dutch Gallery, besides representative etchings, many of them familiar, Mr. William Strang had some of his "Holbein" portraits, among them the able 'Douglas Cockerell.' A second well-known etcher, Mr. Axel Haig, had for the first time brought together, at the Fine Art Society's, impressions of a complete series of his known and named plates, mostly architectural, of course. In addition there were about one hundred and forty pencil drawings, some of them studies for the etchings. Technically, intellectually, emotionally, there is little in common between

Mr. Haig and Mr. Strang. Mr. Strang, with the technical equipment of a master, has only half-emerged from the tutelage of great men's themes: Mr. Haig is conscientious in all he does, but he lacks distinction of vision.

Apart from Mr. Abbey's Coronation picture (see page 391), and in its kind the show of Aubrey Beardsley drawings at Carfax's, the chief events were the opening of the Institute of Oil Painters' exhibition—it has reverted to its original title—and that of the British Artists. Till now the Institute shows have been open to all comers whose work was approved by the selecting committee. This twenty-second exhibition is an experiment in the direction of closing the doors to all save

members and guests. The 'Christ before the People' of Mr. Charles Ricketts, after allowing for the influence of Daumier, more apparent than real, remains a deep-drawn, personal thing. It is no more than a sketch, ill-defined in places, and lacking clarity of colour; but the motive is imaginatively apprehended, the design finely searched, the psychology of the moment conveyed. Mr. Shannon's

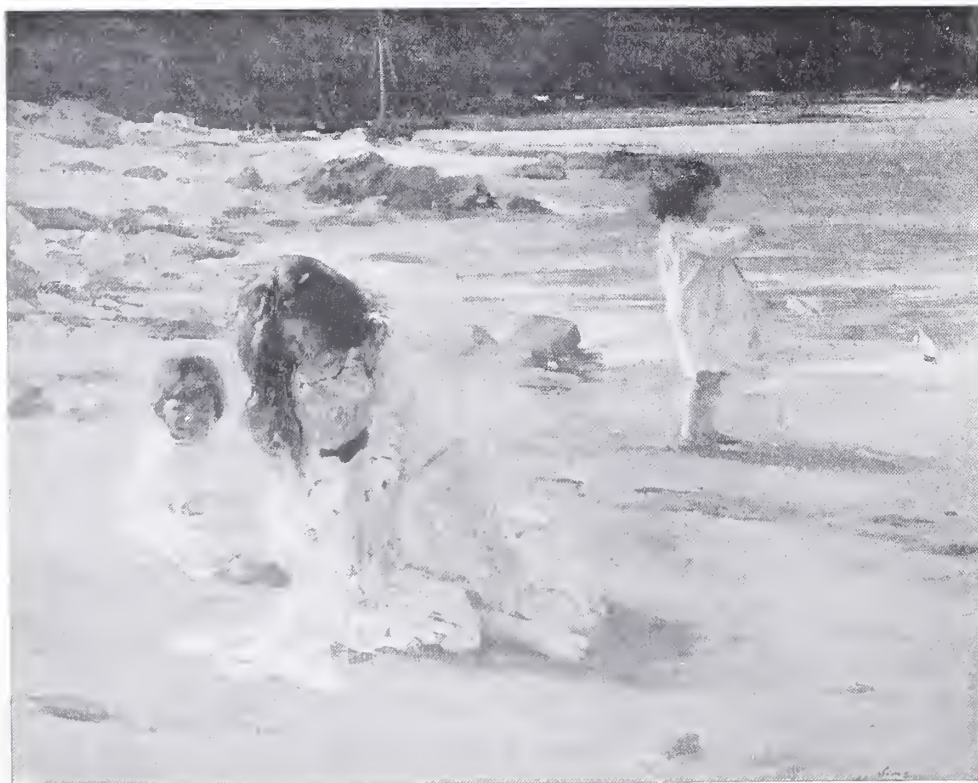


The Three Kimonos.

By G. W. Lambert.

'Romantic Landscape,' which so ill accords with its title, has already been seen at the Dutch Gallery. There are full-length portraits, with warrant conspicuously hung, by three guests: Mr. George Henry, whose 'The Brown Dress' is less happily poised between life and decoration than his 'Gold Fish' at Goupil's; Mr. Lavery, whose 'Lady in Black,' though eminently able, lacks special charm; and

M. Blanche, whose picture of a French lady in pink and white-striped gown and white sailor-hat, dated 1890, is more than superficially clever (p. 396). Altogether, the non-members contribute appreciably to the worth of the show. Their noticeable exhibits include Mr. Alex. Roche's 'Girl cutting Melon,' good in tone, the gold-bronze landscape of Mr. Oliver Hall, Mr. G. W. Lambert's 'The Three Kimonos' (p. 394), wherein the placing of the sitters' hands is an unsolved problem, Mr. R. Brough's 'Lord Torphichen' with its forceful head, and a picture of poultry, seen through wire netting, 'A Tit-bit' (p. 393), the most promising picture yet exhibited by Mr. C. M. Q. Orchardson. Mr. Leslie Thomson's 'On the Marshes, Cley-next-the-Sea,' has a serenity which few can compass nowadays; above a



On the Shore.

By Charles Sims.



Venice.

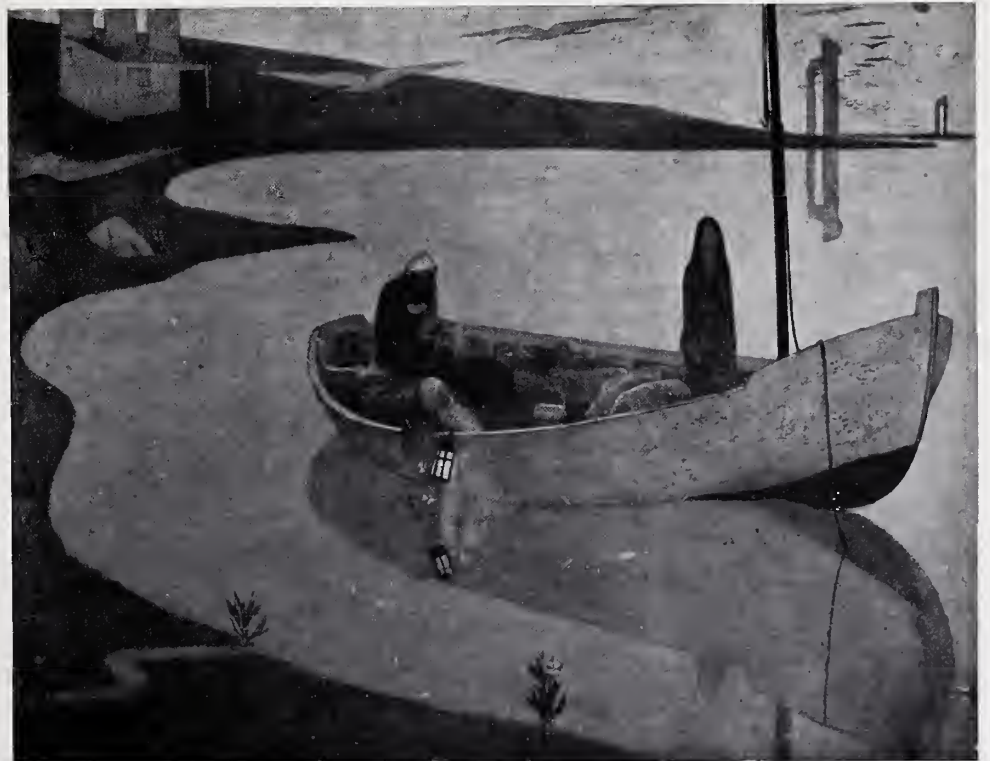
By Tom Robertson.

quiet stretch of earth one shy cloud is forming in the intimately gradated space of sky. The austere, massive idea in Mr. D. Y. Cameron's 'The Castle Wynd' is weakened by the introduction of the sparse-leaved tree and the greenery to the right. It is a bigly-felt but immatured picture. His 'Parisian Courtyard,' on the contrary, each of the sixteen narrow windows of the pearl-grey fronted house dissimilar, each interesting, though none clamours for place, is a little poem in paint, most delicately perceived. The 'Sun, Silk and Sinew' of Mr. Byam Shaw amazes. As a whole, it hardly escapes garishness, the grass looks fierce and frost-bitten rather than sunlit, the race-horses verge on caricature, and for pleasure we have to look to the well-observed jockeys and the fascinating dance of shadows on the green. Miss Fortescue Brickdale's 'Little Foot Page' has detail added to detail, but without significance resulting; Mr. T. Millie Dow's 'Santa Maria della Salute' brings many colours delicately within the government of pale blue; there is fresh observation in Mr. C. Sims's studies of children on the seashore (p. 394); Mr. G. P. Jacomb-Hood's 'Andalusian Dance' has Sargentese vigour.

Six new members have recently been added to the

roll of the British Artists. All contribute to the 122nd exhibition. In Mr. W. Wells' 'Glasson Dock' the masts and rigging of ships are sensitively woven and silhouetted against a space of sky. The bird studies of Mr. Frank Southgate, if owing much to Japan, are clearly observed, skilled. 'When the Sun rises in the City,' by Mr. Louis Weirter, is an atmospheric pictorialisation of the north side of St. Paul's—some of its massive dignity is lost—looming out of a grey dawn. The other new members are Messrs. W. Bramley, A. Michaelson, and Courtney Pollock, the sculptor. Though the influence of Puvis de Chavannes is obvious, the most individual exhibit in Suffolk Street is

Mr. F. Cayley Robinson's 'To Pastures New' (p. 395). He has only partially expressed that idea of quiet and mysterious on-passing life. Yet what significance there is in the long, living, loving curves of the lake shore, in the answering lines of the grey boat, with full, low-curving sides, in the single-file flight of cranes from the far-off temple ruin, in the severely upright lines of those ruins and their reflections, of the mast and of the girl at the



To Pastures New.

By F. Cayley Robinson.



Portrait of a Lady.
By Jacques Blanche.

prow. We feel Mr. Robinson is here reaching towards the expression of something imaged in the serenities of meditation. Mr. Sydney Lee has an over-scaled picture of a windmill, Mr. J. D. Fergusson reminds us of Manet in his broadly-effective 'Girl in White,' as does Mr. Wynford Dewhurst of Monet, in his dauntless record of sun-dapple and leaf shadow in the grounds of a French café. Mr. Tom Robertson's big 'Venice' (p. 395), seen at sunset across wide lagoons and happy patternings of muddy sand, is delicately phrased and tempered.

The winter exhibition at Messrs. Tooth's includes Troyon's 'Le Ruisseau,' a well-known study of cattle drinking at a tree-shadowed stream, a big, genuinely observed 'Dartmoor,' the rolling moor here gleaming green, there shadowed, by Mr. David Farquharson, a vigorous interior with figures, seen at the Salon, by M. Crochepierre, and examples by Messrs. Peter Graham, J. MacWhirter, B. W. Leader, and M. Bouguereau. Next door, at Messrs. McLean's, there is a big upright panel of Strasbourg by Birket Foster, one of two executed by him as a room decora-

tion. 'Lydia Languish' shows how Mr. Luke Fildes was painting in 1881, and there are pictures by Corot, Harpignies, James Maris, the late Mr. Colin Hunter. Mr. John M. Swan's 'The Siren Ship,' the blue-green water of Matthew Maris-like delicacy, is small and lovely. In the outer room at the Goupil Gallery are radiant, intimate, stylistic pencil drawings, mostly of architectural subjects, by Mr. J. H. Fulleylove. He understands the medium; in his hands it is sympathetic. A young Dutch artist, J. H. Jurses, who is but twenty-five, appears in the inner gallery as one seeking opulent colour effects. He admires Delacroix, though he is far from attaining to his splendours. In 'Charity,' flamed red melts, as a passage of kindled colour, into refulgent gold. The mannered, rude oblong brushing of the figure in 'The Prodigal Son,' a work which suggests imaginative grip, should be avoided. At Messrs. Graves's were 150 pictures and drawings by seventy-nine Scottish artists; and at the Gutekunst Gallery original etchings by Dutch masters of the seventeenth century, including notable things by Rembrandt and Van Dyck.

The really memorable exhibition of the month was that of 100 drawings, mostly in pen-and-ink, by Aubrey Beardsley, at Carfax's. Beardsley had genius. Through his lines, because he invented as he drew, flows imaginative sap; they have an impulse as of light and joy, as onward they leap, or linger to weave strange and intricate patterns. Without effort, apparently, he discovered now bold ornate designs, now delicate filigrees silken-fine, trceries cobweb-like in elusiveness. Maybe they were mirrored within from some far, invisible place. Let those who condemn the art of Beardsley because of certain sinister smiles, hurtful attitudes, offending details—he has been called the Fra Angelico of Satanism—remember that for years he was running a race against life; that, as has been admirably written, the passion for experience had no time to be transmuted into the finer passion for apprehension. Curiosity—closely interwoven in the web of genius, for always genius must surprise—led him into dark places, where, entangled and half fearing the light which beat unkindly a little against the frail fortifications of his life, he sojourned. Beardsley had genius, and genius evokes wonder. 'The Toilet of Salome,' reproduced by permission of Mr. John Lane, shows his resourcefulness in inventing spaces, in the disposition of masses of black, and bold, simple yet subtle balancings of white.

FRANK RINDER.

Passing Events.

DURING the first ten months of the year the Royal Academy lost by death no fewer than six of its Members and Associates, acting or retired. With Mr. Watts and Mr. Goodall gone, there remain only as Retired Academicians Mr. Frith and Mr. Alfred Waterhouse; moreover, since the deaths of Mr. Le Jeune and Mr. Erskine Nicol, Mr. Frederick Stacpoole is the sole Retired Associate.

THE death, on October 17, of Mr. Charles Wellington Furse followed quickly on that of Mr. Colin Hunter. Mr. Furse was elected A.R.A. as recently as January 27

last. At thirty-six, owing to ill-health, he had achieved relatively little of that of which he was capable. The loss which British art sustains by his death is not easy to estimate. Mr. Furse claimed descent from Sir Joshua Reynolds, whose grand "style" he emulated. His brilliant conversational powers, his stimulating thought, caused many to recognise in him a future P.R.A.

MADAME FANTIN-LATOURE, widow of the distinguished French artist who died recently, has generously given to the Louvre a set of one hundred and seventy-five original lithographs, all in fine state, by Fantin. Four, his earliest essays, the only proofs in existence, were added to Mme. Fantin's gift by a collector. Fantin is one of the few foreign artists represented in the National Gallery of British Art.

DISCUSSION, in print, and still more by word of mouth, as to the picture bought in the autumn for the National Gallery at £30,000, is not likely soon to cease. Though officially marked as a portrait of Ariosto, there seems to be little doubt that it does not represent the Italian poet; moreover, some critics think it to be by Giorgione, and not by Titian. In any case, the £30,000 paid for it is the highest sum, save one, at which a single picture has gone into the national collection. The exception is, of course, Raphael's 'Ansidei Madonna,' bought of the Duke of Marlborough, in 1885, for £70,000. Van Dyck's 'Charles I.' cost £17,500 in 1885; Holbein's 'The Ambassadors,' the wonderful 'Admiral' of Velazquez, and Moroni's 'Italian Nobleman,' £35,000 in 1890. £30,000 is probably a record price for the sale of a portrait to a public collection. Mr. Pierpont Morgan is said to have given the identical sum for Gainsborough's 'Duchess of Devonshire,' the stolen picture, and £100,000 for the Raphael 'Madonna,' now lent to the National Gallery. By the way, the superb portrait of a young man by Giorgione in the Berlin Gallery—like the 'Ariosto,' signed "V. V."—was once offered to our National Gallery at £1,000. What it would fetch to-day there is no saying.



(By permission of Mr. John Lane.)

The Toilet of Salome.

By Aubrey Beardsley.

AS is well known, there is a law which prohibits the passing out of Italy of old pictures and art treasures. Like most laws, it does not seem invariably to be effective, but no doubt the enactment has done much to preserve within her borders objects that would otherwise have been scattered far and wide. The Spanish Government intends to follow the lead of Italy. Fortunately for Spain, Murillo and not Velazquez was the fashion when Marshal Soult exercised the rights of a conqueror a century ago.

THE formation of the Irish Gallery of Modern Art appears to be proceeding satisfactorily. Mr. Hugh P. Lane, the initiator of the scheme, has presented an example by Whistler, Daumier's 'Don Quixote,' recently on view at the Dutch Gallery, and Mancini's 'En Voyage,' one

of the cleverest pictures at the 1904 Academy. Mrs. Charles Hunter has given a second Mancini. Works have been promised by Messrs. Frank Brangwyn, Charles Conder, A. Legros, J. Lavery, J. J. and C. H. Shannon, and by the late C. W. Furse. Until a permanent gallery has been built, the pictures will be hung in the Royal Hibernian Academy.

THE portrait of Miss Smales reproduced on this page, with another example of the work of Miss Newmarch, was exhibited in Paris at the "New" Salon in 1902, and at the Royal Academy in 1903. The artist has been a pupil of Mr. F. Elwell, Beverley, and of Mlle. de Chaussée, Paris.

DANIEL MACLISE, whose stagey, big picture, 72 by 120 inches, of the Banquet Scene from Macbeth has recently been purchased by the Guildhall, was often spoken of as the "great artist" of his day. At the Academy dinner, shortly after his death in 1870, Charles Dickens pronounced this eulogy: "Of his prodigious fertility of mind and wonderful wealth of intellect, I may confidently assert that they would have made him, if he had been so minded, at least as great a writer as he was a painter." Mr. Frith's admiration, again, "scarcely stopped short of worship," to use his own words, and he held that, otherwise circumstanced, Maclise would have been one of the greatest painters of the world. The Earl of Chesterfield is said to have paid £3,000 for the Macbeth picture, but in 1890 it was knocked down at Christie's for 300 gs. 'The Marriage of Strongbow,' seen at the 1854 Academy, was bought by Lord Northwich for £4,000, but five years later when it came up at auction the price dropped to 1,710 gs., and in 1879, when for a second time it occurred, to £800.

ROBBERIES such as that from the National Portrait Gallery, of Andrew Plimer's miniature portrait of Baron Dimsdale, are not so infrequent as some think. Like thefts have taken place at South Kensington, at the Louvre,



Miss Mabel Smales.

By Ethel M. Newmarch.

at the Uffizi Gallery in Florence, and at the Academy, where, till miniatures were placed in locked cases, deprecations occurred at no long intervals. In the summer of 1900, four lovely miniatures by Plimer, representing as many members of the Rushout family, fetched 2,900 gs. at Christie's. They now belong to Mr. Pierpont Morgan.

A FAR greater misfortune in the same kind was experienced in Russia. A holy ikon, discovered in Kazan in 1579, which, with its sumptuous setting, is valued at £5,000, was stolen by sacrilegious men, bent on turning into money the precious stones and costly metals.

ONE of the great events in the art world, during the autumn, was the opening, by the German Emperor, on October 18th, of the new Kaiser Friedrich Museum—not architecturally satisfactory, if one hears aright—and the unveiling of the equestrian statue of that monarch, erected before the chief entrance. Under the able direction of Dr. Bode, the Berlin Gallery has come to rank among the most notable in Europe, and the enterprise and wisdom with which it is conducted warrant warmest admiration.

THE Countess of Milltown, as a memorial of her late husband, has presented to the National Gallery, Dublin, the collection of pictures at Russborough House, County Wicklow, these including examples by Rubens, Rembrandt, Van Dyck, Reynolds, and others.

THE Autumn *Salon* in Paris, arranged this second year in the Grand instead of the Petit Palais, where it had only an ill-lighted basement, has caused much fluttering in the art dovecotes of the French capital. The new Society appears to have come to stay, and the question is how its exhibitions will affect those of the Old and New *Salons* in the spring. Meantime, word-conflicts are fierce. In one of



Visions.

By Ethel M. Newmarch.



Geisha Playing Samasen.

(From a Kodak photograph.)



Daibutsu at Kamakura.

(From a Kodak photograph by Adam Sykes.)

the principal *salles*, a centre was given to an oblong landscape by Mr. Spenlove-Spenlove, with, on either side of it, portraits by Mr. John Lavery. Each is respected in France.

THOSE who listened to Mr. Clausen's lectures on painting last year will, no doubt, do their best again to hear him in January. The dates and subjects are: January 9th, "Truth in Nature"; January 12th, "Style and the Ideal"; January 16th, "Invention and Imagination"; January 19th, "Taste." Mr. D. S. MacColl, perhaps the most brilliant of our writers on art, is Lecturer on the

History of Art to the Slade School. His November and December course, including lectures on Hogarth, Blake, Constable, will be continued after Christmas at University College. The history of British art will be traced from the earliest days till now.

EARLY in the year, the Kodak Company brought together an interesting series of photographs taken in Japan. Reproductions of a few prints appear on this page.



The Bund, Yokohama.

(From a Kodak photograph by G. Ralph Cox.)

SIR JOSHUA REYNOLDS died on February 23, 1792. At Plympton, where he was born, a memorial tablet to him was unveiled on October 26 last. The Devonians acted on the precept, "Better late than never."

IT is to be hoped that British art will be adequately represented at the Belgian International Exhibition which opens about the end of April at Liège. Works by artists living on the 1st of January, 1898, will be eligible. There are to be five gold medals, or medals of honour, each of the value of 2,000 francs.

MR. WILLIAM ARNOLD SANDBY, who bequeathed a number of Sandby drawings to various art institutions throughout the country, was author of that now scarce work, "The Royal Academy," published in 1862.

M^{LLE}. CHARLOTTE MEISSONIER, granddaughter of the gifted French painter, was recently married to Lieutenant Henri Sandrier.



A Japanese Floral Arrangement.

(From a Kodak photograph.)

TWO Stuart relics fetched no less than £580 on October 28. They were the gold case and pick-tooth given by Charles I. to Colonel Thomlinson (or Tomlinson), and a royal blue ribbon worn at the time of the execution. The reason of the high price doubtless is that the relics had passed by descent from Colonel Tomlinson to the late owner, hence were absolutely authentic. The case and pick-tooth are mentioned in the "Trial of the Regicides."

WHEN Mr. Robert Brough's portrait of Lord Linlithgow, subscribed for by neighbours and tenants, was formally presented to the sitter, Lord Rosebery said, "The portrait was as good a likeness as they might hope for. The only gratifying change was, that whereas Lord Linlithgow was painted last year, he was not so well as they would like to see him, and the portrait would be now like him if a greater flush of health were given to his complexion." Such considerations are, however, rather disconcerting to the painter.

THE woodwork reproduced on page 361 was sold at auction for £650.

Notes on Books.

That Mr. Menpes should have followed up the successful sale of his collection of etchings by Whistler with the publication of a book of memoirs (**Whistler as I knew him**, by **Mortimer Menpes**, A. & C. Black, £2), is a thing quite comprehensible even to the most mercantile of minds; but that he should have given as his reason for so doing that he felt it "only fair to his memory to try and cleanse the atmosphere that is gathering round about him," would almost make the man in the street *rester ébahi*. The nine chapters carry the reader through many episodes, more or less known, of the middle period of Whistler's life in London. The volume is full of interesting anecdotes and plenty of town and studio gossip, a deal of which one seems already pretty well acquainted with. Mr. Menpes must, however, have relied on hearsay for a certain amount of his knowledge, as, for instance, when he gives Whistler's opinion on the Boer War. At that time he had ceased to know him. The illustrations give no adequate idea of the great work in oils, water-colours and pastels of the deceased master. The book leaves one under the impression that Whistler was certainly a clever and talented artist, but with a good dose of vanity, petulance, anger, conceit, and even meanness, in his character. How far off this is from the real Whistler can best be imagined by those who had the pleasure of his close acquaintance. An interesting chapter could have been added by Mr. Menpes, relating how he brought together his wonderful collection of Whistler etchings. In Mr. Menpes' opinion Whistler's book, 'The Gentle Art of Making Enemies,' should be swept away. Mr. Whistler, of course, is no longer here to give us his opinion as to what should be done with Mr. Menpes' book, 'Whistler as I knew him.'

Impressionist Painting, by **Wynford Dewhurst** (Newnes, 25s.), is a sympathetic account of the genesis and development of the school whose characteristics or peculiarities have been the cause of much lamentation among some of our own academic painters. Mr. Dewhurst is an admirer of M. Claude Monet, and by practice and precept he has endeavoured to teach the public to appreciate the subtleties of light, as displayed on canvas by the group of impressionists whose work is associated with France, but whose original inspiration, it is said, was distinctly British in the example of Turner and Constable. A monument of industry, and a work of considerable merit, is the

present volume, considering that the author is a hard-working painter, unused to book-making. There are 84 plain illustrations and five in colours.

Messrs. A. and C. Black are issuing a series of handsome volumes in which colour illustrations are a specially attractive feature. Among others, there are works on The Alps, The Channel Islands, Naples, Japan, Egypt, Venice, Edinburgh. Enterprise has been shown in obtaining good drawings and in giving facsimiles of the originals; the publishers' commendable zeal has no doubt received support. Such aids to recollection of places are acceptable, because so much more is revealed than has hitherto been possible by means of black-and-white pictures. The imitative limitations of coloured reproductions have often been discussed, but the general excellence of the process is remarkable. It will be noted that the work of some artists comes out in printing better than that of others. The best results are obtained when colours are sharply defined, and the contrasts fairly strong. **Yorkshire**, the North Riding, painted and described by **Gordon Home** (7s. 6d.), will be considered successful not only by those who believe that county to be unrivalled in England for natural beauties, but by those travellers who have been impressed by a casual visit to the district. We hope it will be possible for Mr. Home to follow on with another book on the parts omitted in the present. The same care in production has been exercised in the volumes on **Morocco**, painted by **A. S. Forrest**, described by **S. L. Bensusan** (20s.); **Holland**, painted by **Nico Jungman**, described by **Beatrix Jungman** (20s.); **Westminster Abbey**, painted by **John Fulleylove, R.I.**, described by **Mrs. A. Murray Smith** (7s. 6d.). Such books bring the atmosphere of the country into the drawing-room or library, and these ready means to change town or home thoughts should be remembered when gift-books have to be selected.

New editions have been issued of three of the excellent art hand-books published by authority of the Board of Education, namely, **English Porcelain**, by **A. H. Church**; **English Earthenware**, by **A. H. Church**; **Japanese Colour Prints**, by **Edward F. Strange**. These and companion books can be obtained at the Victoria and Albert Museum, or through the usual channels, price each 1s. 6d., or 2s. 3d. in cloth.

Adventures among Pictures, by **C. Lewis Hind** (A. and C. Black, 7s. 6d.). Consists chiefly of a series of appreciative essays, accompanied by illustrations in colours or monochrome. As in Mr. George Moore's "Modern Painting," topical references repeatedly occur, and the reader finds his detective instincts pleasantly on the alert. That these odd articles stand republication is a significant tribute to the entertaining spirit of Mr. Hind, one of the most observant writers of the day. By the same author is **Life's Lesser Moods** (A. & C. Black, 3s. 6d.), consisting of reprinted impressions of various scenes and of occasional thoughts. The selection is good.

The valuable biography of **Dante Gabriel Rossetti**, by **H. C. Marillier**, has now reached its third edition (Bell, 7s. 6d.). The book is smaller in size than the original volume, and it has been otherwise condensed, but there is a complete record of the poet-painter's work.

The Blue Moon and Other Stories, by **Laurence Housman**, whose admirable illustrations are engraved by **Clemence Housman**, is a delightful child of the imagination (Murray, 6s.).

A "One-man Show" has appeared in book form under the title of **The Work of George W. Joy** (Cassell, £2 2s.). Mr. Joy has become well-known during his artistic career, and this elaborate record of his life will be useful. If the propriety of issuing a work to such a scale be doubtful, the volume will be acceptable to those who would have a collection of over fifty reproductions of the artist's pictures, with an autobiographical sketch, a chapter on the painting of the nude, and some technical notes.

Seasonable colour-books for the nursery are **The Twins' A B C**, by **Olga Morgan** (Liberty, 1s. 6d.); and **The Wonderful Story of Henny-Penny**, by **W. D. Adams** (Heinemann, 1s.).

From the Royal Doulton Potteries comes **Pictures in Pottery**, a well-prepared brochure on some wall-decorations for hospitals, recently executed by the Lambeth firm.



Painted by G. H. Boughton, R. A.

Black-Eyed Susan
By permission of G. C. Dobell Esq.



(Tate Gallery.)

The Weeders of the Pavement, N. Holland (1882).

By G. H. Boughton, R.A.

George Henry Boughton, R.A.

CHAPTER I.

BIOGRAPHICAL.

ALTHOUGH many people have been accustomed to include Mr. Boughton among the artists of American origin, like Mr. Whistler, Mr. E. A. Abbey, Mr. Sargent, and Mr. J. J. Shannon, who have come to this country to seek and secure wider opportunities of advancement than seemed to be open to them at home, he is really by birth and descent an Englishman, and has spent only a small part of his life in America. He was born, on December 4th, 1833, at a village near Norwich, where his father was occupied in farming and in other pursuits of a more or less unprofitable kind. In 1834 the whole family migrated to America, where the father hoped to achieve that success as a farmer which seemed to be unattainable in his native land. But not many years afterwards he and his wife both died, and their young son, who was even then but a child of tender years, was left to the care of his elder brothers.

The family had settled at Albany, the capital of the State of New York, and at the District School in that town the boy received the first part of his education; and then he was sent to a commercial academy, that he might be trained for a mercantile career. It soon became evident, however, that this attempt to fix his future occupation was destined to fail. His preferences were by no means in the direction of trade, and he showed plainly in early boyhood that he wished to follow a very different path in life. All his spare moments were occupied in efforts to record his observations of the people and things about him in childhood, but none the less

purposeful, striving to realise pictorially what he saw. He procured some drawing-books, at which he worked, until he had exhausted all their possibilities of instruction, with a determination to improve which can be taken as a proof of the extent of his enthusiasm, and which is the more worthy of note because in these early artistic essays he was rather discouraged than assisted by the members of his family.

About his next step towards the realisation of his ambition he tells a characteristic story. He had gone into a store to buy some fishing-tackle, and there caught sight of some paint-tubes. The fascination of these was irresistible, and the money which was to have been spent on fish-hooks was laid out instead upon a selection of colours—a striking proof, indeed, that, boy though he was, the artistic craving was strong enough in him to overpower even his love of sport. With these colours, and a piece of canvas glued on a board, he set to work to paint a landscape, which was in due course shown in triumph to his brothers and sisters. That they were as pleased with it as he was may be doubted, for they must have recognised, with such evidence of his desire to choose his own direction, that their intentions with regard to his future must necessarily be abandoned. Anyhow he seems to have been permitted to follow his bent without further interference.

But this absence of interference did not mean that he was allowed to receive a systematic art training. He had to find things out for himself, and to learn as best he could by experiment. For some little while he occupied himself with copies of engravings and of pictures lent to him by friends who sympathised with his aspirations. The first of



(Collection of G. B. Whitney, Esq.)

The March of Miles Standish (1869).

By G. H. Boughton, R.A.

these copies was made from an ART JOURNAL plate, after Callcott's 'Crossing the Brook,' and it was so undeniable a success that it removed the lingering doubts as to the wisdom of his choice that were still remaining in the minds of his relations. He was provided with a reasonable supply of painting materials and appliances for his work, and left to carry on his self-education in the manner he thought best.

That he did in a comparatively short time acquire an efficient knowledge of his craft appears from the fact that when he was little more than a lad he painted a small picture, 'The Wayfarer,' of an old man seated by the roadside, and exhibited it in the American Art Union Exhibition at New York. He tells now how he offered the canvas for sale at Albany for eight dollars, without being able to find a purchaser, but that when he sent it to New York he priced it, on the advice of older and more experienced business friends, at fifty dollars, though not without some hesitation over what he felt would be considered unwarrantable impudence on his part. To his delight, however, the expectations of his advisers were completely justified. The picture was bought by the committee of the Art Union, who sent him the money at once, with a letter of praise and encouragement which was naturally extremely gratifying to a young beginner. In his delight at such a piece of good fortune, and with the idea, perhaps, of following up his luck, he invested five dollars of his first earnings as an artist in a ticket for the drawing in connection with the exhibition, and drew one of the prizes, a fine landscape, for which he received and accepted a "sporting offer" of thirty dollars before he had even seen his acquisition. Altogether, he can be said to have made a most successful first appearance, and one full of promise for the future.

So satisfied, indeed, was he with his prospects that he took a studio in Albany, and presented himself to the local art world as a full-blown artist with a right to serious consideration. This right was promptly recognised; he soon made a much more than local reputation, and the list of his clients in Albany and elsewhere quickly began to assume respectable proportions. At that time there was in Albany, and in the city of Troy near by, a strong appreciation of, and a keen interest in, art matters, and the patronage of artists there was both intelligent and liberal. The young painter might, if he had chosen to remain there permanently, have enjoyed a very fair measure of prosperity. But he was

anxious, as the sincere worker always is, for more room to expand, and for that wider knowledge of technical details which is only to be obtained by contact with people of other countries where great artistic traditions have flourished for centuries. He saw, too, that his early training must be amplified if he was to take that rank among modern artists to which he aspired.

So in 1856 he came to England for a fairly long visit, to make himself acquainted with the work of the British school, and to see something of his native land. He stayed in London

for a few months, and, as can well be imagined, made the fullest use of his opportunities there. Then he went on a prolonged sketching tour, which included the English Lake District, Scotland, and Ireland, and during his wanderings he made an extensive collection of studies. With these he returned to Albany to continue his regular work. He had gained greatly by his trip; his ideas had been enlarged, and his powers had been increased by his



Venus and Neptune—North Holland (about 1886).

(Collection of Henry Walters, Esq., Baltimore.)

By G. H. Boughton, R.A.



Rosemary (1896).

By G. H. Boughton, R.A.



Near Strome Ferry (1904).

By G. H. Boughton, R.A.

observation of the achievements of men more advanced than himself; and his sketches provided him with a store of valuable material, on which he could draw for the making of pictures unlike any that he had hitherto attempted.

His next success was made with a picture called 'Winter Twilight,' which was exhibited at the New York Academy

of Design in 1858. It was painted out of doors in the depth of winter, and under conditions which would have daunted anyone but a keen enthusiast. Mr. Boughton's reminiscences in connection with this picture are amusing and are well worth quoting. To accustom himself to the cold which he had to face when working in the open, he painted in a studio without a fire. A visitor came one day and found him in a bare room, furnished only with an easel and a chair or two, with an empty stove, and with the snow lying unmelted on the floor where it had fallen from the artist's feet after a tramp through the drifts outside. The impression made on the mind of this friend, to whom the artist's purpose had not been explained, was that here was indeed a case of penury heroically endured, and so, to rescue a frost-bitten genius, he went away and reported the sad case to a kind-hearted lady of his acquaintance.

This lady promptly came and saw this scene of struggling poverty, and, as she was possessed of much money to back up her warm sympathy, she gave the young artist an important commission and left with him a big cheque on account, so that he might buy the coals he obviously needed to fill his rusty stove. She stipulated that the picture he was to paint for her should be a summer landscape, something pleasantly free from snow or ice. Her consternation can be imagined when she returned a week later and found the stove still empty and rustier than ever, and the floor more covered with snow-heaps than it had been before. Mr. Boughton, to pacify her, had to explain why he was undergoing such privations, and his kindly patroness was so amused at her misunderstanding of his device for acclimatizing himself, and so pleased with his determination to arrive at the artistic results he desired, that she became one of his staunchest supporters and was ever afterwards a sincere friend to him.

Another story which he tells concerning this same painting deserves to be included. The canvas, it seems, was at first "skied" when it was hung in the New York



The Parting (about 1882).

By G. H. Boughton, R.A.

(By permission of Messrs.
Knoedler.)

Academy gallery. The excellent President of that institution, Mr. A. B. Durand, had a pleasant and original habit of sending to the exhibitions as many of his own works as he thought the hangers would care to deal with, and then when he found that some stray but worthy effort had got into high obscurity, he would give up one of his own good places (which he had only secured with the intention of giving them up) to the picture which he thought was not being treated as well as its merits deserved. To this noble eccentricity was due a revision of the hanging, so far as it concerned Mr. Boughton's canvas, which took the position on the line occupied by one of the presidential contributions. Mr. Durand followed up this kindly act by another not less characteristic. Several ardent collectors, who had plenty of money to spend on works of art, but no time to select them for themselves, were accustomed to depend upon him for information as to the rising talent which deserved encouragement, and on the President's advice one of these collectors bought the 'Twilight,' and added himself to the rapidly growing list of Mr. Boughton's patrons.

When the exhibition opened the 'Winter Twilight' created a decided sensation. So much, indeed, did it advance the artist's reputation that he decided to move from Albany to New York. He was doing very well in the town where he had lived from babyhood, but he felt that in New York he could take a more prominent position among the better-known American artists, and rise to greater heights in his career. But his stay at New York proved, after all, to be a short one. A millionaire friend, it is said, asked him one day whether he did not think a visit to Europe would be good for him. The artist explained that he did think so, but that his savings towards the cost of the trip happened to be insufficient by about £200. The millionaire promptly presented him with a cheque for the necessary



The Ferry—A Dainty Fare (1890).
(By permission of Messrs. Knoedler.) By G. H. Boughton, R.A.

amount, stipulating only that Mr. Boughton, during his stay abroad, should paint him a couple of pictures.

Thus equipped for the journey, he lost no time in starting for Paris, where he arrived in 1860. He went through no regular course of study there, but he received much help



(By permission of Messrs. Knoedler.)

The Waning of the Honeymoon (1878).

By G. H. Boughton, R.A.



(Collection of Charles Stewart Smith, Esq., N.Y.)

A Winter Foursome (about 1902).

By G. H. Boughton, R.A.

and plenty of good advice, first from Edouard May, a pupil of Couture, and afterwards from Edouard Frère; and he spent a great deal of time in the French art galleries. The great educational advantage of this visit to Paris came from his knowledge of the direction in which he desired

individuality might suffer under the French influence was no longer to be feared, and it put the finishing touch to his somewhat unconventional training.

After nearly two years spent in France, Mr. Boughton began to think of his return to America. In 1862 he started

his studies to lead him. He had mastered many of the technicalities of his craft, and what he needed most was guidance in the final shaping of his taste, and help, such as he would obtain only from men of well-matured conviction, in the development of his originality. The years which he had already spent in the practice of his art had shown him exactly where his understanding of executive details was deficient, so that he could seek for information with the certainty that he would profit to the utmost by any hints he might receive. As a matter of fact, this visit to Paris was admirably timed; it came at that moment in his career when the danger that his indi-



(By permission of Sir Edward H. Carbutt, Bart.)

Dancing down the Hay, Orkneys (1887).

By G. H. Boughton, R.A.

on his homeward journey, and came on his way to London to make his preparations for the voyage across the Atlantic. His intention was to spend a few days only in England, but friends persuaded him to remain for a longer time. One story is that he was walking up Regent Street, and met an American acquaintance who came and saw his work, and then urged him to try his luck in London; another, that he found so many people ready to buy the works which he had brought over with him from Paris, that he saw his way to success as an English artist. At any rate, he abandoned his idea of an immediate return to America, sold his steamer ticket, which he had purchased on his arrival in London, and took a studio at 23, Newman Street. Possibly he only proposed to make an experiment, the results of which were to determine his future plans, but he very soon had the plainest proof that the experimental stage of his venture had ended practically as soon as it had begun. He had not to wait for appreciation; it came at once, and he was launched immediately upon a career which has been ever since exceptionally distinguished.

The first picture he exhibited in London appeared about this time, at the British Institution. It was a small canvas called 'Passing into the Shade,' and it was received with a degree of approval far beyond that usually accorded to the work of an unknown painter. The *Times* praised it without reserve, and other papers singled it out for attention. The note which appeared in the columns of the *ART JOURNAL* may be quoted, because it gives a good idea of the character and intention of the painting:—

“‘Passing into the Shade’, a capitably painted picture, points a moral. Here are two old women sauntering arm-in-arm through an autumn wood touched with the sere and yellow leaf, the shadows of evening closing round; they are themselves passing into life’s twilight, and the hour of rest and sleep. This suggested symbolism between the natural and the spiritual worlds, this correspondence between the outward life of nature and the inner states of man, lessons of deep wisdom and sources of true poetry, have yet to be worked out by our English artists. Here is a mine, as yet almost unexplored, redolent indeed in riches.”

Sentiment, as opposed to sentimentality, was at that time little understood by the artists of this country, and it can well be imagined that the delicate poetry of Mr. Boughton’s work was something of a revelation. He had much that was pleasant to say, and he had a charming manner of saying it; so that there was every justification for the unhesitating welcome accorded to him. He had undoubtedly found a mine of admirable material which hardly anyone else was capable of working, because there was then hardly anyone else with his true sense of poetry and correct perception of the possibilities of a simple but yet suggestive subject. He came into the English art world at a moment when an artist of his temperament was wanted, and he showed that he had qualifications of no ordinary kind for the part he proposed to play; hence his rapid advance in the estimation of the public and the high regard in which he has been increasingly held by his fellow-artists.

In 1863 he began that series of contributions to the Academy exhibitions which he has continued without interruption to the present day. For forty years he has been a prolific and industrious worker, and the total number of his pictures which have appeared at the Academy and other galleries in London and the provinces is very considerable. In none of them, it can be safely said, has



Evangeline, a Norman Peasant Girl (1880).

By G. H. Boughton, R.A.

there been lacking that personal charm which makes the whole of his art so unusually fascinating. He has never attempted anything which did not come fairly within his range—he is too sincere an artist and too judicious in his self-examination to hanker after forms of art for which he is naturally unfitted—but equally he has never narrowed himself down to the repetition of a few motives which were manifestly to the taste of the public. One of the most striking characteristics of his achievement throughout this long period has been its delightful variety; his freshness of imagination, his daintiness of thought have never failed him, and in whatever direction he has turned, he has found material which has served admirably for the display of his spontaneous humour or his delicately poetic fancy. Yet he is emphatically a popular painter; and that he should have taken and retained his position as a favourite of the public may be accounted as not the least of his triumphs. To the artist of real capacity, popularity too often implies the sacrifice of all that is best and noblest in his art and the cultivation of commonplaces which can be made easily intelligible to everyday people. But Mr. Boughton’s



Hester Prynne (1881).

(By permission of Messrs.
Knoedler.)

By G. H. Boughton, R.A.

popularity has come without any surrender on his part of the essential qualities of his accomplishment. He has won over art lovers to his own point of view and has charmed them into understanding of his personal expression.

His Academy pictures in 1863 were a couple of pastorals, 'Through the Fields' and 'Hop-pickers returning: Twilight'; and in 1864 appeared 'Industry' and 'The Interminable Story.' He sent, in 1865, 'Wandering Thoughts' and 'A Breton Haymaker'; this last work the first of a series of pictures of Breton peasant life which he painted during the next few years. To this series belong the 'Wayside Devotion, Brittany' and 'The Swing: Brittany,' in 1866, 'A Breton Pastoral' in 1868, and 'A Wayside Cross: Brittany' in 1869. In 1867 he exhibited only one canvas, but this was particularly important, because it was the first of another series illustrating New England history and romance. The subject of this picture was suggested by a passage in Bartlett's "Pilgrim Fathers." "The few villages were almost isolated, being connected only by long miles of blind pathway through the woods . . . The cavalcade proceeding to the church, the marriage procession (if marriage procession could be thought of in those frightful days) was often interrupted by the death shot of some invisible enemy." He gave the picture the title, 'Early Puritans of New England going to Worship armed, to protect themselves from Indians and Wild Beasts,' and showed in it a train of men, each with

a Bible in his belt and armed with a gun, tramping in the company of their wives and children through a snow-covered landscape (p. 11). The pathos and dramatic strength of the composition and the vigour of the technical treatment made this work markedly successful, and it put him finally among the most prominent of the younger artists with original ideas and with skill much above the average.*

In addition to the 'Wayside Cross' he had at the Academy in 1869 another New England subject, 'The March of Miles Standish'; among others of the same series the 'Priscilla' (1879), 'Evangeline' (1880), 'Hester Prynne' (1881), 'Suspected of Witchcraft' (1883), 'The Puritans' First Winter in New England: watching for the *Fortune Relief Ship*' must be noted. Many more, like 'The Last of the Mayflower' and 'Ichabod Crane,' went to other exhibitions. To a similar type of historical genre belong his 'Milton visited by Andrew Marvell,' and 'The Councillors of Peter the Headstrong,' which were at the Academy in 1885 and 1886 respectively, and such pictures, to quote from a long list, as 'Milton's First Love,' 'Izaak Walton and the Milkmaids' and 'The Edict of William the Testy,' which is now in the Corcoran Gallery at Washington.

* Concerning this picture Mr. Boughton writes:—"The first few small pictures which I had painted under Edouard Frère in rural France, and afterwards in London under the same pleasant but clinging influence, had always been praised, when noticed, by the kindly critics for just their Frère qualities. This was agreeable enough, but not quite satisfying. I got rather tired of the 'dividends' that I did not feel quite entitled to; so I left the pleasant track, and bethought me of the Puritans and the sad but picturesque episodes in which they played parts. To ensure a 'pilgrimage' into another range of subjects entirely, I chose a larger canvas, and planned a composition with a greater number of figures. The picture was painted in the depths of an English winter, and a sufficiently snowy one."



Braving the Storm (1904).

By G. H. Boughton, R.A.



Painted by G. H. Boughton, R.A.

An Exchange of Greetings

By permission of Sir W. H. W. I., F.R.S.



(By permission of Messrs. Knoedler.)

After St. Bartholomew (about 1880).

By G. H. Boughton, R.A.

In 1874 he diverged into another class of imaginative painting, and showed a canvas which had involved a good deal of archæological research, 'God Speed! Pilgrims setting out for Canterbury: Time of Chaucer;' to this class belong also the two Academy pictures, 'After Midnight Mass, Fifteenth Century,' and 'The Road to Camelot,' in 1897 and 1898; and in 1881 came 'A Dead City of the Zuyder Zee: the Town of Hoorn, North Holland,' and 'Scheveningen, Holland,' his first gleanings in a field which has since yielded him abundant results. Of his four pictures in 1882, three represented Dutch subjects, 'The Burgomaster's Daughter,' 'Muiden, North Holland: Exchange of Compliments,' and 'A Dutch Seaside Resort: Discussing the New Arrivals'; there was another, 'A Dutch Ferry, North Holland,' in 1883; 'A Field Handmaiden, Brabant,' and 'A Village below the Sand-Dunes,' in 1884; and more in 1892 and 1899.

At frequent intervals he has exhibited purely fanciful pictures, sometimes allegories, like 'Be thou chaste as ice, as pure as snow, thou shalt not escape calumny' (1894), and 'By the Dark Waters of Forgetfulness' (1900), sometimes imaginative compositions like 'The Vision at the Martyr's Well' (1893), and sometimes delicate pieces of poetic symbolism like 'The Music in the Pines' (1901), and 'A Fallen Angel' (1902). Then there have been many fine landscapes, some of them winter scenes like those which made Mr. Boughton's early reputation in America; others, like the 'Golden Afternoon: Isle of Wight' (1888), studies of nature in all the glory of her summer dress. Occasionally the artist has occupied himself with portraiture, with most obvious success when his sitters have been children; but, happily, he has resisted the temptation to follow regularly this walk of art. It would indeed have been a matter for regret if he had been induced to give up to portrait-painting any large part of his working life. The art of this country would have lost much if circumstances had compelled him to suppress his poetic and romantic aspirations and to devote

himself to producing likenesses of the people, interesting and otherwise, who might have wanted to have themselves painted.

Mr. Boughton's activities have not been confined to the execution of exhibition pictures. He has made a name as an illustrator, and his drawings, sometimes in water-colour, sometimes in black-and-white, for reproduction, have been distinguished always by remarkable qualities. His excursions into literature too have been invariably most acceptable, for he has the rare gift of putting into words, brightly and expressively, the results of his observations of people and things. He can tell a story delightfully, with inimitable humour and vivacity, and with a quaint appreciation of character that is most persuasive; and he can sum up, with witty brevity, all the essential points of an effective anecdote. His "Sketching Rambles in Holland" is a book of travel which could

hardly be equalled as a word-painting of a country and its inhabitants. It is full of charming touches which bring the scenes described vividly before the reader. Not less fascinating are the short stories which he has contributed, from time to time, to *Harper's* and *The Pall Mall* magazines. They are just what might have been expected from a man who has long been famed as one of the wittiest conversationalists of modern times.

It is many years since Mr. Boughton received the official recognition which his capacities amply justified. He was elected an Associate of the Royal Academy in 1879, and was advanced to the rank of Academician in 1896. Several of his pictures have found their way into public collections, among them his 'Weeders of the Pavement' (p. 1), one of his Dutch subjects, which now hangs in the National Gallery of British Art, and 'When the Dead Leaves fall' (p. 28), an autumn allegory, which was bought by the King of Italy for the Municipal Art Gallery at Rome; and



The Councillors of Peter the Headstrong (1886).

By G. H. Boughton, R.A.



Skating Days in Old Brabant (1899).

By G. H. Boughton, R.A.

others can be seen in galleries in America and the English provinces.

For the benefit of future chroniclers it may be as well to give a list of the places in which he has lived since he settled in London. His first studio, as has been already

mentioned, was at 23, Newman Street; in 1866 he was at 23, Russell Street, Fitzroy Square; in 1867 at 8, Denbigh Road, Bayswater, and in 1868 at No. 16 in the same road; but in the following year he moved to Grove Lodge, The Mall, Kensington, where he remained until 1878, when he took up his abode at West House, Campden Hill, Kensington. This house, which was built for him from the designs of Mr. Norman Shaw, is in many ways an ideal abode for an artist, picturesque without being fantastic, and planned with every regard for the comfort of the occupants. It has exactly the appearance which one would expect the house of a man like Mr. Boughton to have—an atmosphere of genial ease and homelike repose, but dignified by a scholarly and refined taste. It proves plainly how great has been the influence of his innate and instinctive æstheticism upon his domestic surroundings, and how truly his art is an essential part of his life.

CHAPTER II.

FIGURE PICTURES.

ALTHOUGH it would not be untrue to say that the most indisputable proofs of Mr. Boughton's mastery have been given in his landscapes, the first place in any detailed analysis of his achievement must be occupied by his figure paintings. He has done so much in this branch of practice, and with such consistency of intellectual intention and technical skill, that, in the view of the general public, he must always rank as an artist who has made his reputation by representations of the human subject. Undeniably there are ample reasons for this popular estimate of his



A Youth of Promise (1883).

(From "Sketching Rambles in Holland.")

By G. H. Boughton, R.A.

position in the art world. His subject pictures, whatever the motive they have illustrated, have never lacked those qualities which satisfy the lover of pictorial originality. They have reflected the ideas of a man with wide sympathies and with a most tender appreciation of the more poetic aspects of life, but they have also been distinguished frequently by a degree of dramatic significance which is to be found only in the productions of a painter who is well able to realise its deeper truths as well.

It has been already said that his figure pictures can be grouped conveniently under certain headings, and that they lend themselves sufficiently well to classification as examples of historical genre, poetically fanciful design, imaginative representation of the life of past centuries, and local character study. To the first class belong most of his New England compositions, for in them is recorded much that is of the greatest possible interest to every student of the earlier stages of American history. The 'Early Puritans of New England going to Worship' is essentially an illustration to the chronicles of a country which owes the commencement of its prosperity and progress to the indomitable spirit of the first settlers in districts where almost everything conspired to hamper the spread of civilisation.

So also 'The Puritans' First Winter in New England,' and 'The Last of the Mayflower,' have an historical value, because they show, with a dramatic directness that is not diminished by the studied simplicity of the pictorial setting given to the incidents selected, what were the conditions under which the foundations of the American Republic were laid. Even the less purposely historical



Miss Olive Hood (1903).

By G. H. Boughton, R.A.

pictures, the illustrations of American romance like the 'Hester Prynne,' 'The March of Miles Standish,' and the



Early Puritans of New England going to Worship armed (1867).

By G. H. Boughton, R.A.



(By permission of Sir James Kitson, Bart.)

A Winter's Tale (about 1893).

By G. H. Boughton, R.A.

motives from the Knickerbocker History, are made instructive by the care he has taken in them to give the right atmosphere and the correct characterisation. He has painted episodes in New England life, some of them, no doubt, apocryphal; but he has used them as the means of displaying his searching investigation not only of actual details in the costumes and surroundings, but as well of the personal attributes of the people who played prominent parts in the long struggle for very existence.

His canvases are the more convincing because he has avoided all the cheaper devices by which popular sympathy can be secured. He has not dwelt upon the grim or forbidding side of the subjects depicted, but has chosen rather to present them with a quiet sincerity which is in itself a kind of reflection of the Puritan spirit.

The same reticence can be praised in those pictures which he has conceived in a lighter vein, and in which he has allowed the humorous side of more or less historical incidents to be seen. Of this branch of his achievement, 'The Councillors of Peter the Headstrong' (p. 9) is an excellent example. It is a pure pictorial comedy, without any touch of farcical exaggeration or caricature, and the point of it is just sufficiently emphasised to be effective without overstepping the right artistic limitations. Equally happy in its humour is the 'Edict of William the Testy,' with its delightful study of stolid character; and 'The

Age of Gallantry,' an elderly gentleman knee-deep in a stream reaching after water-lilies for some young girls on the bank, who are more amused than gratified by his gallant efforts, is very acceptable as a gentle satire on the follies of age. Indeed, Mr. Boughton is one of the few artists who can be frivolous without becoming trivial; it is the saving grace of wit that gives to his comedies their special charm, and prevents them, however slight the story they have to tell, from ever seeming to lack a due amount of meaning.

When he paints a picture that is neither dramatic nor humorous, but simply an illustration of an incident from the life of the past, like 'Isaak Walton and the Milkmaids,' 'Milton's First Love,' or 'Milton visited by Andrew Marvell,' he strains after nothing that does not come fairly within the scope of the subject. He arrives at a result that is pleasing by its very absence of any intention to excite strong emotion, and by its frank presentation of plain facts; and the old-world atmosphere with which he invests the scene he records is made more credible by his clearly-expressed sympathy with the spirit of the time. These canvases are not archaeological studies, dry and lifeless, but imaginative essays, in which appear the impressions that the artist's mind has received from the history of a period with more picturesque features than are possible under our modern social conditions. They [have, too, a technical quality which helps greatly to save them from seeming to have been

laboriously constructed upon a literary foundation, for they are invariably treated as if their purpose as pieces of story-telling was almost subordinate to their naturalistic intention as renderings of aerial subtleties and atmospheric effects. That Mr. Boughton is a landscape painter by instinct and preference is obvious enough, even in his most serious historical compositions; he does not assert in them the supreme importance of the characters in the pictorial drama,



Cutting Herbage, Bradant (1884).

By G. H. Boughton, R.A.



The Road to Camelot (1898).

By G. H. Boughton, R.A.

(Reproduced by permission of the Corporation from the picture in the Walker Art Gallery, Liverpool.)



(By permission of Robert Hoe, Esq., New York.)

A Fallen Angel (1902).

By G. H. Boughton, R.A.

but puts his figures in proper relation to their setting, and makes them correctly incidental in a largely-considered design. Nor does he depart from this principle when he attempts a professedly archaeological subject like his 'After Midnight Mass: Fifteenth Century' (p. 27). In this the motive has been quite as much the management of contrasting effects of moonlight and torchlight on a frosty winter's night as the exact reproduction of the costumes and accessories which are characteristic of the period. The figures have all their right atmospheric envelopment, and are not merely set against a background, as is too often the case in this class of picture.

Among his paintings of local character can be included the Brittany subjects of his earlier days and the Dutch motives which have engaged so much of his attention from 1880 onwards. In Brittany he found material for many sympathetic pictures of peasant life, for parallels to his studies of the hard struggles to which the New England settlers were subjected. How well he understood the primitive simplicity of the people and the pastoral quiet of the country is well seen in his 'Breton Peasants going to Market on Christmas Morning,' his 'Breton Pastoral,' his 'Wayside Devotion,' and even in such a suggestion of the faith that dominates the simple peasant's mind as 'The Vision at the Martyr's Well' (p. 25). Of the many artists who have painted Brittany and the Breton people, few have entered so intimately into the spirit of that quiet district.

Not less intimate is his understanding of the Dutchman and his ways. No one shows better what a spell Holland can throw over the painter who is responsive to the strange charm of the country and loves its curious and unusual beauties. Mr. Boughton's wanderings in the Low Countries have not been those of the ordinary tourist; he has not gone

there to see the sights, or to plod systematically round in the beaten track. Instead, he has betaken himself to those forgotten corners where the bustle of modern life is unknown and the calm of past centuries broods over people and things. It is in the out-of-the-way places that he has sought his inspiration, and what he has found there he has turned to delightful account. It is possible that his love of Holland is connected to some extent with his study of American history, and that sentiment has had almost as much to do with it as his enjoyment of the rare picturesqueness of the places he has visited during his Dutch excursions. A man as well acquainted as he is with the New England traditions would naturally have a special interest in a country from which came so considerable a proportion of the founders of the United States.

Whatever may have been the cause of his interest in Holland, there is no question about the importance of the influence that it has had upon his artistic career. It has led him to produce a long series of pictures which are not only admirable in their display of his particular gifts, but are also most acceptable additions to the sum total of really memorable modern art. Decidedly the Dutch inspiration has been with him a very real one, and it has never failed him, either in his reconstructions of Holland in the past, or in his representations of what may be seen there to-day by anyone who will seek, as he has done, in the by-ways where the tourist does not stray. To give a list of the most noteworthy of his Dutch canvases would be to catalogue many of his best works, so successful has he always been in his dealings with this phase of his practice.

The "dead cities" of the Zuyder Zee have provided him with some of the happiest of his subjects, for in them the Holland of other days can be seen almost unchanged. Such

pictures as 'Weeders of the Pavement' (p. 1), 'A Dutch Ferry' (plate facing p. 16), and 'An Exchange of Compliments' (plate facing p. 8), show him at the highest level of his accomplishment and with all the qualities of his art under perfect control. They have the fullest measure of his gentle sobriety of manner, and yet they are amply vigorous and firm in execution. The quaintness of the scene is charmingly realised without any over-insistence upon curious features which but little exaggeration could make grotesque; and yet the vein of humour which runs through the pictorial conception is plainly perceptible. They are reflections of the mind of a man who looks at the world in which he finds himself with a keen appreciation of the lighter side of life, but who is too true an artist to allow his sense of humour to diminish the accuracy of his observation or the artistic balance of his achievement. Holland and its people have amused him, but they have excited in him no desire to travesty the quaint reserve of a nation which takes itself quite seriously.

It is notable, however, that he has never followed the lead of the modern Dutch painters, and has never in his work there adopted that sad view of the country which they are so apt to insist upon. They seem to regard their own land and their fellow-men with oddly solemn feelings, and to be a little oppressed by the nature of their surroundings. Some of our artists who have made a study of the Low Countries have fallen under this influence, but Mr. Boughton, with all his fidelity, has avoided any such surrender of his independence. He has seen what he wanted to see, and he has painted what he wanted to paint; but he has kept out of his work all trace of grimness. His Dutch people, men, women, and children, are stolid, placid, and contented with things as they find them, but they are not mournful and are not always occupied in brooding over tragedies small and great. He views them, perhaps, by the light of his own temperament, but that he should do so may be accounted a fortunate circumstance.

In the same way that he chooses to keep aloof from the modern Dutch School in his pictures of present-day Holland, he avoids any imitation of the older masters when he paints a scene from the past. His 'Skating Days in Old Brabant' (p. 10), 'The Outside Edge: a Brabant Skater, Seventeenth Century,' and 'The Burgomaster's Daughter: Skating Costume of the Seventeenth Century,' are as freshly imagined as any of his other works, and as free from attempts to assume a manner which would not properly belong to him. These canvases differ from the rest of his production only in details of costume and in the little touches necessary to mark the period they illustrate; in their treatment of wintry atmosphere and misty, snow-covered landscape, they are distinguished by all his delicate sensitiveness and tender feeling for nature.

Of late years Mr. Boughton has inclined more and more towards a type of practice which allows the fullest scope to his imagination and love of beauty, towards purely poeticalancies, in which neither his historical recollections nor his study of places he has visited, play any perceptible part. In some of these pictures he lives in a world of his own creating, peopled with graceful women and full of quiet nooks where streams flow placidly and trees are stirred by summer breezes, and among the works which show best his application of this idea of life, his 'Black-eyed Susan' (frontispiece) deserves to be particularly noted; in others he personifies, with a kind of gentle melancholy, the sadness of autumn or the grimness of winter. But, whether his mood is grave or gay,



By the Dark Waters of Forgetfulness (1900).

(By permission of W. K. D'Arcy, Esq.)

By G. H. Boughton, R.A.

he never fails to charm by the decorative elegance of his design and the delicacy of his poetic sentiment; and he invariably handles such motives with a dainty directness of technical method that is most fascinating.

Although, as a general rule, he is content to confine himself to fantasies which do not profess to have any very profound meaning, and prefers to avoid the elaborate symbolism to which many imaginative painters incline, he has made some conspicuous successes with more compli-



Esmé Robb (1897).

By G. H. Boughton, R.A.

cated themes. Such pictures as 'The Ordeal of Purity,' 'By the Dark Waters of Forgetfulness' (p. 15), and 'A Fallen Angel' (p. 14), are memorable, not only because they are ambitious pictorial attempts, but also because they show him as a serious thinker well able to deal with the deeper problems of existence. Yet, in becoming serious, he has lost none of his tenderness and none of his grace. The 'Fallen Angel' is exquisite in its refinement of draughtsmanship and in its harmony of subtle colour; and the figure which stands on the brink of the dark river against a background of desolate landscape and lowering clouds in 'By the Dark Waters' is as attractive in its feminine charm as it is convincing in its dramatic significance of gesture. This picture, indeed, has a passionate intensity that is the more remarkable because it has been attained with no sacrifice of those daintier qualities which Mr. Boughton has taught us to expect as inherent attributes of his art.

These qualities have full play in such paintings as 'Doubts and Fears' (p. 20), 'The Music in the Pines' (p. 23), 'Young April,' and especially in that dream of classic times, 'A Tanagraean Pastoral' (plate facing p. 24), in which his decorative adaptation of Nature is perfectly exemplified; but these are only a few out of a large number which are quite as persuasive in their happy expression of his poetic insight and his inexhaustible responsiveness to the witchery

of his dream world. In them all the agreement between the purpose of the picture and the method in which it is treated is very well worth studying. Drawing, brushwork, and colour management are controlled by the same desire for delicate suggestion that accounts for his choice of such charmingly abstract motives. No one sees better than he does how out of place would be rigidly academic draughtsmanship or pedantic exactness of execution; or how discordant would be a purely realistic setting for figures which are essentially ideal. So he has cultivated a technical manner which, in its sketchy spontaneity and freedom from mechanical elaboration, is altogether appropriate, a manner that is possible only to an artist who has a thorough knowledge of his craft, and has learned by long experience how to simplify its processes.

In portraiture, as has been already said, his greatest triumphs have been with children. One of his achievements in this class of practice, his painting of a young girl, 'Esmé Robb' (p. 16), can be counted among the most remarkable of modern portraits, so admirable is it in its presentation of the fairy-like grace of childhood, and so exquisite is the way in which he has chosen exactly the right mode of treatment. Another picture to remember is 'Miss Olive Hood' (p. 11), for which he had a sitter whose type of beauty was peculiarly inspiring; and there are others like the 'Katherine, Daughter of J. M. Robb, Esq.,' 'Dorothy, Daughter of W. H. Kendall Grimston, Esq.' and 'Gladys, Daughter of Walter Palmer, Esq.,' all of them exhibited at the Academy, which illustrate well his highest capacities. In many of his portraits he has avoided the restrictions of the modern costume by putting his subjects into fancy dress,

and in this way he has been able to arrive at more definitely pictorial results and to gratify his decorative instincts. But he has not made portraiture anything more than an occasional relaxation. The appreciation of his imaginative efforts has been so wide and so effective that he has scarcely had time to spare for following seriously this branch of his profession.

CHAPTER III.

LANDSCAPES.

To speak of Mr. Boughton as a great landscape painter would be by no means an exaggeration. No one who has studied his work would be in any doubt as to his sensitiveness to the beauty of nature or his power to represent, in an absolutely masterly manner, subjects which depend for success upon the intervention of a rarely balanced temperament. His landscapes are not according to the set tradition of this or that school; they have a curiously personal aspect which has plainly not been acquired from any of his predecessors. They reflect his own conviction in their sentiment and character quite as much as in their choice of subject; and technically they have an uncon-



The Art Journal, London, 1862

Bought by S. H. Boughton, A. A.

A Dutch Ferry

By permission of the Manchester Whitworth Institute

ventionality as attractive as that which makes his figure paintings so fascinating. The directness and strength of his method, the freedom of his brushwork, and the subtlety of his statement, are all displayed in a most convincing fashion in these canvases which record the results of his out-of-door studies; and there is in every picture, which realises the impressions he has received from nature herself, complete evidence that he sees with a specially acute perception what is fittest for pictorial treatment, and that he has a capacity such as few other men possess for expressing himself picturesquely, and yet with dignified avoidance of everything trivial or unimportant.

This personal quality in his landscape work is the more interesting because it has the appearance of being an absolutely spontaneous growth. Traces of French influence can be detected in some of his figure compositions, more



A Sportswoman on a Highland River (1896).

By G. H. Boughton, R.A.

especially in those which belong to the earlier years of his career; but the evolution of his method of dealing with nature shows no signs of having been controlled by anything but his own preference. In this direction he can fairly be said to have been entirely self-taught. His boyhood in America, it has been already stated, was spent in struggles to acquire a proper command over his materials and to learn how the things he saw could best be rendered pictorially. To landscape particularly he devoted a great deal of attention, and surrounded as he was with inspiring and suggestive subjects, he found out in very early life the right way to represent nature's subtleties and complexities. He widened his experience when, on his first visit to England, he made his sketching tour through the Lake District; and when he returned a little later for that stay in Paris which ended by establishing him once more in his native land, he had definitely formed his style in landscape, and from this style he has since not perceptibly departed.

In this development he has followed the same course as most of the men who have excelled in this branch of painting. Few of the greater landscape painters have learned their craft



The Widow's Acre (1879).

By G. H. Boughton, R.A.



Deserted (1859).

By G. H. Boughton, R. A.

systematically or by the help of regular school study. Usually they have enjoyed certain advantages in the way of surroundings by which their imaginations have been stimulated and their selective faculties properly directed; they have been able to keep closely in contact with nature and to cultivate, by constant association, a thorough intimacy with her many moods. They have, moreover, been always endowed with exceptional responsiveness to those refinements of tone and colour and to those delicate touches of poetic sentiment which, despite their elusiveness, must be analysed and understood by everyone who wishes to be something more than a mere topographer. Upon the foundation laid by their early impressions these men have, by the exercise of their faculty of observation, built up that intelligent convention which conveys to the people who see their work a true idea of nature. That each one of them should have his own mode of interpretation, his own style, is a proof that each has sought, in her inexhaustible store of suggestions, those which his instincts tell him he can turn most profitably to account and can use best for the assertion of his particular creed.

How large a part Mr. Boughton's early impressions have played in the formation of his style is shown by the wonderful truth of his winter scenes. The strenuous effort to acquire knowledge which he made when he worked out of doors, through the rigours of an American winter, has had its fullest result; not many painters can approach him in the realisation of the solemn beauty of a winter twilight or the brilliancy of a clear, frosty sky. The extra-

ordinary subtlety of a snow-covered landscape, seen in the dim light which reduces all details to the merest suggestions, does not disconcert him in the least; he treats such subjects firmly and with the confidence that comes from experience, and yet he misses none of the mystery of the effect represented. He knows exactly what to leave out and how to simplify what he sees, so as to avoid any insistence upon the little things which, though they exist in nature, would diminish the strength of his design. He hits most accurately the mean between bareness and redundancy, and his pictures are, in consequence, always right in balance and in their adjustment of details to the main pictorial scheme.

Of course experience alone would not have given him



A Quiet Corner of the Garnered Field, N. Brabant (1884).

By G. H. Boughton, R. A.



(From "Sketching Rambles in Holland.")

A Wet Sunday at Arnheim (1883).

By G. H. Boughton, R.A.

the power to paint landscape as he does. It has been of conspicuous advantage to him only because he has naturally that temperamental equipment which has helped to success the other men who rank as masters in this branch of art. To what an extent his instinctive perception of the meaning of nature has guided him is seen quite as plainly in his pictures of summer greenery and of the tender tints of spring as in those which represent the desolation of winter. Moreover, all his landscapes have the same beauty of decorative arrangement which appears in his figure compositions. His unvarying regard for truth does not lead

him to forget that it is the mission of the artist to act as an interpreter of nature rather than a literal transcriber, to translate what she has to say into the language of art, and not merely to repeat her phrases unintelligently. The subjects that attract him most are those which do not require what is commonly called photographic accuracy. He does not care to paint canvases which are nothing more than tests of patience and of a capacity to see microscopically; what he desires is scope for the exercise of his imagination and his love of poetry, and for the attainment of that gentle and reposeful dignity which is of such inestimable value as an artistic quality.

In the series of landscapes which he has produced during his working career of some fifty years, two especially stand out as achievements of supreme importance. One of these, the 'Golden Afternoon: the Isle of Wight,' is a pastoral of peculiar charm; the other, the 'Frosty Night,' which was one of the few really great pictures in this year's Academy exhibition, is a winter scene which is worthy to be counted among pictorial classics. Different as they are in subject and in the view of nature which they present, they are both distinguished by the same delightful informality and the same admirably considered adaptation of reality to suit the purposes of an artist with romantic ideals.



A Village below the Sand-dunes: high tide (1884).

By G. H. Boughton, R.A.



Doubts and Fears (1903).

By G. H. Boughton, R.A.

They are equally convincing in their avowal of a singularly frank faith in the correctness of a particular aim; and they have in common that air of quiet confidence which is only seen in the work of a painter who knows that the people to whom he appeals appreciate his sincerity and trust his judgment.

The 'Golden Afternoon' (p. 21) is a work upon which Mr. Boughton might fairly rest his reputation, so perfectly does it embody all that is most desirable in the practice of the landscape painter. The suavity and elegance of the composition lines, the richness of the detail, the largeness and breadth of the general effect, can all be praised without the smallest reservation. But above everything it is the exquisite sympathy with the pastoral beauty of this typically English scene that makes the picture such a rare achievement. Such a subject painted in a matter-of-fact manner would have been pleasing, beyond doubt, but it is too undramatic to bear a merely literal treatment; it would have become nothing more than a pretty view. Seen and interpreted, however, by a man who felt deeply the poetic spirit of the motive and its ideal charm, it assumes a far nobler character. It is in the best sense an impression, but studied completely and understood throughout, a record of the perceptions of an artist with an unusually receptive mind and exceptional responsiveness to nature's promptings. Yet in preserving the accuracy of the impression none of the decorative significance of the subject has been missed, and its possibilities as a basis for a carefully elaborated and ingeniously constructed design have been utilised to the utmost.

If the 'Frosty Night' (p. 29) is less ambitious than the 'Golden Afternoon' in its attack on artistic problems, it is even more memorable as a technical exercise. In the sixteen years that have elapsed since the 'Golden Afternoon' was painted, Mr. Boughton's art has matured perceptibly, and has become more confident in its executive freedom. The motive of the 'Frosty Night' is simpler and not so decora-

tively imposing as that of the earlier canvas, and therefore in rendering it less intricacy of design has been necessary; but it has offered a special opportunity for studying subtleties of atmosphere and aerial colour. The skill with which these subtleties have been treated is quite astonishing, and all the more because the picture shows no sign of hesitation over difficulties which every expert in the painter's craft would recognise as peculiarly severe. There is no evidence of any struggle; the whole thing is easy and accomplished, and is apparently a spontaneous creation which has been evolved without an effort on the artist's part. Not often can there be seen so effective an instance of the concealment of the means by which an admirable pictorial result has been attained.

One of the best characteristics of the picture is its wonderful beauty of colour. It is, of course, a study in low tones, but it is extraordinarily free from anything like monotony or want of tender gradation. The sky especially is a striking exercise in colour management, luminous, transparent, and fine in quality, and with its tones so accurately modulated that it seems to have the brilliancy and clearness of air itself. The landscape in its harmony of warm and cool greys is charmingly suggested, and, quiet as it is in treatment, is full of delicately varied tints which give animation and vitality to the effect represented. Mr. Boughton has certainly not fallen into the mistake, which so many other artists have made, of forgetting how strong in colour night scenes really are. He knows very well that mere blackness does not suggest their impressive mystery, and that in rendering them lowness of tone need not be obtained by the sacrifice of colour vivacity. In this again his acuteness of insight has stood him in good stead; he has not taken a simply superficial view, but has sought for, and profited by, the chances which subjects of this type present, of investigating refinements of atmospheric effect.

Although these two pictures are particularly prominent in the series of his productions, he has painted many other



(From the picture in the Metropolitan Museum, New York.)

A Golden Afternoon, near Luccombe, Isle of Wight (1888).
By G. H. Boughton, R.A.



(Copyright : Virtue and Co.)

Isaac Walton and the Milkmaids (1898).

By G. H. Boughton, R.A.

landscapes quite worthy to be placed beside them. His 'Winter Nightfall in the Marshes,' his 'Sportswoman on a Highland River' (p. 17), his 'Sunrise after Sharp Frost: Suffolk,' and other pictures amply support his claim to a place among the chief landscape men of our school; moreover, in the great majority of his figure compositions the landscape backgrounds can be unreservedly admired as exquisite in design and in their adaptation of natural facts. Such examples as the settings of the figures in the 'Tanagraean Pastoral' (plate facing p. 24), the 'Road to Camelot' (p. 13), and 'After Midnight Mass' (p. 27): such suggestions of nature's more tragic moods as the dramatic backgrounds in the 'Fallen Angel' (p. 14), and 'By the Dark Waters

of Forgetfulness' (p. 15), and such absolutely appropriate surroundings as he has given to the people who play parts in his Dutch scenes, could only have been provided by an artist who had made himself completely a master of the lessons which can be learned by out-of-door study.

Indeed, it is very clear that landscape work is in Mr. Boughton's case not the occasional relaxation of the figure-painter, but the actual foundation of all that is best in his art. In none of his pictures is there to be seen that perfunctory and conventional treatment of nature which satisfies so many men who fix all their attention upon the human interest in their paintings, and are more or less indifferent about the quality of the background and accessories, so long

as these fill vacant spaces conveniently. He thinks out his composition as a whole, and fits all the parts of it together with due regard for the unity of its effect. What he really paints, in almost every case, is a landscape with figures, and whether it is the landscape or the figure group that happens to be the more important is a matter which does not perceptibly affect his mode of treatment; he considers always how the people represented can be made to take their right places in an atmospheric scheme. Even his way of dealing with combinations of colour is determined by the same kind of consideration; there is in them a silvery delicacy which comes from his desire to invest every part of his picture with its proper amount of air, and with that tenderly diffused light which is only to be seen in the open. Neither in his colour nor his tone does the influence of the studio appear; he brings



New English Pilgrims waiting for Relief Ship (about 1879).

(By permission of Messrs. Knoedler.)

By G. H. Boughton, R.A.



(From "Sketching Rambles in Holland.") Arms Akimbo (1883).
By G. H. Boughton, R.A.

within doors the freshness and the subtlety of nature, and does not lose touch with them through all the processes by which his picture is built up. No man could do this so consistently and so well unless his nature study had been faithful and sincere through many years, and unless to this study he had brought a peculiarly sympathetic temperament.

CHAPTER IV.

DRAWINGS IN VARIOUS MEDIUMS.

ALTHOUGH it is as an oil painter that Mr. Boughton has made his greatest successes, he has shown on many occasions that he is very well up in the technicalities of other processes. He is an admirable water-colour painter, a skilful pastellist, and a very able draughtsman in black-and-white. In all these forms of practice he has produced works which have every right to attention as characteristic achievements of an artist who understands and respects the qualities of the medium he is employing, and does not desire to warp it beyond its proper limitations. He is too discriminating to misapply his methods, too good a judge of the practical side of his craft to seek by one manner of working for effects which can be more directly expressed by another, and in consequence there is in all his lighter pictorial exercises a pleasant appropriateness which all art lovers will recognise as especially attractive.

The great majority of his water-colours have been executed for reproduction as illustrations, and have not been publicly exhibited—there was one, however, at the Academy in 1902. It was called 'In Quiet Waters,' and represented a dark-haired girl standing breast-deep in a reedy pool. But as a rule his drawings have not been seen much in this country, or at least not in their original form, though they are numerous and important. There is in New York a society of enthusiastic and wealthy book-lovers, the Grolier Club, which has a very large membership and a sumptuous club-house. The hobby of this club is to publish, for its members only, editions of various books which are got up

and decorated in the most perfect manner, and illustrated by artists of notable capacity. From this club Mr. Boughton has received more than one commission which has afforded him opportunities of a type which he would specially value; and in fulfilling these commissions he has made some notable additions to the series of his achievements.

The first work which he undertook for the club was the illustration of an edition in two volumes of Washington Irving's "Knickerbocker History," and the second, just completed, was a similar treatment of Hawthorne's "Scarlet Letter." Both these sets of drawings were carried out in colour and on a sufficiently large scale to make possible the attainment of remarkable qualities of design and finish, and they are, as examples of skilful water-colour painting, quite fit to be counted among the performances of the best exponents of the art. These two books are the only ones for which his services have been sought by the Groliers as a club, but many individual members of it have called upon



The Music in the Pines (1901).
By G. H. Boughton, R.A.

been a frequent contributor; he has always sent there things of reasonable importance and of consistently sound quality, so that he has taken a place of some prominence among the men who are working for the revival in this country of this delicate and adaptable art. His belief in the suitability of pastel for many artistic purposes is apparent; he uses it as frequently as water-colour for his sketches and notes, and he does not hesitate to depend upon it for more elaborate and finished performances. His portrait of 'Esmé Robb,' in pastel, is an excellent instance of his management of the medium in large scale work, and is little less memorable than his exquisite oil portrait of the same attractive sitter. It is strictly correct in method, delightfully fresh and tender in colour, and certain in draughtsmanship; and it has, in a very notable degree, that truth of characterisation which is never lacking in his best work.

There are similar beauties of treatment in the other pastels which he has exhibited—fanciful figure subjects and studies of pretty heads like those which he has painted so often in oils. The medium, indeed, is well adapted for imaginative pictures that require delicacy of interpretation and decorative elegance of style. It suits Mr. Boughton, who delights in this type of motive, quite as well as it did the seventeenth century French artists, by whom it was first practically developed; and he uses it with much of their brilliancy and grace of manner. But he never forgets, as some other workers in pastel do at times, that it is not fitted for highly elaborated pictures which can only be efficiently rendered in oils. He keeps it for his lighter fantasies, and for those dainty inventions which demand a certain brief and suggestive sketchiness, and need especially to be dealt with in a spirit of gentle romance.

In the actual handling of the materials he does not adhere invariably to the same mode of practice. His slighter sketches in pastel are as a rule very freely executed upon dark-toned paper, brown or grey, and are only carried just as far as is necessary to make intelligible the meaning that he wishes to convey. They are simply for his own use, and therefore they are nothing more than shorthand notes, the key to which is in his own mind. But, slight as they are, they are of interest to everyone who studies an artist's methods, and understands the way in which he jots down what he wants for future reference. A few lines often suffice, or a few touches of colour; but each line and each touch, no matter how accidental they may seem, has a significance which is real enough to him.

His more complete drawings are much more closely handled, and approach nearer to painting in their character. Instead of the lines which he uses in his sketches, he depends upon soft and broadly stated modellings, and upon subtle modulations of tone and colour, which are blended one into the other with delightful delicacy. At the same time he does not lose the strength of his drawing by lapsing into indefiniteness; he neither hesitates nor fumbles with his materials, and he never tries to hide an uncertain intention under an affectation of technical mystery. In some of these more elaborate drawings he adopts a mixed method, which combines pure pastel with water-colour in such a way that while he gains the fluency and freedom of painting, he retains the lightness and bloom of the soft crayon touches. This mixed method is amply justified by its results, at least, it is justified by the results which he attains; it might, perhaps, be less successful in the hands of a man who had not Mr. Boughton's instinctive perception of the applicability of technical processes, and his notable capacity for pro-



The Vision at the Martyr's Well (1893).

By G. H. Boughton, R.A.

fitting by bold experiments. He is essentially an unacademic worker, but, as has been already said, he respects the medium which he may be employing, and he does not attempt to do with it anything that does not come legitimately within its scope. If, as in this instance, he mixes two processes, it is not because he is seeking to evade the difficulties of either, but because he sees that by the combination he can arrive at something which neither would give by itself. If he were not so skilful both as a water-colour painter and a pastellist, he would not be in a position to attempt departures in craftsmanship which, to be properly carried out, require extremely judicious contrivance and an accurate perception of the difference between legitimate practice and mere trickery.

His unacademic tendencies can easily be detected in his occasional black-and-white drawings. The matter-of-fact, literal, and strictly realistic study, which represents the effect produced upon the great majority of artists by the traditional school training to which they have been subjected in their youth, is not the sort of thing that he cares about, and he never wastes his energies in such unprofitable labour. Even those illustrative drawings which, contrary to his usual custom, he has executed not in colour but in monochrome, are characteristically free from conventionalities of manner; while his studio notes in pencil or chalk have just the same charm of style that fascinates in his pastels and water-colours. Indeed, in these, as in everything else that he does, the influence of his informal upbringing in his career is very



Olivia (about 1900).

By G. H. Boughton, R. A.

apparent. He has no set system, and he follows no carefully prescribed course; but he does his work as he feels it ought to be done, and by the light of that knowledge which he has acquired by many years of well-directed experiment. Probably a course of academic education would have saved him some time at the outset of his training, but it would not have made him a better artist, and it might even have diminished his brilliancy. We have so many art workers who have been turned out according to pattern and with ready-made beliefs and methods, that we should be specially disposed to welcome one like Mr. Boughton, who has the courage to think for himself and to follow in all branches of his art his own happy inspirations.

CHAPTER V.

PERSONAL DETAILS.

It has often been said that the character of an artist's work provides a kind of visible expression of his disposition and temperament, and that he reveals in the things he does the true nature of his personality. This contention is certainly justified in Mr. Boughton's case, for it would be difficult to find a more adequate illustration of his kindly and cheery nature than is given in the long series of his paintings. The keynote in the whole of his art is quiet contentment, the happy satisfaction with life as he finds it, which is the plainest proof of an instinctive desire to make the best of things, and to treat the ups and downs of existence with

good-humoured toleration. Even in his most serious moments he is never morbid and never inclined towards that pessimistic affectation with which so many modern artists amuse themselves. As a matter of fact, affectation of any kind is impossible to him; he is too frank and wholesome a thinker to play with artificialities in which he cannot honestly believe.

Some people would, perhaps, be disposed to argue that the contentment which so definitely distinguishes him is the natural outcome of his success, and that a painter who has enjoyed throughout his career the most marked popularity would acquire, as a matter of course, a habitual serenity. But in Mr. Boughton's case this would be an inversion of the facts. His success has come to him in great measure as a consequence of his disposition, because the reflection of himself in his work has attracted art lovers to him and has inclined them to accept what he had to offer. There is a large public which is quite prepared to appreciate pictures that present a pretty idea in the right way, and this public he has done his best to satisfy. Yet he has not made the mistake, which is so common and so objectionable, of lowering the quality of his work to suit the tastes of people who delight in trivialities. For all his lightheartedness he takes his art seriously enough, and he thinks and works far too honestly to abandon any of his better principles with the notion that by so doing he might increase his following or improve his market.

Really the whole of his effort has been devoted to the advancement of the idea that the mission of art is to please, and this idea he has interpreted in a way that is perfectly logical in a man of his temperament. He is a lover of beauty in the widest sense, but by beauty he does not mean simply obvious and superficial prettiness. The beauty which pleases and inspires him is that which appeals to his imagination and awakes in him a train of thought that he can follow to a truly aesthetic conclusion. It must not be insipid; it must have character, and in its refinement there must be a due measure of strength. In his landscape work he chooses material which is capable of decorative treatment, and in which there are definite possibilities of quietly effective arrangement: in most of his figure pictures those types of humanity which have the valuable quality of picturesqueness and a distinct charm of personality. It is always for the chance of showing what has been the impression made upon him by his subjects that he craves, because he knows that when this chance comes he can convey to others, in a sufficiently persuasive manner, his own conviction as to what constitutes real beauty.

There is one thing which must be noted, because it shows significantly the trend of his thoughts—his fondness for the word-pictures of the poets. It is, perhaps, a natural consequence of his appreciation of beautiful things that he should be readily responsive to ideas and phrases which are expressed with delicate fancy and with elegance of manner. Not less is it understandable that he, with his constant inclination towards those aspects of nature which are essentially and characteristically poetic, should find in written poetry many sources of inspiration upon which he can draw with complete confidence. Therefore, no one



On the Edge of Holland (about 1884).

By G. H. Boughton, R.A.

who is well acquainted with his work, and realises the principles on which practically the whole of it has been produced, will see any incongruity in his choice of motives from this class of literature. He cannot be called a literary artist because he has, on many occasions, put into pictorial form scenes and incidents from Longfellow, Tennyson, or Shakespeare. The literary artist is only too often open to reproach on the score that he can do nothing more than visualise imperfectly what has been already too well painted in words to need his illustrative assistance. He is apt to spoil, by his matter-of-fact interpretation, what is better left

for picturing by the mind alone, and to reduce to literalness what was intended to be purely fanciful.

But Mr. Boughton is as truly an impressionist in his pictures from the poets as he is in his direct records from nature. It is the beauty of the poem that interests and impresses him, not its descriptive accuracy. He enters into its spirit and puts himself in right relation to its atmosphere, and then, under the influence of the poetic sentiment, he creates his own idea. In this creation he does not necessarily reproduce what he has read; his conception may possibly differ in many ways from what ordinary



(By permission of W. K. D'Arcy, Esq.)

After Midnight Mass, Fifteenth Century (1897).

By G. H. Boughton, R.A.



(From the picture bought by the King of Italy for the Municipal Gallery, Rome.)

When the Dead Leaves fall (1898).

By G. H. Boughton, R.A.

people would assume to have been the poet's intention, but these differences merely represent the divergence between his highly receptive intelligence and that of the average reader who has not an artistic temperament to direct his imaginative conclusions. It is certainly worth noting, as one of Mr. Boughton's characteristics as an artist, that in the pictures which he has painted in response to literary suggestions, he has kept his individuality of manner and has lost none of his freshness of expression. Even in his deliberately illustrative designs his methods are spontaneous and free from any symptom of that striving to reproduce the exact details of the story which is often painfully apparent in the work of the unintelligent illustrator. Yet, thanks to his perception of the beauty of his motive, he always arrives at a result that is charming in effect and, in its delicate way, dramatically convincing.

In some respects he can be said to be out of touch with modern art beliefs, and yet it is to this very absence of sympathy with the creeds which are in fashion at the moment, that he owes at least a measure of his success. An artist who belongs to no school, who follows no recog-

nised tradition, who ranges about from one class of subject to another, and treats them all in a way of his own, is a somewhat surprising spectacle in the present day. Even more surprising is the painter who is neither a pedant nor a popularity hunter, but simply an exponent of a very delicate preference for a particular type of beauty. It is, however, because he has kept so steadily to the line he has marked out for himself that he has gathered round him a host of sympathetic supporters. There are many people who are quite prepared to welcome an artist like Mr. Boughton who, amid the war of art creeds and the wrangling of artistic factions, chooses to devote himself quietly to the cultivation of his own fancies. There are lovers of art who agree with him in his belief that his mission is to give pleasure, and are grateful to him for what he has done to make this belief effective. These people have shown their appreciation in a very practical manner throughout his career, and have raised him to a position among modern artists which is not often enjoyed by a painter who has the courage to be original. That he should have attained such definite success in his lifetime is a matter for congratulation ;

posthumous honours would certainly not have been denied to him, but it is far more to the point that his reward should have come to him now in direct response to his efforts.

For further evidence of the attractiveness of his personality—evidence that fully corroborates that given by his work—reference may fairly be made to his social life. A list of the people he has known would include practically all who have during the latter half of the nineteenth century played prominent parts in art, literature and the drama in England and America, and many society personages as well who have found in him a delightful companion and a valued friend. It has never been any part of his scheme of existence to shut himself up with his art, or to pose as a recluse occupied solely with the sacred mysteries of his profession ; nor has he ever affected that type of Bohemianism which is prone to regard narrow-mindedness as a virtue. His policy has been to go everywhere and know everybody, and to be as ready to exchange ideas with people who disagree with his view as with those who are completely in accord with him. It is this readiness to widen the area of his experiences that has kept his mind so active and his



A Frosty Night (1904).
By G. H. Boughton, R.A.

(By permission of Sir W. H. Willis, Bart)



Left in Charge: Brittany (about 1879).

(By permission of
Messrs. Knoedler.)

By G. H. Boughton, R. A.

æsthetic instincts so keen. No man who has counted among his intimates such opposites as Leighton and Whistler, Browning and William Black, could settle down into a groove; contact with such personalities would certainly induce him to avoid those tendencies towards formality of manner which have only too often hampered the progress of artists with great natural ability.

Yet with all this social activity he has never neglected the serious practice of his art. A strenuous worker he has always been, and he has allowed no distractions to make him careless in his craftsmanship or inclined to be satisfied with material which was not fully worthy of his attention. He might, if he had chosen, have gone on repeating those subjects which he had proved to be acceptable to the public, and so have spared himself the labour of seeking for and working out fresh modes of expressing his æsthetic sentiment. But such a surrender of his independence would not have been at all to his taste. In the same way that he finds it a pleasure to know and study many types of people, it is an actual delight to him to range about from one kind of picture to another, and to show how well his theories will serve him under different conditions. Among the many

interests with which his life has been filled, Art has been invariably supreme, and its demands upon his energies have never been evaded in the smallest degree, but he has made it a companion and not a task-master. As a consequence he has been able to profit by his moments of relaxation, and to mix freely with congenial spirits, without neglecting his profession or shirking its responsibilities.

That he has been wise in taking advantage of the opportunities he has had of varying his interests no one could deny. The bad effects of all work and no play are proverbial, and they are especially harmful to a man with the artist's sensitive temperament. It is more than a coincidence that so many of the greatest painters whom the world has known should have busied themselves with things apparently quite outside their profession. When Velazquez fulfilled the duties of a Court functionary, when Rubens went from city to city on diplomatic missions, when Holbein and Van Dyck entered fully into the social life of their times and left their work to consort with boon companions, they did not cease to be masters of the painter's craft. Probably they knew better than the modern men how cramping is a life devoted to the working out of a single train of ideas, and they sought deliberately for that change of mental occupation which is, after all, the best form of rest. No mind can feed upon itself for ever without becoming stereotyped and without relapsing into that dulness which is fatal to progress; and, therefore, the artist who confines himself to his studio, or, at most, keeps within the narrow circle of his fellow-workers, who are absolutely in agreement with his views, must end by being a painfully uninteresting person. But, at all events, Mr. Boughton has made no such mistake; he has frankly enjoyed himself in the way that one would expect from a man of his intelligence and refinement of taste, and the good effect of his habit of life is plainly reflected in his pictures.

Not less is it evident in his occasional digressions into literature. The few things he has written are brimming over with cheery humour and have about them a fascinating atmosphere of contentment with things in general. But they are equally distinguished by shrewdness of observation and by knowledge of the world, and particularly by that capacity for selection which is among the most important of artistic gifts. He never overcrowds his details nor confuses his touches, but out of a multiplicity of little things he chooses just those which are wanted to properly fill up his word-picture and to make it convincing. As a writer, moreover, he is very happy in his choice of phrases which, without any affectations of style, express his meaning clearly, and he says what he has to say with easy fluency, which never degenerates into carelessness. No one who reads his "Sketching Rambles in Holland," or, indeed, any of his other contributions to English and American magazines, would imagine that he found literary composition a laborious process, or one which, as he says himself, "takes it out of me much more than the severest painting." Decidedly he has acquired in this, as in his pictorial work, the art of concealing the means by which his delightful results are attained, and has overcome one of the chief difficulties against which all men who seek to express themselves in words have to contend.

Really the record of his whole achievement can be summed up in one word—thoroughness. His dainty ideas, his love of beauty, his quaint and significant humour: all help to make complete the work, whatever it may be, on which he is engaged, and his craftsmanship is always properly

considered with reference to the motive to which it is applied. He is thorough in his study and systematic in the gathering of his material; and he is equally thorough in his technical practice and in his management of those devices of execution by which this material must be shaped into the form which will make it most capable of producing the effect he intends. That he seems to make light of the difficulties

of his art is, perhaps, the best proof of all of the completeness of his professional equipment; only the man who knows exactly what he wants to do, and has no hesitation as to how it should be done, can work with enjoyment and can pose successfully as an optimist to whom the vicissitudes of the artist's career are nothing more than interesting incidents in a consistently pleasant existence.

A. L. BALDRY.

Pictures Shown at the Royal Academy.

(The page numbers indicate the works reproduced.)

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1895. Sunrise after Sharp Frost: Suffolk.
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Esmé and Katherine Robb.
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| 1879. A Resting-Place.
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Milton visited by Andrew Marvell (1885).

By G. H. Boughton, R.A.



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