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The INTERNATIONAL STUDIO

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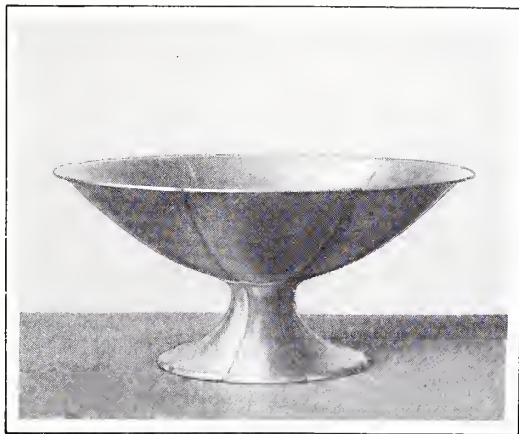
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PERSIAN MANUSCRIPTS

PERSIAN illuminated manuscripts are ever increasing in interest and rarity and the collection recently loaned to the Art Institute of Chicago by Mr. Ambrose Cramer of Lake Forest is of high artistic value. Added to the finish and depth of colour in the wonderfully beautiful miniatures of these examples is the calligraphy of which the Persians were unrivalled masters. The masterpieces of binding in which the works of the best writers were usually enclosed are particularly well represented.

Possibly the finest volume in the set is the *Shah-namah* or *Book of Kings* by the celebrated epic poet Firdausi. It is a chronicle portraying the national history of Iran from the earliest Pishdadian ruler down to the death of the last Sasanian king about 641 A.D. This manuscript is made up of 700 leaves of native glazed paper, each page comprising four divisions surrounded by a border, while sixty miniatures multi-coloured and enhanced with both gold and silver illustrate the principal events in the poem. The volume is bound in a contemporary lacquered binding with design in gold and blue on a red ground.

The romantic poem *Yusuf and Zulaikha* or *Joseph and Potiphar's wife* (seventeenth to eighteenth century), is a small folio formerly in the Robert Hoe collection. It is written upon bombycine paper, two columns to a page, embellished with borders of gold and blue. There are 43 miniatures as illustrations and the binding is of red morocco with blind pressed designs forming panels in gold and colour.

The manuscript of *Nushirvan's Risalah* in a Persian lacquered binding, painted outside and inside with orchids, roses and nightingales on a gold flecked ground, is a treatise upon mysticism and poetry. It was written on bombycine paper on an ornamented gold ground within lines of gold and colours probably by Muhammad Ismael al Shiraze, in the year 1234 of the Hejira. (c. 1818 A.D.) It contains 13 miniatures and many elaborate borders.

The *Bhagavad-Gita* or *Book of Divine Songs*, a Sanskrit manuscript of the second part of the 18th century is also elaborately executed but possibly not so interesting as a copy of the Koran of the same century. This is an Arabic manuscript written in small black and white characters with marginal ornaments and numerous blue and gold borders on bombycine paper. The old Persian binding is of brown morocco with sunken and foliage in gold.

The Koran of Bahadore Shaw, the last of the Mogul emperors, is inscribed "Taken from the Palace of Delhi from the King's Chamber, 20th September, 1857. The Coghill Fusiliers." Binding is lacquered outside, with arabesque pattern in colours on green ground with central medallion and corners in gold; and inside with bouquet of many flowers in colours on brown ground framed in with bands and small flowers.

Included in the collection are several lacquered and painted mirror boxes, and book covers with kings and courtiers, birds, flower embellishments and a series of single page paintings.—(From the *Bulletin of the Art Institute of Chicago*.)

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DEATH ON THE PALE HORSE

MARGARET T. JACKSON, assistant director of the Minneapolis Institute of Arts, writes in a recent *Bulletin* on Benjamin West's picture as follows:

An interesting study in a panel measuring 39x56½ inches by Benjamin West was made for the picture entitled *Death on the Pale Horse*, owned by the Pennsylvania Academy. The sketch shows strength and firmness, and is more pleasing and forceful in composition than the larger picture for which it was a study. The colours are subdued, being mostly shades of bronze and dull red. The subject is taken from Revelations VI, 8: "And I looked and behold a pale horse and his name that sat on him was Death and Hell followed with him, and power was given unto them over the fourth part of the earth to kill with sword and with hunger and with death and with the beasts of the earth." The painter's conception of the text shows Death as a splendid youth seated on a white horse charging out of the sky at the head of a troupe of heroic horsemen; below him crowds of human beings are fleeing from the vision, idols are falling from their pedestals, strange beasts are in the midst, and turmoil and destruction are on every side.

Very different is the Philadelphia picture for which this is a study. In the former we see Death appearing on the white horse in the centre of the canvas represented as a much older man with vicious face, hurling lightning with both hands. Behind him are a few hideous creatures half enveloped in cloud. In the foreground are men and women fighting wild beasts or dying in agony. To the right a king upon a white charger rides from the scene.

Benjamin West was born in 1738 in the Quaker village of Springfield, Pennsylvania. His biographers dwell at length on the extraordinary phenomenon of a boy, born and brought up under the conditions of that period and place, ever having developed a desire to draw. It is said that his early training was derived entirely from the Indians, from whom he learned the use of the rude pigments which they made for the adornment of their own bodies. Mr. Pennington, an early patron, provided him with his first

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paint box, armed with which he set out for Philadelphia at the age of eighteen. There he was able to get commissions for portraits from which he made a living. He later moved to New York, and in his twenty-second year found another patron who sent him to Rome. Many are the tales of the excitement caused in the Eternal City by the arrival of this young barbarian, the first American-born artist to go to Italy. He was received with great favour and was much sought socially. He found many friends and patrons, executed numerous commissions, and was hailed as a great painter by his fellow artists. In 1768 he went to England with no intention of remaining, but the reception accorded him was so delightful and the opportunities for work proved so alluring that he sent for the lady to whom he had been engaged before leaving America, and was married and settled in London.

West won favour almost immediately; in 1772 he was appointed historical painter to the King, and from that time on his commissions kept him very busy and brought him a large income. He is said to have received £20,705 for seven pictures illustrating Revealed Religion for the Oratory at Windsor, a very high price for those days. In 1768 he was one of the four artists chosen to draw up a plan for the founding of the Royal Academy, and in 1792, on the death of Reynolds, he was elected president of that society, an office which he held until 1815. It was customary for the holders of this office to be knighted, but West, being a Quaker, asked to have the ceremony omitted in his case. He died in 1820 and was buried in St. Paul's Cathedral.

West became thoroughly Anglicised, and seems to have suffered no loss of favour during the trying days of the Revolution. That his sympathies were still, to a certain extent at least, with his compatriots is evidenced by the fact that his studio was known as the American school, and that he was ever ready to assist his fellow countrymen with money and advice. His pupils included such men as Peale and Trumbull, while Stuart spent eight years in his studio and was one of his favourite pupils. West was a man of ability, but not of sufficient originality to go far beyond the painters of his time. His great prosperity and popularity made it difficult for him to free himself from the tendency to shallow repetition of classical forms which was the style among the historical painters of his day. The greatest step in advance that he made was in introducing contemporary military uniforms, as in his painting of the *Death of Wolfe*. While this seems to us now an obvious and wholly proper arrangement, in West's day the grandeur and importance of such a scene were supposed to require the use of classical costumes.

The sketch belonging to the Institute was exhibited at the Royal Academy in 1804. It is signed B. West, 1804.

AT THE MUSEUMS

AMONG the recent acquisitions of the Toledo Museum is a fourteenth century illuminated manuscript. This was purchased from the W. M. Voynich col-

lection which was shown at the Art Institute of Chicago last autumn. It is a gift of Dr. Frank W. Gunsaulus. President E. D. Libbey of the Toledo Museum also gave from the Voynich collection the complete printed work of Bartholomeus Angiscus Glanville, the author of the manuscript. These two gifts will be installed in a gallery devoted to records of human achievement from Babylonian tablets down to modern printing and engraving.

At the Metropolitan Museum in January a special exhibition was held by students of the New York School of Applied Design for Women. In displays of this sort the value of museum collections in educating students of applied design is clearly shown. The exhibition in question is the result of class meetings for the purpose of examining originals and adapting designs from the examples studied.

Between the Albright Gallery of Buffalo and the Detroit Museum there has been an interesting exchange of courtesies in the loan from each of these two museums to the other of a carefully selected group of works. This was not only profitable to art lovers in both centres but it was indicative of the liberal spirit of mutual assistance now prevailing among American museums. Instead of the old-time jealousies, which engendered strict guarding of collections within the museums where they were owned, this more generous attitude contributes toward a nation-wide acquaintance of public art treasures.

TIMELY COMMENTS
BY WILLIAM MACBETH

THE Corcoran Gallery without the presence of the genial, kindly person of Mr. F. B. McGuire, can never appear quite the same again to its old frequenters who had the good fortune to be personally acquainted with him. His recent death brought real sorrow to many outside the circle of his immediate friends. He was esteemed not only for individual qualities, rare in a majority of men, but, as an executive in the institute he served for many years, he managed to advance its best interest without incurring a shade of enmity with the many artists, especially, whose cause he could not conscientiously espouse. Contemporary American artists owe him much and should find some tangible way to express their indebtedness in permanent form.

It was quite refreshing to read in a recent issue of the *American Art News* a vigorous editorial on picture frauds offered in the auction rooms.

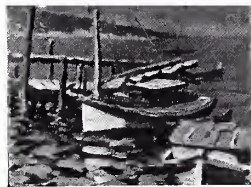
It especially warns its readers to beware of the sales advertised to be held in private residences, and advises a close study of the pictures in advance of the sales. There is a reference to the very old story of the foolish people who, for a few dollars, purchase canvases with big names, when a little thought should convince them that genuine works would naturally be offered in the usual channels where fair prices would be obtained. The editor promises to keep a close watch on fake auction concerns.—From "Art Notes," January, 1916.

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New York Schools Continued on Page 10

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A LATE SEVENTEENTH - CENTURY ITALIAN SABRE

From the Bulletin of the Metropolitan Museum of Art

IN THE history of European arms every decade is apt to develop a recognizable style. This shows itself in the way objects are fashioned, their material, their form, their ornaments—characteristics which give the inquiring student many hints as to when, where, and how a certain piece came into being. Let us take as an example the style in arms which appeared toward the end of the seventeenth century. This expressed itself in perforated and chiseled steel, elaborate in design and detailed in execution. It showed itself in the mountings of guns and pistols, the trappings of armour, and the steel hilts of swords. In sword-hilts this fashion swept away the earlier one in which enrichment was carried out in ridged and beaded surfaces and in lozenges or medallions picked out in gold and silver damaskeen. It emphasized the taste that an object of steel should be enriched *only* in steel, that an artist should now use his hard medium as fluently as his predecessors had employed bronze or incrustations of softer metals, that the bright colours of silver, gold, and alloys of earlier workers should give place to the sombre finish of steel in brown, brownish-blue, or black. One has only to examine the types of swords appearing in portraits of the period, English, French, German, and Italian, to see how widespread was this fashion. In a sense it was an affected fashion; for while it discarded the earlier, complicated, basket-shaped sword-hilts for something simpler in lines, less conspicuous in size, and less striking in colour, it was yet of greater luxury, for the sculptured steel was more costly even than many a hilt fashioned in precious metals.

A sword which illustrates this fashion has lately come into possession of the Museum and may be described here briefly; for its type is by no means common, and our sword is a good one of its kind. It is a sabre, coutelas, or cutlass, dating about 1685, made in Reggio, a town included with the ancient duchy of Modena, by a sword artist whose work is known in several of the great collections of Europe. Its blade, excellent in quality, is unusual in having a median groove passing along its side almost to its point, which is here double-edged as in similar arms known to us. The hilt is of steel richly sculptured, blued, and at one time parcel gilt, the last a condition especially rare in a sword of this kind. Its grip is of a form which occurred only for a short period: it merges with the pommel and becomes pear-shaped, ornamented with deep channelling and with an applied steel ornament in the form of an acanthus leaf: its base, developed in the fashion of a ferrule, pictures a crown. A knuckle-guard, or *branche*, is present and bears delicately chiseled foliage.

It is the guard itself, however, which particularly concerns us. This is developed only on one side and is broad, sub-circular, rounding over the hand. It is ornamented by perforation and elaborate chiselling; on its outer side it bears panoplies encircling a medallion on which is a horseman with holster pistol and sword, and the device "*Unus non sufficit.*" On

its inner side appears the bust of a personage of the period 1680-90 with full wig, lace neckgear, and armour. This is framed by a wreath of laurel and surmounted by a ducal crown. The crown, according to Litta's work (*Famiglie celebri italiane*, 1825, Milan), is that of the Duchy of Modena, and from an illustration there given the personage may well be Duke Francesco II (1660-1694), who, by the way, is remembered by English students as the brother-in-law of James II.

The present sword bears on the base of the guard the incised initials P. A. These evidently stand for Petrus Ancinus of Reggio, for this artist is known to have executed similar objects and to have signed them with his full name. He may well have made the sword at the order of his patron, either for the duke himself or for some member of the ducal household. We may be certain, at least, that only a personage of distinction would have carried so costly a sword. We know, furthermore, that Petrus Ancinus was already in the

MASSACHUSETTS (Continued)

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GUARD OF SABRE BEARING THE INITIALS OF PETRUS ANCINUS, ITALIAN, ABOUT 1685

service of the dukes of Modena, for in 1661 he executed a sword bearing the blazon of the Este, and signed it in full. This is now preserved in the Artillery Museum in Paris (J. 230 of the catalogue of 1891), and is similar to the present sword but more elaborate in workmanship. In fact, our artist seems to have been so favourably known that he was patronized by some of the greatest princes of his day. Thus he prepared for one of the de' Medici the sword (1641) which is now in the museum in Florence (Catalogue of the Bargello, 1898, p. 28). There are also extant two examples of his work, quite similar in quality to the sabre-hilt, to which Mr. H. W. Harding recently called my attention. One of them is the sculptured lock of a harquebus, the other a trigger guard which probably belonged to the same lock. The lock, exhibited at the Burlington Fine Arts Club in 1900 and figured in its catalogue, is said to have come from the treasury of the Sultan at Constantinople: it bears the signature: Petrus Ancinus Regiensis. F. MDCXXXIII. The trigger guard with similar inscription was sold in Paris in 1895 in the Spitzer Collection.

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Our sabre is interesting in the matter of its date, for it is probably one of the latest works of the master; for in the list noted above, Ancinus' period of activity ranged between 1641 and 1661, while the present sabre hardly antedates 1680.

The early provenance of our arm is unknown. It was obtained from Mr. Harding, who in turn had it from the well-known collector, Baron de Cosson.

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HELLENISTIC AND ROMAN
GLAZED VASES

From the Bulletin of the Metropolitan
Museum of Art

AN IMPORTANT rare fabric of late Greek and Roman times which has only recently received more careful attention is represented in this Museum by a number of excellent examples. Three of these have been acquired during the last months, and are now placed on exhibition in the Room of Recent Accessions; five are older acquisitions of the Classical Department; and the rest belong to the Morgan Loan Collection. In view of the growing interest shown of late in vases of this type, it seems advisable to describe briefly the material in this Museum.

The distinguishing characteristic of these vases is the metallic glaze with which their surface is covered, and which when well preserved gives them a rich, brilliant appearance. The employment of a metallic glaze on terracotta was common in the Orient from very early times; but in early Greek ceramics it was used only sporadically, as for instance in Rhodes and Naukratis, obviously in imitation of Eastern products. The beautiful black varnish which came into use in Greece in the sixth century B. C. answered all requirements so well that it was natural that experiments in other directions were neglected. After several centuries, however, not only had the quality of the black varnish deteriorated, but the whole art of vase-painting had reached a low ebb. Moreover, after the conquests of Alexander the Great, contact with the Orient became much closer. The time was therefore ripe for innovations. Novel shapes were devised, bor-

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NEW YORK, Continued from Page 7

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rowed largely from metal vases; the decorations, instead of being painted, were done in low relief; and new glazes were adopted. The most popular was one of reddish colour, which was applied over the whole surface and is the distinguishing mark of the so-called "terra sigillata ware," the Roman pottery par excellence, which has been found in such large quantities throughout the Roman Empire. Concurrently with the sigillata ware, but apparently supplying a much smaller need, appears the fabric with the metallic glaze we are here discussing. With its brilliant colouring, effective shapes, and often very delicately executed decoration, it is one of the most attractive wares produced by the ancient potters.

The favourite shape is a deep cup with ring handles; other forms of cups, jugs, bowls, askoi, and amphorai are also found, as well as lamps and statuettes. The vases are generally ornamented on the exterior with decorations in low relief, consisting chiefly of naturalistic wreaths, more rarely of figured scenes. The bodies of the vases were mostly made from moulds, the handles being attached separately. After the entire surface was covered with metallic glaze, the vases were placed in the oven for firing. The marks made by the small tri-



GREEK CUP FROM BOSCOREALE

pods on which the vases were placed are generally to be seen either on the inside or the outside of the bottom, according as the vessels were placed right side up, or upside down in the oven. The large drops often observable at the base or mouth of the vase were formed by the glaze running down the sides and collecting in those places.

The cup form with ring handles is well represented in our collection, there being in all five examples. The most interesting is one just acquired, on each side of which is a head of Dionysos, butterflies, rosettes, and apparently dancing Satyrs. On the outside it is covered with a light green glaze, which has become partly iridescent;

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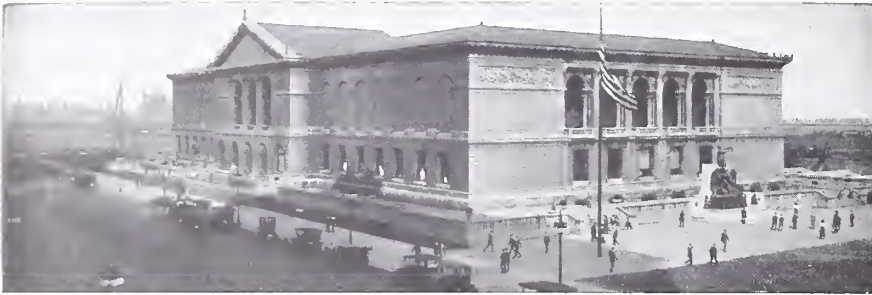
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on the inside it is yellowish brown. The provenance is stated to be Aleppo in Syria.

Three of the cups have the characteristic decoration of wreaths, consisting of branches of leaves tied together under the handles and meeting in the centre of each side. One, said to be from Boscoreale, is ornamented with oak leaves and acorns (see illustration herewith). It was covered with a green glaze, which, however, has almost entirely disappeared. Two cups which belong to the Cesnola Collection and are therefore presumably from Cyprus, have vine leaves, and vine leaves and ivy leaves respectively. They have a greenish glaze on the outside and are brown inside.

An unusual decoration consisting of rows of rosettes and lozenges, the latter ornamented with leaf patterns, occurs on the fifth cup, said to have come from Aleppo in Syria (see illustration herewith). It is green outside and brown inside, and it is in an excellent state of preservation. The scroll decoration on the handles is particularly attractive.

The origin of this cup-shape is not difficult to trace. The form of the handles is clearly derived from the metal technique, as are also the relief decorations. Chased silver cups of this form have in fact been found at Boscoreale, Hildesheim, Alesia, and elsewhere. The shape also occurs in the Arretine ware, with which, moreover, we can trace other connections. Natural-



CUP BELIEVED TO HAVE COME FROM ALEPPO

istic motives for decoration were especially popular in the Augustan period. It is to a period ranging from the first century B. C. to the first century A. D., therefore, that we must assign these vases.

Two other pieces in the Classical Collection, bought in 1914 and 1912 respectively, belong to this group. One is a plain bowl covered with a beautiful dark-blue glaze. The other is a pointed amphora with a dark green glaze and with two handles gracefully modelled in the form of serpents; neither has any relief decorations.

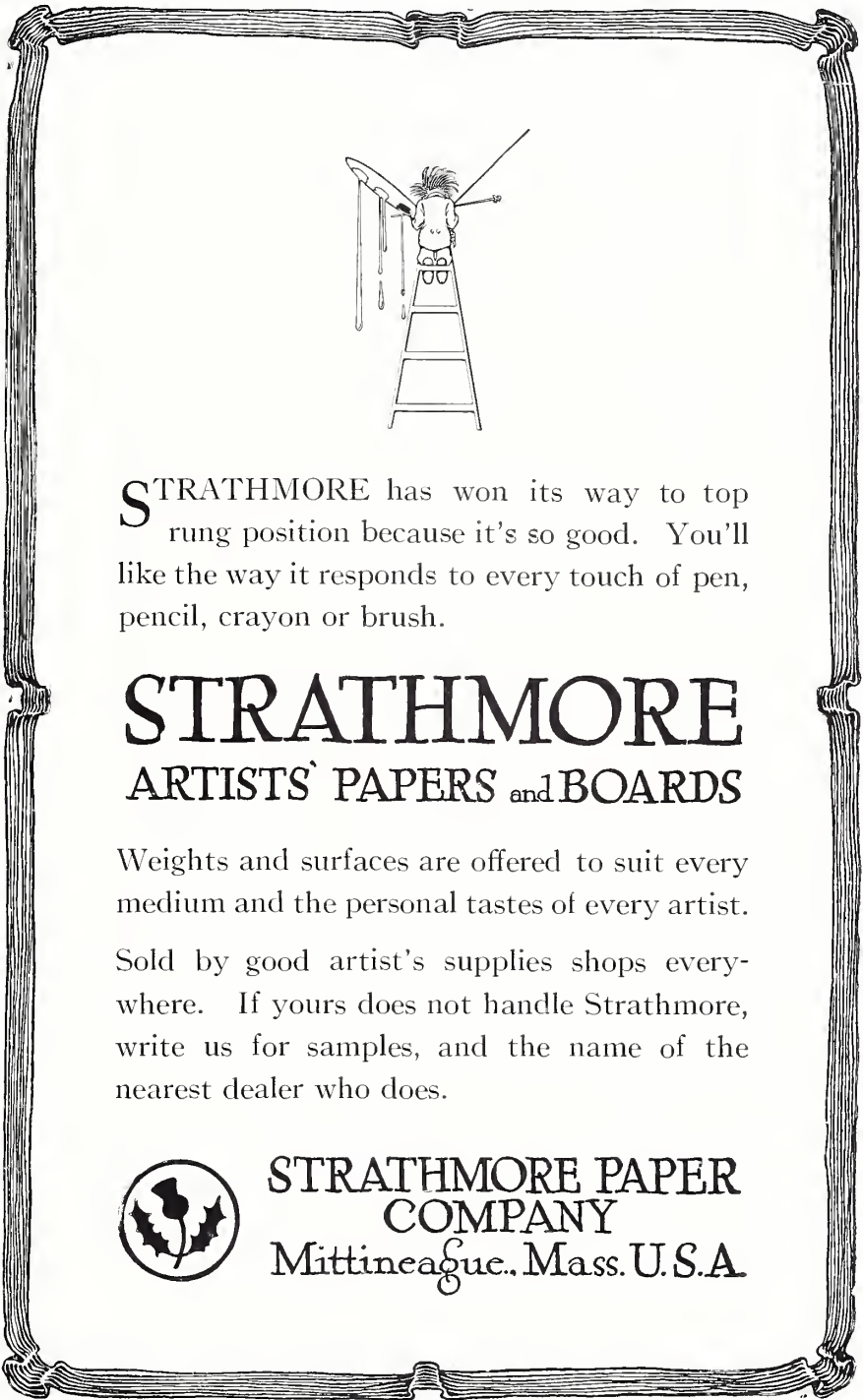
Two important examples of this technique form part of the Morgan Collection, and are placed as a temporary loan in this Museum (Wing H, Gallery 11). It may be well, therefore, briefly to refer to them here. One, a jug with trefoil lip, found in a tomb at Olbia in Southern Russia (see illustration herewith), is a well-known piece, having recently been published by Minns in his book on Scythians and Greeks, p. 355, fig. 262. The shape, especially the form of the handle, was clearly derived from a metal prototype. The vase is decorated round its body with a representation in relief of three grotesque figures and two ravens. The grotesque figures are of the type popular in late Greek and Roman art and are probably to be identified with the actors in the ancient farcical plays called



JUG FOUND IN A TOMB IN OLBIA

mimes. A similar representation (two grotesque figures dancing round a skeleton) occurs on a cup from Macdeonia in the Berlin Museum. The technique of the Morgan and Berlin examples is the same; it differs from that of the vases described above in that the reliefs are not cast from a mould with the body of the vase, but are applied separately in white clay. A polychrome effect is obtained by making the figures stand out in a light green glaze against a brownish background.

The other vase is an amphora covered with a green glaze which has now assumed a beautiful silvery iridescence (see illustration herewith). The derivation from a metal prototype is again very apparent, even the rivets by which the handles were attached being copied in clay. The relief decorations consist of a vine leaf below each handle, and a frieze running round the lower part of the vase. This is made up of four different figures, twice repeated: two Maenads, one dancing, with a serpent on her arm, the other holding a thyrsos, and two draped female figures. The type of the dancing Maenad is familiar from similar representations on mural reliefs; it is considerably larger than the other figures of the frieze, and as there appears to be no concerted action between



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the figures, it is probable that each was selected from a stock of moulds merely for its decorative effect.

The former Gréau Collection, now the property of Mr. J. P. Morgan and placed on loan in this Museum, also includes a number of pieces belonging to this glazed fabric. They are listed in Froehner's catalogue of the Gréau Collection under numbers 166-206, and a selection is illustrated in the plates. The majority are fragments, but there are also several more or less complete vases, four lamps, and one statuette. The provenances are stated to be Greece, Italy, and Gaul. Noteworthy is an askos (No. 183) with a decoration of ivy leaves and berries in relief and covered with a brownish-green glaze. The shape is popular in this fabric, there being a number of examples in other museums. The other vases consist of two tall jugs, one with a wreath of ivy leaves in relief, one small jug, and two cups. The execution of these is distinctly inferior to the examples heretofore described. The statuette of a boy with his hands on his back, covered with a brown glaze, may be assigned to the first century B. C. from its similarity to similar examples.

What the home of this fabric of Hellenistic and Roman glazed vases was is not certain. The finds seem to indicate that most of the better specimens came from the eastern part of the classical world, chiefly from Asia Minor and Southern Russia. Tarsos in Cilicia, Smyrna, and Alexandria have all been mentioned as possibilities; but as no certain remains of an actual factory have been found, the question is difficult to decide. Since the technique was practised for several centuries, the centre of its manufacture probably changed a number of times. The earliest specimens date from the third and second centuries B. C. In the first century B. C. and the first century A. D. the fabric seems to have gained in popularity, and to this period most of the specimens described in this article must be assigned. As the technique became better known, it was imitated in Gaul and Italy, and from the second to the fourth centuries A. D. also in Germany and Pannonia; but these later specimens show the decadence of the technique and are as inferior to the earlier ones as is the provincial terra sigillata ware to the beautiful Arretine vases.

CLASSICAL PORTRAITURE

From the Bulletin of the Metropolitan
Museum of Art

ROMAN portraiture can be said to have reached its height in the Flavian epoch (69-96 A. D.). Two opposite influences—the ultra-realism of the Republican epoch and the revival of Greek idealism during the Augustan period—were then successfully combined, and resulted in a series of portraits which show both an extraordinarily subtle observation of nature and a refined artistic sense. The Museum already owns several good portraits dating from that period; but the one now acquired is the most important (fig. 1; height, 13 1/2 in. [33.4 cm.]). It represents a rather homely man in middle age, with a round, somewhat fleshy face, and a kindly, genial expression. The face is wonderfully lifelike. The artist has succeeded in catching a momentary, but apparently wholly

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To Lovers of Garden Sculpture

The recent exhibition of Garden and Decorative Sculpture, held at the Gorham Galleries, was a convincing demonstration of the existing desire for works of art of this character on the part of the discriminating public. It also brought out the fact that lovers of Garden Sculpture were unaware that our native American Sculptors had attained such skill and proficiency in this fascinating branch of decorative art.

Having acquired all the training and inspiration that the ateliers of the Old World could give, our native artists have evolved a new school of American Decorative Art which completely comprehends and harmonizes with American decorative needs.

The Gorham Galleries, sensing this new development, have fostered and encouraged it, and are now prepared to extend to lovers of garden sculpture, expert service in solving garden and decorative sculpture problems.

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characteristic expression of his sitter, and has translated it into stone with such skill that the marble appears to live. This effect of a "speaking likeness" is obviously what the artist aimed at, for we find it in all the best portraits of this period. In this faithful portrayal of nature he was of course influenced by his love for realism, the realism which was inherent in the Roman temperament and which had only temporarily been swamped by the introduction of the foreign product of Greek idealism. But realistic though our portrait is, both in its aim in portraying a transitory, momentary expression, and in its accurate representation of individual features (note especially the broad mouth and the unusually thick ears), we still feel that another tendency has been at work since the days of the Republican portraits.



FIG. 1
ROMAN PORTRAIT, FIRST CENTURY A.D.

The style is smoother, simpler, and the modelling, though detailed, has lost all hardness. It is in fact this subtle and at the same time simple modelling which gives to our portrait and to other heads of this period their lifelike character.

An easy way of assigning portraits to the Flavian epoch is by the shape of the bust, which we know at that time to have included the shoulders and breasts. Such obvious clues are missing in our portrait, as the head is broken from a little below the neck, showing only slight remains of a mantle worn over the left shoulder. Its assignment to the period of the Flavian emperors rests therefore on stylistic considerations only.

The treatment of the hair on our head is noteworthy. At the back it is represented as a raised surface, with no indication of detail, except for occasional chisel strokes; while in front above the forehead is a series of oblique lines, indicating apparently a fringe of hair. On the two sides, however, the hair is modelled to represent a number of separate curls, brushed forward in a manner which would indicate that the man was partly bald. That the whole unworked surface was not meant to represent absence of hair is clearly shown by the fact that it is raised behind and by the indication of the fringe of hair in front. Two explanations are possible. Either the hair, instead of being all modelled, was partly painted, in which case this would be another example of the use of colour by Roman portraitists; or the head was left

(Continued on page 17)



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The INTERNATIONAL STUDIO

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MAY, 1916

A MANOR HOUSE AT NEWPORT BY W. H. DE B. NELSON

FEW constructions of late in domestic architecture have engaged the attention of architect and layman alike so persistently and instructively as the Duncan house at Newport. Nothing short of genius inspired the architect, Mr. John Russell Pope, whose active brain conceived this old English mansion in its entirety, placed it in perfect accord with its surroundings and saw to every detail of material and furniture within and without.

For some four years every working detail has engrossed his attention. It has been a joyous campaign, during which many a quest in England and on the Continent has been effected in order to procure such material and fittings as were by the very nature of things unobtainable in this country. Wherever possible, however, native craftsmanship and native material has been employed.

Mr. Stuart Duncan realized from the start that

to get the best possible results it was necessary to select one master mind and place all the responsibility there. In this manner Mr. Pope has had unlimited control in every respect and nothing has occurred except through his office.

Compton Winyeates, of which Warwickshire is so justly proud, was the inspirational idea, but only a motif, for needless to say this modern Gothic home is in no wise a copy of that famous moated building in which oubliettes, sliding panels, underground passages, secret hiding places, and delusive stairways delight the eye and puzzle the senses. Such romantic accessories would be out of place in a modern residence in America where civil war, religious persecutions and internecine strife are replaced by the more peaceful struggles of Wall Street and the exigencies of opera and automobile. The aim throughout has been to present a fine Tudor mansion that should comply with the highest standards of art, bear a hospitable but simple appearance and avoid the uncomfortable *cachet* of newness. As we regard the building from



GENERAL VIEW OF THE DUNCAN HOUSE. NEWPORT, R. I.

ARCHITECT: JOHN RUSSELL POPE

Manor House at Newport



MANTEL IN HALL, WITH PEW SEAT IN FRONT

all angles, as shown in the illustrations, and as we pass through the different rooms, it will be readily perceived how earnestly the architect has fulfilled his intention of keeping a new house old, utilizing old material and by insisting upon all the work, whether wood, stone, plaster or metal, being fashioned by hand instead of by machinery.

Contributory in a large measure to the old-time appearance of the house is the kingwood stone from Virginia which Mr. Pope discovered after a wide search and which has been used extensively and with great benefit. Special rough quarried slate from Vermont possessed qualities which made instant appeal. These hand-made slates have the natural colour of exposure and thus another problem was satisfactorily solved.

This consummate attention to every detail has resulted in a livable quality which few great houses possess in this degree. It is the perfection of harmony in design, the marvellous assembling of suitable fittings, the pervading refinement of style that fill the mind in making a tour of this very exceptional home which truly makes an epoch in American architecture. There has been

no struggle of conflicting tastes. The owner knew what he wanted and with excellent generalship picked out the man to do it, giving him an absolutely free hand.

A handsome Tudor stone arch marks the entrance into the great hall, the stone vestibule being entered through a pair of wrought-steel gates or grilles adapted from those in Westminster Abbey in the Chapel of Henry VII.

In the living-room the walls are wainscotted from the floor right up to the polychrome frieze with oak panelling, the ceiling is pure Gothic in a delicate tracery design. Giving warmth and colour to the apartment are three fine tapestries. Chandeliers of a later period alternate with Gothic lanterns suspended in the two bays looking out on the harbour. A magnificent triclinium rug, 46 by 28 feet, covers the floor.

Facing one from the living-room across the entrance hall is the gallery, connecting hall and dining-room, with low wagonheaded ceiling and old stone flagging. Here we notice a model of Sir Francis Drake's flagship, the lines of the ship according gracefully with the intentional auster-

Manor House at Newport



SOME CHOICE PIECES OF FURNITURE

ity of the gallery. A richly carved screen gives entrance to the dining-room which is highly decorated in colour after the manner of the period. This apartment impresses one at once by its great size, 56 x 34 feet, and by the pendentive treatment of the ceiling. An enormous mantel with marble supports and corbels takes its place fittingly in the scheme. The carved lintel is a representation of St. George and the Dragon, the Duncan house being utilized as the setting of the scene. This statuary is quite a feature of the room and has been exquisitely carried out. One observes how efficient has been the regard of every space. An empty fireplace would have been a disturbing note. Consequently we find it furnished with an old crane, pothanger and andirons. Stained-glass windows give warmth and richness to offset the sombre wood-work. A teak plank floor serves for dancing. At the end of the thirty-foot table are old buckets that once graced the royal pavilion at Brighton in the days of good King George. Old leather and silver tankards from the Guildhall are among the thousand and one treasures that have been

collected by degrees to take their places where needed. Trophies of the chase, souvenirs of the owner's deer-stalking in Scotland protrude from the walls.

The library, approached by way of the gallery, is a pleasant sanctum, not too formal and not overloaded with books. This is an exceedingly agreeable family retreat memorable for the exceptionally good stained glass scattered about, and the massive oak door, built out of oak twelve hundred years old taken from the vicinity of Sherwood Forest.

In every detail the same efficiency is brought to one's senses. Locks, hinges and handles are all especially designed and hand wrought, thus giving a personal and individual note which one so seldom encounters. All the appointments of a well-planned house strike the eye pleasantly, thus, instead of a glare of light, fixtures and portable lamps give the necessary illumination. In passing a cheery fireplace in one of the rooms, you find an old pew seat bidding real welcome to the hearth. The staircase is dominated by a great stone-mullioned window. Stone arches play quite a rôle throughout the plans.

Very noticeable is the discriminate bringing



A SERVICE GATEWAY

Manor House at Newport



A CORNER OF THE MAIN STAIRWAY

together of period furniture ranging from Gothic up to Chippendale and fine pieces of Jacobean. In the hall is a rare example of a so-called Act of Parliament clock, composed entirely of wood, to

evade the then almost prohibitive tax on metal. Beautiful lacquered cabinets of the time of Queen Anne, William and Mary, have been acquired and make a gracious impression in their new quarters.



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Manor House at Newport



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The superb vista enjoyed from one end of the living-room looking down the gallery and across the dining-room covers a distance of two hundred feet or more.

The entrance is reminiscent of that beautiful Sussex seat, Cowdray House.

The sweet low lines of Tudor tradition, the spacious square-headed windows, battlemented parapets, twisted chimneys, butress tower, stone arches, plum-coloured bricks, seasoned flags with grass springing up in the interstices, are indelible memories.



DETAIL OF THE NORTH PORCH



APPROACH TO THE DUNCAN HOUSE



ENTRANCE HALL WITH ARCHED DOOR LEADING TO LIVING-ROOM

Modern Stairways and their Antecedents



MR. IMBRIE'S HOUSE, ORANGE, N. J.

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MODERN STAIRWAYS AND THEIR ANTECEDENTS BY JOHN T. FALLON

SOMEWHERE back in the eleventh century, when social life was casting off its garb of mediævalism and expanding into the fullness and complexity of our modern habits of living, the stairway first began to be considered as an architectural feature of the house and to receive an adequate and appropriate treatment. During the intervening centuries its development has pursued a gradual and even course in contradistinction to the various stylisms that have been applied to the other parts of the house and has, in consequence, suffered less in the hands of erratic and individual schools of design.

Perhaps the unchanging character of its functions, which are those of affording a convenient connection between the different floors of the house, have contributed to this uniformity of development. The stairway is the key to the planning of the house and has always merited

the most serious attention of the architect. More than that, its invitation for one to ascend to unseen rooms and floors strikes a chord in the imagination that adds charm and mystery to its other and more important functions. How necessary and desirable an element of our domestic life the stairway is to us is evinced by the demand for the so-called duplex type of apartment, or apartments running through two floors, where it has been introduced less as a practical requirement of planning than a decorative feature.

In Italy the stairway never achieved a very intimate character which, however, may be said to be equally true of the rest of the Italian palace. Until the end of the fifteenth century the common practice was to build the stairs in straight flights between walls; the monumental staircase that we are accustomed to associate with the Renaissance was reserved for the seventeenth-century architects to develop. In France and England the house has always had a much more private character than in Italy. The seclusion

Modern Stairways and their Antecedents

and protection afforded by the mediæval castle persisted as an influence in these countries well after even the days of the Renaissance. The French staircase designer spent all the elaborate ingenuity of his art upon the construction of the stairs and worked out the necessary curved forms in stone with consummate skill; wrought iron rails are a distinctive feature in French stairway design and contribute greatly to the elegance and suavity of French interiors.

The development of English stairway design

the license of the Restoration in art and literature had been exchanged for the constrained intellectuality of the Georgian era. This attitude of mind is most faithfully mirrored in the furniture of the age which represents the quintessence of elegance.

In England the Georgian stair was built of wood, a fact that, of course, fitted in admirably with the requirements of Colonial builders. In plan, however, the hall extending through the width of the house is distinctly American. In



A HOUSE AT HACKENSACK

KARL KORN, ARCHITECT

is probably more interesting to us, both because of its greater variety and because of its close relation to our own American architecture. Nowhere more than in the stairway is the close connection between our own architecture and the contemporary Georgian work shown than in the design of the staircase. In England the stairway had previously to Revolutionary days gone through a gradual substitution of the exuberance of the early Renaissance for correct and somewhat classic forms, in a similar way that

both English and American houses, the stairs usually ran in short straight flights to a quarter landing, then continuing in another flight at right angles. In the process of development, the handrail, which rose spirally from a small central newel, was first intercepted by newels at the landings which it later surmounted and which were finally entirely suppressed, allowing the rail to carry in one full sweep from floor to floor and paving the way for that triumph of the late Colonial designer, the full elliptical stair. This



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Modern Stairways and their Antecedents

last phase of development brought out all the technical skill of the carpenter and his results are more than mere construction; they were imaginative works of art, comparable to the masterpieces of the period of Louis XVI.

The introduction of mahogany is coincident with the Georgian era. Originally imported from the island of Jamaica, the suitability of this wood for stair rails was almost instantly recognized by the eighteenth-century architect and its rich colour strikes a characteristic note in all Georgian stair design. That its use was confined to stair rails largely was not entirely due to its cost, but as much to the good taste of the designers who must have felt its inappropriateness when used in large surfaces and quantities.

In the design of stairways probably more than of any other part of the house, we have a definite tradition that is still a very potent influence. The Georgian stairway has persisted to this day with no essential modification and remains the strongest factor in modern stairway design. Its simplicity of construction in contrast with the more elaborate French or Tudor types is only one of the numerous reasons for this. Its forms reflect as faithfully the characteristics of our modern American life as they did the society of the epoch of the Georges and they seem part and parcel of our interiors. The few modifications that it has undergone in the hands of American designers lie chiefly in the introduction of some of the spirit of the Italian Renaissance. Under the hand of so notable an architect as Charles A. Platt, this mixture of the Colonial and the Italian becomes a happy and successful fusion of the two styles and moreover one of distinctive character. The theorist must be asked to pardon the foregoing use of terms—the so-called Colonial style is, of

course, only a derivative of the Italian Renaissance, and the introduction of pure Italian motives is nothing more nor less than a plain reversion to type, to paraphrase an entomological expression.

The Tudor stairway was essentially a product of the joiner's art. Its most conspicuous feature was the newel, square at first with strap-work ornamentation, and later turned, surmounted by more or less elaborate finials that took first the form of heraldic figures, and as the seeds of the Renaissance began to germinate, vase forms or

baskets of fruit and flowers. The balustrade also received the attention of the woodcarver and the blocky balusters of Elizabethan times were later supplanted by panels of flowing vine patterns, carved in most elaborate and extravagant motives. A solidity that often approached the ponderous was a marked characteristic of the stairways; the retention of the arcade dividing the staircase from the hall added to this feeling of weight as did also the preponderance of heavy mouldings.

The modern derivatives of this type are full of appealing charm

that is only surpassed by the original examples that form their inspiration. To the variety of play of light and shade and bold composition are added the texture of the oak in which they are executed, for to be correctly authentic, it is quite necessary to fashion them from woods that most nearly approximate the colour and tone of old English oak. They have a sturdy masculinity and healthful virility that refreshes one after having been steeped in the severe correctness and primness of the Georgian types. Only too often the modern translation of the Tudor stair is cumbersome and unintelligent—our architects work in this style with



THE HAYWARD HOUSE BATES & HOWE, ARCHITECTS

Art in Outdoor Living

less ease and more apparent effort, and occasionally mistake crudeness for boldness and ungainly proportions for sturdiness of effect.

The domestic hall is a lineal descendant of the great hall of castellated architecture, while the staircase, always a distinct and separate feature in Latin countries, was even in England cut off from the hall by some architectural motive until the eighteenth century when the two were merged into one. Even in modern days, the architect frequently re-echoes this original distinction by the placing of beams or columns in such a way as to preserve the division between the two. Our modern hall is still in a state of flux as regards planning, for the introduction of small reception rooms leading off it robs it of its importance as a room.

The history of the stairway is illustrative of the slow and accumulative growth of the art of architecture. Bound by the fixed requirements of the human figure its present forms are the results of centuries of development that have with patient slowness evolved the present types.

ART IN OUTDOOR LIVING

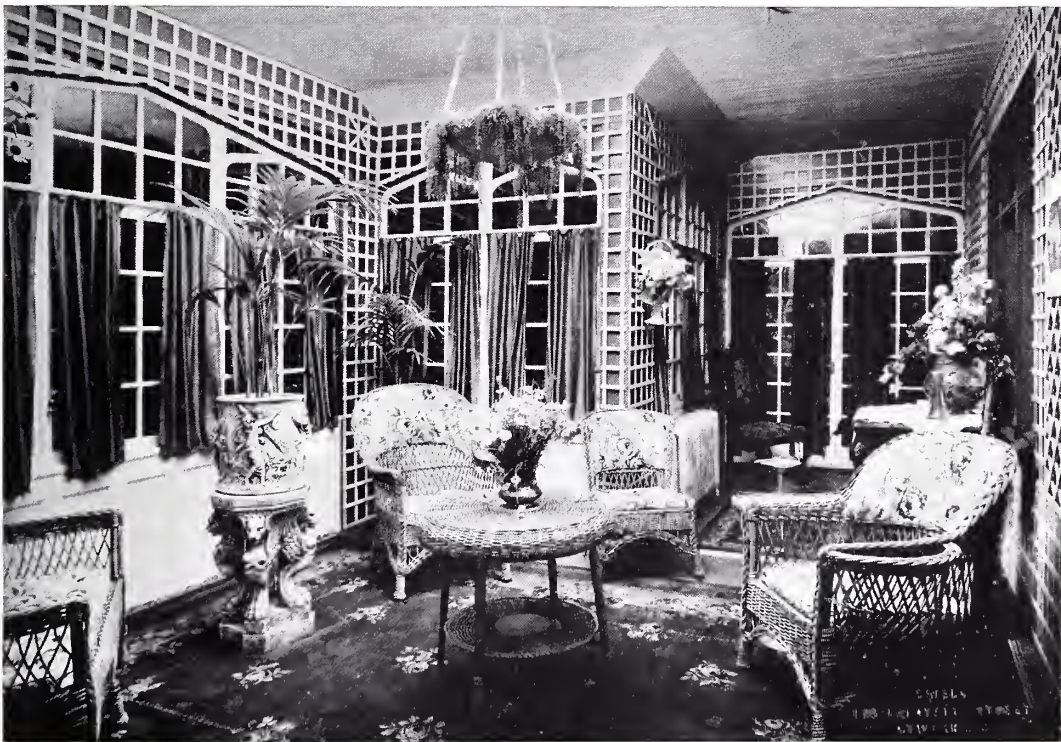
ARTISTIC furnishings and effective illumination with well-diffused indirect light produce

the charming effect shown in the picture of this Brooklyn home. Powerful silvered glass reflectors within the suspended bowl are the cause of the even diffusion of mellow light which is cast upward from one or more tungsten lamps and then reflected downward by the ivory-tinted ceiling.

The lattice work, the wicker furniture, the sculptured urn all reflect the restful rays, producing a luminous effect which is varied by the colour scheme of rug, silken curtains and figured cretonne. Posies, palms and graceful ferns add the final touch of beauty to a reposeful porch in which outdoor living is an art.

In installing these lighting fixtures which contain reflectors, the number of feet in ceiling space, and the power of the lamps, are carefully proportioned so that the room shall receive exactly the necessary amount of light. The reflectors made in one piece of corrugated crystal glass and plated with pure silver are very powerful and designed to produce agreeable lighting effects.

There is a supposition that such great lighting value must be produced only at great cost, so beautiful is the illumination, but this is erroneous as no light is wasted and current consumption is not increased. GRACE T. HADLEY.



THE PORCH OF THE MARTINDALE RESIDENCE, RUGBY ROAD, BROOKLYN

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MINIATURES BY STELLA LEWIS
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LXXXIV



HERSELF



PORTRAIT OF JOHN BURROUGHS
BY PRINCESS LWOFF PARLAGHY

For some years this eminent artist has been engaged upon the task of committing to oils the features of many of America's celebrities. The latest addition to the famous collection is the well known naturalist and author, Mr. John Burroughs.

ART AND THE MAN—CRITICS AND
OTHER MEDDLERS
BY RAYMOND WYER

THE world to-day is suffering more from an inability to discriminate between false and true critics than anything else. Making profit out of this condition is a flourishing business for commercial, retrospective, superficial, and sometimes eccentric persons. This is as true in art as in other departments of life. The difference is that the general apathy toward art makes it easier for them to carry on their activities.

I recently suggested that the chief reason for public bewilderment in matters of art is the diversity of opinion among those who are considered authorities. These authorities may be mediocre or commercial painters or those whose sole art experience has been a visit to the Louvre, the Luxembourg, and other European galleries, or any of the trifling experiences upon which people base their right to pass judgment on art matters.

When it is an artist who is the disturbing factor, it is usually the result of a disgruntled state of mind because the local art society has not supported his work as much as he feels it deserves. In retaliation he is contemptuous of all activities of, and works of art bought or exhibited by, the offending organization. In many ways his resentment is not an unnatural condition. The support he gives is regulated by the support he receives, regardless, of course, whether or not his work merits recognition. It may be shortsighted, but it has an economic cause and is an attitude often associated with men of larger vision than is possessed by the average local artist.

This perplexity concerning art and the application of art is not confined to small communities, or to the less informed part of the public, but extends to those who are keenly active in art matters in all cities. Their condition is not due to the teaching of the unqualified art critic but to the want of unanimity among those who are considered the best authorities. There are, I must explain, two types of leading art critics. By leading art critics I refer to those who contribute to the principal magazines, and whose criticisms are accepted as the best by artists, connoisseurs, and other students of art. One of these types is constructive. He studies the past and interprets the present to penetrate into the future. With him the past is the key to the

future. His attitude is satisfying to one school of thought, for they see in it criticism which stimulates creativeness and the human intellect, and sustains evolution.

Another type is retrospective in mind. He bases his criticism and his thought on the established qualities of the past. He hallmarks them with as much complacency as the shopkeeper sells his wares on a similar guarantee. It is evidence of respectability, and a stereotyped respectability is the chief asset of many critics and many artists who endeavour to standardize art, and bring it into line with other honorable callings like the law, astronomy, and archæology. With some exceptions the extreme retrospective attitude in art criticism has died out, and even some of these exceptions stimulate themselves at times with the adventure of an original idea. Yet I am far from being convinced that they do no good, for they have a quality of thought which is still a comfort to many artists, as it is also to many people in other walks of life who make a demonstration of a mawkish morality for want of courage or originality to be anything else.

There is another kind of art critic. This one is unique, for he cheerfully declares he knows nothing about art, yet still makes sweeping statements concerning it, or uses any power he may have to interrupt the work of others. He is quite consistent, because he not only says he knows nothing about art but admits that he has no ability to find out. We always admire frankness and, if it were not that irreparable harm is often the result of this attitude, we could also be amused at any one placing himself in so ludicrous a position.

In speaking of a permanent collection in which there were a number of fine portraits a gentleman recently said: "I think it is a great mistake to put portraits in a public museum." Comment is unnecessary. Of course, the museum at once disposed of its Van Dyck, Velasquez, Rembrandt, Hals, Stuart, Holbein, Sargent, etc., etc., and exchanged a portrait by Gainsborough for one of his landscapes!

Whether these trivial conceptions are caused by commercial instincts, conceit, or want of imagination, the fact remains they are responsible for much of that indifference and cynicism of the public toward art with which those who are earnestly working to create better conditions have to contend.

Water-Colours by E. M. Synge

WATER-COLOUR DRAWINGS BY THE LATE E. M. SYNGE, A.R.E.

THE name of Edward Millington Synge is associated with etchings chiefly of France, Italy, and Spain. But he was also a water-colourist of rare charm. Endowed with poetic vision and sentiment, he chose his subjects from commonplace surroundings without ever yielding to the temptation of the obvious and the picturesque: no small achievement for a man who was practically self-taught, and forced by ill-health to work a great deal abroad, where the picturesque is rampant and insistent. To this poetic vision was joined a subtle sense for style and colour harmonies, combined with richness and depth of tone. What could be more satisfying than the scheme of *The Gateway, Tourettes*, reproduced here? How rich and deep, yet luminous, the shadow colour around and under the archway! How inevitable seems the juxtaposition

of the two greens and the blue in the woman's dress! It looks so easy to paint like that, but one has only to consider whether a novice would have got just that harmonious shade of green shutter, or have placed his figures with the same feeling for balance, to appreciate the world of difference that lies between what is and what is not a work of art.

The subtle gradation of shadows, so important a feature of the etcher's craft, is very noticeable in Synge's painting, especially in the *La Gaud* drawing. The beautiful tone and quality of the shadows on the near wall and inside the courtyard are repeated in a different key in the mauve, greys, and blues of the figures, and enhanced by the pure colour in foliage and sky. It reminds one of his wonderful treatment of shadow in his etching *The Gate of Justice, Granada*. Or take again the clever little sketch *On the Zattere, Venice*. Its keynote is a patch of blue water surrounded by mauve sky, black boats, and pale yellow quay,



“THE BRIDGE, VILLENEUVE LOUBET, PROVENCE”

LVIII. No. 231.—MAY 1916

BY E. M. SYNGE

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Water-Colours by E. M. Synge

relieved by one small splash of luminous scarlet in the figures which is repeated faintly in a bit of sail. It is perfect in its realisation of the working life of Venice. Just ugly, dirty black boats, and a stretch of sunlit pavement—Venice of the Venetians—full of light and colour, but no gondolas or palaces to spoil its simplicity.

The Bridge, Villeneuve-Loubet, an early autumn sketch, shows the Riviera in the gorgeous and beautiful dress it wears when few visitors are there to admire. Like other places, "the back of beyond" in the Riviera is at its best for painters then. After the torrents of rain that fall at the Equinox there comes a spell of perfect painting weather, while the trailing vines are slowly turning to vivid reds and yellows. There is then generally but little wind—that curse of Provence—so the glory of autumn lingers long on the trees and the vine terraces. The poplar trees of Villeneuve mixed with giant planes are a dream of colour. Synge loved the graceful branching of poplars, and he rarely passed a group of them without stopping to make a note of their possibilities.

The hill villages of Provence were Synge's hunting ground during the last years of his life, and furnished more subjects for his brush than for his etching needle. The first few weeks of every tour abroad were always given up to painting, and after months of work on plates and at the printing press, he just revelled in the freedom of brush work and the joy of colour. To be away from "sending in" days and all the worry of exhibitions added to his sense of freedom too. Those dreadful days when the final prints were seldom quite ready (for the occasions when he was satisfied with a plate were few and far between)

and when the troubles of frames and mounts, of backs and glasses, had to be faced, followed by a journey up to town with the bulky parcel—those were black days for Synge which it was a joy to leave behind. His health, too, improved like magic away from English damp, in the mountain air and bright sun of those wonderful little towns of the Alpes Maritimes. How he loved the old grey houses built out of the débris of the mountain side and roofed with the pale sun-baked tiles, their unhewn stone, covered here and there with patches of coloured plaster, their buttressed walls rising sheer from the edge of the precipice, broken only by the line of their rocky mule tracks, the whole set off so well by its background of olives and grey mountain—equally beautiful in sunshine or on the rare grey days of winter, and all so absolutely unchanged



"ON THE ZATTERE, VENICE"

BY E. M. SYNGE



'OLD COURTYARD, LA GAUD
(PROVENCE).'' BY E. M. SYNGE

Water-Colours by E. M. Synge

since the days when they were first built in their mountain fastnesses as refuges from the Moorish pirates.

Of all Synge's water-colours *The Thaw, Etaples*, is most representative of his attainment of style, that mysterious entity so impossible to define. The pale yellow sky, purple hills, dull red roof, grey and purple roadway, all obscured by patches of half-melted snow, combined with the sure brushwork in fore-ground and trees, form a perfect harmony, satisfying alike in its colour scheme and sense of values. The old road, beloved by artists of many nations, has seen some changes lately. It is deeper in slush and mud perhaps than even on the unspeakably dirty day Synge trudged along it, and went home to paint its beauties, for like some of his best work in etching and dry-point

The Thaw is entirely a memory sketch. Unable to work out of doors except on warm days, he often painted under difficulties, but what seemed such a galling handicap to him was perhaps a gain, for on days when he sat long at his work it often lost its freshness and charm. Quick painting and quick etching are ever the best, and though Synge could put in weeks of work on a plate after its first biting, improving it steadily, it was not so with his painting. It was good for him to be forced to paint quickly, for it did not come naturally to a man of his temperament; all forms of hustling were an abomination to him. Fastidious, very, about his choice of subject and the placing of it, that once settled, he worked quickly and surely. He became completely absorbed in his work and never paused, except to re-light his pipe, which was out

again and forgotten a few moments afterwards. He would not even stop to pour out clean water, yet it was wonderful what clear, fresh colours he managed to evolve out of a dirty palette and the dregs of his water-can. Never was an artist more independent of his materials. Provided Synge had any sort of brushes and paper, a black glass, and a piece of paint-stained rag in which he carried about innumerable old tubes of paint, mostly dried up, he was perfectly happy and could produce charming work.

Like his cousin the Irish poet, with whom he had much in common, he was born with the gift of seeing beautifully his every-day surroundings, and also with the power to record his vision for the benefit of those who possess the artistic temperament yet lack, unfortunately, the great gift of expression. F. M.



“THE THAW, ETAPLES”

WATER-COLOUR BY E. M. SYNGE.

(The Property of Mrs. E. M. Synge)



"THE GATEWAY, TOURETTES,
PROVENCE." WATER-COLOUR BY
EDWARD MILLINGTON SYNGE.

Biblical Drawings by M. Bauer

THE BIBLICAL DRAWINGS OF M. BAUER.

THOSE who are familiar with Bauer's romantic etchings, his scenes of Eastern cities and of desert landscape, and who are susceptible to the glamour which he imparts to every subject of the kind, will readily understand that it has been only a step for him to pass to the drama of Oriental history.

Biblical narrative projects the great personality of prophet or king, but there is in every instance a background to which imagination refers. That is M. Bauer's subject—that background, in the set of drawings here reproduced. It remains his subject even when he allows the outline of a personality to appear definitely.

The selection of drawings here given was made from a set, illustrative of three books of the Old Testament, which was recently exhibited at the Dowdeswell Galleries in New Bond Street. It was made particularly with a view to showing how skilfully the artist gives importance to landscape and figure outlines on a small scale. To appreciate these drawings to the full they should be studied as wall pictures. They are pure "impressions," intended for wall or portfolio; they lack the finish of illustration intended for examination at reading-distance from the eye.

Bauer's debt to Rembrandt has frequently been suggested. The relationship to the great Dutch master appears in eloquence of line—line which carries us beyond itself to scenes which it evokes. It is what a line implies not what it is that gives it its character. It is not possible to esteem Bauer's achievement at the value at which the writer of this note does if it is believed, as some profess to believe, that the appeal of art is made *by* abstract form, and not *through* form, to our sense of associations. The inspiration of art of the highest kind is to be found in the endeavour to prepare in the mind of the spectator an atmosphere which will swathe for the time his every thought.

There have been several artists in our own day who have been able to charm us by directly appealing to imagination. But it is true the most imaginative artists of to-day have generally appealed by what delights the imagination rather than by what profoundly moves it. M. Bauer himself has not attempted to interpret his lofty subject, only to reveal the picture which it has made in his mind. That these pictures strike us, for all their slightness, by their majesty shows that his mind is constituted to deal with such a theme. In his drawings the splendour is not lost that adorns the narrative in the Bible.

T. MARTIN WOOD.



“CAIN AND ABEL”

BY M. BAUER



“AND THE PEOPLE TOOK THEIR DOUGH” (EXODUS XII. 34)

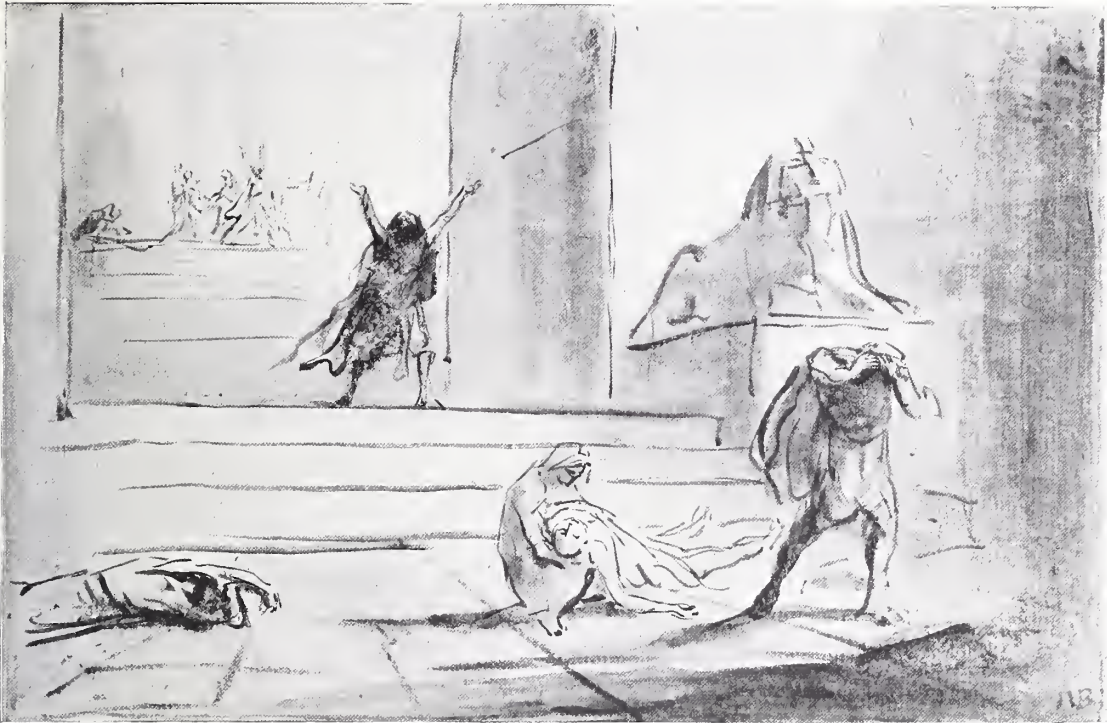
BY M. BAUER



“AND LOT LIFTED UP HIS EYES AND BEHELD ALL THE PLAIN OF JORDAN” (GENESIS XIII. 10)

BY M. BAUER

Biblical Drawings by M. Bauer



“AND THERE WAS A GREAT CRY IN EGYPT” (EXODUS XII. 30)

BY M. BAUER



“SO THE PEOPLE RESTED ON THE SEVENTH DAY” (EXODUS XVI. 30)

BY M. BAUER

Biblical Drawings by M. Bauer



"JACOB PRAYING"

BY M. BAUER



"SO ABRAM DEPARTED" (GENESIS XII. 4)

BY M. BAUER

Drawings by Percy Noel Boxer

PENCIL DRAWINGS OF GREENWICH BY PERCY NOEL BOXER.

IN these days of art decadence or renaissance—whichever term may suit one's point of view—when an art school or any other training is looked upon as an incumbrance in the career of an artist, it is a relief to turn to the pencil drawings of Mr. Percy Noel Boxer, which are notable for the evidences of severe training, craftsmanship, and intimate appreciation of the full resources of this charming medium which they reveal.

Both Blackheath Art School and the Goldsmiths' College, New Cross, claim a share in Mr. Boxer's art education, and living in the South East of London he naturally found on the riverside subject ready to his hand, and it is a matter for congratulation, now that the old order is giving place so rapidly to the new, that these picturesque corners of old Greenwich have found so accurate and sympathetic a recorder.

Apart from their technical excellence, on comparison with the original subjects it will be noted

that little has been suppressed and nothing added to these drawings for the sake of the picturesque. Like Whistler in his Thames etchings, Mr. Boxer takes his subjects as he finds them, and who shall say that, like Whistler, Mr. Boxer's maturer work may not present similar subjects in their more poetic aspects, transformed from prose to poetry by the varied phenomena of nature which alone makes a *picture* out of a *subject*? For Mr. Boxer is still wanting a few months of thirty, and as he uses oil paints, water-colours, and the etching needle with equal dexterity, we may hope for many pleasant surprises in his future work. Unfortunately, owing to prolonged illness he has been incapable of serious effort for some time, and those who now see his drawings for the first time will join with his many friends in good wishes for his speedy recovery.

It may interest workers in a similar medium to know that the large variety of tone in these drawings is obtained by the use of pencils ranging from 6H to 6B on a smooth chalk-surfaced paper.

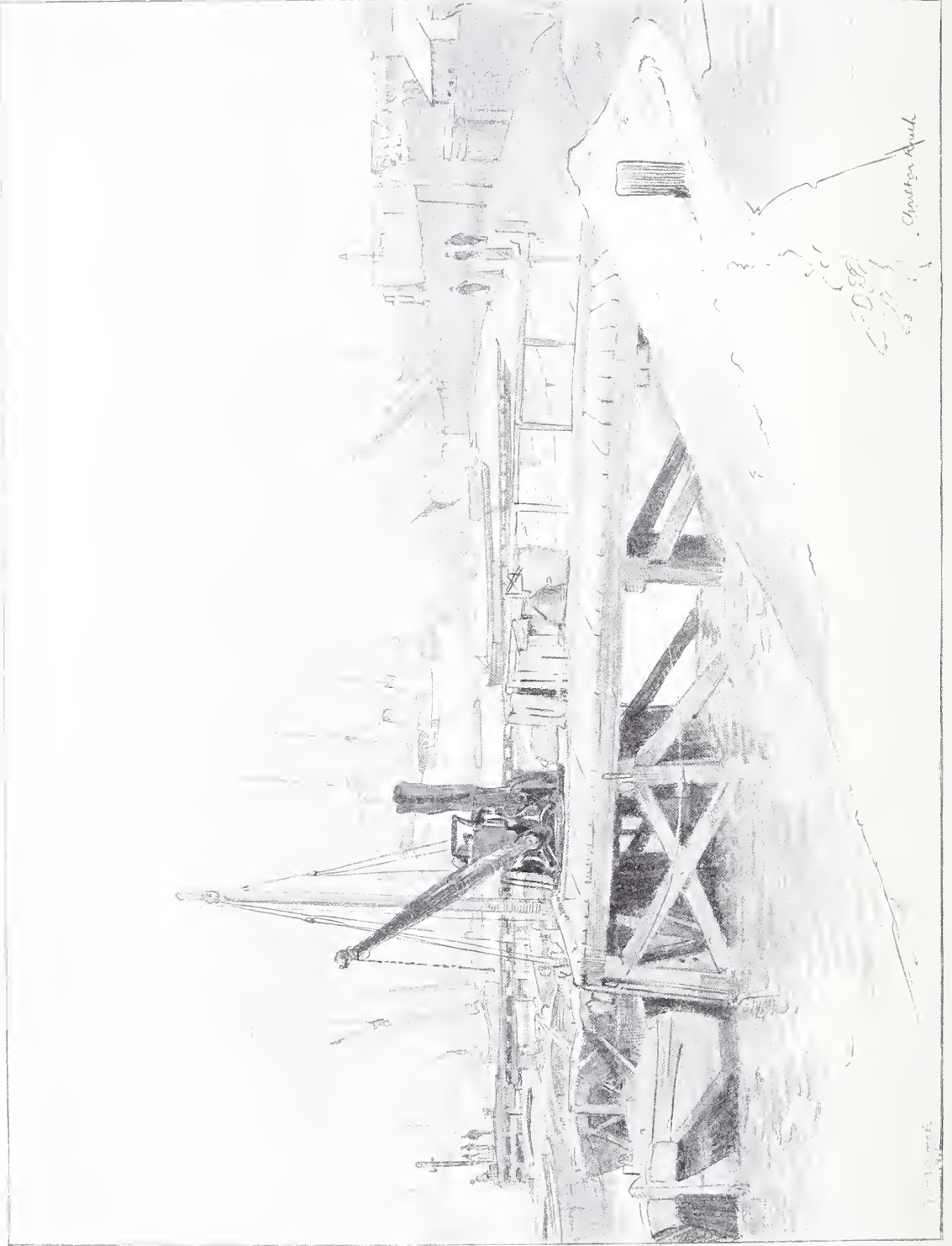
PERCY BUCKMAN.



S. Boxer

"A Corner Shop"

By P. Noel Boxer



“Charlton Reach.” By P. Noel Boxer



Providence
1912

“Greenwich Hospital from the River”
By P. Noel Boxer

St. Mark's



From Greenwich Blackwall Reach

Tommy Boyer
1910.

“Blackwall Reach, from Greenwich”
By P. Noel Boyer



"Blackwall Reach"
By P. Noel Boxer



"A Backyard, Greenwich"
By P. Noel Boxer

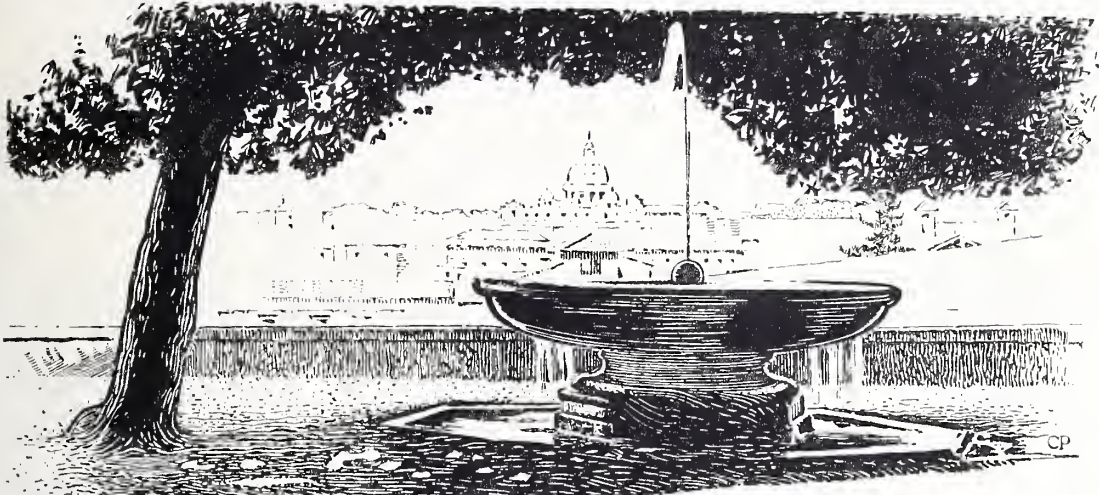
“Street Market, Greenwich”
By P. Noel Boxer



Greenwich & Forest Beach
1916



"Off Greenwich"
By P. Noel Boxer



ROMAN FOUNTAINS

BY C. J. PRAETORIUS, F.S.A.

WITH ILLUSTRATIONS BY THE AUTHOR.

THE city of Rome is a centre where people from the whole world converge; apart from historical monuments, no other city possesses such fine fountains in marble, stone and bronze, supplied with an abundance of water from sources of great antiquity.

At one time Queen of the Earth, she owes the beauty of her monuments to Greece; after centuries had passed two sovereigns appeared, the superhuman Michael Angelo and the divine Raphael of Urbino; and after them the fall, a decline which continued. Certain works produced in this latter period form the subject of the following notes (which are by no means complete), viz. fountains of a late period, executed by Italian sculptors who may worthily be ranked with the great name of the Renaissance—Bernini, the master hand of Rome under the Popes, of whom Zola said “The prodigal child who at twenty could already show a galaxy of colossal marble wenchers, the universal architect, who with fearful activity finished the façade, built the colonnade, decorated the interior of St. Peter’s, and raised fountains, churches, and palaces innumerable.”

Rome owes its excellent water supply to the ancient aqueducts, the splendid remains which form such a feature of the landscape to the south-east of the city. Of the earliest aqueducts, the Aqua Appia, B.C. 311, and the Anio Vetus, B.C. 272, no remains are known. The Aqua Marcia, B.C. 145, originated somewhere between Tivoli and

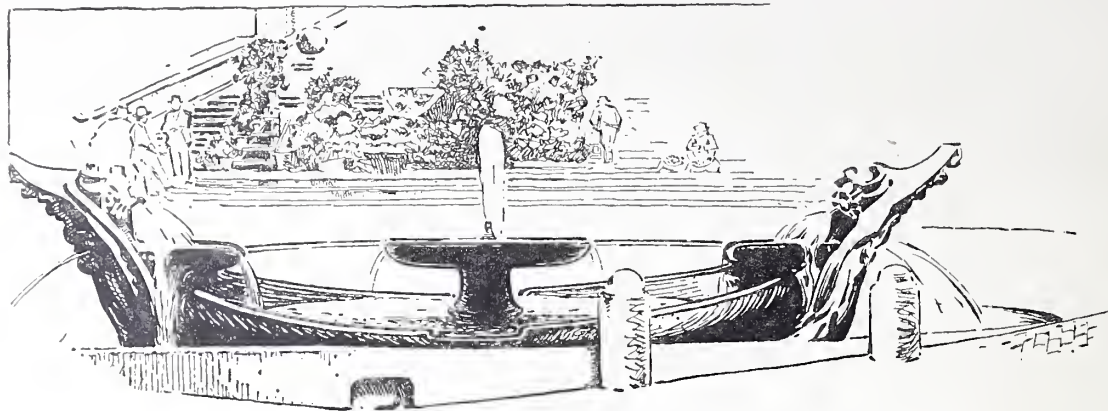
Subiaco; it was some fifty-six miles in length and was borne on six miles of arches, portions of which are still to be seen on the Campagna. Fragments of the Aqua Tepula, B.C. 126, have been identified near the Porta S. Lorenzo, and in the city wall outside the Porta Maggiore are remains of the Aqua Julia, built by Augustus, B.C. 34. He also caused to be made the Aqua Alsietina, afterwards restored by the Popes, and since known as the Aqua Paolina, now supplying the fountains of St. Peter’s.

The Aqua Claudia, forty-six miles in length, was begun by Caligula, A.D. 36, and completed fourteen years later by Claudius, A.D. 50. It was built on arches for a distance of ten miles, some six miles crossing the Campagna. The longest aqueduct, however, was the Anio Novus built by Claudius: it was sixty-two miles long, and for forty-eight miles the water came underground.

From this list of aqueducts it can be seen Rome has always had a splendid water supply, with a force peculiarly suitable for the supply of fountains and baths. The old sources are still in use at the present day. Pliny mentions 105 fountains in Rome.

At the foot of the Scala di Spagna, the steps on which artists’ models are supposed to wait for engagement, in the Piazza di Spagna, is the fountain called Fontana della Barcaccia, in the form of a boat as the name denotes. In the year 1598, after a great flood, when the water subsided a boat was left high and dry at this place. In commemoration

Roman Fountains



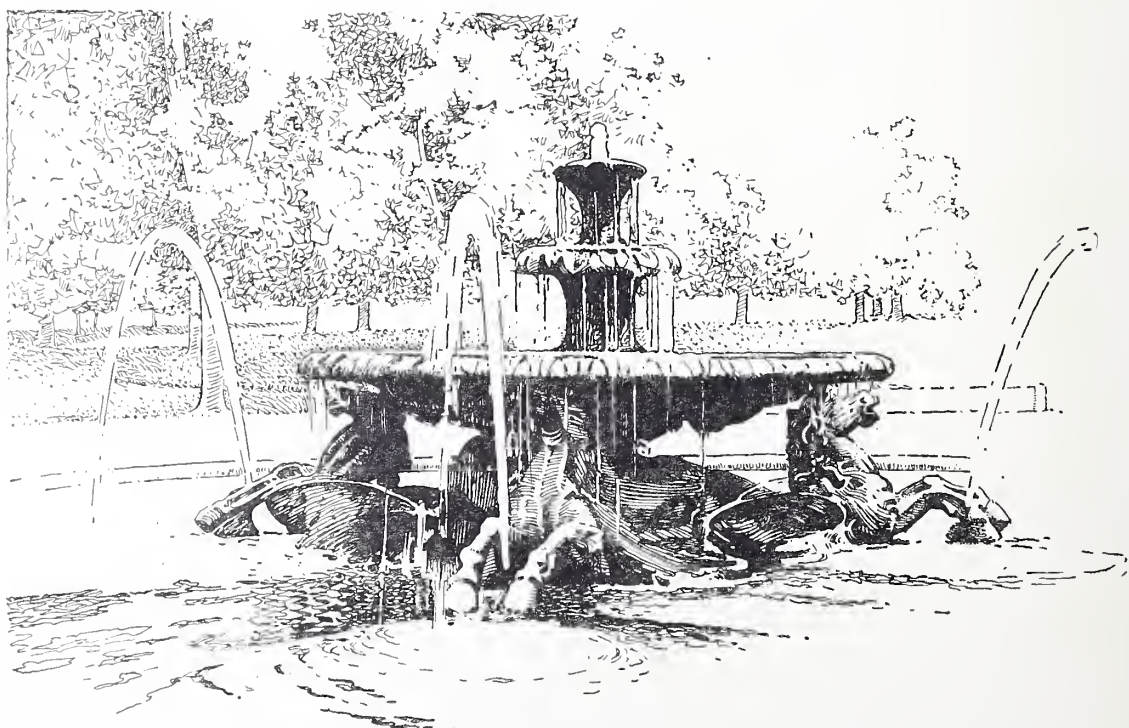
FONTANA DELLA BARCACCIA, PIAZZA DI SPAGNA, DESIGNED BY BERNINI

of the event this fountain was designed by Bernini. As a monument it is more curious than beautiful, but its form is suitable to the long flight of steps which rise from this point, in the spring a mass of colour, as here all the flower-sellers have their stalls.

Not far from the Piazza di Spagna, in the centre of Piazza Barberini, is the Fontana del Tritone by Bernini. Four dolphins support two large shells, upon which sits a Triton with uplifted arms, in his hands he holds a large shell from which he blows the jet of water; supported on the sides of the dolphins is the escutcheon of the Barberini family showing the three bees. This was a happy idea of Bernini's,

the design is so relative to the object of the monument, the fountain has become acclimatised, weathered and enriched in colour by the hand of time. The buildings which form the background are too new. If, instead, it had been erected in the Villa Umberto I., among the evergreen oaks, a more perfect combination would be hard to realise.

Lorenzo Giovanni Bernini, a remarkably clever and versatile artist, born in 1598, studied art under his father Pietro: together in 1604 they went to Rome, to which Bernini's first works belong. He had a great reputation for portraits, the most celebrated people of his time being portrayed by



VILLA UMBERTO FOUNTAIN, DESIGNED BY BERNINI



FONTANA DEL TRITONE,
PIAZZA BARBERINI,
DESIGNED BY BERNINI

Roman Fountains



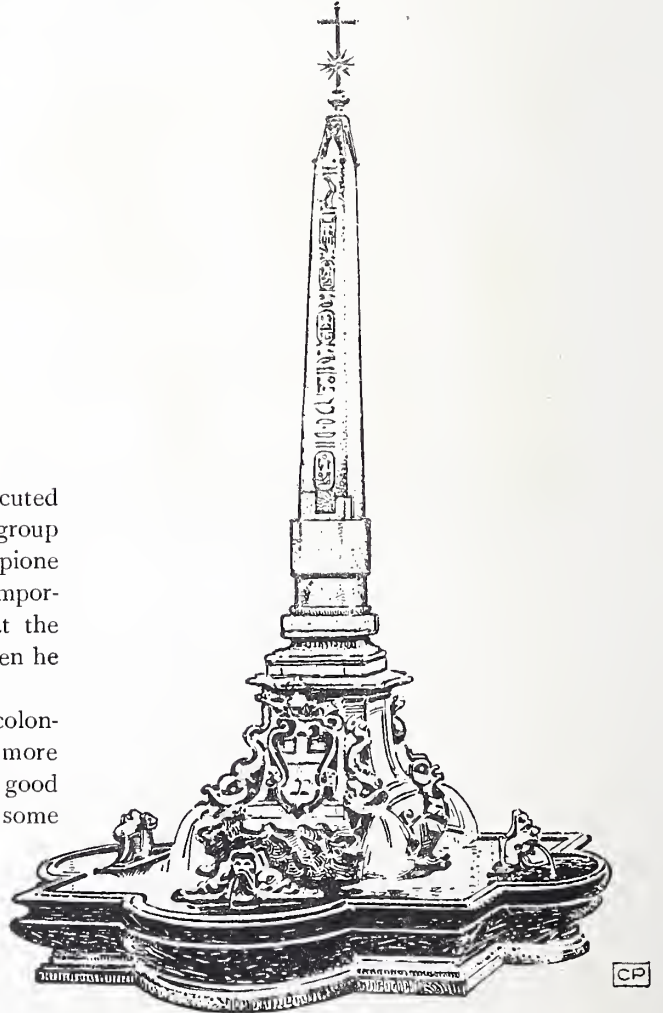
CENTRAL PORTION OF TREVI FOUNTAIN
DESIGNED BY NICOLO SALVI

his hand. One of his earlier works, executed when he was only eighteen years old, is a group *Apollo and Daphne*, made for Cardinal Scipione Borghese; but perhaps his earliest work of importance is *Anchises carried by Æneas*, now at the Villa Borghese in Rome, which was made when he was sixteen years of age.

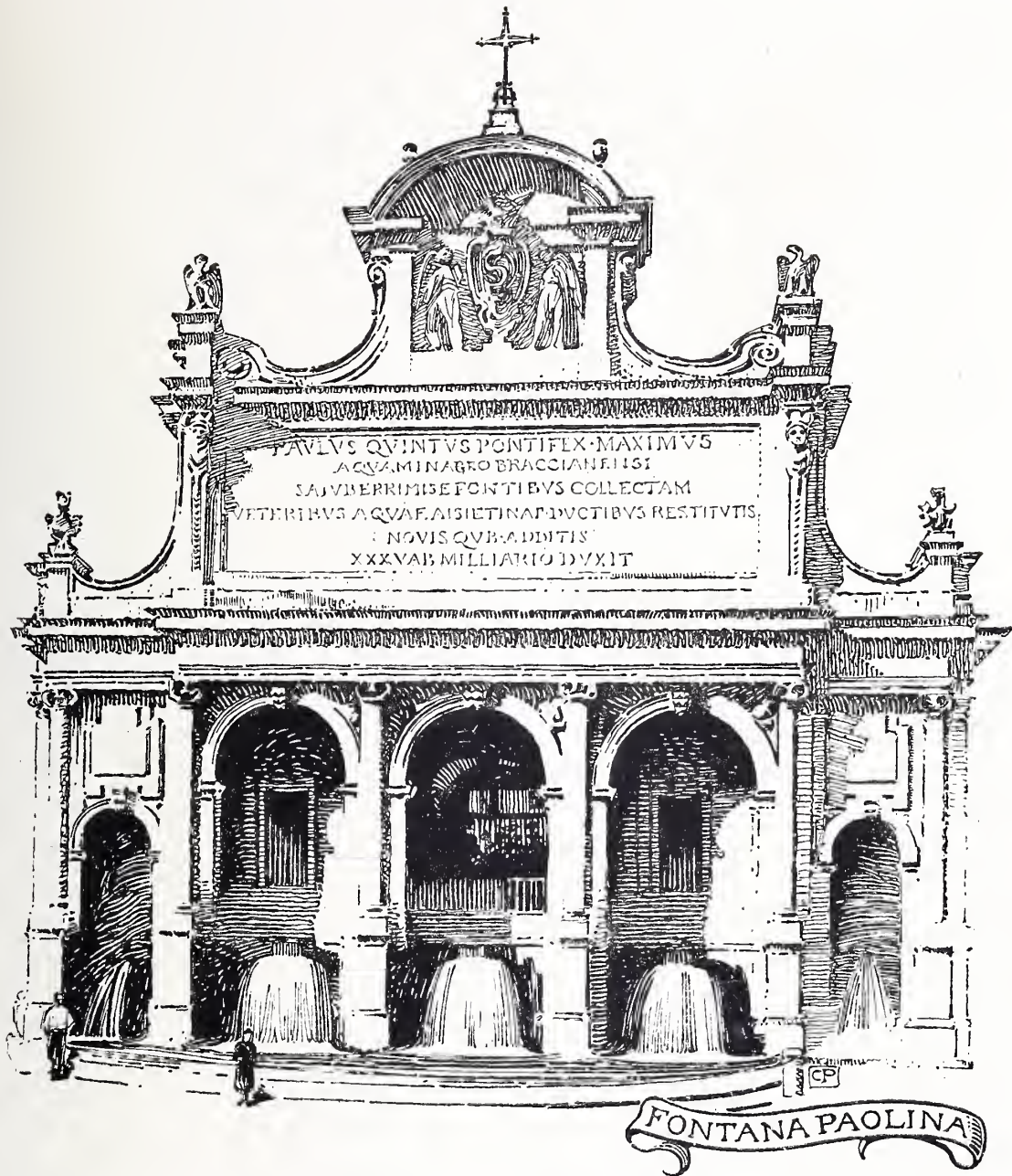
Though in parts extravagant, the great colonnade outside St. Peter's is an example of his more restrained style. He is said to have been a good painter and draughtsman, and even wrote some plays. After producing a vast amount of work he died in Rome in 1680.

One cannot but remember the remark "That delightful Bernini! there is more delicacy and refinement in his pretended bad taste than in all the hugeness and perfection of others" (Zola).

The Piazza di San Pietro, enclosed by its world-known colonnades, contains two notable fountains, each forming a centre of the colonnade; they were designed by Carlo Maderno, of Como. At first a worker in stucco, he afterwards went to Rome and became a pupil of his uncle Dom Fontana; in 1605 Pope Paul V entrusted him with the completion of the façade of St. Peter's, and probably the fountains were made at the same time. From the jets the water falls into a basin composed of a solid block of oriental granite, fifteen feet in diameter; running over the sides it falls into an octagonal basin of travertine, twenty-eight feet in diameter. In sunlight miniature rainbows are formed in the mass of spray. Between each fountain and the obelisk is a round slab, which forms the centre of the circle described by the colonnade, whose four radiating columns appear from this point as one.

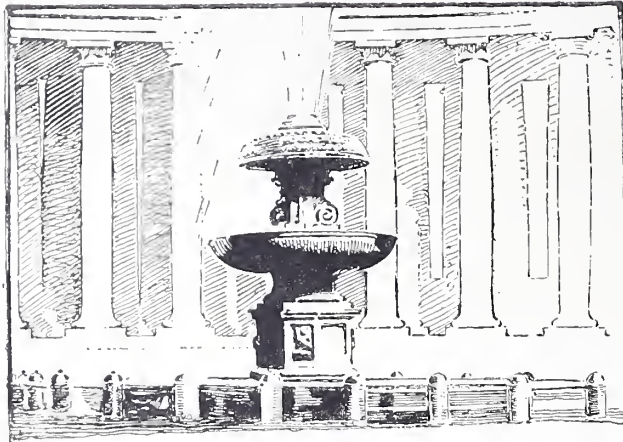


OBELISK FOUNTAIN OUTSIDE THE PANTHEON



FONTANA PAOLINA
BUILT BY POPE PAUL V.

Roman Fountains



FOUNTAIN IN THE PIAZZA DI S. PIETRO

Pope Sixtus V made use of the Roman Aqua Alexandrina of Alexander Severus A.D. 226, which formed a basis for another aqueduct, afterwards called *Acqua Felice*: the name was derived from his baptismal name Felice Peretti. The Fontana dell' *Acqua Felice* was designed by Domenico Fontana, born at Mili (Lake Como) in 1543; among other works he erected the obelisk between the fountains in the Piazza di S. Pietro, eventually he became head engineer to the King of Naples.

Although Fontana designed this fountain, the central figure of Moses striking the rock is the work of Prospero da Brescia; colossal in size and of little merit, it is said this work excited so much ridicule that the sculptor died of grief. In the side niches are panels in relief of Aaron and Gideon; the lions in front are modern.

The Piazza delle Tartarughe takes its name from the graceful fountain which stands there, made by Giacomo della Porta 1585. Four youthful figures support tortoises on to the rim of the *tazza*, from which the water falls into the lower basin. The figures are by a Florentine, Taddeo Landini, who died young in 1594.

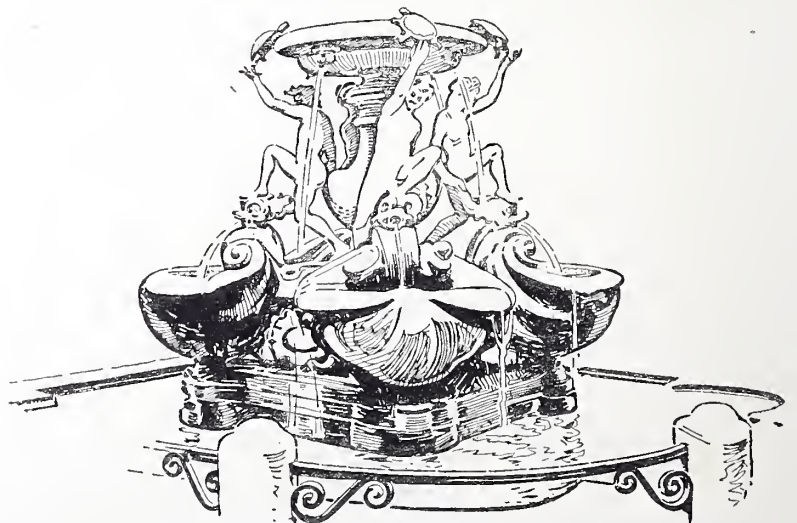
Another of Bernini's fountains will be found in the Villa Borghese,

now re-named Villa Umberto I. The motive is sea-horses, rising from the water, their heads supporting the basin, jets of water spurt from between the fore hoofs.

In the Piazza Quirinale a fountain was erected in 1818 (p. 170). The basin is ancient, and the obelisk was taken from the mausoleum of Augustus. On either side of this obelisk stands a group of horse-breakers in white marble, their original position was in the front of the Baths of Constantine; some people are of the opinion that these groups are the work of Phidias and Praxiteles, the assumption being based on evidence of old inscriptions of the date of Constantine. The two groups have the appearance of having been executed contemporaneously:

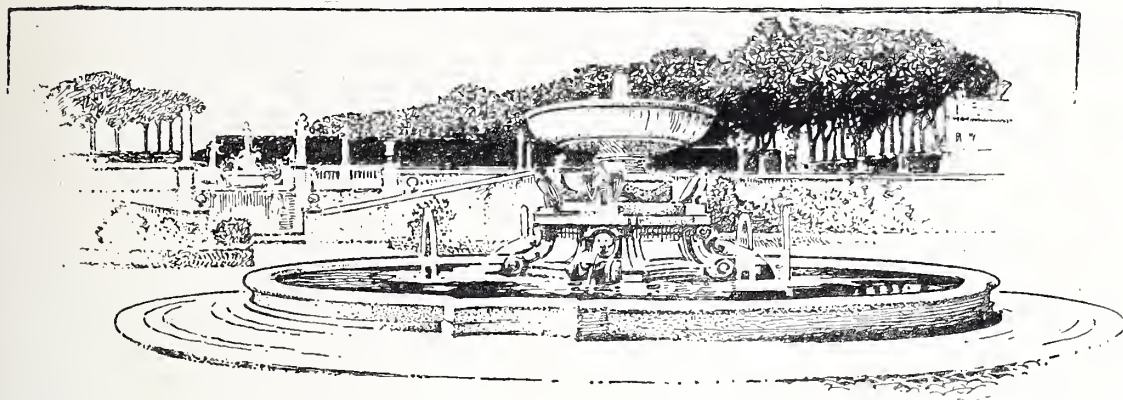
there was a century between Phidias and Praxiteles, so perhaps they are the work of neither.

Built by Paul V in 1611 and 1612, the Fontana Paolina is made up from materials taken from other buildings. From the vestibule of the old Church of St. Peter Ionic columns were taken; the marble was obtained from the Temple of Minerva in the Forum of Nerva. The fountain was the work of Fontana and Maderno: from niches between the columns cascades of water fall into the basin, in the niches on the right and left are dragons pouring water from their mouths. This water comes in pipes from the lake of Bracciano, 35 miles from Rome, whither it is partly conducted by the aqueduct of the *Acqua Paolina*, otherwise known as the ancient *Aqua Trajana*.



FONTANA DELLE TARTARUGHE, DESIGNED BY GIACOMO DELLA PORTA (1585)

Roman Fountains



FOUNTAIN AT THE VILLA ALBANI

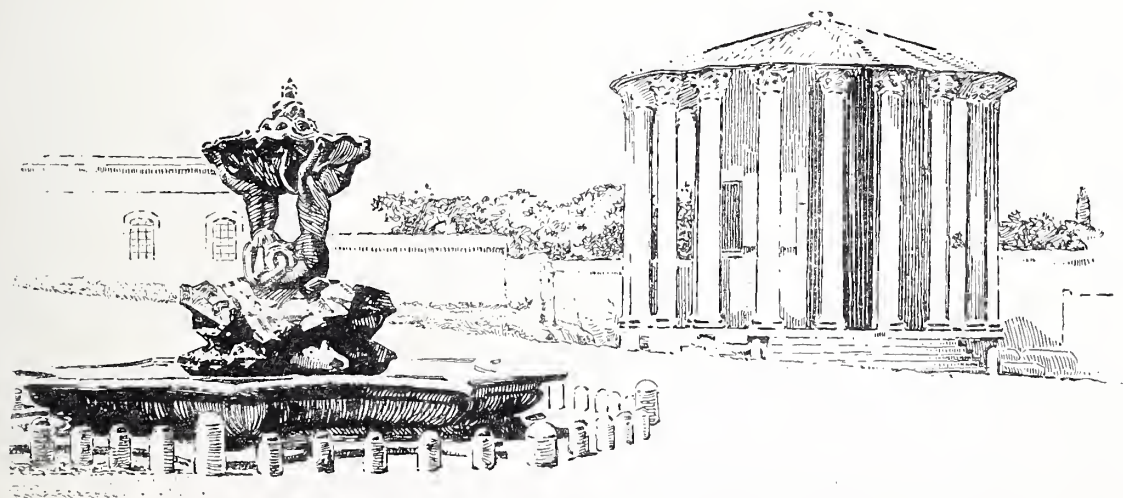
Paul V also built the Palazzo Borghese; it was begun in 1590 and has an inner court surrounded by a double arcade; it is one of the finest palaces in Rome. The ground floor is occupied by a dealer in antiques; here some good things can be seen as well as some excellent fakes.

The celebrated Trevi fountain, the largest if not artistically the best of modern fountains, was made in 1735, designed by Nicolo Salvi, who began by studying anatomy and medicine, and afterwards studied architecture under Cannivari. The façade forms the front of the Palazzo Poli. This fountain, also the boat-shaped fountain in the Piazza di Spagna, another large fountain in the Piazza Navona, and twelve others, are all supplied with water from the Aqua Virgo, deriving its name from the tradition that a young girl drew the attention of some soldiers to its source. *Tre-vie*, meaning the three ways along which the water runs, accounts for the name Trevi. According to an old tradition a draught of the waters will ensure the return of the traveller to Rome, and throwing a coin

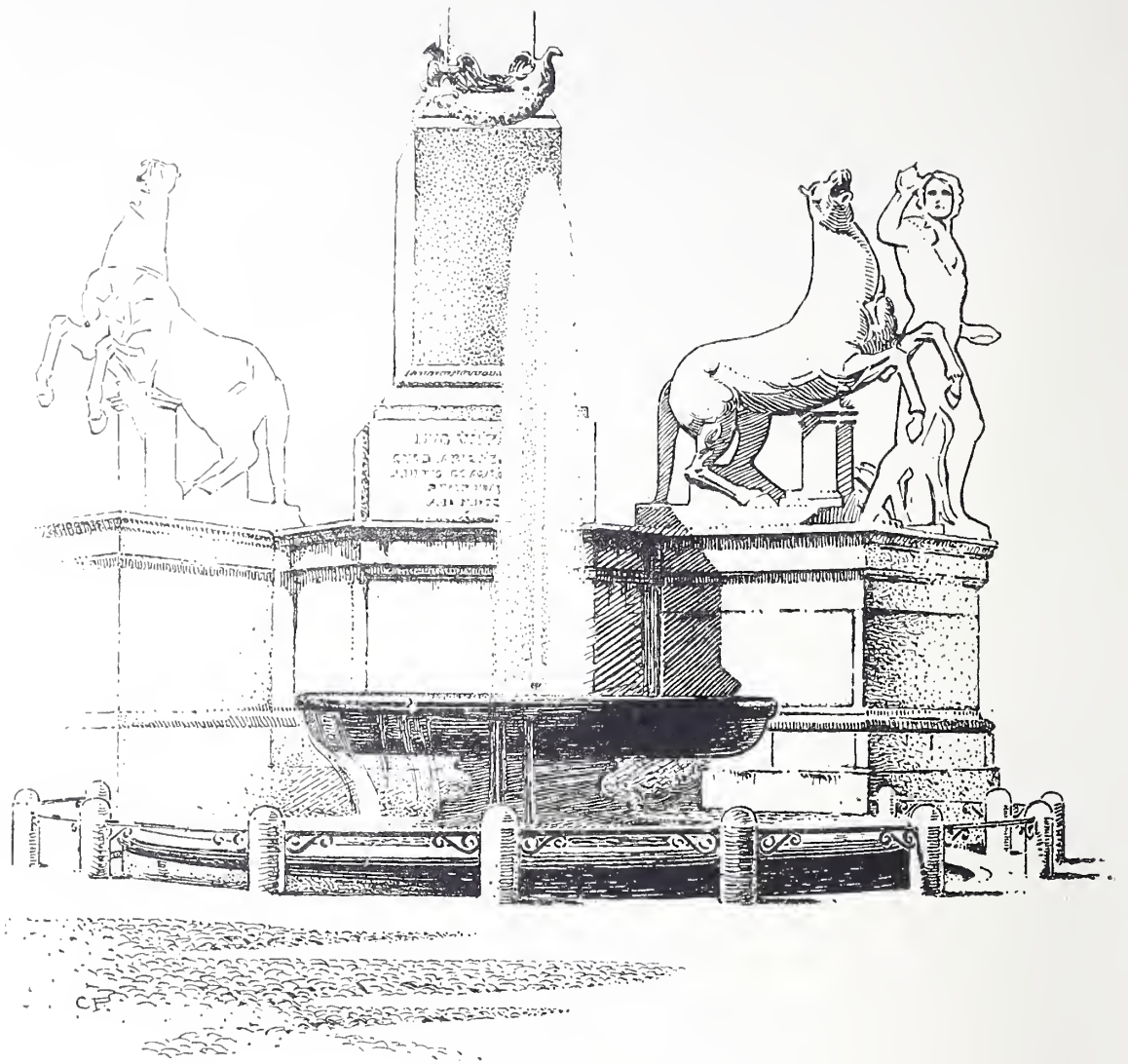
into the basin is said to be equally effectual. The central figure is Neptune, by Pietro Bracci, President of the Academy San Luca, Rome, 1756. On either side of this central figure are tritons and artificial rocks from which the water pours into a large basin. The façade has been made imposing by the addition of the fountain, and there is ample space allowing views from several points.

So much attention being paid to classical and ecclesiastical matters, many excellent works of later date go unnoticed. It is remarkable how much still remains when one remembers that Roman monuments were stripped of their gold and silver by barbarian conquerors. Other robbers were content with baser plunder of brass, lead, iron and copper (copper is rather in demand to-day!) Whatever escaped the Goths and Vandals was pillaged by Greek tyrants; many of the glorious structures were destroyed; even in recent times the marble of these ruins was burnt to make lime, and yet there remains a wealth of material for the artist to study.

C. PRAETORIUS.



FOUNTAIN IN THE PIAZZA DELLA BOCCA DELLA VERITÀ



FOUNTAIN IN THE
PIAZZA QUIRINALE

Hugh Bellingham Smith

THE WORK OF HUGH BELLINGHAM SMITH: AN APPRECIATION BY ARTHUR REDDIE.

It will, I think, generally be conceded that a distinction may be drawn between a painter and an artist; and, further, that while there are many hundreds of what may properly be described as capable painters and draughtsmen, *artists* are somewhat few and rare. The craft of painting and drawing admits of being taught, and under our modern system of wide-spread education the numerous art-schools have been turning out well-trained painters, water-colourists, sculptors, etchers, etc., by the score,—heaven alone knows what eventually becomes of them all; but the possessor of the artistic temperament, of creative genius, is born not made. Genius is, however, often wayward, and the term “artistic temperament” one that may be open to reproach. It has been, and to a certain extent comprehensibly so, the butt of those downright plain commonsense folks who proclaim that they have no use for all that “damned æsthetic nonsense,” and can’t for the life of them understand why an artist should not conform to the same

standards as other people. But it is a spurious and not the real artistic temperament that has thus unpleasantly obtruded itself and aroused their ire. It is generally the mediocre artist, so-called, that finds time to pose; often the adroit stealer of another’s thunder who delights to stand like a showman and attitudinise beside his second-hand work. The possessor of the real artistic outlook does not wave it like a red flag in the eyes of the philistines; he only evinces it in the subtle *je ne sais quoi* which tinges all the work he produces.

With our very numerous exhibitions spurring painters to over-production, and with the extensive press *réclame* that they are sometimes accorded, it becomes more and more difficult for painters to preserve their individuality. Fresh impressions and suggestions come crowding thick upon them, not alone at first hand from Nature, but at second hand from the canvases of their brother painters; so that too often we find the man of less pronounced individuality content to yield to the engaging temptation of working in the style of Mr. So-and-So!!

But mere imitation, whether of nature or of the works of man, has no claim to the appellation art. More than ever to-day when we are all,



“THE VIADUCT, HAMPSTEAD”

WATER-COLOUR BY HUGH BELLINGHAM SMITH



“ON THE ARUN”

WATER-COLOUR BY HUGH BELLINGHAM SMITH

or should be all, awakened from placid dreams of peace times to a newer and sterner outlook, we cannot but be impatient of mere dexterity and cleverness of our artists, however amazing, where such ability in externals is not accompanied by a something deeper, something more vital, something that shall bring a relief, shall give a profounder enjoyment, that shall partake of the character of soul. And it is with regard to this aspect of the work of Mr. Bellingham Smith that I would mainly speak; in that it possesses a deeper significance and temperamental qualities beneath its outward charm of technical accomplishment.

No doubt to very many of the readers of *THE STUDIO* the work of Mr. Hugh Bellingham Smith is familiar; they will have seen his regular contributions to the New English Art Club, where he has been a constant exhibitor since he became a member now over twenty years ago; they may remember his work occasionally at Goupil Gallery exhibitions, and the little show, about two years ago, at the Walpole Gallery. And wherever they may have come upon them they will have found these little pictures, water-colours on silk, or lightly touched in over a drawing of charcoal, always full of inspiration and charm, replete with a

decorativeness which fixes them in the mind as a delightful memory, and despite their extreme delicacy never weak or halting in either conception or execution. Their delicacy of drawing and the importance played in the whole scheme by the beautiful colour renders the task of reproducing such work a very difficult one, but the two colour-plates will serve to give an idea of what must, in the case of the black and white reproductions, be left to the imagination of the reader.

All truly sincere art forms a link in the continuous chain of tradition which unites us with the past, from the influence of which the artist of to-day can no more free himself than could the great ones, whose work forms the jewelled links in that chain, have freed themselves from the traditions which in their day they carried forward embellished and enriched. So the work of Mr. Bellingham Smith seems to take its place as continuing logically the noble lineage of Claude, Turner, Corot and other Barbizon men. But let it not be presumed that in citing such names it is desired either to enthrone him among the immortals—such placing must be left to posterity—nor, on the other hand, is it implied that a Bellingham Smith is merely a *pastiche* of one of these.



"ROMANCE." WATER-COLOUR BY
HUGH BELLINGHAM SMITH.

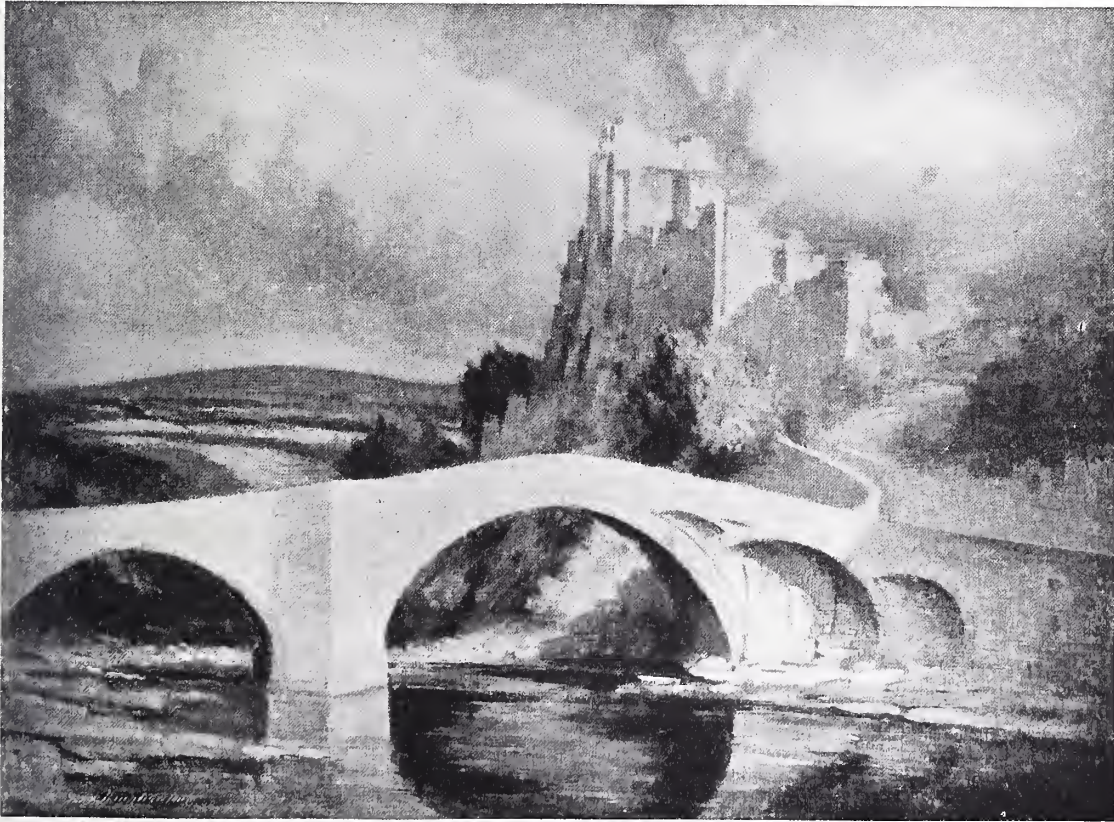
Hugh Bellingham Smith

One can find no suggestion of plagiarism in work so personal and sincere as that with which we are dealing, but yet there is the same spirit, the same poetic feeling, animating these modern works as that which compels our admiration of the productions of the masters just named. But of all, in a certain purity, in a certain classic restraint, it seems to me that it is with Claude that Bellingham Smith shows the closest artistic affinity. Claude has been described as "an admirable and impeccable master, who more than any other landscape painter puts us out of conceit with our cities, and makes us forget the country can be graceless and dull and tiresome. That he should ever have been compared unfavourably with Turner—the Wiertz of landscape-painting—seems almost incredible. Corot is Claude's only worthy rival, but he does not eclipse or supplant the earlier master. A painting of Corot's is like an exquisite lyric poem, full of love and truth; whilst one of Claude's recalls some noble eclogue glowing with rich concentrated thought." The quotation is from a footnote in Beardsley's "Under the Hill," and, though perhaps a little wide of the matter in hand, is

amusing for its hot-headed injustice to Turner; but the comparison between Corot and Claude is surely admirable in its lucid perception of the characteristics of the two masters.

It is in the fusion of intellectual with emotional qualities in the work of the artist we are discussing that one finds his kinship with the earlier French master to be apparent; in a certain clarity of statement, in the simplicity of his harmonies, in a purity of expression emphasised in the purity of technique. Beauty of form and beauty of colour go hand in hand in Bellingham Smith's work, and always with a quietness and restraint which seems content to await rather than actively to court appreciation. His landscape and figure subjects alike are instinct with charming poetic feeling, the more rare and pleasing because of its entire unaffectedness. The artist might desire us to spare his blushes, but one must write enthusiastically where one feels enthusiastically, and this article is concerned with an appreciation of his work, leaving it to those who have taken no pleasure in it to pick holes in it wherever they can.

Just a few words about the man before we come



“TEESDALE”

OIL PAINTING BY HUGH BELLINGHAM SMITH

Hugh Bellingham Smith

to look in detail at those works which are here reproduced as a selection from among the very many which Mr. Bellingham Smith has signed. He is a Londoner born, and received his first artistic training under Legros at the Slade School. It would best please him perhaps if one omitted all mention of his having here gained a scholarship, the medal, and most of the prizes. Four years at the Slade—and later on the artist was to appreciate to a still greater extent than when he was a youngster there the value of the teaching of Legros—were followed by a short period spent in Paris working at the Académie Julien under Benjamin Constant, and this concluded his art schooling. Subsequently he worked for the most part in the open air.

In 1892 Mr. Bellingham Smith exhibited his first picture at the New English Art Club and was elected a member two years later. To this group he has remained very faithful, for with the exception of the International Society in London, and certain international exhibitions abroad, practically all his work has been sent to the New English. In common with the generality of artists, his pictures have found their way to various parts of the world, and are dotted about in different

collections. The late Sir Hugh Lane acquired two for the National Gallery of Ireland, and Mr. Edmund Davis included a drawing in his recent gift of pictures to the Musée du Luxembourg in Paris.

The artist works in oil, tempera, water-colour, and on silk. The latter medium he must, one would think, find particularly congenial. We need only to look at the noble composition entitled *Romance*, with its pure, simple treatment, suited to, and indeed imposed upon the artist by the delicate silk ground upon which it is executed, or the exquisite fan, to both of which despite the exceeding difficulties of reproduction the colour plates do admirable justice, to realise this fully. The fan shape, too, appeals to Bellingham Smith as it did to Whistler, to Conder, and has done to others since, and examples of his fan designs are to be found in some of the best collections in London of work of this kind. *Romance* impresses me as being entirely characteristic of the artist, the only thing that seems quite foreign to him being the labelling of the picture with this title. Perhaps it is a concession to the requirements of exhibition catalogues, for the subtle aroma which breathes throughout the whole of his work, that delicate poesy which is a feature of the entire art of the painter, needs no label to proclaim



“BARNARD CASTLE”

WATER-COLOUR BY HUGH BELLINGHAM SMITH



"THE DREAM FAN." WATER-COLOUR BY HUGH BELLINGHAM SMITH.

Hugh Bellingham Smith



“THE DOWNS, LEWES”

OIL PAINTING BY HUGH BELLINGHAM SMITH

its presence, is something too indefinable to be captured and expressed, and least of all in a title which must inevitably smack a little of the commonplace. If I seem to labour a trivial detail it is that, despite its appearance of triviality, it forms an indication of what one conceives to be a fundamental characteristic in such work as this—that it is woven *ab initio* of a tissue of poetry and of restrained romanticism; and even in the delicate golden water-colour, where beneath the quivering foliage, through which indeed, as Corot wished, birds might fly, and between the graceful but carefully studied stems of the trees we see in the blue distance a bridge and the tower of a village church, even here, in a drawing executed in the neighbourhood of Amberley, a *plein-air* landscape study, we find fidelity to nature coexisting with a rare decorative harmony and exquisite lyrical sense infused naturally, as it were, into the composition with the artist's touch.

It is hardly necessary to speak in detail of the other works which are reproduced in this article. Some are characteristic of one side of Mr. Bellingham Smith's art, others of a different phase. The figure subject, a harmony of black and gold, is

reproduced from a large oil painting to which the enigmatical attractiveness of the girl's expression imparts an additional interest beyond that of its charm as a piece of decoration pure and simple.

Looking at Bellingham Smith's work one feels that here, unquestionably, is a man who has kept before him an unchanging ideal, built up of a love of nature and an unwavering search after beauty. He achieves in his work a harmony of composition and of colour which for all its sweetness is never cloying. One would describe him as modern in that he is never content to accept the dead letter of art that is past; though he is no iconoclast, there is always an element of vitality and a very personal standpoint in his work. He has continued working quietly in pursuit of his ideal, to please himself; and art such as his scarcely attains, and indeed never seeks popularity in the broad sense of the term. To the *amateur* and the person of taste such eclectic work makes its strongest appeal. But with the *volte-face* resulting from the war turning most people from much that is merely tiresome or trivial in painting to-day, such work as Bellingham Smith's, with its quiet charm, its purity and graceful formality, is more than ever welcome.

Lithographs by Members of the Senefelder Club



"THE CRINOLINE"

OIL PAINTING BY H. BELLINGHAM SMITH

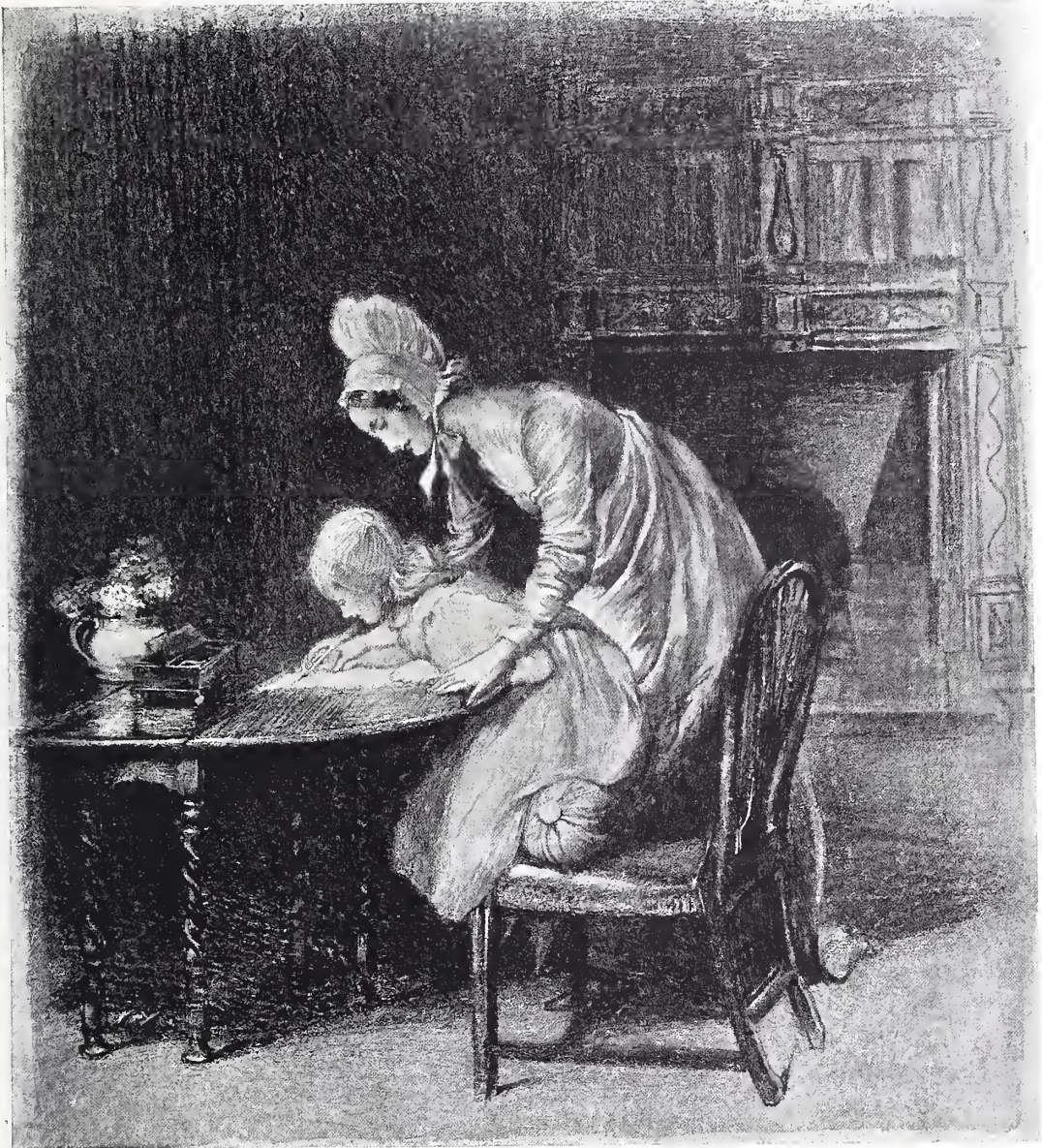
SOME RECENT LITHOGRAPHS BY MEMBERS OF THE SENE- FELDER CLUB.

OF the nine prints reproduced on the following pages all save two figured in the recent exhibition of the Senefelder Club, held at the galleries of Messrs. Ernest Brown & Phillips at the close of last year, a notice of which has already appeared among our reviews of London exhibitions. The two prints which were not shown on that occasion are Mr. Walter West's *The Guiding Hand*, one of those Early Victorian subjects which he has in times past treated with so much charm in water-colour, and Mr. A. S. Hartrick's *The Sermon, St. Albans*, the distribution of which is restricted to the Lay Members of the Club. It may be explained that Lay Membership was inaugurated by the Club some three or four years ago with the object of uniting more closely collectors, amateurs, and artists interested in artistic lithography, and that

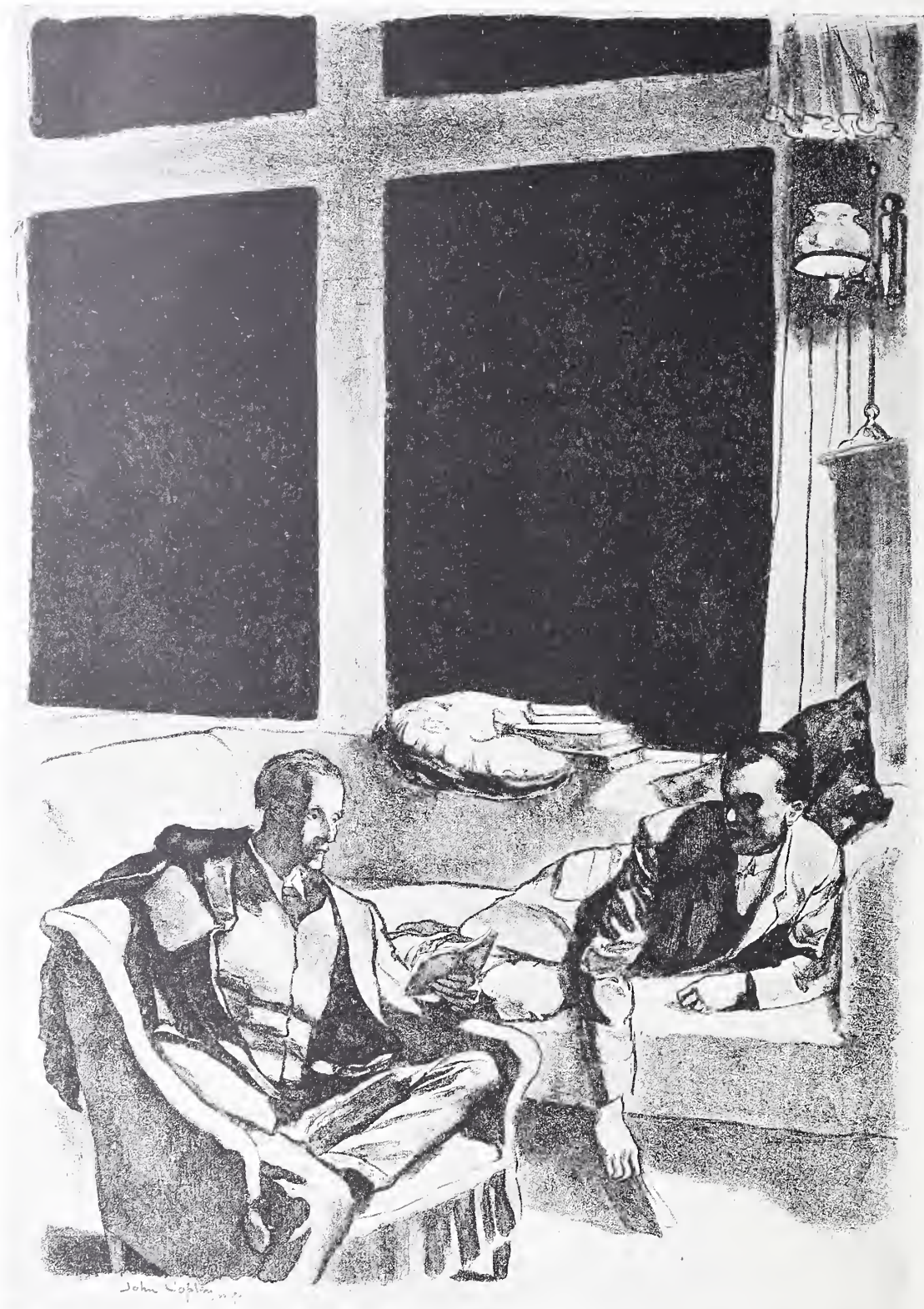
in accordance with the scheme then formulated, a lithograph specially drawn each year by one of the artist members of the Club is reserved exclusively for the Lay Members, each of whom receives a proof authenticated by the signature of the artist. It is also a rule of the Club that no edition of proofs shall exceed fifty, and this rule applies to the proofs issued to Lay Members, a second lithograph being issued if they are more than fifty in number. Quality of impression, however, is the supreme desideratum with members of the Club, all of whom are enthusiastic for their expressive medium, and so it often happens that after a few proofs are pulled the impression lacks to the discriminating eye of the artist some of the freshness of the first proofs, and the edition is therefore restricted to these. Thus in practice the limit of fifty

proofs is only reached in comparatively few cases.

The recent exhibition of the Club at the Leicester Galleries was the sixth held in London since it was formed in 1910, and in the meantime it has organised numerous successful displays at other centres both at home and abroad. In face of the prejudice which the medium it espouses has suffered through being employed extensively for commercial purposes, the Club has steadily persevered in its aims, and a hopeful augury for its future progress is the increasing recognition of original lithography by the authorities in charge of the chief public print collections in Europe and America. There are indications too that private collectors of prints are beginning to perceive in greater measure than they have hitherto that the lithographic print, preserving as it does "with unrivalled directness the very touch of the draughtsman's hand," is just as worthy of being treasured as prints produced by any other medium.



"THE GUIDING HAND"
BY J. WALTER WEST, R.W.S.



"BOOKS." BY JOHN COPLEY



"LES BIJOUX." BY ETHEL GABAIN



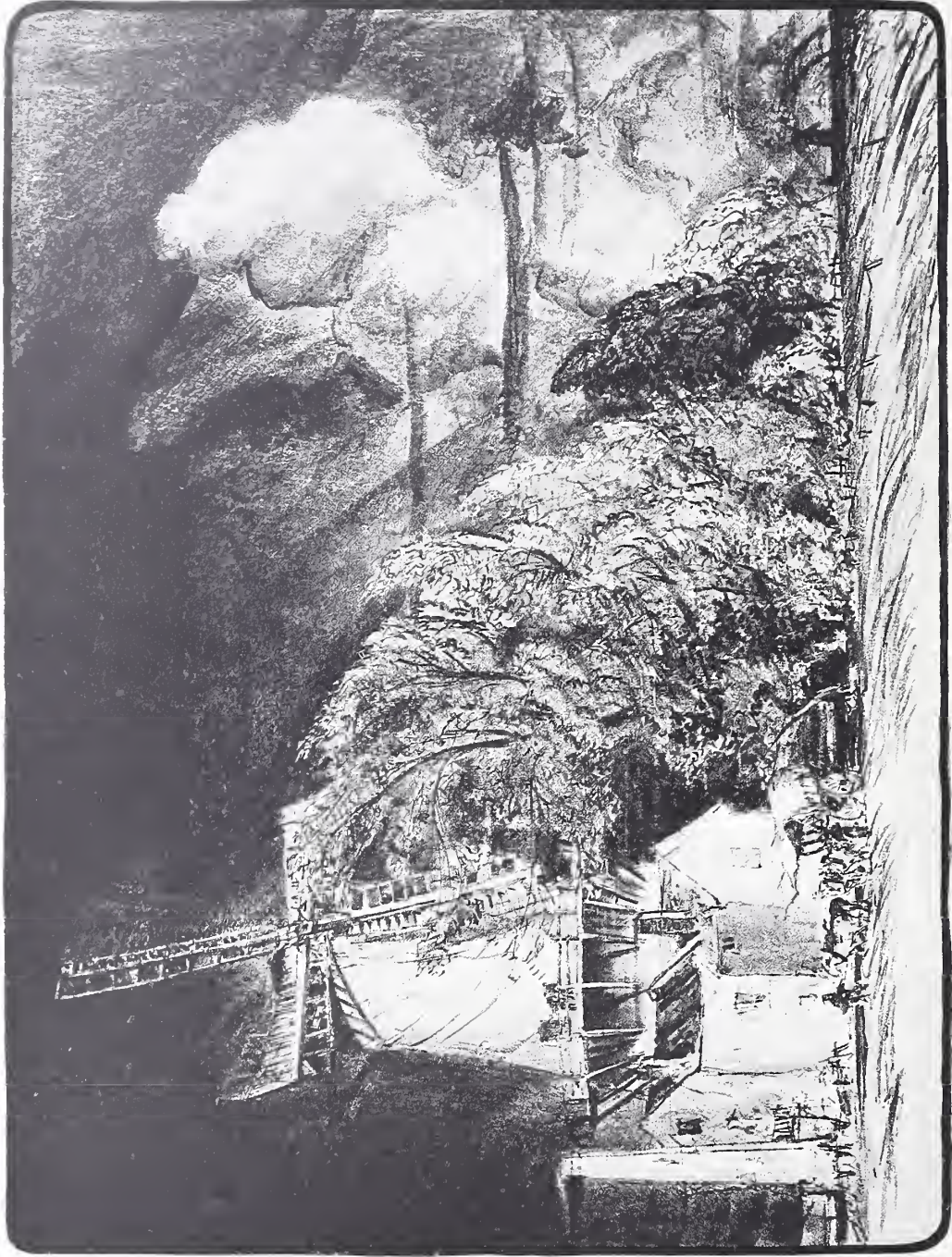
"THE SERMON, ST. ALBANS"
BY A. S. HARTRICK

(Lay Member Print, 1916)



(Lay Member Print, 1913)

“CHURCH OF ST. AIGNAN, CHARTRES”
BY F. ERNEST JACKSON



"THE WIND." BY
ANTHONY R. BARKER



“AN EPISODE.” BY GERALD
SPENCER PRYSE

a remarkable revival in this field, and one now hears of painters who have as many as half a dozen commissions on hand at the same time. Painters who specialise in military portraiture have been particularly busy.

Military portraiture was rather a prominent feature at the recent annual exhibition of the National Portrait Society at the Grosvenor Gallery. Mr. William Nicholson's *Bobby Somerset*, Mr. Augustus John's *Captain Pringle*, and Mr. de Laszlo's *The late Captain Hon. Myles Ponsonby* were the chief works of this class, and each in its particular mode of treatment was a highly successful achievement. In many of the military portraits we have seen at various exhibitions since the beginning of the war, the general effect has been somewhat marred by the colour of the uniform,



STUDY OF A SPANISH GYPSY, BY J. KERR-LAWSON
(*Senefelder Club Exhibition, 1915*)

STUDIO-TALK

(*From Our Own Correspondents.*)

LONDON.—It was almost inevitable that a war of such magnitude as that which for more than a year and a half has been bringing sorrow and suffering to countless homes should seriously affect the activities of those who practise art in its many forms, and the statement made at the recent annual meeting of the Artists' General Benevolent Institution that the demands on their resources had increased very materially in the past year cannot have caused much surprise. Still there is good reason to suppose that things have not turned out so badly as they threatened to. The artists who have felt the effects of war least of any are the portrait painters, for though when the war broke out many commissions were forthwith cancelled, the intervening months have witnessed



STUDY OF A SPANISH GYPSY, BY J. KERR-LAWSON
(*Senefelder Club Exhibition, 1915*)



*(The property of
Lady Evelyn Farquhar.)*

“IN SOMERSETSHIRE.
FROM THE PASTEL BY
LEONARD RICHMOND, R.B.A.

Studio-Talk

but in the work by Mr. Nicholson we have mentioned the "khaki" has been subdued and the result is far more agreeable. Among the rest of the exhibits at the Grosvenor Gallery we noted some admirable examples of feminine portraiture, as for instance Mr. Lavery's *Mrs. Thorpe*, Mr. Charles Shannon's *The Embroidered Shawl (Miss Mirriam Levy)*, Mr. de Laszlo's *Portrait Study: Countess of Pourtales*, Mr. Ambrose McEvoy's *Mrs. St. John Hutchinson*, several works by Mr. Gerald Kelly, including a fine study in brown of a Burmese girl, *Moung Ba*, Mr. Pilade Bertieri's *An Eastern Dancer*, and Mr. Fiddes Watt's *The Artist's Mother* and *Lady Monk-Bretton*. Mr. Dacres Adams's portrait of *Sir David Burnett, Bart.*, in his robes as Lord Mayor of London, was interesting, and among other painters who were seen to advantage were Mr. and Mrs. Harold Knight, Mr. Harold Speed, Mr. Spencer Watson, Mr. William Strang, Mr. Howard Somerville, and Mr. G. W. Lambert, while in the small gallery, where some excellent drawings were to be seen, there was an engaging example of portraiture in pastel by Mons. Albert Besnard, the distinguished French painter, in whose hands this delightful medium has yielded many charming results.

In this country the successful revival of the art of pastel painting has been brought about chiefly by the energy and activity of a number of our younger artists who have studied intelligently the capabilities of the medium and have applied it judiciously to a wide variety of subjects. They have done much to convince the public that pastel as a means of technical expression is deserving of the sincerest respect, and that when it is handled with a due measure of sympathy it will give results of very real importance. Among the artists whose services in this direction claim the heartiest acknowledgment prominent places must be assigned to the two accomplished pastel painters, Mr. Leonard Richmond and Mr. J. Littlejohns, examples of whose work are reproduced in this number. There is a certain kinship in their methods: they both use the medium with a certain decisiveness and directness of handling and they both have a decorative inclination which controls the manner and character of their expression—and they both look at Nature with an appreciation of her broad essentials rather than her smaller and less significant detail. As craftsmen they are admirably resourceful and ingenious, but there is no trickery in their methods and they make no attempt to evade what may be called the legitimate limita-

tions of the medium. Their work is very well worth studying for the technical qualities it possesses and for the originality and power by which it is distinguished.

The lectern illustrated on this page was recently executed by Mr. Frank T. Haswell, of London (with the co-operation of Mr. G. G. Walker in the earlier stages), and has been placed in the Chapel of St. Leonard in Chester Cathedral, one of the two which some four or five years ago the Dean and Chapter set apart as a central memorial for the use of the Cheshire Regiment. This Chapel is in the South Transept, and the figure represented in this lectern, which is of oak, is that of the patron saint of the South Transept (formerly the parish



LECTERN FOR THE MEMORIAL CHAPEL OF THE CHESHIRE REGIMENT IN CHESTER CATHEDRAL. DESIGNED AND EXECUTED BY FRANK T. HASWELL.

church), Oswald, King and Martyr, who is here shown resting upon a double-handed sword under a canopied niche, upon which is a revolving desk serving the dual purpose of lectern and pulpit. Our illustrations also include a reproduction of the illuminated address presented last month to President Poincaré on behalf of the municipalities of the United Kingdom, and the binding in which the address with its accompaniment of signatures and seals was enclosed; and two further examples of wood-carving executed for Urswick Church by Mr. Alec Miller, of Chipping Campden, whose figure of a palmer or pilgrim for the same church was illustrated in our pages some three years ago.

Described in the catalogue as "An Exhibition of some recent Developments in Modern Art," the collection of works shown recently at Messrs. Dowdeswells' Galleries in New Bond Street suffered somewhat by comparison with the series of Rembrandtesque drawings and etchings by M. Bauer which hung on the adjoining walls. The quiet beauty and dignity of these modern masterpieces—small in dimensions, but so great in feeling and expression—served to emphasise the somewhat aggressively modern character of a few of the works in the miscellaneous exhibition. Nevertheless there were several pictures amongst the latter which aroused one's interest, notably some characteristic drawings by Mr. John, a wonderfully powerful and brilliantly executed landscape by Mr. Sargent, a delightful *Blossom, Sun and Mist* by M. Lucien Pissarro, a clever portrait of a lady by Mr. Peplow, and examples of the work of Mr. C. J. Holmes, Mr. Walter Sickert and Mr. Henry Tonks.

The Chenil Gallery, Chelsea, has been exhibiting paintings and drawings by Mr. Augustus E. John, the paintings consisting for the most part of

small panels of figures in landscapes. It is not improbable that in pictures of this character, with their revelation of untried *motifs* of colour, we are viewing the work by this artist which will be most far-reaching in its effect upon others. While the exhibition was in progress Mr. John's "Red Cross" portrait of Mr. Lloyd George, the Minister of Munitions, was placed on view. The portrait was painted for that staunch patron of modern art, Sir James Murray, as the highest bidder for the artist's empty frame at the famous Red Cross sale at Christie's last year, and it is said to be the intention of Sir James to present it to the Aberdeen Art Gallery of which he is Chairman. In view of the public interest in this work Messrs. Chenil & Co. introduced an innovation by opening their Gallery on Sundays.

An important exhibition of Belgian Art was held by Messrs. Knoedler, Old Bond Street, in February. The flower and still-life paintings of Mlle. Alice Ronner are particularly to be remembered for



MOROCCO BINDING CONTAINING THE ADDRESS TO THE FRENCH PRESIDENT FROM THE MUNICIPALITIES OF THE UNITED KINGDOM. DESIGNED AND EXECUTED BY THE MISSES WOOLRICH



HIS EXCELLENCY
THE PRESIDENT OF THE FRENCH REPUBLIC
YOUR EXCELLENCY.

WE, THE LORD MAYORS,
LORD PROVOSTS, MAYORS
AND PROVOSTS OF THE UNITED
KINGDOM, SPEAKING IN THE
NAME OF THOSE WHOM WE
REPRESENT, DESIRE TO OFFER

THROUGH YOU, OUR HOMAGE OF RESPECT &
GRATITUDE TO OUR GALLANT ALLIES, THE FRENCH
NATION. THROUGHOUT THESE ISLANDS THE
HEARTS OF THE PEOPLE HAVE BUT ONE SENTIMENT
TOWARDS THEM: A SENTIMENT OF DEEP SYMPATHY
FOR THEIR UNMERITED SUFFERINGS AND OF
PROFOUND EST ADMIRATION FOR THEIR
GALLANTRY IN THE FIELD. SIDE BY SIDE
WITH THEM WE WILL FIGHT TO THE END OF
THIS WAR THAT HAS BEEN THRUST UPON
US, UNTIL A LASTING & RIGHTEOUS PEACE
HAS BEEN WON, AND IT IS OUR EARNEST HOPE
AND PRAYER THAT THE CONCORD BETWEEN
OUR TWO GREAT NATIONS, FOUNDED ON COMMON
SACRIFICE & CEMENTED BY THE BLOOD OF
THOUSANDS OF THEIR BRAVEST AND BEST
MAY CONTINUE AS LONG AS THE WORLD ENDURES

ADDRESS FROM THE MUNICIPALITIES
OF THE UNITED KINGDOM TO THE
PRESIDENT OF THE FRENCH
REPUBLIC. WRITTEN AND ILLUMI-
NATED BY JESSIE BAYES



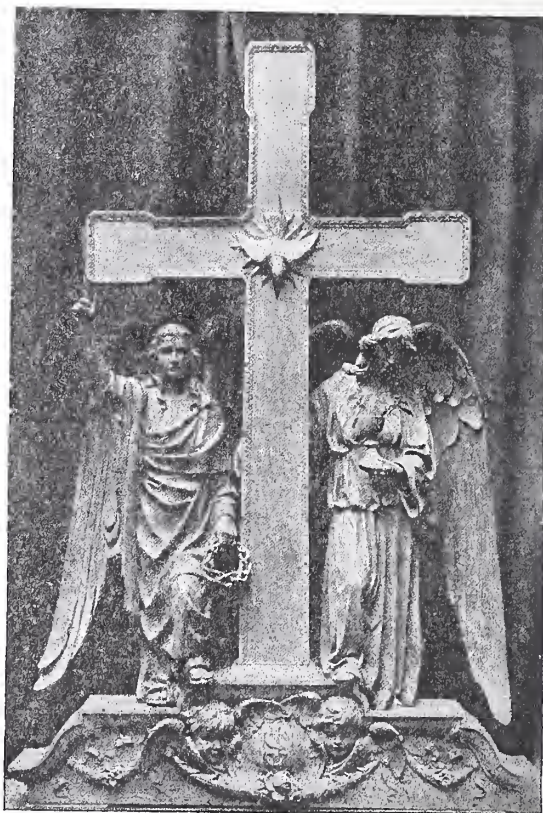
CARVED OAK CHERUBS. DETAIL FOR ROOD SCREEN, URSWICK CHURCH.
CARVED BY ALEC MILLER

the artist's appreciation of material beauty and pleasant style. A case of *terre sèche* figurines by M. Victor Rousseau, in appearance resembling somewhat Tanagra statuettes, but showing the influence of the late Renaissance in their general feeling; recent paintings by André Cluysenaar, Albert Baertsoen and Theo van Rysselberghe, together with a well-remembered work by Fernand Khnopff, *L'Encens*, already reproduced in these pages, made the exhibition, which was open to the public free, exceptionally representative.

Belgian Art was further in evidence at the Leicester Galleries where Messrs. Ernest Brown & Phillips as part of a tripartite programme showed a series of "Etchings of the Belgian Ardennes" by Marc-Henry Meunier, a member of a family that has given to art a great sculptor. In these etchings, pathetic reminders of the cruel fate which has overtaken a delightful region, the artist shows himself to be animated by a sincere love of Nature and to possess a sure command over the resources of the medium he employs. A still more forcible reminder of the grim tragedy we are witnessing was forthcoming in the adjoining room containing a striking collection of paintings, drawings, and lithographs by Mr. Joseph Pennell, labelled "Germany at Work," the collection representing the result of several visits to that country—the last on the very eve of the War—in search of the "Wonder of Work," as manifested in its great centres of industry and commerce, and notably the Krupp works at Essen. Mr. Pennell

of course has looked at these subjects as an artist with an eye for the monumental aspects of human activity, which he has depicted with such great power; but with the memory of outraged Belgium indelibly imprinted on the mind and intensified in presence of the Meunier etchings close by, it was impossible in viewing these records of the Teutonic Wonder of Work to concentrate one's attention solely on their artistic qualities. The other exhibition at these galleries comprised a number of "Pastorals" by Mr. George Wetherbee, whose keen appreciation of natural

beauty, seen with a romantic vision, was feelingly expressed.



DETAIL OF CARVING
FOR URSWICK CHURCH ROOD SCREEN.
CARVED BY ALEC MILLER



"A SPANISH BRIDGE
FROM THE PASTEL BY
J. LITTLEJOHNS, R.B.A.

Studio-Talk

MILAN. — The annual exhibition at the "Permanente" organised by the Society of Fine Arts, always an event of first-rate importance in the annals of modern Italian art, cannot be said to have been in all respects a success this year, owing mainly of course to the exceptional circumstances amid which we are living, though in regard to the general arrangement of the display a marked improvement was perceptible. But several artists whose works in past years have rarely failed to arouse enthusiasm at these shows were entirely unrepresented, such as Paolo Sala, Pompeo Mariami, Cesare Tallone, and Gaetano Previati; and their place was taken by a crowd of young artists, most of them quite unknown and very few of them showing any such freshness of conception or technical ability as might have justified the committee of selection in accepting their work.

Nor were the older painters of Lombardy represented at their best, though in certain cases the work was not unworthy of the renown they have

earned. Thus of two pictures by Leonardo Bazzaro, the one entitled *My Friends* exemplified admirably the type of painting into which he is wont to infuse all the charm which his artistic soul can conjure forth. Giorgio Belloni's *Cloudy Weather*, a harbour scene, and *Chestnut Wood* were notable for the able way in which atmospheric conditions of contrasted kinds were rendered, and Lodovico Cavaliere's marine painting *In the Harbour* and his vernal landscape *First Flowers* were both interesting. Two landscapes by Roberto Borsa unfortunately suffered from juxtaposition to a number of unimportant works. Raffaele Armenise and Mario Bezzola showed good landscapes, and Carlo Balestrini revealed himself as a fine painter of snow effects in his *Tempest on the Simplon Road* and *The Wet Dock, Port of Genoa*. Carlo Agazzi's three landscapes in the same room displayed excellent use of colour.

Among the young men, two in particular must be named as having impressed critics and public alike—P. de Francesco and Dante Comelli.



"PORTRAIT OF MY FATHER"

(*"Permanente," Milan*)

BY ANTONIO PIATTI



"IN THE HARBOUR"

(*"Permanente," Milan*)

BY LODOVICO CAVALIERI

A trio of landscapes by the former were notable for their clarity of tone and strength of colour, and above all for the decorative feeling which materially enhanced their attractiveness, while Comelli's landscape triptych *Winter* was really masterly in the rendering of the effect of sunlight on snow. Mario Ornati, professor at the Brera Academy, displayed uncommon qualities in his three paintings, among which the *Nocturne sur le Tessin* should be noted for the poetic feeling pervading it, as well as its excellent technique.

Turning to the portraits, there is first of all to be named Prof. Antonio Piatti's *Portrait of My Father*, a work which attracted much attention and which from all points of view is to be regarded as a very successful performance. Lodovico Zambelletti, having abandoned—though only for the time being—his favourite rôle as portrayer of elegant femininity, exhibited a virile portrait of a man which clearly demonstrated his

capacity to depict the sterner sex. Romo Vaccari, a discreet portraitist, was seen to better advantage in his pastel of a young lady, with its simple, clear colour, than in his other female portrait, which, however, showed careful execution. Bestetti and Cazzaniga also exhibited portraits which did them credit. Among figure subjects other than portraits mention should be made of a couple of nude studies by Riccardo Galli, Malerba's studies of children's



"CLOUDY WEATHER"

(*"Permanente," Milan*)

BY GIORGIO BELLONI



(*“Permanente,” Milan*)

“THÉ INTIME.” BY
LODOVICO ZAMBELLETTI

Studio-Talk

heads, the pastels of Bettinelli, Mlle. Zago's *Pierrot*, and Zambelletti's *Thé Intime*, a work pervaded by that air of elegance which this painter knows so well how to impart to his pictures.

Other contributions to this exhibition which have not already been mentioned but are worthy of being recorded include a tempera painting by Lentini *In March*, Ermenegildo Agazzi's *Canal at Burano*, a work entirely worthy of this able Lombard artist, P. A. Rimoldi's *Naviglio (Little Fleet)*, inspired by the French impressionists, studies by Camboni, portraits by R. Menni, Bracchi and Bompard, and a fine landscape by Lazz. Pasini. Then there was an entire room set apart for works inspired in one way or another by the war. Prominent among the things here displayed was a painting by Daniele de Strobel entitled *The Wounded*, a group of wounded soldiers seated in a wagon and followed by horses also wounded. There were also some good drawings by Chiesa, Mentessi, Rizzi, Buffa, and Rossi,

some impressions executed at the Front by Anselmo Bucci, who has been showing a larger collection of his work at the "Famiglia Artistica," some military sketches by Argentieri and Mazzoni, landscapes from the Trentino, Trieste, and Istria by Cambon of Trieste, and some by Zanetti Zilla from the same regions.

Of the contents of the gallery in which were shown a miscellaneous collection comprising drawings, water-colours, etchings, and sculpture, there is not much to be said. Etching has not the vogue among Italian artists that it has in Northern countries, and consequently not much work of importance in this field is to be seen in our exhibitions. But among the dozen or so prints shown at the "Permanente" those of Carlo Casanova certainly deserve notice, especially his *Old Italian Church*, a little gem, in which the artist has expressed all the unpretentious charm of these refuges of the devout. The sculpture as a whole was inferior in quality, but amongst the few things that



"THE BROOK: AUTUMN"

(*Pennsylvania Academy*)

BY CHARLES ROSEN



(Pennsylvania Academy)

“ PENNSYLVANIA LANDSCAPE ”
BY EDWARD W. REDFIELD

Studio-Talk

must be singled out as well above the average are two works by Eugène Pellini, especially his *Little Mother*, and worthy of note also are the contributions of Alberti, Thea Casalbore, Castiglione, Del Bò, a child's head by Romeo Rota, and a fine example of wood sculpture by Aurelio Bossi. There were a few exhibits of applied art, the most important being the ceramics of Galileo Chini, the wrought iron work of Mazzucotelli, and the chased metal work of Brozzi.

A. C. T.

PHILADELPHIA.—The opening, on February 10th, of the One Hundred and Eleventh Annual Exhibition of Oil Paintings and works in Sculpture in the galleries of the Pennsylvania Academy of the Fine Arts was one of the important events in the movement of the year's art in America. The artists represented numbered 371, exposing 439 paintings and 217 pieces of sculpture. Addresses in the United States were given by all the exhibitors with but one or two exceptions, showing that the

war has driven home many of the large contingent usually residing abroad.

The effect of this return to the native heath was quite appreciable in a certain national character this collection of works assumed, as distinguished from those of former years when peace existed and our painters drew much of their inspiration from the scenes and life of Europe and the Orient. Nothing startling in the way of modern fads and fancies could be observed, the jury of selection being evidently influenced by a certain amount of conservatism in their choice, without being, at the same time, prejudiced in favour of any particular kind of work. As an example of this broad view let us take the most highly favoured canvas in the exhibition, Mr. Joseph T. Pearson's *On the Valley*, awarded the Temple Gold Medal and the E. T. Stotesbury Prize of one thousand dollars; a piece of mural decorative art intended for the overmantel in the dining-room of the University Club, it is a work of most unusual and original design, yet



"WINTER GLOW"

(*Pennsylvania Academy*)

BY GARDNER SYMONS



(Pennsylvania Academy)

"THE LETTER." BY
W. M. PAXTON



“ON THE VALLEY”
BY J. T. PEARSON

(Pennsylvania Academy)

Studio-Talk

altogether successful in conveyance of the artist's message to the attentive observer.

The Gold Medal of Honour of the Academy was conferred upon Mr. Alden Weir, President of the National Academy of Design, New York, in recognition of his eminent services to the cause of American art. He was represented in the exhibition by a group of ten works, among them a fine portrait of *Robert W. Weir, Esq.* The Jennie Sesnan Gold Medal for the best landscape was awarded to Mr. Emil Carlsen's *Entrance to St. Thomas' Harbor*. The Carol H. Beck Gold Medal for the best portrait went to Mr. Douglas Volk's *Dr. Felix Adler*. The Walter Lippincott Prize of three hundred dollars was secured by Mr. Karl Anderson for his canvas entitled *The Heirloom*; and the Mary Smith Prize of one hundred dollars for the best work by a woman went to Miss Nancy M. Ferguson for her picture entitled *In Provincetown*. The Widener Memorial Gold Medal for the most meritorious work in sculpture by an American citizen was awarded to Mr. Edward

McCartan for his life-size bronze figure entitled *The Spirit of the Woods*.

Notable works by landscape painters exhibiting included Mr. Gardner Symons's *Winter Glow*, *Carolina Sunlight* by Mr. Elliot Daingerfield, *Pennsylvania Landscape* by Mr. Edward W. Redfield, *Autumnal Note* by Mr. J. Francis Murphy, *Brook, Autumn* by Mr. Charles Rosen, *The Stone Boat* by Mr. Chauncey F. Ryder. Mr. John Singer Sargent exhibited one work, a *Moorish Courtyard*, beautifully subtle in colour and atmospheric envelope. Good examples of work in figure-painting were shown by Mr. William M. Chase in his *Sunlight and Shadow*, by Mr. Daniel Garber in *Tanis*, awarded second Altman Prize at the New York Academy Winter Exhibition; by Mr. Wm. M. Paxton in his highly finished performance entitled *The Letter*; *The East Window* by Mr. Childe Hassam; by Mr. Richard Miller in his *Reverie*, by Mr. Thomas Eakins in *Music*, Mr. Frederick C. Frieseke in *Torn Lingerie*, brilliant in high-keyed colour, Mr. H. A. Oberteuffer in his boldly attacked



“THE REVERIE”

(*Pennsylvania Academy*)

BY RICHARD MILLER



"SUNLIGHT AND SHADOW"

(*Pennsylvania Academy*)

BY WILLIAM M. CHASE

Portrait of a Young Artist. A fine group of fisher folk by Mr. Charles W. Hawthorne, entitled *The First Voyage*, deserved particular notice.

The official portrait was present in its most dignified form in Mr. Robert Vonnoh's *Charles Francis Adams, Esq.* Mr. Julian Story sent a very life-like portrait of *Samuel Rea, Esq.*, President of the Pennsylvania Railroad Company. Mr. H. H. Breckenridge a portrait of *Hon. Rudolph Blankenburg*, the recently retired Mayor of Philadelphia. *Arthur C. Goodwin, Esq.*, by Miss Margaret Richardson, and *Mr. C. Spizzirri*, by Mr. Cesare A. Ricciardi, were good studies of character. Presentments of young American womanhood were shown in Mr. Leopold Seyffert's portraits of *Mrs. Henry S. Paul* and *Miss Gladys Snellenberg*, in Mr. Joseph de Camp's portrait of *Pauline*, in Miss Mary Cassatt's *Woman sitting in a Garden*, Mr. Harry Watrous's *Just a Couple of Girls*. Some excellent still-life painting was seen in a pair of canvases by Miss Adelaide Chase and very boldly

touched flower groups by Mrs. Maude Drein Bryant, entitled *Vermillion, Rose and Blue*. The exhibition remained open until March 26th inclusive. E. C.

MELBOURNE.—Mural decoration is an art specially adapted to the needs of a young country—a country wherein new cities ought to be asking architects, builders, and artists of their best. In Australia the meaningless "beautification" of walls and ceilings is giving place to something simpler and more distinctive, and many artists are sufficiently optimistic to believe that future developments will call for a legitimate and wholesome expansion of their energies. Among the craftworkers who are doing noteworthy work may be singled out Miss Bertha Merfield. She is particularly happy in dealing with typically Australian subjects, and especially in her treatment of Ti-tree and various members of the extraordinarily decorative Eucalyptus family. She sees the Australian forest and

SCREEN PAINTINGS OF
AUSTRALIAN TI-TREE
BY BERTHA MERFIELD



The Lay Figure

THE LAY FIGURE: ON ART IN DAILY LIFE.

"I am in some anxiety," said the Art Critic, "about the future of art in this country. There seems to me much danger that it may be swept away by a wave of materialism, and that its importance may be forgotten under the stress of present-day conditions."

"Has it any importance?" asked the Plain Man. "All this talk about the importance of art rather irritates me. I cannot see that art is anything but a superfluity, a sort of embroidery of our existence, something that we can do perfectly well without; and, if it comes to that, something that nowadays certainly it would be a sheer extravagance to maintain."

"Oh, would it," cried the Young Artist. "That is where your beastly materialism leads you astray. Because you are too mentally deficient to appreciate either the significance or the value of art you would deny it to all those people who regard it as a necessity of intelligent and civilised life. Have you no ideals?"

"Do ideals pay?" demanded the Plain Man. "I have to make a living, and to do that I find I must use practical common sense, and must not give way to silly fancies. There is no money in art, and therefore it is unworthy of the attention of a business man."

"No money in art! Hark to him!" exclaimed the Man with the Red Tie. "Listen to the business man when he really lets himself go and divulges the true state of his mind!"

"Well, I am not ashamed of being a business man," declared the Plain Man; "and I am talking of things I know. I do not deny that large sums of money change hands over art deals, but I do say that this money is wasted on what is really an extravagance, and that it could be far more usefully employed."

"What you mean is that you would like to employ it in your business, and that you hanker after it to make more money out of it," rejoined the Young Artist; "but as art is my business, why should I not have some of this money to help me along? I can make quite as good a use of it as you can."

"No, you can not," objected the Plain Man, "because your business, as you call it, is to supply a non-existent want. The people for whom you cater are the useless spendthrifts who waste their substance on a luxury and hamper the real material progress of their country. Art is not a

thing that anyone actually wants—it does not satisfy a pressing need."

"Stop a bit!" broke in the Critic. "That is where I join issue with you. Art is a necessity of civilised life and is as essential to promote mental development as food is to ensure bodily growth. If you withhold art the mind of the people atrophies and the intelligence of the nation decays."

"And if the intelligence of a nation decays its power to deal profitably with any form of commercial enterprise disappears," commented the Man with the Red Tie.

"Precisely. The nation which aspires to be commercially successful must have highly developed and organised intelligence," agreed the Critic; "and art is one of the most important of educative factors as well as a commercial asset of infinite value. The nation which makes art a prominent fact in its daily life is without doubt laying the best possible foundation for commercial prosperity."

"How is it possible to make art a prominent fact in daily life?" scoffed the Plain Man. "We cannot all buy pictures or stick statues about our rooms. I have plenty of other ways of using my money."

"I do not expect you to buy pictures," sighed the Young Artist; "but at any rate you need not interfere with other people who do want to buy them."

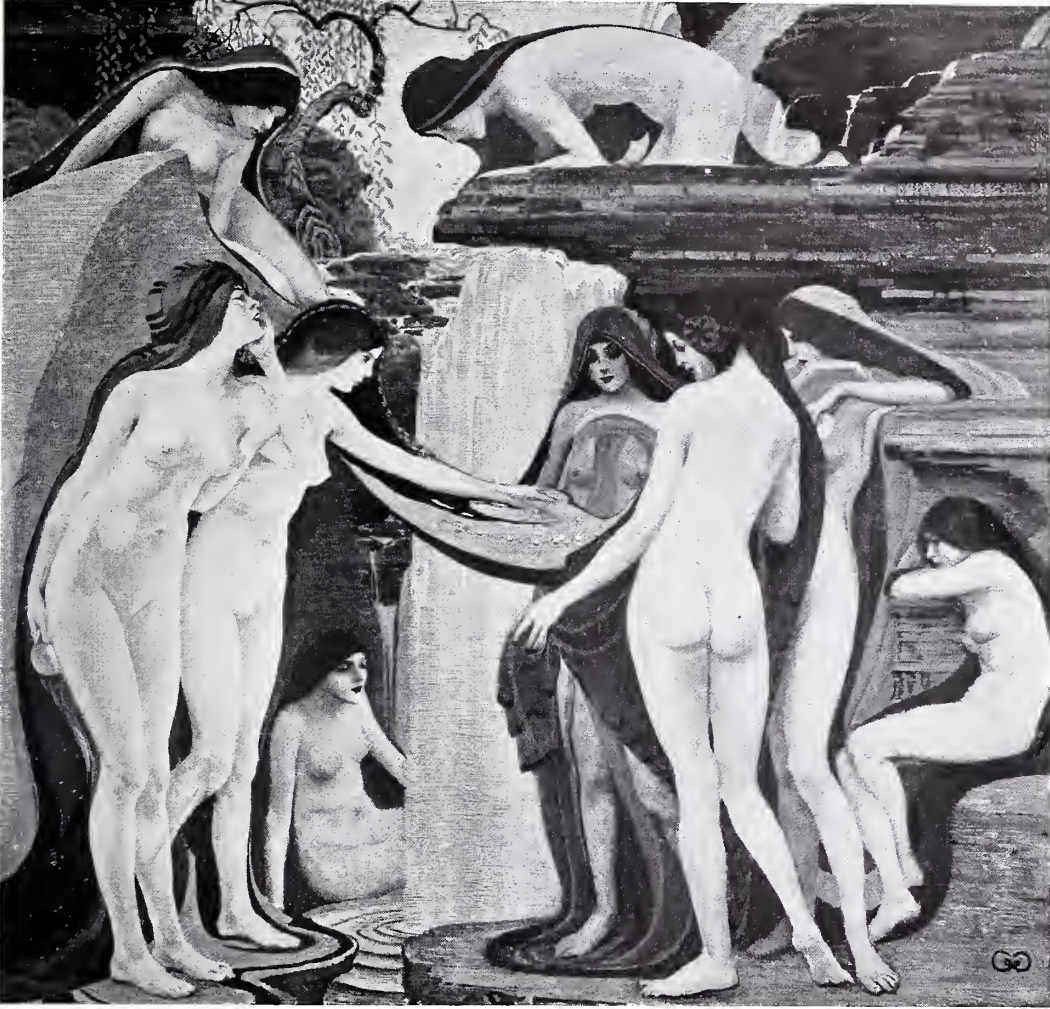
"That is not quite the point," said the Critic. "Buying pictures or statues is not the only way of encouraging art production; it is not even the most efficient way. The best encouragement would be in a frank recognition of the fact that nearly all articles in everyday use can be and should be of genuinely artistic quality. Art should enter into our lives in every possible direction, and to have anything about us that is not artistically sound should be regarded as an offence against propriety. We ought to feel as ashamed of committing an error of taste as we should be of a lapse from strict morality."

"And pray what do you expect us to spend on all these artistic accessories to existence?" sneered the Plain Man.

"Nothing more than you are spending already on things that are not artistic," returned the Critic. "Indeed, as it is truer economy to buy a good thing than a bad one, it is from the disregard of art that real extravagance comes. You, my business friend, are the spendthrift, not the art-lover."

THE LAY FIGURE.

Springtime at the Academy



THE BLUE CASCADE

BY FREDERICK J. WAUGH, N.A.

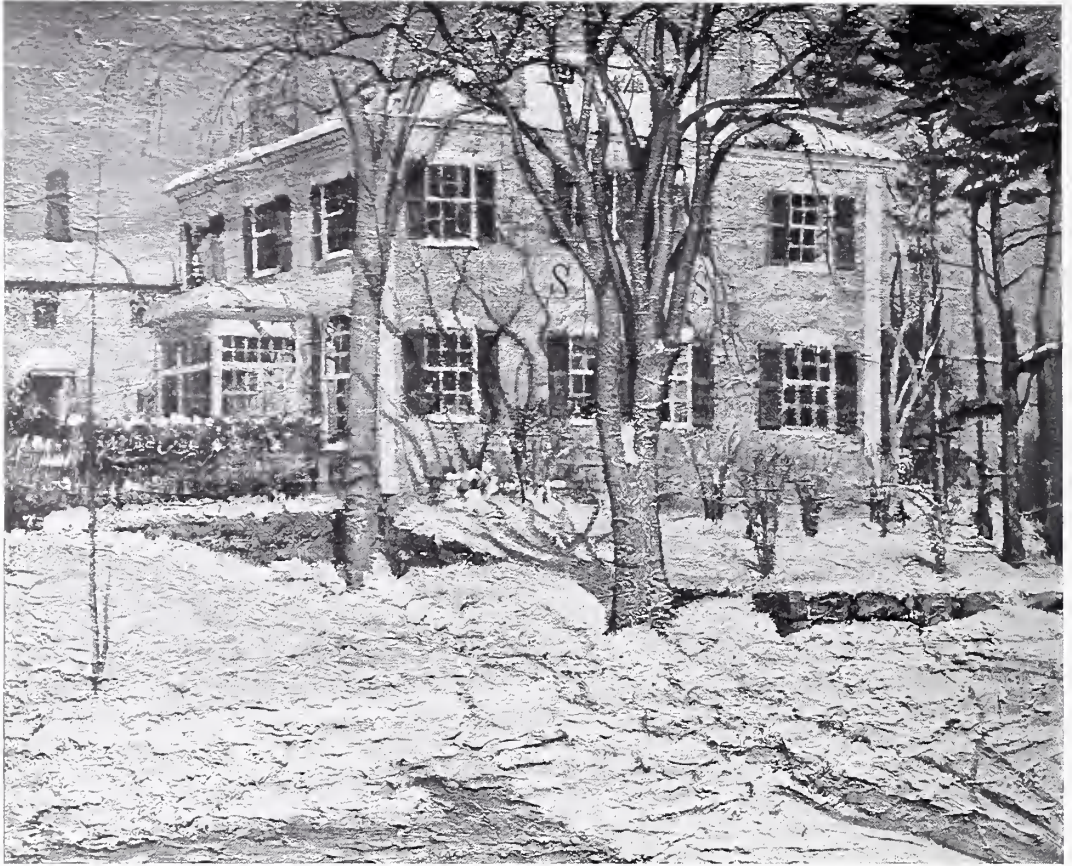
SPRINGTIME AT THE ACADEMY BY W. H. DE B. NELSON

IN THIS joyous season of awakening, when the pall of winter has been cast aside and all living things rejoice, it might be assumed for granted that the artists would be imbued with the same quality of sensuous delight and would manifest it in their offerings. Such is indeed the case in isolated instances, but taking the exhibition as a whole, there exudes from the majority of the canvases displayed more the essence of winter—apart from the mere subject—than that of spring, rather the impression of a funeral than of a rebirth. Famous clubs, by over-exclusiveness, have frequently had to close their doors, the associa-

tion perishing of dry rot, just as great families, by too studied selections in intermarriage, have developed dulness and idiocy until the happy mating of a son and heir with a milkmaid has saved the situation. Similarly it behooves an academy to look to its laurels by the continuous infusion of fresh and original talent unimpaired by overdraughts of scholastic training.

The many excellent one-man and group exhibitions up and down and round about Fifth Avenue are apt to disconcert the judgment and make one forget for the moment the handicap which the Academy, under its rules, must of necessity accept; still, making all allowances it does seem preposterous that so much art that is stale, flat and unprofitable should rub shoulders gaily with a great deal that is decidedly good.

Springtime at the Academy



DUXBURY ONE HUNDRED

BY CHARLES BITTINGER, A.N.A.

In the light of recent exposures in print an art writer must realise that he is taking desperate chances when he presumes to raise his voice in the disclaim of what he deems weak or actually bad. It is certainly not the office of the critic to run amock amongst the pictures, stabbing in all directions for the sheer joy of being vitriolic, neither should he content himself with the "safety first" attitude which only permits him to eulogize the prize winners (which may or may not justify his euphemisms) and a few obviously good examples upon which superlatives may be showered without special anxiety. It should be borne in mind that his opinions are merely individual and innocuous, they cannot possibly be a criterion for the public or any part of the public. Posterity alone attends to reputations. The most that he can achieve and where he can render service is in animating people to do some thinking for themselves, and to call their attention at times to things which they might otherwise have overlooked or considered negligently. If he throws

bricks and his bricks be built of straw, they can do no damage except to the launcher. Would that immortal personage who disliked Dr. Fell have incurred any odium had he formulated his reasons? Let the art writer preserve the *aurea mediocritas* and continue to call attention, his critiques neither make nor mar the real artist.

After which digression let us plunge *in medias res*, the Vanderbilt Gallery. A place of honour was bestowed deservedly upon Emil Carlsen for his majestic, if somewhat monotonous, moonlight seascape, with movement and mystery of cloud brilliantly recorded. If any objection be found it might be said that the ocean is in inverse ratio to the spacious sky and appears more like a pond. An altered scale would have remedied that defect. Nearby we pause in wonder at the work of his son, Dines, whose Dutch jugs bespeak in technique, handling of lights and surfaces, that supreme knowledge which comes late in life to some artists and not at all to others. What special inspiration can it be that enables a mere lad of

Springtime at the Academy



SYLVAN LABYRINTHS

BY JOHN F. CARLSON, A.N.A.

twelve or so to create a still life that for mastery would baffle most painters in the United States? Possibly Sergeant Kendall's *Sphinx* in the adjoining gallery could make that clear. The *Sphinx*, by the way, has caused considerable talk on account of the unwholesome suggestions evoked which possibly were remote from the artist's mind when he conceived and executed his picture. Certain it is that the plump little nude, seated so decoratively on her haunches, with a far-away expression has been cleverly rendered, excepting the arms, whilst the skeleton in supplication at her feet and the rattlesnake-skin head-dress, bloom and all, shew unusual observation. If the subject is slightly *macabre* it is at least a welcome departure from so much on exhibition that fails to elicit any æsthetic response.

Clamouring for attention and therefore impossible to be passed over in silence is a huge canvas entitled *Fantasy of Goya*. Shades of Goya, what was intended for a triumph has turned out a travesty! Who could witness unmoved that

grim, sardonic, leonine character, as Vicente Lopez rightly depicted him, in the seated figure expressing little else than abject senility. Of the stagey surroundings the least said the better. Everyone knows the artist to be a good painter but in this canvas he essayed a task beyond his conception and beyond his strength.

A small but extremely successful winter scene, just a little Bronx bridge over a winding

stream, stands to the credit of Hobart Nichols, the greys being handled in a delightful manner. His daughter, Hildegarde, made her *début* with a nice arrangement of fruit and flowers, sanely observed and rendered. Hayley Lever shewed *Dawn*, one of his old paintings of St. Ives harbour before he had adopted his present style. It is an evident challenge. "If you don't like my



BY THE RIVER

BY JOSEPH T. PEARSON, JR., A.N.A. ELECT

Springtime at the Academy



THE STROLLERS

BY ARTHUR CRISP

new stuff, what about the old?" The challenge should go rewarded for it is a fine piece of work and would grace any collection of modern paintings.

Frieseke's *Hammock* is a joyous affair, blues, greens and reflected lights pointing the moral of splendid analysis. Another plein-air canvas of great merit is by Howard Giles, the figure being excellently surrounded and a living part of the landscape. Jonas Lie was represented by a fine luminous subject depicting afternoon lights on a frozen river. The ice quality has been superbly observed. Childe Hassam rendered afternoon sunshine in an autumnal landscape with his usual cleverness which, however, does not include his figure work which continues to be the nigger in the Hassam woodpile.

Howard Russell Butler showed a surging sea bursting grandly upon the rocks, a dramatic if somewhat spotty achievement. Ritschel's Californian picture is a riot of action and colour, shewing a deep study of ocean's moods. Like

old port it will improve with keeping, for it needs a little of the kindly mellowing influence of time.

Pictures calling for special notice in other galleries were a couple by Roy Brown, richly decorative, very simple in pattern and of good tonal quality. One, unfortunately, was badly hung. Max Bohm showed one of his large decorations with a new old-world feeling in it. Two women and a child walking perilously near the edge of a cliff dropping abruptly to the sea beneath. Whilst admiring the picture one cannot help fearing that the child, seemingly some eighteen inches from the danger point, will disappear from view. Lester Boronda had two good pictures, both skied, one a moonlight, the other a figure piece. A very amusing burlesque on serious work was offered in George Bellow's *The Sawdust Trail*. The lemon-coloured ladies in different stages of religious fervour being propped up or ambalanced out by male enthusiasts helped to make up a very entertaining canvas full of clever painting and observation. William B. Closson showed



THE WHITE PINE
BY CHARLES C. CURRAN, N.A.

Springtime at the Academy



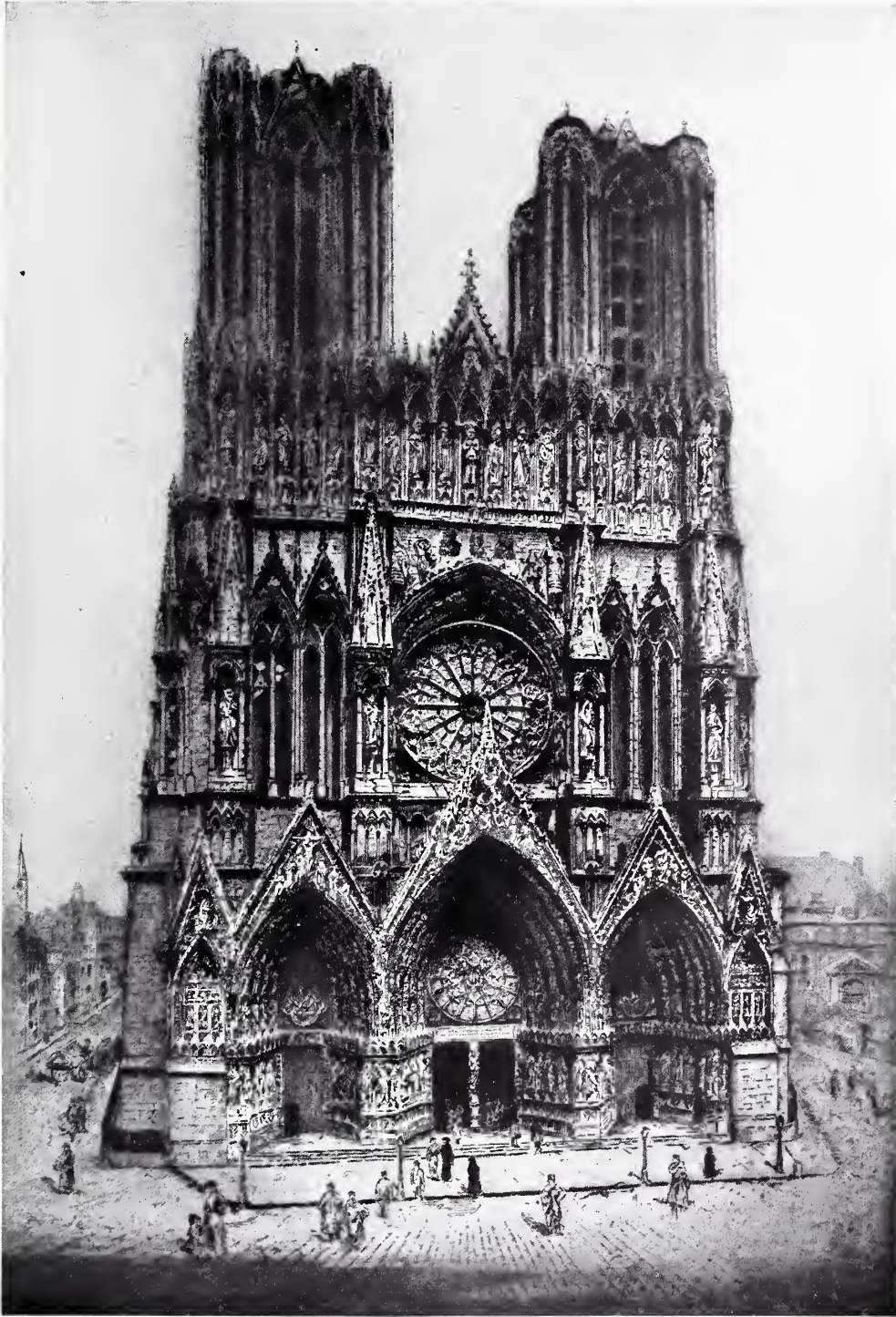
A FOLLOWER OF GROLIER

BY J. ALDEN WEIR, N.A.

Three Friends, three Junoesque young graces marching along in maiden meditation. Florence Gotthold shewed imagination and brains in her picture titled *The Chinese Headdress*. A very plastic nude apparently in process of precipitation (or could it have been hung upside down?), shewed marked abilities on the part of Leopold Seyffert, who was also represented by one of his Segovian portraits.

Both Charles Rosen and Gardner Symons showed strong snowscapes, the effect of sunlight upon snow being well expressed. In *The Blue Cascade* Frederick Waugh deserted marines and gave a distinguished figure composition to prove that he is not sea-bound in choice of subject.

Many other canvases call for comment but unfortunately the space at our disposal compels us to call a halt.



RHEIMS CATHEDRAL—ETCHING
BY VINCENT RANDOLF

Garden Sculpture



THE SCULPTURE GARDEN AT GORHAM'S

GARDEN SCULPTURE BY GRACE HUMPHREY

AN old Persian proverb avows that if you eat the fruit of tree or vine, out in the sunshine on the soil where it grew, it can do you no harm. The growth of the suburb, the rapid increase of country homes, and the development of gardens have brought in their train a demand for outdoor sculpture, which if gradually has none the less come permanently. Americans have been in the habit of purchasing in Europe works of art which often fail because created in a foreign atmosphere, to fit their new environment.

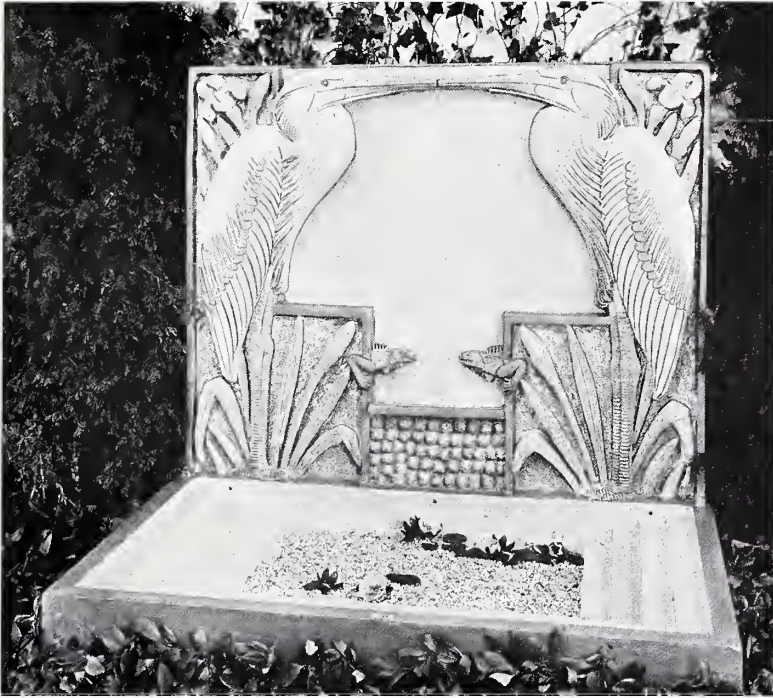
Meanwhile there has been growing up, right in our midst, a group of young sculptors whose work should be known to the American public; if it falls somewhat below, judged by strictest academic rules and standards, it more than balances in the scales because it suits our American surroundings. It is the product of our native feeling for sculpture, of our sunshine, and utilized



GIRL DRINKING
STUDY FOR A FOUNTAIN

BY EDWARD
MCCARTAN

Garden Sculpture



A WALL FOUNTAIN: BIRD BATH

BY EUGENIE SHONNARD

on the soil where it grew, it can do no harm but infinite good.

This was the idea underlying the Gorham exhibition—to show to the American public the work of American sculptors, and under the most favorable conditions. In carrying out this thought, Mr. Frank Purdy, head of the sculpture department, met with a remarkable success.

On the sixth floor of the Gorham building, he created a garden, and showed the various pieces of sculpture in the setting which a real garden would give. Green laurel hedges divided the floor space into beds. Vines grew over the white walls and the garden fence. Gay spring flowers bordered pools and fountains, where water played; and birds flew about, to add the last touch to make the city seem far away and this a tangible garden.

A sense of isolation the visitors felt strongly. This was perhaps due to the fact that the windows, screened with white, gave no view of the busy life of Fifth Avenue. Instead the garden had indirect lighting, whose fixtures made of a soft gray plaster might well be copied in garden or pergola.

Instead of being crowded together, each exhibit had sufficient space, and an adequate setting, actually showing, not merely suggesting, a per-

fection of environment. But the placing had also some reference to the effect of the whole scheme. There were included large figures for park fountains, like the Pittsburgh one modelled by Victor Brenner, small table decorations such as Edith Parsons' flower holder, and Alice Morgan Wright's exquisite little figure *Off Shore Wind*, and every size between; yet the success of the placing carried the eyes of the spectator along, from large to small, without sudden jumps; while bronze and green and soft colours relieved the usual monotony of dead white plaster and

marble. The ninety-six exhibits offered great variety—fountains large and small, sundials, terminal figures for garden paths, gate post decora-



DIANA

BY ROBERT AITKEN, N.A.

Garden Sculpture

tions, bird baths—that surest way to lure the birds to your garden, and have them stay and stay—vases and decorative pieces for the garden wall.

Filled with the spirit of out-doors was the exhibition; not only in Pietro's vigorous figure of the *Out-of-doors Man*, not only in hedge and vines and flower borders forming the backgrounds, but much of the sculpture had the feel of air and space, of flowing water and growing things. Happy and joyous were the children, playing with turtle and butterfly, with bird and fish, with spouting water. And very decorative were many of the designs.

The most imaginative piece of work in the exhibition was the crouching marble figure, *The Waters*, by Solon Borglum, the first piece of its sculptural importance that he has ever shown. It is marked in the catalogue "unfinished" and one cannot suppress the wish that it might remain so. It has, combined with the intense virility of modelling, a veiled charm that pleases the spectator beyond words. Absolutely sound in conception and construction, it is evidently a marble untouched by the hand of any but its creator. And it shows in its present state the profound philosophy which must have attended long days of patient and joyous development of an ideal. Artist, philosopher, poet, Borglum has given here an expression of his own feeling in sculpture.

One of the best recent examples of sound conventionalization for pure decoration is the wall fountain and bird bath by Eugenie F. Shonmard,

which is pictured here. It is an illustration of the fact that American sculptors are all feeling for colour in their work. Mr. Purdy believes that the time has been approaching, and is now here, when the public will afford our sculptors opportunities to express themselves in colour in this way; and this particular piece will lead in this direction. For it violates no academic creed, and

is at the same time wholly free in conception and execution. Modelled in low relief, combining blue, green and lavender with tan and brown, it suggests reproduction in tile. Furthermore its roughened surfaces and slowly graduated depths indicate a very clear knowledge of the habits and the preferences of the birds whom it was especially designed to lure and make happy. For both artist and layman, the study of bird-life, with a view to creating things to bring them more closely into our lives, is one of the most beautiful that can be indulged in; and here again, this piece of sculpture points the way.

The most interesting of the sundials is *Morning, Noon and Night*, the work of Harriett W. Frishmuth, who has named it the Purdy sundial. An attractive solution of the problem of combining circle and triangle is shown in the three girlish figures supporting the dial.

Of the fountain figures, one of the most attractive is the girl drinking from a shell, by Edward McCartan. Its charm would seem to depend largely on the inspiration of a pleasing youthful model, the figure having evidently been modelled very close to nature; and thus it has



YOUTH

BY JANET SCUDDER

Book Review

acquired a flower-like quality which, though not great sculpturally, gives it a fine and pleasing decorative sense. The thin veil of water falling from the shell is needed to complete the figure. In great contrast to this is Janet Scudder's remarkably modelled figure, appealing as splendid technique rather than arousing imagination.

Robert Aitken's garden figure is one of the most beautiful in the exhibition, and well deserves its place of honour in the centre path of the garden. It is one of the best expressions of the sculptor's soundness and saneness of point of view that he has thus far created, and it expresses these to a marked degree. The draftsmanship is unusually clear and crisp, the modelling has a certain sure quality giving a pleasing feeling of lack of effort, while the whole composition is a complete and superb answer to the isms of so-called modern art movements, meeting them on their own ground, and sending all their theories tumbling to the ground.

One section of the garden was set apart for the work of Helen Farnsworth Mears, whose recent death ended a career of unusual promise. Her dancing nymph and the sketches for the Fountain of Joy suggest the qualities of grace and buoyant joyousness.

The photograph herewith given, showing one end of the *Gorham Garden*, gives the readers of the *STUDIO* an idea of the placing of the exhibits and of the general ensemble. To Mr. Purdy, to whom public and sculptors alike are grateful, are due the beauty and success of this garden, where the fruit may be enjoyed, in the sun, and on the soil where it grew.

BOOK REVIEW

CHATS ON JAPANESE PRINTS. By Arthur Davison Ficke. (Frederick A. Stokes & Co.) \$2.50.

We must first quarrel good naturedly with Mr. Ficke about his title. "Chats" are quite proper in their place, but the word sounds a false note in this instance. Apparently its use was arbitrary, as the book is one of a series by various authors, on different subjects, issued by the same publishers, all of which are called "Chats"—some of them, at least, justly so.

Hamerton's "Graphic Arts" would hardly be called "chats," and neither should Mr. Ficke's valuable contribution to our art literature bear

such a word on its title page. It is a thoughtful treatise, and deserves to rank high among the best works we have on art subjects.

The message of Japanese art to the Western world is well expressed in the opening chapter:

"That sublimated pleasure, which is the seal of all the arts, reaches its purest condition when evoked by a work in which the aesthetic quality is not too closely mingled with the every-day human. . . . The graphic art of an alien race has therefore an initial strength of purely aesthetic appeal that a native art often lacks. It moves free from the demands with which unconsciously we approach the art of our own people. It stands as an undiscovered world, of which nothing can logically be expected. The spectator who turns to it at all must come prepared to take it on its own terms. If it allures him, it will do so by virtue of those qualities of harmony, rhythm, and vision, which in these strange surroundings are more perceptible to him than in the art of his own race, where so many adventitious associations operate to distract him. . . . Here, in unfamiliar environment, the fundamental powers of design stand forth free.

The atmosphere is delightful and the pages irresistibly impart the joy of the enthusiast who is revelling in a field that he loves, and which he is teaching us to love. He tosses flowers in his revels, for the little poems scattered through the book are most beautiful and appropriate. Some of his lines in "A Portrait of a Woman, by Hosoda Yeishi" (page 263), might well be applied to our own aesthetic art.

"A holy image in the grasp
Of pagans careless to adore;
A pearl secreted in the clasp
Of oozy weeds on some lost shore."

This and other thought-gems, which might almost be culled at random from among the pages, appeal to the mind and heart, and waft us into Arcady from a world of prose.

The author is essentially a poet, but his poetic standpoint does not interfere with the practical value of his work as a text-book. It deals with the history of Japanese prints in a concise and well-ordered way—how and when they were made, and who made them. Their relationship and value to the world's art are discussed in an able and scholarly manner. The book is a distinct addition to modern art literature, and it may be accepted as authoritative.



TABLE DECORATION NO. 3

THE NATIONAL SOCIETY OF CRAFTSMEN: TENDENCIES IN TABLE DECORATION BY MARSHAL FRY

THE great awakening in our country of interest in the Art of Interior Decoration, and in the realization of the fact that suitable surroundings may contribute so greatly to our joy and peace of every-day life, is bringing us a new viewpoint from which to regard handwork.

This awakened interest and enthusiasm concerning art in furnishing is becoming increasingly general, and is causing us more than heretofore to regard handwork in its relation to its environment as part of a general scheme, rather than as something interesting in itself but unrelated to other things.

It also has the happy tendency of bringing the various kinds of handwork into greater prominence, broadening our field of activity by showing us new ways of applying our ideas

and giving us a larger viewpoint from which to work.

One of the arts which is being stimulated and inspired to better things by the modern tendencies in furnishing is that of overglaze ceramics. The recent exhibition of the Ceramic Society of Greater New York showed that many keramists are working along right lines and striving to bring their work into harmony with modern ideas of design and colour, suitability to purpose, and right relation to environment.

Since the years during which I was engaged in ceramic work, my varied artistic experiences in painting pictures, building and furnishing houses, etc., have brought about a larger sense of relationships between the arts, and new possibilities in the old and familiar crafts. My interest in overglaze ceramics has been stimulated through being enabled to see its important and rightful place in modern furnishing, and I have come to feel that the natural and logical connection between ceramics and interior decoration is the

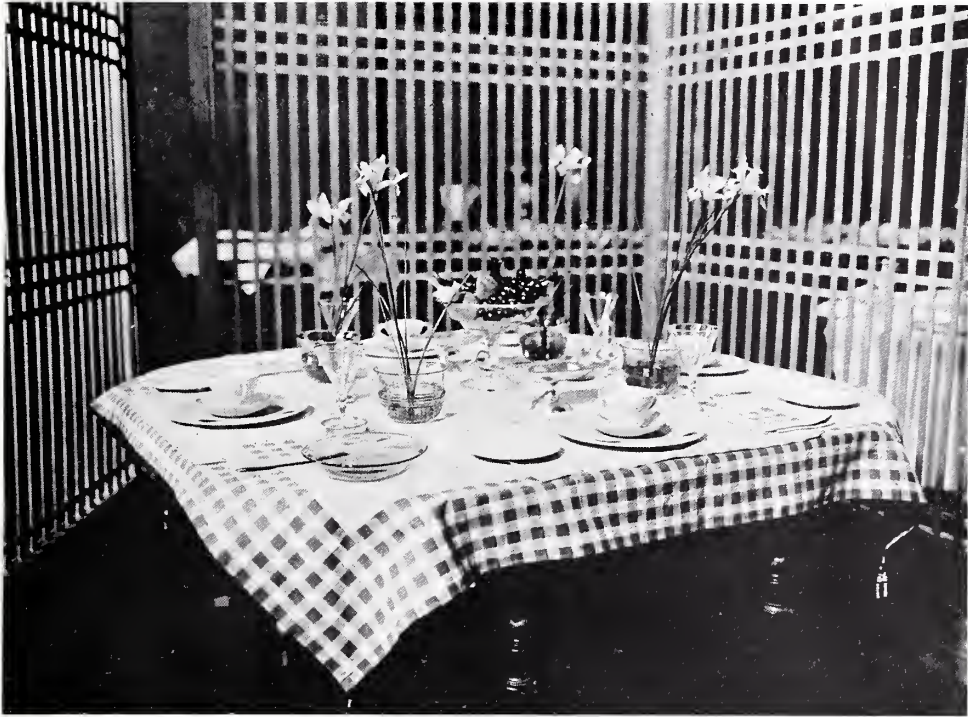


TABLE DECORATION NO. 1

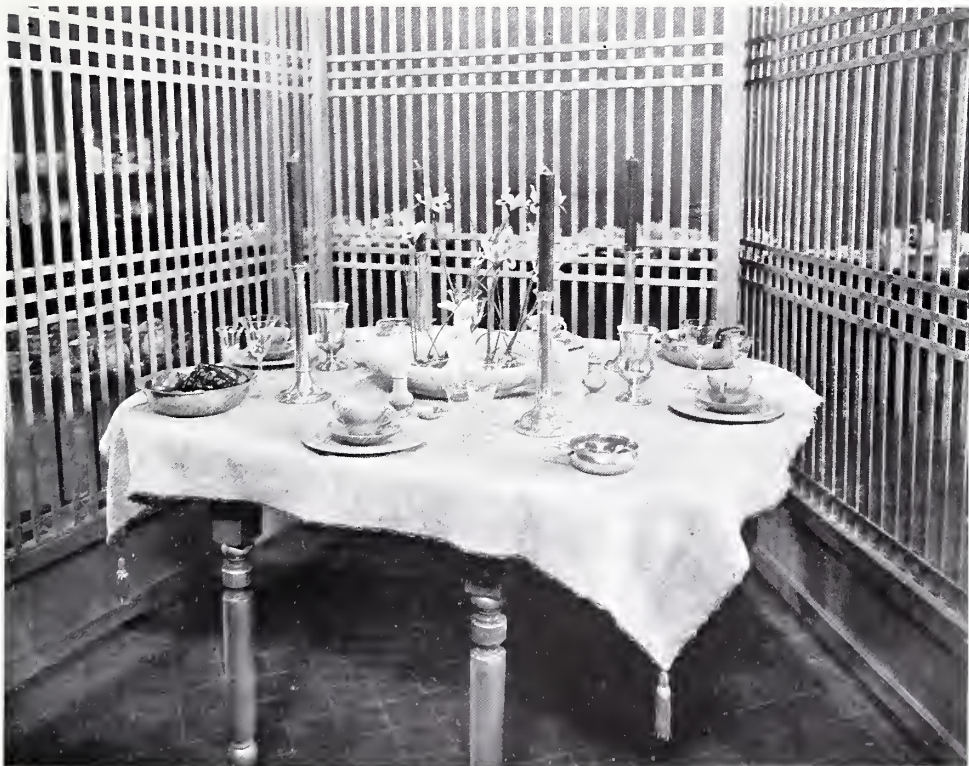


TABLE DECORATION NO. 2

The National Society of Craftsmen

art of table decoration, an art particularly within the province of the ceramic worker. In my summer school at Southampton, Long Island, the past season, also in my classes of the past winter, a special feature has been made of the subject of Table Decoration. I am continually assembling examples of arrangements to use educationally, in my teaching.

Of these, the little breakfast or cottage luncheon service (illus. No. 1) was a happy, amusing little scheme, profuse in colour, the brilliant blue glass flower bowls and rose-violet linen causing iridescent reflections in the silver and glass. The china was soft blue Wedgwood, the tall old-fashioned glass comport in centre was filled with black grapes and apricots. The quaintly formed glass water goblets were made still more charming by being set in little silver coasters.

To give detail and chic, a broad band of bold blue and white check linen was appliqued around the cloth, and while some people were startled by the effect, it was this which gave a distinctly modern and piquant touch.

One for a dinner (illus. No. 2) was also modern in spirit, but more serious in treatment, the principal characteristic of which might be said to be distinction of colour. The soft sulphur yellow of the china and linen, salmon gray of the huge Capri bowl in centre with note of white in the little marble figurine, the silvery sheen of the pewter candlesticks, comports, etc., and the glassware, brought about a subtle blending of cool and warm tones. The notes of contrast were supplied by the black, coral and emerald green fruits, the deep yellow of the beeswax candles, and the exquisite purples and blues of the tall-stemmed Spanish iris. The pewter and glass reflected the surrounding colours, and, aided by the light filtering through the lattice screens, the effect was one of iridescence and enchantment.

The third arrangement (illus. No. 3) was stately and more conservative, being planned for formal use. Things Italian in spirit were used in a way to suggest a miniature Italian garden. The linen and all accessories were in varying tones of gray whites and ivory whites, the real colour being supplied by the flowers and fruits.

These schemes of table decoration were planned out, assembled and shown as a plea for more art and more colour in this field. As Miss Carey, of the *Times*, said, "Colour is emphasized, and a table no longer is seen as a white elephant in a

richly coloured interior, but as a component part of the room, playing its rôle in the total effect."

Table decoration is a large field, and it is a subject of universal appeal. I see no reason why there should not develop a demand for specialists in this branch of interior decoration who may be commissioned to take charge of the decorations for special occasions as well as to study out practical ideas for ordinary use.

BOOK REVIEW

THE DUNE COUNTRY. By Earl H. Reed. (John Lane Co.) \$2.50.

Whatever troubles authors are heir to they have one great privilege of which they are not slow to avail themselves: they can annex any area of country and make it their own by virtue of the pen. This is what Earl Reed, the gifted etcher and author, has done with the Dune country about Lake Michigan. He has created himself by needle and nib Lord of the Michigan Dunes and it would take a strong party to oust him.

His first wanderings in that desolate region revealed to him the picturesqueness of the unpicturesque. The ordinary tourist would look in vain for material for dealer or publisher, and would hasten to fresh fields and pastures new. Not so Earl Reed; he discovered beauty in unexpected places, rare moods of Nature who does not impart her secrets to the unselect and who must be reverently solicited. His cult of the dunes extends over years and yields him a plenitude of material. At first his interest lay chiefly in etching sandy hills, trees and wind-swept shrubs, storms crossing the lake and similar phenomena. This student of nature by degrees gained the confidence of the crows and other birds and beasts, willing to provide him with ideas and pose as models. This the second phase. The third phase of his explorations finds him hobnobbing with the most extraordinary types of the *gens humana*, mostly derelicts, but all very human, very pathetic at times and invariably entertaining. It is scarcely strange then that the impulse to record his adventures and co-ordinate his characters has ended in type.

The author has good literary style, plenty of dry humour, a deep knowledge of and sympathy with his subject, a love of nature and the passions of a poet. Furthermore, the book contains fifty illustrations after the author's etchings.

In the Galleries



CORNER OF A GALLERY AT GOUPIL'S SHEWING ETCHINGS AND BRONZES

I N THE GALLERIES

ONE of the finest exhibitions of American artists, past and present, has been on view at the Macbeth Galleries where it has been possible to see some excellent Blakelocks side by side with rare specimens of Inness, Wyant and Martin. The Spring Academy and sculpture at Gorham's improvised garden have been noticed in special articles.



THE GOLFER

BY GENEVA MERCER

The Knoedler Galleries had an exhibition recently of the English artists. William Strang, the etcher, is not at his best in *Danae*. The feeling for line and rhythm is there but a constant peculiarity of colour sense or lack of it seems to convict him of a deficiency in colour-perception in its wider and finer sense. Colour with him seems to be primal—a question of pigment rather than of atmospheric sensation and true vision. A matter either of a primitive outlook on natural facts, or of optical defect.

Sims alone vies with Orpen in brilliancy of imagination, desire for experiment and excellent mastery of media. In every conception by either there is a sense of vitality and joy which brings forcibly to evidence, by comparison, the "fatigue" which one feels often subconsciously in the work, especially in the medium of oil, of most of the men who have "found" themselves.

The Siamese studies of Festus Kelly are a disappointing output by a man who has done really fine things. They are examples of an unfortunate care in selection shown in the grouping and gathering of this collection. A better judgment and greater care exercised in London would be to the benefit of the painters and the New York public.

Steer's one exhibit is characteristic of a slovenliness and a stupid carelessness of opinion which is his. It is an unworthy thing by a good man, of whom one would not care to say or to believe that he desires to live on a past reputation. Augustus John, one of the most fascinating adventurers of the younger English group, the group which counts for most in the painting of to-day, is again "finding."

At the Reinhardt Galleries, Leon Gaspard, the Russian artist, has just concluded an exhibition

In the Galleries

of war subjects taken from Russia and Poland. He has exceptional talent and his success was a foregone conclusion. Added to fine decorative sense, his colour is exquisite and gem-like. His types of peasants, soldiers, etc., are convincing and full of *chic*. In the upstairs galleries, E. Raymond Holland showed some good canvases painted in Morocco, and in Connecticut where he lives. His pictures are bold plein-air subjects. He is particularly successful with seascapes. *Fifth Avenue and 61st Street* is a fine rainy-day rendering. Some statuettes in bronze by Ettore Cadorin are big with feeling; particularly appealing is *The Belgian Girl*, which has been acquired by Caruso with no small judgment.

Remarkable and unique are his basrelief portraits upon ivory, the delicate texture of which is an excellent medium for recording good modelling.

Floyd N. Ackley, worker in crafts jewellery, together with his wife and co-worker, have recently come to Greenwich Village. In a blue-and-orange studio at 139 MacDougal Street, the Ackleys are interpreting personalities through the medium of hand-wrought designs in gold, silver, copper, platinum, precious and semi-precious stones. Mr. Ackley believes jewellery should be a decoration—not just an ornament. He aims to express the personality of the wearer, and not his own, in his line designs. He claims to have been the first to strip jewellery of its mass of irritating details, leaving nothing but the line—and the more simple the line the more beautiful.

An exhibition of modern art at the Bourgeois Galleries included important works by Cézanne, Van Gogh and Seurat. It was desired to shew the diversity among these three masters as a principle that each must work according to his temperament rather than by any fixed rules. The most important picture shewn was *A Sunday at Grande-Jatte*, the most important Seurat ever brought to America, a complete expression of the neo-impressionist school.

Philadelphia is to have its annual exhibitions of contemporary etching. A year ago Mr. and Mrs. Jasper Yeates Brinton gave a successful exhibition in their home, repeating the experiment on a larger scale this year at the Philadelphia Art Club. The exhibition is particularly interesting from the fact that it is thoroughly representative of all tendencies and media in present-day American etching and there is no doubt that this movement is giving great en-

couragement to a branch of art that includes so many big men in its ranks. The great names meet with plenty of recognition but the present display of plates is taking particular account of the rank and file who are less known, several in fact exhibiting for the first time. The Brintons merit a very big vote of thanks and may be regarded as the foster-parents of etching in Philadelphia, where etching heretofore, in spite of Joseph Pennell, has excited but moderate interest. Up to the moment of writing fully six dozen proofs have been purchased.

For some ten years the Italian artist, Vincent Randolf, has been living in this country engaged in mural paintings and water-colour work. Of late years he has, however, succumbed to the allure of the etching needle. On page xciii we reproduce his plate of the Rheims Cathedral.

Ossip Linde, of Westport, Connecticut, has just concluded a highly successful exhibition of his paintings at the Memorial Gallery, Rochester. During last winter he gave a course of lessons in New York, including amongst his pupils exhibitors at the Paris Salon as well as at the Academy, New York; an unusual tribute to a teacher's reputation.

Peter J. L. Van Veen recently exhibited his paintings of Holland and the Forest of Fontainebleau privately at his studio. He has a strong colour sense and a feeling for nature's moods which goes very far below the surface. The spirit of Barbizon is well expressed and explains why those seven great men idealized its sacred precincts.

THE Society for Electrical Development wishes to obtain a poster design to be used in the national electrical celebration to be known as "America's Electrical Week," December 2 to 9, 1916. During this week special decorations, parades, pageantry and electrical shows will be held throughout the United States.

Supporting the Society in this great poster competition are the General Electric Company, Westinghouse Electric & Manufacturing Company, Western Electric Company, Edison Electric Illuminating Company of Boston, Commonwealth Edison Company of Chicago, Philadelphia Electric Company, Denver Gas & Electric Company, and many more of the great electric companies. All these concerns are members of the Society, as are many hundred other leaders in the electrical field.

CLASSICAL PORTRAITURE

(Continued from page 16)

unfinished. On the right side above the ear the surface has been worked over, apparently in modern times. For the effective modelling of the separate curls which stand out in rather high relief, compare the similar treatment in the heads of the emperors Vitellius in Vienna and Vespasian in Naples (cf. Bernoulli, Römische Ikonographie, II, 2, pls. VI, X).

After the Flavian epoch Roman portraiture did not again reach the same height; nevertheless, the periods which follow are by no means characterized by quick decadence, as is seen from many remarkable works from both the second and the third centuries A. D. In the portraits of these periods the sculptors introduced certain technical characteristics, not entirely new in themselves, but not before generally adopted for portraits. The surface of the face was now carefully smoothed and often highly polished, whereby its whiteness contrasted more effectually with the texture of the hair and beard. The result of rather striking naturalness was heightened by the treatment of the eye, the outline of the iris being incised in the shape of a segment of a circle and the pupil indicated by a deep crescent-shaped cutting. This not only increased the animation of the expression, but it lent to the whole portrait a certain psychological quality.

An excellent example of this later Roman portraiture is a head now acquired by the Museum (fig. 2; height, 9 5/8 in. [24.5 cm.]). It represents a young man of about thirty with a short, curling beard and thick, longish hair, brushed forward over the forehead. The surface of the face is highly polished, the eyes are treated in the manner just described, and the eyebrows are both modelled and incised. The head is broken from above the throat, so that we are not assisted by the shape of the bust in assigning a date to it; but it is possible to place the head fairly accurately by another piece of evidence, that of the rendering of the hair. This is in the style of the period of the Emperor Gallienus (253-268 A. D.), when it was worn fairly long, and treated in a broad, sweeping manner. It is quite different both from the style of the early third century, when it was represented very short and curly and rendered by scratches on a roughened surface, or from that of the second century, when loose, flowing locks worked with the drill were in vogue.

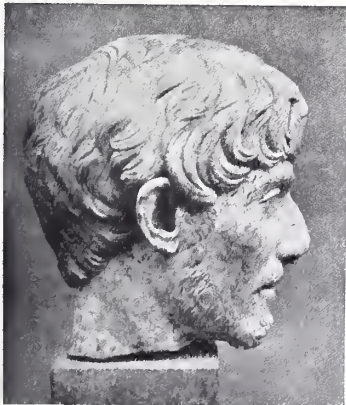
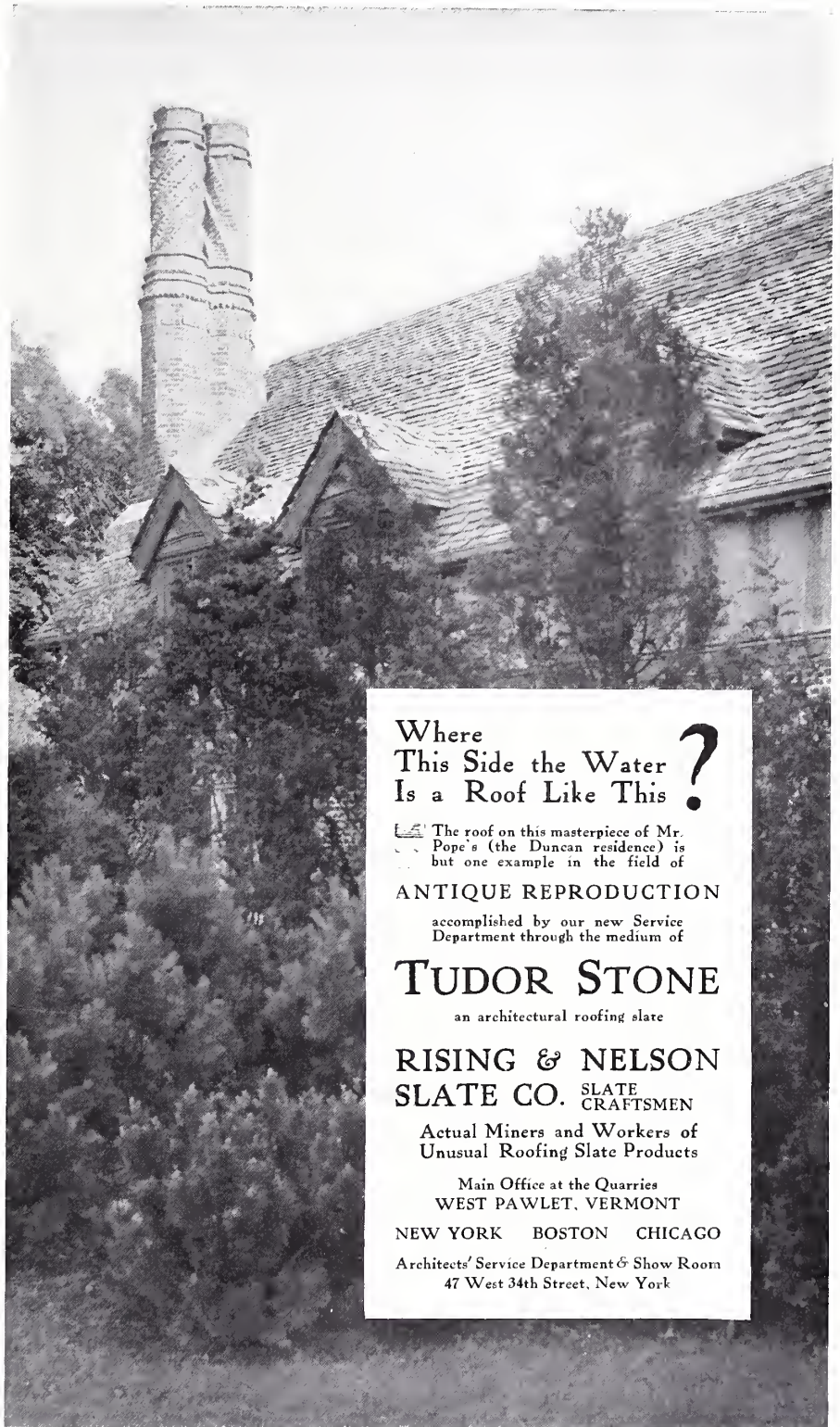


FIG 2

ROMAN PORTRAIT, THIRD CENTURY A.D.



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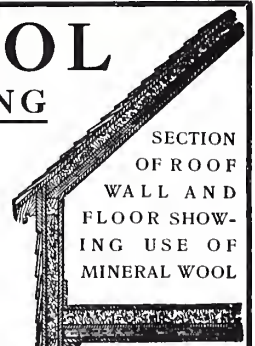
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If we compare this third-century head with that of the Flavian period described above, we are struck with important differences. At first sight the third-century head appears to be more animated and lifelike, but on closer inspection we see that this effect is obtained merely by the mechanical means already discussed, not by real character study. Thus, the longer we look at the Flavian head, the more the personality of the man seems to reveal itself: with the third-century head, the opposite is the case; when the first impression of naturalism is over, the portrait appears dull and vacant.

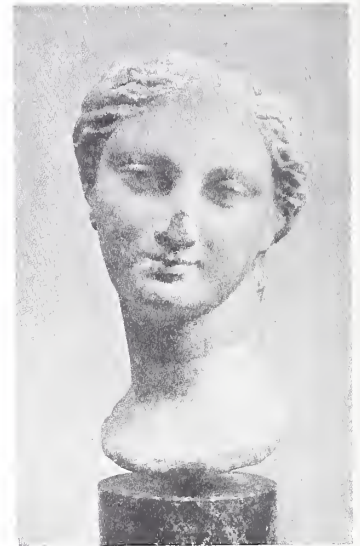


FIG. 3
FEMALE HEAD—LATE GREEK

BOOKS FOR ART LOVERS

IMPRESSIONS

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"The text is critical and explanatory of the art shown in the two exhibitions, and furnishes a guide to the productions of the artists whose work is displayed selectively in the illustrations. These latter mark progress in book-making—they are excellent. The publishers deserve praise for the execution of a fine piece of work."—*Literary Digest*.

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"The life of the dunes taken in its completeness forms an epic, of a sort. There is the great, shifting, slowly moving background of the dunes, the shores lined with sand-buried wrecks and dotted here and there with the huts of the human derelicts of society. Mr. Reed has caught the spirit of it all, and given it to us in his vivid descriptions, and in sketches which are full of character and life."—*Boston Transcript*.

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The head of a young girl, a little over half life-size, is an attractive product of later Greek art (fig. 3; height, 8 $\frac{3}{8}$ in. [21.3 cm.]). Both in conception and in style it shows the strong influence of the works of Praxiteles. Its sculptor's aim was to portray gentleness and charm, and he achieved this by the methods introduced by Praxiteles. That is, he gave to the head a delicate, oval shape, he arranged the hair in simple, wavy locks, the roughened surface of which contrasts effectively with the soft texture of the skin, and he imparted to the eyes a dreamy expression. This he produced by making the opening long and narrow, by inclining the profile of the eyeball considerably downward, and by marking the upper eyelid strongly, the lower only slightly.

In all these characteristics, then, the head is thoroughly Praxitelean. Nevertheless, we cannot assign the head to the time of Praxiteles himself. There is a lack of definition and finish about the modelling wholly different from fourth-century work. The artist has admirably succeeded in producing the evanescent effect of Praxitelean works, but he has failed to give his work the strength, which in spite of their softness, his fourth-century prototypes had.

Our head is not an isolated example of the copying of Praxitelean effects in later Greek times; a large number of heads and statues, chiefly of small size, have been found which show the same characteristics in like manner. They used to be classed as Alexandrian works; but since they were subsequently found in many other centres

in Asia Minor, in the Islands, and on the Greek mainland, it has become evident that the style was not limited to one locality, but was widespread. They have been frequently discussed, more recently by John Marshall in the Jahrbuch des deutschen archäologischen Instituts XXIX, 1909, pp. 82 ff., in connection with the fourth-century female head from Chios in the Boston Museum. The execution of these works varies. Though they never shew strong or finished workmanship, they often have a quiet charm of their own; at other times they are distinctly poor and trivial. Our example is one of the best of the series. It does not claim to be a first-rate work; but it certainly is a very attractive, decorative piece.

It should be noted that the back of the head is left unfinished, and at the top is a large quadrangular excision for the insertion of another piece, which was fastened to it by means of cement. It is possible that this consisted of a veil which covered both the top and the back of the head.

A PRAISEWORTHY INNOVATION AT COLUMBIA

COLUMBIA UNIVERSITY has inaugurated a notable experiment in co-operation between the teaching and the practise of architecture. On the assumption that nothing but good could accrue to both school and profession through a proper understanding and reciprocal appreciation on one another's provinces, the University authorities decided to invite three architectural societies of New York City to elect three practising architects each, to form a committee of Visitors, whose advice as based upon periodic inspections of the School's plant or equipment, current work and mode of teaching could be depended upon as a guide in checking up scholastic results by professional standards and demands. The three societies and the elected members from each to compose this Committee are the following: from the New York Chapter of the American Institute of Architects—Bertram G. Goodhue, Charles A. Platt and Egerton Swartwout; from the Society of Beaux-Arts architects—Thomas Hastings, Henry F. Hornbostel and Lloyd Warren; from the Alumni Association of the School of Architecture of Columbia—Goodhue Livingston, John Russell Pope and I. N. Phelps Stokes.

It will be noted that the names of the members of the Committee are those of practitioners in the forefront of their profession, which offers at once an indication of the favourable impression made by the plan in the ranks of those who practise only and never preach and also a good augury for the welfare of the project because of the predestined high quality of the suggestions and advice to be forthcoming.

The Committee in question is purely an advisory one, but its work is none the less of great administrative value. Its recommendations will be the upshot of frequent attendance at the School, and, once submitted, it will be the function of the authorities of the School to make proper adjustment wherever academically feasible to accord the existing curriculum with the most urgent practical demands of the great body of architects who employ its graduates.

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The portrait is a photogravure reproduction from copper of a photographic study in profile made by Sherril Schell in London, 1913. The pose of the head is unusual and friends of the young poet have pronounced the likeness especially good. It is hand printed in Sepia ink on the best quality of hand-made Japanese Vellum. The picture measures eleven by fourteen inches, the head itself being approximately six by seven inches.

This portrait does not appear in the American edition of Mr. Brooke's works, and is reproduced in America only in this form. The price is \$2.50 framed and \$1.00 unframed prepaid.

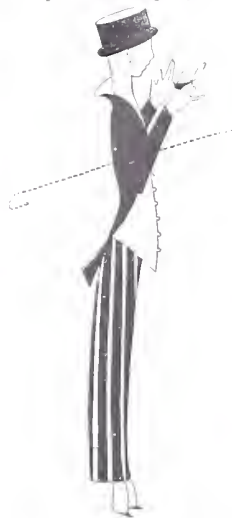
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We may frankly say that Columbia deserves the utmost credit for its understanding initiative in thus accepting the professional world in a definite physical sense as its pace maker. In selecting architects to be members of the Committee of Visitors the three participating architectural bodies have set their standard high. A noteworthy piece of work, quite in accord with the spirit of the day, has been undertaken and we may confidently look forward to an equally noteworthy achievement in architectural teaching. There should be no apprehension on the supposition that it is now planned to translate the School into terms of the office, for there is not sufficient synonymy of purpose in the two fields, however closely they may be allied in the order of supply and demand. The School must, in the final balance, maintain its academic point of view; it cannot be made to assume—except in its design branch alone—the guise of the atelier; for the proper quantities of historic, theoretic, scientific and cultural material, not to mention untold hours of drawing, modelling and construction, must hold their place in the well-rounded and closely co-ordinated system of teaching. The Committee of Visitors, then, will not attempt to govern but to advise. The technicalities of administrative control will remain as heretofore in the hands of the Administrative Board. On the other hand, the Committee will call into play its hard-bought experience, its knowledge of the fundamental demands of practise, as well as its cherished ideals of a great art ingrained through many qualitative tests, so that the scholastic intention may be brought to a full grasp of the objective of professional practice. Beyond the appointment of a practising architect as director, virtually nominal, so far as his definite administrative function is concerned, or the giving of a few lectures annually by men busy in the profession, the experiment at Columbia is, so far as we know, the first decisive step in the direction of *de facto* co-operation between a school of architecture and the profession at large. We are convinced that much good will come of it and that, as other schools adopt a similar procedure, both schools and profession will evince an increasing interest in one another's purposes and boldly we say it—also in one another's shortcomings. The new dispensation offers the chief advantage of all co-operative plans, mutual benefits. —Curator RICHARD F. BACH in the *Architectural Record*.

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