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The INTERNATIONAL STUDIO

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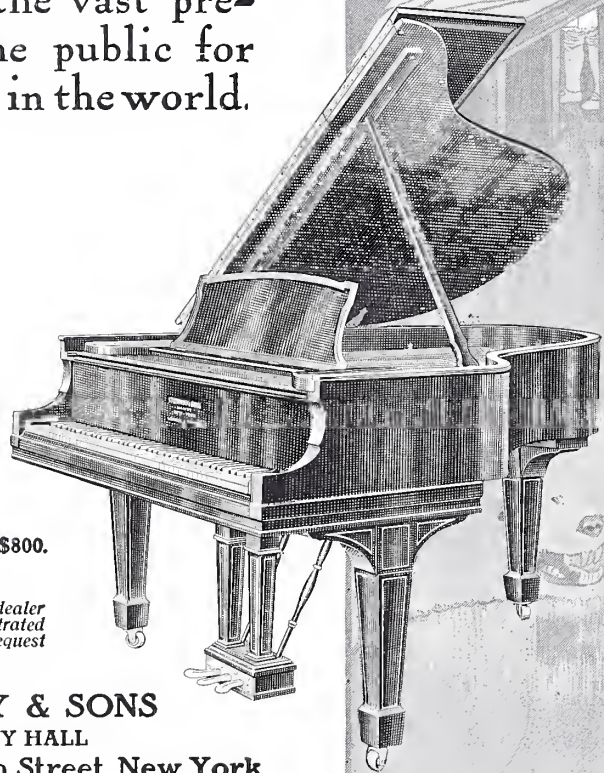
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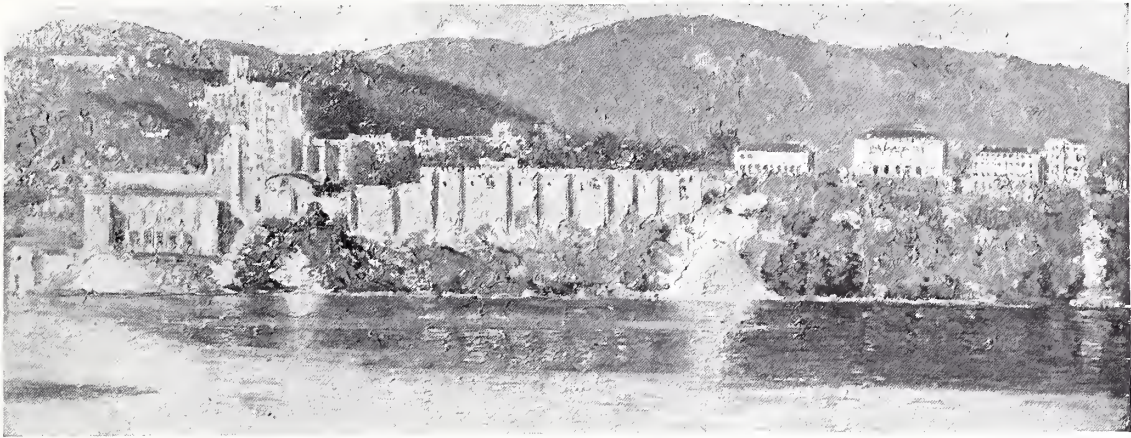
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FRENCH MEDIEVAL SCULPTURE

UNTIL toward the middle of the twelfth century the *Domaine Royal* lagged behind the country south of the Loire, Burgundy and Normandy, writes Royall Tyler, in the *London Spectator*. Louis VI strengthened the crown by enlisting the towns in its service against the vassals and prepared the way for the building of great secular churches that began before the close of his reign. The astonishing rapidity with which an entirely new style is formed in this region when once social conditions are favorable is chiefly due to the northern architect's knowledge of the ogival vault. The porch and east end of St. Denis were finished before 1150; the east end of Notre Dame, of Paris, and important portions of Sens, Laon and Senlis, to mention well-known churches only, were built within the next thirty years. Thus before the twelfth century had completed all its most remarkable monuments in the south Gothic cathedrals were rising up in the Ile-de-France. There is no abrupt break between the style of sculptured decoration in the first great northern churches and in contemporary Romanesque buildings in the south. Take the triple west porch of Chartres, by far the most important assemblage of mid-twelfth century sculpture in the *Domaine Royal*. From fragments that remain of the old decoration of the porch of St. Denis it is clear that its style was the same as that of the west door at Chartres. The church of St. Loup-de-Naud, near Provins, has a well-preserved porch in precisely the same manner, and fragments from other places show that the same style prevailed at the time throughout the *Domaine Royal*. Casts of large parts of these monuments may be compared at the Trocadero.

On the whole this sculpture is technically finer than anything in Burgundy or the south, excepting the Toulouse capitals and a few other isolated fragments, such as the jambs of Charlieu. In spite of great likeness in the manner of treating decorative motives there is a decided change in the spirit of the whole that comes out most strongly in the general composition of the doorway. Instead of crowding all his figure sculpture into a top-heavy tympanum the man who designed the Royal (west) Portal of Chartres reserved this place for Our Lord, surrounded by the Evangelists' beasts, and placed large standing figures on the faces of the columns in the jambs. These figures are lengthened and narrowed out of all resemblance to the proportions of the human body, with the definite purpose of giving expression to the supports. Thus the porch gains enormously in symmetry, and the disposition that was to be followed throughout the Gothic period is determined in its essentials. The individual figures are far simpler and more lifelike than the angels and saints of Moissac and Vezelay, and the folds of their dresses are no longer used in a purely arbitrary manner for the sake of a decorative play of lines. Nobility and beauty of face and form are achieved; witness the magnificent Solomon and Queen of Sheba now at St. Denis, which once adorned a church at Corbeil, but are so near the Chartres work in style that they may well be by the same hand. The same ardor for technical refinement and simplification, the same conscientiousness in suppressing all excess in

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The July Number of THE PRINT-COLLECTOR'S QUARTERLY is now ready. It contains the following illustrated articles :

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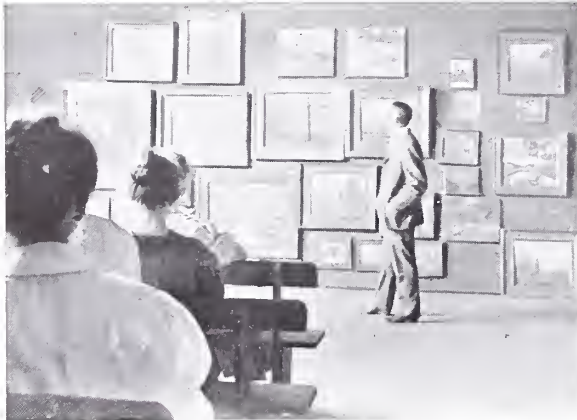
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the parts of a composition, inform such later-twelfth century sculpture as has survived in the Domaine Royal. Art in the north was not always to maintain so austere a bearing, but it seems that, before unbending, it wished to rebuke the riotous south.

The Royal Porch at Chartres belonged to a cathedral the rest of which was destroyed by lightning, just as it was nearing completion, in 1194. Immediately afterward the present church was begun, and a great part of the sculpture in the north and south porches dates from the first half of the thirteenth century. Following the lines laid down by the west doorway, the large figures are applied to columns, but they approach natural proportions and their attitudes are grave but lifelike. What is most striking about them is their unity of style and the cult of simplification that carried their makers away from the stylized forms and drapery in fashion a generation earlier. As architectural sculpture they are unsurpassed; later schools produced statues that are more charming and richer in individual beauty, but none nobler or more harmoniously attuned to the church they adorn. These large figures are exceedingly beautiful in their proud simplicity, even when seen in casts and away from their own surroundings, but to realize how great they are, how serene and lordly an understanding of the fundamental problems of art they record, it is necessary to dwell upon them as they stand backed by their cathedral.

Chartres, with its west and lateral porches, tells more about sculpture in the Domaine Royal from 1150 to 1250 than any other church or assemblage of churches. The faades of Amiens and Notre Dame also contain very beautiful early-thirteenth century work, but their lateral doors take us on to the days of St. Louis and his immediate successors. Never has there been a happier time for art. There stood the newly completed cathedrals, with their ample portals, and instead of being bedeviled by more or less enlightened and critical patrons with views and tastes of their own, French sculptors were given good pay, a free hand and plenty of work by princes, spiritual and temporal, like St. Louis, Henri de Braine and Evrard de Fouilloy, who had the discernment to be liberal with money and ask no questions. In connection with the Parisian school we know several artists' names. Pierre de Montreuil undoubtedly designed doorways, though it is uncertain whether he actually turned out any sculpture. Then there is Jean de Chelles, who signed the south transept door of Notre Dame, and may well have been father to Pierre de Chelles, who carved Philippe le Hardi's tomb at St. Denis some forty years later. We also know Jean Ravy, Jean de Huy and other notable men of the day. It is impossible to study their work without becoming aware of strong and distinct personalities within the easily recognizable schools formed round the churches, where many sculptors were employed. Indeed, this period's art gains in individuality, expression and charm what it loses in monumental effect. At Reims unity of style is no longer possible; this great assemblage of sculpture, begun about 1260 and continued into the fourteenth century, shows that its authors were wholly absorbed by the more personal aspects of their art. In their hands sculp-

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ture is no longer content to serve architect-
ture or even to work side by side with it
toward the same end, but tends to take the
form of independent statuary. Reims
marks the point at which the disintegrating
forces of individual ideas became strong
enough to destroy all possibility of the un-
derstanding between builder and decorator
that made Chartres a triumph of unswerving
purpose and deliberate sacrifice of ev-
erything foreign to the central conception.

Sixteenth-century reaction against the
joyful art of two centuries before doubtless
accounts for almost as many bare portals
as does the Revolution. The Huguenots
mutilated wherever they went, but Catho-
lics themselves were better disposed to re-
present the devil helping a man to carve a
female figure than to defend the sculpture
of a more tolerant age. Still, enough re-
mains to give a complete idea of its
character. To imagine that the study of
Roman models was the principal factor in
the formation of this school would be to
misunderstand it hopelessly. There were
a few sculptors who knew and loved the
Roman convention above all others, it is
true, but many more developed the style
they had inherited from the twelfth cen-
tury, modifying it continually by working
from life, which they observed with most
moving freshness and sincerity. Among
the blessed in the *Doom* in the west porch
of Bourges Cathedral a lovely naked girl
steps forward smiling, and near her are
many other superb nude figures. Reims
abounds in studies of every human type
sculptors of that day could have seen. Of
religious fervor I see very little, or, to be
quite truthful, none at all, in the best
work. Love of life and gladness for the
beauty and wonder of this world filled the
hearts of these matchless stone cutters—
lathomi, as they called themselves—so full
that there was no room for the fear of hell.

The latter part of the fourteenth century
and the first half of the fifteenth were dis-
tressful times on the *Domaine Royal*. Bet-
ter work was done in the south, where,
after a long eclipse, sculpture again ap-
pears radiant in Bordeaux Cathedral, the
Chapelle de Rieux at Toulouse and at
Avignon. Burgundy, which in the thir-
teenth century had not fulfilled its promise
of the twelfth, produced a school as vigor-
ous and original as any the world has seen.
Philippe le Hardi (of Burgundy, 1404) and
his undaunted descendants gathered to-
gether the best sculptors they could find,
and gave them splendid opportunities for
work in the Chartreuse de Champmol at
Dijon. Fortunately we know the authors
of the groups of Philippe le Hardi and his
wife, Marguerite de Flandre; the mourners
round the ducal tombs and the prophets in
the Puits de Moise. Jean de Marville,
Claus Sluter, Claus de Werve and those
who followed them were very great artists
indeed, creators of a school that exercised a
profound influence on the revival of French
sculpture that gladdens the close of the fif-
teenth century. Many towns and regions
then become intensely active. Troyes owns
a particularly brilliant school, Toulouse and
Albi forget Simon de Montfort and the des-
olation be visited upon them, Touraine
and the Ile-de-France are distinguished
again by the purity of their art. Though
Jean Texier still worked for churches, the
time was near when greatest sculpture
should no more be associated with religious
architecture. Medieval art was at an end.

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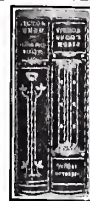
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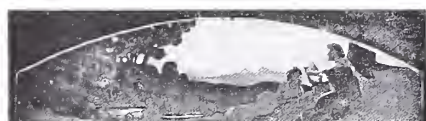
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It is also announced that the Museum of Fine Arts has bought, at the sale of the Pierre de Courcelle collection in Paris, Paul Delaroche's portrait of the Marquis de Pastoret. This sale was attended by Mr. Guiffrey as the representative of the Boston Museum, and the price paid for the Delaroche was \$6,000. The portrait of Pastoret is considered one of the finest works of Delaroche. It is said to be one of the best things in the De Courcelle collection.

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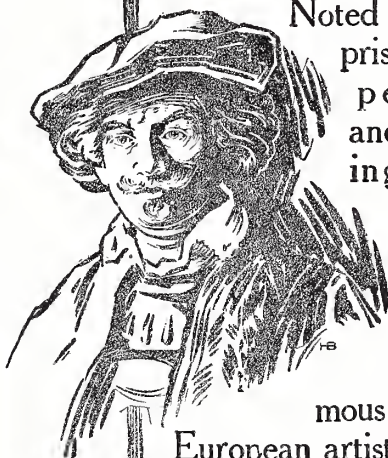
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THE July crop of new achievements in the line of Victor records includes another new voice, that of Miss Janet Spencer, whose singing has delighted concert and oratorio audiences for several years past. The reception accorded her since her first New York appearance in 1909 makes an annual concert in this city a practical certainty. Two records by Miss Spencer are issued simultaneously, one of them William A. Fisher's charming rendering of Herbert Randall's poem, "Go to Sleep," the other a lively Spanish gipsy song and dance with castanet accompaniment, a so-called *bolero* by Arditii.

A duet by Rossini, *The Mariners*, sung by Messrs. McCormack and Sammarco, is another noteworthy addition to the list of vocal records. Mr. McCormack is further represented by a song from Mme. Liza Lehmann's "Persian Garden" cycle, which as most music lovers already know, is a musical setting of portions of Fitzgerald's translation of the "Rubaiyat." The particular song thus given to the public, *Ah, Moon of My Delight*, is easily one of the best in the cycle.

Two records are contributed by Albert Reiss, of the Metropolitan Opera Company. One of these is the *Hexenritt*, or *Witch's Ride*, from "Haensel und Gretel," the work which has been called the Peter Pan of grand opera, the audiences who witness it being invariably delighted with the childish joyousness and fairy charm of Humperdinck's work. The other Reiss song is a selection from Millocker's "Gasparone."

Mme. Tetrzzini adds distinction to this month's "Red Seal" list with her rendering of the *Swiss Echo Song*, a famous old coloratura air which has been the delight of many prima donnas and the despair of others. The composer, Carl Anton Florian Eckert (1820-1879), was a famous German conductor and violinist, whose operas, "Fischermadchen" (written at the age of ten!) and "Wilhelm," and an oratorio, "Ruth," attracted some attention in their day. Mme. Tetrzzini is very much at home in such a number as this, and sings the difficult variations with dazzling brilliancy and consummate ease. Particularly noticeable are the echo effects given by the diva. Altogether, one of the most delightful of the records by this famous singer.

Herbert Witherspoon's numbers for July are most interesting, comprising three songs by American composers. The first is an effective song from one of the operas of Pietro Florida. Mr. Florida, although a Sicilian by birth, has made his home here for many years, and now that he is a citizen of this country he may truthfully be called an American composer. The brilliant production of Mr. Florida's new opera, "Paoletta," in Cincinnati last August, was one of the events of the season. The second record contains two songs by Sidney Homer, whose charming *Banjo Song* was much admired during May and June. *Requiem* is one of six songs constituting the composer's Opus 15, the text being taken from Robert Louis Stevenson's "Underwoods." *Dearest* is a setting (Opus 25) of a part of the poem, "Hawthorn and Lavender," by William Ernest Henley, and the song is dedicated to Mme. Homer.

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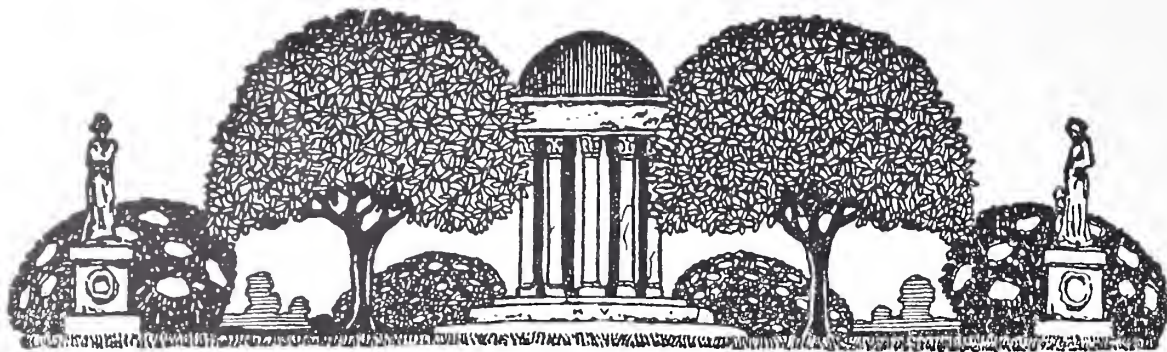
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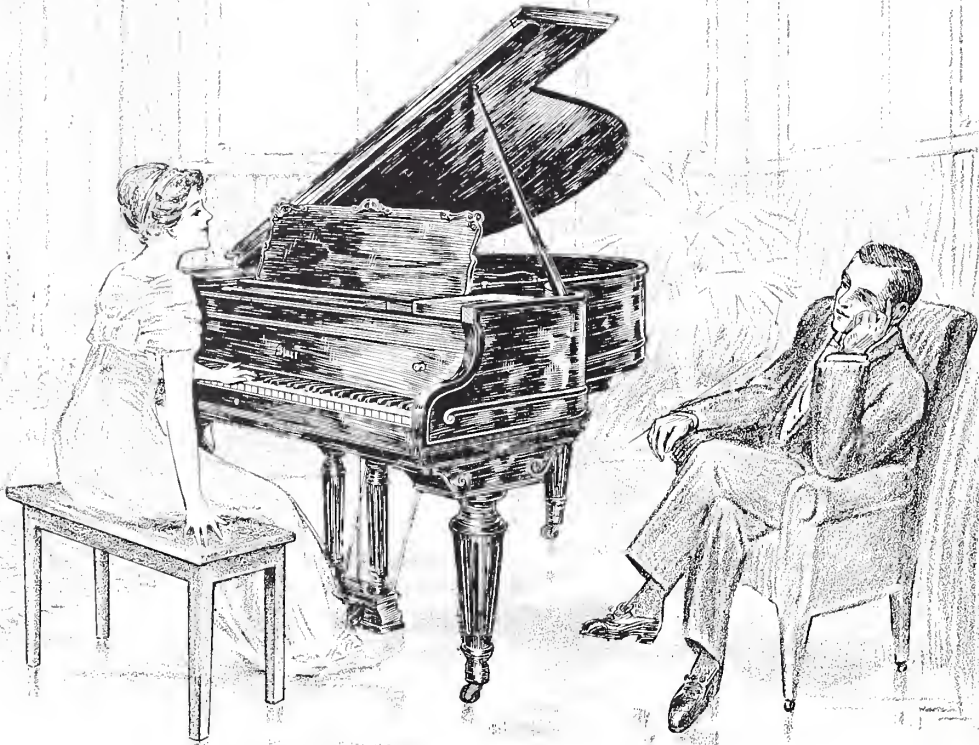
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JULY, 1911

BIRGE HARRISON, N. A., LAND- SCAPE PAINTER BY ARTHUR HOEBER

RARELY does it happen that an artist having received distinguished honors for his work in the figure, including a medal at the Paris Salon and the subsequent purchase of his picture by the French government, deliberately relinquishes that branch of art to paint only the landscape. This, however, is the experience of Mr. Birge Harrison, N. A., and it is interesting to note he has had the same recognition in the latter direction he had in the former, for today Mr. Harrison must be accounted one of the leading landscape men of this country and many official honors have been paid him. It is, too, a curious fact that he is one of three brothers all of whom embraced the career of art. The youngest of the group died some years ago, just as he was beginning to make himself felt, but there remains the elder brother, Alexander Harrison, the distinguished marine and figure painter, whose fame is worldwide and who has made Paris his home since early manhood.

It is a curious and unusual manifestation of the art instinct to find so many in one family achieving excellent results with the paint brush, and it is, perhaps, the more remarkable to note that these two remaining brothers have not been overshadowed, the one by the other, but that each has gone his way independently, with nearly if not quite equal success. Of an old Philadelphia family, Birge Harrison, like his brothers, was born in that city and began his art studies at the schools of the old Pennsylvania Academy of Fine Arts. However, he was there but a short while when a young art student came over from Paris for the purpose of seeing some of his relatives for the first time. The name of this youth was John Singer Sargent, and, making the acquaintance of Mr. Harrison, he sang to him so enthralling a song of life in the Latin Quarter and the advantages of the French

ateliers that Birge Harrison forthwith packed up his belongings and hied him to the French capital, promptly entering the *atelier* of Carolus Duran, where Sargent was already installed as a pupil, along with many Frenchmen and several Americans, the advance guard of the Yankee crowd that was destined later to fairly inundate Paris. Here were Carroll Beckwith, Will H. Low, Abbott H. Thayer, Theodore Robinson and the late Frank Fowler, all men who were to be recognized as the years went on. Carolus Duran was then at the zenith of popularity and fame, the greatest of Parisian dandies, handsome, elegant, and his painting was adjudged to be the last word in modernity.

No more delightful, hard-working crowd of artistic men, perhaps, were ever gathered within the four walls of a studio than this care-free group of Americans, Englishmen and Frenchmen, and there were delightful summers spent at Grez, that paradise of the artist, down in the department of the Seine et Marne. There Mr. Harrison was fortunate enough to pass a season with Robert Louis Stevenson and the lady who was subsequently to become the wife of the novelist, Mrs. Osborne, sojourning there with her daughter, who later became Mrs. Strong. So, too, "Bob" Stevenson was of the party and the days as well as the nights were idyllic. The winters in the old Carolus class in the Rue Notre Dame des Champs were thoroughly enjoyable, and the days were supplemented by afternoons in the famous Cour Yvon that met in the Hemicycle, in the Ecole des Beaux Arts, from four to five, where drawing was done by the more advanced men and competition was great. In 1880 Mr. Harrison achieved his first success, with a picture, *November*. It represented a Normandy peasant girl standing in a young woodland and was a delightful composition, painted entirely in the open, as was the custom of those days with the artists, for the *plein air* school was in full vogue. This is the work that later the state

Birge Harrison

bought and it now hangs in the museum at Marseilles. For this the artist received a medal at the Exposition of 1889, whither it was sent by the authorities of that southern seaport.

In 1882 Mr. Harrison, along with his brother Alexander, journeyed down to Pont Aven, in Brittany, where again there was a large colony, and from there, with his wife, he started for a voyage around the world, mainly for the purpose of visiting her home in Australia. Not much work was done on this trip, except in a literary way. Mr. Harrison, incidentally, is almost as facile with his pen as he is with his brush. The trip finished in California, the artist establishing himself at Santa Barbara, where he remained some six years, painting that locality and confining himself to the landscape, for he seemed to have lost his taste for the figure. In his round-the-world trip he stopped some time in the South Sea Islands, writing papers for *Scribner's Magazine*, which he illustrated himself. The California life was cut short by domestic bereavement and Mr. Harrison then went to Plymouth, Mass., where he had relatives and where he found great consolation in the beautiful Cape Cod landscape, over which he toiled faithfully, with admirable results. From there he went to Canada, settling every winter at Quebec, where he soon became identified with pictures of snowscapes, and it must be admitted that he paints the snow with exceeding good taste, discretion and truth of values. However, and fortunately, too, the man has not confined himself to such themes. In truth, there is scarcely any phase of nature that Mr. Harrison has not attacked at one time or another with satisfactory results, for he has no *parti-pris* in the matter, approaching each theme with receptive eye and mind and endeavoring not only to obtain just transcripts but to add much of his own personality in his interpretation of his nature, the only way incidentally that worthy pictures are made.

Mr. Harrison, as a rule, is drawn more to the lyrical side of nature than to the dramatic. His is the gentler interpretation of the scene, the tenderer side, that time of the day fullest of the poetry of the world out of doors, and to his task he brings a well-trained eye and hand, an intellect that is in keeping with the best traditions, and an abiding good taste. One is conscious in looking at his canvases that the scene has strongly appealed, that the painter has saturated himself with the subject, has studied just the best lines in a composition suited to bring out his idea, while he has evolved his color scheme much from within him,

and more as a souvenir of the effect than the concrete rendering of the particular tints that were before him. He is particularly happy in the rendering of his skies, which he invests with charm of atmospheric qualities, and he secures delightfully the mystery of twilight, that subtle, indefinite time of the day when all is bathed in tender color. As I have said, however, he does not play upon a single note, and I have seen some of his marines that entitle him to a high place among the men who limn the sea and shore. He has been singularly happy in the painting of tranquil streams in the winter landscape, or, again, in depicting these waters rushing down from the melting snows. Now and then in these streams he will give a reflection of the setting sun, and obtain astonishing brilliancy, until the canvas appears to be artificially lit.

Also he has painted New York streets, catching the picturesqueness of the great metropolis, bringing out unusual beauties of sky line contours, hitherto unsuspected, disclosing, in short, that the material for the painter is always at hand, if he have the trained eye to perceive it and make his selection with discrimination. For some years Mr. Harrison has conducted with much success a summer class at Woodstock, N. Y., where he has a large following of serious men and women, to whom he has been a genuine source of inspiration, for the man has the valuable gift of being able to impart what he knows with a clear, analytical mind and fluency of expression. Many of his talks before his class are embodied in a book recently published by the Scribners, entitled "Landscape Painting." As a rule, these talks are "straight from the shoulder," and are of great educational value. One may not go through this highly interesting volume without a full realization that Birge Harrison knows his trade thoroughly, for he gives his readers a most entertaining analysis of the art of painting, as well as the art of learning to see, which, as Charles H. Woodbury maintains, is of even greater importance than painting.

"Treat nature," says Mr. Harrison, "with respect and affection, but don't let her rule you." The great French painter, Lhermitte, once said to him: "A picture which needs a title, never should have been painted." And so he maintains we had best not poach upon the preserves of the story teller, for he can beat us at his own game. Vision, he maintains, is the key to the door of art. The true artist is he who paints the beautiful body, informed and radiated by the still more lovely and fascinating spirit—he who renders the *mood*; and

Birge Harrison



THE HEIGHTS OF LEVIS

BY BIRGE HARRISON

the painter who lacks this greatest of all gifts, or who, having it, fails to use it, might just as well close his color box, for his message to humanity will not be worth the telling. "Be courageous," he says. "Always dare to the limit of your knowledge and just a little beyond. You must show conviction yourself if you would convince others. The public will pass by the man who says 'I think' and stand rapt before the picture of the man who says 'I know!' Aim to tell the truth, but if you have to lie (in art), lie courageously. A courageous lie has often more virtue than a timid truth. Stick to your own vision if you would rise above the throng. Stand aloof and force your note—your own personal note. But first of all be sure you have something to say, for an empty boast awakes only a smile, and a bluff is soon called!"

For all these years Mr. Harrison, save for certain literary adventures, when it was not possible for him to paint, has confined himself strictly to his art, has labored seriously, according to his endowments, and has brought to all his work a fine intellectuality, for the man has a well-trained mind and his associations have been with the leading thinkers of the age, native and foreign. Few have a wider acquaintance with men who have been doing things in this world, in an art direction, and with his extensive travel in all lands he has absorbed the best of modern ideas, and there has come to him ample recognition of his efforts. His greatest delight, however, is yet before his easel. The glory of creation is still his dearest joy. To this, with the enthusiasm of a student, he bends all his energies, and counts that day lost when he has not painted.

Arthur Hoerber.



Courtesy of the City Art Museum, St. Louis

THE FLAT IRON AFTER RAIN
BY BIRGE HARRISON, N.A.



WOODSTOCK MEADOWS IN WINTER
BY BIRGE HARRISON, N.A.



SUNLIGHT AND MIST
BY BIRGE HARRISON, N.A.



ROAD NEAR SANTA BARBARA
BY BIRGE HARRISON, N.A.



THE LOWER TOWN, QUEBEC
BY BIRGE HARRISON, N.A.

THE STUDIO

THE PAINTINGS OF WILLIAM NICHOLSON.

THE artist who makes up his mind to break away from the customary conventions of his time and to choose his own way in the practice of his profession must be a man with more than ordinary force of character. He must lack neither courage nor the capacity for dogged perseverance; he must be able to withstand rebuffs, and to remain unmoved by misunderstanding or misrepresentation of his aims; he must have the power to continue, uninfluenced by opposition, in the direction he has marked out for himself, and to refuse to make concessions to professional clamour or popular demand. He must, in a word, be a rather rare type of individual with special strength of conviction and a definite ability to fix his mind upon what he conceives to be the right course for him to follow.

For the modern artist is not willingly allowed to be independent either by his professional brethren or by the public to whom necessarily his appeal has to be made. The art world is divided to-day into schools, each of which has its own small group of exponents and its own particular following, and the man who does not attach himself to any one of these schools runs the risk of being treated as a sort of outcast whom no one will accept and for whom there is not a good word to be said. Every school is suspicious of him because his independence implies, as they assume, a certain contempt for the authority they claim, and every faction of the public is opposed to him because his work has not the tricks of expression and the mannerisms of handling which they have been taught to regard as essentials in artistic performance.

But there is just the chance that if he combines

with dogged perseverance in the assertion of his own beliefs a real command over the mechanism of his art he may compel the art world to accept him as a person mistaken, perhaps, but still of such dominant ability that he cannot conveniently be ignored. Force of character, backed up by technical skill of a high order, will gain for an artist a position in which he will receive at least a measure of consideration, a position for which he will have to fight hard, but one in which, when he has once arrived, he will be quite reasonably secure; the technical skill, however, is a necessity, because without it he will not be able to convince people that the ideas he wishes to convey have any definite claim to attention.

The strong man, the fighter who will make no compromises and whose sense of his own importance is properly developed, can impose himself on the art world and beat down opposition. He can secure acceptance and make his influence felt, but he can only do this by proving beyond all dispute that he is armed at all points and that there are no weak places in his equipment. In his progress he will go through several stages: at first he will be despised because he has not come out of any of the recognised pigeon-holes in which modern art is



“CUPIDS FIGHTING FOR A ROSE”
(By special permission)

BY WILLIAM NICHOLSON

William Nicholson

classified and tabulated; next he will be abused as a kind of discordant interruption in a general harmony of disagreement; then he will be tolerated as an inconvenient exception but one which must be recognised because it cannot be got rid of; and at last he will be put on a duly decorated pedestal with his own group of worshippers all ready to swear that there is no one else like him and that he is the one shining light in the art of his times.

Not many men, however, arrive at the pedestal stage. There are too many disabilities to overcome, too many pitfalls in the form of temptations to take the line of least resistance and to accept an easy popularity by some surrender of independence, for any but the most confident and convinced worker to win through to the end along the path on which he set out. Such a number of artists have begun with enthusiasm to carve out a career through the thickets of popular misunderstanding and bad taste, only to turn back half-way to trot along the nice, smooth, level road which ends in the city of lost ambitions; such a number have left in the thickets the bones of their reputations and have been blotted out of memory by the overgrowth which in so short a time has hidden all the evidences of their labour; only here and there is the track cut straight through all the tangle to the clear ground beyond where the great ones dwell—where the pedestals stand in a serene open space and the air is perfumed with the smoke of incense.

It would, probably, be not quite fair to suggest that Mr. William Nicholson has already arrived at this elysium where the few great masters sit in dignified seclusion. Admission to an elysium suggests the end of striving and the attainment of a position in which the man who has fought well can rest upon his laurels and watch placidly his worshippers bowing down before him. But Mr. Nicholson is a young man, and he has certainly not done all

that he intends and is fit to do. Much as he has already accomplished—and his record is indisputably distinguished—there are possibilities in him which suggest that the place he occupies today is only an intermediate one and that he is still a long way from the quiet spot where he will eventually settle down to contemplate with satisfaction his past labours.

As it happens, Mr. Nicholson has all the qualifications which are required by the man who decides to disregard the prevalent tendencies of the art of the age in which he lives and to strike a new note in matters of practice. He is, to begin with, genuinely original, a frankly individual thinker who does not derive his opinions from other people but forms them for himself in accordance with the promptings of his temperament. He does not accept any of the fashionable conventions which satisfy the men who do not take a properly personal view of their responsibilities; but equally he does not set out to deliberately outrage even the conventions which he would be the least



“FIRST COMMUNION DAY”

BY WILLIAM NICHOLSON

(By special permission)



(By special permission)

“LA PLACE DU PETIT ENFER”
BY WILLIAM NICHOLSON

William Nicholson

inclined to tolerate. His art is neither in accordance with slavish precedent nor has it any air of making purposely a protest against things of which he disapproves.

What it has most of all is an atmosphere of scholarly sincerity, the atmosphere that comes from sane and intelligent study of tradition by a man who is quite prepared to adopt from his predecessors all that is likely to help him in working out logically the ideas that he has in his mind. It is thoroughly modern in the sense that it belongs to the period in which it has been produced and does not pretend to take no interest in the great legacy of art which we moderns have inherited from the past. It has no primitive affectations, no wilfully artificial reversion to a condition of sham æsthetic innocence, and no professions of being anything else but the expression of the feelings of an artist who is inspired by the sentiment of his surroundings. But while it bears the stamp of learning and of studious investigation, and while it is controlled by disciplined taste, it shows quite plainly what instinctive preferences and what temperamental inclinations govern his production in all its phases. Learning has not made him a pedant and study has not in any way decreased his receptivity or his responsiveness to the right kind of impressions.

With this soundness of mental qualification Mr. Nicholson has also the courage to choose the technical methods which are agreeable to him personally, rather than to conform to any of the systems which happen to be in vogue. He paints in a way that is peculiar to himself, and uses his materials in the manner that seems to fit best with the atmosphere and character of his work; and having consciously or unconsciously adopted this manner because he finds it expressive, he shows no disposition to dally with other processes of production. It is sufficient for him to do what he wants to do in the way that he thinks best. Whether that way will please other artists or will suit the

fancy of the public is a point which does not occur to him as at all worth considering; he is working as his taste and experience incline him to work and as his reason dictates, and that is, in his view, all that ought to be expected of him.

Certainly, judging by results, he is amply justified in the position he has taken up. His pictures are extraordinarily convincing in their character and quality, and they have a clear significance which makes them supremely interesting to all students of modern art developments. This significance comes partly from the originality of his outlook but partly as well from the certainty with which he attacks and overcomes serious problems of practice. In his outlook he is essentially a realist who sees things as they are and does not seek to soften away by any false or sentimental idealisation the facts that seem to be worth artistic treatment; but his realism is so guided by his æsthetic understanding and his infallible sense of style that the actuality of his pictures is never brutal and assuredly never commonplace. Even in the slightest of his motives there is never a trace of superficiality and never a hint that it has not commended itself to him by the possession of some important pictorial possibilities.



"THE LANDLORD"

BY WILLIAM NICHOLSON

(By permission of The Stafford Gallery)



(By special permission)

"NANCY WITH THE MUG." FROM THE
OIL PAINTING BY WILLIAM NICHOLSON



"NANCY IN THE FEATHER HAT." FROM THE
OIL PAINTING BY WILLIAM NICHOLSON

(By special permission)

William Nicholson

In his methods of execution he is consistently brilliant, and yet there is not one of his pictures which can be reproached as displaying mere technical cleverness for its own sake. He is a wonderful draughtsman, sensitive and yet robust, fluent and yet accurate, and he can be by turns almost academically precise and sketchily suggestive without losing any of the charm of statement which gives such a singular attractiveness to his canvases. A very good illustration of his intelligence in draughtsmanship is afforded in his picture *Carlina*, which is not only admirable in its harmonious arrangement of line but also delightful in its feeling for beauties of modelling and subtle elegance of contour. The long, lithe lines of the figure are exquisitely treated with full appreciation of the character of the model but without any hint on the one hand of matter-of-fact realism or on the other of over-idealisation.

These same fine qualities of draughtsmanship

distinguish equally his character studies—such paintings as *Nancy with the Mug*, and *Nancy in the Feather Hat*—which might so easily be made merely caricatures by a little less attention to technical refinements; and even a study so essentially devoted to the presentation of uncompromising fact as *The Landlord* is given a curious dignity by its sureness of drawing and large simplicity of design. These qualities indeed are never wanting in his art; they are as evident in *The Landlord* or the two *Nancy* pictures as they are in the simple, restrained, and serious portrait *The Little Baron*, and they are as definitely effective in his paintings of inanimate nature as they are in his studies of the human subject.

To these paintings of inanimate nature a very important place must be assigned in the record of Mr. Nicholson's achievement. Busy as he is with portraiture, and fond as he is of studying types of humanity, he finds time to paint an ever-increasing

number of still-life pictures which are worthy to rank with the performances of the greatest masters in this branch of art. *The Tulips and Bowl*, and the *Cupids fighting for a Rose*, which are reproduced, are characteristic examples of his manner of handling such motives, and they show how he retains his largeness of style and his splendid directness of method even when he is dealing with material which is apt to tempt the painter into tricks of imitation and trivialities of expression. His landscapes and open-air studies—the *First Communion Day* worthily illustrates this side of his practice—are just as seriously thought out and brought just as logically within the scope of his aesthetic conviction. Indeed, it can be said that no matter what may be the subject upon which he is engaged he never relaxes his grasp of the great principles by which his art is directed; nothing is allowed to count as unimportant; the fact that he has chosen a subject seems to him sufficient to



“FRANCIS AND CHRISTOPHER BACON”
(By special permission)

BY WILLIAM NICHOLSON

William Nicholson

justify his treating it with all the sincerity and all the concentration of mind that he can bring to bear upon it.

Of his gifts as a colourist it would be difficult to speak too highly, for he has in this direction faculties that are quite unusual. It is not so much that he is a colourist in the popular application of the term—that is, a lover of gorgeous chromatic effects and a man who revels in sumptuous arrangements—as that he appreciates exquisitely how colour should be combined and how its values should be related in even the most reticent and subdued harmonies. The spacing of the colour areas on his canvas, the adjustment of light tones to dark, the balance of one tint with another, are all matters for the most careful consideration in his pictures, and the science of colour distribution is one which he admirably understands.

If it were possible to sum up the distinctive qualities of Mr. Nicholson's art in a single phrase, it would probably be nearest the mark to describe him as a decorator who had never allowed himself to become a slave to convention. His feeling for design and his instinct for style give a decorative character to all his paintings, and his management of colour helps to make this character more definite, but it shows, perhaps, most of all in his love of simplification. In his pictures he eliminates everything that is not essential to explain his intention—all unimportant details, all useless accessories, all the small matters which do not serve some plain purpose in his scheme of composition—and he reduces the complexities of nature to a kind of monumental simplicity which is the more impressive because it recognises as significant only the really vital elements of the subject. But he has the art of making his work simple in effect without taking away any part of its legitimate interest and without diminishing its power of

appeal, and this proves, perhaps, best of all how completely he has mastered the principles which underlie all great achievement. The man who has learned what are the elemental things in art has advanced very far in the practice of his profession.

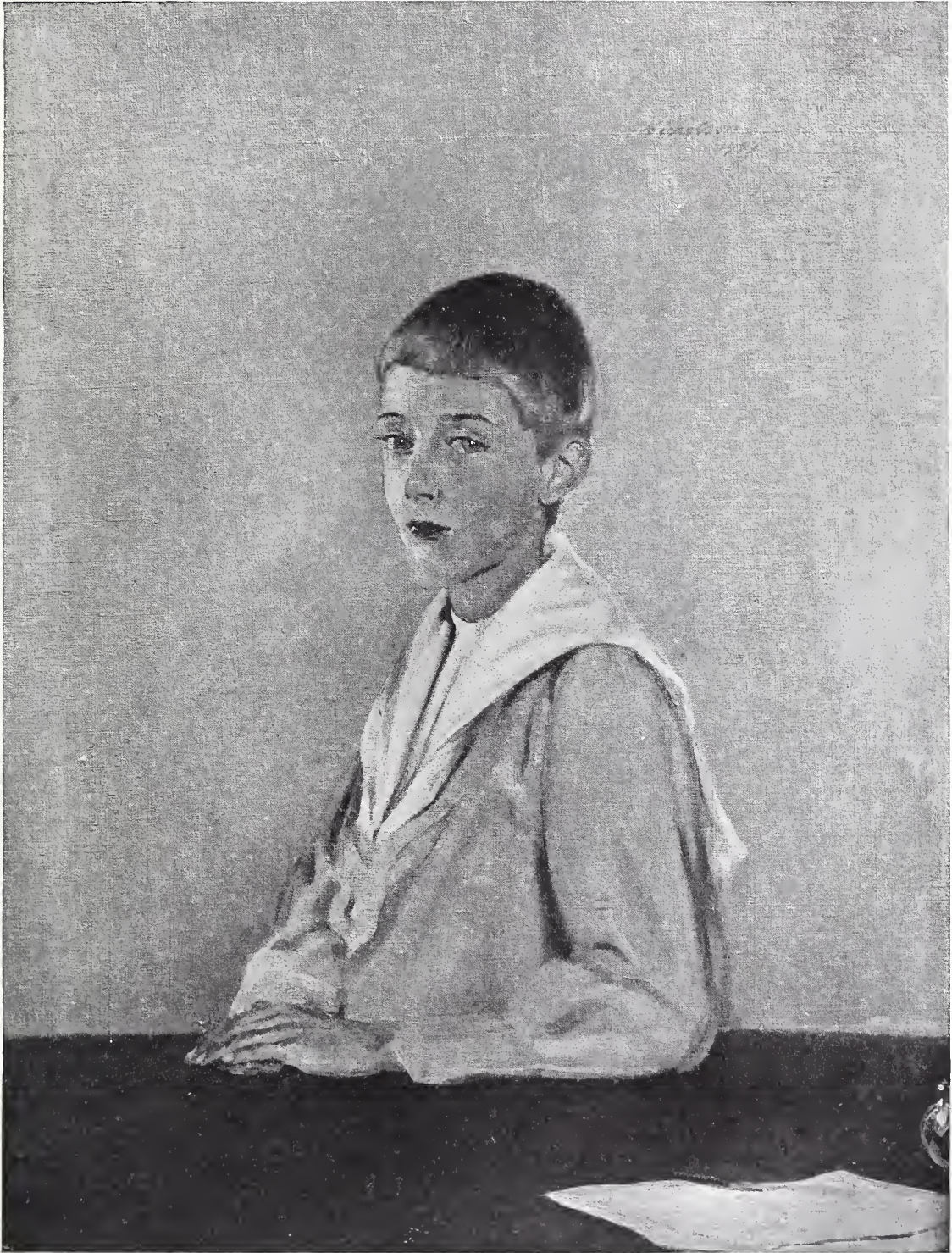
A. L. BALDRY.

[Acknowledgments are due to Messrs. W. Marchant and Co. of the Goupil Gallery, 5 Regent Street, and the proprietors of the Stafford Gallery for giving facilities for the reproduction of Mr. Nicholson's pictures. Mr. Nicholson's colour-prints were the subject of an illustrated article by the late Mr. Gleeson White in an early number of this magazine (December 1897), and among other works of his which have already been reproduced in *THE STUDIO* are the *Portrait of James Pryde* (July 1901), *La Belle Chauffeuse* (March 1905), *Portrait of Mrs Curle* and *The Jewelled Bandalore* (March 1906), *The Morris* (July 1909), and *Whiteways, Rottingdean* (August 1910).—THE EDITOR.]



“MASTER ANTHONY BACON”
(By special permission)

BY WILLIAM NICHOLSON



(By special permission)

“THE LITTLE BARON”
BY WILLIAM NICHOLSON

The Royal Academy Exhibition, 1911



"TULIPS AND BOWL"

BY WILLIAM NICHOLSON

(By special permission.—See breeding article)

THE ROYAL ACADEMY EXHIBITION, 1911.

WE seem to be approaching the time when such a thing as a really bad painter will be absolutely unknown. The multiplication of art schools and the systematising of methods of pictorial practice have so raised the standard of technical accomplishment that painting nowadays is a very different matter from what it was a few years ago. Executive cleverness has become quite common, the skilful management of materials is the rule rather than the exception, and the ingenious application of devices of craftsmanship, which was once the mark of the specially gifted artist, is now a sort of trick that every student learns. The ability to paint is no longer the hard-won possession of the few, it is an inevitable acquisition from which hardly any one is able to escape.

This, at all events, is the suggestion conveyed by the present exhibition of the Royal Academy. The collection of pictures there is really wonderful in its revelation of the mechanical capacity possessed by the rank and file of our present-day artists; it is so level, so precise in its maintenance of a certain standard of proficiency, that the presence of one downright bad canvas—though that, it must be admitted, is not by a British artist—comes almost as a relief. Good drawing, clever brushwork,

imitative skill of the most complete kind are all offered in full measure, and if these were all the qualities necessary to give perfection to an exhibition the millennium might be regarded as already with us—despite the one bad picture.

But, unfortunately, something more than mechanical perfection is required to make a show either important or interesting. A picture can be very well painted and yet be a deadly dull thing, and an exhibition can be full of well-painted pictures and yet bore the visitor unutterably. If in a gathering of works of art there is an absence of ideas, a want of intelligent understanding of the real purpose of artistic effort, that gathering will be futile and

unsatisfactory even if it abounds with examples of clever workmanship. It will cause regret rather than pleasure, regret that so much excellent training and so much practical skill should have been wasted and that such a vast amount of conscientious labour should have been expended to no worthy purpose.

This suggestion also comes from the Academy exhibition. It does abound with examples of practical skill, and it does induce a feeling of regret that this skill should have been employed so unprofitably and with so little sense of artistic responsibility. The show, in fact, is wearying because almost every one who has contributed to it has taken the greatest possible pains to be entirely ineffective. The fashion of the moment dictates avoidance of subject as the duty of every artist; the literary picture, that is the picture which includes some idea beyond the merely capable laying on of paint, is anathematised as evidence of a falling away from the right faith, and therefore search for subject is forbidden to the painter who is on the lookout for pictorial material. But as he must have some sort of motive for his pictures, some sort of foundation for his brush gymnastics, he is told to choose something from his immediate surroundings—the more obvious it is the more suitable it is considered to be—and to paint it exactly as he sees it. He must be audaciously common-



PORTRAIT OF LADY HINDLIP
BY J. J. SHANNON, R.A.

The Royal Academy Exhibition, 1911

place and brilliantly unintelligent if he wishes to be quite in the fashion.

When, however, such a fashion dominates the art community, we cannot expect exhibitions to have any particularly attractive features, and we cannot expect the Academy, which, after all, can only reflect the general tendencies of the art of the country, to provide an exhilarating display. The present show is dull simply because artists, having abandoned all idea of selection, have themselves become dull. The members of the Academy are not to blame, for they have been quite reasonably catholic in their choice of pictures to hang in the galleries and have offered house-room to representatives of almost all the schools of painting which are active at the present time. But as all these schools suffer more or less from the same complaint, and as all of them, no matter how much they differ on points of technical procedure, agree in discouraging imagination, the catholicity of the Academy does not help matters very much.

What really does help to give the exhibition some few flashes of interest is the appearance in it of pictures by a few men who have the courage to think for themselves and to avoid subservience to either the dictates of fashion or the dogmas of schools. The independence of these men is to be welcomed, because it contrasts agreeably with the kind of follow-my-leader habit into which the majority of our painters have fallen and because it provides us with occasional applications of technical capacity to acceptable artistic purposes. There are at Burlington House some canvases which are not merely well painted but expressive also of a definite idea; they are not as numerous as they ought to be, but that there should be any at all is a matter for which we ought to feel devoutly grateful when we consider what are the prevailing conditions in the art world.

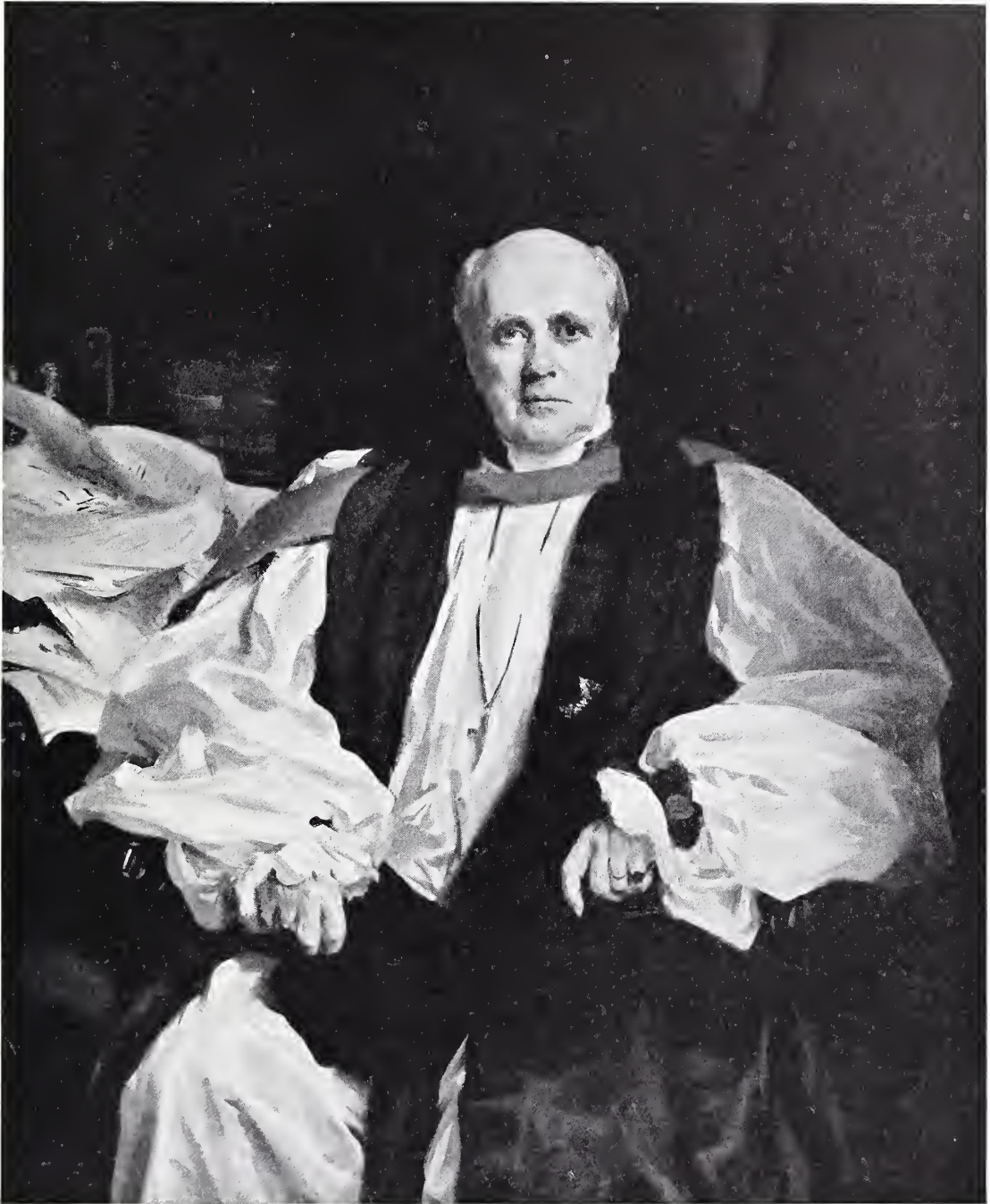
These exceptional works are fortunately not confined to one class of practice; there are figure subjects, landscapes, and portraits which can be reckoned as having a desirable amount of distinction and as giving proof that the artists responsible for them did think seriously of technique as a means to an end rather than as the only thing with which they need concern themselves. They are worth particularising because, at least, they save the show from absolute monotony, and because they excite some hopes that artists may be inspired by them to recognise that the art of painting is not quite the same as the art of laying on paint.

Amongst the figure paintings which bear the stamp of a clear personal intention those of Mr.

Waterhouse and Mr. Charles Sims are specially prominent. Mr. Waterhouse's three contributions are delightful in their qualities of romantic sentiment and in their charm of colour, and one of them particularly, the *Fatima*, has a greater intensity of feeling than is usually found in his work. Mr. Sims is, perhaps, a little less convincing than usual this year, but his pictures are still amazing in their exuberance of fancy and in their wonderful originality of manner. Mr. Frank Craig, too, in his *Goblin Market*, shows inventive capacities of a very attractive kind; Mr. F. G. Swaish's *Dawn* embodies a really poetic idea which he has realised with considerable success, though he has gone farther in the direction of realism than was necessary with such a motive; and Mr. Sargent, in his large decorative painting *Armageddon*, has exercised his intelligence and his imaginative powers with remarkable results—and without conceding anything to the conventions by which this type of design is usually limited.

In figure painting of another type notable successes are made by Mr. Richard Jack with his admirably painted interior with figures, *The Rehearsal*, Mr. Tom Mostyn with *The Critic*, a domestic subject treated with pleasant freshness of manner, Mr. Melton Fisher with an *Interior* that is finely studied and strongly interpreted, and Mr. L. Campbell Taylor with a picture, *In the Studio*, which represents most characteristically his quiet and reserved art. Then there are such sound achievements as *The Maiden* by Mr. Clausen, the *Problem in White* by Mr. C. M. Q. Orchardson, *A City Banquet* by Mr. Fred Roe, Mr. Tuke's *Gleaming Waters*, Mr. Edgar Bundy's *Charles II. presenting Barbara Palmer to the Queen, Catherine of Braganza*, and *The Old Pier Steps* by Mr. Stanhope Forbes, all of which do full credit to artists who have soundly established reputations; and among the other things which are of memorable interest must be included Mr. Stott's *Hagar and Ishmael*, Mr. Harry Becker's *Dutch Peasant Women*, the Hon. John Collier's *Eve*, Mr. J. Young Hunter's *Vanity Fair*, Mr. J. Walter West's *A Golden Dream*, Mr. Lavery's *The Grey Drawing-Room*, Mr. Byam Shaw's *The Woman, the Man, and the Serpent*, and the *Living-Room Picture*, a decoratively painted and very charmingly designed group of dancing figures by Mr. V. Havers.

In landscapes and other open-air subjects of the better type, the exhibition is reasonably strong; there is, indeed, a larger proportion of good things in this section than in any other. Mr. Albert Goodwin's delightfully personal methods make quite



THE RIGHT HON. AND MOST REV.
RANDALL THOMAS DAVIDSON, D.D.,
ARCHBISHOP OF CANTERBURY. BY
JOHN SINGER SARGENT, R.A.

The Royal Academy Exhibition, 1911

convincing his subtle painting of *The Taj Mahal, Agra*, and Sir Ernest Waterlow's delicate feeling for colour and qualities of atmosphere give a particular attractiveness to his study of expansive distance, *A Western Valley*. Mr. David Murray's picture of a rough sea under a lowering sky is markedly able, and his small *Maggiore: Silver Grey* can be heartily praised for its beauty of colour; Mr. Hughes Stanton's *Fort St. André, Villeneuve-les-Avignon*, and even more his *Moonrise, Pas-de-Calais*, are entirely acceptable as judicious transcriptions of nature; Sir Alfred East's *Rivington Water, A Lancashire Valley*, and the excellent note of sumptuous colour, *A Spanish Landscape*, have all his accustomed dignity of decorative effect and individuality of style; and *The Waterfall* by Mr. Sargent is one of his most vivid and dominating translations of accurately observed facts. Attention is also due to pictures of such definite importance as *The River's Toil* by Mr. J. L. Pickering, *Golden Grain* by Mr. Alfred Hartley, *Night: Tangier* by Mr. Lavery, *April* by Mr. Lamorna Birch, *The Heart of Somerset* by Mr. Alfred Parsons, *The Forest Road* by Mr. R. Vicat Cole, *Amsterdam* by Mr. Moffat Lindner, *In the Heart of the Alps* by Mr. Adrian Stokes, *A Thames-side Haven* by Mr. L. Burleigh Bruhl, *The Borrowdale Valley* by Mr. R. Gwelo Goodman, and *In the Silver Morning Sea* by Mr. S. Reid; and to the three remarkable tone and colour studies of London at night which have been contributed by Mr. Hacker.

Unstinted praise must be given to the magnificent picture, *The Drove*, a group of cattle in a landscape, by Mr. Arnesby Brown, and his *March Morning: Chelsea* is also a very welcome contribution. Mr. Clausen's *Propping the Rick* is an excellently handled pastoral subject; and Mr. H. H. La Thangue's *Italian Garden*, Mr. Briton Riviere's *A Forest Pool*. Mr. W. L. Wyllie's *New Zealand's Gift to the Old Country*, Mr. Sargent's *The Loggia*, Miss Kemp Welch's *The Riders*,

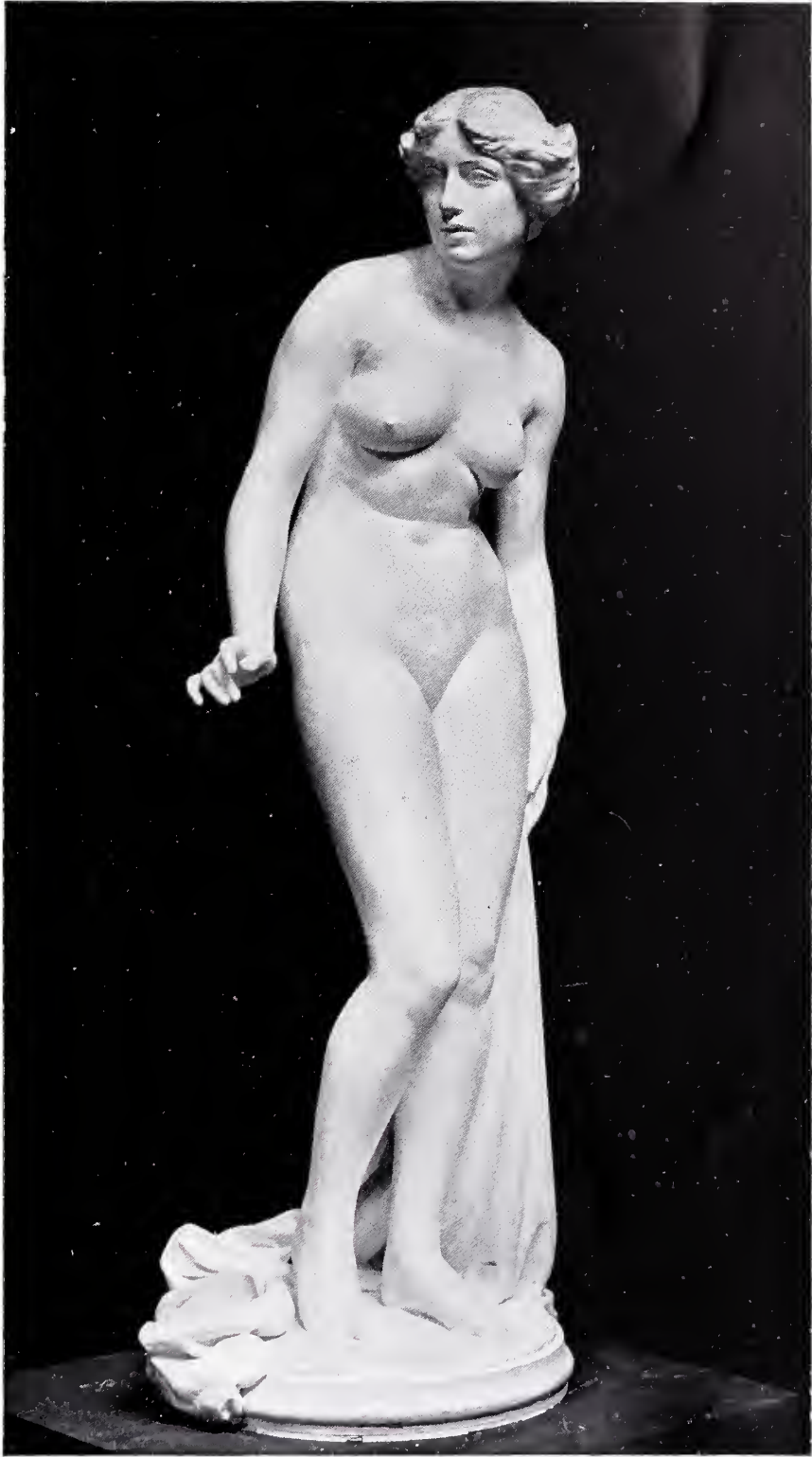
Mr. E. A. Hornel's *A Spring-time Rondelay*, Mr. W. Ayerst Ingram's *The Channel*, and *The Ford* by Mr. A. J. Munnings, can all be accounted as things of interest. *The Sonnet*, a large open-air subject by Mr. Harold Knight, has a vividness of illumination that is not unpleasing; but Mrs. Knight's working out of a similar problem of sunlight, *Daughters of the Sun*, is merely an ambitious failure; it is curiously wrong in colour and in management of tone relations, and in its straining after effect solidity and strength of construction have been lost and all beauty of composition has been sacrificed.

One of the most attractive portraits in the show is Mr. J. J. Shannon's *Lady Hindlip*, a picture charmingly designed and painted with delightful spontaneity and grace; but Mr. W. Llewellyn's *Viscountess Villiers*, Mr. Hacker's *Miss Sophie Kleinwort*, Mr. Fred Yates's *Mrs. Howard Fletcher*, Mr. Solomon J. Solomon's *The Countess of Harewood*, Mr. Frank Dicksee's *The Marchioness of Ailesbury*, Mr. Glazebrook's *Mrs. Dixon*, Mr. Harold Speed's *Mrs. George Alexander*, and *Helen, Daughter of Charles Chalmers, Esq.*, by Mr. Frank Bramley are also quite convincing representations



MRS. GUY RIDPATH (STATUETTE)

BY W. REYNOLDS-STEPHENS



"NAUSICAA." BY BASIL GOTTO



“PETER PAN.” BY SIR GEORGE FRAMPTON, R.A.

The Royal Academy Exhibition, 1911

of feminine sitters. The most vigorous and characteristic portrait of a man is Sir Hubert von Herkomer's *Admiral of the Fleet, the Lord Fisher of Kilverstone*; and the most fascinating in its serenity of style and beauty of technical method is Mr. Orpen's *Man in Black*. Mr. Cope's painting of *Sir E. J. Poynter, Bt., P.R.A.*, Mr. Oswald Birley's *Howard Vyse, Esq.*, and another portrait by Mr. Orpen, of *Claude E. S. Bishop, Esq.*, are worthy of note, and Mr. Sargent's portrait of the Archbishop of Canterbury, though it is, perhaps, not to be reckoned as quite one of his finest things, is nevertheless a work that commands attention. A very pleasant portrait study, *The Black Scarf*, by Mr. George Henry, is also of importance.

The sculpture-rooms at the Academy look worse than ever this year, partly because of their obvious unsuitability for the display of sculpture and partly because they contain fewer things of special merit than usual. Sir George Frampton's *Peter Pan* statue is a delightful piece of imaginative work, and the bronze group, *A Royal Game*, by Mr. Reynolds-Stephens—who is also represented by an exquisite statuette of *Mrs. Guv Ridbath*—is of singular

beauty; and the statues *Nereus and Galatea* by Mr. Pegram, *Nausicaa* by Mr. Basil Gotto, *His Majesty the King* by Mr. Hamo Thornycroft, and *Her Majesty the Queen* by Sir George Frampton are all features of the collection. Mr. Drury's admirable busts of the King and Queen and of King Edward—of whom there are also busts by Mr. Brock, Mr. Derwent Wood, and Mr. Bruce-Joy, as well as a statuette by the Countess Feodora Gleichen—can be very highly praised, and there are other contributions by Mr. Mackennal, Mr. Goscombe John, and Mr. Pomeroy, which have a full measure of distinction. Indeed, Mr. Mackennal's recumbent effigy of *The Late Gen. the Rt. Hon. Sir Redvers Buller, V.C., G.C.B.*, Mr. Goscombe John's finely handled bust of *The Late Earl of Derby, K.G.*, and Mr. Pomeroy's bronze statue of *Sir Francis Bacon* are very helpful in keeping up the standard of quality in the sculpture of the year. But in the rooms which are devoted at Burlington House to this important branch of artistic production it is very difficult to disentangle the good things or to study them properly when they are found.



"IN THE SILVER MORNING SEA"

BY SAMUEL REID



"A WESTERN VALLEY." BY
SIR E. A. WATERLOW, R.A.



"THE REHEARSAL"
BY RICHARD JACK

(Photo, Paul Laib)



“THE DROVE.” BY ARNESBY
BROWN, A.R.A.



“MOONRISE, PAS-DE-CALAIS”
BY H. HUGHES-STANTON



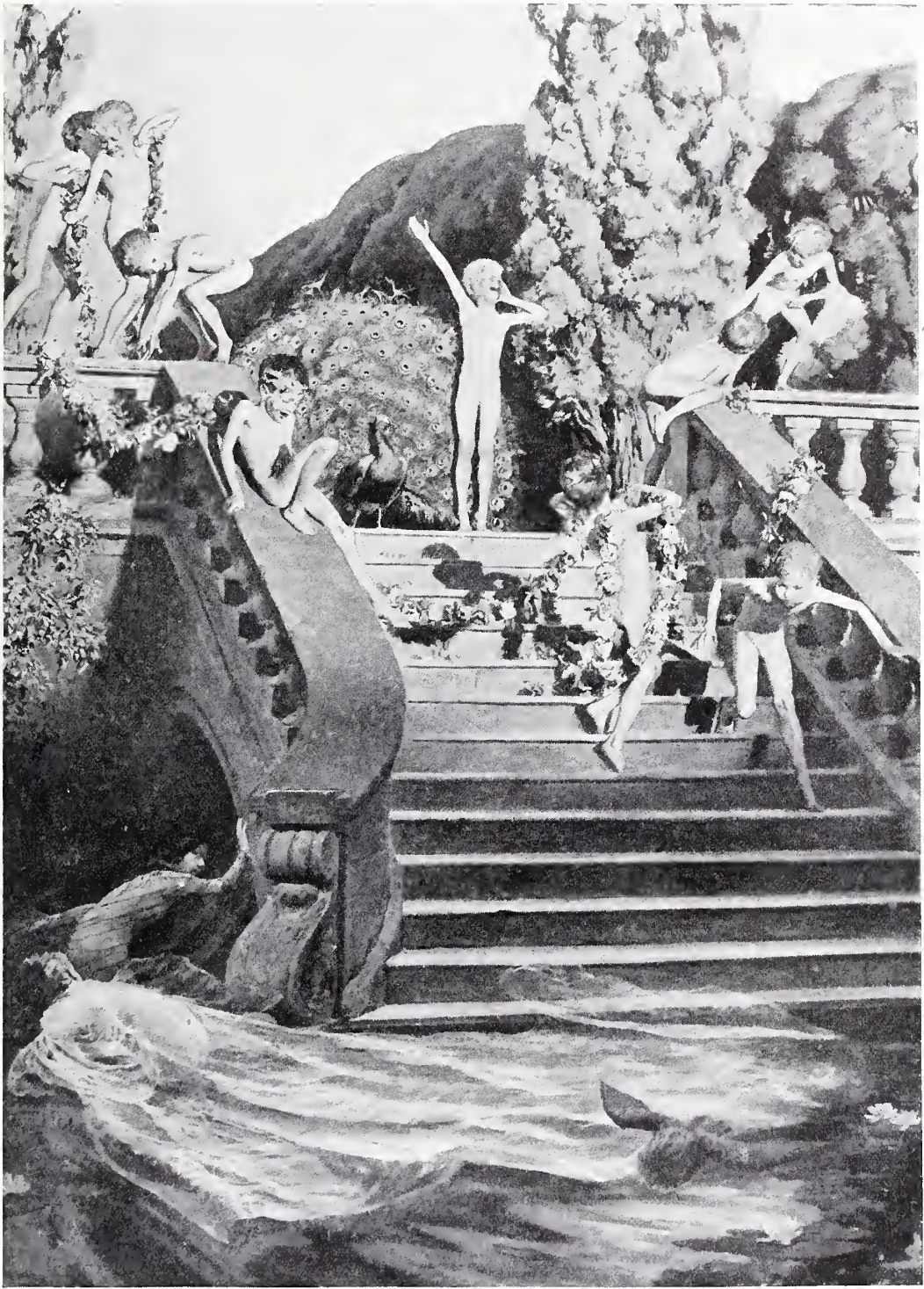
“A LANCASHIRE VALLEY”
BY SIR ALFRED EAST, A.R.A.



“GENTLE LOVE, LOOSE NOT THY WOUNDING
DART, THOU CANST NOT WOUND HER
HEART.” BY CHARLES SIMS, A.R.A.



PORTRAIT OF MISS SOPHIE KLEINWORT
BY ARTHUR HACKER, R.A.



*“And cheerful Chaunticlere with his note shrill,
Had warned once, that Phoebus’ fiery car
In haste was climbing up the Easterne hill,
Full envious that night so long his roome did fill.”*
“Faerie Queene.”

“DAWN.” BY FREDERICK
GEORGE SWAISH



"GOBLIN MARKET." BY FRANK CRAIG

The Queen Victoria Memorial

SIR THOMAS BROCK'S QUEEN VICTORIA MEMORIAL. BY MALCOLM C. SALAMAN.

At last we may congratulate ourselves that we have, in the centre of London town, a sculptural monument of supreme importance which British art may claim with pride. The Memorial to Queen Victoria, which, as far as it is completed, King George, in becoming state, unveiled last month, is a work which in its unity, dignity, and nobility of conception, its large simplicity and harmonious beauty of design, and its accordance with the great vital ideals of sculpture in the true structural expressiveness and the broad live modelling of natural form, is in every way worthy of its purpose as a national and imperial tribute. Moreover, it is noteworthy that, in its architectural as well as its sculptural features, and even to the designing and modelling of the beautiful bronze lamp-posts, with their naval

symbolism, that surround it, this is entirely the invention and work of one man. And surely it is the biggest thing yet accomplished by an English sculptor, not unworthy of comparison with the famous monumental works of Continental masters, while possessing a distinctively British character of its own. Certainly Thomas Brock, R.A., has, by the splendid result of his nine years' labour, fully justified the wise discrimination of the Memorial Executive Committee in entrusting to him alone the entire conception and execution of this monument, a work calling not only for high artistic qualities and virile craftsmanship, but for strength of character, tenacity of purpose, and unflinching energy and resource. Equally happy has proved the selection of Sir Aston Webb to provide a suitable setting for Brock's monument in the reconstruction and architectural adorning of the Mall, as part of the great Memorial scheme; for no two artists could have worked together to more harmonious result.



GENERAL VIEW OF THE MEMORIAL FROM THE SOUTH-EAST

DESIGNED BY SIR THOMAS BROCK, K.C.B., R.A.

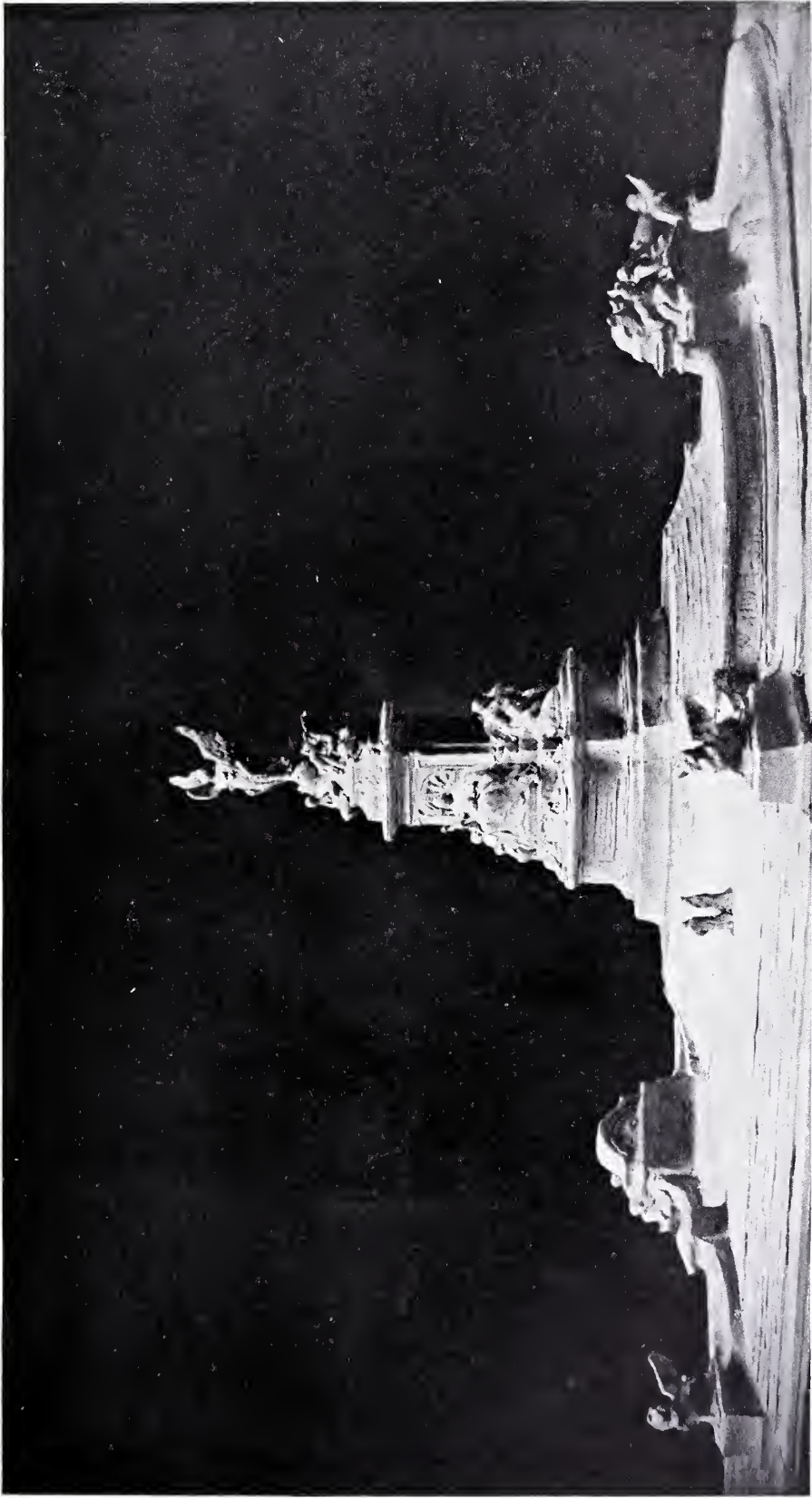
(Copyright Photo, Herbert Koester)

The Queen Victoria Memorial

No longer can it justly be said that sculpture is "the forlorn hope of modern art," as indeed it was officially described in the catalogue of the International Exhibition of 1862, when Gibson's tinted *Venus* was the talk of the town, when Alfred Stevens was unrepresented, and it was still undecided whether the Albert Memorial was to be an Egyptian obelisk with classical statues at its base, or else, as Gibson suggested, a Greek mausoleum, with the Prince's virtues allegorically represented in niches, or whether it should take the form in which, as the work of six leading contemporary sculptors, it lastingly reproaches mid-Victorian sculpture and the then ruling notions of artistic fitness. We have certainly travelled a long way since that period, and it is quite a lesson in artistic progress to visit the Albert Memorial and look at the lifeless sculpture, with its conventional modelling, of Macdowell, Theed, Bell, Philip, Armstead, and Brock's master, John Foley—certainly the most significant and the least conventional of them all—and then to go straight to the Victoria Memorial and realise the vitality and expressive beauty of Brock's own work. For happily, within the last two or three decades, our British sculptors have been strenuously freeing the practice of their art in this country from the reproach which so long and so deservedly rested upon it with depressing effect. And among those artists who have been producing sculpture in which a living beauty has been achieved, through the true sculptural interpretation of Nature, in expressive designs embodying vitality and sincerity of idea and feeling, none has worked more consistently, more whole-heartedly, or more successfully for the dignity and credit of British art than Thomas Brock. There may be—as he would be the first to suggest—some soaring to greater altitudes of idealism than he, some who strive more vigorously for realistic or emotional expression, some with livelier, daintier fancy and more delicate touch; but, for a great monumental work like the Victoria Memorial, the grand sculpturesque imagination is imperative, the power of conceiving in noble expressive lines, true proportions and large impressive masses, which shall not be falsified, when in position, by undue light or shade—and with simple directness of emotional significance and appeal. And it was because Brock was known to possess in so eminent a degree this power of treating his subject and material in the large expressive monumental style—as witness his superbly beautiful and touching memorial to Lord Leighton in St. Paul's—that he was chosen, without competition, among the many gifted sculptors

Britain now can boast, for this most important undertaking. When he first received the commission, the magnitude of which might well have seemed a little overwhelming to so modest a man, it was the wish of the Executive Committee that Brock, who has never visited Italy, should, before commencing his design, travel abroad for a year to make himself intimately acquainted with the monumental masterpieces of other countries. However, within three weeks of Lord Esher's first intimation to him of the Committee having selected him for the work, he had completed the clay sketch—an illustration of which is given on the opposite page—and submitted it for approval. It will be seen that only in some details does this original conception differ from the tenth-size model which was exhibited at the Royal Academy, as, again, only in the modification of small details did that differ from the actual work. When once the Committee saw Brock's design there was no further suggestion that he needed to go abroad in search of ideas. Wisely—and indeed, in its consistent wisdom, sympathy, and tact, this Committee might well serve as a model for all future committees of public monuments, so that they prove not always the sculptor's bane—Brock's own ideas were accepted as adequate to the biggest task ever entrusted to a single British sculptor, and, with King Edward's approval, he was allowed ten years in which to carry them out. Now, what were his ideas, and how has he carried them out?

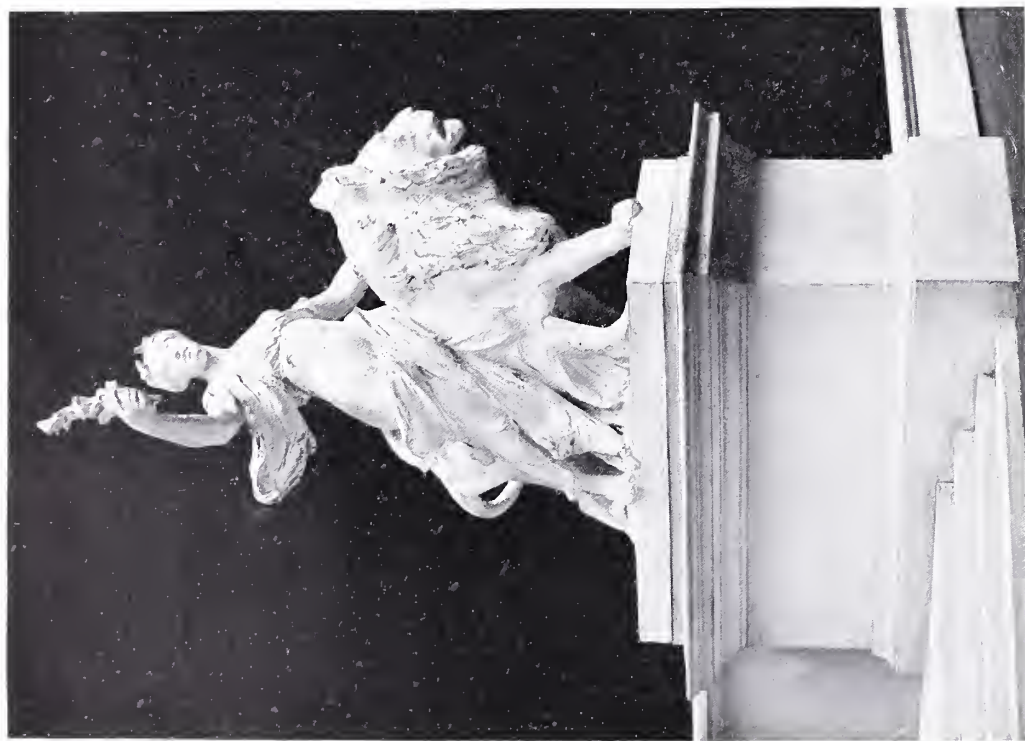
In the first place he has aimed at giving to the Memorial a national and imperial as well as a royal and personal significance. So he has designed the base to symbolise those qualities of patriotism, intelligence, and industry with which the British peoples have built up the Empire and laid a secure foundation for the monarchy. From the Mall side, and from the Palace side, broad flights of granite steps lead up to a circular podium, or raised platform, of the finest Aberdeen granite, 104 feet in diameter, in the centre of which stands the great marble pedestal which sustains the chief sculptural features of the monument. Water is an important element in this basic part of the scheme, for, as suggesting Britain's sea-power, from bronze sculptured fountains, set in marble retaining-walls, which curve gracefully round the podium, on either side, between the approaches, cascades fall continuously into great marble basins. On the walls themselves, some 210 feet of marble, sea-waves, in which Tritons and Nereids, with dolphins and sea-horses, disport with joyous rhythmic motion, are carved in relief, with careful and vivacious model-



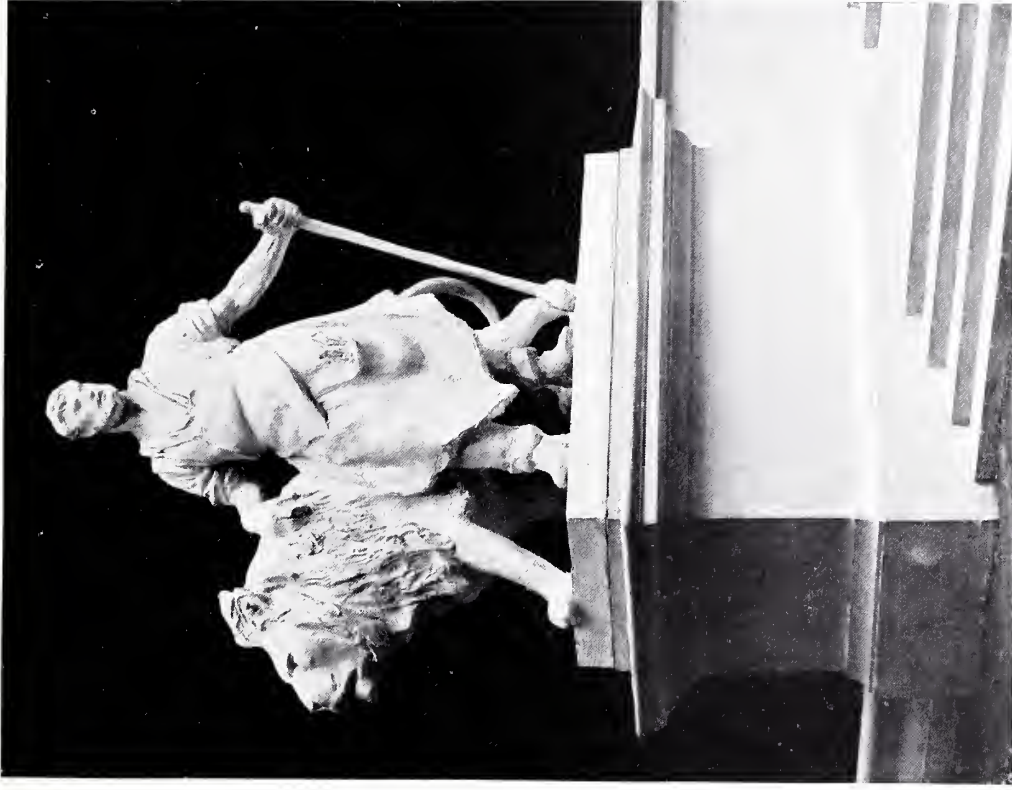
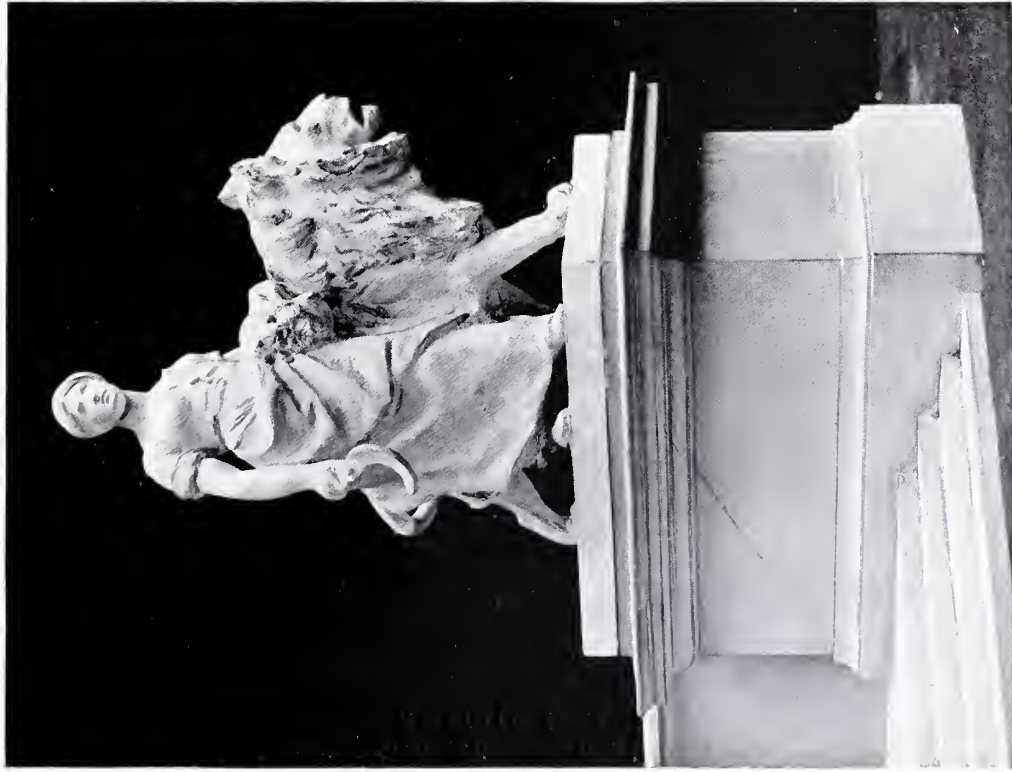
ORIGINAL SKETCH-MODEL FOR THE
QUEEN VICTORIA MEMORIAL. BY
SIR THOMAS BROCK, K.C.B., R.A.



SKETCH-MODELS FOR "PEACE" AND "PROGRESS"
BY SIR THOMAS BROCK, K.C.B., R.A.



*(To be cast in bronze and placed on pedestals flanking
the steps on the north-eastern side of the Memorial)*



SKETCH-MODELS FOR "AGRICULTURE" AND "MANUFACTURE"
BY SIR THOMAS BROCK, K.C.B., R.A.

*(To be cast in bronze and placed on pedestals flanking
the steps on the south-western side of the Memorial)*



SKETCH-MODELS FOR "NAVAL AND MILITARY POWER" AND "ART AND SCIENCE." BY SIR THOMAS BROCK, K.C.B., R.A.

The Queen Victoria Memorial

ling and decorative effect. Over the curved tops of the handsome fountain-arches are to be placed, when completed, two colossal bronze groups. The one, symbolising *Naval and Military Power*, comprises a reclining nude female figure with an emblematic ship in her arms and a sea-shell for helmet on her head, in line with a male figure handling a small sword and wearing an ancient helmet. The other group, *Science and Art*, is composed also of nude ideal figures in recumbent positions, the female with a palette and brush, the male with a pair of compasses. Sir Thomas is still at work on these groups, as he is on

the four bronzes, 11 feet 6 inches high, which are to stand on pedestals at either end of the retaining walls, and flanking the steps. There are two ideal figures, semi-draped, supported by lions—British, of course: *Peace*, a splendidly proportioned female, carrying an olive-branch and pressing forward with a radiant look upon her face; and *Progress*, a nobly formed youth, laurel-crowned, and bearing a torch in his left hand as he advances with buoyant step. These are to face the Mall, while, on the pedestals fronting the Palace, are to be two figures more realistically treated, but also supported by British lions, representing

Agriculture, a healthy young countrywoman with a sickle and a sheaf of corn, and *Manufacture*, a brawny smith standing hammer in hand beside the lion. This figure, by the way, it is interesting to note, was modelled from Colorossi, the same model who sat to Brock for the group *Hercules strangling Antaeus*, with which he won his gold medal as a Royal Academy student in 1869. All these colossal figures—which I have been privileged to see in the making, and the clay sketch-models of which are here reproduced—are structurally fine, naturally modelled, and beautifully alive; while the sculptor is taking pains, by close observation in the lion-house at the "Zoo," to make the lions something much more than conventionally British. When the six bronzes are finished and in place, then his complete design may be judged as a whole; at present it lacks the balancing effect of these groups.

The central feature of the Memorial, the topmost point of which is 82 feet from the ground, is most impressively beautiful, with a beauty of high and tender



GILDED BRONZE FIGURE OF "VICTORY" SURMOUNTING THE MEMORIAL.
(Copyright Photo, H. Koester) BY SIR THOMAS BROCK, K.C.B., R.A.



"VICTORIA REGINA IMPERATRIX"
(NORTH-EAST SIDE OF MEMORIAL)
BY SIR THOMAS BROCK, K.C.B., R.A.

(Copyright Photo, H. Koester)



(Copyright Photo, H. Koester)

“MOTHERHOOD” (SOUTH-WEST
SIDE OF MEMORIAL). BY
SIR THOMAS BROCK, K.C.B., R.A.



“TRUTH” (SOUTH-EAST SIDE
OF MEMORIAL). BY SIR THOMAS
BROCK, K.C.B., R.A.

(Copyright Photo, H. Koester)



"JUSTICE" (NORTH-WEST SIDE
OF MEMORIAL). BY SIR THOMAS
BROCK, K.C.B., R.A.

(Copyright Photo, H. Koester)

The Salon of the Société Nationale, Paris

feeling, which belongs essentially to the personal subject of the monument. Against a decoratively carved niche in the massive white marble pedestal, designed with a noble simplicity of line, curve, and mass, and mouldings of distinctively sculpturesque beauty, sits enthroned in her crown and robes of state, orb and sceptre in hand, a colossal majestic figure of Queen Victoria, wrought to a scale of 18 feet 6 inches. Gracious, queenly, and womanly of aspect, she faces the Mall, looking indeed towards the crowded heart of London. Below at each angle, supporting the base on which her throne rests, are seen the prows of ships formed like ancient Roman galleys, adorned with festoons of laurel and oak, which seem almost to be coming out of the marble mass. The other three sides of the pedestal the sculptor has devoted to symbolising the personal qualities of the Queen. Her love of truth is expressed in a very beautiful group on her right. A glad-winged figure of *Truth*, holding up a mirror to Nature, stands between a child bearing a palm-branch and an exquisitely expressive figure of a seated woman searching in a scroll for the Truth. On the other side, the noble group of *Justice* renders another tribute to the Queen's character; but this is no stern conventional personification of Justice. Here she is represented as an energetic, kindly angel, who, though she carries a sword in her left hand, extends her right to help and protect the weak and oppressed in the pathetic form of a nude suffering girl, while the scales are carried by a child. On the opposite side to the Queen, and facing the Palace, against an ornamentally carved niche similar to that which forms the back of Victoria's throne, is perhaps the most beautiful and expressive group of all. This is *Motherhood*, and in it the sculptor has intended to suggest the Queen's maternal love for her people. Exquisitely and naturally he has done this, without the slightest straining after sentiment. Here is just the typical mother, with her small children nestling to her, beautiful in her loving protective tenderness, sad of face with the sense of responsibility, yet resolute to bear it, and even rejoice in it, for the beloved ones. Surely here is a group touchingly beautiful, and vitally artistic, enough to make by itself a sculptor's reputation. Above this is more ornamental carving till we come to the main cornice of the pedestal, adorned on two sides by eagles, signifying Dominion. On the super-base above are two ideal female figures of gilded bronze: *Courage*, holding a club and gazing fearlessly outwards, and *Constancy*, with a mariner's compass. Between these is a bronze orb on which

stands, firm-footed, a winged figure of *Victory*, with right arm uplifted pointing upwards, and a palm-branch in her other hand. This finely designed and splendidly modelled figure in gilded bronze is intended to be emblematic of the consummation of Victoria's long and glorious reign; but artistically it is of special interest, in that it is not the usual ballet-dancing Victory a-tiptoe for a pirouette, but one that has come, after a prolonged flight, to stay. It crowns appropriately the work of a master.

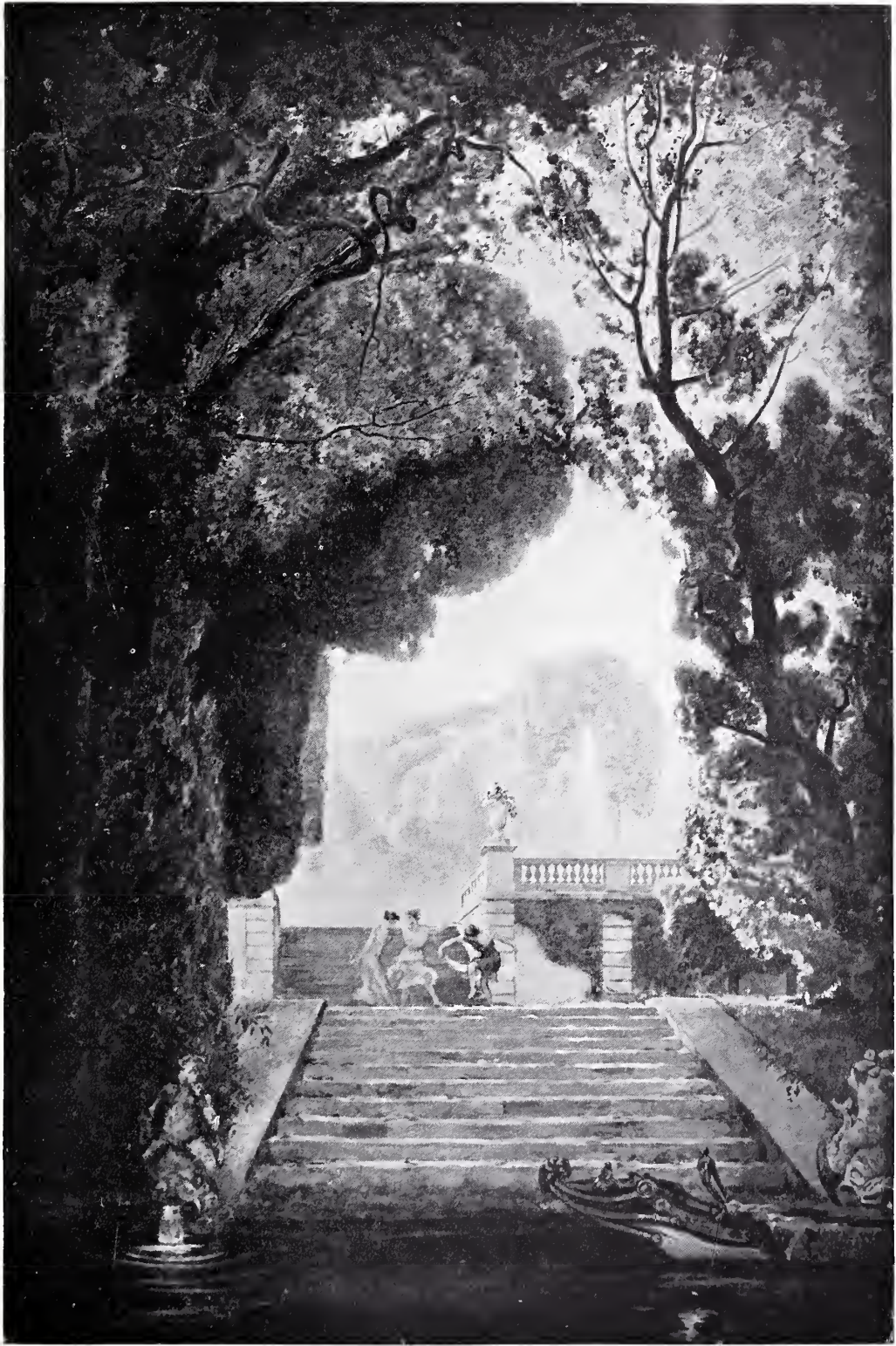
M. C. S.

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX- ARTS, PARIS.

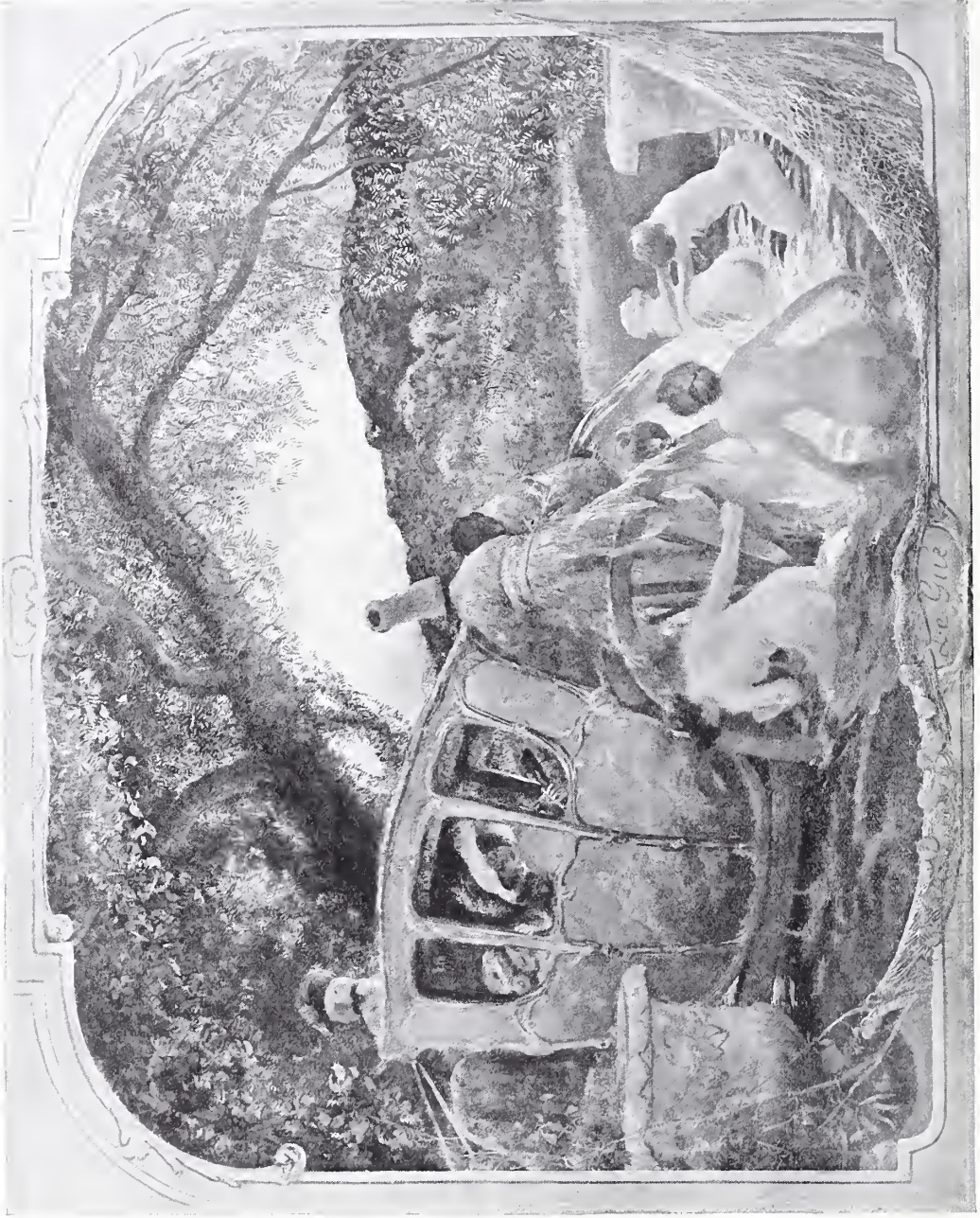
As usual at this time of the year we find the Exhibition of the Société Nationale des Beaux-Arts open at the Grand Palais. To tell the truth nothing more closely resembles one of these salons than that of the preceding year. One sees in the same rooms and in almost the same place on the walls the very similar productions presented each year by various painters, so that when you find yourself in one of the rooms at the Grand Palais in 1911, you experience very much the same sensations as you felt in 1910. The only remedy for this state of affairs would be to hang far fewer pictures. If the artists would only work in a rather less hasty manner, if they would but understand that it is to their interest to produce a few works of fine quality, rather than many pictures of inferior merit, then it would be possible to have the smaller number of works shown to better advantage. If, indeed, these Salons of the Société Nationale were held only once in three years, both they and Art in general would be infinitely the gainers—for over-production is one of the chief evils in contemporary French Art.

Now that we have unburdened ourselves of this general criticism, we must go on to admit that there are at the Nationale a surprising number of talented artists, and that these Salons, arranged with taste, offer an exceedingly attractive spectacle to the eyes and to the mind, and in this respect the present exhibition of 1911 is in every way worthy of its predecessors.

At the same time we notice with regret the absence of several artists. M. Charles Cottet has devoted all his energies to preparing for his big exhibition at Petit's, and does not show anything here. M. Lucien Simon is also an absentee, and we have besides to lament the absence of M.



“DANS LE PARC”
BY HENRI HAVET



“LE GUÉ.” BY GASTON LA TOUCHE

The Salon of the Société Nationale

René Billotte, one of our best landscapists, and of the American, Jules Stewart, whose portraits always command attention.

It is the very large pictures which first attract notice as one enters the vast rooms in the Grand Palais, and for this reason, that while the pictures of smaller dimensions are to be found in little exhibitions, these huge works are only to be seen at the Salon. I shall devote some space here to a consideration of these large pieces of painting. The two most important ones bear the signature of M. Besnard and M. René Ménard. The latter has executed for the Savings Bank at Marseilles a very fine and beautiful work which we reproduce. Here we have one of those great and noble classical landscapes of which this artist holds the secret. The work is one of extreme harmony and beauty, and is one that should live to prove to posterity that, despite the numerous ugly and inappropriate decorations to be found in public buildings and monuments, there have been artists who have known how to blend with the modern spirit in their work something of the sane and high classical tradition.

M. Besnard exhibits a big ceiling for the Théâtre Français, painted with all his fine qualities as a colourist and decorative artist, but the work does not gain by being seen so close, or by being hung like an ordinary picture, instead of being seen high up and from below. This must explain why the public has not comprehended M. Besnard's luminous composition, to which I hope we may return when it is placed in its proper position and may be seen with proper lighting.

M. Alfred Roll, the Society's eminent President, has been commissioned by the Manufacture des Gobelins to execute a large panel glorifying San-Martin,

the Liberator of the Argentine Republic; the artist has produced a most vigorous work, and one which lends itself admirably to reproduction as a Gobelin tapestry. In the centre of the composition is seen the famous General mounted on a powerful and fiery charger, in the forefront of a battle, while above his head two figures of Victory are painted with fine decorative effect. Behind the Liberator's horse M. Roll has most happily depicted the lines of soldier's who march, full of enthusiasm, to victory. For the decorative surroundings of the panel M. Roll has taken trees and plants of the tropics as his motif, and has treated them with fine effect of harmonious colour.

M. Caro-Delvaile always succeeds in arousing our wonder by the admirable manner in which he treats the nude. His picture is a classical composition,



“LA LEÇON DE CLAVECIN”

BY J. A. MUENIER

The Salon of the Société Nationale

commissioned for the decoration of a private altar ; it depicts lovers bringing their offerings of flowers and doves to the altar of Love, and is a work of charming conception and one which delights at the same time both eyes and heart. M. Gillot has painted a large picture of furnaces on the river-side, which has fine qualities of colouring, but one would have liked to see the artist treat also of other subjects. The realism of M. Gillot and the idealism of M. Lévy-Dhurmer are to be seen side by side. The very fine decorative treatment of a mountainous landscape by the latter furnishes some charming colour-effects.

Complaint is sometimes heard that there is not sufficient new talent to be found at the Nationale. But this year there are two remarkable works signed by artists whose names figure in the catalogue for the first time. One is *L'Enterrement en Hollande*, by M. Augustin Hanicotte, a work somewhat reminiscent of Goya. This depicts four grave-diggers, terrible in their ugliness, who carry on their shoulders, through the snows of a sad Dutch winter landscape, a great coffin. It is an almost terrifying subject, treated by the artist as a magnificent colour-scheme. M. Hanicotte has exhibited so far at the Artistes Français ; he must be reckoned as possessing one of the most personal talents of the French School.

Less well known is M. Henri De-luermoz, the author of a large and remarkable picture, *La Ruée*. This is unquestionably a work original both in subject and in technique. *La Ruée* is a page of history from the earliest days of the world ; it depicts the terrified flight of the animals before some awful cataclysm of nature, some devastating fire or flood. Each creature is represented in its own character, and in motion true to life, and one takes pleasure in studying in turn the elephant and the buffalo in their heavy flight, the panther bounding along, the deer leaping lightly forward—all this evolved in the mind of a Kipling of the brush.

If from large we pass to a consideration of smaller works we shall find here also some interesting pieces. M. de la Gandara exhibits three characteristic portraits of women of highly strung and

nervous elegance. Besides these is also to be noted a good portrait by Mr. William Ablett, an English painter resident in Paris, who, while working here, has yet retained all the qualities of his race ; the portrait of the celebrated poetess Lucie Delarue-Mardrus by M. Aman-Jean ; *Isadora Duncan* by Jacques Bagnies ; *Prince Troubetzkoi* by Jean Béraud ; *La Triple Image* by Pierre Bracquemond ; excellent portraits of women and girls by M. Dagnan-Bouveret, Boldini, and Louise Breslau ; and finally a whole series of luminous visions by M. Frieseke, one of the ablest among American artists living in Paris. M. Gervex is represented by two important portraits.



"VASLAW NIJINSKI"

BY J. E. BLANCHE



“LE QUAI DES GRANDS-AUGUSTINS”
BY JEAN FRANÇOIS RAFFAELLI



“LE LABOUR.” DECORATIVE PAINTING
FOR THE MARSEILLES SAVINGS BANK
BY E. RENÉ MÈNARD



“LA RUÉE (SCÈNE DE DÉLUGE)”
BY HENRI DELUERMOZ

M. Jacques Blanche has become nowadays one of the finest colourists of the French School. His portrait of Nijinski, the famous Russian dancer, is extremely interesting on account of its richness and sumptuousness of tone.

M. Mucnier combines rare qualities of painting with a charming and delicate sentiment. No picture is more attractive than his *Leçon de Clavecin*, and it seems as though the spirit of Boilly had descended upon this work, which is, nevertheless, of a very personal accent.

M. Gaston La Touche will astound even the most diffident as much by the continuousness of his achievement as by the ever-maintained high quality of his productions. One finds in his four panels, *L'Heure heureuse*, *L'Innocence*, *L'Enfant prodigue*, and *Le Gué*, the same qualities of imagination, allied with rare appreciation of light and colour.

Among the most pleasing landscapes in the Salon this year are unquestionably those of M. Raffaelli, M. Dauchez, and M. Lhermitte. M. Lhermitte stands for a great tradition. Is he not in fact the last pupil of J. F. Millet, whose beautiful conception of rural life he continues in his own style? A whole series of works ably attest the diversity of M. Lhermitte's inspiration and also the suppleness of his technique.

M. Raffaelli's works delight the eye by their exceptional brilliance. What wonderful variety in the interpretation and execution of his landscapes! Now it is a sunlit road of Provence which engages his attention, now one of the quais at Paris—for is not Raffaelli *par excellence* the painter of the capital in all its aspects?—now one of the picturesque villages in the neighbourhood of Paris; and always the artist transcribes nature with beauty and sincerity.

M. Dauchez has become nowadays one of the best landscapists of the Nationale. Nothing can approach the rigour and the exactitude of his drawing. Certainly his palette is at times a little sad, but despite a sombre range of colour, M. Dauchez succeeds in introducing a diversity and decided originality into his work.

HENRI FRANTZ.

THE WOOD-ENGRAVINGS OF WALTHER KLEMM. BY DR. HANS W. SINGER.

A GREAT deal of woodcut work is being produced at present all over Germany, as indeed, a great deal of every kind of black-and-white art. But after all—in spite of the mass of material exhibited every year and the large number of artists' names, increasing steadily, which one feels one ought to remember—there are but a few men who loom up beyond the rest, and only a very few who are the real props of this art. Walther Klemm doubtless belongs to this restricted set. He is still a young man, not yet thirty, and so far woodcuts make up his life-work: he has done little else, beyond a few drawings and water-colours.

Klemm was born at Karlsbad in Bohemia and received his schooling in Vienna. He was then sent to the University and the career of an art



"CANAL IN HAMBURG." FROM THE WOOD-ENGRAVING IN COLOURS
BY WALTHER KLEMM



"DUCKS DIVING." FROM A WOOD ENGRAVING
IN COLOURS BY WALTHER KLEMM.



"LEAVING CHURCH, DACHAU." FROM A
WOOD ENGRAVING BY WALTHER KLEMM.

Walther Klemm's Wood-Engravings

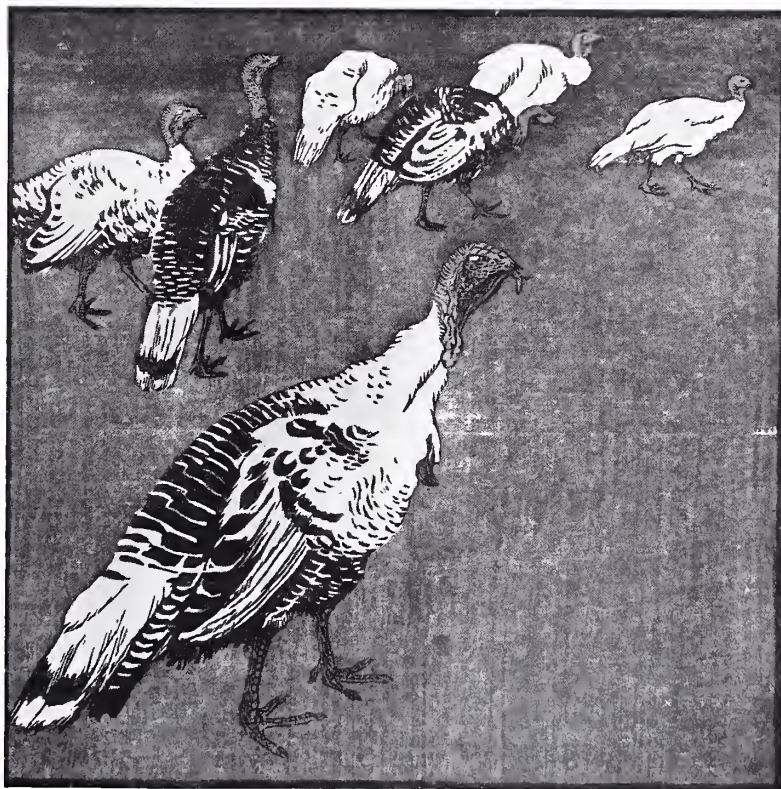
historian—what Whistler would have called “an art critic” and then have crossed himself—was mapped out for him. But he soon worked more assiduously at the Academy and the Viennese School of Applied Arts than at the University, which he abandoned entirely at the expiration of six semesters. Prof. von Kenner, Koloman Moser, and A. Roller—the principal decorator at the Viennese Opera, and the man who has quite recently added new fame to his name by his *mise en scène* of Richard Strauss's “Rosenkavalier”—gave Klemm the benefit of their advice.

At that time Emil Orlik had just returned from his fourteen months' sojourn in Japan, and started the art of woodcut in Germany on a new basis. The work interested Klemm intensely, but he never received any instructions from Orlik or any one else. It was natural, however, that at first his own productions should savour of Orlik's style to a certain degree. And after having freed himself from this influence he made one more *détour*, before becoming quite himself. This consisted of a thorough study of original Japanese woodcuts and a serious attempt at imitating some of Hiroshige's prints. The object of this pursuit was to attain the same starting-ground, so to speak, to compass the same basis upon which this art is built in the Far East.

“My studies seemed to teach me,” writes Mr. Klemm, and the facts bear out his observations, “that the Japanese never work with their subject in hand directly before their eyes. The idealised verisimilitude obtaining in Japanese art is so far removed from what we may call a slavish or photographic manner of copying nature, that it can be accounted for only by supposing it to be based on memory and this again on acute observation. They evidently observe nature, one might almost say, stealthily, and thus receive impressions of motion, forms and colours which are lasting and well

understood, whereas the man who immediately reduces what he sees to a sketch or even a careful drawing is perplexed and led astray by the endless trivialities and inessential detail that pertain to each subject as nature presents it. In our memory, only the vital elements keep alive, and when we train ourselves to stock our mind with careful observations, depending for our final work altogether on the material that memory offers us, we attain the typical and truly characteristic features of nature.”

Animals engage Mr. Klemm's attention more particularly, and he tells me he lies for hours and days in the fields, hidden among the bushes, observing birds, hares, &c., through a good field-glass. Then he returns home and jots down “notes” in great number, as well as his memory will permit. It is from these notes that he finally makes up the picture. This method is, of course, not exclusively his own, nor even a rare one—yet it must not be forgotten that with us in Germany, at least, you may chance to be in company with a dozen full-fledged artists, and not one of them would dare to draw even a simple composition without the help of models. In any case, the



“TURKEYS.” FROM THE WOOD-ENGRAVING IN COLOURS BY WALTHER KLEMM

Walther Klemm's Wood-Engravings

method is certainly a fine one, and compasses great freedom of draughtsmanship in the end.

Klemm is less interested in the looks of animals than in their movements, as the reader will see plainly enough when he examines the reproductions accompanying these lines. This explains why occasionally, both as to form, that is masses and outline, and colour, his treatment is slight. Had it been his object to put before us a pelican, plain and simple, he could have easily hit upon a more characteristic presentation of the bird than the one shown in the plate here. What attracted him, however, was the peculiar motion in the manner in which the animal extends its wing. This is the spirit in which almost all of his work is done, and in which it must be accepted.

Klemm left Vienna for Prague some years ago, and after travelling about Europe settled finally at Dachau, which would make him a member of the Munich School of artists in a wider sense of the term. As a matter of fact, however, he is not quite in harmony with the views of his fellow-workers at the Bavarian capital, where there is too much of a chauvinistic spirit to suit him. The Munich clan believes that it knows all there is to be known, and that there is nothing to be gained by looking at the work of others. Klemm feels as if both the West and the Far East, both Paris and Japan, were able to give us a good many points still, and he thinks studying them sanely does not mean as much as giving up one's own personality or sacrificing one's national traits. It is always full of promise when a man writes that he is not yet beyond looking up to others, and one can consequently look forward to Klemm's work in the future with genuine interest and full of expectation.

H. W. S.



"SWAN." FROM THE WOOD-ENGRAVING IN COLOURS BY WALTHER KLEMM



"DUCKS"

FROM THE WOOD-ENGRAVING IN COLOURS BY WALTHER KLEMM



"PELICAN." FROM A WOOD ENGRAVING
IN COLOURS BY WALTHER KLEMM.



"A CATTLE FAIR IN UPPER BAVARIA." FROM
A WOOD ENGRAVING BY WALTHER KLEMM.

The Vienna Secession

THE SPRING EXHIBITION OF THE VIENNA SECESSION.

THE Spring Exhibition at the Secession Gallery reached so high a level that it won great praise on all sides. The general excellence of the works shown proved how lofty are the ideals animating the members of this Society. The Vienna Secessionists have one desire in common—to show their best work, and their productions always bear the impress of genuine sincerity. In their individual contributions there is abundant diversity of subject and method, and consequently their corporate exhibitions are not open to the charge of being monotonous.

The chief guest on this occasion was Alfred Philippe Roll, a collection of whose works filled the large hall. Most of the pictures, which included a considerable number of pastels, were lent by their owners, the Musée du Luxembourg, the City of Paris, and private persons, and the Viennese public, who have always shown a partiality for French art, found in M. Roll's work much to their liking.

Another point of interest was a memorial exhibition of the works of Franz Jaschke, a member of the Secession who died a short time ago. This artist painted but little; he had been ailing for a long time. He learnt the technical part of his art at the Imperial Academy and Arts and Crafts Schools, but could not accommodate himself to the old order of things there. An exhibition in Vienna of the pictures of the Munich Secession revealed to him the true direction which he had hitherto sought in vain, and marked the real beginning of his career. His strength lay in the rendering of light and colour, his pictures of the Schönbrunn gardens being admirable in this respect.

A new-comer at this exhibition was Felix Albrecht Harta, an artist of distinction. He was welcome, for he had much to say that was of interest. Many of his pictures are scenes from Bruges, but his subjects are very varied, ranging as they do from such works as these to portraits and everything which lies between. Josef Stoitzner exhibited many works, yet there was no redundancy of subject, while in all of them earnest study was shown, for his is a true, earnest, and poetic



“KRUMMAU, BOHEMIA”

BY ANTON NOVAK

The Vienna Secession

nature. His landscapes are singularly well chosen and distinguished in their execution. Oswald Roux is a young artist who is rapidly making headway. His technical skill is undoubted, while he achieves effects with the simplest means. Josef Engelhart, an artist of many parts, exhibited works of sculpture of high artistic merit, some attractive landscapes, and some excellent portraits.

Many of the works exhibited derived their motives from those ancient cities which abound in different parts of Austria and her Crown Lands. Alois Haenisch depicted bits of Eggenburg, an old town whose still existing walls have more than once defied the enemy. He also showed a number of pencil drawings of rare merit. Ludwig Sigmundt's *Street in Weissenkirchen* was undoubtedly one of the finest pictures in the exhibition. Anton Novak's pictures are always welcome. This time he sent scenes from Krummau, in Bohemia, and other ancient towns, all having that general air of distinction which is so characteristic of this artist. Richard Harlfinger exhibited some fine pictures of the valley of the Mur, in Styria, and Lake Hallstatt. I must not omit to mention an excellent rendering of the park at

Schönbrunn with the palace in the background, by Ernst Eck, and Maxmillian Lenz's *Ein lieber Abend* and *Wiener Früchtl'n*, both remarkable for richness of colour.

Rudolf Jettmar, whose fertile fancy still roams in the realm of classical myth, contributed a vigorous interpretation of the old story of *Hercules and the Hesperides*, and the romantic imagination was also to be seen at work in the charming *Königskinder* of Franz Wacik. Ludwig Ehrenhaft, Max Esterle, Adolf Zdravila, Geo. Gerlach, Karl Schmolz von Eisenwerth, Hans Tichy, Vlastimil Hofmann, Stanislaus Kamocki, Abraham Neumann, Anton Kerschbaum, Artur Markowicz, Rudolf Nissl, Pietro Marussig, Leo Frank, Hans von Hayek, Franz Burian, Karl Müller, Hermann Grom-Rottmayer, and Stephan Filipkiewicz all contributed works of a high order.

Among the portraits shown those by Ludwig Wieden, Armin Horowitz, F. M. Zerlacher, Gustav Lehmann, and Alfred Offner call for special mention. Some few pictures were exhibited by lady artists—Grete Widen-Veit, Elsa Kasimir, and Louise Fraenkel-Hahn, who exhibited an excellent study of anemones.

A. S. LEVETUS.



"INTERIOR"

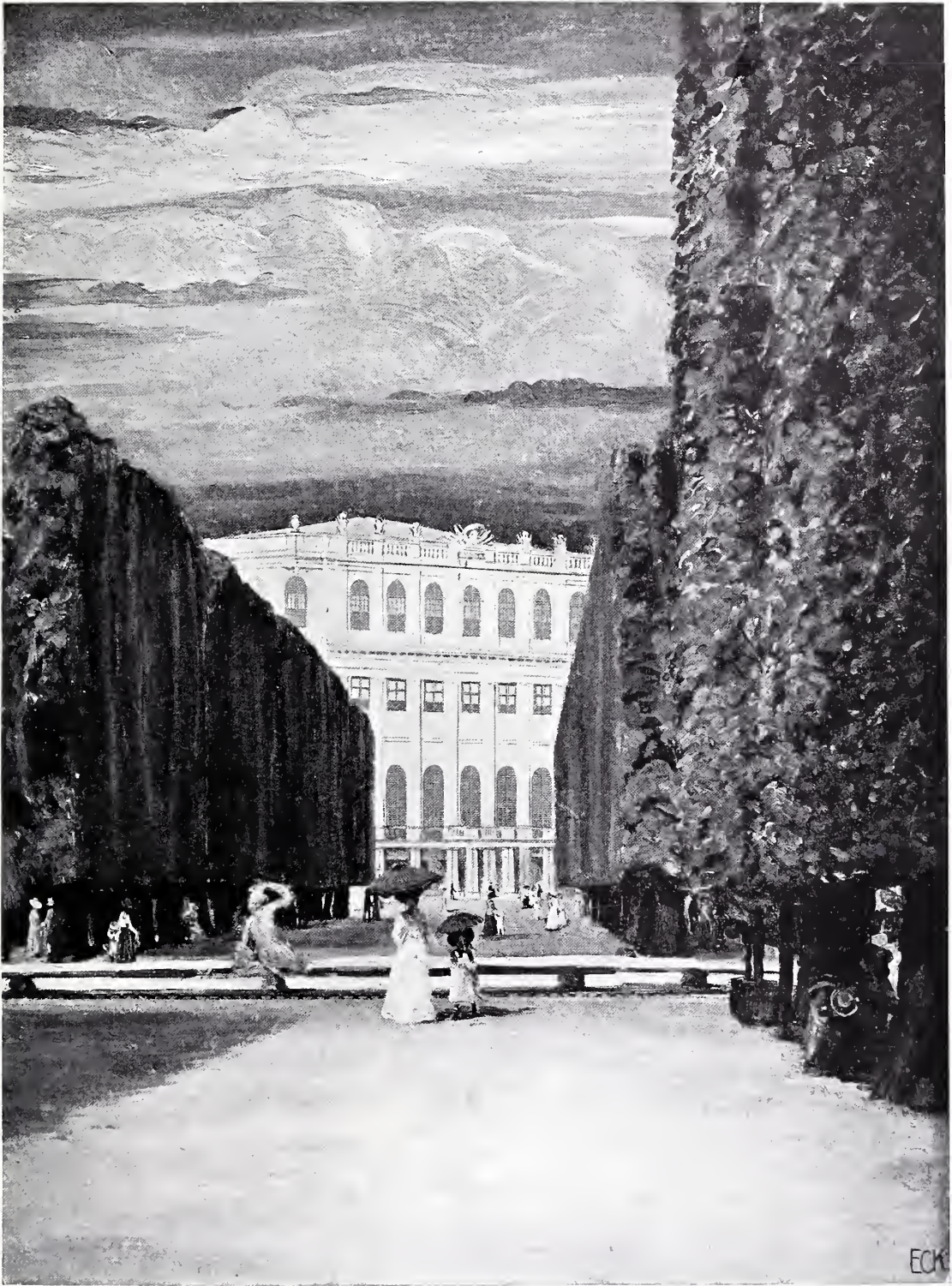
BY LUDWIG WIEDEN



“THE VALLEY OF THE MUR, STYRIA”
BY RICHARD HARLFINGER



“A STREET IN WEISSENKIRCHEN, LOWER AUSTRIA.” BY LUDWIG SIGMUNDT



“SCHÖNBRUNN”
BY ERNST ECK



“HERCULES AND THE HESPERIDES”
BY RUDOLF JETTMAR

(Vienna Secession)

Studio-Talk



CORONATION MEDAL



DESIGNED BY FRANK BOWCHER FOR MESSRS. SPINK AND SON

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—At the time of going to press with this number the Official Medal which the Royal Mint is issuing in commemoration of the forthcoming Coronation of King George and Queen Mary was not available for reproduction, but among other medals signalling this great event which have come under our notice that by Mr. Bowcher, reproduced above, is particularly interesting as embodying the qualities that a memorial of this nature ought to possess. The modelling of the portraits is excellent, and the design of the reverse entirely appropriate to the occasion.

As on the occasion of the coronation of King Edward and Queen Alexandra, the Royal Danish Porcelain Works, which have so many friends and patrons in England, have also produced a special plaque, here illustrated, in commemoration of the coronation of King George and Queen Mary.

The Goupil Gallery have not held a more interesting exhibition than that of Mr. Walter Greaves (pupil of Whistler)—interesting, that is to say, from the standpoint of the history of the developments of contemporary painting. Whistler used to insist that Mr. Greaves and his brother should not exhibit without the words "pupil of Whistler" being written in the catalogue after their name, and he exercised the prerogative of giving or withholding—apparently often the latter—consent to the exhibition of their pictures. Thus zealously he guarded the inspiration

with which he could not fail to infect those brought into close contact with him. Some of Mr. Greaves's pictures are dated in the very early sixties, when Whistler took his first house in Chelsea, as neighbour of a boatman, Greaves. Greaves had rowed Turner about, and his two sons, of whom Mr. Walter Greaves is one, rowed Whistler about, and in return learned painting from him. Mr. Greaves's successful period seems entirely confined to that of the Whistler influence. The success is always that of a perfect echo. His pictures reflect a deliberation over technical secrets that Whistler, though he was their impartei, was



CORONATION PLAQUE. DESIGNED BY PROF. ARNOLD KROG FOR THE ROYAL DANISH PORCELAIN WORKS, COPENHAGEN

Studio-Talk

too impatient to work out, beckoned, as he always was at that time, from one thing to another by the commands of his essentially speculative genius.

The Black Frame Club has always been a club whose exhibitions have given us pleasure. There is so evident a note of sincerity, so little of the obvious picture-making for exhibition purposes which compromises so many exhibitions. After all the permanent destiny of a picture is not that of an exhibition. The president of the society is that draughtsman of remarkable accomplishment, Mr. E. Borough Johnson, whose fine and characteristic *Head of a Gipsy* we are reproducing as a supplement to this number. At the Doré Gallery, where the Black Frame Club showed this year, Mr. Johnson was represented by more than one drawing. Works in the exhibition calling for particular notice were *Black and Gold*, by Percy W. Gibbs; *Morning, Romsey Marshes*, by Alfonso Toft, and *A Grey Day* by this painter; *The Stream, The Windmill*, and *The River*, by Paul Paul, the last being one of the finest landscape pieces in the Gallery. *Marsh and Orchard* were characteristic of the delightful art of Benjamin Haughton, a painter who is perhaps not half so well known as he should be. *Poole Ferry*, by T. T. Blaylock; *The Old Hedgecutter* and *Practising for the Village Coronation Fête*, by Daniel A. Wehrschmidt; and *Swanage*, and *The Beach, Swanage*, by Septimus Edwin Scott, were other pictures which should be commended.

We give here and on page 69 two examples of stained glass by Mr. Archibald J. Davies, of the Bromsgrove Guild. One belongs to a series of three-light windows he has recently completed for a church in Montreal, and the scheme of colouring is gold, green, and white, with small jewel-like spots of brighter colour distributed in smaller quantities. The motif is taken from Ecclesiastes. The same scheme of colour is employed in the oval light shown on p. 69.

From the contemplation of Mr. Max Beerbohm's caricatures at the Leicester Gallery people experience the sensation of knowing celebrities at first hand. The literary tags with which—like any Royal Academy exhibitor—he backs up the innuendo of his drawings are half the sport. Often we could not do without them, for his art is not always entirely self-explanatory: it postulates knowledge of "the victim." On this account visitors to his exhibition at the Leicester Gallery were fashionable people; but how this element of the

public manages to recognise *art* in Max's work when they seem so unsuccessful in recognising it elsewhere we do not know. And it *is* the art in his work that they acknowledge, for there is nothing else to acknowledge—certainly none of those photographic resemblances which Press caricature has taught them to look for. As a writer Max has well-known characteristics; among them a stylistic grace which sometimes forsakes him with the pencil, and until it is recaptured we shall consider that with the pencil self-expression has not yet been quite attained.

If evidence were needed that the essential thing is for a man to be by nature an artist, and that the medium in which he ultimately finds expression is a secondary thing, we should find it in Mr. Nelson Dawson's water-colours at the Leicester Gallery. The transition from metal-work and enamel to work in water-colours is about as difficult to achieve



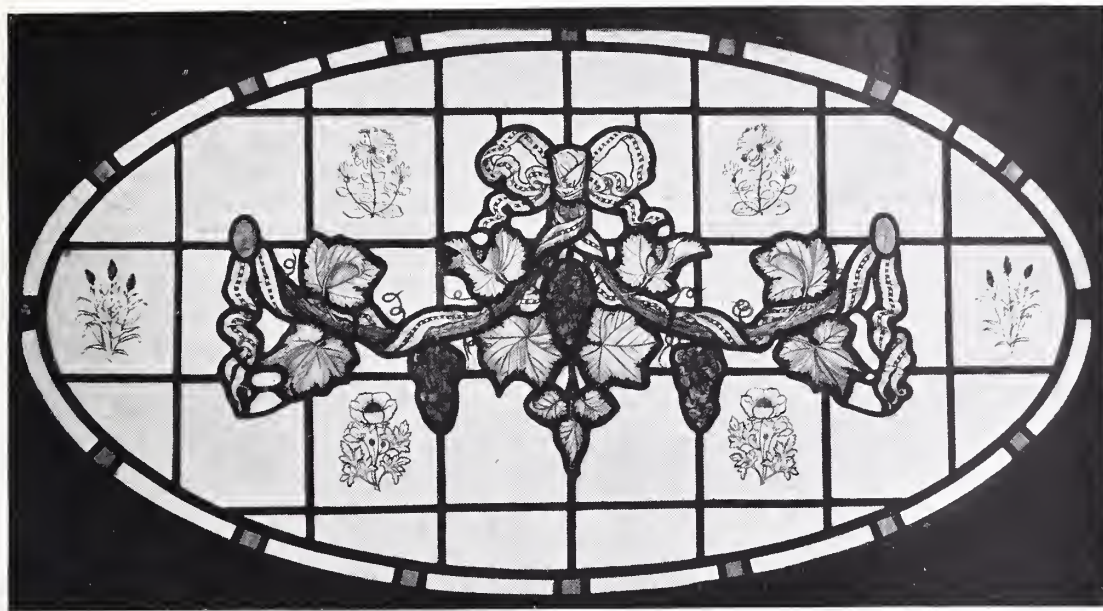
MIDDLE LIGHT OF A THREE-LIGHT WINDOW FOR CHURCH OF MESSIAH, MONTREAL, CANADA. DESIGNED AND EXECUTED BY ARCHIBALD J. DAVIES, OF THE BROMSGROVE GUILD, ASSISTED BY J. N. SANDERS



E. Borough Johnson

"HEAD OF A GIPSY." FROM A CARBON
DRAWING BY E. BOROUGH JOHNSON, R.I.

Studio-Talk



STAINED GLASS. DESIGNED AND EXECUTED BY ARCHIBALD J. DAVIES, OF THE BROMSGROVE GUILD, ASSISTED BY A. LEMON

as can be, but Mr. Nelson Dawson at once finds the true qualities of water-colour and carries over no ideals from a former art, like enamel-painting, which have no relation to the properties of his new medium.

Perhaps there is no more admirable way of organising an exhibition—at least a small one—than making it the personal selection of one accomplished man. We have then not only the motif in the art of the pictures, but this in its turn serves to express the point of view of some one capable of thinking in art and expressing himself through the selection and arrangement of an exhibition. The Carfax Gallery recently invited the Hon. Neville Lytton to express himself in this way. The show was entitled “Contemporary Works of Art,” but Mr. Lytton recognises as the best element in contemporary work that which is least contemporary in character, most pedantic in character, and old-fashioned. Still work can be all this and excellent, and this all the works “chosen by”—as the catalogue puts it—the Hon. Neville Lytton certainly were.

Since the death of Tom Browne, perhaps no black-and-white artist has shown so much sheer cleverness and ingenuity of invention as Mr. Lawson Wood. His work indeed invites to one criticism on account of his very cleverness, which is apt to lead him into lines of abstract effectiveness

and to steal his attention from that laborious observation of real life which gave such an indispensable vitality to Phil May’s work, for instance. Mr. Lawson Wood exhibited in April and May at the Walker Gallery.

At the Fine Art Society a further exhibition of W. Kuhnert’s big-game pictures has just closed. Nearly all animal painters can be classified under the names of great predecessors in this vein. Mr. Kuhnert falls easily under the heading of the school of Landseer with his preoccupation with animal traits which are not essentially related to environment. In this he is the opposite, for instance, of the late J. M. Swan, R.A., who saw his animals as subordinate to their environment, in the sense that they were the product of it. The landscape background in Mr. Kuhnert’s canvases is often superficial in painting in contrast with the pains bestowed upon the animals. This in Mr. Swan’s case was never so. This comparison is justifiable, since it indicates a great difference in the two main directions which modern animal painting has taken.

The French Gallery are holding their periodical exhibition of French and Dutch works, consisting of a very interesting selection of pictures by Johannes Bosboom and William Maris.

The Goupil Gallery have been showing a

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selection of Pastels of Italy, the Riviera, Switzerland, and Scotland by M. Simon Bussy. Mr. Bussy's use of pastel is a very personal one, and governed by an essentially decorative motif. Many of his pictures are intensely poetic in feeling, and his sense of colour is at all times of the highest order. But there is some lack of elasticity in regard to style, so that in some instances the changes of scene represented are not to be followed without careful reference to the catalogue; neither is this without its effect on the exhibition, conducing as it does to an unusual monotony when a number of these pastels are seen together.

An exhibition of interest which took place last month was *Days and Nights in August*, by Rupert Bunny, at the Baillie Gallery, a series of oil panels of considerable verve of execution representing impressions of well-dressed figures in interior and outdoor scenes in which the problem for clever manipulation of paint seems to have been the motif.

The Society of Graver-Printers in Colour,

whose members adopt the principle of the Japanese water-colour woodcut, and the art also of printing from metal plates as practised by Le Prince in France, have brought together an exhibition of unusual interest at Messrs. Manzi, Joyant and Co.'s Gallery, Bedford Street. The authors of the prints exhibited carry out individually the whole of the process, designing, engraving, and printing.

We are reproducing a painting of *Blue Finches* done on silk by Kwason Suzuki—a Japanese Edwin Alexander we might call him, to define the character of his reputation in his own country. The painter has not visited England, but the examples of his work that have reached this country have been much appreciated.

GLASGOW—The early months of the year have again been notable for a series of interesting one-man shows, amongst them an exhibition of the art of William Wells, R.B.A., now looked upon as an annual institution in the art affairs of the city. In



“THE YARD, BALLAVAYRE”

(By permission of A. Hedderwick, Esq.)

BY WILLIAM WELLS, R.B.A.



*(By courtesy of
Messrs. Yamanaka & Co.)*

"BLUE FINCHES."
BY KWASON SUZUKI.

Studio-Talk

the forty or more pictures shown, Wells displayed perhaps more catholicity of interest than formerly, and, if it were possible, his water-colour pictures, remarkable in technique, created more than usual interest. Less than an hour after the opening they were all Red Starred, and commissions for others were in the artist's pocket. *The Yard, Ballawayre*, one of the biggest of this year's canvases, is typical of the artist's manner and method. He does not go far afield for subject, he takes the ordinary object and incident of everyday existence, familiar to all, and presents them with such convincing forcefulness that the observer is bewildered. The picture in question was by no means easy to compose. The well-drawn architecture, the stable expurgation, the grass-grown court gave little trouble, but interest in foreground was ever changing, the migrant feathered fowl were not ideal models, and horse and cart drew into focal point after complete idea had been formed, altering relationships in a degree. Like all Wells's pictures the light is carried into every corner of the canvas, and the interest goes with it.

Amongst other shows in which interest was keenly manifested were those of Mr. William MacBride, who presents Scottish landscapes and continental studies in individualistic manner; Mr. James G. Laing, R.S.W., whose finely drawn ecclesiastical edifices are always attractive, and whose *Chartres Interior*, purchased by Manchester Corporation, will strengthen the permanent collection; Mr. Stuart Park, whose flower representations are charming as the originals; Mr. Archibald Kay, R.S.W., whose highland transcripts are reminiscent of the beauties of the north country; and Mr. A. K. Brown, R.S.A., an artist with a clear colour conception, and a poetic interpretativeness.

J. T.

PARIS.—A committee has been recently formed at Cannes with a view to erecting a monument to King Edward VII., who had for so long an affection for the Côte d'Azur, and for this charming little town in particular. The committee, actuated by the same feelings as are shared by the whole population of Cannes, met recently at the Town Hall to consider the furthering of the scheme. A subscription list was opened and soon bore a host of signatures. The execution of the monument has been entrusted to the eminent sculptor, M. Denys Puech, of the Institute, who has made his winter quarters at Cannes since his marriage with Princess Gagarine-Stourza, herself a painter of talent. The monument in marble and bronze is to be placed on the new esplanade to the left of the Casino. We have been so fortunate as to see the model submitted to the committee by M. Denys Puech. The artist has been most happy in his conception, and



MODEL OF PROPOSED MONUMENT TO KING EDWARD VII. AT CANNES

BY DENYS PUECH

Studio-Talk

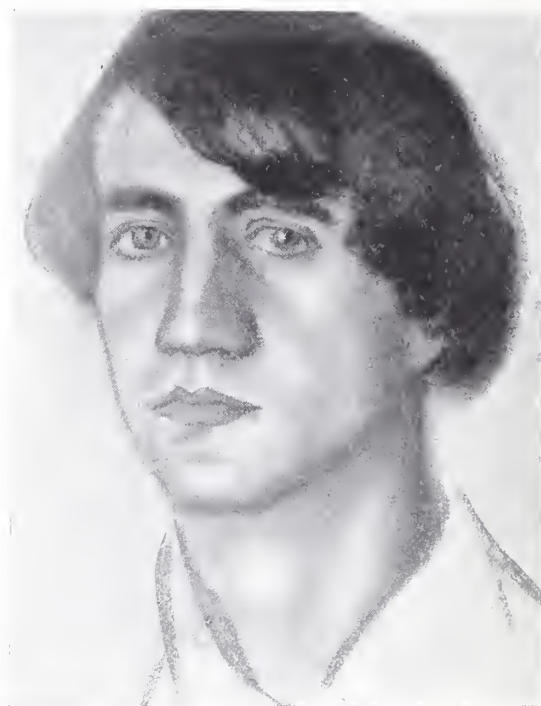
the sketch is simple and yet dignified. The King is represented standing up, in the familiar aspect as yachtsman, wearing as head-gear simply a yachting-cap. At his feet the form of a supple and graceful young girl represents the town of Cannes strewing flowers before him with a most graceful gesture. It is, in fact, a work worthy both of the King whose memory it perpetuates and of the artist whose work it is.

L. H.

An interesting "one-man show" recently held here was that of the Spaniard Vasquez Diaz, who exhibits a very personal talent. This artist has painted with great fidelity the characteristic aspects of nature and of humanity in his country. Above all, he strives for realism. Toreadors, gitanas and peasants he paints just as he sees them, without thought of improving them, of making them appear more gay, but with the desire simply to give a faithful transcription of the life around him. I was much pleased also with this artist's drawings, so full of vigour and style.

H. F.

BRUSSELS.—The eminent sculptor of Brussels, Charles van der Stappen, died recently while yet his fine talents seemed to promise still greater and more powerful achievements. He had a considerable influence upon the evolution of the Belgian School, not only



"BOHÈME"

BY D. VASQUEZ DIAZ

by reason of the value of his productions, but also on account of the force of his teaching. This son of a simple workman, a common plasterer, was able, thanks to his indomitable will, to elevate himself to the summit of his art, and one is astounded to learn that this highly cultured artist, this brilliant conversationalist whose utterances rested upon a foundation of solid knowledge, was hardly able to be given a board-school education.



"EVA"

BY D. VASQUEZ DIAZ

Fortuitous circumstances brought the young man to the studio of the painter, Jean Portaels, where at that time E. Wauters, Agneesens, and Verheyden were working, and it was owing, perhaps, to this that he escaped from the conventionality resultant at that period from an erroneous comprehension of antique sculpture. He was one of the first to join that group of sculptors in France, P. Dubois, Mercié, Chapu, who sought in Florentine Renaissance work for their refined observation and elegant execution; but the Brussels artist never lost the rugged qualities of his race, and so came to avoid the dangers of affectation.

The fine and instructive qualities in Van der Stappen's work come from a close study of all aspects and manifestations of life and of their application to decorative art. Later one recognises

Studio-Talk

in several of his important works the effect of that democratic tendency which was so magnificently expressed by his friend, C. Meunier. Van der Stappen was unquestionably the most prolific and varied of all Belgian sculptors; ever interested in new materials and new methods of work, astounding us always by the prodigious activity of his imagination and his insatiable thirst for knowledge, he undertook with the same enthusiasm, and almost always with equal success, the making of sculptures and works of plastic art the most diverse in nature. He was also a remarkable teacher and set himself to reorganise art teaching in his country and to accord to the crafts and to applied art generally their due measure of value and importance. Certain of our most prominent sculptors owe a great deal of their success to him, in common with Rousseau, Rombaux, and P. Dubois.

F. K.

COPENHAGEN.
—Carl Martin Hansen's three statuettes representing Danish types, which are reproduced on p. 76, carry on old traditions of the Royal Danish Porcelain Works and possess no mean merit from an artistic point of view, within their narrow compass giving much of what is characteristic for the individual models. The lines are pleasing and self-contained—a two-fold virtue where the question is of such a fragile medium as porcelain.

Stephan Sinding's *Valkyrie* shares in I mistake not, in the sculptor's mind the premier place amongst his works with his *To Mennesker*. Between the latter and the former, how-

ever, is a span of nigh upon two decades, and yet the *Valkyrie* is endowed with all the favour, the energy, the enthusiasm of his youth. This wild daughter of Odin revels with exultant joy in the *Sturm und Gewitter* (the German words flow all the more spontaneously from the pen as the Valkyrie, perhaps, is as Teutonic as she is Norse) which speeds her to the longed-for field of battle. As she, heedless and fearless, tears along on her snorting steed, she espies from afar the valorous hero, destined this day to bite the dust and as her Einherja to ride with her to Valhalla, the golden hall



“LE DÉVOUEMENT,” : PORTION OF THE “MONUMENT DE L'INFINIE BONTÉ”
BY CHARLES VAN DER STAPPEN



STUDY FOR THE "MONUMENT DU TRAVAIL" BY CH. VAN DER STAPPEN
(See Brussels Studio-Talk, p. 74)

of the fallen, with its five hundred and forty doors, its golden-leaved grove, its never-ceasing delights of fighting and feasting. Sinding's *Valkyrie* brings with her a blast from the far-off saga-land of distant ages, when men loved to meet in combat for combat's

lyrical touch that is quite English, a quality derived both from the character of his motives and from his own temperament. It was a real pleasure for an admirer of the beautiful nature of southern England to see Mr. Ekengren's distinguished

sake, well knowing that from on high the war-maidens watched their doughty deeds.
G. B.

STOCKHOLM.—The exhibitions in Stockholm early this year were, as usual, many, but only few were of importance. A Swedish artist, Eric Ekengren, who has spent a great part of his life in England and the English colonies, had his first exhibition in his home country in the "Konstnarshus," where he showed a large series of water-colours, mostly English landscapes. His best pictures have a



STATUETTES OF DANISH TYPES

BY CARL MARTIN HANSEN



*(By permission of the Internationale
Verlagsanstalt für Kunst und Literatur,
Berlin)*

“VALKYRIE.” BY
STEPHAN SINDING

Studio-Talk

water-colours, but at the same time one thought with regret of how few of our Swedish artists devote themselves to this enchanting art.

Perhaps in no country has the influence of Cezanne, Van Gogh, Gauguin, and Matisse been stronger than in Scandinavia. All our young men who study art in Paris—and they are, alas! legion—go to the school of Matisse. Two winters they have shown in Stockholm the results of their studies, but as far as I can judge we cannot expect from them the same boom to Swedish Art as that which was given twenty-five years ago by Josephson, Zorn, Nordström, Larsson and their friends. This year a young Norwegian, Henrik Sörensen, a pupil of Matisse, created a great sensation with a collection of his paintings at the Hallin's Konsthändels Galleries. His art is much riper than that of the young Swedish artists of his generation. Sörensen follows the principles of the above-mentioned French artist and his own compatriot, Edward Munch, and devotes himself totally to colour, without caring for such unnecessary things as drawing, composition, modelling, and so forth. To my mind his best works were *The Willow Whistle*, a young boy cutting a whistle (influenced by Pissarro) and *What do you think?* a dancing-girl posing for a middle-aged lady, smoking a cigarette.

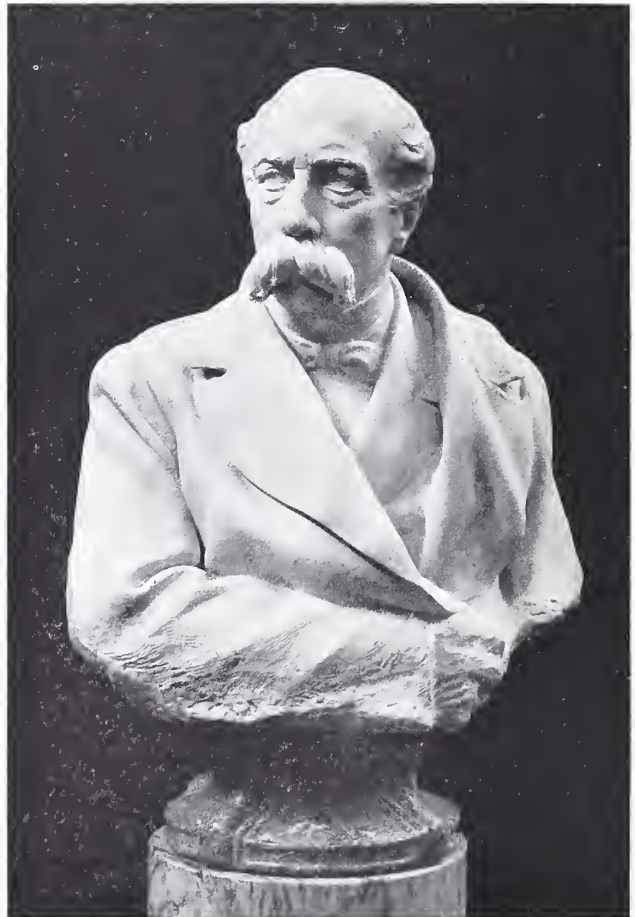
Carl Larsson, who has painted the six superb frescoes in the main staircase of the National Museum of Stockholm, and also *King Gustaf Vasa's Entrance into Stockholm, 1523*, the big painting at the head of the same stairway, has just exhibited his new cartoon for the decoration of the opposite wall. It is called *Midwinter Sacrifice*, and represents an ancient Swedish king being offered to the gods at Upsala temple for the welfare of the people and the crops of the year. The cartoon has not met with the admiration from the public and the critics to which Larsson is accustomed; it is therefore doubtful if it will ever be executed.

T. L.

NAPLES.—Of the four or five hundred works exhibited by the Salvator Rosa Society of Arts in Naples, many might, without appreciable loss to lovers of art,

have remained in obscurity. But from among the general mediocrity of the collection, several works stand out which by their sheer individuality and cleverness justify the exhibition's *raison d'être*. A bust by Filippo Cifariello, of Scotti, the famous baritone, as Baron Scarpia in "La Tosca" dominates the first room. Its treatment is marked with great simplicity and strength, and the smallest details, although entirely free from exaggeration, are carefully calculated to contribute to the dramatic effect of the whole.

In the second room, a remarkably lifelike bust of Crispi, the work of Francesco Jerace, holds the place of honour. It is full of power and the artist almost seems to have succeeded in infusing into the marble some of the keenly intense and energetic spirit of the famous Italian politician. In the same room Cifariello exhibits a second bust, that of a woman, her head thrown back with smiling eyes and lips. There is a strange fascina-



BUST OF FRANCESCO CRISPI

BY FRANCESCO JERACE



PORTRAIT BUST OF A LADY
BY FILIPPO CIFARIELLO



SCOTTI AS SCARPIA IN "LA TOSCA"
BY FILIPPO CIFARIELLO

Studio-Talk

tion in the freshness and delicacy of this marble; the hair, the smile, the expression and the soft roundness of the modelling seem to represent the very incarnation of ripe womanhood. Of different though no less charm is a head, by the same artist, of an elderly lady in which the sad and somewhat weary look harmonises agreeably with the maturer cast of features. In complete contrast to these two busts of women is Cifariello's bust in bronze of Commendatore di Scanno, a work full of individuality which reveals the sculptor's depth of insight and great gift of expressing the personality of his sitters.

Among the paintings representative of the older and better known Neapolitan artists, *An Arab*, by Vincenzo Volpe, and a clever nude study of a woman by De Sanctis, are particularly pleasing. Vincenzo Caprile, the painter of Neapolitan scenes, gives a vivid glimpse of life in the lower quarter of the city. Vincenzo Migliaro also contributes a street scene, in which the effects of light and shade are very cleverly and daringly treated. Giuseppe Casciaro exhibits two beautiful landscapes; this artist, so thoroughly individual and original in his manner of interpreting nature, is the founder of quite a "genre" in painting, and the exhibition abounds with the weak imitations of young artists eagerly striving to copy his style.

Among the portraits, those of the *Princess di Candriano* and *Signorina Nora Ruffo di Guardialombardo* by Carlo Siviero, quite a young artist, are worthy of special praise, although too great a striving towards severity perhaps renders the latter a trifle harsh. Two heads by Mancini, a pastel and an engraving by G. A. Sartorio, a seascape and a portrait

of himself by Gaetano Esposito, the melancholy painter who committed suicide at Salerno a few weeks ago, complete the list of works worthy of mention.

C. M.

BERLIN.—An artist whose works afforded great pleasure at Schulte's Salon recently is Prof. Robert von Haug of Stuttgart. He is the painter of battle-scenes, and finds no difficulty in dealing with masses and in individualisation, but as he prefers smaller canvases, his art tends towards the genre. This impression is strengthened by his predilection for an old-world atmosphere. His draughtmanship is careful and he loves a fine greyish key for his scenes.—The landscapes by Richard Pietzsch, also shown at Schulte's, should not be overlooked for energetic grasp of subject and strong feeling for



"MME. VERA LOURIAN"

BY FILIPPO CIFARIELLO



BRONZE SEALS

BY ALBERT REIMANN

the moods of winter and summer in mountains, near the Northern sea, and in midland scenery.—Also the name of Lothar Bechstein should be remembered for expressive colourism and strength of brush, but his talent appears to be still under the guidance of school precepts.

At the Salon Fritz Gurlitt two pupils of Wilhelm Trübner from Karlsruhe were introduced, Hans Sutter and Arthur Grimm. Both showed portraits, still-life pieces, interiors, and realistic genres, and their works pointed to methods of unusual soundness and pictorial superiority. It was interesting also to see a collection of landscapes by Carlo Böcklin, the son of the famous painter, who strives seriously to strike out a line of his own. Romantic and decorative qualities revealed themselves unmistakably in his views of Italian scenery, but the technical structure was less convincing.

The Albert Reimann School of Applied Art arranged recently an exhibition to show some of the latest work done in its different classes. Batik has been continued with great energy and this technique, executed on all sorts of materials, is now well introduced into industrial life, especially in the costumiers work-



BROOCHES

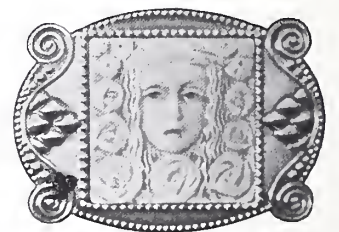
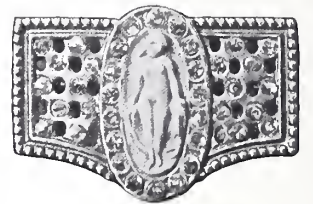
BY ALBERT REIMANN

shops. The drawing class for fashion papers under the direction of the well-known draughtsman, M. Helwig, showed successful endeavours to outgrow conventionalism. The designs for jewellery, metal-work and batik were of great diversity. Geometrical, floral and animal motifs are developed from a serious study of nature, but just now the archaic figure seems a particular favourite.

J. J.

ART SCHOOL NOTES.

LONDON.—The subject for one of our recent competitions was a water-colour drawing after an old piece of embroidery, and among the drawings sent was that of which a reproduction in colour is here given. Miss Robertson has rendered the texture and



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general appearance of the original with remarkable fidelity.

The Royal Academy schools suffered a great loss by the death of Mr. Ernest Crofts, R.A., who as Keeper had been in charge of them for nearly thirteen years. Mr. Crofts fulfilled the manifold duties of his position admirably and his death has been deeply regretted by the hundreds of students, past and present, whose work from time to time he directed. The students wish to show their appreciation of the late Keeper by erecting a memorial tablet of marble in the church at Blythburgh, Suffolk, and a committee has been formed to carry out this project. Mr. Crofts had many connections with Suffolk, where most of his ancestors are buried, and at Blythburgh, a quaint little town not far from the artists' village of Walberswick, he owned a house where for years he had been accustomed to spend part of the summer. The Committee will be glad to receive contributions (not to exceed half a guinea) towards the memorial fund, from students who worked in the Academy schools during the Keepership of Mr. Crofts. They should be sent to the Manager, London County and Westminster Bank, 21 Hanover Square, W., for the "Ernest Crofts Memorial" Account. Past students who wish for further information can obtain it from Mr. G. P. Anzino, Wahroonga, Nepean Street, Roehampton, S.W.

Mr. Crofts was the eleventh Keeper of the Royal Academy. The Keeper is supposed among many other things "to regulate all things relating to the schools, to preserve order among the students, and to give them such advice and instruction as they shall require." In the earlier days of the Academy the Keeper did most of the actual teaching, and had the power, practically, to admit students on his own responsibility, but the Keeper of to-day acts as a general director rather than as a teacher. Not merely the schools but the whole fabric and property of the Royal Academy are in his charge, and with the larger responsibility his remuneration has been increased proportionately. The salary has been raised by degrees until it is now £800 a year, and the "convenient apartment" at one time assigned to the holder of office has developed into the well-appointed house in the corner of the Burlington House quadrangle that is now the official residence of the Keeper.

Some attractive jewellery and decorative metal-work was shown at the fifth exhibition of the Sir

John Cass Arts and Crafts Society, held in Sloane Street. The society is composed of the students and staff of the well-known City school of applied art, where the instruction is upon the most practical and professional lines, and the average standard of the work at the exhibition was commendably high. Mr. Harold Stabler set his pupils a good example by contributing some enamelled candlesticks and a silver jug and bowl of excellent workmanship; Mr. Gilbert Bayes and Mr. R. Wells showed modelled work of good quality; and Mr. C. E. Kruger a capital study in pencil and several water-colours. The jewellery included a dainty gold necklace by Miss Martineau; some interesting work in silver by Miss Drummond; and necklaces and pendants by Mr. C. M. Kirkman. The contributors to the exhibition also included Miss Brooke Clarke, Miss Bousfield, Mr. Eichberger, Miss Kinkead, Miss Shipwright, Miss L. Rimmington, Miss V. Ramsay, Mrs. Stabler, Mr. E. P. Agnew, Mr. C. E. M. Bousfield, and Mr. H. J. Manwering.

This year an unusually large number of the old students of the St. John's Wood Art Schools are represented in the exhibition of the Royal Academy. So many of our younger painters and draughtsmen have been trained in the studios at Elm Tree Road that it would be impossible to mention all of them whose work is to be seen just now at Burlington House, but they include among others Mr. F. Cadogan Cowper, A.R.A.; Mr. Ralph Peacock, Mr. Byam Shaw, Mr. H. G. Riviere, Mr. L. Campbell Taylor, Mr. R. Vicat Cole, Mr. John da Costa, Mr. C. E. Brock, Mr. Lewis Baumer, and Mr. L. A. Pownall.

W. T. W.

REVIEWS AND NOTICES

Glasgow. Fifty drawings by MUIRHEAD BONE. (Glasgow: James MacLehose & Sons.) Ordinary edition, £2 2s. net.; Portfolio edition, £3 3s. net. —The camera is always trying to rival the pencil, to render over again with its own uncanny truthfulness effects that have been tried in pencil. But in these drawings we have the pencil pressing the camera close in regard to minuteness of realism, inserting though what the camera can never insert, the affectionate touch in expressing that detail which no machine on earth can feel, even with an artist like Alvin Langdon Coburn behind it. Speaking generally of this volume we think perhaps it would have gained in character if the pastels and the more

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broadly handled drawings that come in a group at the end had not been included. In the first instance they are not so much portfolio drawings as drawings whose effect can only receive correct valuation on the wall. If, for the collector's sake, they must be put together in a portfolio, it should not be the same one as that in which we tour Glasgow accompanied by an artist bent upon pressing upon our attention the beauty of architectural and street detail. The caressing emphasis which Mr. Muirhead Bone's pencil gives to every point that interests him communicates his enthusiasm for this detailed order of beauty. In the other drawings to which we have referred the point of view is changed, and the volume loses in homogeneity of character from the abrupt change.

Old Chinese Porcelain and Works of Art in China. By A. W. BAHR. (London: Cassell & Co.) 30s. net.—In November 1908 there was held in Shanghai an exhibition of Chinese porcelain and other works of art belonging to prominent native and European collectors resident in the Far East. The exhibition was one of unusual interest as it was the first attempt of the kind believed to have been made in that country. Examples were shown from the collections of H.E. the Viceroy of Liang-Kiang, H.E. the Governor of Nanchang, and other amateurs of Peking, Shanghai, and Canton—a total of about 3000 pieces being brought together to illustrate the art from the Primitive or Sung period through the Ming, Kang-Hsi, Yung-Cheng, Ch'ien-Lung periods down to modern times. That such an occasion should be signalised by an adequately illustrated catalogue was naturally most desirable, and in its production the services of Mr. A. W. Bahr, himself a well-known collector and expert, were enlisted. The result, with its numerous plates in colour and monotone, is most successful—the valuable notes appended to each example illustrated being highly informing. The work of seeing such a book through the press was naturally an onerous task, and much praise must be accorded to Mr. James Orange, formerly of Hong-Kong, for his painstaking labours in this matter. All collectors of Chinese porcelain should possess a copy of this book.

Lady Charlotte Schreiber's Journals. Edited by her son, Montagu J. Guest, with annotations by Egan Mew, 2 vols. (London: John Lane.) 42s. net. But for an introductory biographical notice, these two volumes are, as regards the letter-press, which fills over a thousand pages, practically a transcript of the journal in which Lady Schreiber, famous as a collector of "ceramics" and antiques, recorded her incessant pursuit after specimens to

add to her collection, of which a valuable portion was made over by her to the national collection at South Kensington. This *chasse*, as she calls it, covered an extensive field and as here recorded lasted from 1869 to 1885; it seems indeed to have been a passion which left but little room for other interests, and consequently, though her quest of *objets d'art* took her to all sorts of out-of-the-way places in various parts of Europe, and thus gave her many opportunities for making interesting observations, we find but little allusion to anything beyond the immediate purpose of her travels. If, however, the general reader will not be able to extract much satisfaction from these "Confidences of a Collector," there are, no doubt, many among those engaged in the same pursuit, even though on a much smaller scale, who will find the volumes interesting and even at times exciting. There are over a hundred fine plates and the work as a whole is admirably presented.

Le Morte Darthur. By SIR THOMAS MALORY, Kt. From the text of WILLIAM CAXTON. Illustrated by W. RUSSELL FLINT. Vol. II. (London: P. H. Lee Warner, for the Medici Society, Ltd.) £10 10s. per set of 4 vols.—As Mr. Russell Flint goes on with this elaborate work his illustration seems to steadily gain in the qualities which make all the difference between decoration in the vein of one of the noblest themes in literature and merely facile illustration. *How Sir Gareth came to the presence of his Lady* is a picture for which we are grateful to the artist; in point of colour, like many other pictures in this book, it presents us with something more carefully considered than that which at one time of his career Mr. Flint seemed prepared to give us: then he was tempted towards a cheaper and a more sensational character of colour. Something has saved him as an illustrator—very likely the high motif of the themes he now has in hand. With the necessity to forego some superficially attractive elements of style, associated with the early facile execution, he has put in its place a deliberation over contour which was formerly absent from his work, in this way adding strength to his designs.

Modelling: A Guide to Teachers and Students. By EDWARD LANTERI. Vol. III. (London: Chapman & Hall.) 15s. net.—Like the two preceding volumes, both of which have now been in circulation several years, this third and final volume of Prof. Lanteri's admirable text-book is thoroughly practical and may be unreservedly commended to the student who is making sculpture his profession. Many who have risen to distinction as sculptors

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have been trained under Prof. Lanteri, whose signal merits as a teacher and worker are eloquently voiced by the eminent French sculptor, M. Rodin, in a letter printed at the beginning of this volume. The work as a whole is a development of notes used by the professor in his classes at the Royal College, and the exposition is throughout so clear and precise that the student can follow it with ease. The final volume is devoted mainly to animal modelling, and especially to a minute and detailed study of the horse, which occupies about half the book, while the lion and the bull are also dealt with separately. The process of casting in plaster is explained and exemplified by numerous illustrations from photographs, and the work concludes with some cogent remarks on the importance of prolonged study.

Storia dell' Arte Italiano. By A. VENTURI. Vol. VII., Part I. (Milan: Ulrico Hoepli.) 28 lire.—Amongst the remarkable group of Italian critics who of late years have with almost pathetic zeal devoted their attention to the study of the work of their great fellow-countrymen in the land where the decadence of æstheticism has been so rapid and so melancholy, none take higher rank than Signor Adolfo Venturi. The first six volumes of his truly monumental "Storia dell' Arte Italiano" bring the history of painting in Italy down to the beginning and of sculpture down to the end of the fifteenth century. The first part of the seventh just issued deals exclusively with the earlier of the Quattrocento painters. It begins with the immediate precursors of Fra Angelico, to whom a larger space is devoted than to any other artist, and ends with an eloquent tribute to the universal genius of Leonardo da Vinci, for whom, as for the saintly friar of San Marco, the writer evidently has a most profound admiration. The new volume is marked, as are all its predecessors, by its matured and balanced judgments, and a special feature of it is the attention given to certain minor painters such as the members of the Zavattari family and the so-called "Maestro del Bambino Vispo," who aided to some extent in bringing about the revolution that culminated in the sixteenth century. An excellent and copious series of black-and-white reproductions of typical frescoes, easel pictures, miniatures, &c.—some of which, by the way, are wrongly named, notably the fresco called the *Madonna col Bambino*, which should be *St. Anne teaching the Blessed Virgin to read*—affords the reader an opportunity of noting the peculiarities, affinities and divergencies of style described in the text, and exhaustive lists of paintings, drawings, &c.,

give added value to a publication that when completed will be one of the most trustworthy and up-to-date art monographs of the twentieth century.

The English Staircase. By WALTER H. GODFREY. (London: B. T. Batsford.) 18s. net.—This historical account of the characteristic types of English staircases is a welcome addition to the literature of architecture. The author traces the development of the staircase from the mediæval period when the straight flight of stone steps and the winding or newel stairs were practically the only types in vogue, through the Elizabethan period, when the first real development of domestic architecture took place and the joiner ousted the mason in the construction of the staircase, the Jacobean with its arcaded balustrades, the Stuart, with its continuous carved balustrade, the later Renaissance, which saw the introduction of the twisted or spiral baluster, to the Georgian period, when the ideal took the shape of one continuous curve from floor to floor. All these stages are exemplified in the numerous text illustrations and in the excellent series of sixty-three collotype plates after photographs by Mr. Horace Dan, which give this volume a high value as a work of reference.

Lives of the British Sculptors. By E. Beresford Chancellor, M.A., F.R.H.S. (London: Chapman & Hall.) 12s. 6d. net.—An authoritative history of British sculpture has long been wanted and Mr. Chancellor's volume is certainly a step in the right direction, but for some reason very inadequately explained it comes to an end with Chantrey, that is to say, on the very eve of the revival of English plastic art. The men who have raised that art to the high position it now occupies, the Westmacotts, Foley, Gibson, Wyatt, Milnes, and above all Alfred Stevens, whose beautiful creations are worthy to rank even with those of some of the great Italian masters, are only mentioned casually in the Preface and more than half the volume is devoted to the consideration of the work of foreigners. But for this strange incompleteness the book is well worthy of the attention of the student, giving a very clear account of the development of decorative and independent sculpture in England from mediæval times until the middle of the nineteenth century. Certain historical dissertations, it is true, notably that on the relations between George Villiers, Duke of Buckingham, and Charles I. when Prince of Wales, needlessly break the continuity of the narrative, which is, however, so far as it goes, full of well-digested information.

The Lay Figure

THE LAY FIGURE: ON ACQUIRING A HABIT.

"It always seems to me to be a great pity that an artist should get into any fixed habit of expression," said the Art Critic. "Surely there is much merit in variety and in reasonably frequent change of subject-matter; it cannot be good for a man who calls himself an artist to work always along the same lines?"

"You have evidently been doing a round of exhibitions," laughed the Man with the Red Tie, "and they have got on your nerves. I know quite well what you are referring to: you object to the unblushing way in which the modern artist habitually repeats himself."

"Precisely! That is what troubles me," replied the Critic. "When you go to an exhibition nowadays you can identify at a glance the contributions of all the better-known men; not so much by the excellence of these contributions, unfortunately, as by their close resemblance to most of the other works which these same artists have exhibited year after year. Directly a painter makes a success with one particular type of picture or with one particular class of subject he seems to settle down as a matter of course to produce variations on it for the rest of his life."

"Is he to blame for that, or is it the fault of the public?" asked the Man with the Red Tie. "Don't you think he is often forced into a groove by his popularity? Because he does one sort of thing rather better than any one else, every collector is anxious to acquire a sample of his production in that special line and no one will encourage him to attempt any departure from it."

"But he must have been working on that line for years to have established a reputation as a specialist in it," protested the Critic. "The habit of repeating himself must have been acquired before he became popular. He creates the demand by manufacturing and advertising a certain article, not by impressing the public by his originality and versatility."

"May I say a word?" broke in the Plain Man. "Do I understand that you object to an artist doing what people expect him to do? If there is a demand for a certain kind of work which he can do exceptionally well ought he not to supply it?"

"I do not think he ought to sell himself to the public," answered the Man with the Red Tie, "whatever the demand may be; but I do admit that a great many temptations to forget the duty he owes to his art are put in his way."

"And I think that he is usually too much inclined to yield to these temptations and to try and create a demand by undesirable means," commented the Critic. "He sets to work to repeat himself because he gets the idea into his head that if he says the same thing over and over again with as little variation as possible it will ultimately secure attention."

"Like the patent medicine man," laughed the Man with the Red Tie, "who knows that if he advertises his wares long enough and often enough he will be quite certain to persuade the public to buy them."

"Why should not the artist, who is, after all, a business man in the sense that he produces things which are for sale, adopt the methods which are successful in other forms of business?" asked the Plain Man. "He must repeat himself if he is to become known to the public. How should we ever recognise his work if he was always chopping and changing about? It is only the men who adopt a line and follow it out consistently that can be sure of gaining positions as popular favourites, because it is only those men who stand out from the rest. Personally, I like an artist who has a definite style; it makes it so much easier for one to find his work in an exhibition, and it is such a blessing to be able to recognise at once the things that one wants to see."

"A definite style!" cried the Critic. "Is that what you call it? My dear friend, style is the expression of an artist's personality not the consequence of his harping persistently on a single note. A man may have a perfect style and yet be the most versatile and original person you could possibly imagine. I am asking artists to allow personality a better chance in their work and to give up the merely mechanical trick of repetition, the habit of copying themselves which prevents them from developing anything like style. And as for your admission that you could not recognise any man's work unless it was just a reproduction of what he has done so often before that every sensible being loathes the sight of it, all that I can say is that you ought to be ashamed of being so lamentably ignorant. It is people like you who drive clever men into a rut and force them to stay there."

"I am very sorry," said the Plain Man, "but, you see, I know what I like, and if I like the work of a particular man I do not want him to do things that would probably not suit me at all."

THE LAY FIGURE.

National Academy Exhibition



THE BIRCHES

BY FREDERICK J. MULHAUPT

PAINTINGS AT THE NATIONAL ACADEMY OF DESIGN

THE prizes at the eighty-sixth annual exhibition of the National Academy of Design were awarded as follows:

The Thomas B. Clarke prize of \$300, for the best American figure composition painted in the United States by an American citizen, without limitation of age, was awarded to Charles W. Hawthorne, on *The Trousseau*.

The three Julius Hallgarten prizes of \$300, \$200 and \$100 respectively, for the best three pictures in oil colors painted in the United States by an American citizen under thirty-five years of age,

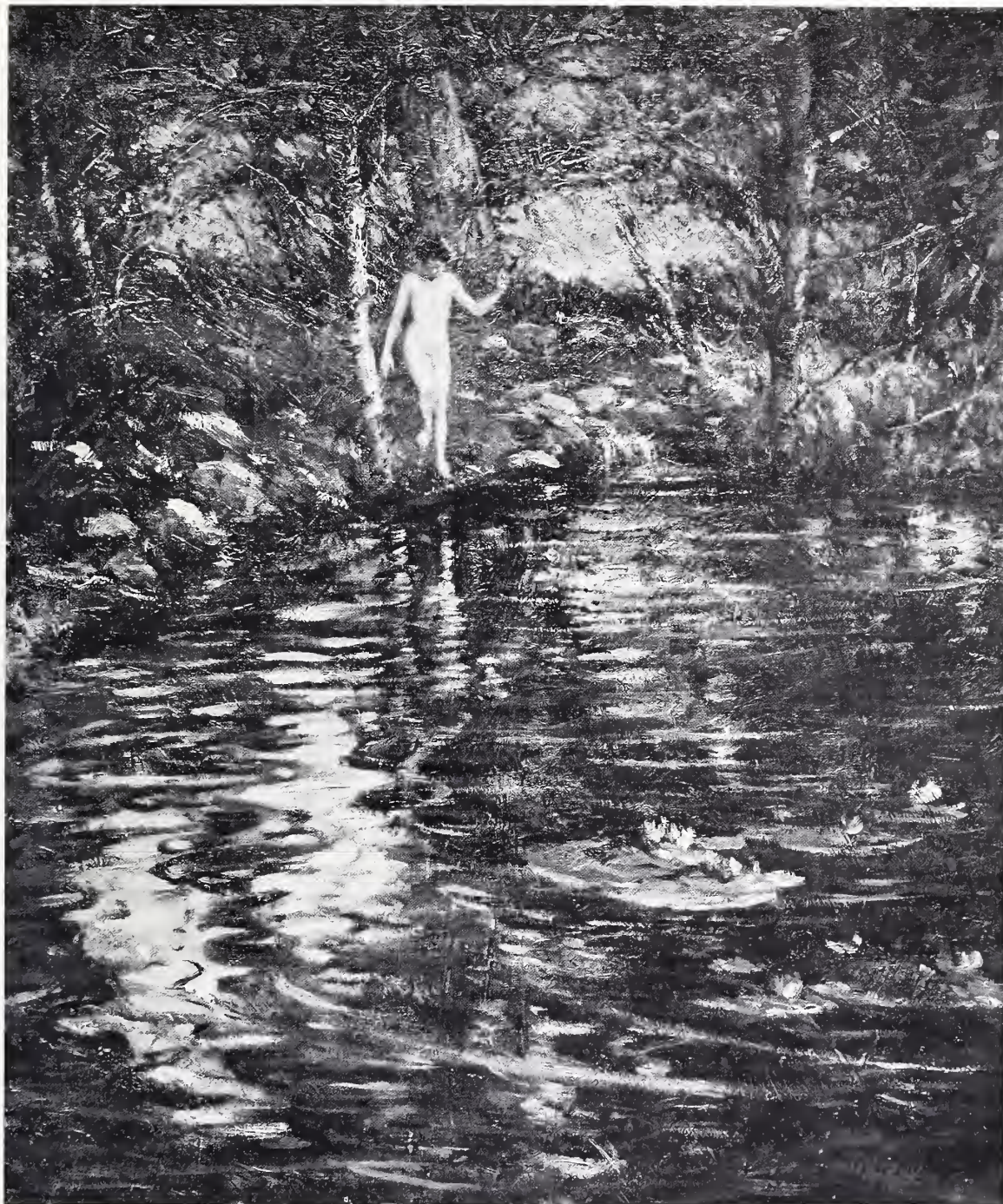
were awarded to Lillian Genth for her *Depths of the Woods*; Joseph T. Pearson, Jr., for his *Group of Geese* (owned by Mrs. William B. Kutz), and to Leslie P. Thompson for *Tea* (owned by H. Staples Potter). The Inness gold medal, presented by George Inness, Jr., in memory of his father, and awarded for the best landscape, went to W. Elmer Schofield for his *February Morning*.

The Saltus medal for merit, presented by J. Sanford Saltus, was awarded to John C. Johansen for his *In a Garden*, reproduced in our issue of November last, and the Julia A. Shaw memorial of \$300, for the most meritorious work of art in the exhibition produced by an American woman, to Mary Van de Veer for *The Geography Lesson*.



Thomas B. Clarke Price, 1911

THE TROUSSEAU
BY CHARLES W. HAWTHORNE

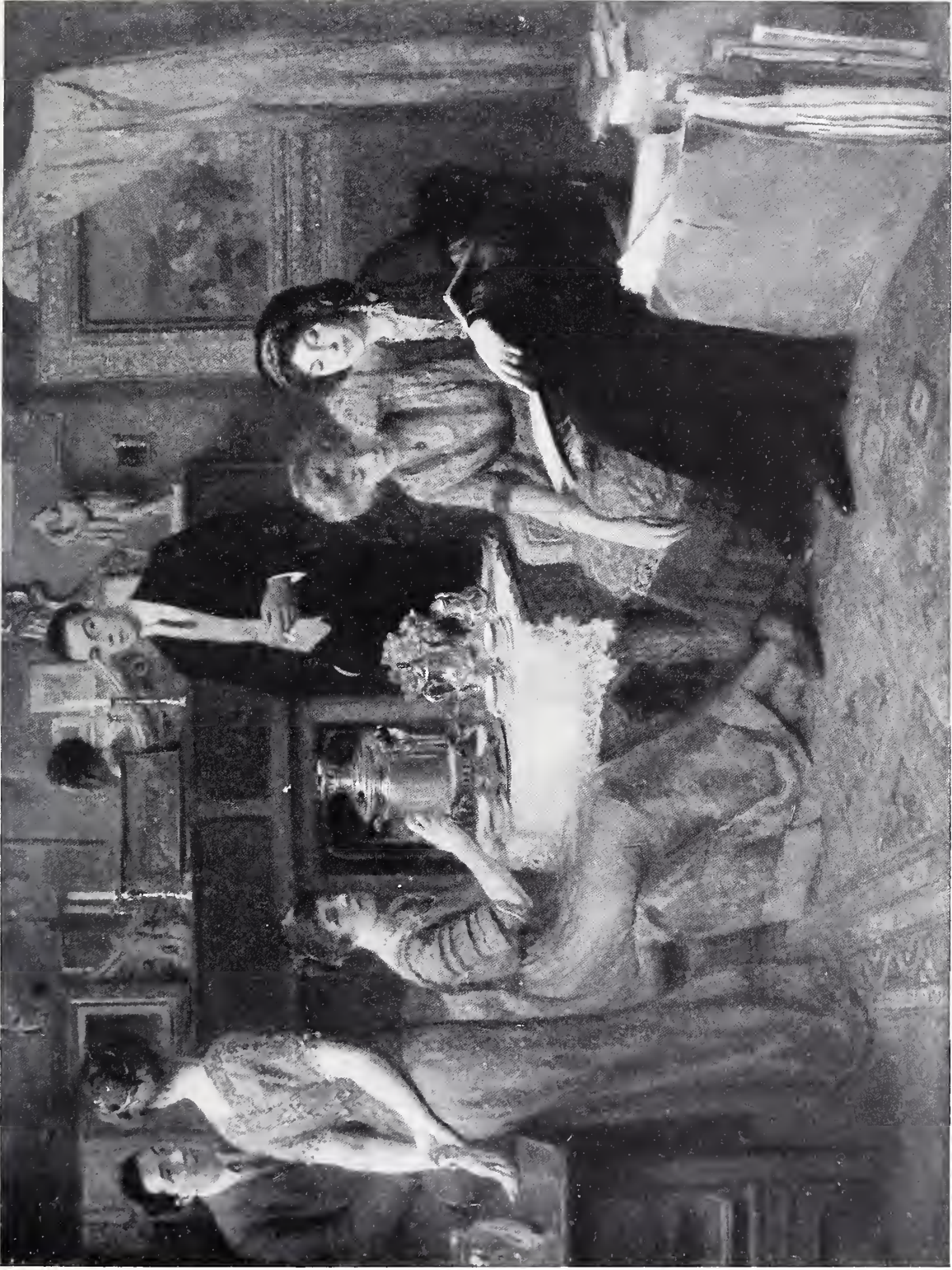


DEPTHS OF THE WOODS
BY LILLIAN GENTH, A.N.A.



Owned by Savannah Museum of Art

SNOW-CAPPED RIVER
BY GEORGE BELLOWS, A.A.N. (ELECT)



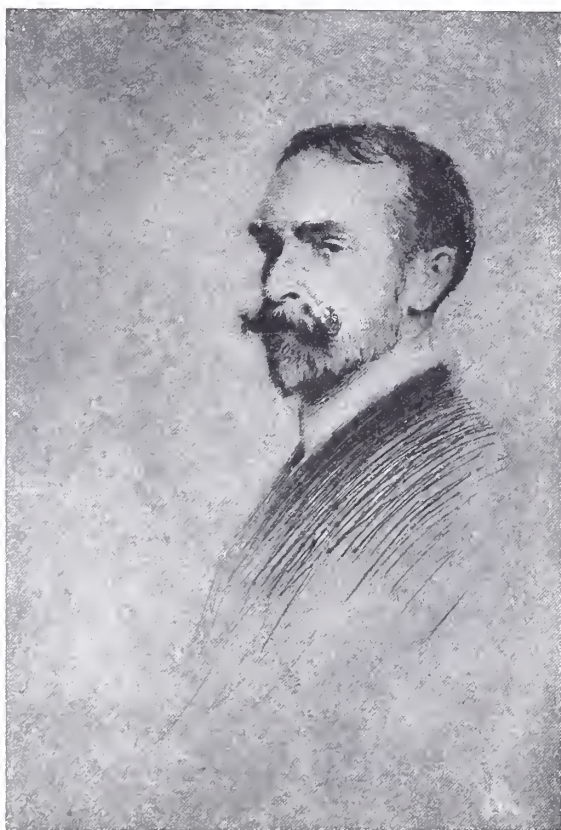
THE STUDIO TEA
BY F. LUIS MORA, N.A.

A. G. Learned's Dry Points

A. G. LEARNED'S DRY POINTS

BY ALICE T. SEARLE

A . G. LEARNED'S DRY POINTS recently shown by A. G. Learned at his studio, 1 East Fortieth Street, comprised portraits of several distinguished men and many beautiful women. Mr. Learned's best and strongest work was disclosed in his likenesses of men. Two sketches of Edward MacDowell, one in profile, the other in three-quarter face view, successfully expressed with simplicity of line and form the personality of the beloved musician. A portrait of Dr. Charles Fleischer, etched with the diamond point, showed the artist at his present best. The heavy black line, freely used and printed on dead-white paper, was in strong contrast to the majority of the other impressions on tinted paper, where the burr apparently had been much scraped and manipulated. John W. Alexander, portrayed in a small profile sketch, had character and charm. A unique plate was that of Edward Grieg, in which a delicate design, symbolic of the descriptive music of the great composer, was suggestively introduced in background and margin. In



PORTRAIT OF JOHN W.
ALEXANDER

BY A. G.
LEARNED

this and in others of like character the artist showed his partiality for imaginative subjects. Many were varied by a tint of warm color rubbed over portions of the plate, giving especially in the case of the women subjects a pleasing effect. Among these were noted portraits of Nance O'Neil, Grace George as "Lady Teazle" and the dancer "Bonnie Maud" in the "Blue Bird." In *Vera*, a delightfully picturesque subject, and in the likenesses of Myrtle Gilbert and Anne Meredith the open and delicate line used resembled Paul Helleu's work. Mr. Learned employs the steel-faced plate in common with many etchers of the present day, thus securing many more good impressions than was formerly possible with the bare copper plate.

The artist is at present at work on a portrait of Dr. Daniel A. Huebsch, the popular art lecturer and connoisseur. One of the first impressions of this plate shown gave promise of interesting results. The natural pose and vitality already expressed in the drawing were quite striking.

At the Learned studio there was also seen a most entertaining collection of original drawings and sketches by great masters owned by Dr. Huebsch, the accumulation of which must have occasioned the owner rare delight. The sketch which was pointed out with the greatest pride was a pen-and-ink portrait of Carolus Duran, done by John S. Sargent while studying with the former in Paris forty years ago. A care-free, studentlike note, jotted down on common white note paper, it yet showed in every stroke and sensitive line the master's touch.

Another gem in the collection was the Rodin study, a wash drawing in monotone, with firm, sinuous line expressing the bulk and weight of the nude body bending forward, a valuable and enlightening note on the sculptor's method of study. A pencil study drawn by Paul Renouard while he was in this country, depicting Robert Ingersoll presenting the model for the submarines to the committee on appropriations in the house of representatives, was interesting. There was also an exquisite ink drawing by Donatello of a draped, seated figure, which curiously resembled quite literally the Greek marble of like subject at the Metropolitan Museum. An oil sketch, the head of *Cain*, by Cormon, was doubtless the study for the figure in his well-known painting at the Luxembourg. A charming pencil drawing by Romney, a water color by La Farge, some of Landseer's impeccable animal sketches, a charcoal study of the Bashkirtseff home by Bastien Lepage and several comical cartoons by Jean Veber were among the most attractive in the choice little group of great possessions.



PORTRAIT OF DR. CHARLES FLEISCHER
BY A. G. LEARNED

A Theatre Curtain of Glass Mosaic



MOSAIC CURTAIN OF THE MEXICAN NATIONAL THEATRE

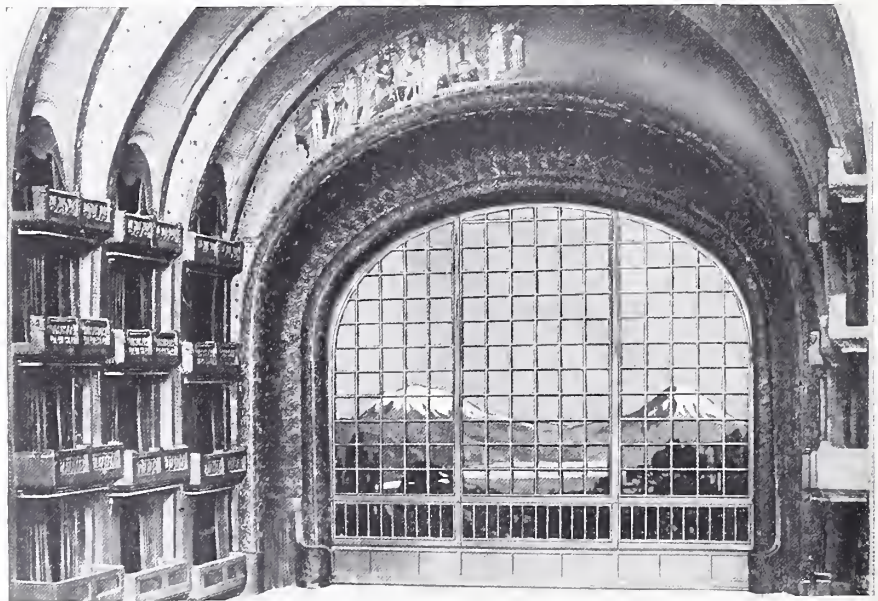
A THEATRE CURTAIN OF GLASS MOSAIC

THE National Theatre, which is now nearing completion in the City of Mexico, will be one of the most important and beautiful structures in the world. The building is constructed entirely of white marble, much of which has been supplied from the quarries of Mexico and the remainder from Carrara.

Senor Adamo Boari, the distinguished architect of the City of Mexico, devoted much time and thought to the selection of a suitable curtain, which must not only be fireproof but decorative in character. Various attempts were made with paints, with Bohemian and Venetian glass, but without success, until it was suggested that a mosaic curtain of Tiffany Lustre Glass would combine safety against fire with the decorative merits of a paint-

ing to express the romantic story of the two volcanoes—Ixtaccihuatl and Popocatepetl—he had decided to depict. In order to make a true picture of the scene an artist was sent to Mexico to paint the requisite details.

The magnitude of the undertaking may be appreciated when it is stated that the curtain contains more than 2,500 square feet of glass mosaic and weighs twenty-seven tons. The curtain will be operated by hydraulic pressure, and the time required to raise or lower it, seven seconds.



INTERIOR OF THEATRE AND MOSAIC CURTAIN

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A garden may be made to mean more than ground devoted to growing blossoms and plants—it need not depend wholly for its beauty on buds and blossoms.

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Japanese gardens are famous the world over for their unique complement of bridges, arches, lanterns, curiously carved dragons and gargoyle-like figures, "cozy-corner" seats, and numberless artistic conceptions for ornamentation.

Vantine's import from Japan a selection of these gems of the stonemason's art. A wonderful collection of different designs is shown (generally no two alike) at prices ranging from \$25.00 to \$200.00.

Also pottery water Kongs, either round or octagonal, \$25.00 and \$30.00, as well as Benches and bronze Garden Lanterns, which sell at \$1,000 and more.

The illustrations shown are from actual photographs of American Gardens.

We will count it a pleasure to help you with suggestions for the decoration of your garden, or assist you in making a personal selection. If this is not possible, we cordially invite correspondence, and will be glad to send pictures of the lanterns now for sale. Address Department "B"



TILES FOR A CATHEDRAL FLOOR

ONE of its most notable art achievements has been given to America by Mary Chase Perry and Horace J. Caulkins, in the floors of St. Paul's Cathedral, Detroit, Mich., says Marian V. Loud, in *Handicraft*.

Although departing from long-established conventions in paving, they have maintained, consistently, the spirit of the Gothic period, in which style the church is built.

In the three main porches the square six-inch unglazed tile in soft buffs and ambers, set with a wide grouting characteristic of Pewabic work, give the impression of breadth and stability suitable to the entrance of such a structure.

Unity of design is not sacrificed by the variation in the paving of the Hancock Avenue porch. Four-inch natural clay tile are set with modeled inserts. The border, together with those of the other porches, are essentially Gothic, consisting of simple arrangements of squares and triangles, in varying tones of brown, soft green and the quiet blue which gives the keynote to the whole design.

Standing within the doors of the nave one is impressed at once with what sympathy the designer has worked with the architect. Deeper in tone and smaller in size than the tiles of the main porch from which one has entered, they seem to increase the breadth of the aisles and the loftiness of the ceiling. One is led forward by the narrow border and the instinctive spotting of blue throughout the field until he stands on the steps of the choir.

From this point the design is taken up in glazed tile. The delightful irregularities of the hand-pressed tile add to the beauty of the ivory and brown tones of the field, bordered by large Gothic triangles in mellow green and blue. Three panels, set diamond-wise, occupy the middle line of the aisle. In the center of each lies a twelve-inch tile bearing in low relief an angel form, while the borders are made up of tiles modeled in ecclesiastical designs. The blue note which we have been following is nearly submerged in the clouding of the brown and green of these angel panels, but is sufficiently present to keep us expectant.

Stone steps lead to the outer sanctuary, where an ivory and brown field, set diagonally, with modeled inserts, and a staccato border of vivid blue oblongs alternating with square three-toned modeled tiles prepare us for the glory of the inner sanctuary. A magnificent border of iridescent tiles, bearing various types of crosses, lies between the outer sanctuary and the holy of holies, significant of the human sacrifices requisite to spiritual attainments.

On a field of blue—as blue as those starry ceilings of old Egypt—lies the cross, glowing with the marvelous hues of Pewabic luster. A halo of tiny tiles in antique gold lies upon the arms of the cross, while the very heart from which the whole design radiates is an iridescent disc bearing the form of a pelican feeding her young with drops of her own blood, symbolic of the mother church sustaining the young churches. Panels bearing the symbols of the four evangelists lie to the left and right, while other panels in iridescent tiles complete a design leaving nothing to be desired in form, color or religious feeling.

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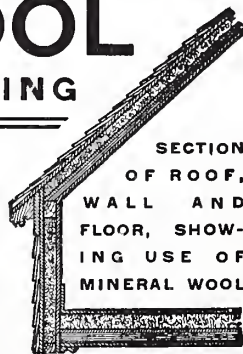
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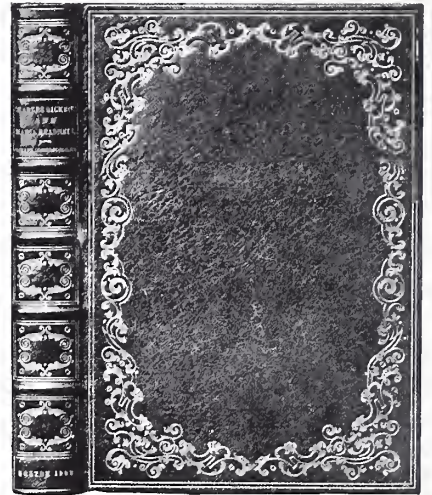
SECTION OF ROOF, WALL AND FLOOR, SHOWING USE OF MINERAL WOOL

there exist a floor bearing the slightest resemblance to this of St. Paul's. Perhaps its closest relationship, and this in feeling only, lies with the exquisite mosaics in the ceiling of the tomb of Galla Placidia, Ravenna. In the one stately forms move across the vault of heaven's blue; in the other the cross, with its golden halo, glows in the blue of infinite space, symbolic of human life and its divine aspirations.

NOTES ON THE TILE

The tile in general are characterized by freedom in the fashioning, having an undulating plane on the surface, with softened edges and corners. All the irregular shapes were cut in the clay, being made from templets during the progress of the laying, when necessary, so that there was no chipping or cutting of the finished, burned tile.

In the unglazed portions, aside from the clay colored by nature, those of deep tones, like blue or green, were composed of solidly colored body, no slip glazes being employed.




Private Correspondence of Charles Dickens and Maria Beadnell
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RED LEVANT BINDING
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A MODERN JAVANESE BATIK

A VERY unusual and interesting display is that of Mr. Peter Myer recently seen in the rooms of the National Society of Craftsmen, says a writer in the *Arts and Crafts Bulletin* of the National Society of Craftsmen. Mr. Myer himself has designed and executed most of the examples on exhibition. Although originally from Holland his home has been in Java, where he learned the art of batik making. The articles here shown vary from large hangings to smaller pieces, as cushion tops, and are in the general style of pattern which we are accustomed to associate with the Javanese wax cloth. Mr. Myer is assisted in this work by his wife, who also comes from the Dutch East Indies, and to whom is due touches of embroidery sometimes used to embellish a fabric.

With the general principle of the batik we are more or less familiar, but a modern batik, produced in the style of the East strikes one as a somewhat new note. The designs are all severely conventional, formed of lines, dots and broad spaces, and are very decorative in character.



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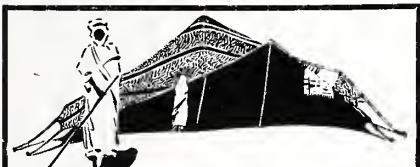
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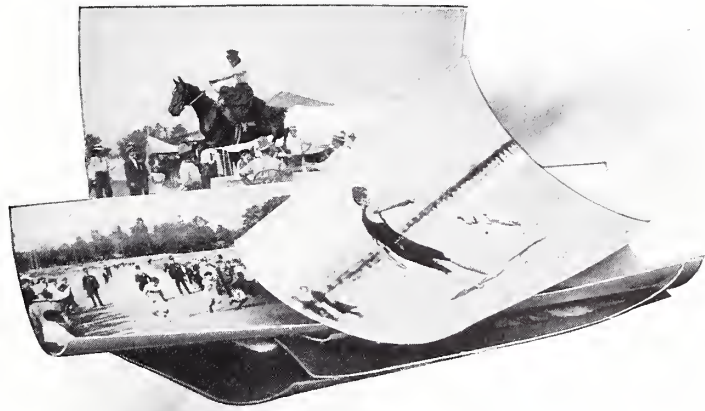
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THE JAPANESE GARDEN
PERHAPS one of the leading reasons for the ever-growing popularity of the Japanese garden is that it does not require a fixed allowance of space. The garden of the large country estate owner may cover acres; still a garden may be made in a space ten feet square, for almost all may be reproduced in smaller scales. In a great majority of city homes in Japan there is little more scope for gardening than that contained in the brick-paved or cemented space back of the average city homes of America, and yet travelers in Japan, who have had access to private dwelling places in the cities, as well as to the public inns, tell of wonderful "toy gardens" in which nothing is lacking in Oriental completeness. There is a little artificial lake of pellucid brightness, a little artificial waterfall fit for a naiad's fountain, both fed by a little sandy-bottomed brook or conduit of clear spring water; a cluster of little islands (one of them, perhaps, shaped like a tortoise), affording opportunities for impossible quaint little stone bridges, circle-backed, horseshoe-backed, or flat slabs of pretentious size, and every member of the cluster with its little stone pagoda, its quaint daimio-lantern, its toy shrine or the fantastic bits of rock for which Japanese pay extravagant prices.



JAPANESE BRONZE FOUNTAIN

On the artificial promontories will stand maples—plain maples, copper maples, pink maples, variegated maples—all within the fine splintery leaf of the Japanese maples, trained into whimsical shapes, though not so whimsical as the fir trees (matsuji), which rival the box-hedge peacocks and other armorial bearings in old English baronial gardens. In the garden of the "Golden Pavilion" (Kinkakuji), at Kyoto, there is a fir tree tortured into the similitude of a junk in full sail, and every tiny garden will display some strikingly unique form of twisted and stunted pine tree. Where the stream runs into a little lake there will be a bed of stately purple iris, and built out into it on piles, or spanning a narrow arm as a covered bridge, a wistaria arbor, with long, purple blooms reaching down to the water in the springtime. The wild wistaria, which grows profusely in Japan, is one of the favorite garden flowers, and it is one that should figure prominently in the city gardens of this country.

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