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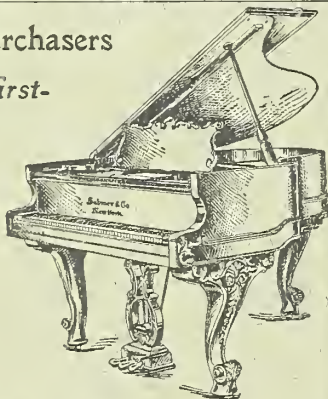
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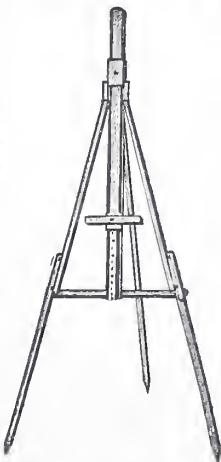
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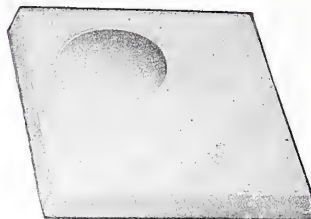
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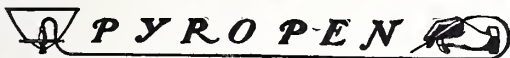


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portrait of *The Hon. Mrs. Guest*, one of his best portraits of women, because one of the most sympathetic.

Amongst other notable achievements in portraiture this year is Sir George Reid's *Lord Bishop of Salisbury*, taking a place in the history of academic portraiture; within a scheme of colouring, restrained but perfected, the modelling of the face, the indication of character, are given with vigour. Mr. J. J. Shannon is chiefly represented by a portrait group of *Mrs. Herbert Sears and her daughters*. In his very methods the painter attains some suggestion of the fashionable atmosphere, the air and manners of each of his sitters. Mr. Bacon's aims have apparently not been dissimilar in his picture *A Fairy Tale*. Something of the wayward restlessness of childhood has been captured in a picture with a kind of deliberate untidiness in its composition. The scheme goes right through in white; such a scheme carries a



"A FAIRY TALE"

BY J. H. F. BACON, R.A.

The Royal Academy. Second Notice



“MADONNA AND CHILD” BY BERTRAM MACKENNAL

painter into delicate changes of tone, which it seems difficult to associate with the brave speed of brushwork, such as we apparently have here, but which otherwise best suits perhaps the spontaneous grouping Mr. Bacon has chosen. Illustrators often in their paintings set themselves to attain rich decorative schemes of colour, little regarding the influence of atmosphere. The great illustrator, Mr. Abbey, is a noteworthy case, and Mr. Craig, in style of painting, his follower, and an illustrator of note, is no exception. In his *Heretic* he has concerned himself with facial character. The faces in procession one behind the other, in the canvas seem all to come to the fore, clear cut and minutely painted. Certainly the frankness of the aim at decoration makes this to an extent legitimate. The girl's face, however, is put in

with sensitiveness against the almost mosaic background of the other faces and figures, so giving indication of Mr. Craig's powers more than any other part of the picture; the painting of this head is carried by its treatment farther than it is possible for him to reach in the definite and matter-of-fact handling which characterises the rest of the picture. It is interesting to note that this picture is among those which have been acquired under the terms of the Chantrey Bequest.

A painting by a young artist evidently at the beginning of his reputation is the little work called *Battledore*, by Mr. L. Campbell Taylor, an artist who apparently holds to that tradition of fine painting which makes his panel seem old-fashioned.

Mr. Bramley's frankly painted *Summer* has charm of subject with clever treatment. In *Haru-ro-Yuki* (*Snow in Spring*) the colour and the difficult problem carried out are amongst Mr.



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ELIZABETH STANHOPE FORBES

The Royal Academy. Second Notice

Alfred East's most interesting achievements. That the picture arrests the attention it deserves is in no sense due to the judgment of the hanging committee. The prevailing note of colour in the picture, which is very delicate, is almost killed by the picture next to it, in which a figure in close juxtaposition with Mr. East's work is painted in exaggerated colour of the same scheme. Amongst other interesting English landscapes is a snow scene of unusual distinction by Mr. Buxton Knight.

The Venetian Funeral is a subdued painting for Mr. Brangwyn. There is the symbol of sorrow in its sombre colour, the torches just burn away the darkness and the heavily laden gondola almost drifts; a cluster of flowers at the end of the gondola lightens the picture. This picture shows the extraordinary quality of strength in Mr. Brangwyn's work, existing none the less for the lowered scale of colours. The whole has a beauty which is one of the rich possessions of this year's exhibition.

Mr. George Henry in *The Blue Gown* leaves his former works behind. The picture has a revelation to make of thoughtful painting in treating the colour problems of the dress. Its qualities are those which cannot be achieved in any summary treatment. Something elusive too in the lady's expression belongs to the realm of thought, to a world at any rate without the studio doors; only instinct can take a painter to its secret, such an instinct as Gainsborough and Romney seemed to have about every one of their sitters.

Mr. Edward Stott's *Washing Day* in character is somewhat of a departure for the new Associate, but it is worthy of his *début* as such on the Academy walls, with its evasive but charming colour and its analysis of a difficult effect. In his one picture Sir L. Alma-Tadema returns to his old manner with his former success. His art has always been selective, and from this springs its extreme perfection in one direction with its limitation in others. Mr. George

Clausen, A.R.A., is represented this year by pictures in which there is the same earnest search after certain difficult truths connected with natural effect.

Portraiture by younger men includes a portrait of *Miss Edith Miller* which is worthy in every way of Mr. Harold Speed, and a *Portrait of a Lady* interestingly treated by Mr. Ralph Peacock. Mr. Charles Sims exhibits some excellent painting in his picture *The Land of No!.* A work attracting attention is by Miss Marion Powers. An extremely difficult subject has been taken up for treatment, and the fascination which still life evidently exercises over the artist's talent has carried her through its difficulties in a manner nothing less than brilliant.

The water-colour, black-and-white, and architectural rooms were all full of interest this year. It seems a pity that more schemes for interior



PORTRAIT OF MISS EDITH MILLER

BY HAROLD SPEED



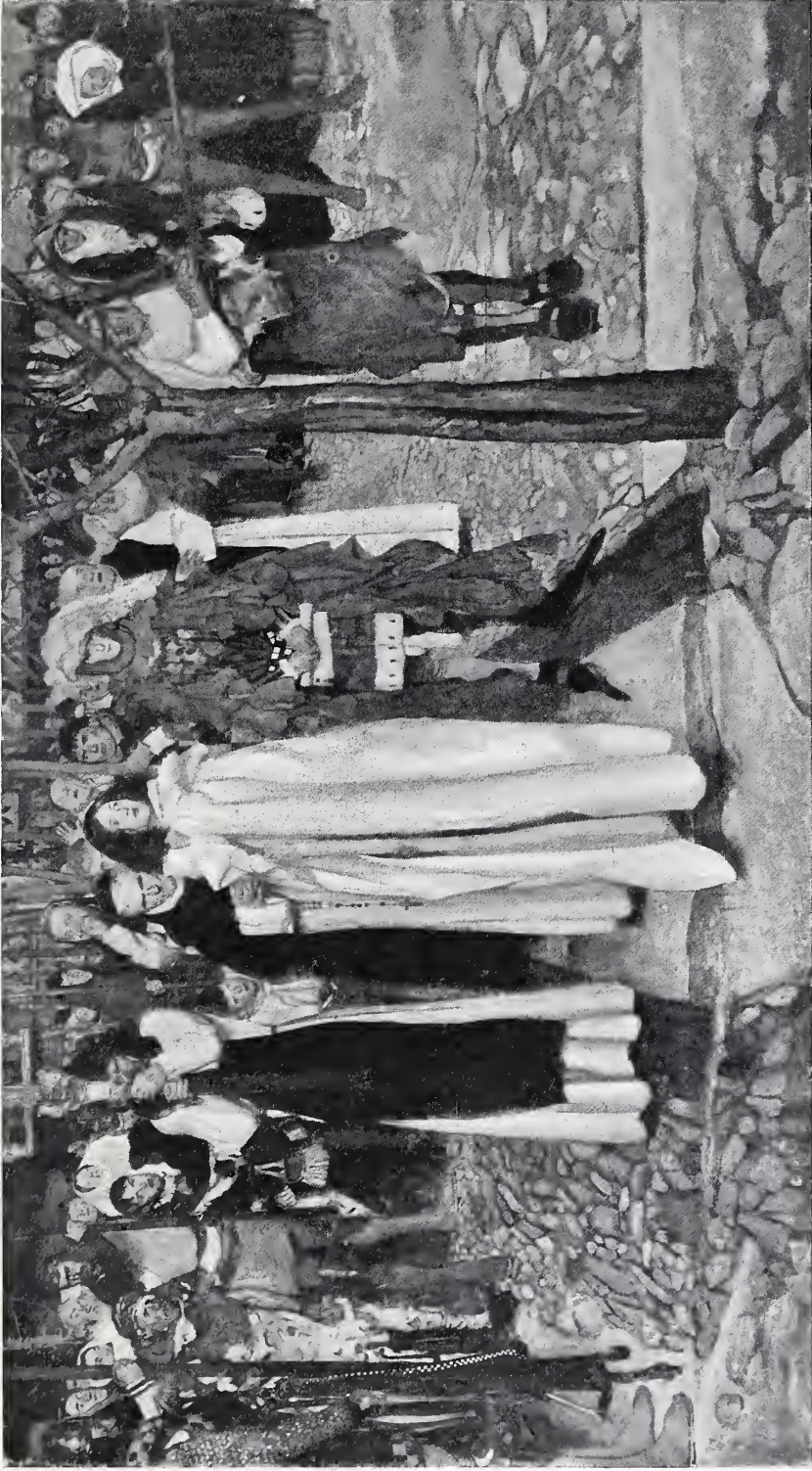
“BATTLEDORE” BY
L. CAMPBELL TAYLOR

(By permission of Humphrey Roberts, Esq.)



"BIRNAM WOOD." BY DAVID
FARQUHARSON, A.R.A.

(Purchased under the terms of the Chantry Bequest)



"THE HERETIC"
BY FRANK CRAIG

(Purchased under the Chantry Bequest)



“THE STORM CLOUD.” FROM THE
MEZZOTINT BY WILLIAM HYDE



"SUMMER." BY FRANK
BRAMLEY, A.R.A.

The New Gallery

and domestic architecture do not find their way to the last-named. The influence of Mr. Brangwyn and of Mr. Strang is strongly felt in the black-and-white room. We reproduce Mr. Brangwyn's distinguished Venice etching and a particularly fine mezzotint by Mr. William Hyde.

In the sculpture room the general level is high, and it is perhaps for this reason that no work seems to stand out as immeasurably better than the others. Principally calling for notice are Mr. Brock's *Gainsborough*; the *Bust of the Bishop of Stepney*, by Mr. John Tweed; the interesting work of Mr. Alfred Gilbert, R.A.; Sir W. B. Richmond's *Gladstone Memorial*; Mr. George Frampton's *Bust of G. F. Watts*; "*For the Right*," a small equestrian statuette by Mr. Gilbert Bayes; *Abundance*, a group by Mr. F. Derwent Wood; *The Madonna and Child* by Mr. Bertram Mackennal; and the interesting allegorical group by Mr. W. Reynolds-Stephens.

THE EXHIBITION AT THE NEW GALLERY.

AMONG the best of the paintings which give this exhibition its particular reason for existence must decidedly be counted the group of five canvases by Mr. J. S. Sargent. His *Syrian Study* is one of the most remarkable pieces of vivid observation and brilliant execution that he has ever exhibited, and its masterly interpretation of an effect of blazing sunlight deserves absolutely unqualified praise. His other open-air study, *The Garden of Gethsemane*, if not quite so masterly, is amazingly facile; and his two portraits of *Seymour Lucas, Esq., R.A.* and *C. Napier Hemy, Esq., A.R.A.*, are as astonishing as ever in their decisive frankness of characterisation and their unhesitating directness of handling. They have, too, in fullest measure that vehement vitality which is almost invariably a merit of Mr. Sargent's work in portraiture. His fifth contribu-

tion, *Padre Alvera*, the interior of a bare, untidy room, with the figure of a black-robed priest seated at a table, is a rarely discreet exercise in relations of tone.

Several other portraits of distinguished merit are included in the collection. There is a charming painting of *Mrs. Arthur H. Lee* by Mr. J. J. Shannon, the most accomplished of all the pictures which he is exhibiting this year. There are such magnificently confident achievements as Professor von Herkomer's *Mrs. S. L. Lazarus*, with its triumphant management of a most exacting colour-scheme, and *General Palmer*, robustly handled and uncompromising in its statement of the sitter's personality; as Sir George Reid's *Principal Donaldson, St. Andrew's*, and *Sir John Glover, Chairman of Lloyd's*, painted with masculine certainty and power; Mr. Harold Speed's *C. F. A. Voysey, Esq.*, a miracle of high finish and yet free from pedantic elaboration and from mere insistence upon surface for surface sake; and Mr. Byam Shaw's *Miss Constance Collier*, an admirable example of his methods which only falls short of complete success because it misses somewhat absolute correctness of tone. Of notable value are also Mr. Harold Speed's reticent and quietly expressive *General Baden Powell*; Mr. Harris Brown's *The Right Hon. Alfred Lyttelton, K.C.*,



"A ROYAL GAME: AN ALLEGORY"

BY W. REYNOLDS-STEPHENS

The New Gallery



“THE OLD GARDEN AT TIVOLI BY MOONLIGHT”

BY HAROLD SPEED

and *Michael, son of Michael Tennant, Esq.*; Mr. J. Coult; Michie's *T. Howell W. Idris, Esq., M.P.*, and *Ruby*; Mr. Richard Jack's *Miss Ella Macnaghten*; Mr. H. de T. Glazebrook's firmly stated three-quarter length of *R. A. Fairclough, Esq.*; Mr. C. E. Hallé's *Miss Lucy Cohen*; Mr. H. G. Riviere's wonderfully living study of *Miss Genevieve Ward*; Mr. St. George Hare's ingeniously contrived *Father and Son*; Mr. S. Melton Fisher's *Mrs. Ella Rawls Reader*; Mr. J. Lavery's *The Earl of Plymouth*; and the Hon. John Collier's *Mrs. Lionel Wilson*.

The chief of all the figure pictures is unquestionably the *Wine Shop* by Mr. Brangwyn, one of those partly decorative and partly realistic canvases which he treats with so much breadth and certainty of touch and such sensitiveness of colour effect. It shows amply his power and his originality, and it has, with all its robustness, a delicacy of technical

quality that claims the frankest admiration. Excellent, also, is Mr. James Clark's symbolical composition, *Spiritus adversus Carnem*, which by its fine draughtsmanship, its executive distinction, and its rich harmony of colour, stands out as a supreme example of the class of production to which it belongs. Mr. Clark is one of the ablest artists we have who are concerning themselves with this type of imaginative art, and this picture is in many respects the best he has ever exhibited. Beside it Mr. Herbert Draper's rather formal and over-elaborated *Art and the Jade* looks a little empty and uninspired; and Mr. Walter Crane's *Prometheus Unbound* seems painfully unconvincing. Mr. George Hitchcock, too, in his *Return of Proserpina*, shows a lack of largeness of idea. His picture is an excellently capable study of a female figure in thin white draperies, set in a sunny landscape among blossoming trees, but it is so

The New Gallery

literal, so matter-of-fact, that it scarcely takes the position which it could have reached securely if it had been treated with more sympathy.

In Sir J. D. Linton's *The Earl of Leicester and Amy Robsart at Cumnor Place* there is an agreeable combination of exact precision of method and right breadth of effect. Although the artist has aimed at more than ordinary minuteness he has lost none of the qualities of tone and atmospheric relation which were needed to make his picture properly effective, and he has kept all his details in absolutely correct harmony one with the other. His colour is notably sumptuous and powerful. Mr. George Henry shows a very successful study, *The Hour Glass*, which has his best qualities of execution and colour management; Mr. W. Llewellyn an admirably treated group, *Bedtime*, a young mother with a baby in her arms, which is particularly to be praised as a clever record of an effect of artificial light; and Mr. Lavery a pleasant sketch of a girl, *Mary, Reading*, which needed only a little less insistence upon dull tones of grey and brown to be counted among his happiest efforts. Mr. F. Markham Skipworth's sense of dainty arrangement is well displayed in *La Sortie*, and in his smaller sketch of a child, *Daune*; and Mr. S. Melton Fisher's characteristically fresh and charming manner of handling is seen absolutely at its best in his exquisite colour note *The Flowered Gown*. Mr. Hallé's *Fortuna* is one of the best of his imaginative canvases; Mr. Arthur Hacker's *Francesca* has strength and dignity; and the modern life subject, *Music and Moonlight*, by Mr. Talbot Hughes, is specially notable as a shrewdly studied and soundly managed painting of contrasting lights.

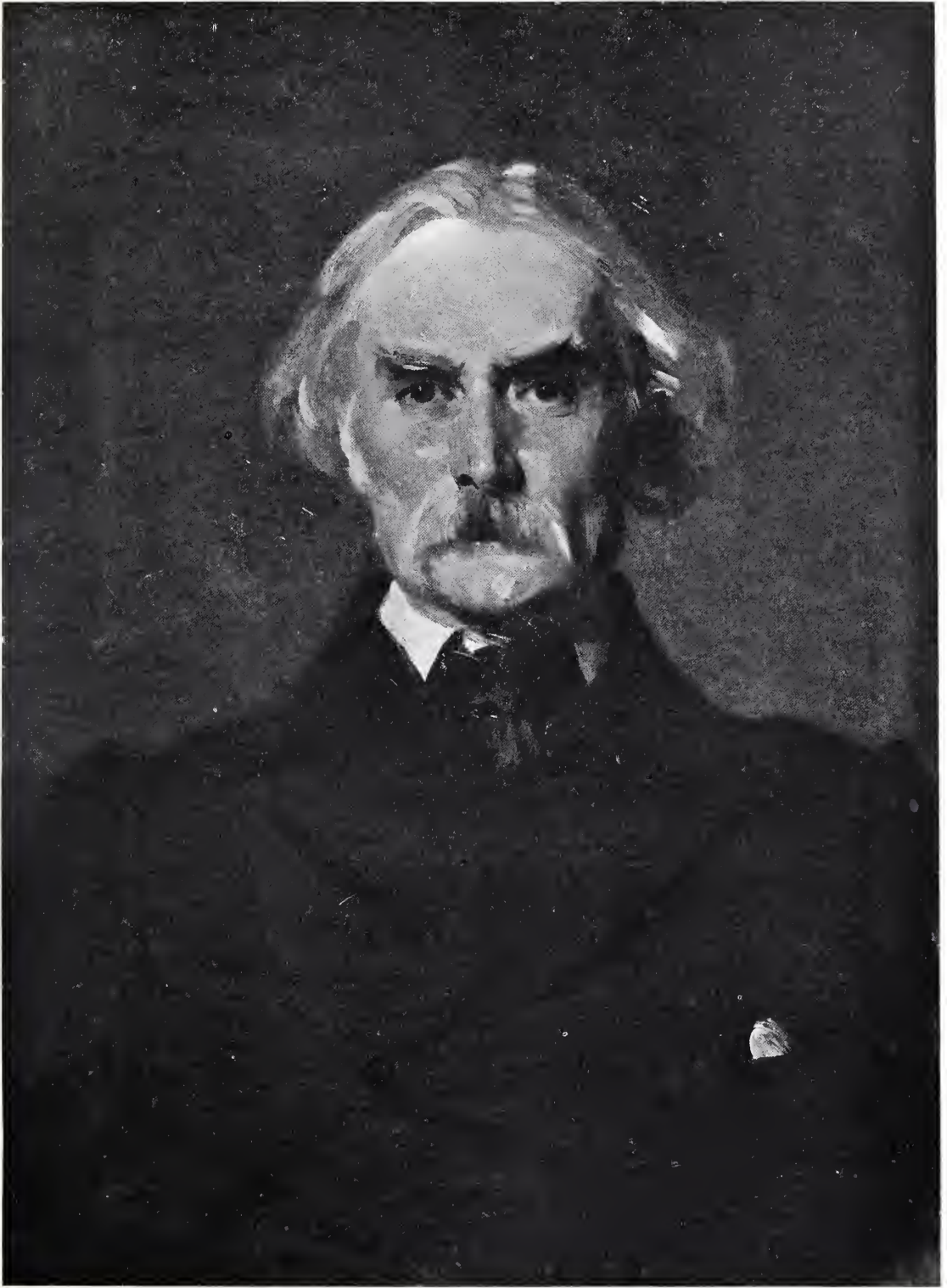
The most remarkable of the illustrations of rustic life which have a right to marked consideration is Mr. W. Lee Hankey's very ably painted picture of a young peasant girl, a technical achievement of quite exceptional beauty, and as dainty in sentiment as it is sound in execution. Mr. E. A. Hornel's *Burning Leaves* is a good example of his customary mannerism, restless, inconsequent, and wanting in cohesion, and yet not unpleasing as an arrangement of colour. Mr. Austen Brown's *Haymaker* is a finely imagined subject, with a certain impressive dignity of general effect, but spoiled by uncouthness of drawing and want of refinement in form; his other picture, *Meadow Flowers*, is in many ways more successful, but it has a curious uncertainty of touch that diminishes its interest. Two examples of what used to be the most favoured school at the New Gallery, Mr. Strudwick's composition symbolical of autumn, and

Mr. J. E. Southall's *Daughter of Herodias*, remain to be noted; they are quaintly archaic, but they have a sincerity which deserves respect.

Among the landscapes Mr. Hughes Stanton's large *Sand Dunes*; *Dannes Camiers*, broadly atmospheric and tenderly delicate in tone, Mr. J. Coutts Michie's strong, serious, and impressive *On a Lonely Moor*, and Mr. J. L. Pickering's romantic and dramatic composition, *The Dryad's Offering*, largely treated and excellent in its richness of colour, deserve places of particular prominence;



PROCESSIONAL CROSS BY W. REYNOLDS-STEPHENS



PORTRAIT OF C. NAPIER HEMY,
ESQ., A.R.A. BY J. S. SARGENT, A.R.A.



“THE WINE SHOP.” BY
FRANK BRANGWYN, A.R.A.



“THE DAUGHTER OF HERODIAS”
BY J. E. SOUTHALL



"IN THE SILENT WOOD"
BY W. LEE HANKEY



"ON A LONELY MOOR"
BY J. COUTTS MICHIE



“BED TIME.”



“SPIRITUS ADVERSUS CARNEM

BY JAMES CLARK

Rembrandt Bugatti

and Mr. Alfred East's two admirably designed pictures, *By the River* and *Lambourne Bridge*, can be accepted as very complete illustrations of his fine decorative sense and of his sensitiveness as a colourist. Mr. Fred Yates touches the right romantic note in his strong and expressive *Snow at Rydal*; Mr. D. Y. Cameron only misses full success in his *Eildon Hills* by his failure to realise properly the planes of his landscape; and Mr. Leslie Thomson, always an earnest student of nature, fully maintains his reputation with his *Straits of Mona*; *Sunset*, and *A Summer Sea*. Attention is also due to Mr. J. S. Hill's *Evening on the Arun*, Mr. J. Aumonier's *Old Cottages at Barrington*, Mr. J. L. Pickering's *Alpine Twilight*, Mr. W. Llewellyn's *Winter*, Mr. Montague Smyth's ably treated *Norfolk Mill*, Mr. Lindner's *The Setting Sun*, *Dordrecht*, Mr. R. W. Allan's *The Grey North Sea*, and to Mr. Alfred Hartley's fine study of colour and atmosphere, *Far into the Night*. Mr. Harold Speed's *The Old Garden at Tivoli by Moonlight* can be commended for its truth of tone and soundness of handling; and Mr. Ivystan Hetherington's *Life on the Marshes* for its good understanding of atmospheric values.

The sculpture in the Central Hall is less important than usual, but it includes such noteworthy performances as Mr. Albert Toft's *Seymour Hicks, Esq.*, Mr. John Tweed's *The Hon. Mrs. Gervase Beckett*, Mr. F. Derwent Wood's *Sketch for a Garden Statue*, Mr. F. W. Pomeroy's *Sketch for War Memorial for Charterhouse School*, Mr. George Frampton's *Seymour Lucas, Esq., R.A.*, and Mr. Drury's *Education*, a study for one of the groups on the new Vauxhall Bridge. In the same part of the exhibition will be found a very original and strongly treated *Processional Cross* by Mr. W. Reynolds-Stephens; some excellent examples of craftsmanship by Mr. and Mrs. Gaskin, Mr. Alexander Fisher, and M. Lucien Gaillard; and water-colours of much merit by Mr. A. G. Bell, Mr. T. C. Gotch, Mr. H. J. Ford and Miss Mary Gow.

A N ITALIAN SCULPTOR—
REMBRANDT BUGATTI. BY
MARCEL HORTELOUP.

It was at the Salon of the Société Nationale in 1904 that Rembrandt Bugatti's name first appeared in the catalogue of an art exhibition in France. He



"ELEPHANT AND HINDS"

BY REMBRANDT BUGATTI

Rembrandt Bugatti



"LION AND LIONESS"

BY REMBRANDT BUGATTI

was then but twenty, and he here claimed the attention of his peers by means of four little plaster models representing stags, storks, a lion and a lioness. The naturalness, the charming grace, the intelligent transcription of life displayed in these little animal groups, modest in dimensions, but bold and sober in handling, settled the matter of his nomination as an associate of the Société Nationale.

Whether in transcribing the eternal force and sovereign majesty of the lion, the infinite suppleness, the undulating cadences of the tiger's walk, or the elephant's monstrous body; whether he surprise a doe and her fawns in their retreat, or note the leisurely stride of the camel, or show us a

pair of wolves sniffing the air, or goats struggling among themselves to get at the green leaves on some hanging branch, or a meditative mother cat with young ones curled up at her feet, or pelicans opening wide their foolish beaks, or a monkey scratching the ground, Bugatti everywhere proclaims himself an infinitely perspicacious observer of those distinctive characteristics which give to the animal its own expressive pose, its familiar attitudes, its habitual demeanour, things the perfectly adequate union of which is essential in order to produce the impression of real life.

Outside all consideration of art respecting fidelity of modelling, one cannot remain indifferent to the



"STAG AND HINDS"

BY REMBRANDT BUGATTI

Rembrandt Bugatti



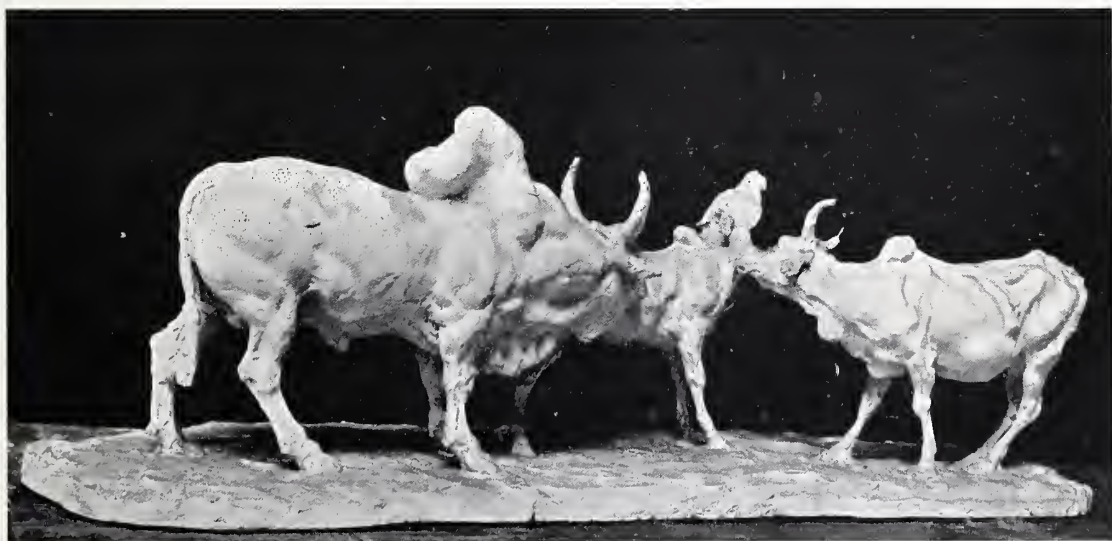
“LIONESSES”

BY REMBRANDT BUGATTI

great manual skill revealed in all Bugatti's works. The explanation of this fact is that from his earliest years he has devoted himself ardently to numerous little pieces of handiwork, principally in the direction of delicate carpentry, which were calculated to bring him into touch with all the difficulties of practical execution, and to prepare him to overcome them. Even before exhibiting as a sculptor at fourteen years of age, in Milan, his native town, and then in Turin and Venice, he had worked as a painter-decorator of furniture and glass in the workshops of his father, who was the author of many highly interesting creations in decorative art applied to furniture. Bugatti's artistic education was indeed confined to these efforts of applied art; he received no specialised lessons from any master whatever, nor attended classes at any art school or academy. He was the child of his own works,

brought up in the atmosphere of a highly artistic circle, and with naught in the way of counsel save that of a family which boasted among its truest intimates friends of such talent as the sculptor Troubetzkoy, to whose influence the boy did not remain a complete stranger. Bugatti will tell you, further, without boastfulness or vanity, simply stating the fact, that he knows nothing of animal anatomy, and relies solely on his eye to remain faithful to the truth. His fingers and a few centimetres of iron wire twisted into racket-shape are his only working tools, as anyone may see by watching the artist at work with his models in the Jardin des Plantes, whither he goes every morning, taking with him his supply of “plastidine.”

Bugatti has become a fervent adept at the marvellous process of *cire-perdue*, the only process which can transcribe into bronze with implicit



“ZEBUS”

BY REMBRANDT BUGATTI

The Portrait Work of Joaquin Sorolla

exactness and unbounded preciosity the work of art as it has left the hands of the artist. It is to this "process"—a sufficiently barbarous word when it has to do with a method of mechanical transcription rising almost to the dignity of an art—that Bugatti entrusts the works he considers worthy of being definitely fixed. More fortunate than Barye, who was unable to find satisfaction of his æsthetic idea in the more or less skilful work of his collaborators, still feeling their way in processes more or less imperfect, Bugatti well knows how much he owes to his co-worker and friend, the artistic *fondeur* Hébrard, who has brought the process of casting to a high state of perfection.

Although Bugatti has not yet completely disclosed himself to public and to critics save as an animal sculptor, certain statuettes seen in his *atelier*—portraits of friends done in his leisure moments—have so much real charm, with *maîtrise* so authoritative, that they open up a whole horizon of promise for the work he will presently produce. "Form—is it not all one in its apparent diversity?"

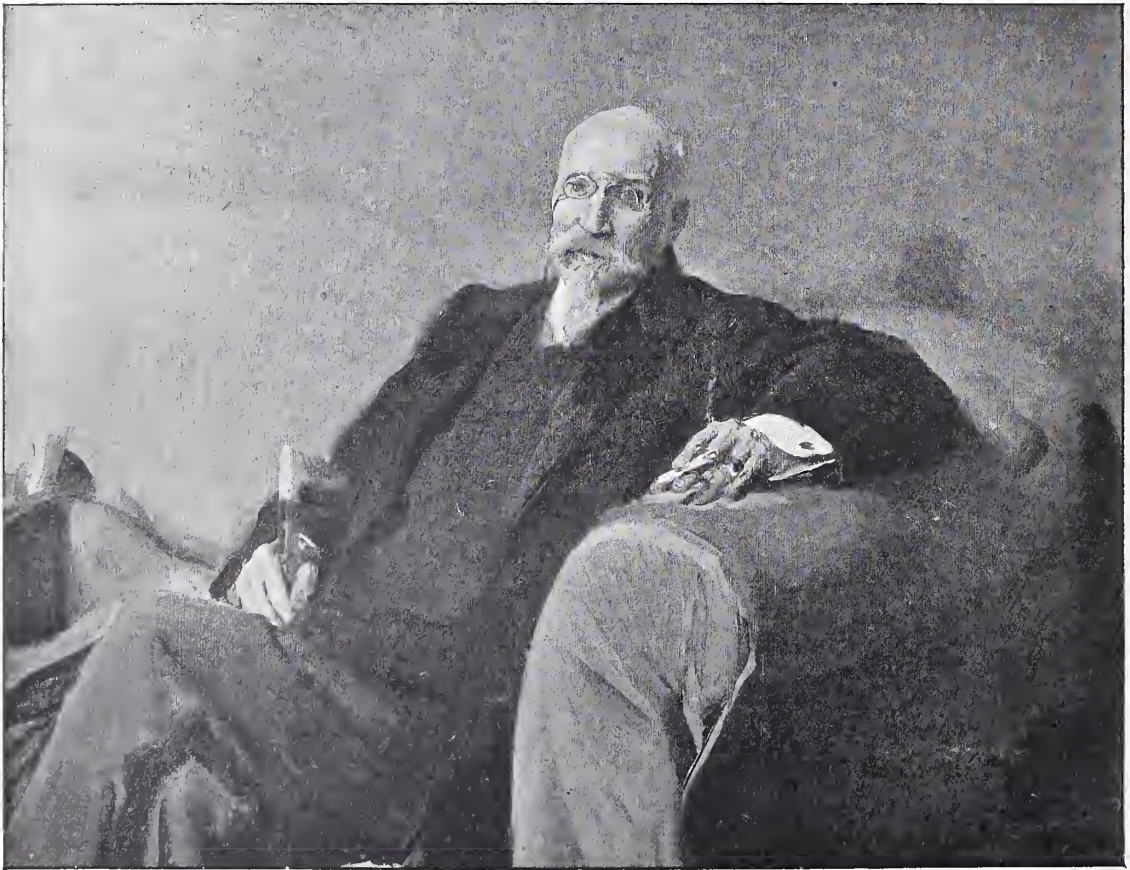
asked Théophile Gautier. And why should Bugatti model men with less success than beasts?

M. HORTELOUP.

THE PORTRAIT-WORK OF JOAQUIN SOROLLA. BY LEONARD WILLIAMS.

I PASSED the morning of the other day—one of a number of such profitable mornings—in the studio of Sorolla. Thirty or forty canvases were round about me. Upon them were the men, the women, and the children of our time; royal and noble personages, ministers and diplomats, leaders of society, ladies and gentlemen of tranquil and domesticated life, unknown (as yet, and doubtless wishing to remain unknown) to notoriety or fame; novelists and men of science; actresses and dramatists; the painter's children, and the children of his patrons or his friends.

A life of pitiless, of absolutely unremitting labour is Sorolla's. I have seen him weary of five minutes



PORTRAIT OF ECHEGARAY

BY JOAQUIN SOROLLA



"MY WIFE." BY
JOAQUIN SOROLLA



"THE REGENCY." BY
JOAQUIN SOROLLA

The Portrait Work of Joaquin Sorolla

of inaction or repose, but never, in a whole day's painting, of his work. Only when daylight fails, and then with sore reluctance as one who separates himself from something deeply and pathetically loved, he lays his brushes down.

Seasons recurring find him always at his easel in the studio or the open air, most of the year at Madrid, but the summer months upon the golden beaches of the east of Spain, repeating, now the manners and emotions of the people of our century, or now the magic of the southern sunbeams on the Mediterranean water.

Where there is so intense an application, mated with conspicuous and commanding native gifts, progress is unavoidable. Each canvas shows us something learned beyond the lesson of the last; respires a broader sympathy; reveals a more unerring insight into men and things; a bolder, more self-confident technique; a riper management of colour and of form. Always, as his work progresses, I observe him to relinquish more and more subordinate and secondary prejudices of his own in favour of a swifter, safer recognition of the passions and the prejudices of the sitter; a fine Velazquez-like ambition of restraint, or, in a word, less mannerism but a greater individuality.

The lesson of Sorolla's life is profitable, both to artists in particular and to Spain at large. The rarest of exceptions among Spaniards is an earnest, self-devoting, indefatigable worker such as this. The race from which he springs is naturally and congenitally disinclined to either manual or mental labour. Few of her citizens conduct their copious store of native shrewdness to a practical account, expecting at the cost of no exertion to themselves, to reach the goal of fame without endeavouring to run the race, though, if the Spaniards could prevail upon themselves to work, not in unproductive waggling of the lips, or in the person of a chance though eminent exception here and there, but healthily and in the mass, and as their national and normal rule of life, they would achieve, when matched against the outside world, victories of surprising magnitude and with surprising frequency.

Returning from these general considerations to the later portraits of Sorolla, prominent among these works, distinguished by a special eloquence above the rest, I viewed a simple yet majestic portrait of a king and queen, and twenty memory-laden years of Spanish history. A royal lady stands beside her royal son and slightly points to



PORTRAIT OF THE SEÑORA DE LAIGLESIA

BY JOAQUIN SOROLLA

The Portrait Work of Joaquin Sorolla

him. She is entrusting him to Spain: nor has she any cause to doubt her confidence. Motherhood and pride are in her look, as well as royal dignity. She has fulfilled an arduous trust towards the people whom she ruled and guided loyally and ably, meriting the world's applause beside. The lions at her feet seem emblematic of the chivalrous and loyal race that have, as these deserved, defended and upheld the royal lady and her royal son.

I passed herefrom to contemplate the portraits of two Spanish countesses; both dark, both beautiful—yet of conflicting styles of Spanish beauty. The Countess of San Felix, a splendidly proportioned brunette, is a not infrequent type of Spanish charm, with well-modelled bust, deep hazel eyes (not black), long, drooping lashes, jet-black hair, and decided eyebrows, not too accurately arched. The Countess of Casal, on the other hand, is not *the* national type of Spanish beauty, but just the typical beauty of Madrid. This lady is a daughter of the capital of Spain, whose delicate features respire a double aristocracy—that

of family and that of race. Here in Madrid, a town of towns for lovely and seductive women, such faces may be counted by the thousand—the colour of the clearest yet extremely pale, the hand and foot of Arab smallness, the eloquent dark eye that serves (at least in this case) as the window for a sensitive and noble character.

Then I came to a portrait of his wife. Here the face and glance detach themselves with lightning swiftness. She wears a soft black gown, treated somewhat flatly, a single yellow rose about the girdle; grey, black, pale yellow, and vermilion for the chair—there are no shades and colours other than these four. The portrait of the parents of this lady has a tranquillizing influence after hers. A look of harmless vanity is on the faces of the healthy and contented pair—the look of people who are pardonably glad at having their portraits painted—and by such a painter.

Antonio Gomar is a landscape-painter, in the spirit and the flesh—a cheerful, oldish man, yet refusing to be old. He pauses in the middle of a cigarette and in the middle of a humorous idea or



“MY WIFE’S PARENTS”

BY JOAQUIN SOROLLA

The Portrait Work of Joaquin Sorolla



PORTRAIT OF JOAQUIN SOROLLA

BY HIMSELF



PORTRAIT OF BENITO PÉREZ GALDÓS

BY JOAQUIN SOROLLA

The Portrait Work of Joaquin Sorolla

remark. From the twinkle in his eye the thought should be worth listening to. At any rate he has a frank and wholesome sympathetic face. Whether his jokes be good or not, we feel we should enjoy an hour in his company.

Widely contrasting with the last is Christian Franzen, the Danish photographer, who has made his home in Madrid; also in his humbler way an artist of extended fame—a Sorolla of the camera, we might call him. It is a pallid, earnest, interesting face, with pallid hair and eyes—a face tinged with Scandinavian sweetness, Scandinavian melancholy.

The portrait of Spain's most fertile and most popular novelist, Benito Pérez Galdós, is admirably simple, admirably clear. The author of the "National Episodes" looks quietly at us with his eyes half-closed. Looking and thinking go together here. Many go through the world with eyes wide open, yet see nothing. This man, with half-closed eyes, appears to be seeing little, but is observing and investigating all.

No less devoted to a life of study and research is Manuel Cossío, the art critic, who has written and will very shortly publish a definite and detailed life of that extraordinary painter who resided at the capital of older Spain, Greco, at once a modern and a mediæval. As to its execution, the face

before us seems to augur well. A splendidly direct and simple portrait, like that other of the novelist Galdós; the eyes are contemplative and serene, the mouth determined—a patient, earnest, unbiased man, qualified both by natural taste and by protracted scholarship to venture on the stormy waters of biography and criticism.

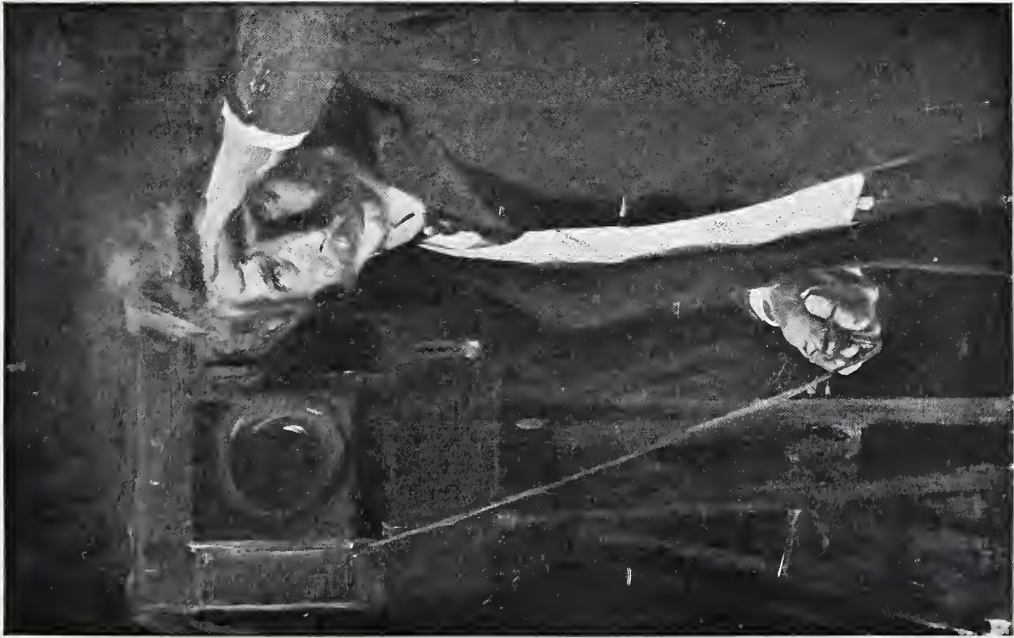
Another of Sorolla's portraits is that of the *Señora de Laiglesia*, who is half reclining in a low chair. Her features, classically regular, are turned from us in profile. Her air is one of easy and well-educated affluence. A classic tone, accentuated by the Grecian dressing of the hair, pervades this portrait; something spontaneously harmonious and well-chosen, a spirit of innate simplicity and luxury combined, such as pervaded, once upon a time, that admirable commonwealth whose every act and aspiration were inherently invested with the form of art.

The portrait of Echegaray, co-winner with the poet Mistral of the Nobel prize, a poet and philosopher, a financier, a statesman, an engineer and mathematician, an orator and lecturer, and the author of innumerable plays, is in itself a world of portraiture. The attitude is part and parcel of the man, a posture into which, through stress of years, he has unconsciously fallen. A courteous scepticism shadowed by the limpness of the posture as a whole, pervades these features parch-



PORTRAIT OF ANTONIO GOMAR

BY JOAQUIN SOROLLA



PORTRAIT OF CHRISTIAN FRANZEN

BY JOAQUIN SOROLLA



PORTRAIT OF MANUEL COSSÍO

BY JOAQUIN SOROLLA

The Portrait Work of Joaquin Sorolla

mented by time and by experience. With imper- turbable, well-educated dubiousness he seems to be interrogating us upon the final purpose of his merits or (if we should happen to possess any) our own. The work of Echegaray is much and even bitterly disputed by contemporary Spain. Many of her modern critics find his drama anti- quated and unreal. He seems prepared, upon this canvas of Sorolla's, to reply to such a charge. "Gentlemen," he seems to say, "the world is old, and I am old, and even you may some day grow acquainted with the soothing scepticism of old age. This earth of ours is not, as fledgling sages think, a revolutionary red, but simply grey—just like the colour of my dramas, or my conversation, or my eyes, the background to this portrait, or the ashes of my cigarette."

In the charming study called *My Daughters*, landscape and human portraiture go delicately and deliciously united. With artless elegance, two little girls repose in garden chairs in a sweet, unceremonious garden of this lazy land, the shadows of the vine leaves falling across their swarthy skin. The hour is that of the *siesta* on a summer's day, with no breath of air to fan the sluggish canopy of vine.

Lolita, too, is a child impression, frankly in the

treatment of Velazquez—the face, the dressing of the hair, the pale blue frock against a green and buff background, the tapestried arm-chair behind a solemn little figure with big black eyes and pert little mouth.

Such are a bare half-dozen from this multitude of master-portraits. Would that I had the talent and the time to tell, as they deserve, the merit of them all. Prodigies of life and truth, prodigies of technique are here. Thoroughly responding to the days we live in and the spirit of our age; beautiful and bold, unservile and unselfish, seeking the truth always and always palpitating with the presence of the same; rapid in workmanship, incisive, sure, no dawdling, either with the eye or with the brush; discerning essence from conventionality or artifice; sifting the jewel from the paste, the vital characteristic from the casual circumstance—such is the portrait-work of Joaquin Sorolla; whereof, re-echoing Emerson's words, new generations shall decide, when only books, or bones, or portraits of ourselves remain, that "this perpetual modernness is the measure of merit in every work of art: since the author of it was not misled by anything short-lived or local, but abode by real and abiding traits."

LEONARD WILLIAMS.



"MY DAUGHTERS"

BY JOAQUIN SOROLLA

Maxfield Parrish's Book Illustrations

PROFESSOR VON HERKOMER
ON MAXFIELD PARRISH'S
BOOK ILLUSTRATIONS. BY
J. H. IRVINE.

THE full and enthusiastic appreciation by one artist of the work of another is an occurrence sufficiently rare to attract some measure of attention; the "discovery" of an original worker by one who already holds an assured position in the art world is of even less frequent occurrence; and when the work of the unknown inspires so great an enthusiasm in the breast of his more fortunate brother as to lead to a spontaneous and unsought testimony to its originality and artistic value, the event partakes of the nature of a phenomenon, *nigro simillima cygno*. The work of Mr. Maxfield Parrish, and his entry into the domain of illustrators, all unheralded as it was by blast of trumpets or by rolling of logs, seems to have escaped the attention of that many-headed Cerberus who guards the path to public fame, and who, by a quaint paradox, often assures a future for his victim by the very completeness with which he rends him limb from limb. The literary work of Mr. Kenneth Grahame has been judged and approved by some of those among his literary brethren best qualified for the task, and by these critics passing mention has been made of the illustrations which appear in his volumes, but neither artist nor art-critic has yet arisen to hail in the person of that illustrator a new and living force in the world of art. But this work, though unsung, was not to remain unhonoured by all his fellow-workers.

Shortly after the publication of "The Golden Age," a leaflet which contained a reproduction of the frontispiece to that volume

(see illustration on page 39) found its way into the hands of Professor Hubert von Herkomer, who was so struck with the drawing that he immediately sent for a copy of the book. Its arrival aroused his enthusiasm to such a pitch as to call forth the following appreciation of the work of the illustrator, showing clearly that in his opinion a new star had appeared above the artistic horizon. "Mr. Parrish," wrote the professor to Mr. Lane, "has absorbed, yet purified, every modern oddity, and added to it his own strong original identity. He has combined the photographic vision with the pre-Raphaelite feeling. He is poetic without ever being maudlin, and has the saving clause of humour. He can give suggestiveness without loss of unflinching detail. He has a strong sense of romance. He has a great sense of charac-



"THE VILLA CHIGI, ROME"

BY MAXFIELD PARRISH

(From a Coloured Illustration to Edith Wharton's
"Italian Villas and their Gardens")

Maxfield Parrish's Book Illustrations

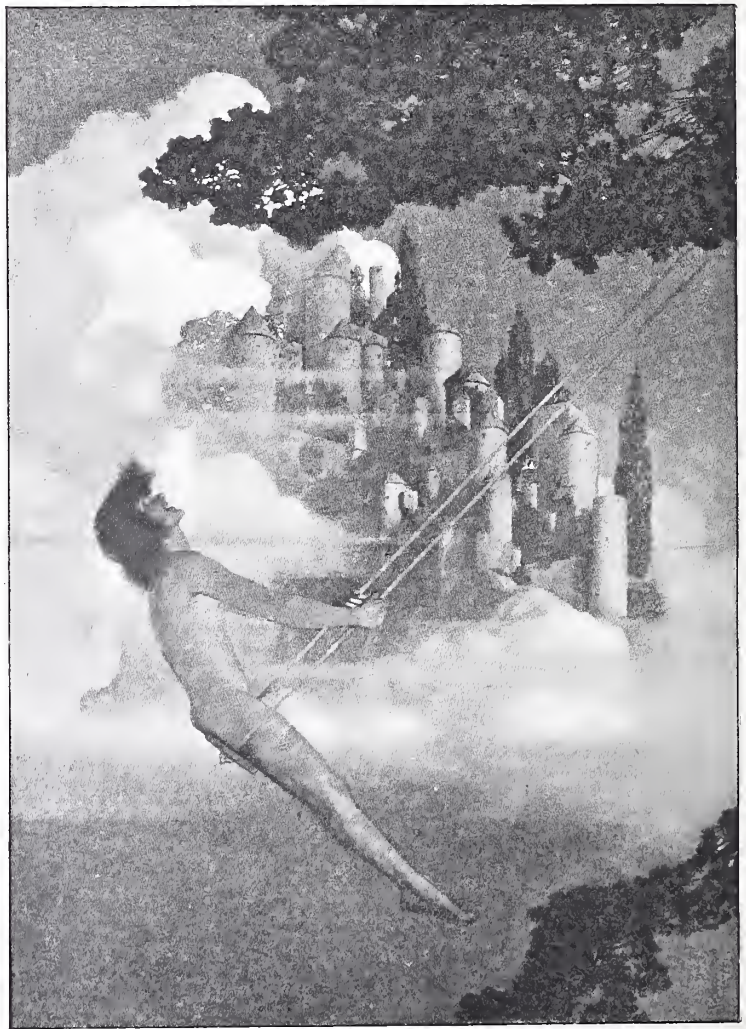
terization without a touch of ugliness. He can be modern, mediæval, or classic. He has been able to infuse into the most uncompromising realism the decorative element—an extraordinary feat in itself. He is throughout an excellent draughtsman, and his finish is phenomenal. Altogether this original artist is the strangest mixture I have ever met with. This man should paint, and not lose himself for the art world by merely doing illustrations. He will do much to reconcile the extreme and sober elements of our times."

The writer of this article was fortunate enough to have an opportunity of asking Professor von Herkomer to expand these remarks on the work of Mr. Parrish. These comments are here presented, and have a special interest as the spontaneous and enthusiastically-given appreciation of the work of an artist with his future before him by one who has long secured for himself an acknowledged authority in matters of art.

"One of the first questions that must arise in the mind of any artist, when looking at these drawings," said the professor, taking up "The Knickerbocker History of New York," "is: How is it done? There is a granulation suggesting a chalk drawing, but it is far firmer and far more sparkling than would be possible with that material. They are reproduced in the manner of any other facsimile drawing, by mechanical process, and therefore every dot is reproduced. In their printed state there is the strongest possible resemblance to the old stipple engraving. I strongly suspect this entire granulated shading to be the result of sheer labour."

The pages of the book were turned over, until the attention of the artist was arrested by the drawing of a blacksmith on the doorstep of his fireless smithy. "Speaking of the drawing of hands," he resumed, "here is an example. The sunlight crosses that left

hand in a way that would have baffled any but the best draughtsman in copying from nature. Throughout his illustrations the hands are artistically posed, nor can I find a single instance in which he has shirked them. He does not merely suggest them—he *does* them. The strong black that comes behind half the figure brings me to a very peculiar question in the modern use of black passages in light-grey drawings. Parrish is so far up to date that he puts blacks in unexpected places; yet they always enhance the drawing and emphasise its decorative quality. Of no other modern artist known to me can it so truly be said that he entirely eliminates padding. It almost amounts to a fault, just as it did in the works of the pre-Raphaelites. He certainly gives something that is a very good substitute, and that some-

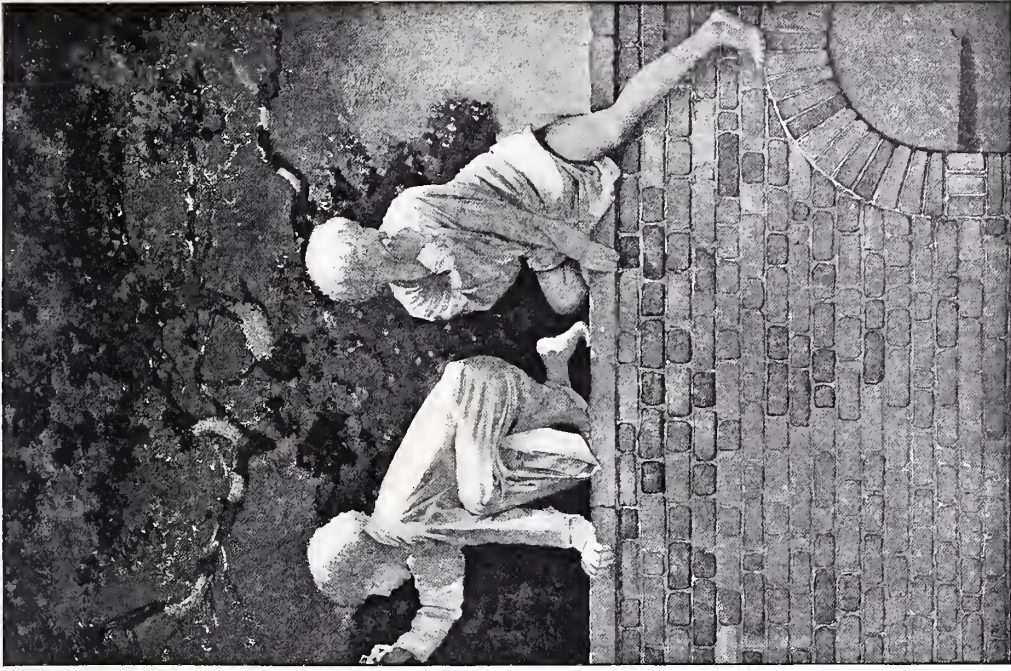


FROM A COLOURED ILLUSTRATION TO
EUGENE FIELD'S "POEMS OF CHILDHOOD"

BY MAXFIELD PARRISH



"DIES IRAE." AN ILLUSTRATION TO KENNETH GRAHAME'S "DREAM DAYS." BY MAXFIELD PARRISH.
(From the original in the possession of John Lane, Esq.)



BY MAXFIELD PARRISH

FRONTISPIECE TO KENNETH
GRAHAME'S "GOLDEN AGE"



BY MAXFIELD PARRISH

ILLUSTRATION TO KENNETH
GRAHAME'S "GOLDEN AGE"

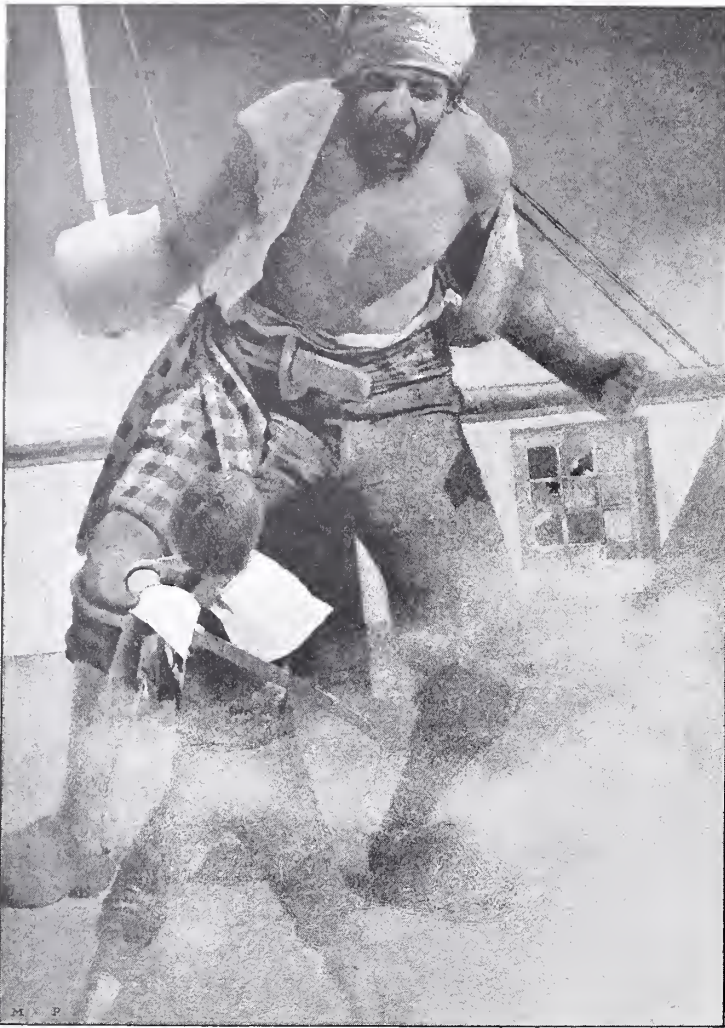


ILLUSTRATION TO KENNETH GRAHAME'S "DREAM DAYS"

BY MAXFIELD PARRISH

complete expression. Mr. Parrish knows when to be unflinchingly faithful to the letter of his text, and when to seek rather the spirit that maketh alive. Mr. Grahame knows that the thoughts of a boy seek an expression that is ultra-modern, that his fabled hero would scorn to ride in a pageant that lacked the Maxim, the Pom-Pom, and all the other pomp and circumstance of modern war. With no less certainty does Mr. Parrish know that the spirit of boyish dreaming is not of this age, but must be sought amid the glamour and romance of mediæval chivalry and Fields of Cloth of Gold. And so, if we turn to the text of one of the most perfectly decorative of his designs, we shall find the coal-black charger and the set face with its hero's sabre-cut; but where Mr. Grahame rightly gives us guns that rattle and leap along the village street,

Mr. Parrish still more rightly shows us the standard waving in the breeze and the boy-companion with his licitor's axe. Surely here, if ever, is interpretation and sympathy for which to give thanks fasting.

This expression of what one may call the unprofessional point of view in reference to one particular illustration was immediately enlarged by Professor von Herkomer into a new view of Mr. Parrish's work as a whole. "It is just that particular quality," he said, "that would lead me to call Parrish an 'annotator rather than an illustrator. And this brings me to another point. The two authors, who have hitherto supplied Parrish with the subjects for his drawings, have in their work a certain resemblance—a serious simplicity, which would seem to have been the chief source of the artist's inspiration. This makes it a little difficult to imagine him engaged in illustrations of any other phase of thought. Not that I wish him to leave what seems so harmonious with his strongest self. Above all, I pray Heaven to deliver him from the temptation to draw 'society' pictures. It is just

the purity of Parrish's artistic mind that gives us his delightful atmosphere, and the refreshment of this atmosphere cannot be too freely imbibed in the face of the society pictures—masterly as many are—that almost overwhelm us in the present day. I am by no means so old-fashioned as to be unable to see the gigantic power of some of the modern social satirists, but I am just old-fashioned enough to believe that when expression is given to the hollowness of society, there should be the mind of a teacher at the back of it, such as we find in George Du Maurier.

"It is just the romance and the particular kind of poetry that I find in Parrish's work, as well as the humour of it, that is so attractive to me, and so reposeful. I doubt if one could look at the best society drawings and feel repose; but the world that Parrish has so far illustrated is a haven of

Recent Designs in Domestic Architecture

peace, and I think that if he is more universally known the appreciation of that particular phase will be shared by many others. It is a comfort to know of a man existing in our age of abnormal haste who will so deliberately work out his thoughts, sparing neither time nor labour in order to express wholly his designs ; and I would point out as an illustration of this the many little ingenious tail-pieces to be found in the book, all showing the fertility of invention of Mr. Parrish's mind. And, let me tell you, these little fragments are as great a tax upon the artistic mind as the more serious designs.

“Fashion is perhaps nowhere more powerful than in matters of illustration. For instance, a strong man comes along, and starts a manner of lining : it is attractive, and the weaker brethren see perhaps the manner first, and are caught by it. Publishers find the manner attractive to the public also, and, when a young student, desiring to become an illustrator, takes his work to them, demand that he shall work in a certain given style that has become popular. That is not the way either to show respect to the strong man, or to allow other men to develop any originality that may be in them. One publisher at least has been strong enough to break through this habit, and has brought before us this delightful artist, whose manner it will not be possible to imitate unless there is strength behind it. I earnestly commend Mr. Parrish's work to every student, to every lover of art, and to the public at large.”

As one listened to an appreciation so warm and so spontaneous, one was immediately reminded of the discovery of the French painter, Jean François Millet, by William Hunt, the famous art-teacher of Boston. Such an occurrence gains immensely by its very rarity in interest and value, and to one who was so interested in the future of these charming books, the opportunity was too good to be lost. Permission was sought from the professor to embody his appreciation in a published article, and it is with such permission that

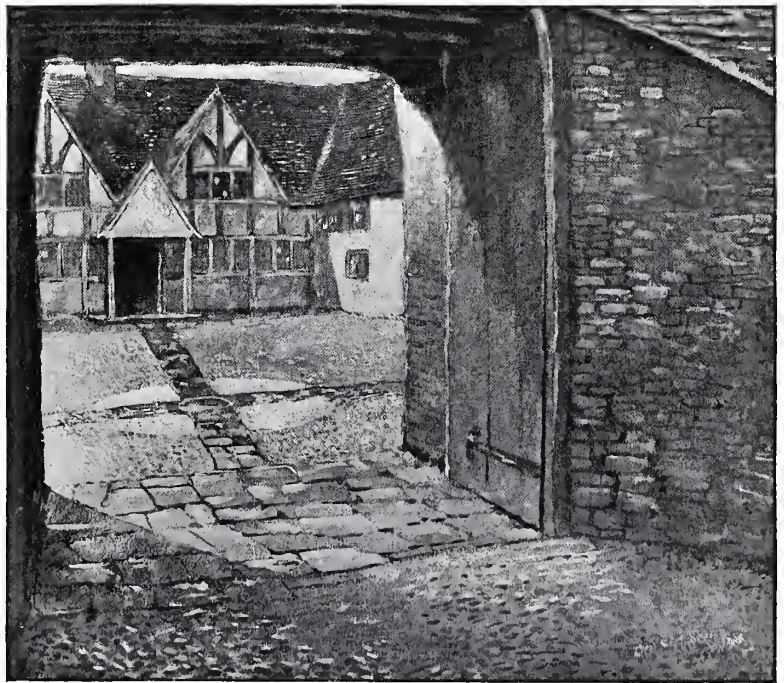
this article now appears. All lovers of illustrated books, whether artists or writers, will find in it much matter of interest ; for if true illustration reaches its highest level in a harmonious expression of one beautiful idea by two different arts, surely in the appearance of these books, where artist and writer have such undoubted mastery each in his own particular sphere, and are at the same time so harmonious in spirit, so complementary to each other, we have a most noteworthy example of the illustrator's art, and one that should not fail to be accorded its proper meed of public fame.

J. H. IRVINE.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

MR. BAILLIE SCOTT has furnished us with the following interesting observations concerning the “House in the Midlands,” of which some illustrations are given here as an example of certain principles of design :—

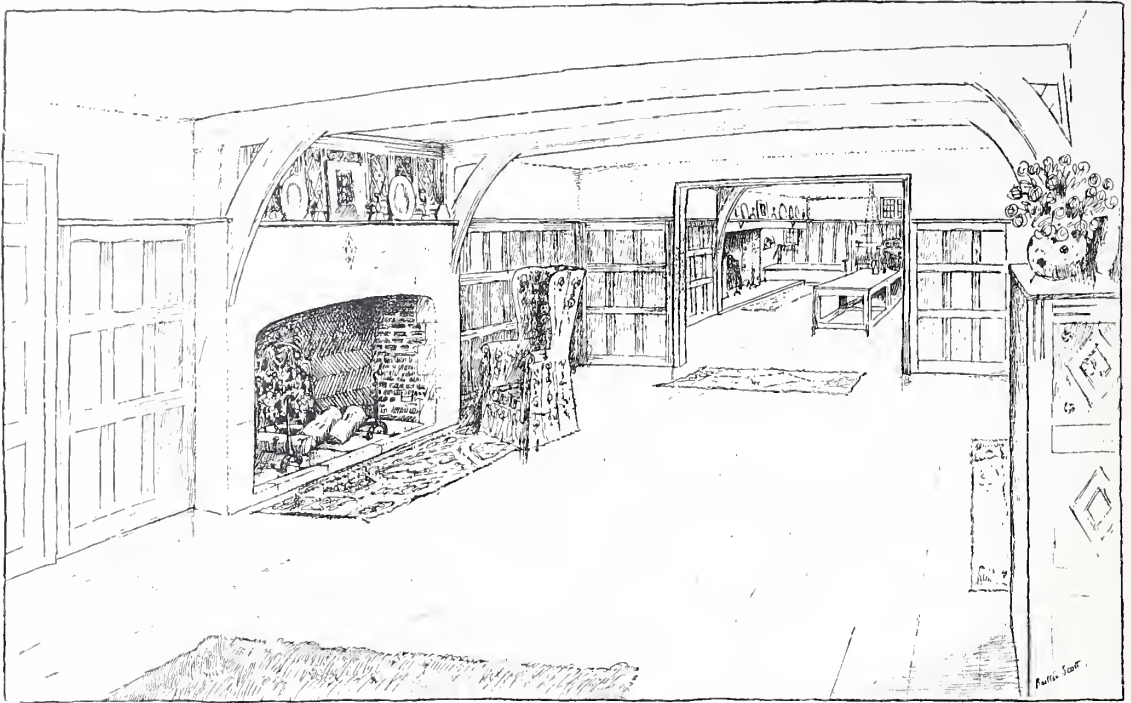
“The house was evolved for a site in the Midlands which seemed steeped in those associations of the country and of country life which are peculiarly and typically English. A field serene and level, set with great oaks backed by woodland and bordered by tangled hedges—such was the stage and setting



A HOUSE IN THE MIDLANDS :
ENTRANCE COURT

M. H. BAILLIE SCOTT,
ARCHITECT

Recent Designs in Domestic Architecture



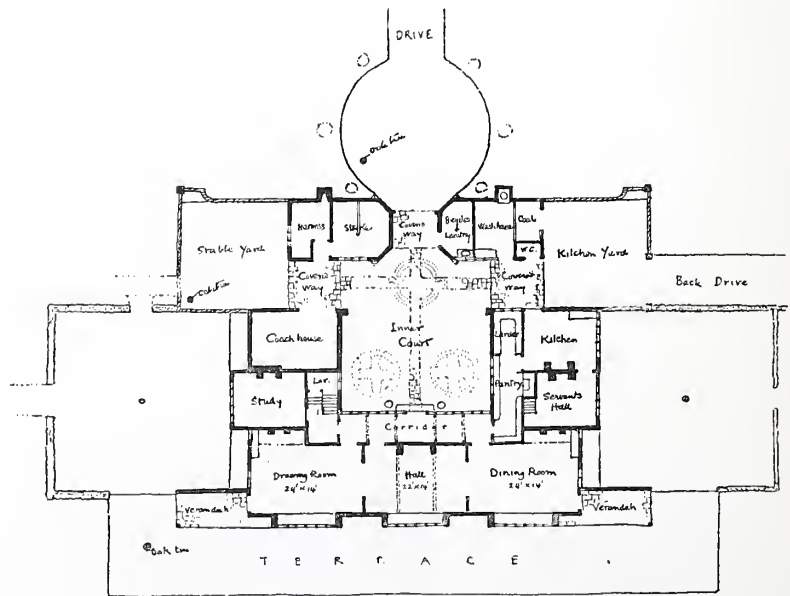
A HOUSE IN THE MIDLANDS : HALL AND DINING ROOM

M. H. BAILLIE SCOTT, ARCHITECT

for this experiment in bricks and mortar. It seemed at once apparent that here was no place for the importation of the artificialities of the town. It would not be well to place here a modern mansion to moulder in these meadows. The superficial smartness of such a dwelling must always be at variance with Nature and with Nature's gradual colouring. The verticality of the villa must give place to a simplicity of mass and outline and proportions broad and low.

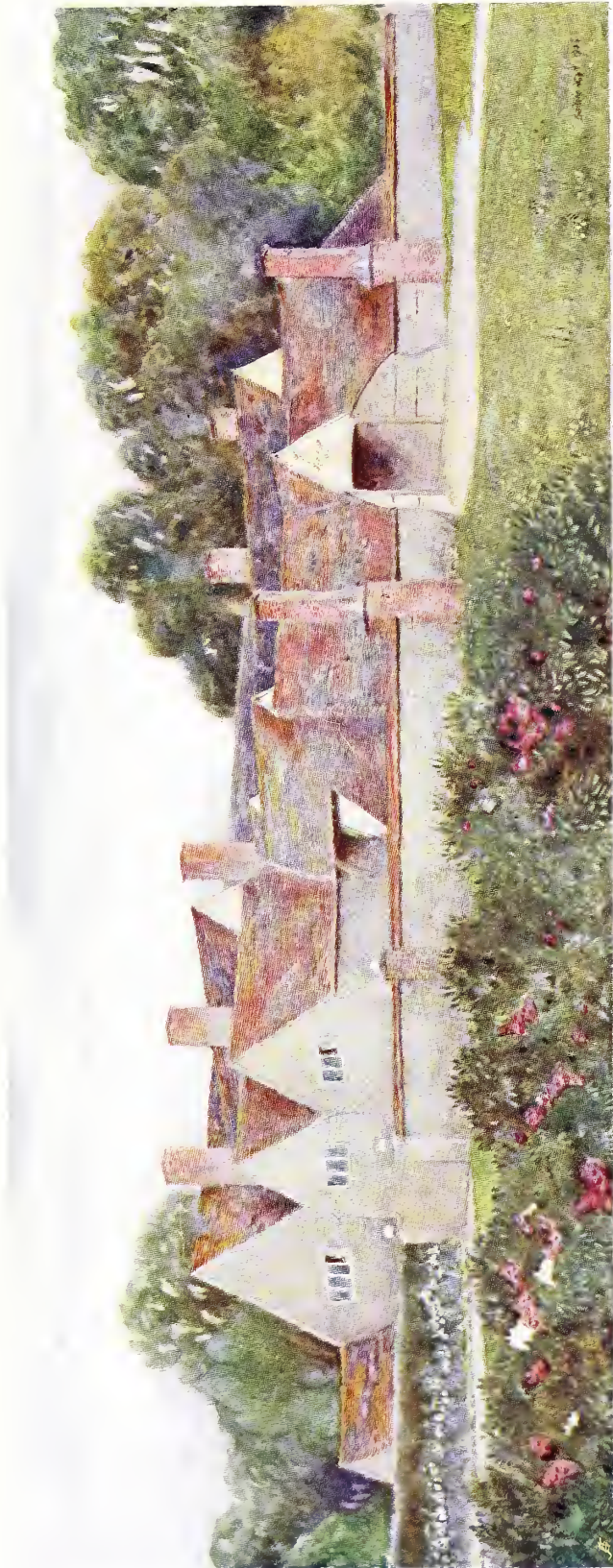
"As soon as the plan of the building has been settled the important question of the choice of materials presents itself, and in such choice the country builder must take long views. In the town it is well perhaps to dream only of the façade, as it appears clean and fresh from the builder's hands, and to shut one's eyes to the later dismal sootiness of aspect which is inevitable—but in the country the real country

house grows in grace with the years if built of the right kind of materials. The bricks and tiles in which the modern manufacturer delights, even in colour, regular in shape, and impervious in substance, will never yield to natural influences their harsh and glaring redness.



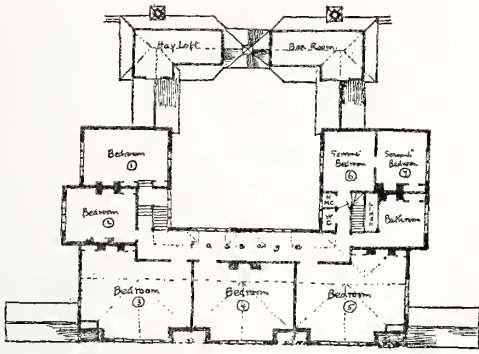
A HOUSE IN THE MIDLANDS : GROUND PLAN

M. H. BAILLIE SCOTT, ARCHITECT



A HOUSE IN THE MIDLANDS. M. H. BAILLIE SCOTT, ARCHITECT.

Recent Designs in Domestic Architecture



A HOUSE IN THE MIDLANDS : M. H. BAILLIE SCOTT,
FIRST FLOOR PLAN ARCHITECT

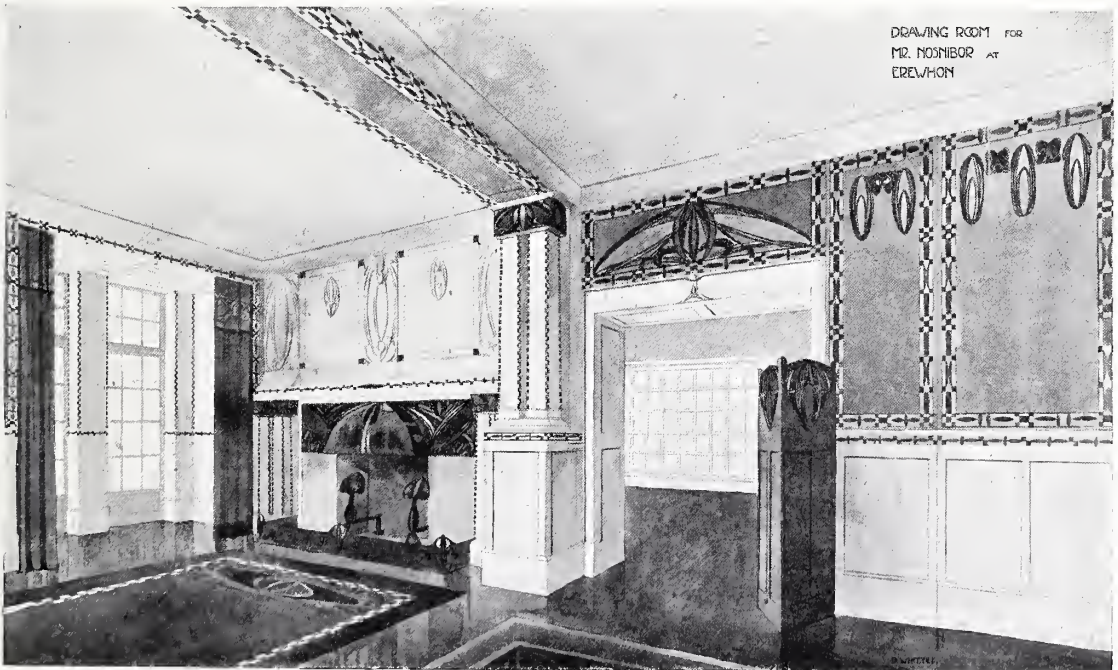
“It is only here and there by diligent searching that it is possible to find materials which will improve with age—tiles and bricks which, perhaps somewhat harsh and monotonous in colour at first, will quickly become not merely dirty and black but stained with purple and gold. It is not enough, however, that materials should alone possess this quality of thus forming as it were a reception canvas for the pictures which Nature paints. Each substance that may be used has its own peculiar character, and real beauty in building can only result from the sympathetic divination of that character on the part of the workman. Instead of trying to make every surface smooth and every line

straight, he must try to express the character of the material. He may strive to shew, for instance, that this seeming cold and rigorous iron, of which the hinge of a cottage door is made, became once in the passionate heat of the furnace a soft and ductile thing, and the expression of this idea is seldom absent from the best work in wrought iron.

“The true ideal of a good workman should be to thus divine and express the real inwardness of each particular material. The woodenness of wood, the brassiness of brass, the leadiness of lead, must all be sympathetically understood and expressed. And this can only be achieved by hand work, or at any rate by hand finish. Timber, which it has been found expedient to cut into planks by the remorseless circular saw, should have its characteristic qualities of surface revived by the adze or chisel and not the plane, and however highly finished the work may be, the subtle and all but imperceptible variety of surfaces resulting from such a treatment will make just that little difference in the final effect which is all the difference.

“Gradually, as one by one the old farm houses and cottages of England are giving place to cockney villas, it might be well to begin to learn some of these rudimentary methods of building which make for beauty, and which these old buildings illustrate so well.

“But to revert from the general to the particular,



DRAWING ROOM FOR
MR. MOSNIBOR AT
EREWHON

DRAWING ROOM

(See page 49)

DESIGNED BY D. WHITTET-THOMSON, ARCHITECT



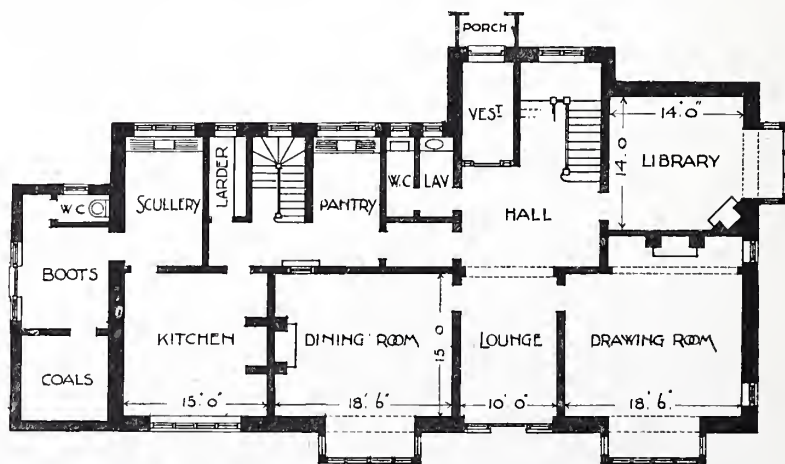
“THE VIEW,” SWANAGE

(See page 50)

MESSRS. BREWERTON & SHEPHERD, ARCHITECTS

and to consider the plan of the house illustrated. It will be noted that it consists of a group of low-lying buildings surrounding and enclosing a central court. It is a time-honoured type of plan, difficult to improve on, both practically and artistically. Practically, it makes for economy by bringing the stables and other outbuildings under the same general roof plan; and artistically, the whole scheme thus presents a unity of effect, while the arrangement of the approaches through covered ways into the central court gives an opportunity for that conjunction of light and shade in which one catches glimpses of the light beyond the immediate shade. This arrangement conveys inevitably the idea of hope to the mind. Symbolism in art may be roughly divided into two classes: that which demands some literary knowledge and which is more or less arbitrary, such as that expressed by a language of flowers, or by that elaborate system understood by the Japanese, or else it may be, as in this case, a natural symbolism which the uninitiated can feel and understand.

“Entering the inner court by the central covered way, one crosses to the front entrance by the little paved path set in a pattern of cobble stones. Here a broad and low corridor serves to connect the three main apartments which form the south front, and which, communicating with wide doorways, form a spacious interior with sheltered access to the garden at each end through the covered verandahs, so arranged to leave the south windows unshaded. The study faces west and is sufficiently isolated to secure privacy and quiet, while the eastern wing contains the kitchen premises. The upper floor contains seven bedrooms and bathroom.



PLAN OF “THE VIEW,” SWANAGE

MESSRS. BREWERTON & SHEPHERD, ARCHITECTS

Recent Designs in Domestic Architecture



HOUSE AT MAPPERLEY PARK :
SOUTH-EAST VIEW

(See next page)

MESSRS. A. R. CALVERT &
W. R. GLEAVE, ARCHITECTS

“Some indication of the general homely character of the interior may be gained from the sketch reproduced on page 44. Whatever qualities it may possess depend entirely on structure and proportion and by that treatment of materials which has been indicated.

“In the case of previous plans illustrated in *THE STUDIO*, estimates of cost have been omitted, mainly because in view of the considerable variations of price which occur in different localities. Such figures can only be accurately stated with reference to a given locality where the conditions are known. But in a scheme which professes an economical basis, as far as economy can be carried without affecting the real qualities of a building, it seems desirable that some indication of the cost should be given. In most country districts the inclusive cost of this house, with outbuildings and stable, the floors in oak and maple, and the greater part of the woodwork in oak, ash and elm, would be from £1,800 to £2,000. A considerable

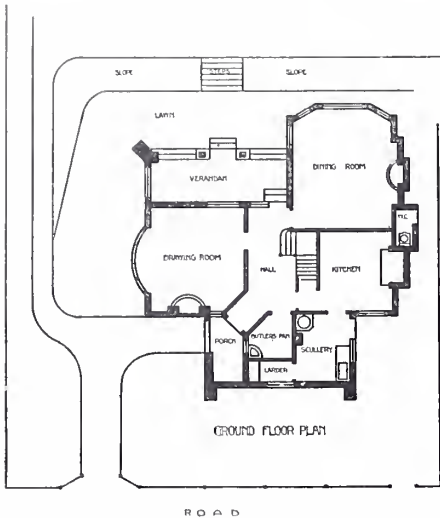
should be designed and made in the old way without any of that superficial smartness and French polish which most modern furniture displays. The dingy carpets and stuffy splendours of the villa will be carefully avoided, and the general effect will present a cleanly freshness and homeliness.”

A drawing-room, designed by Mr. D. Whittet-Thomson, is illustrated on page 47. The walls

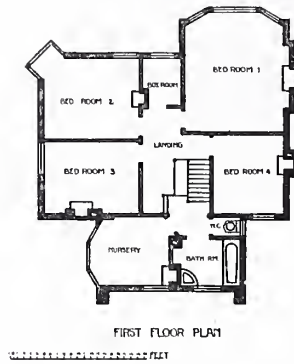


HALL OF HOUSE AT MAPPERLEY PARK

MESSRS. A. R. CALVERT &
W. R. GLEAVE, ARCHITECTS



PLAN OF HOUSE AT MAPPERLEY PARK



MESSRS. A. R. CALVERT & W. R. GLEAVE, ARCHITECTS

slabs at the eaves. The paving of the terrace and the entrance court is of irregular-shaped local stone paving. The work has been executed by Mr. George Hardy, builder, for William Brindley, Esq., under the supervision of the architects, Messrs. Brewerton & Shepherd, of Bournemouth.

“THE STUDIO” YEAR-BOOK OF DECORATIVE ART. Particulars of a special series of competitions in the designing of interiors will be found in our advertisement pages.

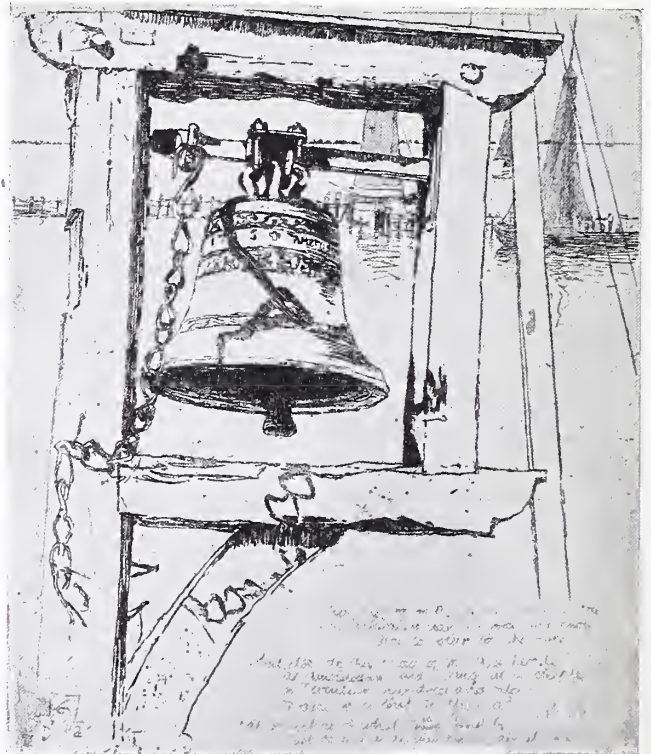
and ceiling are of rough-cast plaster with applied stencil decoration. The hood of the fireplace is of copper richly enamelled. The principal part of the woodwork is mahogany painted white.

The house at Mapperley Park, of which we give a view of the south-east aspect, a view of the hall, and plans of the ground-floor and first floor, was designed by Messrs. A. R. Calvert and W. R. Gleave, architects, of Nottingham. The exterior is rough cast limewhited, and the roof is covered with rustic peggy slating. The ceilings of the rooms have beams of kauri pine, stained; in the ceiling of the hall the same kind of wood is also employed. The fireplaces of the drawing-room and dining-room are constructed of glazed bricks.

The house at Swanage, called “The View,” of which we give an illustration, has been built on the edge of the cliff overlooking Durlstone Bay, with fine views of Durlstone Head and the English Channel. The materials employed in the construction of this house consist of the local Purbeck stone in the terrace walls and in the base of the house, the outside walls above the base being rendered and floated in Portland cement, rough cast with grey pebbles from the adjacent beach. The roof is covered with red Fontley tiles, with four courses of Purbeck stone roofing

THE MEZZOTINT AND ETCHED WORK OF FRANK SHORT, A.R.A., R.E. BY EDWARD F. STRANGE.

WHEN an account of the art movements of the



“THE DIJK BELL, VEOLDAM”

FROM THE ETCHING BY FRANK SHORT



"THE ESTUARY OF THE DEE." FROM THE WATER-COLOUR DRAWING BY FRANK SHORT, A.R.A.



“A SLANT OF LIGHT, POLPERRO”

FROM THE MEZZOTINT BY FRANK SHORT

nineteenth century comes to be made up, it will be found that, of all the items therein, the one to the credit of British engraving and etching is neither the least valuable nor the least interesting. In 1800, mezzotint was nearly at its best; aquatint gaining every day in popularity; line and stipple engraving still with brilliant and capable exponents; only etching—in the true sense—for the time neglected. There is no need here to tell the tale of the years that followed: how mezzotint decayed and became corrupt; and, finally, in spite of the brilliant renaissance of the Turner period, vanished altogether; how line engraving in all its varieties suffered in the same way; how the lithograph arose and ousted the aquatint as a cheap and convenient means of illustrating books; and how etching, though vivified for the moment by the genius of the Norwich group, and of Wilkie and Geddes, remained misunderstood and uninspired until Whistler and Sir Seymour Haden taught once more the truths of the older days; and gave them again to the world with the impress of their own skill and individuality. These things need not be reiterated in detail; but it is well to be aware of them in order to get the matter—as it stands to-day—into proper perspective. Thanks mainly to the missionary labours and strong

example of the two last-named artists, the art of etching bids well to attain a popularity and a high level of excellence in this country, surpassing any of its earlier manifestations; mezzotint and aquatint have their worthy practitioners, and only the ancient craft of the burin seems, for the time, utterly to have been lost.

The Royal Academy has set a seal of quite unusual significance upon this modern revival, by choosing two of its foremost men for the honour of Associate Engraver, an honour which, wisely enough, had been allowed to lapse for many years. Seeing that the dignity is one always given to artists for whom the future is expected to promise things greater yet than they have achieved; the choice of Mr. William Strang, etcher, and of Mr. Frank Short, etcher and engraver, could hardly have been bettered; and it is probable that few recent elections have been received by the public with more general approval. My present concern is with the latter only: to try to indicate some reasons why this verdict is sound and should endure.

One notable quality compels recognition at the outset, a quality especially remarkable in an age of short cuts and makeshifts in matters of artistry. Probably no man alive more keenly feels and

Frank Short, A.R.A., R.E.

realises the craftsman's joy in mastery of the tools and material of his calling. The exquisite lights and mysteries of copper, the subtle and often wayward working of the acid, the delicacy of the part played by the needle, the sharp conflict of steel with the burr of a mezzotint—these are, to him, definite and ever-recurring pleasures well worth living for. All Short's work is founded upon a thoroughness and perfection of technique such as few men of our generation have had either patience enough or sympathy enough to aim at. And this foundation is sure. He has explored to the uttermost the secrets of the copper-plate: not even neglecting—lest some hint of value should lie therein—the banalities of photogravure. The cloak of clever printing, with which the imperfectly-equipped etcher so gladly covers his deficiencies, is, in Short's hands, but one of all the ingredients of success; and no living etcher is less subservient to it. He is, and always will be, a student in these things. But the sum of his knowledge already gained makes him a master; and those who love thoroughness and honesty in the labour of men's hands will find in Frank Short's

etchings and engravings a full measure of its fruits.

In the composition of his etchings, perhaps his most striking characteristic is his insistence on the value of line. He never confuses etching with painting; nor tries to express the values of one method in terms of the other. Every single line must have a story to tell: a purpose plain and unmistakable upon the face of it. He does not fall into the error of calling upon his medium for more than it is able to give. His use of the possibilities of printing is sometimes almost niggardly, so evident being his reliance on the unaided powers of the needle. But by way of compensation he gives us work of infinite delicacy. Those long, low-lying distances in the Rye and Mersey prints, would be lost in the brutality of loosely-handled printers' ink. The colour is there to be seen; but only as a hint—almost, one might say, with a fine flattery of the senses of the beholder, rather than with any undue insistence on the opinion of the artist.

His choice of subjects is also characteristic. His landscapes are such as lend themselves admir-



“IN PORT, VOLEDAM”

FROM THE ETCHING BY FRANK SHORT

Frank Short, A.R.A., R.E.



“A SOUTH COAST ROAD”

FROM THE ETCHING BY FRANK SHORT



“AN APRIL DAY IN KENT”

FROM THE ETCHING BY FRANK SHORT

ably to interpretation by line: as a rule, peaceful, harmonious, devoid of harsh or theatrical contrasts; and not seldom, as in the *Wrought Nails* and the *Stourbridge Canal*, with more than a touch of sadness. Direct human interest is generally, however, subordinated to the more tranquil phases of Nature. Short does not try to rival the tragedy of Rembrandt, nor the dainty suggestion of Whistler: he takes a way of his own, quiet, dignified, carefully worked out with rare reticence and modesty, and instinct in every touch with the assurance of truth in its most poetic phases.

It is to his research that we owe what revival there has been of the forgotten art of aquatint. In Short's hands, its somewhat limited capabilities have been demonstrated to be capable of exquisite results, when applied to subjects within their bounds. Here the dominant note of his work is a fine harmony of simple tones, broadly and effectively treated; and this work, entirely different, both in conception and sentiment, to that of the first masters of the art, is executed with a technique that they, at their best, hardly surpassed.

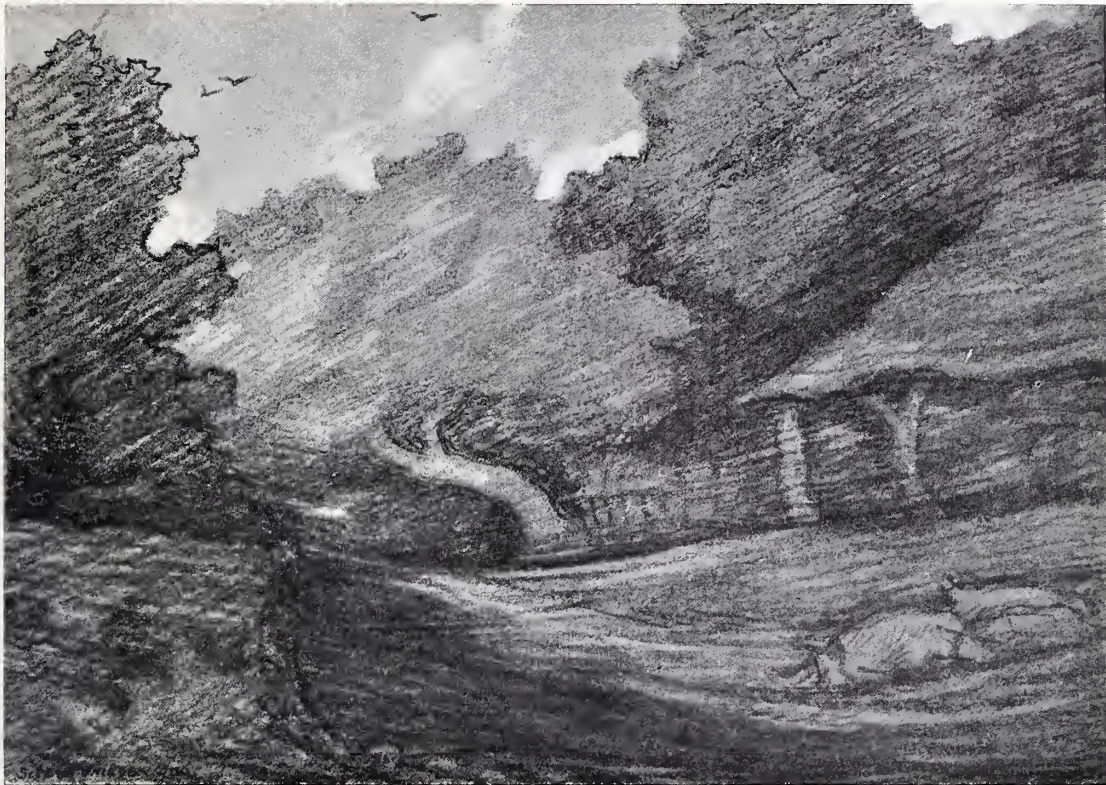
But, of all the manners of working a copperplate which he has practised—and he has practised almost every one—that of mezzotint engraving should appeal most to the British public in its present mood. Herein alone, we are able to

measure the man of our day with those of the greatest period of the most distinctively national of all the arts of engraving. He would be a bold critic who maintained that Short has not at least held his own with Turner's engravers, in his splendid completion of the "*Liber Studiorum*." How he can interpret Reynolds was well seen in the plate he exhibited at the Royal Academy last summer; and if his renderings of Constable have not shown the touch of dramatic force found in those of David Lucas, they have compensations both in technique and subtlety. But, mainly, Short has preferred again his own path, rather than that imitation of the subjects of the eighteenth-century engravers which might have gained for him a wider, if more superficial, popularity. As a translator of Peter De Wint, he stands, I think, alone; and that great artist's method was one eminently in accord with his own sympathies. His best powers in this direction have, however, been given to the reproduction of the noble parables of Watts; and when Time has mellowed his great prints of *Love and Death*, *Diana and Endymion*, *Orpheus and Eurydice*, and the rest; and has given to them that inimitable bloom that nothing but a hundred years of reverend age can confer upon a mezzotint, there will remain little doubt of his rank as one of the foremost engravers of the British School. More-



"A SPAN OF OLD BATTERSEA BRIDGE"

FROM THE AQUATINT BY FRANK SHORT



“A FARM CORNER”

BY SELWYN IMAGE

over, there is his original work in the *manière noire* to be brought to account: no small matter to weigh in the balance of his achievements as compared with those of his predecessors. One of the best of these is reproduced with this essay; and those who know the beauty of sunset light on the hills behind Polperro, and the softness and harmony of the shadows that rest upon the quaint little Cornish fishing-village at eventime, will not hesitate to award due meed of praise to the artist who could thus record them in one of the most difficult and laborious of all pictorial methods. Short could have made a worthy reputation as a water-colourist, had he chosen; but his gift of colour and facility in this medium has been entirely subordinated to his chief calling.

One more phase of his work must be referred to; and all the more so because it is rare among British artists. For many years he has given of his best to the teaching of others. It would be hard to reckon how much the etchers of our day owe to Short's direct teaching. Beyond that large number who have actually passed through his hands in the Engraving School of the Royal College of Art—the only institution of its kind, I believe, in Europe—there are few who, at one time or another,

have not been indebted to him for that generous help and assistance which none have ever sought in vain. But the School has always been nearest his heart; and he has made no secret of his hopes to develop it still further, and by its means to restore the arts of engraving as practised in this country to that proud position in the world which they might easily occupy.

It would hardly become me to enlarge upon the personality that has achieved so much; but I may set down one hitherto unrecorded tribute to its worth. Whistler sought him out some twenty years ago, and then laid the foundations of an intimacy which never failed. A series of visits to Short's studio was part of the inevitable programme of each of his sojournings in London, and in that studio the master proved the last of his plates.

E. F. S.

ENGLISH DRAWING. A NOTE ON THE EXHIBITION AT LEIGHTON HOUSE.

THE exhibition of English drawings at Leighton House is to be welcomed. Sufficient recognition has never been given to drawing in England. We

English Drawing at Leighton House

propose to deal more widely with the subject in a future article; the only road to be pursued in discussing it is intersected by by-paths, and an attempt to deal widely with the matter demands that these should each be followed a little way in turn. The collection at Leighton House is an admirable beginning to what might become one of the most interesting exhibitions of the year, and certainly one very much called for. But this year it has scarcely been taken so seriously as we could wish by its contributors. An effort on the part of artists would change the character of the exhibition, which, admirable as it is, at present scarcely represents some of the most well-known contributors, and has been insufficiently supported by those artists whose names are associated with the attempt to promote sympathy for the art of drawing. It is the section which includes the studies and sketches of painters that is the most interesting part of the exhibition. There is little to be gained in a show of this kind by the display of the originals of pen drawings which have appeared in magazines. These were drawn in most cases with reproduction in view; it is the show of drawings done for the sake of drawing, whether in sketches or in finished work, which should be encouraged by the committee in future. It is in these that we find the character and the history of English drawing.

In England we have never at any time properly had a school of draughtsmanship. The tradition of drawing in France, the reverence for Ingres, has no counterpart in English art history. There is little to wonder at in this, for we have not had in England any great master of traditional and classic drawing. Individuality, in a far more interesting sense than the

novelties that have passed as such in French painting, has been the characteristic of English drawing. It therefore affords ground for the most interesting analysis and an open field to the collector bent on something beyond the craze of completing sets of etchings or acquiring works simply because they are known to be rare. The rarity of a drawing is not a thing manoeuvred, its value cannot be arranged, as in the case of etchings, by issuing a limited number. A drawing is unique and always more nervously expressive of the artist himself. We know that drawing is only an extension of calligraphy, and that, like cultivated writing, it has left far behind its copy-book period, with letters



COSTUME STUDY

BY SEYMOUR LUCAS



STUDY OF
A HEAD BY
G. CLAUSEN

English Drawing at Leighton House

changeless in character, to become personal and wayward. It becomes this in a fascinating degree when we look for individuality, recognising as drawing, too, the very quality of the touch with which pencil is put to paper. We know that the artist's is an educated vision, that he has extended the boundaries of normal vision, that his art changes for him the appearance of life before he can change life back into his art; nature seldom looks as if she were drawn in grey pencil, but in grey pencil any mood of nature can be translated. There is a school of drawing which is chiefly concerned with and aims at the vivid realisation of an idea or object for the sake of the object or the idea associated with it, and another school which finds its pleasure simply in actual drawing itself for the sake of drawing. The artist of the first would be attracted towards the rendering of some beautiful drapery or costume, some charm of a face; the latter would be drawn towards his subject by some happy conjunction of lines which could be artistically rendered. The first school is the preparatory one to the second, which comes to the principle of pure art unrelated to its subject; rendering a beauty which is quite as likely to be found in an ugly subject as in a beautiful one, using the word ugly in its conventional sense. Their recognition of the independence of beauty to subject makes for the finest art. A fine artist cannot escape beauty, it lurks for him everywhere, born out of his own vision; everywhere accident arranges it for him with a charmed fatality. His dreams have a counterpart in the actual world that is so disappointing to many of us. It requires a great artistic perception, perhaps, this consciousness that life cannot escape beauty if it would, that everywhere about our feet the net of beauty is laid. The supreme artist may touch any part of life and find it inspiring, whilst others settle with bent brows to thrash the beauty out of a sunset or rescue

a reminiscence of beauty from old-fashioned subjects.

Drawing was the primary artistic instinct in man; as an afterthought came the embellishment of colour. It would now almost seem as if colour was made the first aim, and as an afterthought sometimes comes the embellishment of drawing. Recognising that art has always been impressionistic, concerned with the appearance of things and indirectly only with their actual construction, if the artist wishes to get actual representation of an object and not only a rendering of colour, he will invite drawing into his picture—he will entertain it, if even as an angel unawares. There is no drawing in tone or shadow as such, any more than there is in colour. A square piece of tone cut out of a shadow means nothing, whilst a beautiful square of colour means something in itself. Colour, unlike drawing, has an existence unrelated to the fact which it expresses in the painting. And, too, whilst the colour of a thing is caused and varied by light, its form, buried in these changing phenomena, is a secret unalterable; though



A STUDY

BY FRANK BRANGWYN

Hans Thoma on the Internationality of Art

it may in the obscurity of shadows seem to have altered. In drawing not what he knows but what he sees the artist crosses the bridge from form to colour, for the misleading obscurity of shadow belongs to colour more than to line. At no point can drawing escape line. The square touch in painting, which seems drawing itself, only defines the shape of a plane and fills it in the one touch, the drawing resting alone with the shape of the edge of each plane.

Line drawing has suffered through a system of teaching for a time in fashion, the student being taught, as it were, to hew out form after blocking in the drawing in squares, a system antagonistic to fine artistic feeling and setting individuality of touch at a discount. The evil effect of teaching so mechanical a device is far-reaching. Such an exhibition as it is now proposed to hold annually at Leighton House, if it wisely seeks the encouragement of drawing as the most sensitive part of art, may do much to stimulate fine drawing in England, and show in its exhibitions that characteristic note of individuality in beauty which in itself denotes the English school.

T. MARTIN WOOD.

HANS THOMA ON THE INTERNA- TIONALITY OF ART.

A MUNICH correspondent writes us: "A few months ago much discussion took place in the German press about some strictures which Professor Thode of Heidelberg had pronounced on certain tendencies in modern German art, especially those followed by Berlin artists, such as Liebermann and his disciples, which he asserted were violations of the intrinsic spirit of German art. As in this diatribe the art of Hans Thoma was especially eulogised as typical of the true German spirit, the views which Hans Thoma himself holds on the question of the international character of art, as recently set forth in the 'Süddeutsche Monatshefte,' are of particular interest. Those who would like to

see the art of a country surrounded by a kind of Customs-barrier against all contact with the art of other nations, will hardly be pleased with these views.

"Thoma, while recognising the national character of art, looks upon foreign influence not as a misfortune, but in the end as a gain to national art. France and England especially are, in his opinion, far too much akin to Germany in intellect and culture to exclude that reciprocity and mutuality in matters of art which cannot be other than beneficial. Thus Germany is indebted to French art for having freed her from the fetters of a so-called 'poetical' kind of genre-painting, absolutely barren and lifeless from a truly artistic point of view, as well as from that badly renowned costume painting, based



"THE TOWERS OF THE BADIA
AND BARGELLO, FLORENCE"

BY CAYLEY ROBINSON



STUDY FOR "THE
MINIATURE" BY
J. WALTER WEST

upon a theatrical composition instead of artistic feeling and perception. The vigorous Courbet, the sensitive Corot, the genial Millet, have, to a great extent, helped German artists to make their countrymen understand that true art is the expression of inward feeling and perception, and not a vehicle for teaching historical events or folklore. The same is true as regards England, where since the days of the great Dutch painters a good and, moreover, a thoroughly national artistic tradition has been kept alive uninterruptedly.

“Thoma therefore thinks that international exhibitions may be of great use as a means of suggestion, and that this is more important than the material losses which some people are inclined to fear would result from them to German artists. Foreign art at such exhibitions should not, however, be represented by a multitude of indifferent productions, but only by a small number of carefully selected works characteristic alike of the individual artists’ work and of the art of the countries to which they belong. The objection often raised in Germany, that German art would not receive the same impartial welcome abroad as at home, he does not consider to be a sound one; at all events, he knows a German artist who had a collective exhibition of his works at Liverpool at a time when

in Germany all the exhibitions refused everything of his.

“Thus it is essential, in Thoma’s opinion, that a keen but friendly artistic rivalry should be developed among the nations of central and western Europe, so that each may benefit by mutual suggestion and the disappearance of that one-sidedness and narrow-mindedness which necessarily lead to impoverishment of artistic life and feeling.”

STUDIO-TALK

(From our Own Correspondents)

LONDON.—Hyde Park has never failed to be a source of attraction to the artist whose temperament leads him to the beauty of London life in its more hellenic moments. A phase of civilisation is expressed at such times which has a peculiar fascination for the artistic temperament. We find it admirably reflected in the painting by Mr. D. S. Neave, reproduced as a supplement, with its clever analysis of light and arrangement of colour. The problem of the light autumn sky through the trees and the relative values of the subject is one presenting many difficulties; the unusual restraint in treatment which exists by the side of the evident vitality of the painting is characteristic of the



TEMPERA PAINTING IN CHRIST CHURCH, LICHFIELD

BY J. D. BATTEN





"IN THE PARK." BY D. S. NEAVE.

artist's work. Only a few years ago Mr. Neave moved to London from Glasgow; he already ranks with the most promising of the younger generation of the Glasgow School residing in London.

The interest which is at present being taken in tempera work, has led many of our more prominent designers to give undivided attention to its possibilities. One of the better-known workers in tempera is Mr. J. D. Batten, who has been steadily exploring the possibilities of the art. Some of the earliest work which Mr. Batten did in this medium was at Lichfield, and in connection with this it is interesting to publish two water-colours by Miss Camm of Birmingham done from these frescoes. The originals form part of the decoration of the chancel of Christ Church, Lichfield. They completely cover the arched roof of the chancel, and measure 15 feet from the starting point of the arch to the highest point of the roof. The tempera employed in this case was not yolk of egg, but a size made from casein, in other words a cheese-glué. The use of this medium was well known in early times, the making of it is described by Theophilus and by Cennino Cellini. The grapes are gold outlined with vermilion; deep reds, greens and blues are used in the draperies. On the north

side are figures from Old Testament history, from Adam to Moses, represented as looking forward to the Advent, with the Archangel Michael. On the south side, representations from the Old Testament are continued, from Joshua to Isaiah, and the New Testament follows on with John the Baptist, the Virgin Mary, who, with the Archangel Gabriel as angel of the Annunciation, are also represented as looking forward to the Advent. The artist left among the books of the church a record of the method of painting and all the materials employed. We commend this practice to decorators; besides affording a record of the permanence of the pigments employed, it is of value if the work has to be repaired.

The exhibition of works by Flemish and modern Belgian painters at the Guildhall gives the history of Flemish art. The same love of still-life and detail animates the Flemish school from the first period, with its highly elaborated religious pieces, to the last, with Alfred Stevens and his delicate insistence on the beauty incidental to the "everyday" in life. The second period of Flemish art, or the great period including Rubens and Van Dyck, is not so fully represented, but one cannot say that it is inadequately so. There is a remarkable Franz



TEMPERA PAINTING IN CHRIST CHURCH, LICHFIELD

BY J. D. BATTEN



FONT IN ALABASTER

DESIGNED BY W. PLANCK
EXECUTED BY J. DAYMOND & SON

and the steps are of white Carrara, Victoria red, and black marble, the whole being polished. The pulpit is in the church of St. Andrew, Catford. It is constructed of finest Austrian oak, fumed, the sculptured panels in low relief being of Italian walnut. The priest's stall is also in the above church; and constructed of the finest Austrian oak, fumed; the carved panel in it is treated by gilding the foliage, with a gesso background. The pulpit and stall were executed by John Daymond & Son to the designs of Philip A. Robson, Esq., A.R.I.B.A., and the font by the same firm from designs by Mr. W. Planck.

An exhibition of paintings by representative Scottish artists was open during May at the Baillie Gallery, containing

Hals in the *Portrait of a Young Man*. The modern exhibits include works by Florent Willems, François de la Molinière, Baron Henri Leys, Alfred Stevens, Meunier, Verboeckhoven. With the exception of Fernand Khnopff, the traditions of Flemish painting have been little altered, though the art of painting itself has sometimes seemed forgotten, and trivial aims have taken the place of the seriousness of the early artists. Often their love of effects of detail has too much absorbed the modern artists, and their paintings have sometimes been made wholly for the sake of a not over-beautiful rendering of the flash and glitter of costume and glasses. Fernand Khnopff has some of the early painters' singleness of aim, though quite modern in mysticism and in his method of expression, which indeed bears scarcely any relation to the Flemish religious art that sought to materialise, though in a noble sense, everything of the spirit.

The font reproduced is in All Saints Church, Peckham. The bowl is cut out of one block of fine coloured semi-transparent alabaster, having a very rich effect when seen by transmitted light. The columns supporting it are of Cipollino marble,



STALL

DESIGNED BY P. A. ROBSON
EXECUTED BY J. DAYMOND & SON



PULPIT IN CARVED OAK

DESIGNED BY P. A. ROBSON
EXECUTED BY J. DAYMOND & SON

a few bright jewel-like panels of colour by J. D. Fergusson; *The Old Harbour* of D. Y. Cameron, rich in colour and full of the most painter-like qualities—perhaps the best thing in a good exhibition; *Olden Stories* by Peter Mackie; *The Windmill, Walberswick*, by E. A. Walton, R.S.A., a management of colour upon brown paper, highly finished, traditional in aim and of unusual strength and simplicity. Paintings by A. K. Brown, A.R.S.A., Robert Burns, A.R.S.A., Emily Paterson, Anna Dixon, added to the completeness of the exhibition.

The clock by Mr. C. F. A. Voysey, which we illustrate, is made of ebony, quite free from any stain or polish, consequently an exquisite and varied grey-black. The little slits are covered with pale lemon-yellow silk. These spaces are made to let out the sound. The ball on the top and the four feet are bronze. The dial is inlaid ivory and the hands copper. The pins are boxwood and the dovetails brownish. The designer felt they were

too big for boxwood, and so chose a wood that would be a blend between the ebony and the yellow silk and copper balls. The workmanship is the finest of its kind.

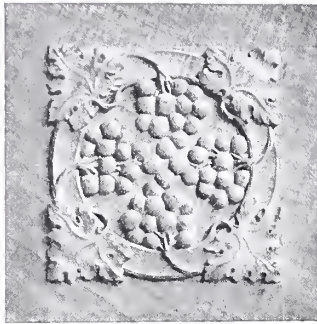
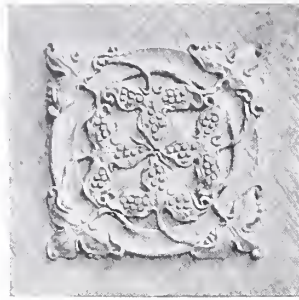
At the Walker Gallery in Bond Street Mr. Alfred Hitchens just closes an exhibition of his pastels and paintings. It is as a pastellist that Mr. Hitchens excels. His view of *Windsor Castle from the Park* and studies of undergrowth show a particularly sympathetic handling of the medium and a wise selection of aspects of nature best suited to treatment in pastel. His small picture *Spring Blossoms* was particularly to be noted as an intricate subject carried out with delicacy and rare skill.

The following gentlemen were elected members of the Royal Institute of



CLOCK IN UN-
POLISHED EBONY

BY C. F. A. VOYSEY



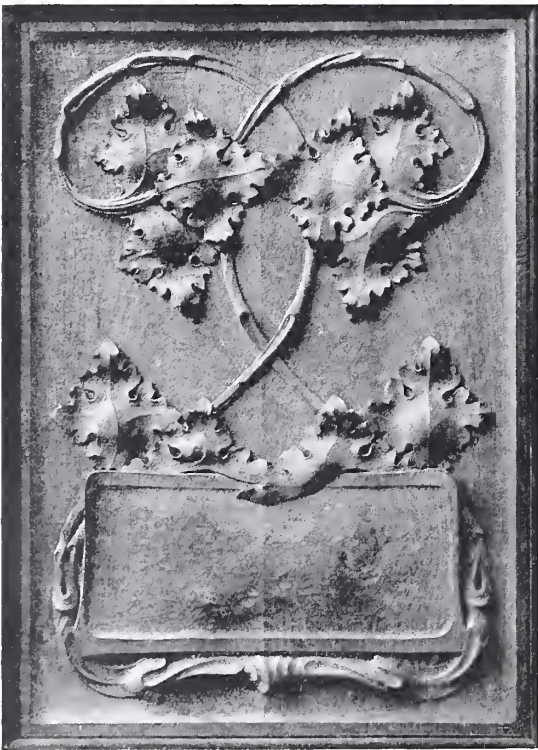
PANELS

BY MURIEL MOLLER

E. Borough Johnson, Norman Wilkinson, Moffat Lindner, H. M. Brock, and Ernest E. Briggs.

We have had occasion before in THE STUDIO to notice the wood-carving of Miss Muriel Moller, with its precise and careful cutting and its excellence of design. The panels which we reproduce are from work executed recently by her, and they must enhance her reputation as a worker of unusual subtlety and skill. Miss Moller has never committed the mistake of trying to be too realistic, and she has carefully avoided the worn-out and nearly always florid designs of the traditional patterns for wood-carving. Her fresh, crisp cutting, and sympathy with the nature of the wood upon which she happens to be at work, is evidence of the

Painters in Water Colours at a general meeting held on the 3rd of May:—Messrs. A. D. McCormick,



PANEL

BY MURIEL MOLLER



PANEL IN
COLOURED PLASTER

BY HELEN LANGLEY

quite unusual mastery she possesses over a medium of artistic expression which admits of no compromise and practically no afterthought or correction.

We reproduce this month some designs in coloured plaster by Miss Helen Langley, and a relief in bronze called *Jeune Mère*. The latter is executed with delicacy and sympathy, and the

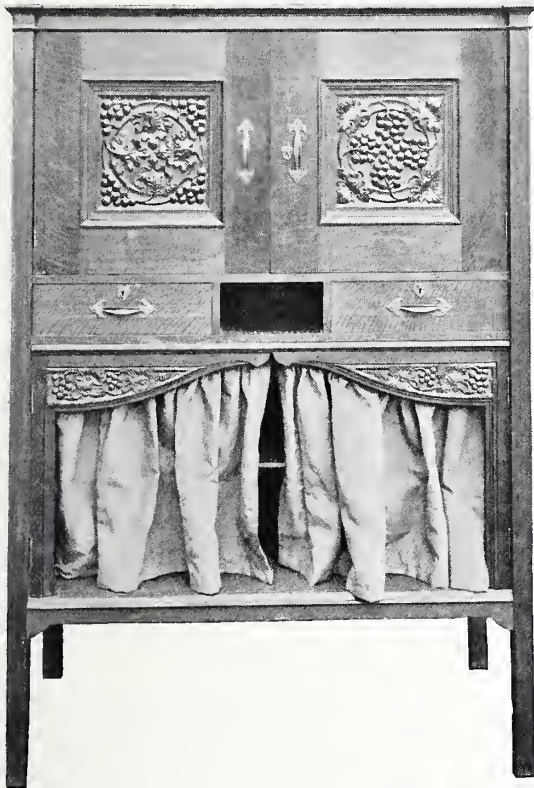
modelling in many parts has been carried to a high pitch of excellence. Miss Langley exhibits a feeling for decorative values in colour in her plaster-work, though her design is sometimes lacking in strength; this latter point, however, is one which shows signs of disappearing as she attains more confidence in her own designs. The peacock design is characterised by the appreciation of colour upon which we have remarked. We look for an interesting development of the artist's experiments in mural decoration.



PANEL IN COLOURED PLASTER BY HELEN LANGLEY

see this noteworthy group represented collectively. The individuality which denotes their achievements, and the tradition of painting which many of them inherit from Whistler, render all their work interesting. By imagining what English painting would be without the Glasgow school, we are enabled to realise the importance of their movement.

BRISTOL.—The Royal Badge of the Welsh Dragon, executed by Miss Catherine Hughes of Bristol, in translucent enamels, mounted in a silver setting of a leek design, received the approbation of H.R.H. the Prince of Wales, when he laid the



CUPBOARD

MADE BY ARTHUR SIMPSON
DECORATED BY MURIEL MOLLER

BRIGHTON.—The recent exhibition of paintings by Scottish artists, mainly those belonging to the Glasgow school, was a source of considerable satisfaction to admirers of that school. Brighton was fortunate in holding such an exhibition, visitors being thus enabled to



PANEL IN COLOURED PLASTER

BY HELEN LANGLEY

foundation-stone of the University buildings at Cardiff, where it formed one of the decorations of his private room. Shortly afterwards he was graciously pleased to accept it as a memento of

LIVERPOOL.—The amalgamation of the Mount Street School of Art with the School of Applied Art of the Liverpool University, under the support of the City Council, marks a new departure in the history of these institutions. By holding the exhibition this year at the Walker Art Gallery due prominence is given to the excellent achievements of the students, and it is hoped that increased financial support from the municipality towards the proper equipment of the schools will be the outcome. Considering the present deficiency of the appliances, the work is carried on under conditions unfavorable to the attainment of the best results; it was, therefore, the more to the credit of both teachers and students that so fine a display could be found to fill three large rooms of the gallery.

The high quality of the modelled work struck one as a leading feature of this exhibition. The method of posing the life model so that the most may be made of the possibilities for design and composition has led to many satisfactory results. R. Shearer's statuette for a fountain showed good



ROYAL BADGE OF WELSH DRAGON BY CATHERINE HUGHES

his visit. Miss Hughes' enamels are much sought after for their exquisite colour and originality.

J. G.

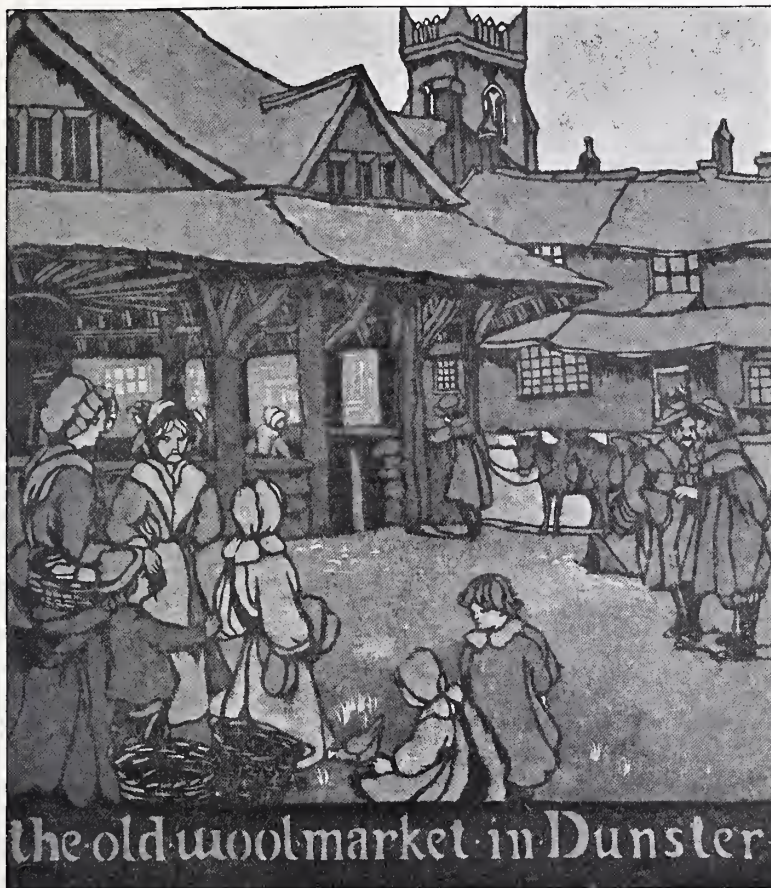
SOUTH SHIELDS.—The pen-drawing which we reproduce by Miss Mary Watson is an example of the freedom of execution she has attained with her pen, and of the sense of style which is never absent from her work. Miss Watson scored her first success in 1900, when she won gold and silver medals at the Crystal Palace Poster Exhibition. Since then most of her energy has been given to illustration and poster work. Her original drawings for the children's book called "Sparks from the Nursery Fire" are perhaps amongst her best achievements, marked as they are by artistic reticence, breadth of composition, and a technique which gives to the subjects much charm.



"DONATELLO" MODELLED BY MISS M. BUCHANAN



DRAWING IN SEPIA BY MARY WATSON.
(By Permission of Harold Rathbone, Esq.)



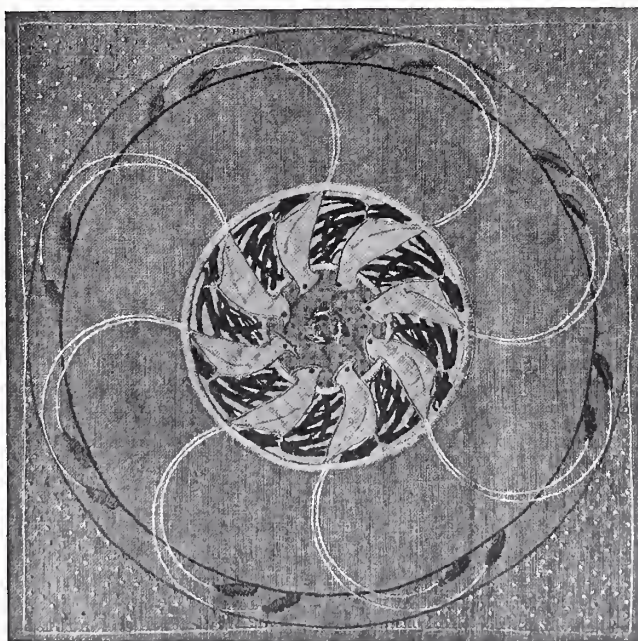
STENCIL IN COLOURS

BY ETHEL STEWART

sculpturesque quality, as also did his effigy of a *Queen* in mediæval costume and other exhibits. A graceful, well-modelled female study and a little clay sketch of *A Blacksmith* full of sturdy energy by R. Yorke called for special notice. R. Blackburne must be commended for a dignified effigy of *A Musician*. There were several good portrait busts executed by George Smith, and the work of T. Capstick marked him as a very promising student. Miss Florence Gill's work is invariably graceful; her effigy of *An Abbess* is a stately figure with well-studied drapery. So, too, is Miss Craigne's effigy, *St. Cecilia*, and her cleverly executed statuette of *A Boy with Fish*. The somewhat novel idea of draping the head and shoulders of a Donatello bust has produced a very pleasing result in the work of Miss M. Buchanan. Mention must also be

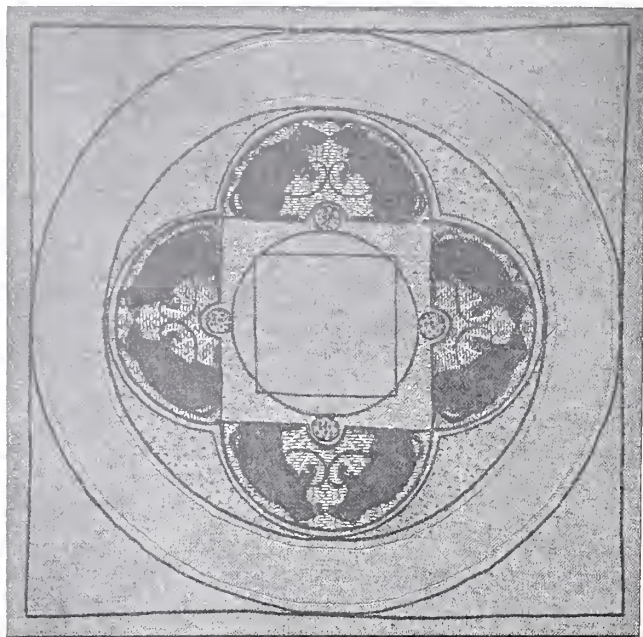
made of an interesting series of effigies by Miss M. Thomas, Miss M. Doggett, and Miss N. L. Smyth. The latter appeared to be the only student who modelled for wood-carving; her *Moses with Tables of the Law* stood out prominently from the remainder of the woodcarving exhibits.

The painting from the nude and the short-time sketch studies maintained their usual excellence in the hands of Winifred Blackburne, C. W. Sharpe, Charles Howarth, Harry Butler, Gilbert Rogers and others. Some excellent contributions to the short-time figure studies were made by Frances Curwen, Mary Holmes and Effie Spicer. The study of bird forms from the Natural History Collection at the Museum has influenced decorative design in several



EMBROIDERED CUSHION COVER

BY GWENDOLINE PARRY



EMBROIDERED CUSHION COVER

BY GWENDOLINE PARRY

branches ; for instance, in the embroidery and in the design for printed hanging by Lucy Richardson. The more successful of these bird studies were made in water-colour by Mary Brewer, Jeanne Fischer and Jessie Mackay. It was natural that the personal direction of the Head Master, Mr. F. V. Burridge, R.E., given to the etching class should have attracted an enthusiastic group of students. Charles E. Howarth's portrait and figure studies, the bird and animal studies of Mary Kershaw, and the well-chosen landscape subjects by Ethel Stewart were especially noticeable.

In another room were hung an interesting group of pictorial compositions; amongst them being Jessica Walker's *Andromeda*, boldly designed but not very pleasing in colour; Constance Read's *Kate the Queen*, together with several portraits and landscape studies, showing clever handling of pastel and water-colour; an effective picture in oil by Kate Sargent, and two pleasing little landscape studies in water-colour by H. P. Barsley.

The pen-and-ink work was well above the average of student productions. It included a very delicately treated page entitled *June* by Mary Singlehurst, and a series of spirited drawings by Gertrude Mitchel illustrating a story called *Princess Curious and the Sea Goblin*, which was composed and collaborated by several of the students. Two

interesting pen-and-ink illustrations by Winifred Blackburne; Margaret Lloyd's refined composition entitled *Spring*, most delicately worked throughout its elaborate detail, some bookplates by Frances Curwen and a plate by Marie Farnworth deserve mention.

A set of six good colour prints by Edith Walters effectively displayed the humour of *John Gilpin's Ride*. The charming decorative feeling in Ethel Stewart's stencil work in colours was seen in her *Old Wool Market in Dunster*, and was perhaps the best she has done. Winifred Blackburne's contribution, a small poster for a Court hairdresser, showed the same subtle humour and refinement as her window bill, reproduced in *THE STUDIO* for September, 1904. There were also



PAINTED DECORATION

BY FRANCES LAVEROCK



PEN-AND-INK DRAWING

BY MARY SINGLEHURST

good poster designs by Jessica Walker and Jessie Malcolm.

Two panels by Gwendolen Moore, described as "colour prints" illustrating "Chaucer's Canterbury Pilgrims," seem quite suitable for adaptation to frieze decoration, while the dado panel for a nursery, by Dulce Dickinson, more appropriately suggested a picture book rather than a decoration. A good nursery frieze in tones of grey and white was contributed by Alice Western.

It is encouraging to see opportunities offered by

business firms to local talented and original designers such as Miss Florence Laverock. A commission to execute a series of six panels for a costumier's showroom, illustrating costumes at various periods of English history, afforded scope to her virile fancy and competent skill.

In this year's display of embroidery some of the old skill was unrepresented. Helena Shaw's *appliqué* panel of golden pheasants and cushion covers by Gwendolin Parry formed the principal contributions. Two cushion covers by Maud Urquhart and Eva Corkhill were both good simple designs, and Winifred Blackburne's tapestry panel *The Earl's Daughter* deserves notice and commendation.

In the Applied Art Section only a scanty show of furniture designs appeared. Harold Mossop's wooden chimney pieces, introducing sheet metal work and tiles, were rather too delicately and lightly framed. A scheme for a fitted bedroom, by Ralph Henderson, had a good practical appearance. The drawings for ornamental wrought-iron showed little workable knowledge of this material, but good design and handicraft were seen in the few executed specimens from Mr. Platt's workshop class. The wood-carving exhibits were mostly all too weak in character, and the beaten-copper work hardly maintained the quality of previous years. One would suspect a lack of interest in these branches.

For stained glass there was one good cartoon entitled *Night*, by Gertrude Mitchel, skilfully accentuating a well-drawn figure and graceful drapery by the clever leading of the design. The small exhibition of jewellery and enamels included advanced work by G. E. H. Rawlins, H. Handley, and others. Miss Cassandra Walker's silver and enamel pendants and brooches formed a very interesting group; and a delightful little *plique-à-jour* bowl and a semicircular Limoges panel, by Miss M. Z. Hoyer, were very effectively executed.

Perhaps enough has been said to show the very

Studio-Talk

satisfactory contents of the exhibition. It should serve as an incentive to the municipality to foster in every way the better equipment of the Liverpool City Art Schools.

H. B. B.

GLASGOW.—This year's election of Associates to the Royal Scottish Academy was remarkable in more ways than one. It was the first time in two years that any addition was made to the *rôle*; and it stands as the only occasion on which two Glasgow men were elected, while Edinburgh remained unrepresented—for Mr. Percy Portsmouth is an Englishman. Of the three new associates, Mr. James Miller, F.R.I.B.A., is perhaps most widely known; he was the successful architect of the last Glasgow Exhibition Buildings, and he is at present carrying out the reconstruction scheme at the Royal Infirmary—a scheme that has been the object of a more sustained attack, on the part of a section of the profession and the public, than perhaps any architectural work of modern times. Mr. Miller is strong enough to be able to stand alone; the new honour is a recognition of this.

Mr. Coventry, the only painter elected on this occasion, is a versatile artist; he works with equal

facility in oil and water-colour, has no decided preference for either, and he divides his attention between landscape, seascape and portraiture. For years he has had intimate acquaintance with the line at many of the leading exhibitions, and his promotion was not unexpected. He studied at Paris under Bouguereau and Fleury, and may be said to be thoroughly imbued with the spirit of art. His latest picture, on which the paint is scarcely yet dry, is a fine stretch of sea on the Ayrshire coast, at "sleepy" Ballantrae, a delightful retreat some eight miles from the shriek of the locomotive—a district that would have been dear to the heart of Ruskin. The new A.R.S.A. has caught the humour of a grey, squally morning; one of the days common enough along this indented coast, when sky, sea, low hill range, and stretch of shingly beach present a bleak monotone, and when, as in the present case, the only touch of relief is to be found in the black hulls of the two fishing boats drawn clear of the tide, and the white, curly finish of each wave as it breaks on the pebbly beach. There is no doubt about the movement of the water, and in fisherman phraseology, the whole presentment has "a dirty look."



"SUNSHINE AND WAVES"

BY R. M. G. COVENTRY, A.R.S.A.



"GREY NOVEMBER"

BY R. M. G. COVENTRY, A.R.S.A.

Mr. Percy Portsmouth is not so widely known in Glasgow as in Edinburgh, but his work is highly esteemed here by many.

J. T.

PARIS.—French art has suffered a heavy loss by the death of Eugène Carrière, who was carried off a few weeks ago by an illness borne with remarkable resignation and stoicism. Readers of THE STUDIO have seen in its pages from time to time illustrations of some of the principal works by this rare master of chiaroscuro, who imported into all his pictures so much of that feeling with which he was richly endowed.

There is no need to pronounce a eulogy on Carrière, but we cannot refrain from uttering a word of regret at the loss of a man whose uniform geniality and kindness were known to all, and who

at all times found pleasure in giving help and encouragement to artists of every and any school and method, especially to such as were most in need of a timely word. It was this generous feeling which prompted him to accept the presidency of the Salon d'Automne, for no personal benefit could possibly accrue to him from doing so. Carrière



"DORDRECHT"

BY R. M. G. COVENTRY, A.R.S.A.



THE LATE EUGÈNE CARRIÈRE
IN HIS STUDIO

(From a photograph by Dornac)

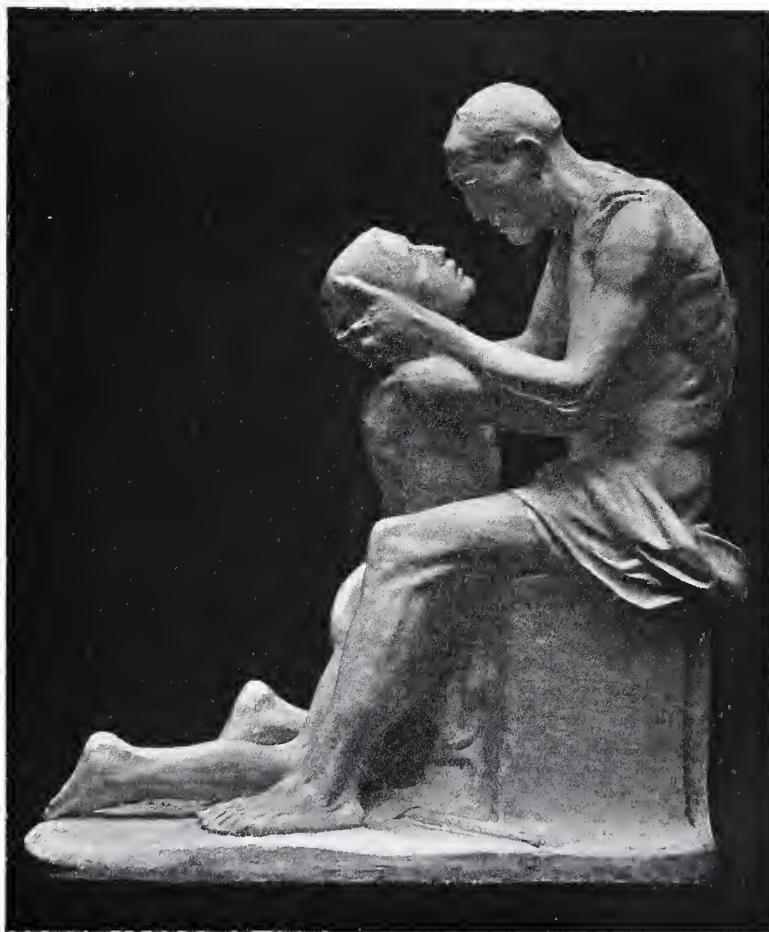
was indeed an artist of remarkable disinterestedness, a man who lived only for the sake of his work, the devotion of his friends and the love of his family. In him we have a pattern which cannot be held up too often before the rising generation.

Pending the collective exhibition of Carrière's works which is to be held during the autumn at the Ecole des Beaux-Arts, the Société Nationale des Beaux-Arts could not have done better than set apart, as they are about to do, a whole room for their departed colleague. Here we shall be able to see many of his best compositions, and notably the last on which he worked, some fine studies of heads remarkable for their expression and modelling, and, amongst other portraits, one which he did of himself—a head conspicuous for its powerful delineations.

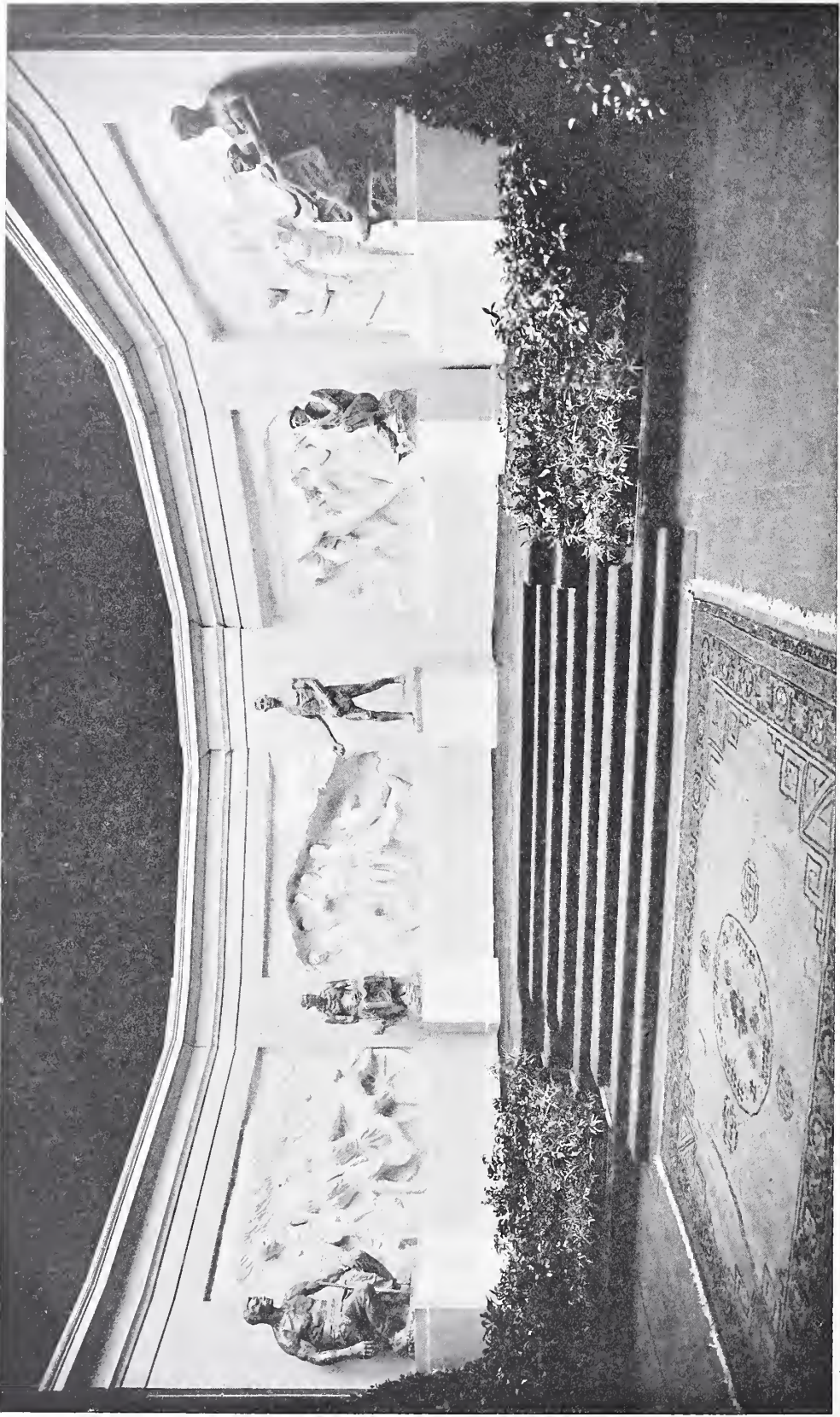
The exhibition of pastellists, lately held at the Petit Gallery, brought together a large number of artists and was rewarded with its usual success. This year, as always, Besnard's charming drawings of heads fully upheld the prestige he has established. He has been making a long stay in Rome, where he painted a fine portrait of M. Barrère, the French ambassador, which has been on view at the Nationale, and has brought back with him from beyond the Tiber some remarkably fine studies of the nude. In M. Desvallières we have a portraitist of marked delicacy and a thorough master of technique. In his *Sous la Guirlande*, M. Aman-Jean displays that characteristic charm and poetic note which always make so strong an appeal to one's feelings. But we cannot here dwell in detail on the work of the pastellists, for most of them have already formed the subject of special articles, in which numerous works of theirs have been illustrated.

A new art gallery was a little while back opened in the Rue Laffite—the Gallery of Decorative Art; and, amongst other things, some beautiful vases by Michel Cazin attracted our notice there. It is, however, not to be restricted solely to decorative productions; these are about to be followed by various exhibitions of paintings, sculpture, and engravings. That which Albert Baertsoen, the Ghent artist, is holding at this gallery has proved a genuine success. Baertsoen has at all times devoted himself largely to engraving, and nothing could be more pleasing than these beautiful plates, in which his vigorous and unerring burin has inscribed the wonders of the Flemish cities of Ghent, Bruges, Yprès, where some new beauty is always being revealed to the painter. We shall presently have more to say about Baertsoen's work.

The world of art has been not a little perturbed of late by a scheme for the reconstruction of the Palais Bourbon. Instead of preserving the front,



"THE PRODIGAL SON" (See Berlin Studio-Talk) BY CONSTANTIN MEUNIER



“MONUMENT TO LABOUR”
BY CONSTANTIN MEUNIER



“FÉCONDITÉ”

BY CONSTANTIN MEUNIER

which, by facing the Madeleine, gives such admirable completeness to the Place de la Concorde, it is proposed to replace it by another façade of modern design. It is greatly to be hoped that the legislature will refuse to sanction this act of vandalism, and that Paris, always regardful of her architectural beauties, will not suffer herself to be thus disfigured at the whim of an architect so ill-inspired.

M. Montenard has collected at the Galeries Georges Petit an important set of his recent pictures—views of Marseilles, Toulon, Cannes and other places in the South of France and along the Mediterranean coast. M. Montenard's colours are extremely brilliant, and he seems to have rendered admirably the dark blue of the sky and sea, and the white glaring light of the “Provençal” region.

H. F.

BERLIN.—The large collective exhibition of works by the late Constantin Meunier, which was held at Messrs. Keller and Reiner's Galleries two or three months back, provided those who wished to form an independent judgment of the artist's work with a welcome opportunity of doing so. The *Monument to Labour* formed the centre of this exceedingly rich exhibition. Meunier had hoped to crown the work of his life by this monument,

but he did not succeed in the architectonic solution of this great project. His intention was to form a big cube, with four sides of it covered with bas-reliefs and the figure of *The Sower* on the top. But the work could not be exhibited in this manner. The four reliefs are put one beside the other, forming roughly a semicircle, with the statue of *The Sower* in the centre. At each end of the semicircle, and at the points where the reliefs meet on either side, are placed the figures of *The Blacksmith*, *The Ancestor*, *The Miner*, and a group symbolizing *Fecundity*. It is doubtful whether this *Monument to Labour* really represents Meunier's best

work; certainly the figures, so full of expression, are great and monumental, but the reliefs do not approach them.

Meunier's art finds its highest expression in the solemn tranquillity of his figures. This is what struck one when studying this nearly complete collection of his works. The better one knows him, the more one learns to appreciate just these simple, dignified figures, in which everything seems



MEDAL

BY C. M. SCHWERDTNER

(See Vienna Studio-Talk)



MEDAL BY C. M. SCHWERDTNER

pied the artist's fancy was that of motherhood. The young woman, surrounded by her children, which we see on the *Monument to Labour*, was intended by the artist to form the centre of the composition as the mother of mankind, the original source of strength.

She appears likewise on the monument to Zola, as symbolizing fecundity; and there were to be seen at this exhibition two or three variations of this theme. They belong, with certain differences of value, to the best of Meunier's work. Perhaps in the eyes of future generations these works will more strongly emphasize his artistic vision than those which have made his name for the present.

F. W.

VIENNA.—When I first saw examples of Carl Maria Schwerdtner's work at an exhibition at Artaria's I was struck with the freshness and vigour shown, especially in the medals, some of which are here reproduced. Schwerdtner is a native of Vienna and a pupil of Professor Hellmer. Himself a young man of marked individuality, he naturally seeks for those traits which lie beyond the outward expression of those whose features he is moulding. Herein lies the secret of his success. His first

to be condensed. It is strange that they are not those which have established the fame of Meunier—not those which rank foremost in the eyes of the public and critics alike. A subject which most deeply occu-

intention was to devote himself to sculpture—to create some large work in which he could show the world a vigorous and daring treatment. A visit to Charpentier in Paris was to be decisive for him. The great artist took no pupils, but he did more than teach young Schwerdtner, for during the six months he was in Paris, Charpentier not only allowed him to visit him in his studio, but corrected his work, and, what is more, explained his own development by means of illustrations and models of his own work. The knowledge of technique thus gained proved invaluable to Schwerdtner.

The desire to portray is inborn in Schwerdtner, and his "portraits" are portraits in the larger and deeper sense of the word. That of Captain Weyprecht, the North Pole explorer and joint discoverer of Franz Josef's Land with Payer, is wonderfully true. There is an air of nobility and dignity worthy the man whom the medal represents, and the Ministry of War did well in commissioning Schwerdtner to design the memorial at Pola, which is carried out in pure white marble.

Those of the artist's father and the sculptor Professor Benk are both full of strength and vigour,



MEDAL BY HANS SCHÄFER



PLAQUETTE

BY HANS SCHÄFER

while that of the professor's daughter, Frau Urban, shows that Schwerdtner can also mould other types : here he has caught the delicate expression of his subject, a true Viennese. In none of his plastic productions does he seek to overweight one characteristic at the expense of another, but makes it his aim to harmonise and blend them all in due proportion.

Another young Viennese medallist is Hans Schäfer, whose strength lies in depicting old Vienna types such as, alas, are only too fast disappearing. The medal here reproduced represents

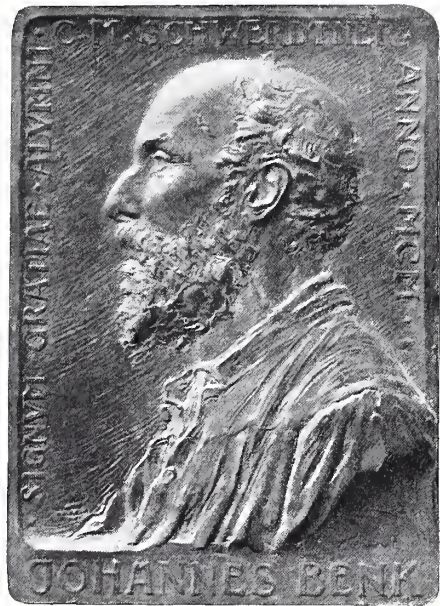


MEDAL

BY C. M. SCHWERDTNER

a "Volksinger," Herr Guschelbauer, who, after following his profession for more than forty years, is as fresh and as popular as in the days of his youth. Herr Schäfer has succeeded in giving a life-like portrait, which at the same time shows a delicacy of manipulation and surety of delineation proving that the artist possesses a true understanding of his subject. This can also be seen in *Servus Spezi*, where the good natured but idle loungee greets the spires of the cathedral, St. Stephan's (Spezi), with the light-heartedness and buoyancy of manner peculiar to the Viennese. Hans Schäfer is himself a typical Viennese, infected with their mirth and their sorrow, and it is thus that he is enabled to give expression to their characteristic temperament in his plastic work. He is only a beginner, with a wide field before him.

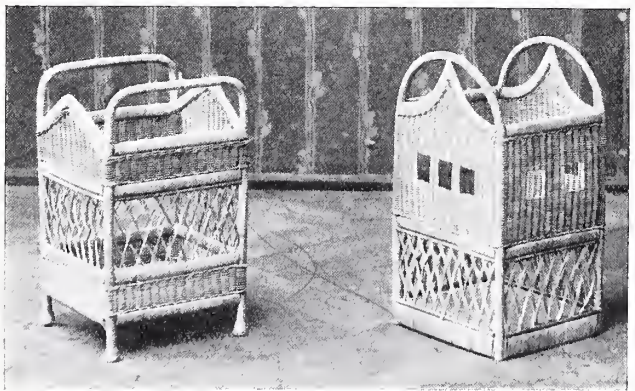
A. S. L.



MEDAL

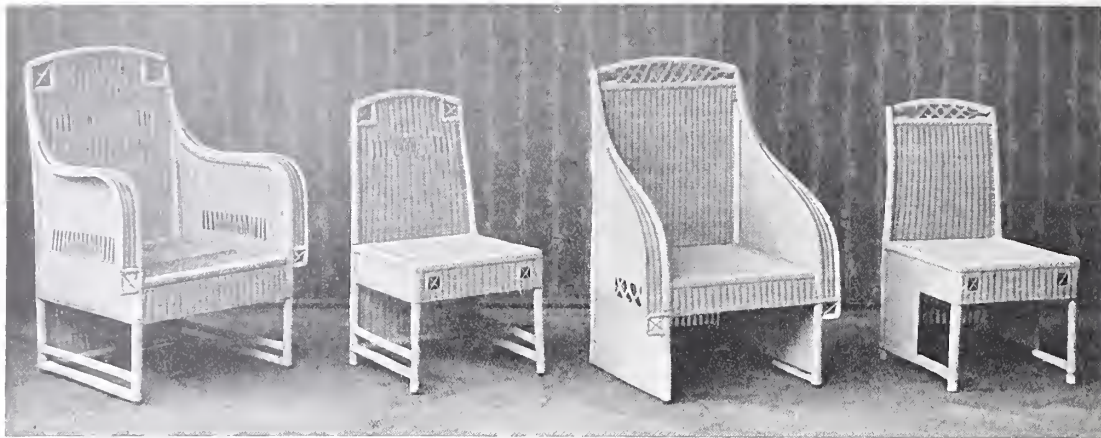
BY C. M. SCHWERDTNER

MUNICH.—We reproduce here some illustrations of wicker furniture designed by Messrs. Sänger & Mosler, and executed at the establishment of the latter. These illustrations show that it is possible to utilize with pleasing results a material which, while it has obvious limitations, has also certain qualities which commend it for both general and occasional use. Its lightness is of course the first of these, and it is therefore essential that in such articles as chairs the area of support should be adequate. This requirement is by no means so fully recognised as it should be, for in many chairs



WICKER FURNITURE

DESIGNED AND EXECUTED BY J. MOSLER



WICKER CHAIRS

DESIGNED AND EXECUTED AT JULIUS MOSLER'S HOFKORBWARENFABRIK

and other articles of furniture one meets with in this material the area is so inadequate that a very little push suffices to overturn them. Then, again, that fanciful embellishment which is so often given to wicker articles is out of keeping with the practical purposes to which they are put. As our illustrations show, they may be made sufficiently attractive in appearance without such embellishment, which, moreover, frequently militates against cleanliness.

MELBOURNE.—Holman Hunt's large replica of the Oxford canvas of *The Light of the World* has recently been on exhibition in Melbourne, and has attracted considerable attention from the general public—not, of course, on account of any artistic qualities the picture may possess, but by reason of the quasi-religious sentiment of the work. The picture is being shown round the different



WICKER FURNITURE

DESIGNED BY MAX. SÄNGER AND JULIUS MOSLER
EXECUTED AT MOSLER'S HOFKORBWARENFABRIK

Reviews and Notices

Australian capitals by order of the owner, Mr. Booth, and is afterwards to be permanently exhibited in a London gallery.

A plébiscite was recently inaugurated by a



WICKER BASKET
DESIGNED AND EXECUTED
BY JULIUS MOSLER

Melbourne newspaper on the "twelve best pictures" in the Melbourne National Gallery, and among a certain class caused some little discussion. The title was, of course, a misnomer, inasmuch as the pictures selected as being the best were merely the most popular. It was claimed that the result of the plébiscite would induce the public to take an interest in their possessions; but, as in all these discussions, the trashiest work generally secured the largest percentage of votes, it is difficult to see how the public most in need of instruction have benefitted.

A word of appreciation is due to Mr. Bernard Hall for his able series of letters to the press during the controversy which ensued on the "twelve best pictures." Mr. Hall has in the past shown himself a capable teacher and painter, and his defence of the progressive movement—shown by the trustees purchasing some really fine works by some of the finest European painters—was greatly appreciated by those capable of really judging in the matter, and was probably the happiest outcome of the whole proceedings.

The death of Mr. Hugh Ramsay, a young Victorian painter, removes one of the most promising of the students of the National Gallery. The son

of a local doctor, he enjoyed the advantages of a course of training in Paris and London, where he exhibited in the Salon and Royal Academy. His strongest work was in figure and portraiture.

J. S.

REVIEWS AND NOTICES

Bunte Hafnerkeramik der Renaissance in den Oesterreichischen Ländern Oesterreich ob der Enns und Salzburg. By ALFRED WALCHER, Ritter von Moltheim. (Vienna: Gilhofer & Ranschburg.) Limited edition. 150 Kronen.—In Austria there are many unexplored fields of art, and none more interesting than that of the potter. The author deserves the thanks of all connoisseurs for the able way in which he has performed a difficult task. The researches, of which he here gives us the result, occupied him many years, and in the course of them he personally examined all documents relating to the subject, and all the ancient pieces which have been unearthed from time to time,



ILLUSTRATION TO WALCHER'S "BUNTE
HAFNERKERAMIK DER RENAISSANCE"

omitting nothing that could bear any relation to the task before him. During the past few years numerous discoveries of ancient examples have been made, and these the author has patiently and carefully investigated, the result being a work of the greatest value for the student and of real interest to those who are acquainted with the art of the period with which it deals. The ancient rules and regulations concerning the potter's industry, dating from the time of Kaiser Friedrich III., make curious reading, bearing as they do upon the relations between master, man and apprentice, even going into such details as to say when the master and the older journeymen should raise their hats to one another. Not the least important part of the work is the list giving the names of all the old masters, whose shields are reproduced so that their work, armed with this authority, may easily be recognised. The descriptions are clear and concise, the work of a scholar who, himself conscious of the difficulty of the labour which he has undertaken, strives to convey the results of those labours in such a manner as to make the work both instructive and interesting. The illustrations are numerous and excellent, and include many coloured reproductions. They have an additional worth inasmuch as nearly all are published for the first time, and most of them are rare examples of the art which they represent.

Illustrated Catalogue of the Etched Work of William Strang. With essay by LAURENCE BINYON. (Glasgow: James Maclehose.) £2 2s. net.—The series of reproductions of typical etchings collected in this attractive volume will serve to give some idea of the remarkable versatility and adaptability of William Strang, for as the pages are turned over, the memory first of one and then of another great master is involuntarily evoked. Now it is Holbein, now Velasquez, now the modern Jean François Millet or Albert Retch, whose very manner seems to have been caught; yet for all that there is no real plagiarism, for everything bears the unmistakable impress of individuality, the individuality of a man gifted with a most fertile imagination, who has achieved a great mastery of technique, and has, moreover, his own particular message to give to the world. The pupil of Alphonse Legros, Strang has worked in many directions, but it is in etching that he has achieved his greatest triumphs, for he has obtained a complete command over that medium of expression. His draughtsmanship is both delicate and forceful, he knows how to give character and dignity to the slightest sketch, and

even when the subjects chosen are painful or revolting, there is never anything coarse or vulgar in his treatment of them. It is perhaps in his portraits that he has touched his highest point of excellence, for those of Rudyard Kipling, Thomas Hardy, Robert Louis Stevenson, Cosmo Monkhouse, Lord Lindley, and the various likenesses of himself, are real psychological revelations of men of essentially different types, showing a true insight into human nature. Many of his compositions are, however, also masterpieces: the Millet-like *After Work* and *Hedger* show a genuine sympathy with peasant life; the illustrations for the "Pilgrim's Progress" treat a hackneyed theme with great freshness, and those for the artist's own quaint and touching ballads of "Death and the Ploughman's Wife" and the "Earth Fiend" display an exuberance of fancy and an appreciation of the grim pathos underlying the lot of the dwellers upon earth, worthy of Holbein or of Dürer.

Moorish Remains in Spain. By ALBERT F. CALVERT. (London and New York: John Lane.) 42s. net.—Already in his "Alhambra" Mr. Calvert has shown his keen appreciation of the beauties of Spanish Moresco architecture, combined with an insight into its special characteristics and a recognition of the manner in which those characteristics reflect the idiosyncrasies of its builders. The present volume deals chiefly with the Cathedral Mosque of Cordova, the Alcazar of Seville, and the less important relics of Moorish art at Toledo, bringing vividly before the imagination the almost bewildering richness of design, with the infinite variety, yet intrinsic simplicity, of decorative motives, that set the art of the Moors apart from that of any other people, the creators of the marvellous palaces and tombs of India not excepted. Moreover, the strange fact is forcibly brought out that there was no gradual decadence of Arab art in the Peninsula, but an abrupt and final cessation of æsthetic production, such as occurred nowhere else in Europe, so that what has been preserved represents that art at its best. "In Cordova," says Mr. Calvert, "the spirit of the Moors still lives; in Seville the cathedral bells now hang over the Arabian tower of the mosque, and the spire of the Temple of the Faithful has become the world-famous Giralda," for when the Moorish building was converted into a Roman Catholic church scrupulous care was taken to preserve its original character. Even in Toledo, where so much has been destroyed, a few priceless relics remain, including the magnificent Puerta del Sol, the

Reviews and Notices

exquisite little church of Christo de la Luz, and the Casa del Mesa, the one surviving room of the beautiful palace of Estevan de Illan, and the general aspect of the town has remained unchanged. Though Mr. Calvert relies mainly on the copious illustrations of his book—which include no less than eighty-four coloured plates of details of ornamentation and several hundred reproductions of drawings and photographs of complete buildings and parts of buildings—to impress upon the spectator the beauty of the survivals of Moorish art in Spain, he supplements his descriptions of them with a history of the Moors during the eight centuries of their domination in Spain. To the actual story of the three typical towns selected by him, Mr. Calvert has added a very interesting and richly illustrated chapter on the general principles of Arab ornament; but, strange to say, his book, so complete in other respects, is without an index, a fact that detracts very greatly from its value to the student.

Wessex. Painted by WALTER TYNDALE, R.I. Described by CLIVE HOLLAND. (London: A. & C. Black.) 20s. net.—In spite of all that has been written on the old Anglo-Saxon kingdom of Wessex, which the great novelist, Thomas Hardy, has made so peculiarly his own, this beautiful volume is sure to be welcomed by a wide and appreciative circle. Mr. Holland has a very thorough grip of his subject, regarded from every point of view, and he has known how to weld into a delightful consecutive narrative the varied associations of one of the most interesting districts of England, so that his text forms an admirable supplement to Mr. Tyndale's beautiful drawings, that have been on the whole fairly well reproduced and interpret with sympathetic insight the Wessex of to-day, which in its general aspect has remained practically the same for many generations. The artist has had the great advantage of the assistance of Mr. Hardy himself in identifying the scenes of the wonderful romances of "Far from the Madding Crowd," "The Hand of Ethelberta," "The Return of the Native," "Tess of the D'Urbervilles," etc., so that his pictures realise accurately the setting of each life drama, and are in every way admirably suited to the purpose for which they are intended. The quiet landscapes and groups of cottages recall the well-known water-colours of Mrs. Allingham, and the more ambitious compositions are chiefly noticeable for their excellent draughtsmanship and the care with which architectural details are rendered. Specially noteworthy are the *Corfe Castle from Nine Barrow Down*, the *Alms Houses*,

Corsham, the *Rainbow* of "The Return of the Native," the *Luttrell Arms*, *Dunster*, the *Tithe Barn*, *Abbotsbury*, the scene of the sheep-shearing in "Far from the Madding Crowd," the *Westwood Manor House*, in which the figures are very cleverly put in, and, above all, the interior of the quaint old Saxon church at Bradford-on-Avon, the most perfect specimen of its kind in England.

The First Century of English Porcelain. By W. MOORE BINNS. (London: Hurst & Blackett.) 42s. net.—A distinguished member of a family of true experts in the ceramic art, the author of this richly illustrated and valuable work, who is a managing director of Furnival's works at Cobridge, and was formerly at the head of the Royal Worcester manufactory, has treated his subject from the practical and technical, rather than the æsthetic or historical point of view. Avoiding as much as possible controversial matter, he goes straight to the point in every case, prefacing his actual history with a brief introduction, in which he gives some very valuable hints to the amateur collector, telling him, for instance, how, in the absence of marks, to recognise peculiarities in the tint and translucency of the body, the texture of the glaze, the colours used by the painter or decorator, and the style and character of the gilding. He explains that the term "mark," which is sometimes misused, "applies only to such signs as are drawn, painted, printed, gilt, scratched, or impressed in the ware upon the under side of the article, either by or for the manufacturer or one of those employed in the making or decorating of the piece, so that there are two classes of marks between which the collector must learn to distinguish—the trade mark of the manufactory, and the private mark of the handicraftsman." Having thus clearly defined the leading principles of connoisseurship, Mr. Binns relates with great minuteness the story of the evolution of English porcelain, beginning with the foundation of the first factory at Stratford-le-Bow, and passing thence to consider in chronological order the various establishments which in course of time brought the art to a perfection that aroused the admiration even of the most exacting foreign critics and also of those later manufactories in which was inaugurated the inevitable decadence. A chronological schedule of English ceramics and an excellent index give full completeness to a work that will be of great value to collectors and connoisseurs, as well as to all who are interested in what may be called the human side of every successful national industry.

Beautiful Women in History and Art. By Mrs. STEUART ERSKINE. (London: George Bell & Sons.) £2 2s. net.—With its numerous fine photogravure reproductions of famous portraits and effective headpieces to chapters, this delightful volume will be welcomed by all who are interested in the share taken by the women it commemorates in the political and social life of their day. True, some would deny the claim to beauty of certain of the heroines selected, but in nothing is difference of taste more forcibly illustrated than in the judgment passed on feminine charms. Beginning with the Court of Henry VIII., Mrs. Erskine groups together Margaret Tudor, Queen of Scotland; Mary Tudor, Queen of France; and four of the wives of the “great widower,” leaving out Anne of Cleves and Katherine Parr, though they too had found favour in the eyes of the king, who was supposed to be an excellent judge of female attractions. With Mary Stuart, whose beautiful portrait in the Bodleian Library is reproduced, and Lady Jane Grey, whose pathetic likeness by Lucas van Horn is given, are classed the lovely Margaret Seton, of whom by the way very little is known, and the less fascinating Elizabeth, Countess of Shrewsbury, and Mary, Countess of Pembroke. Next are passed in review the later Stuarts, including the fairest of them all, the daughter of Charles I. and Henrietta Maria, who became Duchess of Orleans and was wooed in vain by the Grand Monarque. Perhaps the most interesting of the chapters in the second half of the book, which has not one dull page, are that on the heroines of the French Revolution, with the fine miniatures of Charlotte Corday, Madame Roland, and Madame Récamier, and that on Peg Woffington, to whom considerable space is given; but some of the shorter essays, such as those on the beautiful and virtuous Dora Farren, and the fair but frail Nell Gwyn and Dora Bland, are excellent impressionist sketches, lightly touching off the characteristics of each subject.

The Architectural Association Sketch Book. Edited by W. G. B. LEWIS and THEODORE FYFE. Third Series, Vol. IX. (London: The Architectural Association.)—As useful as its predecessors, this new number of the well-known Sketch Book contains plans and drawings of a great variety of typical buildings and details of buildings in England, Scotland, France, and Italy, by well-known experts, including Laurence Gotch, Edward Wylie, Harold Hillyer, Herbert Hall, Arthur Wilson, and Alan MacNaughten. With its predecessors, the series forms a charming collection

of beautiful architectural designs, the value of which, to the student, it is impossible to over-estimate.

Album der Erzeugnisse der ehemaligen Württembergischen Manufaktur Alt-Ludwigsburg. (Stuttgart: Otto Wanner-Brandt.) Bound, 45 Mk.—This volume, with its excellent phototype reproductions of more than nine hundred objects, forms a pictorial record of a recent exhibition of the productions of the once important porcelain factory at Ludwigsburg. In his historical introduction to the album, Prof. Berthold Pfeiffer gives an interesting account of the vicissitudes through which the factory passed, from its establishment as a State institution in 1758 till its abandonment as such in 1802, and of the unsuccessful attempts thereafter made to re-establish it on a firm basis. The student and collector alike will welcome this volume.

Four dainty little volumes comprise the latest additions to Messrs. J. C. & E. C. Jack's "Told to the Children" series of story books with coloured pictures (1s. 6d. each net), viz., *Gulliver's Travels*, *The Rose and the Ring*, *Stories from Hans Andersen*, and *Tanglewood Tales*. Two volumes of Messrs. Jack's new series, "The Children's Heroes," have reached us—*The Story of Joan of Arc*, by ANDREW LANG, and *The Story of Capt. Cook*, by JOHN LANG. This series, which, like the others, is provided with pleasing coloured pictures, and is in other respects uniform with it, has for its aim to tell, in language which children can understand, the story of those whose lives have been distinguished by great deeds.

The second edition of MR. LEWIS F. DAY'S deservedly popular book of *Alphabets Old and New* (Batsford, 3s. 6d. net) contains sundry improvements on the first edition, including a number of entirely new examples which have been added to make the work more thoroughly comprehensive.

In the second notice of the Arts and Crafts Exhibition, published in our March number, we mentioned a pendant and chain called *The Briar Rose* as having been "designed by William Morris and completed by Miss M. Awdry." Miss Awdry informs us that the design was entirely her own, and that its execution was merely completed, in one or two particulars of secondary importance, by Mr. Morris, a young Birmingham student.

BOOKS RECEIVED.

- "The Values of Old English Silver and Sheffield Plate, from the XVth to the XIXth Centuries." By J. W. Caldicott. Edited by J. Starkie Gardner, F.S.A. Illustrated. 42s. net. (Bemrose.)
- "Greece." Painted by John Fulleylove, R.I. Described by the Rev. J. A. McClymont, M.A., D.D. 20s. net. (A. & C. Black.)

Awards in "The Studio" Prize Competitions

- "English Costume." Painted and described by Dion C. Calthrop. I. Early English. 7s. 6d. net. (A. & C. Black.)
- "Constantinople." Painted by Warwick Goble. Described by A. van Millinger. 20s. net. (A. & C. Black.)
- "Stanhope A. Forbes, A.R.A., and Elizabeth Stanhope Forbes, A.R.W.S." By Mrs. Lionel Birch. Coloured and other illustrations. 5s. net. (Cassell & Co.)
- "Anatomy for Art Students." By Arthur Thomson, M.A., M.B. Third Edition. Illustrated. 16s. net. (Clarendon Press, Oxford.)
- "Modern Bookbindings, their Design and Decoration." By S. T. Prideaux Illustrated. 10s. 6d. net. (Constable.)
- "Porcelain, Oriental, Continental, and British." By R. L. Hobson, B.A. Illustrated. 12s. 6d. net. (Constable.)
- "Magnesium Light Photography." By F. J. Mortimer, F.R.P.S. "The Photographic Picture Post-Card." By E. J. Wall and H. S. Ward. Illustrated. Each 1s. net. (Dawbarn & Ward.)
- "The Scottish School of Painting." By William D. McKay, R.S.A., Librarian to the Royal Scottish Academy. Illustrated. 7s. 6d. net. (Duckworth.)
- "Die künstlerischen Grundsätze für die bildliche Darstellung, etc." Von C. Baumann 5 Mk. (W. Knapp, Halle a. S.)
- "Antibarbarus: det är en vidlyftig undersökning om Grundämnenas Natur, etc." Af August Strindberg. Illustrations and ornament by A. Sjögren. 30 Kronor. (Bröderna Lagerström, Stockholm.)
- "Bristol." By Alfred Harvey. 4s. 6d. net. (Methuen.)
- "Etchings of Van Dyck." By Frank Newbolt. Illustrated. 7s. 6d. net. "French Pottery and Porcelain." By Henri Frantz. Illustrated. 7s. 6d. net. "The National Gallery, London": The Flemish School, by Frederick Wedmore. The Later British School, by R. de la Sizeranne. 3s. 6d. net each. (Newnes.)
- "La Peinture Française au début du XVIII^{me} Siècle, 1690-1721." Par Pierre Marcel. Illustrated. (Ancienne Maison Quantin, Paris.)
- "The Heart of the Country." By Ford Madox Hueffer. 5s. net. (Alston Rivers, Ltd.)
- "Original Drawings of the Dutch and Flemish School in the Print Room of the State Museum at Amsterdam." Selected by the Director, E. W. Moes. Part VIII. 34s. net. (Williams & Norgate.)
- "Chinese Art." By Stephen W. Bushell, C.M.G., etc. Vol. II. Illustrated. Cloth 2s. 3d. (Victoria and Albert Museum Art Handbook.) (Wyman & Sons.)
- "Japanese Treasure Tales." By Kumasaku Tomita and G. Ambrose Lee. Illustrated. 10s. net. (Yamanaka & Co., London and Osaka.)

PRICES AT RECENT PICTURE SALES.

MARCH 29TH.—Paris, Salie Drouot. Drawings:—

Boucher	<i>Venus</i>	4,100 fr.
"	<i>Femme nue</i>	2,600 "
"	<i>Nympe et Amour</i>	5,650 "

MARCH 30TH.—Paris. Pictures:—

Boucher	<i>Amours Jouant</i>	17,000 "
"	<i>Amours musiciens</i>	20,000 "
"	<i>Amours</i>	17,700 "
Huet	<i>Le berger galant</i>	26,000 "
"	<i>Les doux serments</i>	14,300 "
"	<i>Le repos dans la campagne</i>	15,100 "
"	<i>L'heureux tourment</i>	31,000 "

Paris, Galeries Petit. Collection Scheritch:—
R. van der Weyden *Christ* (painting) 23,000 fr.

APRIL 11TH.—At Christie's:—

Le Brun *Portrait of a Lady* £100
Van Goyen *River Scene* 100 gs.

APRIL 21ST.—At Christie's:—

Sam Bough *Newhaven* 660 ,,
T. S. Cooper *Canterbury Meadows* 280 ,,
W. Muller *Athens* 110 ,,

APRIL 23RD.—At Christie's:—

Burne-Jones *Lucretia* (1867) 340 ,,
Fantin-Latour *Portrait of the Artist* 250 ,,
Millais *The Town Crier* 65 ,,

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XXVIII. DESIGNS FOR A METAL BEDSTEAD.

The FIRST PRIZE of *Three Guineas* is awarded to *Anvil*, who is requested to communicate with the Editor, and the SECOND PRIZE of *Two Guineas* to *Hamish* (J. B. Crockett, 1 Windsor Place, Sterling).

A XXX. DESIGN FOR A POSTER.

FIRST PRIZE (*Fifteen Pounds*): *Nibelo* (J. Webster).
SECOND PRIZE (*Five Pounds*): *Fweddie* (Norman Keene).
THIRD PRIZE (*Two Pounds*): *W.P.* (W. Pascoe). HON. MENTION: *Spes* (L. G. Andrews).

A XXXI. DESIGN FOR THE COVER OF A TRADE PRICE-LIST.

FIRST PRIZE (*Four Guineas*): *Bloom* (T. A. Cook, 69 Dacre Road, Upton Manor, Essex). SECOND PRIZE (*Three Guineas*): *Nimrod* (C. R. Stanton, 163 Maxey Road, Plumstead); a drawing by *Tracy* (E. A. Hewitt, 19 Lewisham Hill, S.E.) has been purchased for *Two Guineas*.

CLASS B. PICTORIAL ART.

B XIX. COMPETITION FOR TWO SCHOLARSHIPS AT THE BUSHEY SCHOOL OF PAINTING.

The judges feel justified in awarding only one of these scholarships. The award made is in favour of *Marcus* (Helen Sale, Alexandra House, Kensington Gore, S.W.).

B XX. PEN-AND-INK FIGURE DRAWING.

FIRST PRIZE (*Two Guineas*): *Peter* (Peter Brown, 76 Boundary Road, Chatham). SECOND PRIZE (*One Guinea*), *Stan* (S. T. J. Mobbs, 8 Durham Road, Bradford). HON. MENTION: *Pan* (F. H. Ball); *Niblick* (F. Timings); *A. J. Rose* (A. W. Shaw); *Geo. M.* (G. Mason).

CLASS C. PHOTOGRAPHS FROM NATURE.

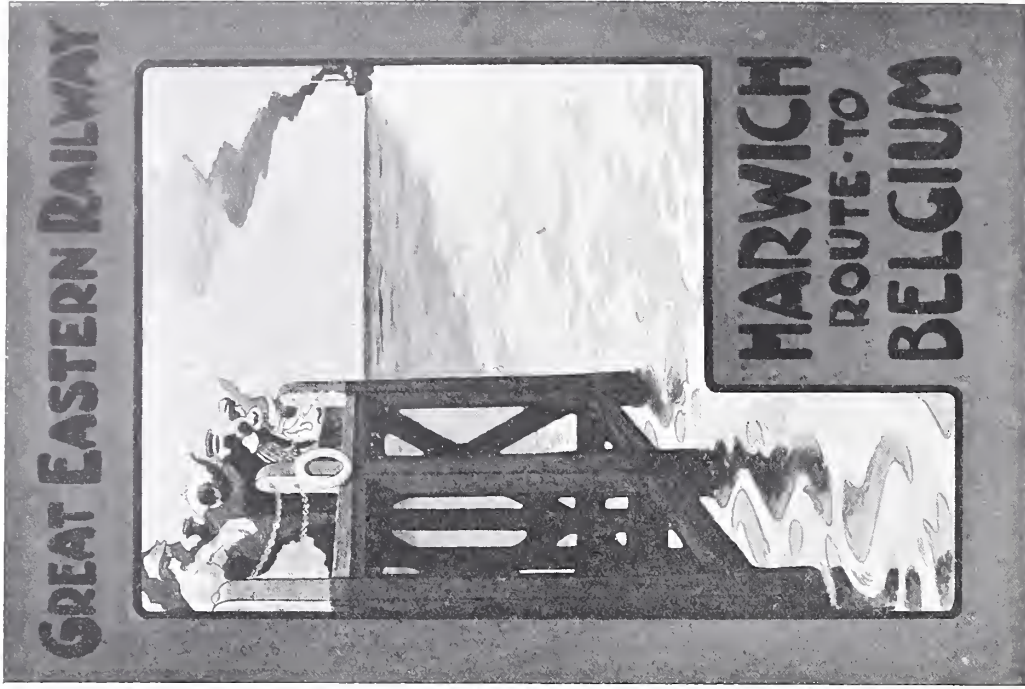
C XX. STUDIES IN TONE RELATIONS. A LANDSCAPE ON A GREY DAY.

FIRST PRIZE (*One Guinea*): *Ancestor* (J. C. Warburg, 21 Pembridge Gardens, London, W.). SECOND PRIZE (*Half-a-Guinea*): *Heinrich* (C. D. Kay, Highfield, Ithen, Southampton). HON. MENTION: *Poplar* (Emil Rostig); *Jack Frost* (Dan Dunlop).



FIRST PRIZE (COMP. A XXX)

"NIBELO"



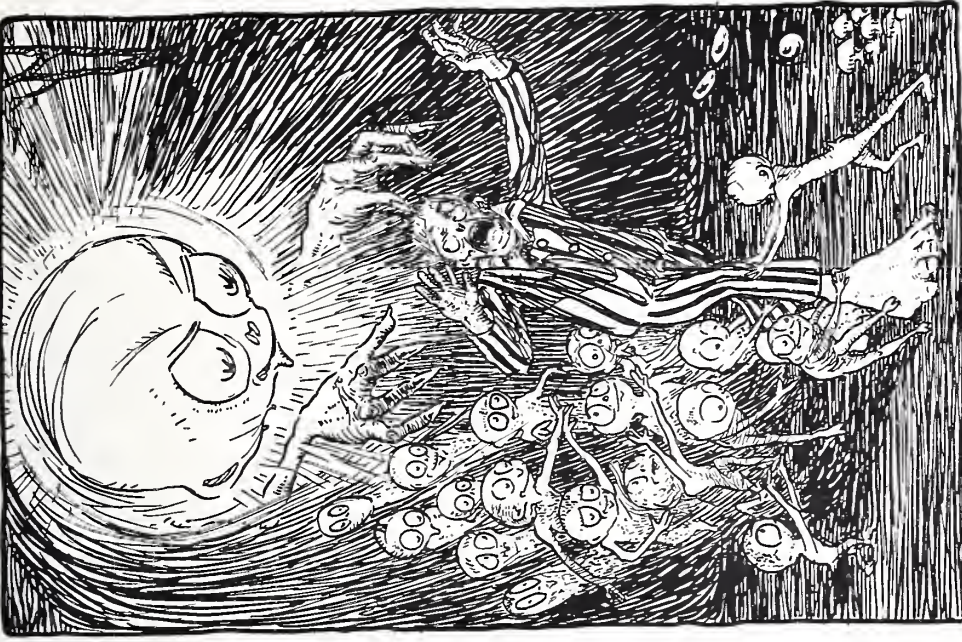
SECOND PRIZE (COMP. A XXX)

"FWEDDIE"



FIRST PRIZE (COMP. B. AN)

"PUTER"



A Cannon of Garden of Nightmare

SECOND PRIZE (COMP. B. AN)

"SPAN"

The Lay Figure

THE LAY FIGURE: ON MIS-DIRECTED EFFORT.

“HAS it ever occurred to you,” asked the Art Critic, “that exhibitions are of very questionable advantage to artists and are decidedly bad for art?”

“What an extraordinary thing to ask!” cried the Popular Painter. “How can exhibitions possibly do harm? Certainly they are not bad for art; and artists, I am sure, could not do without them.”

“I thought you would say that,” said the Critic; “but then you have waxed fat on exhibitions and can scarcely be expected to approach my question in an impartial spirit of inquiry. I want the opinion of someone with less bias.”

“Do you want mine?” queried the Man with the Red Tie. “Because, if you do, I am quite ready to give it.”

“Of course you are,” sneered the Popular Painter; “and I know well enough what it will be. You are an artistic anarchist and hate all established institutions. The fact that exhibitions are favoured and supported by all rational and respectable artists is quite enough to make you argue that these exhibitions are iniquitous absurdities which ought to be suppressed off-hand.”

“But if I think so,” laughed the Man with the Red Tie, “I am surely entitled to express my conviction. Even an anarchist may be permitted to talk sometimes; dynamite is not his only argument, though, no doubt, it is the most effective one he can use when he wants to completely silence his opponents.”

“Would you call it argument?” asked the Critic. “I think it could be better described as destructive criticism. But don’t be quite so summary with our friend here; I would like to hear what he has to say in favour of exhibitions, even though I do know the line he is going to take.”

“The line I am going to take!” cried the Popular Painter. “There is only one line which any reasonable being could possibly take. Exhibitions are absolutely necessary to enable artists to appeal to the public. What should I have done if there had been no places in which I could exhibit my work; how should I have made my reputation, and where would I have found the people who buy my pictures? Exhibitions have given me the position I occupy in the art world, and I am, I flatter myself, a very definite proof of their value as means for establishing the right relations between the artist and his clients.”

“You are, in fact, as much an established institution as any of the exhibitions which you admire so profoundly,” chuckled the Man with the Red Tie, “and therefore you ought to be suppressed with suitable abruptness. But don’t be alarmed; I have no designs upon you, though I do not think that your success is in any way a proof that exhibitions do good to art.”

“There you touch the point I am seeking to make,” said the Critic. “Exhibitions do, I admit, bring success to this or that individual artist; but that they raise the standard of art, or even benefit artists in the aggregate, I am inclined to deny.”

“But if they bring to the front the men whom the public like,” replied the Popular Painter, “they serve their purpose perfectly, and they have an unquestionable use as centres of art education.”

“No, indeed,” declared the Critic; “there you are entirely wrong! The men whom the public like are not by any means those who are most likely to advance the cause of art education. Much of the work which these men show is absolutely wrong in idea and intention, utterly misdirected, and calculated to have a distinctly bad influence. There is a class of art production which has been fostered and encouraged by exhibitions—stuff that shrieks for attention and appeals not by its merit, but by its aggressive self-assertion. Artists who are more anxious to secure cheap popularity than to do good work for its own sake are led away into evil courses, and out-riot the most riotous of their predecessors in a mad desire to be notorious at all costs. The nobler attributes of art, the qualities which give it life and justify its existence, are disregarded entirely in this noisy competition. The art-world is becoming like some low market-place ablaze with flaring lights and echoing with raucous voices urging the crowd to buy, buy, buy; and for this the exhibition is responsible. It taints art with commercialism; it throws over it the trail of advertisement; and it demoralises the artists who under healthier conditions would labour sincerely and with the highest aims. And, I contend, it frightens away the really intelligent buyer, the man who desires to possess the things which charm him by their reticence rather than those which can boldly hold their own in the rough-and-tumble of a gallery crowd. The true collector has no love for the showy superficiality which pleases the public; and he is ceasing to pay any attention to exhibitions because they give him little else. Surely that is bad for art and worse for artists.”

THE LAY FIGURE.



The Rembrandt Tercentenary

AMERICAN SECTION

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THE REMBRANDT TERCENTENARY

ON THE fifteenth of this month it will be, on the authority of the good old burgomaster Orlers, three hundred years since Rembrandt was born. His native country will appropriately celebrate the occasion. In 1898, it will be recalled, on the accession of Queen Wilhelmina, no more significant token of attachment to the sovereign could have been found than the invitation made to inaugurate an exhibition of the master's works. And to-day, with the purpose of giving all possible dignity to the rejoicings that are to take place on July 15, Leyden, the artist's native city, and Amsterdam, where he spent the greater part of his life, extend an invitation not only to all the master's compatriots, but to the host of his admirers throughout the civilised world.

Rembrandt was a true son of his land and age. His most important works still remain at the Hague and at Amsterdam. But none of the richly and variously endowed representatives of the Dutch School was his equal in the universality of gifts, the poetry, the novelty and the nobility of his aspirations. Names such as Frans Hals, Terborch, Metsu, Steen, Vermeer, Cuyp, Adriaen van de Velde, Paul Potter, van Goyen, Ruisdael, and many others, would no doubt suffice to shed lustre on the school. Yet without Rembrandt it would admittedly be shorn of its greatest glory. But with him as its head; with etchings such as the *Hundred Guilder Piece*, the *Christ Preaching*, the *Faust*; with portraits such as the *Shipbuilder and His Wife*, the *Preacher Anslo*, *Elizabeth Bas*, *Titus*, a *Young Rabbi*, the *Burgomaster Six*, and the *Lady with a Fan*, the *Saskia at Cassel*, and the *Hendrickje* in the Louvre; with the *Danae* and the *Bathsheba*, and many portraits of himself, painted or engraved, which he has left us; with his episodes from the Scriptures, such as the *Tobias*, *Christ and the Magdalene*, *The Presentation in the Temple*, *The Workers in the Vineyard*, the *Supper at Emmaus*; with large canvases such as the *Anatomy Lesson* and the *Night Watch*, the *Syndics* and many other masterpieces that might swell this list, the Dutch School may challenge comparison with any other, and claim its place in the very first rank.

Rembrandt's career is one of those strange mixtures of high achievement and troubled existence which lie at the beginning of some undying names. His celebrated painting *The Night Watch*, which

we reproduce in photogravure in this issue, marks, perhaps, the turning point in his personal fortunes. His student days had been spent under the guidance of well-regarded artists and had given the high promise he fulfilled. But his ideas were more original than his masters and he soon set up his own studio "to study," as Orlers says, "and practise painting alone in his own way." His first corporation picture, *Lesson in Anatomy*, was painted when he was twenty-six. Coming of a well-to-do family himself, he married, in 1634, a lady of means, who at her death, eight years later, left him a comfortable estate in trust. Yet *The Night Watch* as the sortie of the Company of Banning Cocq has long been called, completed in 1642, failed to satisfy the subscribers, less easily pleased than posterity, and Rembrandt's material success began to wane. By 1653 he was borrowing right and left, and though loyal friends did not fail him, financial and domestic troubles thickened round him till his death in 1669.

Besides his work as a painter—and in painting he is held equally great in conception and execution, excelling in every branch to which he laid his hand—Rembrandt is, of course, preeminent in etching, an art which he raised from comparative insignificance to a height that has not since been surpassed. His delight in the printed plate readily suggests the thought that the various reproductive processes that give the artist to-day so greatly multiplied an audience would have interested him profoundly. Such a probability makes all the more appropriate the memorial, described in more detail elsewhere in this magazine, which five publishing houses in five countries have combined to issue—Rembrandt: A Memorial, a quarto volume with seventy plates in colour and photogravure, of which the plate facing this page is a representative example. The reproductive process used is that which, known as the "Rembrandt process," has been perfected for the very purpose of rendering this master's technique.

The colour plates, being reproductions of Rembrandt's drawings, studies and etchings, have been made in Paris. Among these are reproductions of red chalk drawings, such as the study of an old man and the study for *The Philosopher*, both from the Louvre, red and black chalk work from the Holford collection, pen and bistre work as *The Return of the Prodigal*, from the Teyler Museum, etc., etc. Emile Michel who contributes an introduction and commentary is, with Dr. Bode, whose monumental work is accessible only to the wealthy minority, the accredited historian of Rembrandt.

American Water Colour Society

THE THIRTY-NINTH EXHIBITION OF THE AMERICAN WATER COLOUR SOCIETY

THE limits within which painters in water colours should confine themselves make a problem of no little interest. We find the artists being told not to obtrude the mere characteristics of their medium and, on the other hand, not to allow their medium to lack its own unmistakable signature. But whatever a painter in water colours should not do technically, it is at least plain, if the recent exhibition of the American Water Colour Society in the American Fine Arts Galleries, New York, may be taken as criterion, that he is, in point of subject, doing everything. At an exhibition of oils one observes at present certain grooves in which the stage is set. There is precious little story-telling, for instance, next to no "still life" or genre, and the heroic, historical and allegorical only where the work is designed for an architectural use. But in viewing a collection of water colours one notes that all interests find expression on the walls—unless the study of the nude be the exception. Little domestic comedies of the broom and dust pan, dramatic moments from the times of Captain Miles Standish, veiled ladies of the Orient, prim industrious housewives in Dutch or Swedish interiors, wedding parties on Colonial doorsteps, hussars over their afternoon wine, little boys solemnly fishing, and fish of rare colour leaping into the sunlight—pots and pans and fruit, all find their places among subjects more responsive to the current modes. How far this condition may be due to the state of the market, for water colours have not an identical outlet with oils, and how far it may point to the influence of the illustration of fiction, for which the medium has certain advantages, might be difficult to determine. It certainly introduces an element in the total effect that gives the water colour show in itself a character apart, a dissimilarity not based upon mere technical differences.

In the matter of illustration at this recent exhibition two of the rooms were devoted to the work of the goodly company of painters who have brought our magazines and current books into an artistic rank that at least equals their literary standing. This collection of "originals" offered an interesting suggestion, that might well repay study, of the effect of our bookmaking upon our art. The splendour and beauty of the old illuminations had an essentially typographical inspiration, the conscience of the copyist, the passing of which

is frequently lamented by the bibliophile. With the opening of books to the freer play of boxwood, to the rapid bite of the mordant, and finally by the camera to the many facilities of the easel itself, publication has shared with building in subsidising art. The Japanese colour print was hardly more potent than our popular novel and periodical. And those artists who are irked at illustration miss, perhaps, much of the significance of the increasing representation in exhibitions of this branch of work. The illustration of books and the illustration of State Houses and public parks are at least akin.

A reflex influence of the simplification in planes for mural purposes, to which the title "decorative" is often affixed, might be observed, perhaps, in such work as Charles Livingston Bull's animal studies. But we can do no more than mention the rich colour and spirited line of Edwin Abbey's Shakesperean scenes, the specimens of engraving by Henry Wolf, still standing, with a meagre company, in the mastery of a direct reproductive process, and pass on—not without a word for the etchers, noting here particularly the metropolitan records of Joseph Pennell, the valuable and delightful studies of New York streets and river fronts by C. F. W. Mielatz and C. H. White and the satirical notes on social foibles by John Sloan.

Leonard Ochtman's large study of the delicate tones of a snowclad landscape *An Afternoon in Winter*; Horatio Walker's more deliberate record of incidental detail *The First Snow*; another of Paul King's scenes from the native labour of the French coast, *High Tide*; F. S. Church's dainty and jocund humour in *The Tourist*; S. R. Burleigh's composition of full colour and vigorous masses *In the Irish Highlands*, were characteristic works from among those artists who were represented by few entries. Interesting effects in manipulation of sheer colour were frequent. Edward H. Potthast in *The Lone Fisherman* and *A Fresh Breeze*, studies of the poise of dory and sloop, was mainly intent on the brilliant effects of sunlight and sea. W. J. Whittemore made a striking essay in sensuous display of clear colours in his painting of a head, *Im Walde*. Thick, solid colour, boldly swept on, marked the water's edge scenes and renderings of storm by Alexander Robinson. Henry B. Snell and Charles E. Dana chose to render difficult aspects of intense sunlight, the first in *Passing Sails* finding his task at the rocky beach, the second in the knife-edge altitudes of the Matterhorn. Florence Este's entries showed growing command and delicacy.



Owner, Page Chapman, Esq.

WM. T. EVANS PRIZE, 1906
AMERICAN WATER COLOUR SOCIETY

SALLY
BY H. L. HILDEBRANDT



MONHEGAN FISHERMAN
BY GEORGE WHARTON EDWARDS, A.W.C.S.



THE KEEPER OF THE BULLS
BY F. LUIS MORA, A.W.C.S.



WAITING FOR THE TIDE, ST. MALO
BY CARLTON T. CHAPMAN, A.W.C.S.

Original in the collection of the
British Library



Copyright, 1906, by C. Y. Turner

A PURITAN
BY C. Y. TURNER, A.W.C.S.

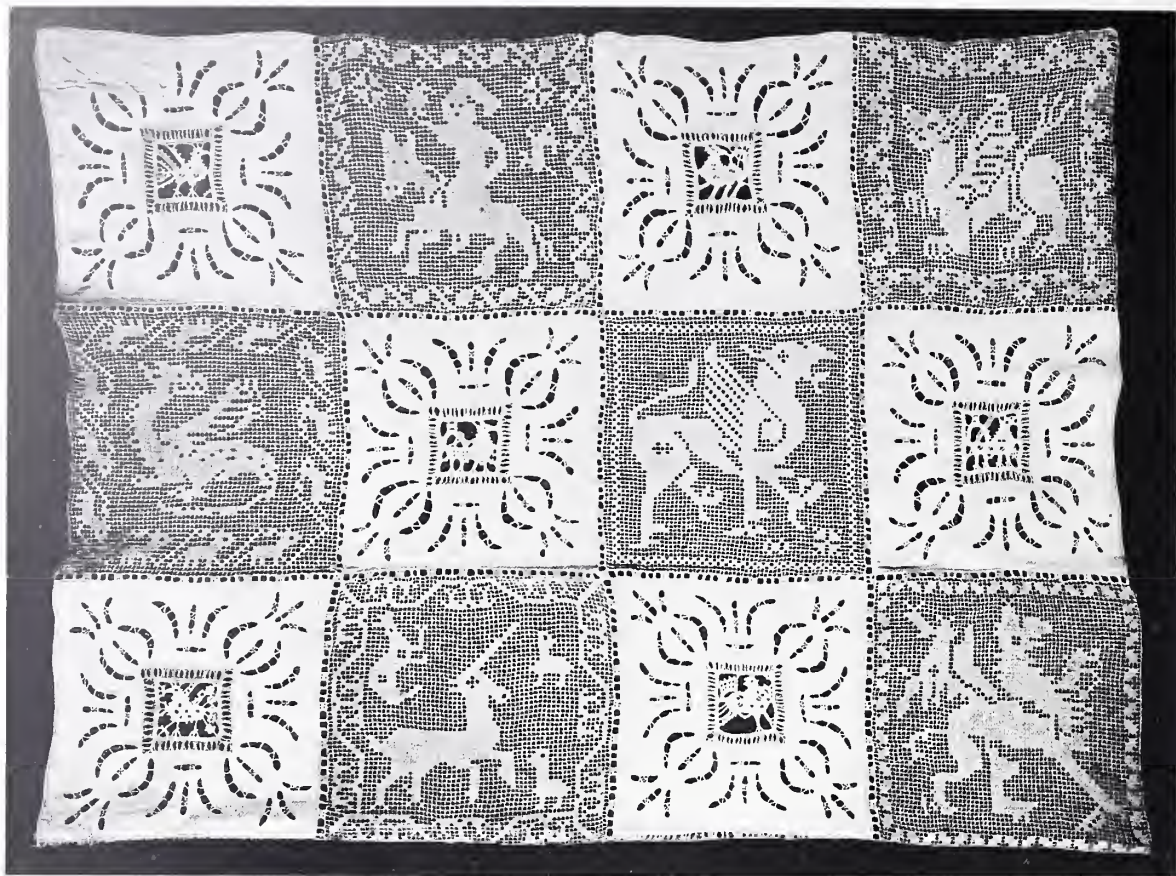


AN INTERMISSION
BY ARTHUR I. KELLER, A.W.C.S.



THE SENTINEL OF NIGHT
BY FRANK RUSSELL GREEN, A.W.C.S.

An Italian Lace School



PUNTO TRAFORA WITH DARNED FILET SQUARES

A N ITALIAN LACE SCHOOL IN NEW YORK BY EVA LOVETT

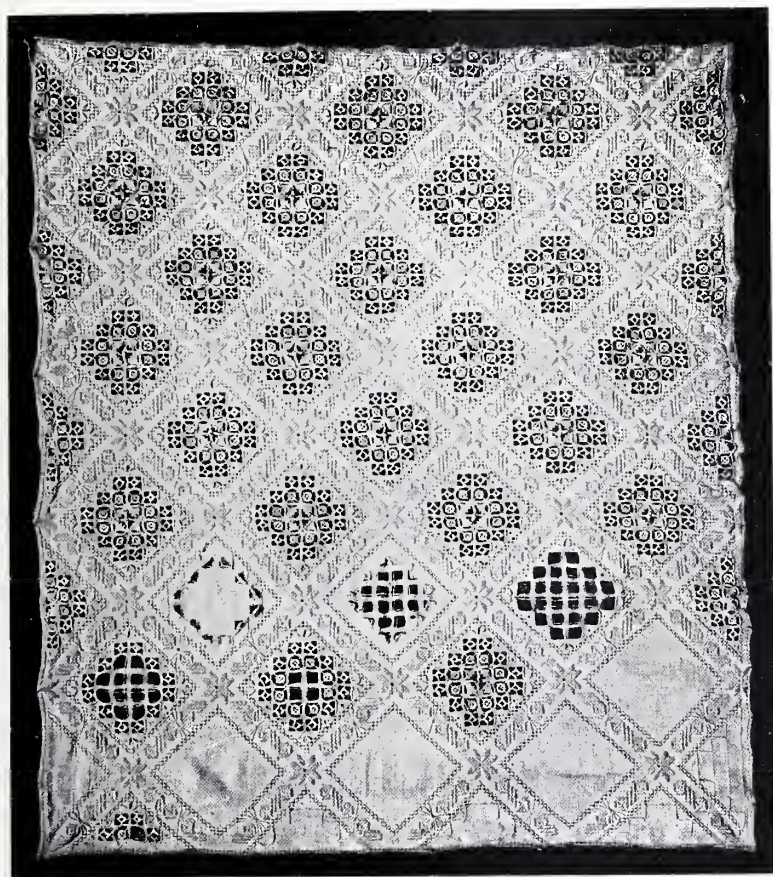
SEEKING to improve the condition of Italian immigrant women and their Italian-American daughters, and to encourage the manufacture of old-time laces and embroideries, a few sympathetic New York women have started the "Scuola D'Industrie Italiane," situated at 28 Macdougall Street. Classes of fifteen to twenty young Italian girls work here every day to reproduce the beautiful lace and lace-like embroideries made in Italy in the fifteenth, sixteenth and seventeenth centuries. This is the first school of the art in America. In Italy lace schools, under the name of "Industrie Femminili Italiane," have been established in large numbers during the last fifty years, and have grown to be powerful forces for good.

Wealthy and influential Italian ladies, under whose auspices these schools were founded, have

had the same motives for their beneficent work—to help the peasant women to a more profitable living, and to put into the world and encourage the use of beautiful things, the manufacture of which had been almost forgotten. It was often a tragic story that marked the beginning of an "Industrie Femminili Italiane" school. Perhaps some blight had fallen over the working power of the village. The harvest had failed, or a storm had damaged the country. In this emergency, near-by wealthy landowners combined to start the old work of lace making among the people. But the art had been so long unpracticed, that at first the fingers were awkward and slow. Yet the artistic feeling and skill, after all, was "in the blood." These women were the great-great-granddaughters of famous lace makers of centuries ago, when as many as ten thousand lace makers lived in a single town. Gradually the fingers grew more supple and the lace better until, at length, the expertness, which only slumbered, came back to the worker.

The story of one beginning is the story of nearly

An Italian Lace School



PILLOW REGINA (QUEEN MARGHERITA)

all. In the sixteenth century the Island of Burano was a centre for fine lace and embroidery. When the wearing of lace declined and the little that was used was made by machine, the islanders became fishermen for a livelihood. But the fishing industry was destroyed by a hard winter—the severe winter of 1872—and many of the people that season were in danger of starvation. Certain philanthropists proposed to open a lace school. A search was made for a teacher who could instruct the villagers to make laces as beautiful as those produced in former years. At last an old woman was found, Cencia Scarpariola, who was nearly eighty. In her youth she had helped her grandmother to make lace. She was induced to teach all she could of her art to a class of girls.

Many wealthy ladies became interested, and a committee to encourage the sale of these laces was formed, of which Queen Margherita of Italy consented to be president. Countess Marcello was specially indefatigable. She hunted up old pieces of Burano embroidery and lace, had patterns drawn

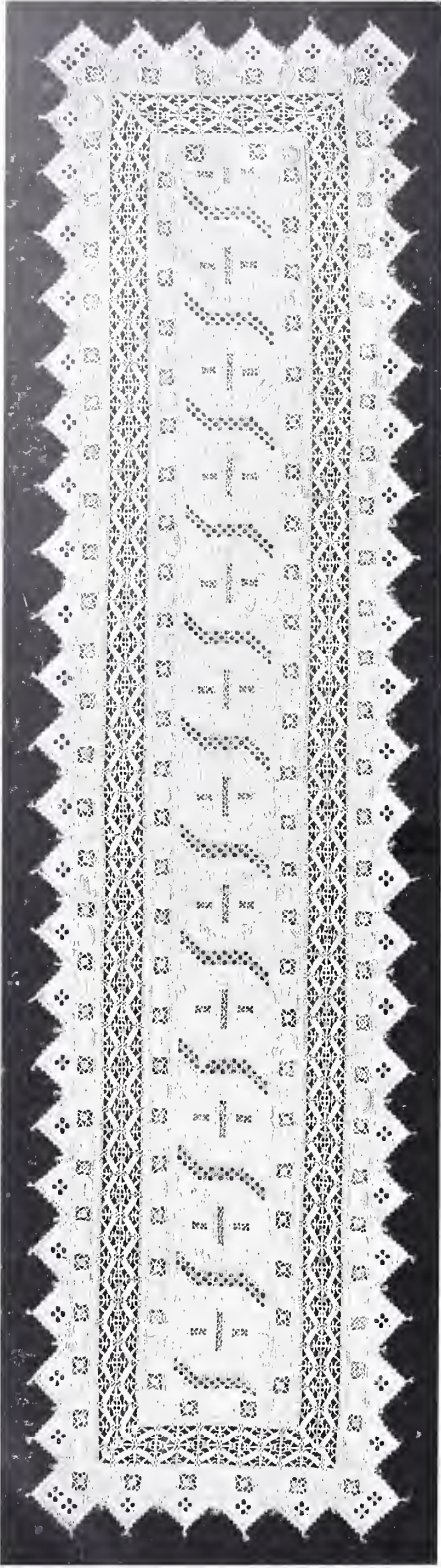
and devised new stitches. She wore the laces everywhere and extolled their beauty. The Queen bought lavishly, and many royal ladies added to their store of beautiful things.

From the first good patterns were used. From Venice came the Renaissance styles, and from churches, convents and castles the still older Gothic and mediæval patterns. These ancient models were carefully copied, the teachers following the design patiently, stitch by stitch. There was for awhile some difficulty about getting the best kind of thread. But, all obstacles surmounted, the Burano lace is said to be more beautiful than any produced since the Renaissance. More than this, the villagers grew prosperous. They no longer depend upon the weather or the harvest. The women work under comfortable conditions and are happy and contented.

It was because these schools are so successful, and have spread so rapidly through Italy, that it was determined to have one in New York. One American woman, spending her winter in Italy, saw with interest the good work accomplished among poor women by “*Industrie Femminili Italiane*,” and questioned if it would not be as helpful in America. Here were thousands of Italian immigrants who laboured amid unwholesome and unfamiliar surroundings in factories and sweat-shops. Would not this industry prove as valuable for them? As the first step it was resolved to invite to this country a patroness of the “*Industrie Femminili Italiane*,” who could show the methods of the Italian school. From the headquarters of the society in Rome Miss Carolina Amari, a patroness and director of the work in Italy, came to this country last winter to organise among the young Italian women classes similar to those of the home school. She only lately returned to Italy.

Miss Amari brought a large assortment of patterns of all styles and dates and adapted to a

An Italian Lace School



RETICELLA AND LACE COVER

variety of articles, besides many samples of the work of the Italian schools, and a number of pieces of genuine antique work that were lent for the inspiration of the new school. Her pieces were copied, the copies are now used as guides, and she has taken back with her samples of work done by New York pupils which will be put on exhibition at Milan and shown at the Italian schools.

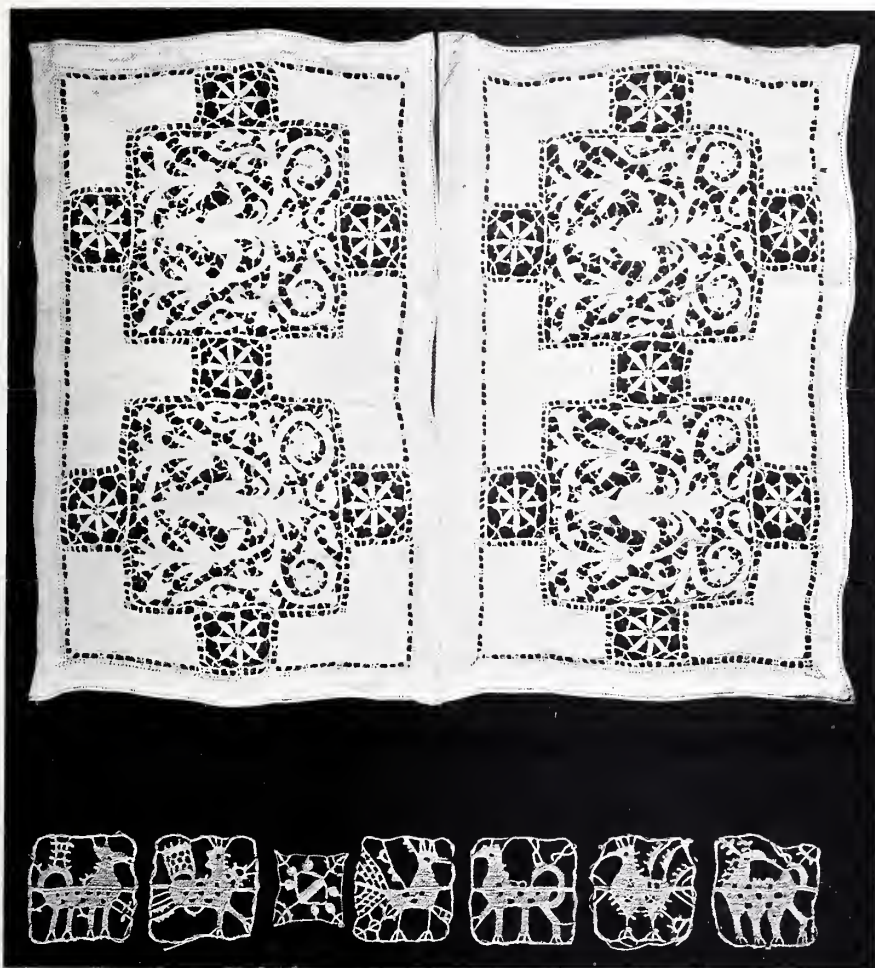
Some obstacles were encountered at first. As soon as they leave school our young Italian girls go to work, usually in factories where they make two or three dollars a week. It was hard to induce them to leave that pittance until they were convinced that the embroidery would be more profitable. It was thus found necessary to pay them something during their apprenticeship. Now these girls, grown skillful, can earn good wages at piece work—from six to eight dollars a week and even more. As soon as a regular market is made for products of the school the girls will find permanent employment at good wages in connection with it. Some of the girls show special adaptability for certain kinds of work. It may be they have inherited this deftness. Anna, for instance, picked up quickly the knack of making “needle lace.” Maria developed a talent for “filet” work, making fine netting with beautiful evenness. Rosina, who previously made \$3.50 a week, now earns \$10 at embroidery.

Conditions under which the girls work are far superior to the average factory surroundings. The work-room is comfortable and well warmed, clean, light, and cheerful. So long as they are not too noisy or lazy, the childish chattering is unchecked. Rosina and Maria talk over their affairs, and laugh and tease each other as freely as at home, and in more comfort. The teacher, Miss D’Annunzio, being a fellow countrywoman, understands the girls’ natures as well as their language (for many of them do not speak English), and besides being a capable instructor she is encouraging and helpful.

Beginning with six girls last November, the class now numbers twenty-one. No money is paid to beginners, as it was at first, for within two weeks the girls begin to do paying work, and there are now more applicants than can be taken. Many apprentices are tried, but if a girl shows no talent, nor willingness to learn after a few weeks’ trial, she is advised to try some other occupation.

The embroideries are on exhibition every Tuesday afternoon at No. 28 Macdougall Street, where the school has rooms in the Richmond Hill Settlement House. A number of handsome pieces have lately been shown at the Arts and Crafts

An Italian Lace School



RETICELLA WORK, SHOWING PROCESS WITH INSERTED SQUARES

Guild Rooms, No. 109 East Twenty-third Street, and an exhibit was sent to the exhibition of the Society of Artists and Sculptors, in Buffalo, where they were put on view at the Albright Galleries.

Miss Florence Colgate is chairman of the executive committee of the "Scuola D'Industrie Italiane," and its members are Miss Carolina Amari, patroness, Rome, Italy; Miss Elizabeth S. Williams, recording secretary; James D. Merriman, treasurer; Gino C. Speranza, corresponding secretary, and as honorary member, Conte Raybaudi Massiglia, Consul-General of Italy. The advisory board includes Mrs. Robert Abbe, Mrs. A. A. Anderson, Mrs. William Bunker, Miss Emily Carow, Miss Gill, Mrs. Seth Low, Mrs. David Williams, Franklin H. Giddings, George A. Plimpton, Carlo L. Speranza, and an honorary member, Contessa Raybaudi Massiglia. The Society has the encouragement of the Italian Emigration Depart-

ment at Rome, the Charity Organisation Society, the Children's Aid Society, the Italian Chamber of Commerce, the Society for Italian Immigrants, and other public institutions of New York.

Although called "lace," most of the work hitherto done by the school comes properly under the head of "embroidery." The distinction made is that in embroidery there is a material upon which the worker executes the design, instead of creating the fabric as well as the ornament, as is done in lace. Heavy unbleached linen is the material used for the most elaborate

pieces, such as sideboard covers, curtains, pillow covers, bags and brush-and-comb cases. This heavy linen is a most enduring fabric and makes very rich-looking work. It is embroidered with thread of the same colour. A little lighter quality of linen, sometimes white, sometimes light gray, is taken for table covers, bed spreads, of which the separately embroidered squares are joined with an embroidered inserting, and shirt waists; and a fine linen is used for personal wear and table doilies when they are trimmed or mixed with a pillow lace.

Part of this embroidery is decorated in close, and part in open work. A variety of embroidery stitches are used, each producing a special effect, and each of these has a name. The material must have very even threads, as the pattern is produced by counting threads as carefully as if the material were canvas. Of the stitches there is "punto reale," a

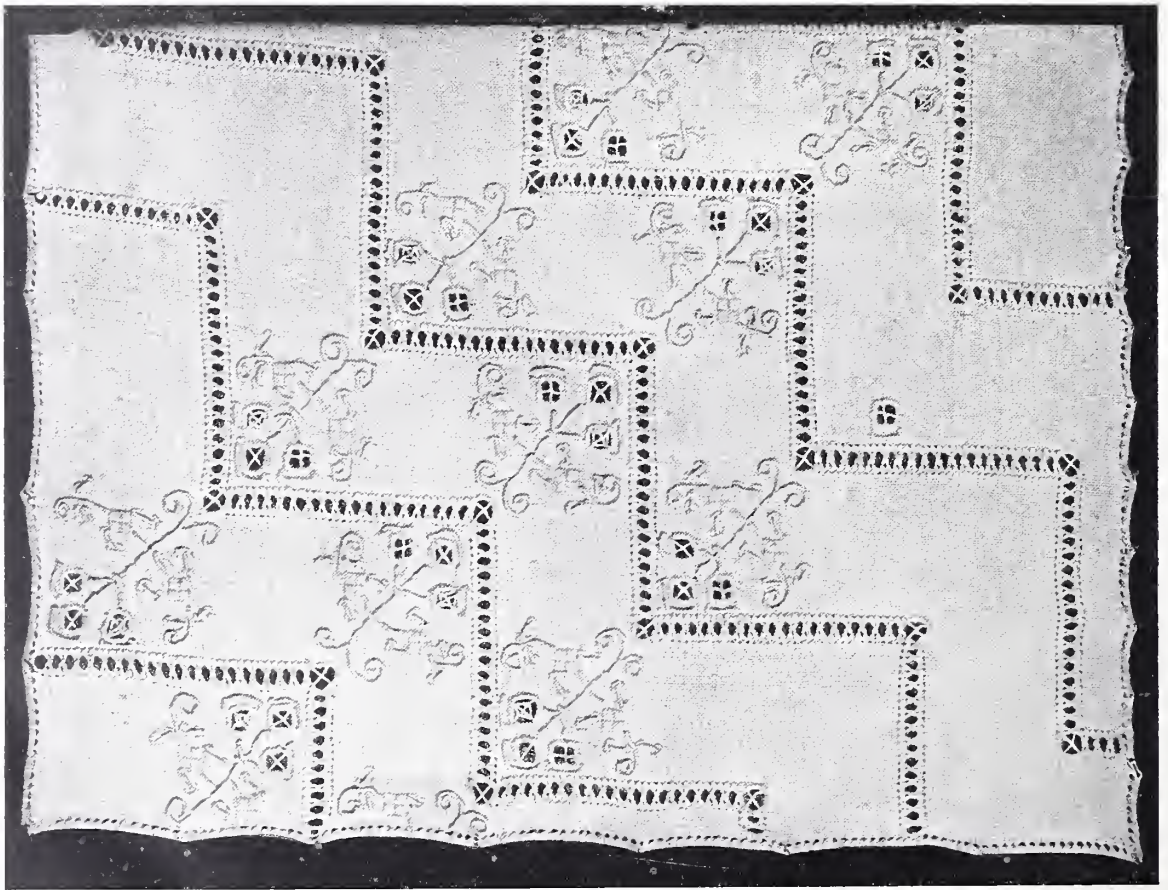
An Italian Lace School

close heavy work, something like satin stitch; and used for heavy designs; "punto riccio," which makes the curling stems and raised flowers, and which will be more familiar if spoken of as a rope stitch for the flower stems, and buttonhole stitch for the flowers; "punto a retticella" is the open lace-like portions in squares, circles or strips, which alternate with the close pattern. To effect this, part of the material is cut away and part of the threads drawn out, leaving certain threads or groups of threads to hold the opening together. On these threads, supporting them and decorating them, is worked an elaborate open pattern in buttonhole, rope or darning stitches—to give them familiar English names. The edge of the square is finished with "punto quadro," a small cross or square stitch, used to prevent ravelling. This stitch also borders insets or strips of a finer lace. At present these "pillow laces" are imported from the Italian schools, but their manufacture will be taught here this fall.

In "punto traforo" a piece of the linen is entirely

cut away, sometimes groups of pieces, forming a pattern. The edges of the opening are finished with buttonhole stitch. The most elaborate pieces are combinations of all these stitches. If the worker is really artistic and grows expert, she evolves and invents new stitches which may better attain the desired effect. In days when embroidery was a flourishing trade, and the skillful embroiderer an artist, the worker did this, for originality often follows expertness. When one learns to do a thing well, one begins then to learn to omit it. That is genius.

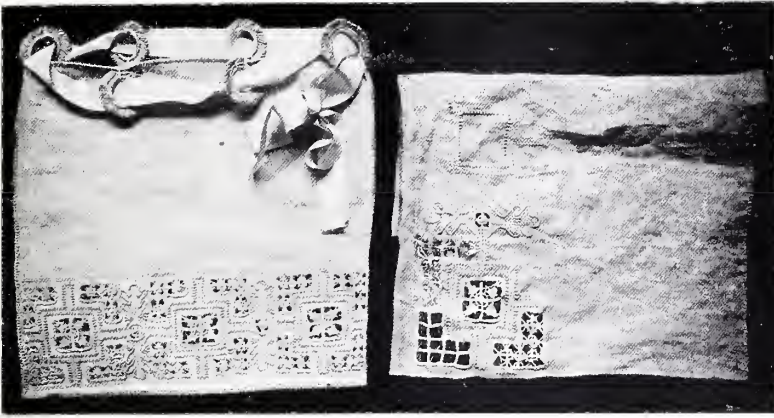
The illustration of the sideboard cover shows reticella squares and irregular figures, with punto reale and punto riccio between. It is on the heaviest linen, and is a mass of embroidery. The border is cut in points, hemmed and finished with a worked edge, and tiny "picot" stitches, and little tassels at each point. The long lace strip of the border is from the Italian school. The original of this piece was brought from Italy by Miss Amari, and is a copy of one preserved in an old Roman family.



PILLOW COVER IN PUNTO RICCIO

ITALIAN SCHOOL, NEW YORK

An Italian Lace School



BAG, SHOWING PROCESS

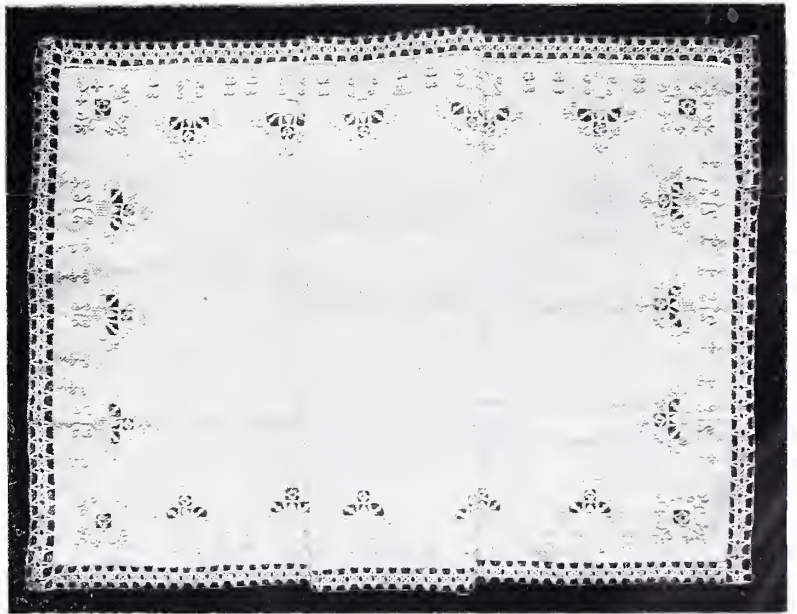
The pillow cover, known as "pillow regina," is also a copy of one in an old Italian collection. The first one of this pattern made by the Italian school was purchased by Queen Margherita. One side of this cushion shows the method of work: each square is in a different stage of manufacture. Some are prepared for working, others partly worked. The sofa pillow, on diagonal lines, is a copy of one made at the New York school, which Miss Amari took to Milan for exhibition. The open work is reticella, and the flower sprays of punto riccio. Bags, as shown in illustration, are in great favour; one will be seen herewith in process of making. All these pieces are on the heaviest sort of linen.

Some novel effects are shown in the sideboard cover with rounding ends, which is a revival of an eighteenth century pattern never before worked in any school. This is a copy of an ancient piece. The border is of pillow lace. The square-cornered sideboard cover, with its quaint design of baskets holding fruits and flowers, shows another combination of stitches. A small table cover of lighter linen has squares of punto traforo alternating with squares of "filet" lace. The traforo squares have small lace insets. The filet squares are of fine netting, with

the pattern darned in the net. The mediæval patterns used date from the fifteenth and sixteenth centuries. This darned netting is now taught at the New York school. The filet is made by the ordinary netting process, done with a very fine needle and thread, and the pattern darned in, either in open or close work. This lace has a square mesh, but another style is darned on lace that has a mesh like maline or

bobinet. This is darned in flowing scrolls of a Gothic appearance and is used appropriately to edge altar cloths, heavy covers, curtains and priests' robes.

Appliqué on satin and velvet is also to be taught. For this, patterns used in such work during the middle ages will be brought from Italy. The thin linen scarf has a border and small squares of reticella. The large lace insets are fine reticella work. In this, the design is left and the threads surrounding it are partly pulled out and a background worked on the remaining threads. The old Roman blouse displays several specialties of the school.



RETICELLA LACE AND COVER

An Italian Lace School

One is the narrow reticella inserting which holds the parts together. Another is the wide lace, made of reticella squares sewn together. And the Roman smocking, done in even style, and held together with groups of punto riccio, is still another odd feature. The making of fine linen shirt waists, some elaborately embroidered, is one of the industries of the school.

Both the style of work and the patterns used are of the fifteenth, sixteenth and seventeenth centuries. Many pieces are exact copies of articles of that date, preserved in families, churches or convents. They



COPY OF ROMAN BLOUSE



BAGS IN RETICELLA

represent a class of embroidery little known and more seldom seen. It is executed with the patience and artistic finish inherent in the Italian nature. The embroideries are beautiful from the decorative standpoint, and are well worth examination. They are, besides, wonderfully durable. There are pieces extant three or four hundred years old.

The clever mingling of open and close embroidery is one of the characteristic features, giving a unique individuality. This combination of open and close embroidery not only stamps the character of the finished work, but marks the period of its first manufacture. Studying the history of embroidery and lace, one comes to the conclusion that the *point coupe* of the end of the fifteenth and the beginning of the sixteenth centuries characterised the first happy mingling of embroidery and lace, and marked the transition from one to the other. The first woman who, tired of working upon stuff, cut a hole in it and worked around that, had an ideal of lace making in her mind and began, however crudely, to make it.

Embroidery dates from the earliest times. Samples found in early Egyptian tombs, and pictures preserved on stone, prove that. But true lace making did not antedate the fifteenth century. Before that time embroidery upon linen, silk, satin or velvet had grown to be an elaborate art. Beginning with few and simple stitches, these tentative

An Italian Lace School



EIGHTEENTH CENTURY PATTERN

attempts at adornment grew to marvellous elaborateness. Immense pictures of weddings, festivities, processions and tournaments were embroidered in detail, the background filled with pattern laid on pattern, until the exquisite materials used were covered with the costly threads of gold and silver as well as silk. This magnificent work, when applied to clothes, made them so heavy that such garments were used only for state occasions.

The first idea of lightness was introduced into this embroidery about the end of the fifteenth century, when skillful embroiderers discovered that by cutting out selected spaces in the design, and filling these with a pattern, the work possessed a new character. And this was the beginning of reticella which, in its turn, marked the passing of embroidery into lace. Its use was at first confined to the church or to royal robes, for it was costly. Its manufacture became the industry of convents, certain of which were famous for their lace schools. The nuns taught their pupils and these, in turn, taught the peasant women of France and Italy. Reticella, worked on robes, or on bands to edge various articles, was sold and was popular at once. It soon became the favourite trimming of royal and princely dames. Queen Elizabeth of England had stores of reticella and so had the ladies of every court of Europe. Its manufacture also grew fashionable, for about the middle of the sixteenth

which differs from embroidery in not being wrought upon any foundation whatever." The oldest painting in which lace is shown is in the Academy at Venice, *A Portrait of a Lady*, by Carpaccio, who died about 1523. When lace "made without foundation," first appeared it was called "Punto in Aria," or, point in the air, a name peculiarly appropriate. It was for a time regarded as a species of embroidery, and was long in acquiring an independent character. But once started, this "stitch in the air" became the rage. It was worn in immense quantities as borders for ruffs, mantles, cuffs, sleeves, and trimming for all sorts of things. By the opening of the eighteenth century the lighter lace had nearly superseded the heavier embroidery of a former age. The latter became neglected, and, although its expense and enduring nature caused pieces of it to be preserved as heirlooms and curiosities, the method of manufacture of these beautiful laces was well nigh forgotten. It was not until the middle of the nineteenth century that a revival of ancient embroideries took place.

The Scuola D'Industrie Italiane proposes to have two exhibitions each year: one in the fall, when it will show its more elaborate and handsomer pieces, and one in the spring, displaying the lighter and more personal articles, such as collars, cuffs, shirt waists and aprons.

century books of instruction in the art of making reticella, were published in Italy and Germany, and fine ladies took up the pastime and devoted hours to it. Other laces which came into vogue about this time were "drawn work," and "darned netting." The little instruction books taught these, too. Both of these have somewhat of the character of embroidery. As these grew more fashionable and were manufactured and sold in greater amount, workers grew more skillful. Each period and country had its characteristic patterns.

About this time pillow lace first made its appearance. It was described as "a style of needlework



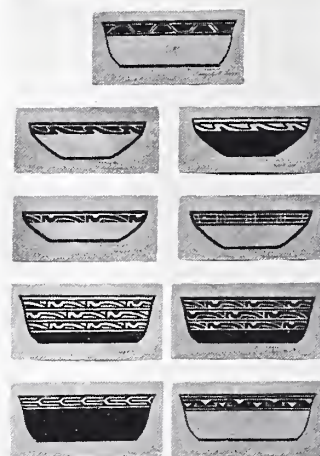
LUNCHEON SERVICE

BRIDGEPORT ART LEAGUE

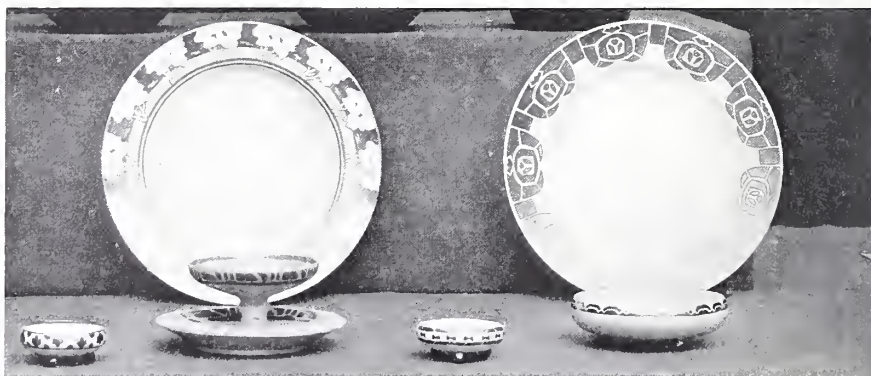
CURRENT ART EVENTS

THE ELEVENTH EXHIBITION of the Bridgeport Art League of Bridgeport, Conn., brought into notice work of much interest, some specimens of which we take pleasure in reproducing herewith. This association has had the benefit for the past three years of the guidance of Mr. Marshall Fry, the well-known ceramic worker of New York. Particular interest has been shown by the members in decoration for tableware. A feature of the recent exhibition was a luncheon table set with nine covers, each cover representing one course and including all the necessary dishes. This was the work of thirteen craftsmen working individually, with no restrictions other than a general colour scheme of gold, green and white. The dyeing of textiles and the printing with wood blocks after original designs has been successfully undertaken in linen, silk and crêpe de chine for making scarfs, table spreads and pillow covers. The exhibition of the League also included some miniatures and paintings in oils and in water colours. The League is building a new house in which it will take up quarters in the fall.

THE ATTENTION of our readers is called to THE INTERNATIONAL STUDIO competition, to close September 1st. This will be open to all American photographers who may be interested and will embrace any subjects of out-of-door nature,



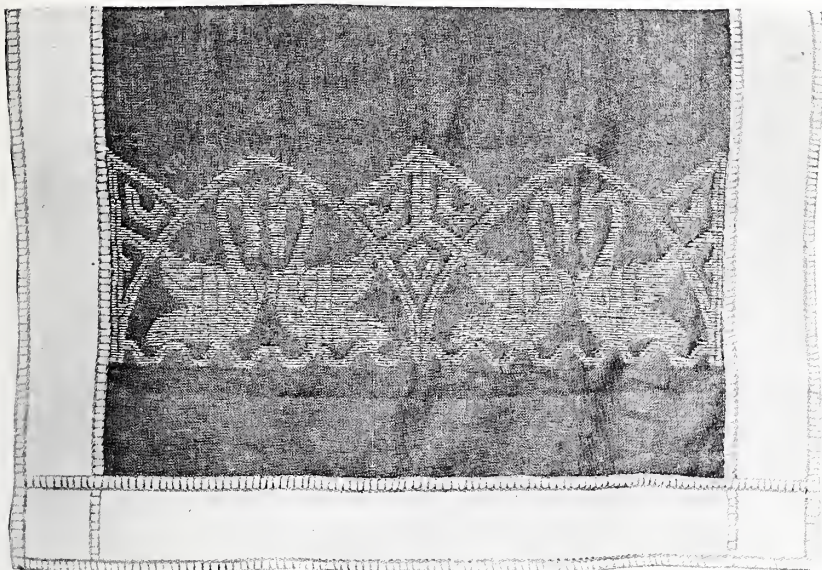
COMPOSITION
BRIDGEPORT ART LEAGUE



DESIGN ON CHINA

BRIDGEPORT ART LEAGUE

School Notes



EMBROIDERY

BY ETHEL DEMAREST, Y.W.C.A.

such as are likely to occupy workers with the camera in the summer months. Two prizes are offered, the first fifteen dollars, the second ten dollars. All prints are to be directed to the American Competition Department, INTERNATIONAL STUDIO, 67 Fifth Avenue, New York, and must be sent in under an assumed name. With the package the competitor will send his real name and address in a sealed envelope inscribed with the name he has assumed. Prints should also be accompanied with return postage. If possible, the decision of the judges will be announced in the October issue.

SCHOOL NOTES

THE YOUNG WOMEN'S CHRISTIAN ASSOCIATION OF NEW YORK held an attractive exhibition of students' work at the close of their regular course. This ninth year of the school has been notable for the opportunity to give practical employment in various firms in this city to students of modelling and carving; for the satisfactory work in other departments of design and in the progress of the art embroidery class. This class is taught by a young graduate of the school and is intended to supply an outlet in future for the artistic energies of those pupils who will be prevented by domestic responsibilities from holding salaried positions. The exhibits included embroidered portieres, doilies, scarfs, table covers and pillows. The art embroidery scholarship was awarded to Miss Sylvia A. Williams. Interesting work in carving was done by Misses Green, Wilgus

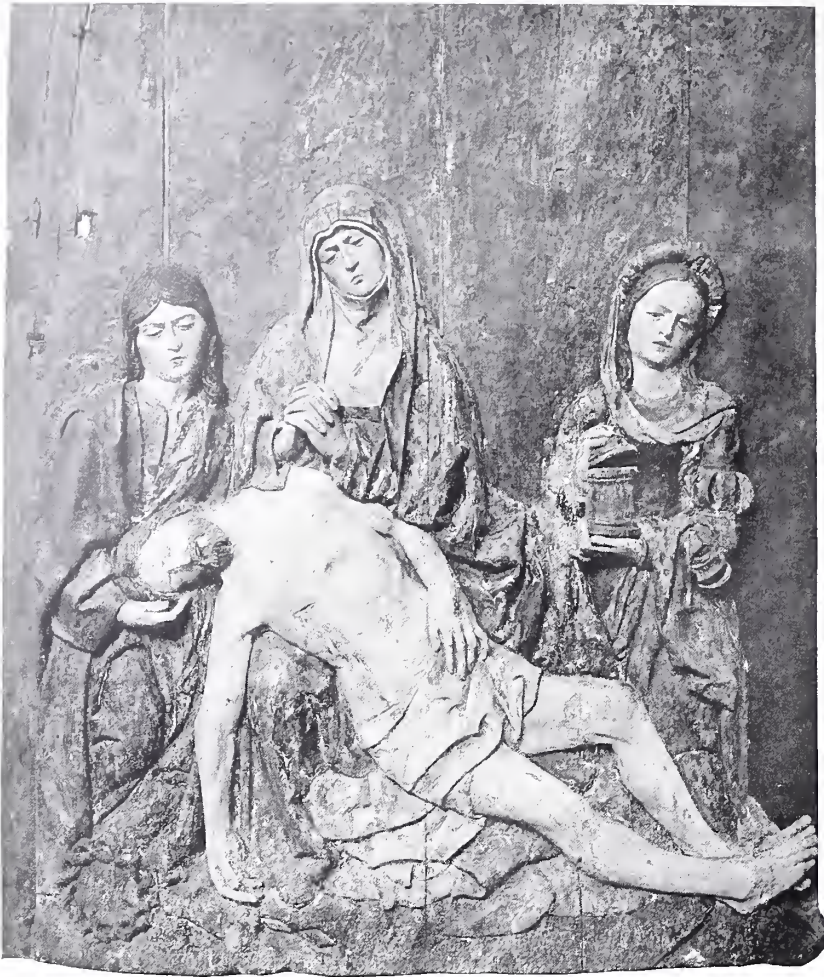
and Krakowizer. The desk which we reproduce was designed and carved in mahogany by Miss Ida M. Foster. The Norse design, which she has used, is her individual preference for this sort of work, the instruction in the school embracing all periods and styles. Miss Foster with Miss Fuchs received honorable mention for their work, the scholarship in carving and modelling going to Miss Simons. The embroidery by Miss Ethel Demarest, which we show also in illustration, is the work of a

first-year student. The body is a green burlap with an ecru border. The cord used in this kind of work is dyed by the pupils. Two lanterns in terra cotta by Misses Kohlmann and Williams attracted much



CARVING

BY IDA M. FOSTER, Y.W.C.A.



PIETA

NORTH OF FRANCE, XVII CENTURY

attention. They were perforated in attractive patterns and fired at a temperature of 2,500 degrees. The teachers in the school include Miss S. A. Walker, Miss H. M. Turner and Miss M. B. Jones.

MUSEUM NOTES

THE BOSTON MUSEUM OF FINE ARTS has secured the services of J. Randolph Coolidge, Jr., as temporary Director of the Museum, vice Dr. Edward Robinson, resigned. Mr. Coolidge was a member of the executive committee of the Museum from April 17, 1902, until the discontinuance of the committee on January 18th last, and under the by-laws then adopted is chairman ex-officio of the Committee on the Museum, in which the general control of affairs is now vested. Mr. Coolidge was a member of the class of '83 at Harvard, going later to the Ecole

des Beaux Arts. He is a practising architect in Boston and president of the Boston Society of Architects.

THE New York Museum of Art has received from Mr. and Mrs. Frederick S. Wait, through the courtesy of Mrs. Warner, special casts in bronze of the reliefs of the famous Indian chiefs made by the gifted sculptor, the late Olin L. Warner. The effort to secure these plaques had the strong sanction of Mr. Daniel C. French, Chairman of the Sculpture Committee. In his judgment the finest of these pieces is the head in relief of Joseph, chief of the Nez Percé Indians. This famous Indian fighter was really a great general. His campaigns over the Rocky Mountains through Yellowstone Park excited the admiration of military

critics. Escheaskwe, the eloquent chief of the Coeur d'Alenes, had reached one hundred years of age when he sat for Mr. Warner. Seltice is the only Indian reproduced who wore his hair cut short. Moses, chief of the Okinokanes, allowed his hair to grow down over his shoulders and was nicknamed Henry Ward Beecher. Yatiniawity or "Poor Crane" looked like a musician, but the Indian blood shows in the splendid profile. He was a great fighter. After being crippled by a fall from a horse down a canyon he used to dread lest he should die in bed "like an old woman." The kindly expression on the faces of "Lot," "Young Chief" and "Sabina" are especially to be noted.

We reproduce above one of the notable additions to the collections of wood carving at the New York Metropolitan Museum of Art, a gift of two trustees. This is a pieta in high relief and coloured, made in the north of France in the seventeenth century.

Chicago Water Colour Exhibition

THE CHICAGO WATER COLOUR EXHIBITION BY MAUDE I. G. OLIVER

IF A general estimate were asked concerning the work shown this season in the eighteenth annual display of water colours, pastels and miniatures by American artists, at the Art Institute of Chicago, the reply doubtless would be that the standard was quite high in point of excellence and uniform in scope; that the tendency was rather noticeably toward individuality, showing little of the ordinary and much of the unusual points of view, although those which might stand out as distinct works, either in regard to their conception or concerning their technical renditions, would be considered few in number.

In viewing the more recent exhibitions of works in these lighter media, one makes the inference that painters universally are taking advantage of the fascinating occupation found in such avenues of expression for the development of greater richness than formerly was supposed consistent with the character of the language. The result is a demonstration of the possibility of acquiring that enviable "substance," which oils alone have previously claimed, while, at the same time, it has retained its own refreshing spontaneity and daintiness.

Witness, for example, the softly harmonious painting by Sterner in restful atmospheric browns. This is a well-known portrait, having been granted a silver medal by the Pan-American Exposition, but one that is sure to hold its own upon continued acquaintance. Or turn to the luminous bit of leaf-filtered sunlight as it illumines the sylvan enclosure in which is seated the spirit of the hour, bathed in summer glory, the *ensemble* forming a picture of mystic significance

and gracious charm, the *Summer* of Mr. Breckenridge.

Turn, also, to the works of Charles Warren Eaton, invariably full of melody and full of melting depth. In the work *On Lake Lugano* the pensive shroud of half gloom intensifies the limpid blue dyes, the quaint, picturesque old buildings and their modified reflections into fuller, richer tones. Again, viewing such achievements as the *Avenue of Trees* by Blanche Dillaye, *Morning* by George Kerr O'Neill, *Low Tide in the Harbor* by Henry B. Snell, *Late Afternoon* by Elsa Schindler, or that by Harriet Sartain, known as *A Quiet Corner of Venice*, one is obliged to acknowledge the seriousness now accorded to water colour painting.



GERANIUMS

BY GEORGE GIBBS

Chicago Water Colour Exhibition



THE ROAD TO TOWN

BY MARGARET PATTERSON

At the Chicago show, pastels hold their own along with the water colours, while illustrations and miniatures each claim their separate notice; figure subjects divide honours with landscapes, and decorative treatments appear in frank contrast with avowed realism.

Among the figure groups, one of those first to attract attention and retain its original interest is the pastel portrait of *Miss H.* by Laura Cooms Hills. We should prefer that the drawing of the hand had been more carefully studied, but we are thoroughly satisfied with the few decisive statements of black mantle and hat, light-figured robe, gray-green ground, with telling touches of black throat band and yellow gloves, balancing the hint of darker yellow in the hair. We like also the three

appealing echoes from the land of the sturdy peasant folk, the home of the plodding Dutchman, by Mrs. M. A. Bell. *The Cottager's Child* is rather the most interesting of the three. It is a small picture and shows such a perplexed little countenance toward the lower edge of the composition where the juvenile owner appears directly behind the lower boundary of the enclosure. The background of this truncated figure is in harmonious tones, which include a short stretch of green turf and the lady's cottage home.

Then, for work that is unquestionably individual both in conception and in manner, one is directed to the three exquisite performances by Albert Prentice Button. These are neither literal renditions nor are they decorative compromises. They are translations of refined and stately sentiment. They are executed with the most scrupulous nicety, innumerable tints and shades being brushed, as incidents of detail, over carefully related surfaces of colour. The method is altogether direct and there is not a spot which does not maintain its correct position with regard to the whole. The *Harvest Moon* from this brush is a particularly dignified conception. Decidedly agreeable for its original placement as well as for its satisfying colour is Martha Baker's *Studio Interior*. Miss Baker was tempted

first to paint the picture through a consideration of the problem connected with the many square corners in her studio and, as Miss Baker is fond of problems, she at once set out to solve this particular problem, with gratifying success.

Carl Newman has presented a very daring display of pure colours in his pastel, *The Coral Necklace*. The picture shows a partly draped figure seated before a mirror against a ground of mingled green, white and red, while about her waist are loosely drawn folds of bright yellow.

Sergeant Kendall has personified the *Spirit of Autumn* in the figure of a naive little sprite seated on a heap of rocks with branches of ivy twined about her slight form. A clever conception is *The Girl in the Gray Jacket* by Charles E. Heil, the

Chicago Water Colour Exhibition

working out of the plaid skirt being particularly interesting. Ada Howe Kent and Alice Schille have works near one another and these works have one point in common, which is a particular lightness and thinness of handling a wash. After having applied her colours, however, Miss Schille has treated her drawing to shellac. She has also retained her original charcoal lines which define the agreeably placed forms of a mother and her child. Much of that domestic something, fortunately designated as *Content*, is recognised in this subject of an unaffected, everyday, womanly woman, her arm about a healthy, red-cheeked baby. The masses in this work are broadly felt, the red of the mother's skirt forming the most telling note. Miss Kent has selected a *genre motif* which she has developed with sympathetic consideration. *The Day's End* she has termed her water colour which consists of a weary group of market women in the square below the monument, an image of the Saviour, His loving arms stretched down in invitation to the care-worn wayfarer.

We are pleased with the happy little cluster of youthful participants in the mysteries of *Mumble-Peg*, by Anna L. Stacey. Helen Hyde sends three descriptions of Japanese infants—artless little rascals—attractive in feeling, highly coloured but decidedly worth while. *Storm Clouds*, a tempera canvas by Alfred Jurgens, is one in which two figures are fleeing with the wind in a composition of tangential lines with the strip of clouds across the darkened sky. Much spirit and action is the keynote of this performance.

In the representation of the elements in action, an effective rendition is shown by Marianna Sloan's *The Storm Wind*.

Here we note a burst of sunlight defying the threatening horizon, painting in varicoloured flecks the bended trees and flooding the distant scenery. As to landscapes in general, there are many notable examples, and as to landscapes in particular, there are a number of classifications and several worthy features in each division.

The winter treatments are excellent. Everett Shinn sends a very admirable pastel in which a network of wagon-ruts lead into the picture which supports a background of buildings and hurrying humanity, in front of which is effectively drawn the line of an elevated structure. *Old Market Sheds, Winter Evening*, by Fred Wagner, is a record of bleak, impartial winter mantling the streets and buildings of an old town, with the rarest touch of optimistic promise in the sun's last beams that tint the tops of the buildings. Leon Moran approaches



THE STORM WIND

BY MARIANNA SLOAN

Chicago Water Colour Exhibition



MUMBLE-PEG

BY ANNA L STACEY

a *Winter Moonlight*, in which a few denuded trees silhouette against a white expanse, with restraint and in a decorative manner.

An admirable drawing is that entitled *The Road to Town*, by Margaret Patterson. In it the network of green foliage, softening off to the blue-green of the women's garments, is attractively contrasted by the warm red roof of a distant structure in the middle of the picture. Miss Patterson shows several attractive pastels, notable among which is one called *In the Beguinage, Bruges*, describing a court with whitewashed walls and red-tile roofs, in the centre of which grow two trees. George Gibbs charms us by his two quaint panels in which are seen women gardening in delightful, old-fashioned flower beds. Among the landscapes, other than winter descriptions, Mrs. Coman has offered an appealing essay entitled *Across the Valley*. The suggestion of a zigzag path through a bewilderment of tender greens and hazy blues finds its way up to the precious glimpse of a distant blue mountain ridge. *Frosty Night*, told in the plaintive story of a solitary man and his dog beside a solitary fire on a gray, cheerless beach, is one of the three excellent things submitted by Birge Harrison.

James William Pattison presents a striking marine in *After the Storm*, an indefinable combination of limpid green and clear, perfect rose. About the most transparent production in the matter of crisp water-colour directness is Ross Turner's *El Caprichio*. Tropical in subject and in feeling, the setting affords ample opportunity for searching, vibrant light. Then, in direct contrast to the above, should be mentioned the *Ajterglow* of Francis W. Sheaffer, a faint moon to right of the silent poplars indicating the enchantment of the hour. It is a pleasure to note that Lucy Silke, who is widely known as an educator along art lines, finds time for contributions to representative exhibitions. Art theoretical and art practical can never be too closely united. Mr. Herbert W. Faulkner sends to this exhibit an *Interior, St. Mark's Church*, which is one of the interesting works which he presented here some months since in his individual show.

Some very skilful still life is offered in this exhibition, the water colours by Lizzie Clifton Hunter and Isabel Park Branson being among the leading contributions. In each of these, a nicely considered arrangement of colour has been admirably expressed in the carefully studied textures.



FIG. 47

UMBRELLA PLANT

NATURE'S AID TO DESIGN
BY E. S. D. OWEN AND LOUISE
W. BUNCE

GROUP 7—The long slender leaf offers attractive possibilities in decorative schemes. It presents the simpler axis about which the fuller forms are developed, in conventionalisation ap-

proximating the spirit of the expressive line rather than the solidity of related masses. The fact that design in rudimentary stages finds expression in line rather than form suggests an interesting inquiry as to how far simplicity of the outward design and organic simplicity are related in nature itself. In any case these examples may be found suggestive.



FIG. 48

POET'S NARCISSUS



FIG. 49

UNITS OF NARCISSUS



FIG. 50

PAPER WHITE NARCISSUS



FIG. 51

JONQUIL

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for WEDDING GIFTS

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WITH A STUDY OF THE MASTER'S WORK BY

EMILE MICHEL

MEMBER OF THE INSTITUTE OF FRANCE

THE TRICENTENARY MEMORIAL

On July 15, 1906, it will be three hundred years since Rembrandt saw the light of day. In the three hundred years which have elapsed his reputation has steadily grown, and it is due, therefore, to his memory (for all humanity owes him a debt) that his tricentenary should be celebrated with dignity and reverence. To do so, five publishing houses in five countries—in America, John Lane Company—have combined to prepare a really worthy memorial of his work, to select from all that he left the finest and noblest and to present it in a form so attractive that those who cannot visit the museums of Europe can at home appreciate the overwhelming genius of the great Dutch artist.

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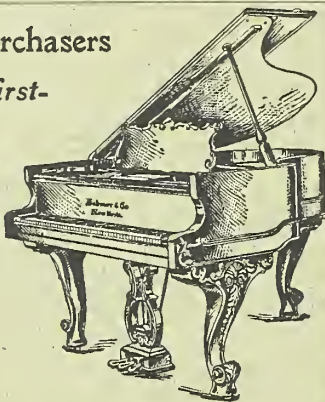
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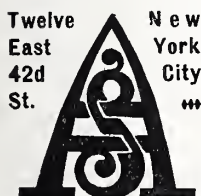
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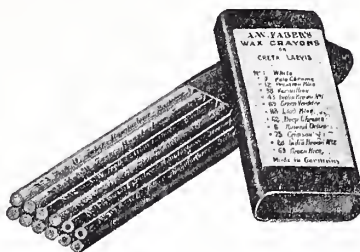
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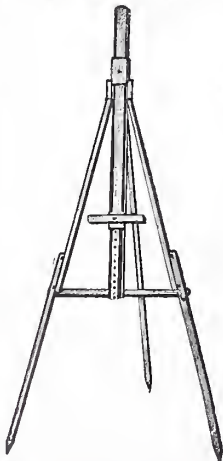
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AD. VIII

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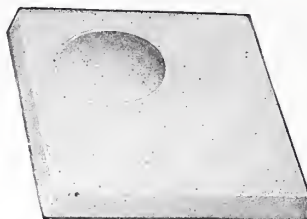
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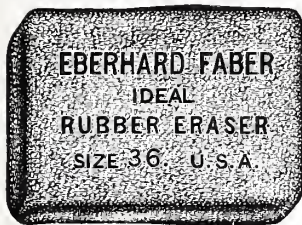
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For it must be remembered that the feeling by which his work is inspired is a real reflection of his temperament, and is to be taken as evidence of his own appreciation of the truths which it is his duty to study. It is the impression which his subjects make upon him that he has to transmit to others, and unless he is himself sincerely impressed he cannot hope to convince the people of intelligence to whom he seeks to appeal. The sound and earnest artist does not sit down before nature and slavishly copy bit by bit and detail by detail the scene before him, nor does he limit himself to a stolid assertion

of obvious facts. His aim is rather to seize upon the salient and dramatic characteristics of the motive that he has chosen as worthy of pictorial treatment, to render these characteristics in such a way that they will lose none of what he conceives to be their proper significance, and by eliminating all trivialities that would weaken the effect he desires to produce to make his picture tell its story clearly and with simple dignity. The success or failure of his effort depends entirely upon the sharpness of his impression and upon the extent to which it has induced him to recognise the possibilities of his subject. What his eyes have seen awakes in his mind a train of thought which leads ultimately to a temperamental expression of his idea about the particular phase of nature that has been presented to him, and the æsthetic value of this expression



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This personal atmosphere is, indeed, by no means surprising, for Mr. Pickering's preparation for his profession, which he follows with such unquestionable success, has been distinctly unconventional, and has been well calculated to develop independence of mind and method. He has made his way as an artist without the assistance of any teacher or any systematic training; his knowledge he has sought out for himself, and his skill as a craftsman he has acquired by his own unaided exertions. Born at Wakefield and educated at the Bingley Grammar School, he was for some years a civil engineer. At first he was engaged as a member of Messrs. Brassey's staff in Italy, and later he went to Peru, where for a while he lived an adventurous life, travelling in the Andes, and visiting places far from the ordinary track of civilisation. It was not till his return to England after these experiences abroad that he abandoned engineering for painting; and it can well be imagined that both his choice of landscape as the branch of

painting to which he wished to devote himself, and his inclination towards the particular type of landscape which he has studied so consistently, can be ascribed to the impression made upon him by the wild scenery amid which he happened to have carried on so much of his work as an engineer.

At all events, whether his romantic inclinations were first planted in him by the early impressions he received among the mountains and marshes of Italy and the towering peaks of the Andes, or whether they were from the first instinctive and natural to him, he has discreetly enough allowed them full scope during his career as a painter. Though he settled for a while in Surrey after his return from abroad, and though London has been his head-quarters for the past ten years, he has not often occupied himself with the gentle and undramatic type of subject which lies so plenti-



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fully within the reach of the painter who makes his home in the southern counties of England. Much of his time has been spent in countries where nature shows herself not gaily adorned with delicate greenery but naked and unashamed—in France, Spain, Corsica, and Italy—and even when he has worked in the British Isles he has chiefly chosen as his sketching ground the rugged hills and valleys of Scotland or Wales. Yet he can paint charmingly—as he has proved in such a picture as *The Tranquil Ouse*—the dainty things; it is because he prefers something more exacting, more vehement, more reminiscent may-be of his surroundings in bygone years, that he has so largely devoted his energies to recording tragic motives like *The Shadow of a Storm*, and *Under a Northern Sky*, or scenes full of stern beauty like *At Rest*, *The Pixie's Pool*, *A Mountain Valley*, and *The West Wind's Burden*. And to the same preference is due such a study of dramatic contrasts as his masterly composition, *The Dryad's Offering*. By subjects such as these he has made his reputation and has earned his distinguished position in our romanticist school.

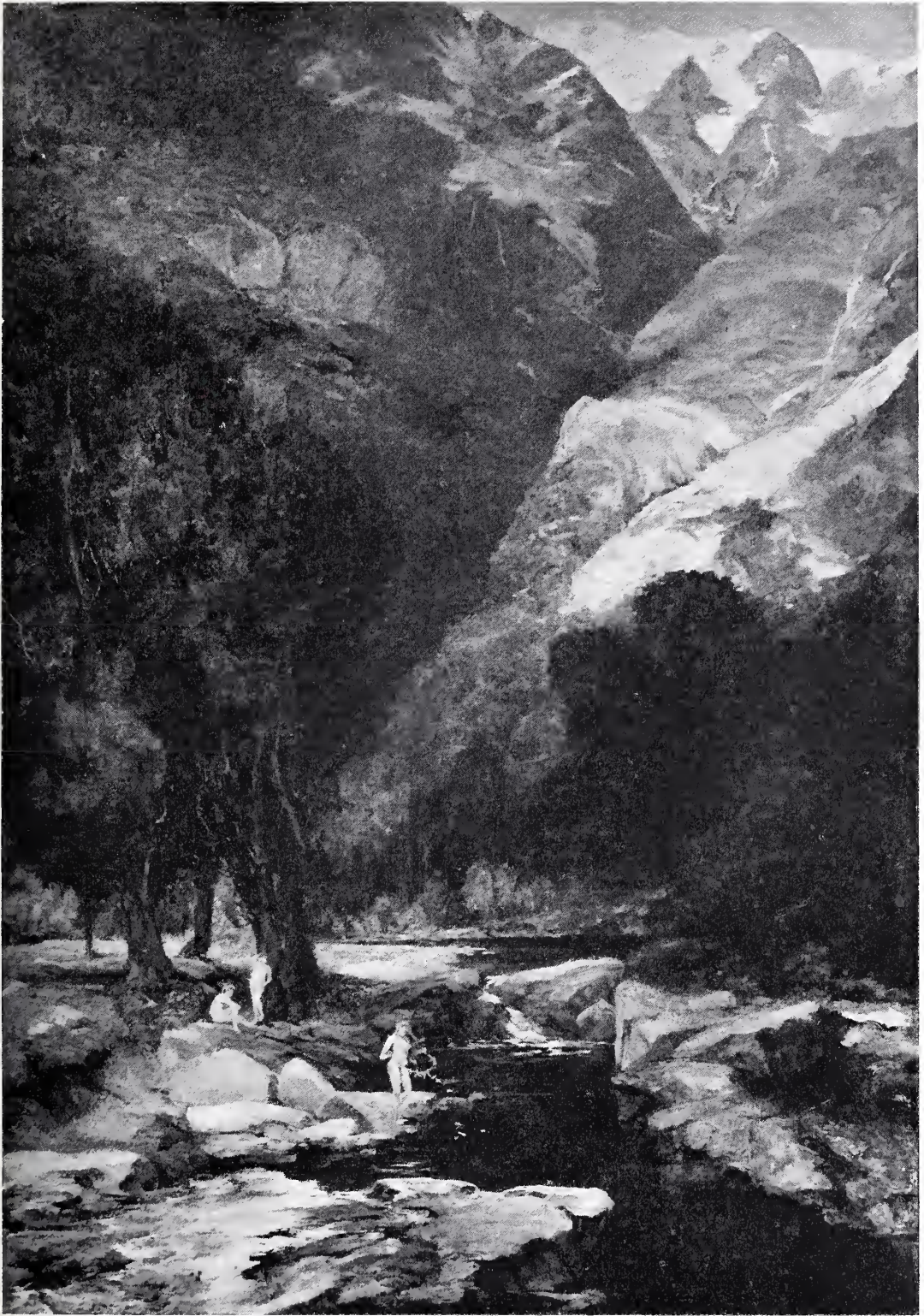
Although his activity as a painter began later in life than is usual with most of the men who have

gained wide recognition in the art world, the list of his more memorable canvases is already ample. It includes such notable works as *The Day's Requiem*, *Where Winter Touches Lightly*, *Land of Chestnut and Olive*, and *His Psalm of Life*, which, with the *Shadow of a Storm*, *The Dryad's Offering*, and *At Rest*, have been exhibited at the New Gallery, and the Academy pictures *Winter's First Caress*, *Life's By-way*, and *A Corsican Upland*, in all of which his sturdy individuality has been magnificently asserted; and there are many others besides that have an equal claim to be recorded as successes conspicuous and indisputable. He has been no idler in production, and has devoted himself strenuously to his art. But prolific artist as he is, there is never in his work the smallest sign of haste or careless satisfaction with an easy kind of attainment. He puts his whole soul into everything he undertakes; he labours earnestly and with admirable steadfastness of purpose to accomplish what will best explain the mental attitude in which he has approached his subject; and he never allows himself to forget how vitally important it is that he should keep his sensitiveness to right impressions free from any taint of conventionality.



“ AT REST ”

BY J. L. PICKERING



“THE DRYAD'S OFFERING”
BY J. L. PICKERING

Charles Henry Niehaus, Sculptor

CHARLES HENRY NIEHAUS
A.N.A., AMERICAN SCULPTOR.

"No more is it given to man to create—only to re-create—to know that human hands have fashioned images out of clay and gods have come to dwell therein."

It is only within the last quarter of a century

even these sporadic records. What few we know of lived in the nineteenth century and reflected a European influence: Crawford, whose work on our national Capitol still holds its own with contemporary plastic achievements; Powers, whose fame lay in a confessedly antique inspiration; and Story, better known, perhaps, as a *littérateur*, who lived and worked abroad. Such were the noted fore-runners of the interesting body of men who to-day share the honours of their profession with the sculptors of the Old World, and whose honourable distinctions come chiefly from the academies, salons, and governments of Europe. The interval between them and the sculptors of the present day was filled with interesting though not especially notable talent: Rogers, whose *genre* subjects and groups were of popular domestic appreciation; Ward, whose Indian hunter in Central Park, New York, was a pioneer effort in using our picturesque native



CHARLES H. NIEHAUS

FROM A PHOTOGRAPH

that there can be said to have existed a representative art expression in America, and it is not so long ago as that since there has been a sculpture worthy the name. True, we have had painters who have interwoven their talents with the earliest history of the country, and in the remote interiors now and then a chance connoisseur finds intrinsic treasures in oil portraits whose preservation is due to a personal sentiment that has survived long after the glory and the fortunes of the family have fled. But these are rare and of unique history. The few artists who left these treasures were unknown and unsung, and as unconscious of their natural gifts as the people about them were untutored in art. The limitations of sculpture have not left us



ADMIRAL FARAGUT

BY C. H. NIEHAUS



STATUE OF ABRAHAM
LINCOLN. BY CHARLES
HENRY NIEHAUS

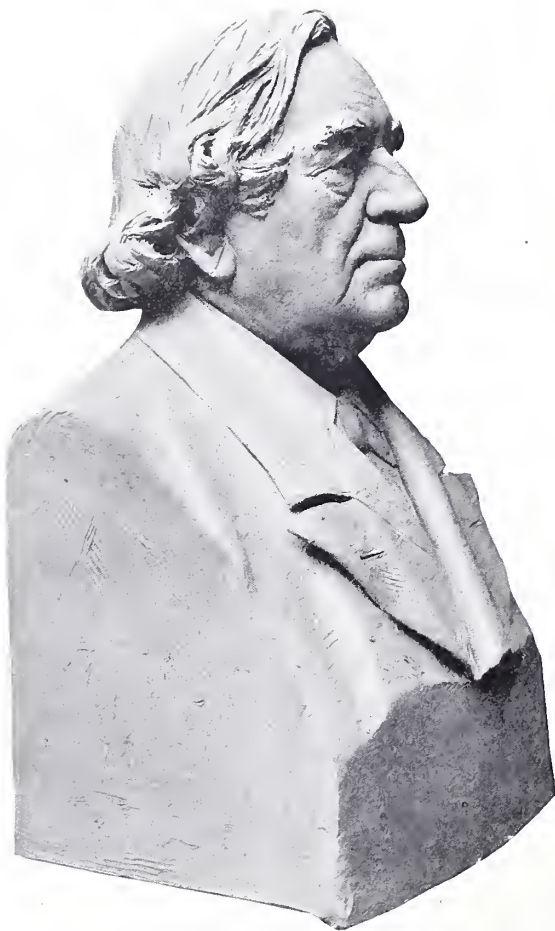
Charles Henry Niehaus, Sculptor

material; Clark Mills, who executed a *tour de force* in balancing his rearing charger on his hind legs in his not otherwise distinctive equestrian statue of Andrew Jackson in Lafayette Square, Washington, a feat in which the guides have Baedekered; and Brown, whose noble equestrian statue of Washington, in Union Square, New York, is conceded to be the best of our "Men on Horseback." To these must be added the name of Thomas Ball, a most personable man, our oldest living sculptor, now in his eighty-fourth year; and that of Harriet Hosmer, for she was of the best of her day and generation.

It seems necessary to refer to these sculptors, whose individual efforts were the serious beginning of our plastic art; but the results which they have left are a modest showing beside the splendid contribution of the established half-score of American sculptors whose diversified talents so ably constitute a native art: St. Gaudens, whose lovely harmonies in cameo and relief-work might have been dug up



"THE NYMPH OF OPPORTUNITY" BY C. H. NIEHAUS



BUST OF REV. R. COLLYER

BY C. H. NIEHAUS

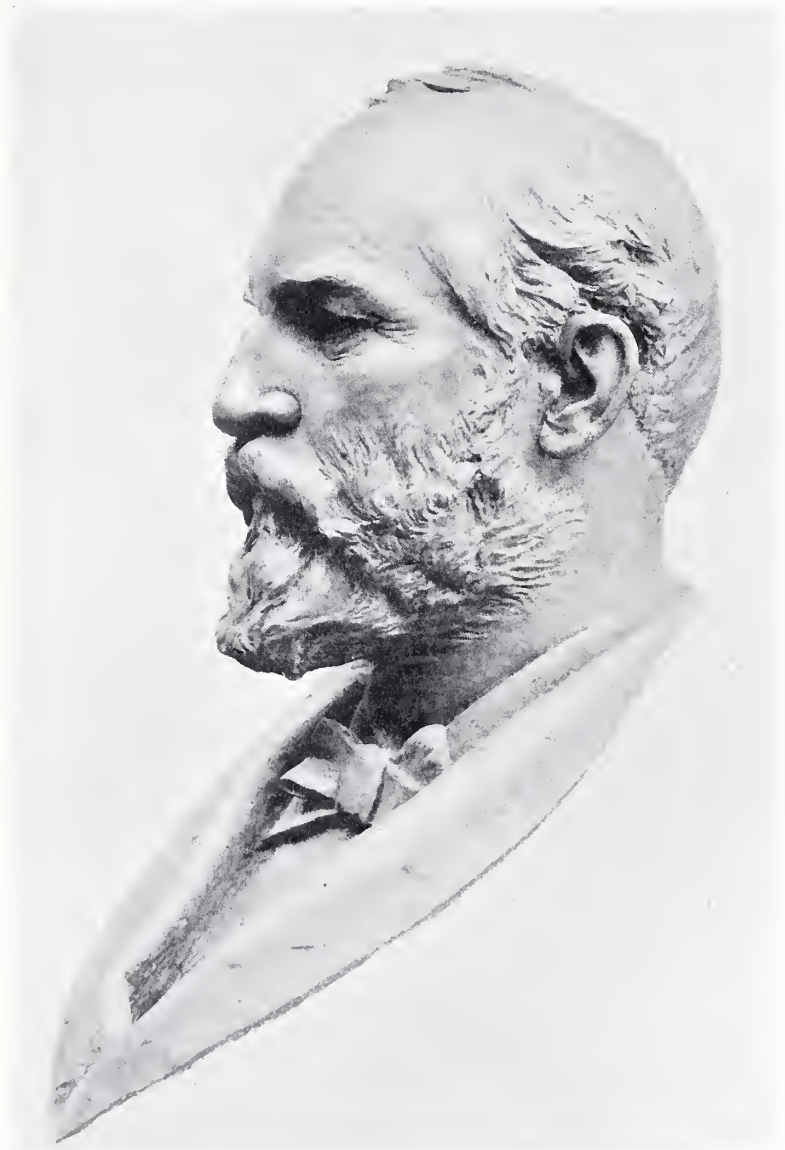
from richest Greece, as his statues might have belonged to renescent Italy, so replete are they with ideal power—strange alembic of the best we know in art; MacMonnies, with his opulently decorative and restless facility; French, with a poetic sincerity that saves his conventional work; and Hermon MacNeil, pleasantly identified with original Indian studies. Among the representative sculptors of the day, the name of Charles Henry Niehaus is associated with more examples of a public character than that of any other American sculptor. In the nation's Capitol alone he has nine pieces to his credit, and he has a likewise large representation throughout other parts of the States.

Like the majority of our American sculptors, Mr. Niehaus shows by his handling the influence of a foreign education and the inspiration that

Charles Henry Niehaus, Sculptor

classic art furnished him. But unlike most of our artists he had no predilection for the brilliant technical accomplishments of the French school; it was to Germany he went for his academic course, following it up by a sojourn of many years in Italy, so that his work naturally unites the solidity and force of the German school with the restraint and simplicity of the classic Greeks and Romans. Notwithstanding these restraining influences, however, his individuality is pronounced. The pure severity of the Greeks and the body and sincerity of the German both restrained and deepened the buoyant tendency which is characteristic of American art. Usually a natural rather than a cultivated gift, the native art feeling tends towards the declamatory in expression and exaggeration in effect. The impulse is to go one better than nature and do something individually original on one's own account. But the love of effect, like the love of brilliant colours, becomes through cultivation and refined association very sensitive in appreciation and delicate in expression, grasping all the shades of feeling and impression and holding them in exquisite proportion and natural use, with nature as the constant Mentor, until expression becomes the great meaning of art instead of the laboured effect of art. If the sculpture of Mr. Niehaus conveys any avowal from the artist to the spectator, it is above all else that the meaning is held uppermost. The *Garfield*, his first commission and his first executed statue, conveys this impression before one notices the pose, the composition or the handling. When this statue was modelled in 1883, the artist was fresh from a course of study at the Academy at Munich, supplemented by

a few months' travel in Italy, and it bespeaks an enthusiasm and buoyancy that one misses with a feeling almost of regret in his later and more finished work. It is the first result of anticipated power, and its confident treatment happily suited the subject and the circumstances of its erection. Garfield, the assassinated president, in the city where this statue stands, was best known as an orator, and it was in this character that the artist chose to perpetuate him in full fervour of delivery and in characteristic pose. The details of the attire are managed with noble consistency and with a graceful tendency that has developed



HEAD OF GARFIELD STATUE, CINCINNATI

BY C. H. NIEHAUS



BRONZE DOOR PANELS, TRINITY
CHURCH, NEW YORK. MODELLED
BY CHARLES HENRY NIEHAUS

Charles Henry Niehaus, Sculptor

into the sculptor's present felicitous treatment of drapery.

This statue of Garfield was to be put up at Cincinnati, Ohio, the artist's home, and the giving of the commission to him was largely inspired by sentiment. Without any unusual advantages, acting on his own responsibility and incentive, he had gone abroad a few years before to study art, after having served an apprenticeship in a stone carver's yard as a preliminary to an artistic career. Even this apprenticeship had been self-sought after he had received a prize at the local art school for drawing and modelling. It had led, however, to some monumental work and busts, the success of which determined the youth to go abroad to study seriously. Proceeding to Europe on the savings of his boyish years, he was readily admitted to the Royal Academy at Munich, and his course there culminated in his obtaining his diploma with the highest honours received by

an American from a German Academy: his group, *Fleeting Time*, receiving the first prize and the large silver medal. It was these recognitions and the earnestness of the young artist that favoured him in his native city with the Garfield statue, and almost simultaneously procured him commissions from his native state for two statues representing Ohio for the Statuary Hall at the Capitol at Washington. One of these, another statue of Garfield, who is portrayed as the statesman, lacks the spontaneity of the first one; the other was a statue of William Allen, once governor and a conspicuous citizen of Ohio. The latter is one of the best examples of Mr. Niehaus' vigorous and able portraiture. It is very characteristic of the positive attributes of the man it represents: clear-cut and incisive and of an aggressive political method. His voice when used in public debate was of such stentorian carrying-power that it earned him the sobriquet of "Foghorn Bill Allen."

With these substantial successes, their consequent prestige, and the friends and alliances they brought, the newly launched sculptor was promised fair sailing; but the artistic temperament rather goes against the wind than with it. Instead of taking advantage of the friendly breeze thus fanned in his favour, he took the proceeds of his success and returned to Europe "to find out how the ancients did it." It was art and an art atmosphere that he most desired, with just enough success to carry him along. He established a studio in Rome in a villa adjoining the Borghese Palace, just outside the Porta del Popolo, and there modelled those things that every artist delights in doing for the pure love of the work. His associations could but lend aspect to the subjects he chose at this time. Roaming about with congenial fellow-artists and art lovers, viewing the various collections



STATUE OF WASHINGTON

BY C. H. NIEHAUS

Charles Henry Niehaus, Sculptor



STATUE OF HAHNEMANN

BY C. H. NIEHAUS

of antiquity, watching the excavations then in a stage of important progress, it was the old spirit that moved his inspiration and set the body of his conceptions in the antique form. Nearly all of the studies and pieces which he made at this time were afterwards destroyed, being in perishable material, but three of them have been preserved and are in the United States: *Greek Athlete Using a Strygil, Cestus, and Silenus*. The first-mentioned justified its preservation by an Italian recognition at the time of its execution, by which the sculptor was made a member of the Società Artistica Internazionale di Roma, and at later exhibitions by five medals received at different times, among them one at the World's Columbian Exposition, where it was recommended by the international jury for a special medal.

Whatever influence has since this period of research in Italy, of study, of experimentation with himself, as it were, controlled or directed his art may be traced to the traditional tenets of pure Greek and Roman. Naïve, and untrammelled by any art bias, he found himself along the lines of their simplest truths, and in apprecia-

tion of their direct treatment. As the Greeks and the elder Romans approached nature through the soul, setting the pure fire of their ideal meaning to illuminate their art, so this same tendency has held Mr. Niehaus to simplicity of expression and to directness of effect. He refuses to fake an impression or to permit a technical brilliancy to usurp the place of legitimate effort, although peculiarly facile in obtaining results. He believes in the Greek purity of line and handling, which he considers the only safeguard for sculptural permanence; a belief that is a confirmation of his earliest tendency in art, and an evidence, if one were



STATUE OF WILLIAM ALLEN

BY C. H. NIEHAUS

Austrian Peasant Embroidery



“WASHINGTON CROSSING THE DELAWARE”

BY C. H. NIEHAUS

needed, that sincerity in whatsoever work develops along its own lines towards maturity is the outcome of individual tendency, strengthened by training and education. But while Mr. Niehaus never goes beyond these restrictions, he has set himself to obtain a telling effect or emphatic impression; his work is sensitive and sympathetic to a degree, and versatile enough to take in all expressions of plastic art; and with it all he has a practicality that keeps him well in hand with his subject. The pitfall of most men of undoubted ability is rather the persistent consciousness of the artist's personality than of the art it projects; with Mr. Niehaus one feels that he sinks his individuality in the greater feeling that his sculpture expresses. Above all, he has an unerring instinct for grasping what is characteristic and human.

AUSTRIAN PEASANT EMBROIDERY. BY A. S. LEVETUS.

LAST year I spent Whit Sunday at Hungarisch-Hradisch, a small market town in Moravia. It was a glorious day, and quite early in the morning, even before

six o'clock, the market-place presented a lively scene, the stalls decked in fine colours, the sellers and buyers brilliantly clad, and all of them eager. Suddenly the place seemed to be deserted, the stalls gradually disappeared, one by one the people went into the old church at the other side of the square. For a time hardly a sound was heard, when all at once the church doors opened, the short service was over, and a flood of light seemed to pour out of the sacred building. The sight of the people issuing from it was a revelation to me. My eyes were attracted first to the men, then to the women and children. There was not one whose garments were not adorned with rich embroidery; no part of their attire seemed too insignificant to adorn. And with what grace they wore it, men, women and children alike, it is hard to explain. We people of the capital seemed altogether out of place amid this brilliant scene.

The same kind of spectacle can be seen any Sunday or holiday in any part of the Austrian provinces, especially in the eastern part of the empire. Each province, nay, each town and village, has its own peculiarities, and by those familiar with these regions the inhabitants of

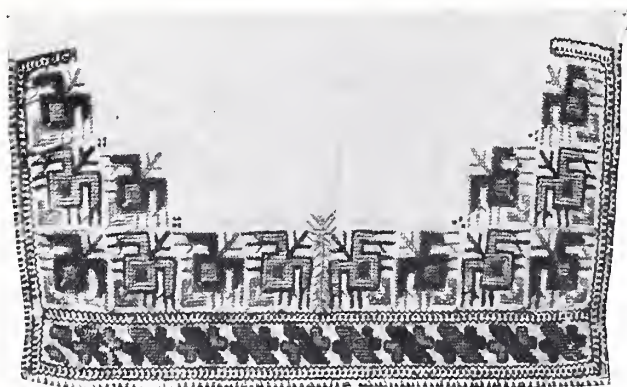


FIG. I.—PORTION OF HEAD-DRESS HERZEGOVINA-DALMATIA
EMBROIDERED IN WOOL 18TH CENTURY
(Property of Vitus Vuletic-Vukazovit, Ragusa)

Austrian Peasant Embroidery

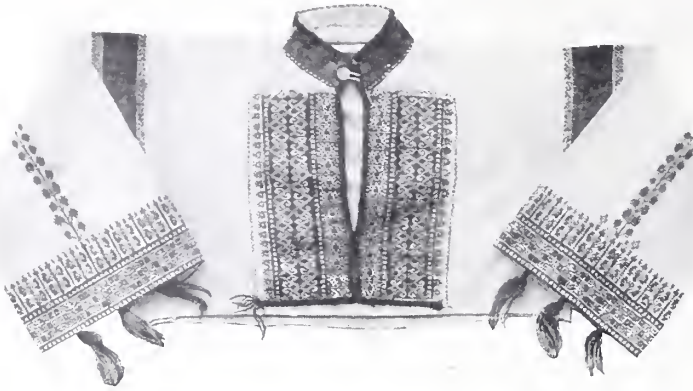


FIG. 2.—SHIRT EMBROIDERED IN WOOL
(Property of Feldkurat Lukasek, Zara)

FROM ZAGROVIC, DALMATIA
19TH CENTURY

showed them to me with pride, and in time she will, no doubt, be buried in them, perhaps as an atonement for the evil she is supposed to have done. Some pieces, however, are regarded as heirlooms; for instance, the women's head-cloths; and it would be hard to find a woman who would part with one. These head-cloths are made of long strips of linen about

different districts can easily be distinguished by the shape of the head-dress, the pattern of the embroidery, the men's hats, even by the very way they stick flowers into them. Even a stranger soon learns to distinguish some of these local peculiarities, while the countries vary so considerably in their characteristics that one can immediately recognise the differences. But everywhere there is this fine feeling for form and richness of colour, a feeling which is inborn in the inhabitants.

There was a time when every peasant woman's marriage-chest was filled with treasures of embroidery, but first the museums bought specimens, then private collectors became eager, and the people being poor their marriage-chests and cupboards were ransacked and numerous old pieces changed hands. Nevertheless, many have kept their treasures; while those who have parted with theirs have provided themselves with new ones which they have made during the long winter evenings by the light of a candle or small lamp. I have seen rare bits in the marriage-chest of an old woman reputed to possess the "evil eye"; she

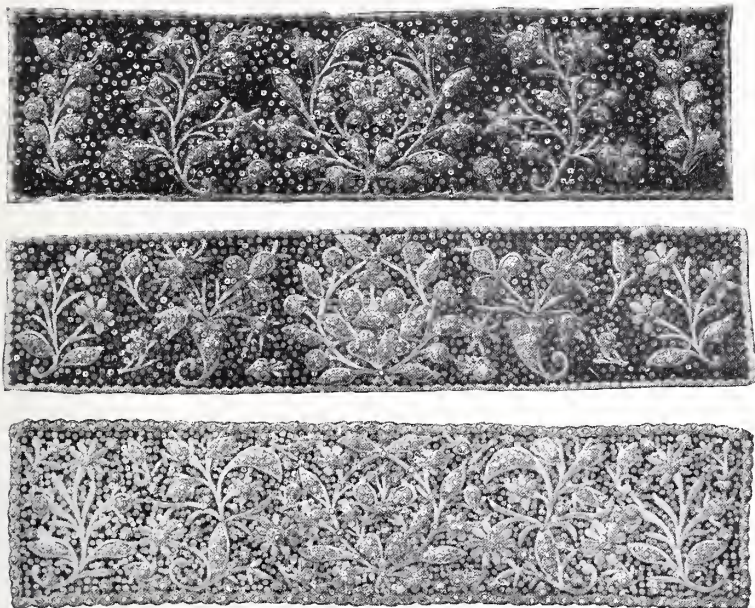


FIG. 3.—SHIRT EMBROIDERED
IN GOLD AND BEADS
FROM CARNIOLA
16TH-17TH CENTURIES
(Rudolfinum Museum, Laibach)



FIG. 4.—SLOVENIAN
HEAD-SCARF
FROM LANDSDORF
MIDDLE 19TH
CENTURY
(Olmütz Museum)

three quarters of a yard wide and two and a half long. The ends are embroidered in silks, sometimes for half a yard or even more. The design is very intricate, the



FIGS. 5, 6 & 7 — EMBROIDERIES IN GOLD AND BEADS, AND GOLD AND PEARLS FROM CARNIOLA, ETC. 18TH & 19TH CENTURIES
(Property of Herr Jos. Sadniker, Stein, Carniola)

usual "motives" being flowers, scrolls, leaves and hearts, and sometimes the patterns are so close together that the material on which the embroidery is made is entirely covered.

Among the women of Hannak these head-cloths play a peculiar part; the mother always presents hers to her eldest daughter on her wedding day, on her return home from the ceremony. It is only used at christenings, when a second one is provided for the infant. This is a sacred office, and such a head-dress is regarded as a holy thing, and, children failing, it is often presented to the church as an ante-

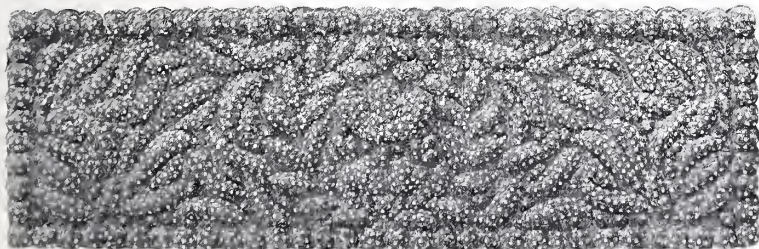


FIG. 8.—RAISED GOLD AND PEARL EMBROIDERY FOR A CAP-BAND FROM ZIRNAU, CARNIOLA A.D. 1800
(Property of Herr Jos. Sadniker)

pendium for the altar. The work is beautifully done, and it is practically impossible to distinguish the right side from the wrong. The cloth is bound round the head, and tied in such a manner that the two embroidered ends fall gracefully one over the other. Figs. 1 and 4 show portions of two such head-cloths. The Slovenian scarf is bordered by lace, also made by the same hand as the embroidery, and of coloured silks to harmonise with it. It will also be seen that there is in it an insertion of drawn-thread work forming a kind of border. This is a peculiarity of the Slovenian embroidery, as also is the use of silk, whereas

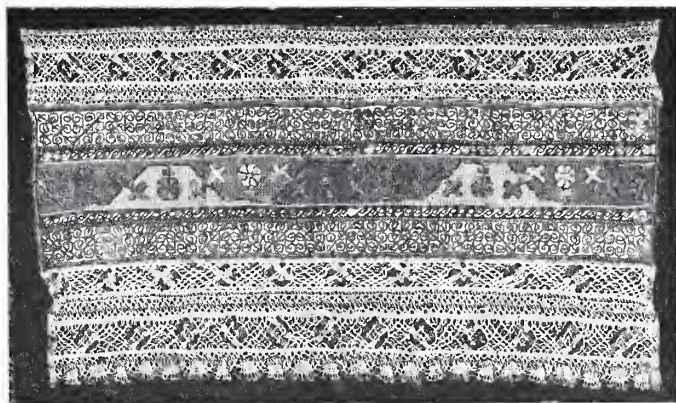


FIG. 9.—LACE WITH COLOURED SILK EMBROIDERY FROM UNGARISCH-HRADISCH
(Property of Herr Kretz)

in Herzegovina and Dalmatia (Fig. 1) they work with wools dyed of a rich colour, and there is no lace or drawn-thread work. In some parts of Moravia these head-cloths are worked in chrome-yellow silks, and though the "motives" may be the same, the designs are so manifold that one never sees two alike. As a relief

Austrian Peasant Embroidery

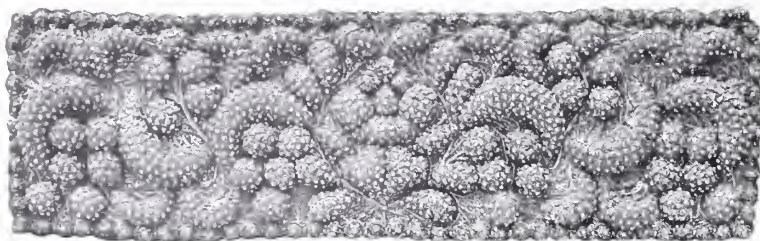


FIG. 10.—RAISED GOLD AND PEARL EMBROIDERY FOR A CAP-BAND
(Property of Herr Jos. Sadniker)

FROM LAIBACH
DATE 1775

to the yellow silk, black silk is used, but never obtrusively. What is the exact meaning of this mixture of black it is difficult to say; some think it is used as a charm against the evil eye.

The Wallachians and Slavonians make use of different forms in their embroidery, though the stitches may be the same. The former may be easily distinguished from the latter because their designs are untaught studies from nature, whereas the latter always use geometrical forms. There is also a difference in material, the Wallachians embroidering on net, mull muslin, or other fine materials, and the Slavonians on

stretched and made fast with a strap or screw, and square frames of modern times have found their

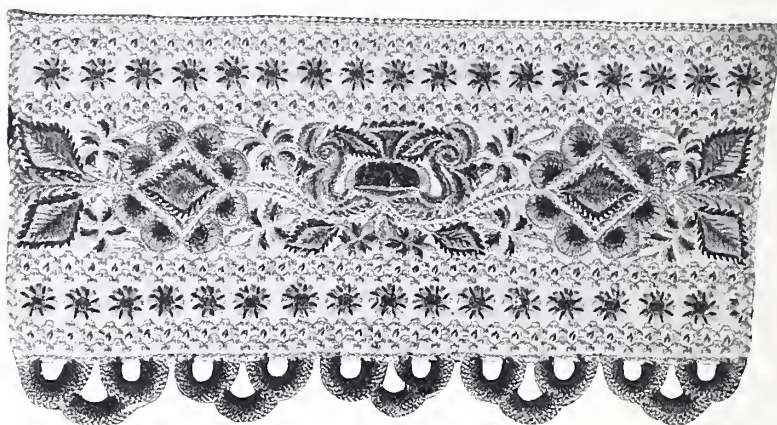


FIG. 12.—EMBROIDERED CUFF FROM EGERLAND, EARLY 19TH CENTURY
(Imperial Austrian Museum, Vienna)

way into use. The design may be an original one, apparently executed in haphazard fashion, but none the less skilfully, for both eye and hand are sure, or it may be transferred from some other piece of work in the same way as children do pictures, or transferred to the linen by rubbing it with a spoon, or it is done by holding the original to the window, placing the material to be embroidered over it and marking the pattern in ink. Of course, this cannot be done when the linen is thick, but most of the women trust to eye and hand as their only guides.

In Moravia the peasant women's embroidery is almost a fine art, for nowhere

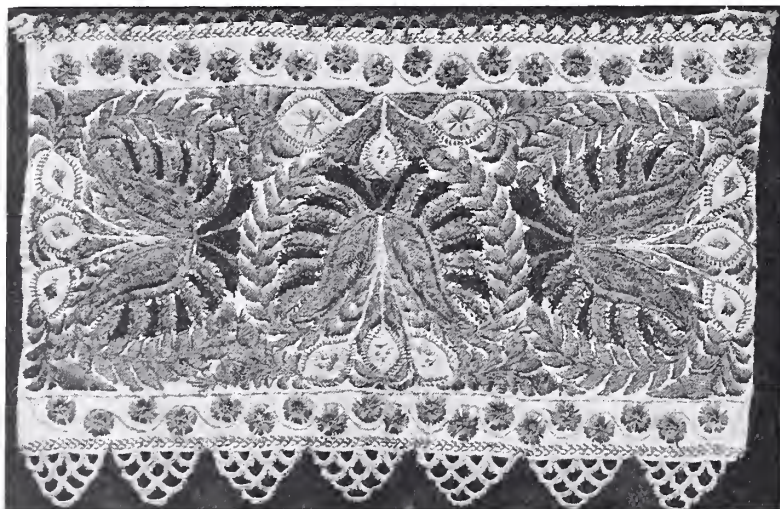


FIG. 11.—SILK EMBROIDERED CUFF FOR A BLOUSE
(Property of Herr A. Quentus, Eger)

FROM EGERLAND

Austrian Peasant Embroidery

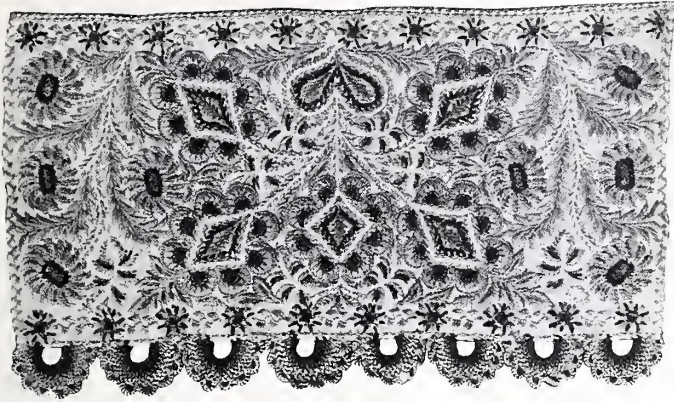


FIG. 13.—EMBROIDERED CUFF

(Imperial Austrian Museum, Vienna)

FROM EGERLAND
EARLY 19TH CENTURY

is it more beautiful than in this land of magnificent colours. No stitch is too difficult for the workers, no task too hard to be overcome; as much trouble is taken with the wrong side as with the right, and no detail is neglected. Not even the finest trained embroiderers could vie with these daughters of the soil in the beauty of execution. They use homespun linen, and the patterns show a love of nature—among flowers, the pink, cornflower, thistle, and clover leaf (by preference the three-leaved) are most in vogue, while of the birds the pelican seems to be the favourite, though the dove often figures as a symbol of peace. Of fruit, the apple lends itself best to their fancy. Everything worn by these peasants is embroidered except the short dress skirt, which is made extremely full and often pleated in knife pleats. The aprons are of various bright hues or black, but no matter what the colour is all energy and art has been brought to bear to make it a thing beautiful. The head-dresses, chiefly in the form of closely fitting caps, are marvels of beauty and their study alone a matter of great interest. The men's costumes are also exceedingly handsome. Their zouave jackets they as a rule embroider themselves and are proud of it. Their shirt fronts and short sleeves likewise cost much time and thought to make them things of beauty. Sometimes they are worked in relief, as are the gold-worked caps of the women;

at other times they are worked in simple satin stitch. In Moravia and also in Carniola, where there is equal richness in attire and colouring, only different to that in Moravia, the shirts are sometimes worked in gold threads and beads, as in Fig. 3, which was worked by some devoted hand at the end of the sixteenth or beginning of the seventeenth century. The colours are very fresh, and considering that each peasant dyed his own with vegetable dyes we can but wonder at the knowledge displayed. Another variation of the shirt is shown in Fig. 2; this came from another land of colour, Dalmatia. Nowhere can one observe better the beauty of a national costume than here, where little change has taken place in the course of ages, for the women weave and spin just as in bygone times, and adorn their work with all the art which has descended to them from mother to daughter throughout many generations. Each article of clothing has its own characteristic design, and how this originated it is now

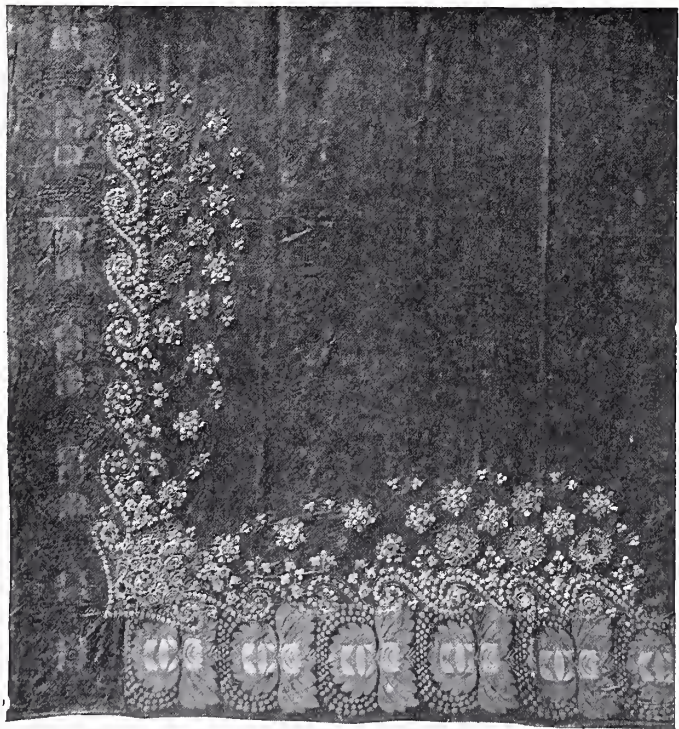


FIG. 14.—GOLD AND TINSEL
EMBROIDERED SILK NECKERCHIEF

(Ethnological Museum, Vienna)

FROM ENAS
UPPER AUSTRIA

Austrian Peasant Embroidery

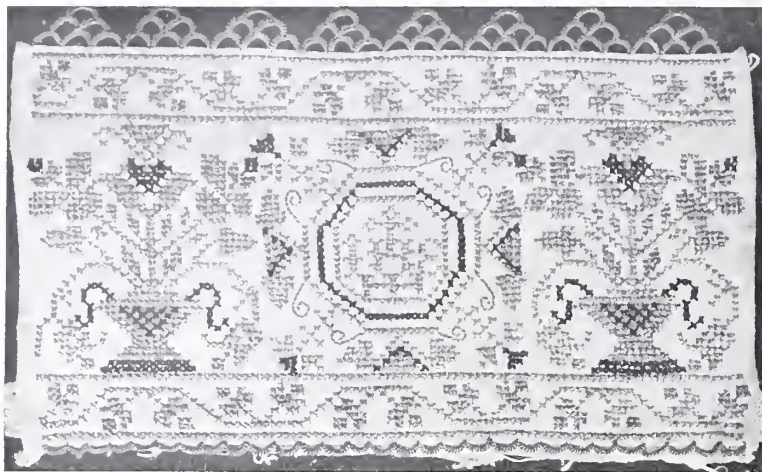


FIG. 15.—SILK-EMBROIDERED
SHOULDER-STRAP
(Property of Herr Quentus)

FROM EGERLAND
18TH CENTURY

impossible to say, but there it is in beauty rarely to be met with. As in Moravia, as much care is taken in decorating the men's attire as the women's, perhaps even more, for here the latter are the workers.

In Croatia there is a preference for cross-stitch and other forms of embroidery in bright colours; in Carniola, too, embroidery was in former times a fine art. The natives were fond of conventional designs taken from nature; but, owing to the trade in linen done with Italy, geometrical forms made their way, and the women employed them in everything that could be ornamented, working their patterns in plait or cross-stitch, and preferably in black wool or silk (that done in blue or red is of a later date). With this form of embroidery there arose another: that of working in gold relief (see Figs. 5-10; these are bands for caps). This gave opportunity for the invention of new stitches and methods, and it is indeed wonderful to think what these simple peasants have achieved, untaught and unlettered, and with hands coarse from years of labour in the fields, and only able to devote the winter evenings to this refined labour. In Istria and other of the southern lands of Austria such gold embroidery is

also to be met with; in fact, we find it wherever the inhabitants still keep to their national costume. Here, as in all the provinces, an enormous amount of labour is spent in beautifying their garments, as also in beautifying their homes, for with these peoples it is not mere outward show.

In Bohemia the favourite colours are deep blue with a veining of orange-yellow. In the old city of Eger, and in various parts of Egerland, the national dress is still worn. As a rule the border to Bohemian embroidery is formed of thick buttonholing, though it is rare even in this to find two of exactly the same pattern. Those shown in Figs. 11, 12, and 13 are good examples of the work done in this district. The material is home-spun linen, and it is embroidered in two shades of fine blue silk, with veins of yellow. Both sides are alike. Fig. 15 shows another kind of Egerland embroidery, viz., cross-stitch, the



FIG. 16.—EMBROIDERED CHALICE COVER
(Salzburg Museum)

SALZBURG
17TH CENTURY

Austrian Peasant Embroidery



FIG. 17.—CHALICE COVER EMBROIDERED IN SILK AND SILVER, WITH GOLD POINT LACE
(*Ferdinandeanum Museum, Innsbruck*)

TYROL, EARLY
18TH CENTURY

design being the favourite vase of flowers of the Bohemians, together with geometrical forms. Fig. 14 shows a very fine piece of embroidery on red silk. Here much care has been shown, for it is part of a neckerchief worked in silk, gold, and tinsel, a style frequent in these parts. In many districts tinsel, beads, even coloured stones are worked into the material, always with a sure eye both for colour and design.

With all their labours for gain and for self these peasant women have also found time to work for their church. Fig. 16 shows a chalice cover from the province of Salzburg, with the traditional stag leaping along over bush and tree; in the corners the

heart as a symbol of love has its place; this is surmounted by what seems to have been meant for a cross. This is an extremely delicate piece of work which has been done by hard and coarse hands. Fig. 17 shows another chalice cover from the Tyrol. The design is widely different from the preceding one. Mary the Mother is in the midst of a chorus of angels, surrounded by rich pomegranates and other costly fruits. Here, perhaps, is shown the difference of worship in the two nations; both are eminently pious, but their piety is not expressed in the same way.

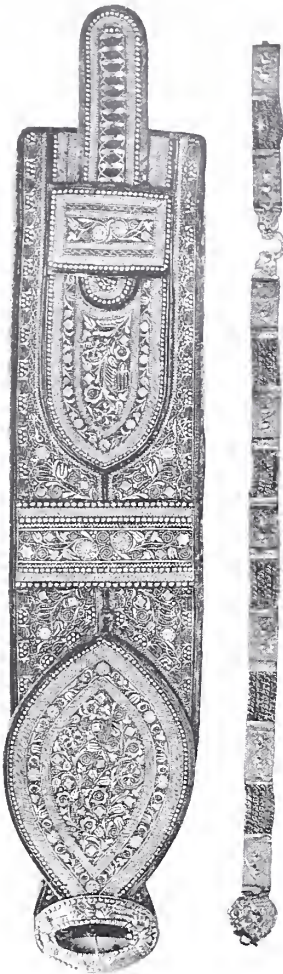
Though in Upper Austria and the Tyrol the men do not wear embroidered under-clothing and jackets as do those in the eastern provinces, still they are fond

of ornamentation. This is expressed in their belts, which are worked in peacocks' feathers and tinfoil. Each man makes his own—it is his particular pride, and he is as proud of it as the women are of their achievements, perhaps even more so; in fact, nothing is more characteristic with these peoples than their love of adornment, though it never exceeds the bounds of good taste and always is in harmony with the particular land inhabited by them. Only in some of the provinces has the national garb been discarded, and not, perhaps,



FIGS. 18 AND 19.—MEN'S EMBROIDERED BELTS FROM OLD STÜRZING AND PERTIS, TYROL
(*Ethnological Museum, Vienna*) 17TH AND 18TH CENTURIES

Volendam as a Sketching Ground



FIGS. 20 AND 21.—MAN'S BELT AND WOMAN'S GIRDLE FROM UPPER AUSTRIA (*Francisco-Carolinum Museum, Linz*)

to the improvement of the people. But it does seem a little out of place in smoky towns to see the inhabitants dressed in what at first sight looks like spoiled finery; and here modern dress has become the order of the day, not because they do not respect ancient traditions, but because it has become a matter of necessity. Only in distant villages and in the eastern provinces can the wealth of ornamentation be seen; there the air is pure, no

factory chimneys darken the horizon, the people rejoice in blue skies, and nature around them being always decked in glorious hues they still keep their national garb, for any other would be felt to be out of place. In Upper Austria and the Tyrol the national costume is more sober; it harmonises, too, with the sublime greys of the mountains with their snow tints decking their hoary heads. Those who know these regions will understand the differences and wonder at the inborn feeling for tones and harmonies displayed by these peoples, who, though of the great world, are still apart from it. What a wealth of ideas, what a power of endurance, and with what joy they seem to have triumphed over their almost insurmountable difficulties can only rarely be realised, for it is not often that such exhibitions are offered to us as that held at the Austrian Museum this spring, when the opportunity was given to see the national art of the Austrian provinces and judge of the artistic qualities of their inhabitants. A. S. L.

VOLENDAM AS A SKETCHING GROUND FOR PAINTERS. BY JANE QUIGLEY.

THE village of Volendam would probably be quite unknown to the outer world but for the group of painters who have worked there during recent years and exhibited their pictures throughout Europe and America. A sense of novelty attracts many tourists to pay a flying visit to Volendam, but it offers no permanent interest to idle people, and the painters who love the quaint village hug this consolation to their breasts, overjoyed to think that for many years to come they will be left in possession of their treasure.

Up to the present time Volendam has been more or less isolated, and still carries on a sleepy existence, the only means of reaching it being by canal boat from Edam or by the steamer



"VOLENDAM: QUAND L'ANGELUS SONNE"

BY AUGUSTE HANICOTTE

Volendam as a Sketching Ground



"A VOLENDAM FISHERMAN"

BY J. R. GREIG

that comes weekly from Amsterdam. The little town is protected from the sea by an outer dyke, and an inner dyke forms the main street, on either side of which stand toy-like houses, gaily painted within and without. So small are the houses, and closely huddled together, that Volendamers spend most of their time in the narrow streets, which are often crowded and full of movement.

Between the two dykes lies the miniature harbour, where quite an important fleet of fishing boats finds shelter, and as most of the men and boys sleep on board, these floating habitations in the harbour are often as densely populated as the town itself. Quite unique, on Saturday and Sunday especially, is the effect of the crowded little harbour, and the throng of men, women and children in curious costumes constantly moving to and fro on the narrow dyke.

Quite a thriving trade is done by the fisher-folk who pose as models for the artists, especially by the children, who ask but small payment, and are always lying in wait for new-comers, offering their services in

loud Dutch voices. Owing to their calm, pleasant temperament the Dutch make excellent models, particularly the fishermen, whose favourite attitude is that of squatting on their heels, smoking or chewing tobacco, hands plunged deep into their baggy trouser pockets, and eyes fixed on space with the abstracted gaze of an opium eater.

Serious painters work without interruption at Volendam, where there are no other interests to come between them and the practice of their craft. They work in their studios, in the cottages, or the open streets, stimulated perhaps by the extraordinary art history of Holland, and the zeal with which the modern Dutch school holds its own against the world. Weather seems to interfere less with work at Volendam than elsewhere, for models are always plentiful, and marine studies may be made from the windows of any houses looking on to the harbour, or from the lower windows of the little hotel, one side of which faces the Zuyder Zee. Landscape



"APPLE GATHERING"

BY M. A. EASTLAKE

Volendam as a Sketching Ground



"A VOLENDAM BALCONY"

BY J. R. GREIG

painters must sometimes give up working in the open, as Holland gets more than its share of rain; but in spite of interruptions in actual brushwork they need never be idle, with the face of Nature ever before them for study. The opalescent effects of light in this country of far distances and wonderful expanse of sky, are at once the joy and the despair of the painter, and he will probably learn to yield all personal leaning toward startling effects, to the sane and restful methods of modern Dutchmen, such as Mauve, Maris and Gabriel.

The landscape about Volendam is characteristic of North Holland. The country, in common with the people, seems to possess a certain quality of frank, evident charm, an extraordinary *naïveté*; no great heights or depths of feeling, no hillsides reached by winding roads that tempt one to explore what lies beyond. Painters of a certain *genre* must find great difficulty in avoiding the temptation to caricature, for one is apt to forget the human

element, and to see merely the pictorial and grotesque aspect of life, in this village of dolls' houses and quaintly-dressed peasants. Some of our great draughtsmen discovered the place and found it excellent copy; amongst them Tom Browne and Phil May, whose drawings of Volendamers have been much in vogue of late. The latter, especially, portrayed with his masterly touch the essential characteristics of these fisher-folk, the swaying movements of burly men, the calm smiling little maidens who called him "Phil," after the primitive fashion of Volendam.

Many other Englishmen—Haité, Moffat Lindner, Stanhope Forbes, Aumonier—as well as quite a legion of American and Continental painters, have included Volendam in their work in Holland, and have made delightful pictures of the people and the place. Haité is said to have interpreted it more truly than other "foreigners," but generally speaking, one must endorse the opinion of cultured Dutchmen, that no painter from outside can render the peculiar effects of light and atmosphere in their land, and the real pathos of Dutch peasant life, as men born and bred in Holland have done.

Many of the men who worked at Volendam were



"A WINDY DAY" (PASTEL)

BY M. A. EASTLAKE



"LINGERING LEAVES." BY C. H. EASTLAKE.

Volendam as a Sketching Ground



"A YOUNG VOLENDAMER"

BY M. A. EASTLAKE

birds of passage, hence their work consists mainly of impressions and have a peculiar value as such. Other men come again and again, among them Auguste Hanicotte, a Frenchman who has worked there for some years. Some of his earliest pictures gained admittance to the Salon, and one feels that his thoughtful and sincere work cannot fail to make itself felt. Still quite young, and modestly conscious that he has scarcely touched all he means to attempt, he thinks and works indefatigably in his studio at Volendam, and there, shut in from all that could interrupt his ideas, he works out his compositions, adding the result of fresh studies

made from life. M. Hanicotte has painted some large canvases of figure subjects: Volendamers enjoying themselves at the Kermesse, or returning from a pilgrimage in solemn procession, and in all he seeks for absolute sincerity of feeling and technique. One of his recent works (here reproduced) was exhibited in the New Salon of 1904, and bought by the State. Under the curious title of *Leur Mer*, M. Hanicotte shows life at Volendam in winter, when the harbour is frozen over, and the home-bound fishermen sit in stolid groups, smoking much and speaking little. This work, true in character and atmosphere, has done much to enhance the painter's reputation.

Mr. and Mrs. Eastlake, who have wandered about and found subjects at all sorts of out-of-the-way places in England and abroad, seem to have found their inspiration of late at Volendam. Mrs. Eastlake (M. A. Bell) is best known in England by her pastels, and her studies of Dutch child life have already met with much success in England and America. She finds an ever-increasing pleasure in working at Volendam, where the naïve



"VOLENDAM: LEUR MER"

BY AUGUSTE HANICOTTE

Volendam as a Sketching Ground



"DUTCH FISHING BOATS"

BY C. H. EASTLAKE

and simple children appeal strongly to her temperament. She is a strenuous worker, keen to attain what she has in view, and her work expresses her own sincere and original personality. Perhaps this freshness of idea is due to her Canadian parentage, and, happily for her, pastel seems to be *par excel-*

lence the medium in which fresh and spontaneous treatment is invaluable. Her work is delightful in colour and feeling, and has the essential quality of restfulness. The little folk at Volendam, though phlegmatic in their own way, are not wanting in affection, and prove most intelligent models to the painter

who sympathises with them.

Both Mr. and Mrs. Eastlake have exhibited at the Salon, at Burlington House, the Royal Institute, the R.B.A., the New English Art Club, etc. Their work is absolutely dissimilar. Mr. Eastlake is well known for landscape, and though there is but limited scope at Volendam for the landscape painter, the work resulting from his stay there is delightful in tone and colour. Of late Mr. Eastlake has turned his attention to the revival of enamel and metal work, in which handicraft both he and his wife have achieved much success.



"THE KERMESE AT VOLENDAM"

BY AUGUSTE HANICOTTE

Recent Designs in Domestic Architecture

John R. Greig is a hard-working Scotsman who has found inspiration in Holland and especially at Volendam, where, as he says, "you can get more suggestions for pictures in one day than it is possible to paint in a life time." Since his early training at Aberdeen, with Robert Brough for fellow student, he has worked in the Life School of the Scotch Academy in Edinburgh and at Julien's and Colarossi's in Paris, but like many other painters he found schools and competitions less helpful than they are often supposed to be. He now lives in London, but hitherto has exhibited mostly in Scotland. Mr. Greig's Volendam studies of children and fisher-folk are marked by cool, quiet tone and colour, a simplicity and refinement in treatment and choice of subject.

America is always well represented at Volendam, one of the best-known men being Mr. Augustus Koopman, though it is some years since he actually worked in Holland. Several pictures painted at Volendam have been exhibited at the New Salon and elsewhere. Mr. Koopman has of late made his home near Etaples, and in addition to his subject-pictures his work in portraiture is bringing him considerable success. Mr. Woodberry, the well-known American marine painter, has worked at Volendam and other parts of Holland, and returns there again and again in search of fresh ideas. Another American worker well known at Volendam

is Miss May Audubon-Post of Philadelphia, who studied under Miss Cecilia Beaux and Mr. W. M. Chase in that city, and gained the travelling scholarship in 1901. She has worked at Larren and Volendam, and in the spring of 1902 her studies of children at the latter place were exhibited at the Salon. Since then she has returned for another spell of strenuous work at Volendam, and finds the place inspiring and utterly different from anything elsewhere, the only difficulty being how to select from the many subjects. Miss Post's genial and expansive temperament is naturally more in sympathy with modern than with past methods and ideas, and like many other artists who admire the Dutch masters, she feels that greater and more satisfying than any of them is the great master, Velazquez.

J. QUIGLEY.

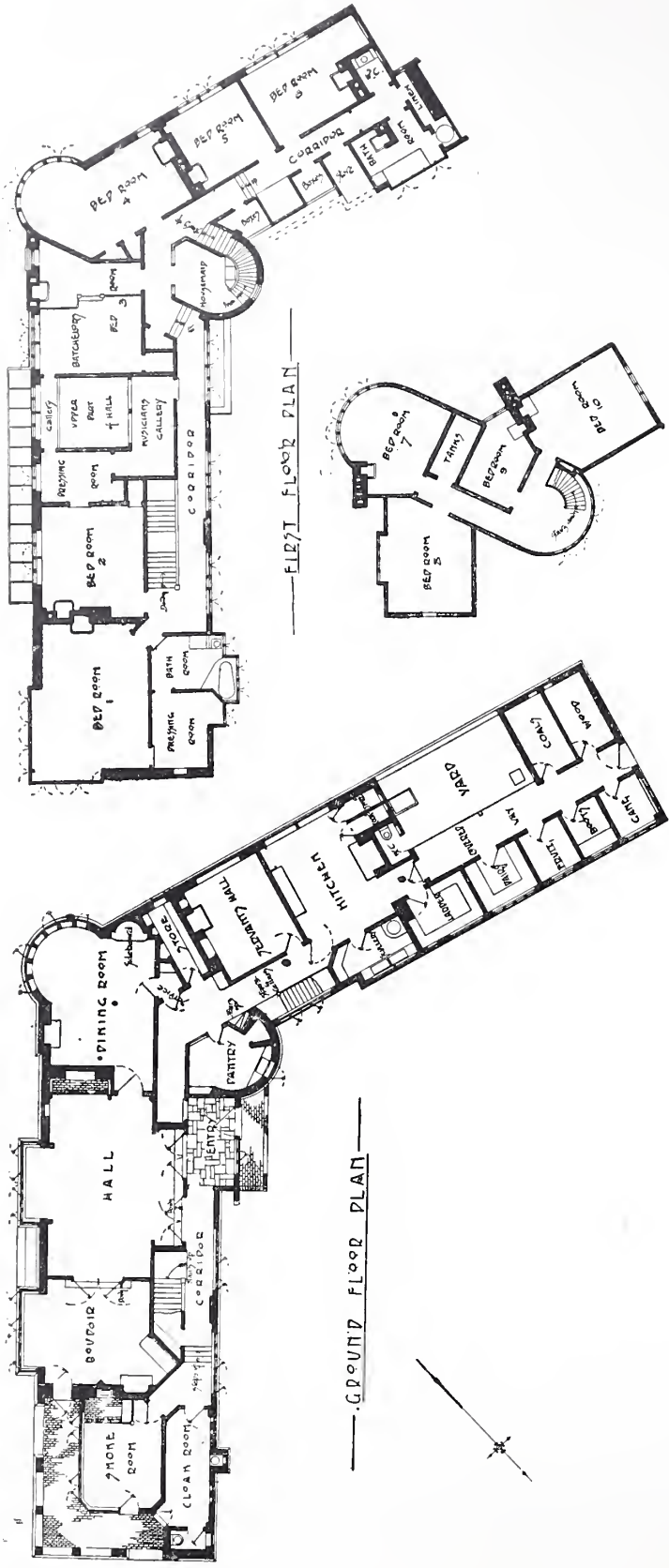
RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE house at Saltwood, of which we give plans and a view of the exterior and hall, is at present in course of erection on an elevated site about two-and-a-half miles from the sea, a long stretch of which, from Dungeness to Folkestone, is visible from the house. The architect, Mr. John W. Rhodes, has made use of a special lime-white and tallow dressing for the brick walls; and instead



"THE GARDEN-HOUSE," SALTWOOD, KENT: VIEW FROM GARDENS

JOHN W. RHODES, ARCHITECT



PLAN OF "THE GARDEN-HOUSE" AT
SALTWOOD. J. W. RHODES, ARCHITECT



“THE GARDEN-HOUSE,” SALTWOOD, KENT : HALL

JOHN W. RHODES, ARCHITECT

of reed thatch for the roof, as originally intended, has employed sound old tiles, taken from buildings at Dover which had been pulled down. The oak used for the doors and architraves on the ground floor was taken from old mill posts. It will be observed that the whole of the living rooms and bedrooms face either south-east or south-west, with the exception of the dining room, which faces almost due south. Thus full advantage is obtained of the beneficent influence of sunlight where it is most needed. Well-fires are used in all the rooms, with specially designed mantels of stone, brick or wood. It is proposed to make a special feature of the gardens, which are at present being laid out according to a scheme prepared by the architect.

Trusley Manor, near Derby, of which we give a full-page illustration, occupies in part the site of an old manor house, portions of which are still in existence at the rear. The building faces due south and is pleasantly situated on ground sufficiently elevated to afford extended views of the surrounding country. The materials employed for the structure were red brick and stone—the former procured from Loughborough, and the stone, which is of a warm red-brown colour, from Ambergate. A long corridor, giving access to the

various rooms, runs from east to west. At the western end of the building on the ground floor is the library, from the large bay window of which, shown in our illustration, an extensive view is given in that direction. Both the drawing-room and the dining room are spacious apartments, each being upwards of thirty feet in length, and with windows looking on to the terrace. Between them, and opening into them right and left, is a hall fitted as a sitting-room, which is forty feet in length. All the domestic offices are situated at the eastern end of the building and are separated from the rest of it by swing doors. The bedrooms, distributed over the upper floors, number in all twenty or thereabouts, including those for the servants at the eastern end. The sanitary offices are located below the tower. The architect of this house was Mr. F. Bowles, of London, and the erection was carried out by Messrs. Ford & Co., of Derby.

The Manor House, Harrietsham, Kent, illustrations of which are shown in this issue, was, until recently, in a very dilapidated condition, and occupied as a farm-house. When the present owner purchased the estate of some 400 acres on which it stands, the house had just been renovated with vertical sash windows, painted blue and white,



TRUSLEY MANOR, NEAR DERBY
F. BOWLES, ARCHITECT



THE MANOR HOUSE, HARRIETSHAM, KENT: BACK VIEW

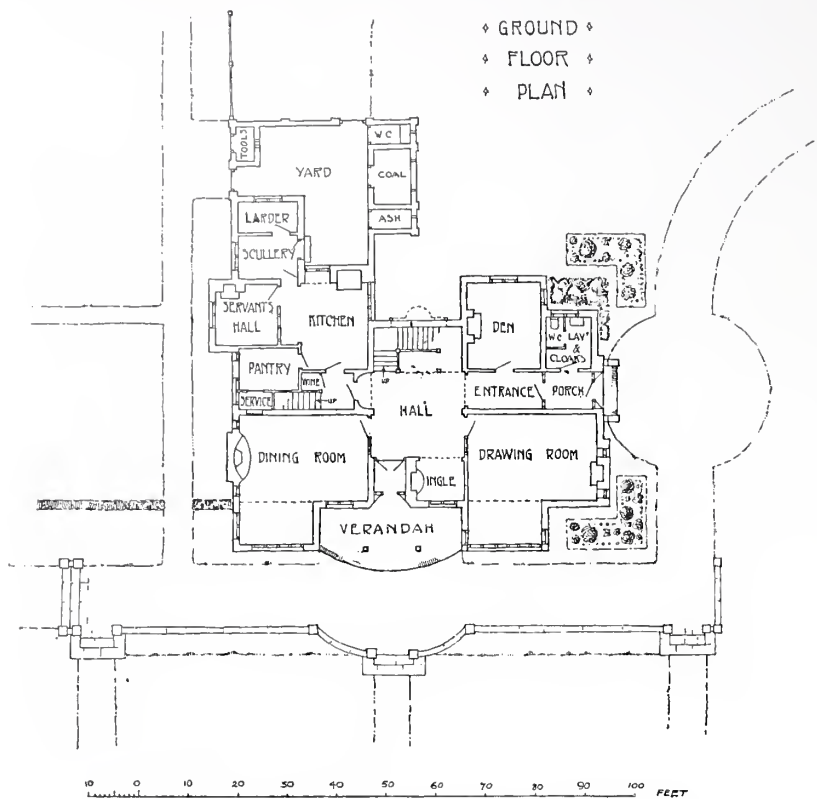
NIVEN & WIGGLESWORTH, ARCHITECTS



THE MANOR HOUSE, HARRIETSHAM, KENT: FRONT VIEW

NIVEN & WIGGLESWORTH, ARCHITECTS

The Salon of the Société Nationale



PLAN OF HOUSE AT LETCHWORTH

C. HARRISON TOWNSEND, ARCHITECT

building of the house itself commenced. The exterior plaster-work is roughly rendered, but not pebble-cast, and the tiles are particularly brown in colour.

The Seventh International Congress of Architects, which is to be held in London during the week commencing Monday, July 16th, will be the first of the kind that has ever been held in England. The Duke of Argyll will take the chair at the Inaugural Ceremony in the Guildhall on Monday, and it is expected that about 500 foreign delegates will attend the Congress, including representatives from the British Colonies and an important group from the United States.

cast-iron mantelpieces of atrocious design, gaudy tiles and fearful wallpapers. The whole front was plastered over, and most of the old oak timberwork had been concealed under lath and plaster, or had entirely disappeared. After first removing all the so-called improvements, an effort was made by the architects, Messrs. Niven & Wigglesworth, to regain some of the original interest, although substantial additions had to be made. Old material was mostly used and the work was carried out in almost a traditional way by local workmen, with results both satisfactory and economical.

We publish coloured reproductions of Mr. C. Harrison Townsend's first sketches for a house now being built at the Garden City, Letchworth. The design has been somewhat modified in execution, but it is virtually on the same lines as the sketches. The house lies back from the main road, from which it is reached by a single carriage-way with a wide stretch of turf on either side, known as Letchworth Glade, which, according to the conditions of the estate, is to be kept free in perpetuity of all buildings. The garden, with the exception of the orchard, was laid out and planted, with an eye to the picturesque, before the

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS. BY HENRI FRANTZ.

THE special characteristic of the Salon of 1906 was certainly the excellent way in which M. Dubufe arranged several of the rooms, affording a welcome relief from the monotony usually found in exhibitions of this kind. We had already been accustomed to pleasantly arranged rooms in the Salon of the Société Nationale, with pictures not all of them ranged in three rows as at the Salon of the Artistes Français. This time, however, M. Dubufe did still better: framing them in suitable draperies he made a feature of those friezes and decorations which figured at the expositions of St. Louis and Liège; everyone, therefore, who did not visit the Belgian exhibition, could see here the fine friezes by Mlle. Delavalle, M. Lepère, and M. Picard, which thus achieved a fresh success. At the same time various works in sculpture were on view in these charmingly arranged rooms: here Bartholomé's admirable *Baigneuse*, recently reproduced in *THE STUDIO*; there little cups in translucent enamel by Chesmar—masterpieces of that art which mark a degree of perfection in the



HOUSE AT THE GARDEN CITY, LETCHWORTH. C. HARRISON TOWNSEND, ARCHITECT.

The Salon of the Société Nationale

technique of enamelling upon porcelain previously unapproached; a little further on the remarkable bust of a man (*M. Gilbert de Voisin*) by Fix-Masseau, and statuettes by the same artist quite Florentine in their elegance; then again the small mask of a woman (*Mlle. Renée Parmy*) in terracotta, which revealed the skilful sculptor Vallgren as a portraitist of incomparable dexterity and insight. After this achievement, indeed, M. Vallgren owes us an entire series of contemporary beauties; it proves definitely to us that he is a born portraitist of the modern Parisienne.

The happy arrangement of these three rooms, in which the exhibits were disposed so as to be perfectly enjoyed, had such a success with the public as should encourage the organisers of the Société Nationale to persevere in this course.

There were several large canvases of great importance this year. Everybody has agreed in recognising that M. René Ménard's two large decorative works, commissioned by M. H. Marcel two years ago for the Salle de Travail at the École des

Hautes Études de la Sorbonne, are among the painter's capital achievements. One of them, *Terre Antique* (ruins of a temple), is a *motif* which Ménard has already treated in smaller canvases, but in these great proportions it attains a quite particular majesty. The simple and noble arrangement of the columns which align themselves before us, the harmonious lines of the landscape, the magnificent forms of the heavy white clouds that fill the vast sky with their clear whites and reds: all these form an *ensemble* classical in the highest sense. The other panel is equally remarkable. It is a *Gulf of Epirus* seen at sunrise: the semicircle of the coast is still bathed in shadow while the snow-clad crests of the mountains begin to be lighted up. The technique of both, very different from Ménard's usual manner, is broad and vigorous, lending itself perfectly to its decorative aim. M. La Touche had also a large and very successful panel. It was a *Fête de Nuit*, commissioned for the Elysée, in which this highly individual artist, under the fairy-like effect of rockets against



“LE CHATEAU DE COMBOURG (WURTEMBERG)”

BY G. GRIVEAU

The Salon of the *Société Nationale*

the night sky, has placed mixed groups of human couples and fauns in the boat that glides over the rippling water. Another important decorative work in the Salon was the *Orphée*, by M. Auburtin, which was acquired by the Government immediately after the opening of the exhibition. Auburtin has here set his name to one of his finest works. In a vast landscape with shores washed by the sea, where the silhouettes of pine-trees remind us of Greece, Orpheus, the weeping poet, sounds the chords of his lyre, while charmed tigers come hastening round him. From this subject, which has so often attracted artists, Auburtin has known how to draw very novel effects. Here is indeed a painting which will admirably adorn one of our public buildings, so often dishonoured by pitiable daubs.

When we pass from grandiose decoration to portraiture, we must this year regret the abstention of Mr. Sargent and of M. de la Gandara. M. Lucien Simon had a very powerful and luminous portrait of children in the setting of a clear horizon, seen through the great glass bays of the painter's dining-room at Bénodet. In his exhibits of 1906 M. Woogh confirms his previous successes, while M. Ablett had two graceful portraits of women. Mr. Frieseke is always on the look-out for unstudied

attitudes and gestures; no one is less content with the hackneyed; and if his women are occasionally a little inconsistent, we must none the less praise the painter's efforts towards a living art, in a *genre* where convention usually rules. Other interesting portraits were that of the *Duchesse d' Uzès* by Guirand de Scevola, and that of the *Emperor William* by Borchard, who showed us this monarch in a novel aspect of intimacy and good-humour. Besnard's portrait of *M. l'Ambassadeur Barrère* in full dress, standing in the Carracci Gallery of the Palazzo Farnese, forms a superb decorative fantasia, while being at the same time a most faithful portrait of the diplomatist. The portrait of *Mme. M.*, with her children grouped around her amid the enchantments of a beautiful garden, is full of those fine qualities of colouring which belong to this painter, now the greatest glory of the French school. The *Cardinal Mathieu* by Carolus-Duran must on no account be overlooked, any more than the other portrait of a man by the same artist, who seems to have recovered in Rome the fine qualities of his youth.

Among other portraits, those by Mme. de Boznanska, M.M. Faivre, Bracquemond, W. G. von Glehn, Hugh de Glazebrook, Prinnet, Guignet, Jeannot, Blanche, and Mr. John Lavery were all



"LE BOULEVARD POISSONNIÈRE, PARIS"

BY FRÉDÉRIC HOUBRON



"MATIN DE FENAISSON"
BY L. A. LHERMITTE



“LA FÊTE DE NUIT.” BY
GASTON LA TOUCHE



“PANNEAU DÉCORATIF”
BY E. AMAN-JEAN



“ORPHÉE.” BY
J. F. AUBURTIN



“MATINÉE DE SEPTEMBRE”
BY ÉMILE CLAUS



“FIGURE DÉCORATIVE”
BY ALFONSE AGACHE



“L'HIVER EN NORVÈGE”
BY FRITZ THAULOW



PORTRAIT

BY W. G. VON GLEHN



"EN FORÊT"

BY G. COSTEAD



“TERRE ANTIQUE”
BY RENÉ MÉNARD

equally deserving of mention. The last-named artist's pictures were rather badly hung in the ground floor of the great palace, yet this year they were of the very first quality.

M. Charles Cottet gave us another surprise this year, his three studies of women showing us the talent of this powerful colourist under an entirely novel aspect. M. Aman-Jean showed a typical example of his always distinguished work in his *Panneau décoratif*; and M. Agache contributed a symbolic figure of considerable charm. M. Picard had equally charming portraits, fascinating in colour and deliciously treated as to setting.

As usual the Société Nationale abounded in good landscapes, and frequent halts had to be made to observe the different merits of those in Brittany by MM. Dauchez and Chevalier, the Flemish scenes of MM. Émile Claus, Duhem, Baertsoen, and Willaert, the flamboyant Venice of M. Gillot, the pale Venice of Mr. Smith, the Eastern landscapes by MM. Dinet and Dagnac-Rivière, the Norwegian scenes by M. Thaulow, M. Lhermitte's harvest scenes, M. Billotte's twilights, M. Lagarde's autumnal forests, M. Montenard's sunny Provence, the scenes in the Vosges by M. Waidman, the Basque shores by M. Prouvé, the impressions of Paris by MM. Prunier, Houbron and Gabriel Rosseau, and the seascapes of MM. Ullmann and Chabanian. Two charming landscapes, one of them by M. Costeau, excellent for its decorative effect, and the other, M. G. Griveau's *Chateau de Combourg*, deserved more than a passing notice.

There were besides in the Salon delightful interiors by Mr. Walter Gay, and some others that were very attractive by Mlle. Druon and by M. Lobre; while among the most fascinating of the exhibits were M. Dumont's flower-pieces and the still-life studies of M. Zakarian.

The examples of decorative art were on the whole of small importance; but no one could cross the hall of sculpture without a glance of admiration at the superb head of Berthelot, by M. Rodin, or without noticing the fine torso by M. Schnegg, which reminded us of beautiful Athenian antiques. Again, we must mention the excellently modelled busts of Mr. Spicer-Simson, a fine *Carrier* by Mme. Henraux, Bugatti's animals, statuettes by MM. Dejean, Froment-Meurice, and Pinchon, an interesting *Bretonne* by M. Pierre Roche, and a *Jean Dampt* by himself, which is worthy of the best work by that faultless artist.

H. F.

TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. VII. FRANÇOIS CLOUET.

THE subject of the facsimile reproduction in our present number *The Portrait of a Man*, whose identity has not been discovered, is one of fifteen studies in the British Museum Collection by François Clouet, perhaps better known amongst his contemporaries as Jannet. They form a small but very typical group out of the very large number of studies of kings, queens and courtiers,



PORTRAIT OF MISS RUTH HASLAM

BY W. ABLETT



PORTRAIT OF A MAN, BY FRANÇOIS CLOUET.

(BRITISH MUSEUM)

whom he drew and painted, whilst in his official position as "painter in ordinary" to Francis I. and Henri II. In the letters of appointment to this position in 1541, reference is made to his great ability as a painter, and he seems to have been held in as high honour in the French court as Holbein was in the English court just a few years earlier. In the Louvre and at Chantilly there are very large collections of chalk drawings by Clouet similar in treatment to the collection of Holbein's drawings at Windsor, and he seems to have been as close and unflattering a recorder of the features and character of his models as was Holbein, although his drawings are softer and less aggressive in effect. The studies in the Print Room are all drawn with black and red chalk upon white paper. Some few, such as the exquisite portrait of Elizabeth of Austria, wife of Charles IX., have a little yellow worked into the flesh, and are softened with a stump or minute point to such a degree that outline is entirely lost. Most of them have careful studies of the costumes and head-dresses of the sitters, and it is really curious that he should have made such a very elaborate study of the features of the subject of our illustration with so slight an indication of anything beyond. This drawing has been made with four crayons—red, black, yellow and blue—and would seem to have been entirely point work, although perhaps it has suffered a little from rubbing, a matter not to be wondered at considering its great age. The reproduction is reduced to about three-fourths the size of the original.

ITALIAN ART AT THE MILAN EXHIBITION. BY ALFREDO MELANI.

No man of taste can possibly be in sympathy with these great International Exhibitions, which are almost always mere fairs, in which the commonplace predominates, rather than displays of work destined to the education of the public. Thus, when I say the Exhibition of Milan in its vast aggregate is a fair, I make no accusation and pass no judgment designed to impose upon the good faith of my readers.

Our exhibition, started on a basis far more modest than are the effects we now behold, was added to day by day, both by the unforeseen co-operation of the Italians themselves and by that—on a large scale—of foreign countries. So, too, the exhibition buildings, designed in the first place on quite a limited plan, have grown like the famous ball of the fable. A competition among our Italian

architects was started, but the result fell far below expectations; consequently the exhibition buildings, from the æsthetic point of view, are deplorable. I will go further: there never was an exhibition more deplorable in its architecture than the International Exhibition of Milan. Poverty of imagination is allied with coarseness of form. The æsthetic section of the public is unanimous in deploring what we see now, and shall see, alas, for long months to come—an arid spectacle of artistic insensibility. Want of time, muddle and meanness—all are in part responsible for this architectural result; but it is simply a disaster, and the architects might surely have got out of it with greater credit.

With these remarks—and I could not avoid brief comment on the buildings, to show that we Italians ourselves recognise their extreme inferiority—I will at once go on to state that the Fine Arts section at Milan is truly national.

Fired by the results of the International Exhibitions in Venice, particularly the fine biennial displays with which the readers of *THE STUDIO* are



PORTRAIT

BY TOFANARI

Italian Art at the Milan Exhibition

acquainted, the organisers in Milan nevertheless desired to avoid an exactly similar route. Accordingly it was decided to admit, in addition to Italian artists living abroad, foreigners living in Italy; these latter, however, were restricted to exhibiting original works which had never before been displayed in the peninsula. As to architecture, which had its separate regulations, it was resolved to admit architects or students who had worked in the light of our national monuments; thus it came about that we have a display of those studies by Mr. Goodyear in the architecture of Italy in the middle ages, which last year won so much admiration at the Edinburgh Architectural Association meeting.

The architectural spirit prevailing in Italy looks very coldly on modernism. It is still wrapped up in the inspiration of bygone days, and many of our architects cannot think of a modern building without casting their eyes back to our glorious Past. Yes, the Past was glorious; but has not the Present a right to have its own particular forms? The architects of Italy take their stand among the reactionaries, and so are quite outstripped by our

sculptors and our painters. The student of architecture at Milan will find little enjoyment, save in the work of M. E. Basile of Palermo, M. E. Pirovano, M. R. d'Aronco, and a few others. The great national monument to Victor Emmanuel, which occupies the place of honour, is an academic conception, unworthy of swallowing up all the millions of lire devoted to it. More than twenty millions! And the enthusiasm which greeted this monument proclaims the abject state of our architecture to-day. Of course it was simply *official* enthusiasm. The young architects, the true artists, had nothing to say in the matter.

As is the case everywhere, the sculpture at Milan is numerically far less than the painting, which, however, takes up far less space in our Exhibition.

In the first place, it should be remarked that, despite the exceptional competition, both sculptures and paintings are well placed in the galleries, and that the lighting is good. So the artists are satisfied, and there have been none of the agitations which follow the opening of almost every exhibition. Even the rejected have remained silent, with one exception, and in this case it would



ROOM OF THE "GIOVANE ETRURIA" AT THE MILAN EXHIBITION

ARRANGED BY G. CHINI



MONUMENT FOR THE GRAVE OF
G. SEGANTINI. BY L. BISTOLFI

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seem that more will be heard of the question. The fact is, the indulgence shown was enormous; and although the *refusés* amounted to 30 or 40 per cent., the exhibition includes quite five thousand works.

An important feature of the exhibition is the arrangement of "collective" galleries: societies or groups of artists of a like inclination are allowed to exhibit, as are those who represent collectively the art or the taste of this or that region. These "regional" groups are very interesting, as showing the diversity of artistic feeling actuating the several executants. Further, there are to be seen personal displays, such as for some time past have been the custom abroad, and, indeed, in Venice, where of recent years we have had the opportunity of admiring the exhibitions by Favretto, Fontanesi, Previati and Bistolfi. All this applies to painting; in sculpture no artist has shown any inclination to display the evolution of his art, which is much to be regretted. Milan might well have demanded a "personal" exhibition of the work of Grandi, a master sculptor, dead some years since, whose progressive spirit rose far above that of all his fellows in Italy. M. Monteverde was requested to exhibit;

and I think the author of the *Jenner* did well to accept the courteous invitation.

But for the moment let us confine ourselves to painting, which is the branch of art best represented at Milan. District galleries, groups of painters, individual displays are here in great number; and anyone desirous of getting a true idea of the modern Italian movement may gratify his wish. Side by side with the most famous of our painters (it is greatly to be regretted that M. Michetti is not represented) one finds quite youthful artists eager to win a place in the world of art. These young men as a rule are "modernists," for whom the question of money and the backward taste of the public have no terrors. So the absence of this or that artist has no profound significance in an exhibition which cannot be accused of uniformity.

Among the personal exhibitions the most remarkable—although very incomplete—is that of Mosè Bianchi, of Monza, a master colourist, a revolutionary, an artist who has done more than almost any other in Lombardy to direct young talent towards the new vision of things artistic. Mosè Bianchi, painter and etcher, is a giant who, having "found himself" at the commencement of



"A BACCHANAL"

BY ETTORE TITO



“THE FIRST READING LESSON”

BY P. NOMEILLINI

the Italian artistic revolution which spurred on our painting and our sculpture to the point it is about to reach, is still far in advance of many of its votaries.

Unfortunately one cannot say as much of another master, M. F. Carcano, whose individual exhibition is not calculated to throw light on his temperament. M. Carcano is one of our masters of landscape; he was a wise agitator and head of a school, but this present display of his makes one forget the former energy of his palette. I regret to have to say it.

The Milan Exhibition is indeed the triumph of the young men : youth prevails in M. Tito's gallery,

in that of M. G. Chini, and in the Lazio *salle*, represented by M. G. A. Sartorio ; it manifests itself again in M. L. Bazzaro's room, where, although the exhibitors are not *des jeunes* in the strict sense of the term, they have all the audacity and energy of youth. And the triumph to which I have alluded is not confined to these particular *salles* ; elsewhere, here and there one may come across the flower of this artistic youthfulness, which is no longer wasted in academic formulas, but pursues its way with courage, sure of the strength which dwells in its independence. In a word, the young Italians to whom has been entrusted the worship of Beauty know nothing, in the words of M. de la

Sizeranne, but the strength of their talent ; they have buried the "academic" once and for all. To this splendid result the Venetian international displays have contributed, while the co-operation of foreign artists in Venice has raised the spirits of our artists, ever sensible of the delights of progress. At first this influence made itself felt in a negative manner, for some of our artists were eclipsed thereby, and their brushes began to follow the track of the foreign painters—of course to the great detriment of our national art. But afterwards, when this disconcerting infatuation had passed away, proportion, method, and discernment took the place of want of reflection, and the influence of painters from abroad resulted in the purification of our artists' blood, and became *vitale nutrimento*—to use the phrase of the Divine Poet—enabling us to approach nearer to the beauty of our age.

Let it be noted then that our young Italian art was fortified on the one hand by the spirit of its men of genius, and on the other by the example set by other countries, which set our youthful school on the right path of study and movement

and individuality. None of our institutes of fine arts could ever have aroused feelings such as these ; my opinion is that the official teacher would rather turn his pupils off the path I have indicated than accompany them along it, anxious for their success.

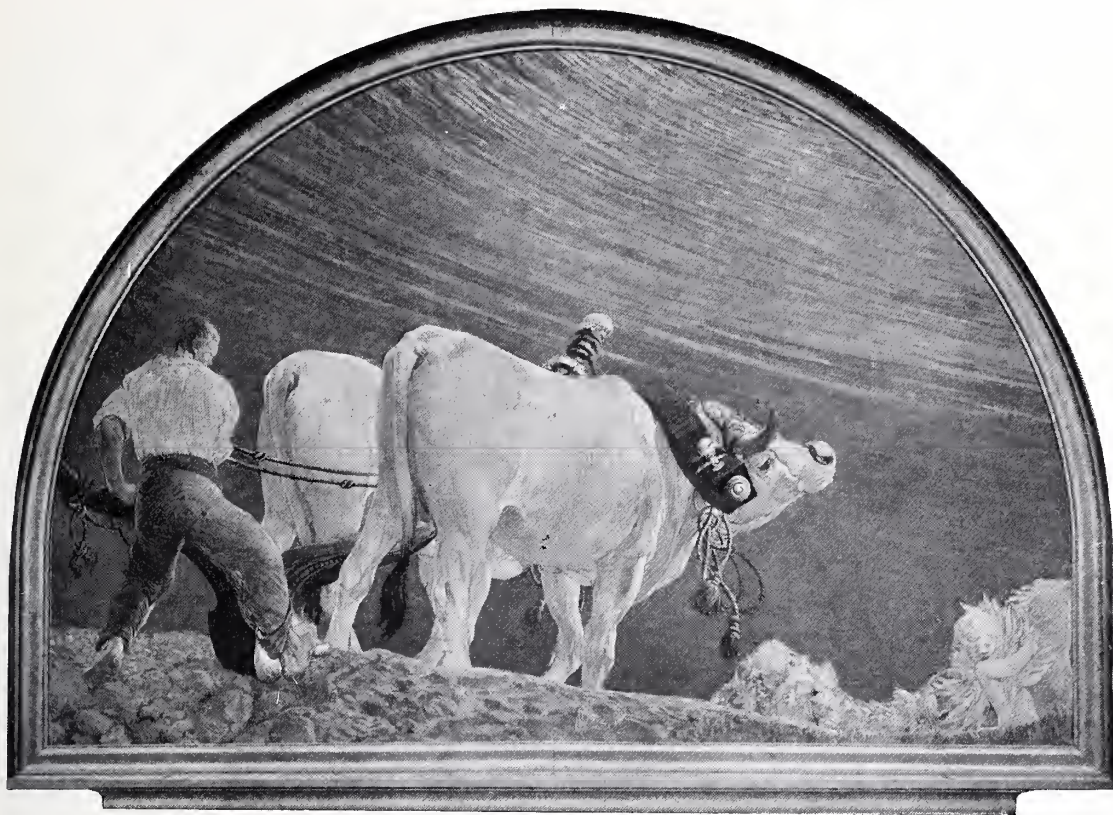
All this explains the present exhibition at Milan, and its supreme importance lies further in this, that it expresses and bears witness to the separation of the national spirit from that of abroad ; for but for this happy cleavage the foreign tendencies might at some time or another overwhelm our own. Moreover, it is right that we should cultivate our national temperament, and be careful that it does not stray in directions which do not appertain thereto.

I referred just now to M. E. Tito. This Sicilian artist, who lives in Venice, is well known to THE STUDIO. At Milan he has a *salle* to himself, and his wonderful *verve* as a colourist at once claims our attention. Naturally, M. Tito, who is still young, exhibits several of his earlier paintings side by side with his new canvases, such as the *Baccanale*, now reproduced. This, the most remarkable of his recent works, illustrates his



"THE IRONERS"

BY C. CRESSINI



"THE PLOUGHMAN"

BY G. CHINI

virtues and his faults: great agility of brush, dazzling colour and an ease of execution which will not wait to obtain the careful effects seen in the works of the most delicate painters.

A love of freshness and novelty attracts the visitor to the room of the "Giovane Etruria," represented by a group of young artists, prominent among whom is G. Chini, who is responsible for the decoration of the *salle*, and, with the aid of his friends, has created one of the most remarkable bits of the exhibition. In the centre is the statue *All' Opera*, by G. Graziosi, painter and sculptor; and around it are paintings wherein the modern spirit vibrates alluringly. MM. Chini, Nomellini, Tommasi, Tofanari and Graziosi (who shows some cows in a shed) are the other young members of this "Giovane Etruria," which forms a strong contrast to the old Tuscan school, whose movements are very much embarrassed. I should like to make further mention of M. Chini, whose vivacity is shown in his superb portrait of Tofanari, for he is a decorator of quite the first rank, an exquisite artist in ceramics, and a painter who in Florence recalls to memory those great artists who were not content to walk along the beaten track.

M. Chini, in his capacity as decorator, lately executed some superb paintings for the interior of the palatial Savings Bank building at Pistoia. Unfortunately they are out of place in an architectural *ensemble* which is a crude copy of the Strozzi Palace at Florence. The young painter's rich manner is illustrated in his *Il Bifolco*; in the same room being the *Prime Letture* in sunlit green, by Nomellini, these works affording real pleasure to the visitor.

Hard by M. A. Sartorio, skilled artist and decorator of his *salle*—that of the Lazio—interests us at once by his portrait of M. U. Coromaldi, a pastel in blue, one of the most remarkable in the Exhibition, clever and full of strength and life. In the same gallery M. G. Innocenti attracts the visitor by means of a cycle of Abruzzi customs in striking colours. I am sorry it is not possible to give examples of this painting, so conscientious and so alive, albeit under the influence of an art foreign to our own. M. A. Noci's painting is full of richness, and he is delightful in his *Riflessi d'Oro*, a nude female figure standing near a window in gold-yellow light.

Rome and the Lazio, rich as they are in

Italian Art at the Milan Exhibition

exhibitors, might detain us long were I to discourse, as indeed is his due, on M. A. Mancini, a Sicilian dwelling in Rome. With him colour is an enamel, painting an incomparable delight.

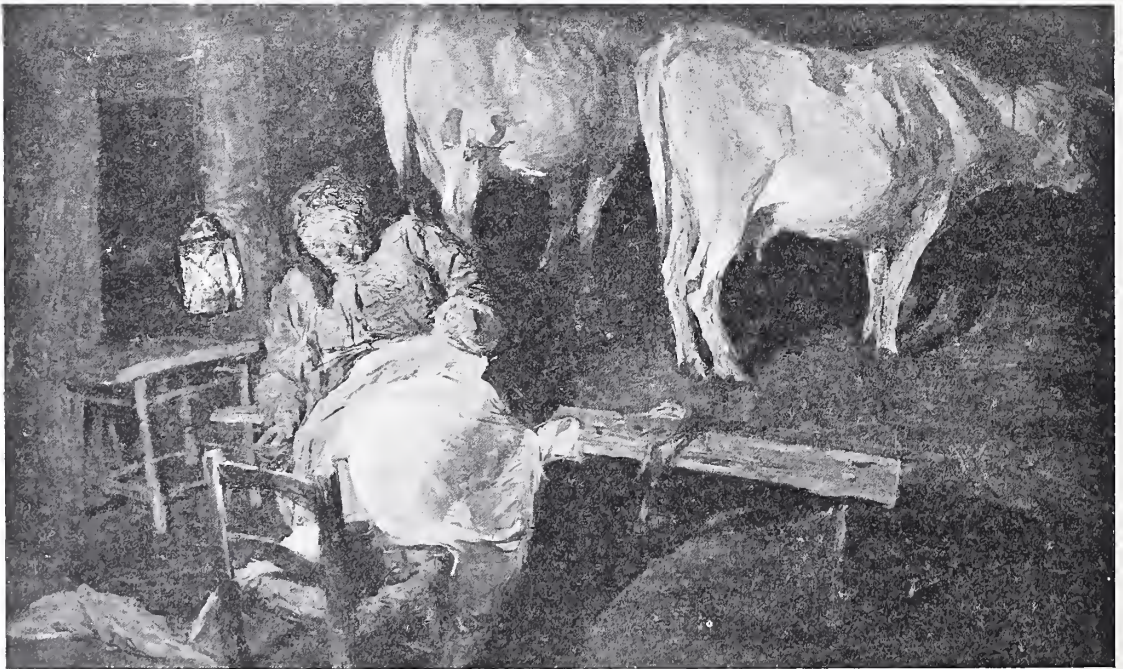
The *salle* occupied by young artists of the Venetian school is not of very great interest. M. L. Selvatico is a painter of sentiment, a dreamer; but here his display is only mediocre. Another Venetian group, headed by M. C. Laurenti, has a brilliant portrait of that artist. I will say nothing here of the Piedmontese group. The glory of Piedmont is its master landscapists, and M. Marco Calderini, formerly recognised as the leader *par excellence* in his own style, does but weaken his reputation at Milan.

I would again draw attention to the importance of this exhibition, which, with its groups of various tendencies and districts, constitutes the *résumé* of the artistic activity of a considerable period of



PASTEL DECORATION

BY A. FERRAGUTTI-VISCONTI



“THE VIGIL IN THE STALL”

BY G. GRAZIOSI

Italian Art at the Milan Exhibition

Italian life. This *résumé* tells us, above all, in a number of pages vibrating with a sense of that youth which has no existence in any official or academic painting in Italy. This is not to say that there is no empty commercial work here, but it would seem to be diminishing.

Strength of colour has long been the chief merit of the Lombardian school, which is largely represented at Milan. Beside the "Indépendants" the groups of M. L. Bazzaro and M. E. Gola form a respectable number of exhibitors. In the first of these groups M. Bazzaro has three canvases, the largest of which, *Dopo il Naufragio*, is a quivering symphony which photography cannot render; thus its reproduction is impossible. Near M. Bazzaro's picture is a decorative panel, a suggestive work in pastel, the beauties of which its author, M. A. Ferragutti-Visconti, presents with the full eloquence of knowledge. This pastel is undoubtedly one of the most delicate things in the exhibition; and another work to be noticed is the melodious and lifelike painting in azured white by M. C. Cressini, called *Le Stiratrici*. Another charming thing, full of movement, and neither audacious nor timid, belongs to the group of M. Gola, a talented painter and indefatigable *chercheur* like M. E. Borsa, who, in the Bazzaro group, has a vigorous landscape, *November*, a real page of nature, executed with flying brush and with a certainty that never fails.

I must also refer—very briefly, to my regret—to the pastel portraits, somewhat black but lifelike, by M. A. Rietti; to a very singular picture, *La Vecchia*, by M. O. Pick, very firmly painted; to a fine cartoon by M. G. Zuccaro, *Mors Sola Victrix*; to the clever drawings in red chalk of M. T. Cantinotti.

I now come to the sculpture, which, so far as I

can see, boasts no work of exceptional merit. In the Italian art movement, sculpture has lagged behind painting, yet the influence of Rodin and Meunier makes itself felt at times. But a really virile accent I fail to hear in these galleries, inhabited as they are by hundreds of marbles and bronzes.

One of the best works, a statue of delicate expression and imposing *tournure*, is the *Rupe Niobe* of M. E. Pellini, which occupies a conspicuous position. A fragment of statuary, *Leonidas*, by M. E. Bazzaro, brother of the painter, is an example of profound plastic work; M. Graziosi's *Al Lavoro* is quite a good piece of sculpture, but seen somewhat in the light of Meunier, just as M. Pellini has seen his imposing *Minotaur* through Rodin. M. R. Bugatti contributes some excellent *maquettes*, full of life and movement,



PASTEL PORTRAIT

BY UMBERTO COROMALDI

especially a group of horses dragging a block of marble. These things impress one, and the young sculptor would make an even greater effect if M. P. Troubetzkoi had not created this type before him. In art it is not only a question of doing good work, but also of "getting there first." M. Troubetzkoi himself is also represented at Milan, but his bronzes have nothing new to tell us. I observed also Bistolfi's monument to Segantini, to be set up on the Maloia where the great *pointilliste* died.

But enough for the moment. On another occasion we may have an opportunity of glancing at the black-and-white work and at the decorative art section, which, unlike the architecture, the painting and the sculpture at Milan, is not at all national.

ALFREDO MELANI.

STUDIO-TALK

(From our own Correspondents)

LONDON.—At a meeting of the Royal Society of British Artists held on June 12th, Mr. Alfred East, A.R.A., was elected President. We feel sure that this choice is a judicious one and augurs well for the future of the society.

Two other appointments of great interest have to be chronicled — that of Sir Charles Holroyd as Keeper of the National Gallery, and Mr. D. S. MacColl to the Tate Gallery, and to both of them we offer our congratulations. Both appointments are perhaps as good as any that could be made.

In our notes last month on the Belgian and Flemish Exhibition at the Guildhall, in dealing with the modern side of it, the work of M. Fernand Khnopff called for particular attention. His picture, *The Secret*, reproduced here, is amongst the works there, and is an excellent example of his fine painting and that note of mysticism to which we

made reference. A side of his art less known in England is that of his landscapes; here as in his figure-subjects there is a sense of the mystery that surrounds man and nature alike. We are enabled to reproduce as a coloured supplement one of his later landscapes which will, we hope, convey to some extent the dignity of conception and refined sense of colour which express themselves in his landscape work.

By the recent death of Mr. H. B. Brabazon, the eminent water-colour painter, the world of art has lost one of its most interesting personalities. Mr. Brabazon was in his eighty-fourth year. Of the country squire class, he has been described as a splendid type of the old-world gentleman. He practised his art in seclusion as an amateur during the greater part of his life. It was not until he was in his seventy third year, that he was persuaded against his own modest reluctance by Mr. J. S. Sargent to hold his first exhibition in London. To artists, the simplicity and breadth of his work and his rare gifts as a colourist never failed to appeal.



"THE SECRET"

BY F. KHNOPFF



LANDSCAPE. BY FERNAND KHNOPIFF.



ELM AND WROUGHT-IRON CABINET

DESIGNED BY MR. F. A. RAWLENCE
CONSTRUCTED BY MR. FOYLE
ORNAMENTED BY MR. YOUNG

We reproduce from the exhibits of the recent Home Arts and Industries Exhibition two chests, which were among its most notable features. Indeed, the elm chest with wrought steel fittings, which received the Society's highest award, the gold cross, probably ranks as far the best piece of work of the kind which has been exhibited under the Society's auspices. Designed by Mr. F. A. Rawlence, who started a crafts guild in Wilton last Christmas, it was carried out by a blacksmith and joiner in the neighbourhood, and the steel work was of such a high order as to be entirely exceptional. The other chest was exhibited by Mr. Splatt. The exhibition this year was of a high standard. Amongst the most noticeable exhibits were the leather designs from Porlock Weir, and one or two examples of metal work from Five Mile Town, Ireland. Mrs. G. F. Watts' terra-cotta work and the exhibits from the Ruskin Potteries, as on former occasions, added greatly to the success of the exhibition. Amongst the Ruskin ware there were many new glazes of that subtle order which makes the work remarkable amongst modern crafts.

The summer exhibition of the Burlington Fine Art Club is devoted to early German Art. It includes, besides pictures and drawings, carvings in stone and wood, goldsmiths' work and tapestries chiefly confined to the fifteenth and sixteenth centuries. The

German Primitives are well represented. A fine Dürer lent by the King, and another called *Virgin with the Iris*, are amongst the most noteworthy of the pictures. A work of great interest is a *Deposition* by a Cologne artist known only as "The Master of the St. Bartholomew Altar." An early fifteenth-century tapestry, partly worked in pile, and said to be the earliest example of its kind, was lent by Mr. Pierpont Morgan. Some gold and enamelled cups show the great craftsmanship of the German goldsmiths of those times.

At the Baillie Gallery during June, Mr. J. D. Fergusson and Mr. Arthur Studd held exhibitions. Of Mr. Fergusson's work we hope to speak at length hereafter. The work exhibited by Mr. Studd was delicate and atmospheric, *The Great White Dome* being of especial interest. A prevalent note of refinement marked all the artist's work, harmony of colour being striven for and attained, but without loss of directness and vitality.

At the Chenil Gallery, Chelsea, Mr. Augustus E. John has recently exhibited the results of his incursions into etching. His work is sensitive to the



CARVED WOOD CABINET

CONSTRUCTED AND
ORNAMENTED BY J. SPLATT

properties of his medium. He has had one master, Rembrandt, to whom he frankly acknowledges his indebtedness by a little etching after one by the master, which is a keynote to the character of the work in the rest of the exhibition. His subjects are nearly always unattractive, but his line is instinct with a beauty with which he is reckless. Mr. John is of the romantic school, for where there is character there is romance, and his inspiration takes him to it in life that is common and wayward, negative to the spirit of cultivation and careless of all the graces.

We reproduce some interesting examples of the



IVORY STATUETTE BY R. GARBE



HEAD IN IVORY BY R. GARBE

work of Mr. Richard Garbe in a material which is not so much used as it might be. From the earliest times ivory has been used in various ways for a variety of purposes. It has decorated the palaces and furniture of the great, and re-told in carving and colour upon crozier, casket and crucifix the principal events of the Old and New Testament. In Greece it was used in many and varied ways; as also in Egypt and Assyria, and the Old Testament contains several references to its use in decoration. In those days ivory was held in high esteem, but at the present time most of us associate ivory and ivories with billiard balls, false teeth and cutlery; for with three or four notable exceptions, it is practically no longer in use for carving, sculpture and decoration. Mr. Garbe, an able and versatile member of the Junior Art Workers' Guild, is one of these exceptions.

Mr. Garbe has carved statuettes and heads in ivory, and has also used it in conjunction with other materials, such as caskets, clocks, scent-bottles, book-covers. He brings to his work something of the enthusiasm, zeal, and understanding of his materials which inspired the craftsman of the early Renaissance. There is, too, the same perception of its intrinsic beauty and the same compulsion



HEAD IN IVORY

BY R. GARBE

from within to seek persistently for the right relation of one part to another.

With Mr. Garbe no detail is too unimportant to be passed over, and the workmanship in the drapery and modelling of the faces in ivory is careful and thorough. Especially is this the case in the statuettes and heads; in the ornamental foliage and the filling in of spaces there is the same charm and distinction, as noticeable, for instance, in the carving of the child's head. Here there is a quite delightful appreciation of the subject; the plump cheeks and pouting lips are as admirable as they are characteristic.

Another of our illustrations of Mr. Garbe's work shows a book-cover made of shagreen, and inlaid front and back with ivory. The name of the book is "The Rubaiyat of Omar Khayyam," and the subjects treated in the ivory panels are symbolical of the poem.

The Pastel Society were successful in giving an exhibition this year as interesting as in any preceding year. Mr. Clausen, A.R.A., showed a beautiful lamplight study and some outdoor studies, including one called *The Rick Yard*, drawn with

remarkable power and full of luminous colour. There were a set of clever pastels by M. Simon Bussy, two pastels of sound draughtsmanship and excellent colour by Lady Sassoon, a fine study of a head by Mr. Harold Speed, a delicately drawn pastel called *Children in White* by Mr. J. McLure Hamilton, and a good landscape by the same artist. Among works demanding note were the *Engaged* of Mr. St. George Hare, R.I., studies of animals by Mr. John Carlton, works by Mr. W. Lee Hankey and of Mr. J. R. K. Duff, the latter's *The Tank* being especially noticeable; *The Flock*, by Mr. Alfred Elias; Mr. A. S. Hartrick's works; *An Afterglow*, by Mr. A. L. Baldry; *A March Evening*, by Mr. Reginald Jones. Of much



IVORY STATUETTE

BY R. GARBE



BOOKCOVER IN IVORY

BY R. GARBE

interest was Mr. Bernard Partridge's clever drawing of *Sir Henry Irving as Louis XI*. Both Mr. H. Hughes Stanton and Mr. Henry Muhrman seem thoroughly to understand the qualities of the medium, and Mr. Terrick Williams is another who is at home with its difficulties. In his delicate portraiture Mr. Lewis Baumer was singularly happy. Mr. Conder in *Easter Sunday at Auteuil* and in *The Keyhole* again tried his skill in harmonising violent contrasts of colour. We must not omit to mention the work of Mr. Melton Fisher, Miss Florence Small and Mrs. M. A. Eastlake, nor Mr. Grosvenor Thomas's, with its fine feeling for landscape colour. A row of studies by the late Mr. H. B. Brabazon served to remind us of his fine and sensitive art.

As a designer of stencils and stained glass the Arts and Crafts Exhibitions have acquainted the public with Mr. E. Ingram Taylor's designs. We reproduce some recent work of his displaying to advantage his skill in drawing and design and the pleasant character of his prolific fancy.

At the Leicester Gallery Mr. and Mrs. Harold Knight, whose work is remarkably similar, held an exhibition in June. The oil paintings called for particular notice, many of them showing work of the highest excellence. The water-colours, though not so individual in character, were marked by luminous colour and clever management of light. The water-colours of Mr. Arthur Severn in an adjoining room were good examples of his art at its best. The Indian water-colours of Mr. R. Gwelo Goodman fully realised the strong sunlight effects of the country and the colour notes of costume; the lines of buildings were always effectively harmonised and composed by the painter. Previous to this exhibition some water colours by Mr. Mark Fisher showed him expressing himself effectively in a new medium, and Mr. Mortimer Menpes was seen in a new field he has found for his brilliant brush in the home counties.



STAINED-GLASS DESIGN BY E. INGRAM TAYLOR



"DANCE OF THE HOURS." FROM THE
SILVERPOINT BY E. INGRAM TAYLOR



STENCIL DESIGN

BY E. INGRAM TAYLOR

At an exhibition of work which members of the Lyceum Club have been holding at the club, we noted among interesting features a binding of Shakespeare's "Sonnets," by Miss Mary E. Robinson; and one of "Through the Looking Glass," by Miss Helena Morris; an enamel on copper, by Mrs. Ernestine Mills; two reliefs by Miss Helen Langley; a coloured plaster, by Miss Edith Downing; and a gesso panel by Miss E. E. Woodward. Some good examples of jewellery were contributed by Mrs. Hadaway, Mrs. Mills, Mrs. Eastlake, Mrs. Roscoe-Mullins, Mrs. Bishop, and by Miss Dora Bell, Miss Ford, Miss Wadsworth. Two pewter mirrors with inlaid

mosaic, by Miss Branson, and a carved screen by Miss E. M. Blackburn added to the merit of the exhibition, which was one of the most successful the club has yet held.

GLASGOW.—Our coloured supplement is from a drawing by Miss Annie French, whose work it has been our pleasure to note before in THE STUDIO. Making from what may be termed the Beardsley convention fanciful schemes of her own, her work has individual charm in its highly decorative quality and elegance of design. In the skill with which she spaces her design, and in the tints



"A HIGHLAND HILLSIDE"

BY GEORGE HOUSTON



"THE GARLAND." BY ANNIE FRENCH.

"THE DAISY CHAIN"
BY ANNIE FRENCH





"THE PICTURE BOOK"
BY ANNIE FRENCH

Studio-Talk

she applies to her happily arranged device, we note a high faculty for the selection of colour.

George Houston, perhaps the most consistent advocate here of the out-of-door method of painting, has brought to his town studio many interesting canvases from his favourite "Ayrshire uplands." This artist paints "weather," an element not to be found in the studio. There is no composition, in the sense of making up a picture, in the work of George Houston; he might be called the apostle of fidelity, for every form, colour and effect embraced in the landscape, goes in as the artist sees it. It may be claimed that this method will be fatal to the imaginative faculty, but in one of the artist's latest representations of spring, the real is altogether different to any preconceived idea of the opening time of the year entertained by the artist. This intimate acquaintance with nature permits the painter at times to come upon her in an unaccustomed mood, as well as to see her in the old familiar aspect in *A Highland Hillside*.

For the Exhibition of the Society of Twenty-five English Artists, to be held at Dowdeswell's

Galleries in the autumn, George Houston is contributing six cabinet paintings, 12 inches by 10 inches, this being the number which each member is invited to send in.
J. T.

SEASCALE (Cumberland).—The landscape painting of Mr. W. Henry Watson, which we reproduce, is included in a small show of the painter's work at the Doré Gallery. Mr. Watson has studied nature with special regard to atmospheric and light effects. His work is poetic and original in style, with breadth of treatment and feeling for colour.

DUBLIN.—The death of Mrs. C. J. MacCarthy (Miss Clara Christian) removes one of the most gifted and promising of young Dublin artists. In her landscape work Mrs. MacCarthy had much in common with Mr. Mark Fisher. Her landscapes have a sincerity, a sense of beauty and a feeling for composition but rarely found in the work of women artists. In *genre* painting Mrs. MacCarthy also did some good work, and an interior by her, recently added to the Modern Art Gallery, is admirable in tone and in feeling.



"MOONLIGHT, EGREMONT CASTLE, CUMBERLAND"

BY W. H. WATSON

PARIS.—It was an extremely happy idea on the part of the Société Nationale to have organised this retrospective exhibition it is holding. Although, strictly speaking, the Pavillon de Bagatelle is more suited to an exhibition of eighteenth-century art, it none the less affords us an immense amount of pleasure to see there some of the finest works of the Society's most renowned members. And, moreover, it is a matter of particular interest, because one is thus able to understand more clearly the evolution of living artists who, unfortunately, have not in all cases shown signs of progress.

As regards the deceased members, they are naturally much in evidence here. Conspicuous among them are Meissonier and Puvis de Chavannes, both of them presidents of the society, the former represented by his *Guide*, a war-scene from La Vendée, larger than many of the things he usually did; the latter by various works, among them a really fine nude, almost Florentine in its gracefulness.

Carrière's two contributions are altogether masterly. In feeling and subject they hardly differ from his later works, but the technique is not the same, and if we may be permitted to express a preference, we lean towards the two works exhibited here. That woman with a child in her lap is quite remarkable for draughtsmanship and vigorous handling, nor can anyone fail to notice the distinguished rendering of his *Woman's Head*.

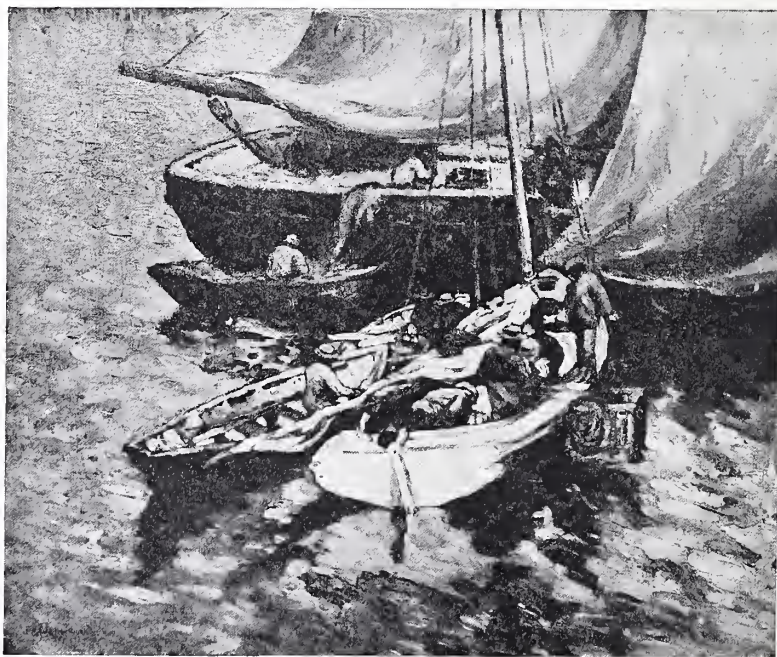
Boudin and Lépine were both of them very fine landscapists, who have only lately been estimated at their true value; painters of pellucid streams and sunlit shores, each of them has his own particular *métier*. Lépine's little picture is particularly enjoyable, while Boudin's *Plage de Trouville* is a work of the first order.

A little-known artist to whom a tribute is due is Galland, who has some

resemblances to Gustave Moreau, although he works on a larger scale; his paintings, besides being larger, are also always marked by a more decided decorative feeling. John Lewis Brown is another of those who have passed away. His little pictures with their rich colouring remind one of a Carl van Loo of the Second Empire, while they partake somewhat of Eugène Lamis' grandeur of conception. J. L. Brown is undoubtedly an artist who will endure. Neither has Cazin anything to fear from the judgment of posterity, and the organisers of the exhibition acted wisely in bringing together a goodly number of his works.

To return to living artists, we observe at the Pavillon a sterling work by Jacques Blanche; a brilliant canvas by Montenard (*Port de Toulon*); an excellent female portrait by Stewart; some ships by Billotte, of really first-rate importance; and some sculpture by Carrière, thus completing a most attractive collection gathered together in an altogether unique setting.

This spring, as always, exhibitions of every kind have been very numerous in Paris. At the Gallery of Decorative Art there have been shown the *Scènes Vénitienes*, which Maxime Dethomas has done for a book by Henri de Régnier, vigorous drawings descriptive of everyday life at Venice.



"VENTE D'APPÂT À CAPE COD"

BY GEORGE ELMER-BROWNE



STATUETTE : BY RAYMOND SUDRE
"TRICOTEUSE
ZÉLANDAISE"

Almost at one and the same time there were opened a couple of exhibitions of artists who are deservedly regarded as among the very first of these times, and both of them, alas, no longer with us. At the exhibition of Moreau's works, at the Petit Gallery, we were able to see some of this master's best things, already familiar to us by the sketches and drawings at the Musée Moreau, while others came from private collections, such as *Le Jeune Homme et la Mort*, *Jacob et l'Ange*, *Galathée*, *Hélène sur les Murs de Troie*; further, a whole series of water-colours illustrating the fables of La Fontaine, and proclaiming unmistakably one of the most powerful imaginations of these days. If Moreau's art flourished only in the domain of dreams and legends, Fantin-Latour on the other hand shows a deeper understanding of life, and his exhibition at the École des Beaux-Arts

M. Jeanès has been showing at the Major-elle Galleries some excellent water-colours, vividly portraying the inaccessible peaks of the Dolomites. M. Jeanès excels in giving expression to the aspects of enormous magnitude and wild nature, which the Dolomites present. He is a master of colour; certain of his Venice pictures indeed remind one in this respect of the great Turner himself.

only serves to strengthen our conviction that his work will endure. Nothing can be more unaffected, more true to life than the beautiful portraits he has left behind him of those near and dear to him. Then, again, Fantin reveals himself to us as the most exquisite painter of flowers among the modern French school. Finally, we were enabled to enjoy once more those delightful works of his which owe their inspiration to the great musicians, Wagner, Brahms, Schumann, Berlioz.

At Petit's Gallery there has been an interesting exhibition of the work of Jan Styka, including some excellent portraits. His son, Tade Styka, who is quite a young man, almost a child in fact, gives proof of undoubted qualities in the pictures he exhibited there.

The Spanish painter, Rusiñol, has been showing at the same gallery a collection of his works, of which I shall say something on the next occasion.

H. F.

The painting by Mr. George Elmer-Browne here reproduced attracted considerable notice when it was exhibited in the Salon of the Société des Artistes Français last year. The artist, who is an American, had the gratification



MONUMENT TO JEAN LOMBARD BY HENRI BOUISSEKON



VILLA MÜLLER, NEAR DRESDEN

MAX HANS KÜHNE, ARCHITECT

of seeing his work purchased by the French Government for the Palais des Beaux Arts.

Our illustrations also comprise a statuette of a *Tricoteuse Zélandaise* by Raymond Sudre, and a *Monument to Jean Lombard* by Henri Buisseron. The former has been on view this year at the Salon des Artistes Français, and forms one of a series of kindred subjects executed by the artist during a sojourn which his success at the Salon of 1902 enabled him to make in Zceland. The Lombard monument was commissioned by a group of admirers of Jean Lombard, a powerful but little known author of works of fiction.

DRESDEN.—The name of Max Kühne has appeared before this in the columns of THE STUDIO. No other pupil of Wallot's, the architect of both the Berlin and the Dresden Houses of Parliament, seems to be equally successful, and he is rapidly making a name for himself, so that his services are sought after far beyond the precincts of his home, Dresden. Some of the decisive features of the Fine Arts and Crafts Exhibition, which was opened here this month, are the work of Herr Kühne, notably a series of model shops for the sale of works of applied art, a model cemetery with funereal chapel attached, a conservatory, a staircase hall in a private villa, etc. We take pleasure in reproducing some of his latest work.

The large staircase in the Villa Geitner—the

dimensions are about 17 yards by 13—was arranged with a large top light at the express desire of the owner. In order to get some light and shade into it, the rather broad passage along the top floor was decided upon, and the rows of heavily-carved, ornamental pillars produce a pleasant perspective.

The Villa Moras stands at the top of a long slope, and the architect's chief care was directed towards the system of broad terraces, which should serve as a connecting-link between the house and the ground upon which it stands. Whereas the colour-scheme, the simple triad of white walls, red roof and the green of the landscape, is a very usual one here, the one made use of in the case of the Villa Müller is not quite so common. The walls under the vivid, red-tiled roof are painted a rich, deep yellow ochre, which renders the building finely luminous in the dark-green landscape. The villa represents a successful attempt to transplant Italian style into these northern climes. The principal feature of the place does not appear in our picture. This house is situated on the top of a high, steep hill, and one enjoys a magnificent view over the wide valley of the Elbe from its windows. This accounts for the verandah and balcony to the right.

H. W. S.

VIENNA.—The Spring Exhibitions of the Secession are generally devoted mainly to the members of the society, and such was the case this year, for few "strangers" were there. The Polish Society "Sztuka" are,



VILLA MORAS, NEAR ZITTAU

MAX HANS KÜHNE, ARCHITECT

however, always welcome guests, and some rooms were allotted to them, which they arranged. There are many talented artists in this society, but to deal with them adequately is a pleasure which must be reserved for the future, when they are settled in their own home in Cracow. The more prominent among them are Prof. Josef Mehoffer, Josef Chelmonski, Jan Stanislawski, Teodor

Axentowicz, Leopold Gottlieb, Henryk Szczyglinski, Karol Hrycz, Prof. Falat, M. Jakimowicz, W. Slewinski and Ferdynand Ruszczyk, each with a mode of expression as different as are their names.

Other guests on this occasion were the members of the Society "Kunst im Hause" (Art in the Home), whose objects are sufficiently denoted by its title.

The members are mostly pupils of Professors Hoffmann and Moser, and deserve a word of praise for the artistic qualities of their designs. Baroness Zalke, Misses Marietta Peyfuss, Camilla Sodoma, Paula Taussig-Roth, Adelheid Maletzky, and Johanna Hollmann exhibited cushions, leather articles, handkerchief and glove-boxes and other useful articles.

The exhibition was particularly strong in plastic productions. Ivan Mestrovic, a native of Dalmatia, exhibited the model of a fountain which he calls *The Fountain of Life*—a very



VILLA GEITNER, SCHNEEBERG
STAIRCASE AND GALLERY

MAX H. KÜHNE, ARCHITECT



"A SUMMER STROLL"

BY K. SCHMOLL VON EISENWERTH

talented piece of work, and, considering that the sculptor is only twenty-three, it augurs well for his future. His *Muttersorge* has been bought by the

Emperor. Alfonso Canceani exhibited his model for the monument to the Empress Elizabeth, which is to be executed in marble, and two other works in bronze, *Der Arbeiter* and *Dante*, both finely conceived and executed. Anton Hanak's *Study in Expression* is a powerful piece of work. Franz Ehrenhöfer and Peter Breethut were both well represented. Josef Müllner's *Orpheus* in brown marble shows individuality. Alfred Hofmann's bronze portrait of Prof. William Unger, the well-known engraver, reveals powerful delineation and right adjustment.



"GOLDFISHES"

BY HERMINE HELLER-OSTERSETZER

Josef Engelhart is a sculptor as well as a painter. His marble bust of his wife is a noble piece of work marked by beauty of execution and delicacy and simplicity of form. In his paintings he is equally successful. One of them is a portrait of the art critic, Ludwig Speidel, painted from one sitting shortly before death had seized this venerable and intellectual old man. In his portrait of Pater Willibrord, the Beuronist sculptor, Engelhart has been successful in giving those refined touches which those who know this priest will be quick to appreciate. Victor Krämer is excellent in his men's portraits. That of *Herr von Sichel* is to find a place on the walls of the Vienna University, and is notable for its plasticity of form and richness in colour. Ferdinand Andri contributed some

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charming children's portraits, excellently treated and showing fine sympathy with child nature and felicity of colouring. Rudolf Jettmar's landscapes—bushy trees and deep black waters—show the artist's keen sense of style and colouring. Simplicity is the note in Ludwig Sigmundt's *Tauwetter*. Anton Novak this time only contributed one picture of his favourite city of Znaim, but in addition sent several mountain pictures, among them the one reproduced. Karl Ederer, Ferdinand Kruis, Max Oppenheimer, Franz Gelb-negger and Maximilian Lenz were also well represented, as also were Friedrich König (*Die Jägerinnen*), Hans Tichy (*Im Frühling*), Ernest Stöhr (*Sommer, Mondnacht* and *Winter*). Stöhr's *Frühling* is a delicate and airy picture full of atmosphere and poetry. Franz Hohenberger has gone to the old Danube for his subjects; Alois Hänisch sent some excellent studies and pictures from Upper Bavaria; K. Schmoll von Eisenwerth (Munich), Heinrich Knirr, Otto Bernauer, Rudolf Nissl contributed good examples of their work, nor must Carl Müller and Max

Liebenwein be forgotten. Ferdinand Schmutzer sent three excellent coloured etchings. Oswald Roux, who is coming to the front as an etcher, is particularly happy in his snow pieces. Of the ladies Angela Adler deserves praise for her *Ebbe*, and Frau Hermine Heller-Ostersetzer in the work reproduced (p. 174) shows a fine feeling for colour. Altogether the Secession may be congratulated on the success of its spring exhibition this year.

The Hagenbund exhibitions are growing more and more interesting; there is always an air of friendliness and freshness about them. At the recent spring exhibition the centre of attraction was Ludwig Ferdinand Graf's portrait of the Chinese ambassador, Yang-Tcheng. There is a rare charm in this portrait, which will remain long in one's memory, and its charm is enhanced by the simplicity and beauty of the setting. Among other works exhibited by Graf was an equally striking portrait of Frau Drill-Oridge. Graf is no less successful in his landscapes, his light effects



"THE DACHSTEIN MOUNTAIN"

BY ANTON NOVAK



DECORATIVE PANEL IN PASTEL (RUTHENIAN PEASANTS)

BY KASIMIR SICHULSKI

being extremely good. His mountain scene and valley, the *Landtal bei Wolkenstein*, has been acquired for the Modern Gallery by the Government.

Hugo Baar contributed several landscapes lovingly and tenderly depicted, especially his snow scenes. Raimund Germela sent three pictures, one of them a decorative treatment of those queer birds, the pelicans; another, the *Cake Walk*, full of real negro humour. Ludwig Kuba's landscapes have a charm quite their own, while of his figure-subjects two excellent examples were shown. Prof. Josef Beyer sent two pictures, one in tempera and the other in pastel. August Roth's landscapes, all in oils, are very varied and show that the artist is making headway. Two ladies, Fräulein Helene and

Fräulein Irma von Duczynski, exhibited portraits which show much talent and happiness in expression. Hans von Hayek, Paul Ress, Max Kahrer, and Adolf Gross were all well represented. Ferdinand Schirmöck showed the new series of postage stamps which he has engraved for Bosnia-Herzegovina; the borders being the work of Kolo Moser. Karl Fahringer, who is achieving distinction as an illustrator of children's books, showed some illustrations for a fairy story by Küstermann which are very felicitous. Hans Krumhaar, a pupil of Prof. Lefler, exhibited a number of coloured drawings delicate alike in conception and execution.

Among the guests the first place must be given to Joza Uprka, who sent two pictures both de-



"BABY AND FRUIT"

BY LUDWIG KUBA

Studio-Talk

picting scenes from his native land, Moravia, and both characteristic of life there, his *Wedding Day* being especially attractive on account of its life and colour. Jan Preissler's *Spring* is a fine decorative picture, and he was equally happy in his other exhibits. Kasimir Sichulski, the young Polish artist, showed a further series of his Ruthenian peasant subjects. Hugo Böttinger deserves praise for his *Violinspielerin*. Henryk Uziemblo, Ferdinand Michl, and Richard Jeschner also exhibited meritorious examples of their work.

Among the sculptors Wilhelm Hejda's *Madonna* is finely conceived. Josef Heu's portrait bust of his mother is a powerful work, yet full of tender feeling. Theodor Stundl is another sculptor who is gaining in strength. Count Herbert Schaffgotsch is very successful in his wood intarsias, and Franz Barwig deserves praise for his droll figures in wood; nor must Michael Powolny be forgotten, his crinoline figures in majolica being at once attractive and graceful.

A. S. L.

LISBON.—Antonio Teixeira Lopes is the name of a comparatively young Portuguese sculptor, who has already made some mark in the world of art. Born in Porto in 1866, he comes from an artistic family, for his father is a sculptor of mark, the author of a statue of Dom Pedro V. at Braga, and of other important works, and his brother is a rising architect of talent in his native Portugal. His first studies were made in his own country under the tuition of his father and of the eminent Portuguese sculptor Soares dos Reis, whose tragic and early death was an irreparable loss for the art of Portugal. Teixeira

Lopes, like most young aspirants for artistic fame, longed to go to Paris; and he was able to gratify this earnest desire at a very early stage of his life, for in 1885 we see him already in the French capital working under Charles Gauthier and Berthet, and competing for admission into the *École des Beaux-Arts*. He was successful enough to win a first place, and remained in this school until the end of 1888, studying under P. G. Cavallier and L. E. Barrias, and winning the principal prizes granted by the *École* to its best pupils.

In the Salon of 1886 he made his first exhibit with a portrait-bust of the Portuguese painter, Rodrigues Soares. And thenceforward he has



"THE BOYHOOD OF CAIN"

BY A. TEIXEIRA LOPES

been a more or less regular exhibitor in the French salons. In 1888 his exhibit was a statue of *Ophelia*, and a delightful marble bust to which he gave the name of a *Rosebud*, and which is now in the town hall of Lisbon; in 1889 he won a "honourable mention" with a plaster statue—*The Boyhood of Cain*—and in the following year another plaster group—*The Widow*—brought him a third gold medal.

Returning to Lisbon in 1894, he exhibited there several works, of which the principal were the plaster models for four important statues which were afterwards executed in marble and bronze. Since then he has built for himself in his native village of Villa Nova de Gaya a studio and a house; and in this quiet and picturesque corner of old Portugal he has been an indefatigable worker, turning out every year fine and impressive creations, some of which are unquestionably instinct with vitality and originality, and mark him as an artist of exceptional powers.

In the Universal Exhibition of 1900, wherein his most important works were exhibited, he was given a "grand prix," the only one granted to a Portuguese artist. Perhaps his most impressive creation is the one called *Charity*. It is really a great work, both in conception and rendering. There is something intensely human, of a deep Christian tenderness, in the figure of the woman, so plainly dressed, in whose arms two forlorn children have found a shelter. In that plain woman of the people, so simply modelled and so full of dignity, there breathes an intense piety, a blending of abnegation and anguish for other people's suffering in what is more pungent—the suffering of the weaker and smaller ones. This group is a work of high excellence, exceedingly forcible both from the simplicity of its rendering and noble purpose.

One of his preferences is for children, for whom he has much affection, and whose soft flesh and delicate and still undeveloped features he caressingly studies, and renders in a way becoming such gentle natures.

Finally, the impression derived from the survey of the whole of his works is that of an undefined charm, the creation of a highly imaginative mind and a temperament dreamy and melancholy rather than affected by the cheerful side of life.

C. A. S. (Rio).

An exhibition of Portuguese landscape paintings, organised by the Silva Porto Society, whose president, Senhor Carlos Reis, takes a leading part in connection with artists' sketching tours in the "pays du soleil," was recently held in the galleries of the Academy of Fine Arts in this city, and was an undoubted success, both



"CHARITY"

BY A. TEIXEIRA LOPES



"THE WIDOW." BY
A. TEIXEIRA LOPES



COIN OF THE NEW
KINGDOM OF NORWAY

ENGRAVED BY
IVAR THRONSDEN

on account of its truly national character and by the variety of talent it presented.

Following immediately after this landscape exhibition, which lasted a fortnight, the Fine Art Society opened its annual exhibition, its president, H.M. the King of Portugal, being one of the exhibitors. The society has presented to the Municipal Council of Lisbon the designs for the new Palace of Fine Arts, the construction of which the society is about to undertake.

It is interesting to note that arrangements are in progress for the holding of an exhibition at one of the London galleries of works by Portuguese artists.

M. DU F.

CHRISTIANIA.
—We reproduce here the obverse of the first Norwegian coin minted with the name of King Haakon VII. It bears the Norwegian arms and is constructed after the old seal, dating

back to the thirteenth century. The re-construction has been designed by the painter Eilif Peterssen, and the engraving has been done by Ivar Thronsdén, engraver to the Norwegian Royal Mint. The reverse side is the same as formerly. We also reproduce two of the medals struck in commemoration of the coronation of the King and Queen. These likewise have been engraved by Mr. Thronsdén.

REVIEWS AND NOTICES.

Longton Hall Porcelain. By WILLIAM BEMROSE, F.S.A. (Derby : Bemrose & Sons.) £2 2s.— It is impossible to feel quite the same interest in Longton Hall porcelain as in the more beautiful work produced elsewhere. Wanting in the simplicity and dignity of form, delicacy of colouring and suitability of ornamentation characteristic of Chelsea, early Worcester and Derby porcelain, that produced at Longton would seem to owe its value rather to its rarity than to its intrinsic charm. As a rule the designs are so overlaid with decoration that their outlines are almost lost, whilst their colouring is generally crude



COMMEMORATIVE AND OFFICIAL MEDALS OF THE
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ENGRAVED BY
IVAR THRONSDEN

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and sometimes even coarse. The vase and cover encrusted with flowers, forming the frontispiece of Mr. Bemrose's new volume, from the Victoria and Albert Museum, and that with the parrots in the writer's collection, are notable cases in point; but, on the other hand, some of the statuettes, especially those of singers playing the harp and tambourine, with those of an actor, supposed to be Garrick, and a boy with flowers, are true works of art, delightful in pose and full of character. Mr. Bemrose, who is the author of an important work on Bow, Chelsea and Derby porcelain, is not exactly an enthusiast on Longton Hall ware, for he recognises its defects, but he is an expert in the knowledge necessary to deal with it successfully, and he has spared no pains to make his history of it complete. The numerous illustrations, many of them in colour, include a great variety of typical examples of the work produced under Littler and his successors: reproductions are given of all the marks employed, and several pages are devoted to an excellent *Catalogue raisonné* of the plates, specifying the peculiarities of the paste and glazes employed, criticising the designs, ornamentation and colouring, and in some cases quoting the opinions of other skilled critics. The book is, in fact, a useful contribution to the history of English porcelain, and will no doubt find a place on the shelves of many collectors and connoisseurs.

The Silvery Thames. Described by WALTER JERROLD. Illustrated by ERNEST W. HASLEHURST. (Leeds: A. Cooke, Ltd.) Ordinary Edition, 21s. net; Édition de Luxe, 42s. net.—Although the author of this new contribution to the already copious literature of the Thames can scarcely be said to have added anything new to what is already known of its history and associations, he has managed to relate the old, old story in a fresh and original manner. His narrative supplements well the series of water-colours by his collaborator, which include a great variety of typical scenes, beginning with Thames Head and ending with a beautiful view looking southward to the Nore from a point of view not far from the mouth of the river. The *Nuneham Woods*, *Bells of Ouseley*, *Greenwich* and the *Shrimping Fleet*, *Gravesend*, are also satisfactory, but unfortunately several of the drawings, notably *Ashton Keyes*, *Godstow*, *Iffley*, *Sandford* and *Abingdon* suffer greatly from the crudeness of the reds, which may possibly, however, be the fault of the reproductions.

Le Bois. By LOUIS METMAN and GASTON BRIÈRE. Second Part. (Paris: A. Longuet.)—This second part of a most useful and admirably

illustrated publication dealing with French wood carving takes up the story at the beginning of the seventeenth century, and brings it down to the end of the eighteenth. As is pointed out by M. Brière, of the Musée Nationale of Versailles, a new departure took place at the outset of the period of which it treats, in the evolution of furniture in France, the result chiefly of the importation of different-coloured woods from abroad, and the introduction of marqueterie, inlaid metal, and veneering. "The carpenter," he says, "was now replaced by the *ébéniste*"; and later on the addition of brass and bronze gave to the chaser a position of no little importance. The use of furniture made of woods indigenous to France was discontinued by the wealthy classes, and in the second half of the century a fresh field was provided for the enterprise of the carver in wood by the fashion for decorating walls, ceilings, and doors with designs in bas-relief. Illustrations are given of several hundred typical examples of carving, chiefly fragments of schemes of decoration, the approximate dates of which are given in a useful *Catalogue raisonné*, preceded by an exhaustive bibliography. The work is indeed a perfect storehouse of beautiful design and valuable information, and the modern decorator of every nationality might find in it many motives thoroughly suitable for adaptation at the present day.

Granada. By LEONARD WILLIAMS. (London: Heinemann) 7s. 6d. net.—Long residence in Spain has given to the author of this brightly written record of travel, thorough acquaintance with the language and great familiarity with the ways of the people, with whom he seems to be in cordial sympathy, in spite of the fact that he does not hesitate to speak his mind plainly on the subject of their weaknesses. To the systematic frauds connected with the famous sacred mountain, he devotes several chapters, in which he tells the whole story of the exploitation of the caves—"a longish story," he says, "full of interest, social, national and psychological, the story of the most astounding, amazing and protracted swindle the world has ever heard of." It is somewhat of a relief to pass from this exposure to the eloquent and veracious accounts of the ascent of Mount Zolair and the terrible snow-storm the writer and his guide encountered on their way down, in which the former nearly lost his life. Even more interesting, however, is the description of the Ave Maria Colony, where children are educated in the open air and Roman Catholicism is seen at its best, so that it presents indeed a

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striking contrast to the better-known sacred mountain, where a careful training in the art of mendacity is gratuitously given. Founded by a priest, who still superintends it, the colony has been a gigantic success, and its working should be studied by all who are interested in the training of the young. It is unfortunate that a book so full of varied charm should not have had better illustrations. The reproductions would seem to have been made from second-rate photographs. The want of an index is also a considerable drawback to the value of the work.

The Pageant of London. By RICHARD DAVEY. With forty illustrations in colour by JOHN FULLEYLOVE, R.I. (London: Methuen.) Two vols., 15s. net.—Amongst the many books that have recently been published on the practically inexhaustible theme of London these two eloquently written and appropriately illustrated volumes will certainly take high rank, for though their author deprecates any claim to having written an exhaustive history of the complex organism of the mighty city, he has more than succeeded in the minor ambition of “unrolling as in a sort of procession, the story of the British capital, from the day when Julius Cæsar first appeared on the banks of the Thames to that which witnessed the funeral of Queen Victoria.” Thoroughly up-to-date, embodying the results of the most recent archaeological researches, the new publication is indeed a most noteworthy one, full of curious information on all manner of side issues and giving token on every page of deep erudition. Mr. Davey has not been content with drawing his material from well authenticated historical sources only, he gives due weight to the legends of such personages as Cymbeline and Imogen, King Lear and his daughters, King Arthur and Geneviève, Lancelot and Elaine, who all are supposed to have lived in London. The beautiful water-colour drawings by Mr. Fulleylove of typical historic buildings admirably supplement the text, and should aid in enforcing the writer's plea for the more reverend care of the heirlooms of the past. Specially fine are the views of the *Norman transept of St. Bartholomew's, Westminster Hall and the Victoria Tower, The Gate of St. James's Palace, The Elizabethan Hall in the Charterhouse, The Houses of Parliament from the River, and The Apse of All Hallows-on-the-Wall*, the last being of great interest, the charming early Christian relic having been hidden from view for many centuries before it was unearthed a short time ago with a portion of the Roman wall.

Royal Commission, St. Louis International Exhibition, 1904. The British Section. Compiled by SIR ISIDORE SPIELMANN, F.S.A. (Issued by the Royal Commission.) Of the four hundred pages constituting this official record of the section organised by the British Royal Commission at St. Louis two years ago, more than three-fourths are devoted to the representation of contemporary British art under its various aspects, the remainder being concerned with industrial exhibits of a scientific character. A glance through the list of the artists whose works are reproduced suffices to show that the British section at St. Louis must, in respect of the fine arts at all events, have been one of unusual interest and importance, and in this connection the volume possesses a permanent value as an illustrated record of British art at the beginning of the twentieth century. Though, as explained in the introductory note, the task of selecting exhibits for incorporation in an official record such as this was not at all an easy matter, in view of the high standard of excellence shown by the vast aggregate of works exhibited, it will, we think, be generally conceded by those who scan the pages of this volume that the selection has been judiciously made. Applied art in its diverse phases has, it is true, comparatively little space allotted to it (we observe, by the way, that not a single example of stained glass is given), but the explanation of this is, we suppose, that the exhibits of this character were meagre as compared with those in the various categories of fine art. As regards the reproductions themselves, they appear to have been executed in all cases with scrupulous care, and so far as it is possible to do so in black-and-white render with fidelity the qualities of the original works.

Constantinople. Painted by WARWICK GOBLE. Described by ALEXANDER VAN MILLINGEN, M.A., D.D. (London: A. & C. Black.) 20s. net.—In spite of an evidently conscientious desire on the part of the collaborators to do justice to the world-famous capital of the Ottoman Empire, associated with so many thrilling historic memories, it can scarcely be claimed that the result is a complete success, either from the artistic or the literary point of view. Some of the drawings are undoubtedly excellent, especially the *Galata from the Aqueduct of Valens, Galata Bridge, Early Morning at the Golden Horn, A Wet Day on Galata Bridge*, and the *Court of the Suleimanizeh*; but others, though evidently accurate transcripts of typical subjects, fail to bring into sufficient prominence the characteristics that give individuality to those subjects,

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and have caught but little of the seductive glamour of the Orient. This may, however, be the fault, not of the drawings but of the reproductions, which are in several cases printed with insufficient care. Something of the same inadequacy detracts from the value of the letterpress, in which little effort has been made to weld into a consecutive narrative the mass of material available. On the other hand, the chapters on the modern city are graphically written and full of interest, giving many vivid word-pictures of the street scenes of to-day, and describing with evidently full knowledge of the subject the painful position of the Turkish women, who have been made discontented with their lot by education. The story he tells of the visit of the police to the husband who had dared to allow his wife to attend a foreign At-home, is especially significant of the little real progress that has been made in Turkey in winning true liberty for the weaker sex.

Ausstellung Deutscher Kunst aus der Zeit von 1775-1875, in der Königlichen National-galerie, Berlin, 1906. [Vol. I.] Auswahl der hervorragendsten Bilder mit einleitendem Text von Hugo von Tschudi. (Munich: F. BRUCKMANN & Co.) Cloth, 20 Mks.—The great event of the year in the art world of Germany has naturally been the Centenary Exhibition, held at the National Gallery in Berlin, a project which was mooted as long ago as 1897, but did not take definite shape until after 1900, when it was seen how great a success the French Centenary Exhibition had been. The organisers of this German exhibition have equally good reason to be satisfied with the success which has crowned their efforts. With that thoroughness, which is a national characteristic, they left no stone unturned to make the exhibition an event of prime importance in the annals of German art. As a souvenir of this event, exceptional interest attaches to this publication issued by the Committee, in which are reproduced between four and five hundred of the principal works exhibited. Close on two hundred artists are here represented by excellent reproductions, arranged in nine sections, one of them comprising those who, for the purpose of the classification adopted in the volume, are regarded as belonging to the Vienna school. An interesting accompaniment to the illustrations is the introductory essay in which the talented director of the National Gallery in Berlin succinctly and judiciously summarises and discusses the characteristics of the various artists and the groups in which they have been placed, touching, among other things, on the influence exercised

on German art by that of their neighbours, the French. The volume is well got up, both as regards the illustrations and the binding, which was designed by Prof. Behrens.

The Art of the Venice Academy. By MARY KNIGHT POTTER. (London: George Bell.) 6s. net.—The writer of this addition to the useful series of books on the Great Galleries of Europe had special difficulties to contend with, owing to the unmethodical arrangement of the pictures. "Theoretically," says Miss Potter, "they are hung chronologically and by schools; actually the date of their production is little regarded." For this very reason such guidance as she gives is specially needed, and much time will be saved through it to the inexperienced, in seeking for the masterpieces that specially claim the attention of the student. The writer contents herself, as a rule, with detailed descriptions only; but here and there she supplies some valuable information on the subject of the changes wrought by restoration.

A useful work of reference is *Dressler's Kunstjahrbuch* for 1906, which is published by E. Haberland, of Leipzig (6 marks). Amongst its interesting features we note an alphabetical series of short biographies of living German artists and architects, occupying nearly 200 pages, classified lists of academies, museums, societies and educational institutions connected with art-exhibitions, permanent and otherwise; a directory of art dealers, and an important section on the German law of copyright in works of art, which, by the way, is unsatisfactory in not providing for the registration of assignments.

Under the modest title "Notes on the use of the Wellington Specialties" is published an exceedingly useful booklet of instruction in general photographic manipulation. Whilst treating mainly with the Wellington specialties, the information is, for the most part, applicable to photographic plates and papers generally; the formulæ given are numerous and reliable, and the "get-up" of the book is excellent.

In our Studio-Talk last month South Shields, under which we referred to Miss Mary Watson's work, was a mistake for North Shields.

Mr. J. Hartley Ellis requests us to state that the silk and cotton tapestry reproduced on p. 190 of "THE STUDIO" YEAR BOOK OF DECORATIVE ART and attributed to Messrs. Liberty & Co. was designed by him, and that the copyright belongs to Messrs. Leborque & Co. (of France) and himself.

Recent Picture Sales

PRICES AT RECENT PICTURE SALES.

MAY 5TH.—At Christie's. Mappin Collection :—

Erskine Nichol ...	<i>Shebeen House</i>	680 <i>gs.</i>
Fritch ...	<i>Pope and Lady Montagu</i> ...	460 ,,
Giannetti ...	<i>Titian at Ferrara</i>	580 ,,
T. Faed ...	<i>Dawn to Sunset</i>	500 ,,
Whistler ...	<i>On the Coast of Brittany</i> ...	600 ,,
	(Painted in 1861 under influence of Courbet.)	

MAY 7TH.—Paris, Collection Stumpf. Pictures :—

Boudin ...	<i>Antwerp</i>	5,300 <i>frs.</i>
Chintreuil ...	<i>Chevier dans les Bois</i> ...	3,900 ,,
Corot ...	<i>Danse Rustique (1870)</i> ...	92,000 ,,
Courbet ...	<i>Cerf aux Abois</i>	13,000 ,,
Daubigny ...	<i>Landscape</i>	4,400 ,,
Diaz ...	<i>Galathea</i>	18,000 ,,
Dupré ...	<i>The Mill</i>	7,000 ,,
" ...	<i>Pont de l'Isle Adam</i> ...	4,300 ,,
Fantin-Latour ...	<i>L'Ondine</i>	12,000 ,,
Harpignies ...	<i>Saint Privé</i>	6,600 ,,
" ...	<i>Landscape</i>	5,000 ,,
" ...	<i>La Vallée</i>	4,700 ,,
Henner ...	<i>La Dryade</i>	6,300 ,,
Jongkind ...	<i>Rotterdam</i>	3,500 ,,
Lépine ...	<i>The Fisherman</i>	3,250 ,,
" ...	<i>The Canal</i>	3,300 ,,
Ziem ...	<i>Fishermen raising their nets</i>	4,000 ,,

MAY 12TH.—At Christie's. Lord Grimthorpe's Collection :—

Botticelli ...	<i>The Virgin kneeling in adoration before the Infant Saviour</i>	5,000 <i>gs.</i>
Hoppner ...	<i>Portrait of Mrs. Home</i> ...	2,300 ,,
Holbein ...	<i>Portrait of a Cardinal</i> ...	1,250 ,,
" ...	{ <i>Nicholas D'Aubermat</i> }	3,000 ,,
" ...	{ <i>Jeanne de Gavre</i> ... }	
F. Mieris ...	<i>The Declaration</i>	880 ,,

MAY 15TH.—At Christie's. Engravings :—

J. Walker ...	<i>Mrs. Masters (After Romney.)</i>	410 <i>gs.</i>
W. Ward ...	<i>Elizabeth, Countess of Mexborough (in colours after Hoppner.)</i>	185 ,,
C. Turner... ..	<i>Le Baiser Envoyé</i>	175 ,,
	After Greuze.	
De Launay ...	<i>Les Hasards Heureux de l'Escarpolette (After Fragonard)</i>	52 ,,

Old English Miniatures :—

R. Cosway ...	<i>The Princess Elizabeth</i> ...	115 <i>gs.</i>
P. Oliver ..	<i>Henry Prince of Wales</i> ...	135 ,,
A. Plimer... ..	<i>George Washington</i>	89 ,,
	<i>Lady Thurloe</i>	98 ,,
	<i>Mary Queen of Scots</i>	165 ,,
	(In oils on copper.)	

MAY 17TH.—Doucet Collection. Oil Paintings :—

Boucher ...	<i>Amour et Colombes</i>	7,800 <i>frs.</i>
Nattier ...	<i>Portrait of a Lady</i>	13,000 ,,
Perromieau ...	<i>Portrait of a Man</i>	5,400 ,,
Robert ...	<i>Landscape</i>	5,100 ,,
" ...	<i>Fountain</i>	6,100 ,,

MAY 17TH.—Puttick and Simpson. Engravings :—

Valentine Green ...	<i>The Duchess of Rutland</i> £172 0	
	(second state after Reynolds.)	
J. R. Smith ...	<i>The Clavering Children</i> ...	162 0
	(first state after G. Romney.)	
T. Cheeseman ...	<i>General Washington</i> ...	62 <i>gs.</i>
	(p.b.l. colours, after J. Trumbull)	
" ...	<i>General Washington</i> ...	82 ,,
	(rare mezzotint in colours "published at Hammersmith, nr. London")	

MAY 19TH.—At Christie's. Newall Sale :—

Erskine Nichol ...	<i>A Whist Party</i>	270 <i>gs.</i>
Maris ...	<i>On the Towing Path</i>	390 ,,
Fantin-Latour ...	<i>Flowers in a Vase (16 x 19)</i>	210 ,,
" ...	<i>Roses in a Bowl (14 x 18)</i>	270 ,,
Augustus L. Egg...	<i>Past and Present (set of three</i>	6 ,,
	etched 320 <i>gs.</i> in 1863)	
W. E. Frost ...	<i>Euphrosyne</i>	110 ,,
E. Verboeckhoven	<i>Two Lambs and Sheep</i> ...	150 ,,
Copley Fielding ...	<i>A Scene in the Highlands</i> ...	170 ,,
Birket Foster ...	<i>Landscape with Children (7¼ x 11)</i>	80 ,,
Sam Bough ...	<i>The Fens, Lincolnshire</i> ...	320 ,,

MAY 26TH.—Wood Collection. Portraits :—

Hoppner ...	<i>Lady Waldgrave (23½ x 19½)</i>	6,000 <i>gs.</i>
Raeburn ...	<i>Mrs. Lee Harvey and</i>	
	<i>Daughter</i>	3,000 ,,
" ...	<i>Mrs. Ferguson</i>	1,650 ,,
" ...	<i>Mrs. Ferguson of Monkhood</i>	2,350 ,,
Romney ...	<i>Mrs. Mingsay</i>	6,200 ,,
" ...	<i>Mrs. Siddons</i>	2,500 ,,
" ...	<i>The Stanhope Children</i> ...	4,600 ,,



FIRST PRIZE (COMP. A XXIX)

"STUDIOUS"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. B XXI) "ISCA"

BOOKS RECEIVED.

- "Landscape Painting and Modern Dutch Artists." By E. B. Greenshields. Illustrated. 8s. 6d. net. (Baker and Taylor Co., New York; Gay & Bird, London.)
- "Félicien Rops." Von Franz Blei. Illustrated. Mk. 1.25. (Bard, Marquardt & Co., Berlin.)
- "Class Illustrations for the Study of Architectural History." (300 plates from "A History of Architecture on the Comparative Method.") By Prof. Banister Fletcher and Banister F. Fletcher. 13s. 6d. (Batsford.)
- "English Costume." By D. C. Calthrop. II. Middle Ages. Illustrated. 7s. 6d. net. (A. & C. Black.)
- "Fictitious and Symbolic Creatures in Art." By John Vinycomb. Illustrated. 10s. 6d. net. (Chapman and Hall.)
- "Impressions of Ukiyo-ye, the School of the Japanese Colour-Print Artists." By Dora Amsden. Illustrated. 6s. net. (Elder & Co., San Francisco; Gay & Bird, London.)
- "Stories from Don Quixote" and "Æsop's Fables." (Told to the Children Series.) 1s. 6d. net each, cloth. (T. C. & E. C. Jack.)
- "Turner's Liber Studiorum, a Description and a Catalogue." By W. G. Rawlinson. Second edition revised. 20s. net. (Macmillan.)
- "The Cities of Spain." By Edward Hutton, with illustrations in colour by A. Wallace Rimington, A.R.E., R.B.A. 7s. 6d. net. (Methuen.)
- "The National Gallery, London," "The Early British School." By R. de la Sizeranne. "The Dutch School." By G. Geffroy. Illustrated. 3s. 6d. net each. (Newnes.)
- "The Heart of the Country." By Ford Madox Hueffer. 5s. net. (Alston Rivers.)
- "Fenwick's Career." By Mrs. Humphry Ward. Illustrated from drawings by Albert Sterner. Edition de luxe. 2 vols. 21s. net. (Smith, Elder & Co.)

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XXIX. DESIGN FOR A CLOCK CASE.

FIRST PRIZE (*Three Guineas*): *Studios* (Wm. Westcott, St. Mark's, Cheltenham). SECOND PRIZE (*Two Guineas*): *Scorcher* (John Schorfield, 69 Bangalore St., Putney, S. W.). HON. MENTION: *Bloom* (T. A. Cook); *Ymer* (S. Olson); *Teazel* (C. W. Roescher); *Fanta* (Miss E. G. Bourne).

CLASS B. PICTORIAL ART.

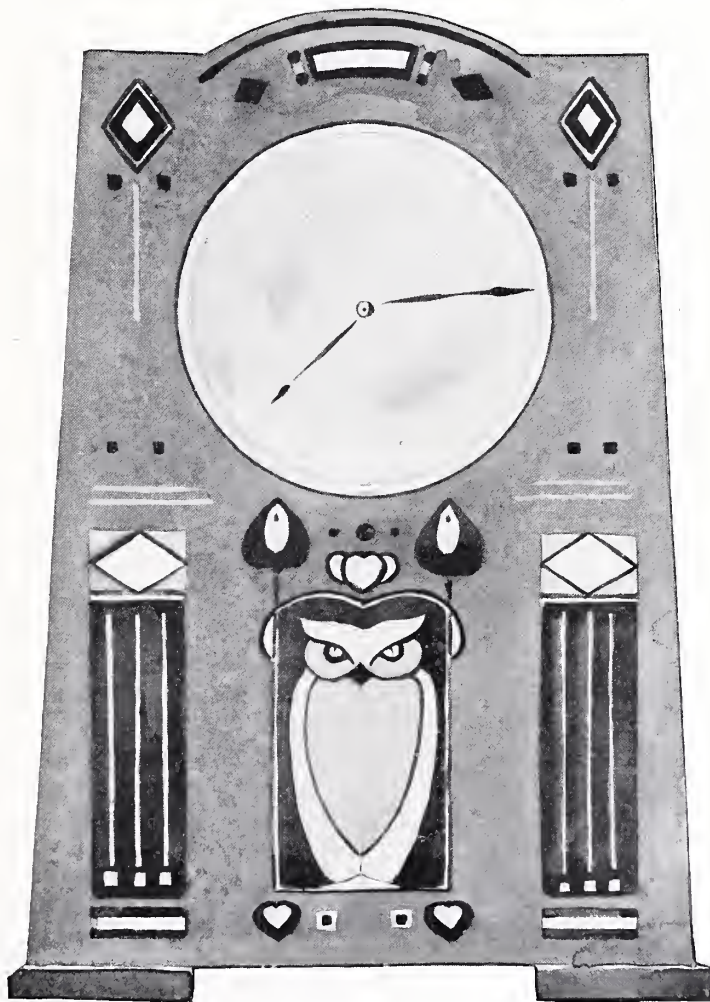
B XXI. A SYMBOLICAL DRAWING IN PEN AND INK.

FIRST PRIZE (*Two Guineas*): *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter). SECOND PRIZE (*One Guinea*): *Bloom* (T. A. Cook, 69 Daere Road, Upton Manor, Essex).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XXI. STUDIES IN TONE RELATIONS. A LANDSCAPE IN SUNLIGHT.

FIRST PRIZE (*One Guinea*): *Ali* (L. de Bruyn, Bouvigne, Ginneken, Holland). SECOND PRIZE (*Half-a-Guinea*): *A.F.* (Allan Fearnley, Grassmeade, St. Mary Cray). HON. MENTION: *Lumen* (E. Cosyno); *Trio* (R. Proessdorf); *Kettering* (E. Hepburn).



SECOND PRIZE (COMP. A XXIX)

"SCORCHER"

THE LAY FIGURE: ON LITTLE ENGLANDISM IN ART.

“HAS it never struck you as a curious thing that so many of our artists should be more appreciated abroad than they are at home?” asked the Art Critic. “What does it mean? Are we incapable of understanding our best men, or is our standard of taste higher than that of other countries?”

“There is, you may possibly remember, a proverb about a prophet which fits the case fairly well,” replied the Man with the Red Tie. “As we have no standard of taste in art matters, I am more inclined to put down the want of appreciation you complain about to our absence of intelligence than to our superior judgment.”

“But surely,” returned the Critic, “it would be more natural to expect a man to make a reputation at home and among his own kith and kin before he attracted the attention of strangers.”

“There is another proverb which fits that case also,” laughed the Man with the Red Tie; “familiarity breeds contempt. We may know our great men too well, and we may in consequence fail to take them seriously.”

“What nonsense!” cried the Popular Painter. “When an artist once succeeds in making himself a real favourite with the British public there is no country in the world where he is so loyally supported and so sincerely admired. He becomes a kind of national institution, and nothing can affect his position in the art world.”

“Not even the failure of his powers,” said the Man with the Red Tie; “he can go on to the end of the chapter producing things more and more incapable, and his following will stick to him to the last. But we were not talking, I think, about popular favourites; we were discussing the good artists.”

“Are you still worrying over that exploded superstition?” sighed the Popular Painter. “Can no favourite of the public be a good artist? Must the artist who gains popularity always be contemptible?”

“He usually is,” said the Man with the Red Tie, “because he makes a spurious success by lowering himself to the level of the vulgar herd. You can always be popular if you cheapen yourself sufficiently and if you shed every atom of your self respect.”

“Gently!” cried the Critic, “you are overstating your case. I did not say that no good artist could

ever persuade the British public to accept him—that would be a ridiculous assertion to make. What I was commenting upon was the foreign approval of the work of artists whom we, who ought to know them best, apparently estimate at less than their true worth.”

“I deny that we do underestimate them,” broke in the Popular Painter. “If an artist is worthy of notice he will get it at home; if he is not he may possibly get it abroad, but I say that he does not deserve it anywhere.”

“And I absolutely refuse to accept any such argument,” cried the Man with the Red Tie. “There are plenty of instances of British artists remaining unknown in their own country until someone discovered that they were looked upon as masters by foreign experts. As a nation we cannot make up our minds on artistic matters without assistance; we have no standard against which we can measure our convictions, and we spend our whole time in hunting for someone to tell us whom and what we ought to admire.”

“I think you have hit there upon the right idea,” said the Critic. “The whole thing is a display of a sort of little-Englandism, of a kind of mock-modesty which is really a result of our want of sound art taste. We cannot bring ourselves to believe, after we have been told so persistently that we are an inartistic nation, that this country can produce great artists. We rave—insincerely, no doubt—about the extraordinary ability of this or that foreign painter who is justly honoured and respected in his native land; we invite artists from abroad and pet them as if they were rare acquisitions worthy of our most devoted worship; and all the while we fail to see that there are men as great, or possibly greater, who have been born and bred in this country. The foreign judge views our art with less narrow vision and looks at our artists with more impartiality; and happily he awakes us at times to a knowledge of our neglect of our best men. I am heartily grateful to him for the service he does us, for he shames us into some semblance of good taste and induces us to do a measure of justice to able artists whom we have stupidly overlooked. If he would permanently change our point of view he would do us the greatest service of all. But, mind you, I do not want the British public to substitute conceit for mock-modesty, and to assume that there is no good art to be found in any other country; what we want is an estimate that will be fair all round.”

THE LAY FIGURE.



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FRANQUILITY, by William E. Norton.

American Colortype Co., New York and Chicago

Henry W. Ranger

AMERICAN SECTION

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HENRY W. RANGER
BY HAROLD W. BROMHEAD

NO ADEQUATE consideration of the art of Henry W. Ranger seems possible without some introductory reference to the school of which he is a prominent representative. If this involves for American readers recapitulation of matters of which they are already fully aware, their indulgence is asked for the sake of others not so well-informed; for in Europe at present the very existence of a powerful native school of American painting is hardly suspected. Certainly no idea of its vitality and growing importance has yet penetrated across the Atlantic. In many artistic circles in the Old World the idea of America as a limitless market for the art production of Europe—and for it alone—still prevails; and I fear it will come with something like a shock to realise, not only that

America is already producing very good art of her own, but that various conditions combine to indicate this continent as the home of the next great school of landscape painting of world-wide importance.

European buyers, when they see new, fine things, will assuredly want to possess, and the time is not so far off when, while America will still import the European art products, she will also export her own.

It is some seven years since the present writer was first surprised, and then impressed, by the art movement he found so quietly but surely in progress in America. Since then, successive visits to these hospitable shores and further study of the conditions existing here have deepened and strengthened those first impressions, and implanted the conviction expressed above, that by every precedent in the history of art the next great group of landscape painters will arise on the west side of the Atlantic.

A new and original development in the art is



Photograph by Curtis Bell
THE LAST OF SPRING

BY HENRY W. RANGER

more than due. In the art fields of the Old World, almost without exception, there is at the moment a cessation of great production. Notable and glorious crops have been raised, but they are now nearly gathered in, and little but gleanings remain. In our own time we have witnessed the culmination of two of the greatest movements of any age, the modern French and Dutch schools. Strong individual artists are still working in England, but no vital and homogeneous school. Scotland has a group of painters entitled to full recognition as a genuine concerted art movement, but they seem rather an offshoot from the parent tree than the main stem.

What, then, are the conditions so specially advantageous to the native American painters? In the first place they are surrounded by intense commercial activity, which whether in Venice or Florence or Holland or England has always in the past been favourable to the production of great art. With that goes continually increasing wealth and luxury, and love of fine things, and these, with the less worthy—but to art equally helpful—motives of love of display and ostentation of splendid possessions, all combine to make that supply-creating demand which fulfils itself. More, there is here a steadily increasing public attention to art, and a rising standard of public taste and appreciation for it, not to speak of a very genuine movement which appears to mingle patriotic as well as artistic motives in support of the home product.

And what of the painters themselves? They are in full sympathy with the last great schools of landscape art. They are equipped with technical knowledge and power adequate to carry on the work without a break from the point where the movements that have just spent themselves leave off; they possess a domestic landscape in New England that offers subjects with a new flavour, and as beautiful as Fontainebleau ever had to give. Here they are far enough from the Old World not to be overpowered by the greatness of their predecessors, with fresh natural conditions and new problems of light and atmosphere and colour to work out; and they are numerous enough and vigorous enough to act upon each other in healthy stimulation, to create that common art atmosphere so beneficial to the individual artist, to whom it is not ever "good to be alone." Finally, when I add that they are intensely eager and ambitious, and touched with high ideals and the seriousness of their mission, I think I have said enough to show why I believe the American school to be the rising sun in art.

In connection with Ranger's art, this preliminary statement is, I submit, less a digression than it

seems; for every word of what I have written has a bearing in relation to his work.

Ranger, both on account of his work and his personality, is undoubtedly the leader of what is called the "Tonal" school. A distinguished brother artist recently acclaimed him publicly as the "Dean" of American landscape painting. He is to-day in an assured position, accepted by artists and public. All this has not arrived without good reasons, which, so far as I understand them, it must be my business here to explain.

What first struck me in Ranger's work was the vital force of the personality it expressed, the sound and workmanlike execution, the opulent colour sense, the ability to compose fine patterns and the definite aim—almost always achieved—of expressing some distinct phase of nature's poetry and beauty. His pictures are always "worth while"; they are sane, free from tricks and affectation, and manifest an amazing versatility. Especially attractive in his art is the wholesome health of its temperament, so utterly free from any touch of modern sickliness or melancholy; for what, after all, is melancholy but weakness? And what really great art was ever morbid?

I wish to be candid. I did not, at the beginning, regard Ranger as more than a very good painter. If I had been a prophet I might have anticipated what I see now: that these qualities gave every promise of the development of something really great. All I need say now is that it certainly has developed. Within the last three or four years a quality has come into his work it had not before: an indefinable charm, a breadth, a dignity, a certain commanding fascination that thrills and holds, and will not be denied. He has learnt to lose paint as paint, and to regain it as air and light and colour, combining unity of vision with music of touch. I am not saying that those who own early Rangers do not possess exceedingly fine things, but only that it is the later work that has the *magisterial* quality which entitles the artist to the unqualified position of "Master," and a foremost rank among modern painters.

A marked feature of his work has always been its strong individuality. I have never seen any of his work—except, perhaps, a certain water colour made in jest—that could under any circumstances be mistaken for the work of any one but Ranger himself. Ranger, owing to his great technical gifts and astonishing powers of assimilation—which would be dangerous to a weaker man—has at command and does not hesitate to employ other men's language to convey his message when he thinks it



THE EDGE OF THE WOODS
BY HENRY W. RANGER



SPRING PASTURES
BY HENRY W. RANGER



WILLOWS
BY HENRY W. RANGER



A GRAY DAY
BY HENRY W. RANGER



IN THE WOODLANDS
BY HENRY W. RANGER



SAUNDER'S HOLLOW
BY HENRY W. RANGER



Photograph by Curtis Bell

SENTINEL ROCK
BY HENRY W. RANGER

suitable. There are obvious influences traceable in his work. Men who are the lawful heirs and possess the reversion to the "good will" of the Barbizon school will naturally show traces of their artistic progenitors. It seems to me a waste of time to dwell upon these influences. I am more concerned to study the new elements and the fresh flavour, which, as Ranger's work shows, are being developed in the new environment, lest any "dwellers in Gath" should run away with the idea that Ranger, and those with him, are merely painting Barbizon pictures in America. Ranger's practice seems to be, when tackling any given problem, to employ the language that is naturally suggested by the subject before him; and being a singularly good linguist, so to speak, he has at command greater resources than the ordinary painter. The point of the whole matter is that he does this not in any way because his own technical resources are insufficient, but because he has courage enough to make a challenge on the other man's territory. Unless this is grasped—and I do not think I need labour the points either of Ranger's technical ability or his courage to any one who knows anything about him—much nonsense is liable to be talked by those who proceed upon an entire misconception of his position.

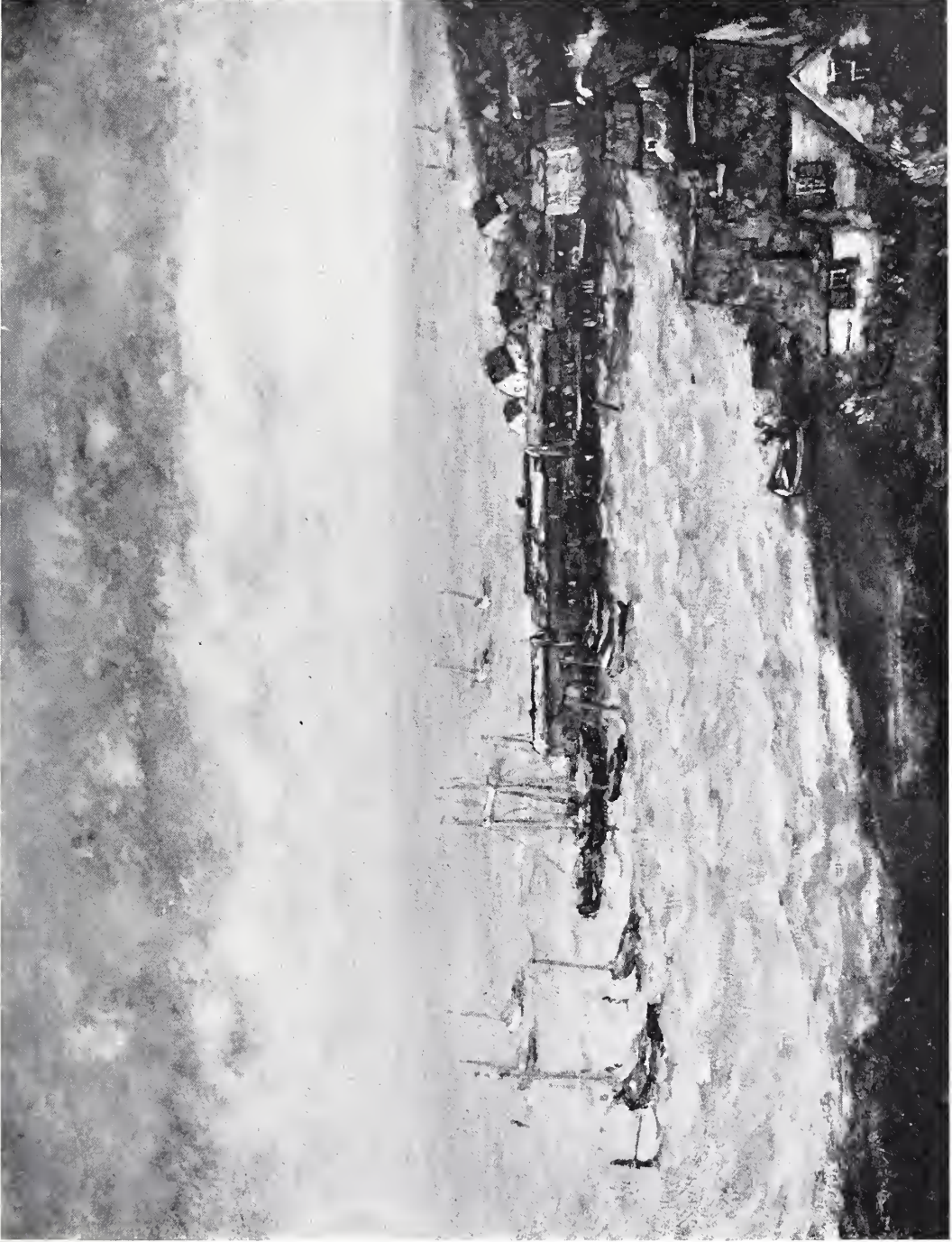
I quote the following from Sir Walter Armstrong's "Turner," between whom and Ranger I find an analogy in many points of their respective careers: "His oil pictures went out to Claude, the two Poussins, Wilson, Louthembourg, Cuyp and so on. Unlike most borrowers, Turner never mixed his borrowings. He was no eclectic in the full sense of the word. He did not take from other men to supplement his own deficiencies. He invaded their territory as a conqueror. His aim was by no means to digest and conceal his conveyancing, but to proclaim it, and invite the world to see how vastly he could improve upon his models."

Except that Turner's motive was to a large extent a petty personal pride of which Ranger is quite incapable, the practice of the two men has much in common. Ranger never mixes his borrowings, nor is he an eclectic in the sense in which the word is applied to the Carracci. And just as it was not until Turner had exhausted his experiments that he settled down to "feed upon himself, to bring unity out of sincerity and to create an art which recalls neither the work nor the play of any other man whatsoever," so Ranger has also arrived at a similar position, at the point where Turner was, say, about 1825. Another resemblance between the two men occurs in the fact that each of them, as

soon as they were established as oil painters, withdrew as painters in water colours. We recall how in 1790 Turner was a water colourist exclusively, and in 1807 he exhibited oil paintings only. Ranger was a water colour painter of great beauty and charm, until he established himself in the more important medium.

The illustrations accompanying this article will show the beauty of Ranger's patterns and a hint of the quality of his textures, even though the subtle vibrating colour is lacking. Here are some of the favourite scenes from the Connecticut woods—*The Edge of the Woods*, *The Last of Spring* and *In the Woodlands*—exhibiting his power to produce order and beauty out of nature's confusion. *Saunders's Hollow* stands a little apart from these, typically fine in balance of design, singularly rich in colour, and wholly Ranger. *Willows*, with its superb grace of composition, its vibrating gray sky, its soft and lovely light, is a direct challenge to Corot himself, and a masterpiece besides. Why, after all, should it not be possible to go one better even than the great Corot? Something here I see of firmer grip of the composition, absence of a certain flimsiness without any loss of charm, that I am, I suppose, at liberty to prefer over what Corot might have made of the same scene. Turner would not have been afraid to try conclusions in this way—why need Ranger? Then we have the views of more open country: *Sentinel Rock*, perhaps the most subtly charming in colour of all; *Spring Pastures*, a subject Ranger's very own, from the simple reason that none of those who went before happened to light upon anything of the kind, and exhibiting his rhythmic feeling for the lie of land, the swelling bosom of a low hill; *A Gray Day*, a fine panorama of open country and rolling clouds. Last and latest are the seascapes, which represent the painter's present preoccupation: the noble *Sea and Cloud*; the *September Gale*, a wonderful harmony in gray and green, showing Noank Harbour, with the painter's house and studio conspicuous on the jetty, and the *Golden Evening—Noank Harbour*, rich with an opulence of colour almost Venetian.

These are ample to show that underlying all this wide range is one perfectly definite personality that is itself throughout able to command moods that range from the tender and persuasive to the vigorous and powerful. Here is art that is virile and healthy, sound painting, showing zest for discovery and mastery of material. As one would expect, it corresponds with its creator, a man of particularly resolute and independent character.



Photograph by Curtis Bell

SEPTEMBER GALE
BY HENRY W. RANGER

Ranger is already a great influence. At a recent exhibition of his works I saw students come, day after day, and fill sketch-books with his compositions. His influence cannot fail to increase, for he is now in the zenith of his powers. "It seems almost a law," says Armstrong, "that the longer an artist remains in the exploring and acquiring stage the richer will be his production when he begins to express." Ranger has now begun to express.

COLOURED
GLASS WIN-
DOWS—THE
SUPREMACY
OF THE
MODERN SCHOOL
BY W. H. THOMAS

FROM the earliest of mediæval times, the coloured glass window has been one of the most potent factors in architectural construction and ecclesiastical decoration. Its force as an integral element has passed from the position of an accessory to one of absolute necessity in completing a harmonious whole.

The use of coloured glass for window decoration, however, dates from an earlier period than mediæval times, in fact, from the first century of the present era; but the windows in which human figures were used to portray biblical personages or exemplify scriptural teachings were not made until the eleventh century. This period, moreover, may be justly marked as the time when window-making was raised from the level of a mechanical trade to the dignity of an art. From then, the art progressed rapidly, and in the thirteenth century it reached the zenith of its mediæval prosperity.

During the two centuries following, the art declined, and the decadence was due to a departure from the ideas and methods which had made the thirteenth century windows representatives of a school of pure art expression. The thirteenth



MAGNOLIAS

DESIGNED BY MISS A. F. NORTHROP
EXECUTED BY THE TIFFANY STUDIOS, N. Y.

century window-makers appreciated the value of glass, its depth and brilliancy. They constructed their windows on pure mosaic lines, retaining to the utmost possibility the full value and beauty of the glass. With their followers came the introduction of enamels and yellow stain. The mosaic idea was practically abandoned, and the designs which had been effected by small pieces of glass in the purity of the material, joined by lead lines, were produced in larger pieces, with stain and enamel to carry out the detail. The thirteenth century workers regarded glass as glass, and strove to keep inviolate its quality. Their followers, in the coatings of enamel and stain which they applied to the glass and their abandonment of the mosaic idea, produced results wholly at variance with those which had given window-making character as an art.

It was not until the latter part of the eighteenth century that the art was revived with the force and

Coloured Glass Windows

feeling of the works of the old-time glaziers. To the English clergy, who, in their appreciation of the refining types of ecclesiastical art, began a movement for their restoration, a full meed of praise is due for their efforts in reestablishing the honoured calling of the glazier. The result of their influence was the reincarnation of mediæval window-making in its best types, and again the possibilities of art delineation in glass were realised. They enlisted the cooperation of artists of note who had studied the windows of the master glaziers of the best mediæval period and who, in the renaissance of the art, emulated their famous works.

America, however, furnished no evidence of special interest in window-making for almost a century after becoming a nation. Windows had come from abroad, and some had been made here, but those that were produced here were not of the high character of the types from which they were copied. About 1875 some notable American artists who had studied the best of the works of all times and appreciated the force of them in their decorative and educational sense perceived that the limit of artistic work had not been attained, that the possibilities of glass were not yet fully understood. The window-makers of old limited the field of their work to the limit of the product of the glass-maker, which was in sheets of glass containing but one colour.

The glazier was wholly dependent on this product and was often obliged to use surface pigments, which were burned or fused in the glass to produce effect of light and shade and other detail in meeting the intent and meaning of the design. The use of surface pigments, dull in effect, detracted from the nature of the glass. The American



THE BENJAMIN HARRISON MEMORIAL
FIRST PRESBYTERIAN CHURCH
INDIANAPOLIS, IND.

DESIGNED BY FREDERICK WILSON
EXECUTED BY THE TIFFANY
STUDIOS, N. Y.

Coloured Glass Windows



THE NICHOLS MEMORIAL
CONGREGATIONAL CHURCH
BRIARCLIFF MANOR, N. Y.

FROM THE CARTOON BY FREDERICK
WILSON FOR A WINDOW EXECUTED
BY THE TIFFANY STUDIOS, N. Y.

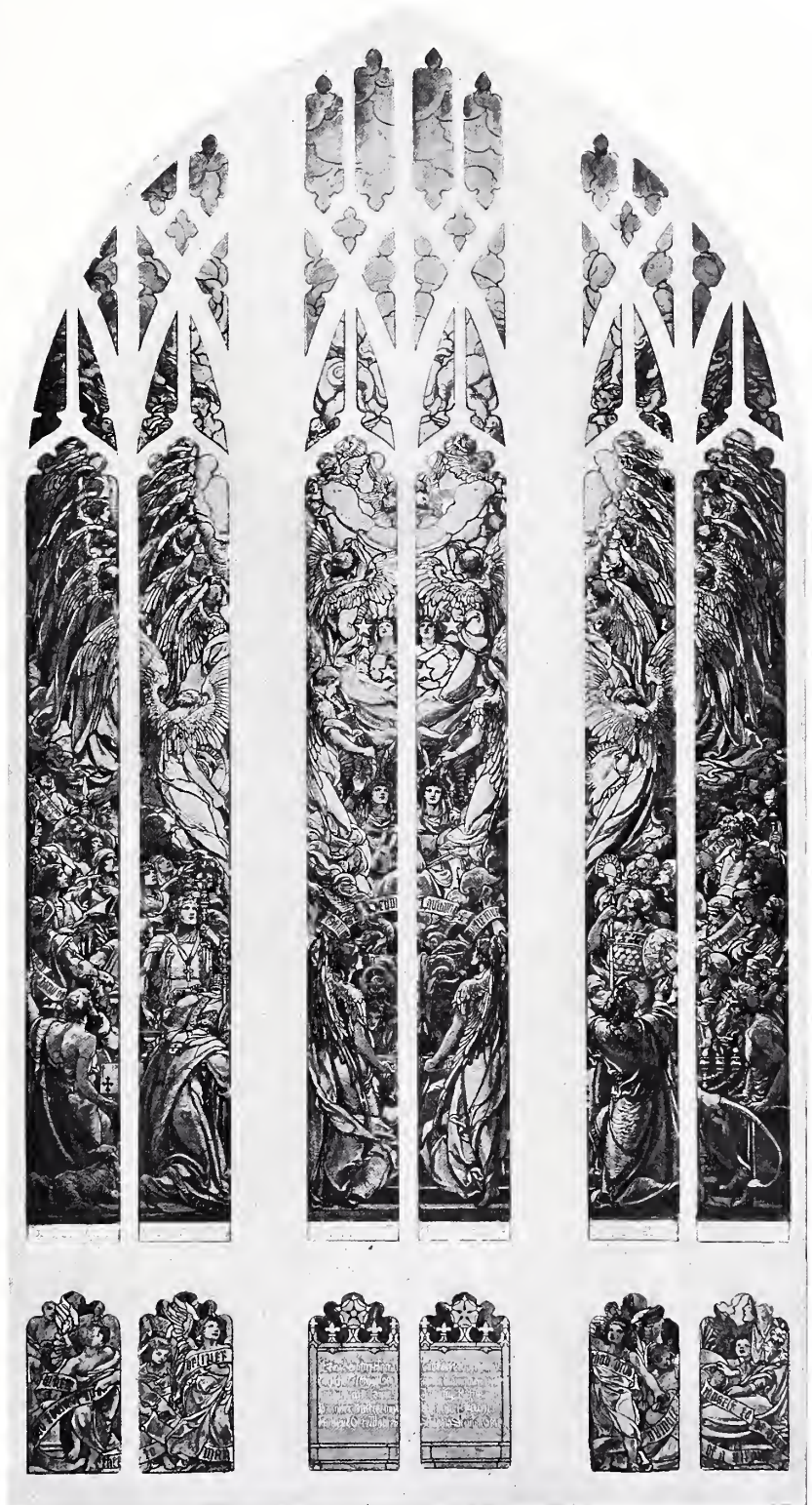
idea was to preserve the inherent properties of glass and increase its possibilities by giving it a greater range of colour and shade, and by investing it with substantial and virile qualities of depth and meaning. The production of glass in which two or more colours were brought together in one sheet, the later production of a material in which the natural folds of drapery were simulated and the experiments which finally resulted in Favrite Glass, brought a material which met all requirements of the designs of the new idea, and founded a new school. The departure from old-school expression was intensely radical, and at first was received with little favour either by ecclesiastics or laymen, but the full beauty of the new work overcame ultraconservatism, and in this country, where the new school is powerfully predominant, and in the example of strictly American window work in England and on the continent of Europe, there is sufficient evidence to fully support the supremacy of the latter-day idea.

The new school was revolutionary largely in processes. Originally the term "glazier" was more comprehensive. Practically every operation, from the designing to the finishing of a window, rested with one

Coloured Glass Windows

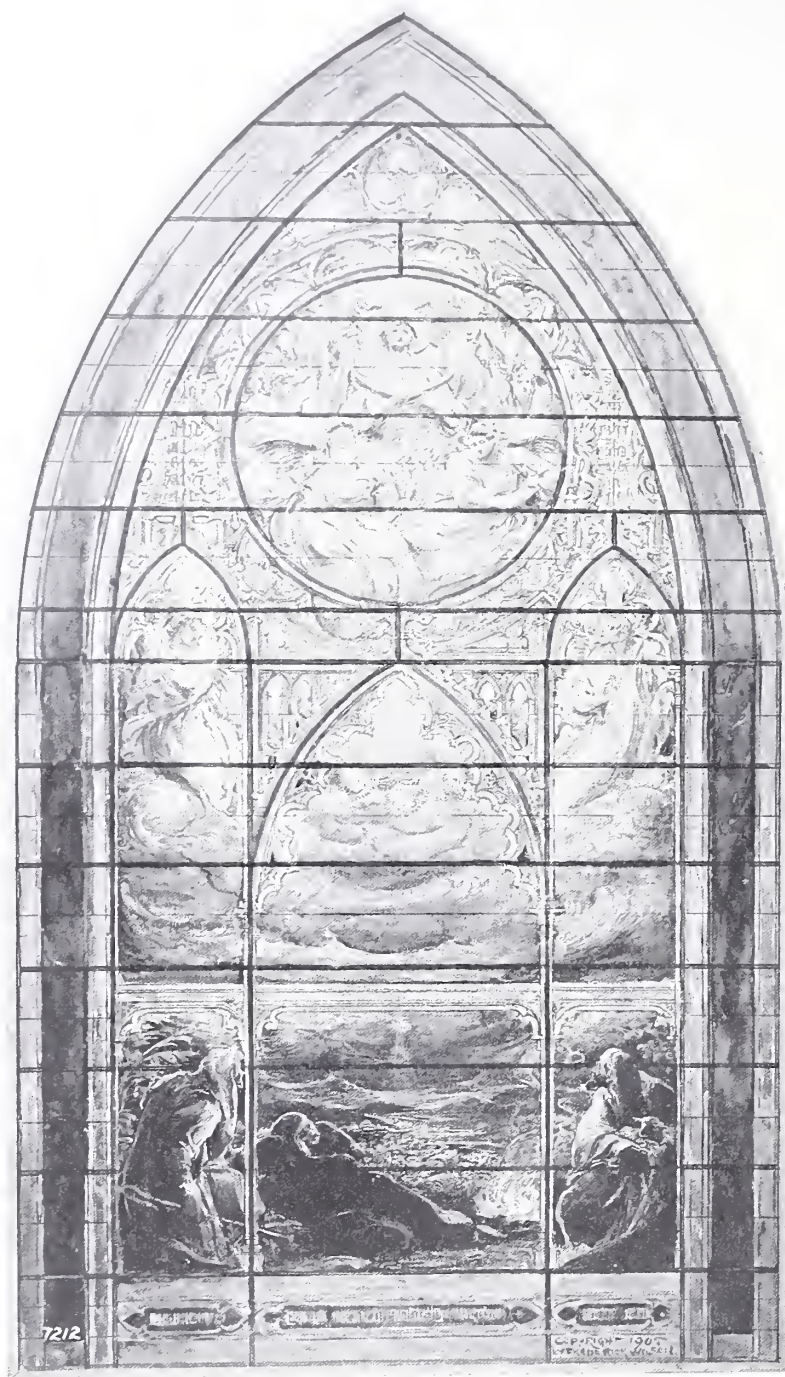
man. As time went on the different operations were specialised. In modern work, while all window craftsmen are known as glaziers, the operations are divided in classes, each specially fitted for the individual work given them to perform. Formerly the interpretation of the cartoon was in the hands of the glass-painter, and the artisan to whom was entrusted the cutting of the various pieces of glass which went to make up the window worked along lines purely mechanical, and it was not an essential requirement that he should have a strong sense of colours or their respective and relative values. Under the conditions of the new method, he has, perforce, become an art craftsman, and it is expected that he shall possess the ability to select glass of such colour, form and quality as may justly interpret the artist's cartoon, and that he shall appreciate and satisfactorily meet the direction of the artist and his criticism of the work as it progresses. In this respect there is, with the artist and craftsman, a concordance of thought and expression.

One of the most important elements of window-making is the uniting of the several parts into the whole by means of lead lines, and the process of "leading," as



THE BELDEN MEMORIAL
FIRST PRESBYTERIAN CHURCH
SYRACUSE, N. Y.

FROM THE CARTOON BY FREDERICK
WILSON FOR A WINDOW EXECUTED
BY THE TIFFANY STUDIOS, N. Y.



THE BABCOCK MEMORIAL
BROWN MEMORIAL CHURCH
BALTIMORE, MD.

FROM THE CARTOON BY FREDERICK
WILSON FOR A WINDOW EXECUTED
BY THE TIFFANY STUDIOS, N. Y.

the window of to-day. In a large figure window of modern design an almost infinite variety of sizes and forms of lead are used and in many parts other metals in forms specially devised for single requirements are employed. This branch of the work has now reached a stage where the lead lines form in many instances parts of the design which were formerly expressed in paint, and in this way the lead line has become both utilitarian and decorative.

Glass painting is still an essential part of window-making, but in the new school, except in rare instances, only the flesh portions are thus treated, namely, the faces, arms, hands and feet. The flesh painting of earlier periods was archaic in its general effect and properly so, for it was, in that quality, consonant with the feeling with the general design. The modern window demands in its flesh painting a harmony with all its other details, and, therefore, the one to whom this element is commissioned must typify in his work a high standard of art excellence. The existing standard of excellence in colour interpretation and skill in execution is largely due to the development within the past thirty years of a higher class of basic material and resultant effects which could not have been accomplished without it.

Its illimitable range of

it is technically termed, requires a high degree of judgment and skill. With the crude forms of the lead material used by the old-time glaziers, it would be impossible properly to put together

gradient colour and shade, and quality of tone, is fully apparent in the work in which it has entered.

While the window is one of the most essential of all the parts of a building and one of the strongest



THE JAY COOKE MEMORIAL
ST. PAUL'S CHURCH, OGONTZ, PA.
FROM THE CARTOON BY
FREDERICK WILSON FOR A
WINDOW EXECUTED BY THE
TIFFANY STUDIOS, NEW YORK

factors in its decoration, it should not be treated as an independent unit, but be so designed that it will embody lines in harmony with the motif of the building of which it is an integral part. It is to be regretted that in some modern instances a desire has been manifested to eliminate lines of constructional detail in order to present large, unbroken fields of glass. Such fields may increase the inside lighting, but by proper selection of glass of light-giving qualities, the same interest may be conserved and the original beauty of line preserved. In this regard the mediævalists were more reverent of created lines, which they regarded as immutable, and their work shows a profound respect for the designs of the lancets, and tracery of window openings, which were a part of the general lines of the structure, constituted an important feature of the decorative detail and chastened and softened the heavy bodies of masonry which massive structures demanded for strength and support. Happily, that time has passed when the disposition was to make large unbroken pictures as expressions of design, which seemed to be the only interpretation of the subject without regard to what the effect might be on the structure. The best forms of earlier times are being followed in present works. The larger scope of modern material gives opportunities for finer effects in mullioned and traceried lines, and has stimulated a new interest in the medallioned window, one of the most beautiful forms of any period. The thoughtful window designer recognises and respects the grammar of form and detail, plans his work in accord with it, and thus secures a result that is in harmony with its environment, and enhances the beauty of his own art.

In all the centuries-old history of the art of glass, and of its most forceful and beautiful expression, the storied window, there is no period of so generous fruition as the present. The artist, the glass-maker, the craftsman, all unite in one common purpose to respect and maintain the true canons of their art and all its kindred.

MUSEUM NOTES

THE METROPOLITAN MUSEUM OF ART has added to the Cesnola collection of Cypriote sculpture and pottery a collection brought together by the dealers A. and C. Canessa. The Cesnola collection, being the fruit of excavations in one place, gives only one side of the picture of Greek art. The acquisition of this new collection is, therefore, a most valuable addition to the whole Greek department. The

number of pieces included is 300. While perhaps none of them is of extraordinary interest in itself, the selection is remarkable for its comprehensiveness and includes many fine examples both from the artistic and archæological point of view. The earliest vases in the collection are of Mycenaean style. There are no vases in the Cesnola group that compare with the example of the large two-handled cup with decorations taken from maritime life, consisting in this case of an octopus. In the Corinthian style there are a number of small aryballoi, as well as amphoræ and plates belonging to the eighth and seventh centuries B.C.; also some examples of the later Corinthian style, in which human and mythological subjects began to take the place of animals, which in decoration previously had formed a somewhat monotonous rule. A plate of this style is shown in the illustration. The subject, it is presumed, represents a poet—the suggestion being plain in the lyre—lying on his deathbed. There are no accessories except a footstool placed under the bier and the lyre hanging against the wall. The simplicity of the design contrasts well with the later representations of a “prothesis,” or lying in state, with the surrounding group of hired mourners.

Vases of Athenian manufacture of the black-figured and red-figured styles comprise nearly one-half the collection. Mythological scenes are usual on these vases, which have black figures painted on red clay. The black-figured style gave way slowly to the new method, in which the figures, left in the red of the clay, stood out against a black background. An interesting example of the transition period, when the first experiments in this new method were tried, is a krater, or mixing-bowl, in which both styles are combined. On the front and back of the vase is painted, between two large eyes, a head of Silenus in the red-figured technique. Below the handles, however, appear winged genii, painted in the earlier method in black. Of the “fine period” of the red-figured style there are several good examples; among them a large oinochoë of excellent preservation and fine clay, which is shown in the illustration on the preceding page. The subject consists of three Amazons setting out to battle. Each is fully armed with spear or battleaxe and a shield. The one shown in the illustration is leading her horse; the other two are advancing on foot. Splendid action in the figures is combined with good drawing and minute attention to detail. One feature rare in Greek vase painting is seen in this piece of work: the figure of the Amazon leading the horse is represented in



RED FIGURED OINOCHOÈ
METROPOLITAN MUSEUM, N. Y.



PLATE

LATER CORINTHIAN

full face. Even when the body is represented front view, it is more usual to find the face in profile or three-quarters.

The specimen of the rhyton, or cup terminating in the head of an animal, shown on this page, is interesting. The purpose of these cups would seem to have been, as they could not be set down, that the contents were to be drained at one draught. The bull's head of this example is finely modelled and has a peculiarly life-like expression.

The vases of the earlier Greek style occupy two cases out of a total of twenty-one. Twelve cases are taken up by the Athenian black-figured ware, including also a number of white-figured funeral lekythoi. The seven remaining cases are occupied partly by the products of Greek colonists of South Italy, partly by Roman ware and partly by Etruscan vases. The vases of Southern Italy from the fourth and third centuries B.C. are most of them painted and of the Apulian style. A few examples, however, are included, in which figures in the round or in relief form the only decoration. In Roman ware there are several lamps dating from early imperial times, and some bowls in imitation of the Arretine fabric. The Etruscan vases consist

of specimens of the black Bucchero ware, of which the Museum already owns a numerous collection, and some painted vases of the sixth century B.C. in imitation of the black-figured style, but lacking in the lustreless Etruscan black the brilliant quality of the Attic black glaze, and substituting for the warm red colour of the Attic clay a vivid vermilion.

THE CINCINNATI MUSEUM has held its thirteenth annual exhibition of American Art. These displays consist each year of a special exhibit supplementing the permanent collections in the museum and containing noteworthy works that have been seen in the Eastern exhibitions. The number of entries this season approximated three hundred. We reproduce herewith a number of interesting canvases on view.

Such work as that of Mr. Cooper in depicting the chasms of our metropolitan streets, Mr. Eaton's, with his rich effects in landscape, Miss Cassatt's study of child life and motherhood, are perhaps the more familiar of this group. Walter Shirlaw is, of course, well known. One of the founders of the Society of American



RHYTON

BULL'S HEAD

Museum Notes



BRITTANY PASTORAL

BY WALTER SHIRLAW

Artists, and its president for the first and second terms, his work has been remarked and medaled at all our recent exhibitions, and stands for much that is authoritative in our art. Edward Rook and L. H. Meakin are associated more particularly with the Lyme, Conn., and Middle West groups respectively. Both painters hold an enviable position, and are among our younger men who give promise of an advancing importance. William Forsyth, like Mr. Meakin, belongs to the Society of Western Artists, and, like



LANDSCAPE

BY EDWARD F. ROOK



PENOBSCOT BAY, MAINE

BY L. H. MEAKIN

him, began his training in Munich. Both are natives of Ohio, and both took medals at St. Louis two years ago, Mr. Forsyth in water colours as well as in oils.

THE Japanese cabinet of the Boston Museum has been enriched by the addition of a score of valuable sculptures and paintings. Notable among these are the gilded

wooden images of the Amidha Trinity, comprising the Amidha Buddha and the angels Kwannon and Seishi. Amidha is Buddha of the Western Paradise. Kwannon is represented holding out his hands to receive the soul of the faithful one into Paradise. Seishi is making obeisance to it and Amidha is blessing it. The two angels or Bodhisatvas are fine works of the latter half of the thirteenth century, the Amidha of the beginning of the fourteenth cen-

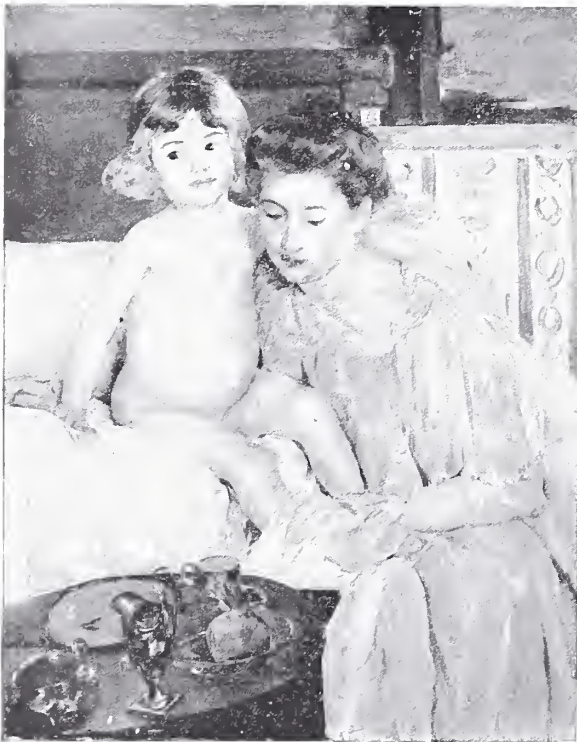
tury. Another notable figure is that of Bishamon, one of the four guardian kings of heaven, a work in archaic style of the Heian period about the middle of the ninth century. An example of the Fujiwara period of the twelfth century is the sculpture of Jizo, the merciful bodhisatva, who with staff in hand travels through the world saving human souls. To the same period belongs the figure of Fudo, called in India Achala, the Immovable, one of the forms in which Siva manifests himself. Rising out of a devoting fire he symbolises the power of self-conquest. In his left hand is the cord with which he binds desire, and in his right hand the sword with which he cleaves through wickedness. In this figure the blade of the sword is missing.

WILLIAM E. NORTON, whose painting, *Tranquillity*, we reproduce in colours in this issue, came from a ship-building family in Massachusetts. As a sailor before the mast in early youth he spent much of his spare time in sketching. In the early seventies he returned to Boston, his native city, where he formed a friendship with George Inness and profited for two years by his teaching. In 1877 Mr. Norton went abroad and worked in Paris and



BROAD STREET
NEW YORK

BY COLIN CAMPBELL
COOPER



LE LEVER DE EÉBÉ

BY MARY CASSATT

Italy and finally in London, where he maintained his studio until his return to this country a few years ago. He has been a frequent exhibitor at the Royal Academy and the Paris Salon, the National Academy, American Society of Artists and Boston Art Club.

SCHOOL NOTES

THE ART STUDENTS' LEAGUE of the Buffalo Fine Arts Academy has cause for regret, as have all persons interested in the art development of Buffalo, because of the resignation of Mr. Edward Dufner as instructor of painting. The recent exhibition of students' work is a strong testimony to the splendid aid he has brought to the Buffalo Art School. Mr. Dufner, it is interesting to note, is a native of Buffalo, and received his first instruction in art in the school of which he recently has been practically the head. In 1893 he was enabled to go to New York by winning the Albright scholarship. After four years spent in study and in practical work in illustration for magazines, he went to Paris, where he studied under Jean Paul Laurens and under Whistler,

School Notes

whose influence is suggested by many qualities of his work. While abroad he painted in England, France and Spain. He exhibited annually in the Paris Salon. His painting *In the Studio*, which received honourable mention there, was later purchased for the permanent collection of the Buffalo Fine Arts Academy. In 1900 he received the Wanamaker prize at the American Art Association in Paris. In 1903 he was offered the position of instructor at the Art Students' League in Buffalo, and has held the position until the present time. The third annual exhibition of Mr. Dufner's class, which has been on view at the Albright Gallery, shows the creditable result of his three years' teaching. He has encouraged his students to put aside academic rules and to strive first and foremost for the artistic standpoint. The conventional in composition is tabooed in his classes. Every study must be an arrangement developed from the artistic consideration of its elements. The student is schooled not only in



END OF A SUMMER DAY

BY W. FORSYTH

observation and expression, but in expression marked by individual characteristics. The Albright Gallery has recently had on view *Early Evening near Lake Albano*, by Corôt, lent by the owner, Mr. Eugene Glaenzer, of New York.

THE SCHOOL OF APPLIED ART AND PHILADELPHIA TEXTILE SCHOOL of the Pennsylvania Museum, in Philadelphia, held an interesting exhibition of students' work at the school building following the exercises closing the year. Special attention has been given to the work of students in pottery. The preparation and mixture of glazes, composition of different bodies and the decoration and fabrication and firing of tiles, panels, plaques, vases, jardinières, architectural ornaments, etc., are comprised in the course of instruction. The department is under the direction of Mr. Leon Volkmar.

THE LOS ANGELES SCHOOL OF ART AND DESIGN has held its nineteenth annual exhibition of students' work, showing the work of nearly one hundred students. Studies were seen in charcoal, pencil, pastel, oil and water colour. Several screens were on view decorated with original drawings. Particular attention seems to have been devoted to decoration and portraiture. The Los Angeles School was established in 1887, and is under the direction of L. E. G. Macleod, Dr. John R. Haynes being president. The school occupies an attractive building on the northeast corner of West-lake Park.



A FLEMISH HIGHWAY

BY CHARLES WARREN EATON

BOOK REVIEWS

B THE STUDIO YEAR-BOOK OF DECORATIVE ART, 1906. With twenty illustrations in colour, four in tint and upwards of 500 in the text. John Lane Company, New York. Quarto, \$3.00 net. Postage, 35 cents.

To meet the needs of those people who are interested in the application of art to the decoration and general equipment of their homes, the publishers of THE INTERNATIONAL STUDIO have undertaken to bring out an annual which shall cover the subject in a more systematic manner than has before been possible. The Studio Year-Book for 1906, just issued from the Bodley Head, New York, treats fully of various phases of interior decoration, giving a great variety of illustrations of the most noteworthy current work in the field, including some two dozen plates in tint and colour, a feature that will be found particularly useful in problems so largely depending on the successful management of the colour scheme. The book is divided under twelve heads, beginning with the general subject of interior arrangement and decoration. In the discussion of furniture, the editor points out that, though it stands to reason that glaring inconsistencies are to be avoided, it does not follow that one room may never include together pieces of furniture of more than one style. At the same time, it should be borne in mind that the furniture of any given room should be such as carries out the decorative scheme. Fire-grates and mantelpieces are of the greatest importance, and often sound the keynote of style of the decorations. It is to be noted that, while the development of heating has tended to lower the fixed grates, the cheeks and framework have rather increased than diminished in scale and importance through the development of the over-mantel.

In wall and ceiling decoration the most obvious element is wall paper. In choosing paper it is always best to test the effect in place, taking care to have several breadths side by side, and in most instances to test the effect by artificial light as well as by day. A great number of designs for papers are here reproduced and subjected to an interesting analysis. The appropriate limits of the use of stained glass and the tendencies in the art to-day are discussed with many illustrations in black and white and in colour. In artificial lighting the lack of precedent makes the most modern of our means, electricity, in some ways the most difficult as well as the most

attractive to the designer. The subject is well worth the careful amplification that it here receives. Door furniture and other fittings and textile fabrics are details that demand careful attention. In embroidery the richer and costlier material should always be added to the poorer one and not *vice versa*. Other subjects treated are porcelain and earthenware, tableware and garden furniture.

THE ROYAL INSTITUTE OF PAINTERS IN WATER COLOURS. Special number to THE INTERNATIONAL STUDIO. Edited by Charles Holme, containing forty colour plates, together with an Account of the Institute and the Members thereof and a Chronological List of Members and Associates. John Lane Company, New York. Quarto, \$3.00 net. Postage, 35 cents.

The Special Number of THE INTERNATIONAL STUDIO, devoted to the Royal Institute of Painters in Water Colours, includes forty plates in colours, reproducing selected works characteristic of this body of artists. In each case the plates are printed in full page. Among the artists represented in this selection are Sir John Tenniel, Alfred East, Tom Collier, Kate Greenaway, W. Lee Hankey, John Hassall, Hans Von Bartels, George S. Elgood, G. H. Boughton and John Fulleylove. The Royal Institute, the chief rival of the Royal Society, was founded some thirty years later. The purpose of the "Old Society" was to unite the scattered forces of the young but promising water colour school and to give to painters who worked in the water colour medium some special encouragement and assistance. At first there had been no difficulty in fulfilling this purpose, but a close society with a limited membership, which neither had nor desired to have the large gallery space necessary for the accommodation of a host of contributors, could not keep the field alone in face of the growing number of painters worthy of admission. The antagonism with the body of artists outside the pale which marks the history of all art institutions brought the new generation of workers into competition with the older body, without weakening or destroying their competitor, but not without finally justifying their position by solid and splendid achievement. In the interval the Society had gone through the painful experience of being hammered into good professional shape by the dissensions too often incident to the early fortunes of a body founded primarily on a grievance. That the Society weathered all storms is a testimony of the best possible sort to its inherent vitality and worth.



FIG. 52

DOGWOOD

NATURE'S AID TO DESIGN
BY E. S. D. OWEN AND LOUISE
W. BUNCE

GROUP 8.—The contrast offered in the same plant between the strong leaf and the

delicate flower form affords the designer and artizan a wide scope for treatment of textile and glass and metal work, while the intrinsic form of the flowers alone speaks with little or no conventionalisation to those developing the delicate designs applicable in the line of book covers and embroidery.



FIG. 53

UNITS OF DOGWOOD



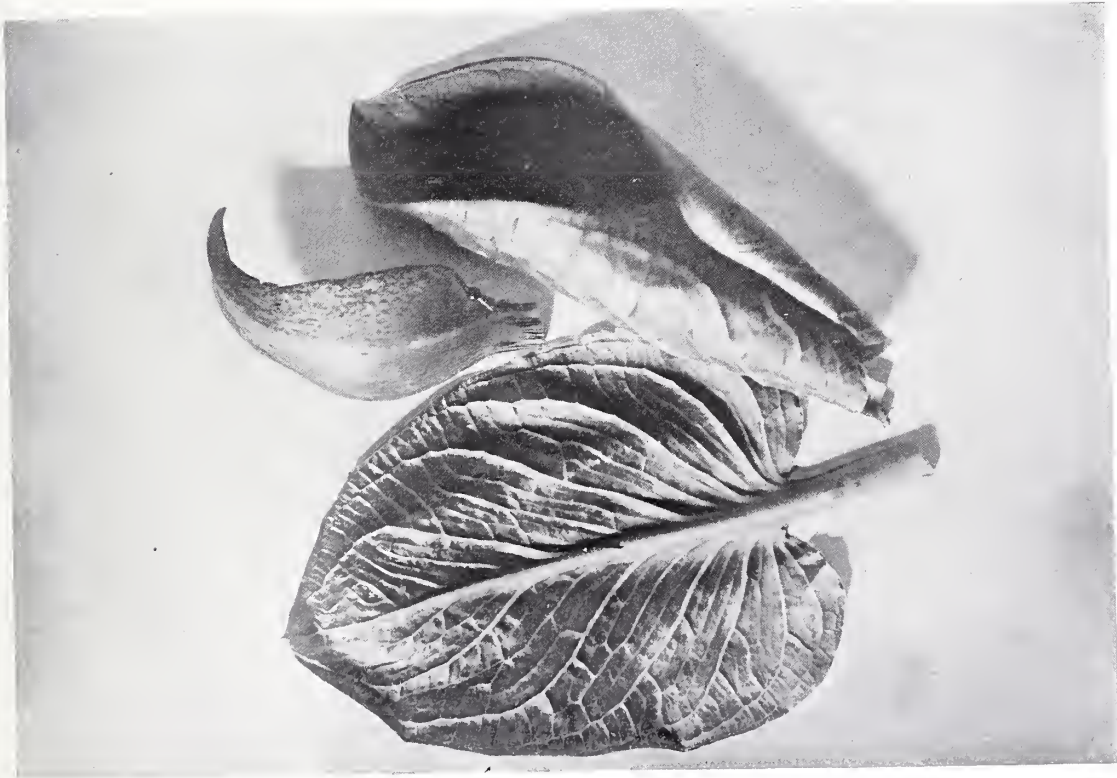
HORSE-CHESTNUT

FIG. 54



SKUNK-CABBAGE

FIG. 56



SKUNK-CABBAGE

FIG. 55



FIG. 57

WHITE LILAC

Gorham Sterling Silver

for WEDDING GIFTS

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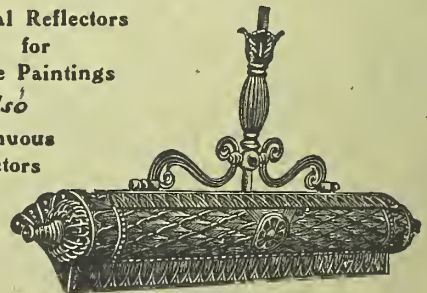
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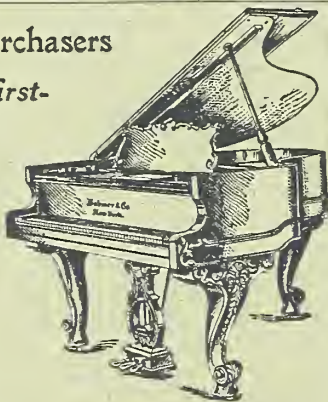
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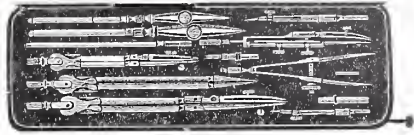
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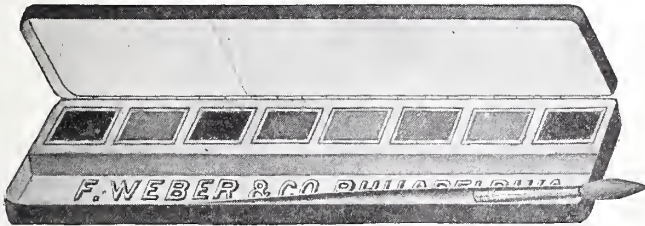
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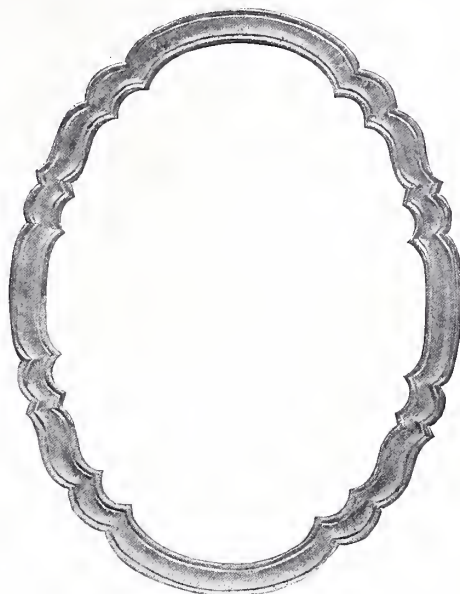
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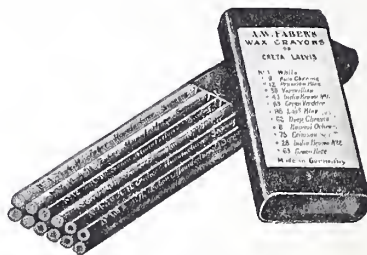
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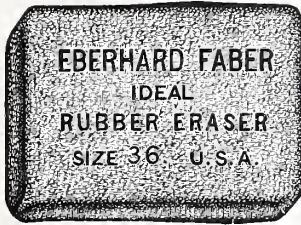
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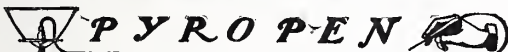


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BY G. F. WATTS, R.A.

(Photo. F. Hollyer)

The Watts Memorial Gallery

THE WATTS MEMORIAL GALLERY AT LIMNERSLEASE. BY MRS. STEUART ERSKINE.

A PICTURESQUE but unpretentious building of Surrey rough-cast, standing on rising ground amongst woods and cornfields; such is the only memorial which has been erected in honour of the late George Frederick Watts.

Begun during the lifetime of the painter and destined to house the collection of his works at Little Holland House, it was enlarged and completed after his death by his widow, who placed in it the pictures which had then become hers, and who has dedicated the gallery to the memory of her distinguished husband.

Those who think that the Memorial Gallery should have been placed in London, so that it might be more accessible to the general public, will do well to consider two things. In the first place the journey from London to Guildford is very easily accomplished and the distance from Guildford to Limnerslease is but three miles; in the second, it is a real luxury to see this interesting collection in such a harmonious environment.

Many painters have that touch of modernity which makes it easy to pass from the crowds in Bond Street to the contemplation of their works; but with Watts it is different. His ideals are ancient, primitive, and solemn, giving a serener and more serious atmosphere than is generally found in a picture-gallery. The point of departure of his inspiration is the earth, and the best possible prelude to the study of his works is surely to be found in the song of the birds in the leafy glades through which we pass to the Memorial Gallery. Besides the charm of its environment, the gallery is well lighted, the pictures are well arranged, and the collection contained within its walls is thoroughly representative of the late painter's life-work. The Tate Gallery boasts many of his masterpieces, but they are chiefly taken from pictures painted

with an ethical purpose; in the National Portrait Gallery the paintings are necessarily restricted to portraits. In the Memorial Gallery we find every phase of his art represented—from his first essay in oils, the copy of a head after Lely, and his *Wounded Hawk*, exhibited in the Royal Academy of 1837, to his unfinished *Destiny* and to his *Whence—Whither?* exhibited in the Academy of 1904. Sixty-seven years of strenuous work lie between these two groups, and a very good idea can be formed of the ground covered by the artist during the interval. At present there is only one specimen of his sculpture, the bronze



"GODIVA"

(Photo. F. Hollyer)

BY G. F. WATTS, R.A.

The Watts Memorial Gallery

bust of *Clytie*; but when the sculpture gallery now building is finished the collection will be really complete. It will contain the original gesso model for the great equestrian statue, *Physical Energy*, the model for the statue of *Tennyson* at Lincoln, and the model of the *Tomb of the Bishop of Lichfield*, besides a number of casts from the antique and a series of drawings which will be placed on the walls.

But to return to the picture-galleries, which are now open. The first impression, as we pass from emerald-green summer to the dim splendour of the interior of the building, is very striking. It consists of two galleries, connected together by wide archways. One of these galleries is key-shaped, and the walls are covered with dark crimson hand-made linen with a raised design; the other is long-shaped and is, as yet, only distempered in dull green. The ceilings and archways are gilded over a rough surface, which gives a very rich effect to the interior as a whole.

The pictures are, as has been already pointed out, representative of many phases in the career of the artist, and the student will find much to interest and to instruct in the collection. It is idle to ignore the didactic quality of much of the work of Watts; it is equally idle to prattle about the evils of literary interest in pictorial art. The intention of his work was part and parcel of his artistic vision and as inseparable from it as his technique was from his conception of that work as a whole. In the Memorial Gallery we can see some fine examples of his portraiture. We have, for instance, that harmony in brown and gold, the *Portrait of Mr. Walter Crane*; we have the dignified portrait of the King when he was Prince of Wales, which should find its place in one of the great national collections. We have the Titianesque portrait of *Lord Shrews-*

bury, the admirable presentment of *Lord Ripon* in scarlet and ermine; we can admire the portrait of *Lady Garvagh*, of which we give an illustration, and the beautiful profile of *Mrs. Langtry*. We have also the characteristic portraits of *John Stuart Mill*, *Mr. Algernon Swinburne* and *Mr. George Meredith*. Besides the collection of portraits, which contains many more than we have space to mention, there are interesting examples of his early work, there are pictures which have mythological subjects and ethical subjects, there are landscapes such as *Green Summer*, and there is the very quaint *First Oyster*, a picture which he painted to refute the idea that he had no sense of humour.

The *Early Study*, reproduced among the illustrations accompanying this article, is not at present in the gallery, but will shortly take its place there. It was for many years at the Cosmopolitan Club, where Mr. Watts at one time had a studio (about 1848 to 1850). When he gave up the studio he left the



“OPHELIA”

(Photo. F. Hollyer)

BY G. F. WATTS, R.A.



(Photo. F. Hollyer)

"PROGRESS." BY
G. F. WATTS, R.A.

The Watts Memorial Gallery

picture there, and there it remained till the Club was given up a few years ago, when the members returned it to Mr. Watts.

Perhaps the best idea of the variety of the collection can be gained by glancing round at the contents of the green gallery. The grouping of the pictures in this room is specially happy, and we note with gratitude that the colour-scheme has been carefully thought out.

On the wall facing the arches we see to the right the fine picture of *Paolo and Francesca*, with its pale steely-blue draperies and its background of dim flames, one of the most technically elaborate of all the pictures. To the left is a mythological group, of which the beautiful *Diana and Endymion* is the most important work. It is too well known to need description. Diana bends down to embrace Endymion, the curve of her body suggesting the form of the crescent moon, while the atmosphere of the picture is luminous. On this wall are also placed the weird little *Nixie's Foster Daughter*, gazing at her jewels; the sketch for Olympus on Ida, Uldra, Prometheus, and the Spirit of Greek Poetry, making a most beautiful group. When the sun filters through the high sidelight over these pictures and touches up the note of opalescent colour which runs through them all, the effect is very charming. On the opposite walls we find *Ophelia*, peering down through the rushes at the fatal water, and the riot of Cupids known as *The Fugue*; while the grand portrait of *Joachim* hangs between the arches. At one end of the gallery the large canvas entitled *Progress* hangs, a glow of golden light; at the other end we have the *Destiny*, which was begun in 1904, when the artist had already reached the age of eighty-seven, and which was left unfinished at his death. Under this is placed a small canvas which he has called *Whence — Whither?* and which

might be hung as a pendant to *Good Luck to your Fishing*. In this picture, it will be remembered, Watts painted a winged Cupid skimming the waves, intent on his sport; the spirit of the picture was frankly pagan and altogether delightful. In the later work he has given us a babe emerging from the sea of life, with a look of haunting uncertainty and helplessness in his wide blue eyes, and with arms stretched out to the unknown; behind him the curl of a wave shows emerald green in its depths.

Enough has been said to give some idea of this interesting collection. On leaving it we can wander about the woods he loved and visit the workshops of the Compton Terra Cotta Industry in which he took so absorbing an interest, and the house where he passed what were probably the happiest years of his life. We can follow him to his last resting-place on the hill where stands the mortuary chapel, decorated with designs furnished by Mr. Watts and executed by the Compton workmen. It is indeed an opportunity not only for the study of the works of a great artist, but for the appreciation of a great personality.



"THE SLUMBER OF THE AGES" (Photo. F. Holyer) BY G. F. WATTS, R.A.



(Photo. F. Hollyer)

“GREEN SUMMER.”
BY G. F. WATTS, R.A.



LADY GARVAGH (Photo. F. Hollyer) BY G. F. WATTS, R.A.

In conclusion, warmest thanks are due to Mrs. Watts, who has admirably carried out her scheme of a Memorial Gallery and has had the public spirit to make it accessible to all.

RECENT LEAD-WORK BY MR. G. P. BANKART. BY AYMER VALLANCE.

IT is a very hopeful sign of the times that designers should be devoting their energies to details of architectural work, many indispensable accessories of which have too long been left to the mere trade furnisher or fitter, with, of course, disastrous consequences from the artistic point of view. Yet it is worth noting how much character and beauty may be imparted to an otherwise plain façade of brick or stone by careful attention to the artistic fashioning and disposition of commonplace utilitarian objects like anchor-ties, rain-pipes and gutters. There is nothing to be wondered at in this, since one of the primary laws of decora-

tion enjoins that the most satisfactory result is always to be sought not in heaping up of ornament for its own sake, but in its application to the beautifying of necessary and constructive features.

The first-named of these, anchor-ties, treated ornamentally, are of rare occurrence in this country; but anyone who has travelled in northern Europe must have noticed these familiar objects in many an old building. I can recall some fine examples on the Town Hall at Bailleul, in the streets of St. Omer and Aix-la-Chapelle, as well as in various places in the Low Countries, too numerous to mention. Drawings of such things are not often reproduced amongst us, but some excellent early sixteenth-century specimens from Dordrecht are figured in Plate 33, Part VIII., of the "Spring Gardens Sketch Book."

On the other hand, we in England can boast of a vast number of ancient examples of ornamental lead-work; while it is but necessary to name one building, the home of the merchant prince, Jacques Coeur, at Bourges, to show to what a high degree of development in the fifteenth century the art of plumbing had attained in France.

In his admirable volume on "Lead-work," Professor Lethaby, though illustrating an ornamental



FIG. 1. LEAD FONT FOR MODDERSHALL CHURCH DESIGNED AND EXECUTED BY G. P. BANKART

lead gutter at Lincoln Cathedral, does not so much as name the lead-work of similar design, more elaborately treated, which runs along the top of the parapet of the choir-transept and of the Chapel of the Holy Trinity at Christ Church, Canterbury. Professor Lethaby assigns no date to the work at Lincoln. The fact is that a simple Gothic sex-foiled rose or wheel, such as this pattern consists of, is so rudimentary in character that it might have been produced almost any time between the years 1250 and 1550, or thereabouts. The former might be thought too early a date; but the peculiarities of our climate, with its frequent and heavy down-pours of rain, and the consequent necessity of



FIG. 3. LEAD FONT FOR ST. ALBAN'S CHURCH, LEICESTER. DESIGNED AND EXECUTED BY G. P. BANKART



FIG. 2. RAIN-WATER GARDEN TANK. DESIGNED AND EXECUTED BY G. P. BANKART

devising means to carry off the water, are no doubt accountable for the fact that, as Viollet le Duc testifies, our own country was so far in advance of others in this regard that in the thirteenth century native builders in England, though nowhere else as yet, had learned to construct rainpipes from the roof of a building down to the ground. The great variety and beauty of ornament of which rain-water heads admit is well illustrated by the many extant

examples at Haddon Hall, these belonging to a comparatively late date, some of them possibly as late even as the end of the sixteenth century.

The works here reproduced by Mr. Bankart, divers and elaborate as they are, yet represent but two phases of lead-work, viz., casting and tin-soldering; no example of the well-known perforated ornament, as at Haddon, nor of the coloured and niello effects, as at St. John's College, Oxford, and the Bodleian Library, being included.

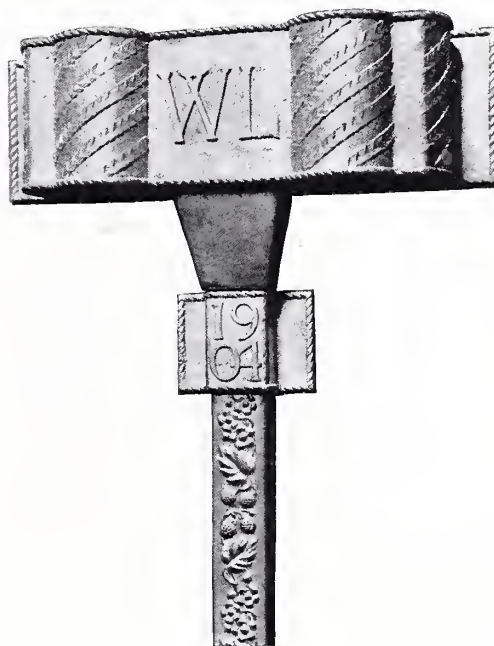


FIG. 4. RAIN-WATER HEAD WITH CASE ORNAMENTATION (WOOD, DEVON). DESIGNED AND EXECUTED FOR D. GIBSON, ARCHITECT BY G. P. BANKART

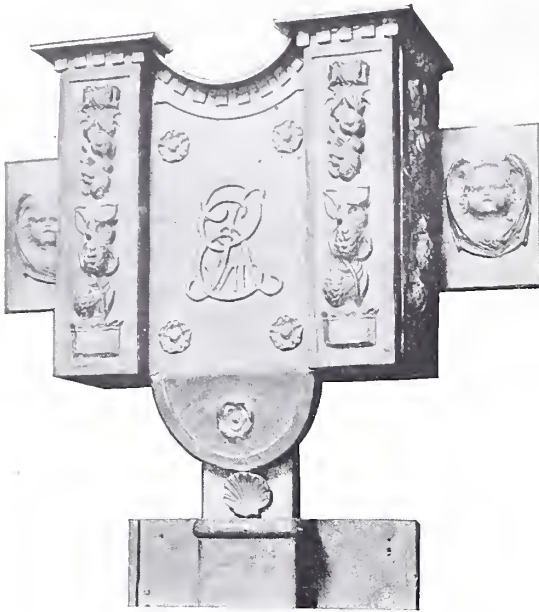


FIG. 5. RAIN-WATER HEAD DESIGNED AND EXECUTED (KING'S SANATORIUM, MIDHURST) BY G. P. BANKART

The simplest method is that where the entire result is produced by casting in the bed of ordinary local sand, which has first received the sunk impress of the relief pattern. Of this process the first five illustrations and the last but one are examples. The ninth, tenth and twelfth illustrations, on the contrary, represent objects of which the whole of the ornament is added after the work itself has

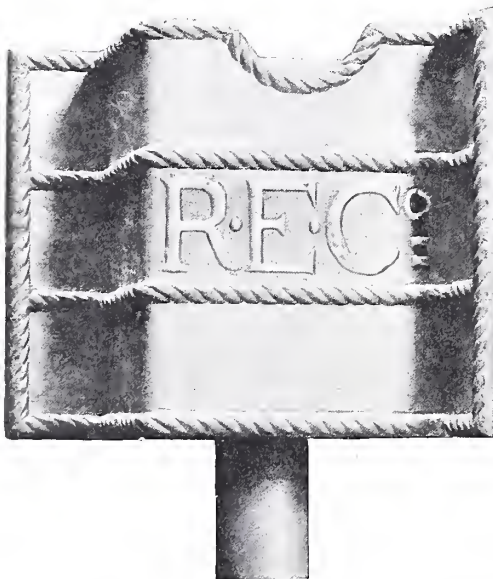


FIG. 6. RAIN-WATER HEAD IN LEAD, WITH LETTERING IN TIN DESIGNED AND EXECUTED BY G. P. BANKART

been made up into shape, by encrusting with bright tin solder, a process in some sort analogous to that of clay slip ornament in fictiles. The remaining examples, namely the sixth, seventh and eighth, represent a combination of both processes, that is to say, that in these three cases some details of the ornament are produced by casting, the others by tin-soldering.

The first and third illustrations afford instances of objects, which, though not indeed unknown in ancient times, are, nevertheless, of sufficient rarity to be noted as exceptional where they do occur, to

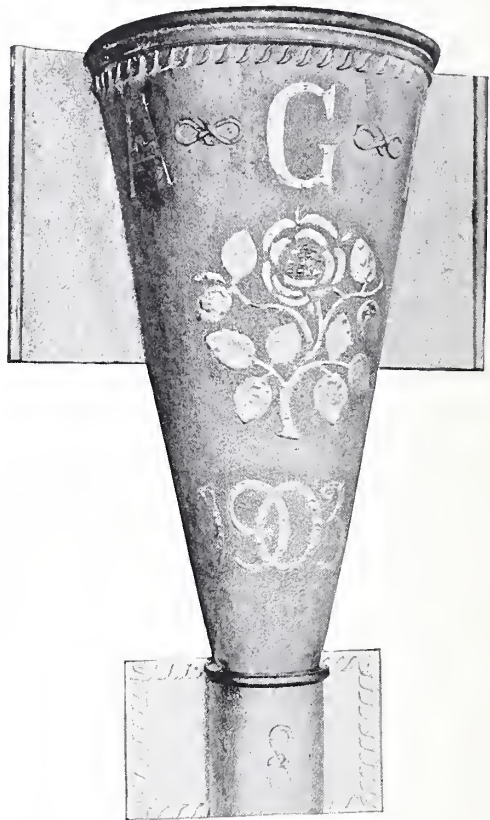


FIG. 7. RAIN-WATER HEAD (HARBORNE HOUSE) DESIGNED AND EXECUTED BY G. P. BANKART

wit, fonts of lead. I refer, of course, to the material of which the actual body of the font is made, not to its lining, which is quite usually of lead. In the whole country not more than thirty original fonts of lead are believed to exist, some large counties—like Yorkshire, for instance—not containing a single example on record. Kent contains three, of which Brookland Church, in Romney Marsh, as though the building were not extraordinary enough on account of its conical wooden campanile, contains one of the most

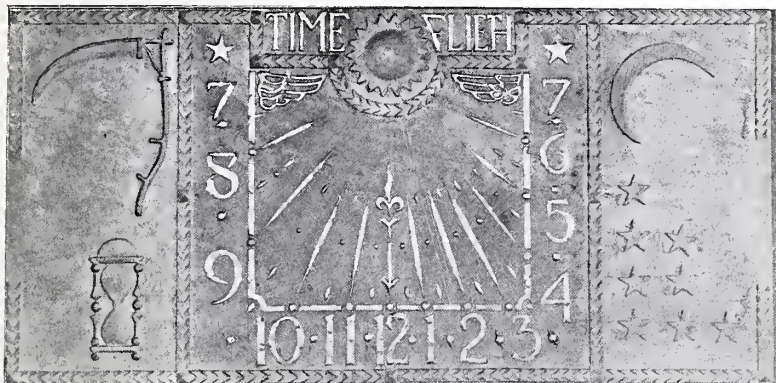


FIG. 8. SUNDIAL IN LEAD
(PENN HALL)

DESIGNED AND EXECUTED
BY G. P. BANKART

is next scraped quite bright with the "shave-hook." It is then ready for the tinning, which, being done by burning on from the stick, practically amounts to modelling in molten metal. This mode of working makes a particularly agreeable contrast in combination with modelled work cast direct in the sand; and, again, it is invaluable wherever clearness of definition and legibility are requisite, as in the case of lettering or the

perfect and notable specimens known. It is believed to be of Norman date.

The two fonts by Mr. Bankart, with their simple and reticent bands and panels of vine ornament, are by no means unworthy of their sacred purpose. Cylindrical in form, they measure each 2 ft. in diameter and about 15 ins. in height.

As for the ornament of the rain-water garden tank reproduced on page 195, it is no derogation of Mr. Bankart's gifts of original design to hazard a guess at the source of his inspiration. I picture him visiting Haddon Hall for the purpose of studying the splendid lead-work of the rain-pipes, and, while there, wandering into a certain room in the south-west portion of the building, where there hangs a precious fragment of sixteenth-century tapestry, the ground of which is powdered with just such dainty blossoming plants as decorate the rain-water tank under notice. The tapestry is justly a favourite one for reproduction, and if Mr. Bankart jotted down in his sketchbook for future use a memorandum of some of those herbal-like flowers, I, for one, am not disposed to cavil at him.

On the other hand, the graceful rose-spray on the inverted cone-shape rain-water head (Fig. 7) is altogether Mr. Bankart's own. This particular ornament is a conspicuous instance of the tin-solder process. In all such cases the pattern is drawn in chalk direct on to the lead after the casting and making up of the object—rain-water head, cistern, or whatever it happen to be—is completed. The surface of the lead which the pattern is to occupy

numbers on a sundial, instanced by the two examples here reproduced. A further advantage of the tin soldering is that it admits of being gilded, if desired, for the production of especially rich and brilliant effects. This process, however, must be reckoned as a luxury, to be reserved for rare occasions; while the silvery sheen of the



FIG. 9. RAIN-WATER HEAD
(MANCHESTER CATHEDRAL)

DESIGNED AND EXECUTED
BY G. P. BANKART



FIG. 10. RAIN-WATER HEAD
(KETTERING FREE LIBRARY)

DESIGNED AND EXECUTED
BY G. P. BANKART

ungilt tin solder relieving the natural grey of the lead groundwork, should be enough to satisfy all ordinary requirements.

The design need not be intricate nor elaborate. In the case of rain-water heads and the like it were far better not, in view of the fact that it will never be seen at close quarters. For this reason plain and bold patterns, like the chequers in Fig. 9 or the spiral bands in Fig. 10, are generally preferable for the purpose.

As for the tinning, while the surrounding lead surface turns dark and dull, the former still retains its lustre; or, if it should be in such a situation that it loses its brilliance in grime and dirt, it can easily be polished up again by rubbing with a cloth. A sundial, then, or other object, treated with tinning, is an ornament that can be relied on for durability, in spite of exposure to the open air.

Of the several stages in the execution of lead-



FIG. 12. LEAD SUNDIAL WITH TIN DECORATION

DESIGNED AND EXECUTED FOR MAJOR BOLITHO BY G. P. BANKART

work not least in point of interest is the preparation of the sand-bed preliminary to casting. With the exercise of a little ingenuity, patterns may be worked up from the simplest tools, such as a short piece of lath, notched or forked; the end of a pencil or any small metal utensil; a straight strip of wire or a bent piece; nails or buttons: in fact, almost any article of reasonable and unpretending form can be utilised for the purpose, when no actual modelling is required. Where the latter kind of decoration is to be employed, of course the case is different.

The study of the best precedents of old cast lead-work shows the ornament to be flat rather than in high relief, and soft, that is to say, billowing gradually out of the background and merging into it again, more by way of suggestion than in sharp definition of form and outline.

A nicety, characteristic of old work, is the impressing into the sand, just slightly below the surface of the main background, the entire block which carries the pattern. An instance of this may be observed in the case of the squirrel and the two other little creatures, the chicken and the hare, on the cylindrical rain-water tank already mentioned. It is a plan which helps the delimitation of the modelled form, no matter how irregular it be, and (what is technically more important) unmistakably denotes the method of execution. Thus again, in numbers of instances of ancient lead-work, the actual grain of the wood is distinctly visible, showing how the pattern has been impressed in the sand from carved blocks of wood. There is no shame in honest disclosure of the method of working; only when the accidental effects of the process are preternaturally exaggerated or when, on the contrary, all the evidences of



FIG. 11. GARDEN WATER TANK (COMMONWOOD HOUSE)

DESIGNED AND EXECUTED BY G. P. BANKART

Mr. Montague Smyth's Landscapes

manufacture are refined and smoothed away with an ultra-artificial finish.

To conclude, in lead-work the great secret which it is Mr. Bankart's aim always to act upon, is to make use of whatever local sand may come to hand, its coarseness sifted out, so as to avoid any very gross imperfections and inequalities. Moreover, the pattern should be done in the sand quickly, and easily also, with whatever little models or implements may be found most convenient at the moment. And, lastly, the sand-bed itself, once made firm and level, should be left largely to chance as to whether its surface is quite smooth and uniform all over or otherwise; because too minute precision has a hard and mechanical effect, and such that infallibly robs the work of those very properties in which its peculiar charm and quality consist.

AYMER VALLANCE.

A NOTE ON THE LANDSCAPE PAINTINGS OF MONTAGUE SMYTH.

ORIGINALITY in both technique and expression is one of the leading characteristics of

certain English and Scottish landscapists of to-day, who, while they follow to some extent the teachings of the masters of Fontainebleau, are producing works which are strongly marked by personal sentiment. They recognise the great truth that the charm of a landscape does not lie in the accurate rendering of the details but in the expression of those deeper and more subtle beauties by which nature appeals to the imagination of each one of them according to his mood or temperament. To them a landscape is not only the portrayal of a piece of scenery, not mere actuality, but the means by which they can give utterance to their poetic sentiments and aspirations. Like their progenitor Constable, they revel in the mysteries of atmosphere and light, two of the greatest problems landscape painting has to offer—though their work does not sparkle with the delightful freshness which is one of the great charms of that master's pictures. They strike a more sombre note, more mysterious and more romantic. To such group of painters belongs Mr. Montague Smyth.

It is a moot point, and one on which some of the best authorities differ, whether a self-taught



“ON THE WENSUM, NORWICH”

BY MONTAGUE SMYTH

Mr. Montague Smyth's Landscapes



"A COUNTRY LANE"

BY MONTAGUE SMYTH

artist is at a disadvantage or otherwise. It is argued that absence of training, as it is usually understood, allows the artist to pursue his natural instincts, to exercise his imagination and to follow the promptings of his temperament; while a prolonged and set form of training may prove fatal to all individual and independent endeavour. On the other hand, a certain amount of guidance may save the student many years of fruitless labour without destroying his artistic personality.

In the case of Mr. Montague Smyth, apart from some early instruction given by Professor Brown at Westminster School, he received but little tuition. It was originally intended that he should enter the army, but his artistic inclinations were so strong that this idea was abandoned and he decided to follow art as a profession. After leaving Professor Brown he continued his studies on the Continent,

much from the painters of Barbizon is evident, but he is by no means an imitator of a school; he does not govern his work according to any set teaching,

visiting most of the leading galleries and working for some time in the studio of Signor Bensa in Florence. But, judging by the work he has produced since his return to England, we should think that it was the more tranquil atmosphere and sombre tones of Holland rather than the gay sunshine of Italy that appealed to his romantic temperament. From the time he left Florence he received no further guidance than that which he obtained from the close study of the great masters at the various Continental galleries. That he has learned



"THE LAND OF THE BLUE GOWN"

BY MONTAGUE SMYTH



“THE ENTRANCE GATE TO NANKING”
BY MONTAGUE SMYTH

Mr. Montague Smyth's Landscapes

but rather must we attribute his success to a careful study of nature combined with artistic intelligence. That he is possessed of a poetic temperament is obvious in all he produces, and whether it be in pure landscape or landscape with figures his work is generally imbued with a spirit of romance. He is gifted with unusual accuracy of vision, and he is, moreover, able to interpret his impressions in a convincing manner.

We recognise this characteristic in the pictures of China and Japan, which he recently exhibited at the Baillie Gallery. Here, one felt, was not only a faithful rendering of the scenes depicted, but an insight into the more subtle charms of their peculiar beauty. The series of China was, perhaps, the more interesting, partly because the artist was exploiting a country which has not hitherto found much favour with English painters, but principally because the softer and more subdued tones—not unlike those so familiar in the modern Dutch landscape—were more in harmony with his natural

leaning towards a rather serious and impressive romanticism, and he could here be more entirely himself. In looking at these pictures of China, impregnated with an atmosphere of solemnity—almost indeed of melancholy, we are reminded again and again of the delicate yet sombre beauties of Holland. And this similarity is increased by the blue-clad figures which appear in several of the pictures. One of the best paintings of the China series is the one reproduced here, *The Entrance Gate to Nanking*, a strong and dignified canvas showing delightful freedom of brush work combined with rich and sober colouring. Hardly less successful is the water-colour *The Land of the Blue Gown*, which well displays the artist's facility for expressing movement in his figures.

Interesting as most of these pictures are it is by his poetic and impressive landscapes that Mr. Montague Smyth is best known, and in these he has attained considerable success. He excels in the rendering of delicate atmospheric effects, such



"ON THE SUSSEX DOWNS."

BY MONTAGUE SMYTH



"THE GREY OF DAWN." BY MONTAGUE SMYTH.

Mr. Montague Smyth's Landscapes



"GATHERING WOOD"

BY MONTAGUE SMYTH

as delighted the heart of Anton Mauve. Silvery grey mists enveloping a landscape of rich warm

tones he paints with remarkable truth and dexterity, and in all his work he reveals a depth of sentiment and a profound intimacy only to be derived from a close study of nature.

As an example of his best landscape work we cannot do better than give the picture *The Grey of Dawn*, reproduced here in colour. It possesses some of the ethereal beauty of a Corot and the dreamy sadness of a Mauve. The blending of the soft cool tones shows the artist's fine sense of the gradation of colour. Two pictures of the romantic order which also display Mr. Montague Smyth's best qualities are *Tending the Flock—Evening* and *A Country Lane*, while *On the Sussex Downs* and *Gathering Wood*, both painted in a lighter key, appeal by their soft and agreeable colouring. The figure in the last-



"ON THE EAST COAST"

BY MONTAGUE SMYTH

Some Recent Etchings by Allan Osterlind

mentioned is admirably drawn. That the artist has devoted much study to the painting of cloud forms is apparent in *On the Sussex Downs* and the seascape *On the East Coast*. In the last-named picture the feeling of atmosphere and distance is well conveyed, and the movement of the restless sea cleverly suggested. This excellent little work is also interesting, because we have not seen any sea-pieces by the artist before.

A few years ago Mr. Montague Smyth was elected a member of the Royal Society of British Artists, and he was recently admitted to the newly-formed "Society of Twenty-Five English Painters," whose second exhibition will be held during the coming autumn. During the last ten or twelve years his works have been seen at most of the leading exhibitions in London, including the Royal Academy, the International Society, the New Gallery, the New English Art Club, and the Royal Institute of Painters in Water-colours. E. G. HALTON.

SOME RECENT COLOURED
ETCHINGS BY ALLAN OSTER-
LIND. BY HENRI FRANTZ.

THE movement that is carrying a large number of contemporary artists towards engraving in colour seems each day to be gathering more consistency and energy. At first the public hesitated, not knowing what to think of this new process, not daring to admire frankly, and, above all, not daring to buy. But little by little they have become bolder; they perceive that colour-etchings suit our modern rooms perfectly, and they have grasped the fact—a very elementary one after all—that there is more talent in some little plate by Robbe, by Ranft de Chabanian, or by Boutet de Monvel, than in the large pretentious canvases, void of all sense, which every year encumber the walls of the Palais des Beaux-Arts.

Public interest having been attracted towards etching in colour, the renaissance of this art, which was so widely practised in the eighteenth century, has become the more effectual. Sales have taken place at which, under the supervision of some admirable expert like M. Loys Delteil, prints by Raffaelli, by Müller or by Osterlind have often been the subject of a cross-fire of bidding, and have been sold at prices that enable us to foresee the very important position which they will occupy in the collections of the future.

Then, again, an interesting society for the promotion of colour etching has been founded under the presidency of J. F. Raffaelli. For two successive autumns it has held its exhibitions at the Galerie Georges Petit, achieving a very great success, both moral and material, with the *élite* among contemporary colour-engravers. At the Salons, too, the latter have been more noticed than they ever were before. It



"TENDING THE FLOCK—EVENING"

BY MONTAGUE SMYTH



"BRASEROS." FROM THE COLOURED ETCHING BY ALLAN OSTERLIND.
(By Permission of M. Pichéourt.)

Some Recent Etchings by Allan Osterlind

was once, indeed, very unusual to see any but some rare and more or less hurried visitor in those ground-floor rooms of the Salons which are devoted to engravings. This is no longer the case, and I myself have been able to observe how these rooms, which two or three years ago were so solitary, are frequented to-day by a more educated public, to whom the names of our able etchers have become familiar. Let me add that the great art publishers, like Georges Petit, Pierrefort, Sagot and Hessèle, are working energetically to foster the public taste for colour-engraving. It is to be hoped that this art will soon have supplanted the hideous second-rate picture, the cheap picture, in our rooms; and that the public will be more and more convinced, as time goes on, that a colour-engraving is really an original work, and that it suits the dimensions and the character of the rooms which our architects design for us.

THE STUDIO has already, in former articles, drawn the attention of its readers to Osterlind, one of the most gifted among specialists in colour-

engraving; but I may be permitted to allude once more to some recent plates by this excellent artist. Allan Osterlind, a Swedish painter who has become more and more French in elegance and in feeling, has already set his name to a large number of very remarkable plates. In those of more recent date which we here reproduce, he remains faithful to the inspiration that we have been accustomed to find in his work. Fresh travels in Spain have provided him with new subjects, picturesque and full of character.

Allan Osterlind uses in his engravings sometimes very warm and vivid tones, sometimes more subdued colours. But the latter are always very cleverly and very happily distributed, as in the work entitled *Près du Puits*—a charming group of young Spanish women, one carrying a jar of curious shape, such as is often seen in the south of Spain. This is not the Spain, harsh, rude and naturalistic, with which we have become familiar in the great and forcible pictures of an Ignacio Zuloaga; it is the graceful side of Spanish life that has been so



“ LES OMBRES ENFANTINS ”

(By permission of M. Pierrefort)

BY ALLAN OSTERLIND

Some Recent Etchings by Allan Osterlind

well observed by Osterlind, and it is none the less calculated to please. Occasionally, also, Osterlind's talent appears more rugged, as in *La Bonne Aventure*, a group of two young women who have come to consult a fortune-teller in her gloomy den. But Osterlind always leans towards the side of idealism.

One of the most remarkable plates in this series is the *Rouge et Or*, where, in order the more faithfully to represent a dance of the Gitanas, Osterlind has indulged in a veritable debauch of scintillating colour. We find here all the finest qualities of Osterlind the water-colour painter; and yet the water-colour painter never gets the upper hand over the colour-engraver. It is, indeed, a fault with many artists that they give their colour-engravings the look of water-colours: a grave mistake, since we are thus deprived of that which gives its character to colour engraving—I mean precision of design and definiteness of outline.

This is what Osterlind very clearly perceives; and this virtuoso of water-colour painting never

neglects the spirit of etching, in which colour really takes only a secondary place, yielding precedence to finish of drawing and to the art of composition.

Certainly we must not forget the great talent of the water-colourist, manifested as it has once more been recently in the exhibition of the Nouvelle Société des Aquarellistes, which was founded at the beginning of the year 1906 by the writer on art, Maurice Guillemot. Allan Osterlind's water-colours are generally large works that do not at all answer to the usual conception of water-colour painting. As a rule the water-colour restricts itself to somewhat small dimensions. Osterlind conceives it in more grandiose proportions; yet at the same time treating it with the greatest care as regards composition. This is shown very clearly in his large water-colour portraits, so broad and so powerful; and in those scenes of child-life that are so truthful in rendering and in composition.

Osterlind's last work includes several precious pages from the life of the fields, such as the *Âne*, a grotesque shape silhouetted against the setting



“SCÈNE ESPAGNOLE”

(By permission of M. Pierrefort)

BY ALLAN OSTERLIND



"LES PREMIERS PAS" FROM THE COLOURED ETCHING BY ALLAN OSTERLIND.
(By Permission of H. Deutsch & Co.)

sun at the top of a path. Though only a study, it is alike very sincere and very actual.

All this forms an achievement of the first order. Arrived, as he now has, at a complete mastery of his process, Osterlind owes it to himself to persevere in colour-etching—an art in which he is already one of the undisputed masters.

HENRI FRANTZ.

MODERN VIENNESE TOYS.
BY A. S. LEVETUS.

IN Austria the making of toys has been confined from times immemorial to certain parts of the Crown lands—Tyrol, Bohemia, Croatia and other countries—and has not been one of the specialities of the capital of the Empire; neither is it so now, although many attempts have been made in the direction of a reform in this branch of applied art during the last four years. That



“ROUGE ET OR” BY A. OSTERLIND
(By permission of M. Pierrefort)



“PRÈS DU PUIS” BY A. OSTERLIND
(By permission of M. Pierrefort)

modern toys have not found a firm foothold is certainly from no lack of enterprise on the part of the designers, neither can it be said that the public have failed to do their share in buying what has been offered to them. The fault lies in the fact that to permeate the market these toys must be cheap, and that is an impossibility so long as the designers are obliged not only to design and invent new toys and methods of making them, but have themselves to do the actual work of manufacture. That the toys could be made cheaply is the opinion of the designers themselves, who see here a congenial outlet for their fantasy and a new and important field of art opened out to them. The actual expense of manufacture is very little, but time is valuable; if Austria wants to compete in this direction with Germany she must send teachers to the districts where toys are made to instruct the villagers in new methods. They are quick to learn and their fingers are, as the result of heredity, apt and deft, for finger manipulation may be inherited

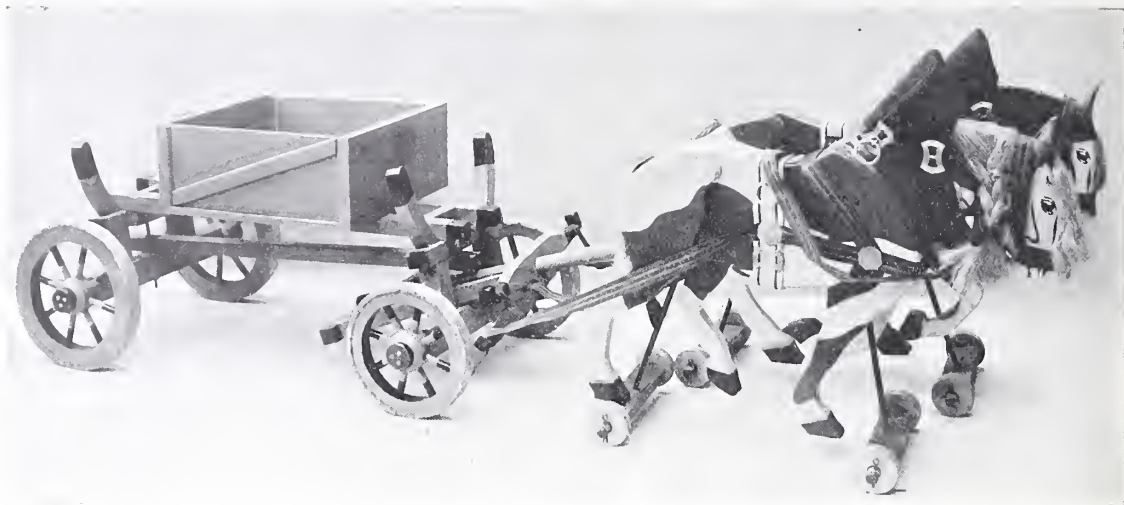


FIG. 1. WAGON AND HORSES

BY FRÄULEIN VON UCHATIUS

like other functions. The Ministry of Fine Arts and Education has long projected such a reform by sending the designers themselves to the "Fachschulen," or craft schools, to give instruction in new methods, but the machinery of Government necessarily moves slowly. Here, then, there is certainly an opening for the enterprising business man. It is not surprising that several students of the Kunstgewerbeschule (School of Applied Art) and the Malschule für Frauen und Mädchen (Painting School for Females) have turned their attention to this class of work. It is, indeed, essentially suited to women, for they better understand child nature than men; they are nearer to them in thought, and sympathise with them in a

way that men rarely do. I do not, of course, mean to imply by this that men have no close touch with children. Indeed, Professor Moser, Ferdinand Andri, Friedrich König and other designers have done much in inventing and designing new toys; but one who does not understand children could hardly turn his thoughts in the direction of toy-making and the invading of the children's domain.

Now Fräulein von Uchatius had long thought of finding out something new in toys before chance led her to put the idea into practice, for one cannot live in ideals. It is not surprising that the initiative came from Nuremberg; the School of Applied Art in this ancient and enterprising city, which

has long been renowned as the capital of toyland in Bavaria, offered a prize for a modern Noah's Ark. She ventured and won, and so the first step was made. Fräulein von Uchatius has always been a great lover of animals, especially horses; she used to play with them, and observe their habits, in fact, grew up with them, for she spent her childhood in the country, and animals were to her what dolls are to the town-bred child. She came to Vienna, became a student at the Imperial Kunstgewerbeschule and the

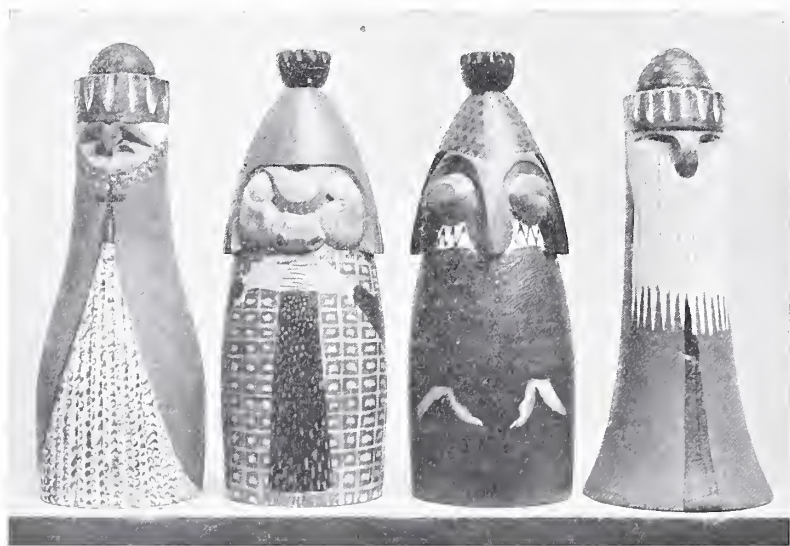


FIG. 2. TOYS

BY FERDINAND ANDRI

pupil of Baron Felician Myrbach, under whom she studied painting and anatomy, and of whom she speaks in terms of great reverence for what she owes to him as a teacher; she is now the pupil of Professor Czescka and has turned her thoughts to bookbinding and graphic art. Toys she loves to make; she is rich in ideas for new ones in the shape of theatres and movable animals; but, alas, one must live, and these ideas must be placed in the background of her memory till some future time, for which she has almost ceased to hope. She still

studies animal life at the Zoological Gardens of Schönbrunn, that historical castle of the Emperor which now lies within the precincts of Greater Vienna, and whose gardens are accessible to all. She also spent three months in a circus in Vienna, whose proprietor, Herr Sidoli, gave her every opportunity of studying the habits and movements of the animals, and she has been wont to stand for hours in the street watching the horses dragging heavily laden wagons, observing them and sketching them, in spite of the gaze of the

curious wayfarers who sometimes gathered around her. Then, having armed herself with knowledge, she went a step further and worked at bench and lathe for many months. With this preliminary training she began to manufacture, and made up her mind to construct animals in motion. She made her Noah's Ark, won the prize, and then made a second, which was promptly bought by the Government. There was a scheme, which unfortunately still remains to be carried out, of sending her as a teacher to the toy districts of Austria to

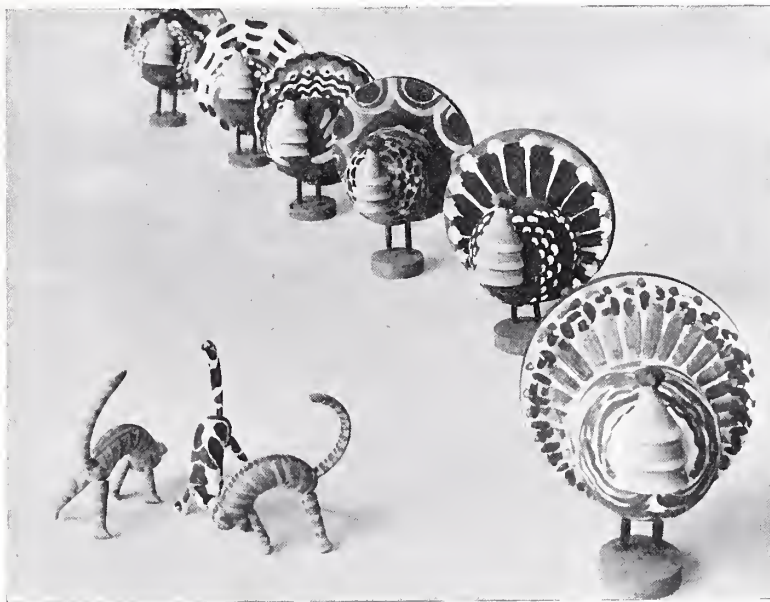


FIG. 3. TURKEY-COCKS AND CATS

BY MINKA PODHAJSKA



FIG. 4. TOYS

BY FERDINAND ANDRI



FIG. 5. NOAH'S ARK ANIMALS

BY FRÄULEIN VON UCHATIUS

teach the new art. "That would have been a good thing," she says, "for I could have found out other methods of toy-making, and further developments would have been possible."

Fräulein von Uchatius cuts her small animals out of three pieces of wood, two for the sides and one for the middle, while for larger animals there are several layers in the middle, according to their size. These she sticks together with cement so as to make them very firm, and then she paints them from nature. She makes everything herself, using the saw, the carpenter's bench and tools, and the

paint-pot. It took her almost a month to make the Noah's Ark, yet the cost of each animal was very small, in every case less than sixpence. Larger animals covered with leather were somewhat dearer, from eightpence to ninepence. She is very enthusiastic over her achievements in toy-making. "If by making them entirely myself they are so cheap," she says, "how much more cheaply could they not be made by practised hands and in large quantities?" The wagon and horses illustrated in Fig. 1 is fifty-one inches long, thirty-one inches high and twenty-four inches broad; its price 25s.



FIG. 6. VILLAGE SMITHY
FIG. 7. CHURCH AND INN

BY FRÄULEIN VON UCHATIUS

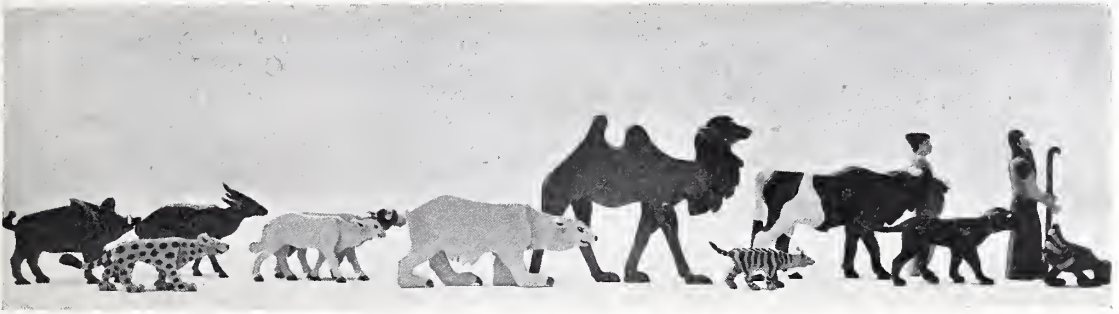


FIG. 8. NOAH'S ARK ANIMALS

BY FRÄULEIN VON UCHATIUS

Here, too, is also a question of quantity. The village smithy, church, etc. (Figs. 6 and 7) are part of a large complex intended for outdoor play. Every detail is as carefully thought out as if the village were meant to be peopled with real men and women, and not those of the children's fancy; the work is beautifully exe-

cuted—a real labour of love, done by an artist who gives her best to that which lies before her. The "people" are made after the same method as the animals; here, too, no detail has been forgotten, and no false note has been struck. Fräulein von Uchatius invented this method, called the "Brettl" ("Brettlein" = little board) method,



FIG. 9. TOYS

BY FANNY ZAKUCKA-HARLFINGER



FIG. 10. TOYS

BY MINKA PODHAJSKA

Modern Viennese Toys

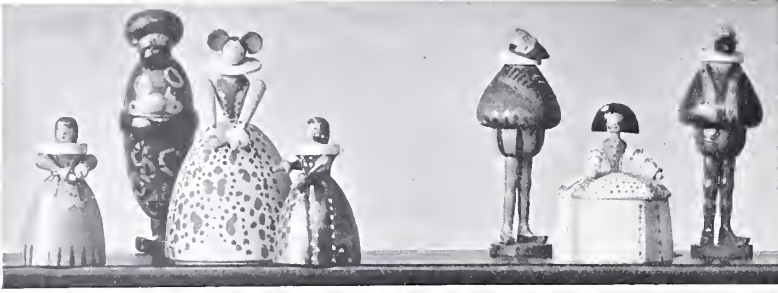


FIG. 11. TOYS

BY FANNY ZAKUCKA-HARLFINGER

of making figures and animals. Frau Zakucka-Harlfinger and Fräulein Podhajska are both pupils of Professor Böhm, at the *Kunstschule für Frauen und Mädchen*, Vienna—an art school set apart exclusively for females. They turned their thoughts to toy-making some three years ago, and, like Fräulein von Uchatius, have been very successful in their achievements. Their methods, however, are very different; for while she chiefly uses the saw and carpenter's bench, these two ladies follow the turner's methods, using his tools and lathe. Their toys are turned from round forms. This is in itself an interesting fact. These designers have studied every branch of their art; they have worked at the lathe, and resorted to everything which could possibly help them. Frau Zakucka-Harlfinger has also constructed a village, but it differs from that of Fräulein von Uchatius, because she is of another race; the former's figures (of which some are reproduced) are typical of the regions nearest to her—Salzburg and Bohemia. So exact are her types that the authorities at Salzburg have purchased her figures, and also awarded her a prize for them, and it is their intention to have them made in large quantities and placed on the market. Many of the figures are movable, being worked with strings. She paints each figure herself, no two of them being alike, and delights in her work.

Fräulein Minka Podhajska is a Moravian, and devotes her attention to animals. Like Frau Zakucka-Harlfinger, she has a fine sense of decorative

art, which is inborn in the native population of these Crown Lands, as is manifest alike in the remote villages and in the towns, especially on market days, when the large gathering of the people in their picturesque attire forms a brilliant scene. Though Fräulein Podhajska never decides what animal she is going to make till the lathe

has done its work, her achievements in the art of toy-making are great. The limbs naturally are added afterwards. She possesses a lively fancy and a sure eye for form and colour, and in furthering this branch of art she has spared no pains. The cats in Fig. 3 are delightful creatures which would charm any child, as would also the turkeys which so proudly strut along. Indeed, all the animals made by this designer have a remarkably natural appearance, and this indeed is the keynote of all these modern toys.

Fräulein Wachsmann has gone to another branch, namely, the making of mechanical toys. It is indeed a most interesting fact that so many different fields of toy-making have been explored, so that each artist has been able to devote her energy in one direction, with resulting success from an artistic point of view. They have also shown much energy in putting them on the market. Two years ago a booth was erected in one of the most frequented parts of the city, the designers being for the nonce



FIG. 12. TOYS

BY FERDINAND ANDRI

Northern Painters and their Homes

the saleswomen and doing a good business, spite of the fact that the toys are necessarily high-priced. Last year, again, some enterprising young artists had a stall in the children's Christmas market, but were not so successful here amidst the crowd of other stall-keepers; the toys, though cheap, were not cheap enough to enable them to compete with others. Frau Zakucka-Harfinger sold about four hundred dolls in one year. All these lady designers are enthusiastic as to the future prospect of toy-making, if they could be employed to make the models and as teachers; the only thing wanting is commercial support.

Ferdinand Andri's figures are types, not of towns, but of villages in Moravia, in Bohemia and in Croatia. There is some peculiar charm in them which makes them a joy to children. Herr Andri makes them entirely himself, and, like the others, derives real pleasure from "creating" these figures. For work of this sort one must be fond of children, be able to understand things from a child's point of view, have an enormous power of taking pains,

and be prepared to spend much time for little gain—that is, as long as the present state of things exists. It is indeed alike interesting and significant to find men like Professor Moser, Herr Andri, and others, who have achieved an international reputation in the fine and decorative arts, bringing their talent to bear on such objects as playthings for children. But it is hardly to be expected that they can, in the future, devote any considerable part of their precious time to this branch of applied art; it must suffice that they have shown the way. It seems to me, however, that by employing women-designers possessing the necessary qualities, much good could be achieved and the field of toy-making greatly enlarged.

A. S. LEVETUS.

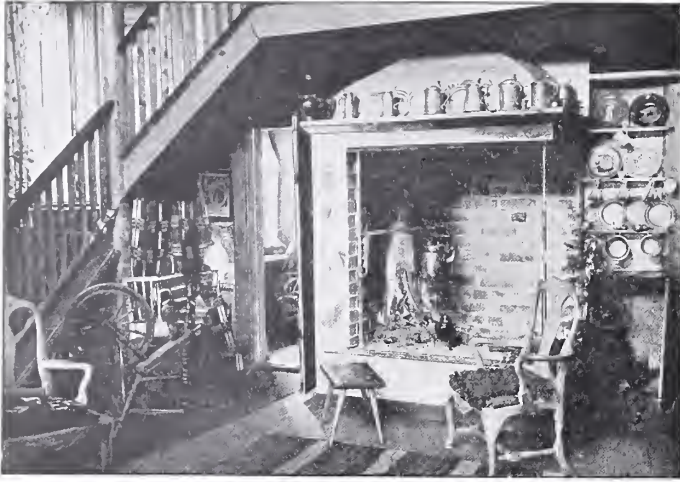
SOME NORTHERN PAINTERS AND THEIR HOMES. BY GEORG BRÖCHNER.

It is not easy to define accurately that indisputable charm which surrounds the homes of



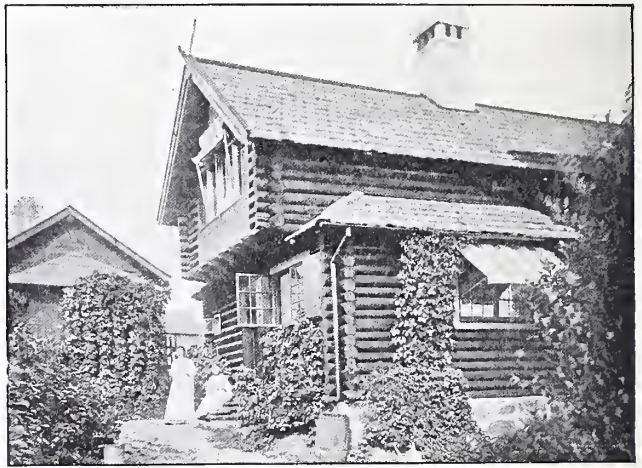
PRINCE EUGEN'S STUDIO IN THE ROYAL PALACE, STOCKHOLM

Northern Painters and their Homes



INTERIOR OF BARONESS SPARRE'S HOUSE AT RÄTTVIK

so many artists. I shall not, however, be committing myself, I think, by attributing it to a complexity of diverse causes, conspicuous amongst which is an independent and individual taste—and a corresponding, more or less Bohemian, disregard of commonplace conventionalism—aided by a cultured and susceptible eye and coupled with a fervent appreciation of the beautiful wherever found. Besides, an artist is generally a much-travelled man, with better opportunities than most of collecting articles of decorative merit; finally, he is not, as a rule, tied to the immediate vicinity of great cities, and, like the monks of old, he very often hits upon a place of peculiar beauty for his home.



BARONESS SPARRE'S SUMMER RESIDENCE, RÄTTVIK



BALCONY AT BARONESS SPARRE'S SUMMER RESIDENCE

The Northern artists, which in this case means Danes, Swedes, and Norwegians, are no exception to the above rule—rather the reverse, I fancy; and some illustrations from their homes, chosen more or less at random and of a necessity subject to the limitations of space, coupled with a few explanatory notes, may be of some interest to the readers of a journal like *THE STUDIO*. On my wanderings I have had the pleasure of visiting most of the homes depicted in the following pages, and others besides, which I should like to have seen added to the list had space permitted.

The place of honour should be

given to Prince Eugen of Sweden, who has painted most of his admirable pictures in his old studio in the royal palace of Stockholm. Of late, however, the Prince, as he is generally called amongst his confrères, has taken up his abode at the commodious villa he has built at picturesque Valdemarsudde, just outside Stockholm, where he, as true an artist as any, hospitably gathers round him some of his most distinguished brethren of the brush, with whom Prince Eugen, deservedly, is extremely popular. His new villa, designed by the eminent Swedish architect, M. Boberg, is remarkable for its refined simplicity, which only

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GABLE OF MR. F. SCHWARTZ'S HOUSE AT VALBY

further enhances the charm and the effect of the excellent paintings and other *objets d'art* which it contains. Close to Prince Eugen's house Mr. Boberg has built his own picturesque house, and the distinguished sculptor, Ericsson, likewise lives in beautiful Djurgarden. Mme. Boberg, who is a very clever seascapist and who loves the weird and wild scenery of distant Lofoten, has had built for herself a small summer residence at Svolvär, thus no doubt boasting the world's most northerly studio and probably the only one within the Arctic region, where, she tells me, a not unfriendly bear is a casual caller.

Otherwise a number of Swedish artists have turned their backs upon their beautiful capital and betaken themselves to other parts, the ancient province of Dalarne having become the home of quite a cluster of distinguished painters. *Place aux dames*—at Rättvik, the Baroness Emma Sparre owns a charming house, Solhem by name, built in the good old Swedish style, heavy beams forming the principal building material; an old-time simplicity—at the same time comfortable and artistic—prevails in the interior, and from the open balcony there is a most delightful view over the waters of the his-

toric lake Siljan; the Queen Dowager of Italy and many other distinguished visitors have eulogised the beauties of Solhem in Baroness Sparre's Golden Book. The province of Dalarne, altogether, is rich in historic associations, and Dalecarlian men and women, the former for centuries a kind of bodyguard for Sweden, the latter possessed of most of the virtues which make a true woman, still cling to many of their old customs and to their picturesque national dress, each parish having its own. No wonder that so many painters have in Dalarne found that promised land, for which, I suppose, we all sigh, and that Anders Zorn, himself a Dalar peasant born and bred, has built his house at Mora, in the midst of his people, of timber, he tells you with some satisfaction, hailing from his own forest. Zorn's home, in a way, symbolises and resembles its master; like him it is of good honest Dalar stuff, but as his work adorns the walls of some of the world's greatest museums, so the great world has helped to make his house beautiful within, for besides the mighty billiard-room, where nothing hides the smooth Dalar beams, the staircase of a like simplicity and hall with the old-time open hearth, Zorn's house contains old masters, a profusion of lovely plate, rare antique furniture, and a variety of other costly and beautiful things. Zorn, like all true Swedes, is hospitality itself, and at his



ANDERS ZORN'S HOUSE AT DALARNE

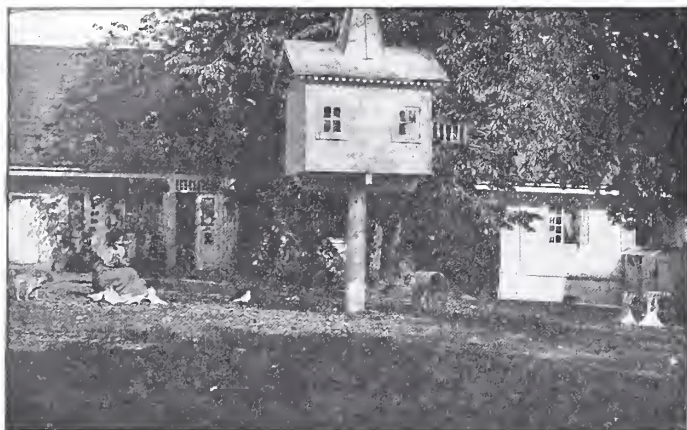
Northern Painters and their Homes

house he has, amongst others, entertained the Crown Prince and Prince Eugen of Sweden.

Last, though not by a very long way least, amongst the Dalar homes of Swedish painters (passing over for the time being the Leksand colony) comes that of Carl Larsson, at Sundborn, and I should have been disconsolate at the absence of any illustrations from this famous "hem i Dalarne" had not *THE STUDIO* on a previous occasion given some views of the home, so well known and, I may safely add, so dear to many Swedes—a charming home, quaint, gay and happy; so thoroughly



MR. ANDERS ZORN IN HIS BILLIARD-ROOM AT DALARNE

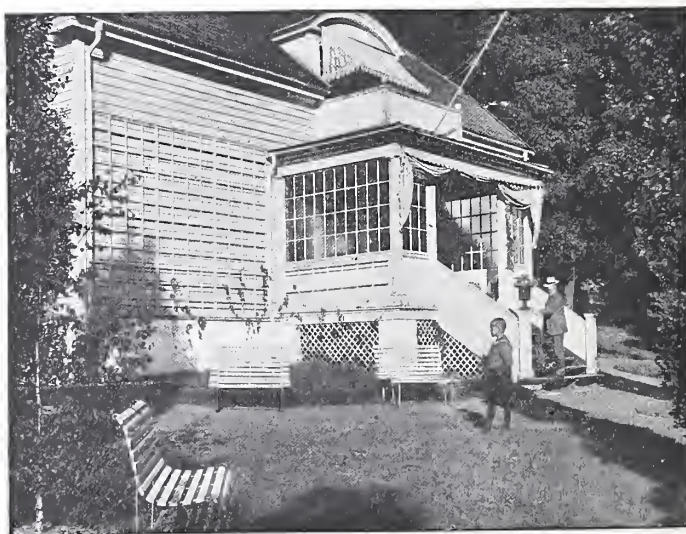


COURTYARD OF MR. W. PETERS' HOUSE AT WINDERN

the shore and the seamen which have made Skagen so beloved amongst some of the best Danish painters—Anna and Michael Ancher, Krøyer and Locher, Tuxen and others; and Denmark's greatest poet, Holger Drachmann, who often lives there, has, over and over again, sung the praises of the Skaw and the free and merry life they lead there. My gallery of Skagen pictures is by no means complete, and I am unable to give more than one illustration of Krøyer's charming summer residence, with its artistic

Carl Larsson throughout, bright colours, deftly applied, and wise maxims adorning walls and doors. It would be difficult to find a home more intensely imbued with the personality and affected by the individual taste of its master than this, but to fully appreciate it one must see it peopled with genial Carl Larsson himself, his charming wife and his beautifully healthy children.

From Dalarne to the Skaw is a long cry, yet Skagen has, to a number of Danish painters, become what Dalecarlia is to the Swedes, although the two places have nothing whatever in common. It is the sea, the sun,

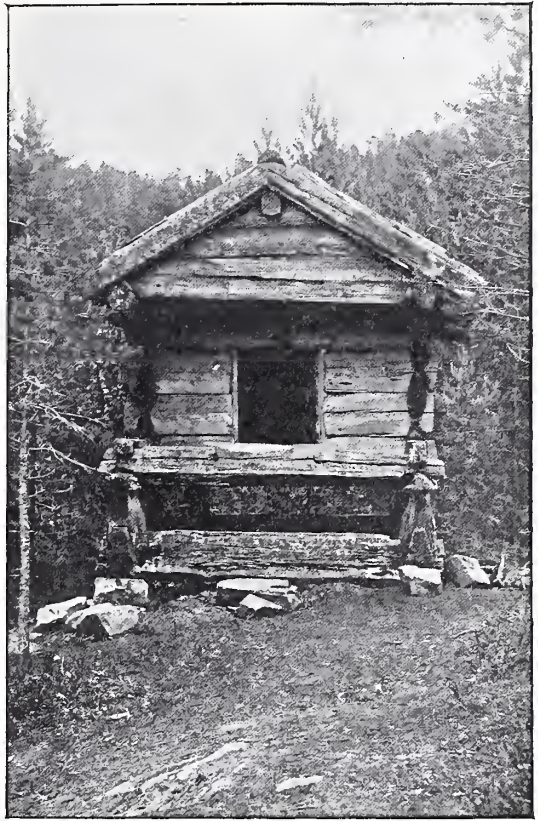


MR. T. HOLMBOE'S HOUSE AT CHRISTIANIA

Northern Painters and their Homes

rooms and its wealth of flowers, both inside and out. Krøyer has spent his happiest years and painted some of his best pictures at Skagen, where the genial artist is wont to gather round him some of his many friends, often perpetuating with his inimitable grace and ease of touch, episodes from their intercourse. Ancher and his wife, the latter a native of Skagen, spend nearly the whole year there, only paying short and transitory visits to their charming town house in Copenhagen, with its beautiful old garden and its many pictures and studies; they almost exclusively paint Skagen scenes, and friends often assemble round the long table in their Skaw garden. Professor Locher, whose bulky form is shown inside his comparatively modest studio, revels in the mighty waves which break upon the Skagen shore, or rise like fountains when the waters of the

and artistic simplicity, and where Professor and Mme. Tuxen have given some spirited and original *fêtes*. Tuxen, though now the court painter *par*



ANCIENT STORE HOUSE AT MR. L. MOE'S RESIDENCE,
JUVLAND SÅTER



MR. P. MÖNSTED'S HOUSE AT CHARLOTTENSUND

North Sea and the Kattegat meet and clash. Professor Tuxen is the latest addition to the circle of distinguished Skaw artists; he has built himself a quaint country house there by materially enlarging an old farmstead, the white walls of which form a picturesque contrast to the dark timber framework. White, too, is to the fore within the house, which is remarkable by its quaint

excellence, has not forgotten his old love for the sea and the shore, which he, like his comrades, delights to render in their changeful moods, and he will, no doubt, help to keep up the good old Skagen artist traditions, which some of the most fervent lovers of the place are afraid will suffer through the increased influx of visitors or outsiders, as they are inclined to call them, a large new hotel having been built there.

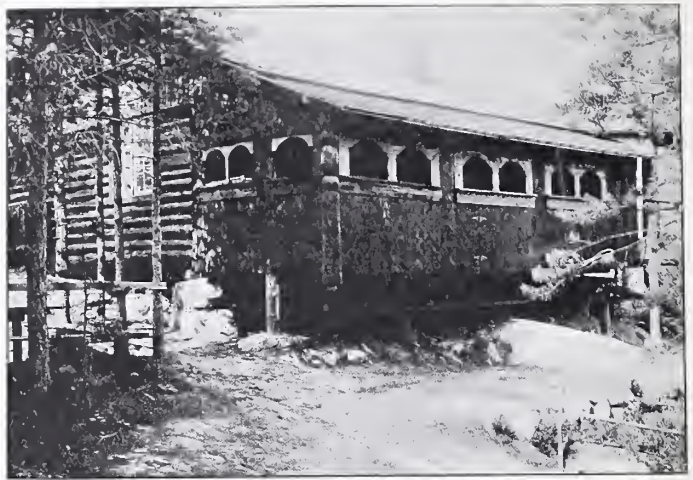
A home of a different stamp altogether is Mr. P. Mönsted's large white villa at Charlottensund, which, in the exterior at least, is of an essentially modern type, though exceedingly pretty; its position, too, forms a complete contrast to that of the Skaw-dwellers' houses, Mönsted's villa being cosily sheltered by one of those beautiful beech forests for which Denmark is famous.

An old house, genuinely old, is Mr. Frantz Schwartz's residence at Valby, near Copenhagen. The garden side is an old house from Odense, which the lucky owner discovered and purchased,

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having the whole structure removed to Copenhagen. It was rather a serious undertaking and some sceptical people shook their heads, but the venture proved a decided success, and Mr. Schwartz is now possessed of a singularly charming and picturesque home, the interior of which, with its irregularity—the house is built on a steep slope, the one side being a story lower than the other—and its many excellent pictures and pieces of antique furniture, is in perfect harmony with its exterior beauty.

Louis Moe, the admirable etcher, of whose work several examples have appeared in *THE STUDIO*, forms a natural link between Denmark and Norway, living, as he does, in Copenhagen during the winter and spending his summers at his Norwegian mountain home, Juvland Säter, in Thelemarken. Although I only know it and the country around it from Mme. Moe's splendid photographs, I am greatly impressed with its quaint, original beauty—just the home one might expect an artist like Louis Moe to have built for himself, made beautiful by wild roses and water-lilies and field flowers, and much of the wood-work done in fantastic forms, the outcome of his never flagging imagination. On many an evening Moe gathers his friends and neighbours around his old-fashioned fireplace, when weird and stirring tales are told of the bear and the wolf of the



MR. L. MOE'S WORKSHOP AT JUVLAND SÄTER

neighbouring mountains, or of ancient Trolld and such-like, or of the peaceful beaver, which rare animal also must be counted amongst Moe's many interesting neighbours.

Most Norwegian artists, however, seem to have chosen Christiania, or its immediate vicinity, for their place of residence, and several of them have there very charming houses, amongst them the famous painter Erik Werenskjold, Frithiof Nansen's next-door neighbour, and whose house contains much of interest, although the truly delightful view of the Christiania Fjord is, perhaps, its greatest attraction. In the same direction, but nearer the town, lies Thorolf Holmboe's house, light and chaste within and without, white predominating; some of the rooms having benefited by Holmboe's pronounced decorative talent—a sweetly pretty home which charming Mme. Holmboe's love of flowers makes prettier still. On the other side of Christiania, up Holmenvollen way, William Peters has his quarters in an old-fashioned rambling farmstead, buried in a big old garden, and very quaint and unconventional, with a large yard overshadowed by venerable trees, under which our illustration shows Mme. Peters, herself a talented artist, calling her pigeons to her feet from the old-time dove cote.

G. B.



PROF. CARL LOCHER IN HIS STUDIO AT THE SKAW, DENMARK

It is proposed to hold a comprehensive Loan Exhibition of Miniatures in Berlin during the coming autumn, and we have been asked by the Committee to

The New English Art Club's Exhibition

draw the attention of those who possess collections to it. The exhibition will be held in the galleries of Messrs. Friedmann & Weber, 9 Königgrätzer strasse, who will defray all expenses of forwarding, returning, and insuring exhibits. Dr. Fritz Wolff is acting for the Committee, and communications may be sent to him in English at the above address.

THE NEW ENGLISH ART CLUB'S THIRTY-SIXTH EXHIBITION.

THE New English Art Club have held their exhibition this year in premises which may, if this has not already been decided, become their permanent home. Small though the gallery in Bond Street is, it is an important move for the Club, which has not until now had premises of its own. The willingness of its members to support each other's aims, diverse as they may be, has brought an *esprit de corps* into the workings



MR. L. MOE'S DRAWING ROOM AT JUVLAND SÄTER



DINING ROOM, MR. P. KRÖYER'S HOUSE AT THE SKAW

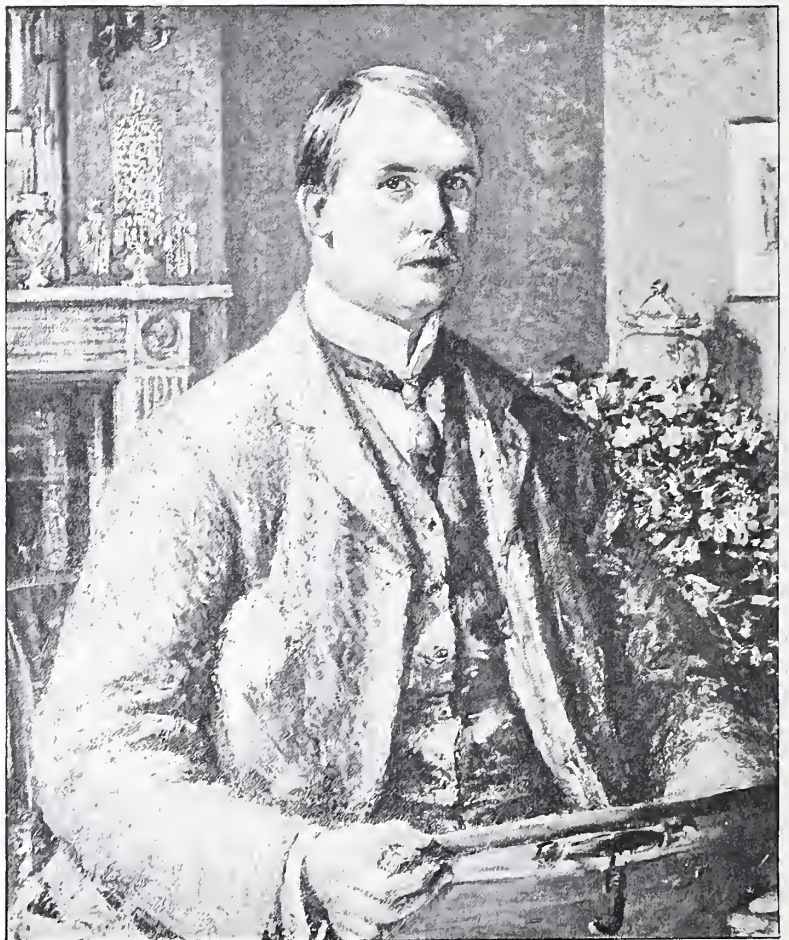
of the Club, not without a valuable protective influence at least as regards the art of certain painters whose aims cannot be called popular. Uniqueness, intense individuality, in art does not make the art itself any greater in expression than if its aims are popular, but a great deal of very distinctive work is the outcome of men whose temperament is likely to bring them into collision with the ordinary person every time it gives itself expression in a picture; and of this some of the phases of Mr. John's art afford us illustration. The more impersonal art of Mr. Wilson Steer stands out as finely as ever this year in his picture *The Music Room*, and in the portrait of himself which he has painted at the invitation of the Uffizzi Gallery.

In *The Music Room*, with its silver light and delicate shadows, there are subtleties of observation which give a peculiar beauty to the picture. The sharply silhouetted shadow on the wall of the instrumentalists is a happy invention of luminous colour and interesting form. The musical silence of a pause between music, the birth of beauty from luxury, is expressed incidentally by this art, bent as it is only on expression of its own. The methods of Mr. Steer's brushwork are responsible for the only interruption to the mood. At this point he parts company with the elegance of his scheme, its classic dignity of restfulness and perfection. Psychologically his portrait has the interesting characteristic that one is aware of the face looking out from the canvas as an artist observing everything, but it makes no revelation of what view of things inspires the artist from

The New English Art Club's Exhibition

within. From the point of view of the painting in the picture Mr. Steer's reputation has established itself beyond any too ready criticism. In the *Crystal Gazers* Mr. Tonks, too, is struggling with stammering half-reflected lights in an interior, and evinces a Gainsborough-like pleasure in painting the surfaces of costly materials, exploring for the effect of shimmering light in half-asserted local colour, as his crystal gazer explores her future. The opulent art of Mr. Steer and Mr. Tonks, scientific yet inheriting the grace of Watteau, seems paradoxical as an exhibit in the garret-like little gallery, which is more in keeping with the Bohemian work of Mr. John. That poet of luxury so many times refined, Mr. Conder, is playing in Arcady this year, as his masters of the *Fêtes Galantes* were wont to do. We hope he will pursue these excursions into the orchard country he has depicted. We prefer their natural blossoms to the atmosphere of a stifling *pot-pourri* which has oft-times affected his work. From his delicate art of gaiety to the sombre moods of Mr. John is just one of those abrupt contrasts between two strong personalities which only the New English Art Club provides. The figures in the latter's *The Meeting in the Lane* look out of the hectic paint with something of the indecision which that paint seems to show of how to please—or annoy. In looking at the portrait of *Sir John Brunner* we are conscious that an artist with a Lenbach's command of character expression is exhibiting in the room, and in this portrait Mr. John gives us something which promises a finer beauty than that which he pursues in gipsy faces and often sees in so unhappy a way. Turning from his art, open to realities as it is, another contrast meets one in the delicate pedantry of the art of Mr. McEvoy, struggling, not unsuccessful,

fully, through tradition and receipt to its own beauty. When Mr. Sargent began to exhibit his great art at the New English Art Club the Club received a tremendous reinforcement. Perhaps his *In Switzerland* shows that almost uncanny infallibility of vision in certain ways which makes paint of any kind with him as answerable as words in the mouth of a heaven-sent orator. Mr. Sargent's is the living art of an artist who does not live when he is not painting, as the oratory of the great Fox grew out of his constant and persuasive conversation. His *Behind the Curtain* arrives on the paper and canvas with just that marvellous spontaneity that finds the essentials of a fine painting every moment everywhere. In *Noctes Ambrosiane*, which is dealt with in something of the same mood, as regards subject, as Mr. Sargent's *Behind the Curtain*, Mr. Sickert faces his dark scheme in the light only of know-



PORTRAIT OF THE ARTIST

(Copyright reserved)

BY P. WILSON STEER



“THE MUSIC ROOM.” BY
P. WILSON STEER

(Copyright reserved)



BY A. E. JOHN

PORTRAIT OF THE RIGHT' HON. SIR JOHN BRUNNER



BY J. EMILE BLANCHE

SKETCH PORTRAIT OF MR. THOMAS HARDY

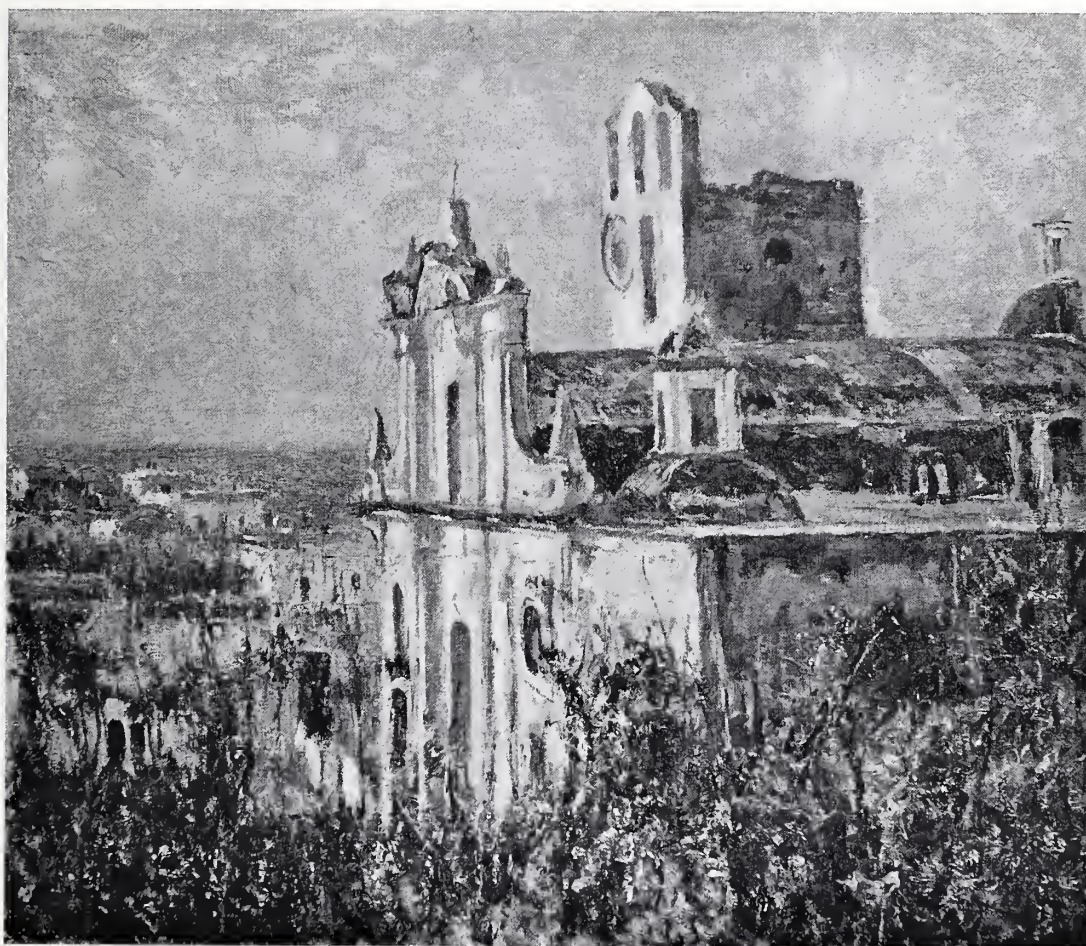
The New English Art Club's Exhibition

ledge; he has apparently and successfully planned to come as close as ever to absolute black and touch the negation of colour which it means, keeping colour with him up to the last moment, surrendering the problem only at the stage where surrender of colour itself would have been demanded if his art was to disappear any further into darkness. Each of Mr. William Rothenstein's pictures carries him nearer to the particular qualities which he has always shown himself to prize above others; in *The Jews Mourning in the Synagogue* there enters "the humanity grafted on the tree of beauty" which, in his own words, we think he once applied to Rembrandt's art. Mr. Rothenstein also showed three drawings, viz. *Francis Darwin*, *The Artist's Wife*, and *A. Rodin*.

Mr. John always adds to his reputation every time he exhibits a drawing. He showed two studies in this exhibition, a man's and a girl's head, the latter being entirely free from such unpleasing mannerisms as Mr. John has in the drawings of women's

heads sometimes affected. Mr. Albert Rothenstein in *The Linen Markers* has made strides: the painting in the folds of the clothes of his figures expresses an appreciation of the decorativeness which pertains to even their most accidental folding. There is atmosphere in the room where the women work, and the suggestion of this too lies in some admirable painting. Mr. Russell in his *Sculptor's Studio* scarcely gives to his subject such fascinating treatment as it would seem to lend itself to, but he surmounts its many difficulties in a way that conveys a sense of delightful ease of craftsmanship. His *Market in France* provided him with the kind of subject in the treatment of which he excels. Mr. L. A. Harrison exhibited some brilliant portrait studies. A noticeable portrait entitled *My Mother* was shown by Mr. Gerard Chowne.

Space does not permit of the detailed mention of further works, but we would still wish to refer, amongst other figure pictures, to Mr. W. G. von



"CHURCH AT ANA, CAPRI"

BY JAMES CHARLES

Technical Hints

Glehn's *The Dinahs*, and the brilliant and vivacious character study of *Mr. Thomas Hardy* (which we reproduce) by M. J. E. Blanche. Notable among the landscapes were Mr. Steer's *Chepstow Castle*; a fine example of the work of that genius in landscape art, Mr. James Charles, of which we give a reproduction, entitled *Church at Ana, Capri, Italy*; *Richmond, Yorkshire*, by Prof. F. Brown, *A Moorland Village* by Mr. David Muirhead, *Avignon from the fields* by Bernhard Sickert, and a first-rate work entitled *On the Wye at Chepstow* by Mr. W. Y. MacGregor. Reference should be made to the sense of romantic colour in the little canvas, *Thatched Cottage*, by Mr. Alfred Hayward and to Mr. James Henry's beautiful *Surrey Farm*. The water-colours and drawings included six fine examples of the late Mr. Brabazon's art, which has always of late been so noteworthy a feature of the Club's exhibitions; a study of Bedouins, by Mr. Sargent; flower-pieces by Mr. Francis James; Mr. A. W. Rich's landscapes, and the remarkable work in etching of Mr. Muirhead Bone.

TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. VIII. T. ROWLANDSON.

THE characteristics of water-colour art in the eighteenth and early part of the nineteenth centuries are particularly interesting to the student of the painter's technique. The works of Paul Sandby and others of his time were, frequently, scarcely more than tinted lead pencil sketches, the colours having but a slender claim to be considered naturalistic. Harmony of effect was especially sought for, and the result obtained was often entirely satisfactory.

We reproduce this month a water-colour by Rowlandson, the outline of which has been sketched, as was habitual with this painter, in sepia. The restrained, conventional colouring, and the manifest care displayed in its selection, give to the drawing a decorative value it probably would not have possessed had it been truer to nature. It is especially suggestive to the decorative



“THE HOWE, OXFORDSHIRE”

BY CHARLES CONDER



"SHEEP-SHEARING." FROM THE WATER-COLOUR SKETCH BY T. ROWLANDSON.

painter, and might afford him many hints in the selection and massing of tints.

THE acquisitions recorded by the Trustees of the National Portrait Gallery in their forty-ninth annual report, which has recently made its appearance, include two unfinished portraits by the late Mr. G. F. Watts—one of himself and the other of *Cecil Rhodes*; Frank Holl's portrait of *Sir J. W. Huddleston*; *Thomas Campbell* and *Dugald Stewart*, by John Henning; *David Cox*, by W. Radclyffe, Junr.; *Edmund Lodge, F.S.A.*, by L. F. Abbot; a crayon portrait of *William Cowper*, by Romney; *Archibald Campbell Tait, D.D. (Archbishop of Canterbury)*, by Lowes Dickenson; *Sir J. Harman*, by Sir Peter Lely; *Thomas Love Peacock*, by Henry Wallis; *Sir James Brooke*, by T. Woolner, R.A.; *J. J. Kirby, F.R.S.* (the entomologist), by Gainsborough; a plaster cast of *Alfred Stevens*, from a mask taken just after death, by R. Townroe; a replica by d'Albert Durade of his portrait of *George Eliot* painted at Geneva in 1849. The Trustees complain of the inadequate space at their disposal, in consequence of which "the attempt to maintain a chronological and historical arrangement of the portraits will soon become unavailing."

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

OUR first illustration on this occasion shows some shops recently erected at Pangbourne, Berks, for Mr. Mortimer Menpes, from the designs of Mr. Sydney Tugwell, architect, of Bournemouth. The shop over which is hung the sign of "The English Garden" is that which Mr. Menpes makes use of for the distribution of the products of his activities as a farmer. Mr. Tugwell, who has achieved marked success in modernising old houses in various parts of the country, without sacrificing their essential characteristics, has made it his aim in designing these shops to retain something of the simple nature of village architecture, at the same time that modern needs are fully provided for.

Our next illustrations are of a house erected at Rustington on the south coast, not far from Littlehampton, for Mr. W. Rawson-Shaw, J.P., from the designs of Mr. R. Heywood Haslam, architect, of London. The walls of the lower part of the building are constructed of local hand-made bricks, but in the upper part are built solid and covered with rough-cast. Local hand-made tiles



SHOPS AT PANGBOURNE ERECTED FOR MR. MORTIMER MENPES

SYDNEY TUGWELL, ARCHITECT



ALLANGATE.
RUSTINGTON.
SUSSEX.

PLAN OF "ALLANGATE,"
RUSTINGTON, SUSSEX

R. HEYWOOD HASLAM,
ARCHITECT

have been employed for the roof. The second of the two views of the house, which we reproduce, is from a photograph taken before the gardens were laid out.

The last four illustrations are of a house in Sussex, called "Gallop's Homestead," which has

been modernised by Mr. Bryant Newbold, a young architect who, we understand, has quite recently gone to settle in Toronto, Canada. It furnishes an interesting example of what can be done in some parts of the country where grandmotherly by-laws and regulations are not yet enforced. The house is situated under the slopes of the South Downs, and the aim has been to secure peace and repose by simplicity of treatment,—in fact, to bring about that which should be the aim of every true artist in architecture, a perfect harmony with the natural surroundings. To this end local materials were used wherever possible. The roof, as will be seen from the illustrations, is thatched with straw; the rounded hips, undulating ridge, and humped dormer windows give the house an old-world appearance, and one more in harmony with nature than hard lines of tiles or other material. The main walling was built of bricks obtained from a cottage and

barn about three hundred years old, and, carefully handled by sympathetic workmen, still retain their green and grey tints of moss and lichen. Again, the chimney—a true type of these parts—was built of Sussex shell stone dug out from the foundations. The oak used for door beams and for the weather-



"ALLANGATE," RUSTINGTON, SUSSEX: GARDEN FRONT

R. HEYWOOD HASLAM, ARCHITECT



"ALLANGATE," RUSTINGTON, SUSSEX

R. HEYWOOD HASLAM, ARCHITECT

boarding grew at one time hard by. "Gallop's Homestead" is, indeed, a yeoman's house of old England, standing on a farm of from 50 to 60 acres, and as it is about three miles from anywhere water and lighting had to be arranged for. Much amusement was afforded by the efforts of a water-diviner; the incidents may perhaps be of interest to any in the toils of a search for water. A spot was divined whereat two underground streams were supposed to cross one another, and carefully marked. A boring was sunk to a depth of 200 feet, but no water found in spite of the fact that the diviner experienced vigorous sensations. This was considered to be enough, as one may go on sinking for ever and still have the feeling that water may be only a few feet off. The diviner was afterwards taken to a spot where some of the country people "felt" that there should be water, but could

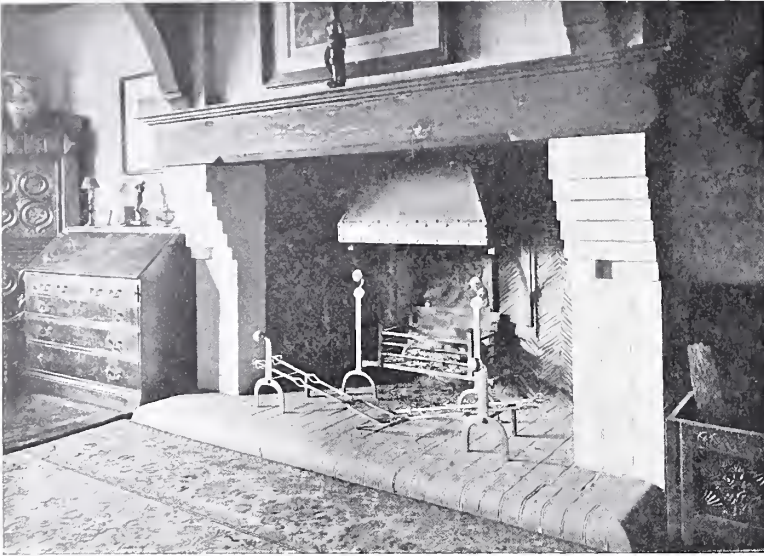
feel no indication. In this spot a boring was sunk and water found in abundance, which now feeds the house and stables all the year round. Though one may doubt a "water-diviner's" power to find water, there can be no doubt about his experiencing decided sensations,



"GALLOP'S HOMESTEAD," SUSSEX
ENTRANCE

H. BRYANT NEWBOLD,
ARCHITECT

Recent Designs in Domestic Architecture



"GALLOP'S HOMESTEAD," SUSSEX :
LIBRARY FIREPLACE

H. BRYANT NEWBOLD,
ARCHITECT

of how to get it to the house up a hill of about 50 feet. Horrible visions of windmills and elevated tanks disturbed the rest of our architect for many a night, until there came the happy idea of an engine to drive a motor for half the day, and for the other half a dynamo generating power for lighting the house. A clever contrivance in connection with this may be mentioned *en passant*. The tank being full, the water from the overflow drips upon a lever, which, communicating with the engine, causes it to stop.

A glance at the illustrations will give some

from what cause cannot be guessed, but it was hoped it might be gold, for 200 feet of boring leave little behind it of interest to any but the geologist save a bill! The water found, and a well sunk, there had to be solved the problem

notion of the many old-fashioned ideas it embodies, pleasant both in their simplicity and strength. The exterior of the upper floor rooms is oak weatherboarding, which to the far-seeing suggests future dreams of colouring. Very funny were some of the



"GALLOP'S HOMESTEAD," SUSSEX : SOUTH
ELEVATION, SHOWING OLD PART AND ADDITION

H. BRYANT NEWBOLD, ARCHITECT



"GALLOP'S HOMESTEAD," SUSSEX : EAST ELEVATION

H. BRYANT NEWBOLD, ARCHITECT

comments upon this, such as "Aren't you going to rough-cast it?" The fireplace in the library is built in tiles placed on edge. Three strong oak beams, bracketed at the ends, cross this well-proportioned room. No plaster is used throughout, but a fine colour scheme obtained by a washable distemper put straight upon the bricks.

IN A recent issue of the "Süddeutsche Monatshefte" (writes a Munich correspondent) Oberbaurat Manfred Semper has published the correspondence which passed between his father, Gottfried Semper, the eminent architect, and Richard Wagner during the third quarter of the past century. This correspondence throws new and interesting light on the personal relations of these two men, especially during the time of the controversy which took place concerning the Munich Festival Theatre, planned by King Ludwig II., whose intention it was to entrust Semper with the undertaking. Semper and Wagner became acquainted at Dresden in the thirties of the last century, and both of them had later on to seek a foreign asylum after the revolutionary events of 1849. The published correspondence extends from 1853, when Wagner had just finished his "Nibelungen" cycle, till 1877, when he had occasion to thank Semper for the part he

had taken in designing the medal struck by Scharff in Vienna, in commemoration of the first representation of the "Nibelungen" in Bayreuth. In spite of gaps here and there, the correspondence throws much light on this period of Semper's life, when, notwithstanding the good intentions of the King and Wagner's advocacy, a powerful camarilla of the Munich Court sought to bring about the rejection of Semper's plans for the Festival Theatre. By what kind of means this camarilla, led it seems by a state councillor named Duefflipp, used to achieve its purpose is shown by the fact that letters from the King to Semper, containing definite orders with regard to his plans which were then worked out, neither reached their destination nor, in spite of the royal seal, were returned to the royal cabinet; and then when Semper sent in his account payment was delayed for nearly a year. For a short time during the heated controversy which Semper's scheme provoked in Munich, the relations between Semper and Wagner were disturbed, but soon became very cordial again. Even when, later on, Wagner erected his Bayreuth Theatre, largely embodying Semper's ideas, and neither consulted him nor asked his assistance, Semper's magnanimity did not allow this apparent slight to interfere with their friendship; and in November 1875, when he

was seventy five years old, he journeyed from Vienna to Bayreuth to attend the first general rehearsal of the Ring, and again in the following year attended at Wagner's invitation the first public representation of the work as one of the honorary patrons.

STUDIO-TALK

(From our Own Correspondents)

LONDON. — We congratulate Sir Luke Fildes upon receiving conferment of knighthood. In the earliest days of "The Graphic" Sir Luke Fildes was closely associated with that paper as a black-and-white artist. Sir Luke Fildes achieved distinction as a painter of *genre*, but of recent years has devoted himself almost entirely to portraiture.

The late Mr. W. J. Knewstub, whose death has just occurred at Hampstead, in his seventy-fifth year, was an artist of whom little has been heard of in recent years. Early in life he made the acquaintance of Dante Gabriel Rossetti, whose

apprentice he became after leaving the Academy Schools, where he had been studying. Besides the two Rossetti's, he enjoyed the friendship of Mr. Watts-Dunton and Ford Madox Brown, whom he afterwards joined at Manchester to assist in carrying out the designs for the Manchester Town Hall.

On the 20th of June an artist passed away who was not without claims to distinction for his refined and sincere rendering of English landscape. John Clayton Adams was born in 1840, and was the second son of Mr. C. H. Adams, of Edmonton. He studied art at the Bloomsbury School and later under Mr. W. W. Fenn. At nineteen he began to exhibit at the Academy, and, with the exception of two years, has exhibited there ever since, this year exhibiting a picture called *Flowers of the Field*.

The Exhibition of Contemporary German Art at the Prince's Gallery, Knightsbridge, held in recognition of the sympathy and appreciation



"THE ENCHANTED WOOD"

BY LUDWIG DILL



"EVENING." FROM THE COLOURED LITHOGRAPH BY CARLOS GRETHE.

Studio-Talk

with which English art and artists have been received in Germany during the last ten years, proved particularly interesting on account of the opportunity it afforded the English public to acquaint themselves first hand with the work of those prominent German artists with whose names and achievements THE STUDIO has familiarised its readers. The movement of reciprocation on the part of English artists, which the Exhibition implied, is one which we hope will lead to a closer identification of the aims of art lovers in both countries. With her wide interests outside the aims of her own people, Germany has been in particular the friend of English art, and the more modern and advanced that art has been the better it has pleased her. The belief in the present and the future of art which Germany shows herself to entertain springs from that restless intellectual vitality by which she has made her rapid progress in the abstract sciences. The decoration and arrangement of the gallery at Knightsbridge were carried out from the designs of Prof. Van de Velde, who generously gave his services and superintendence in the matter. The aspirations of modern German artists are so strangely varied that the Exhibition

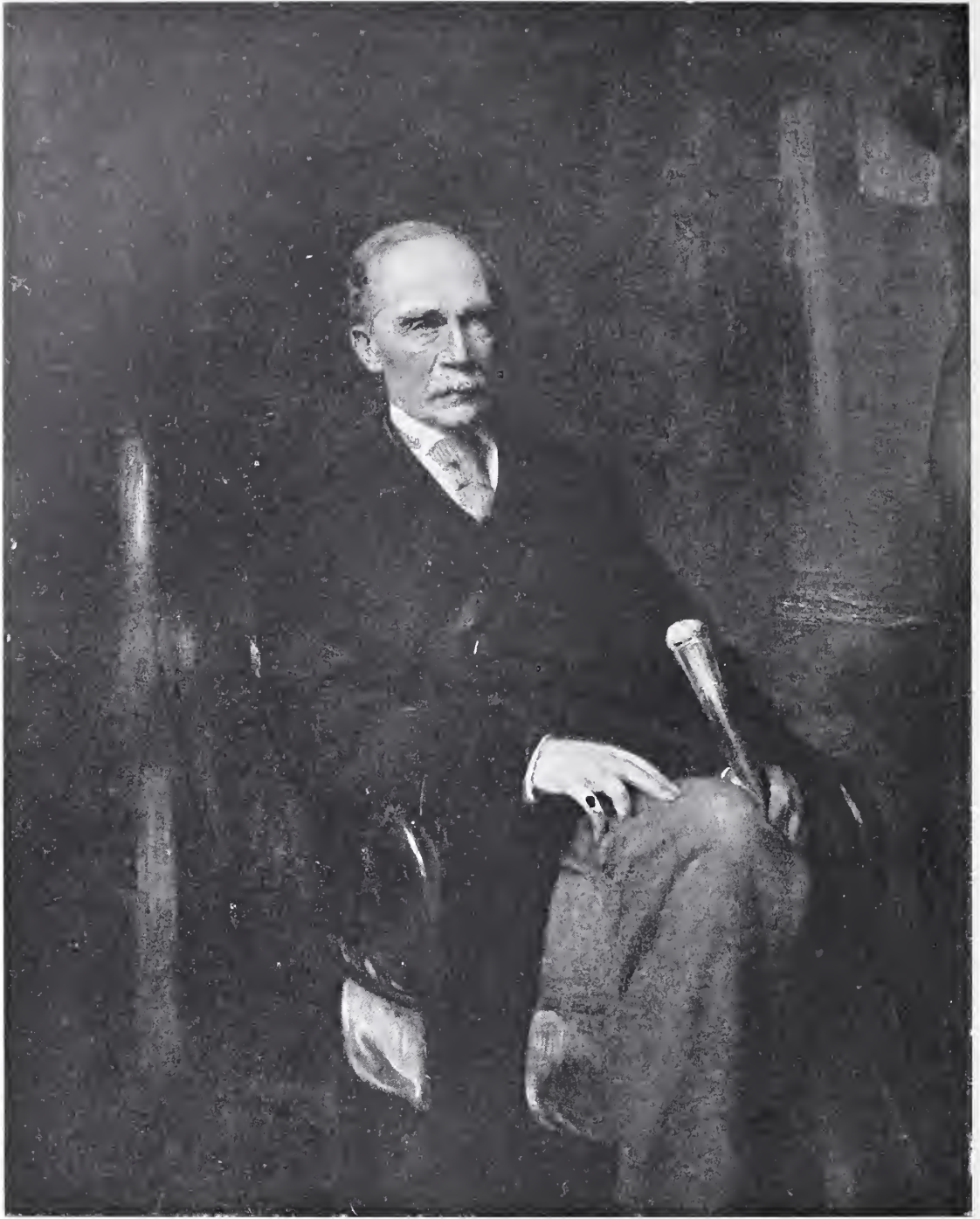
provided a curiously interesting study of the national mind, expressing itself pictorially. The revolutionary note, characteristic of so much later German art, was not wanting. Max Liebermann, Fritz von Uhde, Böcklin, Lenbach, Ludwig Dill, Franz von Stuck, their aims are wide apart and almost unaffected by any general influence. Only the influence of impressionism perhaps is traceable everywhere. The German artists have apparently freed themselves entirely from the reactionary and anecdotal *genre*, which still holds part of the English Royal Academy every year in its sway. The tremendous intellectual energy which everywhere on the walls was apparent, we cannot fail to believe is leading German art towards some remarkable development in the future. At present intellect seems to try and supersede the province of other qualities. Colour in its finest sense is not a thing to be arranged by any amount of intellectual exertion. A certain exquisiteness of perception has yet to be evolved in German art. In every other particular they have triumphed: that the required delicacy and refinement of feeling is entering into their art in its later phases there is no doubt, and as it comes to them in fuller



“WINTER SUN”

(Royal National Gallery, Berlin)

BY HANS OLDE



PORTRAIT OF GEORG VON BUNSEN
BY REINHOLD LEPSIUS

(The property of Herr G. von Bunsen)

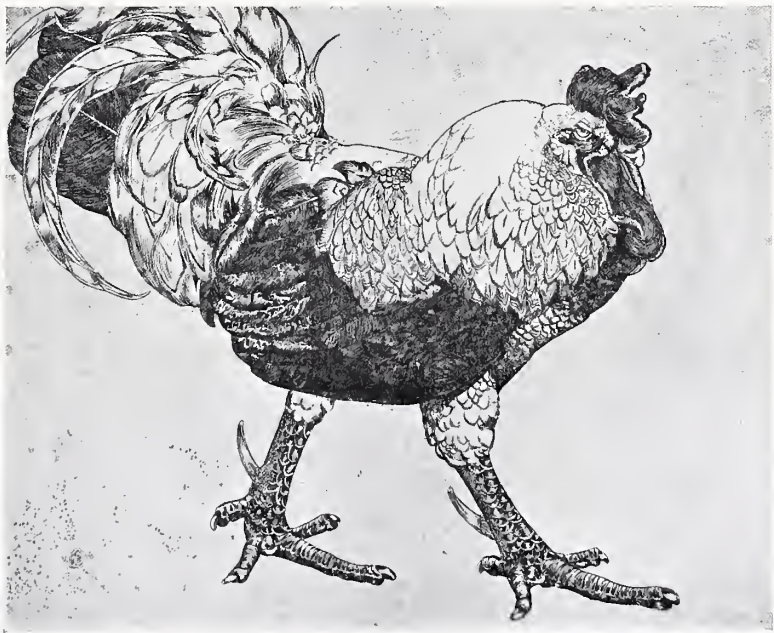


“EVENING (HAYLE)”

BY RUDOLPH HELLWAG

measure there is every reason to think that the future of art may lie, to a great extent, with the German nation. Endeavouring, as they more than any other nation have, to be international in their aims, it would seem as if their reward was to be in the greatness of the art of their own nation. The beautiful decorative work of Ludwig Dill, the temperas of Adolf Hengeler, Ludwig Herterich's success in *The Carpenter* and *The Mirror*, Wilhelm Leibl's *Young Peasant*, Max Liebermann's *Flax Cleaning*, Hans Olde's *Winter Sun*, the *Geese at Play* by Rudolf Schramm-Zittau, *Organ Players* by Fritz von Uhde, were pictures which invite us to such optimism. As to German painters resident in London, Prof. G. Sauter's work has its own place of eminence, and the pictures of Mr. J. Oppenheimer have

attracted much attention. Mr. Rudolph Hellwag, whose painting *Evening (Hayle)* we reproduce, has also settled here.



“A COCK”

BY EDWARD DETMOLD

Studio-Talk

Messrs. Maurice and Edward Detmold are known for the originality of their decorative illustrations, paintings, and etchings. We have pleasure in reproducing some of their later designs. Their concentration upon detail goes a step further than pre-Raphaelitism. Undoubtedly though perhaps unconsciously influenced by early German art, and especially perhaps by Albert Dürer, they emphasise the decorative motive which underlies and is expressed in the detail of nature. The arrangement of pattern in a bird's wing, the decorative armour of a fish's scales, are treated minutely and sympathetically by the artists, but their mastery in this direction has not betrayed them into a sacrifice of movement. In the coloured illustration by Maurice Detmold the minnows convey a sense of swift movement, but the most minute and patient study has been given to arrive at an exact imitation of the characteristics of these small fishes. Readers will perhaps be familiar with the novel illustrations which Messrs. Detmold made for Rudyard Kipling's "Jungle Book"; in the drawing no pains were spared to realise the atmosphere of the stories and to arrive at truth of detail

and circumstance. The colour schemes were effectively stamped with the artists' originality. Edward and Maurice Detmold work together so much that one is scarcely able to discuss their achievements separately. In the former artist's etchings of *A Cock* and *Taurus*, which we reproduce, some of the essential qualities of the etched line have been surrendered and the effect of fine engraved work obtained instead. Extremely interesting results have, however, in the case of Mr. Detmold, justified this usage of the needle.

At the Dutch Gallery Mr. Charles Ricketts has been showing an exhibition of his paintings. Years ago in his woodcuts Mr. Ricketts showed himself a master of sympathetic form, revealing, through a highly subjective convention of decorative line-work, an unusual sense of beauty, and expressing that element of strangeness in beauty which, in Walter Pater's opinion, was the inmost secret of romantic art. In his oil paintings he seems to concern himself with another set of ideas, to be influenced by other masters. It is hard to detect in these paintings some essential characteristics by



"OFF TO THE FISHING GROUNDS"

BY EDWARD DETMOLD





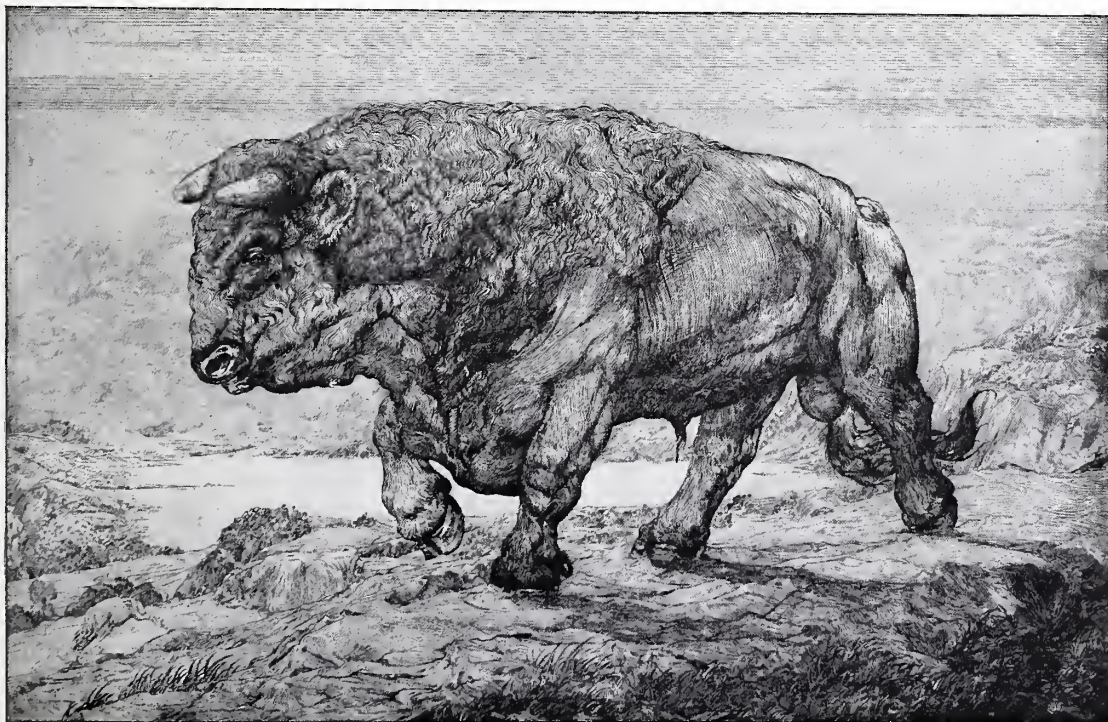
"SEA BREAM"

BY MAURICE DETMOLD

which he was renowned as a draughtsman; he seems to have lost interest in the decorative form he made so much his own, and to be pursuing an entirely fresh order of things. Seeking in colour itself an expression for the ideas which erstwhile seemed only expressible in his particular conception of form, his mood is changed by the different claims of colour. His aims possess the same

perceive that this monotony has a meaning with Mr. Ricketts at present. It is not without the symbolism pertaining to an altogether spiritual intention in art. The vividness of Mr. Ricketts' imagination and his romantic scholarship are what perhaps at this moment prevent him concerning himself with certain exquisite qualities which we would wish to find in his paintings, and

dignity, and he still scorns easy triumphs. Being a deep student of the history of painting many influences are felt, some of them seeming to stand between the artist and an individual expression. An artist with a strong individuality and rare temperament, thought and scholarship in Mr. Ricketts' work refine instincts purely artistic. His paintings show a rare gift of colour, sensitive yet with abundance of strength; but a certain monotony in his forms denotes the present exhibition. However, one can scarcely fail to



"TAURUS"

BY EDWARD DETMOLD

Studio-Talk

which are so notable a feature of his beautiful engravings.

During July Sir F. Carruthers Gould held an exhibition, at the Doré Gallery, of the original drawings for his "Westminster" Cartoons. The recent conferment of knighthood upon the artist is just the tribute which was due to a witty draughtsman, who, throughout many years of active political caricature, has greatly helped to strengthen the English tradition of chivalry towards opponents. Sir F. C. G. has always been modest in his artistic pretensions, and if, as regards his figure drawing, he has been right to be so, no one can deny to him the rare psychological insight which, finding expression in his art, ranks it in this particular with the highest of its kind.

Amongst women portrait painters in London, the young artist, Miss Flora Lion, bids fair to come prominently to the front. The gift of insight into character, as well as the necessary qualifications as a painter, seem to be hers in more than usual measure. We have pleasure in reproducing a portrait she recently made of Miss Julia

Neilson, together with another portrait head, entitled *Yvonne*, and a pastel of mother and child brilliantly handled. Miss Lion was a student at the St. John's Wood and Royal Academy Schools, and has studied in Paris at Julien's School under Jean Paul Laurens.

At the Carfax Gallery an exhibition of Pictures and Illuminated Prints by William Blake has just closed. It afforded the best opportunity for the study of Blake with completeness which has yet presented itself. It is difficult to gauge what effect such an exhibition has on the ordinary visitor. Blake's art is closely bound up with his philosophy and mysticism, and from these it is not to be judged apart successfully. There are many picture-lovers to whom he makes no appeal whatever, but they are counterbalanced by the enthusiasm of those who are sealed of his tribe. He trod a by-path which takes him out of the range of all but sympathetic criticism. To those who are without the necessary temperamental sympathy with it there is, perhaps, little which his art, viewed for its own sake, has to say, apart from the interest which is attached to his experiments in



"DAWN"



PORTRAIT OF MISS JULIA
NEILSON. BY FLORA LION

Studio-Talk

the printing of his illuminated prints and the beautiful quality of paint arrived at in his few oil and experimental tempera paintings.

The Exhibition of Munich Art at the Grafton Gallery arranged by Heinmann's Gallery, Munich, could not fail but to appeal to all those interested in the later development of the Munich School. The ideas expressed in the work were of such a different order to the English exhibitions, that perhaps English visitors have scarcely yet accustomed themselves to German painting, or had opportunities to become sufficiently familiar with its aims. It requires more than a casual visit to such an exhibition to bring English people into real sympathy with the qualities of the German artistic imagination and the character of the art which inevitably arises from it. We understand that an exhibition of a similar kind has already been arranged to take place in the autumn of next year, thus affording further opportunity for a closer understanding of the various aims which come together in a consideration of Munich art. There was represented to advantage in the exhibition which has just closed, the art of Hans von Bartels, Ludwig Dill, Prof. W. von Diez, Benno Becker, Fritz von Kaulbach, Herman Kaulbach, Heinrich Zügel, Emil Uhl, J. von Gietl, Fritz von Uhde, Baron Hugo Habermann, Prof. Franz von Stuck, the art of the late Ernst Zimmermann and the powerful portraiture of Lenbach. There are other names which lack of space forbids us to mention here, though it is with regret we limit ourselves thus, for the quantity of admirable work shown made the exhibition a notable one.

A beautiful collection of Japanese prints which were got together by Mr. W. B. Paterson at his

gallery in July calls for a commemorative note at our hands. Such prints as with rare taste had been brought together clearly defined the parentage of some of the most fruitful ideas which are now incorporated in Western decorative arts. It would, we suppose, be impossible for anyone with pretensions to artistic susceptibility to escape the appeal of delicate colour which this collection was capable of making to the eyes. The art of Utamaro, Hokusai, Shunsho, Yeishi, and others at its best was here.

The exhibition of paintings by Manet exhibited at the Sulley Gallery in New Bond Street was welcomed by all those who, recognising in the name of Manet one which will rank with the greatest in art, and not modern art only, have regretted the infrequent opportunity which the stay-at-home Englishman has of seeing his work.



"YVONNE"

BY FLORA LION



PASTEL STUDY

BY FLORA LION

Time has graced that work in a kindly manner since the artist handed it over in all its uncompromising and challenging freshness, only to receive refusal, at the Salon in the 'fifties.

We reproduce some examples of Miss Lily Day's jewellery work, showing the originality of her designs. Miss Day is the instructor of enamelling at the School of Architecture and Applied Art, Liverpool University. Her enamel work is of a high order, both in the ability she shows in arriving at charm of colour and in the thorough knowledge displayed in the workmanship and design.

We give on the ensuing pages illustrations of Mr. A. Kapteyn's motor-yacht "Olga," which presents some novel features, and seems on the whole admirably suited to the requirements of touring on inland waterways. The vessel is not designed for high speed, but for ease in going about from place to place, and with a good deal of comfort in the interior arrangements. In fact, the owner's conception of touring is very well expressed by the motto, "Measure your pleasures by the hour, not by the mile," which is written on the partition of the main

cabin. The maximum width of the ship has been limited to 12 ft. 6 ins., so as to pass small locks of 13 ft. which are sometimes met with. The total length of the vessel is 60 ft., and the hull is built of steel plate. The centre part of the ship contains two rooms, sections through which are shown in our illustrations. The main room contains two sofas of special construction. Their upright backs, hinged to the seats, contain the mattress, blankets and pillows, so that the bed is quite complete by turning the back of the sofa down on to the seat. A special feature of this room is its height, which is 9 ft. 9 ins. in the middle from floor to ceiling, and a neat fireplace is provided in one of the corners. This loftiness is obtained by building on the main deck a double seat, which contains in its lower part small windows for the sake of ventilation. The windows are all made with leaded



NECKLACE

DESIGNED AND EXECUTED

BY MISS L. DAY

(By permission of Miss H. Lister)

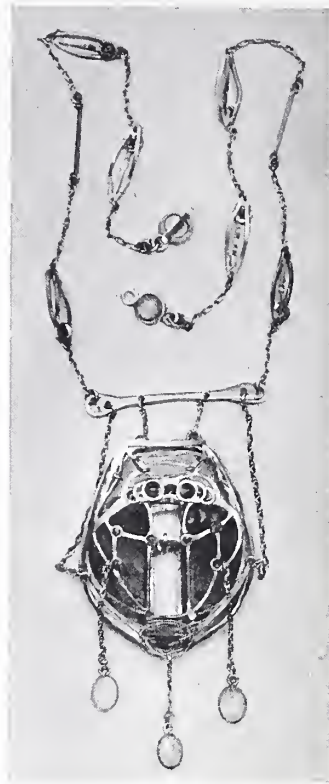
back part of the ship contains an engine-room of 8 ft. 6 ins. length by 11 ft. 6 ins. width, in which is placed a 24 h.p. petroleum engine, with four



COPPER BOX

DESIGNED AND EXECUTED BY MISS L. DAY

glass, giving the interior a charming and cosy appearance. Opposite the fireplace is a roomy side-board. The second room is the owner's room and contains also a sofa bed, whilst the second bed disappears, in the day time, in the partition between this room and the dark room used for photographic purposes, so as to leave the rest of the room free for the accommodation of a writing table, hanging cupboard and washstand. The whole of the interior of both rooms is panelled with teak wood, and the decorative work was studied and designed by Mr. Sluyterman, Professor of Decorative Art at the Polytechnic High School of Delft (Holland). Behind the side-board and at the bottom of the stairs is a commodious lavatory, and the stairs stand between the kitchen and a small spare room separated by a door shown under the stairs. The

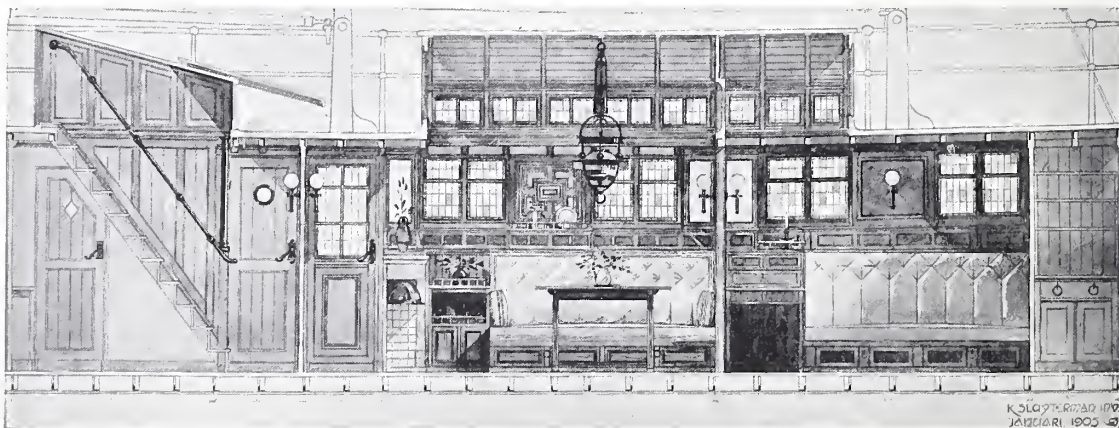


NECKLACE

DESIGNED AND EXECUTED BY MISS L. DAY

(By permission of Mrs. Coke-Norris)

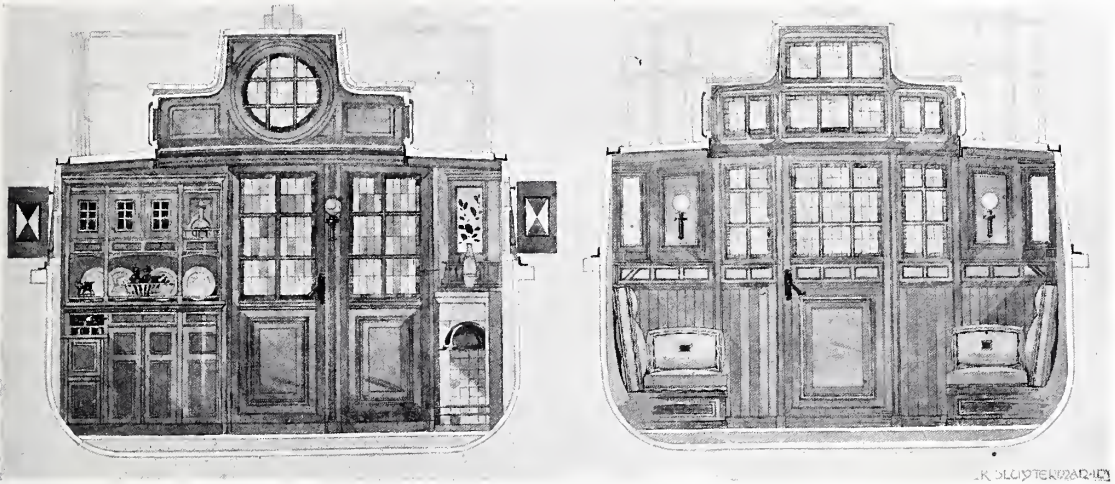
cylinders of the four cycle type. It was considered unsafe in such a vessel to carry a large supply of



K. SLUYTERMAN 1905

INTERIOR OF MOTOR-YACHT "OLGA": LONGITUDINAL SECTION

DESIGNED BY K. SLUYTERMAN



INTERIOR OF MOTOR-YACHT "OLGA": CROSS SECTIONS

DESIGNED BY K. SLUYTERMAN

benzine or petrol, and, therefore, preference was given to the use of petroleum, which, though perhaps less convenient, is much safer. The engine is started with benzine, stored in a small tank, until the parts have become heated, after which, by turning a three-way cock, the engine is set to use petroleum only. The normal number of revolutions is 600 per minute, and the engine then develops 24 h.p. The cylinders act direct on the

screw propelling shaft and the screw blades are reversible whilst running through a gear worked by the man at the wheel. The engine-room also contains a folding bed and a closet for the use of the skipper, who, with the boatswain, constitute the crew. Behind the engine-room is a commodious cockpit, and the rigging is of the schooner type. The "Olga" last summer made an extensive trip through Holland's characteristic waterways.



THE MOTOR-YACHT "OLGA"

OWNED BY MR. A. KAPTEYN



fame in all directions where the beautiful is appreciated.

One of the best-known of the men of the Glasgow New School is Mr. John Ednie. Trained at the Edinburgh School of Art, where he was successful in securing the travelling scholarship, he came to Glasgow early in the history of the "modern renaissance," and from the beginning has been strongly identified with it. An architectural and a bench experience is apparent in the scholarliness and soundness of his design, while a complete freedom from the

SHOP FRONT

DESIGNED BY JOHN EDNIE

GLASGOW.—One of the interesting phases of modern decorative art is its relation to present-day street architecture. During the period of the gabled and half-timbered front our streets assumed a picturesqueness altogether absent throughout the latter half of the nineteenth century; now again the keen rivalry of the tradesman and the strong individuality of the designer, are redeeming the street architecture of our cities from the reproach of being commonplace. In Glasgow a striking example may be seen in connection with a tea-house; a sculptor's studio; a motor store; or a craftsman's workshop in which he plies his art and from which he extends his

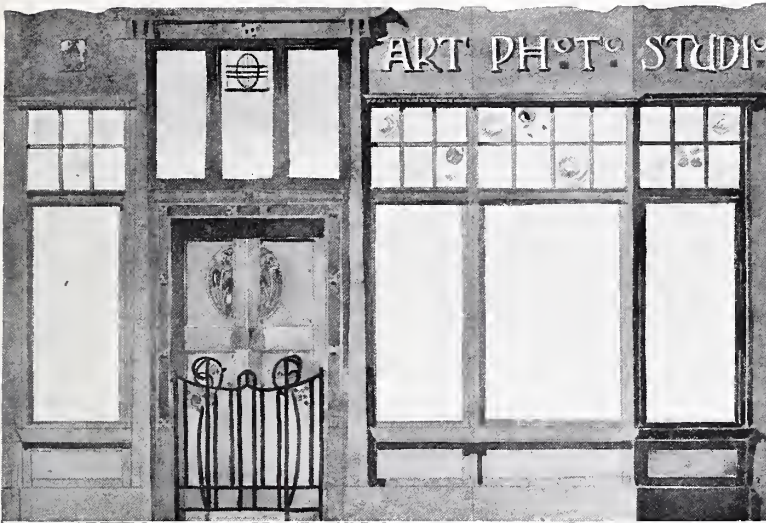
extravagance that has limited the progress of the movement in other quarters, has largely contributed to its advance here. Mr. Ednie is one of the few men in the Modern School who can take the house as a whole, from the architecture, through the furniture and interior decoration, to the most minute detail, and design every part of the scheme in complete unity. The first public display of his work was at the Glasgow Exhibition, where in a unique dining-room, shown by Messrs. Wylie & Lochhead, it attracted much notice. In the shop fronts illustrated, colour as well as design has much to do with the attractiveness.

In the wooden shop front with stencil decoration,



SHOP FRONT

DESIGNED BY JOHN EDNIE



SHOP FRONT

DESIGNED BY JOHN EDNIE

for the fictitious firm of John Bolter & Son, ironmongers, the colour scheme is dark-grey, green, and white, with the tint of the red rose in the stencil at either end of the signboard. For "The Art-Workers' Guild," lilac, light buff, and dark-grey is the combination; the hardwood door is enriched with carved panels; the leaded glass has tints of rose colour and green. In "The Art Photo Studio," the association of colour, green and purple, is one much affected by the man of "the Glasgow School." The touches of bright yellow in the opalescent glass, the wrought-iron grille, and the letters of pierced block tin, with white background, complete an effective scheme.

Since the artist has shown an active interest in interior decoration our rooms have taken on a more rational appearance. The modern decorator relies for effect on a skilful arrangement of

colour, and for interest on a well-designed frieze. The advantages of this method have been demonstrated again and again by Mr. Ednie in his friezes, from the simple detached ornament like that over the window of the Art Photo Studio, to elaborately painted figurestudies, taking many days to execute.

PARIS.—Few artists of his age can provide the biographer with more material for romance than the young Russian



MARBLE BUST : "LE MARTYR"
(Musée de St. Pétersbourg)

BY NAOUM ARONSON



"FEMME SILÉSIENNE"
BY NAOUM ARONSON

(Musée de St. Pétersbourg)

Studio-Talk

sculptor, Naoum Aronson. At the early age of fourteen he gave evidence of his natural talent and ambitious desires by setting himself to make a complete plaster model of his native village—Kreslava, in north-western Russia—with its farm-houses, its church and its cemetery. Six years later he paid his first visit to Paris and began to study at the École des Arts Décoratifs; but though he quickly won three first prizes in competitions, he soon tired of class-work, and leaving the school he preferred to complete his education by studying in solitude the antique and Renaissance works in the museums.

After returning to Russia for his two years of military service, Aronson again came to Paris, where, his scanty funds being speedily exhausted, he set to work in the ateliers to earn a precarious livelihood. Even so, however, he failed to gain a sufficiency, and one morning, as he left his miserable garret weak from want of food, he fainted, and “counted the stairs with his head,” as they say in the Quarter. The same evening he received his first commission of 2,000 francs, and from that time his fortune and reputation have steadily grown.

His first exhibit at the Champs de Mars, *Le Baiser de la Mort*, which represented a morphia-maniac receiving on her death-bed a kiss from the King of Terrors, attracted considerable notice, and in the following year the sculptor was elected an associate of the Société Nationale. The wide range of his art is happily exemplified in the two busts which are now at the museum in St. Petersburg—the little *Martyr*, so classic in conception and tenderly executed, and the more rugged *Femme Silésienne*,

with its searching after character so powerfully expressed.

It is this grasp of character which makes M. Aronson so successful in portraiture, and after he had completed his bust of his great compatriot, Tolstoy congratulated the sculptor, saying, “Vous êtes le premier qui ayez en moi compris le penseur.” That M. Aronson has also understood the thinker in Beethoven will be obvious to everyone the minute they see his impressive bust of the composer at Bonn, a bust which may surely be reckoned among the most powerful and strongly characterised heads in modern sculpture. F. R.

We have been fortunate this year in seeing here,



BRONZE BUST OF BEETHOVEN (BONN)

BY NAOÛM ARONSON

(By permission of Herr Casper, Berlin)

at almost one and the same time, the works of two foreign artists who certainly rank among the greatest of our age. At Durand-Ruel's we had Zorn, the Scandinavian painter, of whom we shall have more to say in the near future, and whose collective exhibition here was a complete success. At Petit's we found ourselves in the presence of an extensive collection of the works of Sorolla y Bastida, who here revealed himself to us alike as a great landscapist and as a powerful portrait painter. Bold in his landscape work, in portraiture he is subdued and exact, and among the personal delineations were some of quite the first order; for example, a small but masterly sketch for a portrait of the King of Spain. Quite extraordinary, too, is the portrait of the actress *Maria Guerrero*, and those of the *Beruete Family*, the *Countess of San-Felix*, and the Spanish poet, Echegaray.

M. Sorolla y Bastida has a remarkable eye for the scenery and people of the Mediterranean shores of Spain, and I know few palettes to be compared to his in their frank and sincere lucidity. To be sure, his landscape paintings comprise scenes

from other parts of the country, as, for instance, St. Sebastian or Pasajès, but it is in these Mediterranean glimpses that he achieves the happiest results.

Great sails flapping in the wind, their vivid whiteness standing out against the azure sky, children disporting themselves joyfully among the diaphanous waves or running naked along the beach, fishermen casting or hauling in their nets, these simple "motives" are those which the great Spanish painter pursues in their never-ending variations according to the time of day, and always with a freedom and boldness which are admirable. H.F.

VIENNA.—Marcel Kammerer, of whose furniture designs two illustrations are here given, is a rising young Viennese architect who has studied under Professor Otto Wagner, at the Imperial School of Architecture, and has already gained prizes in various competitions. He is now devoting much time to the solving of the problem of how to make modern and at the same time artistic furniture out of bent wood, and has been to a certain extent successful. The wood used for the bedroom suite is soft grey maple. The dressing-table is well thought out; the wings of the glasses are so arranged that they can be placed at any angle required, while by providing the electric lamps with reflectors, the whole of the light can be concentrated where desired. It is to be hoped that the artist may achieve something really artistic in bent-wood furniture, for not only is it considerably cheaper than ordinary furniture, but is also very durable.

The monument of which we give an illustration is one designed by Herr A. Illitsch, the well-known sculptor, to commemorate the bicentenary of a celebrated regiment—that of the Knights of the Teutonic Order. Herr Illitsch's design was one of those submitted in a competition instituted by the Government, but though it failed to gain a prize it has many interesting and original qualities, and possesses that dignity which becomes its purpose. The monument as designed was to be of pure white marble, with reliefs in bronze. The two walls flanking the obelisk bear reliefs representing



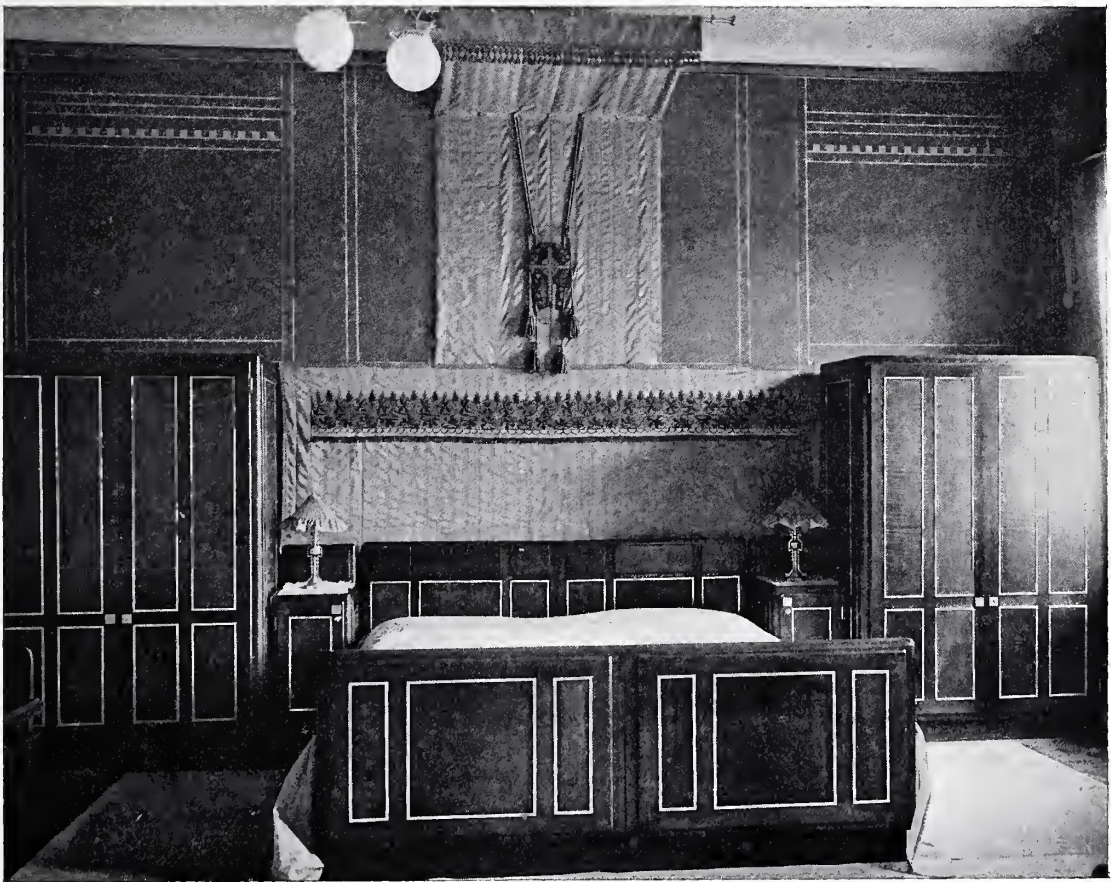
DRESSING TABLE

DESIGNED BY M. KAMMERER



MONUMENT

DESIGNED BY A. ILLITSCH & GUSTAV KNELL, ARCHITECTS



BEDROOM SUITE

DESIGNED BY M. KAMMERER

remarkable feats of arms performed by the Teutonic Knights, a medallion portrait of his Imperial Majesty, the Emperor Franz Josef I., and reliefs displaying the Arms of the Order and of the City of Vienna. The medallion portraits on the obelisk itself are those of the Emperor Leopold I. and the first General of the Order.

A. S. L.



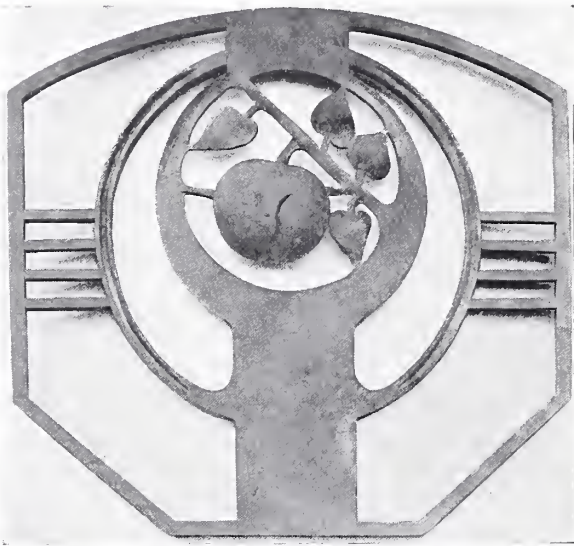
DESIGN FOR
IRON HOOK

BY A STUDENT AT THE TECHNICAL SCHOOL
OF THE SOCIETÀ UMANITARIA, MILAN

MILAN.—We reproduce here Sig. L. Tommasi's landscape, *A Windy Day*, which was unavoidably omitted from the article on "Italian Art at the Milan Exhibition" last month.

The Società Umanitaria, which has its head-

quarters in this city, is an institution founded by Prospero Moisè Loria, who endowed it with a legacy of something like thirteen million francs, with the object of enabling craftsmen and workers, of no matter what kind, to improve their condition by providing them with the means of obtaining work and the instruction necessary to that end. Regarding technical education as the most efficacious means of raising both their usefulness and their economic status, the Society has established numerous schools for the purpose of imparting this education. Of these schools especial interest attaches to the *École de Dessin* and the *École*



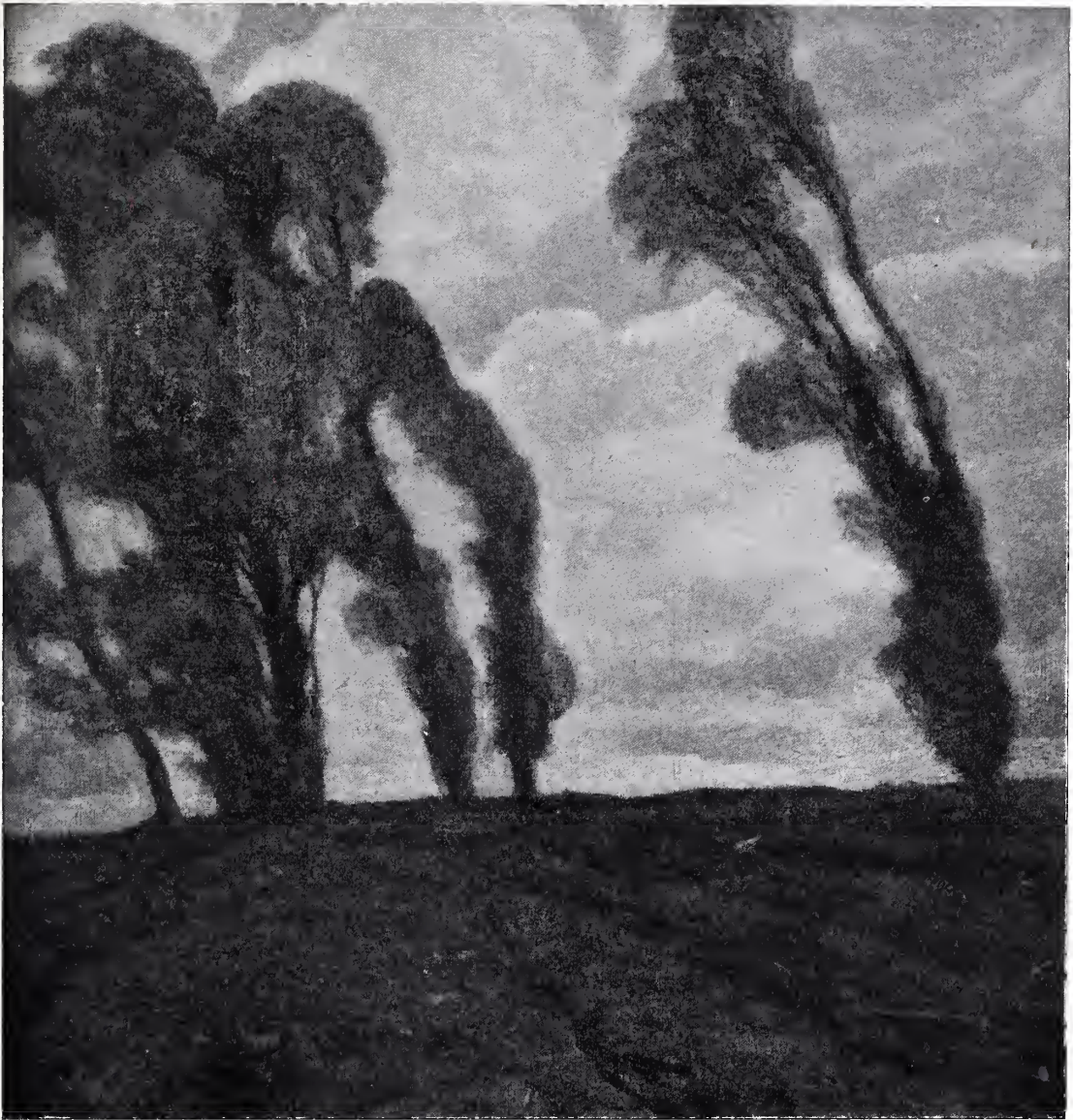
WROUGHT IRON DESIGN BY A STUDENT AT THE TECHNICAL SCHOOL
OF THE SOCIETÀ UMANITARIA, MILAN

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WROUGHT IRON
DESIGN

BY A STUDENT AT THE
TECHNICAL SCHOOL OF THE
SOCIETÀ UMANITARIA, MILAN



“A WINDY DAY”
BY L. TOMMASI

The system of instruction pursued at this school has for its object to familiarise the pupil with the actual forms of things as they exist in nature. The pupil sees before him no collection of old plaster models, no engravings sullied by age; no stale lithographic wall-pictures weary his brain and his eyes—all these aids to imitation are absent from the school, and in place of them the student is left to find his own level in the direct observation of nature. The young pupil commences his course of instruction in the drawing school by tracing the outlines of dried plants, which are pressed flat and mounted in a glass-covered frame, the drawing being made on a piece of tracing-paper ruled into squares, a method pursued in order that he may habituate himself to the ideal lines and proportions of natural forms. In the next stage he comes in direct contact with living nature in the shape of flowers, plants, and animals. Then, if his tastes are sufficiently developed, he is allowed to enter the workshop and familiarise himself with the materials of which objects are constructed.

The illustrations which accompany these notes show examples of the work done by students of the metal-work section, which is under the control of a master of decorative iron-work, Sig. A. Mazzucotelli. These examples show to what extent the students have been inspired by their study of nature. It should be added that the objects are designed and executed by the students themselves.

N. M.

PITTSBURG, PENNSYLVANIA.—Pittsburg is becoming rapidly one of the art centres of America, a proof that the generous patronage of a single man like Andrew Carnegie may be sufficient to rouse an interest in art in a community which up to that time had strictly commercial interests. The Carnegie Institute, composed of two departments, of fine arts and of scientific collections, was founded in 1896, and occupies the same building as the Carnegie Library and Music Hall. The annual fund for the department of fine arts consists only of \$50,000, but the director, Mr. John W. Beatty, has done wonders with it.

The annual international exhibition at Pittsburg is indisputably our most important exhibition of paintings. It has wrested the palm from Philadelphia and New York. An exhibition has to be, after all, international to be of real interest. At the last, the tenth exhibition, 287 canvases by 210 European and American artists were shown, and, as is the custom, two foreign painters, M. Charles Cottet, of Paris, and Mr. Alfred East, of London, were invited to serve on the jury.

The greatest accomplishment of the Carnegie Institute, however, is the permanent collection of the Carnegie Art Galleries. It is not yet a large collection. It embraces only some seventy or eighty canvases, but a wonderful start has been made. Although still too small to be truly representative of American art, and still less of modern



“AT THE FOUNTAIN”
(Carnegie Inst., Pittsburg)

BY AMAN-JEAN



(Carnegie Inst., Pittsburg)

PABLO SARASATE. BY
J. MCNEILL WHISTLER



"WOMAN IN PINK." BY
J. W. ALEXANDER

(Carnegie Inst., Pittsburg)



"THE WRECK"

(Carnegie Inst., Pittsburg)

BY WINSLOW HOMER



"EVENING IN A STUDIO"

(Carnegie Inst., Pittsburg)

BY LUCIEN SIMON



"BOULEVARD DES ITALIENS" (Carnegie Inst., Pittsburg)

BY J. F. RAFFAELLI

art, the collection has one decided merit—it contains no mediocre work. I hardly trusted my eyes when I first strolled through its galleries. Why, there were hardly five canvases that an art lover would willingly miss; the remainder present a remarkable average of excellence.

The *pièce de résistance* is, of course, the *Pablo Sarasate* by Whistler. It had more influence upon our contemporary art than any other single picture. But there are other canvases of equal merit. Among the foreigners Bastien Lepage, Aman-Jean, Chavannes, Raffaëlli, Dagnan-Bouveret, Boudin, Bramley, Lavery, Pissaro, Thaulow and Harpignies are particularly well represented. Among the Americans we find the names Abbey, Alexander, Benson, Chase, Childe Hassam, Winslow Homer, Inness, Melchers, Ranger, Tanner, Tryon, Vedder,

Luxembourg. A great ambition, but if he remains at the helm for another ten years I have not the slightest doubt that he will carry out this most praiseworthy idea.

Among the artists who are settled permanently in Pittsburg there are several whose achievements are sufficiently meritorious to deserve more than ordinary mention, notably Joseph R. Woodwell, an admirable painter of marine pieces; Mrs. Johanna Hailman, a very able portrait painter; A. Bryan Wall, who devotes himself to landscapes and has made a speciality of painting sheep; Martin Borgord, who is represented at the Pittsburg Art Galleries by a head study which I have no hesitation in saying is a beautiful bit of draughtsmanship; and Martin B. Leisser, the painter of Pittsburg streets.

S. H.

Redfield, Schofield, Van Perrine and Volk. The most noteworthy purchase of last year was Lucien Simon's *Evening in a Studio*, remarkable for the naturalness of composition and its breadth of treatment.

As the collection grows it will become more and more difficult to maintain its standard. Yet Mr. John W. Beatty is a man of exquisite taste and judgment, and if there is anybody to accomplish the task it is the present director. I have good reasons to believe that it is in his mind to make his gallery an American

NEW YORK.—“My dear friends,” said Mesdag one day to several young painters who had visited him at his Hague studio, “it is to-day as easy to be original as it ever was; for that lies in the man, and not in the time in which he happens to live. Go to work for yourself, and if you can succeed in reproducing on canvas the effect nature produces upon you the result must be original, for nature never looks at two people with precisely the same face.” To no American painter can these words be applied better than to Childe Hassam. He is one of our most vigorous and unacademic painters.

At the time Childe Hassam began painting, the spirit of impressionism, with its new discoveries of vibration and colour, was in the air, and he—fond as he was of out-door painting—tacked himself enthusiastically to the movement, and from the start stoutly advocated its theories. For a number of

years he seemed to see things rather with French eyes than his own, but even then we considered him our street painter *par excellence*, and the foremost exponent of Monet impressionism in this country, though he was never under the direct influence of Monet, and never indulged in the dot and comma *facture* of the impressionists. He found his first inspiration in Jongkind, one of the earliest champions of a lighter key and looser handling, a few of whose pictures had strayed to Boston. Hassam avoided cross-hatching, and slowly invented and developed for himself a “broken” colour manipulation of his own, a juxtaposition of primaries in parallel streaks and stripes. With increasing years all visible influences and mannerisms have disappeared from his work.

Childe Hassam’s art to-day is vital, robust and healthy. His finished pictures maintain the instantaneous qualities of the sketch and reproduce



“A RAINY NIGHT”

(Photo by N. E. Montross)

BY CHILDE HASSAM



"A WINTRY DAY—PARIS"
BY CHILDE HASSAM

Studio-Talk

the effects of moving waters and skies, of air and sunlight, with astonishing vividness and truth. It is an erroneous idea, however, that he completes the majority of his pictures outdoors. He is by far too careful in composition for that. As a matter of fact he paints over his canvases many times before they leave his studio. A good proof of the individuality of his style is that he does not try for the maximum of luminosity, as most impressionists do, but rather for lightness without painting up too near to white.

Of late Hassam paints street scenes less frequently than he did in former years. Pure landscape motives, out-of-door nudes, mural decorations (at C. E. S. Wood's private library in Portland, Oregon) and figure compositions are now his principal domain. The painter asserts that he has always painted these subjects, and that it was merely a whim of Dame Fortune that he became best known by street scenes. This be as it may, there was a time when we really could not associate his name with anything else. Such masterpieces as those at the Carnegie Institute and Cincinnati Art Museum are superb in colour and action, in self-restraint and breadth, combined with fidelity to life, and, with all due respect to his more tender and poetic works, are only superseded by his pure landscapes.

Hassam's figure-pieces, although embracing such exquisite bits of flesh painting as in the *Lorelei* and the idyllic poem of *Spring*, are not quite as vivid and vigorous. The more reflective and imaginative faculties necessary for such work are not lacking, but they do not seem to give predominance over his impressionableness which is the painter's main characteristic. Some critics have

assailed him for neglect of drawing. I cannot quite agree with this. I feel that his strong side is colour, and that colour is the most precious quality a painter can have. Furthermore, there is more than one path in art. Because most painters reach colour by way of form, there is no reason why others should not reach form by way of colour. In his mastery over the complexity of shades and varieties of colour Hassam achieves his greatest triumphs.

To me Childe Hassam is primarily a great painter of air and soil, of sea and sky. He feels the repose and beauty, the strength and immensity of nature in the simplest scenes. He has a definite aim, and every picture brings him nearer to the goal. A member of the "Ten American Painters," New York; Société Nationale des Beaux-



"PETITE FEMME"

BY CHILDE HASSAM

Arts, Paris; The Secession, Munich; American Water Colour Society and New York Water Colour Club, his influence is already strongly felt among our younger landscape painters, and it is a healthy and much-needed one.

S. H.

MOQUI, INDIAN RESERVATION, ARIZONA.—We all know what a vivid impression a man receives when he first sees nature in a somewhat wilder state than exists in the East. This is what A. L. Groll experienced when he accepted the invitation of Prof. Stewart Culin, of the Brooklyn Museum of Arts and Sciences, to accompany him on an exploration trip to Arizona, and first came to this part of the country. The vastness of the scenery, with its clear perspective views, over-arched by a sky of the purest cobalt blue, strongly appealed to him. He discovered picturesque features in these unfamiliar sights, and felt that the wilderness of the South-West can fill the æsthetic sense as fully as any landscape of the East. He was fascinated by the rolling plains, the sparse vegetation, the adobic houses, the indescribable chiaroscuro, and

the architectural forms of the mases that tower so curiously against the vivid blue of the Arizona sky.

As the result of his new departure Groll has shown several notable pictures—*The Sandstorm, Arizona, Clouds, Moonlight on the Desert*, and one painting which he bravely calls *Arizona*, depicting the Hopi mases. His *Sandstorm* won full measure of attention by the novelty of the subject and the sense of motion it conveys. The shades and varieties of colour are seen with the eyes of an impressionist. The picture is evidently the product of a genuine impression. In his *Arizona* the strength and immensity of the scene is exceedingly well rendered; the parallel stripes and patches of dazzling sunlight and deep shadows lend a weird effect to the landscape, and help to heighten its impression of rugged desolation. Yet the most remarkable part of the picture is the sky with its massive cloud formations. In his picture *Clouds*, however, he is seen at his best. The touch of the painter has grown lighter, freer, and more natural. With less poetry it has more nature; it is more powerful and sure, and the brush has



“THE SANDSTORM, ARIZONA”

BY ALBERT L. GROLL



"MOONLIGHT ON THE DESERT, ARIZONA"

BY ALBERT L. GROLL

been more the servant of the painter than ever before.

Groll's development has been marked by three distinct periods. Up to 1900 conscientious workmanship and successful interpretation of simple motives characterised his work. His *Sandy Hook Cedars* (at the Lotus Club, New York) is an excellent example of this style. Then he took to painting colour for colour's sake, and subordinated subject to colour arrangement. His *Symphony in Gold* and his *Nocturne in Green and Silver* were the best products of this period. His *Symphony in Gold* is a *tour de force* in all varieties of yellows known to the painter's palette, and yet it looked in no way forced, but absolutely true to nature. From these experiments and uncertainties his annual visits to Arizona have freed him. They have taught him to seek again inspiration in Nature, rejecting all models save her living and ever-changing forms.

S. H.

REVIEWS AND NOTICES

The Royal Collection of Paintings at Buckingham Palace and Windsor Castle. With an Introduction by LIONEL CUST, M.V.O., and 180 Mezzogravure reproductions. (London: Heinemann.) In cloth portfolios, 20 guineas; bound in two volumes, full morocco, 26 guineas.—This volume on the treasures at Windsor Castle completes a work that reflects great credit on all who have been concerned in its preparation. The mezzogravures, for which the Fine Art Publishing Company are responsible, render with rare skill the distinctive qualities of the examples selected, and the letterpress gives, in every case, much interesting information concerning the artists and their subjects. Mr. Cust, who has the care of the King's works of art, has spared no pains in tracing their history from the time when the nucleus of the Collection was formed, early in the sixteenth century, to the present day. In his Introduction to this volume he explains the causes for the long neglect of Windsor Castle, pointing

out that it was George III. who first appreciated its unique possibilities, George IV. who converted a small, unsatisfactory house into a beautiful palace, and Edward VII. who completed his work by having the pictures properly arranged. Beginning with Van Dyck, who, in spite of his foreign birth, is justly placed at the head of the British school, eleven very fine examples of his style are given, including the remarkable equestrian portrait of Charles I., the bust of the same monarch in three positions, the beautiful group of Thomas Killigrew and Thomas Carew, and the representative subject picture of St. Martin of Tours giving his cloak to a beggar. These are succeeded by the very noteworthy portrait of James, Duke of York, by William Dobson, the eager admirer of Van Dyck; the marvellous David Garrick and his wife, in which William Hogarth excelled himself in effective composition and masterly delineation of character; the equally typical likeness of Garrick as "Kitey," by Sir Joshua Reynolds; the portrait of Thomas, Lord Erskine, from the same hand, that was given by the great Whig advocate to the Prince Regent, and Hoppner's exquisite portrait of Princess Mary, fourth daughter of George III., as a child, considered one of its artist's happiest efforts. Equally well represented are Thomas Gainsborough and Sir Thomas Lawrence; the former by his charming portraits of the boy princes Adolphus and Augustus, and the latter by his fine likeness of Sir Walter Scott. Although not so numerous as the Van Dycks, the Holbeins at Windsor Castle are very representative of the rare German limner, whose portrait of Derick Born, a young German merchant, exceptionally well reproduced, is considered one of Holbein's best works and is painted in his simple early manner, whilst that of Thomas, Duke of Norfolk, the chief agent in Wolsey's fall, is typical of the master's more matured style. Most noteworthy of the Flemish pictures reproduced are the so-called portrait of Thomas Linacre, by Quentin Matsys, that has now been proved not to represent the learned physician whose name it bears, and the portrait of himself by Peter Paul Rubens in a very different style; whilst amongst the Dutch masterpieces the palm must certainly be given to Rembrandt's portrait of his mother, which was given to Charles I. during the lifetime of the artist by Robert Ker, Earl of Ancram.

The Character of Renaissance Architecture. By CHARLES H. MOORE. (London: Macmillan. New York: The Macmillan Co.)—The author of this ambitious volume, who claims to have set forth

the true character of Renaissance architecture, certainly has the full courage of his convictions, for he dares to challenge the conclusions of experts whose verdicts have hitherto been generally accepted as final. He questions, for instance, the rightness of construction of Brunelleschi's masterpiece, the dome of the cathedral of Florence, declaring that the great architect led the way in a wrong direction, adding that the following of his example has led modern designers still further from the true path. In spite, therefore, of his somewhat hackneyed subject Mr. Moore's book will be found full of original assertions, and the untiring industry of which it is the outcome will no doubt win a certain meed of admiration. But the illustrations are mostly commonplace, and fail to bring out the salient characteristics of the buildings they represent.

Stanhope A. Forbes, A.R.A., and Elizabeth Stanhope Forbes, A.R.W.S. By Mrs. LIONEL BIRCH. (London: Cassell & Co.) 5s.—Written with the consent of Mr. and Mrs. Forbes, this account of two exceptionally successful careers is marked by the reserve which is unfortunately too often wanting in literature dealing with living workers. It reveals none of the secrets of home life that should be held sacred, yet with sympathetic touch it calls up a faithful picture of two deeply interesting personalities, bringing out the close sympathy between them, yet at the same time emphasising the characteristics that differentiate one from the other. Mr. and Mrs. Stanhope Forbes are both true artists, looking at everything from the æsthetic point of view; but the work of each is essentially individual, the most distinctive peculiarity of that of the former being strong realism and forcible delineation of character, whilst that of the latter is marked by a deep feeling for the poetic and romantic side of human nature, expressed both in painting and in literature in a manner that appeals straight to the heart. Incidentally Mrs. Birch's narrative also gives delightful glimpses of the environment in which so much beautiful work has been produced, describing the foundation and growth of the Newlyn art colony in the remote Cornish village, the delightful camaraderie of its members, and the love of the fisher-folk for Mr. and Mrs. Forbes, in whose triumphs they rejoice without fully understanding their significance. There is, indeed, not one dull page in the book, and the numerous illustrations are thoroughly representative; but by far the most charming portions of the text are those contributed by Mrs. Forbes herself, who, with delicate tact, tells just

Reviews and Notices

enough of the story of her girlhood and early womanhood to bring the reader into touch with her aims and ambitions.

The Cathedrals and Churches of the Rhine and North Germany. By T. FRANCIS BUMPUS. (London: T. Werner Laurie.) 6s. net.—Mr. Bumpus has earned a well-deserved reputation for his studies of ecclesiastical architecture at home and abroad, the volumes he has written on the subject being marked by wide knowledge and a perspicacious style of writing which enables the general reader to follow his narrative with interest. This work on German cathedrals was originally published some three years ago, but has been out of print for some time. The new edition now published contains a good deal of additional matter, and the illustrations, which number more than eighty, include many which make their appearance for the first time. To the student of archæology on tour the work should be a *vade mecum*.

Petits Tableaux Valaisans. By MARGUERITE BURNAT-PROVINE. (Vevey: Säuberlin & Pfeiffer.)—This charming little work is especially to be commended for the very excellent illuminated initials and ornaments which adorn its pages. The variety of *motifs* is great and the decorative treatment of each and all is admirable. The text is pleasantly written and is printed in a heavy but readable type, adapted to the character of the illustrations.

A Handbook of Anatomy for Art Students. By ARTHUR THOMSON, M.A., M.B. Third Edition. (Oxford: The Clarendon Press.) 16s. net.—Prof. Thomson's text book is so well known and appreciated among art students that it would be superfluous to say anything in its praise. It must suffice to say that the new edition contains a number of additional illustrations which will make the work still more serviceable. Along with other improvements, the author has introduced a series of plates showing the female figure in positions nearly identical with those in which the male models are represented, and to facilitate comparison these have been placed in juxtaposition.

The Scottish School of Painting. By WILLIAM D. MCKAY, R.S.A. (London: Duckworth & Co.; New York: Charles Scribner's Sons.) 7s. 6d. net.—In spite of the fact that the author has had to restrict his remarks on this wide and interesting subject within the limits of a single volume, he has, on the whole, given us a comprehensive survey of the Scottish School during the period dating from Raeburn down to the artists who flourished during

the middle of the last century. It might have added interest to the work had it been brought a little nearer to the present day, to include the pupils of Scott Lauder and the Glasgow School. It is, however, easily understood that as an artist Mr. McKay could not discuss a set of painters, most of whom are his own contemporaries. In dealing with the various artists the author has avoided extensive biographical details, and has dwelt more on the technical qualities of their work. The chapter on Raeburn is naturally the most interesting, for few will be disposed to question the writer's statement that it is to the strong and original personality of this master that we owe the existence of a Scottish school. Many of the criticisms of Raeburn's portraits are not only instructive, but they reveal the writer's artistic insight into the aims and inspirations of the great painter. We are glad to see that Mr. McKay dwells at some length on the *Glengarry* portrait in the National Gallery of Scotland, for it is one of the finest and most dignified renderings of Scottish manhood Raeburn has left us. In recent years there has been a tendency to underestimate the position which Wilkie holds amongst the leaders of modern *genre* painting. Mr. McKay pays a timely and not unmerited tribute when he says, "His exquisite sense of line and form might be demonstrated from a score of passages in his best-known pictures, not in the accurate academic sense, it is true, . . . but in the far higher sense which brings interior passion to supplement nature." The pastor-painter, Thomson of Duddingston, is one of the most interesting figures in the history of Scottish art, and in spite of the defects which his work often shows, we are inclined to agree with Mr. McKay that for vigour of conception and imaginative power none of his Scottish followers have excelled him. We have no hesitation in commending this excellent volume, not only to the art lover, but also to the student, who will find much that will assist him in studying the earlier Scottish painters.

Porcelain: Oriental, Continental and British. By R. L. HOBSON, B.A. (London: A. Constable & Co.) 12s. 6d. net.—Notwithstanding the great dimensions which ceramic literature has now assumed, there is, so far as we are aware, no published work which quite answers the purpose which this "handy book of reference for collectors" is intended to serve. Its object, as the author explains, is to give in compact form all the facts really needed by the collector, with as many practical hints as can be compressed in a general

work of portable size. That it is possible to do this within the limits of some 250 pages many perhaps will doubt; but in spite of a little unnecessary brevity here and there, Mr. Hobson has, we think, achieved his task with success. His experience at the British Museum has especially fitted him for it and given him that experience which enables him to distinguish between essentials and matters of secondary importance. Fairly complete lists of the Continental and English marks are included, though he rightly regards marks as of minor importance compared with such features as paste, glaze and decoration, to which special attention is given. The series of plates illustrating the various classes of porcelain described in the text add greatly to the usefulness of the work.

Rembrandt: A Tercentenary Memorial. With seventy plates in colour and photogravure. Text by EMILF MICHEL. (London: William Heinemann.) In ten parts, 2s. 6d. each net.—With its masterly essay on Rembrandt and his work from the pen of one of the most acute of living French critics, this delightful publication is indeed a worthy memorial of the mighty genius whose tercentenary was celebrated on July 15 throughout the civilised world. "Though misapprehended by his fellow-countrymen in his lifetime," says M. Michel, "because he was too personal, too novel, too unexpected to find a public on his own level as soon as he appeared, Rembrandt has since his death made converts in every country and in every camp," adding, "He has many claims to the preference of our own period, for he is one of the most modern of all the great masters, and the fluctuations of taste that have been merciless to many reputations have always spared his and increased his lustre." Though he died in absolute poverty the prices of his works, which have long been high, are now prohibitive to all but millionaires, for which reason his many admirers will, no doubt, eagerly welcome this new tribute to his memory that, in addition to fine interpretations of all the well-known masterpieces, includes a large number of drawings and sketches, some of them reproduced in colour, that have been laboriously gleaned from many different sources, and enable the student to judge of the master's art production as a whole.

The Butterflies of the British Isles. By RICHARD SOUTH, F.E.S. (London: F. Warne & Co.) 6s. net.—This latest addition to the "Wayside and Woodland" Series will, like the volumes previously published on British trees and wild flowers, meet

with a cordial welcome from the field naturalist, who is here furnished with a succinct and lucid account of all the British species of butterflies and many of their varieties. The information given concerning the life-history and distribution of each should prove especially useful to the novice, whose needs have more particularly been kept in view by the author in writing this pocket guide. Of exceptional interest are the large number of illustrations in colour and black and white; they will be a great help to the collector in the identification of his captures. So far as we can judge, without comparison with actual specimens, the drawings appear to have been, on the whole, executed with remarkable fidelity and reproduced with care.

A Book of Sundial Mottoes. Compiled by ALFRED H. HYATT. (London: Philip Welby.) 3s. 6d. net.—These sixty mottoes, with their meaning given below in English, are culled, says the compiler, from a rare old work by Charles Leadbitter, printed at the Black Swan, in London, in 1737, entitled "Mechanick Dialling, or the New Art of Shadows, freed from the many Obscurities, Superfluities, and Errors of Former Writers upon this Subject." They might well serve as mottoes, not only for sundials, but for the conduct of life, so concisely do they sum up the concrete wisdom of the thinkers of the past, and so vividly do they bring out the truth of the priceless value of time.

BOOKS RECEIVED.

- "Some Terms Commonly Used in Ornamental Design: Their Application Defined and Explained, with Illustrations." By T. Erat Harrison and W. G. Paulson Townsend. 3s. 6d. net. (Batsford.)
- "Sussex." Painted by Wilfrid Ball, R.E. 20s. net. (A. & C. Black.)
- "Monograms and Ciphers." Designed and drawn by A. A. Turbayne and other members of the Carlton Studio. Division 7. 5s. net. (Caxton Publishing Co.)
- "The Photographic Picture Post-Card." By E. J. Wall and H. S. Ward. "Chemistry for Photographers." By C. F. Townsend, F.C.S. Fourth Edition Revised. Each 1s. net. (Dawbarn & Ward.)
- "The Drawings of Jean François Millet." With 50 Facsimile Reproductions of the Master's work, and an Introductory Essay by Léonce Bénédite. £4 4s. net. (Heinemann.)
- "The Children's Heroes": "The Story of David Livingstone"; "The Story of Nelson"; "The Story of Sir Walter Raleigh"; "The Story of General Gordon." Coloured Illustrations. Each vol. 1s. 6d. net, cloth. (T. C. & E. C. Jack, Edinburgh.)
- "Schmuck und Edelmetall-Arbeiten." Eine Auswahl moderner Werke. (Kochs Monographien IX.) Illus. Mk. 16. (A. Koch, Darmstadt.)
- "English Coloured Books." By Martin Hardie. (Connoisseur's Library.) Illust. 25s. net. (Methuen.)
- "The Guilds of Florence." By Edgcumbe Staley. Illus. 16s. net. (Methuen.)

Awards in "The Studio" Prize Competitions

- "Reason in Architecture." By T. G. Jackson, R.A. Illus. 10s. 6d. net. (John Murray.)
 "Ein Jahrhundert Deutscher Malerei." Von Rudolf Klein. Illus. (Pan-Verlag, Berlin.)
 "The Crucible of Circumstance." By P. J. Brebner. 6s. (F. Warne & Co.)

PRICES AT RECENT SALES.

MAY 31ST.—Sale at the Galérie Petit, Paris. Collection Depeaux, mostly Impressionist paintings:—

Renoir	... ..	<i>Le Bal</i>	47,000 frs.
"	... ..	<i>La jeune fille</i>	4,500 "
"	... ..	<i>Fleurs</i>	6,100 "
Cl. Monet	... ..	<i>Les Dindons</i> (to the Princess de Polignac)	20,000 "
"	... ..	<i>La Cathédrale</i> (to Messrs. Durand-Ruel)	18,000 "
"	... ..	<i>Effet de Neige</i>	13,000 "
B. Morizot	... ..	<i>La Toilette</i>	12,000 "
Sisley	... ..	<i>L'Inondation</i>	25,000 "
"	... ..	<i>Le Passage du Bac</i>	8,500 "
"	... ..	<i>Effet de Neige</i>	17,000 "
"	... ..	<i>Neige à Argenteuil</i>	16,000 "
Besnard	... ..	<i>Le Marché aux Chevaux</i>	3,500 "
Courbet	... ..	<i>Le Lac de Genève</i>	4,500 "
Lebourg	... ..	<i>Vue d'Auvergne</i>	3,000 "
Cottet	... ..	<i>Marine</i>	1,200 "
Toulouse-Lautrec	... ..	<i>Cabaret</i>	7,000 "

JUNE 9TH.—Paris. Collection of the Actor Coquelin:—

Cazin	... ..	<i>Le Château rouge</i>	48,000 frs.
"	... ..	<i>La Route</i> (Louis XV.)	28,500 "
"	... ..	<i>Le Soir sur la Falaise</i>	7,300 "
"	... ..	<i>L'Abreuvoir</i>	34,000 "
"	... ..	<i>Vieille Tour en Flanère</i>	11,800 "
"	... ..	<i>La Fuite en Egypte</i>	25,000 "
"	... ..	<i>Le Zuidersee</i>	9,200 "
"	... ..	<i>Zaandam</i>	14,500 "
"	... ..	<i>Le Mont St. Frileux</i>	28,000 "
"	... ..	<i>Zaandam</i>	13,700 "
Dagnan-Bouveret	... ..	<i>La Gardeuse de Vaches</i>	19,000 "
Fantin-Latour	... ..	<i>Pensées</i>	4,650 "
Friant	... ..	<i>Le Forum</i>	3,000 "
"	... ..	<i>Dernier Jour d'un Condamné</i>	6,900 "
Alma-Tadema	... ..	<i>Bacchis rêve</i>	10,000 "
Besnard	... ..	<i>La Femme à la Lampe</i>	4,900 "
Le Sidaner	... ..	<i>Le Chien</i>	2,750 "
Thaulow	... ..	<i>La Rivière</i>	3,900 "

JUNE 12TH.—At Christie's. Mezzotint Portraits, Lady Currie collection:—

E. Fisher	... ..	<i>Lady Elizabeth Lee</i>	} £714
(After Sir J. Reynolds.)			
Valentine Green	... ..	<i>The Duchess of Rutland</i>	} £105
(First state, after Sir J. Reynolds.)			
T. Watson	... ..	<i>Mrs. Hardinge</i>	} £99 15s.
(After Sir J. Reynolds.)			
S. W. Reynolds	... ..	<i>The Duchess of Bedford</i>	
(After Hoppner.)			

JUNE 16TH.—At Christie's. Late T. Agnew's collection:—

Frith	... ..	<i>Hogarth brought before the Governor of Calais</i>	310 gs.
(Sold, £1,050, in 1879.)			
R. Ansdell	... ..	<i>Lytham Sandhills</i>	310 "
J. M. W. Turner	... ..	<i>Colchester</i>	500 "
"	... ..	<i>Ashby-de-la-Zouche</i>	520 "
J. Linnell	... ..	<i>The Storm</i>	720 "
(Sold, 510 gs., in 1879.)			

JUNE 22ND, 23RD.—Collection of the late E. Molinier, curator of the Louvre:—

Lucas Cranach	... ..	<i>The Holy Family</i> (triptych)	122,000 frs.
—	... ..	<i>Salomé</i> , statuette of the old Bourgogne school (bought by Mr. FitzHenry)	15,000 "
—	... ..	<i>St. Michel</i> (statuette in marble)	13,100 "

JUNE 23RD.—At Christie's. Modern French Pictures:—

F. Ziem	... ..	<i>La Corne d'Or</i>	260 gs.
Verboeckhoven	... ..	<i>Exes and Lambs on Sea Coast</i>	£246 10s.
"	... ..	<i>Peasant with Cattle</i>	300 gs.

JUNE 25TH.—At Christie's. Sale of Drawings and Pictures. Hodson Collection:—

Rossetti	... ..	<i>How they met themselves</i> (pen-and-ink sketch)	160 gs.
"	... ..	<i>Dr. Johnson and Methodist Ladies at the Mitre</i>	65 "
Burne-Jones	... ..	<i>Pencil Designs for Virgil and Aeneid</i> (uncompleted)	410 "
Aubrey Beardsley	... ..	<i>Twenty-one Sketches</i>	236½ "
"	... ..	<i>Two Drawings for "Rape of the Lock"</i>	52 "
Whistler	... ..	<i>Four Small Studies</i>	179 "
Sir J. Millais	... ..	<i>The Waterfall</i> (outdoor study for background of portrait of Ruskin) (9 in. by 13 in.)	£220 18s.

27TH JUNE.—At Christie's. Miniatures. Sir Philip Rose collection:—

Nicholas Hilliard	... ..	<i>Portrait of Hilliard the Elder</i> , inscribed "Ætatis suæ 58 ano. Dm. 1577" (in gouache on prepared card)	1,100 gs.
"	... ..	<i>Portrait of the Artist</i> (signed with monogram dated 1577) (in gouache on prepared card)	1,100 "
"	... ..	<i>Lucy Countess of Bedford</i> (in grisaille)	300 "
"	... ..	<i>Thomas Bodley</i> (signed D.D.)	200 "
"	... ..	<i>Henry VIII.</i> , with inscription	200 "

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS B. DECORATIVE ART.

B XXII. PEN-AND-INK DRAWING FOR READING CASE OF "THE STUDIO."

FIRST PRIZE (*Two Guineas*): *Jak* (John J. Crook, Avonmore, Cambridge Road, King's Heath, Birmingham).

SECOND PRIZE (*One Guinea*): *Brush* (Percy Lancaster, 78 Cedar Street, Southport). HON. MENTION: *Marco* (Charles Doust); *J. H. M.* (J. H. Morton); *Scorcher* (J. Schorfield).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XXII. STUDIES IN TONE RELATIONS. 3. A BUILDING ON A GREY DAY.

FIRST PRIZE (*One Guinea*): *Magloire* (C. D. Kay, Highfield, Itchen, Southampton). SECOND PRIZE (*Half-a-Guinea*): *Ramnagar* (H. F. Prevost Battersby, Lyncroft, Weybridge). HON. MENTION: *Heyington* (Winifred R. Gurdon); *Deserted Factory* (J. F. Haag).



FIRST PRIZE (COMP. B XXII)

BY "JAK"



SECOND PRIZE (COMP. B XXII)

BY "BRUSH"



FIRST PRIZE (COMP. C XXII)
BY "MAGLOIRE"

THE LAY FIGURE: ON THE PROPER STUDY OF NATURE.

“I ALWAYS feel inclined to wonder how many of the painters who rush into the country at this time of year really derive any benefit from what they call going to nature,” said the Art Critic. “Do they really learn anything new from working out of doors?”

“That depends upon the way they work,” replied the Man with the Red Tie; “some men will not learn anything anywhere. They make up their minds directly they leave school that they know all about art and nature and everything else, and this delusion remains for the rest of their lives.”

“And such men, of course, might just as well stay at home,” returned the Critic. “That I think is evident enough. But surely this extreme form of narrow-mindedness is not often found among really sincere artists; the majority have more sincerity and intelligence than that.”

“No! not the majority,” cried the Man with the Red Tie, “I am quite certain that only a very small proportion of the painters who rush off to the country during the summer months go to study. Most of them want a holiday, or an excuse for idling, or they think a little fresh air would do them good. They do not want to worry themselves with anything so troublesome as serious work.”

“You are very unfair to a large number of sincere workers,” broke in the Popular Painter; “you never will give anyone credit for good intentions. I have the strongest belief myself in the advantage of open-air study, and I always make a point of painting out-of-doors for some weeks in every year. It is no holiday for me; it is real hard work.”

“Ah! you can answer my query,” said the Critic; “do you learn anything fresh from going to nature? Is your spell of real hard work helpful to you, and do you come back after it with new ideas and with a new view of your responsibilities?”

“Of course I do,” replied the Popular Painter; “I can assure you I make the most of my opportunities. During my stay in the country I collect subjects enough to keep me going for the rest of the year.”

“Subjects!” exclaimed the Man with the Red Tie, “is that all you get? Fancy spending several weeks looking for subjects! Why, you

could do more in that way in a Saturday to Monday with a camera.”

“You could, I daresay,” sneered the Popular Painter; “I have not sunk quite as low as that. When I say that I collect subjects, I mean that I rub in several important pictures from nature, and when I have carried them as far as I think necessary out-of-doors I take them home and finish them in my studio. In this way I get all the benefit of open-air study and yet I do not waste my time in mere sketching.”

“What a memory you must have!” laughed the Critic. “Just imagine being able to carry home in your mind all the subtleties and all the delicate beauties of nature and having the power to keep your impression fresh through many months of studio work. I admire your—courage, shall I call it?—in attempting such an undertaking.”

“It is all very well for you to jeer,” said the Popular Painter; “if you do not like my way of using nature would you kindly suggest something better?”

“Here is humility indeed!” cried the Man with the Red Tie; “the darling of the public is actually asking for advice. Now, my friend, pray expound to him the mysteries of his craft. It would be a pity to disappoint him.”

“It is not the mysteries of his craft that I want to discuss with him,” replied the Critic; “he is too well versed in studio tricks to want any hints from me. But is going to nature in this way nature-study at all? How can a man acquire new ideas when he goes out simply to look for something which fits in with his preconception of what a picture should be? He takes his studio vision and his studio mind out-of-doors, and sees and thinks just as he does within the four walls of his workroom. All he wants is a subject, a fresh arrangement of stock properties. How he intends to treat it he knows beforehand; he is open to receive no direct impressions, he would be worried and upset if what remains of his receptivity began to awake. I do not call this using nature at all; it is simply refusing to pay any attention to her. The real nature student has no preconceptions; he is always on the look-out for something that will take him utterly out of any track that he has trodden before. He cultivates his sensitiveness as the most important part of his equipment, and in consequence he is always learning, always progressing. But the other men are doing no earthly good to themselves or anyone else.”

THE LAY FIGURE.



APPLE ORCHARD
FT. THOMAS, KY.
ETCHING
BY E. T. HURLEY

The Etchings of E. T. Hurley

AMERICAN SECTION

Copyright, 1906, John Lane Company

THE ETCHINGS OF E. T. HURLEY BY DAVID LLOYD

AMONG the artists of the country who are attracting interest by their work in etching, Edward Timothy Hurley is advancing in a characteristic direction. Mr. Hurley is a native of Cincinnati, Ohio, where he began his art training under Frank Duveneck. A painter in oils and in water colours, he has done some of his most notable work in designs for pottery. In this the local opportunity of an important establishment offered naturally an outlet for his activities, and he is to-day represented by specimens of his decoration in the Rookwood ware in several of the larger museums of Europe. But in such an output the individual achievement is inevitably if properly submerged in the high standard of the corporate shop, and it is in his preoccupation with the etched plate that Mr. Hurley's progress is, we incline to think, destined to win a wider recognition.

Most men who are tempted to the arts of representation on the flat try their hand sooner or later, and perhaps rather sooner than later, on copper. There is no other device in drawing that gives the same fluency as the tip of the needle gliding over the polished surface through the thin and unresisting ground. Dependent in principle on restraints in the mordant, the drawing itself is without impediment. There is none of the viscous tenacity of pigment ground in oil, nor even the slight feathery drag of camel's hair charged with water, nor the sanding of the track by the crumbling of the graphite end or crayon. Friction is no longer an element. It is as though one had discovered an application of Frank Stockton's playful principle of "negative gravity" to the mechanics of the arts. The comparison in processes is like that, say, between walking on the beach and swimming in the sea. This unique quality is certainly a delight, though the experimenter will hardly rest in it. Friction is, in fact, dear to the hand of the worker. If he be truly susceptible to the call of copper, he will not long neglect scraper and burin. But this smoothness of the needle's movement, so pleasing to the fancy, is no flatterer of the dabbler's ineptness. The invitation, seductive to all, becomes a chill welcome to any but the elect, and even they must learn to make themselves at home. Other mediums may, as it were, record the studied utterance; the etched plate has the delicate responsiveness that fairly reads the

mind, and this, if the thought be not well balanced and ordered, is, to say no more, unfortunate in result. So it may, perhaps, be held that in a group of etchings by a single hand there is, besides the demonstration of technical trials and issues, a pre-eminently intimate account of temperament and vision.

In control, Mr. Hurley has not yet reached the point where the eye is lord and master of the hand, though through the course of his work this subordination is seen to be advancing. He has a number of earlier plates that are little more than notes in a sketch book. In these he has studied the characteristics of the landscape of the Ohio and the confluent streams of his neighborhood, usually in the full light of a bright summer sun. The plate, left largely bare, is bitten daintily. The outlines of the banks of a meander, with some of its marginal vegetation picked out in the foreground; a cursory record of reflections on the surface; a small spot of sharply eaten line on the horizon, where a group of trees in shadow surrounds a farm house seen across a cabbage field, briefly indicated; simple studies in



THE OUTSKIRTS
OF THE TOWN

ETCHING BY
E. T. HURLEY



GOOD FRIDAY
PILGRIMAGE, MT. ADAMS
ETCHING BY
E. T. HURLEY



BEECHES
DRY POINT
BY E. T. HURLEY



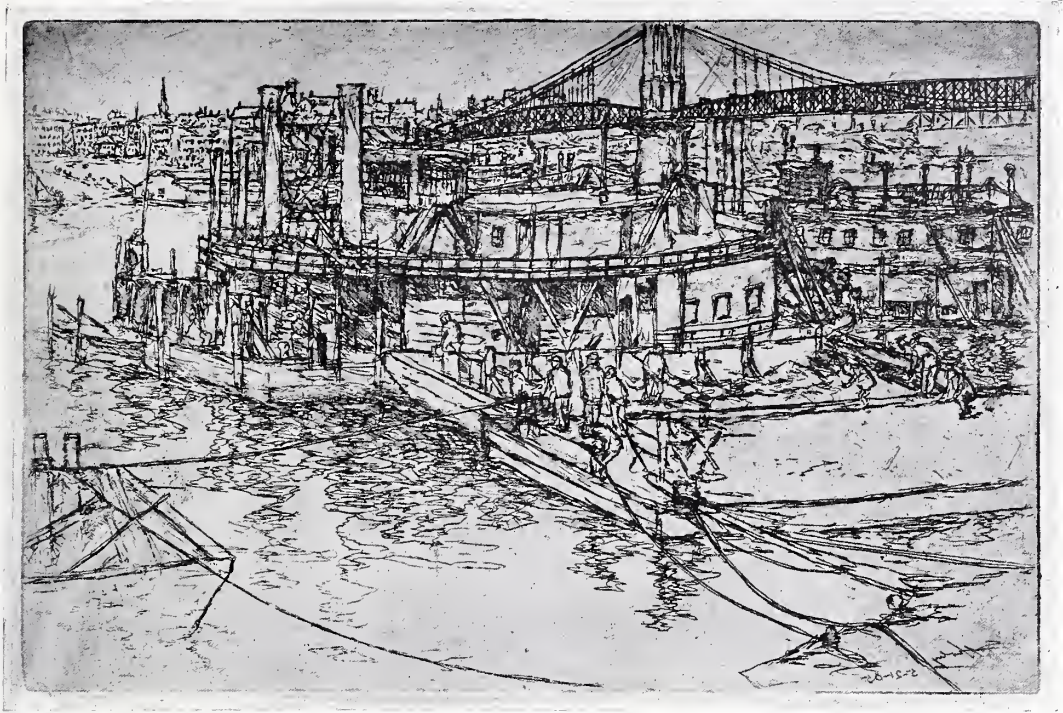
ON MT. ADAMS
ETCHING
BY E. T. HURLEY



A RICKETY BARN
ETCHING
BY E. T. HURLEY



MT. ADAMS CHURCH
ETCHING
BY E. T. HURLEY



THE WHARF AT
CINCINNATI
ETCHING
BY E. T. HURLEY

The Etchings of E. T. Hurley



VALLEY SCENE

ETCHING
BY E. T. HURLEY

the rails of a snake fence; hillside trees in blossom; experiments with a longer stroke in shading for the distance and an occasional use of severe cross hatching, these constitute so many exercises in a method distinguished by an evident endeavour to make every line tell, but remaining as yet rather slight and dry. From this a following advance in freedom has brought a greater solidity and richness. At times he is overtaken with complexity in dropping the restrictions of a paucity of detail, as in the attractive but too hesitant study, *The Wharf*. At other times his former short and even jiggled line is replaced by a long, free, parallel stroke. How much insight and character he can convey in clean, unimpeded line is well illustrated by the plate called *The Outskirts of the Town*. A combination of both modes and some manipulation of the ink is observable in such a study as that of the Mt. Adams backyard. That his feeling for minute but selected detail can become a nice but positive force in his hand is suggested in the delightful characterisation of the *Good Friday Pilgrimage*. Emphatic definition and intelligent massing are apparent in the *Valley Scene* and the *Beeches*. A ripened command over the plate as a whole, a pleasing adaptation of

minute fidelity to a broad poetic feeling, is the merit of the *Apple Orchard*.

These are in brief the etcher's steps in progress. He is still, it may be said, feeling his way. But certainly he has not shot and missed. There is every indication of a facility awaiting greater practice and a good variety of effects already explored. Technical considerations aside, moreover, it is encouraging to note the things that catch his interest. He has the wisdom which the roving gentleman in Hawthorne's tale finally won by digging for treasure in his own garden patch. He has not gone to Brittany or Battersea for subjects worthy copper and ink. Indeed, the few men who are etching at the moment in this country are doing well in this same respect. But Mr. Hurley has not even gone to Broadway. The same good sense that opened a success in ceramics to an artist native to a region which nature had endowed with valuable clays seems to have prompted him to see the beauty and importance of matter near at hand. He is an incessant sketcher, which is probably an effect of the same temper of mind. A man who sketches, who takes notes, will, until his head is stored by years of observation, note only what he sees about

Metropolitan Museum Lace Collection

him. In the several exhibitions of his sketches which Mr. Hurley has already made, it is the rolling Ohio and Kentucky upland he has shown and particularly the banks of the two Miamis. If he so much as spends the summer at Detroit, the record is plainly recognised in his work, though he would by no means seek out a sketching ground. Where he finds the earth or pavement under his feet and the skies or chimneys overhead, there he sits down with his eyes open.

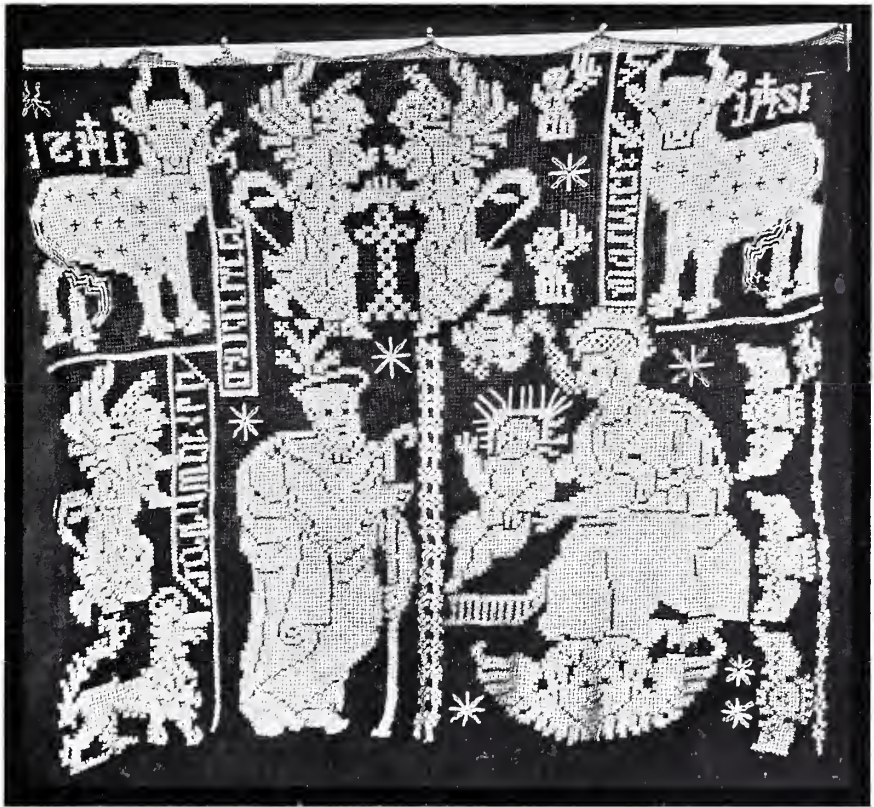
This is a trait which may make his work, if he carries forward his technical advance, the more notably interesting. It is not, of course, the subject that makes the art any more than it is the tail which wags the dog. Yet there is a certain virtue lacking in the dog that cannot wag his own tail. And if the homely figure be allowed, it is always a cause of rejoicing when they that have eyes to see do see and do not, instead, go blindly afield to look. Even these few examples of Mr. Hurley's etching which we are able to present here in reduction are sufficient to show that he has the seeing eye which can afford all of us pleasure without travel on his own part. If his corner of his State has won a name for its apple crop or if its forests are almost gone, there is poetry to be read beneath the good husbandry and the reckless timbering. When he comes upon a striking topographic aspect, his sense of the way of a watercourse dragging its supporting plateau down into diminishing hills is as sound as is his composition in light and shade, for he has set down the fact, its glory not extenuated. Where the full river has grown a thriving city on its shores he notes with evi-

dent delight the bustle of its shipping. And the simple annals of Mt. Adams should hardly fail a hearing.

THE LACE COLLECTION AT METROPOLITAN MUSEUM BY EVA LOVETT FIRST NOTICE

A LARGE part of the interest and beauty of the newly opened collection of lace at the Metropolitan Museum of Art, on Fifth Avenue and Eighty-second Street, New York, is due to the skilful grouping by Frau Stephanie Kubasek, who came from Vienna, Austria, this spring, to classify the laces and arrange them for a proper display.

Frau Kubasek, wife of a prominent physician of Vienna, who is attached to a princely house, has an international reputation as a lace expert. She is not a professional worker in these lines, but has an enthusiasm for beautiful lace and an accurate judgment in deciding the character and age of any piece. She spent six weeks at the Metropolitan



KNOTTED NET
GERMANY, 1500

METROPOLITAN MUSEUM
ROGERS FUND PURCHASE

Metropolitan Museum Lace Collection

Museum, and the result of her work is now on exhibition in Gallery No. 33, which has been redecorated and fitted with new cases for the better display of the exhibit.

An examination of the many hundred valuable pieces of lace will not only furnish delight to the casual visitor, but stimulate and gratify an interest in lace history in the student. The laces are arranged in chronological order, showing the development and growth of lace manufacture, with many illustrations at each stage. The most beautiful pieces and the greatest number are from Italy, the birthplace of lace, but there are examples from nearly every country and every period. Many gaps are yet to be filled, but the interest aroused in the friends of the Museum makes it certain that the needed examples will come. This method was long ago suggested by Miss Margaret Taylor Johnston

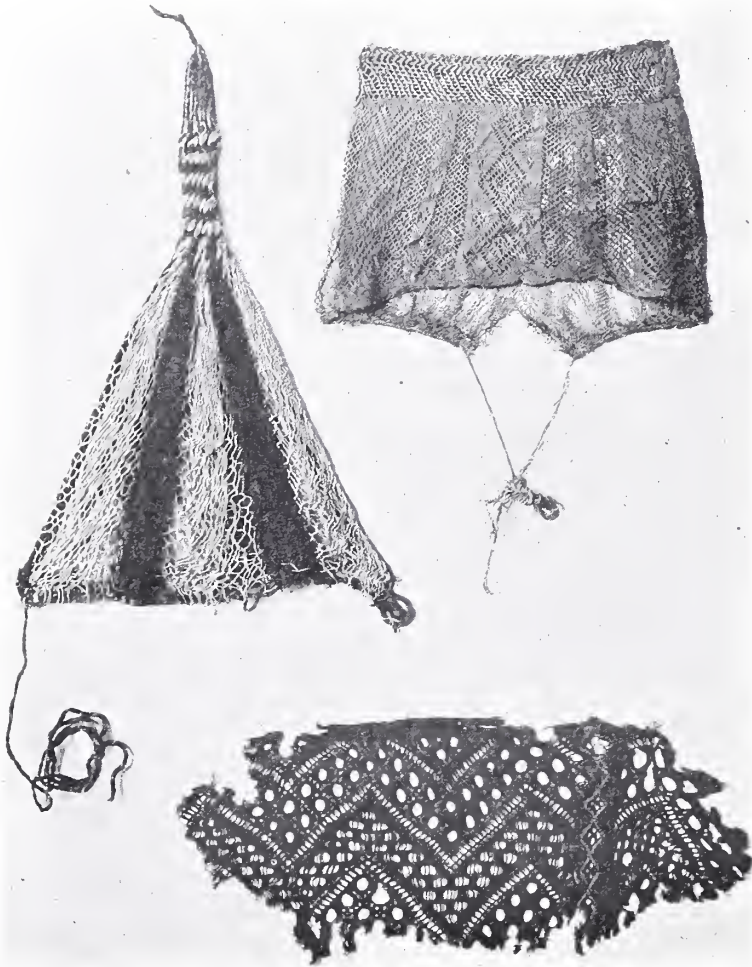
daughter of the first president of the Museum, and herself a lace enthusiast.

The Astor and Stuart collection of laces, which formerly occupied Gallery No. 20, has been augmented by many gifts, purchases and loans, and both old and new collections are included in this new grouping of Frau Kubasek. Here one may study the history of lace from primitive times up to the finest products of to-day.

While the former collection consisted largely of Venetian points of many kinds, some very ancient pieces will be found in the cases at the south side of the Gallery. These are examples of the earliest net work known, pieces of Coptic origin, dating from the first centuries of the Christian era, and found in Egyptian tombs. The square-shaped cap is woven in an open geometrical design, and the small torn bit of cloth in the corner of the case is

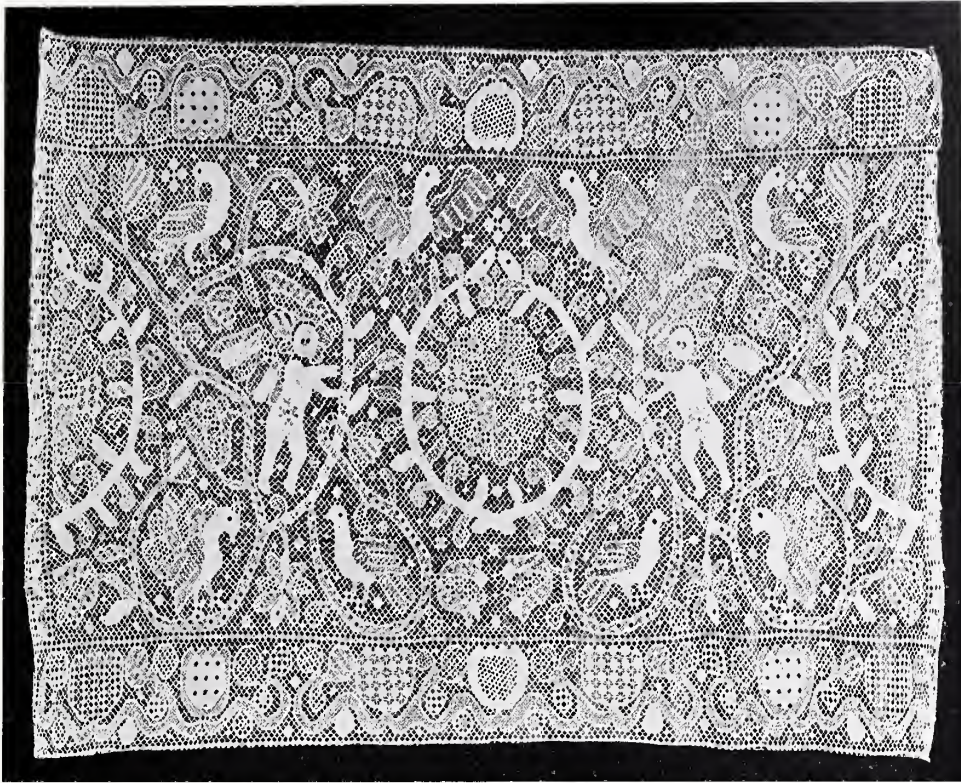
also of regular openwork pattern. The long pointed cap is loosely woven, the threads being twisted together at the top to form a peak. The finished appearance of the openwork weaving shows that it was no strange art in those days.

Next in order is a large piece of "darned netting" said to date from the fifteenth century. It was purchased by Sir Purdon Clarke from the Rogers fund. Darned net was one of the earliest forms of lace-making of which samples are preserved. The pattern is executed in white thread upon a netting made of brown thread, such as netting is made to-day. It tells the story of the Nativity. The Madonna, in gown and headdress, holds the infant Saviour, who has a halo around his head. A dove drops leaves of peace over the Virgin, while cherubs' heads with wings attached surround her. Joseph, near by, leans on a staff, looking with round eyes at the babe. Beyond Joseph is an image intended for the devil, who wears an expression of rage, and below him is his dog.



COPTIC, EGYPTIAN TOMBS
THIRD TO SEVENTH CENTURIES A.D.

MUMMY HEAD
COVERINGS



KNOTTED NET, GERMANY, "NETZARBEIT"

LOAN, MRS. H. K. PORTER

In each upper corner is a horned ox, and above each the letters "I. H. S.," the letters being reversed in the left corner. Two angels with outspread wings occupy the upper centre, holding a crown over a cross, which is between them, and surrounding them are small cherubs, a pair of candlesticks and stars. Lines of openwork pattern, queer hieroglyphics and stars fill all vacant spaces, the object apparently being to have as many symbolical figures as possible. This piece is in excellent state of preservation. The netting is slightly torn in the upper left corner, but the darning is intact.

Another piece of darned netting is divided by lines into squares, each one holding a large peacock, with every detail of his body and feathers perfectly defined. The border has a line of smaller peacocks. There are a number of pieces of darned net all along this south side. This was one of the favorite trimmings from the thirteenth to the fifteenth century, and was not only made by nuns, but worked as a pastime by noble dames. These pieces come from old monasteries, churches, convents and castles. Some have flowing lines and conventional patterns. Others are adorned with birds, flowers, animals, grotesque monsters, angels and devils.

Some are worked regularly according to the square mesh of the net, others are darned in and out without regard to the mesh.

One odd piece tells the story of Abraham offering up Isaac. Isaac is bound and held by Abraham on the altar. A ram is caught in some bushes in the upper corner, and an angel touches Abraham and points towards it. It is worth noting that these ancient workers had a passion for filling all the vacant corners with small ornaments or additional figures. Sometimes these were symbolical, sometimes merely decorative. In the piece just described other angels and other bushes fill the background. Biblical subjects were favourites, and conventional patterns were used for borders.

One set tells the story of David and Goliath in a series of pictures, showing each event of the battle to the end where David holds the head of the giant up before the king. The story of Adam and Eve, the serpent and the apple, is told with all its particulars. A curious story of land and sea is worked on another piece. Men are coming in many ships and boats to a shore where there are houses, churches and other men, some of them on horseback. The quaint appearance of the ships shows the early date

Metropolitan Museum Lace Collection

of its manufacture. The amount of detail in this piece is surprising. It tells of infinite patience, work and time.

The Bible was a treasure house of subjects, but when these old workers got away from Biblical traditions, their imaginations ran riot among angels, devils, griffins, mythological creatures and monsters, half beast and half human, which are found in the literature of those days. While men wrote of these beings, contemporary ladies were busy working them in darned netting. A curious German piece of a later date has an intertwined pattern of birds, flowers, serpents and leaves. This "Netzarbeit" was loaned by Mrs. H. K. Porter, of Pittsburgh, who has lent many laces to this exhibit.

These pieces are mostly Italian, German and some English. A strip of Spanish work is of odd wheel pattern, seen in no other piece.

Cases on the south side of the room contain some curious coloured examples of drawn and cut work. Pieces of "drawn work," in which the solid material is left in the centre to form the design, and threads drawn out around it at regular intervals, and the threads remaining worked over to make a firm background of filagree style. The work of some is very fine and intricate, and many are worked with coloured cottons, silks of varied shades and silver and gold threads. The worker of those days not only drew upon her imagination for her themes, but she was extremely inventive about stitches and methods, so that there are many individualities in

the work which appeal strongly to the imaginative and curious student.

On some of these fine linen materials one may see the earliest examples of the famous Italian Punto a Reticella, which was made by cutting holes in the linen and working upon the few threads left to hold the opening together an elaborate pattern. In the oldest example shown here, it was worked in pale brown silks on grey linen. Some Persian and Turkish patterns, with their wonderful soft mixtures of colour, show that these countries also were interested in this work.

The close, heavy nature of the drawn work made it extremely durable. It is no wonder that pieces kept as precious treasures in families whose members, perhaps, did the work are in so good a state of preservation. A beautiful table-cover is in alternate squares of Punto Trafora, or cut-work, and darned netting, showing the many combinations in use. The attention to detail displayed in the work, as in the strings of the guitar played by the lady and the feathers on the wings of the griffin, is particularly noticeable.

From this time on Reticella grew more and more popular, and furnished alike borders for priests' robes and for fashionable garments. It trimmed capes, caps, collars and cuffs, as shown in pictures of people wearing lace-trimmed garments, by Holbein, Van Dyke and other early painters, which hang above these show cases, to display the vogue in those days of this new lace.



PUNTO A MAGLIA QUADRATA
ITALY, EARLY SIXTEENTH CENTURY

GIFT OF MISS MARGARET
TAYLOR JOHNSTON

Metropolitan Museum Lace Collection



PUNTO TRAFORA
RETICELLA BORDER

LOAN, MRS. H. K.
PORTER

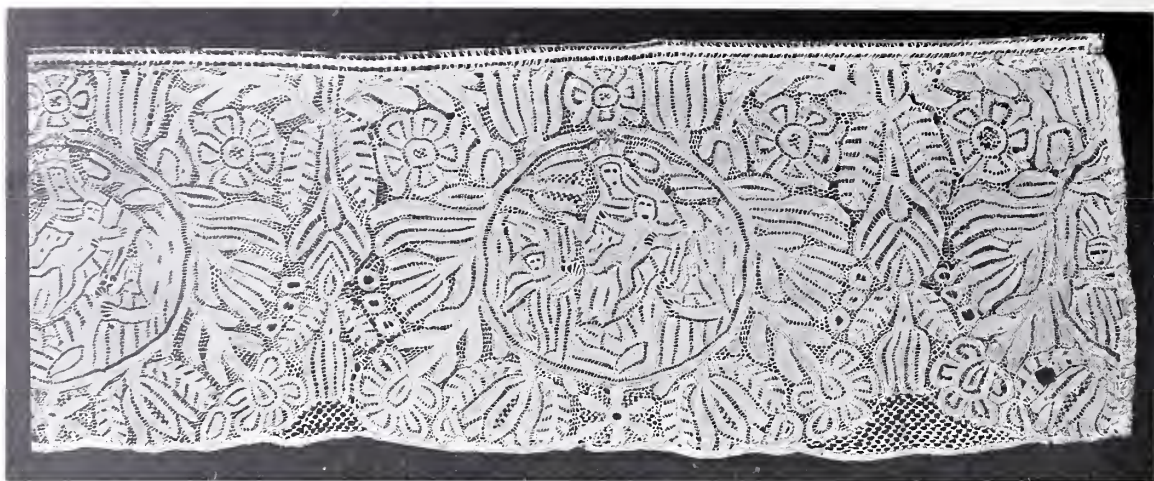
The next step in lace-making, illustrated here, was during the sixteenth century, when lace was first made with thread, without any foundation at all. "Punto in Aria" the first of these lighter laces was called. They were made with a needle. It was slow work, the laces were consequently expensive, and only used by the noble and wealthy. Sometimes they were made for a bride, and contained the coat-of-arms of two united families. Some beautiful examples of these early "bride-laces" are in the cases along the west side wall. A large number of these early Venetian laces are from the stores of the Astor and Stuart collection which was on exhibition before, and was specially complete in these laces.

In Italian laces of this early period the collection is specially rich. A very rare piece of needlepoint of the sixteenth century is from an anonymous donor. Only two other specimens like it are known to exist; one is in the Musée de Cluny and one is in Denmark. The design is Italian, although the

work suggests that found in Northern Europe. The centre of each portion of the pattern is a copy of an old picture of the Madonna and Child, and the extraordinary truthfulness of the copy and fineness of the surrounding ornament make it probable that years were spent in completing the strip, which was no doubt made for church use. This piece is one of the most costly in the case. Another and similar piece was given by A. E. Eno, and several most interesting examples of this period were given by other friends.

A still later development, the "Venetian Points," in their varieties, occupy the central case, on the east side. Three large "Cardinal Capes," shown on forms, are of Point de Rose, Point Plat and Gros Point. Point de Rose is distinguished by its tiny raised roses and other flowers, leaves, birds and figures, which seem to be overlaying the groundwork. This is all done with a needle, and one can imagine the tediousness of its manufacture. In Point Plat, the work is of flat character, and

The Rochester Room



NEEDLE POINT
ITALY, SIXTEENTH CENTURY, VERY RARE

PRESENTED BY A FRIEND
THROUGH FRAU KUBASEK

there is no ornament separated from the background. Gros Point has very bold flowing lines joined by fine ornamental stitches. These capes, it is said, are worth small fortunes. With them are a number of flounces of the same points, further illustrating the laces, of which new beauties are brought out by the closest examination.

A number of pieces of Venice Points are in the case to the right of this. In some of the Gros Points the pattern is so heavy it resembles tape, and, in fact, at a later period, imitations were made of it by using a tape for the design. Handkerchiefs, collars, cuffs and strips, both wide and narrow, of these early "points" are in this case. Some of them are gifts or loans from Miss Johnston, some from the Astor and Stuart collections, which were specially rich in laces of this period.

On the opposite side of the room are some fine examples of early Flemish, Antwerp and Dutch laces. There are quaint caps with wide lace borders, worked with swans and peacocks, and with heavy edges. The German laces are of heavy character, but show variety in the mesh. "Pillow" or "bobbin" lace was invented, which made the work proceed faster, and the designs grew more intricate. Curious features were the amount of shading introduced around the designs, by light or heavy work, and the closeness of these laces.

THE ROCHESTER ROOM

LAST year the Mechanics' Institute of Rochester, N. Y., instituted a novel feature in the exhibition of students' work. This consisted of a room of the building

remodelled and decorated by the class. The innovation was described at the time in *THE INTERNATIONAL STUDIO*. Readers who have the August issue of last year at hand may be interested in noting the different treatment which the problem has met at the hands of this year's class, as shown in the respective illustrations.

Two elements of departure are evident in this later result. The room wears a more approachable air and the decoration has become less pictorial. Last year the frieze supplied, as it were, part of the privileges of an exhibition of paintings. Though the divisions were cleverly filled and the theme, that of life along the Erie Canal, was original and appropriate, the decorators had practised less restraint and had shown less appreciation of the limitations and restrictions imposed by the problem. In the present instance the design has been kept in the flat with more success, and if the theme is less striking, it is, being drawn from the orchard, quite in place for a dining-room and by no means without local significance.

Not the design merely, it will be understood, but the execution throughout, is the work of the students. The frieze, for example, a design of quince trees and fruit and grape vines, stencilled in greens, browns and dull orange upon burlap of dull old gold, was designed and executed by Miss Edith M. Worbois, Mrs. Carlin, Mr. Loewenguth, and Mr. Bohachek. The decorative landscape over the door was painted on the same material by Miss Ethel Brower. The fireplace and woodwork of the mantel were designed and built by students of the architectural class, Messrs. Carl Seeley, Van Camp, Deyo, and Johnson. The decorative panel over the

The Rochester Room

fireplace was the work of Miss Kohl. The glazed tiles framing it were by Miss Dunckel. The vertical panels in the walls to the right and left, representing the fruits of the tropics and the northern zones, were executed by Girard Hale and Clifford Ulp. The sideboard was designed and built in oak with heavy wrought brass fittings by Miss Marguerite Cramer. The articles seen upon the sideboard in chased brass and copper are by Miss Cramer and Miss McCallion, the porcelain plates by Misses Harper, Worbois, and McCallion. The screen in the corner was built by Mr. Van Camp and the wrought leather panels were executed by Miss Margaret Sterling and her pupils. The hangings at the door in stencilled denim were done by Miss Louise Love. The center table was designed and built by Mr. George Stewart. The stencilled linen covering was by Mrs. Gertrude Cole and the dinner service by Miss Nellie Harper. A candlestick in brass by Miss Ethel McKellip is also shown upon the table. The room was lighted from five candle sconces in chased copper and brass, designed and executed by Miss Ethel Kohl, Miss Nellie Harper, Miss Myrtle McCallion, Floyd Ray, and Herbert Bohachek. The lantern hanging in the doorway

was executed in brass, copper and stained glass by Fred Loewenguth.

Aside from the other advantages of such an undertaking in a cultural way, the above items imply an element that is too infrequently enjoyed, and which can hardly be too highly prized, a suggestion of the interrelation of the arts of design. There is something of the William Morris attitude in a group of people brought together for the purpose of producing an artistic habitation. One interior does not make a house, of course, but so many houses do not afford one interior thoroughly pleasant to live in that the worth of this annual exercise at the Mechanics' Institute is apparent. The controlling motive of the idea is part of the widespread revolt from the academic, the denial of the divine right of certain forms of art to the threadworn title, "fine." The subject leads off into the byways of esthetics and really demands the restraints of parliamentary law as administered in the awesome realms of debate. This is not the place to set all things to rights; nor, as Plutarch would say, is that any easy matter. And yet, for all that, we might plead that art is not art which falters when it altercation finds. The need for the enforcement of the notion of the



DINING-ROOM DESIGNED
AND EXECUTED BY STUDENTS

MECHANICS' INSTITUTE
ROCHESTER, N. Y.

The Rochester Room



DINING-ROOM DESIGNED
AND EXECUTED BY STUDENTS

MECHANICS' INSTITUTE
ROCHESTER, N. Y.

earth's spheroidicity will always have a certain degree of urgency, so long as the earth continues to look so uncompromisingly flat. And so long as we continue to be surrounded by objects of use which are given stupid forms, so long it may be worth while to suggest that they might just as well be beautiful. For the objects would attain to that state if we knew the difference fully and had it constantly in mind. Men with a taste for figs do not labour for crops of thistles. And this thought, no doubt, should bring us back to the orchard.

The two long panels at either side of the room stretching from the frieze to the floor fit well into the scheme of the decoration. In themselves, too, they are successful pieces of work. The figures, on one hand a negro, on the other a Caucasian, giving the climatic key, are a good witness that the more usual studies of an art school are not neglected as the price of the emphasis on the practical and industrial. Over the mantelshelf the Arcadian figures offering lapfuls of fruit show a similar gratifying soundness of practice in modeling. The painted tiles that border the bas-relief emphasise the institution's need of a kiln. In textiles and metal

work the showing is encouraging, as seen in the hangings and sconces in this room.

It is worth noting that this work, creditable as it certainly is, has been done by young people, mostly in their teens. The sideboard, for example, even to the making of the hinges and handles, is the work of a girl of seventeen. The significance of this early impetus for the art life of the community needs no urging. The lump is large, to be sure, but the leaven working from various quarters throughout the country should be reckoned with by any one who inclines to grow pessimistic over the outlook. For ourselves, we find such instances as that at Rochester of the forward progress of sound ideas altogether pleasing. In such things as the series of photographic studies of which this month's installment begins on the facing page, we are engaged in another way in trying to reach and assist the designer. In interior decoration for that matter the Studio Year Book itself is, in a different medium, making an effort similar to that described above. And with this sense of a certain kinship of aim, it is pleasant to add our applause.



FIG 58

MAGNOLIA

NATURE'S AID TO DESIGN
BY E. S. D. OWEN AND LOUISE
W. BUNCE

GROUP 9. The accompanying group, whose subjects comprise specimens of spring and summer months, brings to the attention of the art-

worker the balance preserved throughout in Nature's plan for the year, viz.: That in the comparatively smaller spring flower the larger is the protecting leaf; while with the advance in strength of the floral form the leaf takes secondary place. This is a most important point to observe and work out in design.



FIG. 59

UNITS OF MAGNOLIA



FIG. 60

TRILLIUM



FIG. 61

UNITS OF TRILLIUM

Nature's Aid to Design



FIG. 62

WHITE IRIS



FIG. 63

UNITS OF WHITE IRIS



FIG. 64

WILD HONEYSUCKLE

Book Reviews

BOOK REVIEWS

BOOK REVIEWS
THE NATIONAL GALLERY, LONDON:
THE FLEMISH SCHOOL. By FREDERICK
WEDMORE. With sixty-five illustrations
and a frontispiece in photogravure. New York:
Frederick Warne & Co. 8vo., pp. xxv, LXV.
\$1.25 net.

A new series of considerable interest is opened with the publication of this volume devoted to the Flemish School as represented in the National Gallery, London. The sixty-five plates, drawn from the goodly store in Trafalgar Square, are reproduced with the high level of success that has marked the earlier publications of the same house. The equestrian portrait of Charles I. is reproduced in photogravure as frontispiece. An introduction is contributed by Frederick Wedmore. He notes that the Flemish collection in the gallery is almost to be ranked with the Dutch, that it is vastly in excess of the German, and partly by accident, partly because of the indifference of successive directors, in excess of the French. He holds as most unique of Rubens's work to be found in London the portrait of Susanne Fourment, *Chapeau de Poil* and the landscape *Autumn: with a View of the Chateau de Stein*. Jordaens is represented in the austere portrait in not his most characteristic style. The Charles I. was acquired at a cost of one hundred and fifty pounds at the sale of the effects of the Crown after the execution of the sovereign. The National Gallery has no example of the refinements of Vandyke's women portraits. With works of Teniers, father and son, the gallery is amply furnished. A list chronologically arranged of the painters of the school and the paintings by them to be found at the National Gallery is included.

THE SCOTTISH SCHOOL OF PAINTING. By WILLIAM D. MCKAY, R. S. A., librarian to The Royal Scottish Academy. Imported by Charles Scribner's Sons. 12mo., pp. xii, 369. \$2.00 net.

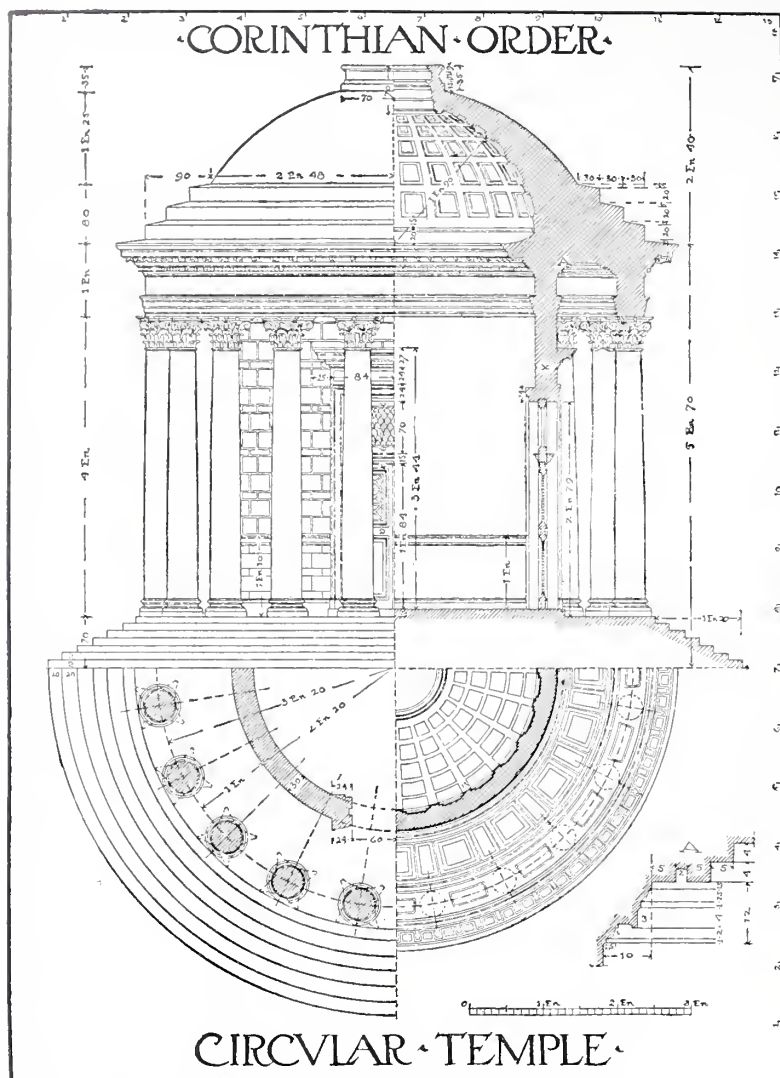
The Library of Art series has been increased by the addition of an account and estimate of the Scottish School by William D. McKay. A preliminary view is given of the forerunners—George Jamesone, John Scougal, Sir John Medina, Joseph Michael Wright, William Aikman and others. The interest is centered upon Raeburn, Wilkie and their followers and Duncan, Harvey, Lauder, David Scott, William Dyce, David Roberts, Phillip and Drummond. The new departure, dating from about 1858-1863, brings the review to a close with

a final brief glance at the later developments. Lauder's pupils and their response to the influence of the pre-Raphaelites receive at this point renewed attention. In following the southern movement, the Scotsmen showed the same elaborate detail and fresh outlook on nature without the eccentricities. Northern painting was made a power in the Royal Academy by the contingent which settled in London and was known as "The London-Scottish." With a final reference to the "Glasgow School," the author feels that it is not too much to hope that Scotland may maintain the position credited to it some twenty years ago by Sir Walter Armstrong as having one of the few original schools. The book carries some fifty illustrations in half-tone.

DANTE GABRIEL ROSSETTI. By H. W. SINGER. With thirteen illustrations. Charles Scribner's Sons. 16mo., pp. viii, 73. \$1.00 net.

H. W. Singer contributes a monograph on Dante Gabriel Rossetti to the Langham Series, edited by Selwyn Brinton. The author compresses the biographical detail of his subject into a concluding chapter to which is also appended a list of Rossetti's principal works in public and private collections. Of the relation of Rossetti and his art companions to pre-Raphaelitism and Ruskin's championing of the movement, Mr. Singer has this to say: "It is, perhaps, rather unnecessary to put the question as to whether the pre-Raphaelites would really eventually have conquered, if they had carried on their crusade against narrow-mindedness to the bitter end. They received the support of Ruskin, who was, indeed, incapable of grasping their artistic potentialities, yet certainly recognised the literary significance of a man like Rossetti, the moral importance of a Ford Madox Brown or Holman Hunt—and on these grounds was only too ready to break a lance for the whole group. He theorised the movement, he explained its basis and its esthetic principles of faith—in a logical sequence of which, be it observed in parentheses, no single member of the group had any idea, much less had shown adherence to. In spite of the fact that thereby a new stimulus was given to the continuance of the struggle, all, with perhaps the single exception of Holman Hunt, retired from the lists, and left their champion critic to defend a theory, the practice of which they themselves gave up." The book carries thirteen illustrations.

HENRY MOORE, R. A. By FRANK MACLEAN. The Makers of British Art, edited by James A.



CORINTHIAN ORDER

ILLUSTRATION FROM "THE ORDERS"

Manson. With photogravure frontispiece and twenty plates after the originals. Imported by Charles Scribner's Sons. 12mo., pp. xvi, 215. \$1.25 net.

The task of collecting the materials for an account of the life of Henry Moore was rendered somewhat difficult owing to the slight amount of matter previously appearing in print and the incompleteness of the details found therein. Mr. Maclean has been able, however, to supply this lack in the contribution he makes to the Makers of British Art series through the readiness to assist him shown by the artist's family and friends. An interesting analysis is made of Moore's work in marine painting. He discarded the traditions of

Turner and Stanfield, even more thoroughly than they had thrown aside the conventional limitations of seventeenth century Dutchmen. He regarded the sea as in itself a subject worthy the artist's attention. He drew waves with a new movement, and saw with more colours than men had previously done. Seascape as he conceived it was barely considered legitimate painting in England, and was scarcely more appreciated on the Continent. In this work Moore was characteristically thorough. He made careful study of such matters as the influence of wind and tide, working against each other or in unison, the geological formation that induced a current or diverted it, the soil beneath the waters that accounted for certain local peculiarities of colour, and the shape and action of waves. Yet he pointed out himself that, as he put it, "the effect of the ocean cannot be rendered by neat numberable waves," and he was not deflected by his care for detail from the search for the impression of the whole. Rhythm in wave movement he recognised and conveyed perhaps more than any painter had before. In

colour he studied the sea in all conceivable tones and set them down courageously; but for some reason he became identified with the brilliancy of his adventures in blue, until blue seas became his sign manual, though in his paintings are found a skilful intermingling of pure cobalt, translucent ultramarine, violets, greys, madder, purple and orange.

STUDY OF THE ORDERS. Authors: FRANK CHOUTEAU BROWN, FRANK A. BOURNE, S. M., A. A. I. A., HERMAN V. VON HOLST, A. B. S. B. Adviser: J. A. COOLIDGE, JR., A. M. Editor: ALFRED E. ZAPP, S. B. Compiled from the Instruction Papers in the Architectural Course of the Ameri-

Book Reviews

can School of Correspondence, Chicago. 8vo., pp. xxiii, 442.

THE ORDERS. Consisting of fifty-eight plates, 11" x 15", on heavy paper in portfolio.

The American School of Correspondence has published a useful series of plates and a volume of exposition composed of three of the regular instruction papers issued by the school. This set of papers, describing the five classic orders, with proportions graphically shown, were written by Frank Chouteau Brown, Frank A. Bourne and Herman von Holst. Mr. Brown, a Boston architect, has already published a book on "Letters and Lettering." Mr. Bourne is special librarian in the Department of Fine Arts of the Boston Public Library. Mr. von Holst is teacher of design in the department of architecture in the Armour Institute of Technology, Chicago. The work has been revised by Mr. Coolidge, president of the Boston Society of Architects, and well known for his connection with the Boston Museum of Fine Arts. The book itself is illustrated from well-chosen photographs of architectural subjects and from a great number of drawings, comprising also a series of full-page plates reproducing the fifty-eight working drawings, which are, in fuller size and more convenient form, the subject of the portfolio. We reproduce herewith in smaller size one of the interesting plates of the series. A glossary is appended and a bibliography.

MANUAL OF ORIENTAL ANTIQUITIES, Including the Architecture, Sculpture and Industrial Arts of Chaldea, Assyria, Persia, Syria, Judæa, Phœnicia and Carthage. By ERNEST BABELON, Librarian of the Bibliothèque Nationale, Paris. New edition, with a chapter on the Recent Discoveries at Susa. With two hundred and fifty-five illustrations. New York: G. P. Putnam's Sons. 12mo. Pp. xix-352.

To Ernest Babelon's "Manual of Oriental Antiquities," issued in a new edition by the Putnams, has been added a new chapter by the author on the recent discoveries at Susa. In this a brief recapitulation is made of the excavations by Sir Kenneth Loftus and Colonel Williams, who cleared the wells of the palace of Darius I., son of Hystaspes, in 1851, and the continuation of the work by the French Government in 1885. France further obtained the exclusive right to pursue these excavations by the diplomatic treaty of 1895, confirmed in Paris by the Shah of Persia in 1900. The results of the researches made by an expedition under M. de Morgan and Père V. Scheil made a sensation when

put on exhibition in 1901. The account here given traces the archaeological results obtained up to July, 1905. The work is still proceeding. Between January, 1897, and April, 1905, M. de Morgan had dug more than 280,000 cubic metres of earth and débris. He estimates that it will be necessary to remove 1,280,000 cubic metres in order to bring the work to conclusion. At the rate of 35,000 cubic metres yearly, it is estimated that the work will take thirty-five years.

The accumulated remains of forty centuries overlay the soil. The discovery of an early stage of cuneiform writing in a stratum of remains belonging to an early period of the beginning of Elam-Anzanite history has raised the question whether this mode of writing was not invented at Susa. But it seems to have been imported by invaders, who destroyed the existing civilisation. The writing differs from the Chaldean and from the Babylonian. By the help of deciphered inscriptions in the Elamite language it has been possible to establish the first landmarks of that powerful Elamite empire, whose complete annals will shortly provide a new chapter of the history of the ancient world. Besides the discoveries in building brick and in sculpture, particular interest attaches to the work of the Elamites in metal. The scarcity of stone gave such an impetus that it might almost be said that bronze metal working was as far advanced three thousand years before our era as it has ever been in modern times. In jewellery the setting of gems in gold mounts of marvellous delicacy shows as high a level of skill as has ever been attained, the very perfection of the goldsmith's art. This Persian work of the fifth century B. C. now forms a preponderant and essential factor in the question round which so much controversy rages, the origin of cloisonné jewellery.

ETCHINGS OF VAN DYCK. THE GREAT ETCHERS. By FRANK NEWBOLT. With thirty-four illustrations. Imported by Charles Scribner's Sons. Quarto. Pp. 21, xxxiii. \$2.50 net.

The series of illustrated monographs called "The Great Etchers," imported by Charles Scribner's Sons, has been enriched with a volume of reproductions of the remarkable portraits made by Van Dyck. The plates reproduced in this volume are with one or two exceptions from among those in the British Museum. Frank Newbolt, who contributes a brief review of the artist's career and an estimate of his work, notes that the origin and motive of the plates are obscure, and that though the painter may have appreciated them and looked

Current Art Events

beyond their slight technical errors, it is certain that his contemporaries and publishers were far from doing so.

The immediate foundation of each portrait was not a human model, but a black and white painting or drawing on a small panel, this itself being often, if not always, a reduced sketch or a reproduction of a reduced sketch of an oil painting. Some of the plates show a failure of the ground, in which the art was at the time still very defective. An interesting study is offered in the reproduction of the first states and the proofs of the plates after they had been finished by an engraver. In etching, Van Dyck, despite the meagre quantity of his work and the short time he had devoted to it, appears to owe a debt to nobody. He invented the freely etched portrait and left a tradition which still influences this branch of art.

CURRENT ART EVENTS

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS has held through the summer the sort of exhibition which the press of special displays in the full season makes difficult or impossible, an exhibition of the permanent collections. Besides many of the old favourites which have found wall space, the latest additions to the Academy's permanent collection have been seen, such as *Boy with the Violin*, by Elizabeth Wentworth Roberts; *Fifty-eighth Street Station at Sixth Avenue, New York City*, by the late Robert F. Blum, and *Road to Nice*, by the late William L. Picknell, a large and important canvas bequeathed to the Academy by the widow of the artist, and finally a pastel portrait by Thomas P. Anshutz. In addition two loan collections were put

on view. Thirty-seven works from the collection of Dr. George Woodward, including canvases by Janet Wheeler, Wilton Lockwood, Edward W. Redfield, W. Elmer Schofield, George Sauter, Leonard Ochtman and George De Forest Brush. Besides the Woodward pictures there was shown a selection from works owned by Peter A. Schemm, including examples of the work by W. L. Sonntag, John F. Kensett, A. H. Wyant, Warren C. Briggs, George Inness, William Bliss Baker, Dennis M. Bunker and George H. Smillie.

WE REPRODUCE here-with a photograph of a striking group by Frederick G. R. Roth, the sculptor, which was seen recently on exhibition at the American Fine Arts Galleries, New York. The group was placed immediately facing the entrance of the South room at the steps leading to the rooms beyond, and its lifelike sweep of movement, with the felicity of



POLAR BEARS

SCULPTURE BY F. G. R. ROTH

its handling and composition, caught the eye at once as one entered. Mr. Roth was born in Brooklyn and pursued his early studies in Vienna and Berlin. He has exhibited at Dusseldorf, National Academy of Design, New York; the Pennsylvania Academy, the Society of American Artists and the St. Louis Exposition.

THE BOSTON SOCIETY OF ARTS AND CRAFTS announces that it will hold an exhibition in Copley and Allston Halls during February, 1907, in celebration of the tenth anniversary of the first arts and crafts exhibition held in this country and the organisation of this, the first society. It is hoped to make this a most important exhibition, and every member of the society is being urged to cooperate to that end. The Report of the Jury, published in the annual report of the society, raises a protest against the flood of ambitious but unjustified work for which it produces a new and arresting word of classification, "tyroish." The jury specifies its complaints in relation to the work submitted to it during the year, taking particular exception to lax methods in working jewellery. It has found, for instance, an indiscriminate association and treatment of both metals and stones. Surface treatment is neglected and in enamels the contrast between transparent and opaque enamels is lost sight of. Dikes between enamels are often too coarse and heavy. The jury is certainly right in calling to strict account the dabblers whose work, if unchecked, or at least if too charitably embraced, would inevitably promote only the discredit of the movement. It is to be remembered, of course, that the jury's words are addressed to those of the rank and file who are in too strict a sense a host in themselves and refuse to be well led. That the other side of the shield will yield a more satisfactory showing



JEWELLERY

BY FORREST EMERSON MANN

is well illustrated in the accompanying series of reproductions. This is adroit, informed and enlightened work by a serious craftsman, Forrest Emerson Mann. Such work calls a halt to the general indiscriminate depreciation of the whole arts and crafts movement, of which such outright and sober criticism as that offered by the Boston jury is in some quarters made the text.

BUT WHILE we certainly deplore the heedless impatience of the injudicious, some of the paragraphs of the jury's report are too pertinent to current abuses and too frankly made not to demand the greatest possible currency among persons interested in solid achievement in handicraft. We might ourselves adopt the following words on many occasions for our own use in meeting the advances of superficial workers seeking an unwon recognition. "With some noteworthy exceptions," says the jury,

Current Art Events



JEWELLERY

BY FORREST EMERSON MANN

“the designs of the objects sent in for approval show lack of knowledge and study. Lack of knowledge of proportions, which can only be gained by constant comparison and association with the best objects of the kind; of capacity of material for expression, which is neglected for lack of thought and insight; of appreciation for line, which only comes with ability to draw well; and of planning, spacing and arranging of forms, areas and colours, which is necessary to any designer as the very fundamental basis of his art.”

THE JURY continues with sententious earnestness: “We strongly recommend that most of the workers for the salesroom learn how to draw; that they attempt less ambitious flights and confine their attention to the skillful adaptation of old forms before they launch into a sea of new ideas for which they are unprepared; that they learn to appreciate

such simple factors as simple line borders, repeats of units and the placing of foci before they attempt so-called rhythmical combinations of lines, which are not always successfully achieved by masters of design; in fact, that they learn how to walk well before they attempt to fly.”

THIS IS STRAIGHT talk from the shoulder, but it is none too direct, as those whose work brings them into contact with the results of misdirected effort only too sadly know. The remedy is so simple, however, and the symptom itself shows such a widespread interest, even when inspired by a hit-or-miss self-confidence born of inexperience and lack of guidance, that one is hardly inclined to feel any insuperable discouragement. The way out is well indicated in this further arraignment by the jury: “As to study, with but few exceptions, the ignorance of the simplest and most ordinary expression of materials on the part of a large body of the workers is amazing. There are certain methods of treating materials, forms and surfaces which had reached a moderate degree of perfection, even in prehistoric times, and all similar combinations to-day are but variants of these methods. They are the root methods of attack, so to speak, and should be known as thoroughly as are the letters of an alphabet. They naturally, having occurred in the past, have become historic design, and the name has been laid against them as indicating paucity of imagination if they are reused. This little dogma and slur has frightened designers, and they have found it easier to invent than to know and to develop ideas; but such ease is gained at the expense of success. The designer finds himself spending hours fumbling over portions of his work of which he has no sense of the relative proportions, or being balked by miniature obstacles which were overcome centuries ago, and by wasting his energies in thrashing out *de novo* the labours of his prehistoric ancestors. It is *l'art nouveau*, indeed, the work of the untrained, undeveloped, unstocked brain and the faltering hand.”

THE CURE for this ailment is obviously to be found in a better grounded training. When we realise that the conditions pointed out by the Boston jury are representative of a large proportion of the work of persons who are attracted by one cause or another to the pursuit of art crafts, we see at once the great importance and the high opportunity in affording suitable instruction. Mr. Mann, specimens of whose individual workmanship are reproduced herewith, is one of the craftsmen who is

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exerting a fortunate influence in his teaching. He conducts a School of Design at Grand Rapids, Mich., founded on a sound application of ideals to a practical pursuit of technical proficiency. While he works in several allied arts, Mr. Mann finds his best medium of expression in jewellery. His designs show close and appreciative study of the styles of the twelfth century. His work is a good illustration of how much can be accomplished by a freedom from conventionality and the commercial commonplace without lack of proportion or any emphasis that leads away to eccentricity. He shows thorough knowledge of metal and jewel colour values, and relies not so much upon settled design as upon an observation and interpretation of nature through accepted styles of design, recast. Most frequently he makes use, for setting, of the semi-precious single-cut stone. The colour of the stone influences the choice of metal and design. To a high degree he succeeds in treating metals with an evident sense for their ductile and malleable qualities. His favourite stones, perhaps, are the turquoise, Amazon stone, moonstone, amethyst and jade. Besides the specimens of work shown herewith may be mentioned an interesting electrolier recently made for Mathias Alten, the painter. It consists of a heptagonal shade of green toned brass, in a design of wave and cloud line spacings, notable for its freedom from the arabesque treatment, which is more frequently found to be the resort of the designer in such problems. The base and pendants reproduce the wave movements of the main divisions. Against the opalescent blue-green glass, billowed with orange and yellow, the slightly convex sails of the Viking ship, which form the motif, have a delightful buoyancy and

freedom of movement. He has lately made interestingly individual settings of birth stones,

DECEMBER NEXT, 3 to 15 inclusive, is the date set for the first exhibition of the newly formed National Society of Craftsmen, of which we had occasion to make some mention recently. This organisation may be looked to for a consistent effort in bringing the worthy work of craftsmen into better recognition than has yet been reached in the past, and to foster and stimulate a rising level of artistic excellence. The society invites the craftsmen of the United States to take part in the coming exhibition. An unprecedented opportunity for exhibition and sale is afforded. The society has secured the active cooperation of the National Arts Club, an organisation having a large membership among workers and amateurs in all parts of the country. A special



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jury system for the consideration of objects of art submitted for exhibition has been arranged, which will do much to give confidence to exhibitors, to assure patrons of the quality of the work which they may purchase, and to create a better, higher and broader standard than has hitherto been general. Every article, to be accepted, must be signed by its maker or makers, and must incorporate elements of service and beauty. The society is preparing a National Directory of Craftsmen of the United States and invites every craftworker to send in his name, address and statement of the special branch of work with which he is identified. The directory will be published in time for the opening of the exhibition. In order that the exhibition may truly deserve the name National, special efforts are being made to secure exhibits from every craft centre in the country. Any communication addressed to the National Society of Craftsmen, 37 and 39 West Thirty-fourth Street, New York City, will have prompt attention.

THE OFFICERS OF THE SOCIETY as recently elected are: President, Spencer Trask; vice-president, Arthur Dow; treasurer, Emerson McMillan; secretary, John J. Murphy. The constitution recently adopted declares the object of the organisation to be threefold: to promote the creation and sale of products of the arts and crafts; to maintain a per-

manent exhibition, and to establish a bureau of information for craftsmen and clients. The membership consists of two classes, professional and associate, the former qualifying by the production of some art object accepted for exhibition. The government of the society is vested in an executive board composed of the general officers and twelve directors. The officers are elected from the general membership, professional and associate. Two-thirds of the directors, it is stipulated, shall be craftsmen and shall be elected by the professional membership. The jury of exhibitors consists of fifteen members, with power to add to their number, chosen by the professional membership.

THE Pennsylvania Academy of the Fine Arts and the T Square Club, of Philadelphia, will hold a joint exhibition in the Academy galleries next December. The exhibition will cover the field of architecture in its broadest sense, including all the allied arts. The department of mural painting will be conducted with the cooperation of the National Society of Mural Painters, that of architectural sculpture with the National Sculpture Society and that of landscape architecture with the American Society of Landscape Architects. The department of arts and crafts will include art metal work, architectural woodwork, terra cotta, stained and leaded glass, interior and garden decorations.

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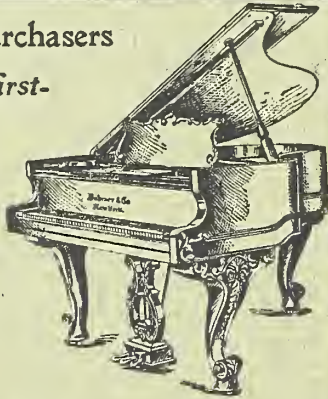
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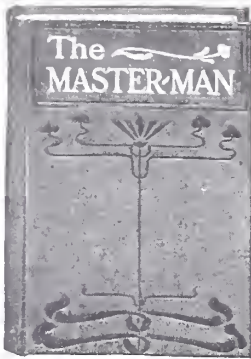
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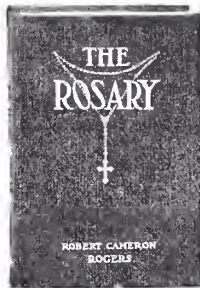
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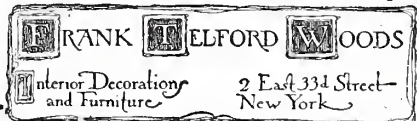
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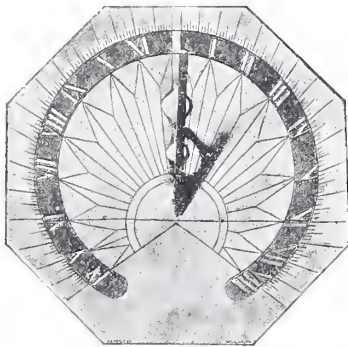
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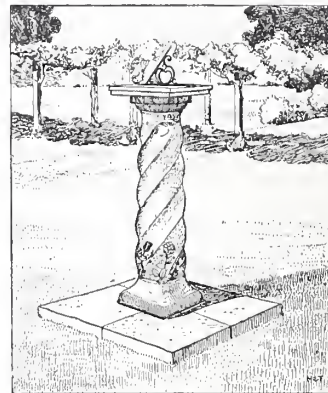
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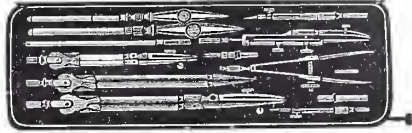
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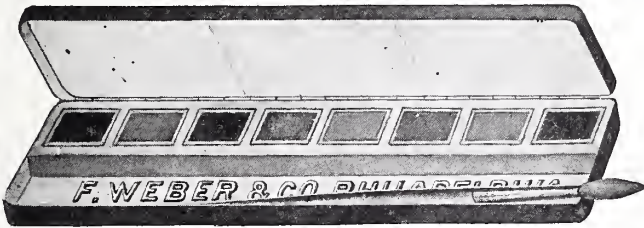
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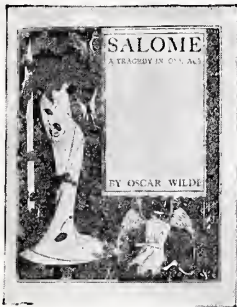
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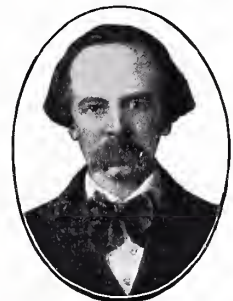
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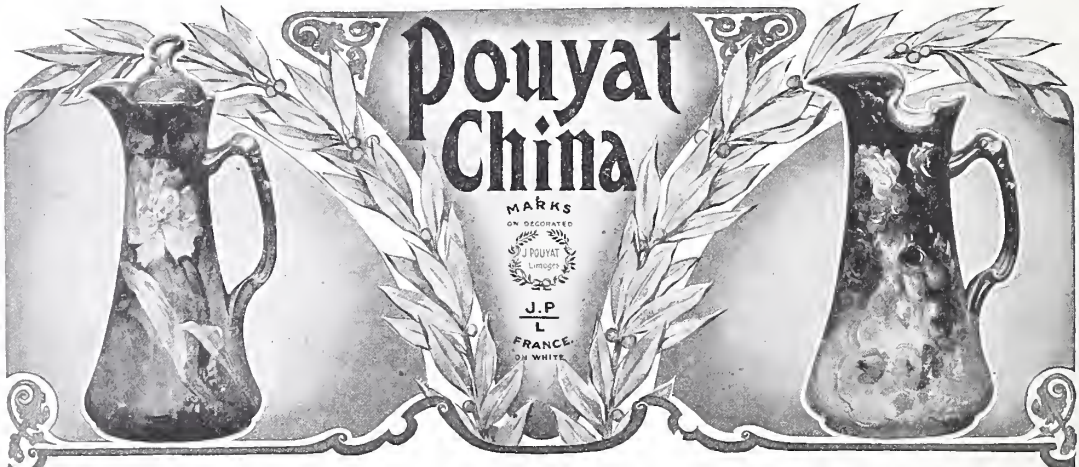


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AD. XIII

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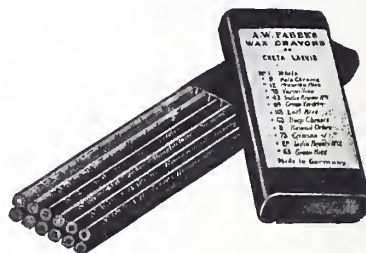
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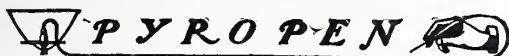


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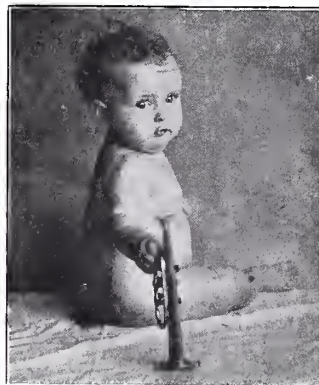
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PORTRAIT OF MLE EMMA RASSMUSSEN, FROM THE ETCHING IN THE STROLN COLLECTION, PAR. BY ANDERS ZORN.



Recent Etchings by Anders Zorn

A NOTE ON THE RECENT WORK OF ANDERS ZORN. BY HENRI FRANTZ.

PARIS saw with profound interest the *ensemble* exhibition of the work of Anders Zorn this spring, a display I noted briefly at the time, postponing my more detailed remarks till now. It is not difficult to understand the sympathy which has grown up around the lovely work of the great Swedish artist, which was shown in the Durand-Ruel galleries under the direction of a committee, presided over by the great art amateur, Alfred Beurdeley, and including such men as Bracquemond, Besnard, and Marcel. Before 1900 Zorn was an assiduous and a highly popular guest at our exhibitions, but since then, either because his works were purchased direct by collectors, without giving the artist time to display them, or because he preferred to send them to America, he has ceased to occupy his old place on the walls of the Société Nationale des Beaux Arts. But he is again at Durand-Ruel's with the results of fifteen years' work, which fill the four large galleries of the Rue Lafite—an intensely "live" collection, including paintings, etchings, drawings, water-colours, and even sculpture.

Sculpture, indeed, it was which formed the starting-point of this highly personal talent. When quite young, Anders Zorn, the son of humble peasant folk, used to mind the flocks in the Dalecarlian forests, and to while away his hours of solitude he would amuse himself by carving with his knife images of the animals entrusted to his care. The artist himself recounted the story of his earliest artistic efforts to M. Armand Dayot, who has recorded them in the form of an article. "To make my

sculptures more life-like," said Zorn, "I used to imitate antique statuary by tinting my work. My palette was the palm of my hand, and I made a mixture of bilberry juice and certain colouring substances obtained from little wood flowers. The first work I sold represented—an enraged cow! I received generous payment for it, in the shape of a *sou* and a little white loaf, from one of my friends, a shepherd. Even that day when the Duchesse d'Ossuná commissioned me to paint her portrait, my joy was not greater than when I received that *sou* and that little white loaf! I often return to look at my great woods and my dear Dalecarlian peasants in their fine, striking costumes; and when I am among them—ever in their eyes the little shepherd boy of other days—I spend the happiest hours of my life. It



"LA DAME À LA CIGARETTE"

FROM THE ETCHING BY ANDERS ZORN

(Collection A. Strölin, Paris)

Recent Etchings by Anders Zorn

was during one of those trips that I carved, in birchwood, as formerly, the bust of my old grandmother. . . .”

Having thus received from Nature his first impressions and his first counsel, Zorn entered the Royal Academy of Fine Arts in 1877. After staying there four years he travelled throughout Europe in order to study the principal galleries; then for several years he lived in London, where his work has always been greatly appreciated. After that came new travels in Spain, Morocco, and the East generally.

Zorn hardly began to paint at all in oils until 1887, on his return from these long pilgrimages. *Pêcheur*, his first essay, now in the Luxembourg, was exhibited in 1888. In this work he gave full evidence of those qualities which his later productions have revealed, particularly a very broad and powerful sense of colour and absolute fidelity to Nature. In all this Zorn showed himself to be the disciple of a youthful art as yet devoid of the “refinements” to be found in the more advanced schools. With him there is no rendering, no preparation, of Nature. Just as Nature appears to his eyes, so he transcribes it—literally, instinctively, like a savage of highest ability. How much more subtly would Besnard have treated the same themes, with his judicious choice of the *motifs* provided for his refined and delicate art of composition wherein he is able to express all that is most delightful in the Latin spirit! Indeed, one may well be surprised at times to find in Zorn’s work so much of the sheer crudeness of the primitive painter; but it must not be forgotten that his art is practically at its commencement, while that of Besnard, for example, is the resulting effect of some centuries of painting.

As M. Henry Marcel very justly remarked in his admirable preface to the catalogue of the Zorn Exhibition, Scandinavian painting had not hitherto been itself. For a long time it had followed in the wake of German art, whose homely scenes it repeated almost textually—the conventional landscape and the factitious allegory. It was not till about the year 1875 that the Swedish artists opened their eyes to the splendours of the unique scenery around them: understood the wild grandeur of their fjords, the tender melancholy of their great lakes, with their shady fringe of white-trunked trees; grasped at last the characteristics of a people picturesque alike in personal beauty and in costume. Thus, in Finland, there appeared Edelfelt and Gallén; in Denmark, Krøyer; in Norway, Thaulow and Werenskjöld; in

Sweden, Osterlind, the charming painter of child life; Liljefors, the excellent animal painter; Karl Larsson, the decorator, and Anders Zorn.

“Zorn,” writes M. Henry Marcel very acutely, “is ever a peasant, with brawny arms fit to grasp sheer reality. He created for himself, almost immediately, a method extraordinary in its spontaneity and *crânerie*; he attacks his canvas right away with the brush, without previous preparation with the chalk, the merest painted sketch giving him at most his tones and values. Should he happen to draw a complex movement, a difficult piece of foreshortening, the sketch, once grasped, is thrown aside, the pose being from that moment forth fixed in his brain, and away he goes, with furious dash, hacking out his forms in great rough stripes, yet with such accuracy of tone, with such absolute exactness that at a proper distance everything adapts itself, agrees and melts into a delicious delicacy, into soft, light-kissed, quivering curves. His nudes are admirable in their completeness. The vigorous limbs move beneath the flexible satin of the epidermis; the solid, even massive, frame is sometimes decked with tender textures, vaguely undulating in invisible lines. An ardent sensuality marks all these things, but it is frank and sane, with no trace of doubtful sub-meaning.”

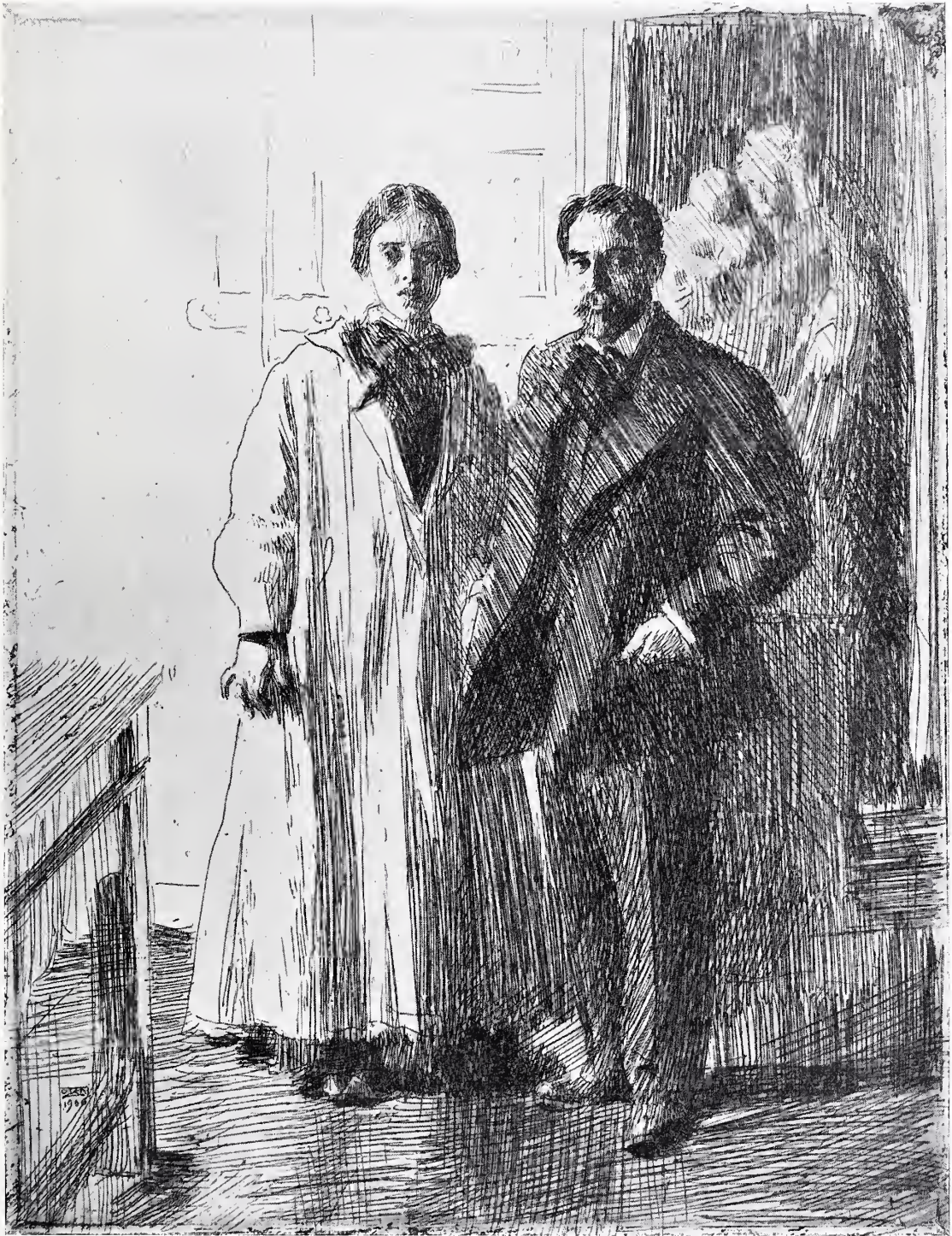
In this exhibition of his Zorn had quite a series of remarkable *nus*. Most often he prefers to paint women and children in the open air, not posed in the studio, but seen in the free solitude of the shores of Dalecarlia—beside those lakes which supply his palette with those azured reflections he loves to let play on the pearly skin of his models.

Zorn is truly a splendid painter of rustic life. Now he shows us, *en plein air*, the peasant-girl rowing freely on the lake; now he dives into the poor “interiors” of his village, where he watches the young women at their usual work, making bread, or listens to the Dalecarlian girl as she fills the cottage with the sad notes of some Swedish melody.

In his portraits Zorn is still essentially a colourist. In each and all he finds a pretext for bringing out some fine tone. In his rather austere portrait of King Oscar, the blue of the “grand cordon” stands out triumphantly against the white of the shirt-front. So it is with the other portraits, in which the artist never fails to find the means of reminding us of his prodigious gifts. One other remark is called for on the subject of Zorn as a portrait-painter. It is just this: how “live” is his art, how sincere, how truly modelled on reality itself.



"THE MODEL." FROM THE ETCHING BY ANDERS ZORN.
(Collection A. Strolin, Paris.)



(Collection A. Strölin, Paris)

MR. AND MRS. ATHERTON CURTIS
FROM THE ETCHING BY ANDERS ZORN



MME. BETTY NANSEN. FROM
THE ETCHING BY ANDERS ZORN

(Collection A. Strölin, Paris)



(Collection A Strölin, Paris)

“IDA (PAYSANNE DE MORA)” FROM
THE ETCHING BY ANDERS ZORN



“ST. IVES, CORNWALL.” FROM
THE ETCHING BY ANDERS ZORN

(Collection A. Strölin, Paris)

One entire gallery at the Durand-Ruel exhibition was reserved to Zorn's etchings; and here, indeed, we see one of the most interesting sides of the artist's personality, one in which his personality finds free play. In complexity of arrangement, in violent contrasts of light and shade, Zorn resembles that master of masters—Rembrandt, but, at the same time, remains strictly and resolutely modern, inspired only by the spectacle of life as visible to his own eyes.

The striking thing about these etchings is that they are powerfully and rapidly improvised direct from nature, and thereby give a very special impression of veracity. Some of these portraits of his are most precious as documents. This thoughtful Renan, wrapped in meditation, seated so naturally at a table littered with papers, truly conveys the idea—which is indeed the truth—that the great philosopher *was not posing*. Indeed, Zorn hates to make his models pose. He prefers to chat with them, and in the midst of the conversation to dash off the essential lines which will eventually serve to assist his prodigious memory. Then, when he is alone once more, and before the keenness of the impression has been blunted, he inscribes in bold lines on the metal the complete features of the model he has just quitted. He has already produced a goodly number of well-known plates, which are not far from being classic—for example, his *Toast* and his portraits of Max Liebermann, Mme. Dayot, Prince Eugene of Sweden, Count Rosen, King Oscar—also many studies of all kinds, some of which are now reproduced. They reveal with great effect the forceful and complex genius of the great Scandinavian painter.

HENRI FRANTZ.

An Historical Exhibition of Liverpool Art is to be held at the Walker Art Gallery, Liverpool, next May, under the joint auspices of the Corporation and the Academy of Arts; and in order that it shall be thoroughly representative the committee invite the co-operation of all who can help them by loans, information, and suggestions. Mr. E. Rimbault Dibdin, Curator, Walker Art Gallery, is acting as secretary.

WALTER TYNDALE: THE MAN AND HIS ART. BY CLIVE HOLLAND.

Mr. Walter Tyndale, whose Italian and Egyptian pictures are favourably known to collectors and the public by reason of several "one man shows" that he has held, and also from their frequent exhibition at the Royal Academy and various galleries, was more fortunate than many English artists in his early environment. Born at Bruges, he was thus cradled amid some of the noblest traditions of art, and grew up amongst many exquisite survivals of most beautiful mediæval work in architecture, which could scarcely fail to have a strong influence for good upon a sensitive temperament. There he passed the first sixteen years of his life, and it was not till after that date that he came to England. For several years previous to that he had, either before or after school-hours, been a constant attendant at the art classes of the Bruges Académie; afterwards, when eighteen, going to Antwerp and studying at the Académie there, of which he became a silver medallist. From Antwerp, Mr. Tyndale proceeded to that Mecca of all art students—Paris; and for some considerable period he worked hard under Bonnat, and for a while also in the studio of the famous Belgian artist, Jan Van Beers.

Of these days in Paris, Mr. Tyndale speaks with the affection that most art students feel for "the Quartier" and its *bon camaraderie*. But his life in the Quartier was destined to be of far shorter



STATUETTE IN WOOD

BY ANDERS ZORN

duration than he could have wished ; “for,” he said recently in conversation, “ere I was one-and-twenty I was compelled by circumstances to return to England, and attempt to make a livelihood out of art and what I had learned of it as best I could.”

At first Mr. Tyndale worked in oils and chiefly painted portraits—for a living—although he was represented in most years at the Royal Academy by some *genre* subject. His experiences as a portrait painter were singularly like those of most other workers ere becoming known in this branch of art. “The first portrait which I sent to the Academy,” Mr. Tyndale told us, “was unfortunately not hung, and I felt so terribly abashed when I returned it to my client that I have never sent in another.” “Strange to relate,” he continued, “early in my career in England I made somewhat of a hit with a posthumous portrait of a man in the North of England, and this brought me a number of commissions—alas ! nearly all of them for portraits to be worked up from photographs of deceased people !” Anyone who possesses the slightest instinct of art can readily understand the distaste with which Mr. Tyndale became involved in what he calls this “funereal form of art.” But

it paid fairly handsomely, and enabled him to do—what many struggling artists cannot do—namely, marry whilst still young ; his wife being the daughter of the Rev. Thomas M. Barnard, and granddaughter of Sir Edmund Carrington.

Mr. Tyndale continued to be chiefly known as a portrait painter until he was about five-and-thirty. Settling at Haslemere, he filled in odd hours by giving lessons in painting. To this fact, strange as it may seem, he attributes the success which has been his of recent years. Until the time we are about to mention he had confined himself entirely to oils ; when, one day, on going to give a lesson to a new pupil, he found that he was expected to teach water-colour drawing and not oil-painting. Fortunately for him his pupil knew little or nothing about either. The young lady soon told him that oil-painting was not what she wanted to learn, adding, “I wish you would dash off a landscape, and I am sure I shall learn more by looking at you doing it than by any other means. There is a fine view from our drawing-room window, and I have often thought what a pretty picture it would make.” The picture that resulted from the use of a shilling box of water-colours and



“A SURREY HOMESTEAD”

(By permission of W. F. Unsworth, Esq.)

BY WALTER TYNDALE



"THE APPLE STALL, MENTONE MARKET," BY WALTER TYNDALE.

Walter Tyndale

brushes *en suite* which had been used for gum, was too frightful for anything. But the sketch pleased his pupil, who thought that its indefiniteness and want of drawing was a distinct evidence of up-to-dateness, and of the "impressionism" which was just then creeping into public notice, and of which she had heard. Putting off the next lesson for a week, the master left his pupil, and hied him over to Milford the same day to see his friend, the well-known water-colourist, Claude Hayes, in search of hints. The next day he invested in a new outfit, and with one exception has never touched oils since. Thus by strange chance did Mr. Tyndale find what was evidently the proper medium for his Art; as, within three or four months of this new departure he had a drawing, on the line in the Suffolk Street Galleries. Within a few months Mr. Tyndale started with Claude Hayes for Holland, and his health having somewhat broken down, he wintered in Portugal, making Oporto his base.

His first "One-Man Show" was held, not as might be supposed in England, but at the English Club, Oporto, known as the Factory House. Everything hung there was sold; and he was obliged, by reason of numerous commissions, to return to Portugal the next and following winter.

In the summer of the following year Mr. Tyndale joined a sketching party near Maidstone organised by Mrs. Allingham and some friends; and the influence of her style of work and conscientious delicacy of execution is easily traceable in many of Mr. Tyndale's own water-colour drawings.

From that period onwards he has painted in Morocco; a picture of a Moorish market at Casablanca, hung in the Royal Institute of Painters in Water-Colours, brought him to the notice of Messrs. Dowdeswell & Dowdeswell, and in consequence on calling upon them he was sent by them first to Egypt, then to Lebanon and Damascus, and afterwards again

to Egypt, each trip being followed by an exhibition of his pictures.

His next work was in Sicily, and with pictures of Rome, Assisi, Genoa, and Venice, he succeeded in collecting sufficient material for another show. Rothenburg, with its fine mediæval buildings and "ancient peace" next appealed to him, and he stayed there six months; his next show consisting chiefly of pictures of Rothenburg and the immediate neighbourhood.

Although Mr. Tyndale has painted at various times in the town of his birth—Bruges—by some strange chance when he settled down to paint it thoroughly some few years ago he had hardly commenced work when a commission brought him back to England, to prepare a set of drawings to illustrate a colour-book on "The New Forest," which Methuen & Co. eventually published. From



"THE POT MARKET, ROTHENBURG"

BY WALTER TYNDALE

the New Forest with its woodland glades, secluded nooks, picturesque cottages, and air of rural England, to the Riviera of riot and luxury, is a far cry indeed. But from the former to the latter Mr. Tyndale's work took him in quick succession. And from the Riviera he passed on to Florence, Viterbo and Venice.

Mr. Tyndale's work, as will be gathered from the details we have given, is of a varied and catholic character; and his last important commission was the painting of a series of some eighty pictures—depicting scenes in that south-western portion of England which, by reason of its association with Mr. Thomas Hardy, has come to be generally known as "Wessex"—for a book recently published by Messrs. A. & C. Black. Of Wessex as a painting-ground Mr. Tyndale thinks highly, but he admits

that he was confronted by atmospheric changes and effects which his hitherto almost exclusive painting of South European and North African subjects rendered to him at first very difficult of treatment. "In no part of England, however," he said, during a recent chat we had with him whilst he was talking over his Wessex experiences in the heart of that district itself, "are finer skies and finer material for landscape work to be found—and one may also add architecture—than in the district which is covered more or less thoroughly by the *locale* of Mr. Hardy's novels. But, unfortunately for me, I am unable to stick to my native land, much as I should like to do so, owing to the fact that I am unable to paint much out of doors during the autumn and winter months. For this reason, if for no other, the phrase 'the East is calling,' means something real to me. So I pack up my things, as I am about to do again very shortly, and set out for Cairo and the land of mosques and bazaars and sunshine, with anticipations of much pleasure and profit. But certainly, after a long day's painting in the sun towards the end of February or March, I begin to wonder why I have come there instead of staying to paint in England, where one is certainly not half baked alive."

Keen critics of Mr. Tyndale's work have, we believe, been inclined to think that his English landscapes are apt to suffer from lack of atmosphere, whilst they may lay claim to very effective and pretty colouring. Perhaps the fact that he has painted so much where atmosphere, as the average Englishman regards it, is less apparent, may account in some measure for its lack in some of his English pictures. But place him in a bazaar, a Moorish market, on a Venetian canal, or in the clearer air of Palestine and the near East, and one has frequently as a result some very exquisite renderings of native life, and beautiful time-



"LA PIAZZA SAN PIETRO, GENOVA"

BY WALTER TYNDALE

(By permission of R. J. Moser, Esq.)



“THE GUARDIAN OF THE HAREM” BY WALTER TYNDALE
(By permission of A. B. Stevens, Esq.)

worn architecture. One characteristic should, however, be noted regarding his English work, the very able and effective manner in which he introduces figures into his landscapes, adding a sense of life and movement, which is frequently sadly lacking in work of a similar *genre*.

With reference to his preferences in art, Mr. Tyndale states that, doubtless owing to his childhood having been spent at Bruges, Ghent and other towns of Belgium, his preference is for architecture. He likes also to paint figure studies similar to *The Guardian of the Harem*, provided the clothing is picturesque and rich in colour, and the incident is arresting. But for mere “costume pictures” he feels but slight sympathy, and experiences little desire to paint them.

One particular feature of Mr. Tyndale’s work, which will, we think, have struck all who know it,

is the extreme care with which all details are worked out, so that no incongruities present themselves. Mr. Tyndale himself admits that he takes infinite pains with the smallest detail of his picture if it is of importance. He appears, indeed, to have taken for his motto the well-known dictum of the late Mr. Whistler that only what is unessential is detrimental in art. This is a statement which certainly holds equally good whether it is applied to a highly-finished picture or to an impressionistic sketch. It has, we believe, been generally urged that a good deal should be left to the imagination by the artist; but there are certain details and subjects which are best dealt with in art, as in ordinary life, by straightforward methods. Mr. Tyndale’s work in this particular provides a good example of his attitude towards Art.

He has not hitherto worked much in the studio, in fact he frankly states he dislikes the confinement and always prefers to work from nature and in the open air. Models he has generally found a difficult matter, and the right ones are more frequently met with in real life

than amongst the professional class.

An untiring traveller, Mr. Tyndale has much to tell of his varied experiences on painting trips, but these scarcely come within the scope of an article such as the present. But one thing may be mentioned; he seems convinced that nowhere more than in England—notwithstanding all that is said about English bad manners—are artists assisted, welcomed and treated with courtesy. But concerning Bavaria he is an enthusiast, and Rothenburg he considers “a little paradise for sketchers.” There the municipality even goes so far as to provide studios gratis for painters staying in the town any length of time, and this quite irrespective of nationality! “Artists,” he says, “are rarely refused permission to work in any private house or garden at Rothenburg or throughout Bavaria; and, if they are, I am

Walter Tyndale

convinced that the refusal may be traced to some *gaucherie* or want of tact on the part of the artists themselves."

Of the art influences which have been at various times brought to bear upon him, Mr. Tyndale considers he is chiefly indebted to that of Claude Hayes, and in a lesser degree to that of Mrs. Allingham. And, bearing this admission in mind, it will not be difficult for those who are acquainted with the style of work produced by these artists, to trace that influence fairly clearly. Jan Van Beers he knew for some time in Paris; and at his studio, in company with other Antwerp students, who all spoke Flemish well, he undoubtedly acquired a love for careful and detailed work where such is likely to add to the finish and beauty of the picture. Those who have an extended acquaintance with Mr. Tyndale's work will easily trace the influences which, as we have already said, he admits that he came under during the time that he was endeavouring to find his true *métier*.

The care with which he applies a wide knowledge of architecture and architectural detail is easily seen in such pictures as *La Piazza San Pietro, Genoa*, in which the quality of detailed work, without

what may be called "niggling," is apparent. And in addition this particular picture also proves an excellent example of Mr. Tyndale's skill in the introduction of suitable figures naturally grouped; this is noticeably the case as regards the two Sisters of Charity, the *gendarmes*, and the wooden-legged market-man in the foreground,

In *The Guardian of the Harem*, Mr. Tyndale found a Moorish subject entirely to his liking. The attitude of the figure, though not traditionally the one associated with the guardian of a harem, is very natural and true to life. The guards of such places at high noon, when this picture was painted, are more frequently, indeed, to be found taking a siesta than standing upright, fierce, and armed to the teeth, as they are traditionally supposed to be.

In his picture of *A Pot Market at Assisi*, Mr. Tyndale depicts a subject thoroughly after his own heart. Here, too, is all the effective grouping of suitable figures, and the background of interesting, carefully and sympathetically painted architecture. Few pictures, indeed, in this *genre* have more carefully rendered the somewhat indolent aspect of a market, such as that depicted, in an Italian town or village. In the picture *A Corner of the*



"A POT MARKET AT ASSISI"

(By permission of R. J. Moser, Esq.)

BY WALTER TYNDALE

Inn Signs at Lucerne



“IN THE ENCLOSURE OF THE MOSQUE OF OMAR”

BY WALTER TYNDALE

Pot Market one has another effect with a carefully painted and perhaps a trifle too insistent foreground, but a fine piece of architecture and another perfectly natural group of figures serve to balance the composition.

The Enclosure of the Mosque of Omar furnishes another example of Mr. Tyndale's skill in the management of strongly-lit architecture under the somewhat trying conditions of North African sunshine. As a mere study of architecture the picture is far less interesting than many others of the same *genre* which Mr. Tyndale has painted, and for which, indeed, he has gained an enviable reputation. But, as usual, he has saved the situation by the skilful introduction of satisfactorily grouped figures.

From the *Mosque of Omar* to such a scene as *A Surrey Homestead*, which in the original is richly coloured and delicately painted, is a sharp transition, but we venture to think that in such scenes as the latter—quite a number of which we have had the pleasure of seeing at various times—Mr. Tyndale has found himself. The influence of Mrs. Allingham, both as regards the colour-scheme and the grouping, is distinctly traceable. But, after all,

such quaint and picturesque buildings as Mrs. Allingham and Mr. Tyndale both delight to put on canvas or paper cannot, to be effective, be rendered with any startling originality.

A consideration of Mr. Tyndale's work as a whole leads one to place him high as a colourist (which can be judged fairly from our coloured reproduction of *The Apple Stall, Mentone Market*), and as a man who has studied closely, and to great advantage, the little *et ceteras* of composition which often make or mar a picture. There is, indeed, a conscientiousness about his execution which saves his pictures from any slur that could be cast upon them on the score of scamping. The latter is a fault far too much in vogue with many present day water-colourists, who are “sketchy” above everything. CLIVE HOLLAND.

SOME INN SIGNS AT LUCERNE. BY ARTHUR ELLIOT.

LUCERNE is probably the most popular summer holiday resort in Europe, and it certainly deserves its popularity, for few places can equal it either in the beauty of its situation or in its surroundings.

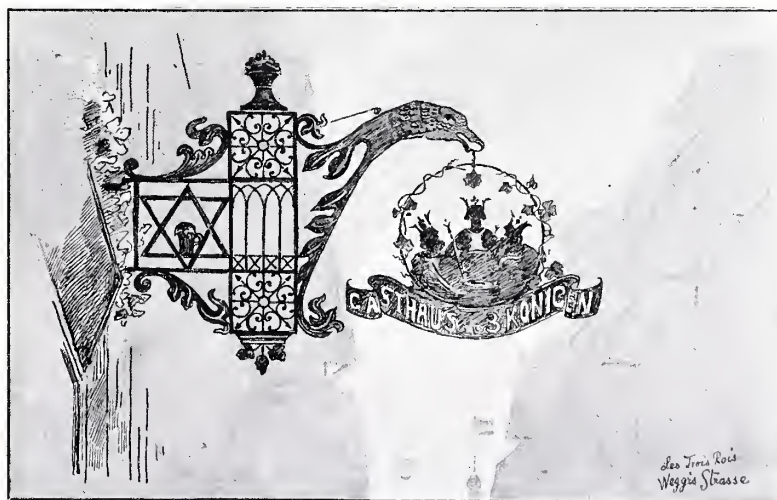


FIG. 1. SIGN OF “THE THREE KINGS HOTEL,” LUCERNE

Inn Signs at Lucerne



FIG. 2. SIGN OF "THE GOLDEN LION," LUCERNE

The lake front, lined with its fine hotels, good shops, restaurants, etc., always has a gay appearance, and at night the shops are most brilliantly lit until quite late in the evening, the shopkeepers hoping to attract customers from among the gay throng who, after the *table d'hôte* hour, are passing from their hotels to the Kursaal or to the Stadthof concert, or to some other evening amusement, having probably spent the day on some lovely excursion in the neighbourhood. Among the lions of Lucerne that every visitor makes a point of seeing are the two old covered wooden bridges over the Reusse; and, in walking from

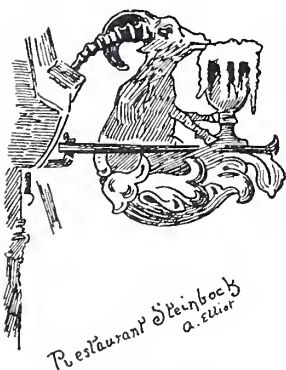


FIG. 3. SIGN OF STEINBOCK RESTAURANT, LUCERNE

one to the other, the visitor probably passes through many streets in the old town. Now this old town is kept in such "spick and span" order and is so clean that it has lost much of its original character, and does not at first sight seem so interesting as it really is, therefore many visitors give it rather

scant attention. The writer of the present article jotted down many things that seemed to him worthy of attention; first, there are the frescoes with which so many of the houses are decorated, most of them modern, but capitably designed and full of right feeling and spirit, showing that the men of Lucerne of to-day can produce work quite equal to that done by their ancestors; and if this may be said of the frescoes, it certainly applies with equal force to the workers in iron, for the city is

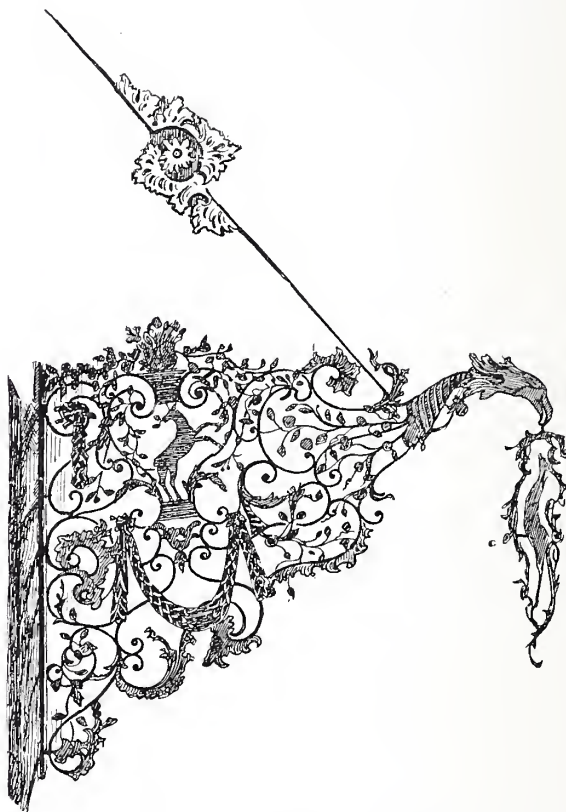


FIG. 4. SIGN OF THE "HÔTEL DU CERF," LUCERNE

full of the most beautiful examples of wrought-iron, signs, balconies, grilles, etc., but it is only with the inn signs that this article deals.

We will take a walk through the town, noting some of them as we pass. Starting from the cathedral—in which, on the inside of the great west doors, is some fine wrought-iron work, although no sketches of this are given here—to get at the old town, we pass up Grendel Strasse to the Falken Platz; then, turning to our left up Weggis Gasse, we come to an old inn, *The Three Kings*, a name very often met with. This sign (Fig. 1) is older than many here given, and is very quaint. A little farther on we turn up the Eisen Gasse, a side street

Inn Signs at Lucerne

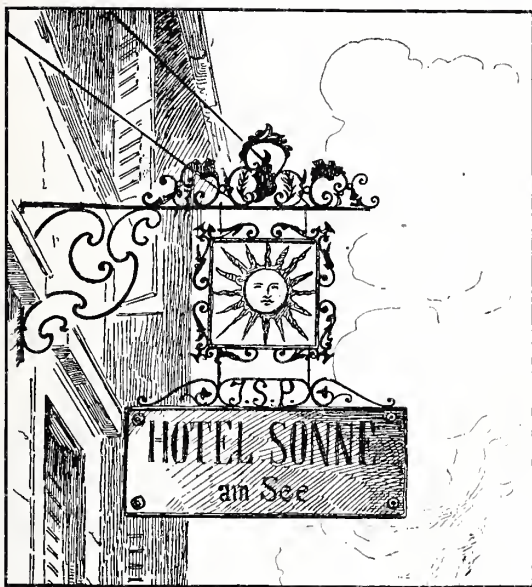


FIG. 5. SIGN OF "THE SUN HOTEL," LUCERNE

to the left, which leads into the Kappell Gasse, where at the corner we find *The Golden Lion* (Fig. 2). It is the work of the Brothers Schnyder, and very beautiful, the bold figure of the man offering the

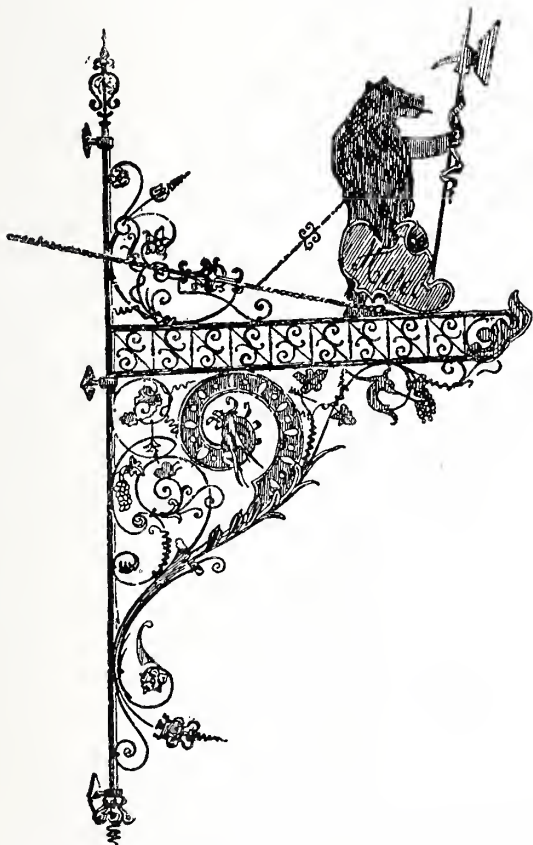


FIG. 6. SIGN OF THE "HÔTEL DE L'OURS," LUCERNE

glass of wine contrasting wonderfully with the graceful fancies of the squirrel, butterfly, and bird picking the grapes. Retracing our steps by the way we came to the Weggis Gasse, we shall see, a little farther on, on the right, a beautiful *grille* to a butcher's shop; and a little past this are the premises of M. J. Bossard, an antiquary, who has taken great interest in the art works of the town. He has a very fine sixteenth-century sign, but so intricate in the brilliant light that it was impossible to make a good drawing of it. Here is the Hirschen Platz and the *Hôtel du Cerf*, possessing a large and very elaborate sign (Fig. 4). In the centre is the stag nibbling a leaf, surrounded by scrolls and foliage, the latter being most charmingly treated. This is a very old house, but much restored. Farther on

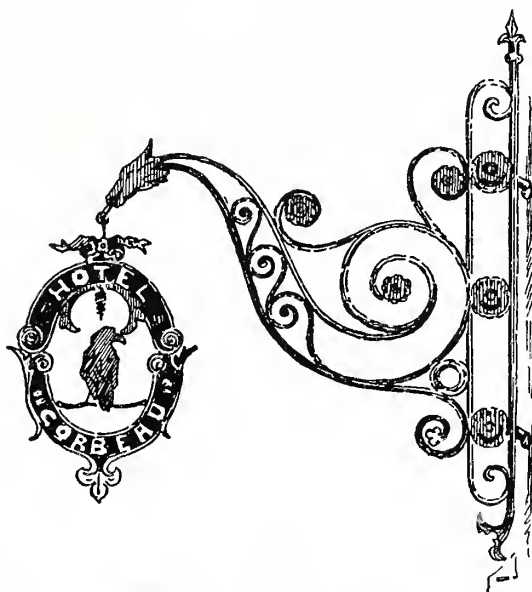


FIG. 7. SIGN OF THE "HÔTEL DU CORBEAU," LUCERNE

in the Rossli Gasse is a quaint restaurant sign (Fig. 3). Before leaving this side of the river, we will retrace our steps to the *Hôtel des Balances*, by the river side. Here is a very elegant wrought-iron gate, leading to the restaurant, with a charming balcony. Close by is the old sign, hanging over the back entrance to the *Hôtel du Corbeau* (Fig. 7). The raven is capitably modelled. In the Fursen Gasse, a small street near here, is the *Sun Hotel*, the sign of which is shown in Fig. 5.

Crossing the old wooden Kappelbrücke, we pass to the other side of the river. In the church of St. Francis there is a very beautiful screen of seventeenth century work; and in the Bahnhof Strasse is the *Hôtel Sauvage* (Fig. 8); in the Pfister Gasse close

Inn Signs at Lucerne



FIG. 8. SIGN OF THE "HÔTEL SAUVAGE," LUCERNE

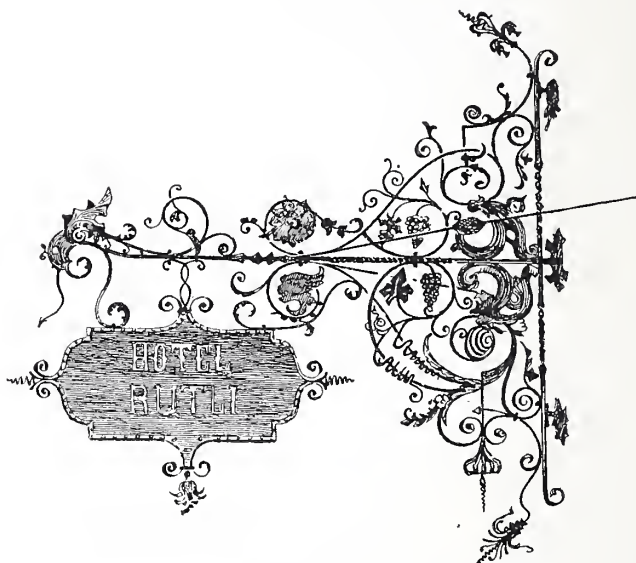


FIG. 10. SIGN OF THE "HÔTEL RUTLI," LUCERNE

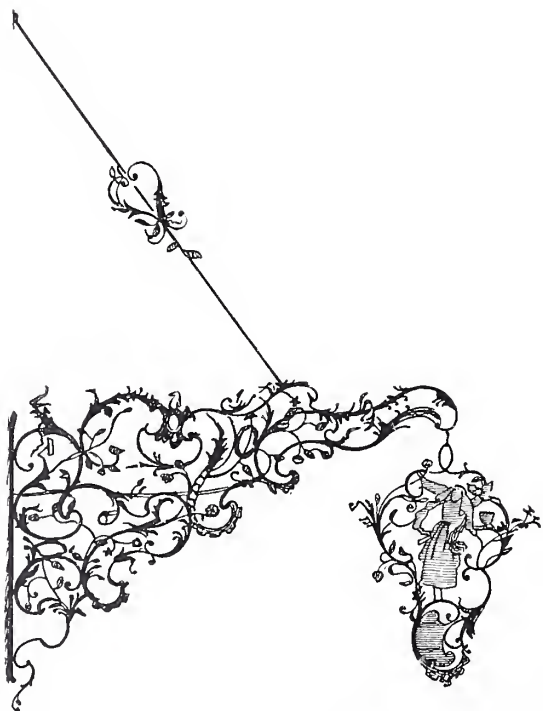


FIG. 9. SIGN OF THE "HÔTEL DE L'ANGE," LUCERNE

at hand is the *Hôtel de l'Ours* (Fig. 6); and then, up a small street that runs out of the Pfister Gasse on the right hand, is the *Hôtel Rutli* (Fig. 10), a beautiful design of grape leaves, tendrils, and scroll-work. Proceeding up the Pfister Gasse, we find, nearly opposite the entrance to the Spreuerbrücke, is the *Hôtel de l'Ange* (Fig. 9), one of the most graceful of our examples.

These inn signs show what excellent work the iron-smiths of Lucerne can turn out. If space permitted, one would like to give sketches of many

beautiful and quaint objects that we have now passed without notice: such as other elaborate signs over the guild-houses, chemists' shops, and nearly every tradesman's shop. Then there are fine examples of carved doors, carved bench-ends and stalls in the churches; some curious bronze work in the spouts to the fountains, and the fountains themselves. The latter are in some cases very beautiful—perhaps in another article one may be permitted to deal with some of these. We think the examples here given will suffice to convince our readers that at any rate there is some beautiful wrought-iron work in Lucerne.

A. ELLIOT.

HUNGARIAN ART AT THE MILAN EXHIBITION. BY ALFREDO MELANI.

[THE following article was written just before the recent disastrous fire at Milan by which the section of the exhibition with which it deals was almost entirely destroyed by fire, along with the whole of

Hungarian Art at the Milan Exhibition

the Italian section, which was the subject of an article in the July number of *THE STUDIO*.]

One observes with satisfaction that the decorative artists exhibiting at Milan have resolutely abandoned the old style in favour of the new and the personal—a remarkable thing in Italy, that rock of classicism and tradition where decorative art finds the greatest obstacles placed in the way of its attaining to modern methods and results. It is not in the pavilion of Italian decorative art, however, that one can discover the most significant expression of the present artistic evolution. To discover signs of conscious enthusiasm we must turn our gaze beyond the Peninsula. The visitor will be profoundly interested in the work of two, or perhaps three, foreign States—Hungary, Belgium, and Holland, and of these, the country to arouse the greatest interest is Hungary. For, while the Belgian decorators at Milan make a strong impression, the Hungarians rise to their full height, and display the genius of their race in an exhibition which expresses not only the artistic force of that nation, but affirms its splendid ambitions; and this affirmation is sympathetic and modern in the highest degree, relying on beauty in all its branches, from statuary to furniture, from jewellery to draperies and pottery.

It is to be regretted that England—holding as she does the foremost place in the artistic and industrial revival—should be but inadequately represented. She has taken no interest in the Milan International Exhibition; accordingly her co-operation is altogether unworthy of her capabilities. Apart from a magnificent series of etchings, some bearing the signature of Mr. Frank Brangwyn, a remarkable case of Ruskin pottery, some decorative paintings by Mr. Walter Crane and Mr. Anning

Bell, England displays very little capable of enabling one to realise the inspiration and the beauty of her artistic creations.

As much, but in a different sense, may be said of France, which, alas! displays furniture, *étoffes*, ivories, bronzes, carpets, pottery and glass, with an object commercial rather than artistic. Even scents and ladies' dresses in great numbers are exhibited here, so that we have more of fashion than of art. A failure, from the æsthetic point of view, is the display given by Japan, which is fated henceforth to listen to the voice of the commercial persons by whom it has been controlled, so that now we are in danger of forgetting the harmonious delight of its serene and imperishable art. We must protest with all emphasis against this method of presenting Japanese art in our exhibitions. Much the same thing was to be seen at Turin.

Hungary, on the other hand, has formally asserted herself at Milan, and the display is one of lofty



VESTIBULE TO GRAND COURT, HUNGARIAN SECTION, MILAN EXHIBITION

DESIGNED BY
GEZA MARÓTHI

Hungarian Art at the Milan Exhibition



JARDINIÈRE

DESIGNED BY GEZA MARÓTHI

expression — æsthetically, politically, and nationally : In a word, it is a revelation of grace and pride.

Modern Hungarian art has its own modest history which dates back but a few years. The historical evolution of the country explains this short artistic story, which followed the economic restoration of Hungary resulting from the compromise of 1867 with Austria. At that period the tranquility and the prosperity necessary for the expansion of art were wanting, therefore those artists who could not command success in their own land were compelled to go

abroad—Munckásy and Paál to Paris, Wagner to Munich, Böhn to London, and Tilgner to Vienna. Those who remained at home, half understood or not understood at all by a public which could not interest itself in art at a time when social problems were to the fore, either remained unheeded or went in for industrial art, which was a very different thing from the young, fresh industrial art of to-day.

To find the starting point of modern Hungarian art we have only to go back to 1890. I refer, of course, to that art which has definite confidence in its destiny, which claims the right to aim at a great future, and has the pride and the strength befitting its mission. Moreover, the Magyar race already boasted its artistic merits and traditions ; and around Horovitz, head of a national school of painting, whose source of inspiration is the "Hungarian Fatherland," there arose a number of young decorative artists who, by delving deep into the history of the people and into the rich treasure of its soul, gave to the world the fruits of their genius.

This Hungarian spirit, as is well known, vibrates with special force in landscape work ; many Hungarian master land-



PANTHER (MARBLE)

BY LOUIS STOBL



GRAND COURT, HUNGARIAN
SECTION, MILAN EXHIBITION
DESIGNED BY G. MARÓTHI

Hungarian Art at the Milan Exhibition



DINING ROOM IN
HUNGARIAN STYLE

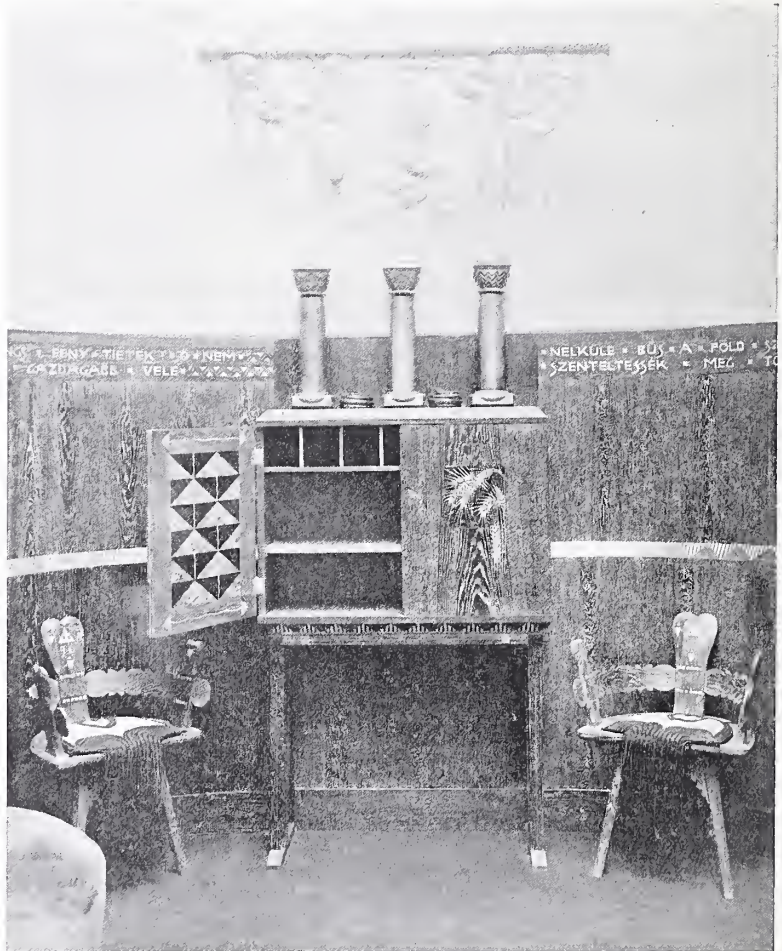
DESIGNED BY E. VIGAND
EXECUTED BY G. MÓCSAY

and profound which penetrates deep into the mind.

The "something" evidently is the sentiment of modern art which prevails everywhere while mere "academism" is impotent. In other words, heart reigns supreme. Therefore, we thorough-paced modernists, in presence of the complex problem of Hungarian art, would do well not to trouble ourselves over the suggestions of the past which might seem to diminish the importance of the modernist movement in Hungary. I allude to those forms and styles which seem almost like imitations, and

scapists there are who chant the hymn of the mountains, the valleys and the meadows of the homeland. As it were a *mot d'ordre* passed round these minds, and influenced them in their vision of beauty. Thus the brush which seeks to discover the sweet harmonies of the Hungarian Fatherland differs in no way from the brush which adorns an interior, from the needle of the embroiderer or from the chisel which carves a box or a chest.

These characteristics, which reveal a revival of independence, are marked by something more than technical merit and material expressiveness. There is genuine soul in these efforts in the direction of reality. In this way we discover in modern Hungarian art rather a psychological than a physical form, something intimate



MUSIC ROOM

DESIGNED BY GEZA MARÓTHI



PORTION OF SCULPTURE GALLERY
HUNGARIAN SECTION, MILAN EX-
HIBITION, WITH STATUE "ANONIMUS"
BY N. LIGETI

Hungarian Art at the Milan Exhibition



PANEL IN BAS-RELIEF FOR A MUSIC ROOM

BY ED. TELCS

to a certain archæological torpor, which does not live in the world of our personal emotions.

The intelligent visitor in the Hungarian section at Milan is indeed surprised to find a certain Byzantine or Turkish aspect not only in the decorative portion of the galleries, but also in some of the smaller objects exhibited. And at first he asks himself whether this type of æsthetic expression can really take rank among modern productions, although it is no question of commonplace servile imitation, but one of natural spontaneous inspiration, almost amounting to a deliberate revival on the part of a generation of artists who combine patriotism with art. For this Hungarian life, these traditions, these customs have their origin in Byzantine life. Byzantium was the first home of the Hungarian artists, who afterwards, precisely at the time of the Renaissance, revived their art in that old Italy which was the admiration of the great Corvin.

It is good to see that the Hungarian artists of to-day, far from rejuvenating themselves on the ancient Italian forms, have dipped into the Middle Ages, into that Byzantinism which is more rich in inspiration than the Italian Renaissance, and on the ethnic warp of its people, on the Turkish origin of its constitution, have embroidered the flowers of their art, in order once more to affirm the ineffaceable characteristics of their race. The Hungarian artist, particularly the deco-

erator, depends for his forms of national beauty on popular inspiration. Hence comes the Turco-Byzantine character of the Hungarian section at Milan; hence that spirit of independence which reveals itself at times in certain artists to a degree higher than that seen in others, without, however, inflicting humiliation on the most modest exhibitor. For these exhibits depend more on feeling than on form, and a sort of traditional atmosphere prevails throughout the Hungarian interior, which has its pathetically poetical as well as its vivacious side. The poetry is found there where the Byzantine spirit moves the imagination of the decorator; the vivacity comes in where the Turkish play of colour has the upper hand.

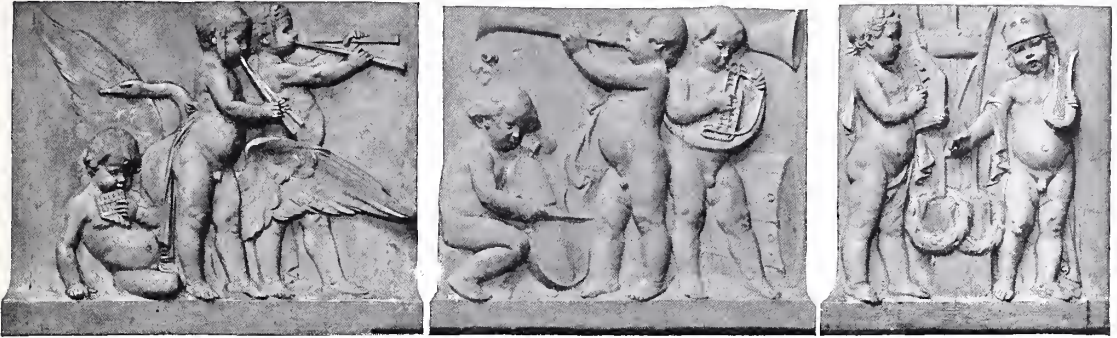
I do not wish to deny—let it be well understood—the colour force of Byzantinism, but desire simply to point out that the artists figuring in this exhibition, in their Byzantine impulse, have abandoned the polychrome harmonies on a gold ground which form the basis of the mosaics of St. Sophia,



VASES

EXECUTED BY ZSOLNAY DE PÉCS

Hungarian Art at the Milan Exhibition



PANELS IN BAS-RELIEF FOR A MUSIC ROOM

BY ED. TELCS

Constantinople, and the churches of Ravenna and Venice, and have preferred a mild tonality, preserving the Byzantine type in the details. Indeed this delicate tone prevails throughout the whole "installation," it being left to the socle to make its effect by means of its metallic reflections in the green, blue and gold Fountain salon. This apartment is styled the "Duck Salon," by reason of the great number of these birds who figure around the basin. It is a room of moderate height, with a vestibule adjoining, and may be pronounced the most imposing portion of the Hungarian exhibit. Here sobriety and distinction are happily blended in a graceful harmony which does the highest honour to its decorator, Géza Maróthi, who is responsible for the design of the fountain and for all the plastic ornamentation of the section. M. Maróthi, who is only thirty-one years of age, nevertheless enjoys remarkable renown. Another prominent place in the Milan Exhibition is occupied by Edward Faragò, a young artist of thirty-five years, whose career has been very similar to that of M. Maróthi. Both attained to art by the trade route, the one being an assistant

in a sculptor's workshop, the other a cabinet-maker. To them we owe the idea—architectural, plastic and decorative—of the Hungarian section, which plays so prominent a part in the success of Hungary in Milan. M. Maróthi devotes himself specially to the sculpture, and M. Faragò to the painting, both uniting their efforts in a common cause.

M. Maróthi is responsible for the Grand Court with its vestibule, of which illustrations are given. It is an exquisitely beautiful apartment, with *ajourées* decorations composed of ears of corn in gold relief. This florid ornamentation, seen in conjunction with the broad polished spaces adjoining, gives the effect of a jewel in an open case. It expresses the aristocratic taste of its author, who, quite unknown in Italy yesterday, has had an heroic success at Milan.

We come across this artist again in what I will term the "Flower Vase" room, a reduction of the *motifs* of the *Treasure of Attila*. Viewed in connection with the charmingly undulating and fluted

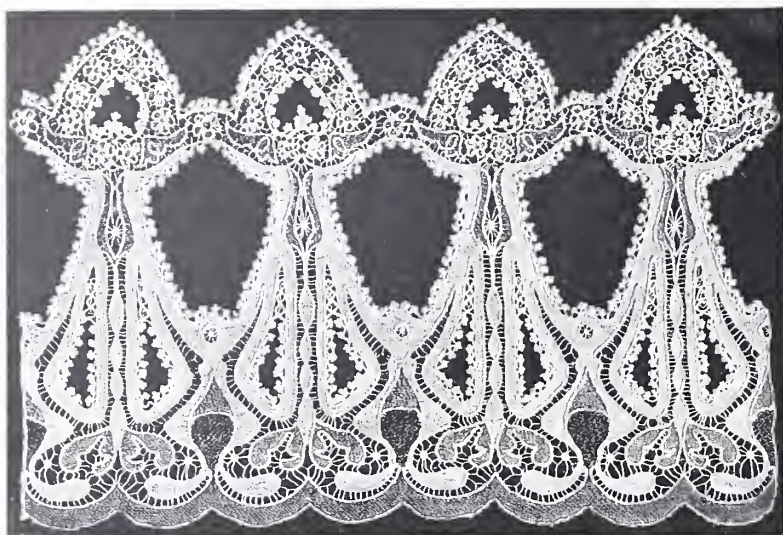
archivolts of the pillars supporting this *salle*, it plays a decorative *rôle* of the highest order. A. Steiner, who cast the flower vases, deserves mention,



BUST OF BEETHOVEN

BY ED. TELCS

Hungarian Art at the Milan Exhibition



NEEDLEWORK LACE

DESIGNED BY ARPÁD DEKÁNI

as does the firm of Zsolnay de Pecs for the metallic reflections in the "Duck Salon," the *technique* of which aimed at resembling that of Giorgio Andreoli of Gubbio. In any case it is so remarkable that the *fabrique* cannot be overlooked among the co-operators in the Hungarian "installation."

MM. Maróthi and Faragò are "decorators" in the broadest sense of the term — sculptors, painters, designers of furniture, of metal and leather work — artists who revive the fairest memories of the masters of the Middle Ages and of the Renaissance. In a word, they possess all the qualities needed in connection with modern decorative art, which desires to be everywhere and for all.

Thus the Hungarian section at Milan, with its imposing "installation," smiles on the lovers of decorative art in all its branches. One might really say nothing had been omitted here which might help to form the complete framework of the æsthetic rejuvenescence of modern Hungary. In painting it can boast masters like Bihari, Grünwald, Horovitz, the forceful portraitist, and Lázló, of equal eminence; in sculpture there are Strobl, Rossa, Zala, Fadrusz; and in the region of decorative art we find masters such as those now being honoured at Milan.

Mr. Strobl is represented at the exhibition by a leopard intended for the steps of the monument to Kossuth about to be erected at Budapest. As the reproduction shows, this animal recalls the grand manner in which the Assyrian sculptors treated animals. The visitors to the sculpture gallery will note, too, the statue *Anonimus*, by N. Ligeti, who is also responsible for several bronzes in the section. Hard by are two flower-holders which again compel us to mention the name of M. Maróthi.

The plastic style, largely represented in this section, is applied to the decoration of interiors with much judgment. I should like to conduct the reader to the little music room, and point out the attractive sobriety of its furniture. The grey scheme is simplicity itself. Ed. Telcs is the author of a bust of Beethoven, also of an admirable choir of



TOY

DESIGNED BY G. WESZELY

children representing the several periods of music. The dimensions of this apartment are insignificant, but its artistic significance is great indeed.

As yet I have not named M. A. Nagy, a painter who lives at Veszprém, so it is well here to acknowledge the extreme merit of the work he is displaying at Milan—three or four rooms of an artist's abode. Colour plays a delightful part in this little interior, and the detail reaches an astonishing point of delicacy. Also one should note the carpets

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designed by the artist and actually made by his wife. The style is quite simple, and the works are all full of character. This same quality is visible in the carpet designed by A. Körösfői, executed by L. Belmonte in the work-room of the Palace of the Hungarian Minister of Religious and Public Instruction. Transylvanian peasants are represented harnessing horses, and the composition is worthy of the fame of a master of decoration.

The dining-room has been designed by Ed. Vigand, and the work executed by G. Mócsay, with decorations by A. Nagy; but I might continue to write indefinitely about the Hungarian section, which, as I have already said, gives a complete illustration of the national activity. I might, had I space to spare, describe to the reader many pieces of furniture conceived in that spirit of proportion which is the transcendent merit of all the Hungarian decoration here. This furniture is designed in straight lines and with rectilinear angles and ornamented with metal. The upholstered portions are, for the most part, in red cloth. The general effect is one of grace and strength; and, being practical in the highest degree, they impress themselves on one's attention. M. Faragó is the author of much of this furniture, and beside him I will place P. Horti, the well-known architect, who here supplies many schemes and designs, without, however, taking the prominent place he did at Turin.

A notable characteristic of this Hungarian furniture is the employment of little pillars, which are very slender in appearance compared with the broad scheme of the pieces themselves.

Hungary also sent a quantity of carpets and cloths, embroideries and lace (but the Viennese lace, with its delightful ideality, surpasses the lace of Hungary), articles in straw and osier (Holland excels in this department), leather and metal and goldsmith's work, also jewellery (among the designers of which it is strange to find the architect Horti), plaquettes and vases (notable in this branch being the pieces by Zsolnay de Pécs), ceramics and glass and children's toys. Some of these latter, particularly those of G. Weszely, are modelled in strict Hungarian fashion.

It may not perhaps be known, *à propos* of children's toys, that there exists a Royal Hungarian Governmental School of Toymaking at Hegybánya-Szélakna. Seeing the work done by this most praiseworthy institution, the development of good taste in this department is not surprising.

With regard to the Hungarian lace, seeing that I have been led into making comparisons, I will

add that the specimen of which an illustration is given is of the sort executed in needlework by the peasantry of Hálas on ancient Magyar motifs.

In quitting the reader I am conscious of having been compelled to restrict my remarks considerably. At the same time I feel persuaded that I have thrown a true light on the Hungarian art displayed at our International Exhibition.

ALFREDO MELANI.

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1906.

WHETHER the selected works exhibited at South Kensington in connection with the National Art Competition this year evidence an improvement upon those of last and previous years



FIG. I. DESIGN FOR
STAINED GLASS

BY VIOLET B. KELL
(CAMBERWELL)

The National Competition of Schools of Art



FIG. 2. MODEL FOR MUSIC-REST

BY W. J. EPLETT
(BARNSTAPLE)

or not, is perhaps as much a debatable point as the comparative merits of one year's Exhibition and another's of the Royal Academy. In some respects there is an advance, in others a standstill, or even, maybe, a decline. Anyhow, the rate of progress is certainly not a uniform and appreciable quantity all along the line.

In the paramount department of architecture this year's work makes but a poor display. On the other hand, some of the stained glass appears to be of high quality. I say "appears," because, unfortunately, it is exhibited to such miserable disadvantage on a staircase, without the necessary light behind to show it up, that it is scarcely possible to do it justice. The defect has, since the opening day, been partially remedied by white reflecting screens. For this reason, right and proper in principle as it is that students should be encouraged not merely to make designs on paper, but also to execute them with their own hands wherever

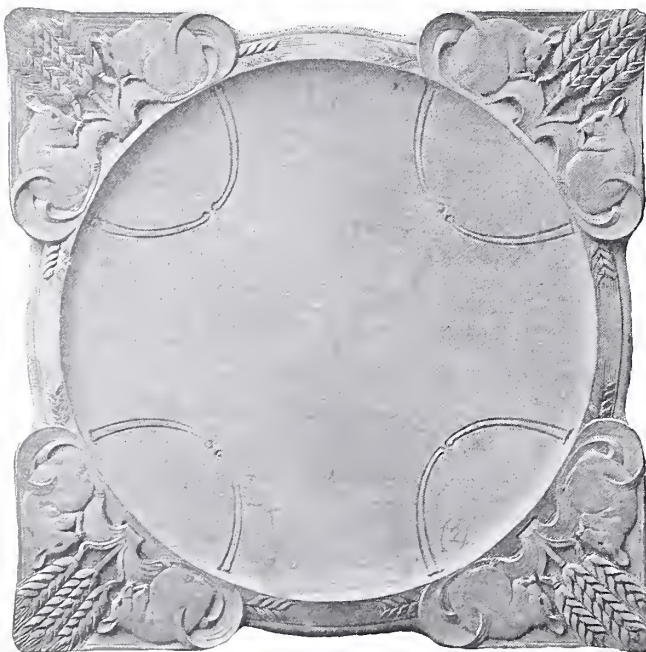


FIG. 3. BREAD-PLATTER BY PERCY S. WILLATS (WEST HAM)

feasible—a precept which THE STUDIO may claim to have advocated consistently and untiringly from the beginning—the only example of stained glass design here illustrated (Fig. 1) is not



FIG. 4. DESIGN FOR A BRONZE DOOR-KNOCKER BY C. J. DOMAN (NOTTINGHAM)

from the glass itself, but from the black-and-white cartoon. The artist, Miss Kell, of the Camberwell School, does not accompany her drawing—as surely it is desirable that stained glass cartoons should be accompanied, seeing how integral a property of the material its colour is—by a key sketch, showing the chromatic scheme which is the artist's intention for the finished work. Without such colour-plans, drawings for stained glass are sadly apt to degenerate into mere pictures or book illustrations, whose appropriateness and relation to the material may be of the slenderest description

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FIG. 5. FIRE-SCREEN BY BESSIE TUPMAN (EXETER)

Of such executed glass panels as could be more or less dimly distinguished, a single figure by Miss Wood, of Manchester, representing "King Lear," shows much skill in the handling of the

material, combining as it does the maximum of effect in glass leading with the minimum of enamel painting; the latter being resorted to only where necessary for articulation and definition, not, as is too commonly the case, for an excess of shading. On the other hand, a work by Mr. Rushbury, of the Margaret Street School at Birmingham, pictur-

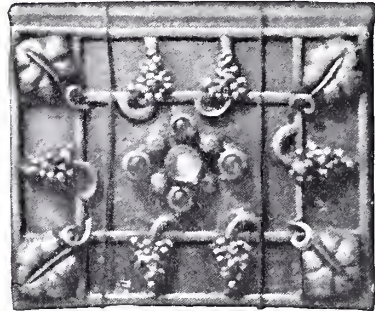


FIG. 7. STEEL VINAIGRETTE BY CLARA LAVINGTON (LEEDS)
JEWELLED

esque and attractive though it be as a whole, yet fails as glass composition because the artist has attempted too much. To my mind it is incorrect,



FIG. 6. DESIGN FOR METAL SCONCE FOR A YACHT CLUB BY F. G. GLANDFIELD (PRINCE'S SQUARE, PLYMOUTH)



FIG. 8. SILVER ENAMELLED BUTTON BY JAMES MORRIS VICTORIA ST. (BIRMINGHAM)

because it is a straining of the capabilities of the material beyond their legitimate bounds, to render several different colours side by side together, without intermediate leadlines, on one and the same surface. White pot-metal admits of yellow stain; and to blue may be imparted greenish effects by the same process. Ruby, by the imperfect fusion of its thin layer of red on the white basis, or by subsequent cutting the red away, cameo-fashion, may vary from transparent white to the deepest

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FIG. 9. TEA SET

BY LYNDA PRESTON (LEEDS)



FIG. 10. TEA SET

BY MYRA NAVLOR (LEEDS)

crimson. But a single piece of glass cannot, or at least ought not to be partly blue and partly white; the blue metal being of its very nature blue through and through. And yet here is a specimen—presumably white pot-metal to start with—which has been subjected to such an amount of enamelling, in addition to the usual sepia painting, that it now comprises, as well, blue, green and yellow all at once within the limit of one sheet of glass. Why the ancient, simple and natural expedient of leading separate pieces of blue and white pot-metal was thus deliberately rejected in this instance I am at a loss to conceive. I willingly allow that the general result obtained is not disagreeable, but the means by which it has been arrived at are distinctly wrong.

Some very charming effects are shown of white glass treatment in ornamental leading relieved by sparing use of enamel painting and yellow stain for certain ornamental details, in which birds and herbal-like flowers are introduced. Cases in point are the panels by three other pupils from the last-named school at Birmingham, Messrs. Cyril Lavenstein, G. Wackerill, and S. T. C. Prosser, respectively.

In wood-carving applied to the decoration of such things as mirror-frames, chairs or other articles of furniture, the tendency inclines far too generally to naturalistic rendering in floral and

animal forms. Indeed, it is evident that there exists widely yet a deplorable misconception as to what the rudimentary conditions of ornament imply. It is a mischievous practice to allow students to imagine that to produce ornament they have only to make careful transcripts of nature, and then just to enclose the result within a square, circular or other outline, as the case may be; or again that multiplying such a unit within a given space at fixed intervals is the way to construct a pattern for wall hanging or for textile diaper, for example. Such a process never can be productive of other than unsatisfactory results. For nature is one thing and ornament another alto-

gether: the two are totally distinct. Nor are natural forms, as such, fit for use as decoration until they have been greatly modified, transformed and conventionalised, so as to translate them into the plane of ornament. Else they cannot bear any sort of relationship to the object they are

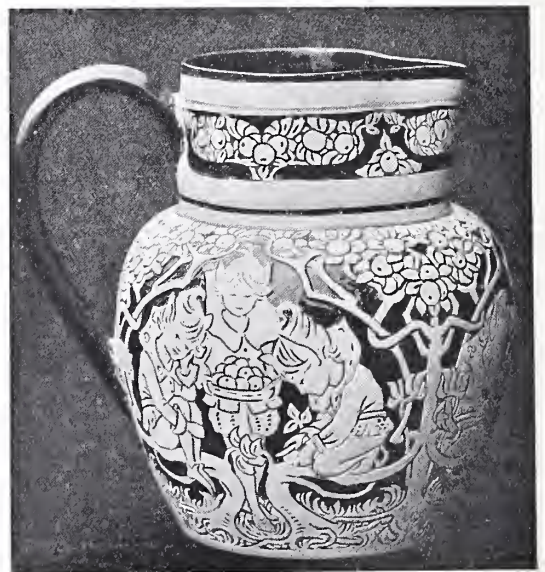


FIG. 11. CIDER JUG
IN SGRAFFITO

CATHERINE M. HIBBS
(TORQUAY)

The National Competition of Schools of Art



FIG. 12. MAJOLICA TILES

BY W. S. MACHIN
(BURSLEM)

supposed to embellish: rather they are an encumbrance and a jarring element. Nay, worse, they do actual violence to nature itself, not, of course, that nature from which they derive their own being, but to the nature of the material to which by rights they should, from the point of view of decoration, become subordinated. This being so, it is highly important to take every precaution against naturalism encroaching on the sphere of ornamental art. By all means let pupils in schools of art be taught to make careful studies of natural objects by way of training the hand and eye, and familiarising their minds with the sources of artistic inspiration. But it must be understood that all this is but the preliminary preparation. When the actual moment of designing arrives, I should put quite away from the student not only all forms of nature, but every sketch and memorandum which he or she may have made of such things. If, on the contrary, every designer were to work with a piece of the material itself before his or her eyes—wood, stone, iron, or plain silk, linen or wool-stuff, according to circumstances—the memory of nature, dominated by the present impression of the material, with its requirements, capabilities and limitations, would be much more likely to lead to a congenial and workmanlike result, than if all the contents of the Natural History Museum and Botanical and Kew Gardens were at the student's disposal to reproduce. But this is not the official system of art education; and consequently it very often happens that the critic, writing of modern decorative work, has to

confine himself to mere non-committal, catalogue descriptions, because, if he were at liberty to speak his mind and to point out frankly where this or that designer has failed to appreciate the nature of the material, and of the purpose for which the object is intended, he would be bound to express an unfavourable judgment and inflict pain on many painstaking workers, less responsible, after all, for their faults than the authorities are, under whom they have been trained.

Of the two designs for wood-carving here reproduced one, whereof the artist, Mr. Willats, exhibits a model as well as the object itself executed, is a bread-platter, with well-balanced corner ornaments in low relief, representing field-mice and barley. This example (Fig. 3) is particularly commendable, as the work of a young student, only 16 years of age, and also as affording a welcome change from the hackneyed designs which generally do duty for bread-platters. The rectagonal form, though unusual, does not lack precedent, as witness the traditional square wooden trenchers, in use to this day by the foundation scholars at Winchester College. The other design, by Mr. Eplett, is shown in the form of a model only. It represents a clever scheme (Fig. 2) for a music-rest in perforated ornament of branches with birds among the foliage.

If students are at a loss for suitable objects for wood-carving, I should advise them to turn their attention to the designing and decoration of stair-cases. Practically indispensable among domestic fittings, the staircase may, and ought always to be, on account of its importance and its countless

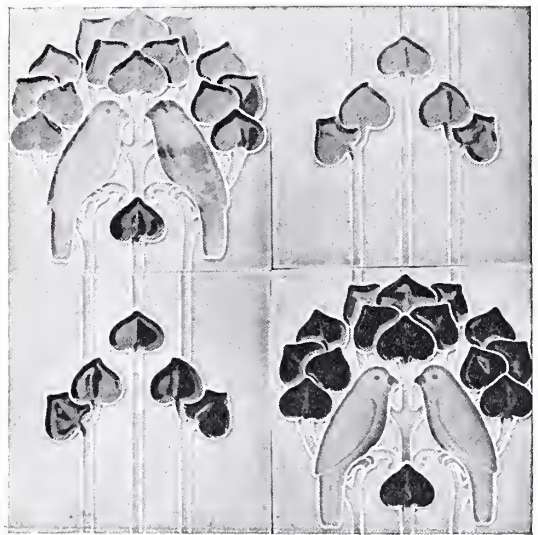


FIG. 13. GLAZED TILES

BY ROWLAND GILL
(BOURNEMOUTH)

The National Competition of Schools of Art

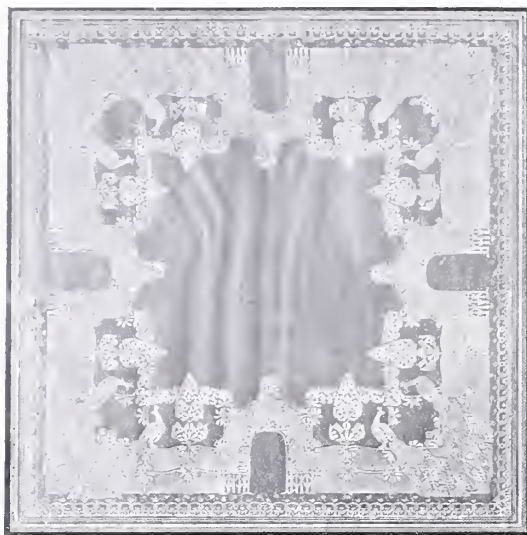


FIG. 14. DESIGN FOR
A DAMASK SERVIETTE

BY PHILIP PAUL
(DUNDEE)

various possibilities of æsthetic treatment, a real ornament and acquisition to any interior. And yet it is scarcely too much to say that this factor is commonly neglected, stairs being allowed to remain, even in otherwise carefully conceived houses, a mere prosaic necessity, devoid alike of beauty and imagination in their construction. Instances, indeed, are not wanting of students in schools of art occasionally producing carved or otherwise decorated newel-posts; but such things are at best only details and therefore comparatively valueless, save when they can be shown to form organic parts of a well-planned and systematic whole.

Another modelled design, here reproduced (Fig. 4), is for a door-knocker, to be cast in bronze. It is selected from the work of Mr. Doman, of Nottingham, and comprises a well-balanced pair of child figures, tastefully modelled in high relief, the upper portion of the composition, at the top of the

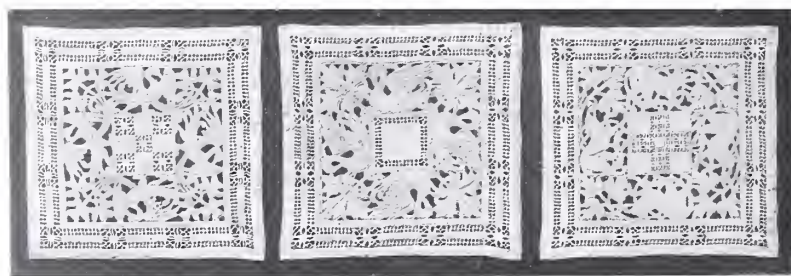


FIG. 15. MATS IN CUT LINEN AND
DRAWN THREAD WORK

BY NELLIE KENWORTHY
(OLDHAM)

massive knocker, presenting details of a definitely architectural character.

Two works carried out in metal are a fire-screen (Fig. 5) in copper, representing a ship and waves, the latter pleasantly indicated by mother-of-pearl, let in behind the pierced metal; and an elaborate fitting for an electric light bracket (Fig. 6), by Mr. R. G. Glandfield, of Plymouth, carried out in a combination of iron, brass and copper. Intended as it is for a yacht club, this sconce contains a medallion with a picturesque ship in full sail, executed in copper repoussé.

Two smaller objects, in silver, are a dainty little vinaigrette box (Fig. 7) by Miss Lavington, of

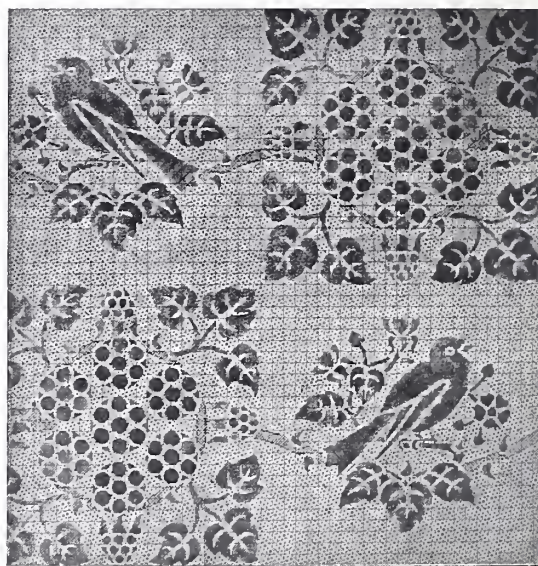


FIG. 16. DESIGN FOR
WOVEN FABRIC

BY SUTCLIFFE WALLBANK
(BURNLEY)

Leeds; and a button (Fig. 8) by Mr. James Morris, with an opal in the centre, surrounded by four delicate leaf sprays, green enamelled; a very simple device, yet such that betokens, from the way in which it is treated, a fine sense of the ductility of the precious metal employed.

And, next, from enamelled metal to enamelled ceramics is a natural transition. Welcome instances of the application of old processes to more recent design are afforded by two tea services in white, with purplish-

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FIG. 17. DESIGN FOR
WOVEN QUILTING

BY J. HOWARTH
(ROCHDALE)

copper lustre, after the traditional Staffordshire method. Miss Preston, of Leeds, finds her decoration on the hop-plant (Fig. 9); while slighter and more abstract floral forms appear (Fig. 10) in the work of Miss Myra Naylor, of the same school.



FIG. 18. DESIGN FOR
STENCILLED HANGING

BY ALICE E. HALL
(BURY)

Of more obviously modern design is the jug (Fig. 11) by Miss Catherine Hibbs, of Torquay, a vessel of brown ware, all, except the handle, coated with cream-coloured slip, the pattern, of elfin-children and foliage, produced by cutting down the slip to the brown basis underneath. Two sets of glazed tiles follow. The first set (Fig. 12) is in majolica, the work of Mr. Machin, of Burslem, to whom the Examiners have awarded a gold medal. The treatment is purely conventional, masses of richly covered floral ornament in two shades of greenish-



FIG. 19. DESIGN FOR YOEKE AND COLLAR
BY GERTRUDE CHAPMAN
(DOVER)

blue, skilfully contrasted with the plain spaces of the background. All the outlines in this pattern, as also in the next described, are of moulded relief, with slightly sunk matrices or casements between, somewhat after the principle of *champlevé* enamel work. Mr. R. Gill, of Poole Hill School, Bournemouth, exhibits, side by side with his tiles actually executed, a drawing of a mantel and fireplace, showing how he proposes that they should be used. Of the tiles themselves (Fig. 13) two separate units go to make up the complete design, which is an excellent drop pattern of trees in two shades of green, with pairs of blue birds perched amid the foliage.

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FIG. 20 & 21. DRAWINGS
FOR COLOUR PRINTS

BY F. PETER BROWN
(ROCHESTER)

In the department of textiles there is, as usual, a plentiful display, nor is the average other than fairly high. It goes, perhaps, without saying, that in design for damask table-linen the influence of Mr. Walter Crane is very generally in evidence; although, somehow or other, very few of the admirable designs produced for this purpose in art schools seem to get carried out, if one may judge from the wretchedly poor standard of design which constitutes the stock-in-trade of the market. A handsome design for a dinner-napkin (Fig. 14) by Mr. Paul, of Dundee, not dissimilar to a Walter Crane pattern, has for border the hedge of a formal garden, with peacocks. The woven stuff (Fig. 16), by Mr. Wallbank, of Burnley, falls into the outline of a chequer pattern of blackberry-brambles and birds, an admirable little design which would well bear being carried out on a larger scale. A specimen of woven quilting by Mr. Howarth, of Rochdale (Fig. 17), is of a conventional type of ornament, floral, but not admitting of identification, and such that forms a pleasant and ingenious repeat.

A stencil hanging by Miss Hall, of Bury (Fig. 18), constructed on what heralds call "paly wavy" lines,

is a graceful pattern with birds, sketchily suggested rather than defined, amid the trailing growth of vines.

A set of three square mats, in cut linen and drawn thread work, by Miss Nellie Kenworthy, of Oldham, are here reproduced (Fig. 15), all three being cleverly carried out in keeping, one with wolves and the other two with different kinds of birds as the principal feature.

From five sheets of drawings, constituting an elaborately thought out scheme of decoration for a lady's dress, in applied Honiton lace, by Miss Gertrude Chapman, of Dover, a collar (Fig. 19) with ornamental rendering of roses is here selected for reproduction.

There remain to be dealt with only a certain number of examples of book decorations, including illustrations in general. Thus, a poster (Fig. 23) by Mr. Norman James, of Leicester, is a cleverly-balanced composition with figures, for printing in a limited number of flat tints; while another design for colour-printing, without the last-named restriction, is a decorative landscape, with a prominent clump



FIG. 22. BOOK
ILLUSTRATION

BY EVELYN M. B. PAUL
(CAMDEN SCHOOL, ISLINGTON)

The National Competition of Schools of Art



FIG. 23. DESIGN
FOR POSTER

BY NORMAN JAMES
(LEICESTER)

of trees (Fig. 20), by Mr. Peter Brown, of Rochester. This artist's other design (Fig. 21), is a very fine composition, showing glimpses of a country church seen through the thick branches of a large yew-tree. Mr. Brown, to judge by the two specimens of his



FIG. 24. BOOK
ILLUSTRATIONS



BY RICARDO MONTES
(CAMBERWELL)

work exhibited, is particularly successful in the decorative rendering of tree forms.

Quieter and less ambitious, but, taking into account the unpromising nature of the subject, a modern railway-bridge and river wharf, perhaps even more skilful an achievement than the last named, is Mr. Moody's drawing for book illustration (Fig. 25), the scheme of monochrome tinting adopted effectually mitigating and making mellow the harsh outline of present-day surroundings, which of themselves offer little enough of the picturesque.

In black-and-white illus-

trations the type of work which one associates with the Birmingham school, admirably adapted as it is for wood-engraving or, failing that, for conveying, by the medium of process reproduction, the quality of old early engravings, seems, as I think, unfortunately, to be dying out, or at any rate no longer to hold the foremost place it used to occupy a few years ago. In the way, however, of straightforward penwork, suitable for process blocks, is a set of seven illustrations by Miss Paul, of the Camden School, Islington, one of which, depicting a young girl reading, is here given (Fig. 22); while another example (Fig. 24) is taken from a set of somewhat Spanish-looking subjects by Mr. Montes, of the Camberwell School.

Much has been accomplished in the cultivation of artistic writing and of good forms of lettering, by itself, as well as in combination with illuminated ornament. An interesting example of this kind of work is the double-page of the Litany (Fig. 27), by Miss Ivy Harper of the Margaret Street School, Birmingham, which shows how much effect can be obtained

by the properly arranged distribution of black-and-gold alone, without colour. The pictorial



FIG. 25. BOOK
ILLUSTRATION

BY JOHN MOODY
(REGENT STREET POLYTECHNIC)

The National Competition of Schools of Art

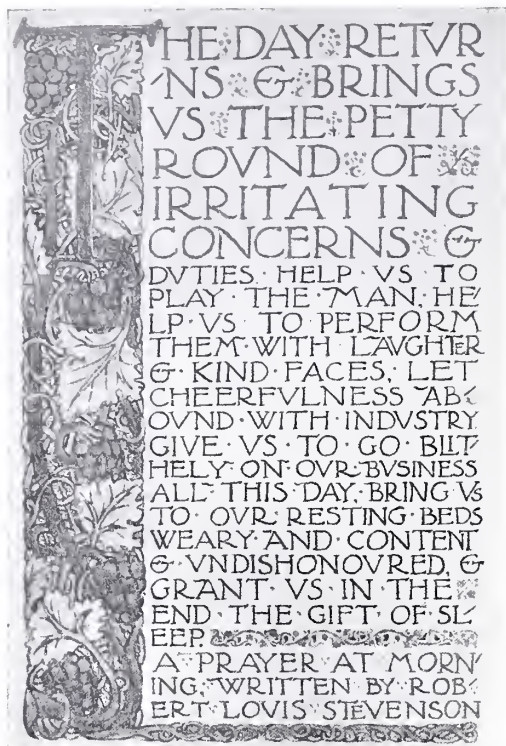


FIG. 26. ILLUMINATED MS. ON VELLUM

BY W. MELLOR
(MANCHESTER)

medallion at the head—which, by the way, is the least satisfactory part of the composition—would seem to show that the designer is acquainted with the ancient usage of singing the Litany in procession, as distinct from the kneeling attitude

adopted nowadays. Two more illuminated manuscripts – an evening and morning prayer respectively, executed on vellum, by Mr. W. Mellor, of Manchester, of which one is reproduced (Fig. 26)—are instances of work that realises the spirit, rather than seeks to make a servile copy of the exact forms, of mediæval craftsmanship. Details of fourteenth-

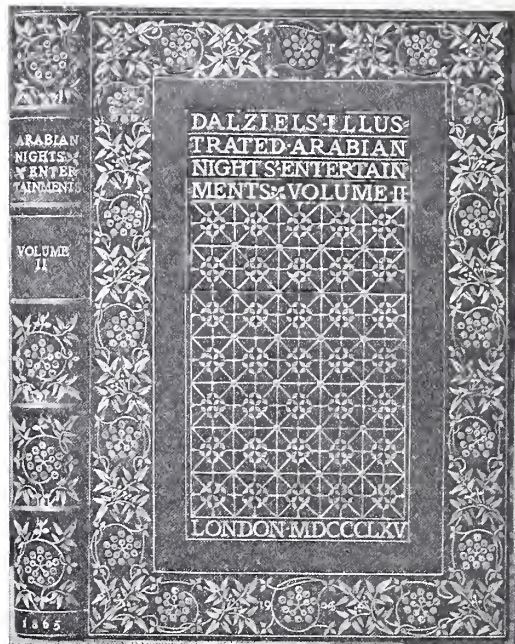


FIG. 28. BOOK COVER IN TOOLED LEATHER

BY IDA THOMPSON
(MARGARET STREET,
BIRMINGHAM)

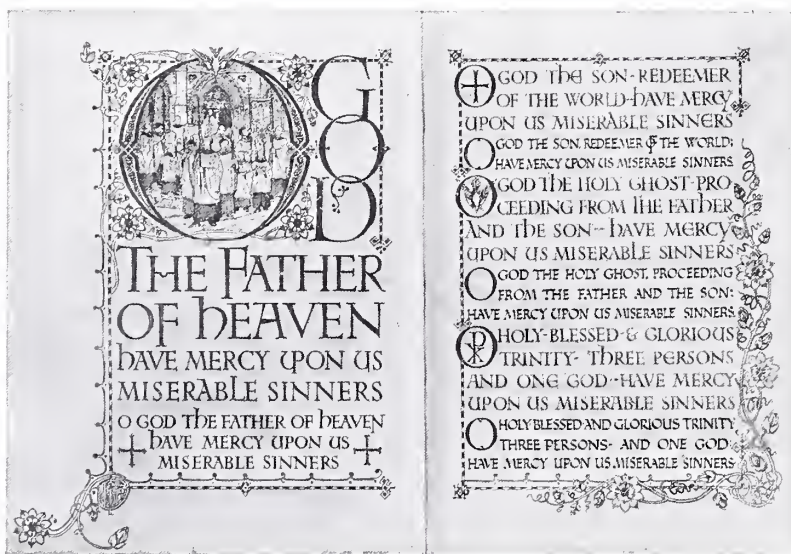


FIG. 27. ILLUMINATED BOOK: "THE LITANY"

BY IVY HARPER
(MARGARET STREET, BIRMINGHAM)

century style almost require to be accompanied by black-letter, and, since the latter is rarely used nowadays, it is as well to be consistent and to adopt a style of ornamentation that may harmonise with the Roman type of characters.

In conclusion, two specimens of bookbinding are illustrated. One of them is a binding in tooled leather by Miss Ida Thompson, of the Margaret Street School, Birmingham, (Fig. 28), effectively worked out on a red ground. A more elaborate piece of work than

Frederick MacMonnies, Portrait Painter

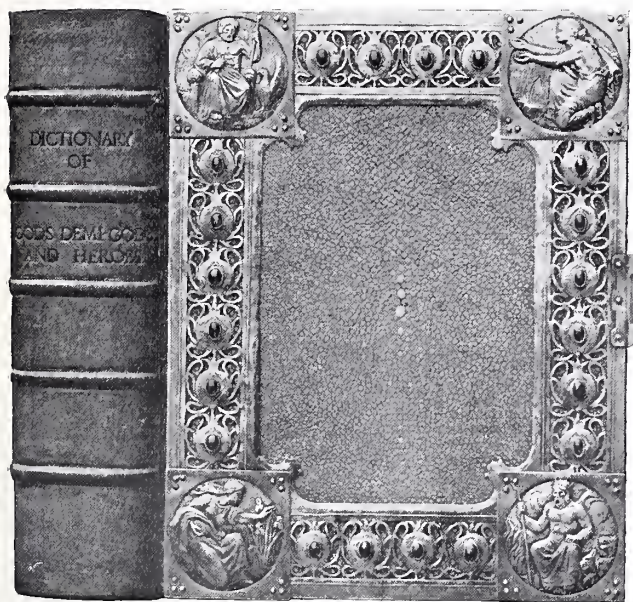


FIG. 29. BOOK COVER

BY BERTHE L. GOFF
(CAMDEN SCHOOL, ISLINGTON)

this is the book-cover (Fig. 29) by Miss Goff, of Camden School, Islington. This consists of green sharkskin, with silver mounts, set with carbuncles, which make, at intervals, deep spots of crimson, agreeably contrasting with the softer tones of the green stain and of the dull finish of the metal.

AYMER VALLANCE.

FREDERICK MACMONNIES, PORTRAIT PAINTER. BY EDITH PETTIT.

Two or three years ago anyone visiting Mr. MacMonnies' studio would have found himself in a huge, dusty, barn-like workshop, filled with all the unsightly paraphernalia of a sculptor. There he would have seen, piled high on the worn, uneven floor, and ranged closely on dusty shelves, the models of Mr. MacMonnies' works—in one corner the triumphal car of Columbia which dominated the Court of Honour at the Chicago Fair; in another, the quadriga and groups which now beautify the entrance to Prospect Park, Brooklyn; and, all about, nymphs and goddesses, Pans and fauns, the amazing product of twenty years' labour. The work of the moment, the clay models, the visitor would have found concealed under dank, shapeless masses of wet, grey rags. But to-day, what a change! Spacious Renaissance tapestries cover the grey walls; soft Oriental carpets cover the polished floor; furniture of rare design abounds;

and in the midst of the rich colour and fastidious forms are Mr. MacMonnies' new triumphs in the struggle of art—great, striking paintings, whose variety and range of colour complete the contrast.

Is this contrast significant of a revolution in Mr. MacMonnies' aims, a metamorphosis of his artistic character? The question has, of course, naturally arisen and been put to the artist with persistence. And since capriciousness in the use of great talents is not satisfactory to contemplate, it is perhaps time now to offer a reply. The interested spectator might not unnaturally feel disappointed in his desire for a reasonable perfection, if a sculptor, to whom France and America had given their highest honours, should turn painter from the mere spirit of adventure. But though Mr. MacMonnies has changed his medium of

expression, his fundamental artistic qualities remain unchanged. A steady desire for a faithful rendering of nature, an unswerving love of reality and hatred of exaggeration and falsifying—these are qualities of his painting and sculpture alike. Inexhaustible vigour and nervous force, moreover, is shown in all his work—an eagerness and determination to try a fall with every problem—while his skilful drawing and his dexterity are as much qualities of one art as of the other.

After all, Mr. MacMonnies' first painted portraits were not wholly efforts along a new line. Much of his work had always been portraiture, often portrait-statues, like the General Woodward or the Stranahan, and always faithful likenesses of the model before him, whether posed for a Columbia, a Bacchante, or a Sir Harry Vane. In these sculptured portraits his aim has always been to reproduce the essence of the object before him, so that it plainly differs from every other object of the kind in the universe; so that it is itself unchangeable; in his own humorous phrase, "so that the portrait is more like the sitter than the sitter is like himself." It is an aim that has required a loving study of detail, a patient and amused observation of trifles. And, to repeat, in this minute study and truth to essential fact the paintings do not differ from the sculptures.

This unity of Mr. MacMonnies' work in its reproduction of the beauty of things certain and existent was shown strikingly, amazingly, all within

Frederick MacMonnies, Portrait Painter

one year. For the same winter saw not only his beginnings as a painter of portraits, but also the accomplishment of the equestrian statue of General Slocum. The General is represented calling to his men. The uniform is loose on the slim figure, folding and wrinkling about the embroidered belt—the same uniform that the young general wore nearly forty years ago, its folds and wrinkles carefully laid away until they were needed for the sculptor to study. The horse is a fine, lean thoroughbred; and the dainty grace of a horse stepping, the nervous tension in the thin, arched neck, champing so prettily at the bit—all is noted with rare fidelity to fact; for to model a horse truly takes infinite trouble.

Mr. MacMonnies first purchased, at a high price, a thoroughbred riding-horse; then, on two hundred and ten days, he had the animal brought to the garden outside his studio and led or ridden about for three hours while he studied its action, its form, and colour. Particularly in the presence of the rounded and conventionalised livery hacks, and the unworn ready-made coats and trousers, that so often ornament parks and squares, should we take comfort in what one would call Mr. MacMonnies' conscientiousness, were it not for the image that word is apt to give of dogged plodding. And in all his work there is joyousness and pleasure-taking. "I have never," he says, "undertaken a piece of work which I did not really want to do."

Many of the most well-known and well-placed modern equestrian statues have been modelled from casts. These casts have been taken piecemeal—often from a horse with a foreleg raised and tied in position. But any observant boy knows that a horse's leg, pawing, is full of infinite and minute

motion, and that it is heavy and relaxed when the blacksmith holds it on his knee. There have been, however, some sculptors so little conscious of the visible world as to put their generals on horses cast from old hacks bought for a trifle. With a little idealisation, a little falsifying, these casts "do," and great soldiers are so ridiculously mounted that the world would laugh were the world accustomed to use its ordinary sound sense of humour with relation to works of art.

But though by his change of medium Mr. MacMonnies has not denied his older gods, he has now, of course, found new expression for his faithful love of realities. He has reproduced



PORTRAIT OF MISS P.

BY FREDERICK MACMONNIES



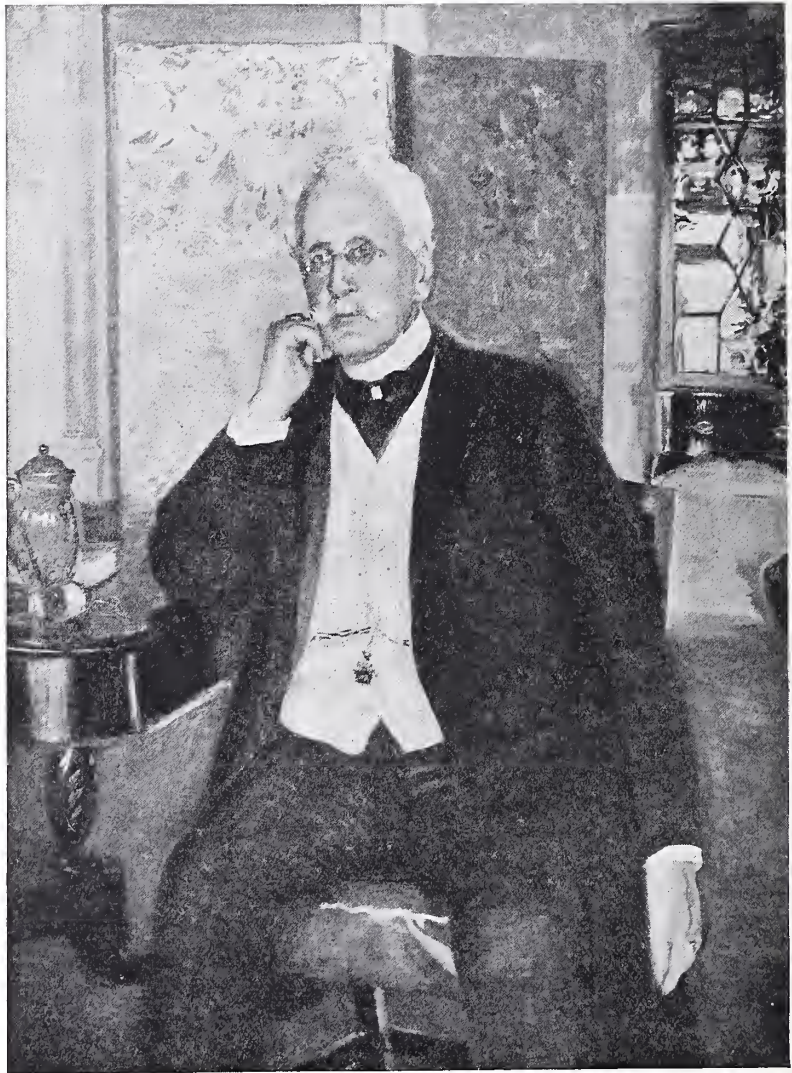
PORTRAIT OF MISS PAGET
BY FREDERICK MACMONNIES

Frederick MacMonnies, Portrait Painter

colour, painted it truthfully and directly, not rearranging and composing backgrounds, not looking out for a possible monotone, but reproducing existent colours, however bafflingly brilliant. He has chosen, for instance, to paint the Countess of Trobriand in her Second Empire salon on a sunny day. On the carpet great gay bunches of flowers flare from the crimson ground; on the gilded stands are bronzes and crystals glittering in the large bright mirror; white sunlight pours in through a distant window, making the frail lace curtains a large bright mass in the background. In the midst sits the aged countess, in a high gold chair, wearing a light-blue and silver brocade sparkling with jewels, and resting her outstretched hand on an amber cane that glows in the sunlight. The painter has reproduced faithfully the splendour of the Second Empire; has noted and preserved a room that is historic and that stands for a period which, socially considered, was wonderfully right. And in the painting of the artist's wife and children sitting under a long green arbour the sunlight is deepening and brightening everything and lying in wonderful waving patches on the gravel path. In another picture a golden autumn sunset is streaming through frail yellow poplars and firing and gilding Miss Palmer's red hair. And, again, an elderly lady dressed in black sits on a little verandah whose white paint gleams and glows on a sunny noonday through the shiny green leaves of a clambering vine. Mr. George T. Lane is painted amidst polished mahoganies and silvers and porcelains and gay chintzes, the happy, sunlit, cheerful furniture of his country house. But Mr. MacMonnies' chosen effects are not all of brilliant colour. Rosy little Miss Paget stands against a dark

and heavy hanging whose looped edge discloses a tiny triangle of misty, distant landscape; and a slim young lady on an oval canvas is dressed all in the pearl-like greys and greens of the mistletoe-berry, while her background is an old tapestry of subdued and gentle radiance.

One of the reasons why Mr. MacMonnies has been able to reproduce colour so accurately and brilliantly, is a triumph on the more practical side of painting. He began his career as a painter by a systematic study of processes of painting, of the properties of pigments and media, and of different kinds of canvases. "In any art," he says, "your materials must be of the best, when the pursuit is so infinitely difficult." His portraits are painted on canvases prepared by



PORTRAIT OF MR. GEORGE T. LANE

BY FREDERICK MACMONNIES



PORTRAIT OF MRS. P. BY
FREDERICK MACMONNIES

Technical Hints

himself and in colours ground and mixed in his own studio.

It may be questioned at this point why, if Mr. MacMonnies' work in the two arts has so much unity, did he confine his efforts so long and so exclusively to sculpture? Has his pleasure in painting been of recent growth? It may be answered that to work profitably in two media at the same moment is sufficiently difficult, if not practically impossible, and that Mr. MacMonnies' original choice of sculpture as against painting was largely a matter of circumstances. In 1884 he left Mr. St. Gaudens' studio in New York, where he received his first artistic training, and came to Paris for further study. So talented had been his drawings and sketches that the older sculptor was of the opinion that MacMonnies might become great in both arts. The young man therefore arrived with letters not only to Falguière, but also to Paul Baudry, the painter of the decorations of the Paris Opera House, and to Mr. John Sargent. But Paul Baudry lay dying and Mr. Sargent had left Paris, so his letters to painters were useless. He then determined to work exclusively on sculpture, and though he had always taken a keen interest in painting and studied the *métier* with persistence, he pursued it merely as recreation. A series of decorative panels, a few portrait studies, and some charming random sketches were all the visible signs of his interest until two or three years ago. But for a long time he had told his friends he should some day arrange to turn painter.

And for a long time, too, he has been criticising younger students' work in painting as in sculpture. He has given criticisms in private studios and in the Académie MacMonnies. Indeed his influence as a painter has already perceptibly counted. For his manner of criticising, his power of teaching, is unusual, is simple and forcible in no ordinary way. His liking for fact, for reality, prevents him from ever taking refuge in theorising. His remarks have definitely and forcibly to do with such a canvas before such an object, with the problem of reproducing the thing actually at the moment seen, not a thing imagined or guessed at or already partly formulated by experience.

Mr. MacMonnies' present endeavour to show that an artist can be equally apt in painting and in sculpture, holds naturally the attention of all those genuinely interested in the affairs of the Arts. It is undeniably pleasant to watch at work one of the most trained and distinguished artistic forces of the day.

EDITH PETTIT.

TECHNICAL HINTS FROM THE DRAWINGS OF PAST MASTERS OF PAINTING. IX. — SIR JOSHUA REYNOLDS.

THE study for the portrait of Oliver Goldsmith by Sir Joshua Reynolds, which we reproduce in our present number, is altogether different in treatment to those which have preceded it in this series. A water-colour drawing, very carefully made with a brush in two shades, a grey, probably Indian ink, and a warm brown, it has been gone over afterwards with a pen and ink to emphasise and correct certain points which occurred to the artist upon a further consideration of his subject. It has been suggested that it was originally made by artificial light.

This drawing is very interesting from many points of view. Sketches of the kind by Reynolds are not at all commonly met with, although he was endlessly experimenting with his paintings, and this is a study of the great poet for the portrait in oils which Reynolds afterwards painted, and which hangs in the gallery at Knowle, in Kent. There is a marked difference between the two, in that there is far more character in the sketch than in the painting. Goldsmith was not looked upon by his contemporaries as a handsome man—far from it! and here his features are recorded firmly and without softening. The angular forehead, the snub nose, the hideous upper lip and weak receding chin, each is set down, but without suggesting caricature in any way. When, however, Reynolds came to the painting, he did not hesitate to modify these points, and to hand down to posterity his idealized vision of the poet as a less ill-featured being than he really was.

It is amusing to recall Goldsmith's epigraph on Reynolds in *Retaliation*, as it bears directly on the point in question:—

“ Here Reynolds is laid, and, to tell you my mind,
He has not left a wiser or better behind ;
His pencil was striking, resistless, and grand,
His manners were gentle, complying, and bland,
Still born to improve us in every part—
His pencil our faces, his manners our heart.”

It has generally been admitted that Sir Joshua flattered his lady sitters, but has usually been thought that in his men's portraits he was content to record the full character of his models without modification. But in the case of Goldsmith it would seem that his great admiration of the poet guided his hand when he painted his record of the man.



(BRITISH MUSEUM)



SKETCH OF OLIVER GOLDSMITH, BY SIR JOSHUA REYNOLDS.

Charles Reid's Animal Photographs



A FLOCK OF SHEEP

FROM THE PHOTOGRAPH BY CHARLES REID

(*Copyright, the Autotype Co.*)

THE ANIMAL PHOTOGRAPHS
OF CHARLES REID. BY C.
LANG NEIL.

THE artist who paints with a purpose searches high and low, far and wide, for studies for the details of his pictures, and many a postponement of the painting which is to contain his best work is the result. Difficult as it is for the wielder of the pencil and brush to secure the setting for his subject, he may yet obtain a point here and another there, until he produces a design which is finally just what he desires. The pictorial photographer has a much harder task in this respect. He must be able to bring his subject to the surroundings wished for, and at such time as the light is favourable. He cannot cut out or alter any part of his background, but must find his picture complete before he begins to make it permanent.

As far as it is possible to make outdoor animal photography an art, Mr. Charles Reid has certainly

done so ; many of his photographs are included in the art publications of the Autotype Company, and few artists who paint animals are without some of them for use as studies. He now ranks as a veteran in the art, and is assisted by his sons, who usually join in the long tramps over hill and fell in search of a noted Highland herd, or hunting for the nest of a prolific bird-parent rejoicing in a particularly fine brood of fledglings.

As a boy he was employed to watch cows, and great was his desire to emulate a fellow herdboy who made rough pencil sketches of the cattle under his charge. Finances however forbade the luxury of anything in the way of an art education, and he became apprenticed to a shoemaker. One day in 1853 his employer brought into the workshop a portrait of himself—a daguerreotype—and much astonished his employés by affirming that no brush or pencil had been used in its production, but that he had merely sat quite still for one minute before a machine which by means of light had

Charles Reid's Animal Photographs

taken the portrait. The travelling photographer's charge for one small picture was fifteen shillings.

"It was in 1864," says Mr. Reid, "that I first found myself the owner of a small camera. This instrument would compare very unfavourably with the camera of to-day, yet it served its purpose at the time, being used for the production of many portraits of people who had never before had their features transferred to glass or paper. Much as photographs were admired and sought after in the first blush of their appearance, old-fashioned people concluded that the thing could not last, that the custom would inevitably die out as soon as every person possessed a portrait of himself—even one glass portrait—and I have good reason to retain a vivid recollection of the astonishment that prevailed in the quiet country village where I then lived consequent on the announcement that I had actually resolved to build a glass-house to take portraits in. Some of my acquaintances pitied, others remonstrated, while a few viewed the undertaking as an act little short of madness, and

prophesied failure and ruin as the result. Doubtless the recollection that there are false as well as true prophets, coupled with the hope that this marvellous invention had a great future in store, impelled me to follow the bent of my inclination and proceed with the building—a course I never had reason to regret."

Portrait photography became Mr. Reid's business, but whenever possible he made opportunities for taking animals of every available breed as a hobby; and in course of time gradually amassed a large and varied collection of animal photographs, which became known and admired, and led to his being very frequently commissioned by leading breeders to take their favourite animals.

Many an interesting experience has fallen to his and his sons' lot. Usually, to secure a particular picture—say of Highland cattle—they journey to some remote district in the Highlands or Islands of Scotland, having previously ascertained by personal investigation or otherwise where the materials for a picture are to be found. It would be an endless



SHEEP ON MOUNTAIN PASS

FROM THE PHOTOGRAPH BY CHARLES REID

(Copyright, Autotype Co.)



HIGHLAND CATTLE

(Copyright, Autotype Co.)

FROM THE PHOTOGRAPH BY CHARLES REID

tale to enumerate the doings at the different stages of the work between the inception of the design and the production of the finished picture. The journey alone may take days to accomplish. The photographer may have his plans completely frustrated by unfavourable weather. He may have to wait a whole week for a particular picture, as Mr. Reid has often done, and must be prepared to trudge for miles and miles, burdened with a whole-plate camera and a supply of plates. It is here that the patience which is such a strong characteristic of Mr. Reid comes into play with such results as are shown in our illustration of *Highland Cattle*.

Another way in which pictures are occasionally obtained by, or one might say, come to the Reids is when, as often happens, they are commissioned to take, say, a stud of thoroughbred horses, and contrive in an interval of leisure to snap a couple of the stable tabby's litter. Our illustration *Playmates* was taken in this way.

Deer are extremely shy of the camera, and, contrary to what one might naturally suppose, cannot

well be taken at close quarters with an instantaneous shutter, but must be secured with a cap and hand exposure. So sensitive are they that the click of a pneumatic shutter causes them to start so quickly as to spoil an ordinary instantaneous exposure. The same remark applies to foxes and many other animals. The brief exposure now rendered possible by the very rapid plates in the market has many advantages, but one drawback deserves to be noted. Many otherwise excellent pictures of animals are ruined by the winking of an eye. The closing of this organ simultaneously with the opening of the lens makes the subject come out as if it had no eyes at all. Beside representing animals as blind, this brevity in the matter of exposure is accountable for many apparent freaks in the resulting pictures. One of the most curious cases was that of a hackney mare that, simultaneously with the exposure of the plate, kicked up its hind leg, probably to dislodge some troublesome insect that would persist in settling on its flank. Mr. Reid regarded his plate as wasted, but being curious to know what impression had been made on it by the sudden fling, he

Charles Reid's Animal Photographs



POINTERS AT WORK

FROM THE PHOTOGRAPH BY CHARLES REID
(*Copyright, Autotype Co.*)

fourth having been flung away.

The production of successful animal pictures can be better learnt by experience than description. Mr. Reid says: "No hard and-fast rules can be laid down for taking animals to advantage, but it may safely be affirmed that without a lively sympathy with the lower creation, no one need approach its members with a camera unless he deliberately chooses to be bored. Their habits and temperaments will be found to differ widely, and then they have to be dealt with under varying conditions of light—sometimes in

developed it, when to his surprise he found the most unfavourable localities and in all sorts of weather. In order to tackle them successfully one



SWANS

(*Copyright, Autotype Co.*)

FROM THE PHOTOGRAPH BY CHARLES REID

Charles Reid's Animal Photographs



FLEDGLINGS

(Copyright, Autotype Co.)

FROM THE PHOTOGRAPH BY CHARLES REID

must be in no uncertain mood. Whatever is decided on must be accomplished by some means or other. Beasts of a timid disposition must be gently dealt with, the unruly need to be cowed, the slovenly must be roused, shy subjects have to be allowed sufficient time — perhaps necessitating repeated visits — for them to get familiar with the camera ; and so on, according to the results desired. The breeder must usually have his stock taken standing singly and broadside on, so as to show their true proportions, and if possible in such a way as to minimize or conceal the inevit-



“PLAYMATES”

FROM THE PHOTOGRAPH BY CHARLES REID
(Copyright, Autotype Co.)

Austrian Peasant Ornaments

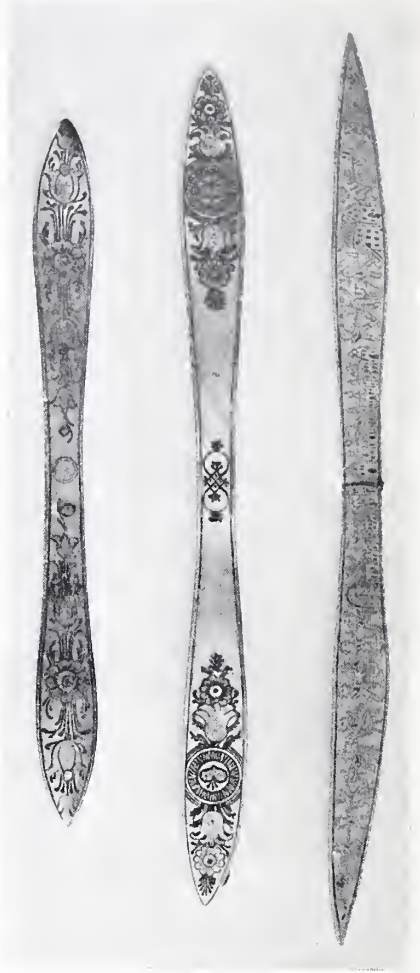


FIG. 1. SILVER FILIGREE HAIRPIN, SALZBURG
FIGS. 2 & 3. BONE HAIRPINS WITH ENGRAVED
AND COLOURED ORNAMENTATION,—FROM
SOUTH TYROL

(Property of the Museum für Volkskunde,
Vienna, the Hand und Gewerbe Museum,
Innsbruck, and Herr K. Wohlgemuth, Bozen)



DALMATIAN
FILIGREE HAIR
ORNAMENT IN
SILVER AND SIL-
VER-GILT, SET
WITH STONES
(Museum für Volks-
kunde, Vienna)



FIGS. 5, 6 & 7. BONE HAIRPINS WITH
ENGRAVED AND COLOURED ORNAMENTA-
TION—FROM SOUTH TYROL

(Property of Hand-und-Gewerbe Museum,
Innsbruck, and Herr K. Wohlgemuth, Bozen)

able defects. The artist, on the other hand, cannot endure such conventional figures, while he delights in a variety of positions—standing, lying, eating or drinking, singly or in groups; and any amount of foreshortening is welcomed.

He likes to study a subject taken from above, but preferably from below, so that the animal may appear on a higher level or on a height. He does not mind if it is half concealed, provided the veil is natural and appropriate. Thus a picture of swans rather gains in attractiveness where the figures are partly hidden by sedges or bulrushes. The same applies to cattle among rushes, bracken, or trees, or standing up to the belly in a shady pool."

C. L. N.

THE PERSONAL OR-
NAMENTS OF THE
AUSTRIAN PEASANT.
BY A. S. LEVETUS.

AUSTRIA and her Crown Lands offer rich and varied fields to be explored by those interested in art.

She possesses precious stores of various works of peasant art, not only in the numerous local museums scattered throughout the provinces, but also in private collections and in the families of the well-to-do peasants who have not been obliged to part with their treasures to provide for some of their wants. And of these fields none is richer than that of ornaments. These vary according to province and according to the class of society. Some owe their existence to the practised gold and

Austrian Peasant Ornaments

silver smiths living in the cities, and some to the bashful lover who wrought his humble offering with his own hands. There are stages between these extremes; and they vary vastly as to material, from the richest gold to brass and iron, from ivory to bone. But it is about those ornaments or trinkets which the peasants have made themselves that I wish to speak to-day, for an instructive lesson is to be gained from these humble workers of the soil, whose few hours of leisure in summer and enforced idle evenings during the long and hard winters were spent in

fashioning their love tokens for their "treasures," as lovers are called in these parts. Nothing gives a surer proof of the inborn feeling for art in the peoples constituting the population of the Austrian empire: Germans, Czechs, Ruthenians, Poles, Bosnians, Tyrolese, Styrians, Croats, Dalmatians, to name only a few; and this feeling finds expres-

sion in their homes, in their costumes, and in their surroundings.

A study of these peasants' costumes is essential to a study of their ornaments; but as space is limited our remarks on this head must be brief. The every-day garments are and always have been simple, but those worn on Sundays, Saints' days and



FIGS. 8 & 9. SILVER FILIGREE NECKLETS, WITH GOLD CLASPS SET WITH GLASS STONES—FROM UPPER AUSTRIA

(*K. k. Museum für Volkskunde, Vienna*)



FIG. 10. SILVER FILLET AND EARRINGS, SET WITH STONES—DALMATIAN

(*K. k. Museum für Volkskunde, Vienna*)

Austrian Peasant Ornaments



FIG. 11. SILVER-GILT FILIGREE HAIRPINS—DALMATIAN
EIGHTEENTH CENTURY

(*K. k. Museum für Volkskunde, Vienna*)

holidays are marvels of richness in artistic design and colouring. There are other special occasions for displaying them, such as births, christenings, marriages and funerals, but throughout these lands Sunday is the great day, when, even at the early morning mass, both young and old, male and female, present a striking appearance in all their bravery. They seem indeed to vie with one another in richness of colour and ornamentation, which, nevertheless, are always kept within bounds. In some districts old traditions are firmly adhered to. Here everything is made by hand; the linen is spun by the women during the long winter evenings, the men employing themselves carving or forming some ornament with their rough but skillful fingers. I regret to say that cheap manufactured articles are now gradually forcing their way into the most distant villages; in some of them native art has been killed, and the peasant no longer carves his own pipes or forms a brooch for his lass, but buys these articles at the

village shops. The Government is doing much to revive these almost lost arts, and by such exhibitions of home art and industries as that held lately at the Austrian Museum in Vienna, it was brought painfully home to many how great the loss has been to Art in general, and how great is the need of measures for bringing about a revival of peasant arts and crafts. Not a little of the success which has accompanied the modern development of decorative art in Austria is due to inherited instinct in this direction.

The ornaments made by the Austrian peasant have all been made for a definite purpose. To complete his attire he needed a belt, which he embroidered himself in tinfoil or peacock's feathers; heavy silver buttons for his waistcoat, never discarded even in the hottest weather, for this would be the laying aside of his dignity; silver shoe buckles, without which his dress could not be considered complete. His pipe, too, has always come in for a large share of attention, and so has his watch with its tortoise-



FIG. 12. DALMATIAN NECK ORNAMENTS IN SILVER SET WITH COLOURED STONES
(*K. k. Museum für Volkskunde, Vienna*)

Austrian Peasant Ornaments



FIG. 13. BRASS NECKLET AND CROSS, FROM HUZULISCH, GALICIA
(*Städtisches Museum, Lemberg*)

shell or engraved silver case; but, alas, these also are manufactured now.

The woman or girl must have her head dress supported on wooden or metal pins her high pierced back comb with its background of tinfoil, her necklet, her amulet bracelets, her rosary, her shoe buckles, and numerous other indispensable articles for the adornment of her person. Their votive offerings, too, called for the exercise of much ingenuity, these often taking the shape of some article of jewellery. Many of these ornaments are of filigree work, which is much in vogue among all these races; others are of beaten or hammered metal. Some of them have

been executed by practised hands, perhaps the village silversmith's, while others are the work of untutored fingers bent only on carrying out some cherished idea.

In other cases the pedlars carried wares from one district to another, so that the high, pierced bone comb, with its background of tinfoil, for which Old Sterzing on the Brenner, in Tyrol, was famous (see Figs. 15 to 18), made its way to distant provinces, while the Egerland head-ornaments, with their pendants of pierced metal, remained peculiar to this district. The silver-gilt hairpins still worn by the women of Dalmatia, with their spherical filigree beads (Fig. 11), are rarely worn by the women of other races. In Pilsen, Bohemia, these hairpins, which either support or fasten the head dress, are hemispherical in form, and are worn at the back of the head, whereas in Dalmatia the pins are worn at the side. The Pilsen "pins" answer to the "snood" in Scotland, for they may only be worn by girls of blameless reputation. At Eisack and throughout the Pusterthal the pins were made of bone or wood and pointed like an arrow at each end. They are often engraved with Alpine scenes or pasture lands; sometimes even a hunt is displayed. They were invariably the work of the lover, who presented one to his sweetheart. Nowadays he has no necessity to exercise his ingenuity in

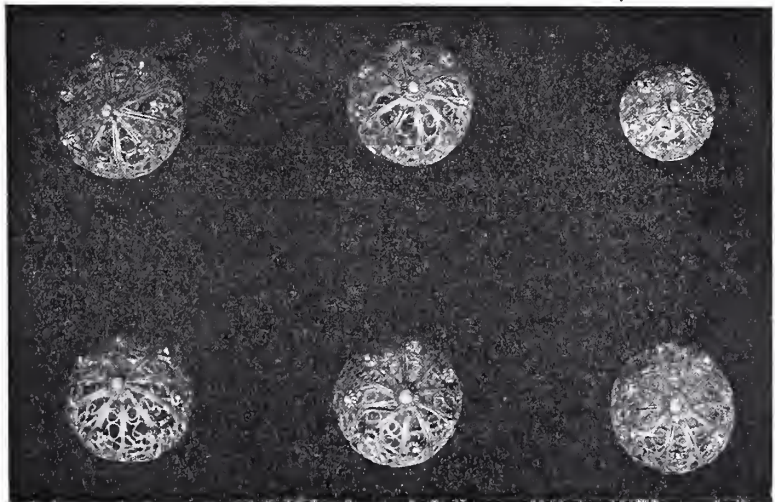
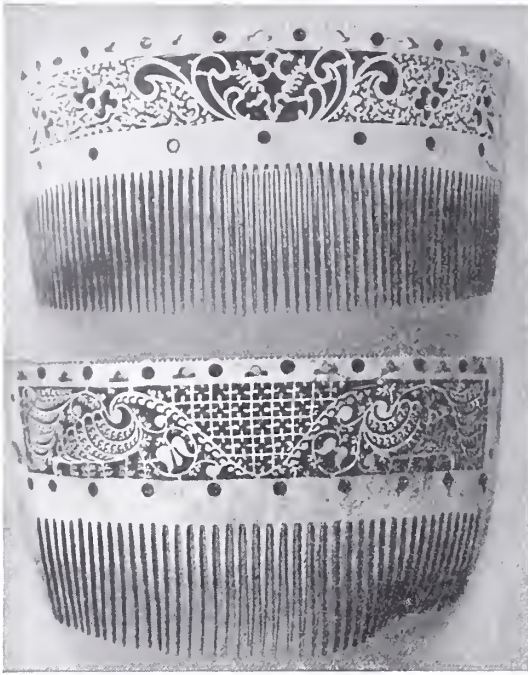


FIG. 14. SILVER FILIGREE WAISTCOAT AND COAT BUTTONS, FROM UPPER AUSTRIA
(*K. k. Museum für Volkskunde, Vienna*)

Austrian Peasant Ornaments



FIGS. 15 & 16. BACK COMBS MADE OF BONE AND COLOURED TINFOIL AT OLD STERZING, TYROL
(Property of the *K. k. Fachschule, Bozen, and Herr K. Wohlgenuth*)

this way, because he can buy a burnt-wood or cheap bone one at the nearest shop. The Styrian peasant woman used to wear pins with round heads, while in Salzburg the dagger head was preferred (see Fig. 19).

The form of the brooch was also distinct. In Egerland it was of silver, octagonal in form and set with malachite, something like those worn in Scotland to fasten the plaids. In other districts it was formed of brass or silver wire and set with granite, pearls, or some other stone. In Styria such brooches are still worn. In Gablonz, the Birmingham of Bohemia, the imitation article is largely exported. But Gablonz and the district round can boast of past glories in ornaments, for centuries before the age of machinery it was famous for its jewellery. In Cortina d'Ampezzo the finest silver filigree work is still made, and the Ministry of Fine Arts has done much to revive this almost lost art by establishing a "Fachschule" there. In Wallachia, in Silesia and other parts, the brooches are of heavy filigree richly set with turquoise blue and granite red stones. In Dalmatia and Istria the brooch is of silver-gilt engraved or pierced. In fact, where the costume is particularly rich, and where it is still worn as it has been for centuries, the ornaments are naturally richer to correspond, whereas in Salzburg, Styria and Tyrol, where the national costume is simpler, the ornaments too

are simpler. In Dalmatia they are richest of all, and their Byzantine origin is conspicuous. On the coast the ornaments are generally of gold, in the inland they are of silver. Here both men and women wear earrings, and the patterns are the same as in bygone times, for fashion has fortunately no fluctuations here. The jewellery is not made by the peasants themselves, but it is made for them.

As may be expected, there is great variety in the necklets and bracelets, and here, too, Dalmatia stands first for richness of design (Figs. 10 and 12). Those made in Upper Austria consist of ten or twelve rows of links fastened with an ornamental clasp either of beaten metal or of metal set with stones (Figs. 8 and 9). In Styria the long central pendant used to be favoured (Fig. 20).

At Hallein, in the province of Salzburg, and in the city of Salzburg itself, heavy filigree work was made. But this kind of work dates only from the end of the eighteenth or beginning of the nineteenth century. It is probable that those articles of a previous date found there may have been smuggled in from Gmund, in Swabia, or across some other frontier. The frequent pilgrimages made to Maria Zell, in



FIGS. 17 & 18. BACK COMBS MADE OF BONE AND COLOURED TINFOIL AT OLD STERZING, TYROL, EARLY NINETEENTH CENTURY
(Property of the *K. k. Fachschule, Bozen, and Herr K. Wohlgenuth*)

Austrian Peasant Ornaments

Styria, the chief place of pilgrimage in Austria, to which many thousands of pilgrims yearly make their way, brought many foreign ornaments into the land, for the peasants as well as the upper classes were lavish in their votive offerings, and many fine examples are to be found in the little church. In Styria there were valuable silver mines (which, though they have ceased being worked for about two hundred years, are

thought to be by no means exhausted), and this perhaps accounts for the fact that in this district many ancient silver ornaments have been found. At the beginning of the nineteenth century, from 1800–1840, an attempt

was made to make filigree ornaments of cast-iron, and not without success from an artistic point of view. Those specimens I have seen in the

Styrisches Gewerbe-Museum at Graz, are singularly delicate in form and composition. They were popular on account of their comparative cheapness, but the art has quite died out, and no attempts are being made to revive it, nor would it perhaps be well to do so. Many ornaments of this character were presented by the peasants as votive offerings at Maria Zell.



FIG. 19. SILVER FILIGREE
HAIRPIN FROM SALZBURG
(*Museum für Volkskunde, Vienna*)

Love tokens usually took the form of the double-eagle, the dove or the heart. Such objects were exchanged by lovers and worn as charms. The heart, everywhere a symbol of devotion, was locked by a little key, so that only the possessor of the key could obtain access to it. The significance of this token



FIG. 20. SILVER FILIGREE NECKLET AND PENDANT
FROM STYRIA
(*Styrisches Gewerbe Museum, Graz*)

is well expressed in an old German love ballad, which runs:—

“ Du bist min, ich bin din,
Dess solt Du gewiss sin.
Du bist beslozen
In minen Herzen
Verloren ist das Slüzzelin
Du muost immer darinnen sin.”

Such trinkets were generally formed of beaten metal, and these rough expressions of tenderness and affection played a prominent part in the love history of olden times. In Tyrol, Styria, and other provinces at the present day filigree rings, hearts and doves can be bought at any shop, but these are, of course, manufactured wholesale for all to buy, whereas in former times the lover gloried in his work, and it was part and parcel of himself that he gave with the charm which was to protect his “Liebchen” from harm.

In Carniola and some other provinces the women’s belts are formed either of metal chains with ornamental clasps at stated distances, or of strips of leather bound together with metal clasps. Sometimes the former are of silver-gilt; very rarely of solid silver. In some the clasps are engraved, but they are seldom set with stones. Laibach, with the district around, was at one time famous for belts, as also was Old Sterzing in Tyrol. But the Tyrolese belt differs widely from that of Carniola; it is invariably of leather mounted in metal engraved with some decorative design, with a round filigree clasp fastened with a chain. At the side is another round clasp of different design, from which hung

Recent Designs in Domestic Architecture

a chatelaine of leather containing knife and fork, all richly ornamented. The width of the belt also varies according to country and district. In fact, in these personal ornaments, as in most other things, each district and province had and has its own distinctive peculiarities each of which has a history.

There is a ring of truth in these trinkets of past ages, and they seem to tell us that the peasant craftsmen who fashioned them, though they may never have known riches, lived peaceful and contented lives. Even now in some remote districts the same peaceful life is led by their descendants, who seek their rest from toil on Sundays, Saints' days, and on such occasions as weddings, births, christenings, and funerals, when the treasures inherited from past generations are brought to light.

A. S. LEVETUS.

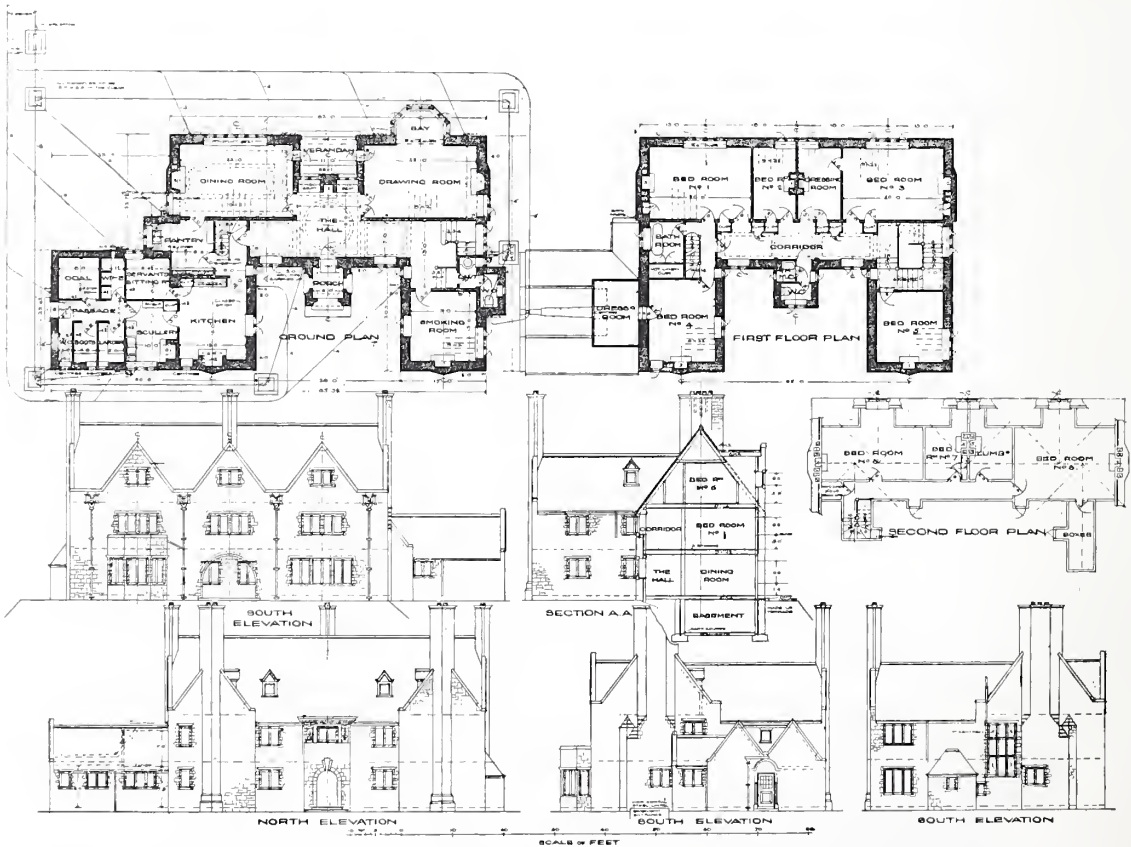
THE SPECIAL WINTER NUMBER OF "THE STUDIO."

OUR Special Winter Number this year will be entirely devoted to the subject of OLD ENGLISH COUNTRY COTTAGES. For the express purpose of illustrating this work a series of pen drawings, numbering at least one hundred and fifty, have

been made of picturesque cottages in various parts of England—the Home Counties, Midlands, the West of England, Cheshire, Shropshire, etc., etc., and these will be supplemented by numerous coloured plates reproduced from the original drawings by water-colour artists who have specialised in this direction, including Mrs. Allingham, Mr. Wilfrid Ball, Mr. W. Pilsbury, Mr. Grosvenor Thomas, Mr. Walter Tyndale and others. These, together with the many illustrations which the volume will contain of all kinds of details of cottage architecture, both internal and external, and including the garden and its accessories, will make the work one of unique interest, surpassing anything hitherto published on the subject. It will be ready for publication early in October.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

WE give this month a coloured reproduction of the sketch of a house near Cheltenham, of which Mr. Arnold Mitchell is the architect. The house occupies a site on the Cotswold Hills, some eight hundred feet above sea level. The material



PLANS AND ELEVATIONS OF HOUSE NEAR CHELTENHAM

ARNOLD MITCHELL, ARCHITECT



HOUSE NEAR CHELTENHAM. ARNOLD MITCHELL, ARCHITECT

Studio-Talk

used in its construction is local stone roughly coursed with dressed stone, windows and quoins. For the roof, small rough stone slates, also of local origin, have been employed. The plan is noticeable for its economy in working, and especially for the attention paid to the comfort of the inmates of the house, which the architect appears to have studied in every possible way. Three bedrooms and a lumber-room are provided in the roof in addition to the other accommodation.

The decision of the London County Council to invite architects of all nationalities to send in designs for the new County Hall, to be erected on the southern bank of the Thames close to Westminster Bridge, has naturally caused a good deal of surprise. There is something to be said for the contention that the competition might have been restricted to British architects, for obviously there is not the same reason for making it inter-

national as there is in such a case as that of the projected Palace of Peace at the Hague. In taking this unusual step, however, it must be assumed that the Council has been actuated by a desire to secure the best designs possible, and provided the final selection is made on rational lines, the course pursued should result in London getting a County Hall worthy of her pre-eminence among the cities of the world. In view of the importance of the undertaking, we hope that before the final selection is made an opportunity will be given for public criticism of the designs sent in.

STUDIO-TALK

(From our Own Correspondents)

LONDON.—One of the most interesting exhibitions that marked the close of the season in London, was that of Mr. William Strang's work, held in the Fine Art Society's galleries. The versatility of Mr.



“THE HANGMAN'S DAUGHTER”

FROM THE ETCHING BY WILLIAM STRANG, A.R.A.

Studio-Talk

Strang is not the least surprising part of the richly gifted artist's equipment. Many different moods, many strange by-ways of thought, found expression in the collection, which included paintings, etchings, drawings in chalk, representing the artist in portraiture, landscapes and subject works. As an artist whose technique has the accomplishment of one who has loved art for its own sake, it is refreshing to note how all his accomplishment is made obedient to poetic thought. The cleverness of technique is not exalted for itself by the artist, it is subservient always to the greater aims of his art; to his imaginative vision, informing even the most realistic and every-day subjects, to his insight into the character of country people's faces, as in his etchings of village life and villagers at the fair. In his portrait drawings he is a deep student of Holbein, and, like his master, the actual methods of his work are so deliberately restrained and unassuming that only his analysis of the sitter's character may tell. The literature of the Old Testament has been imaginatively treated in his etchings. In that medium he has always been wont to turn for subjects to romantic book-lore

when he is not projecting ideas of his own, full of thought and literary significance. In his paintings influenced by the Venetians and again by Watts, he has learnt from them only to the advantage of his methods, without affecting the individuality of his own point of view. Only colourists can learn from the Venetian School, and with a certain daring Mr. Strang achieves harmony in the contrast of the rich colour with which his imagination clothes its creations. His landscapes are those of an artist viewing nature imaginatively and not in a matter-of-fact or topographical manner, yet one would not deny to them that accuracy which is the result of protracted and careful study. The landscapes of his etchings reveal his intimacy with the detail of nature, though they are carried out with a trace of the classical formality which is so apparent in the work of Professor Legros. Every year Mr. Strang advances rapidly towards such success as awaits the very few in the difficulties of painting, while as an etcher we know his accomplishment ranks him as a master, and a master with that imaginative vision of life which, more than anything else, is rare nowadays.



“THE DISTANT HILL”

FROM THE ETCHING BY WILLIAM STRANG, A.R.A



PORTRAIT OF RUDYARD KIPLING, FROM
THE ETCHING BY WILLIAM STRANG, A.R.A.



NEEDLEWORK PANEL—"THE SANDPIT" BY KATE BUTTON

Our coloured supplement, representing a needlework panel by Miss Joan Drew, is interesting on account of the singularly successful attempt the artist has made to bring within the limitations of her difficult medium all possible effect of variety and vibration of colour, and thus to attain a decorative charm such as will appeal to the eye of an artist, but which we remark is seldom captured within the precise and decorative laws which govern the art of needlework.

Miss Kate Button, whose work we reproduce, has made some exhaustive experiments with her needle in the treatment of landscape; working direct from nature, she attempts such a careful matching of tones as a landscape painter attempts with paint. Miss Button has chosen wool or silk as her medium in preference to paint, and has achieved some results of remarkable beauty, but we do not find ourselves able to commend this forcing of the art outside those spheres of decoration where it is most useful and effective to bring it into useless competition with the more responsive medium of paint. Needlework, despite the artist's persevering attempts, has not the properties for imitative art. The fact that her experiments have afforded her in her work such artistic self-expression as, she tells us, is denied to her in painting, justifies Miss Button's art from one point of view and makes it particularly interesting.

The pictures of Mr. Alexander Young recently acquired by Messrs. Agnew and Messrs. Wallis form one of the most interesting and important collections of works by the Barbizon and Modern Dutch Schools ever brought together.

Though they number nearly 700 examples, they are noteworthy for their quality rather than their quantity, for Mr. Young was satisfied only with the best. When it is stated that the collection contains over fifty Corots, including *Le Lac* (the master's most important work), *The Bent Tree* and *Les Baigneurs*; J. F. Millet's *Solitude*, *Hagar and Ishmael* and *The Little Shepherdess*; Rousseau's *Le Marais*; Daubigny's *Les Bords de l'Oise*; and first-rate examples of Diaz, Troyon, Jules Dupré and Charles Jacque, and amongst the modern Dutch pictures, Israel's *Shipwrecked Fisherman* and *Cottage Madonna*; James Maris' *Bridge* and *Passing Shower*, beside works by Mauve, William Maris, and Bosboom,



NEEDLEWORK PANEL—"THE VILLAGE ON THE HILL" BY KATE BUTTON



SILK PANEL: "THE ROSE BOWER." BY JOAN DREW.

Studio-Talk

it will be realised what a high standard the collector reached. We understand that Mr. Young, in disposing of his pictures, made a stipulation that facilities should be offered for certain of the pictures to be acquired by the nation, but it is very doubtful if the authorities will be in a position to take advantage of this golden opportunity to fill up some deplorable gaps in our national collection.

GLASGOW.—In this year's Paris Salon there hung on the line in the grand hall a picture called *A Song of Summer*, which by its brightness alone would be conspicuous even in a French gallery. The subject is a merry group of children on a country road, bearing on a great red sheet branches of snow-white hawthorn blossom. The grouping and the action of the children, the skilful handling of the colours, the shadows of the trees thrown across the road, and the out-of-door feeling of the whole scene, are striking features in a clever picture; but the evident intention of the artist is to suggest the joyousness of life, and in this he has succeeded admirably. Whatever impression such a picture may have conveyed to the French mind, here it would recall the country lane, the threshold of life, the

old associations, the exuberance, and the scent of youth, and a whole train of retrospective musings.

William Pratt is a serious painter, who paints with a purpose. His sympathies are not with the Whistlerian method, which he considers a clever decorative use and arrangement of colour; but rather with the manner of Millet, and like the great French painter, he loves to take his subject from the work-a-day interests and incidents of the peasantry of his own country.

The sea, too, has great attractions for him, and his observation of its phenomena has been long and thorough; he has studied attentively every phase and motion; every colour reflected from the changing sky; the curl on the wave breaking in on the shore; the depth of the shadow chased by the white crested billow, and the tint of the crusted foam, lying motionless by the beach. In this way he has collected an abundance of memoranda and study, which he has just put into a large picture that justifies entirely his divided love.

The Purchase Committee of the Glasgow Corporation have recommended the following purchases, from the Institute Exhibition: P. Downie's (R. S. W.)



“INTERRUPTED LABOUR”

BY WILLIAM PRATT



(Photo. by Braun Clement et Cie.)

"A SONG OF SUMMER"
BY WILLIAM PRATT

Studio-Talk

Day of Rest (£250); *Interior of St. Maclou, Rouen*, by James G. Laing, R.S.W. (£52 10s.); *Grouse*, by Edwin Alexander (£35).

Alexander Roche returns again this autumn to America, where he had a most successful session last winter. The artist has already a number of commissions to paint prominent Americans, but before proceeding to the new world, he may have sittings from one of the most notable public men of the old. If the sittings can be arranged, the portrait will attract some attention.

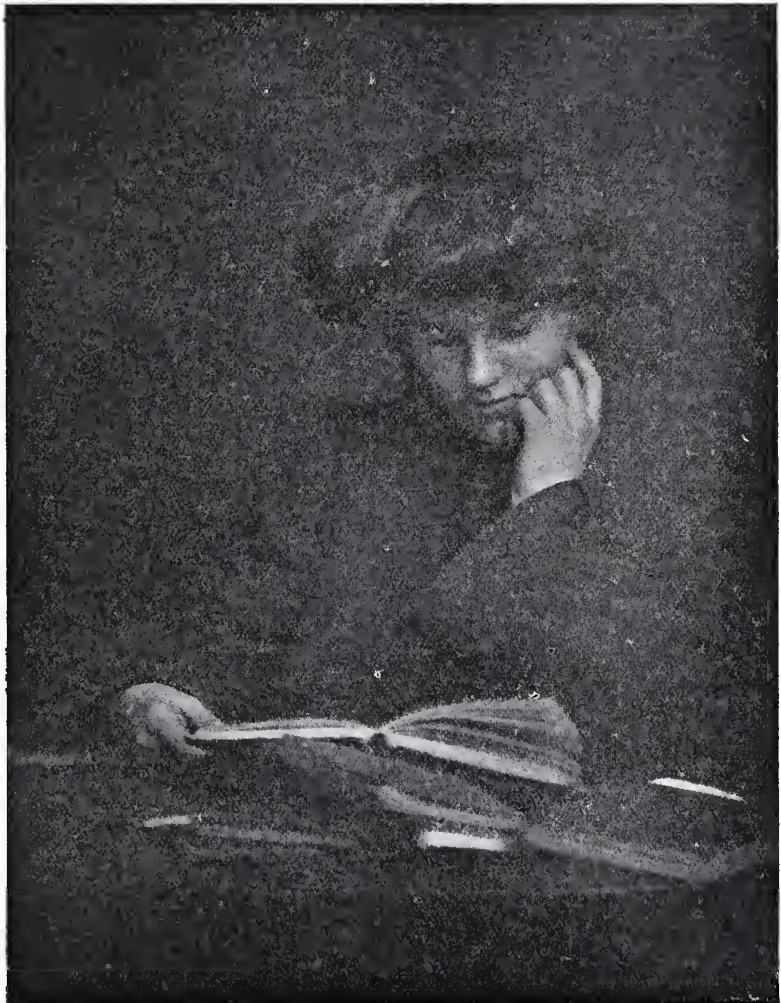
The residents of Kirkintilloch have recently become familiar with quite a unique phenomenon—a perambulating fish-cart decorated by a well-known Glasgow artist. The body colour of the cart is green, with wavy blue lines, suggestive of the sea; the star-fish and the common domestic fish, with head set in nimbus; the name of the vendor; and here and there a detached hawthorn blossom (for it was designed in the month of May), are all represented in bold characters on white panels. The artist had many unfulfilled commissions on hand when he painted it, but they were all neglected on account of this, for when he was ill the simple minded fisherman would leave his daily round to cast the cunning fly for a dainty fish for the sick limner. The panels of that fish-cart may yet become as noted as the sign-boards painted by famous artists.

J. T.

MARKINCH, N. B. — Pictorial photography finds an admirable exponent in Mr. P. G. Terras, two of whose portrait-subjects we reproduce this month. Mr. Terras is devoting himself largely to this class of work, which, as our

reproductions show, he has succeeded in investing with a distinctly artistic character. Here, as in all the best modern work in this direction, the pictorial quality of the picture is greatly enhanced by simplicity of treatment. It is indeed interesting to observe on the part of photographers who make figure-subjects a speciality, an increasing recognition of the truth that the best results from an artistic point of view are those obtained without resorting to the artifices and contrivances which used to be thought essential to the making of a good picture.

PARIS. — Henri Kautsch, a sculptor of whom we have on sundry occasions spoken in the pages of *THE STUDIO*, has recently executed a number of works in which the diversity of his talent is once more made manifest. In the plaquette for an Automobile



“THE SCHOOL GIRL”

BY P. G. TERRAS



“FANTASY.” BY
P. G. TERRAS

Studio-Talk

tion of difficult problems connected with the potter's art.



PLAQUETTE

BY H. KAUTSCH

Club, which figures among our illustrations, he has accomplished a veritable *tour de force* by his rendering of the two mechanics, who are represented at work on the cylinders of an automobile. The plaque of the King of Spain is an excellent and faithful portrait of the young monarch, and the remaining plaque, designed to commemorate a marriage, embodies one of those refined allegories in which the artist excels.



PLAQUETTE

BY H. KAUTSCH

It is very unusual for an art exhibition to be held here during the summer, for the majority of the galleries are then closed. Nevertheless, we have this year had, in the Cours-la-Reine, an interesting exhibition of those arts in which the agency of fire is employed. Among these *arts du feu*, ceramic art was particularly well represented by contributions from the workshops at Limoges. Another attractive stand was that of M. Lachenal, who excels alike in pottery of a commercial character, and in those small pieces of ware which find their way into the collector's hands. In M. Lachenal we have an indefatigable artist who has not been spoilt by successes already achieved, and who continues to devote infinite patience and a rare fund of knowledge to the solu-

In the section devoted to engravings at the Salon of the Société Nationale this year, the etchings of BÉJOT compelled our attention. His mature technique seemed here to show still greater perfection. In the plate called *L'Estacade*, which we reproduce, the etcher's skill is more particularly in evidence. What an unerring hand we have here, what scrupulous care in working out every little detail of the work! And how well the artist succeeds in putting everything in position while deftly emphasizing this or that part of his work! Infinitely poetic in feeling is the foreground of this river picture, where

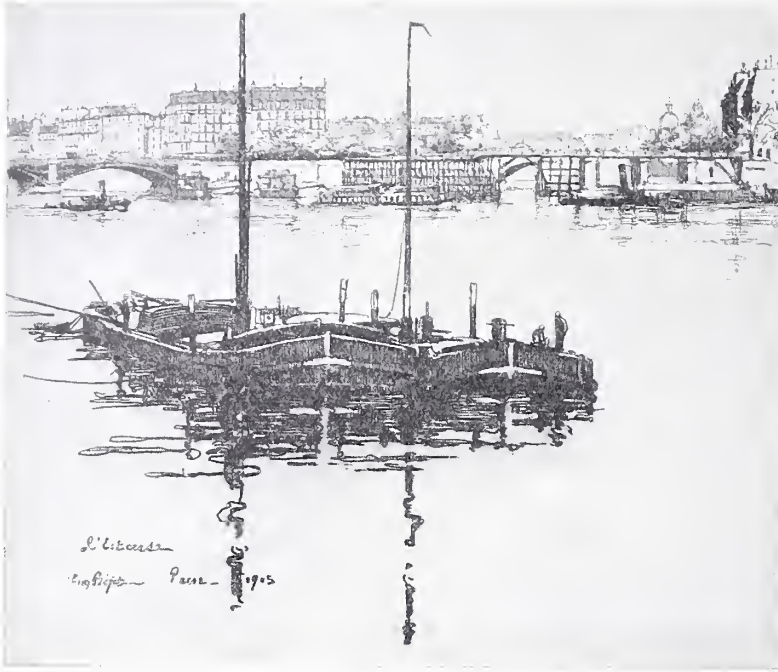
a couple of big barges lie moored in mid-stream, their heavy hulls reflected in the water, while a little distance off the Pont Henri IV. reveals the outlines of its arches, and the tall houses on the embankment stand out against the sky like geometric silhouettes. A delightful and incomparable Parisian landscape like this might well tempt an artist like BÉJOT, whose skilful burin finds such laudable employment in registering for future generations the transitory aspects of our great city. H. F.

As usual, the closing of



PLAQUETTE

BY H. KAUTSCH



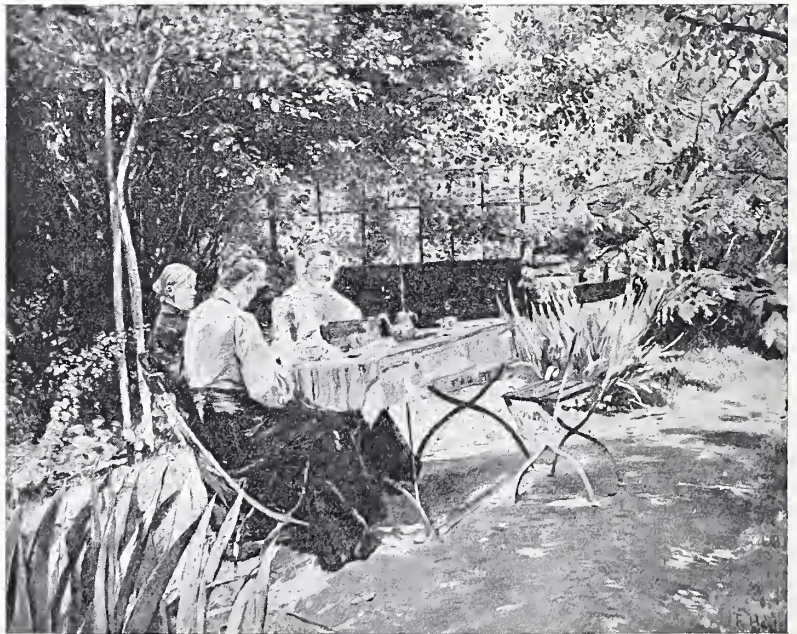
"L'ESTACADE"

FROM THE ETCHING BY E. BÉJOT

the Salon this year was followed by the distribution of the prizes and medals awarded by the juries. The ceremony took place in the large central room of the picture gallery, under the presidency of M. Dujardin Beaumetz. M. Rochegrosse received the *médaille d'honneur* in the section of painting for his large decorative canvas *La Joie Rouge*, and M. Hoffbauer the Prix National of 10,000 francs, awarded to him for his *Triomphe d'un Condottière*. The name of Mr. Arthur Cope, A.R.A., was received with loud applause by the French artists present on his being proclaimed the recipient of the prize of 1,500 francs founded in honour of Rosa Bonheur by Mlle. Klumpke. One English artist, Mr. J. Olsson, and three Americans, Messrs. H. O. Tanner, G. Scott, and Aston Knight, received second-class medals for painting, and Messrs. R. MacCameron and C. W. Eaton, both Americans, third class

medals; while *mentions honorables* in this section were awarded to Messrs. W. Lee Hankey, B. F. Gribble, and the Hon. Marion Saumarez. In the Sculpture section a first-class medal was awarded to Mr. Andrew O'Connor, an American, and honourable mention to Mr. Nesfield Forsyth, an Englishman, and to Messrs. Sherry Fry and Herbert Haseltine, Americans. Mr. Arnold Mitchell received honourable mention in the section of Architecture, in which a first-class medal was awarded to M. Augustin Rey, the architect of the Rothschild artisans' dwellings.

WEIMAR.—The third exposition of the Deutsche Künstlerbund, the union of independent progressive groups of artists throughout Germany, recently inaugurated at this classic centre of tradition, is, artistically speaking, a review of



"IN THE GARDEN"

BY TH. HAGEN



“BREAKERS”

BY HANS PETER FEDDERSEN

reviews, comprising as it does specimens of almost every kind of paintings in oil and water-colour, graphic art and sculpture. There is no marked preference for any pronounced “Richtung,” no tendency to enforce a doctrine, or to urge and argue into narrower channels what in a widespread movement, tending generally towards individual expression, involves a divergency of material and manner, as well as ample scope in the choice of theme or *motif*. The hanging and grouping of the exhibits has been guided by discretion, without over crowding. There are some weak points, but on the whole the display in the old museum rooms has the advantage of not being too big, though quite large enough as it is.

Here the chances for the younger men are good; they are not grudged the opportunity of showing what they want to give, or hope some day to attain; we are invited to examine and judge for ourselves what they can do, provided their intentions be pure and earnest; should their aims be misdirected or their execution lack perfection for the time

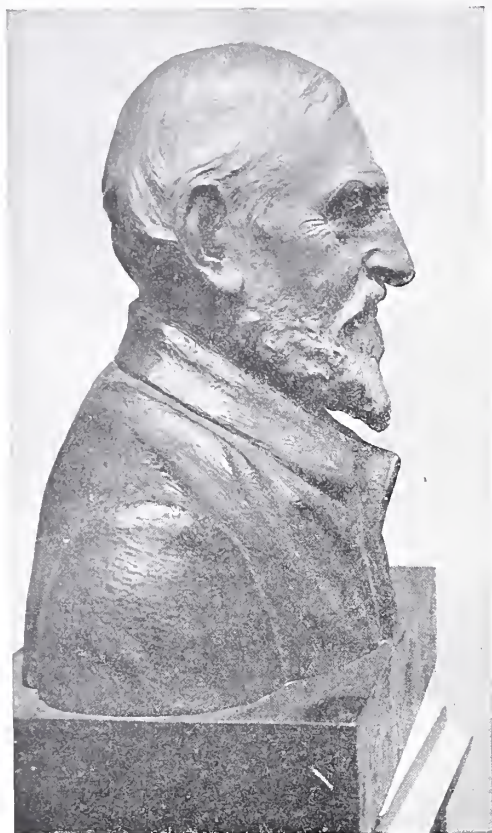
being, their future development will decide what is genuine, and that will remain.

Comparatively speaking, the leaders, the men of note and name, seem partly to have held aloof on this occasion, making room for the rising generation, if this term may be applied to the neophytes in a generally forward movement. Fritz von Uhde is represented by a girl feeding a dog (*Hundefütterung*) and Graf Kalck-



PORTRAIT OF FRÄULEIN VON S.

BY HANS OLDE



BUST IN POLYCHROME-WOOD BY MAX KRUSE
OF F. VON GLEICHEN-RUSSWURM

reuth, the President of the Bund, by a portrait of himself at work in his studio; Robert von Haug by a study of soldiers dying or wounded on a lone wintry plain; Leistikow by some Swedish landscapes, different in character from much of his work with which we are familiar; Stuck sent his *Saharet* portrait; and Hans Olde, the director of the Modern School of Art in Weimar, two portraits of ladies, one broadly executed and deftly toned in silvery grey, the other taken before a wooded blue-green background of pines—a difficult colour problem. Trübner sent a rather wild display of his brush (*Adam and Eve*), seconded by some still life and landscape from the hand of Mrs. Trübner, attaining to a nicety the master's subdued, sombre tones. Prof. Hagen (Weimar) may be congratulated upon the freshness and spirit of his versatile palette. Last, not least, Liebermann in his *Seilerbahn* (rope walk) shows his best in a small painting that gives the impression of elaborate work, though rapidly executed.

Ludwig von Hofmann shows some fine composition sketches of *Dances* (similar to a series of

lithographs by the same artist), conspicuous by that feeling for harmony of rhythmical movement, peculiar to the artist. Heinrich Vogeler (Worpswede) has contributed his triptych of a *Summer Evening*, a company of young men and women making or listening to music on the verandah of his dwelling house, Barkenhof, near Worpswede. The bulky framing of this elaborate, over-worked canvas requires a space all for itself, and seems out of place altogether in an exhibition. Bernhard Pankok sent a portrait of himself, dated 1898; Emil Orlik a fine study *An Bord der Kiantschau*; Max Kurzweil (Vienna) a symbolical painting, *Non omnis moriar*; Adolf Hölzel some *plein air* views from Dachau; and Ida Gerhardt a characteristic portrait of the painter Rohlf.

Among the exhibits by younger men who are making their *débuts* at this exhibition may be noted a large, airy canvas of an unusual character, showing under a grey toned, half-overcast sky, naked men walking, wrestling, or running on a wide expanse of sandy sea-shore. In the grouping of his



BUST

BY HERMAN HAHN



PORTRAIT OF THE ARTIST'S
WIFE. BY OSCAR ZWINTSCHER.



PORTRAIT OF GRAF
KALCKREUTH'S DAUGHTER

BY W. WULFF

figures, partly in rapid motion, Max Beckmann (Berlin) appears still somewhat unsteady, and his anatomy at times faulty ; yet a spirit of antique, of hellenic joy seems to pervade the whole and argues well for the artist's future, provided he can combine with the flight of his fancy the additional quality of sound draughtsmanship.

Bischoff-Culm sent a portrait study and a picture of two *Netzträgerinnen*, a sober piece of brushwork ; Konrad von Kardorff a *Garten-Restaurant*, and Wassily Kaudinsky some vividly-coloured drawings altogether on a flat, decorative principle—light dabs of paint on a black background, showing some of his best qualities. His subjects are holiday-makers

in laughing array, children playing, or an old-fashioned Russian knight in gaudy armour on a white steed.

Theo von Brockhusen gives some good landscape effects, and Vincenz Cissarz two seascapes from the lonely downs of Sylt. Luis Corinth figures scarcely to his advantage in a portrait of an octogenarian and a large dog (*Tigerdogge*), very sound in colour, but sketchily drawn ; Ludwig Dill, one of the old guard, brings two specimens of his "one" picture from the swamps of Dachau ; Feddersen of Kleiseer-Koog a bright seascape of breakers on a weather-beaten beach ; Max Thedy, a portrait of his son (p. 358) ; Eugen Feiks, some studies of turf life ; Carlos Grethe, a Hamburg harbour view, and a fine-toned open sea with fishing craft ; Rudolf Hellwag, a bright, breezy view of Old Chelsea.

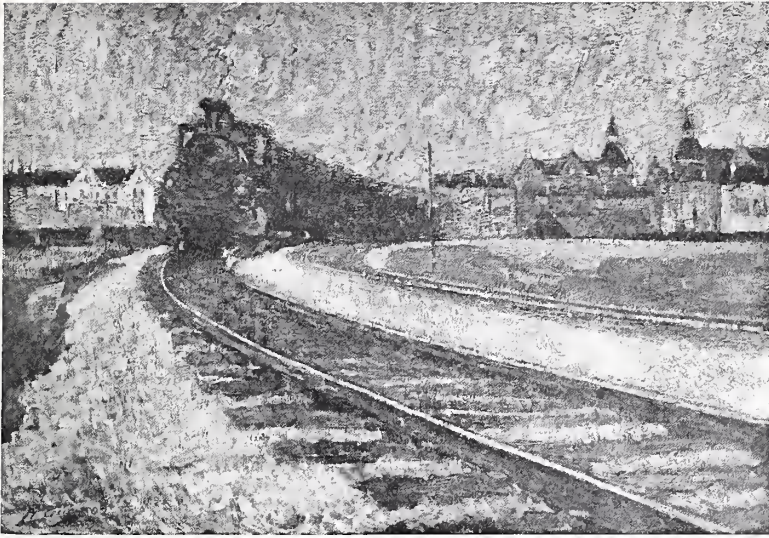
Amandus Faure gives promises of much talent, both as colourist and as humourist ; his circus interiors, intimate snap-shots of Bohemian life, are teeming with dark-toned colour and vivacity. One of the strongest pictures of the exposition is the *Ausfahrender Zug* (see p. 357), by Hermann Pleuer (Stuttgart), a work excellent in colour, light and strength of execution. Frau Julie Wolftorn contributes a pastel portrait of *Frau Dehmel*, and a study in greens and violets, both intimate



"THE THUNDERCLOUD"

BY G. BURMESTER-WÖLTENTORT

Studio-Talk



"THE OUTGOING TRAIN"

BY HERMANN PLEUER

specimens of character. Georg Sauter's double portrait, *Experience and Expectation*, is very subtle in its bouquet of half-tones and very delicate in sentiment. Among the sculptors may be named August Gaul, who is not so well represented as on former occasions; Moritz Otto Müller with an Angora cat at bay, finely carved in grey granite; Richard Lusch with a ceramic figure for a garden decoration; Hugo Kaufmann with a fine St. George bust in polychrome marble; while omitting well-famed contributors like Tuillon, Stuck, Klinger or Kruse, I may point out artists such as Felix Pfeifer (Leipzig), Hermann Hahn, Peter Pöppelmann, Ludvig Habig (Darmstadt), Ignatius Taschner. The Graphic Arts are represented by some spirited etchings and lithographs, to which we will refer on a future occasion. W. S.

[Several illustrations to the above are unavoidably held over.]

BERLIN. — The Universal Exhibition of Photography, which is being held here, is one of the most cosmopolitan and complete that could have been organised. The House of Deputies has been very kindly lent for the occasion, and its numerous halls, galleries, and corridors are filled with exhibits. The Union of Berlin Sculptors has aided the committee with advice as to the artistic arrangement of the ex-



PASTEL PORTRAIT OF FRAU LEHMEL

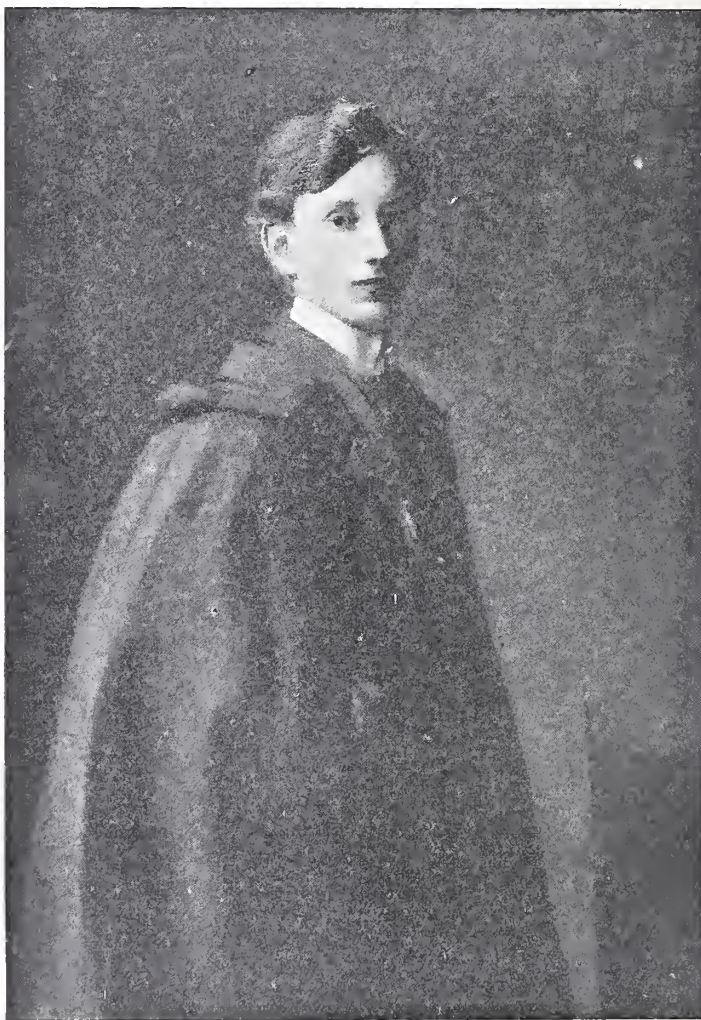
BY JULIE WOLFTHORN

Studio-Talk

hibits, and itself contributed a collection of statuary. Colour-photography occupies a large space in the exhibition. After years of patient effort and numerous failures, the problem seems to have reached a solution. The main difficulty in the way all along has been the enormous expense of the experiments. Professor Miethe, of the Technical High School, Charlottenburg, whose researches have been conducted at the cost of the Government, has at last learnt to photograph in all colours, and several prints of his are exhibited. Photographs taken in three and four colours are numerous, and we have such scenes as seascapes with foam-tipped waves, high hills red in the sunset, snow scenes, a ruined monastery overrun with flowers, women's faces, the flesh tints of nude limbs, Notre Dame and other cathedrals standing out clear against the sky, all portrayed with remarkable fidelity. The section of Pictorial Photography comprises a large collection sent by the Royal Photographic Society of London, including, among other noticeable exhibits, Tempest Anderson's *Outbreak of Mont Pelée*, Vaughan Cornish's *Pyramid of Sand blown by the Wind*, F. Martin Duncan's *Head of a Boa Constrictor*, Francis Ward's *Young Pike*. Mrs. G. A. Barton, of Birmingham, heads the list of English exhibitors in point of the number of works exhibited, and her variety of subjects is amazing. One room is devoted entirely to photographs by princely and Royal amateurs, among others the Crown Prince and Princess, Duke Adolphus Frederick of Mecklenburg, Prince Henry of the Netherlands, the Grand Duchess of Oldenburg, the Princess of Hohenzollern. The third floor contains a comprehensive display of scientific photography. J. F. R.

MUNICH. Julius Diez is probably no stranger to a great many readers of THE STUDIO, to whom his contributions to "Jugend," our humorous weekly, must surely be familiar. Not only does he stand in the

very first rank of German illustrators, but he is also a highly gifted painter—one whose art is part and parcel of his very life. Though his achievements as a painter deserve the highest commendation, I do not think the sterling qualities of his work are so much appreciated as they should be. His versatility, however, does not rest here, for in the sphere of applied art his accomplishments have been of no mean order, not only as a designer of interiors, but as a decorator of books, and in various other directions. Worthy or more than passing reference, for instance, is the window he designed for the Rathaus at Leipzig, as also are his mosaics. If I am not mistaken, he is also responsible for some creditable productions in the way of posters; and he has further given us evidence of his ability as a creator of picture-books.



PORTRAIT OF THE ARTIST'S SON

(See Weimar Studio-Talk)

BY MAX THELDY



PLATES

DESIGNED BY JULIUS DIEZ

It is only recently that Diez has devoted himself to ceramic art—a fact which the examples here reproduced would almost seem to belie, for they look as though they were centuries old, and remind one strongly of some ancient book of fairy tales, or such things as we read of in "Till Eulenspiegel." Diez is a German primitive in his art, and his essentially German interpretation of the world around him is manifest from these most recent products of his talent, for in these ceramic designs we see at once the individual and the nation to which he belongs. That which fascinates the observer in these pieces of pottery is not so much their colouring and subtle harmonies, as

the distinctively decorative qualities which they reveal. Fantasy and humour are here combined with motives of a fabulous character, in a way which makes these creations of the artist objects of delight. As to the animals we see depicted on them, well, we have some very curious birds with extraordinary tails, mythical stags, and that fabulous creature, the unicorn, lying under a fruit-laden tree; while in other pieces not here illustrated, the crafty fox and the solemn crane figure, in every case with telling effect from a decorative point of view. Let me add that the Diez pottery is made at a place called Villingen, in the Black Forest.

VON L.

Studio-Talk

CAPE TOWN.—The pastel called *The Grey Mule*, by Mr. G. S. Smithard, which we reproduce in colour, is one of several happy effects of colour achieved by the artist and brought together by him some little while ago for the purposes of exhibition in the Baillie Galleries. Mr. Smithard, who has earned a high reputation in South Africa as an illustrator of periodicals, is a native of Derby. There is a pleasant and courageous spontaneity about his work which makes it as varied as it is attractive in character.

NEW YORK.—Few men have painted New York as faithfully as Charles Austin Needham. For years he has devoted himself to metropolitan park and street scenes. They were a trifle prosaic, but had the merit of being true to local colour. His *Mott Haven Canal* was, perhaps, the most noteworthy picture of this kind. He also painted landscapes in a semi-impressionistic manner, with a preference for a dry and rugged surface texture. They were simple, accurate, and frequently poetical versions of nature. But neither street scenes nor landscapes brought him the recognition he was striving for, or, what is more important, convinced him that he had arrived at the most adequate and personal fashion of expressing himself.

Some eight or ten years ago he took to water-colour; tentatively at first, then more and more seriously, and lo! a transformation took place. The realist changed into a mysticist, the prosodist into a poet. Needham had found the medium in which he could express his per-

sonal mode of feeling and thinking. He made rapid progress. Technically his water-colours belong to the best we produce. His style is unique in a way; he paints with pure colours of one over the other, while the paper is drenching wet. His touch is wonderfully fluent, and the way in which his colours blur and blend is as free as it is delicate.

Mr. Needham's subjects are simplicity itself. A few tree-trunks, a pool of water, a lonesome figure, a vista behind shrubbery—all suggested rather than actually represented—that is one of his favourite themes. Sometimes the painter attempts what the world calls more ambitious pictures, as, for instance, a Christ walking on the water, or an open boat hopelessly whirled about like a nutshell on the giant wave of some tempestuous ocean. But he is best in his simpler work, where his style is delicate, subtle and veiled, rather than ponderous and austere.

Needham tries to paint the soul of things, the



PLATES

(See *Munich Studio-Talk*)

DESIGNED BY JULIUS DIEZ



"THE GREY MULE." BY G. S. SMITHARD.

Reviews and Notices



“MOTT HAVEN CANAL”

BY CHARLES AUSTIN NEEDHAM

essence of vague and tranquil mood, and he only needs a few daubs of darkness and a blush of brighter colour to accomplish it. And yet the feeling for form, or rather the knowledge of construction, gathered in years of realistic painting, is never missing. It is there like the hush of silence at the approach of night, even when it is almost obliterated to the ordinary eye. A strange personality, this Charles Austin Needham, who required forty years to discover the significance of his inner life, and who in the midst of the rusty noises of commerce developed a soul as dreamy and mystic as that of Georges Rodenbach, the incomparable poet of Bruges. The evolution of artistic individuality is often retarded in this country. Homer Martin and Inness only began to “paint” during the last quarter of their lives, and our “young painters” are nearly all men of forty, so Needham, at sixty-two, does not need to feel discouraged; he has come comparatively early to his own. He has found himself. He has learnt to paint one thing well, and that invariably a masterpiece, a vague interpretation of nature in her most primitive moods, told in exquisite colour, whose har-

monies, to talk with Browning, “drag up abysmal bottom growths from our soul sea.” S. H.

REVIEWS AND NOTICES

The Drawings of Jean François Millet. With Introductory Essay by LÉONCE BÉNÉDITE. (London: Heinemann.) £2 2s. net.—These fifty-nine facsimile reproductions of typical drawings by the famous interpreter of modern French peasant life needed no recommendation to ensure for them a hearty welcome from all who are able to appreciate their intrinsic beauty and educational value. The accompanying essay from the pen of the accomplished conservator of the Luxembourg Museum, who in many previous publications has proved his insight into the essential qualities that differentiate one artist from another, is, however, full of interest, for, though it contains no new facts, it is full of original criticism. M. Bénédite has dealt with his material in such a manner as to invest even hackneyed details with fresh charm, for he calls up many a vivid picture of Millet at every stage of his career, as well as of those amongst whom his lot was cast. The sober-minced, careful mother,

the thoughtful, observant father, the peasant-priest Uncle Charles, of gigantic stature, who to the Millet children seemed like a second St. Christopher, the old *curé* of Greville, who predicted much future suffering for his sensitive pupil, and the humble little dauber of Cherbourg, who was the first outsider to confirm the parents' belief in the genius of their Jean, with many others who were dear to the future master, are realised with sympathetic imagination. The most delightful pages are, however, those that deal with the later years, after Millet's life and work had become one; when, in fact, he had fully realised—what had hitherto been but a vague dream—the true mission of his life. To this period belong the *Angelus*, a sketch for which, reproduced in colour, forms the frontispiece to the volume under notice, the *Sowers*, the *Potato Gleaners*, and the many exquisite compositions in which the poet-artist sings what his new critic calls his great rustic epic, that, he adds, is, in a special sense, a hymn of praise of the rustic housewife, whom he delights to follow in all her familiar tasks, his general outlook intensified by his tenderness for and gratitude to the brave mother who watched over his childhood, and the gallant helpmate of his manhood. M. Bénédite is, in fact, very thoroughly in touch with his subject; and though the claim he puts forth that Millet "stands apart in grandiose, austere, and enigmatic outline, like some isolated formation . . . without analogy in the present or precedent in the future," cannot be fully conceded, every one must agree in looking upon "Millet le Rustique" as a true pioneer in a new direction—the first fully to realise the deep pathos underlying the life of the tillers of the soil, the first to give adequate pictorial expression to the yearnings of the class to which he himself belonged.

Reason in Architecture. By J. G. JACKSON, R.A., M.A., F.S.A. (London: John Murray.) 10s 6d. net.—Revised and worked up into literary form these lectures, recently delivered at the Royal Academy of Arts, form a very forcible essay on the true basis of architecture, an essay made doubly interesting by the fact that Mr. Jackson's work as a lecturer is a commentary on and supplement to that of a practical architect. The author's main object is to enforce the principle that all convincing architecture must be based on the requirements of construction, that design must never be subordinated to ornament, but always ornament to design. To use obsolete forms, however beautiful, as mere drapery to conceal the structural necessities of the present day is to inflict a double insult on a great

art; to degrade the old style by cutting it off from its logical basis, and to blight the development of a new style by forcing it into a purposeless imitation of the old. If anything is to free modern architecture from the legacy of the Gothic revival, such straightforward yet humorous criticism as that of Mr. Jackson should do so. To be compared by a competent judge to the designer of sleeve-links in the form of tennis-rackets, or of floor-cloth disguised as tile-paving, should surely convince the modern architect that in imitating the letter of classical or mediæval models he is really violating their spirit. The place of art in architecture has ever been to beautify utility not to conceal, still less to hamper it. It is greatly to be hoped that this little volume, with its well-chosen illustrations, may do much to forward the cause to which its author has devoted so much enthusiastic research.

English Costumz. Painted and described by DION CLAYTON CALTHORP. Vols. I. and II., Early English and Middle Ages. (London: A. & C. Black.) 7s. 6d. net each.—In his introduction to the first of these two volumes, which, when supplemented by two more, are intended to give a general idea of the costumes worn in England from early Norman to late Georgian times, the author naïvely claims to have made an exhaustive study of his subject from his own point of view, adding that he does not feel "called upon to hide his light under a bushel." He is, he says, "compelled to speak strongly of his own work because he believes in it, and feels that the series of paintings in his volume are really a valuable addition to English history"; and he concludes his amusing self-laudation by expressing a wish that he may be considered "more friendly than the antiquarian, more true than the historian." Unfortunately, however, it is impossible entirely to endorse this very high estimate of a book which, though brightly and humorously written, does not contain much that is new. The text is far superior to the drawings, for though some of the writer's assertions—such as that Beau Brummel was the inventor of modern clothes—are certainly open to question, Mr. Calthorp has managed to evolve something of a picture of the environment of his subjects, showing a real acquaintance with the times under consideration.

Fictitious Creatures in Art. By JOHN VINYCOMB. (London: Chapman and Hall.) 10s. 6d.—Heraldry is very generally supposed to be so technical and recondite a subject that it is useless for the ordinary layman to attempt to fathom its intricacies; but the falsity of this opinion is completely proved by the excellent and well-illustrated little handbook

Reviews and Notices

just published by Mr. Vinycomb, who divides his material into two parts, dealing first with the celestial beings mentioned in the Bible, and those creatures of the imagination that were unlike anything in the heavens above, the earth beneath or the waters under the earth; and, secondly, with animals purely heraldic, such as the tiger, the panther incensed, etc., which he explains owe their origin to mistaken ideas resulting from the imperfect knowledge of early writers. The chapter on angels and archangels, and that on dragons, serpents, griffins, &c., are specially valuable.

Deutsche Bauernkunst. VON O. SCHWINDRAZHEIM. (Vienna and Leipzig: Martin Gerlach & Co.)—It is a popular belief that art is confined to cities and museums, for that which lies nearest to us is often overlooked. Yet every village has its own treasures if we only knew how to recognise and appreciate them; and in this volume Herr Schwindrazheim gives us a good idea of the art of the German peasant in past times. After an historical survey of his subject, the author enters on an analysis of the characteristic features of peasant art, and tells how, having resisted the influence of the cities, it has remained to the present day in certain districts little troubled by the changes going on in the world around. Each country and each district has its peculiar motives, though the methods of treating them differ greatly. The author has much to say about these peculiarities—how the village architect planned and built his houses from the earliest times onwards, the form of the furniture and household utensils and their distribution in the dwellings, the dress of the peasants, their ornaments and their characteristic love of brightness in all things. Though an enthusiast in the subject, he never allows his enthusiasm to mar his judgment. The book contains a large number of illustrations, some of them in colours, and a useful bibliography of works dealing with peasant art.

The New Forest. By C. J. CORNISH. (London: Seeley & Co.) Cloth 2s. net.—It is a pleasure to read Mr. Cornish's fascinating description of the many and varied beauties offered to the lover of nature in this great tract of primitive woodland and moor which, though now easy of access, is still *terra incognita* to probably the great majority of Englishmen. Mr. Cornish has explored the forest in all directions, and is thoroughly at home with its traditions and associations, into which he gives us an insight in this little volume. The book contains a number of excellent illustrations, among them some picturesque pen drawings by Mr. Ansted.

Domenico Morelli nella Vita e nell' Arte. Mezzo Secolo di Pittura Italiana. Per PRIMO LEVI. (Rome: Roux and Viarengo.) Lire 15.—In this interesting work, dealing with the life and work of the Neapolitan artist, Domenico Morelli, who died in 1901, Sgr. Primo Levi, the well known art critic, who writes under the pseudonym of "l'Italico," shows a sympathetic appreciation of Morelli as a man and as a painter, and succeeds in giving a very vivid portrait of him. Born in the third decade of the last century, Morelli's childhood was spent in poverty, but not in actual want. When he was about ten years of age, an accident brought him into contact with F. P. Ruggiero, a lawyer in a good position, with whose family the gifted boy soon became intimate. The friendship then initiated between little Domenico and Ruggiero's nephew, Pasquale Villari, ripened later into an enthusiastic communion of ideas on artistic and literary subjects, and served as an education to the painter. Together, too, they lived through the years of Italy's patriotic struggles. Morelli entered the Academy of Naples, where he eventually obtained a scholarship; but the low standard and conventional teaching of the day sorely tried his original and soaring spirit. The influence which later on he exercised over younger men, and even on men of his own age, was remarkable. Many who came into personal relations with him looked upon him as a spiritual father, and the brilliant school of Neapolitan painters, which includes Michetti, Dalbono, Casciara and others, is a direct outcome of his teaching. Success and the honours which came to him later never impaired his enthusiasm and single-mindedness. Some of Morelli's works have been exhibited in England, and many in Paris, but the majority are very little known outside Italy. The book gains in value by the numerous quotations from Morelli's own letters and those written to him by Verdi, Jerome and Alma-Tadema, and it is profusely illustrated.

BOOKS RECEIVED.

- "Yorkshire Dales and Fells." Painted and described by Gordon Home. Illustrated. 7s. 6d. net. (A. & C. Black.)
- "Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages who died between 1714 and 1837." Illustrated. (Oxford: Clarendon Press)
- "The Fésole Club Papers: being Lessons in Sketching for Home-Learners." By W. G. Collingwood, M.A., F.S.A. 3s. 6d. net. (Ulverston: W. Holmes, Ltd.)
- "Nursery Tales." By Amy Steedman. Pictures by P. Woodroffe. (Told to the Children Series.) 1s. 6d. net, cloth. (T. C. & E. C. Jack.)
- "The Story of Abraham Lincoln." By Mary A. Hamilton. Pictures by S. T. Dadd.—"The Story of Columbus." By G. M. Imlach, B.A. Pictures by Stewart Orr. (Children's Heroes Series.) 1s. 6d. net each, cloth. (T. C. & E. C. Jack.)

Awards in "The Studio" Prize Competitions

- "Verrocchio." Par Marcel Reymond. Illustrated. 3 fr. 50 cents. (Paris: Librairie de l'Art Ancien et Moderne.)
- "Die deutsche Jahrhundert-Ausstellung." Ein Erinnerungsblatt von Dr. G. J. Kern. Illustrated. 1 mk. 50 pfgs. (Berlin: Edmund Meyer.)
- "Gramatica del Color." Por Emilio Sala. 3 besetas. (Madrid: Viuda é hijo de Murillo.)
- "The Small House; its Architecture and Surroundings." By Arthur Martin. Illustrated. 2s. net. (Alston Rivers.)
- "A London Boy's Saturday." By J. E. Harvey, of Toynbee Hall. 6d. net. (Bournville: St. George Press.)
- "Het Museum Willet-Holthuysen te Amsterdam." Door Frans Coenen. Illustrated. (Amsterdam: L. J. Veen.)

- JULY 16TH.—At Christie's. Pictures:—
 Sir J. Watson
 Gordon *Sir Walter Scott* 450 gs.
 Fantin-Latour ... *Flowers in a Vase* 190 ,,
- JULY 17TH.—At Christie's. Engraving:—
 J. R. Smith ... *Lady Caroline Montagu-Scott as "Winter"* £700
 (First state, after Reynolds.)
- JULY 19TH.—At Sotheby's. Etching:—
 Rembrandt ... *The Three Trees*. (A record for an impression of this plate.) £385
- JULY 20TH.—At Christie's. Drawing:—
 J. Downman ... *General Hodgson and Miss Hodgson (a pair)* 580 gs.

PRICES AT RECENT ART SALES.

- JUNE 30TH.—At Christie's. Drawings:—
 R. Cosway ... *The Fair Stepmother and Ladies of the Loftus Family* 1,150 gs.
 ,, ... *George IV. as Prince of Wales* 305 ,,
 ,, ... *Mrs. Nesbitt Pitt* 300 ,,
 J. Downman ... *The Agreeable Surprise* 820 ,,
 ,, ... *Miss Kemble* 490 ,,
 Lavreince ... *Interiors (a pair)* 1,040 ,,
 Ozias Humphry *Mrs. Abington* 390 ,,
- Oil paintings:—
 Turner *The Rape of Europa* 6,400 gs.
 Romney *Mrs. Dorothea Morley* 2,500 ,,
 ,, *John Wesley* 720 ,,
 Raeburn *Mrs. Johnston* 1,500 ,,
 ,, *Mrs. Robertson* 1,250 ,,
 ,, *Dr. Adam Ferguson* 1,100 ,,
 Reynolds *Master Fox as the Young Hannibal* 600 ,,
 ,, *Sir John Macpherson*. (Bought for the National Gallery of Scotland.) 255 ,,
 Hoppner *Portrait of a Lady* 650 ,,
 Guardi *Venetian Views (a pair)* 400 ,,
- JULY 7TH.—At Christie's. Drawings:—
 Josef Israëls ... *Grace before Meat* 495 gs.
 ,, ... *The Seamstress* 370 ,,
- Oil paintings:—
 William Maris... *A Peasant Girl and two Cows*... 620 gs.
 Fantin-Latour ... *Roses all Aflame* 310 ,,
 Harpignies ... *The Ravine* 190 ,,
 ,, *The Edge of the Wood* 170 ,,
 Alma Tadema ... *A Staircase*... .. 220 ,,
- JULY 9TH.—At Sotheby's. Engraving:—
 M. Schongauer .. *St. James assisting the Army of the Christians* £330
- JULY 14TH.—At Christie's. Pictures:—
 Josef Israëls ... *The Young Mariners* 760 gs.
 Fantin-Latour ... *The Idyll*. (An auction record for a work by this artist.) ... 520 ,,
 Sam Bough ... *'Twas within a Mile of Edinbro' Town* 500 ,,
 Alex. Fraser ... *Ashford Mill* 270 ,,
 Monticelli *Cleopatra* 270 ,,
 Alma Tadema ... *The Torch Dance* 390 ,,
 ,, *In the Garden* 230 ,,
 W. MacTaggart *Ailsa Craig* 240 ,,
 Henner *Head of a Girl* 200 ,,

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

- A XXVII. DESIGN FOR AN EMBROIDERED BOOK-COVER.
 FIRST PRIZE (*Three Guineas*): *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).
 SECOND PRIZE (*Two Guineas*): *Halbar* (H. C. Bareham, 26 Shepherd's Bush Road, London, W.).
 HON. MENTION: *Kato* (Falus Elek); *Bloom* (T. A. Cook); *Doa Lee* (Elsie M. Henderson); *Fanta* (Miss E. G. Bourne); *G. H.* (G. Halford); *Hulton* (A. E. Oldham); *In Veronica's Garden* (Miss A. M. Cummings); *Kim* (H. B. Laycock); *Missis* (Evelyn Weyman); *Mop* (Agnes G. A. Gent); *Novax* (F. P. Newbould); *Outré* (H. F. Gammie); *Pollywog* (Miss E. M. Elwes); *Seaweed* (Miss J. J. Kroeze); *Tristram* (W. T. Miller).

CLASS B. PICTORIAL ART.

B XXIII. WATER-COLOUR STUDY OF FLOWERS FROM THE LIFE.

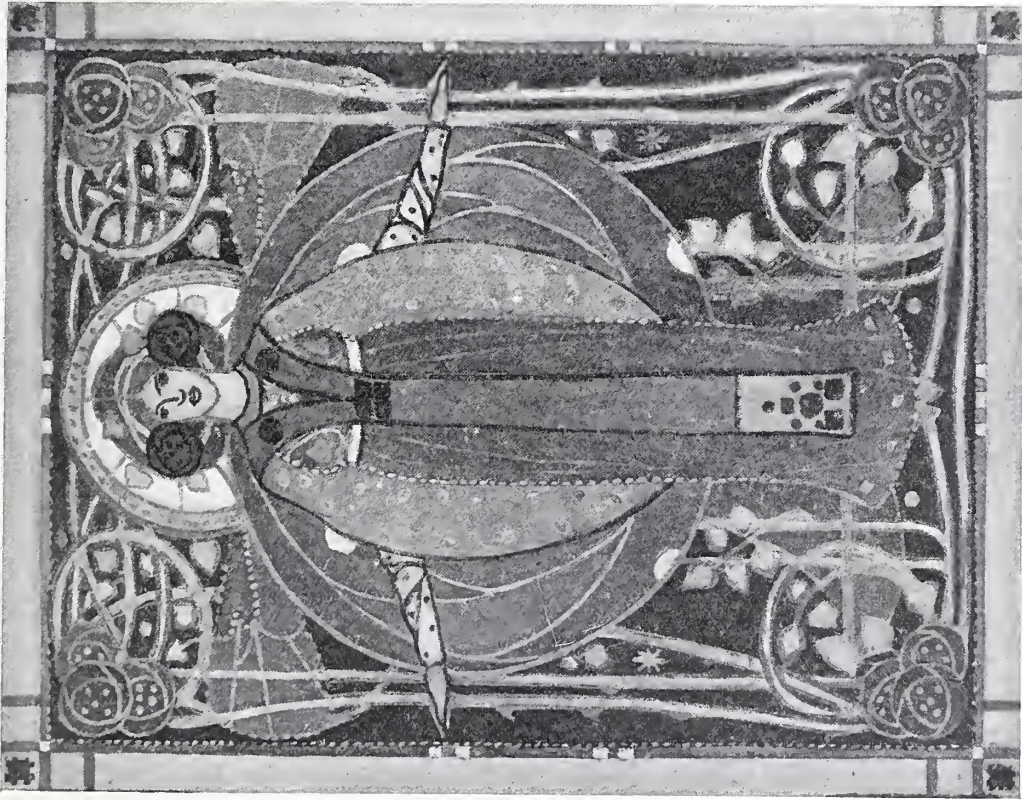
As on a previous occasion when a water-colour subject was given, this competition has resulted in an interesting series of drawings being submitted. While some of them betray conspicuously the influence of the great masters of flower-painting, both in composition and treatment, others are not lacking in originality, and several among them reach a higher standard of excellence than we expected to see. The judges have indeed felt some difficulty in deciding between a group of drawings of nearly equal merit. After careful consideration, they award the FIRST PRIZE (*Two Guineas*) to *Astra* (Annie Eastwood, Beech House, Mellor, near Blackburn); the SECOND PRIZE (*One Guinea*) to *Fylfot* (Hilda M. Rooth, The Cliffe, Dronfield, near Sheffield); and HON. MENTION to the following, the first two being, in their opinion, worthy of special mention: *Bell* (B. A. Pughe); *Alastor* (R. S. Angel!); *Brer Rabbit* (Miss M. Biron); *Gauhorpe* (Mrs. Fraser); *Devoniensis* (Fanny E. Gitsam); *Mumps* (Margaret E. Wilson); *Ponkey* (A. W. Moore); *Rica* (Miss E. M. Smith); *Sandie* (Alex. Martin); *Teddie* (Miss A. M. Williams).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XXIII. STUDIES IN TONE RELATIONS.

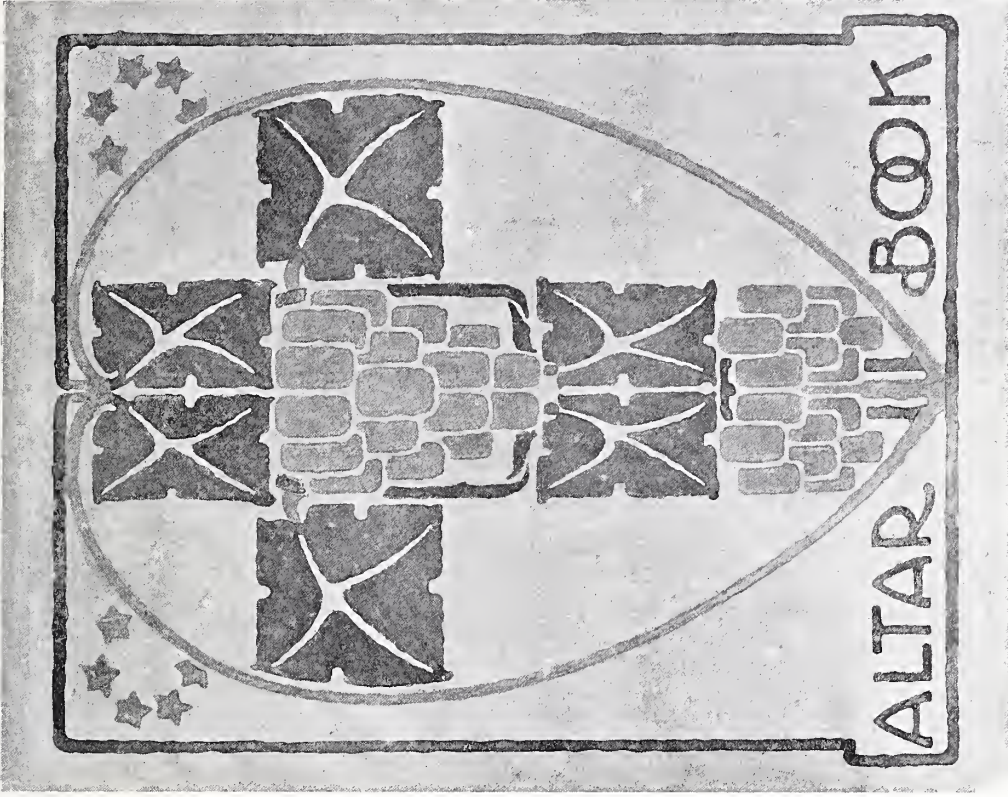
4. A BUILDING IN SUNLIGHT.

- FIRST PRIZE (*One Guinea*): *Weston* (C. D. Kay, Highfield, Itchen, Southampton).
 SECOND PRIZE (*Half-a-Guinea*): *Luiz* (L. de Bruyn, Bouvigné, Ginneken, Holland).
 HON. MENTION: *Zermatter* (W. R. Kay); *St. Mungo* (D. Dunlop); *Solce* (R. Pressdorf!); *Udaipur* (H. F. P. Battersby).



FIRST PRIZE (COMP. A XXXII)

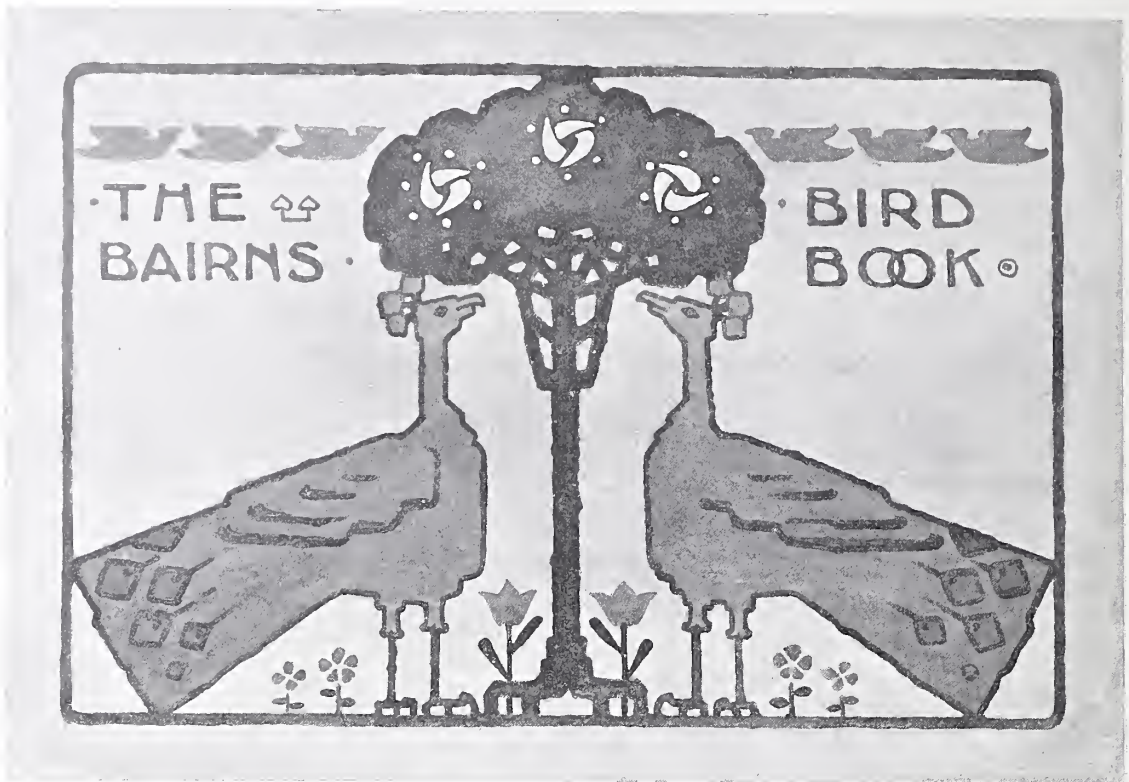
"JSCA"



SECOND PRIZE (COMP. A XXXI)

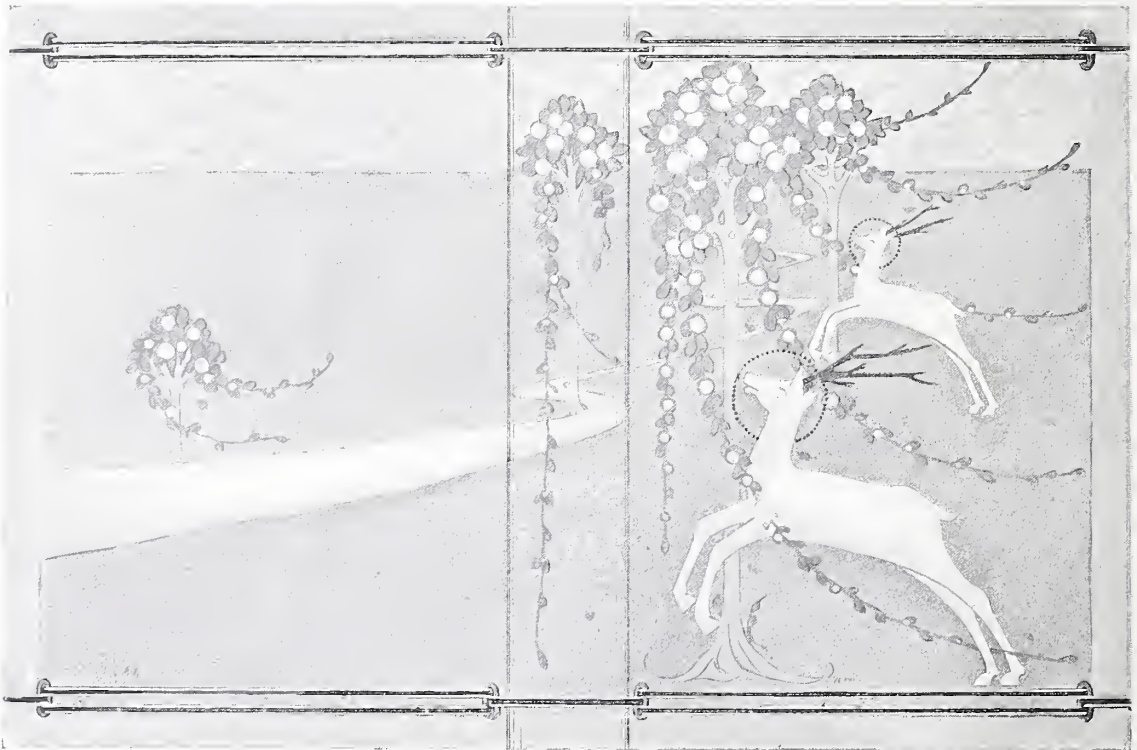
"HALBAR"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A XXXII)

"HALBAR"



HON. MENTION (COMP. A XXXII)

"KATO"



"BELL"

HON. MENTION (COMP. B XXIII)



"ASTRA"

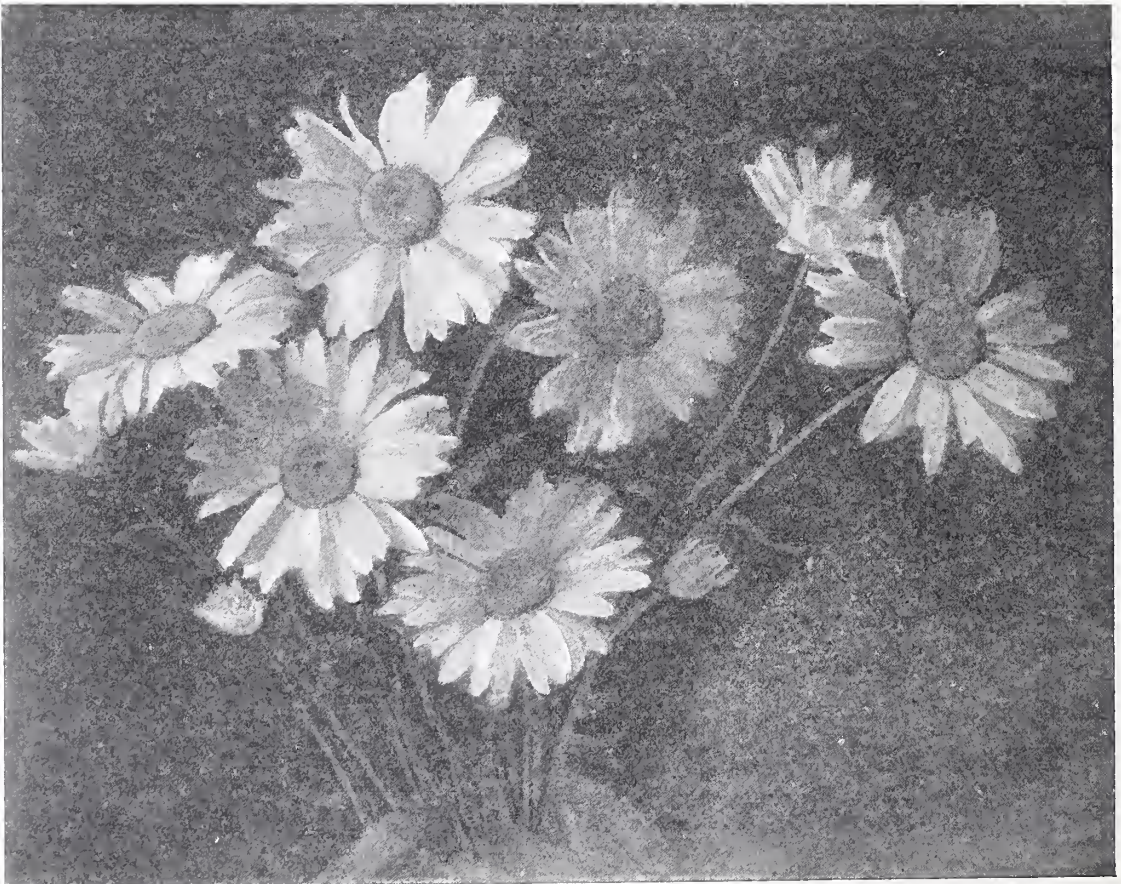
FIRST PRIZE (COMP. B XXII)

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. B XXIII)

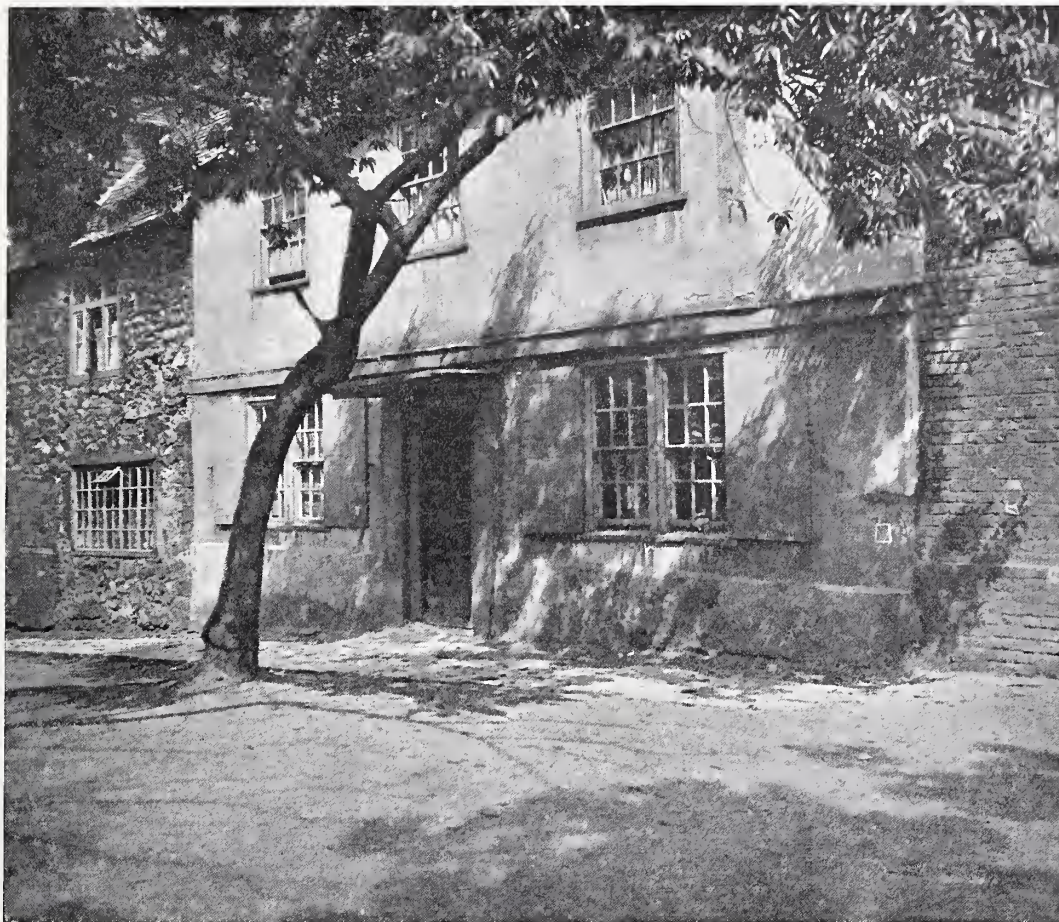
"FYLFOT"



HON. MENTION (COMP. B XXIII)

"ALASTOR"

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XXIII)

"WESTON"



SECOND PRIZE (COMP. C XXIII)

"LUIZ"



HON. MENTION (COMP. C XXI(1)) "ZERMATTER"

The Lay Figure

THE LAY FIGURE: ON PROVIDING FOR THE FUTURE.

“HAVE you heard,” asked the Man with the Red Tie, “that the Government is going to have inquiries made into the growth of our national art collections and into the generally admitted necessity for increasing the accommodation in our national galleries?”

“Yes, I have,” replied the Art Critic; “and I think it is about time that something serious was done to put our galleries into a condition that will enable them to carry on their work in a decent fashion. They are inefficient, and their inefficiency is getting worse every year.”

“You put it very mildly,” laughed the Man with the Red Tie. “I say that the state of our galleries is a scandal and disgrace to us, and that it would not be tolerated in any other civilised country. We ought to be ashamed of the manner in which we treat our art treasures, and yet we go on generation after generation in the same hopeless and stupid way.”

“What a waste of indignation over a small matter!” broke in the Treasury Official. “We maintain quite as many national galleries as could be reasonably desired, and we provide them with ample funds for carrying on the quite unimportant work they have to do. What more do you want?”

“What more do we want?” cried the Man with the Red Tie. “We want them to do us credit and to be of some value as art institutions. We want them to be able to hold their own in the serious competition to which they are now exposed with the galleries abroad.”

“You want more money to be spent upon them, in fact,” replied the Treasury Official; “and I say that too much is spent already in satisfying what are called the claims of art. Besides, the more it gets the more it seems to expect. I am utterly opposed to all this expenditure upon useless luxuries when there are so many far more urgent demands upon the national resources.”

“Because you have no soul for art, because it seems to you useless and a mere luxury,” replied the Critic, “you grudge every halfpenny expended upon what is to people of more intelligence a matter of vital importance. Can you not see that art education, when it is properly conducted, is one of the most valuable aids to national progress and development?”

“But what on earth have picture galleries to do with art education?” asked the Treasury Official.

“We have plenty of schools where art is taught; the galleries are only places of amusement, and I am firmly convinced that they are not worth the money they cost.”

“Oh, are they?” exclaimed the Man with the Red Tie. “If that is your view, and if there are many more officials who share your convictions, I can understand why our national galleries are so pinched and starved.”

“Would anyone seriously argue that these galleries are of any practical value?” enquired the Treasury Official. “They are to me the dullest places in the world, and I never go inside them unless I have by some unlucky chance to visit them on business.”

“I will give you credit at least for not being ashamed of your ignorance,” laughed the Man with the Red Tie; “but at the same time I think it is very unfortunate that you should have the power to interfere with the management of places with whose purposes you are so utterly out of sympathy.”

“It is unfortunate indeed,” sighed the Critic, and the misfortune is all the greater because the harm which is being done now by this want of intelligent sympathy will be so terribly difficult to repair in the future. I regard our national galleries as educational centres more valuable than all the art schools put together, and yet I have to see these supremely important institutions starved into painful inefficiency. It is not merely the failure to recognise their present needs that I complain about; the persistent refusal of the people in authority to make any provision for the future irritates me even more. The previous generation never seems to have realised what I should have thought was obvious enough, that a national collection would necessarily expand and would outgrow the building in which it was housed, and so we have now to crowd a mass of art treasures into rooms too small to show decently more than half our possessions. The mistake of our predecessors we are repeating with infinitely less excuse, and before many years have passed the difficulties which we have inherited will become problems almost incapable of solution. It is, I contend, the duty of a nation not only to maintain its public galleries at the moment in a proper condition, but to foresee and provide for their needs in years to come—to do everything in its power to encourage their improvement and development. This seems to me to be not only the fulfilment of a plain and definite national obligation but to be true economy as well.”

THE LAY FIGURE.



CARVED ROCK CRYSTAL COUP
BY PAULDING FARNHAM

AMERICAN SECTION

Copyright, 1906, John Lane Company

RECENT WORK IN OBJETS D'ART
AND ARTISTIC JEWELLERY
BY PAULDING FARNHAM

STYLES of ornament are imposed upon objects in the mechanical routine of decoration much as a postage stamp is affixed to a letter. The limits of the surface are taken into account as one takes note of the number of ounces in mail matter. Then a period of ornament is drawn from quite arbitrarily or in pure caprice, and the rest goes as it were by clock-work. Or if the case is not to be painted so black as this, it is still probable that the designer, though of a better grade than has just been indicated, has been trained to reproduce rather than to produce. Such a method, as any one will realise, bears much the same relation to expression as does the work of the Oriental public letter writer. You give the letter writer a name and address and general directions for the contents of your missive. You make it known usually that you desire some favour and enumerate certain reasons why you are peculiarly fitted to receive it, or convey news to your kindred of your own unexampled prosperity and of a temporary need of trifling funds; you offer felicitations or return thanks, or make any proposal known to human ingenuity, be it commercial, professional, official, matrimonial. You add your own name and the nature of your relationship. The letter writer then proceeds to embody your communication in a high-flown fluency comprehending references to everybody's ancestors and all the mercies of Providence, and the beauties of nature, including the sun, moon and stars and the waters under the earth. This sort of letter writing is sufficiently remote from our habits, enough undreamt of in our philosophy, to appear intensely quaint. But it may well be questioned whether

it is any more absurd than a too general attitude toward the uses of historic ornament.

When Mr. Kipling objects to being called "literary," there is something askew in the state of literary appreciation, but the condition is well understood and the protest does not lack due sympathy. Similarly the term objects of art is so misused by the inexperienced that the word



INKSTAND, BURMESE DECORATION

BY PAULDING FARNHAM

Paulding Farnham

“artistic” hardly bears a hint of the sense of “truth” which it should embody in its significance. What is understood, for example, as an object of art? To take a concrete instance, the common procession of ideas would presuppose the teapot and then superinduce an artistic quality into it, in something of the fashion by which a barn can first be built and then be painted into a red barn. This is too much like an attempt to brew a cup of tea while postponing the addition of the aroma to a later moment. It is, in fact, very like the custom of taking the simple idea which is to be communicated to some one else and dressing it up in a routine of second-hand verbiage. An art designer should be able, as it were, to write his own letters, to convey his own messages. He should avail himself of the riches of achieved artistic expression as he would the treasure of the formed vocabulary of the spoken, written language. He should certainly not turn to historic styles as the Oriental in the street

turns to the public scribe, and, like him, allow the ornament to control his utterance. Yet, inasmuch as decoration can be expressed only in some style or other, this plainly is what he must do unless he himself is able to enter into existing forms with the creative sympathy and insight that make it possible for him to produce rather than to reproduce.

If one, then, were asked to design a designer, one would certainly endow him with qualities that are by no means common. Familiarity with the detail of pure styles, thorough technical training in their application, is sufficient for the draughtsman only. A large proportion of even pretentious work, however, is left to the abilities of the draughtsman. The surface to be covered is filled by rote and the execution carried forward with the assistance of the practical man in the shop. Right here lies perhaps the suggestion of one of the qualifications that would doubtless be demanded for the ideal designer. Ornament springs from the shop, not the study.

The codification of styles is in itself a lifeless thing and saddles art with pedantry. The designer, then, while using the language of design, which has been formed by self-expression and the accretion of fitting types of expression very much as the language of speech has been formed by the intergrowth of dialects or tongues and the accumulation of adequate and serviceable words—the designer’s utterance should be that of a thinking man giving voice to his own ideas. Ravens and parrots can be taught to speak English and English-speaking schoolboys to write Latin. No schoolboy probably ever uttered his thoughts in Latin, since the language died, at least, and no raven—but it will hardly do to pretend to the psychological experience of a raven. It may be sufficient to rest in the assumption that the accomplished draughtsman acts as the well-grounded student of



PORTFOLIO IN SHARKSKIN

BY PAULDING FARNHAM



FULL DRESS ORNAMENT
IN GOLD ENAMEL
BY PAULDING FARNHAM

Paulding Farnham

Latin, while the designer we are designing utters himself and not the shadow of others.

In the concrete result of this self-expression there is another essential quality that may properly be required of the true designer, a quality too often noticeable for its absence, the feeling for the nature of the material. The various historic styles of ornament came to full fruition through a general use in all the arts. The same turn of thought that finds its embodiment in an Athenian temple is found in an Athenian vase, the same exuberance of fancy is displayed in the tracery of a Gothic window opening as in a contemporary wooden seat or bridal chest. This is obvious enough in all conscience. And yet it would appear that the corollary is sometimes forgotten, and that the consciously faithful follower of styles supposes that the nature of the ornament and its characteristic detail are the whole story. If a

Louis XV wooden table is desired, well and good. If a Louis XV stone doorway is needed the table is knocked into shape and turned to stone, and there you are. This is tantamount to saying that in the reign of the Old Man of the Sea his gay-hearted artists did not know the difference between wood and stone. Here we come back to the temper of the postage stamp habit. The stamp or the style is stuck on and the piece goes through the mill or the mill.

In the designing and making of such objects of art as are here reproduced from the work of a true classic designer, and not a mere draughtsman, Paulding Farnham, of the firm of Tiffany, the choice of material must exercise a decided influence on the treatment. If, for instance, gold or silver is selected, the piece should indicate by the handling of the design that gold or silver is the principal metal used in the article, a similar method to be observed in, say, rock crystal, jades, ivory, glass or leather.

Note, for instance, the appropriate sense of the material in the handling of the design in the watch shown herewith. The material is native gold from the Atlin district. This piece, with another smaller watch, gives an adequate suggestion of the apparently primitive handling of the symbols used by the different tribes of the far Northwest. The decoration under Mr. Farnham's hand associates the motives, the history and distinctions of several families. The whales at the top of the watch represent the Queen Charlotte Island Indians. The decoration terminates with the intermarrying with the Testline tribe indicated by the bears. Other parts of the ornament signify power, strength, and the centre figure, grave patience. On the smaller watch the reverse side shows the "Old Man of the Mountain," controlling the wind, rain, lightning, thunder and the



WINE PITCHER IN
CRYSTAL GLASS AND SILVER

BY PAULDING
FARNHAM



RENAISSANCE TEAPOT
BY PAULDING FARNHAM

Paulding Farnham



WATCH IN ALASKAN GOLD



BY PAULDING FARNHAM

riches under the earth. The checks and squares represent the stars as directing night and day. Another splendid example of Mr. Farnham's goldsmithing, though of a different order, is the ornament shown on another page, a delicately decorative pure gold enamel chain suspending a large perure of old rose diamonds. This work is lavish in its modelling. The Byzantine carved rock crystal coupe shown in frontispiece is mounted in repoussé gold with carved jade ornaments. The figure, of an architectural cast, supports a rutile crystal ball at the top. The inkwell, composed of an elephant ivory tusk with Burmese ornament carved in relief, is based on fine gold with rough repoussé, in which the flower, marigold, has been used as theme. Here we have an instance of the fine sense of colour which contributes a great charm to Mr. Farnham's work and which is, of course, lost to the eye in reproduction. The colour of the metal in this case harmonises with the rich tone of the ivory, in which the profuse treatment of the flower ornament in the Burmese decoration answers the flower theme of the gold below. Another interesting example of Mr. Farnham's design in gold is his use of the Florentine "Giardinetto" style in a time-piece and a brush, on which the story of Pomona is symbolised in the figure of a wood nymph, with the figures at the sides of Erato, the goddess of love poetry. The finish is in low relief repoussé in its most delicate form.

Three examples of silversmithing are shown herewith. That on the facing page displays a motive of fruit and flowers carried out well in detail. In Renaissance style there is an excellent demonstration of a difficult problem in the teapot. But still more interesting is the combination of materials shown in the silver-mounted wine pitcher of crystal glass. This combination has long been found practical and ornamental, especially when the glass is fine and justifies expensive intaglio cutting and carving. This particular glass, as made for Mr. Farnham's work by Tiffany & Co., is technically an oxide of lead glass. It differs from the best glasses heretofore produced only in that, because of the absolute purity of the materials entering into its composition and to their exact chemical relation, it is whiter in colour and more permanent in brilliancy. A piece of this glass could be buried for centuries and when found would be limpid and radiant in its transparent purity of colour. The silica is not the common silica of glass-making. It is found only in the forests of Fontainebleau, France, and of this but a small portion is pure enough for the purpose. The lead oxide used comes from the Harz Mountains in Germany, where it is also found in its purest state. There can never be much glass of this sort in the world. Materials pure enough to produce it in any quantity cannot be obtained. Those who possess a piece of it possess something as perfect and as permanent in beauty as a gem.



DESSERT PLATE
IN SILVER
BY PAULDING FARNHAM

Lace at the Metropolitan Museum

THE LACE COLLECTION AT THE
METROPOLITAN MUSEUM
BY EVA LOVETT
SECOND NOTICE

AFTER the invention of lace proper, this new filmy, airy fabric, manufactured without any foundation whatever, took on an entirely different character. The first "Punto in Aria" was made, it is thought, about the close of the fifteenth century. Like every other invention, it was a growth out of all that had preceded it. The gradual lightening of the heavy embroidery, popular for hundreds of years, by cutting out bits of the material upon which it was worked had passed to that stage when nearly the whole stuff could be cut away and an elaborate pattern still worked on the few threads that were left. Some of the magnificent Reticella laces of early Venetian days, laces worked specially for brides of noble houses, and which were made after this method, show to what an extent such work was carried. By the closest examination we cannot discover the threads of the original material. To dispense with it altogether may not seem a great matter to us, but it must have appeared a miracle to the woman who first found she could make "point in the air" without any guiding material. The name they gave it proved the wonder of this new lace.

In a very short time, a swifter method of making

"point in the air" was invented. "Bobbin lace" or "pillow lace," descriptive names of this new method, soon came in, and patterns grew more and more complicated because of the ease with which they were done. An elaborate pattern took no more work or time than a plain filling stitch. It took more skill, care and attention, but there were thousands of skilled lace-workers, already manufacturing lace with the needle, who hastened to adopt these easier methods. Much lace continued to be made with the needle, and many laces were a combination of the methods, work with the needle being put upon the flat surface of the pillow or bobbin laces for their further adornment. But lace still continued an expensive trimming. Hands, and skilful hands, were needed in its manufacture, whether these hands held a needle, or plied a bobbin and stuck pins in a pillow. The wearing of lace continued to be confined to the wealthy, and the higher the rank of the wearer the more elegant were his laces. Some of these early Venetian laces are marvels of beauty. The Metropolitan Museum exhibit contains some delightful examples of these early Venetian points.

Well worth notice in a central case are some beautifully fine pieces of Rose Point. The patterns of these will stand the closest examination, constantly developing new conceits. In a single piece we find birds of many sorts, flowers, buds and



ROSE POINT, VENETIAN

GIFT OF MRS. JULIAN JAMES

Lace at the Metropolitan Museum



CAPE, ROSE POINT

GIFT OF MRS. JOHN JACOB ASTOR

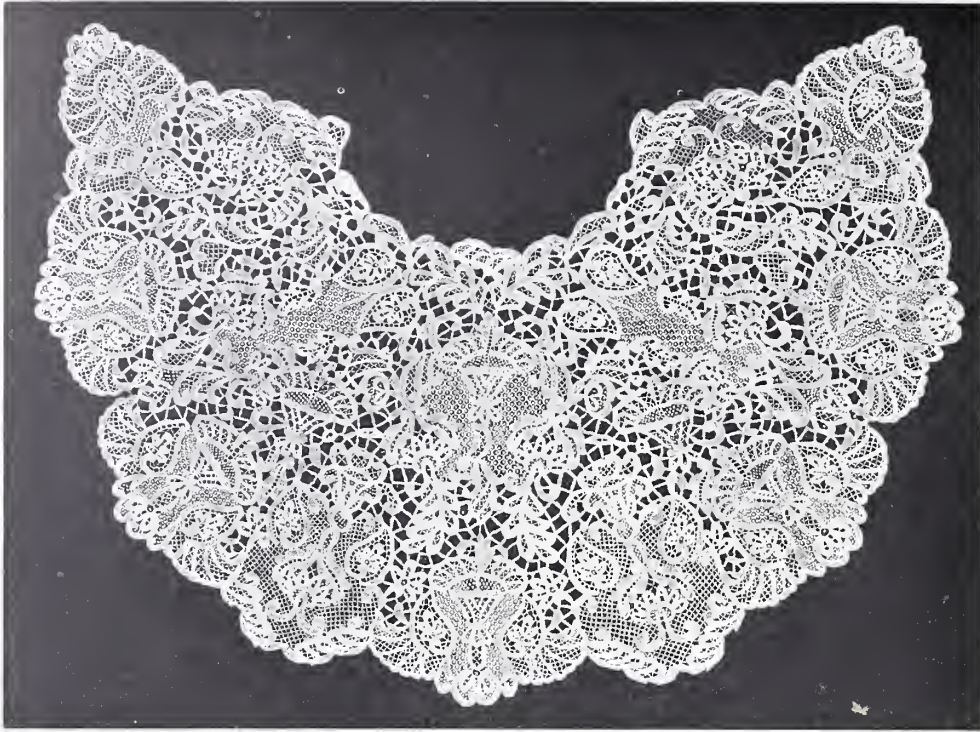
leaves, crowns, tiny figures of men and numerous animals. Another piece has little cherubs' heads with wings. All these ornaments are worked over the background of lace, the peculiarity of Rose Point being that the figures of the pattern are worked upon instead of into the groundwork. Two elaborately ornamented pieces of this lace are of graduated width, and seem designed for the front of a lady's robe. An extremely wide flounce of Rose Point shows the same complicated work.

Several wide flounces of Flemish lace are in a central case. One has figures of saints set at intervals along the pattern. Other figures are introduced. We find birds, rabbits and huge peacocks caught in the flowing lines of a flower design of carnations and leaves. The flowers are perfectly formed, each petal being distinct. The flounce has a thick, flat border, like a tape. Another and still wider Flemish lace flounce has a bold design of lilies and long, drooping leaves. This pattern, with its buds, blossoms and leaves, large and small, has a luxuriant style, and is a rich-looking piece of work. Such lace was appropriately used for very heavy garments of velvet and satin. Cloaks, trained robes

and the ceremonial garments of priests were trimmed with it. The edge of this larger flounce also has a straight line for a border. The groundwork of these heavy Flemish patterns is called "réseau," and shows the usual inequalities of a hand-made background, the mesh being of various sizes and degrees of evenness. The whole style of the lace is in direct contrast to the Venetian points, with their dainty scalloped edges, sometimes formed of the petals of flowers and their leaves as part of the pattern. There is a beautiful piece of Brussels lace of exceeding fineness, in which Neptune and his sea-horses, a spouting whale, dolphins, mermaids and many odd sea-plants figure. Another fine piece has hunting scenes and contains a hunter with his gun and dog, following a deer, which is seen in the distance. Grass, trees, hills and other features of the scenery are all to be traced here.

There are many pieces of Italian Guipures, a famous lace of the north Italian provinces, with the rich patterns and flowing styles of the Renaissance. These are bobbin laces, and when they were made with the tiny thorns, or "picots," along

Lace at the Metropolitan Museum



HONITON COLLAR

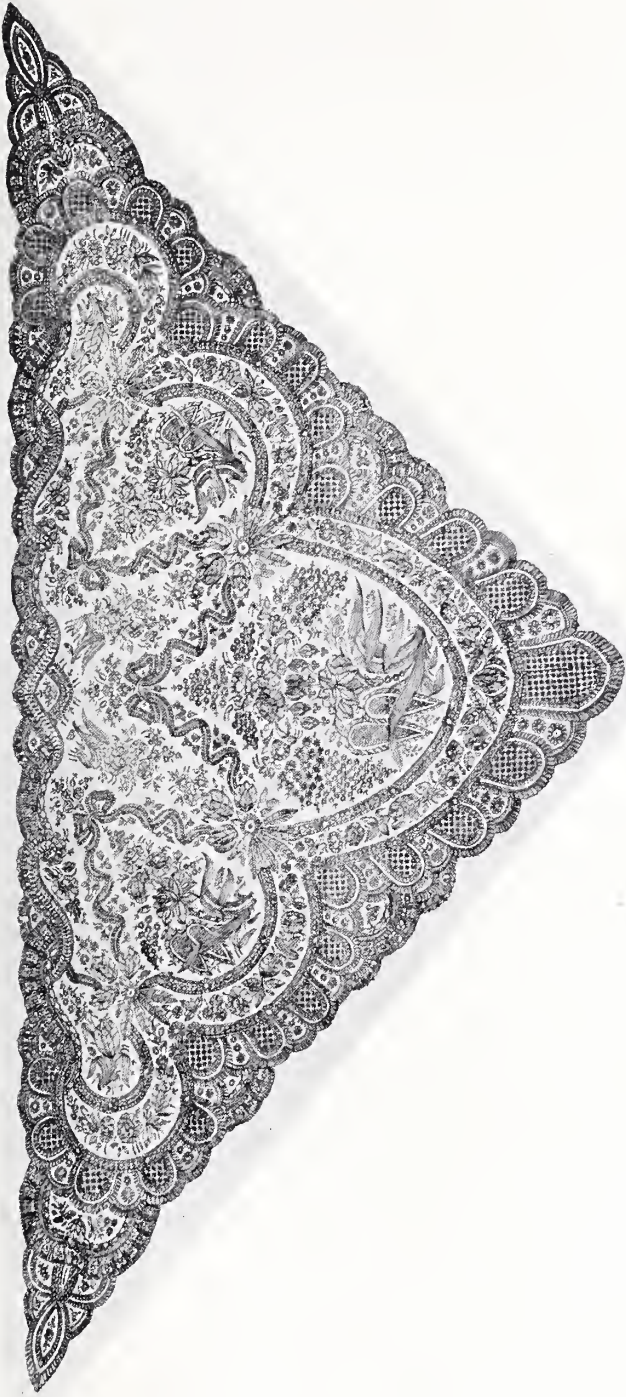
GIFT OF MRS. MARY A. WITTHAUS

the threads joining the pattern, they were known as "Guipure à Brides." When these were first manufactured in the north of Italy they were made of separate pieces, the flowers, birds or animals being joined by long stitches edged with "brides." Later the pieces were joined by a closely worked background, known as "réseau." Many of these laces have designs of birds, rabbits, deer, dogs and other animals.

Passing to the finer laces in near-by cases, there is "Burano," which is made with a needle. The mesh of this is worked perpendicularly, giving it an odd, "ruffly" appearance, and it is even closer than the Flemish laces. There are examples of Point de France, which somewhat resembles Point de Venise. This was first made in France by manufacturers who imported the lace-workers from Venice, but furnished them with French designs. This method soon produced a lace of a distinctive character. There are pieces of Point de Milan and Point de Genoa, which display slight differences and which must be examined to discover them. A lace known as "Binche" has an even mesh, and its pattern is so little to be distinguished from its grounding that one must look close to trace it. It seems related to the stiff character of the Flemish lace, but is without its decided pattern. "Brabant" lace has leaves

and flowers worked into a netlike mesh. There are some handsome examples of Brussels point, also known as Point d'Angleterre. The crown of a cap of this lace is covered with a pretty twisted pattern of conventional sort. There are a few pieces of Irish crochet, the bodice of a child's frock, which was loaned by Mrs. R. W. De Forest, and a collar. In the same case are beautiful old-fashioned collars of many sorts of fine lace, Brussels, Point d'Alençon, Honiton and Appliqué. There are also many "barbes" of these laces. One of Brussels is a good example of the different kinds of "filling" or "grounding" which may be found in one article.

Some lovely Point de France laces, of which the flowers and leaves of the pattern are joined by delicate stitches holding them in place, are in a central case. Here are also shawls, veils and flounces of Point Appliqué, Point de Gaze and Chantilly. Some exquisite shawls of these laces are displayed on forms, which were specially made to show them. A shawl of Appliqué is the gift of Mrs. Julian James, and was her wedding veil. Others of the shawls exhibited were also wedding veils, and come from old New York families. One shows a charming design of rose branches. The shape of the roses, the clusters of leaves and even the thorns on the stems are wonderfully natural. A shawl of



BLACK CHANTILLY LACE SHAWL
METROPOLITAN MUSEUM

Lace at the Metropolitan Museum

Limerick lace has a cornflower design, and another has a scroll and conventional pattern. A beautiful cape of Honiton lace in the same case was the gift of Mrs. Witthaus. A Point d'Alençon shawl has a pomegranate design, and the filling of the small figures is done in a different pattern from the main background.

A magnificent flounce of Point d'Angleterre has a whole case to itself, where its pattern of flowers of different kinds, trailing from an urn, and flowing arabesques can be seen to good advantage.

The Napoleon laces lent by Mrs. H. K. Porter are unique. One of them is a bit of Point d'Alençon in which the monogram of Marie Louise, wife of Napoleon, alternates with the famous "Bee" of Napoleon himself. An Alençon collar also shows the "Bee" design, and is of the same period. Other strips of lace are of Empire times. In these the dots and tiny designs in the body and above the border were significant of the time when lace began to be ruffled onto the edges of clothing, and an elaborate pattern would have been unnecessary. Among these are some long-shaped pieces of Alen-

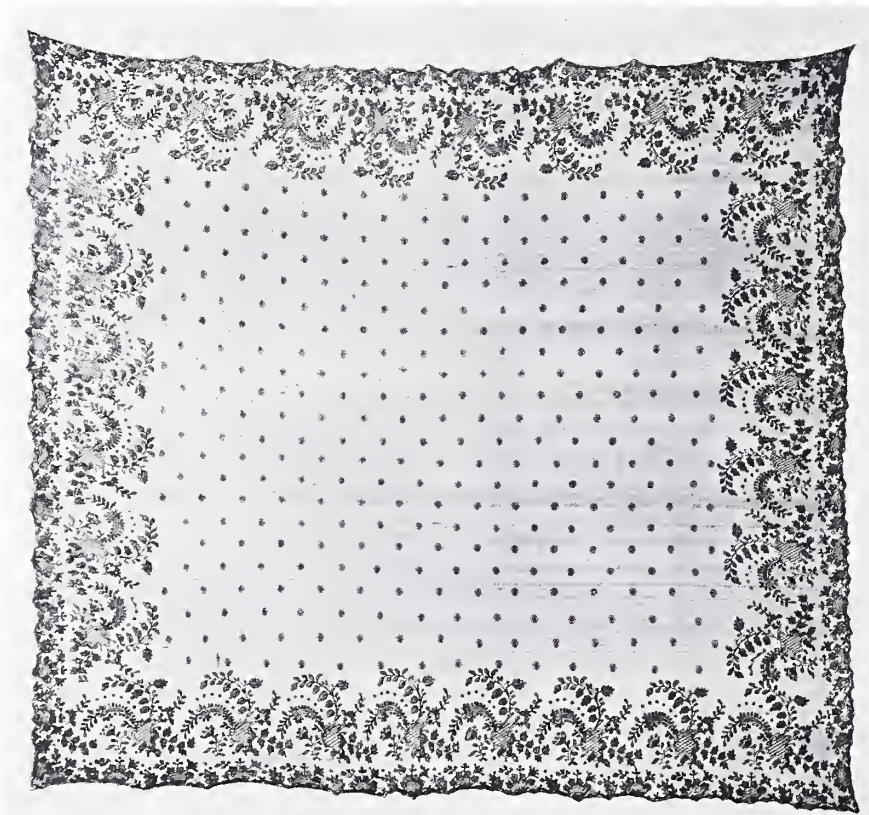
çon, arranged for trimming for gowns. They were the gift of Mrs. Luckmeyer.

Noticeable are some fine bits of early Valenciennes. These are adorned with charming little branches of flowers or berries with leaves, and some heavier patterns than Valenciennes has to-day.

Among the lace oddities is a funny little embroidered costume of pineapple cloth, for a child. This is from the Philippines. It has trailing vines edging the bottom of the small trousers and the little blouse, and so daintily is the work done that it attracts attention, even among the magnificent and costly laces surrounding it. Another odd piece of special interest is a lampshade made by a Sioux Indian from an Italian design. Into this the worker has introduced characteristic "motifs" of his own, such as a canoe, a wigwam and a portrait of a man, possibly of the worker himself. This is a loan from Miss Amy Townsend, who has spent much time in the development of the art of lace-making among the North American Indians.

An exhibit of black lace shawls and flounces is in a wall case in the next room. This collection was

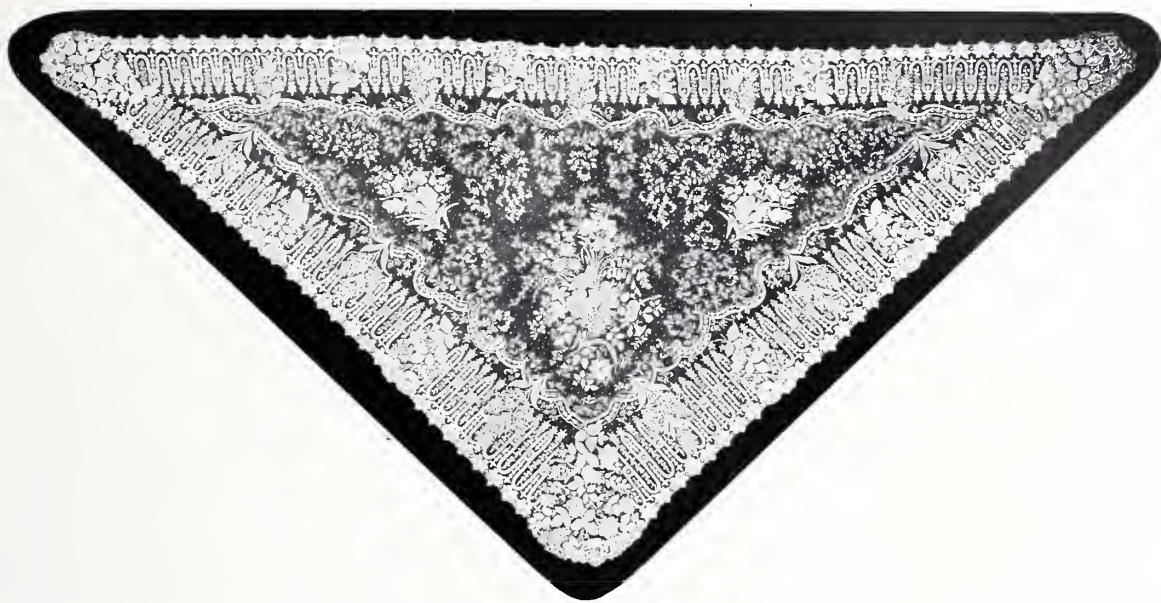
contributed to liberally by Mrs. Winters and Mrs. Witthaus. One set of shawl and flounce has a design of trailing willow branches and palms, the lace being a fine Chantilly. Another set of shawl and flounce shows tulips and roses in the pattern, the flowers being perfectly formed, with each petal distinct. There are also some Spanish lace flounces of heavy style. One large piece may have been intended for a flounce, but is more than deep enough to cover an entire skirt. This shows Orientalism in its design. All sorts



BLACK SPANISH LACE SHAWL

METROPOLITAN MUSEUM

Chicago Art Institute



SHAWL, MODERN POINT APPLIQUE
USED AS WEDDING VEIL

GIFT OF
MRS. JULIAN JAMES

of Eastern figures are crowded into it. There are small Chinamen in national costume, pagodas, parasols and many Chinese characters. Even the scroll surrounding the whole has a distinctly Eastern look.

A white Spanish or silk lace mantilla is in this exhibit. This was included in the collection given by Mrs. Samuel S. Howland, a daughter of August Belmont, this year. This mantilla has a full ruffled border. Another white lace shawl is of Spanish thread, which is very unusual, as Spanish laces are always made of silk. This shawl has a small pineapple figure covering the centre, arranged as a border, and forming a scallop on the edge. It was lent by Mrs. Porter. Several black Chantilly lace fans are included in this collection.

Surrounding the lace room and hung above the cases are a number of pictures, dating over several hundred years, illustrating the use of lace. Among these is a large framed exhibit, showing the method of lace-making. In this picture a lace design is given, printed in six different colours, each colour showing a part of the manufacture, and each different colour being entrusted to a different worker. The first worker does only the part printed, we will say, in blue. She simply outlines the pattern. The second worker puts in the portion printed in red, the coarser groundwork. The third does the yellow part, the finer groundwork. The fourth makes the green portion, the flower design. The fifth adds the part printed in pink, the little delicate stars on the

body of the lace. The sixth worker completes the pattern, with a heavy outline around the flower design and the edge, and so the finished piece of lace is turned out.

The lace collection came to the Museum largely by bequests and gifts. Some of the earliest of these were from Mrs. John Jacob Astor and Mrs. R. L. Stuart, who gave, in 1881, the nucleus of the present exhibit. Miss Margaret Taylor Johnston and the Misses Schuyler have been very generous. Several of the very early examples were bought by Sir Purdon Clarke with the Rogers fund. A number of single pieces are the gifts of separate individuals. Besides those mentioned, many were lent to the Museum. Mrs. Porter has lent a number, and, although living at a distance, often visits the collection. Altogether, this is the most interesting as well as valuable exhibition of laces in the country, and in many respects cannot be duplicated in the world. The present arrangement is said to be the most complete of its kind anywhere.

RECENT WORK AT THE ART INSTITUTE OF CHICAGO BY MAUDE I. G. OLIVER

SINCE its establishment twenty-seven years ago, the Art Institute of Chicago has not displayed any startling, periodic advancement. Through its even, steady march, one might not know at what period to point regarding which it

Chicago Art Institute

had merited the distinction, and yet the fact would be evident that, as it stands to-day, it is justly classed in the foremost ranks of schools of art. As testimony of its standing in recent years, it has been awarded gold medals at the expositions of Chicago, Paris in 1900, Buffalo, Charleston and St. Louis. As a means to its promotion, it has always encouraged progressive ideas and, although merely as a basis of individual development, it has constantly insisted upon a strictly academic practice. Moreover, while never being affluent in the matter of funds, it has striven always, not only to provide pleasant accom-

modations for its students, but it has endeavoured to secure instruction from a corps of the best resident professional teachers, as well as visits from numerous artists and lecturers from a distance. Within the last few years, the students have been privileged to receive assistance from such men as Chase, Duveneck, Melchers, Herter, Ochtman, Von Salza, Low, Hubbell and Pyle. In the present year, Alphonse M. Mucha will deliver lectures and conduct classes and, at the same time, will exhibit a collection of his works. Frederick Richardson, a former member of the Art Institute staff, will deliver a course of lectures upon composition.

Besides its regular schools of drawing, sculpture, design and architecture, the Institute has now a well-established normal section and, as the needs of the times seem to demand, various departments



BASKETRY AND WEAVING

NORMAL CLASS, CHICAGO ART INSTITUTE

in the applied arts are introduced, such, for example, as a class in pottery and one in ceramic painting. It conducts, also, a class in commercial art and, of all the different divisions, perhaps the most far reaching, certainly the most interesting, is the juvenile class, where pupils of an early age are trained in æsthetic appreciation.

The increasing tendency to attain proficiency in as many of the allied arts as possible in order to bring back broader knowledge to an individual field is constantly being recognised more and more, so that, not only in the professions of illustration and design is a certain amount of academic drawing required, but in the departments of architecture and even sculpture as well. The division of normal instruction, which is now well-equipped, covers all the branches necessarily, but it does not go as deeply into any as the other sections do.

Chicago Art Institute

The department of drawing and painting is now conducted on the Ateliers and Concours system, which appears to be reaping excellent results. Another somewhat radical change is the abandonment of the old custom of granting diplomas at the completion of a certain curriculum, the idea being—the only rational conclusion on the subject—that the assumed possibility of a graduation in art is a fallacy. This innovation has also paved the way for a more limited course in each of the antique classes in connection with the academic department, no student being confined to any one class for over three months; in this way the student is bound only to a maximum limitation of a year for the time of reaching the life class.

The discontinuance of the diploma practice does not cover the schools of architecture and of design nor the school of normal training, but, in all the other branches, not only is greater encouragement given through the more rapid advancement, but the desire to acquire a given end at the expiration of a prescribed course is quite removed and, in its stead, is the much greater pleasure of continued study in advanced work. Problems of deeper significance and of more wide-reaching extent than were formerly considered are now carried to satisfactory conclusions. Miniature painting is receiving serious notice and the efforts in the line of mural decoration are exceedingly ambitious.

This year the work in the latter field has been the development of compositions for a dining-room—bright, tripping figures, who wind their way over the green, and admirable studies of the hunt being



SCULPTURE

BY STUDENTS OF LORADO TAFT

themes employed. In the barber shop series, seen herewith in illustration, the spirit showed a quaint, posteresque approach to the subject, treated in a vein of whimsical humour. While not equally strong in all divisions, the examples worked out during the year 1905-06 maintain a most creditable standard, in some cases presenting very finished work. Among these a number of decidedly clever interiors were executed. Miss Mary Ferris, whose treatment was awarded a mention, worked out a dining-room in substantial, quiet elegance. In this scheme the chairs may perhaps be held too massive in structure, but, on the whole, the lines are exceedingly refined. With a foundation of chocolate, merging into tan, the scheme has been relieved by sage gray woodwork, with here and there a touch, such as a bit of orange and red, as seen at intervals



MURAL DECORATION
FOR A BARBER SHOP

BY SIDNEY RIESENBERG
CHICAGO ART INSTITUTE

in the frieze. The wall elevations by Arthur Gunther, who also holds an honourable mention for a perspective interior, is a very attractive arrangement in a conventionalised rose motive. Panelings in golden oak contribute to the warmth of colouring, which has been made both inviting and restful. Another residence interior, showing a delightful colour rendition as well as beauty of line, was drawn by a student of the evening class, Mr. V. S. Pearce. An especially severe treatment, this creation is altogether dependent upon its agreeable proportion for pleasing effect. It is a symphony in tertiary blues and white, with warm touches of golden brown here and there, as, for instance, in the solidly built fireplace which reaches from floor to ceiling. A couple of firmly constructed friezes, one a stencil from the first year class, and the other from the second year class, a softly coloured conceit in tones of neutral grey and, for the flowers, a rich old rose, are noteworthy productions. In the rendering of metals, the two door knobs, the first by Arthur Gunther, the other by Bess G. Stevens, and the exceptionally chaste design for a hand mirror by Thorwald Peterson, a first year student, are, in particular, deserving of notice.

The merging of design and composition is a subtle line necessarily, but, if to be met with anywhere, perhaps on the cover design we find it most

surely. Among some splendid covers contributed during the past year, the one for the Electrical Show catalogue by Fred Stearns was especially noticeable.

In illustration, a story for the Christmas number of *The Inland Printer* was illustrated by the class last year; a number of posters, including a second set for the Ben Greet Company, besides several independent pictures, many in colour, of quaint traditions, were among the features of the year. This class has been unusually fortunate in being surrounded by the atmosphere of different historical periods through the presentation of various plays under the direction of Dr. Emerson, of the Chicago University, the costumes being furnished from the school collection. For the benefit of this class, also, are carried on lectures on utensils, manners, customs and the like, besides practice in limited time sketching; in fact, the endeavour has been to provide everything conducive to a breadth of information and a facility of expression. In advanced work, the models are arranged in groups of two or more, the details of subjects and settings being left to the option of the student, some working out up-to-date golf links where others would see a throne in Oriental splendour. Included among the best performances during the past year should be mentioned the compositions in oil by Edward Spear,

Chicago Art Institute

Sidney H. Riesenberg, Wm. E. Scott and E. Martin Hennings.

In the academic school drawings in charcoal by Winfred Bosworth, Charles A. Wilimowsky, Sarah E. Truax, of the day classes, and by John B. Woodruff, a student of the evening department, paintings in oil by Robert Vittur, Datus E. Myers and Elmer Forsberg are among the most creditable works.

The school of sculpture begins already to feel the impetus gained through the bequest of Mr. Ferguson of a million dollars for the cause of Municipal Art. A large annuity, consisting of the major part of the interest from this sum, is devoted to the purchase of sculpture for the enrichment of the parks and boulevards of Chicago. Under the direction of Lorado Taft, students in the modelling classes have the privilege of practical experience by developing Mr. Taft's own sketches. The designer himself is benefited in being enabled to see his ideas carried out in carefully constructed models, and the class is incalculably benefited in the opportunity of working together and of receiving inspiration from stronger work than their own. The exhibition this year has been unusually successful, having been carried out in a series of suggestions for park decorations, these being surrounded by potted shrubbery, which aids materially in producing the effect of a city park in miniature. There were two seated figures of Indians, sentinel-like, on high pedestals, guarding the entrance, with innumerable fountains and groups designed purely for ornament. Of the latter class, one of the most attractive represented a little band of children and was the work of students entirely. Macbeth's three witches reappear, standing with joined hands in solemn mischief about the lighted caldron, which, in the particular case in question, happens to be an electric fountain. *The*

Tired Horse demonstrates great tenderness, not only of conception, but of execution as well. The solidly massed group, consisting of a man and a woman crouching down to coax a near-by rabbit, is truly an achievement in "the round." And the St. George Fountain is a monumental work, which at once suggests eloquence and dignity.

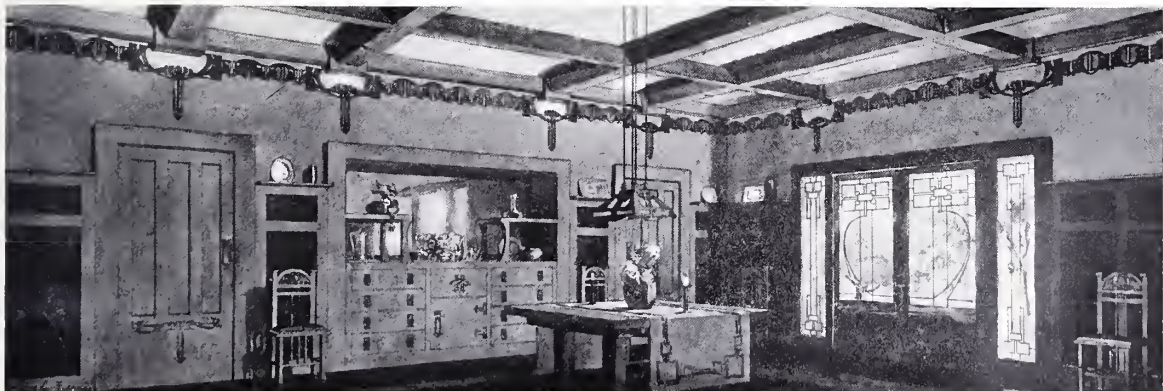
A considerable number of prizes, inspiring the students of the Institute to the highest possible standards, have accrued to the Institute through the generosity of interested patrons. Among those which become available next year is the John Quincy Adams scholarship of four hundred twenty-five dollars for travel.

For the past year, those receiving prizes were as follows: For general excellence in drawing, painting and sculpture: 1st—American Travelling Scholarship, \$125, E. Martin Hennings, Chicago. 2d—Free Scholarship in Art Institute for one year, Charles A. Wilimowsky, Chicago.

The Frederick Magnus Brand Memorial Prizes for composition: 1st—\$50, Sidney H. Riesenberg, Chicago. 2d—\$25, Edward Spear, Chicago. 3d—\$15, Margarethe Hansen, Chicago. 4th—\$10, Mattie E. Akley, Ravenswood, Chicago.

Special Prizes: A Free Scholarship in Art Institute for one term, as follows: For Drawing and Painting, Life Class, Reubey S. Ferris, Grand Rapids, Michigan. For Drawing and Painting from the Head, Linda M. Jensen, Elgin, Illinois. For Drawing from the Costume Model, Nellie Morgan, Chicago. For Composition, John C. Coughlin, Chicago. For Modelling, Clyda G. Chandler, Dallas, Texas. For Still Life Painting, Irwin G. Jirka, Chicago.

In addition to the prize awards listed above honourable mention was accorded to many.



DESIGN FOR
DINING-ROOM

BY MARY L. FERRIS
CHICAGO ART INSTITUTE

Artistic Work in Tortoise Shell



TORTOISE-SHELL
HAIR ORNAMENTS

PRATT
INSTITUTE

ARTISTIC WORK IN TORTOISE-SHELL AND METAL

A TORTOISE-SHELL carving is a branch of artistic work which has lately been taken up by the class in jewellery, metal chasing and enamelling conducted at Pratt Institute, Brooklyn. Last year this work was somewhat experimental, and only a few of the regular jewellery students undertook it. The results attained are most interesting, and more than justify the pains taken by the teacher and the enthusiasm of the students. Class members interested have expressed a determination to continue the work and to increase the variety of articles made from this beautiful material, and other students, who have not yet tried it, expect to take up tortoise-shell carving this fall.

Some good results of their efforts were shown with the work of the jewellery class at the recent general exhibition of Pratt Institute, consisting of combs for the hair, elaborately and exquisitely carved. Clusters of fruit and flowers were well grouped and tastefully disposed across the tops of the combs, while the comb itself was so smoothly and evenly finished as to make a comfortable and useful, as well as handsome, hair ornament. These

combs were almost the only articles attempted by the students last year, but a number of ornamental pieces are planned by the class members, and next spring's exhibit will doubtless see a great variety of effects in this material.

Students supply their own tortoise shell, which is to be had in thicknesses sufficient to allow of raised work in the carving. The raised effect of flowers and leaves is also obtained by bending the material, which is kept soft for that purpose by soaking it in salt water. A still greater degree of pliability is obtained when the water is hot. When the material cools it retains the form given it when heated. Sometimes a still higher relief is obtained by joining two pieces of the shell.

Simple designs were among the first planned, a model of the article being first made in wax. In making this, attention must be paid to the quality of the material to be used. Tortoise shell is never of even thickness, and it requires judgment to select a piece suitable for the design, as well as to create it. The work has proved so fascinating, however, that there is no doubt an advance will be made in it this season.

The Pratt Institute conducts a jewellery class which gives a thorough professional training. It teaches designing and modelling; the application of designs to working problems; the setting of stones; enamelling and finishing; the methods and practice of technical work in metal; and the development of original ideas in design. By this instruction, the apprentice can greatly shorten the period of his apprenticeship, and supplement the technical skill gained in the shop by work in drawing, modelling and designing, and in the theory as well as the practice of his art. This, it is held, is what a shop will never teach him. The course is equally serviceable to the art student, who wishes to apply his knowledge of art to some lucrative profession. The field of artistic jewellery is said to excel almost any other line of illustrative art work. The demand for trained workers in art applied to metals, with the limited supply of such men, practically assures advancement to the earnest worker. That there is steady demand for artistic jewellery, made after original designs, has been proved by the success of those pupils who have graduated from the three-years course and taken up the work of a professional jeweller. Several young women graduates are now making comfortable livings, and find an increasing demand for their work. Each article is designed especially for the customer and for the purpose it is intended to serve. Duplicates are only made when there is some special reason for making

Artistic Work in Tortoise Shell



SILVERWORK AND JEWELLERY

PRATT INSTITUTE

them. A necklace of gold links, with tourmaline pendants, made by Miss Emily Peacock, which was in this year's exhibit, was purchased by a bride, who ordered seven copies, the necklaces being intended for gifts to the members of her bridal party.

A student of the course is first taught the use of his tools. When he begins to study designing, he makes his design, however simple the article may be, first in wax, learning thus to model his figures and to express his own thought. This design is used as an object lesson by the instructor, who

criticises it, but is careful not to interfere with any originality of idea. If the design is at all good, the student is shown how to modify it to meet the limitations of his material. If the design is impossible, for artistic or mechanical reasons, the student is taught to develop his thought in a more practical way.

The apprentice in a shop acquires little more than the skill necessary to meet the technical requirements of his trade, but as the success and advancement of the skilled jeweller depend as much upon his artistic conceptions as upon his

Artistic Work in Tortoise Shell

skill in execution, the work of the shop must always be supplemented by art instruction in the studio. The highest advancement is only gained by paying equal attention to both sides. By alternating the character of the problems given to the students, the applied work shows the inspiration that comes from a careful study of modelling and the principles of design, and the work in modelling and design shows the adjustment and illumination that come from daily contact with practical problems.

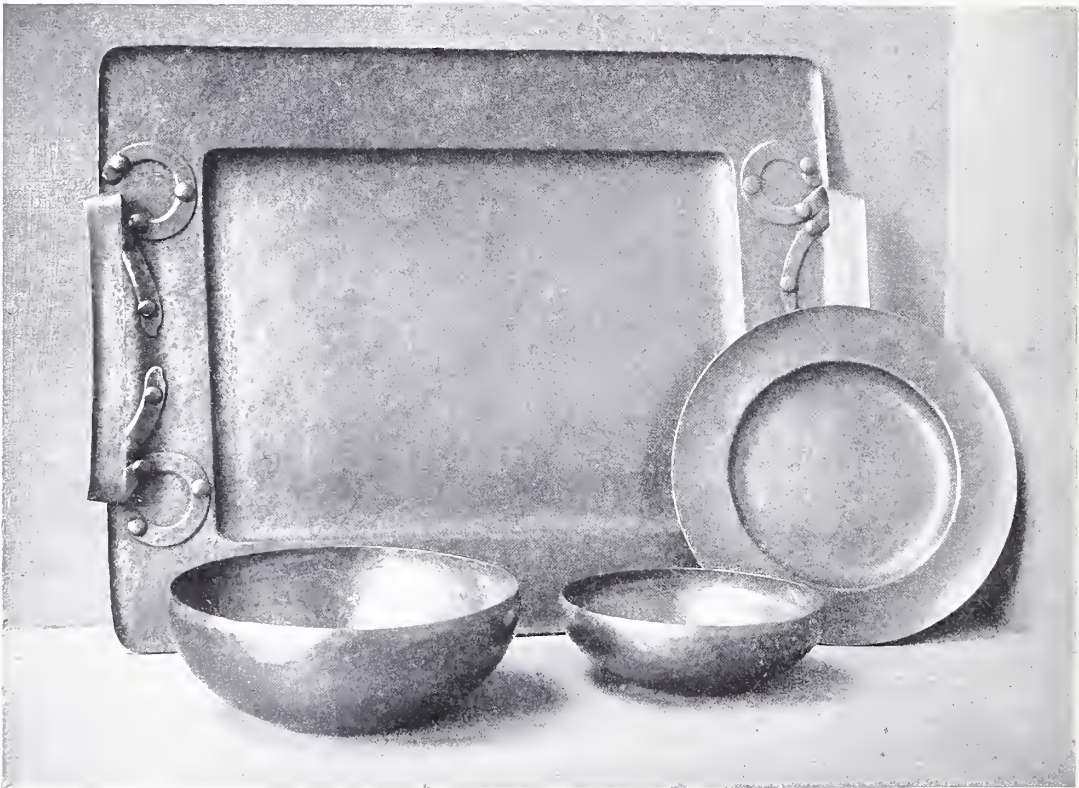
The materials used in the students' course are the semi-precious stones, such as amethysts, tourmaline, turquoise matrix, onyx and amber. Silver is usually employed for settings and chains. Gold is used sparingly, as it is expensive. The student furnishes his materials, and his work is generally disposed of to advantage.

The class is fortunate in its instructor, Mr. Carl F. Hamann, who is not a professional teacher, but an expert jeweller by profession, as well as a sculptor. Mr. Hamann served his apprenticeship

in this country, and afterwards studied modelling and designing in Munich, and in the Académie Julian, and the Ecole des Beaux Arts, Paris. He was the sculptor of the statue *Justice*, which was one of the eight statues on the Triumphal Bridge at the Pan-American Exposition in Buffalo. At St. Louis Exposition he had a statue symbolical of *Wyoming* in the Colonnade of States. He is also the sculptor of the figure of *Modern Art* on the permanent Fine Arts Building. Mr. Hamann is a member of the National Sculpture Society.

Mr. Theodore T. Goerck, instructor in chasing, repoussé and hammered work in copper, has been very successful in many pieces he has exhibited at the World's Fair, Chicago; the Paris Exposition of 1900, and the Exposition at Buffalo, in 1901.

The jewellery class of Pratt's Institute has been in existence about six years. Last year's class numbered twelve or thirteen, and had one graduate, but interest in the class and its work steadily increases and the number of members is larger each year.



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Current Art Events

CURRENT ART EVENTS

THE PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS will hold their annual exhibition in the galleries of the Pennsylvania Academy, Philadelphia, from November 5 to November 24 inclusive. It will be the effort of the management to make a thoroughly representative showing. All works in Philadelphia intended for the exhibition must be delivered at the Academy October 29. Miniatures for the New York jury are to be delivered in packed cases to the Artists Packing and Shipping Company, 139 West Fifty-fourth Street, on October 25. Miniatures without packing cases in New York City will be delivered on the same date at the Van Dyck Studios, Eighth Avenue and Fifty-sixth Street, Room 502. The packing and forwarding from New York to Philadelphia and return of miniatures accepted by the New York jury will be paid for by the Society. The New York jury comprises Alice Ham Brewer, M. Lesley Bush Brown, Amy Otis, William J. Whittemore; and the Philadelphia jury, Ellen Wetherald Ahrens, Cecilia Beaux, Hugh H. Breckenridge and Ludwig E. Faber.

THE exhibition of the New York Water Colour Club will be held in the American Fine Arts Galleries, 215 West Fifty-seventh Street, New York, from November 10 to December 2. Pictures will be received at the galleries on October 26 and 27. Original water colours and pastels never before exhibited in the city will be received. Miniatures will not be exhibited in groups. They must be framed separately. Through the generosity of Mr. William R. Beal, a prize of two hundred dollars will be awarded to the picture selected by the jury as in its judgement the most meritorious water colour. The jury of selection is as follows: Mrs. Emma Lampeit Cooper, Miss Blanch Dillaye, Jules Guein, Corwin K. Linson, F. Luis Mora, Leonard Ochtman, Mrs. Clara Weaver Parrish, Edward H. Potthast, F. K. M. Rehn, William S. Robinson, Mrs. E. N. Vanderpoel, Cullen Yates.

THE MINNEAPOLIS SOCIETY OF FINE ARTS is holding an exhibition to close the sixth of this month. The early date has been chosen this year chiefly for the reason that many of the artists who exhibit have listed the same paintings for a later exhibition at the Chicago Art Institute. Among the artists whose work was secured for the exhibition were Frank H. Benson, Hugh H. Brecken-

ridge, I. H. Caliga, Albert H. Groll, John C. Johansen, W. L. Lathrop, Jonas Lie, Van Deering Perrine, Janet Wheeler, Irving R. Wiles, Edmund H. Wuerpel and Genjiro Yeto.

THE CORCORAN GALLERY OF ART, Washington, D. C., has made preliminary announcement of an art exhibition of contemporary American oil paintings for next February and March. It is hoped to make the proposed exhibition national in scope and character, which will differentiate it from any previous exhibitions held in the capital. The best galleries in the building will be completely cleared and devoted to the hanging of the contributed pictures. The exhibition will be confined to original oil paintings by living American artists not before publicly exhibited in Washington. Intending exhibitors should file an entry card with Mr. F. B. McGuire, director, Corcoran Gallery, not later than December 20. Pictures will be received up to January 22 in Washington, and January 12 in other cities. The following prizes will be available: the W. A. Clarke prize of \$1,000, accompanied by the Corcoran gold medal, and the Charles C. Glover prize of \$500, accompanied by the Corcoran silver medal, and the V. G. Fischer prize of \$250, accompanied by the Corcoran bronze medal.

THE OIL PAINTING entitled *Hare and Hounds*, by H. M. Walcott, noticed in our account of the exhibition of the Pennsylvania Academy, has been added to the permanent collection of the Art Association of Richmond, Ind. It was bought with the Reid purchase fund, made available by the annual exhibition. The Mary T. R. Foulke prize of \$50 was awarded to Mr. T. C. Steele, of Indianapolis, for his oil painting entitled *The Cloud*. First honorable mention went to William Forsyth, of Indianapolis, for an oil painting entitled *Autumn Roadside*, and second honourable mention to Miss Anna Newman, of Richmond, Ind., for *A Portrait*.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS announces its annual exhibit for January 19 to February 24, 1907. Complete circulars will be issued in the course of the current month. Preliminary announcement is made to assist exhibiting artists in their plans for the winter. It will be noticed that the exhibition will continue for five weeks, instead of six, as formerly. This change has been made for the convenience of those who wish to have their works sent by the Academy directly from Philadelphia to New York in time for the annual exhibition in March.

Book Reviews

BOOK REVIEWS

B HISTORIC STYLES IN FURNITURE. By VIRGINIA ROBIE. Illustrated. Chicago: Herbert S. Stone. *The House Beautiful*. 8vo. Pp. 196.

The publishers of *The House Beautiful* have issued a well-illustrated and well-digested summary of the subject of furniture as treated in the various periods since the Middle Ages. After following the course of the early furniture through the fourteenth and fifteenth centuries, Virginia Robie, the author, turns to the Renaissance in Italy, France, Germany and Spain. Separate chapters are devoted to English furniture in the sixteenth and seventeenth and in the eighteenth centuries and to the French styles, Louis XIV, Louis XV, Louis XVI and Empire. American Colonial furniture is discussed in the concluding chapter. The overhang of the Colonial period in furniture over the Colonial period in history is put at fifty years. In the accepted definition two centuries are comprised in the period, 1620-1820. During the earlier period the history of all handicraft in this country was closely allied to that of England and Holland. In the latter epoch Dutch influence grew less and England shared with France in molding our taste. Different parts of the country responded differently in the earlier times to the fashions of the older world. Thus, in New England styles in furniture were a tardy growth. In the South, where a closer touch was kept with England, fashions in costume and in house furnishing changed more rapidly. In each section the furniture differed from that of the Dutch settlers between. Equally distinct were the household furnishing of the Huguenots in Canada, and they in turn were unlike those of the French explorers in Louisiana. The Quaker and Swedish settlements in Pennsylvania added still another element. Again, while the English of the South were fairly representative of one class, and lived after the manner of their kind in the old country, there were slight differences between the Colonial homes of Virginia and those of Georgia and Carolina. After the roughness of the pioneer life had passed away, the dividing lines between the English and the Dutch and between the North and the South became more marked, and remained so until the beginning of the eighteenth century. The first hundred years of the period may be called the age of oak, the second the age of mahogany. After the Empire style had run its course, by 1830, black walnut superseded mahogany. The characteristics which had made furniture making an art for more

than a hundred years passed away. For a convenient and well-balanced account of the general trend and development of styles this book is to be commended.

THE ART REVIVAL IN AUSTRIA, special extra number to THE INTERNATIONAL STUDIO, with 221 illustrations, including a score of special colour plates and photogravures, with articles on Modern Painting in Austria by Ludwig Hevesi, Modern Plastic Work and the Architectural Revival in Austria by Hugo Haberfeld, Modern Decorative Art in Austria by A. S. Levetus. Quarto. Price, Wrappers \$2.50 net, postage 25 cents. Cloth \$3.00 net, postage 35 cents.

THE SPECIAL EXTRA NUMBER TO THE INTERNATIONAL STUDIO, appearing from the Bodley Head, John Lane Company, New York, is devoted to "The Art Revival in Austria." The publication, like all extra numbers to THE INTERNATIONAL STUDIO, is profusely illustrated, this one containing in all 221 illustrations, a score of which are special inserted colour plates and photogravures. The general subject is divided under four heads, which have been entrusted to the well-known writers, A. S. Levetus, Ludwig Hevesi and Hugo Haberfeld—Modern Painting in Austria, Modern Plastic Work in Austria, Architectural Revival in Austria and Modern Decorative Work in Austria.

In the first section, which is illustrated from the work of some thirty foremost painters, including the Slav artists who have contributed so much to the artistic assets of the monarchy—Poles and Ruthenes in Galicia, and Czechs and Germans in Bohemia—will be found a valuable analysis of the origin and development of the body of Austrian painters known as the "Secession," and constituting a revolt from the *Kunstlerhaus*. Among the sculptors whose work receives attention are, of course, Hellmer, Lederer and Karl Bitter, well known in this country, and among the Czech sculptors Von Mylsbek and Franz Metzner. Among the architects, O. O. Wagner is a figure of prime importance. One of his latest buildings is the Post Office Savings Bank Building, with its quadrangular central hall of more than 500 metres. This building is in course of being completed. One of Wagner's later projects on which he is already at work is a great bridge over the Danube Canal. Among Wagner's pupils who have become celebrated is Olbrich, a man highly gifted, impulsive and imaginative. The work of leading artists in all forms of applied art is discussed and illustrated in the fourth section devoted to decoration.

Nature's Aid to Design



FIG. 65

MARTHA WASHINGTON GERANIUM

NATURE'S AID TO DESIGN
BY E. S. D. OWEN AND LOUISE
W. BUNCE

GROUP 10. The contrast between garden and field growth in the accompanying specimens points to the delicacy with which

nature proceeds with the advancing season. To those not fortunate enough to be near the fields the importance will be at once apparent of having the field culture brought into the realm of the city worker in art, and at the same time the comparison of wild and natural growth becomes most valuable.



FIG. 66

UNITS OF MARTHA WASHINGTON GERANIUM



FIG. 67

COLUMBINE



FIG. 68

SMALL PRIMROSE



FIG. 69

GERANIUM



FIG. 70

UNITS OF GERANIUM

The Baldwin Piano

DESIGN AND ORNAMENT OF SOME NEW PIANOS

WE HAVE had occasion from time to time to call the attention of our readers to artistic work in the decoration of pianos by various hands. Illustrations are presented herewith of some of the results achieved by The Baldwin Company of Cincinnati. Mr. Lucien Wulsin, president, has given particular study to the careful reproduction of French schools of ornament, the Louis XIV., Louis XV., Louis XVI. and

the Empire styles. In this interesting research on behalf of the artistic progress of the manufacture conducted by The Baldwin Company he has spent many years in working upon and comparing the best authentic models. The quality of his efforts has been recognized by bestowing upon him the decoration of the Legion of Honour. In the case of the Louis XV. Grand Piano, for example, more than two years time was devoted to the work. The result of such care in the details of design has been to place the output of The Baldwin Company among the purest and most refined developments

of art in American industry.

Among the instruments deserving of special notice, that presented in illustration on this page is characteristic. The decoration, with the pronounced smooth boss of the cartouche, is in that style of the Louis XV. Grand period called *Veris Martin*. The case is built in white mahogany and finished in gold bronze. The ormolu trimmings are beautifully modelled and are hand-chiselled. The panels and the lid, exterior and interior, have been decorated in the manner of the period by Rudolph Tschudi, a well-known artist. This painter was born in Switzerland, where he was a pupil of H. Ruch. In these decorations, of which the theme is "Cupids in the Woods," he has found his mod-



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LOUIS XIV STYLE

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AD. XVII

The Baldwin Piano



BALDWIN CONCERT GRAND PIANO, LOUIS XVI. STYLE

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els in the Fontainebleau Castle in the apartments designed for Anne of Austria.

This instrument is a "parlour grand." A concert grand has also been completed in the Louis XVI. style. The Rococo, which was beginning to show its coming ascendancy in the previous instrument, has in this case withdrawn its flourish in favour of the subdued lines and contours of a more sedate sort. The style bespeaks the artistic reaction from the exuberance of the preceding courts. The piano is built in satin wood. The lid and panels are delicately festooned in marqueterie. And again the chiselling of the ormolu mountings is most effective.

Of the intermediate period, that of Louis XV., a striking example has been produced in a parlour grand instrument. It is built in tulip wood with amaranth effects and decorated with gorgeous ormolu mountings. The designs were made after old furniture preserved in the Louvre. The execution is entirely the work of Cincinnati craftsmen. Until recent years it had been the critical fashion to decry Rococo. This, no doubt, was the natural result of the displeasing attempts at imitation which began to supplant in the general mind the beauties so manifest in the best French exam-

ples. Even in the heyday of its vivacious power the style was, of course, the expression of the times, in which gaiety and variety were distinguishing traits.

In the less fortunate development of Rococo a consequent tendency to turgid fantasy and eccentric abandon is to be seen. But the beauty of Rococo is not to be denied or even minimised in the imaginative and airy quality that few styles have ever equalled. And it has been the aim in designing and decorating this attractive instrument to give expression only to the graceful and beautiful elements in this period of ornament.

Several other instruments produced by the same makers deserve attention. We should note the Baldwin upright grand decorated in the Empire style. In the upright form the Baldwin makers have produced two instruments of note, one in the early Colonial style and another in a modified Colonial, distinguished by its marked simplicity and beauty of veneers. This remarkable line of art and regular styles of pianos may be seen in the retail warerooms of D. H. Baldwin & Co., in many of the large cities in the United States, in fact, in many foreign cities, as this house does a large export business.

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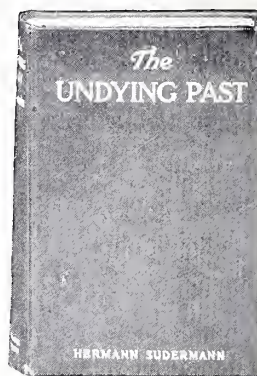
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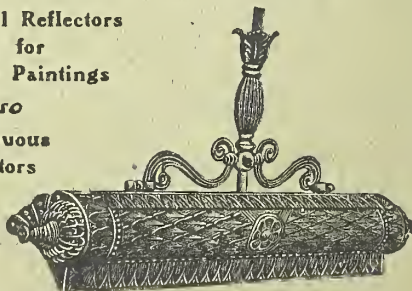
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