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"KNOWLEDGE"—A PANEL, BY GEORGE C. STANTON

The International Studio

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SCHOOL NOTES

ARDSLEY SCHOOL OF MODERN ART

AT Ardsley School of Modern Art, Brooklyn Heights, which reopens the sixth of November, the student is given the utmost liberty in regard to the expression of his own individuality. However, it is the belief of the director, Hamilton Easter Field, that there can be no great art which is not founded on a vital perception of form. The great masters of all epochs have been great draughtsmen. This is quite as true of the post-impressionists and the cubists as it is of the masters of the Renaissance. There is at the Ardsley School a morning life class and one in the afternoon. The length of the poses is optional with the students but as a rule there is a frequent changing of the pose. This tends to keep the student interested and to prevent him from losing his perception of the essentials through an over-elaboration of the details. The practice of the school is a direct reaction against what is known as academic training. It does not, however, encourage cleverness nor superficiality, but emphasizes the need of training in the perception of vital force and the construction of form. This, Mr. Field believes, academic teaching can never give. The class in wood-carving is under the direction of Robert Laurent—a master of his craft. In connection with the school there are to be monthly exhibitions at Ardsley Studios of work by American painters.

PRATT INSTITUTE ART SCHOOL

The Pratt Institute Art School opened September 25 with nearly all of its classes filled to their utmost limit. A large proportion of the assignments to these classes were made weeks in advance. The enrollment for the present school year is over nine hundred students. Of this number, four hundred and fifty are taking the regular day courses of two and three years' duration, students coming from all parts of the country, many from the Pacific Coast States.

The Pratt Art School was one of the first schools to give a thoroughly practical, vocational art training in the varied branches of art as applied to trade and commercial purposes. It was the first school, many years ago, to organize and develop courses in Costume and Commercial Illustration, Interior Decoration and the Crafts, and courses in Jewellery and Silversmithing. It has by actual written record placed several thousand students in positions of good remuneration. Its course in Costume and Commercial Illustration is no superficial course of a year, nearly all students remaining two and three years, realizing that by a thorough training they will be able to fill the higher positions that are readily offered to them. In addition to these Costume Illustration classes, one hundred and ten more day students are at present pursuing courses in Pictorial and Commercial Illustration, including posters and practical lettering problems for advertising purposes. These courses cover much life drawing, colour and composition.

There are sixty-four day students pursuing courses in Architectural Construction and Architectural Design. Eighty-five per cent. of the Architectural gradu-

ating class of last June, which numbered forty-one, were placed before Commencement. Of this number, one graduate received an appointment at fourteen hundred dollars a year, another at twelve hundred, and ten at eight hundred a year. At the present time every graduate has a position and yet requests for architectural draughtsmen and students trained in interior decoration are received daily.

The day Art School also has over one hundred students in its Normal classes for the training of teachers of art and manual training. This class, like all other classes named above, is filled by examination and yet the classes nearly reached their maximum enrollment in June last. Since the Normal Art and the Normal Art and Manual Training classes were first organized in Pratt Institute, eleven hundred and fifty-three students have received appointments to positions as teachers. The Normal classes are made up largely of students who have had much training in other art schools before entrance, many are college graduates, and others have had experience in teaching. The Alumni Classes and the Classes for Children meet on Saturdays.

The evening Costume and Commercial Illustration classes number at the present time over one hundred students; the Architectural classes, one hundred and fifty; and the number taking design and interior decoration and life drawing in the evening is approximately one hundred.

In addition to the many classes mentioned, the Pratt Art School maintains a day course in Decorative and Mural Painting for advanced students.

The Art School has thirty studios and classrooms and has a teaching corps of forty-five instructors, most of whom are also engaged part of the time in professional work. Everything possible is done to give students adequate instruction that they may pursue their work at the school with the very greatest economy of time, and secure in return practical and thorough training in the applied arts, the many courses offered enabling a student to find his place and to do the work for which he or she is best fitted.

SWEDISH ART IN AMERICA
BY CHRISTIAN BRINTON

CONTEMPORARY Swedish art plays such an important role in international exhibitions that the following article will prove of interest, especially when we consider the qualifications of the writer in this special field. In reprinting this paper our acknowledgements and thanks are due to the Brooklyn *Bulletin*, where it appears.

The exhibition of contemporary Swedish art which won such a conspicuous measure of public approval at the Brooklyn Museum, and is now appearing with similar success elsewhere, bases its appeal upon the sound and sturdy love of clime and country. The splendid reception accorded this exhibition is, before all else, a tribute to the racial integrity of the Swedish nation. It marks a reaction against that shallow cosmopolitanism of mood and manner which has so long characterized American aesthetic endeavour. Because the butterfly conception of beauty which owes its origin to the effete Whistler fails to widen the sympathies or augment the sum of feeling we now and then turn with

undisguised relief to a display such as the Swedes have sent us. It is with no little zest that we here confront the frank delineation of native type and scene or pay tribute to those states of creative consciousness which we instinctively recognize as peculiarly Northern in their lyric fervour or robust naturalism. One can in brief admire the work of the Swedes without professional pose or scholastic cant, and it is these factors which largely account for the gratifying response which the exhibition has aroused in our midst.

The art of the Scandinavian countries is the youngest, in the matter of actual date, in all Europe. It is but a scant century since Sweden, Denmark, and Norway could boast what may be termed a native school. The comparative remoteness of the Peninsula from the Continent, the barrier of unfamiliar language, and kindred causes, conspired for a considerable period to keep these nations isolated from the main cultural currents of the age. It was the Swedes who, through the restless lust of conquest, first came into contact with the outside world, and it is Swedish art which, in point of priority as well as general importance, claims initial consideration from the student of Scandinavian aesthetic development.

Just as it was a German, Holbein, who may be said to have founded English painting, so it was the Hamburger, Ehrenstrahl, who has been rightly called the father of painting in Sweden. It was in response to the desire for magnificence following the pillage and plunder of the Thirty Years' War that such men as the architect, Tessin, and the portrait and decorative painter, Ehrenstrahl, placed their respective talents at the service of king and court. The art of the day was regal and pompous. The impressive royal palace and the baroque likenesses of the three Swedish monarchs whom Ehrenstrahl limned alike reflect the pretence of late Renaissance standards of taste. They eloquently typify that militant pride which had been inflated by brilliant victories upon foreign battle-field.

There was however nothing racial, nothing indigenous, in the art of this period any more than there was in that of the epoch which followed. The gay, sparkling elegance of the Gustavian regime was Gallic, not Swedish in spirit, and such artists as Lundberg, Roslin, Lafrensen, and Hall were more Parisian than Peninsular. Gracious and refined as was their Franco-Swedish rococo inspiration, it was of exotic origin, a product of superficial conditions. And so also may be characterized the British influence, chiefly that of Reynolds and of Gainsborough, which made itself felt in the portraits of von Breda and the landscapes of Elias Martin. It is indeed not difficult to account for the pessimism of that engaging cosmopolitan, Egron Lundgren, who, during the early decades of the last century, could see scant hope for the future of Swedish painting. And yet matters were not so bad as they seemed. The sweeping aside of the arid formalism of the classic era was followed by the rise of a romanticism which, despite manifest exaggerations, possessed the sovereign quality of feeling, of emotion.

While it is true that most of the Swedish artists of the day were virtual expatriates who resided for long periods abroad and devoted themselves to foreign type and

scene, still the glow of colour and cult of character found place upon their canvases. They flocked to Rome, Düsseldorf, Munich, or Paris, as the case might be. Consciously or unconsciously they imitated Léopold Robert, Andreas Achenbach, Rottmann, or the Frenchmen, Delacroix and Couture. Nevertheless, there was in their work a striving for independence of vision and treatment. Fagerlin, Jernberg, and above all Höckert, were the leading exponents of peasant genre, while in Blommér and Malmström you meet flashes of genuine northern imagination. Höckert, who lived and painted for several years in Paris, excelled both as an interpreter of popular life and as an historical painter, his *Burning of the Royal Palace, 1697*, taking rank beside Pilo's *Coronation of Gustaf III*. Veritable precursors of the modern movement, these men fostered as best they knew that spirit of nationalism which was in due course to redeem and revivify the art of the North.

The task so ably undertaken by Höckert and his associates was continued by Edvard Bergh, Per Daniel Holm, Alfred Wahlberg, Reinhold Norstedt, Georg von Rosen, and Gustaf Cederström. With Bergh and Norstedt you note the increasing importance of landscape as an independent motive. With von Rosen and Cederström you are face to face with competent portraiture and highly professional, if somewhat pretentious, historical composition. With Wahlberg you witness for the first time in Swedish art that unity of mood and lyric beauty of sentiment—*stamning* the Swedes call it—which presaged the coming of true outdoor treatment. It was in fact such men as Wahlberg, August Hagborg, and Hugo Salmson who demolished the prestige of Düsseldorf and identified themselves with the contemporary French school. The grey-green landscape setting of Bastien-Lepage and the sober peasant who appealed to one's sense of social pity, entered Swedish art with the work of these men. Sincere observers of atmospheric effect, and close students of character, they stand upon the threshold of modernism. After this date there could be no turning back. Light once and for all began to shed its shimmering glory over nature and man.

It has been necessary to sketch with a certain particularity the unfolding of Swedish painting in order that you may fully grasp its general outlines. At first an effete and aristocratic product catering to a limited section of society, it ultimately became democratic, not to say universal, in aim and application. It submitted in a limited though not less specific degree to those same influences which moulded pictorial taste on the Continent. Classic, romantic, and subsequently realistic, it was preparing to accept in robust, straightforward fashion the programme of the modern school.

In deference to those who cling to dates, it may be well to recall 1880 as the year when these newer ideas began to assume definite form in the minds of the Swedish painters. It was at this epoch that Zorn, Larsson, Liljefors, Nordström, and the talented but ill-fated Ernst Josephson were living and studying in France. They logically became apostles of aesthetic progress, ardent disciples of Manet, Cazin, Puvis de Chavannes, and their colleagues.

Restless of temperament and thirsty for the picturesque, Zorn and Josephson posted off to Spain and the Mediterranean coast, but five years later they all foregathered in Stockholm, launched an exhibition of their work, and made their first bid for public approval. While the approval was by no means unanimous, they managed to arouse considerable interest, and, after a spirited contest, succeeded in enlisting a certain measure of support. The exhibition of 1885 led to the founding the following year of the society known as the Konstnärsförbundet, an organization which, despite its tendency toward autocracy, has largely shaped the destiny of the contemporary Swedish school.

It was this revolt against academic ascendancy, coupled with a spontaneous return to native scene and inspiration which proved the salvation of Swedish art. Unlike their predecessors, the men of this particular period did not remain abroad, but returned home to continue the fight upon Scandinavian soil. The note of nationalism soon made itself felt in their work, and it is this element of nationalism, sturdy and forthright, which is the dominant characteristic of latter-day Swedish painting. Bold or delicate, brilliant or subdued, the art of these men is a song in praise of Sweden. There is no corner of the country where the painter has not penetrated, no class or condition of society which he has not portrayed. *Sverige genom konstnarsogon* — Sweden through the artist's eye—is, in the words of our friend and confrère, Carl G. Laurin, what these painters have given us, and nothing could be more welcome or appropriate.

Although bound together by a manifest community of aim and idea, each man worked along individual lines. After achieving a reputation as a successful mural decorator, Carl Larsson settled at Falun, where he built himself the bright-tinted home which is famous the world over. Everyone knows and loves Sundborn. In these spirited, sparkling water-colours we see it winter and summer, outside and within. Conceived in a vein of Swedish rococo with a basis of substantial Dalecarlian motive, this series constitutes a domestic cycle the like of which you can meet nowhere else in art. And just as Larsson found his inspiration amid the endearing associations of family life and became the foremost Swedish intimist, so Bruno Liljefors, the son of a powder-maker and himself a born sportsman-painter, ranks as the leading exponent of naturalism. First in Uppland, and later among the wave-washed skerries of Bullerö in the *sodra skargard*, or Stockholm archipelago, he studied on the scene, as no other artist has, the secrets of bird and animal life. The canvases of Liljefors present to us in their primal spontaneity of play or hungry passion a family of foxes, a pair of great sea eagles, or a flock of wild geese feeding in the lush marshland. At the outset perhaps a trifle overfaithful to certain purely objective aspects of his subject, Liljefors later broadened his style. With succeeding years he has learned to offer something more than a mere analysis of the world of outdoor nature. His recent canvases indeed prove that he is fully abreast of the modern movement.

While it cannot be denied that Anders

Zorn has always been cosmopolitan in his proclivities, he, too, was unable to resist the call of his native country, and after a few years constructed at Mora, near his humble birthplace, a spacious timber house where he devotes himself to the depiction of peasant type and scene. You may have met Zorn many times and in many places, yet you do not know him until you have tracked him to this forest-screened retreat by the silver rim of Lake Siljan, which material success has enabled him to embellish after the fashion of a true prince of art. And however much you may admire his likenesses of society queen or captain of industry, there is no gainsaying the fact that it is at Mora, and still farther up country at Gopsmoor, where his finest things have been accomplished. The pull of deep-rooted natural forces here draws him toward the very essence of local life and character as they obtain in this still unspoiled community. These

DALECARLIAN GIRL IN WINTER COSTUME
BY ANDERS L. ZORN

canvases in short constitute not alone a precious series of documents relative to the customs and costumes of the sturdy denizens of Dalecarlia; they also chant a joyous hymn to bodily health and beauty. They are frankly pagan and Dionysian in spirit. They hark back to days when the world was younger and freer than it now is. You have only to glance at them in order to be convinced that the antique devotees of wine, dance and tuneful pipe flourish even in subarctic forest.

Each section of Sweden has in fact found its chosen interpreter. Not far from Larsson's delectable domicile at Falun lives and paints Anshelm Schultzberg, whose work is year by year acquiring subtler colour and a more concise mastery of form. At Arvika, near Lake Vänern, or, when the grip of frost is upon him at Abisko, in the far north, may be seen Gustav Fjaestad, Sweden's premier snow painter. Formerly a champion skater, Fjaestad pictures as does no other artist the inviolate whiteness of winter. At once naturalistic and stylistic, he extracts the essential beauty from a given subject no matter how simple the elements may be. And not only is he a painter, but also a handicraftsman of uncommon capacity, his carved furniture, tapestries, wood-cuts, and the like contributing their quota to an always individual and accomplished ensemble. Värmland, the home of song and fancy, of

Tegnér, Fröding, and Selma Lagerlöf, was also the scene of the late Otto Hesselbom's monumental canvases. In great, sweeping mass and rhythmic line he was able to fix for us the profile of forest rising against the sky and the surface of lake silvered by the sheen of long northern twilight.

With such pictorial possibilities at hand, it is small wonder that the group of Swedish painters you note congenially assembled in Hugo Birgir's *Luncheon at Ledoyen's* in the Göteborg Museum, should sooner or later have striven to cast off an effete continentalism and turn their eyes toward the home country. The actual work had however to be carried forth by fresher, more vigorous talents. In addition to the artists already cited, mention should be made of Carl Wilhelmson, of the humorous and incisive Albert Engström, the austere Nordström, and Nils Kreuger, the painter of horses seen among the sparse, close-cropped hill pastures of Oland. The production of these men and their associates, characteristic though it be, nevertheless offers but an incomplete picture of that inspiring nationalist movement, that awakening of race consciousness which was at this period making itself felt along all lines of Swedish endeavour. You will recognize the same forces at play in the early novels of Strindberg—veritable masterpieces of penetrant observation, and in the more lyrical and colourful periods of Verner von Heidenstam. Alike in letters and in art the study of *milieu* became the watchword of the younger generation.

The focal point of this activity is to be found in the life-work of the late Arthur Hazelius. It was he who rediscovered for the Swedish people their national birthright. With indefatigable energy and enthusiasm he gathered from all parts of the Peninsula the records of a vanishing culture and displayed them with accuracy and effectiveness. You may assume that you know Swedish art if you have visited the leading painters in their homes, or are familiar with the National Museum and the more comprehensive contents of the Göteborg Museum. You may have inspected the private collections of Prins Eugen, Direktör Thiel, Herr C. R. Lamm, and Direktör Thorsten Laurin, yet something will be lacking unless you have studied the treasure troves of past and present in the Northern Museum and at Skansen, or better, at first hand among the country folk themselves. Sweden is preeminently a peasant nation, and the basis of Swedish art is to be found in that primal love of pure, brilliant colour and integrity of structure which are the essential characteristics of peasant achievement. Collective rather than individualistic, this art expresses in eloquent fashion that community of aesthetic interest which produces the most significant and enduring results.

While recognizing the ready response to foreign influence, the attainment of a refined eclecticism such as you note in Swedish painting for the past century or more, there can be no question but that the best work of these artists is that which is the most fundamentally national in theme and treatment. Axel Petersson is a greater sculptor than was Molin, and the drawings of Albert Engström, also a native of Smaland, outvalue the delicate aquarelles of Egron Lundgren. It was not until Sweden discovered her innate, in-

digenous possibilities that art began to develope in convincing, healthy fashion. This is the lesson which each successive exhibition of Swedish painting and sculpture teaches. And this is the lesson you will find embodied in the current undertaking.

It is not our intention to review in detail the comprehensive display of graphic or plastic production which you find within these walls. The exhibition, though in no sense advanced in character, is representative of present-day aesthetic activity in Sweden. You will not here observe any work by members of the autonomous and exclusive Konstnärsförbundet. It is a fixed principle of this body to appear alone, in isolated glory, or not at all. As usual it was in this instance a case of the Konstnärsförbundet or the rest of Sweden, you therefore having before you what is virtually the rest of Sweden.

The collection is strongest, it would appear, in the province of landscape, for Swedish painting is a predominantly salubrious, outdoor product. The subtle decorative syntheses of Fjaestad, the grave, dignified vision of Gottfrid Kallstenius, the sensitively viewed forest or snow scenes by Anshelm Schultzberg, and the subdued, lyric quietude of Erik Hedberg's star-studded mountain tarns all form a characteristic panorama of exterior motive. It is with pleasure that one can include in this category the work of a comparative newcomer, Helmer Osslund, whose rich-tone, rhythmic studies of northern waterfall form a significant accession to a novel and interesting ensemble. You will in addition not fail to note the vigorous Lofoten Island colour-sketches of Anna Boberg, or the delicate panels of Oskar Bergman whose gift of decorative design is so highly developed, and who is able to express so much with the slender means at his disposal.

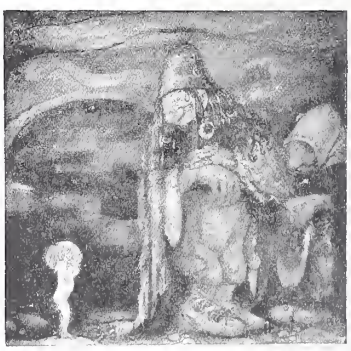
While the work of such established favourites as Zorn, Larsson, and Liljefors speaks for itself, mention should be made of Elsa Backlund-Celsing and Wilhelm Smith, who combine upon fairly even terms landscape and the figure, as well as Helmer Mas-Olle, who devotes his energies to the portrayal of the Dalecarlian peasant. The latter artist also essays portraiture, though in scarcely so authoritative and accomplished a manner as does his colleague Emil Osterman. If the work of Mas-Olle savours somewhat of the older school, the same cannot be charged of Gabriel Strandberg, who selects his types from the poorer quarters of Stockholm and presents them with virile stroke and penetrant intuition. You will in fact see nothing in the exhibition comparable to these drink-shattered outcasts sitting at shabby bar or shambling along in mumbling melancholy isolation. Strandberg is a modern—modern in his luminous, broken surfaces, modern in his mordant analysis of the downtrodden. Those addicted to the precarious habit of comparison will doubtless be tempted to call him the Scandinavian van Gogh, saving that the stressful and distressed subjects of the one are urban, while those of the other are chiefly rural.

As an exception to that modified conservatism which obviously distinguishes the current offering, Strandberg is ably seconded by Axel Törneman, who in fact strikes the most progessive note of the

display. A Post-Impressionist he may safely be called, the term being sufficiently flexible to include any of the more recent manifestations of aesthetic unrest. Others of the younger and more advanced group are Gregori Aminoff, Emil Zoir, and Hugo Carlberg, while among those of less radical sympathy may be mentioned Gabriel Burmeister, Wilhelm Behm, Alfred Bergström, Olle Hjortzberg, Axel Fahlcrantz, Oscar Hullgren, and Carl Johansson, the last of whom finds his inspiration in the Norrland where mountain and forest slumber in the luminous twilight of the subarctic summer.

The majority of the foregoing artists exhibit with the society known as the Svenska Konstnärernas Förenings, which holds its annual displays in the Academy. Founded in 1890, the organization occupies a middle position in the history of contemporary Swedish art. Young men such as Helmer Osslund and Hugo Carlberg are welcomed within the fold, while one notes at the same time those who, like Burmeister, still remain faithful to the reposeful Barbizon tradition. Whatever their official affiliations, these men are, however, seldom without that capacity for sound, veracious observation which is typical of the art of their country. Whether academy professors or independent spirits working out problems on their own account in some remote district, they are not unmindful of the new and untried possibilities of the modern palette. You will find in Sweden substantially the same proportion of radicals and conservatives as elsewhere. These equations seldom vary. There are painters in the Konstnärsförbundet whom one would expect to see in the Konstnärernas Förenings and vice versa. And it is this judicious balance of elements which adds interest to the present exhibition.

Somewhat of a revelation to the general public should prove the work of John Bauer and of Ossian Elgström, two young



Courtesy Brooklyn Museum

"OH, WHAT A LITTLE PALEFACE"
BY JOHN BAUER

men who, in different ways, typify the imaginative side of the Swedish temperament. Compared to the spontaneous creative fertility of Bauer, the more deliberate concoctions of Kay Nielsen or Dulac appear affected and artificial. These fragments from a far-off realm are invariably convincing, and reflect that naïveté of feeling which is an essential feature of such compositions. Sweden already knows and loves the author of *Bland Tomtar och Troll*, and it is to be hoped that he may

(*Continued on page 17*)

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"THE WEDDING OF ST. GEORGE."
WATER-COLOUR BY D. G. ROSSETTI.

(National Gallery of British Art.)

The INTERNATIONAL STUDIO

VOL. LX. No. 237 NOVEMBER, 1916

A WASHINGTON RESIDENCE

BY W. H. DE B. NELSON

THE residence of Hon. Henry White, at Washington, D. C., is not only noteworthy on its own account but also for being one of the first homes of distinction built out of the residential section, thus forming the nucleus of a new quarter and creating a high standard of excellence which is reacting upon the new edifices now being constructed about that most exclusive district. The tendency to maintain a high plane of architecture is very marked in America's capital and in no house more so than in this.

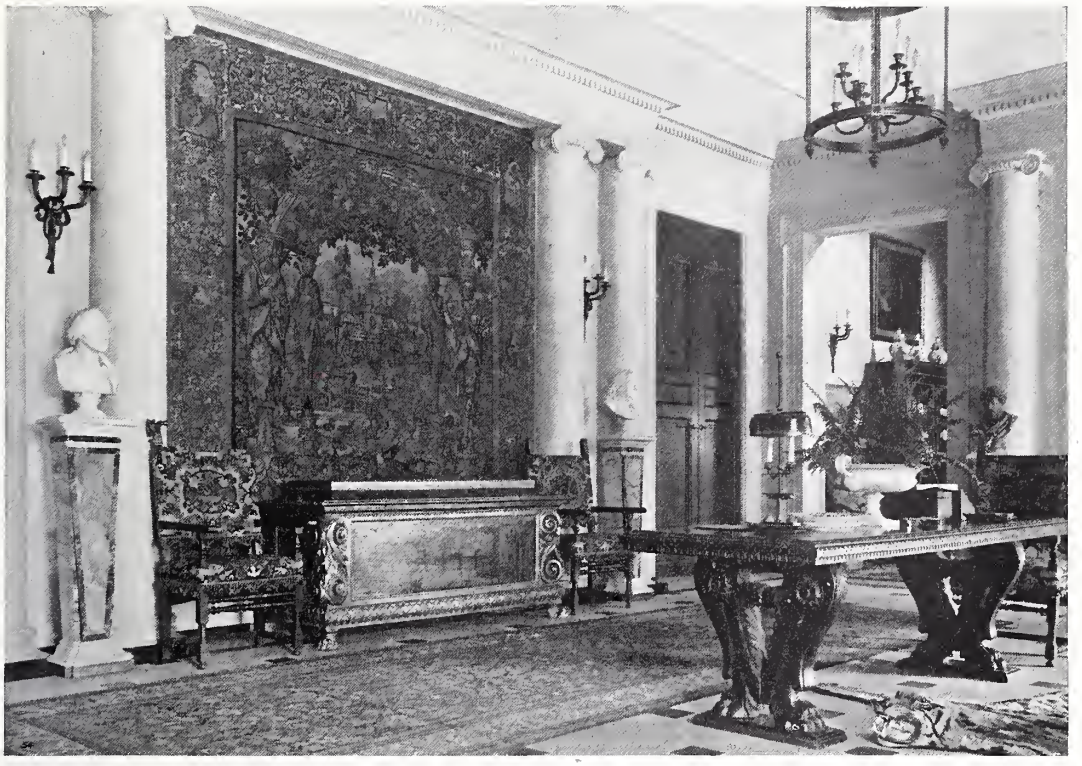
AN INTERIOR

The hilly character of the terrain offered unusual problems for study in order to adapt the building satisfactorily by means of retaining walls and ramps to the different elevations demanded. On approaching the house one appreciates how more than intelligently this difficulty has been overcome, whilst preserving those features which domestic architecture so insistently calls for; direct and simple treatment of a quality not to impair the requisite feeling of domesticity. The house in this case had to be studied from a twofold point of view. It was to be in character with its owner and at the same time gratify every claim that the necessities of an ambassadorial mansion might be expected to impose. Here again as in other houses lately erected, for instance, for Mrs. Arthur Scott Burden and for Mrs. S. R. Hitt, Mr. John Russell Pope, the architect, has succeeded in stamping the building with the character and ideals of the occupants, a consummation which is only realisable where complete co-operation and agreement of taste reign between architect and client.

Whilst the house is Georgian in character, possessing throughout its simple mass of brick and stone that intimate feeling which the English architecture of that period invariably inspires, one notices with pleasure how Mr. Pope has gone behind and beyond the English ideal in the execution of detail, where the best Italian spirit is charmingly employed and forms a happy alliance in style, revealing the sources of influence which produced the finest examples in England in past ages.

The entrance portico on the north, with its impressive *porte cochère*, is repeated on the south or garden side. It will be seen how the dignity

PORTICO TO THE SOUTH LEADING TO THE GARDENS



A TAPESTRY RECESS IN THE HALL

THE DINING-ROOM

A DETAIL OF THE ENTRANCE HALL

THE MAIN ENTRANCE

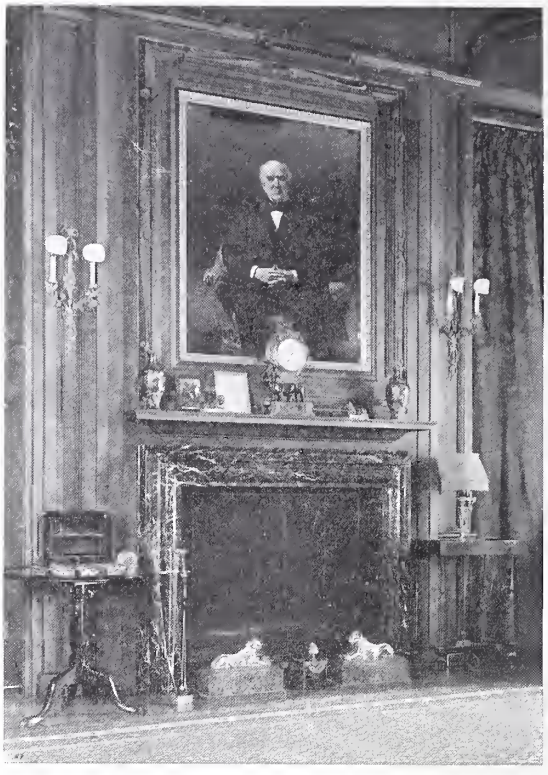
of the portico has been relieved by urns and flowers and by pots of shrubbery which, introducing the more intimate spirit of the garden, act as an antidote to a too-pronounced feeling of solemnity. We employ the word solemnity with slight misgivings, as according to a writer in the *Evening Post*, everything in America to-day comes under one of two heads, *solemn* or *meticulous*. There is certainly nothing meticulous to be discovered here.

The fenestration and balustrade above the cornice are excellent in scale and are the product of considerable study. It was essential to have the main floor windows very lofty and the second story windows, though lofty also, had to be kept in due subordination.

The effect of the window spacing and the high parapet screens with balustrade panels, thanks to excellent proportion, is especially attractive. Certain elements of the Mazzini Palace, in Rome, have been a source of inspiration to the architect and have been happily suggested.

The entrance hall is spacious and architectural in treatment. The plan of the main floor was studied to meet Mr. White's requirements both as a private and as a public citizen. The floor is limestone, whilst the walls throughout are Old English Adam period. Very agreeably has a special recess been constructed into the wall to show to best advantage a very fine historic tapestry, being one of a Beauvais set of the Four Seasons. Authentic old pieces of furniture, flanked by busts of Washington and Franklin, form an agreeable setting to it. The dining-room is treated with wood and plaster with coloured ornamentation in the Adam style. Over the chimney-piece hangs a portrait of the late Mrs. White, painted by John Sargent. The library is in walnut with book alcoves stretching from wainscot to ceiling, wherever the absence of doors and windows permits; the door and book alcoves being similar in treatment with elliptical heads. Here may be observed busts and medallions of the principal classic poets. The rooms above are mainly sleeping apartments and guest chambers.

It is unfortunate that we could not obtain a satisfactory print shewing the exterior of the house in its entirety, but the lay of the ground baffled every effort of the photographer.



AN INTERIOR

BOOK REVIEW

OLD CONCORD. By Allen French, with illustrations by Lester G. Hornby. (Little Brown Co., Boston.) $3.00.

No American town has a more definitely marked character than Concord. Concord is the very essence of New England and counts among her *literati* nearly all the writers who have crystallized the New England spirit and some, like Hawthorne and Emerson, who count among the greatest names in American letters.

Concord symbolizes no less fully the great part New England played in the War of the Revolution. Her towns-people have never forgotten that the first Continental soldiers fell in her streets, and they will show you nearby the little monument, shaded by two tall elms, which marks the graves of the first Red-coats to face the rifles of the Minute-Men. All these matters are sympathetically treated and illustrated with a wealth of anecdote of characters and events described.

The book will appeal strongly to all those who have visited Concord or are interested in what New England represents and has represented.

GOBELIN AND BEAUVAIS TAPESTRIES OF THE MORGAN COLLECTION

BY GEORGE LELAND HUNTER

AMONG the most important and interesting Gobelin and Beauvais tapestries in the world are those that formed part of the famous collection of the late J. Pierpont Morgan, consisting of three Comedies of Molière designed by Oudry and woven at Beauvais, and five Don Quixote panels designed by Charles Coypel and woven at the Gobelins. All were for years on exhibition at the Metropolitan Museum in New York, where they were seen by thousands and formed the subject of many special lectures and lecture promenades. They are now for the first time adequately and correctly described in print, while illustrations are given of two of each set.

All are richly endowed with the charm that is a distinguishing characteristic of French art of the eighteenth century, the decorative frames and mats extending delightfully the significance of the comparatively small picture medallions. All the pictures are in the style of Louis XV, and the frames and mats of the Molière set are emphatically Rococo; but the frames and mats of the Don Quixote set are almost Louis XVI, having been remodelled under classic influence toward the end of the reign of Louis XV. The Molière set was designed in 1732, as is confirmed by Oudry's signature, and was woven the same or the following year; the Don Quixote pictures were designed at various intervals during the first

L'ESCOLE DES MARIS

BEAUVAIS TAPESTRY DESIGNED BY OUDRY

thirty-five years of the reign of Louis XV, and four of the Don Quixote tapestries were woven in 1773, the fifth in 1783, as is shown by the signatures of the weavers, Audran 1773, Cozette 1773, and Neilson 1783.

High Warp and Low Warp

One is often asked the difference between high-warp and low-warp tapestries (*haute lisse* and *basse lisse*), and how they can be told apart. It can only be done by unravelling the tapestry and exposing the warps. If the warps are marked in India ink with the outlines of the design, then the tapestry came from a high-warp loom, otherwise not. It is amusing to recall the dictum of the critic who searched the precious webs of the Renaissance for human hair which he said meant low-warp loom, because in the sixteenth century weavers wore long beards, that in low-warp weaving were constantly getting caught as the operator bent down to his work. There are even dealers who seriously assure customers that tapestries with vertical ribs are the product of the high-warp loom, and those with horizontal ribs the product of the low-warp loom; but when jacquard-woven pictures, prominently exposed in show windows on Fifth Avenue, are labelled and sold as "genuine Gobelins" and also as "genuine antique Flemish tapestries," no error seems too ridiculous to require refutation.

A splendid opportunity to compare the work of the high-warp loom with that of the low-warp loom is afforded by the five Don Quixote tapestries of the Morgan collection. The first of the five in the chronological sequence of the story, "Don Quixote Guided by Folly," was executed on a low-warp loom by Neilson in 1783; the other four on high-warp looms by Audran and Cozette in 1773. However, the low-warp loom of Neilson was not the low-warp loom that had been used in Flanders for centuries, and at the Gobelins since the foundation of the Gobelin Works in 1601, and is still in use at Aubusson and other centres of tapestry production, but an *improved low-warp loom*, suggested by Neilson himself in 1750, constructed in 1757 by the great engineer, Vaucanson, and now used exclusively at Beauvais.

A comparison of the work of Neilson on his improved low-warp loom with that of Cozette and Audran on the high-warp loom, shows that Neilson's work on the picture part of the tapestry was inferior, but on the decorative frame superior. The surface of the picture in "Don Quixote Guided by Folly" is flat and uninteresting and paint-like as compared with the Don Quixote pictures woven by Cozette and Audran. In the high-warp pictures there is a delightful individuality and vivacity of texture, due principally to the use of the pointed bobbin (*broche*) used in pressing the weft home. The bobbins used on the low-warp loom are not pointed and the effect of pressing home the weft with the *grattoir* is comparatively machine-like and monotonous.

Don Quixote Gobelins by Coypel

Of all the tapestries woven at the Gobelins in the eighteenth century, the series of twenty-eight designed by Charles Coypel to illustrate Cervantes' story of Don Quixote, is the most famous, and is so highly prized in Europe that the five of the Morgan collection were the first to be allowed to cross the Atlantic. Among European collections that contain tapestries from the series, are those of:

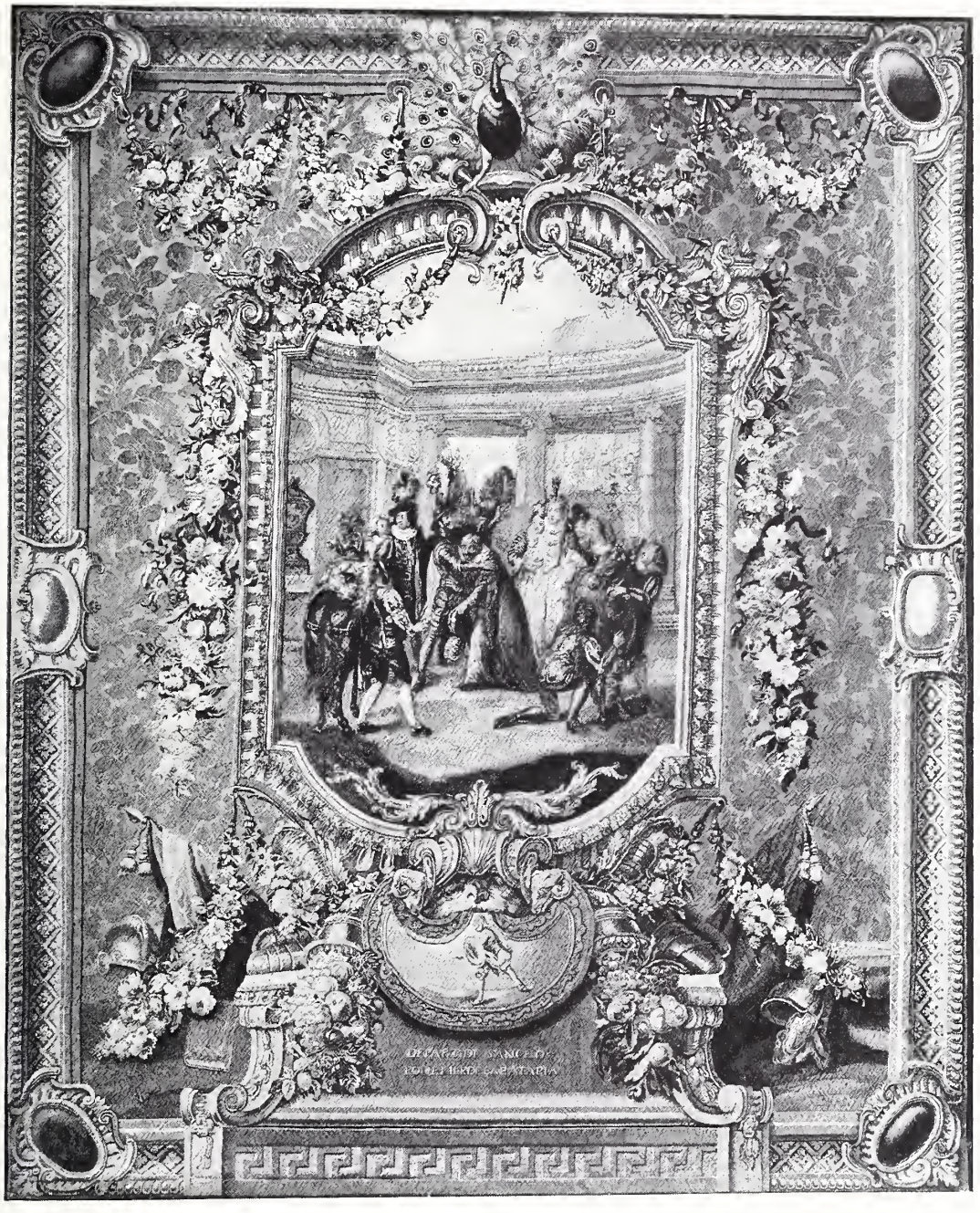
Marquis de Vennevelle	11
Royal Italian Collection	21
Comte d'Argenson	5
Empress Eugenie	7
Duke of Richmond	4
Duke of Portland	8
Anitchkoff Palace at Petrograd	4
Marquis de Vogue	6
Royal Swedish Collection	8
Royal Castle at Berlin	6
Palace of the Archduke Ferdinand at Vienna	4

with most of all, of course, in the French national collection.

The Morgan Don Quixote Tapestries

It was peculiarly appropriate that the five Don Quixote tapestries in Mr. Morgan's collection, should have been acquired from the King of Spain. These five tapestries were part of the estate of the King of Spain's grandfather, Don Francisco de Assisi and, until his recent death, hung in his residence near Paris, the Chateau d'Epinay, having been removed there from the Royal Palace in Madrid, when he changed his residence from Spain to France.

Of these five tapestries, four originally belonged to Cardinal Charles-Antoine de la Roche-Aymon, Archbishop of Rheims and Grand Almoner of France, presented to him in 1774 by Louis XVI,



SANCHO'S DEPARTURE FOR BARATARIA — GOBELIN TAPESTRY DESIGNED BY CHARLES COYPEL

who had been baptized by him, confirmed by him and married by him, and who the following year, June 11, 1775, was crowned by him at Rheims. Only two years after the coronation, the Cardinal died at the age of eighty and the furnishings of his home were sold in Paris.

The other tapestry of the five originally belonged to the Prince of Hesse-Darmstadt, having been presented to him by the Emperor Napoleon in 1810. This is the only one of the five which was woven on a low-warp loom. It is No. 1 in the descriptive list given below.

The subjects of the five Don Quixote tapestries of the Morgan collection are:

I. Don Quixote Guided by Folly. II. Don Quixote Mistakes a Peasant Girl for Dulcinea

III. Don Quixote and Sancho Meet the Duchess. IV. Don Quixote Served by the Ladies. V. Sancho's Departure for the Island of Barataria.

The stories of the two of these that are illustrated, Nos. I and V, are:

I. Don Quixote is here represented sallying forth on his first expedition in quest of adventures. He is mounted on his lean steed, Rosinante, and is equipped in a full suit of armour. Folly, wearing the barber's basin as a helmet, points to a distant windmill, which to the distempered imagination of the knight appears a monstrous giant armed with a huge club and terrific scimitar; while Cupid, God of Love, directs his attention to Dulcinea del Toboso, a coarse country wench, whom his fancy has invested with the attributes of a high-born and very beautiful damsel.

V. The duke and duchess, delighted with the success of the masque of the bearded duennas and the flying horse, resolve to proceed with the jest, and practise on the squire as they had done on the knight, by pretending to bestow on Sancho the governorship of the long-expected island. All things being arranged for the trick by the duke's steward, the squire half crazy with joy prepares to set out for his government, and takes leave of his benefactors and his former master.

The Morgan Comedies of Molière

The three Comedies of Molière were acquired by Mr. Morgan from the famous Rodolphe Kann collection, and are illustrated and described in the *de luxe* catalogue of that collection. They are also referred to as belonging to the Kann collection in the footnote on page 24 of M. Jules Badin's "*La Manufacture de Tapisserie de Beauvais.*" They were the third set of tapestries designed for the Beauvais works by Oudry, who had succeeded Duplessis as chief cartoonist in 1726, and although not reproduced over and over again as were Oudry's "*Fables de Lafontaine*" a little later, they were much admired at the time and were prominent among the pieces that created Oudry's great reputation as a tapestry designer, and caused Voltaire, in 1736, to speak of Beauvais as "The Kingdom of Oudry" (*le royaume d'Oudry*).

All of the three tapestries are signed in the panel *J. B. Oudry 1732;* and in the bottom selvage with the Beauvais mark (a round shield bearing three tiny fleur-de-lis, the coat-of-arms of the French monarchy), followed on two of the tapestries by N. Besnier à Beauvais. The shield only appears in the selvage of *Le Malade Imaginaire*, the rest of the signature probably having worn away. Besnier was the new proprietor of the works, whose efficient management contributed greatly to the phenomenal success of the works in the second quarter of the eighteenth century.

Le Dépit Amoureux

Le Dépit Amoureux is a comedy by Molière, his second, in five acts, first produced at Beziers in 1656. The scene selected by Oudry for reproduction in tapestry is the third of the fourth act, where Lucile and Eraste have an amusing contest of wits that terminates in mutual defeat and victory. The stage is occupied by four persons, Eraste and his valet, Gros-René, who throughout the play acts as a kind of echo or understudy to his master, portraying vulgarly the kind of character that Eraste represents politely, while Marinette in a similar manner reflects her mistress, Lucile. Eraste loves Lucile, and Lucile loves Eraste, but they have quarrelled and seize the opportunity to tear up each other's love-letters in a contest of words which apparently declaims the end of their romance, but which actually terminates in complete reconciliation:

Lucile (*tearing up one of Eraste's letters*)

This is what assured me of your love forever. But both were false, the letter and the hand that wrote it.

Gros-René (*urging his master not to show less spirit than Lucile*)

Go on!

Eraste (*displaying another of Lucile's letters*)

This is yours? Enough,—the same fate (*tearing it up*).

L'Escole des Maris

L'Escole des Maris is a comedy by Molière in three acts, first produced at Paris in 1661. It is the first play in the title of which the word "school" was used to indicate the intention of the author to instruct and convey a special lesson, as well as amuse. After the first great success at Paris, on June 12, it was produced a second time, on July 12, at Foucquet's famous chateau, Vaux-le-Vicomte, before the whole court, Monsieur the King's brother, and the Queen of England. The play ridicules and shows the ineffectiveness of the domestic tyranny that some

DON QUIXOTE GUIDED BY FOLLY — GOBELIN TAPESTRY DESIGNED BY CHARLES COYPEL

husbands attempt to exercise over their wives. Sganarelle is the guardian as well as prospective husband of Isabelle; Artiste, of her sister, Leonie. Sganarelle, though twenty years younger than his brother, Artiste, relies upon bolts and bars; Artiste is a *raisonneur* who admits the rights of others, even of a ward or a wife, and is rewarded in the end by the triumph of his more human treatment. The part of Sganarelle was played by Molière himself, humorously enough considering his own relations with his own gay and youthful wife. The scene selected by Oudry for illustration is the fourteenth in act two. Here Isabelle hoodwinks Sganarelle deliciously. The action takes place in a public square of Paris. The actors are Sganarelle, Isabelle, and Valère. Valère loves Isabelle and Isabelle loves Valère. Sganarelle is sure that Isabelle detests Valère and has brought Valère to Isabelle in order that Valère may hear from her own lips of her love for Sganarelle and her desire for marriage with him. Isabelle uses equivocal language so that Sganarelle thinks he is meant as the loved one when really it is Valère.

She says, "Let him, without more sighing, hasten a marriage which is all that I desire, and accept the assurance which I give him, never to listen to the vows of another" (pretending to embrace Sganarelle, while giving her hand to Valère to kiss).

The Eight Tapestries Decoratively

The three Comedies of Molière have not only woven gilt frames in the eighteenth-century fashion, but also inside the frames a plain cream mat and a very charming woven floral border enclosing the picture. The coloration of the tapestries is neither heavy nor fanciful, but is distinguished for a lightness and a luminosity that make them, outside of their delightful human and story interest, most agreeable to live with.

The five Don Quixote panels have each two woven gilt frames, one outside and one inside of the crimson *damassé* mat, which was first employed in 1760 by Neilson instead of the previous yellow mosaic mat, and which at the suggestion of Neilson had been designed by the painter Jacques. The other parts of the composition, that backgrounds the picture, date from the second Don Quixote frame designed in 1721, under the direction of Coypel and Audran (not Audran the weaver, but Audran the painter) by Fontenoy, the younger, and Desportes. The peacocks, monkeys, dogs and sheep were by Desportes, who was the animal painter of the Gobelins and a close friend of Coypel. While the light walls against which the Don Quixote tapestries hung at the Metropolitan Museum, caused them to seem heavy and ponderous by contrast with the Molière tapestries that faced them, I cannot end this paper without giving my opinion that decoratively they are unexcelled when properly placed. Indeed, some of the most brilliantly beautiful interiors of France and England have been based upon them.

LE DEPIT AMOUREUX — BEAUVAIS TAPESTRY DESIGNED BY OUDRY

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OHIO

THE CLEVELAND MUSEUM OF ART. AN IMPRESSION BY RAYMOND WYER

A HAPPY quality of sympathetic relationship is the dominating note throughout the recently opened Cleveland Museum. Everything seems to have been made for its environment and the environment made for everything. From the white and grey of the marble and the tones of grey used in many of the galleries to the delightful brown velvet in the Italian room, all seem conspicuously appropriate. Even the disposal of the antique casts is most fortunate. For instance, the group of the *Fates* which is placed in a sort of niche, of which it almost seems a part, heaves with that subtle continuity of the swell of a calm sea—eternally flowing into an atmosphere sympathetically created by the colour of the discreetly toned grey marble that surrounds it. The happy placing of this group is characteristic of the entire arrangement. Everything has been considered in relation to its environment. If I seem especially to emphasize this point, it is because it was the quality which impressed me the most. And is not happy relationship the whole idea and purpose of art?

CLEVELAND MUSEUM—A DETAIL OF THE EAST END

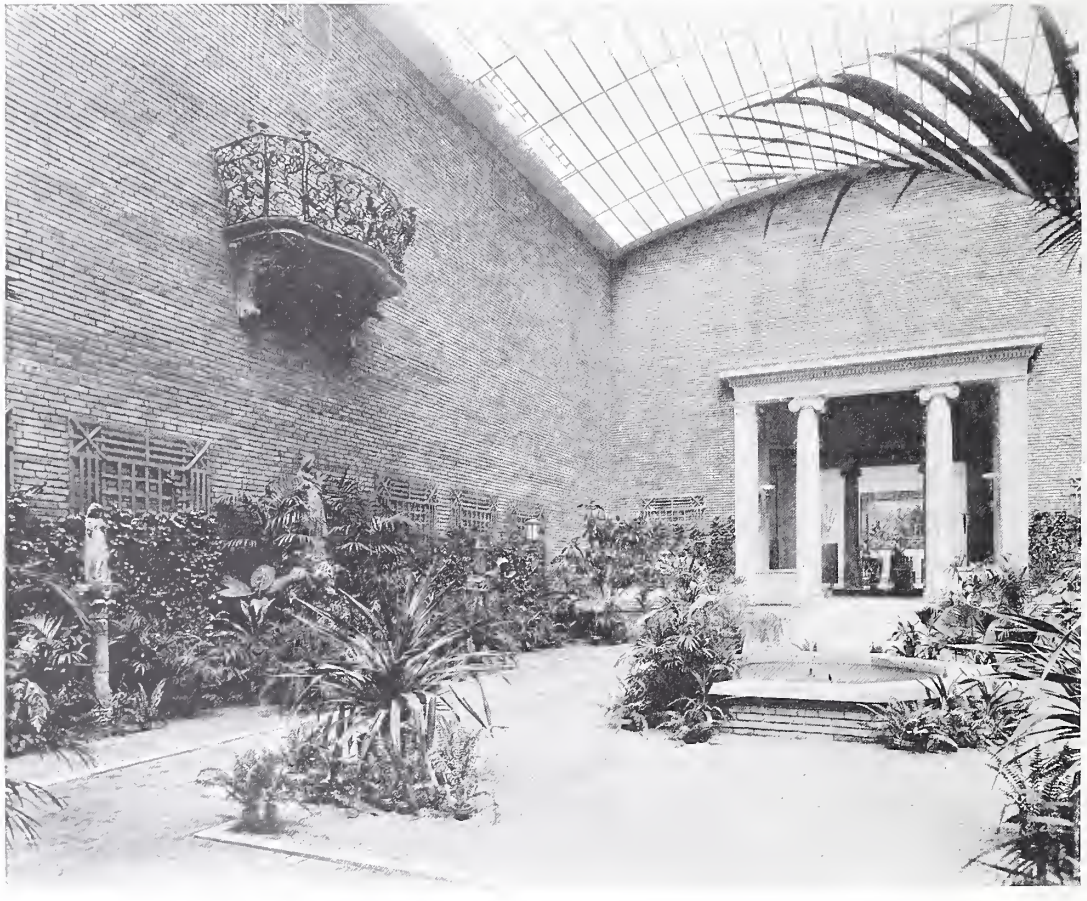
The building is imposing and graceful when viewed from any point. Pure classic in design, the long front of the building with its Ionic portico is relieved by a pair of engaged columns at each end while, so happy are the proportions of the building, the large spaces between these pillars and the porticos do not appear to be mere spaces.

An interesting and delightful feature is the Garden Court with a skylight. In the centre is a fountain splashing in a pond containing goldfish, while dotted about are shrubs and singing birds all giving an out-of-door effect. And then there are seats to sit down upon for the enjoyment of it all.

Another feature is the Children's Museum, a room 85 x 33 feet, situated on the second floor. In this room, according to the museum bulletin, "will be brought together material of various kinds likely to be useful in stimulating the children's imagination and in visualizing such school studies as design, history, geography, etc.

The inaugural included the usual features, but the character of these features was unusual. Beginning with a luncheon at the Union Club, at which out-of-town guests were entertained, followed in the afternoon by the exercises, it concluded in the evening with a reception at which were two thousand guests. All these events were brought about as happily as every other part of the big undertaking. Not only did the day's programme run smoothly, but there was a spirit of whole-heartedness coming to its highest point in the addresses given at the exercises. Mr. Charles H. Hutchinson, of the Art Institute of Chicago, spoke of "Democracy in Art"; Mr. Henry W. Kent, of the Metropolitan, who has contributed much to the success of the museum discussed "The Museum of the Future," and Mr. Evans Woollen, of the John Herron Institute of Indianapolis, took for the subject of his address, "Æsthetic Significance of an Art Museum."

The idea that the modern art museum should be for the people was again and again emphasized by the various museum presidents, and in speaking of the Cleveland Museum in particular, Judge Sanders, the president, left no doubt in anybody's mind that, while this institution would exhibit only the best in art, making no concessions to the uneducated popular taste, it is for the people first and last. This was in substance repeated by Mr. Whiting, the director, and anyone knowing Mr. Whiting's record can have no doubt on this score. It is interesting to know that the public seem to be reciprocating; for, on the Sunday after the opening, no less than eighteen thousand people visited the galleries.



NORTH SIDE OF THE GARDEN COURT LOOKING TOWARD THE ROTUNDA AND COURT OF TAPESTRIES AND ARMOUR

LOOKING ACROSS THE ROTUNDA INTO THE COURT OF TAPESTRIES AND ARMOUR

The inaugural exhibition is of much importance and wide scope. In paintings, France, England, Spain and Italy are well represented. The English section includes three Gainsboroughs, six Raeburns, including Mr. Edward Drummond Libbey's charmingly decorative *Lady Janet Traill*. Mr. Libbey also contributed a fine Constable. There are two Hoppners, three Lawrences, four by Sir Joshua Reynolds, including the portrait of Lord Sackville which has some of the strength and character of the portrait of Lord Heathfield in the National Gallery in London. France is represented by J. F. Millet, Claude Monet, N. V. Diaz, Claude Lorraine, Puvis de Chavannes, Rousseau and others. *The Music Lesson*, one of Manet's finest works, as well as fourteen beautiful examples of Monticelli, are among the most important contributions to the French section.

In the Dutch and Spanish schools are to be seen works by Rembrandt, Frans Hals, Goya, Murillo and Velasquez.

Early American painters, as well as the more modern men, are also well represented. Included in this section are *The Guide*, a fine canvas by Winslow Homer, and several important Whistlers.

The museum has been made possible by the munificence of two public-spirited citizens, John Huntington and Horace Kelly. It is built in Wade Park, an ideal spot for this institution. The site is also the gift of another generous citizen. A perfect relationship exists between the building and its environment; nothing could be more beautiful, more suggestive, more inspiring, than the glimpses of the museum through the foliage of the trees which are scattered a little distance from the front of the building in a valley-like situation. In the vale is a lake which enhances the beauty of the composition. For some reasons it might be better if the museum were closer to the more busy part of the city, yet one would be loath to separate it from its present setting.

No city contemplating the erection of an art museum can afford to do so without first visiting the new museum in Cleveland. It stands with the Minneapolis and Toledo museums as examples of what an art museum should be. In every department is evidence of expert direction. The fine perception shown in every detail is a compliment to the discrimination of the trustees who have followed only the best advice. In both the æsthetic and the mechanical and the administrative sides of the institution there is evidence of the utmost consideration for every detail. If the museum in its conduct continues as it has begun, Cleveland will become one of the important art cities in the United States.

Courtesy Ehrich Galleries ***Property of Comm. Volpi***

PORTRAIT OF LAVINIA
BY TITIAN

THE STUDIO

THE TRUE ROSSETTI. BY T. MARTIN WOOD.

THE acquisition of the Rae collection of Rossetti water-colours for the National Gallery of British Art is one of the events in the history of the National collections upon which the nation is most entitled to be congratulated. To appreciate the importance of the acquisition it is necessary to recall that we have in these water-colours the true Rossetti: that is, the Rossetti whose influence was perhaps the most vital of all those that contributed to the Romantic movement in England — a movement that opposed itself to certain aspects of industrialism that threatened to lower national ideals.

In every artist's life-work there is one moment that for him is truer than any other. There is a moment when what is most purely of himself finds absolutely free expression. Some artists "find" themselves, as the phrase is, in their first manner, sometimes to lose themselves again; others are late in coming to themselves. An artist changes; it may be said that he is not always the same artist, an influence more powerful than himself may momentarily absorb him and for the time seem to destroy in him something that was his very own. Or, losing interest in life, his condition will be reflected in his art by diminished intensity. The characteristic of the greatest art of the world is its intensity.

Rossetti's art was never so fully charged as in 1857, when he produced the series of water-colours which we have under review. These water-colours show a pattern in each case rich in that sheer music of design that is associated in our minds with primitive art—a music that Post-Impressionism appears to think it can revive merely from its own consciousness that such music can be created.

I was permitted to see the Rae water-colours on the very day that they arrived at the Tate Gallery, good fortune having brought me to the Keeper's

"THE BLUE CLOSET" WATER-COLOUR BY D. G. ROSSETTI
(National Gallery of British Art)

Office on that day, and I remember remarking on a purity of pattern in them at which the Post-Impressionists seem to aim. I was naturally interested therefore to find this very point taken up by Mr. Roger Fry in the pages of "The Burlington Magazine." I am unable to accept from that critic his oppressive theory of the limitations of art. And I cannot believe that the enduring element in art is often the one of which the artist is himself most conscious. Nor can I believe that a work of art becomes more a work of art as it stands clear of all the cluster of associations which the objects it represents may summon to our mind. The advocates of what they term "significant form" insist that we should value a picture for what it is in itself and not for what we can bring to it, every person bringing something different to it. But as a matter of fact does not consciousness itself function as a process by which we advance towards the impression which we receive; did not vision—which now seems such a passive faculty—once receive its impressions by putting out antennae? I cannot reconcile myself to a theory by which of all the thousand things a picture holds out to the spectator, he is only entitled to take two or three about which he has received instructions in a "manifesto."

"DAMOZEL OF THE SANCT GRAEL" WATER-COLOUR BY D. G. ROSSETTI *(National Gallery of British Art)*

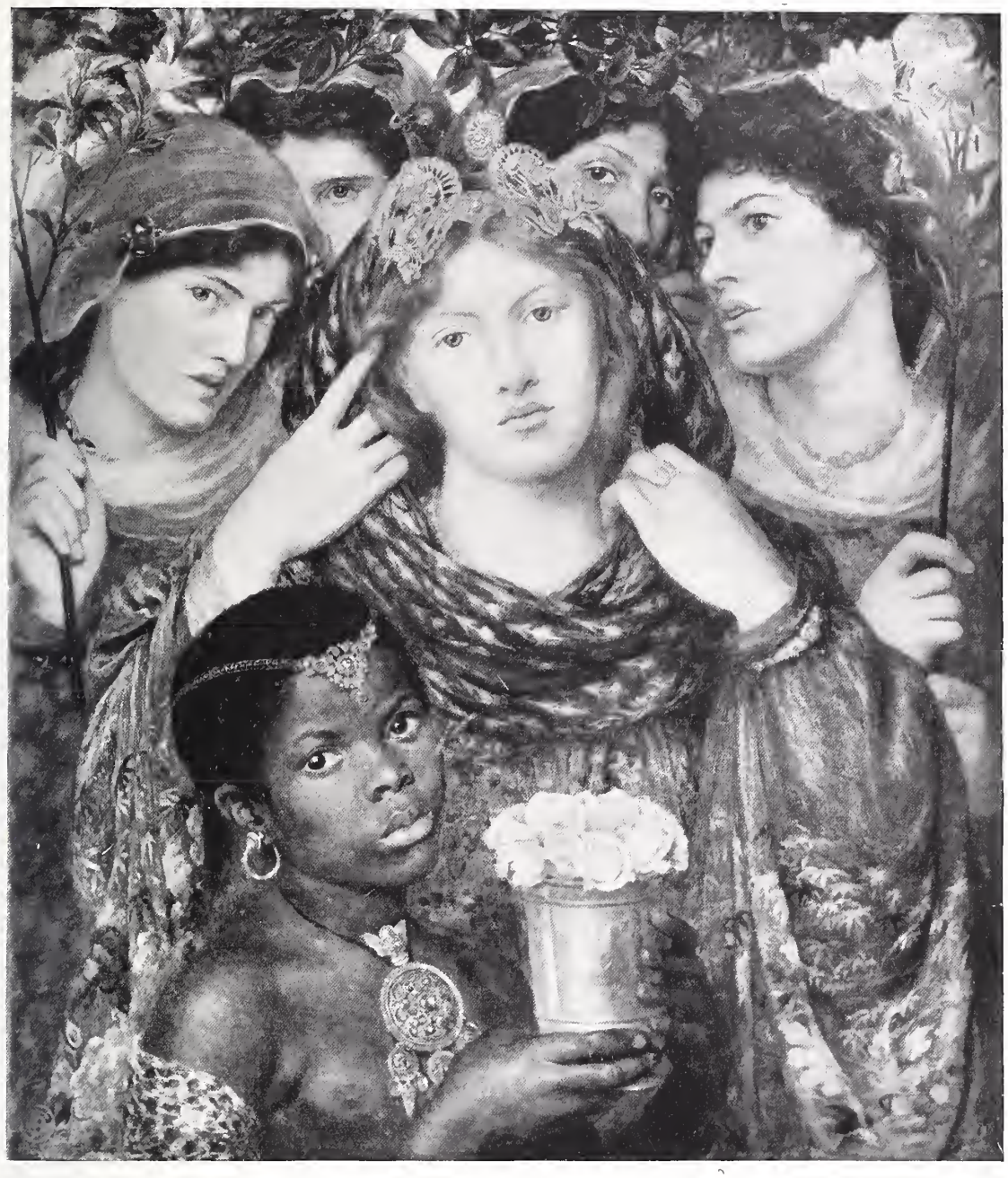
In Rossetti's art of 1857 there is a quietness of which there is no sign in the distempered mood of his later period. Therefore it may seem paradoxical to urge that in 1857 his art is more fully charged with feeling than at a later stage. But just as we may claim that everything that can find expression in art is legitimate to it, so there are some things for which expression cannot be found in art. Desire can make itself felt through a work of art, but it must be the lyrical desire that life should assume a selected aspect. It must express the will that would impose on life its own taste. It is thus that art is influential, creative. The greatest artists are not the receptive ones, however perfect their craft, but those who wish to impose their desire upon the world, because in any other shape life is unendurable to them. We can mark the entrance of the "artist" into Philosophy or any other field by this determination on his part.

Desire, as we have described it, finds its natural means of expression in art. It is visible in all influential art. It is to be felt in the "Rae Rossettis," in that very passion for the romantic which Mr. Roger Fry misinterprets as "antiquarian curiosity." But desire of this kind is as different from the love-sickness which seems to wreck Rossetti's later art as it is from the desire of a man with a headache for a pillow. There were certain things about Rossetti latterly to which he could no more give expression in painting than he could to a headache.

In Rossetti's later art the presence of main lines of design is less obviously felt. The accessories do not fall in with the mood, and therefore they do not—as does the intertwined necklace in the beautiful picture *Monna Vanna*, for instance—fall naturally in with the rhythm of design. The accessories are treated illustratively, photographically—they are accessories but not accessory to the design, and the artist is in a state of mind when his eyes are almost closed to objects which at one time had each their separate meaning for him. There are whole tracts in his canvases then where

"CHAPEL BEFORE THE LISTS."
WATER-COLOUR BY D. G. ROSSETTI.

(National Gallery of British Art.)



"THE BELOVED." FROM THE OIL PAINTING BY D. G. ROSSETTI

(National Gallery, London)

mere paint itself has to do duty for the beauty which paint should represent.

The beauty of Rossetti's *Monna Vanna* is not to be denied, but it is of the kind that was so soon to over-ripen in his pictures and fall with decay. It is not possible to deny luxuriant rhythm in the lines of the beaded necklace, as they cross, and in the line that seems to sweep behind the head and fan from one shoulder to the other, or in the placing of the hands and the disposition of the hair. If we were to take the main lines of the whole design and abstract them from their context, as in imagination it is not so difficult to do, I suppose we should be anticipating the Post-Impressionist, and it would not be possible to deny the music of the lines. But we maintain that they could not have been planned in the abstract; "for," in the words of Spenser, "soule is forme, and doth the bodie make."

"MARY MAGDALENE" WATER-COLOUR BY D. G. ROSSETTI
(National Gallery of British Art: On Loan)

Design can sometimes be still as well as rhythmic, holding our attention at a point by the mystery of something hidden there. In a great work of subjective art the whole canvas seems illuminated from within, nothing appearing on the surface that does not seem like thought itself in shape. Why should we wish the art of painting to take a lower place than this, as it must if it is only to speak between the artist and the spectator in their vision and not between them in their thought? Mr. Fry infers that the intensity of facial expression in some of the 1857 water-colours is a disturbing element in the pattern. But is it not the flame within the lantern, does it not indicate the place of the heart in the frame of the design? Painting that is truly subjective has always been concerned with rendering facial expression—not in the sense of dramatically representing joy or sorrow, but in that of reflecting temperament, and it is in spite of himself that the artist's mood burns its way in the canvas, and the face at last in the picture is in the profoundest sense his own.

Design is always the language of feeling rather than of vision, interpreting the fall of drapery and the spread of tresses as apprehended by sympathy rather than by observation—acting, as it were, by a knowledge obtained in a caress rather than by a glance. This is the key to the understanding of rhythm in design. It explains the logic of lines in Greek sculpture. Drapery does not fall like that, but it would do so if it obeyed the law of movement alone, as sympathy can anticipate it in advance of vision. In all this we have the only secret of grace in design, and the explanation why the great masters of design were hardly conscious of departure from Nature.

Since I began to write this article the drawing *The Passover in the Holy Family* has become the property of the National Gallery of British Art. There is every prospect that the drawings *Mary of*

(National Gallery of British Art.)

"THE TUNE OF SEVEN TOWERS."
WATER-COLOUR BY D. G. ROSSETTI.

"THE PASSOVER IN THE HOLY FAMILY." WATER-COLOUR BY D. G. ROSSETTI

(National Gallery of British Art; Presented by the National Art-Collections Fund)

Nazareth and *Mary Magdalene* illustrated here, at present on loan at Millbank, may be added to the permanent collection. These three works with their exalted sentiment also represent the true Rossetti. The design, *The Passover in the Holy Family*, was commissioned by Ruskin. Two designs for the subject were submitted to him, and Rossetti was instructed to proceed with the one we illustrate. On the occasion of a visit to the artist's studio Ruskin carried away the drawing in an unfinished state, refusing to listen to Rossetti's protests. He had seen too many designs that he had commissioned ruined in the end, in his opinion, by the artist.

Ruskin prized *The Passover* more than any of his friend's works. He delighted in its naïve realism, and strongly resented a reference to it as a symbolic work, replying "I call that *Passover* plain prosy fact." It was the only work by Rossetti that remained in his possession to the end of his life. His instinctive desire to share with others the things that had meant most to himself had by then brought about the dispersal of what was once an important collection of Rossetti's early work.

The individual history of Rossetti's paintings and drawings is so complete in Marillier's life of the painter that it has seemed more essential in this article to write of the tenor of his work generally, especially as felt in the little-known early water-colours, than to draw upon information about the separate works that is accessible in every public library.

For convenience I have referred to the acquisitions from the Rae family as the "Rae" water-colours. They were originally executed for William Morris, who to obtain capital for his business sold them to Mr. Rae. The two oil-paintings *Monna Vanna* and *The Beloved*, which, with *Fazio's Mistress*, also came from the Rae Collection, belong to Rossetti's early Chelsea period, being executed about 1866. It was of work of this time that Ruskin was thinking when he claimed that Rossetti's name should be placed first of men who had raised and changed the spirit of modern art. Soon after this date Rossetti's work ceased to excite the admiration of Ruskin, and authoritative opinion of to-day has echoed the judgment of Rossetti's friend.

"MARY OF NAZARETH" WATER-COLOUR BY D. G. ROSSETTI
(National Gallery of British Art: On Loan)

Until these recent acquisitions Rossetti was unfortunately only represented in our National collections by his later period. The purchases that thus complete the representation of one of the most original geniuses of the English School were made possible by the patriotic attitude of the Rae family, and the support given by the National Art-Collections Fund on this occasion adds still further to the debt which the country owes to the administrators of the Fund.

(National Gallery.)

"FAZIO'S MISTRESS. FROM THE OIL PAINTING BY D. G. ROSSETTI.

"MONNA VANNA." FROM THE OIL PAINTING BY D. G. ROSSETTI

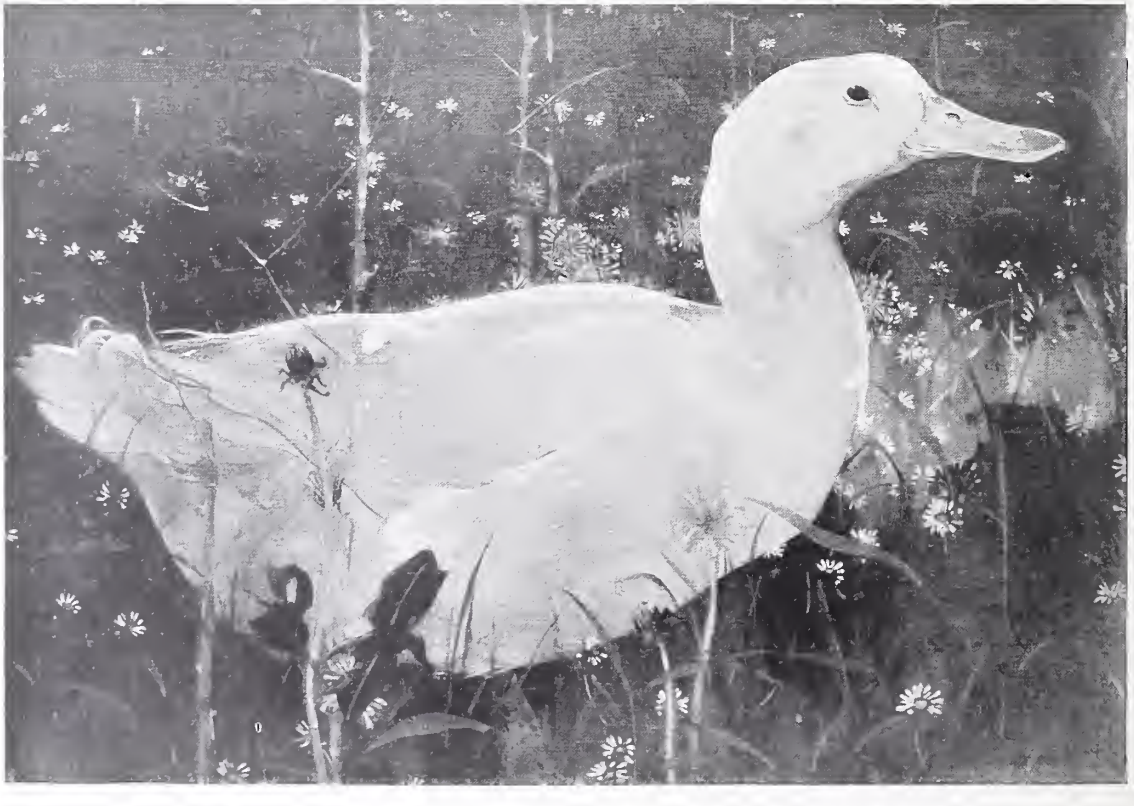
(National Gallery, London)

THE ART OF JOSEPH CRAWHALL. BY A. STODART WALKER.

On the death of Joseph Crawhall I was given the opportunity, in the columns of a London daily, of reflecting upon one of those curious anomalies that find most marked expression in the estates of Art: presenting the case of this distinguished craftsman as probably the most outstanding example in recent years. Literature, full of strange contradictions in its personal elements, does not afford a case so anomalous. I cannot recall any writer of the first rank that had not a recognition among those busy with the politics of letters. Even such an exotic artist as Francis Thompson, with an appeal to an audience that must have been very limited, was on the lips of critic and public alike. Joseph Crawhall, regarded by many of his brother workers in Art as the most gifted exponent of his craft, was hardly a name to many who sat in the seats of authority, and to many of those who took more than a summary interest in the Arts. To his co-workers, to men like Sir James Guthrie, Mr. Lavery, Mr. Walton and others, he was something of "a religion," if the expression may be begged to serve fitly the mental and emotional attitude.

Mr. Lavery wrote to me "I believe Crawhall to have been the truest artist of the Glasgow men, and, as far as I know, the best in England. Certainly his influence was greater than Whistler's, and he exemplified the latter's definition of finish in a manner that the Master himself did not always reach. I cannot remember the precise words used by Whistler, but they were to the effect that a work of art was complete when the means taken to bring about the result had disappeared." Others have paid their tribute in terms as enthusiastic and backed by equal conviction, and I am sure that Joseph Crawhall, troubling himself little as to the destiny of the prizes offered by the self-constituted authorities, and caring nothing for the rhetorical appreciation of fools, would regard this appreciation of a fellow-worker, whose judgment he valued, as fit enough reward for his sensitive and selective efforts in the craft of fine art.

The work of Crawhall, however, is not difficult to comprehend even by the crowd. For such superb artistry it is indeed curious how easily understood it is by the man who has only looked upon Nature with his own naked vision and has



"WHITE DRAKE" WATER-COLOUR BY JOSEPH CRAWHALL

"MAGPIE AND PEACOCK'S FEATHER" WATER-COLOUR BY JOSEPH CRAWHALL

never sought the interpretative medium of the artist. Such a man, of course, will miss the subtleties, the finesse of the achievement. He may see what is done, with only a vague recognition of the selective gift and the genius of elimination which has achieved the end. To appreciate the artist it was necessary often to understand the method of the man. Crawhall's personality was quite unique. Whistler, admiring his art, had no great liking for the man and spoke of him as "going about with a straw in his teeth." Crawhall, however, with this homely accompaniment, was acting as a keen and shrewd observer of character. Very reserved, except in the company of intimate friends, he was possessed of much quaint humour, and had a passion for odd types and unusual incidents. His steady, penetrating eyes always gave the impression that nothing could escape him. In the early eighties, when James Guthrie, E. A. Walton, Whitelaw Hamilton and Crawhall were living together at Cockburnspath, where their names are revered to-day by the lairds of Dunglass and the intelligent peasantry, Mr. Whitelaw Hamilton told me that he had seen Crawhall spend over an hour leaning on the gate of a sheep-field, observing, always observing! Then he would return to his room and quickly produce some charming drawings of sheep amidst the pale-toned Berwickshire pastures. His method was to absorb thoroughly his "subject" and then, away from the model, to express in art, with rapidity and with absolute success, the mental picture. He always mastered and memorised the essentials both of form and colour before he approached paper and paint. As examples of his keen power of observation and his wonderful memory, we need only refer to the remarkable insight which he shewed in the eyes of his birds, in the action of their legs and the "flow" of their plumage. All were deft, certain, unerring, graphic, masterly, so masterly indeed as to inspire wonder; the presentment was one of life, and of life only to be observed to the full by the artist. He taught us more of biology in the mass than all the scientists put together. He caught in a flash the mannerisms and the individualities of his subjects, such as the ungainly leisure of the duck, the placidity of sheep, and the distinctive differences of horses. Two such men as Landseer and Crawhall are at the antithesis. In the latter case there was no humanising of things essentially unhuman. His horse was a horse, not the soul of a man beaming through the carcase of a horse. In the face of one of his dogs we see the character of a dog not of a human being. His horses were alive, there was nothing of the Troy or the Rowland Ward about them. With a great love for animals, over which he exercised an almost uncanny influence, he came to them with the

"WHITE DOVE." WATER-COLOUR
BY JOSEPH CRAWHALL

method of the great portrait-painter. He wrote, like Sargent and Guthrie, their individual significance in paint. Every duck, every horse, every parrot had its personal character as certain as every sitter, male or female, that sat on the "throne" of the portrait-painter. He did not pourtray animals in the general, but in the individual.

It is agreed by all who knew his history well that Crawhall never passed through the usual "amateur stage" of the artist. His earliest efforts reveal a strong decorative tendency and a fine certainty of handling. To quote Whistler's phrase, his drawings were "finished from the beginning." His work exemplified more than that of any other modern craftsman the difference between mere picture-making and art. His influence in this direction was great: all those with whom he associated have admitted the lesson they learned from him with an enthusiasm which has little of the forced or manufactured spirit of the testimonial. In Scotland at least he shares with Guthrie the honour of being one of the "fathers" of modern painting. *A propos* of this attitude of his contemporaries, it is interesting to recall an occasion when the late Phil May declared to Mr. Walton that Crawhall was the only man living who in the matter of drawing could, to use his own expression, "give him points."

Mr. Walton, in recalling this frank admission, told me also many interesting facts of Crawhall as a boy. When he was seventeen a menagerie came to Newcastle, and Crawhall would spend all day and nearly every day making studies; going off early after breakfast with his luncheon in his pocket and returning late in the evening. All the work he did in these younger days was in water-colour, and all his drawings he quickly sold. While spending the summer with Guthrie and Walton in Lincolnshire two years later Crawhall painted a large canvas in oils of a white cow. This was sent to the Royal Academy and was hung on the top line in the same gallery where Guthrie had his famous *Goose Girl* hung above the refreshment-room door!!

It was soon recognised that Crawhall had not the ordinary ambition of the painter. Alexander Reid of Glasgow bought every drawing that he produced, but so difficult was it for him to get Crawhall "to produce" that he was compelled to send him water-colours and paper whenever he wanted a picture; the artist neglecting even to keep himself supplied with painting material.

Crawhall started painting on fine holland, simply because he had no paper at hand. He found the holland beside his sister's work-box. I remember a time when we were very anxious to secure a drawing by Crawhall for the Scottish Modern Arts Association, and I approached Mr. Walton on the matter. He assured me that the only way to obtain

"PIGEONS" WATER-COLOUR BY JOSEPH CRAWHALL

"A LINCOLNSHIRE MEADOW" OIL PAINTING BY JOSEPH CRAWHALL

one was to lock Crawhall in a room with paper and drawing materials, and then the drawing would be forthcoming.

In this matter of non-production, Crawhall's entire lack of the merely commercial instinct may be gauged from the fact that if he were interested in children, he would make drawings for them in their scrap-books, which were as distinguished and as complete as any of his exhibited pictures. He would make these masterly sketches while the children sat on his knee, and would at times go on for hours producing picture after picture, with the result that much of his best work is to be found scattered throughout the country in the books of those who as children were entertained by him in this way.

His technical skill was not disturbed by such a fact as a broken wrist. While he had his right arm in a sling Mr. Walton put some paper before him and asked him how he would be able to draw with such a handicap. Crawhall took a pen in his stiff hand and made several beautiful and skilled drawings. Being unable to turn his hand he was obliged to keep the paper spinning with the left so as to get it at different angles. "I told him," said Mr. Walton, "that if he had lost both hands he would still be able to draw and paint with his foot." Crawhall replied that he thought it would be rather an improvement!

During his stay of about three months at Paris in the year 1887 Crawhall attended daily at one of the ateliers, but the methods practised there had little interest for him, and his studies from the nude were totally different in treatment from those of the other students. His independent outlook was in no way affected by the minutely modelled drawings around him. An interesting collection of sketches made during the Paris sojourn was unfortunately lost or stolen prior to his leaving the city. These drawings consisted of a curious variety: horses and dogs seen in the streets and many wild animals, foreign birds and reptiles seen at the Jardin des Plantes. Along with Mr. Whitelaw Hamilton he frequently spent the afternoon at the Louvre, where he was keenly attracted by the collection of Egyptian antiquities. The direct simplicity of the hawks, falcons, dogs, and figures deftly outlined on the great granite sarcophagi and other objects of those long-past times had a peculiar fascination for him.

(The property of Holcombe Ingleby, Esq., M.P.)

"AMONG THE HAMPSHIRE HILLS."
WATER-COLOUR BY D. MURRAY SMITH, A.R.W.S.

WATER-COLOURS BY D. MURRAY SMITH, A.R.W.S.

In a previous issue of The Studio (Vol. LXIII.) a number of landscapes executed in oils by Mr. D. Murray Smith were reproduced. In the present article we shall consider briefly some landscapes in water-colour by the same artist. And let us say at once that, while fully appreciating the fine qualities that give distinction to his work in oil, we venture to think that it is in his water-colours that Mr. Murray Smith's art finds its happiest expression. That the medium is particularly well suited for the rendering of English scenery is a fact which is generally accepted, and in that fact lies the secret of the undisputed position of the English school of water-colour painting, from Paul Sandby down to the present day. The peculiar atmospheric effects and subtle contrasts of light and shade form the principal charms of the English landscape, and these are more readily suggested in water-colour than in oil.

We have only to glance at the drawings reproduced in these pages to realise that here we have an artist who not only possesses a strong feeling for the beauties of the English countryside, but one who is also equipped in a high degree with those gifts necessary for the successful rendering of them. Essentially an individual artist, he is content to interpret Nature in his own way, thus giving to his work a personal note which adds considerably to its interest and appeal. His landscapes are something more than mere copies of scenery. They are the manifestations of a mind imbued with poetic feeling expressing itself through the many phases of Nature. At the same time he realises the various aspects of a composition with a simplicity of means which is entirely agreeable and satisfying. His broad outlook enables him to note at once the essential features of a landscape; yet he does not hesitate to modify such details as would be likely to interfere with the spirit and romance of the scene, nor, on the other hand, to accentuate those which thereby add to the general harmony and balance of the drawing.

"THE PLAIN OF WORCESTER FROM GREAT MALVERN" BY D. MURRAY SMITH, A.R.W.S.
(The property of Rowland Houghton, Esq.)

It has been said of his compositions that they show a certain formality in the arrangement which reveals him as the master of his subject and not subservient to it.

That he has a marked predilection for the flat open landscape, where the eye is carried far away into the distance, may be gathered from the reproductions shown here. As an instance of this we cannot take a better example than *The Plain of Worcester from Great Malvern* (p. 23), a spacious composition in which the clever suggestion of distance is only surpassed by the fine atmospheric qualities and the masterly treatment of the sky. This drawing is executed in the artist's broadest and most vigorous style, and as a direct transcript from Nature is both stimulating and refreshing. It reveals a power to visualise the original impression of a scene so as to convey the effect of spontaneity. Equally successful is the drawing *Near Christchurch, Hampshire* (p. 25), in which, with a liquid brush and a judicious treatment of light and shade, the artist expresses the charms of a typical English landscape. The painting of the sky and the effect of the heavy clouds upon the foreground and distant hills are worthy of careful study. This drawing, like the one mentioned above, suggests a feeling of freshness and the open air which will appeal to every lover of the country.

As an example of Mr. Murray Smith's remarkable simplicity of method, *Among the Hampshire Hills*, reproduced in colours, is particularly interesting. Here again the skilful treatment of light and shade plays an important part in the composition. Though not quite so freely handled as the two drawings just mentioned, this work attracts by its subtle harmony of colour and quiet dignity. As a study of cloud-painting alone it is a notable achievement. The solemnity of the scene, intensified by the absence of any human element or habitation, is rendered with strength and simplicity together with commendable restraint. The second drawing reproduced in colours, *Cardiff from the Wenallt*, if hardly so characteristic of the artist's work in water-colour, is interesting on account of its somewhat unusual colour scheme. It is an entirely satisfactory composition and one which cannot fail to arrest the attention. The city in the distance is deftly suggested; while the beautiful tones of the landscape give distinction to the drawing and place it amongst the artist's

"PENARTH HEAD, GLAMORGANSHIRE" BY D. MURRAY SMITH, A.R.W.S.

(The property of W. R. Le Fanu, Esq.)

"NEAR CHRISTCHURCH, HAMPSHIRE"
BY D. MURRAY SMITH, A.R.W.S.

(The property of G. J. Gribble, Esq.)

"STRAND-ON-THE-GREEN, KEW" BY D. MURRAY SMITH, A.R.W.S.

most successful achievements. He has visualised the scene with a happy sense of composition and has interpreted it with a simplicity of means which reveals his mastery of the medium.

Another Welsh subject, *Penarth Head, Glamorganshire* (p. 24), is possessed of sober truthfulness. The quiet depth of tone in the middle distance is accentuated by the light on the far-off headland. Here again we must admire the ease with which the artist preserves the effect of spontaneity. The beauty of the tone values, the suggestion of light and air and sense of spaciousness all combine to make a very pleasing and successful composition.

Few subjects round London have in recent days inspired more artists than Strand-on-the-Green, that picturesque row of riverside houses near Kew. Mr. Murray Smith's rendering of the subject, given above, affords him an opportunity of showing that his draughtsmanship is sound, though those who are acquainted with his etchings require no proof of that fact. His drawing of *Strand on the-Green* is in every way a delightful work and an interesting record of one of the prettiest spots near London.

Looking at these examples of Mr. Murray Smith's art, one is convinced of the fact that he is carrying on the best traditions of the English school of water-colour painting. While there is in his work an entire absence of violent colour-effects, such as one finds in the productions of the younger and more aggressive landscapists of to-day, he is essentially a modern who, though ready to learn from the past, is continually looking forward. A sincere love of and reverence for Nature are revealed in his drawings, conveying the impression that he is in complete sympathy with his subject; and it is this spirit which pervades and beautifies his work. In his endeavours to interpret the various manifestations of Nature he realises what Constable meant when he said that "the landscape-painter who does not make his skies a very material part of his composition neglects to avail himself of one of his greatest aids." Indeed, his treatment of cloud effects is the dominating feature of many of his most successful drawings, as will be seen from those examples which are reproduced here, and in devoting himself so assiduously to the study of this important phase of landscape-painting he increases the artistic significance of his work.

E. G. HALTON.

(The property of Rowland Houghton, Esq.)

"CARDIFF FROM THE WENALLT." WATER-COLOUR BY D. MURRAY SMITH, A.R.W.S.

THE ETCHINGS OF ROBERT SPENCE, R.E.

THE seventeenth century was a stirring and picturesque age in English history; it was a period that has touched the imagination of several of her modern artists, and amongst others it has appealed very closely to Robert Spence, one of the best of living English etchers of genre. A Quaker by ancestry and birth, he not unnaturally has been keenly interested in the sect which sprang up in the middle of the seventeenth century in England. And it is George Fox as the founder of Quakerism, and his doings as related in his Journal, that have attracted Mr. Spence strongly and furnished him with many motives for his plates. Though other subjects have appealed to him from time to time, namely scenes from early Northumbrian history, the Wagnerian musical dramas, and occasionally the modern life of to-day, he has more often returned to his favourite period, the seventeenth-century life of England or Holland. But the doings of George Fox and another famous diarist, Samuel Pepys, of Oliver Cromwell and Isaac Walton, figure mostly amongst the artist's subject-matter for his plates.

The quaint form of lettering which serves as titles and always accompanies the Fox subjects, is adopted from the seventeenth-century letter-press type of a first edition of Fox's Journal, and thoroughly harmonises with each subject and its treatment as an etching. In all these, and also in the plates relating to Pepys and Cromwell, Mr. Spence's finest qualities as an etcher reveal themselves. They show much imaginative power, they are full of quiet, intimate realism, and have a unique historic sense.

Mr. Spence's life so far has not been eventful. Born in 1871 at Tynemouth, his first etching was done when he was twelve years of age under the guidance of his father, himself a keen amateur etcher. After a course at the Newcastle Art School he entered the Slade School in London in 1892, where he worked for three years under Professor Frederick Brown, and subsequently completed his art-school training in Paris in the studio of Cormon. He had, however, no regular and strict training as an etcher, except the careful study of the work of the great masters of that art. In 1898 he joined the Royal Society of Painter-Etchers, and having gradually advanced in skill and proficiency, he has produced some remarkable plates, which have appeared annually at the Society's exhibitions.

FRANK GIBSON.

"ISAAC WALTON." ETCHING BY ROBERT SPENCE, R.E.

"PEPYS AND THE SHIPS." ETCHING
BY ROBERT SPENCE, R.E.

"KING CHARLES II AND PEPYS."
ETCHING BY ROBERT SPENCE, R.E.

"VANDERDECKEN." ETCHING
BY ROBERT SPENCE, R.E.

"THE SALE." ETCHING
BY ROBERT SPENCE, R.E.

"GEORGE FOX AND THE LADY."
ETCHING BY ROBERT SPENCE, R.E.

"GEORGE FOX IN CARLISLE PRISON."
ETCHING BY ROBERT SPENCE, R.E.

"THE BEARSKIN." ETCHING
BY ROBERT SPENCE, R.E.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

WITH one or two exceptions, the exhibits in domestic architecture on view at this year's Royal Scottish Academy, held at Edinburgh, were completed works, and few drawings were to be seen. On the left side of the room a large frame contained six photographs of "Stobieside," Drumclog, Lanarkshire, which was carried out from the designs and under the direction of Messrs. Leadbetter, Fairley & Reid, of Edinburgh. The design of the exterior is in keeping with the historical associations of the district. Avondale, where "Stobieside" is situated, is familiar to all who are acquainted with the doings of the Covenanters; and directly to the south of the site is the famous old battlefield of Drumclog. The foundations of the structure have been laid on high ground, at least 800 feet above sea level; and from the upper windows there are fine views to be obtained of the surrounding undulating, pastoral country, the heather-covered moors, and distant hills. In plan the arrangement of the house is somewhat irregular, as a result of the conditions governing the site. The external treatment is indicative of the somewhat severe type of domestic architecture peculiar to Scotland, wherein the effect is dependent as much on the general balance and outline as on the detail, of which latter there is comparatively little. The walls have been finished with harl or roughcasted, the roofs being covered with thick, dark blue slates. For the dressings to windows, doors, dormers, crowsteps, gables, etc., a stone of a greyish-pink hue has been used. As regards the internal treatment, it has generally been carried out in a plain though typical manner; but a more elaborate scheme has been executed in the hall, smoking-room and drawing-room. In the two first-named rooms, the walls have been finished with

STOBIESIDE, DRUMCLOG: SMOKING-ROOM — LEADBETTER, FAIRLEY AND REID, ARCHITECTS

(Photo: T. Lewis Ltd., Birmingham)

STOBIESIDE, DRUMCLOG : ENTRANCE FRONT — LEADBETTER, FAIRLEY AND REID, ARCHITECTS

STOBIESIDE, DRUMCLOG : DRAWING-ROOM — LEADBETTER, FAIRLEY AND REID, ARCHITECTS

(Photo : Lewis, Birmingham)

HOWBURY, ST. ANDREWS, SCOTLAND — MILLS AND SHEPHERD, FF.R.I.B.A., ARCHITECTS

wood panelling up to ceiling height, the detail of the smoking-room showing an excellent rendering of architectural lines, with a neat rectangular-panel above the fireplace. The furniture is in quiet taste, in congruity with the character of the interior.

In close proximity to the above-named exhibit, Messrs. Mills & Shepherd, FF.R.I.B.A., of Dundee, were represented by a number of photographs of various works. The illustration reproduced here is a view of the exterior of Howbury, St. Andrews, looking towards the entrance angle, and it gives a very good idea of the attractive character of the design. It is of a characteristic English type, the external walls being brick, finished rough-cast. The entrance porch is panelled on walls and ceiling in pitch pine, fumed with ammonia ; and the floors of the principal public rooms, such as the hall, dining- and drawing-rooms, are laid with the same wood, also fumed with dark ammonia. The rooms generally have a picture moulding set twenty inches below the ceilings, these being finished white in harmony with the frieze and cornice treatment. Below the frieze the walls have been covered with either a white or grey or tinted cartridge paper.

The view of a dining-room reproduced on page 40 is one of a series of three photographs showing different aspects of the same apartment, exhibited at Edinburgh this year by Mr. William Hunter McNab, F.R.I.B.A., of Glasgow. It forms a new wing added to an existing house, including a new entrance porch, cloak-room and lavatory. The house was built on a quickly sloping site, advantage being taken of the rapid fall to obtain a motor house below, the construction of the latter accommodation being the primary reason for the erection of the wing. The new entrance hall was formerly the dining-room, and it now gives access to the new dining-room. For the walls a neat, square panelling treatment of Austrian oak (contracted for before the war) has been carried out and reaches to the full height, the wood being left in its natural state without stain or polish of any kind, while above it there is a plain plastered frieze. Occupying a well-balanced position in the room is a simply constructed Tudor fireplace of fine white selected Auchenheath stone, with carved mantel supports, the work of Mr. James Young, of Glasgow. A plain kerb completes the design. The floor is of Canadian oak, polished over the entire area. A feature of the room is the ornamental plaster ceiling, with deep cross and side beams, executed by Mr. George P. Bankart of London.

REDLANDS, BEARSDEN : DINING-ROOM *(See page 39)* W. HUNTER MCNAB, F.R.I.B.A., ARCHITECT

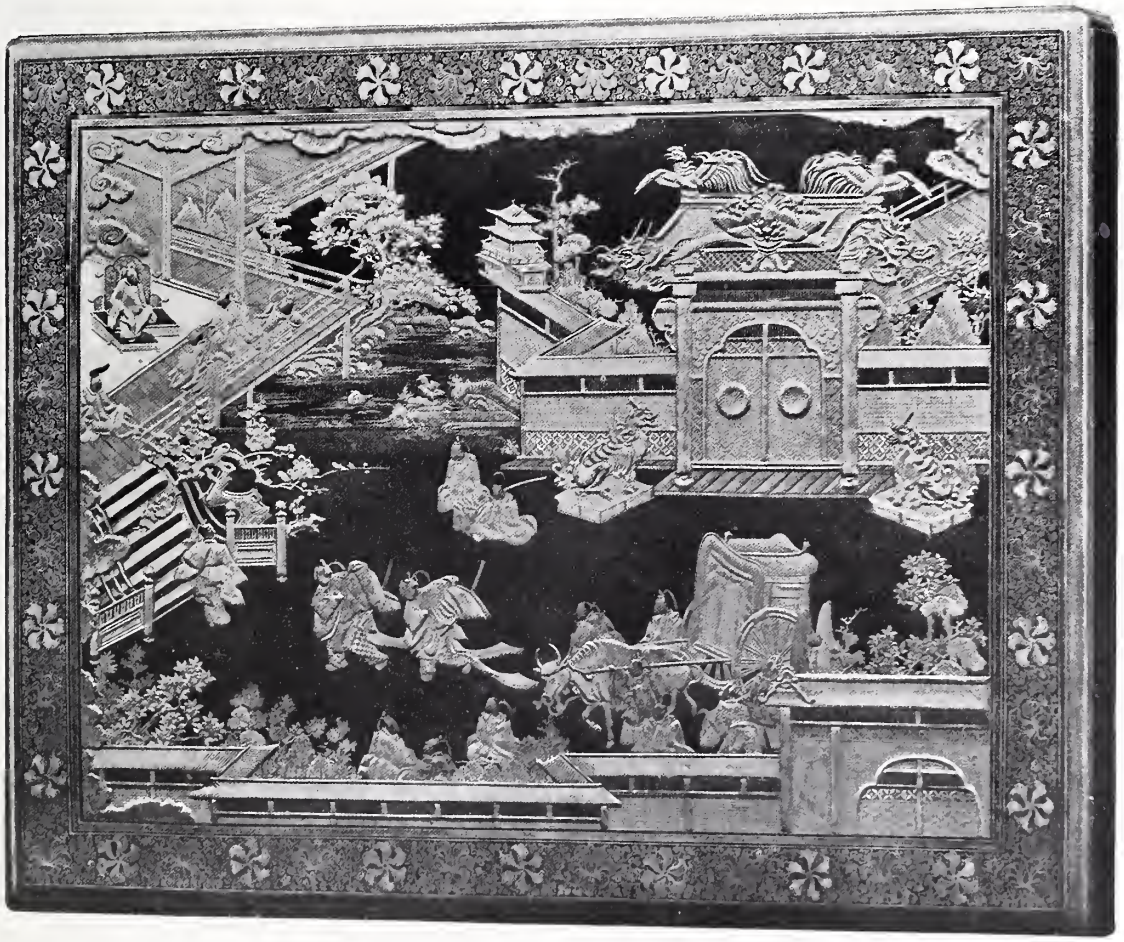
STUDIO-TALK.

(From Our Own Correspondents.)

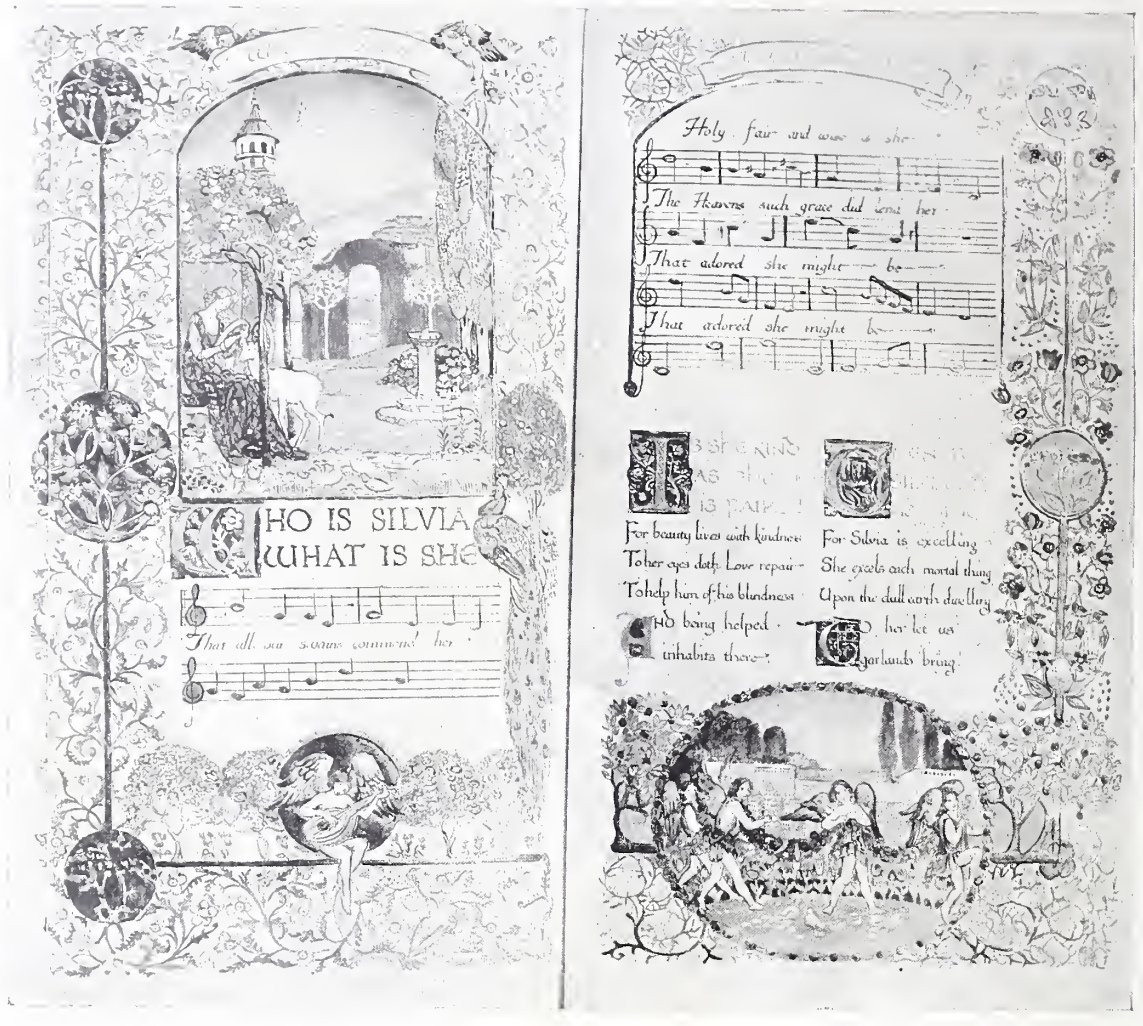
LONDON.—The small body of men of taste who, in the closing years of the nineteenth century, had the discrimination to recognize the beauties of the Japanese objects that were then coming over to this country, have now almost all passed away. For the most part they had been educated on the more virile art of China, and this made their appreciation of the "exquisite fastidiousness" of Japanese work the more commendable. Among the latest to leave us may be named Mr. W. C. Alexander and Sir Trevor Lawrence, both of whom formed collections containing objects it would be difficult, if not impossible, to find in Europe nowadays. The national museums will, we believe, be enriched by gifts from each of these, especially the Victoria and Albert. The gift of Sir Trevor Lawrence's family has a two-fold value, artistic and historical. It will be remembered that the great Hamilton Palace Collection included three remarkable pieces that had come down to it through Fonthill and Cardinal Mazarin, namely two chests and a Ryoshi-bunko, or box for papers. One was acquired at the sale for the museum for £772, the other two by Sir Trevor Lawrence. All were decorated with gold and silver lacquer in the same fashion, namely, with Court scenes laid in the Palace at Kyoto, and bordered with designs of flowers and creepers, the decorative materials being gold and silver lacquer of various shades and mother-of-pearl. But the Ryoshi-bunko had this exceptional interest, in that on the interior of the lid is a bold inscription in letters of gold "Maria Uan Diemen." When it was exhibited at the Burlington Fine Arts Club some years ago its date was assigned to 1700, and its place of origin Nagasaki, but there seems little doubt not only that it was made by Royal lacquerers either for the Emperor or Shogun, and presented by one of them to some personage of distinction, this personage being almost certainly Anton Van Diemen, Governor of the Dutch East Indies from 1636 till his death in 1645, whose name has come down to us as the discoverer during his tenure of that office of Van Diemen's Land, and who had a wife Maria by name. It

would have been a thousand pities if this remarkable object had been separated from its fellows in the museum, as it assuredly would have been had it accompanied the rest of Sir Trevor Lawrence's collection to the sale which takes place at Christie's next month, for the authorities have now no money to expend on acquisitions.

Our illustration of an illuminated manuscript designed and executed by Miss Jessie Bayes is taken from the opening folios to a very handsome thin volume of twenty-five decorated pages in the possession of Mr. T. W. Lamont, of New York. The work is done on vellum and gilded, and the subjects for the lettering are taken from Shakespeare's "Songs," the present illustration being readily recognised as the song of the musicians in Act IV. Scene 11 of "The Two Gentlemen of Verona." The calligraphy is beautifully executed, and the ornamental penwork and figure compositions are entirely appropriate to the design as a whole.



RYOSHI-BUNKO OR BOX FOR PAPERS, FROM THE COLLECTION OF THE LATE SIR TREVOR LAWRENCE, BT., PRESENTED BY HIS FAMILY TO THE VICTORIA AND ALBERT MUSEUM



PAGES FROM SHAKESPEARE'S "TWO GENTLEMEN OF VERONA" WRITTEN AND ILLUMINATED BY JESSIE BAYES

(In the possession of T. W. Lamont, Esq., New York)

The method pursued by Mr. Edmondo Lucchesi (Brighton) as a wood-engraver was referred to in an article which appeared in our issue of May 1913, when one of his prints was reproduced. We now have pleasure in reproducing a more recent print, in which the decorative feeling characteristic of his work is effectively displayed.

TORONTO.—Canadians interested in art were much elated recently that *De Profundis*, a painting by Horatio Walker, President of the Canadian Art Club, had been sold in New York for 15,000 dollars. It is a canvas seven feet in height, and was purchased by a New York lady, who prefers to remain anonymous, as a gift to the chapel of St. Mary's Church, New York. Though symbolizing a religious idea, it is in a sense realistic, for in certain parts of the Province of Quebec such shrines as that depicted by Mr. Walker are frequently seen. The colouring possesses that peculiarly romantic quality which Mr. Walker gives to all his pictures, and to which photographic reproduction fails to do entire justice. The picture attracted much attention at the last exhibition of the National Academy in New York. It is interesting to note that at the University of Toronto Commencement last May, Mr. Walker had conferred on him the honorary degree of LL.D. He is the first Canadian painter to receive such a scholastic recognition. Mr. Walker began his career in Toronto when a mere boy and was almost entirely self-taught, because the opportunities of study in Europe were rendered impossible by his poverty and the independence of spirit which dissuaded him from attempting to secure a wealthy patron. H. C.

"THE ROSE" FROM A WOOD ENGRAVING
BY EDMONDO LUCCHESI.

"DE PROFUNDIS." FROM THE PAINTING BY HORATIO WALKER

(By permission of the publisher, Mr. N. E. Montross, New York)

ROME.—It would be difficult to imagine anything more sublime, more remote from the fury of war than the Villa Medici. All artists know the old palace with its garb of rose and yellow and its two towers dominating the Eternal City, its sweet fountain beneath the green oaks at the entrance, and its sumptuous salons hung with precious tapestries and abounding with rare works of art. But the incomparable glory of the Villa is to be found in its gardens, wonderful among all the wonders of Rome, with their alleys of clipped box surrounding the babbling fountains, and their groves of oak and laurels in which are concealed the ateliers of the pensionnaires, and its venerable pines soaring solemnly upwards into a sky ablaze with sunshine, their profiles standing out against the verdant masses of the Villa Borghese. It is inexpressibly pleasant up there in the twilight hour, when the declining sun illuminates with unrivalled splendour the Roman panorama. Not a sound is heard save the bell of a neighbouring church; nowhere is the serenity of peace evoked as here.

PORTRAIT OF CARDINAL MERCIER BY ALBERT BESNARD

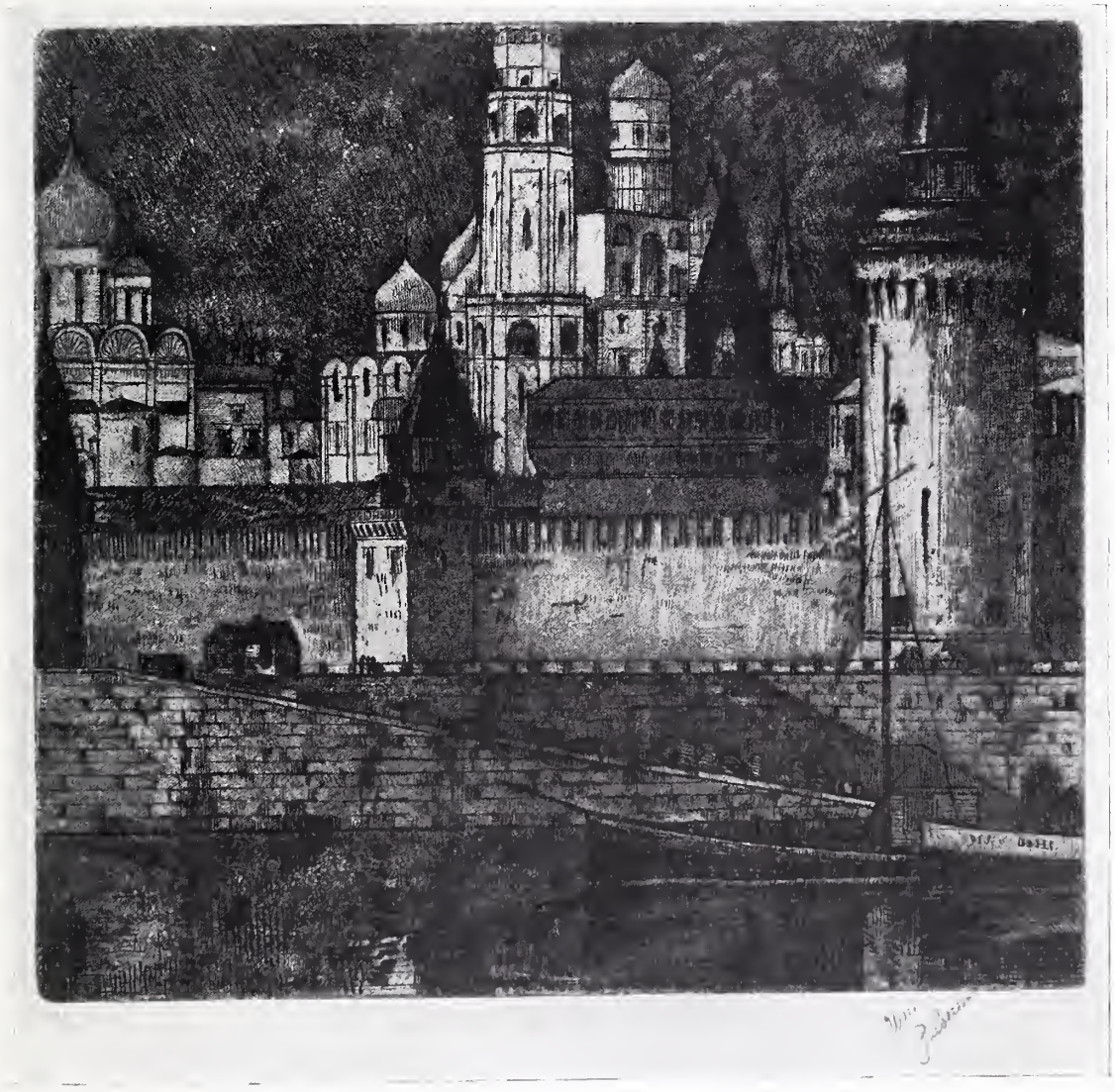
And yet the war is not far off, for it is the constant preoccupation of all. The ateliers of the pensionnaires who have been called up for military service are deserted. The painter Albert Besnard dwells there now with his family in mourning (his eldest son was killed in action early in the war), and surrounded by a circle of friends and visitors, among whom the daily communiqués are eagerly discussed, he works without ceasing. In the studio may be seen three portraits — one of Pope Benedict XV, one of Gabriele d' Annunzio, and one of Cardinal Mercier. All are worthy of remark, but it is the last that claims attention here.

When the Primate of Belgium came to Rome early this year at the Pope's invitation, an intense feeling of curiosity and sympathy was awakened towards him, and his appearance created a profound impression. Besnard was among those who were anxious to get a glimpse of the indomitable prelate; like everyone he was deeply touched, and his brush enabled him to express his emotion with more eloquence than any. He desired to paint a portrait of Mgr. Mercier which should be at once an act of admiration and of faith. Entirely unfettered in his inspiration, he composed the picture we see here. In the centre stands the Cardinal; on the right through an open window may be seen the flames encircling a Gothic edifice,

and on the left with arms outstretched is an enormous Christ, like a gigantic crucifix or a vision. The Cardinal, whose inflexible will is reflected in his features, holds in one hand a sheet of paper and in the other a pen. He has something to record and will record it. It is to be the supreme testimony which shall admit of no denial —the testimony of one who will not be intimidated, of one who has seen. He will speak of Louvain in flames, and the crucifixion of the Belgian people. He will speak of these things because it is his duty.

Among the works executed by Besnard in relation to the war, this one will ever remain a witness to his superb talent and largeness of heart, and besides its high value as a work of art it will be of inestimable worth as an historic document. If only we might possess it some day in reconquered Brussels! JULES DESTRÉE.

MOSCOW.—In modern Russian art the graphic arts have hitherto occupied a somewhat subordinate place, and the number of those who practise and patronise them is also still rather meagre. This is especially true of Moscow, while in Petrograd the Imperial Academy has in this direction maintained the earlier traditions, so that the architectural beauties of the capital on the Neva have been perpetuated in various graphic mediums, notably—to mention only two instances—the fine

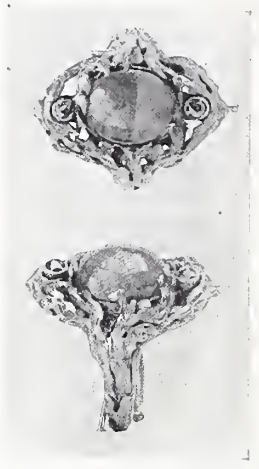


"THE KREMLIN, MOSCOW" ETCHING BY I. NIVINSKI

GOLD AND OPAL NECKLACE: "OF THE SEA"
DESIGNED AND EXECUTED BY GRACE HAZEN

and wholly individual woodcuts of Mme. Lebedev-Ostroumova and the effective etchings of A. Fomin, against which picturesque Moscow has nothing of equal value to set. In recent years we have had only the linoleographs of I. Pavlov—interesting bits of old Moscow—but these are not of great artistic worth. One of the first attempts to reproduce views of Moscow in the noble technique of etching is the plate of I. Nivinski, representing a portion of the Kremlin panorama, of which an illustration is here given. Nivinski is one of the younger generation of Moscow painters, and as an etcher also he has by his mature technique attracted attention. Besides figure compositions he has hitherto only shown Italian views, and it is to be hoped that his first and completely successful endeavour to fix the picturesque charms of Moscow on the copperplate may be the prelude to a whole series of such prints. P. E.

NEW YORK.—Miss Grace Hazen, examples of whose work are here reproduced, is one of the acknowledged leaders in craftsmanship in the United States, and through the jewellery which she designs and makes has offered a worthy addition to American art. Her conceptions, while obeying the laws of line, form and balance, are modern



RING SET WITH MEXICAN OPAL
DESIGNED AND EXECUTED BY
GRACE HAZEN

NECKLACE SET WITH OPALS AND DIAMONDS AND RED ENAMEL:
"THE SPIRIT OF 1915"
DESIGNED AND EXECUTED BY GRACE HAZEN

NECKLET AND PENDANT: "LATENT POWERS"
DESIGNED AND EXECUTED BY GRACE HAZEN

COLLAR: "THE SPIRIT OF YOUTH." JADE AND PEARLS
DESIGNED AND EXECUTED BY GRACE HAZEN

"GATHERING OF SEVEN SAGES ON KOZAN"

WOOD SCULPTURE BY MORI-HOSEI

and quite original. The colour combinations are subtle and beautiful, and the technique is in all cases excellent.

Most examples of her jewellery express a definite idea through the medium of precious metals and gems. The motifs are suggested by nature and life, bearing a symbolism which, if not obvious, lends charm and interest to the whole. The necklace with the title *The Spirit of 1915* suggests war and peace, with the ultimate federation of nations. The collar called *The Spirit of Youth* (p. 49) is symbolical of revelation and progress, a happy use being made of appropriate accessories, as is invariably the case with her creations. Miss Hazen's jewellery has been exhibited in the Boston Museum of Fine Arts, the Chicago Art Institute and other places. It gained recognition for the artist at the Panama-Pacific Exposition, and has contributed to the interest of many important exhibitions throughout America. A. Y.

TOKYO.—Art exhibitions have come to be the fashion in Japan. Different societies of artists hold their annual or bi-annual exhibitions, and painters and sculptors, either in small groups or individually, show their works at public exhibitions. The lack of a suitable place for such displays is sadly felt, but the more important of them are held at Takenodai, one of the buildings in Uyeno Park left from an exposition held there some years ago. The building is by no means intended to be permanent, but it has answered the purpose for several years past. Further, it is spacious enough to be subdivided into four sections for different art exhibitions in the spring, and to be used in its entirety for the Annual Art Exhibition under the auspices of the Department of Education in the fall. Uyeno Park is a splendid location for art displays; it is famous for its cherry blossoms and lotus pond, for the deep mystic tone of the temple bell of the Kanyeiji, and for the beautiful trees that shade the

Imperial Household Museum, the Tokyo School of Fine Arts, the Academy of Music, and the old Buddhistic temples which have survived the feudal system of Japan.

The Nihon Bijutsu Kyokai (Art Association of Japan) has a building of its own in the same park, and recently held its fifty-fourth bi-annual exhibition there, which, being the spring exhibition, was restricted mainly to applied art. But there were some good examples of wood sculpture. Mori-Hosei showed his masterly technique in his latest work called *The Gathering of Seven Sages on Kozan*, a set of four groups in wood, illustrating a Chinese classic story of an historic gathering of famous old sages at the mountain recess of Hakurakuten, a great Chinese poet, and the same artist's *Ougungi* has been much admired. Yoshida-Homei showed a group in wood of a boy carelessly mounted on a wild bull. Maeda-Shoun's *Listening to a Master Musician*—the figure of an old man listening to the music of his sweet remembrances—, Matsuo-Choshun's *Saint Nichiren*, Yamamoto-Zuiun's *Parting of the Stars*, Kato-Keiun's *Out in the Field*, and *Twittering Birds* by Nakatani-Ganko,

"OUGUNGI" WOOD SCULPTURE BY MORI-HOSEI

were also interesting examples of wood sculpture. Among the exhibits in metal work there were excellent examples of chasing and inlay of gold, silver and other metals on *shibu-ichi* by Kagawa-Katsuhiro and also by Okazaki-Sessei. Asahi-Gyokuzan showed marvellous skill in inlaying naturally coloured wood, gold, mother-of-pearl and coral on soft kiri (Paulownia) wood in a design of red and white plums, and a bird on a gingko tree. Fine ceramic work was exhibited by Seifu-Yohei, Yabu-Meizan, Miyagawa-Kozan, and Miura-Chikusen. Embroidered screens by Iida-Shinhichi and by Nishimura-Sobei attracted considerable attention.

At this exhibition considerable space was devoted to an interesting collection of work by Prince Fumi, an aristocratic connoisseur who followed the Sekishu style of *cha-no-yu*. The collection consisted of paintings, *sho* (chirography), and accessories for the *cha-no-yu*, commonly known as the tea ceremony though in fact it is an institution or "a cult founded upon the adoration of the beautiful among the sordid facts of every-day existence." There were many things which seemed to betray the acme of *cha-no-yu*, which is inseparable from the Zen philosophy. In this connection attention may be called to two kakemono found in the collection, one of which had a *san*. *San* is either a poem or words generally written either on the side or on the upper part of the kakemono to supplement or emphasize the sentiments expressed by the drawing or to comment on it. The artist who paints the picture may himself add a *san* to his picture or get a poet to write one on it. The *san* in this case was written by the prince and I took it to mean:

A heavy snow, and no footprints to mark the path.
Even so our thoughts may vanish with no trace behind.

These words in thirty-one syllables were written in an artistic hand in two vertical lines on the right-hand side of the kakemono near the edge, leaving more than two-thirds of the paper blank. At the first glance, the kakemono seemed unfinished. But the two lines explained it—the b'ank space, apparently neglected, was intended to be filled in by the imagination of the spectator. The other kakemono had for a *san* a *hokku*, an abbreviated form of a poem in seventeen syllables, which may roughly be translated—

All white,
But black is the Daruma
On snowy morn.

(It is customary for Japanese children to mould with snow a conventionalised form of Daruma, the

"AN AVENUE OF TREES" BY WADA-EISAKU

founder of the Zen sect of Buddhism, and stick in two pieces of black charcoal for his eyes.) The kakemono had, in place of a drawing, simply two black dots with a little space between. Around these black dots each observer is to visualise a form of Daruma in snow. Only the essentials were given with a sufficient suggestion in seventeen syllables to stir up one's recollections and imagination to complete the kakemono. These two kakemono, among others, suggested that indescribable something which is so essential for *cha-no-yu*.

Wada-Eisaku, one of the recognised masters of oil-painting in Japan, held at the galleries of Mitsukoshi an individual exhibition of his paintings on two subjects: Fuji Mountain and roses, among the best being *An Avenue of Trees*, showing Fuji as seen from Yoshida-guchi, *Fuji from Miho*, and *Fuji in the Morning* viewed from Lake Kawaguchi. Later, at the same galleries were exhibited oil-paintings by four noted artists: Ishikawa-Toraji, Nakazawa-Hiromitsu, Nakagawa-Hachiro, and Yasuda-Minoru.

HARADA-JIRO.

"FUJI IN THE MORNING" BY WADA-EISAKU

REVIEWS AND NOTICES.

Hadji Murat. By COUNT LEO TOLSTOI. Illustrated by E. E. Lanceray. (Petrograd: Golike and Wilborg.) This posthumous work of Leo Tolstoi, and at the same time his last purely literary creation, has in these turbulent times aroused considerable interest in view of the military operations in the Caucasus, recalling as it does the long struggle which the Russians in years gone by waged with the Mohammedan mountain races before the country was subdued. Tolstoi as a young officer personally took part in this campaign, which was not lacking in events of a romantic character, and at the end of his long career as an author a highly dramatic episode of these early years afforded him a motive for a masterly piece of narrative in which the contrasts between European and Oriental culture come into prominence. These contrasts, along with the picturesque figures and costumes and the imposing landscape background, also provide the illustrator with a fruitful source of inspiration, and the firm of Golike and Wilborg, well known

ILLUSTRATION TO COUNT LEO TOLSTOI'S "HADJI MURAT"
BY E. E. LANCERAY

for the excellence of their reproductions, have done well to include the volume in their series of illustrated *éditions de luxe* of masterpieces of Russian literature. The work of illustrating this fine edition was assigned to Eugene Lanceray, who when he made his first appearance in the magazine "Mir Iskustva" was greeted as a highly gifted draughtsman and since then has accomplished much talented work in this field. He has approached his task in an earnest and sympathetic spirit and discharged it in most happy fashion, a special journey to the Caucasus and investigation of historic and iconographic sources helping materially to that end. A series of larger compositions are reproduced *hors texte* in colours or collotype, among them being some of considerable independent interest as *genre* pictures. In addition there are a number of little scenes, typical figures, portraits and landscape motives inserted by way of ornament, tailpieces etc., often giving much charm to the text. The volume is certainly one of the best examples of illustrated literature that have appeared in Russia latterly.

Stitches from Western Embroideries. By LOUISA F. PESEL. (Bradford: Percy Lund and Co.) 12*s.* 6*d.* net.—This is the third portfolio which the author has devoted to the various classes of stitches used in Embroidery, and like the previous ones, already reviewed in these columns, it is thoroughly practical and as such valuable to the needle worker. It contains examples of Spanish and Portuguese work and some from Moroccan, Algerian and Hispano-Moresque specimens.

Drawing and Design for Craftsmen. By R. S. BOWERS. (London: Cassell and Company.) 6*s.* net.—This volume forms part of Cassell's Handcraft Library, a new series designed to give practical, up-to-date instruction in various arts and crafts, and a prominent feature of the series is the lavish use of illustrations. In the present volume there are nearly 800, while in one on "Furniture Making," which bears the name of the same author, this number is greatly exceeded. The scope of this book on Drawing and Design is almost encyclopædic, embracing as it does freehand, plane geometric and scale drawing, perspective, brushwork, lettering, landscape and figure drawing, sketching in various mediums, and multitudinous applications of drawing to design. Though each phase of the subject is necessarily dealt with somewhat summarily, the author has been at some pains to embody all that is essential, and his text abounds with practical hints and suggestions which should prove very helpful to the student. In the illustrations the work of many artists besides the author himself is represented.

ILLUSTRATION TO COUNT LEO TOLSTOI'S "HADJI MURAT"
BY E. E. LANCERAY

THE LAY FIGURE: ON THE ART OF CALLIGRAPHY.

"I often wonder whether there is any connection between the present-day slovenliness in drawing and the illegibility of modern handwriting," said the Art Critic. "It is rather curious that the two things should co-exist if they have nothing to do with one another."

"Is it so curious?" asked the Man with the Red Tie. "Are not both these things merely symptomatic of the general slovenliness which has grown into all our doings during the last few years? We do not take the trouble to do our work properly; that is what seems to me to be the matter."

"But surely you do not think that modern drawing has degenerated," cried the Young Painter. "It has freed itself from the academic tradition—that I will thankfully admit—but I cannot see that it has become slovenly."

"Perhaps the academic tradition was not such a bad thing after all," remarked the Critic. "It lapsed into a convention, no doubt; but when it was intelligently applied it encouraged a certain thoroughness of accomplishment which was worth cultivating, and it developed valuable precision of statement and a desirable quality of style. What have we got in its place?"

"Why, we have more freedom, more individuality, more flexibility, and more vitality," declared the Young Painter; "and our drawings now express our convictions. We draw as we feel, not as obsolete rules and prescriptions tell us we ought to draw."

"And we write as we feel, I suppose, not as the rules of calligraphy tell us we ought to write," laughed the Man with the Red Tie. "There may be a definite connection between the two things after all."

"I believe there is," agreed the Critic. "I am sure that the man who writes a hopeless hand would argue about it just as our friend here does about his drawing. He would say that his untidy scrawl had more individuality and more vitality than the fluent, delicate handwriting of the older exponents of penmanship. He would declare that he writes as he feels—he would hardly have the impudence to suggest that he had been taught to write in that way."

"Are you applying the term 'untidy scrawl' to modern drawing as well as modern writing?" demanded the Young Painter. "If so, I consider you are speaking very offensively. And I cannot admit for a moment that there is any relation between the two."

"The relation, I fancy, is closer than you think," replied the Critic. "You know of course that in Greek the same word is used to express writing and drawing, and in fact writing is a species of drawing, so that when a child is learning to write it is also learning to draw. Good handwriting has, indeed, many claims to be counted among the arts, and it is, I believe, the foundation upon which fine draughtsmanship is based. This is fully recognised in Eastern countries, where very great stress is laid upon the value of handwriting in the general scheme of education and especially as a means of training the hand and of giving that delicacy and flexibility of touch which above all the draughtsman requires if he is to do his work properly. If you write carelessly or clumsily your drawing is very likely to be careless and clumsy too."

"I suppose you would like me to buy a copy-book and start on pothooks and hangers once again," sneered the Young Painter.

"Your letters would be a great deal easier to read if you did, I am quite sure," chuckled the Man with the Red Tie.

"And your drawings would gain something which, to speak quite frankly, I feel they often lack—precision and significance of form," said the Critic. "The man who had learned to write beautifully would have acquired a command of line which would be of infinite value to him as a draughtsman, he would have cultivated a decorative sense which would be immensely helpful to him as a designer, and he would have developed a taste which would improve the quality of his art. His copy-book would do a very great deal to eradicate any tendency to slovenliness that there might be in him."

"But at that rate, if we all learned to write alike we should all learn to draw alike, and what would then become of the artist's personality?" protested the Young Painter.

"No, that is a fallacy," asserted the Critic. "In striving for the aesthetic quality of good handwriting there need be no surrender of individuality of treatment, and in considering the utilitarian necessity of legibility grace of arrangement should not be overlooked. I do not want everyone to write alike, but I want everyone to write as beautifully as he can, whether he means to follow the profession of art or not. Is there anything unreasonable in that?"

THE LAY FIGURE.

A CIVIC IDEAL

BY JOHN W. WIESE

MUNICIPAL art is a public educator; it is an art for the citizen, and it is an ideal that they have been striving to reach since the early dawn of history. In the early days civic art was displayed in and on the great public buildings, but now its mission stretches out over a much broader plane. Its goal now is to take, in the right way, those steps necessary and proper for the comfort of the citizen. Municipal art, then, is the most powerful means that public-spirited men can use in improving civic conditions. By improving civic conditions we do not mean the advancement of beauty alone; civic art represents a moral, intellectual and administrative progress. With those facts in view we may safely say that the steps taken in this general evolution are leading to municipal æsthetics as their visible goal. Now, in order to make our city beautiful and lovely, we must consider the beautifying of the city's *focal* points. We have heard it said that civic art is not satisfying unless it has well-defined characteristics, and unless they are expressed harmoniously. That is very true, and the expression must be so harmonious that a person approaching the city will be impressed clearly and distinctly by one beautiful and appropriate idea. If it does that, civic art has reached its goal in that respect.

We may readily see that the most favourable place from which to view a city is from the approach, whether by land or water. How different is the impression gained by entering the city by railroad or car or wagon if the city has a *beautiful*, *permanent* and *formal* entrance, than if the entrance is neglected, and if innumerable and variegated advertisements occupy the entrance scene. In order to ameliorate these conditions which can give no good impression of the city to any traveller, the city should require the railroad corporation to keep its right-of-way at least neat, and the city itself should beautify the surrounding places. If it cannot beautify it by planting trees or by using some other means of improving it along the borders to the city limits, then mere neatness will do much. A worthy entrance to our city would be an advantage to the railroad company as well as to the city, but it evidently remains for the city to demand it. Civic art will work wonders in advertising the city in comparison to what those ugly and conspicuous business advertising signs along the main roads and railroads leading to the heart of the city can ever do.

All the main approaches lead necessarily to the business centre of the city. Therefore these main streets should consist of more than a passage cleared for travel with only buildings or vacant lots on either side. Of course we assume as Mr. C. M. Robinson, one of the greatest and best authorities on civic improvement says, that the furnishing of these streets consist already of a good pavement and well-laid walks, which are both kept clean. Assuming that, there are still other factors which mar the prospect of the street. One great factor is the present system of overhead wires—a factor that mars the prospect of the business section as well as the residential streets, although these wires are more distasteful in the latter. The remedy for this is the underground system.

Another great factor is the system of advertising which placards the way, especially if it is used as in some cities—on some of the most prominent thoroughfares.

We do not want to show our ill-taste and intense commercialism in the display of these irrelevant and ugly announcements. We cannot call this sort of street-furnishing art. Nor is it anything that will secure one's attention for any length of time. We invariably turn from it with a feeling of disgust. Beauty and fitness, on the other hand, is art, and in whatever form it may appear we look at it again with pleasure and admiration. Beauty and fitness can with few exceptions be secured at a cost which is not greater than that expended in providing for these *extraordinary ornamental factors* used. Municipal art would have something to be proud of, if our business streets were freed from overhead wires, side banners, and projecting signs, with different beautifying objects put in their place. The attractiveness of the street would be immensely increased, its importance would not be lessened, and the competition of the merchants would still exist with the same keenness.

When we have cleared these streets from all their defects, the next question arises as to what should be along the streets. This question may be answered by taking the opportunity of securing every artistic device for the city where space can be obtained without crowding the public way unduly. A row of formal shade trees on either

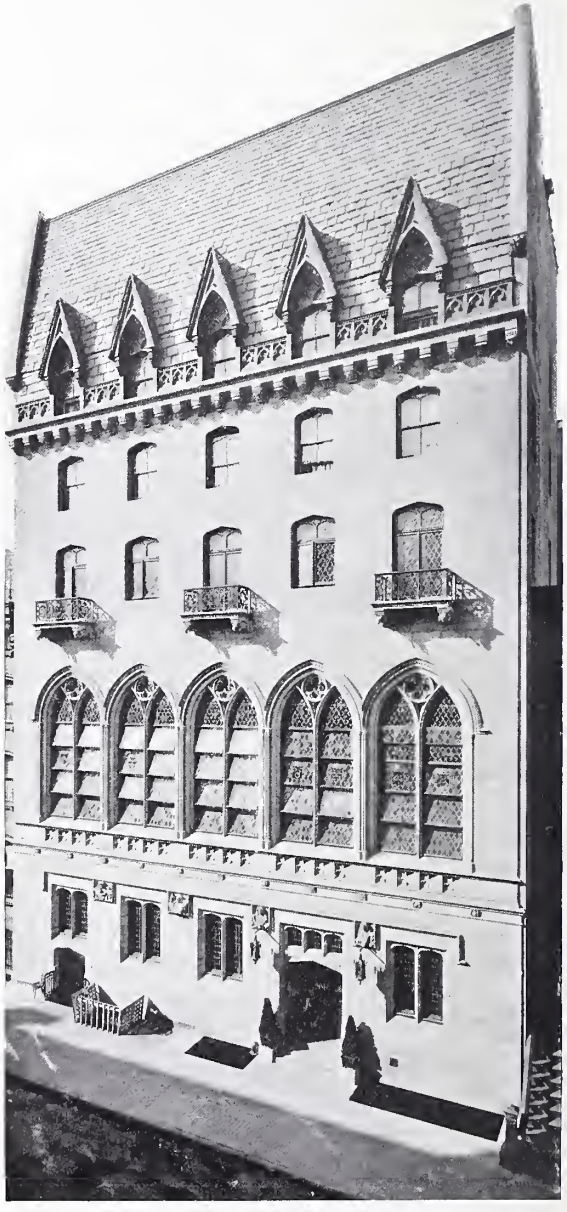
side of the street leading to the business centres would not be inconsistent with the character of the way. The advantage of these trees is not æsthetic only, but they cast a welcome shade when the sun is hot, and add greatly to the appearance of the street. It would also be very commendable if a fountain were placed here and there in the shade of these trees. Their purpose in such a location would doubtless be to quench the thirst of man and beast, but they also perform a pleasant function by bringing into the street the sound of running water—a sound which has a power to charm in its music that is reminiscent of the woodland stream, and nature's carefree abandonment. There are other devices that may be used in adorning our streets, and the city should do all in its power for this purpose and should employ an artist who can point out the most appropriate devices to be used in the decoration of our streets. This done, the people will be enlightened, and they will then first begin to see in civic art an education, both moral and intellectual, that is worth striving for.

In discussing the improvement of the approach and the main streets of our city, we have viewed only the focal points. But we should also consider the residential district. For this place civic art has a calling that can be higher in no other place. Civic art must make these districts beautiful—make the environment in which we spend our leisure hours refined and truly beautiful. Civic art finds a field waiting and ready for it to work in. Its purpose is to adjust this part of the city to the real purpose of home-making. In order to fulfill this purpose, it is not enough to beautify the streets with a row of shade trees along either side and turf along the curb and walk, but the individual gardens must be kept in order, and be beautified with flowers, trees and shrubbery grouped harmoniously. On the other hand, the sole beauty must not depend on the private property. This is not the purpose of civic art, its greatest purpose in this matter is harmony. And we may readily see that there could be nothing more discouraging in civic improvement than for the city and property owners not to work out this question in harmony.

When all these civic improvements have been made; when civic art has stirred up within the citizens a real love for beauty—civic beauty, we can truly say that the dreamed "City Beautiful," has been made a tangible goal.

THE FRIARS CLUB, NEW YORK
BY W. H. DE B. NELSON

THE migrating season varies according to species. In the case of the Friars, they happened to select the middle of the merry month of May, deeming that an opportune occasion for flight. This then, explains the portly procession which, on that eventful night, debouched upon 48th Street, New York City, and drew up outside the portals of No. 110, their new



THE FRIARS CLUB HARRY ALLAN JACOBS, ARCHITECT

ENTRANCE HALL

A SECTION OF THE BANQUETING HALL

club house. Marching at the head of this monastic rabble their abbot, no less a man than Mr. George M. Cohan, received with fitting ceremony the massive door-key and promptly flung it into the gutter, saying "Avaunt, oh key, this house is for all times and at all times open," or words to that effect. Thus was inaugurated an all-night club house in the metropolis.

The Friars are too well accredited to require more than passing mention, and anyhow, captivating though the subject may be, this paper deals briefly with the building which represents their new home. Before, however, dismissing them to their comfortable cells, it may be recalled that they possess traditions of a very rare and precious distinction. They are rated the best entertainers in the country, their dinners being red-letter days for all present, events that go down undimmed into memory's vaults. Not only a very exquisite cuisine marks these periodic outbursts but amongst the members may be reckoned some of the wittiest after-dinner speakers in America, *facile princeps* Mr. Rennold Wolf, who as "press agent" takes the distinguished guest of the evening in hand and reverses the usual process of praise-singing by administering the most scathing rebukes, calling up every action of the man's past, and putting the most evil construction upon it, needless to say no one enjoying the furious fun more than the illustrious victim himself. And then, too, who has not heard of the Friars' Frolic, when the cream of the theatrical profession tours the States, adding profusely to the funds and kudos of the association.

The somewhat unusual character and appearance of the building certainly merits notice apart from the historical traditions now reposing beneath its eaves. To think out an adequate solution for the many problems involved was no light task for the architect, Mr. Harry Allan Jacobs. In the first place the available site condemned the building to overlook on either side smallish, commonplace houses, and it was necessary to rise above them without making its bulk too severely felt. Then, again, a seven-storey building was contracted for that should in no wise look like an apartment house, an hotel, or any typical club building; it must stand for something unusual and at the same time symbolize to some extent the semi-monastic character of the occupants. Without in the least pointing to 140 West 48th Street as a great work of art or an epoch-making feature in architecture, we would maintain that it is interesting, instructive, and delicately bizarre, as the accompanying illustrations will go far to demonstrate. Inasmuch as monasteries, whether mission type or Old Gothic, are invariably low buildings, the difficulty presented itself of conforming to type and at the same time erecting seven stories. The high mansard and low cornice have gone far to give the requisite quality of lowness, in spite of the fact that the banqueting hall has an altitude of twenty-five feet and the gymnasium, which is tucked away in the mansard along with a couple of fives courts, measures sixteen feet in height. It was a skilful conception of the architect placing the main cornice so low that it brings its strong horizontal shadow close to the eye.

The visitor passes through an attractive cloistered corridor with vault ceiling, walls, floor and groins being treated with Moravian tiles in different shades of red and with inserts of different pattern. The plaster panels in between are painted in the same shade as the tile, giving a very soft and subdued effect. Adjoining the cloister or lobby are billiard room, bar and grill room, the billiard room being panelled from floor upward with a beam ceiling effect, the fumed oak in this room being pleasantly employed. The grill room, with its groined vault ceiling and general air of a crypt, recalls the underground cellar restaurant of St. Stephen, in Vienna. It is with no feeling of surprise that one reads "devilled bones" on the menu. The wainscotting runs seven feet, above which is rough plaster stained in an antique grey.

The walls of the big banqueting hall on the second floor have been carried out with pointed arches, repeating in motif the front façade, and preserving throughout Elizabethan and monastic feeling. The ceiling consists of hammer beam trusses at different intervals supporting the beam ceiling, the ensemble being treated in dull colours, polychrome and gold. The proscenium arch is carried out in stone like the rest of the arches in the room, and the spandrils are painted in grey Gothic blue with a stencilled Gothic border. There is scope here later on for the mural painter with big ideas.

The banqueting hall as the life-blood of the Friars contains a fair-sized stage upon which they will continue to give their skits and entertainments to members and friends. This splendid

MAIN ENTRANCE TO THE CLUB

hall has been designed accordingly as the central feature of the plan.

In conclusion it may be observed that the club possesses forty-two bedrooms, each room having its own bath and shower, a cosy library with very little book space but probably more than sufficient to meet all demands, and a bar-room, of which the same can be recorded with an added regret that the mural decoration is not more inspiring. Mural paintings are not wanted in such restricted space as this little buffet. It would be hard to find suitable accommodation for this particular decoration anyhow.

All things considered, the architects, Mr. Jacobs and his able executive, Mr. Goosey, deserve every credit, and the Friars can congratulate themselves on their snug Tudor Gothic quarters.

INDIANA CENTENNIAL MEDAL, DESIGNED AND EXECUTED BY JANET SCUDDER

MURALS BY MAX BOHM

SOME murals by Max Bohm now in the course of erection at a residence in Brookline, Mass., were recently exhibited on Fifth Avenue, New York, at Knoedler's, occupying the west wall of the main gallery. Designed as a triptych the three noble paintings, reaching from wainscot to ceiling, were separated by handsomely carved white pilasters, thus making a very effective display.

Boldly and authoritatively brushed in with rich surface quality of paint, Max Bohm has rendered a galaxy of reflections admirably suited to the end in view, namely the decoration of a music room in an architecturally superb setting.

The artist throughout his task has confined himself to a pictorial representation of thought rather than of mere fact; he is not concerned with the anatomy of a kneecap, the texture of wool, or the particular sets of muscles that respond to a hammer blow. What *does* interest him is to portray grandly the different voices of nature and of life, the world's orchestra, whether echoing gently to us from the anvils of Tubal Cain or wafted on the breeze from shores where the waves reverberate. Linked with the harmony of life, this gifted artist shows us the beauty of nature revealed in a broken capital upon which his figure rests her right knee, the beauty that the artist whom we observe behind the singing children is to convey to his canvas, the beauty that the lamb is telling to the young maiden entering upon the threshold of womanhood. To enjoy the harmonies of life, to listen to its endless orchestra it has been ordained from time eternal that man must labour by the sweat of his brow, and in the general theme Max Bohm has suggested the world's work. We see brawny men toiling at the anvil, we see the warrior equipped for battle, and in a boat tossing upon the waters is a mariner who risks his life to feed his family.

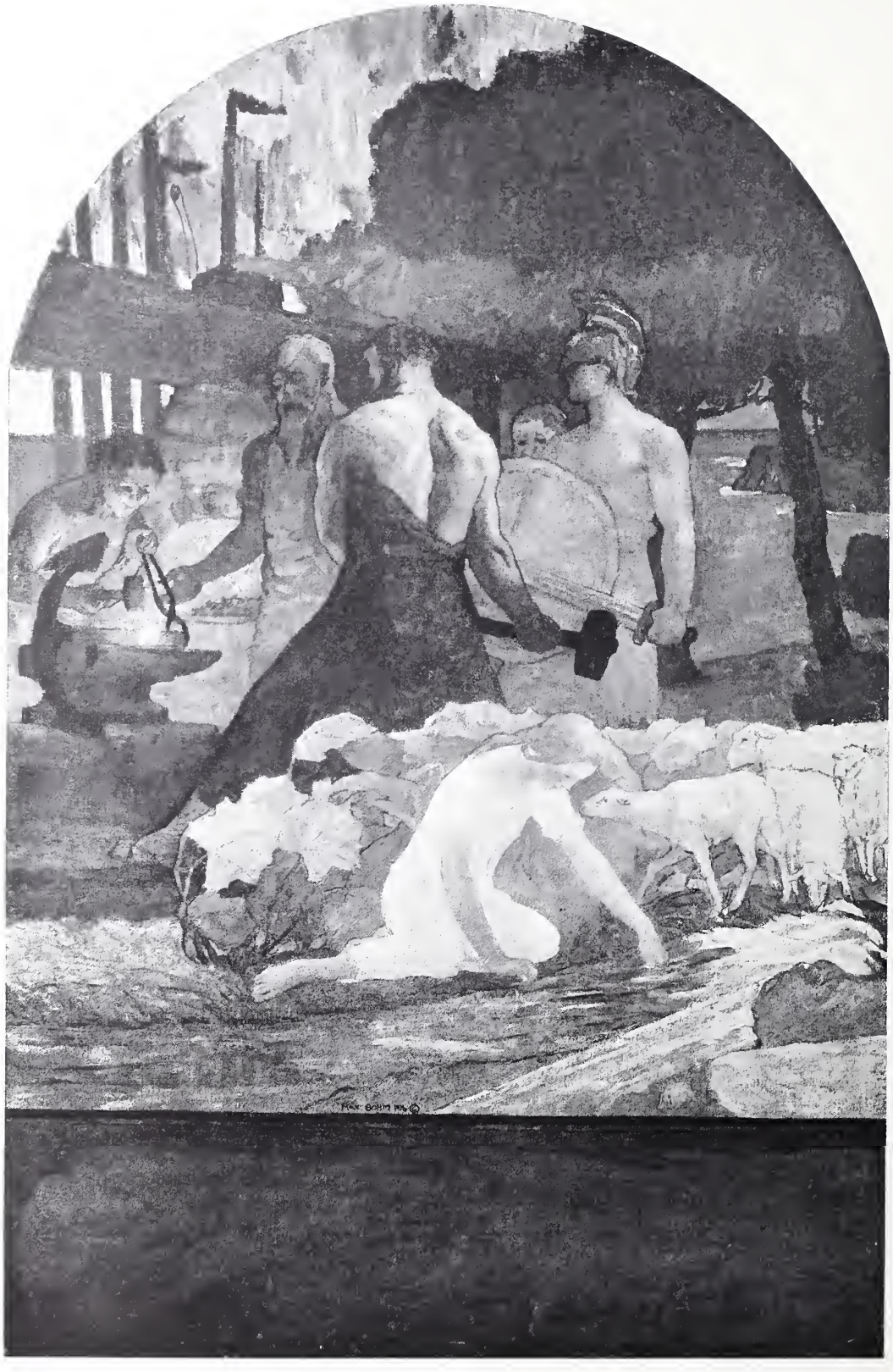
There is much significance in the matter of subject in every detail of the canvases and much may be gathered from their scrutiny that could be explained in words, but their main intention has been the pictorial idea, the matter of form, grouping together of lines, so as to make at first glance a romantic and interesting panorama. The correlation of parts—the three canvases making a unit—has been cleverly worked out, yet each canvas is complete in itself. Everything that does not absolutely tend to the big idea has been eliminated. It has been necessary to compose the pictures and the effect of mass, line and spacing is the result of anxious study, but the enthusiasm of the work robs it of all suspicion of calculation.

Note the man, hammer and anvil united pictorially by the same value, and in contrast to this impression of grime and perspiration we have the figure of the young girl bending over the stream while she listens to the voice of the lamb. These contrasts have been vividly defined in tonal values. The impossible juxtapositions in actual life, repeated in other groups, only reveal the artist's endeavour to paint romantic truths and not to organize scenes of our daily existences. Again in the main figure, a beautiful radiance of golden colour sonders her from all else, so that everything leads to her and culminates in her person. This is not a personification of harmony that Bohm has painted. It is rather the figure of a woman who breathes wisdom, goodness and understanding beyond all others, representing the past, the present and the future. Somewhat isolated within the folds of her sheltering robe, with her right knee propped upon the crumbling column, she delivers a message of joy and hope as she listens to the melody of the universe. It is unquestionable that the artist has been soul-seared by the terrible happenings in Europe and his canvases, showing how far removed is nature's orchestra from the horrors of the battlefield, yield a poignant message of love, peace and hope. W. H. N.

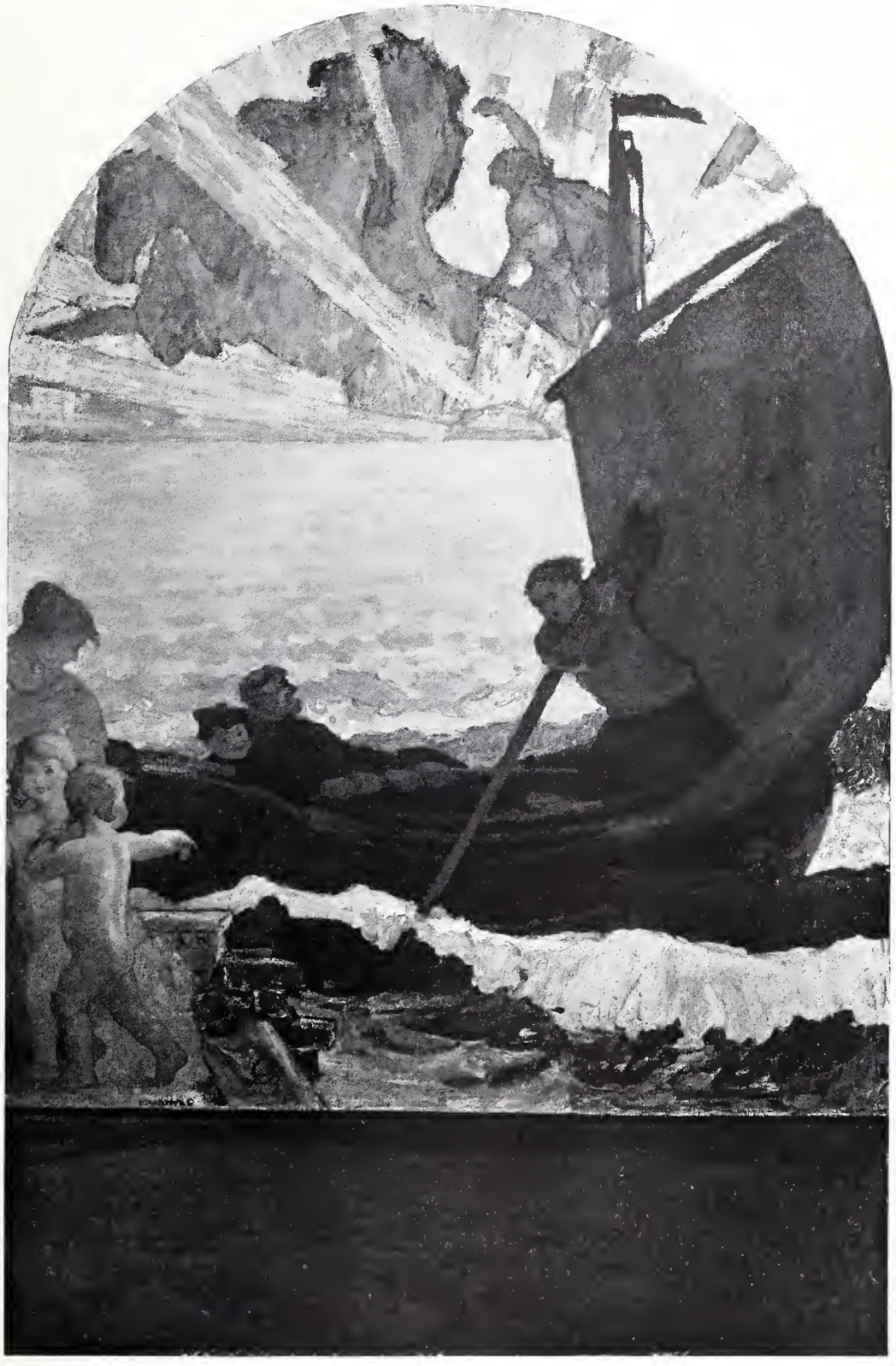
NEW YORK UNIVERSITY LECTURE PROMENADES AT THE MUSEUM OLD MASTERS AND NEW FASHIONS

NEW YORK UNIVERSITY announces two courses of lectures by Mr. Louis Weinberg in the Galleries of the Metropolitan Museum, "The Old Masters," and "The Moderns in Art." He aims to impart to his audience something of the sensitiveness to hue, colour, and pattern possessed by the master. That the old masters have hints of value to the modern woman seeking a colour scheme for her home, or a new idea for her dress, was proved by a recent newspaper fashion contest, in which the first prize was won by a lady who obtained her colour harmony from Whistler.

CENTRE OF A MURAL TRIPTYCH DESIGNED FOR THE MUSIC ROOM IN THE HOME OF JOHN MUNRO LONGYEAR, ESQ., BROOKLINE, MASS. PAINTED BY MAX BOHM



THE LEFT-HAND PANEL OF THE TRIPTYCH
BY MAX BOHM



THE RIGHT-HAND PANEL OF THE TRIPTYCH
BY MAX BOHM

CUSHION DESIGNS BY MAXWELL ARMFIELD

NATIONAL SOCIETY OF CRAFTSMEN — THE WORK OF THE ARMFIELDS. BY JULIA C. HARRIS

A NOTABLE feature of the exhibit of the National Society of Craftsmen, now being held in New York, is the work of the English designers, Constance and Maxwell Armfield. It comprises a group of embroidered wall-hangings, embroidered samplers, and panels for chairs by Mrs. Armfield, and painted boxes, sketches foi costume designs, and book illustrations by Maxwell Armfield. The striking feature of the work of both these artists is its sanity, its simplicity and its joyous energy; and one realizes with pleasure, after an interview with the Armfields, that their beautiful decorations, so full of brightness and vigour, and revealing such knowledge of the principles of design, are but a complete expression of their personalities.

The Armfields are not only designers, but writers and painters as well, and the distinction and inventiveness shown by Mr. Armfield in his drawings for the works of William Morris, Vernon Lee and others place him in the front rank of modern illustrators. However, the chief interest of this gifted couple lies in their love of the handcrafts, and it is their desire to help in forwarding the movement that has brought them to America.

As a student at the Birmingham School of Art, Mrs. Armfield came under the instruction of Mr. A. J. Gaskin and Mr. C. M. Gere, both of whom had worked with William Morris. It is not strange that from them she should have imbibed the philosophy of the Master Craftsman and apostle of democracy in art. As a result of these influences, she organized, with the help of her husband, at their home in Gloucestershire, the "Cotswold Players" and later, in Chelsea, London, the "Green-leaf Players." The first-named band was recruited from the simple neighbourhood working folk, who, under the direction and encouragement of the Armfields, soon found themselves acting plays and designing and executing scenes and costumes, and thereby developing unexpected dramatic and artistic gifts. Armfield is not interested in designing for huge commercial productions, but rather in working out plans hand in hand with the actors themselves, as in these small non-professional groups.

The Armfields have watched with growing interest the crafts movement in America and for several years they have been planning to join the workers in this country. The opportunity came a few months ago and, during the past summer, while most of the New York art colony were taking their vacations by the sea or amidst the hills, the Armfields were studying our big

A GROUP OF ARMFIELD DESIGNS

city, painting its grandiose vistas on canvas and in verse, and analyzing the signs of its æsthetic development.

Their deductions were so interesting and so optimistic that they are worth quoting:

"We find," said Mrs. Armfield, "an astonishing development of colour sense in this country. How could it be otherwise, when your air is so clear, your sun so bright, and life so buoyant and gay? The display of colour and its combinations in the Fifth Avenue shops is truly beautiful. Nowhere else have we seen anything like it. And we find many of the designs used on your magazine covers to be of the highest order of decoration. Your country has a great future in art development. The war has forced it to become independent of European influences, for a time at least, and this will probably act as an impetus toward the development of a truly national art, and, best of all, a *democratic* art, which should appeal to and em-

THE INDIAN BLANKET DESIGNED BY CONSTANCE ARMFIELD

brace *all* the people." And Mrs. Armfield told how she had been impressed by the efforts to popularize art in this country as shown in our Women's Clubs, in the linking up of our museums with our public-school instruction, and in our National Federation, with its lectures and travelling exhibits.

During the whole period of their life as artists and decorators, the Armfields have felt a special interest in developing the art of embroidery, for they believe that through the medium of such handwork the largest number of people can find æsthetic expression. To quote her again:

"I have talked with some of the officers of your great silk-thread manufactories and have been shown samples of threads made by various American companies. To my delight and surprise I find that American threads rank with the best in the world. Their texture is good, their colours are harmonious and they are durable. It is true that in the main they are more expensive than foreign silks, but what American woman objects to paying a few cents more for a really beautiful and durable skein of silk? As to the dye limitations of which we hear so much, I find the varieties of colours even now are sufficient. The real artist is spurred on to his best effort by a slight limitation and his inventive faculty is sharpened thereby. In embroidering, I first arrange my palette of colours, selecting those that harmonize with each other and that are appropriate to my design. Then I know that no matter how combined, the result will be good."

On the other hand, Mrs. Armfield finds the designs used in American embroideries to be, almost without exception, trivial and stereotyped. She holds, and rightly, that nothing good can be done in embroidery without a basic knowledge of design, and in this connection she spoke of the limitation the American decorator puts upon himself in paying an almost exclusive attention to the Colonial period of our history.

"Your decorators are prone to forget that all the culture of the sixteenth century found representation in the early colonization of this country. Educated people settled here who brought with them the artistic traditions of northern and southern Europe, and therefore the inexhaustible treasure house of this period is yours to draw upon by right of inheritance. It is true that some of the old pieces of embroidery found in our museums, and supposed to be a result of these inspirations, are not as good as others of the same period. This is because they were planned without enthusiasm and executed mechanically. The artist in embroidery must first saturate herself with the principles of traditional decoration and then must forget it all, and proceed to evolve something with joy and energy expressing her own personality."

The Armfields have assuredly done this in their own work, and it is this which makes it so peculiarly charming. It is a revelation to see how delightfully and effectively a story can be told by the embroiderer's needle. For instance, the panels for the group of chairs, illustrating the Biblical texts: "For lo, the winter has past, the rain is over and gone," "The time of the singing of birds is come," "The fig-tree putteth forth her green figs," "The vines with the tender grape give a good smell." These quaint and lovely pieces were done for Mrs. Armfield's own home and were the outcome of her joy and surprise when she first saw the vines and fig-trees of Italy—a memorable moment, as every traveller knows. And there is another panel which recounts the aromatic joys of her herb plot.

It would seem that this is really the way to make needlework interesting to the young, for it becomes something living when invested with these motives. The "repeat" is to be discarded, because machinery can achieve it; the work is to be vitalized with a meaning, and the stitches are to be adapted to the exigencies of the subject and are to express their characteristics. This idea is thoroughly practical, as can be seen by an examination of Mrs. Armfield's own pieces, in which are to be found such a variety of stitches and all so expressive.

It is gratifying to know that theories similar to the Armfield's have been put into practice by the Woodward brothers in the needlework and pottery departments of the Sophie Newcomb College, some of whose products are to be seen in this same exhibition, and it is probable that there is no more vital crafts work in this country than that done in this Louisiana college.

The Armfields are, above everything, *inclusive*. They want this revival of the crafts to be shared by everybody, and they hold that embroidery is as much the work of male as of female. It is likely they are right in this, for it was so in past centuries, and many of our best male designers of to-day wield the needle at will.

A BUST OF MR. WOODROW WILSON
BY JO DAVIDSON

STATUETTES BY FREDERICK W. ALLEN AT THE GUILD OF BOSTON ARTISTS

IN THE GALLERIES

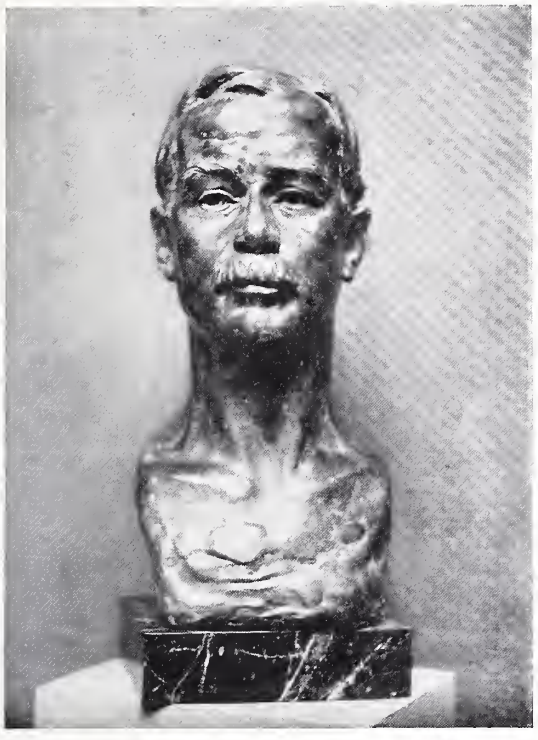
ONCE more an art season commences and from all sides one hears optimistic forecasts, but it is premature to hazard any opinion so early, as the season is yet in its fledgling state, many of the galleries still showing their summer exhibition or else watchfully waiting until New Yorkers have returned to town.

The recent demise of Mr. Cushing has given the occasion for a comprehensive display of his work at the Knoedler galleries. All honour to the decorative sense so marked in all the canvases, but in spite of the pleasure that they afford it is impossible to deny a certain feeling of dryness and lack of vitality which stand between them and great art. No one, however, could escape the charm of his still-lives where the tactile values have been so admirably enforced and the monotonous feeling of just a table and jar, or any similar combination, has been so wonderfully obviated by the introduction of a spray of orchid or other blossom in just the right tone and just the right place. Full of delicate fancy and pleasant colour is the series of aquarium decorations, not quite completed.

A very rich repast rewarded last month the visitor to the Montross gallery, where the balance was evenly maintained between very new art where the subject is guesswork or non-existent and the work of men who feel it necessary to paint objects that are recognizable as such. Gifford Beal with *Circus Day*, his brother Reynolds Beal with a very decorative reminiscence of Cape Cod and a strongly characterized *Bagpiper* by Randall Davey, much in advance of his former Portuguese studies, not forgetting a clear-skinned, Henner-haired smiling lass by George Bellows, entitled *Suzanne*, are all memorable canvases. Du Bois had some cleverly cynical studies of men and women of unusual type; his ladies a little wooden at times; and George Alfred Williams, Claggett Wilson, George F. Of were well represented. Leon Kroll, too, had a stunning canvas entitled *Two Rivers*, though in point of composition he knew at the start how impossible it is to centre a town and flank it on each side by a river, without the picture appearing "choppy." It is almost a triptych in arrangement.

The galleries of Mr. Daniel look very inviting quite apart from the choice things he is showing where quality is the keynote of acceptance. With his excellent rooms we ought to see many good exhibitions between now and June.

Jo Davidson's bust of the President (on page xxxi) on exhibition at the Reinhardt galleries, is the only occasion that sittings have been given to a sculptor by Mr. Wilson. Besides being an excellent portrait, it is rendered with equal breadth and simplicity. It is the portrait of our President as his admirers conceive him to be and technically it is a very fine work.



PORTRAIT BUST OF REV. ABRAHAM MITRIE RIHBANY BY FREDERICK W. ALLEN

An institute, the Bar Harbor Print Room, was founded a year ago by Mr. A. E. Gallatin and has made a very successful debut, thanks to his untiring efforts and the assistance of Mr. Fitzroy Carrington, Mr. Edward Robinson and others. This summer was marked by a fine exhibition of Whistler etchings and lithographs held during August in the Jesup Memorial Library, Bar Harbor, Maine, where the print room is installed.

Until the twenty-second of this month the Associated Artists of Pittsburgh are on view at the Carnegie Institute. One of the interesting features at the Seventh Annual Exhibition of this Association will be a room devoted to the work of George W. Sotter. This follows the custom adopted some years ago, the late Joseph R. Woodwell, chairman of the Art Committee of the Carnegie Institute being the first to have the honour conferred upon him, the others being H L. Hildebrandt, New York, L. G. Seyffert, Philadelphia, and Christ Walter, Pittsburgh.

Attleboro, Mass., is turning out artists who are converting promise into performance. We have in mind C. Arnold Slade, the painter, the hero of many successful exhibitions, and the sculptor, Frederick W. Allen, who passed from the studios of C. B. Hazelton and W. W. Mannatt to Boston and Bela L. Pratt. After picking up an armful of prizes he went to Julien and Colorossi and is now a teacher at the Museum of Fine Arts School. Allen has done one of the three reliefs on the Evans Memorial Building of the Museum in fellowship with Bela Pratt and Recchia. An excellent female torso was so admired by the Boston Art Club that they acquired it. Reproduced here is his strongly modelled head of Rev. Abraham Mitrie Rihbany.

A group of men under the direction of the Philadelphia Art Federation are exhibiting in the Palace of Fine Arts, San Francisco, from November 10 to December 10. Among the painters in this group are Childe Hassam, ever faithful disciple of Manet, Hayley Lever, Charles W. Eaton, Philip L. Hale, Birge Harrison, C. W. Hawthorne, Robert Henri, Henry Salem Hubbell, Jonas Lie, Leonard Ochtman, Robert Spencer and J. Alden Weir.

Since September 1, Miss Helen Taylor has assumed the curatorship of the Montclair Art Museum, and during October there was a capital display of paintings by Karl Anderson, Gifford Beal, George Bellows, D. Putnam Brinley, Clarence K. Chatterton, Randall Davey, Robert Henri, Leon Kroll, Charles Reiffel, Leopold G. Seyffert and Allen Tucker. Besides paintings there was favrile glass turned out by the Tiffany furnaces from designs by Louis C. Tiffany and some very attractive tapestries from the Herter looms.

Museums grow apace. The latest arrival is the Chester Museum at Chester, Pennsylvania, the gift of Mr. Alfred O. Deshong; a marble structure, Italian renaissance style built by Clarence W. Brazer and containing seven fine galleries.

It has just come to our attention that a great and beneficial change is developing in the organization known as the Art Alliance of America.

They have at length discovered that to carry out with any success the policy to which they are committed they need new and vigorous blood, "corpuscles that shout" in the place of "corpuscles that whisper," and it may be announced that the man to wave the banner of the alliance in future is Mr. W. Frank Purdy of the Gorham Galleries, whose energy and knowledge of art are open secrets to all who of late years

have followed the important exhibitions periodically held at the Gorham Galleries premises, culminating in a big garden display of statuary where Mr. Purdy converted a whole floor of the building into a park for the display of fountains and other creations in marble and bronze. His untiring quest for talent has brought many a young artist to the front and Purdy's just appreciation of art has helped along many deserving artists in the difficult task of securing public acknowledgment and consequent commissions.

In his capacity of president of this Alliance we may look for a continuation of this well-directed enthusiasm not only in sculpture, but in all branches of art, and there should be a marked advance in the activities of a society which, up to the present, has been handicapped in its work through lack of a strong man to guide its destinies. A certain dilettantism and pink-tea attitude toward its functions will now yield to more business-like methods. In fact the amateur element will henceforth be professional. We wish Mr. Purdy every success in his new task and feel sure that the Art Alliance of America is to be congratulated upon its valuable acquisition.

The Galleries of Maison Ad. Braun et Cie have been showing the work of Warshawsky, James Preston, Ossip Linde, Edith Oland and Charles P. Gruppé. Frederick Keppel & Co. are showing the plates by that meteoric etcher, James McBey. His etchings have great charm and distinction and reveal a flexibility of art that is very marked and unusual. Earl Horter has also had a most interesting exhibition there of etchings and drawings of New York and abroad.

Few people are aware what a world of fancy Frederick J. Waugh inhabits; they still continue to think that the sea is his sole domain. By courtesy of Mr. Carrington, of Scribner's, a short article by his hand will appear in our next number, illustrative of some delightful folk dubbed "The Munes," figments of this artist's fairy imaginations. The drawings are exquisitely conceived and executed.

The American Institute of Graphic Arts have just concluded a most instructive exhibition of photography at the galleries of the National Arts Club, the exhibits dealing with reproductive processes such as photo-engraving, lithography, and rotary photogravure.

The College of the City of New York is offering a course of thirty lectures on the "Appreciation of Modern Art," by Louis Weinberg, member of the art department, and well-known lecturer and writer on art subjects. These lectures are given in the main building of the City College on Monday afternoons at 4.15. Interested laymen and teachers can enroll for this series of free lectures by applying to Professor Paul Klapper, secretary of the extension division of the City College. The lectures are all illustrated with stereopticon slides of famous paintings—many of them to be found in the Metropolitan Museum of Art. There will be ten lectures on the older masters as introduction to a series on the art of the nineteenth century.

On page xxiii is reproduced obverse and reverse of the Indiana Centennial medal which has cost Janet Scudder a year of labour. In delicate low relief she has pictured the welcome of the baby State of 1816 into the Union, the statehouse at Corydon in the distance along with the Constitution elm, both still standing. The reverse is the State seal.

Between November, 1916, and September, 1917, the Zuloaga exhibition will be seen at The Copley Society of Boston, The Brooklyn Museum, The Duveen Galleries, New York, The Albright Gallery, Buffalo, The Carnegie Institute, Pittsburgh, Cleveland Museum of Art, The Art Institute of Chicago, The City Art Museum of St. Louis and The Minneapolis Institute of Arts.

An article will appear in the December issue of the INTERNATIONAL STUDIO from the pen of Raymond Wyer.

A BUREAU OF ADVICE ON PAINTINGS

THE INTERNATIONAL STUDIO is so often in receipt of letters from societies and individuals seeking guidance in the purchase or disposal of pictures, or wishing to get an authoritative opinion of paintings in their possession, that we have decided at last to conduct a bureau of advice in charge of Mr. Raymond Wyer, who has just returned from a short trip to Europe.

His experience with museums and his international reputation as a critic and expert lead us to believe that his opinion will be of value to many of our correspondents, also to organizations desirous of forming a collection. Letters addressed to this office, headed Bureau of Advice on Paintings, will be attended to.

HOLIDAY SUGGESTIONS

In our December issue we plan to utilize the editorial columns on our advertising pages for suggestions for holiday gifts of an artistic nature, with reproductions from photographs, descriptions and prices. To any of our readers who, living perhaps at a distance from the large shopping centres or for any other reason, may care to act upon our suggestions, we will gladly supply, without any charge whatsoever, information as to where the desired objects may be obtained, or, if preferred, we will ourselves attend to the purchase and the shipment of such articles for our readers, upon receipt of the price and the necessary charges for shipment.

Meanwhile, we take pleasure in reproducing here what seems to us an ideal gift for a member of one's family or a dear friend. The illustration shows a charming bas-relief portrait in bronze, of high artistic quality, made by an artist of note. The model for such a portrait is made either from life or from a photograph, preferably a profile, and subsequently cast in bronze, the one here shown being of a rich refined golden tone. The result is a portrait of vastly greater artistic, as well as intrinsic, worth than a photograph and of far more lasting quality than a plaster relief or even a portrait in marble. The size of the example here pictured is four by six inches, and the price $150.00 for the original and $50.00 each for replicas. Larger sizes naturally command higher prices.

SWEDISH ART IN AMERICA

(*Continued from page 14*)

find ready acceptance in America. Elgström, while falling into the same general category, presents a different aspect. The northern strain in him is complicated by a touch of the Asiatic, an affinity with the Laplander and the Japanese. Gifts such as these artists possess are the special prerogative of youth. Their older compeer of brush and pen, Albert Engström, draws his inspiration from the well-springs of human nature and character; they find theirs in a wonder-world of awe and fancy.

Concurrently with the development of painting in Sweden, and quite as definitely marked, has been the progress of the plastic arts. Had it not been for the sterile formalism so much in vogue during his day, Sergel would have achieved notable results, and the same may be said of Byström and Fogelberg. The ideals of the modern men are vastly different from those of their predecessors. A stark monumentality and a marked feeling for the material in use, be it plaster, bronze, stone, or wood, characterizes the production of the new school. Carl Milles, David Edström, Christian Eriksson, Carl Eldh, and Knut Jarn are all serious, vigorous talents. Their work is, as a rule, glyptic rather than fictile. They prefer granite to the ready tractability of wax or clay and achieve effects which not infrequently suggest the stylistic severity of the early Assyrians or Egyptians. Milles and Edström are dominant figures, the former showing astounding creative fertility, the latter tending toward a certain archaism of feeling and inspiration. There is indeed nothing finer of its kind than Mille's masterly eagles which adorn the terrace of Prins Eugen's villa at Valdemarsudde. The conceptions of Edström, though more static, are equally impressive, while the contribution of Christian Eriksson is instinct with grace and movement. Other sculptors who command attention are Olof Ahlberg, Gottfrid Larsson, Teodor Lundberg, Herman Neujd and Ruth Milles, all of whom figure in the present exhibition.

When, however, it becomes a question of downright, inherent individuality, the foregoing artists must perforce give place to the simple, self-taught peasant lad of Smaland, Axel Petersson. Starting life as a joiner, he began carving for his own diversion little figures of lean and shrewd, or jolly and obese local types such as he found them ready at hand in Döderhult. Weddings, christenings, funerals, and the like have proved his favourite subjects and it can only be said that for vigour of conception and verity of characterization, these statuettes are worthy to rank beside the drawings of Daumier or Forain. Quite frankly the best plastic work in Sweden is done in the two most typically Swedish media, granite and wood. And this is as it should be, for Greek art is inconceivable save in terms of marble, nor could the immobility of the Egyptian figures have been better expressed than in basalt.

Surveying in sympathetic perspective the exhibition as a whole you will doubtless concede the fact that the art of Sweden is a virile, wholesome manifestation, full of fresh, unspoiled observation and revealing an almost pantheistic absorption in nature and natural phenomena. There is little pretence, little aesthetic pose in this work. Basing itself frankly upon national interest and appeal, it has not strayed into tortuous bypaths where one is apt to lose contact with actual life. Submitting by turns to those larger influences which have consecutively dominated artistic endeavour in other countries, Swedish painting and sculpture have not sacrificed that sturdy autonomy of temper which must always remain a requisite characteristic of aesthetic production. The classic, romantic, realistic, and impressionistic impulses have each left their stamp upon this art, yet you cannot discover a Swedish David,

Delacroix, Courbet, or Claude Monet. The master currents typified by the activities of these northerners have been adapted to specific conditions. Though the lessons taught upon the Continent have been aptly learned you will here encounter more assimilation than imitation.

Granting that this work displays a proper integrity of purpose, a distinctively national flavour, it merely remains to be seen whether it fulfils certain more general requirements which, after all, constitute the test of enduring achievement. Is the language, linear, chromatic, atmospheric, and emotional, which these canvases speak merely local, or does it attain the accent of universality? The answer is one that may well be left to the public, and, as far as the public is concerned, it has already proved affirmative. The official exhibitions of Swedish painting and sculpture which have successively appeared at Chicago in 1893, at St. Louis in 1904, at Rome in 1911, and at San Francisco in 1915, have each won a generous measure of critical as well as popular approval. The same may also be said of the itinerant collection which toured the country in 1895–6, and of the Swedish section of the memorable Scandinavian exhibition of 1912–13.

The present offering, which comprises much of the work recently on view at San Francisco, together with certain appropriate additions, makes virtually the same appeal as did its predecessors. It has been organized along similar lines and its message to America is in no wise different. Fresh names have been added and others have disappeared. The selection has in the main tended more toward conservatism than toward radicalism; a point which has its disadvantages as well as its advantages. While in no sense holding a brief for Leander Engström, Einar Jolin, and other audacious young *Expressionister*, it is nevertheless safer, when it comes to modern issues, to be inclusive rather than exclusive for, despite exaggerations of mood and manner, the youngsters have a disconcerting habit of turning out right.

It is manifest that Swedish art, like the art of other countries, is to-day hesitating between the old and the new, the calm of conservatism and the troubled tides of revolution and reform. The canvases you see upon these walls do not differ in any essential respect from those of a decade or more ago. They display verity of observation, vigour of tone, and a requisite regard for atmospheric effect. Save in certain cases, as for example with the work of Fjaestad, the element of synthesis is conspicuous by its absence. There are in Sweden, painters who are able to organize as well as observe, and it is in their hands that the destiny of Swedish art resides. If in brief Swedish painting is to remain true to traditions—true especially to that stirring impetus which emanated from the men of eighteen eighty—it cannot continue stationary. It must courageously advance into the uncharted future where there will be found new combinations, new colours, and a subtler sense of that magic ambience in which all things visible and invisible are steeped.—C. B.

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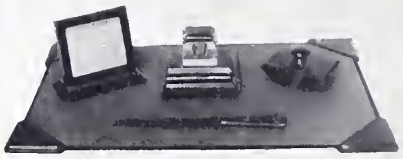

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