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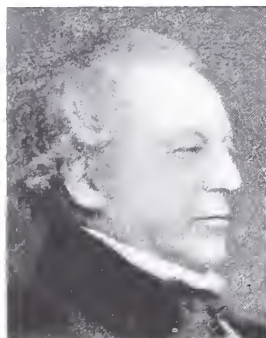
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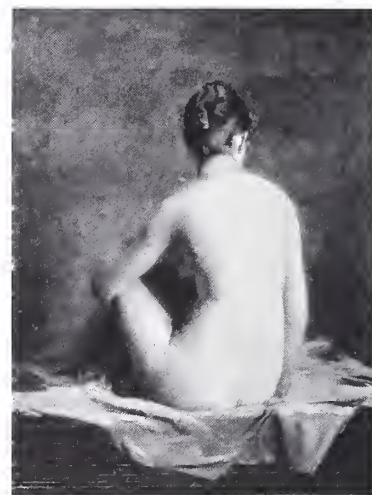
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## SCHOOL NOTES

YALE SCHOOL OF THE FINE ARTS  
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The Yale School of the Fine Arts enters this fall upon its third year under the new director, Sergeant Kendall. The extensive reorganization, necessary on his accession, is now completed, and the School offers thorough courses in painting, sculpture and architecture, upon the successful completion of any one of which students are entitled to a certificate of graduation—the architectural student receiving the degree of Bachelor of the Fine Arts from Yale University.



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The school assumes that the house, clothes and the advertising idea are three art fields in which are included most of the lesser ones.

Special departments for architecture, interior decoration, poster advertising, illustration, costume design and painting have been established for some years. A new department for the designing of textiles and a new type of normal training for teachers has been introduced this year. The textile class will try to meet the demand for silks, worsteds and other textiles, which can no longer be obtained from Europe. The training classes aim to fit teachers to teach any of the industrial subjects named.



ORIGINAL DESIGN BY STUDENT IN INTERIOR DECORATION CLASS  
NEW YORK SCHOOL OF FINE AND APPLIED ART

Last year the school completed affiliations with the trade in each of these departments. Some of the most successful decorators in the country are graduates from the department of interior decoration and many have positions with leading decorating firms in New York and other large cities. Lady Duff Gordon (Lucile) was able to use gowns and fifty-two hats designed by students of costume design. The poster advertising class was never without competitive problems from the actual trade and the illustration class has three standing competitive prize offers of one hundred dollars each for regular problems assigned. New connections are constantly being made.

The winter term opens September thirteenth.

## SCHOOL OF INDUSTRIAL ART, PENNSYLVANIA MUSEUM

The regular sessions of the School of Industrial Art of the Pennsylvania Museum, Philadelphia, will open Monday, September 20. The classes, besides the regular work in drawing, painting, and modeling, include the crafts, jewelry, pottery, furniture, wrought iron, cement work, mosaic, lace and embroidery, printing and poster work, stencils, block printing, and all the related processes. Special emphasis is laid upon the study of colour; the decorative use of plant forms, landscape, animals, and the human figure; the study of historic ornament and

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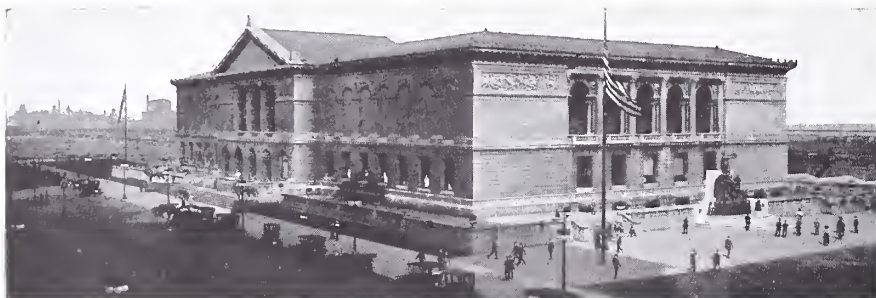
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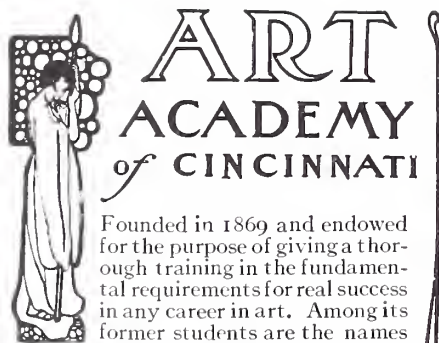
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mediums used, have found a ready field for their products; newspapers in the State and the East have on their staff artists who received their training in this school as cartoonists, etc. A branch of art being given attention in this school is modeling, such as will be practical for ornamentation, as design, and for the use of the figure in sculptural rendering.

The classes in painting and drawing work in light airy studios throughout the year from the model, both draped and nude; also still-life and the casts, outdoor sketching supplementing the studio work.

A course which has brought forth interesting results has been in design, under



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The situation of the school is such that access is to be had to the varied types and character of subjects, ranging from white to black and from mountains to the sea, though the school is within the heart of the city.

**MODERN ART SCHOOL**

The winter session of the Modern Art School will begin on Monday, September 20, at 72 Washington Square South, New York City. New studios have been added to the school because of the appreciative response from students and artists to what the institution has to offer—freedom in work and the intimate method of helping each individual to a realization of what living art is.

The sculptural section will be under the personal direction of Myra Musselman-Carr and Frederic Burt. Visiting criticisms will be given by Mowbray Clarke, vice-president of the Association of American Painters and Sculptors, Florence Lucius and Sara Morris Greene. This plan, adopted last year, proved of great value to the students in getting assistance from every angle of different minds actually working with the same problems met by the beginner.

The painting classes will continue under the general direction of Bror J. O. Nordfeldt, William E. Schumacher and Hugo Rebus. During the past season Mr. Nordfeldt evolved a method of helping artists that has had remarkable results in building up individual work. The usual class criticism has been dispensed with and in its place each pupil is given appoint-



FIGURE BY PUPIL OF SUMMER CLASS IN MODELING, MODERN ART SCHOOL

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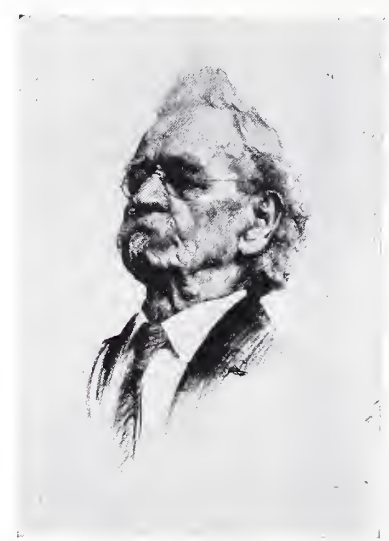


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ments with the instructor so that problems are discussed in relation to each individual.

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One of the features of the winter term will be the organization of a limited class for the study of wood block printing. This class will form for only one month, Jan. 10 to Feb. 10, and will be open only to artists well advanced in drawing and colouring. The work will be under the direction of Edna Boies Hopkins, who

where the students have an opportunity of selling their work to their friends.

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PORTRAIT BUST BY PUPIL OF OLIVE  
ROBERTES HENSHAW

(Continued on page 14)



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# The INTERNATIONAL STUDIO

VOL. LVI. No. 223

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SEPTEMBER, 1915

## FOREIGN PAINTING AT THE PANAMA-PACIFIC EXPOSITION BY CHRISTIAN BRINTON

DESPITE the petulant pronouncement of Whistler that art knows no country, it becomes increasingly apparent that the element of nationality is the most potent of all aesthetic characteristics. The butterfly conception of beauty, while an effective weapon when employed against the Philistine, fails to enlist the sympathies or augment the sum of knowledge. It is through studying the art of other lands that we can alone glean an accurate impression of our own, and this is not the least reason why we should extend generous welcome to the stranger. In the ensuing survey of foreign art at the Panama-Pacific Exposition special consideration will be accorded only those countries which are officially represented. Though there are numerous isolated can-

vases in the International Section that might otherwise invite comment, we shall confine our attention to nations rather than to individuals.

As the first country to respond to the appeal of popular life and shake off the sterilizing formalism of Church and Court, Holland rightly claims a foremost place in the history of modern painting. It matters little that there was a dreary, barren hiatus following the death of Ruisdael, Hobbema,

and Pieter de Hooch. The sturdy Dutch were simply biding their time, and when, under the inspiration of the French romantic movement of 1830, attention was again directed to native theme, they readily reconquered their lost prestige. The chief names in this renaissance of the art of the Netherlands are Bosboom, Israëls, Mauve, Weissenbruch, and the brothers Maris. They it was who laid the foundations of the contemporary Dutch school. Through their sympathy for nature and their power of



*Netherlands Pavilion, Panama-Pacific Exposition*

MRS. H. A. VAN COENEN TORCHIANA

BY WILLEM WITSEN

## Foreign Painting at the Panama-Pacific Exposition

synthetic presentation they reaffirmed the fundamental principles of their forbears. It is the men of the second generation such as Blommers, Breitner, Witsen, Gorter, Isaac Israëls, and Van Mastenbroek who figure most prominently at San Francisco, and it may be asserted without hesitation that they preserve intact the national artistic patrimony.

Like their Fontainebleau-Barbizon predecessors the Dutchmen are by preference tonalists. Their pictures are studies in atmospheric unity rather than specific transcriptions of line or form. Drifting in from the sea or rising from lush meadow and lazy canal is an all-pervading moisture, a diffused, modified radiance that gives to the land and its art a singularly persuasive appeal. One and all these men are sincere, unaffected nature poets. No restless individualism disturbs their harmonious compositions. Repose, not revolu-

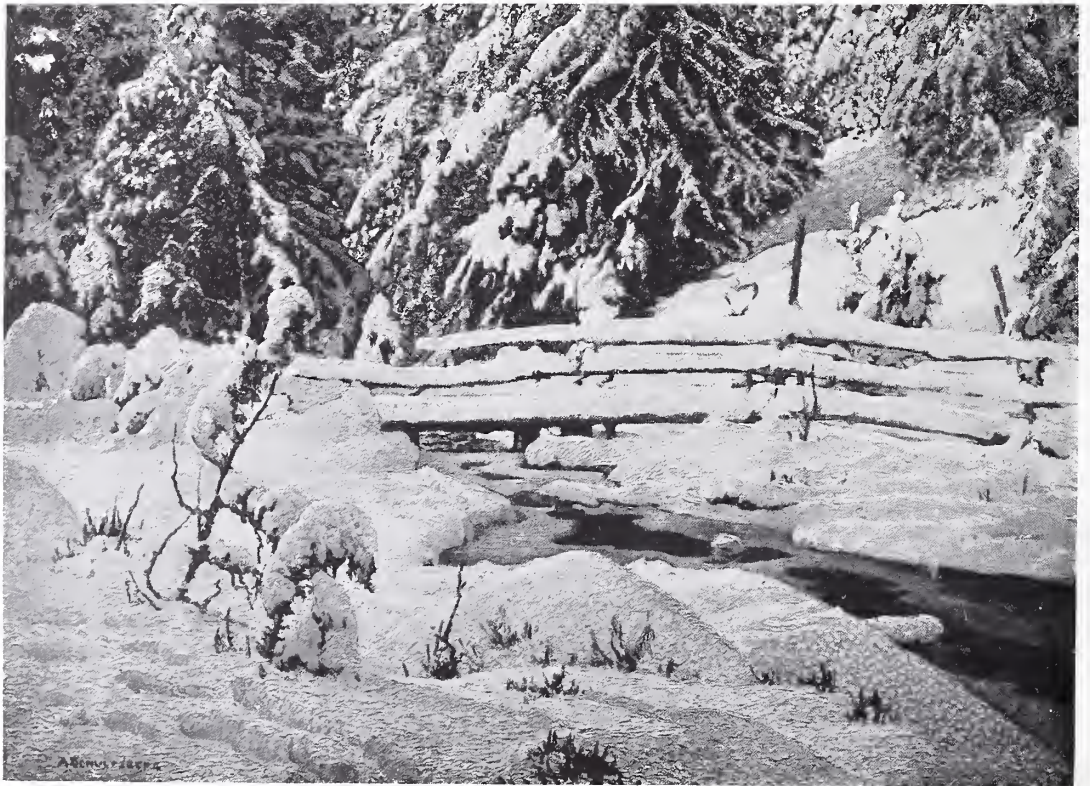


*Netherlands Section, Panama-Pacific Exposition*

WINTER IN AMSTERDAM

BY WILLEM WITSEN

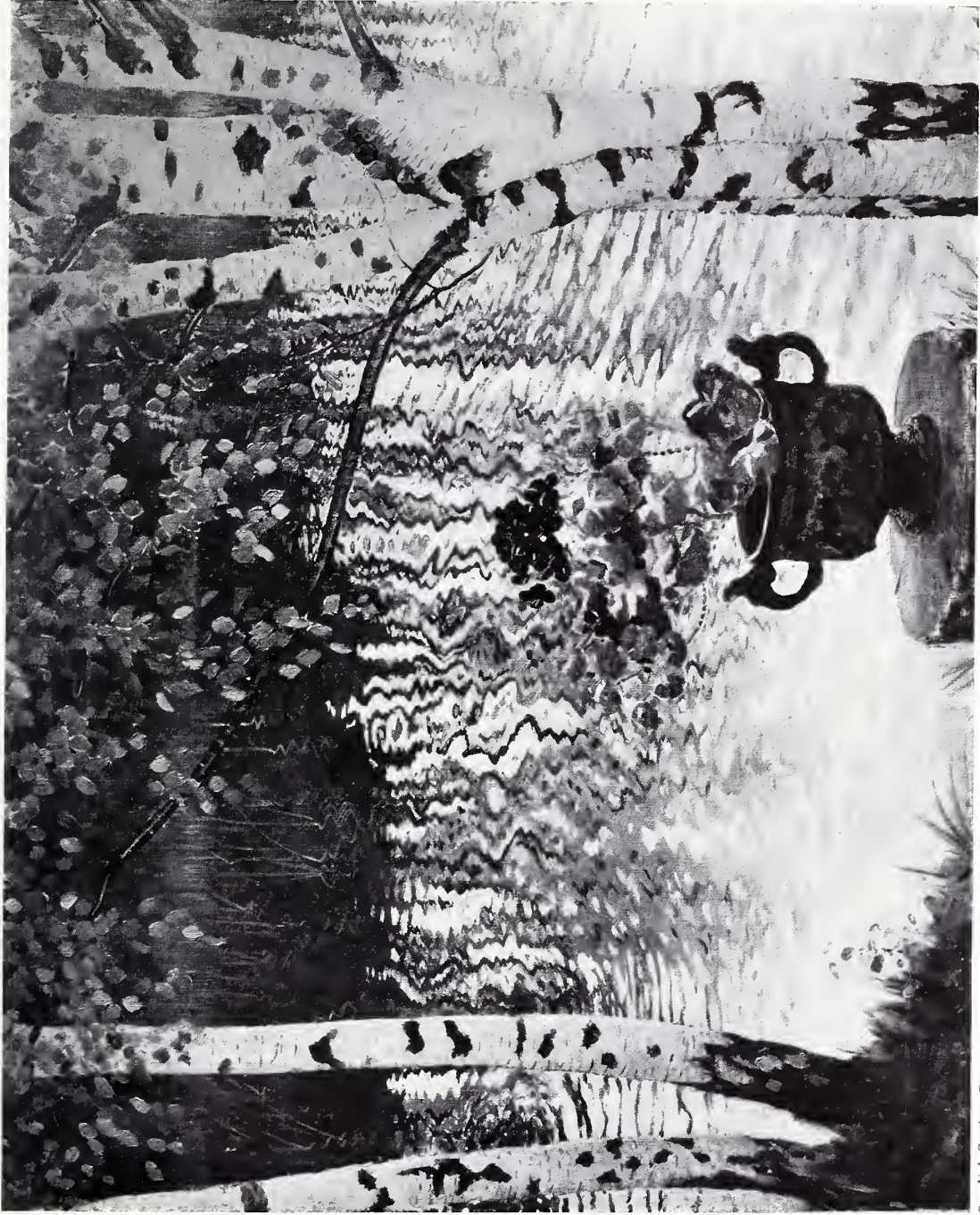
tion, is the sentiment they inspire. Whether treating broad, panoramic motive or modest cottage interior it is light, or, rather, tone which remains the centre of interest. You will note this alike in the busy glimpses of Rotterdam harbour



*Swedish Section, Panama-Pacific Exposition*

WINTER IN THE FOREST

BY ANSHELM SCHULTZBERG



*Swedish Section, Panama-Pacific Exposition*

**RIPPLING WATER**  
**BY GUSTAF A. FJÆSTAD**

## *Foreign Painting at the Panama-Pacific Exposition*

by Van Mastenbroek, or the rambling spires and irregular house fronts of Witsen. The same tendency is visible in the work of more advanced talents such as Hendrik Jan Wolter who, despite his freedom of stroke and purity of colour, relies primarily upon the unifying possibilities of atmosphere.

In surveying the spacious, well-appointed rooms devoted to Dutch art at San Francisco one is impressed by the sanity and balance that characterize these canvases as a whole. The themes are, as will be inferred, normal and unpretentious, the technique sound and devoid of eccentricity. A conspicuous measure of approval greeted the appearance of Breitner's simple and effective *Amsterdam Timber Port*, while Marius A. J. Bauer, with a small panel entitled *Oriental Equestrian* and a series of dramatic fantasias in black and white, contributed his usual strongly imaginative note. A less familiar figure is Mr. Willem Witsen, the Commissioner of Fine Arts, who, with his portraits in the Netherlands Pavilion, his two views of Amsterdam, and his etchings reveals himself the possessor of a definitely formulated artistic individuality. To a rare degree of objective verity Mr. Witsen adds a personal subjectivity which in its every manifestation is instinct with poetic feeling. One can indeed but congratulate the Resident Commissioner-General, the Honourable H. A. van Coenen Torchiana and his able staff upon the success of the Netherlands Section. Conservative and basing itself confidently upon the production of the past, contemporary Dutch art, in no sense radical or modernistic, illustrates the value of a consistently maintained tradition.

It was to the Frenchmen of a later date that the more eclectic Swedes turned for inspiration. The "phalanx of 1830" had already been superseded by grey-toned naturalist and sparkling luminist when Zorn, Ernst Josephson, Karl Nordström, Larsson, and Liljefors flocked to Northern France. They did not as a rule remain away long enough to lose sympathy with Scandinavian type and scene. One by one they returned to fling defiance at the Academy and initiate one of the most vigorous and wholesome movements in the history of current art. Under the dominant influence of Nordström the Konstnärsförbundet became the most important organization of its kind in Sweden. And yet, while this particular society has at various periods included in its membership virtually all the leading artists, certain of the better men,

restive under its restrictions, have from time to time broken away. It is from such independent spirits as well as from other sources that the Swedish Section at San Francisco has been recruited.

There is no gainsaying the impression which the art of these virile, clear-eyed Northmen has made upon the exposition public. Admirably arranged by the Swedish Commissioner of Fine Arts, Mr. Anshelm Schultzberg, who here duplicated his successes at St. Louis and at Rome, the several galleries reflect that breath of comprehension without which painting remains a mere dilettante diversion. The Fjaestad room with its hand-carved furniture, tapestries, and amply spaced canvases offers an object lesson which local museum and exhibition officials should take seriously to heart. This artist, whose work is at once stylistic and naturalistic, who is a marvellous observer and a master of decorative design, is one of the outstanding features of the exposition. An older and better-known man who has likewise been accorded collective representation is the animal painter, Bruno Liljefors, while the landscapes contributed by the Commissioner himself prove that, despite official duties, he is more than maintaining his position as a sympathetic and veracious interpreter of forest stillness and snow-clad hillside.

While it is difficult in so well balanced an ensemble to cite specific individuals, it is impossible to overlook the work of two young and less widely known men, namely Gabriel Strandberg and Helmer Osslund. The former selects his types from the poorer quarters of Stockholm and portrays them with luminous stroke and penetrative intuition. The latter finds his inspiration in North Sweden, where he records the clear colour, sharply silhouetted forms, and mighty rhythm of seemingly illimitable stretches of mountain and sky. You will in brief readily discern in the work of the Swedes—in the bold Lofoten Island sketches of Anna Boberg or the delicate panels of Oskar Bergman—a frankness of vision and directness of presentation as rare as they are stimulating. Unfatigued and lacking in sophistication, the art of Sweden derives its strength from the silent, persistent interaction between nature and man. The elements are few, but they are all-sufficient.

A less uniform development and a more truculent physiognomy mark the artistic production of latter-day Norway. Trained for the most part in



*Danish Pavilion, Panama-Pacific Exposition*

PEASANT WOMAN FROM AMAGER  
BY JULIUS J. EXNER

## *Foreign Painting at the Panama-Pacific Exposition*

Germany, the leaders, such as Christian Krohg and Edvard Munch, are turbulent and stressful in their outlook upon nature and character. Both dominant personalities, the rugged naturalism of Krohg becomes with Munch a species of restless, haunting evocation now sensuous, now psychic in appeal. It is these men, together with numerous recruits from the ranks of the new school, who constitute the exhibition collected by Director Jens Thiis for the delectation of San Francisco. Lacking in homogeneity, though not in interest, the display runs the gamut from tentative essays in impressionism by Collett and Thaulow to the invigorating chromatic experiments of Henrik Lund and Pola Gauguin.

Save at Cologne, Berlin, Vienna, etc., where they have appeared with unquestioned success, the work of the more advanced men has not proved sympathetic to the general public. While it is impossible to deny the dynamic power and fundamental pictorial endowment which these compositions reflect, they not infrequently reveal a certain want of sensitiveness. More talented than their neighbours, the Norwegians are manifestly lacking in discipline. If the art of Sweden is a clearly formulated and in a measure collective expression, that of Norway remains defiantly individual. A stormy instability of temper combined with the lack of a central tradition, has thus far prevented these men from assuming their rightful position in the province of contemporary painting or sculpture.

Although not represented in the Palace of Fine Arts or its precipitately constructed annex, the Danish Government has contributed several canvases toward the enhancement of the official pavilion. Viewed at leisure in spacious, homelike reception rooms these few subjects, all of which are from the Royal Gallery in Copenhagen, convey a concise and agreeable conception of the essential characteristics of Danish art. The painters in question include Hammer, Exner, Roed, Ottesen, Hansen, Balsgaard, Kyhn, Petersen, and Christiansen. They belong frankly to the epoch before Krøyer carried northward the gospel of light and air, and before Willumsen stirred his countrymen to fury with the first premonitions of Post-Impressionism. It is not "Frie Udstilling" art that greets you from these figured walls and looks down from these flower-set tables.

Face to face with simple, engaging bits of still-life or glimpses of sunlit river and ripening grain

field you experience a feeling of peace and repose. Here passes a peasant workman with a cheery "God aften" to the landed proprietor and his wife. There sits a stolid market woman from Amager counting her hard-earned coppers. The feverish scramble for sensation, the shuffle of a thousand anxious feet, the crudity and confusion of the Palace of Fine Arts with its heterogeneous contents vanishes like a nightmare amid the soothing propriety of these discreetly appointed rooms. In their quiet, unpretentious way the Danes appear to have somewhat the better of the argument. They have not lost sight of the true function of oil painting, which, be it intimated, is appropriately to embellish a given wall space. Their conception of life is modest and measured, and this attitude is eloquently reflected in their art.

It is not difficult to divine why these particular subjects should have been sent to America. One can readily picture the mellow, erudite Director Madsen sauntering through the Kunstmusæum and selecting them deliberately one by one, each designed to convey its special message of beauty and benignity to a restless, transatlantic world. While it is to be regretted that he did not include a few examples by Kōbke and Marstrand this would have been asking too much of such a savant and solicitous custodian.

Although it seems a far cry from the art of the Northern countries to that of Hungary, the passage may logically be made by way of Finland, for the Finns and Hungarians are allied both ethnically and aesthetically. There being, however, but a single Finnish artist, Axel Gallén-Kallela, on view at San Francisco, we shall proceed to a consideration of the work of the music and colour-loving Magyars. The art of Hungary is before else an essentially rhapsodic expression. You feel in it a marked degree of rhythm and a rich, vibrant harmony rarely if ever encountered elsewhere. There has thus far been in the Land of the Four Rivers and the Three Mountains no visible divorce between beauty and utility. The painter's attitude toward his profession, while more conscious, resembles that of the peasant toward the simpler tasks of eye and hand. In each you meet the same deep-rooted race spirit, the same love of vivid chromatic effect, the same fervid lyric passion.

Hungarian painting in the modern signification of the term dates from the early pleinair canvases

## Foreign Painting at the Panama-Pacific Exposition



Norwegian Section, Panama-Pacific Exposition

SUMMER NIGHT, AASGARDSTRAND

BY EDVARD MUNCH

of the pioneer impressionist, Szinyei Merse Pál, who, at the Munich exhibition of 1869, first came in contact with the epoch-making Frenchmen. And yet while *Majális*, just as Manet's *Le Déjeuner sur l'herbe*, marks the dividing line between the old and the new, it was not until 1896, when Hollósy Simon moved his classes from the Bavarian capital to Nagybánya, that the tendency assumed definite shape. The work of Hollósy is to-day being continued by Ferenczy Károly, while at Kecskemét we have Iványi Béla, and at Szolnok, on the banks of the Tisza, is Fényes Adolf and another flourishing colony. Everywhere throughout Hungary you will note a similar return to the salutary fecundity of native scene and national inspiration. The movement is best typified in the most talented personality of all, Rippl-Rónai József who, after years of Paris artist life, is now serenely sequestered at his birthplace, Kaposvár, producing the best work of

his career. Although independent of temper it is necessary for such men to exhibit in a body, their memorable debut of 1897 having been followed a decade later by the formation of the Circle of Magyar Impressionists and Naturalists, currently known as the "M. I. É. N. K." A still more recent group is the Nyolczak, or Eight, whose aims and ideas are patently expressionistic. It is these tendencies which, be it confessed, are somewhat ineffectually elucidated at San Francisco. The manifest intention was to have offered a more or less inclusive survey of contemporary Hungarian artistic activity, yet for one reason or another this has scarcely been achieved. The group of sketches by Rippl-Rónai cannot fail to disappoint those already familiar with this brilliant creative colourist's achievement. Csók István fares somewhat better, but one misses Reti István, Perlmutter Izsák, Czóbel Béla, and other names of kindred importance. Réth,



Hungarian Section, Panama-Pacific Exposition

PORTRAIT OF VEDRES MARC

BY RIPPL-RÓNAI JÓZSEF

## *Foreign Painting at the Panama-Pacific Exposition*



*Hungarian Section, Panama-Pacific Exposition*  
LONGCHAMPS

BY BATHYÁNYI GYULA

Késmarky, Kóródy, Csáky, and numerous talented young radicals whose work is as well known in Berlin and Paris as it is in Budapest, are also absent.

The physiognomy of current Hungarian painting as presented at the Panama-Pacific Exposition is varied but incomplete. The public will hardly be able to divine from this particular offering the true significance of modern Magyar art. That splendid movement which on the one hand aims to preserve unspoiled the eloquent peasant heritage and, on the other, to foster an equally national though more comprehensive development has not been clearly indicated. A more serious study of racial conditions and characteristics and a less spasmodic choice are necessary in order to convey a convincing sense of aesthetic aspiration and attainment. Although betraying no especially advanced sympathies, the display of Hungarian art at Rome in 1911 was distinctly superior to that now on view at San Francisco.

### THE ART ALLIANCE OF AMERICA

THIS society intends to give an exhibition of exceptional interest during December, of which ART AS ASSOCIATED WITH THE CHILD will furnish the motive. Vast opportunity is afforded to numerous branches of artistic endeavour, and it is to be hoped that painters, sculptors, interior decorators, architects, costume designers, toy makers, furniture designers, jewelers, potters, publishers, makers of book plates, game inventors, in fact all who can contribute in any field to the artistic welfare of the child will co-operate in this enterprise, which bids fair to make the round of this country after its inscenation in New York City. Exhibitors must belong to the Art Alliance of America at whose offices, situated at 45 East 42nd Street, every information can be obtained.

Already the idea is arousing the greatest enthusiasm.



## A Message in Bronze



THE SPENCER TRASK MEMORIAL AT SARATOGA SPRINGS

### MESSAGE IN BRONZE

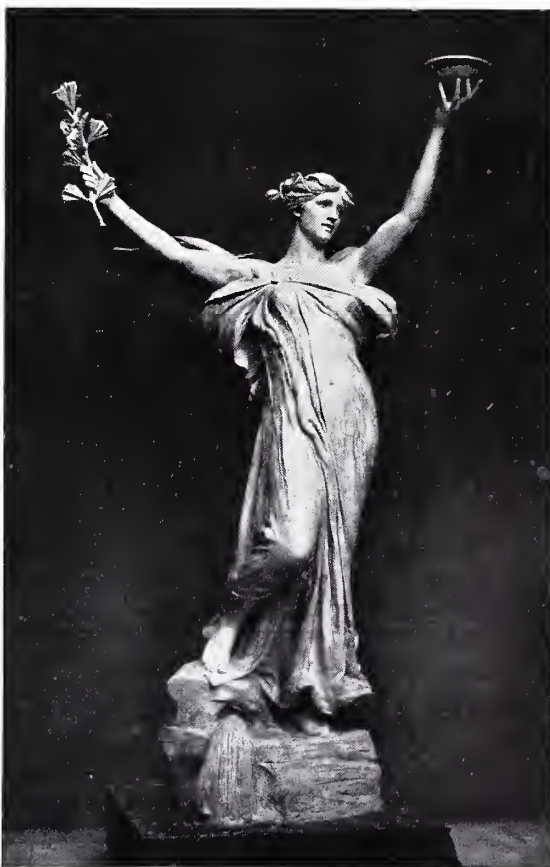
**A** ON Saturday, June 26, was unveiled in the City Park of Saratoga Springs the Spencer Trask Memorial, the work of Daniel Chester French.

The presentation of the beautiful bronze statue entitled *The Spirit of Life*, denoted an eventful day in the life of the city and a further milestone in the progress of American sculpture.

In the words of Hon. George Foster Peabody, who made the presentation address: "This structure is a witness to the notable union of the resources of this city and the power and wealth of the State, for the purpose of making here a place of beauty, and a place of resort, to which all men may confidently come to seek for the restoration of health."

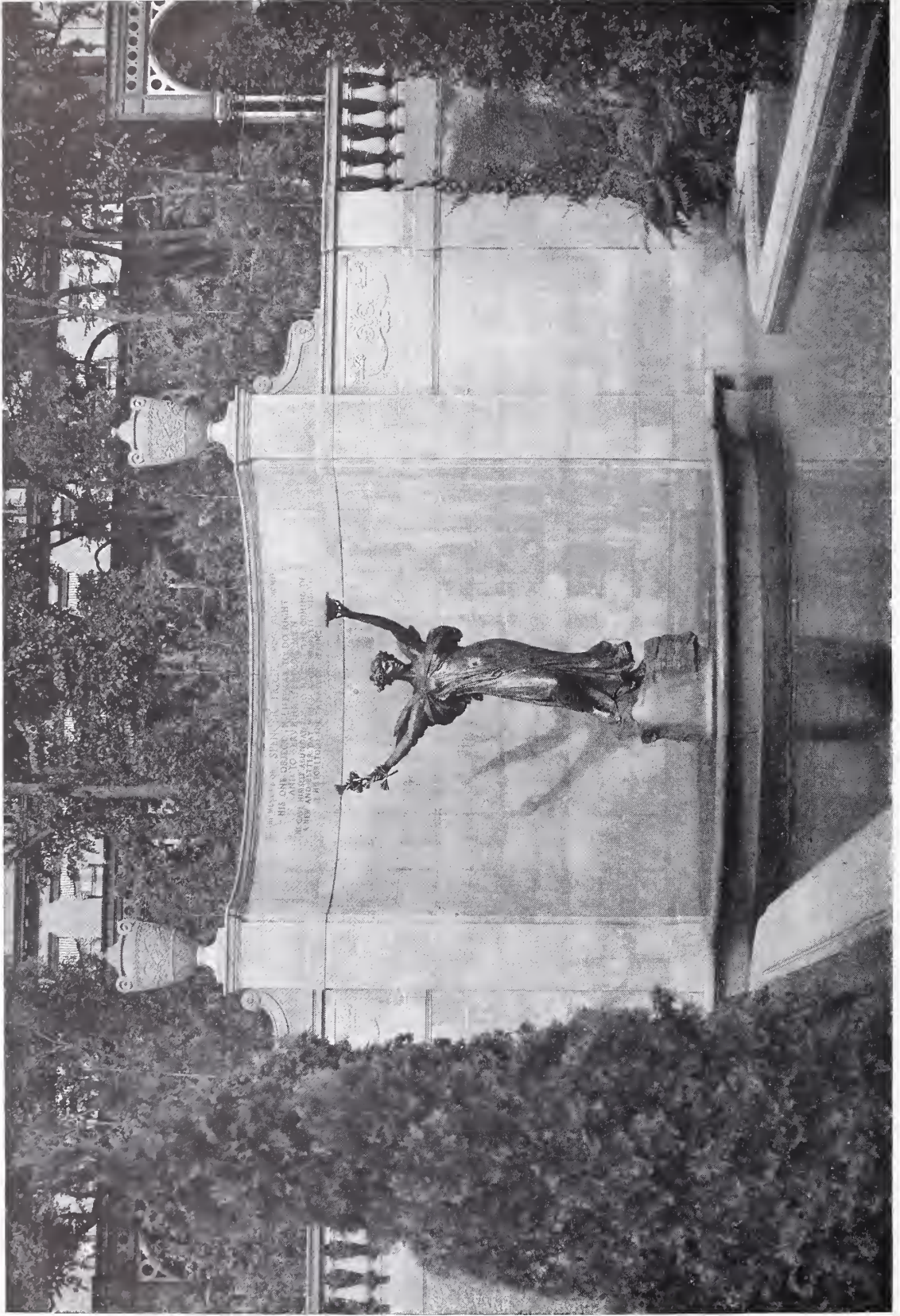
The treasure of health and healing stored up in Saratoga Springs has been splendidly symbolized by the eminent sculptor, with the simplicity and dignity characteristic of his work. The heroic figure stands in a white marble niche with a lagoon below and a balustraded terrace above; it is that of a winged woman, holding aloft an overflowing vessel in one hand and a pine bough in the other; shrubbery and flowers give the proper setting to the charming design. The figure, as conceived by Mr. French, besides giving freely of its abundance, represents the spirit of faith, activity, and aspiration, and in this expression it embodies the true spirit of Saratoga and is a fitting memorial to a citizen

who worked with unfaltering devotion toward the betterment of the community. In this emblem all may read not only a dedicatory tribute to the



THE SPIRIT OF LIFE

BY DANIEL CHESTER FRENCH



Photograph by Gillies & Whitman

THE BRONZE FIGURE, SHOWING OBLONG LAGOON BELOW



THE SPIRIT OF LIFE FOUNTAIN  
BY DANIEL CHESTER FRENCH

## Edward Berge, Sculptor



THE SPIRIT OF LIFE BY DANIEL CHESTER FRENCH

first commissioner of the reservation, but likewise an acknowledgement of the beneficent work accomplished by the State in the six years since Governor Charles Evans Hughes appointed the commissioners to carry out the will of the legislature.

In a letter regretting his inability to attend the ceremony, Ambassador van Dyke writes of the memorial: "It is a message in bronze, saying silently to the children of men, that life is not a care and a burden, but a blessing and a joy to all who live in purity and love. If I could be at Saratoga I should want to shake hands in congratulation with the members of the commission who have carried the work splendidly thus far—Messrs. Peabody, Tracy, and Godfrey. And then I should want to shake hands in hope and confidence with the new members. Messrs. Cameron and Van Tuyl, who are going on with Senator Godfrey to make Saratoga more and more of a vital asset to the people of the State of New York. I write from the shores where organized Death and Destruction are stalking

through fair lands. The duty which the President committed to my hands holds me here while the Dark Age lasts. But with my whole heart, oppressed but not discouraged, weary but still believing, I send my loyal greeting to The Spirit of Life in America."

### EDWARD BERGE, SCULPTOR BY WARREN WILMER BROWN

IN the hubbub of modernism, with its wild extremes, its endless unrest, its futile experimentation, it is indeed refreshing to turn to the artists who keep their heads.

Judging from what is to be seen in contemporaneous exhibitions, one is almost justified in the conclusion that neither painters nor sculptors are by any means sure of their bearings. The impulse, still generally speaking, seems to be either to plunge recklessly ahead of the time, or else to swing back across the centuries and, by adopting the naïve methods of the primitives, make a fad of the archaic.

The tendency toward identification with all sorts of new "isms"—not to mention such old standbys as realism, sentimentalism, chauvinism, in a word, and other things which, as Joseph Conrad says of the poor, "are exceedingly difficult to get rid of"—is very marked. So marked, indeed, as to argue against any great degree of positive conviction, notably on the part of the younger men, as to the scope and purpose, or even the nature of art.

Such a statement, of course, must be qualified. For it were an easy task to name a gratifyingly long list of men and women who are producing work, which, combining as it does originality and lofty aspiration with brilliant technical finish, puts American art, as a whole, in a commanding position before the world. Needless to say, these artists have the strength of their own convictions, not the convictions of somebody else.

Mr. Berge was born in Baltimore, where he now lives and has his studio. As a boy he studied at the Maryland Institute and after he had completed the course in the Rinehart school of sculpture there under Ephraim Keyser and Charles Pike, he decided to go to Paris.

His work as a student in Baltimore had displayed opulent promise and his friends experienced no surprise when they learned the rapidity of his progress in Europe. He speaks with par-



PIETÀ (IN TINTED CEMENT)  
BY EDWARD BERGE

## Edward Berge, Sculptor

ticular gratitude of the instruction given him by Verlet at Julian's, and of the knowledge he gained at Rodin's school, where he came into contact with the great master himself.

His first salon pictures—the year was 1901—were the exquisite *Muse Finding the Head of Orpheus* and *The Scalp*, casts that brought him immediate recognition.

*The Scalp*, which is now in bronze, is a powerful bit of realism. The subject is an Indian who, transported with gruesome joy, stands in triumph over the body of his enemy that rolls beneath his feet.

The figure is built up in a powerful manner, the modelling so broad, so bold, bespeaking that almost fierce exultation that fires an artist, when, at the moment of inspiration, the full realization of his subject blazes upon him and he springs forward to put his thought into instant execution.

At such moments one's powers of expression find outlet with marvellous facility and it is just this ease that, in Mr. Berge's Indian piece, makes the upward swing of the lithe, muscular body, held, as it is, in a superbly balanced pose, so effective, so potent as a description of passionate action. Histrionically, this is one of the sculptor's strongest performances.

An example of commissioned work that illustrates the full maturity of his powers in portraiture is the statue of Col. George Armistead, erected at Fort McHenry last fall. It is a noble, dignified monument and one that has uncommon vitality and impressiveness as a study of character. The figure is heroic in size and is of bronze. It surmounts a granite pedestal on a hill commanding a wide sweep of the Patapsco River, presenting from any angle a sharp, clean-cut silhouette of great elegance and grace.

Mr. Berge's work is essentially and uncompromisingly direct and unaffected, based, one would say, upon views of life that are above everything else healthful and sane. Not once in the whole range of his production has he displayed the slightest tendency toward eccentricity or sensationalism. In fact, the impulse in the other direction seems to influence him so strongly that his effort to avoid even the suggestion of such things, or of being lured into the pitfalls of sentimentalism or insincerity, appear almost aggressive.

He evidently has no use for "coloratura" sculpture, and scorning bravura, his processes

of elimination are so sharply defined, where ornamentation is concerned, that his work undoubtedly is less general in its appeal to the unthinking public than if he made more concessions to decoration.



WILL-O'-THE-WISP  
BRONZE FOUNTAIN

BY EDWARD BERGE

It is not to be understood that his work is lacking in grace and charm. It decidedly is not. There is beauty in everything he has done, but oftentimes it is the beauty which speaks to the mind before the heart; the type of beauty that is all the more enduring because its appeal to the aesthetic consciousness is final rather than initial.

The superficial observer who finds in Brahms' C minor symphony only coldness and intellectuality, or in Rodin's *Adam* nothing but a gauche, ugly figure, would doubtless, for example, declare

## Edward Berge, Sculptor

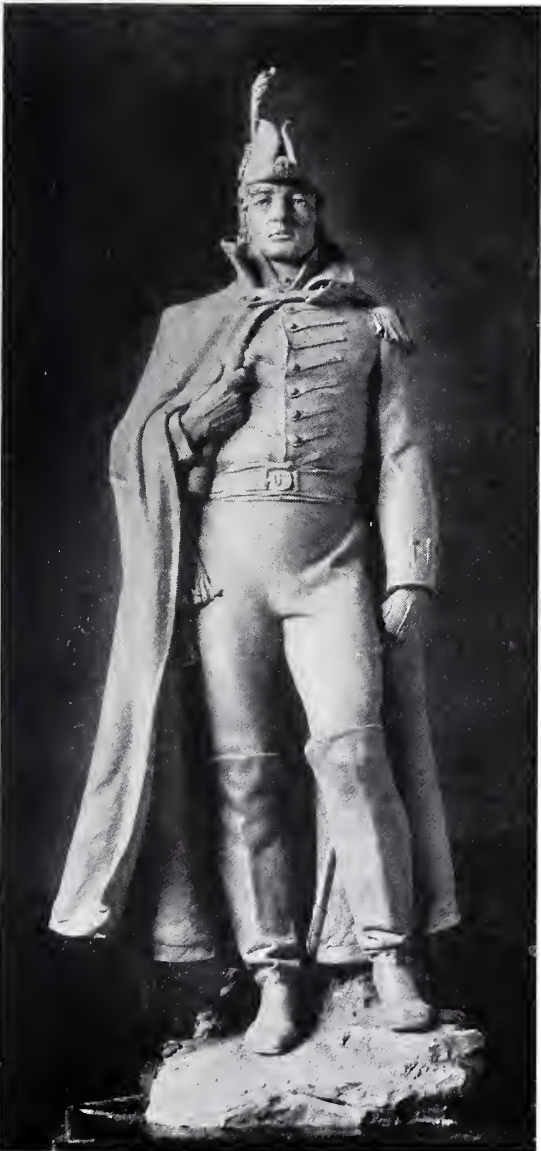
that Mr. Berge's *Pietà* is needlessly austere. It is the sort of work whose soul is not revealed at a flash. Study of it however, discloses the loftiness of the conception, for the message of the group is deeply religious and the very fact that it is presented in such an unadorned, chaste fashion, makes its solemn portent all the more convincing; makes the note of sorrow, half-human, half-divine, all the more insistent. The *Pietà* stands in St. Patrick's Catholic Church, Washington. It is in cement, tinted to harmonize with a lovely decoration by Gabrielle de V. Clements.

Mr. Berge has no sympathy with the morbidity



A SUNDIAL IN BRONZE

BY EDWARD BERGE



COL. GEORGE ARMISTEAD

BY EDWARD BERGE

and obscure symbolism that one meets so frequently in the arts now-a-days. The subjects he prefers are the men and women who have enough normal cares of their own to make them interesting, without drawing upon the decadents.

A man held in the grip of a salacious, destructive philosophy could not produce anything as fresh, as wholesome and as charming, for instance, as his small bronzes. It is in these that he strikes his most intimate and personal note, that he gives his fancy fullest flight. Sometimes they are pastoral in subject, sometimes they seem imbued with the soul of a classic sonnet. Again it is a sad minor chord that calls, or a flash of humour.

His presentations of children are notably happy, for he has the rare faculty of insight into the elusive, elfin soul of childhood and of interpreting it in a surprisingly sensitive way. Perhaps the fact that he is the father of a handsome pair of boys—twins, now in their eighth year—has something to do with this. At any rate, Henry and Stephens frequently pose for him, and intelligent, indefatigable little models they are too, he tells me.

Among the best of the childhood series is the *Sundial*, *Wildflower*, *Undine* and *Will-o'-the-Wisp*.

A profound feeling for rhythm and proportion, coherency and flexibility are characteristics of Mr. Berge's style. His compositions generally are exceptionally well balanced and if his modelling be smoother than that of many present-day sculptors, it is eloquent of a light understanding touch and is none the less virile and assertive.

He is very serious and at the same time enthusiastic, and these factors coupled with his great natural talent, his huge capacity for work, make it reasonable to predict for him increasing success. His *Muse* and four of his bronzes are at the Panama-Pacific Exposition.

## BOOK REVIEW

WHEN MONA LISA CAME HOME. By Carolyn Apperson Leech. (Ralph Fletcher Seymour Company, Chicago.)

A suggestion of suppressed eagerness, of breathless hush of expectation, emanates from the opening pages of this little book, in which the writer draws us near to Florence. Like wandering Dante and Virgil, at one in comprehension and consciousness of beauty, do the two wayfarers who participated in the wondrous homecoming of *Mona Lisa* approach, one afternoon, through rain and mist, the valley of the Arno. "Florence in the distance, a shining city, the winding Mugnone like silver lace twisted in the green."

There is a glimpse of the picturesque Florentine crowd, high officials of the army and men of lowest rank, artists and artisans, "a typical Tessa, gay in coloured head-dress and apron, coral beads and gold ear-rings, her pink corsets belting in the bright blue blouse and skirts." The pulse of Fiesole throbs through these few pages, it beats in quick response to the dramatic spectacle of the great procession tensely waiting till the tasselled cord that bars the great doors is dropped and the crowd sweeps like a human tide into the Uffizi. "In one corner, barricaded by the heavy oak benches of the Uffizi, under the shadow of da Vinci's portrait, stood a velvet-draped platform and easel on which, in a carved and gilded frame, glowed *Mona Lisa*, enthroned in smiling peace."

The remaining pages flow on in contemplation, touching in comparison *La Joconde*, in the Salon Carré of the Louvre, one of many works that "dissipated our energies," and *Mona Lisa* in Florence, where one can "drink a deeper and more quickened homage to the woman who so

tempted art . . ." There is a suggestion of the personality of Leonardo—"for there was a pagan Leonardo who revelled in Apollo's laurels as he revered Christ's red thorns."

Into this little volume of somewhat less than twenty pages a mood is wrought which traces like a golden thread the magic of an event that illumines to radiance the temperament and the idealism of the Italian people.

## ASSOCIATED ARTISTS OF PITTSBURGH

THIS Society will hold their sixth annual exhibition of paintings at the Carnegie Art Galleries, from October 23 to November 22. Press view and reception on October 22. The jury as usual will award first, second and third honors, in addition to which there will be the Rowland prize of \$200.00, presented by Mrs. Richard A. Rowland, for the most popular painting, every visitor being allowed a vote.

## THE IMMIGRANT IN AMERICA

AN EXCEEDINGLY interesting and instructive exhibition has been announced to take place on November 15, lasting until December 15 at 8 West 8th Street, New York, the studio of Mrs. Harry Payne Whitney, subject being *The Immigrant in America*. To increase still further the interest among painters, sculptors, illustrators, and cartoonists, Mrs. Whitney is offering many valuable prizes in these different departments of art. Her desire has not been solely to stimulate art and artists, but through their exhibits to demonstrate the meaning of America to the immigrant, and of the immigrant to America, at the same time drawing public attention to the need of Americanization at a time when this knowledge has never been more necessary.

## MAKING ART POPULAR THROUGH THE LIBRARY

IN a little brochure with a coloured frontispiece and many illustrations by students, Mary McLachin Powell, chief of the department of Art Work in the Saint Louis Public Library, has shown how an up-to-date library is capable of diffusing information about art and developing appreciation of it in the general public.



## The Paris Salon of Fifty Years Ago

THE PARIS SALON OF FIFTY YEARS AGO. BY D. CROAL THOMSON. (*Concluding Article.*)

THE Exhibition in Paris fifty years ago was particularly interesting to the artists of the period, because immediately before then, that is in 1863, there had been a remarkable and sweeping rejection of the works of the men whom we now consider form an important part of the first section of modern French art. In 1863 the elderly officials of the Salon rode on the top of their commission, and were having, as it were, a final kick at the new development of painting. Without consideration of their artistic merits, they refused to hang the more forward painters of the time; Edouard Manet, Fantin Latour, Cazin, Vollon, Legros, Whistler, Jongkind, and Harpignies, all

suffered rejection, and these men are the artists we now recognise amongst the most gifted of the period, while the wire-pullers of the council are all forgotten. The painting Jury consisted of over a dozen artists and of these I confess to knowing only four. Three of them, Ingres, Flandrin, and Delacroix, however, had declined to serve on the Jury, and the fourth was Meissonier, who was not an exhibitor. All the other names on the list of judges are now unknown.

The Emperor Napoleon was personally very angry over the rejections, and he offered "Les Refusés" his whole-hearted sympathy. He assisted them to open a rival Salon which was frankly styled "Le Salon des Refusés." The Emperor published an official statement that he had received so many "réclamations" that he decided to permit the work of these artists to be seen by the public.



*D'après votre désir je vous fais remettre le Croquis sur Tableau  
(SOUVENIR DE MORTEFONTAINE) que j'envoie cette année au Salon.  
Ce 17 mars 1864 (Corot)*

## The Paris Salon of Fifty Years Ago

The part the Emperor Napoleon III played in the artistic world of France has never been thoroughly explained, nor has he received the honour due to one who stood by and assisted the younger men before they were recognised by the public. We know that in the Emperor's private apartments in the Tuileries, and at Fontainebleau, he possessed some most excellent pictures, and notably the famous Corot *Souvenir de Mortefontaine*, of which the artist's own drawing is here reproduced. This beautiful picture, now in the Louvre, hung from 1864 to 1889 at the Château of Fontainebleau. There was also a fine Daubigny in the Tuileries, and more than one Corot. It is related that when the palace was taken by the Communists in 1871 one intruder called to another: "Honour to Art! Do not touch these pictures, they are Corot's."

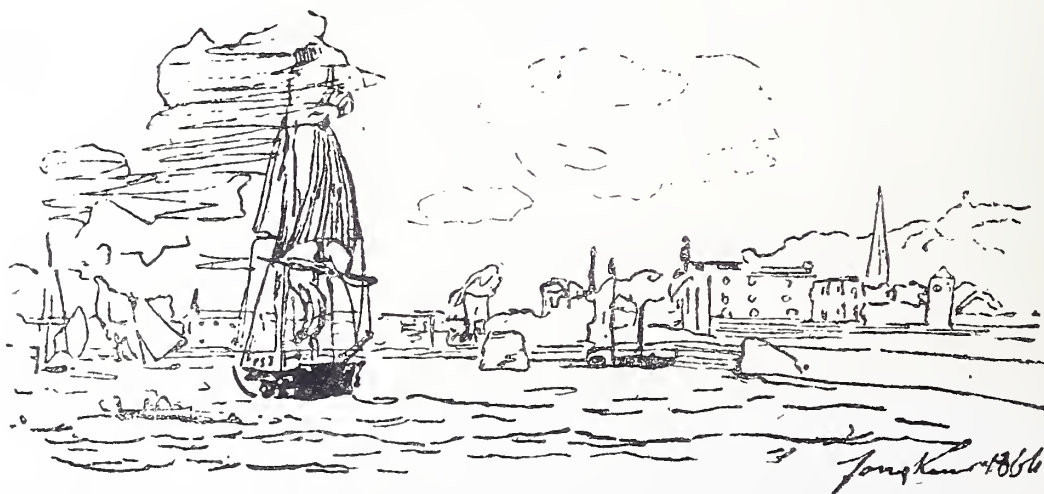
It is to be hoped that even yet one of the entourage of the Emperor before the 1870 war will still find it possible to tell the story of the decided penchant the sovereign possessed for men such as Corot, Daubigny, and Messieurs les Refusés. I may say that I have tried to obtain some information from the revered Lady who, since then, has made this country her home, but without result.

Be this as it may, it is quite certain Napoleon III was more of an art patron than has ever been allowed. His military and political misfortunes have entirely eclipsed his better qualities, and his support of Corot and Daubigny was remarkable and consistent. It should not be forgotten that immediately after the royal purchase of *Mortefontaine* Corot was chosen Chevalier of the Legion of Honour, and this on the personal intervention of the Emperor, otherwise the decoration would not have been conferred.

We shall commence our further survey of the Salon of Fifty Years Ago with a consideration of the works of Daubigny (1817-1878), represented among our illustrations by two drawings.

One, the famous *Moonlight*, forms our frontispiece—about which there are some interesting facts to relate—and the subject of the other is *Villerville*, a seaside place near Trouville, where the artist often painted. Of this fishing village perched on the cliffs he made pictures both from above and below, and these were mostly produced with full colour, and even with the palette-knife in place of the brush, a method our own Constable successfully inaugurated. *Villerville* was painted for Madame Daubigny, the artist's wife, and it remained her property a long time. The subject, notwithstanding its grimness, was one that all the family liked, and their friend, Emile Vernier, lithographed it at least two separate times. Afterwards the picture was bought by the famous artist-banker of Holland, M. Mesdag, and it remains in his well-known collection at The Hague.

To the 1865 Salon Daubigny sent the *Château et Parc de St. Cloud*, commissioned by the enlightened but unfortunate Emperor, together with the great canvas, *Effet de Lune*, in which English people should be specially interested. Of the latter picture Daubigny's own sketch forming our frontispiece shows the composition well. The moon appears to float through the clouded sky, and the little hamlet sleeps peacefully on the plain. Towards the houses two figures move, one carrying a lamb and the other a lantern, and they are followed by a dog. The painting itself is in richly-toned colours, and, with the mystery added by the moonlight, it is a work of the highest artistic quality.

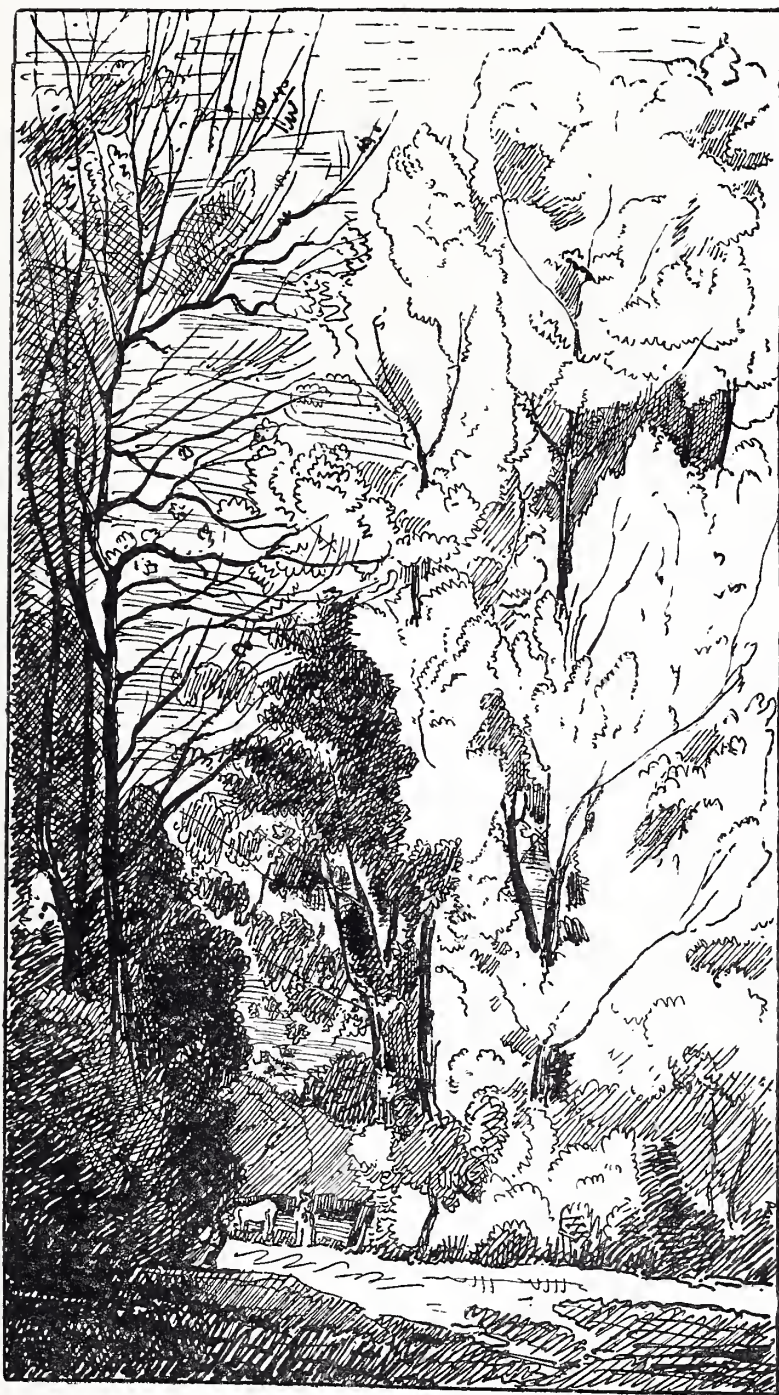


"HONFLEUR : ENTREE DU PORT



*J'écris mon tableau de Villerville que j'expose  
cette année. Daubigny*





*Effet d'automne Daubigny fin 1865*

“EFFET D'AUTOMNE”  
BY KARL DAUBIGNY

## The Paris Salon of Fifty Years Ago



Ed. Frère. Size 13 Mars 1865

“CACHE-CACHE”

BY EDOUARD FRÈRE

After the *Moonlight* had been at the Salon, Daubigny, on the suggestion of several English admirers (Leighton, the future P.R.A., amongst them) sent the canvas to the Royal Academy, which in 1866 was held in the building now occupied by the National Gallery. But if Daubigny was known and admired by the then younger men, he was unknown and disliked by the older set whose strength was not yet broken. So the picture, although not actually rejected, was hung with the least possible honour, over a doorway, and almost invisible notwithstanding its six feet in length. Daubigny's friends were furious, but they were young, and therefore almost powerless. They could not prevent the deliberate affront to a foreigner about whom, the older men thought, too much fuss was being made.

Mr. H. T. Wells, a figure painter hardly remembered now, but just then elected an Associate, and a man of some wealth, bought the picture, and this fact tempered the extreme chagrin the artist experienced when he and his son Karl, of whose work we also give a reproduction, came later in the year to London to see how his masterpiece looked. Mr. Wells sold the picture about twenty-five years afterwards to a Cornish collector, and as he obtained several thousand pounds for it, the pluck of making a purchase, purely from sympathy as it was, turned out a fairly profitable arrangement.

We have already mentioned that Corot (1796-1875), then approaching his seventieth year, sent

to the 1864 Salon his ever-beautiful *Souvenir de Mortefontaine*. In the Catalogue of the Salon the title carried an asterisk, which showed that when it was sent in, the painting was still in the possession of the painter. The picture, now in the Louvre, was for many years the only satisfactory work by Corot which was accessible to the public. This difficulty in seeing the master's pictures was responsible for the fact that it was not until over a dozen years after the artist's death that his reputation began to be built up outside: but in purely artistic circles, of course, the fame of Corot was already well established.

The sketch of Honfleur by J. B. Jongkind (1819-1891) is only a kind of memorandum of the composition of a picture which is certainly interesting. Jongkind was a Dutch painter who spent most of his time in Paris, but loved to go to the sea-coasts of Normandy and Picardy. He was an etcher and a water-colourist of fine quality, a pupil of Isabey.

Karl Daubigny (1846-1886) painted in direct continuation of his father's subjects. He never was taken seriously, as his pictures were too frequently weak reflections of the older painter. At the same time he had a strong artistic sense, which enabled him to produce a number of excellent landscapes, of which the *Automne*, represented by the sketch reproduced on page 153, is one.

In Edouard Frère (1819-1886) we have a French artist of a different character, one whose figure-pictures have enjoyed, and still continue to enjoy, a place of distinction amongst collectors. *Hide and Seek* is a typical example of his work, and his greatest pleasure was to introduce happy or industrious children into his pictures. Mr. Ruskin once said that Frère's colour could be compared with Rembrandt's, and, further, that "he painted with his soul, combining the depth of Wordsworth, the grace of Reynolds, with the holiness of Fra Angelico." Another critic spoke of his children as being always fascinating because of their unconsciousness.

The art of Jules Breton (1827-1906) during his lifetime was very warmly appreciated, and his



Elle était immuable assise sur un meuble d'ivoire, le regard plongé  
 dans le ciel. Un peu plus loin quelques Dindons picoraient dans le herbier et  
 c'étaient des bruyères br. L'oiseau, le l'oiseau, l'oiseau, l'oiseau, l'oiseau.  
 à côté d. cette étrange fille sans qu'elle daignât se remuer. Je passai  
 mes yeux sur elle, mon cœur se déchirait et je sentais que  
 j'avais connu son olivier.

Jules Breton







## The Paris Salon of Fifty Years Ago

success was immense amongst both his own countrymen and Americans. In Britain his reputation has never been so high, and there are few examples of his work in our country. His compositions are always carefully arranged and their drawing correct, while his colour is usually good, occasionally rising to a very high level. This picture of the 1864 Salon *Une Gardeuse de Dindons*, is a typical example of his style, which was always concerned with French peasantry of the better sort.

From the note accompanying the drawing it appears that the artist encountered the remarkable turkey guardian in the far south of France, on the border of the Mediterranean Sea. He relates how he found her sitting motionless on a piece of rock, her thoughts in the sky, while the turkeys wobbled around. In the misty distance the Mediterranean shone like a white line. The artist goes on to say that he passed close to the strange girl without her taking any notice, and he watched her figure for some time. He does not say if he afterwards persuaded her to sit to him, but only that on account of the extreme heat he returned to the village along the olive-shaded road.

The drawing is a clever one, but the bare outline of the profile without eye or mouth makes it look rather like a diagram, while the drawing of the left hand and arm is more than doubtful.

Jules Breton's pictures in the Luxembourg, *La Bénédiction des Blés* and the *Rappel aux Glaneuses* have brought him unstinted fame, while the payment by Lord Strathcona of fifty thousand dollars for his large picture, *Les Communiantes*, has given him a position which otherwise his work hardly justifies. Yet his reputation in France remains at the highest, and it is remarkable that this reputation is as firm with the artistic world as with the ordinary public, and his poetic literary publications are always spoken of with respect.

The two charming little sketches from pictures by Gustave Castan (1823-1892) are much better in black and white than the originals are in colour. The painter was a Swiss, born at Geneva, and a pupil of Calame, himself a Swiss artist of the conscientious and constrained school. Castan was a clever and industrious man, and in addition to being a painter was an engraver and lithographer of eminence in his day. He reached Paris when



Les Bords de la Creuse à Gargilesse  
Salon de 1864

Gustave Castan

## The Paris Salon of Fifty Years Ago

the Barbizon men were coming into their own, and these drawings reveal how strong and how healthy this influence was. Castan also made many illustrations for newspapers.

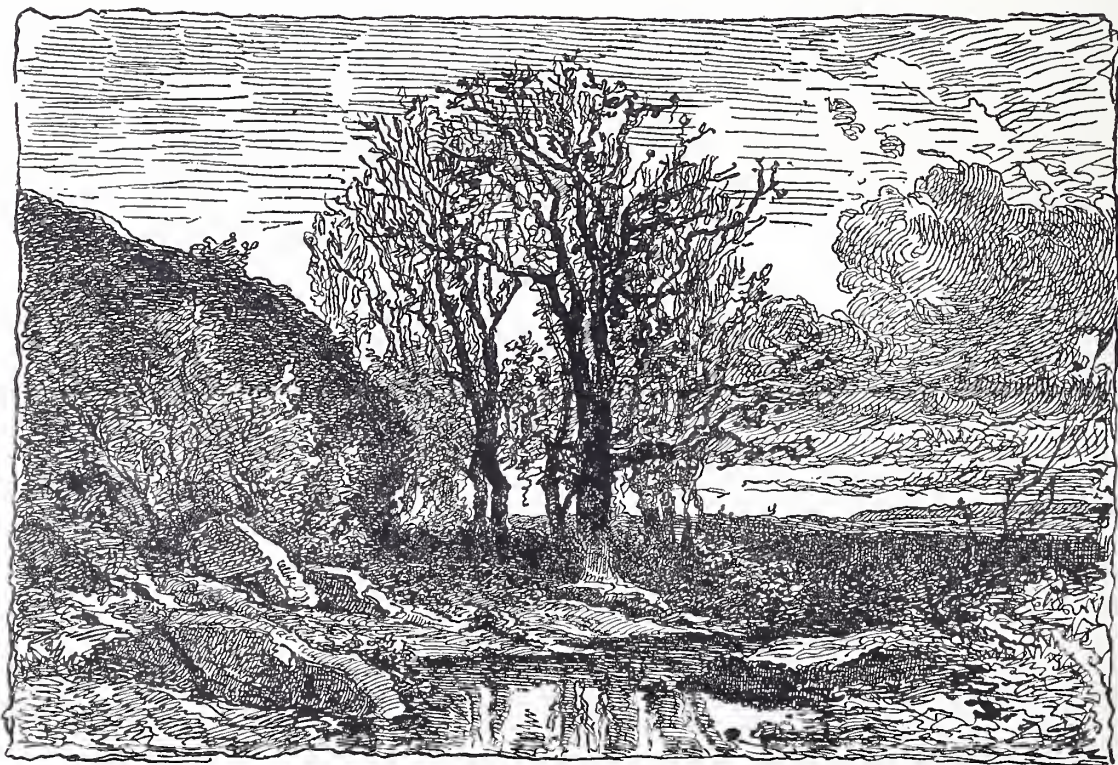
We now reach what is perhaps the finest drawing of all those we have reproduced in these articles, and one of the most remarkable productions in line of the Barbizon School. This is the *Plaine de Barbizon*, by Théodore Rousseau (1812-1867). It is a sketch made from some rising ground near Fontainebleau, and the artist himself describes the scene in a letter accompanying the drawing.

"From the window of my studio in the country I observe upon a small elevation of the ground the corner of a little wood of oaks. It is poor, stunted and rocky, but raised from its humility by three majestic poplars"; and in a lofty strain he proceeds to express his appreciation of the beauties of the locality, concluding by describing how the peasant suddenly appeared from amongst the trees and added a further note of dignity to the scene.

The splendid majesty of this apparently simple drawing is something to be pondered over. The Rembrandtesque selection of the vital lines in the picture, the beauty of the composition, and the

suggestion of the immensity of nature in comparison with humanity, as shown by the great poplar trees overshadowing the little figure of the home-going peasant—all these together render this a drawing of the very highest order.

We now come to the works of three artists eminent in their way fifty years ago, but only one of whom is now remembered. Gustave Morin (1809-1886) was a native of Rouen and began to exhibit at the Salon in 1833. In 1858 he returned to Rouen as Director of the Academy of Painting, and in 1865, the year he made the drawing, he became Conservateur of the Museum there. It was probably the Great Exhibition of 1862 that brought Morin to London, and he seems to have grasped quickly some of the peculiarities of the streets at that time. To the Salon of 1866 he sent a water-colour, *At the Corner of London Bridge*, and in our *Croquis dans les Rues* he displays his knowledge of our metropolis. Therein we find an omnibus with its "knifeboard" and box seats, a hansom cab cutting along, a big costermonger with a small donkey, and in the background the Lord Mayor's coach, with the gamins of the streets, the butcher-



Un Crépuscule

Salon de 1865

Gustave Castan

"UN CRÉPUSCULE"

158

BY GUSTAVE CASTAN



“LA PLAINE DE BARBIZON”  
BY THÉODORE ROUSSEAU





*Londres -  
- Compagnie des mess.*

"LONDRES—CROQUIS DANS LES  
RUES." BY GUSTAVE MORIN

## The Paris Salon of Fifty Years Ago

boy and the dog Toby. It would be hard to bring together more incidents specially characteristic of London towards the end of last century.

Félicien J. V. Rops (1833-1898) was an artist usually classed with the Belgian School, as he was born at Namur; but his instincts were far more Eastern, and in his later life he developed a class of production nearly allied to the decadents of Pompeii, or worse, and some of his subjects no journal would be permitted to publish either in the East or in the West. The drawing, *La Campagne Parisienne*, which we reproduce, is, however, one that is full of a humour of which no one need be ashamed. The idea throughout the drawing is connected with the contests of the artistic world, for there are a number of painters hard at work amidst the turmoil of horse traffic, the central group being the St. Cloud coach filled to more than overflowing, not forgetting the dog hanging from the literary man's foot at the back.

Of Joseph Suchet and his pictures I find little to

say except that he was a native of Marseilles and lived there. As a draughtsman he had great skill, and his *Fishing Boat* moves along, somewhat high in the water, while the little boat behind is lighter still. The wind blows the sails vigorously, and apparently in gusts by the way the flag turns upwards.

The three remaining drawings are all by men whose eminence is far more widely admitted now than at the time they were produced.

Edouard Manet's work (1832-1883) is interesting even in its smallest details, and the curious miniature sketch he has made of three pictures is remarkable in every way.

The *Buveur de l'Eau* appears to be one of the painter's first ideas for a picture which afterwards became celebrated. It originally formed part of a large picture entitled *Gipsies*, which figured in Manet's personal Exhibition in 1867. The subject of the picture was sufficiently detached to be cut in three portions by the artist, each three feet high,



"LA CAMPAGNE PARISIENNE"



Croquis de mon Père  
à l'exposition de 1867  
No 126

“BARQUES DE PÊCHE DANS LE GOLFE  
DE MARSEILLES.” BY JOSEPH SUCHET





## The Paris Salon of Fifty Years Ago

of a Gipsy man and a Gipsy woman; while the *Water Drinker* was 22 x 19 inches. It is described as "A boy in his shirt-sleeves seen in profile turned towards the left, holding in his uplifted arms a vessel full of water; his head thrown back and his mouth open, a stream of water pouring out of the vessel into his mouth."

The sketch of *Two Spanish Dancers* was done from Spaniards visiting Paris, and the date, "2, Avril, 1865," on the sheet, shows that it was made four months before Manet's only visit to Madrid in the autumn of that year. For long Manet was attracted to the art of Spain and to its people, and in some strong points there is a connection between his painting and that of both Velasquez and Murillo, however different they may apparently be. The remaining figure on the sheet is *Lola de Valence*, a celebrated Spanish dancer, who was popular in France for years, and Manet painted her portrait several times.

The fifty years that have passed since Edouard Manet painted have scarcely availed to reconcile the ordinary public to his pictures. When they were first exhibited, M. Théodore Duret says (and M. Duret is the much honoured living link between the pioneers of the early days and our own time, and was the personal friend of Manet and Whistler) in his brilliant biography of the artist, that "Manet's pictures had the same sort of violent fascination for the visitor to the Salon that a red rag has for a bull, or a mirror for larks."

Manet's honesty was doubted and his sincerity, which was well marked to his friends, was never accepted by the public. In person, however, he was a man of polished manners and blameless life "who lived soberly with his wife and

mother." He was scrupulously correct in his dress, and it was in some measure owing to his example that artists commenced to dress like ordinary men of the world. When, in 1915, we observe an artist wearing a velvet coat and slouch hat, we set him down as one who has to bolster up his reputation by other means than his artistic productions!

Manet went "right through the mill" in the sixties. Beginning with 1859 he was rejected four times and accepted thrice. He was fully persuaded, however, that if the public came to know his work it would be well received, at least by some, so he persevered and, like Whistler, did everything he could to let his pictures be publicly exhibited.



SKETCHES: "WATER DRINKER"; "TWO SPANISH DANCERS," AND "LOLA DE VALENCE." BY EDOUARD MANET

## The Paris Salon of Fifty Years Ago

In the year 1867, when the Great Exhibition was held in the French metropolis, both Manet and Courbet, who also was popularly disliked, obtained permission to hold personal exhibitions. A shed-like structure was erected near the Pont de l'Alma, and there in May 1867 Manet exhibited about fifty of his pictures, practically all he had produced. As M. Duret relates, "the greater part of this magnificent collection has now found its way into various public and private collections of note in Europe and America." But the Parisian public and their visitors refused to see any good in Manet's work, and it has remained for the present generation to place him on the high level where he properly belongs. The catalogue of the Exhibition of 1867 contained a lengthy statement by Manet, "Reasons for holding a Private Exhibition," setting forth the artist's position in a remarkable way.

The necessity to exhibit he emphasises very strongly: "The matter of vital concern for the artist is to exhibit; for it happens, after some looking at a thing, that one becomes familiar with what was surprising, or, if you will, shocking. Little by little it becomes understood and accepted. . . . By exhibiting, an artist finds friends and supporters who encourage him in his struggle. M. Manet has no pretensions either to overthrow an established mode of painting or to create a new one. He has simply tried to be himself and not another."

The sketches of Puvis de Chavannes (1824-1898) are several of the many which the artist prepared for his great decorative panels at Amiens Museum, which have been mentioned in the preceding article (p. 77). The present figures are a little difficult to disentangle, but they show studies of children in various attitudes of rest, with a mother's hand or arm supporting them.

Puvis de Chavannes had two studios, one in Paris, Place Pigalle, and the other outside the Western walls, and he spent the time occupied in going from one to the other (as he did every day for years) in considering and deciding how his work was to proceed. He executed only a few easel pictures or *tableaux de chevalet*, as his mural decorations engaged most of his thoughts. Some think that his great series at Amiens constituted his chief work, but the mural pictures in the Paris Pantheon are naturally much better known. He was essentially a painter of the joys of the peasant in his life and in his work, and in this respect is a contrast to J. F. Millet who so divinely chose the graver and even the more tragic aspect of the peasant's existence.

Our final illustration is a reproduction of a sketch *Le Brouillard* by Jules Dupré (1812-1889), and it is accompanied by a note from the artist which declares that it was always a great affair for him to put pen to paper. The subject of the sketch of itself is nothing, he says; it is the "coté symphonique" which is the great thing and indeed the highest expression of art. D. C. T.



SKETCHES FOR "LES PÊCHEURS" (MUSÉE D'AMIENS). BY P. PUVIS DE CHAVANNES



... Je voulais vous écrire, il y a deux  
jours, mais c'est toujours pour moi  
une grosse affaire que de me mettre une  
plume aux doigts. J'attends le cadre  
pour vous terminer le petit tableau  
et j'ai commencé le brouillard, que je  
voudrais élever jus qu'à la  
réserve, le sujet y met beaucoup,  
mais le sujet n'est rien, c'est le  
côté symphonique qui est la grande chose  
et la plus haute expression de l'art,  
puis qu'elle vient de l'ensemble.  
J. Dupré

"LE BROUILLARD." BY  
JULES DUPRÉ

THE PAINTINGS OF OSWALD  
H. BIRLEY, R.O.I.

It is surely not the fact of his being, or not being, acquainted with the sitter that makes for the onlooker the difference between an interesting portrait and a dull one; and as we are all capable of enjoying the landscape-painter's rendering of a scene with which we are unfamiliar, provided that it has been regarded with true artistic insight and depicted in a personal manner, so we may enjoy the portrait of an unknown individual provided that the artist has succeeded, by an intimate study of his subject, in grasping in his conception something of the psychic as well as the physical character of the sitter, and in capturing upon his canvas a hint of that divine spark which is within us all.

It was the eminent Italian criminologist, Cesare Lombroso, who wrote in one of his works, after a discussion of the physical, psychic, functional and skeletal anomalies which he had identified as being characteristic of the criminal type, the following words (I quote from the very interesting summary of Prof. Lombroso's investigations compiled by his daughter) which are significant as being the testimony of a famous scientist to the accuracy and subconscious analytical power of vision of the trained artist: "Painters and Poets, unhampered by false doctrines, divined this type long before it became the subject of a special branch of study. The assassins, executioners and devils painted by Mantegna, Titian, and Ribera the Spagnoletto, embody with marvellous exactitude the characteristics of the born criminal; and the descriptions of great writers—Dante, Shakespeare, Dostoyevsky, and Ibsen—are equally faithful representations, physically and psychically of this morbid type." Needs not for me to say that it is a very far cry from the devils and assassins of Mantegna and Spagnoletto to the pleasant people whose portraits accompany this article; but it is interesting to note how the artist, with an intuition almost feminine, leaps at a single bound to the comprehension of a truth which science attains and confirms at the

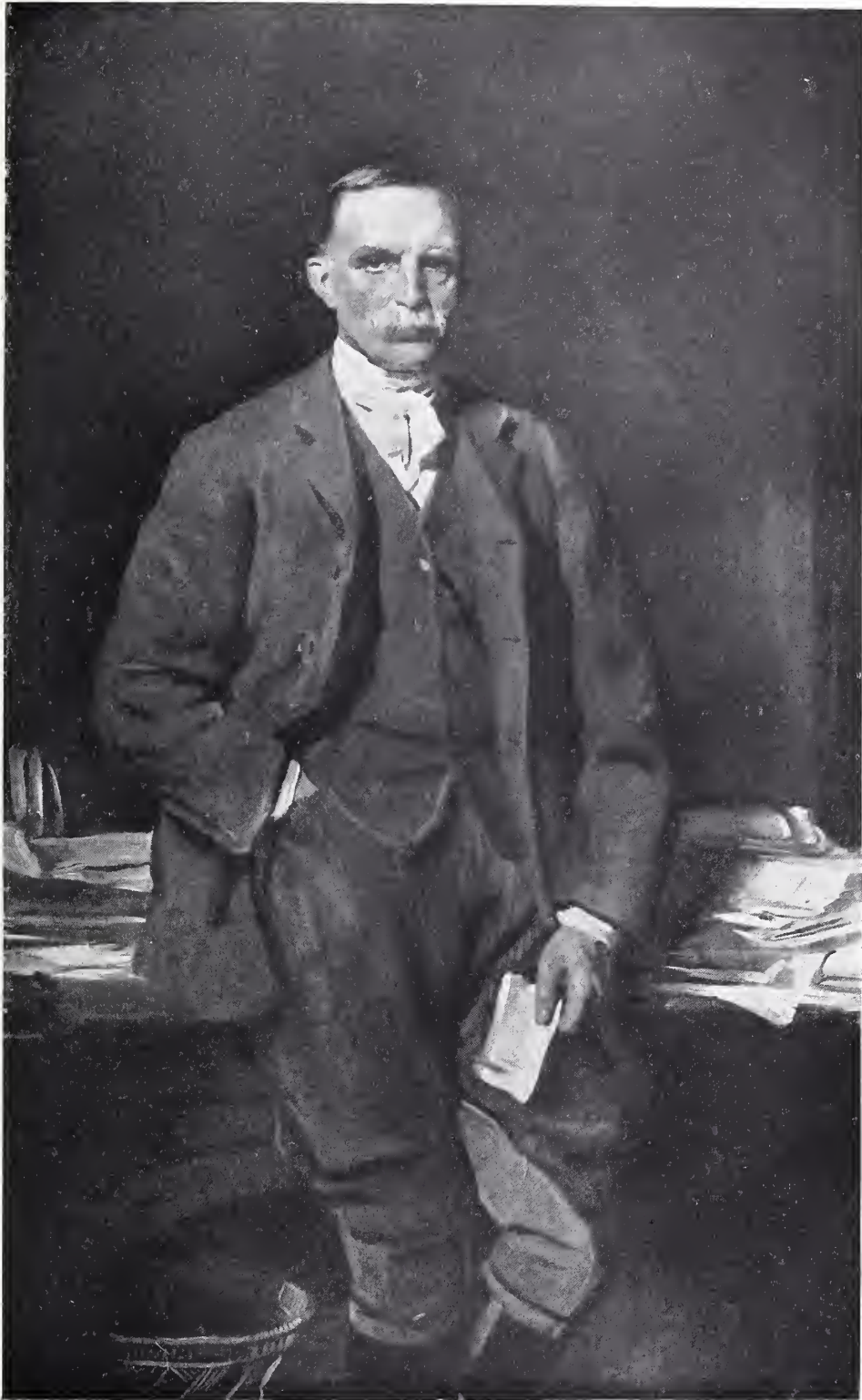
end of a long and many-staged road of inductive and deductive reasoning. Again on the other hand, as exemplifying the beauty of soul and nobility of character of which great portrait-painters have left us a lasting memorial, can we look unmoved at many of the portraits by Raeburn and go away without a feeling that here are finely epitomised all the sterling and rugged virtues inherent in the natures of that hardy race to which the painter and so many of his sitters belonged?

The portrait-painter of to-day must find, however, one would imagine, a task of ever-increasing difficulty. The strain of modern civilisation and the intermingling of class and race must be gradually effacing types, and causing often the physiognomy to become a concealing mask, rather than a revealing map of the underlying personality. More than ever must the portrait-painter be a close and sympathetic student of humanity, and, other things



"THE RAG SORTER"

BY OSWALD BIRLEY



"SIR RALPH ANSTRUTHER, BART."  
BY OSWALD BIRLEY

## Oswald Birley, R.O.I.

being equal, the profounder his study the greater will be his art.

To come, after this preamble, to the painter of whose art our readers may judge from the several reproductions which accompany this article—we have here a portrait-painter who has a rigid and strict conception of his duties and his obligations towards the sitter. His aim it is to keep ever conscientiously before him the thought of that inevitable compromise which must be satisfactorily encompassed—the accurate physical presentment coupled with that infusion of the character of the sitter, as it is reflected in the mind of the artist, so as to raise the picture from being a mere outward likeness to being a portrait in the highest sense of the term.

Oswald Birley is one of the members of the young school of portrait-painters in this country—a school which comprises a number of men whose contributions to modern art are highly interesting. His work is characterised by great sincerity and conscientiousness; it never “shouts,” it is even at times so lacking in elements which constitute a superficial and immediate attractiveness to the eye that it is easy, in an exhibition, cursorily to overlook his portraits and to pass them by without doing justice to the qualities of firm and incisive draughtsmanship, of restrained colour and admirable technique, which a closer inspection will reveal. The artist comes of a Lancashire family, and was born in 1880. His career up to August last might be summed up, somewhat in the curt manner of Professor Higgins in Shaw’s “Pygmalion,” as Harrow, Trinity College, Cambridge, Dresden, Paris, St. John’s Wood. But at the outbreak of war he was one of the first to offer himself; he enlisted in the 10th Battalion of the Royal Fusiliers, and after a few months in the ranks was gazetted 2nd Lieutenant

in the same battalion. May good luck attend him.

Exigencies of the portrait-painter’s art would seem to demand, in the successful practitioner, either the development of a style and technique which allows of a gradual working up of the canvas, patchwork-wise, in such a way as to allow alterations and additions in detail to be effected without loss of harmony and cohesion in the whole, or else a rapidity and dexterity of brush-work which enables the results of the artist’s analysis of his sitter to be synthesised on the canvas almost at one sitting. Conditions vary from day to day; sittings may be, of necessity, few and far between; such difficulties must hamper the portrait-painter, and, while they should not touch his *art*, must undoubtedly interfere with his *craft*, if such a distinction may be permitted. Oswald Birley’s style of work conforms to the second manner referred to above, and his method must be, in truth, a rapid one to account



“CHILDREN OF LEOPOLD HIRSCH, ESQ.”

BY OSWALD BIRLEY



*(In the Collection of  
A. C. McCorquodale, Esq.)*

"AN INTERIOR AT JAMES PRYDE'S." FROM  
THE OIL PAINTING BY OSWALD BIRLEY, R.O.I.





## Oswald Birley, R.O.I.

for the large, the very large number of portraits he has signed. Rapid work is not, however, necessarily scamped work, and his painting bears evidence of very much more than a merely superficial study of his subject. One feels that the study of the personalities with whom his profession as portrait-painter brings him in contact interests him exceedingly; but he keeps always before him a sense of his obligations towards the sitter, the necessity and the duty of preserving the strictest fidelity to his conception of the individual, of not permitting the portrait to lapse into being a secondary element in an artistic scheme whereby it is conceivable that a finer, a more interesting *picture*, but not a better *portrait* might, upon occasions, be the result.

It requires character to comprehend character, and individuality to appreciate and depict individuality. The painter of portraits corresponds to the biographer in literature, not to the novelist or essayist; and the greater the biographer and the finer his character, the more valuable will be his conception of his subject, the more interesting, the more subtle and the more profound his analysis. In the *œuvre* of the artist under discussion the most interesting characterisations, to me personally, are to be found in his admirably virile portraits of men—in such works as the *Arthur Wagg, Esq.*, shown at the Royal Academy in 1913; the *Hon. Henry Portman*, shown on the same occasion, in which is exemplified in a striking manner the artist's ability in the rendering of modern male costume—not an easy problem but one which, in this particular work, has been handled most successfully. Other works of interest that should be referred to in this connection are *Codrington Crawshay*, in hunting kit, shown at the Royal Scottish Academy in 1911; the

portrait of *Sir Alfred Mond* in last year's Royal Academy, where was also to be seen the portrait, badly skied unfortunately, of *Lord Reading*, the Lord Chief Justice. Among numerous other male portraits of interest Oswald Birley has signed an admirable work, *John Ross* (International Society, 1913); *Colonel Lynes* (Modern Society of Portrait Painters, 1913); *Colonel Spottiswoode*; *Sir Ralph Anstruther*; and the excellent *T. E. A. Buchanan-Hepburn, Esq.*, which last three we illustrate. Of the portraits of women, a very beautiful and charming piece of painting is that of an old lady *Mrs. Russell Martineau* (Modern Society of Portrait Painters); another work to be remembered is that by which the artist was represented at the Venice Exhibition, 1912, *Mrs. Prescott Decie*, a three-quarter length in an agreeably decorative modern costume; and the portrait of *Mrs. Alick*



"MONTAGUE ROBB, ESQ." (R.A. 1915)

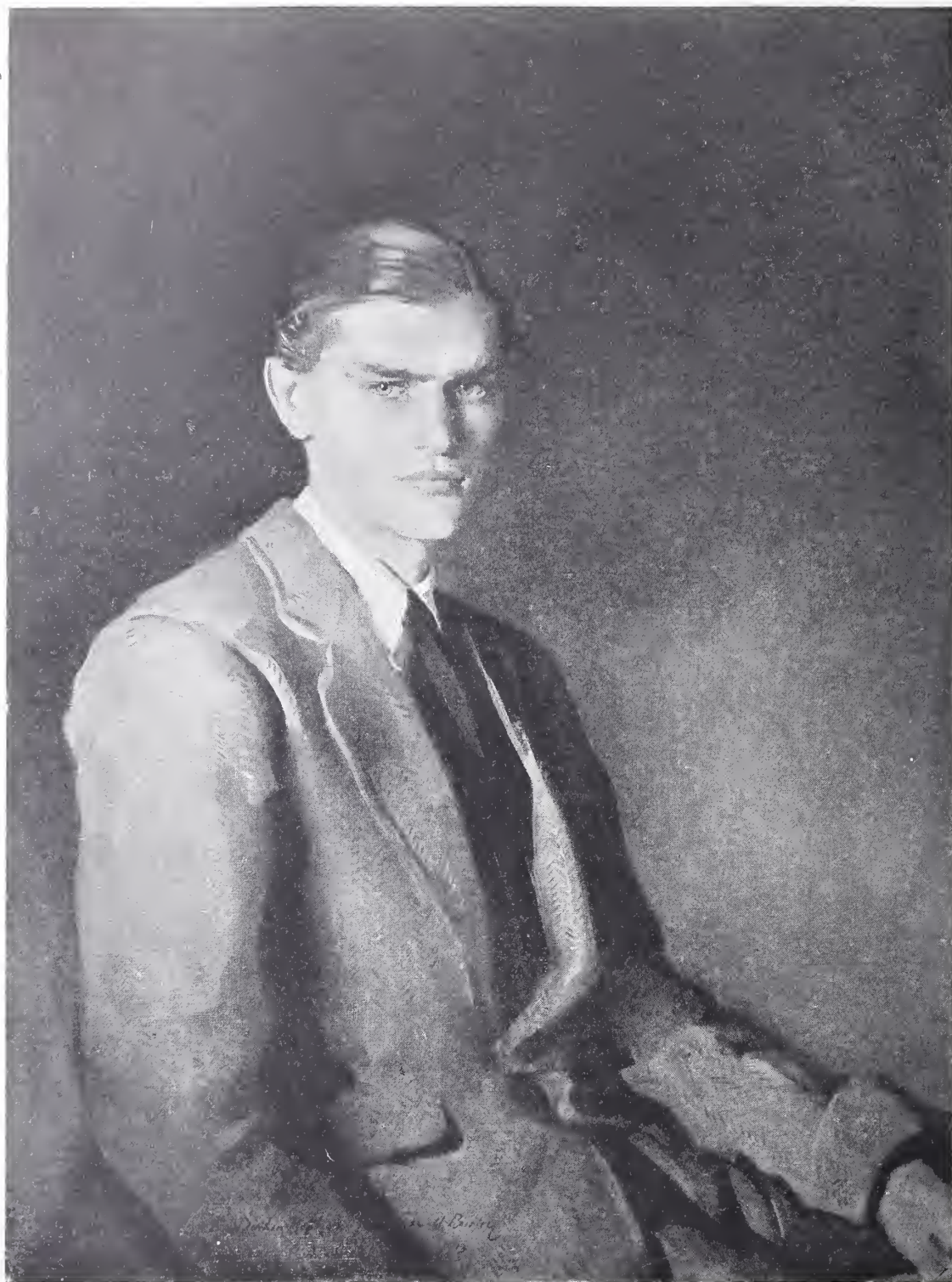
BY OSWALD BIRLEY



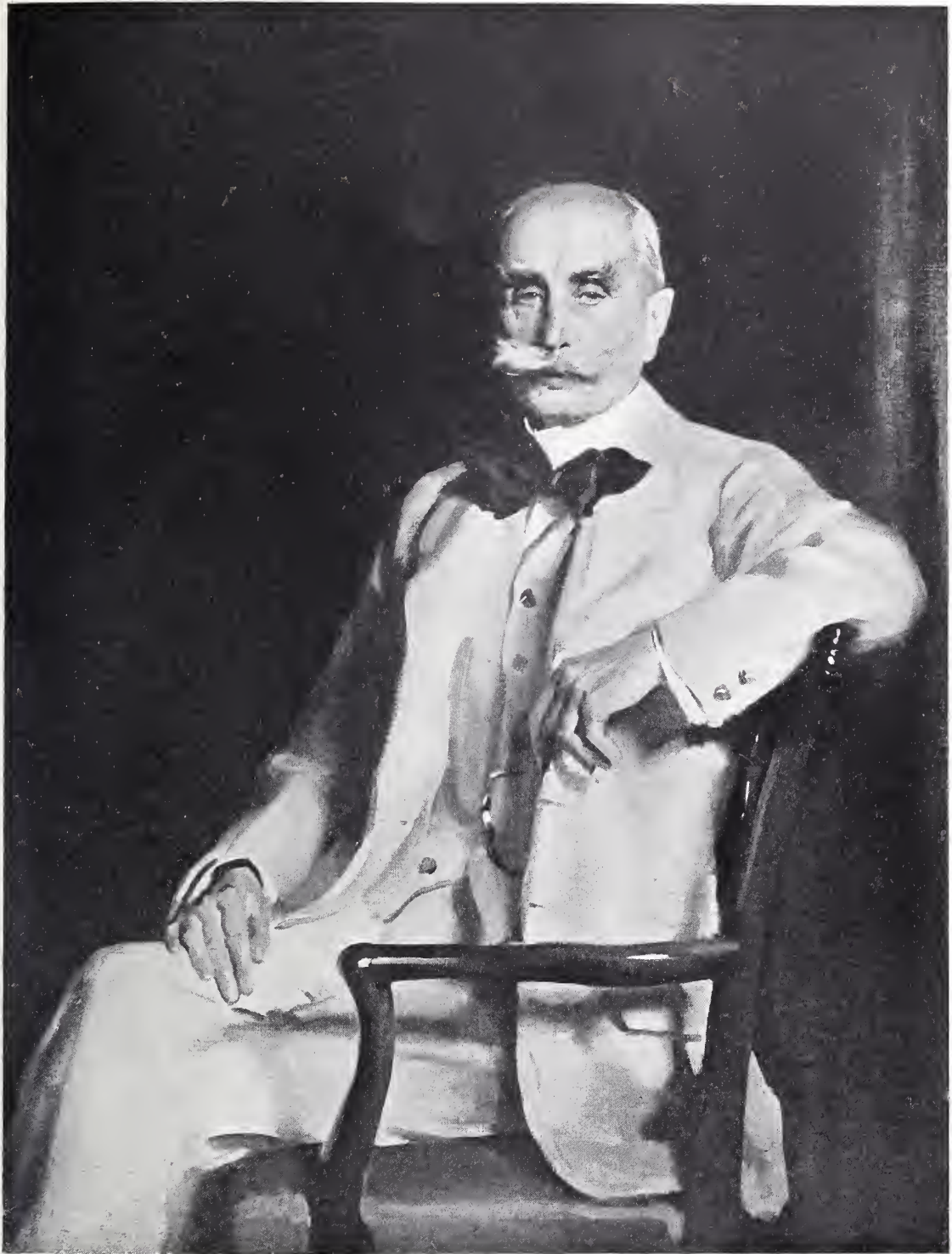
"LADY IN BLACK AND ROSE"  
BY OSWALD BIRLEY 38.



"MRS. ALICK WILSON"  
BY OSWALD BIRLEY



"T. E. A. BUCHAN-HEPBURN, ESQ."  
BY OSWALD BIRLEY



“COLONEL SPOTTISWOODE”  
BY OSWALD BIRLEY

## Oswald Birley, R.O.I.

*Wilson* which we reproduce together with the *Lady in Black and Rose*, exhibited in 1911 at the Modern Society of Portrait Painters and at the Walker Gallery, Liverpool, and last year at the Carnegie Institute, Pittsburgh. In the 1914 Autumn Exhibition of the International Society he showed an attractive portrait of Miss Esmé Robb.

Mr. Birley's numerous commissions have not left him much time for other work. Some portrait-drawings, and paintings such as *The Rag Sorter*, painted in 1905 and shown the following year at the Salon and recently at the Anglo-American Exposition, and the interesting portrait of Mabel Beardsley in fancy-dress (exhibited at the International, Spring 1915), which attracts attention both by the subject and on account also of its beautiful colour, deserve to be singled out for special mention.

Another interest of the artist is the painting of portrait-groups, as, for instance, the skilfully composed theatre-box group, with its clever delineation of modern types, exhibited at the Modern Society of Portrait Painters a year or so ago, and the *Children of Leopold Hirsch, Esq.*, in which the arrangement is agreeable and the background cleverly harmonised with the figures, though the foreground, one feels, has been handled with rather less success. Two of Oswald Birley's most recent works, both in this year's Royal Academy, are the clever and unaffectedly easy portrait of *Montague Robb, Esq.*, and a presentation portrait of Viscount Knutsford for the London Hospital.

Mr. Edmund Davis purchased for the Luxembourg, where his gift is now installed, a self-portrait by Oswald Birley, which was exhibited in London in 1913, an excellent mirror painting, in which we find the artist delighting in other of the æsthetic problems in which he takes interest; and besides the reflection of himself in a blue painting-overall there is some admirable still-life in the cleverly treated ornaments on the mantelpiece. Speaking of this brings me to a matter to which I should like to refer in conclusion. A few months ago *THE STUDIO* illustrated the beautiful portrait of the Countess of Crawford by Mr. William Orpen, and reference was made in the article accompanying it, to the very interesting work of Mr. Orpen in reviving so happily the representation of the sitter amid appropriate environment. Those who re-

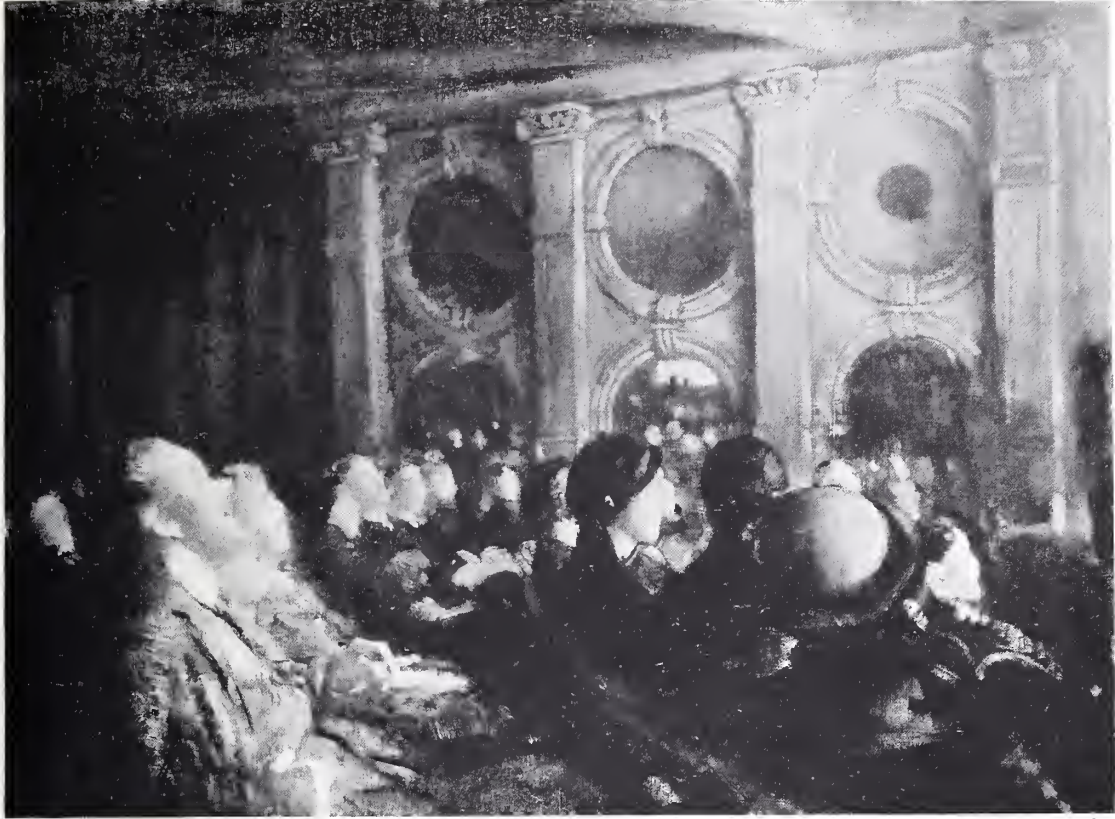
member that admirable *tour-de-force*, Oswald Birley's *Interior at James Pryde's*, which after being exhibited at the Royal Academy last year is now being shown at the Royal Scottish Academy's exhibition and is here reproduced in colour, will recognise how skilfully he grapples with the difficulties of painting interiors. May we not suggest that the artist (when some day, as we hope he may, he takes up his painting again) should also make some excursions into this region of the portrait interior-piece, and combining his undoubted gifts in portraying men and women with his clever vision and technical ability in the painting of still-life, give us works which, satisfactory as portraits of individuals, yet afford a further hint, in their surroundings, of their lives, thus leaving a record of the period in which those lives are set?

ARTHUR REDDIE.



"MISS MABEL BEARDSLEY AS AN ELIZABETHAN PAGE." BY OSWALD BIRLEY

## *The New English Art Club*



“THE GRANVILLE”

OIL PAINTING BY W. W. RUSSELL

### “PARIS, PAST AND PRESENT”

FOR the artist Paris has always had a peculiar fascination, attracting thousands of painters, etchers, and other lovers of the beautiful from all parts of the world. In spite of changes brought about by the natural development and evolution of civilisation, evidences of its glorious history and present greatness still abound on all sides. In view of the momentous crisis through which the French nation is passing, the Editor has deemed it an opportune moment to place before his readers a record of the architectural and topographical beauties of Paris, wherein will be reproduced water-colour drawings, pastels, etchings, &c., of its river, bridges, quaysides, churches, public buildings and monuments, old streets and ancient houses, by the many distinguished artists whose finest efforts have been inspired by the charm and romance of the French capital. Most of these works will be presented as full-page plates, some of them in colours. The volume, which will form the Special Autumn Number of *THE STUDIO*, is now in course of preparation, and will be ready for publication early in the coming Autumn.

### THE NEW ENGLISH ART CLUB'S FIFTY-THIRD EXHIBITION.

To the exhibitions of the New English Art Club we always look for an assemblage of works accepted and hung with a certain catholicity of taste, and, speaking broadly, the pictures there to be seen, diverse in their manner of treatment and perhaps not always entirely congenial in outlook, at any rate furnish evidence of personal view-points in art, and of a striving after self-expression, in the main untrammelled by considerations which lie properly outside the scope of the painter and draughtsman.

We have noticed of late, however, in these exhibitions a certain sprinkling of works leading one to suppose that some of those whose pictures are accepted satisfy themselves with imitating, and that not invariably with complete success, the acceptable works of one or two of the established members of the New English. A case in point was furnished, at the exhibition now under discussion, by several examples of water-colour which, bearing considerable resemblance to the landscape drawings of that purist in the medium, Mr. A. W. Rich, proclaimed

## The New English Art Club



"THE TOWN OF GRASSE"

PEN DRAWING BY ALBERT ROTHENSTEIN

the contentedness of their authors merely to follow what is, unquestionably, a very able lead.

The Spring Exhibition at the Suffolk Street Galleries contained many works of interest, though there were, in fact, very few of really outstanding importance. Mr. Orpen sent nothing, and the absence of his work from the walls made one realise how much his always arresting and vivacious paintings have meant in these exhibitions.

Mr. Steer, however, was represented by several works, the most important of which, *Stormy Weather*, showed how wonderfully he had captured the aspect of nature and flung it with apparent carelessness, a trifle disdainfully even, but with amazing sincerity, upon the canvas. Another work of his, *Sketching*, a graceful study of a girl in a landscape setting, acknowledging a debt to the eighteenth century, and a delightful little water-colour, *A Deserted Quarry*, evoking a memory of Gainsborough, were among the best things the exhibition contained. Good landscapes were also contributed by Mr. Mark Fisher, in three luminous works, rather haphazard, however, in composition; Mr. C. J. Holmes, whose *Brick Cupolas* was an interesting example of his austere and intellectual art; and Mr. David Muirhead, whose delicate

painting, *The Haven*, and a beautiful *Norfolk Village*, had the tender silvery quality of his work. In beauty of colour allied with decorativeness of composition Mr. Collins Baker's *Llyn Howett* was impressive and one of the best things we remember of his; and the fine *Sussex Downs* by Mr. H. Bellingham Smith, also a little water-colour *The Downs* by the same artist, were remarkable for their delicate harmony of colour and decorative arrangement of the composition.

One of the finest pictures upon the walls of the large gallery was by Mr. W. W. Russell who exhibited, in *The Granville* here reproduced, a work superb in quality of paint, and in colour most attractive in its harmony of black and gold, enlivened by little touches of red in the plush seats of the music-hall. The gradation of light from the stage along the pilastered wall of the auditorium, and reflected by the faces of the audience in the stalls, intent upon the "turn" which, unseen by us, engrosses their attention, is all handled most effectively. *A Day by the Sea*, showing figures on the beach, was another pleasing work in more familiar vein, by Mr. Russell, who sent also a companion music-hall scene, *An Audience*, clever but slighter than his admirable *Granville*.





"ORPHANS." DECORATION FOR THE NEW  
ENTRANCE HALL OF MIDDLESEX HOSPITAL  
LONDON. BY CAYLEY ROBINSON

## The New English Art Club

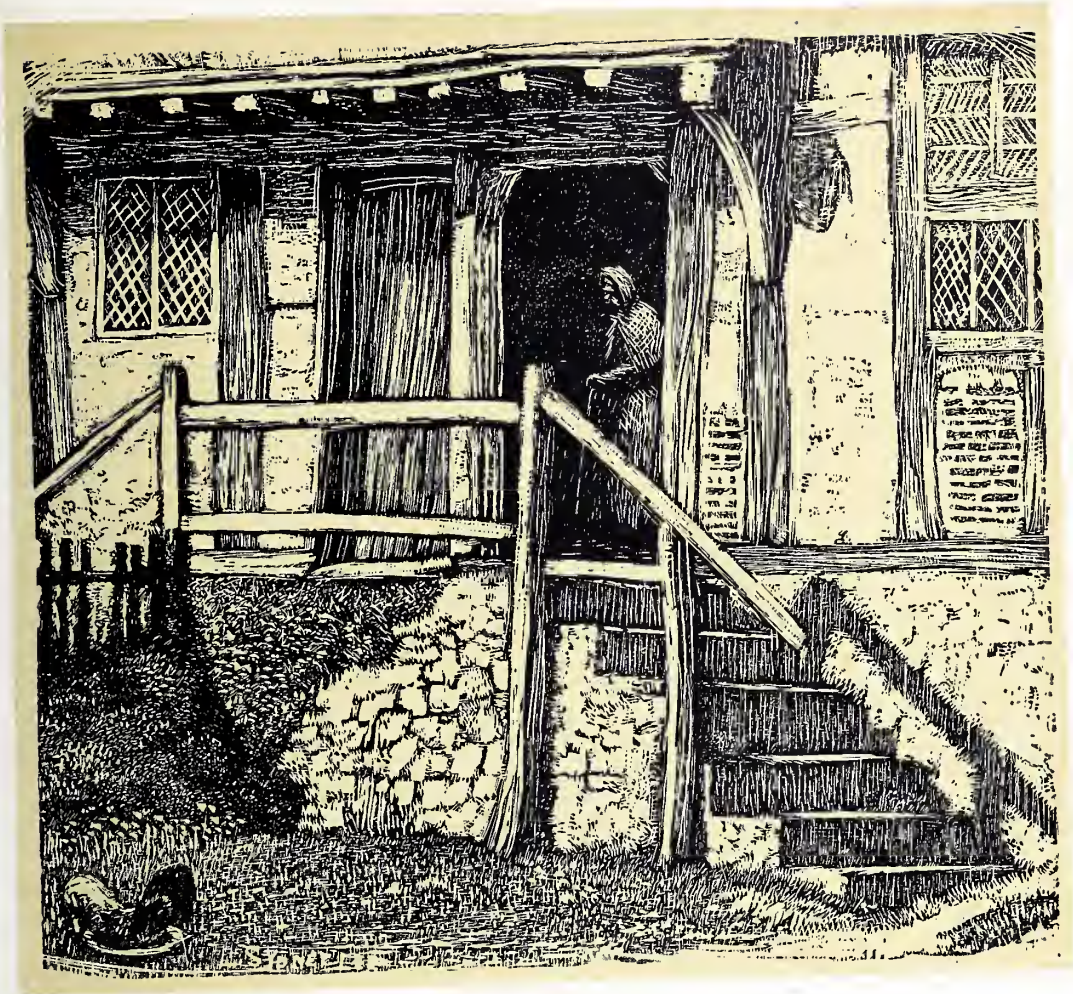


“CORFU HAREOUR”

WATER-COLOUR BY DOUGLAS FOX PITT

Mr. Lucien Pissarro's work on this occasion hardly seemed as interesting as usual; and we derived most pleasure from a little drawing, in a mixture of water-colour and chalk, of *Farnham*. A pleasant, cool landscape, of which we have memories at last year's Royal Academy, was Mr. Bernhard Sickert's *The Parsonage Pond*; and, among other works to be remembered, were Miss Alice Fanner's bright and cheerful *Spring in Hyde Park*; *Goathland Moor*, a charming little picture showing an expanse of landscape with sunlight and cloud shadows on the hills, by Tom Roberts; a fresh luminous sketch *La Cale, Dinard*, by Miss Marjorie Brend; Mr. Alfred Hayward's atmospheric *In Wales*; Mr. Henry Rushbury's finely and carefully drawn *Red Barge*, making a happy contrast of colour with the spring green of fields around; an amusing scene in *An Italian Police Court* by Miss Tony Cyriax; Mr. Gerard Chowne's *The Sierra Nevada, Granada*; a clever water-colour *Dolce Aqua, Ventimiglia*, by Miss Vera Waddington; Miss Katharine Clausen's well composed *Group of Flowers*; *The Castle in the Air*, by Mrs. Edith Wheatley; and Miss Ruth Doggett's *Fitzroy Square*.

Portraits are never very numerous at the New English, and those seen there are always commendably free from that air of "look pleasant please," which is characteristic of so many modern examples of this class of work. Interesting was Mr. Francis Dodd's portrait of *The Dean of Balliol*, rather dryly painted, but with much character. Mr. McEvoy's largest contribution was the portrait of a little girl, *Virginia, daughter of Capt. Harry Graham*, which, while possessed of a certain charm, seemed somehow not quite happily composed. Other works of which one carried away a pleasant recollection were Professor Brown's sympathetically painted *An Octogenarian*; Mr. W. Rothenstein's *Eli the Thatcher*, with a rugged dignity of face a little out of tune with the rather "æsthetic" colouring of the clothes; and Mr. F. H. S. Shepherd's somewhat hard, though cleverly painted, *Family Group at Hagley*, in which the numerous portraits hanging upon the walls of the interior seemed to overshadow in interest the occupants of the room. A group of four heads *La Grandmère*, by the same artist contained some beautiful passages of colour. Two strongly marked portraits were those by Mr.



*(New English Art Club.)*

"COTTAGE ENTRANCE." FROM A WOOD  
ENGRAVING BY SYDNEY LEE, A.R.E.



## The New English Art Club



“THE TWO BRIDGES”

(By permission of the Proprietors of “The Times”)

BY NOEL ROOKE

W. J. Leech of *Professor H. Brougham Leech*, and the aggressively clever head of Mr. George Bernard Shaw which, catalogued simply as *Oil Painting*, was Mr. Augustus John's sole contribution to the exhibition. Mr. McEvoy showed also some of those pale rubbed-out water-colours in which at times he achieves such interesting quality and such subtle portraiture. In this respect his *Mrs. Odette Thornhill*, and *Major Spencer Edwards* are memorable.

Among artists who have turned their attention to mural decoration Mr. Cayley Robinson always arouses our admiration for the sincerity and the humanity and simplicity which, besides a trace of austerity, are characteristic of his work. His large painting *Orphans*, which we reproduce, was one of the outstanding features of the New English display. This work, forming one of a series of “Acts of Mercy” intended for the new entrance hall of the Middlesex Hospital, is an interesting example of decorative painting and a panel of much dignity and charm. Noteworthy is the contrast of the pale light of the waning day with the

warm illumination of the lamp upon the table, around which are gathered the little girls in their blue uniforms. The classic dignity of pose of the women attending to the meal (particularly of the one who, in somewhat severely hanging dress, holds a baby on her arm) contrasts agreeably with the unaffected attitudes of the children, of the one who—most reprehensibly, no doubt—drinks with both elbows on the table, and those others coming down the winding stairs to join their companions at supper.

Mr. Maxwell Armfield showed one of a series of fresco paintings, “The Year's at the Spring,” entitled *The Rathe Primrose*, which we hope to illustrate in a future number; and other works decorative in character were Mr. Joseph Southall's *The Sailing-Boats' Return*; Mr. C. M. Gere's beautiful tempera paintings, *Morning* and *Evening*, and his fine *Trenches of the Gods*.

Among the drawings, which are, almost invariably, one of the most attractive features of the exhibitions of the New English Art Club, we illustrate *The Town of Grasse*, a pen drawing in brown ink by

## The Panama-Pacific International Exposition

Mr. Albert Rothenstein; the little etching, *Black Jaguar*, by Mr. Orovida; and Mr. Douglas Fox Pitt's delightfully simple drawing, in charcoal and water-colour, of *Corfu Harbour*. The reproduction given of this, even though lacking the interest of the bright and expressive washes of flat colour of the original, shows well the admirable suggestion of solidity, of atmosphere and distance, which the artist succeeds in imparting, despite the decorative and economical methods he employs in his drawings. Apart from the works just mentioned, some of the finest examples to be seen were the masterly pencil drawings by Mr. Muirhead Bone, particularly *St. George's*, *Hanover Square*, *Selfridge's*, and the *Old Regency, Oxford Circus*—the two last heightened by a wash of colour which, while certainly adding something to the drawing, seemed to detract a little from the freshness and crispness of the pencil line. Two excellent wood-engravings were those we reproduce, Mr. Sydney Lee's *Cottage Entrance*, and Mr. Noel Rooke's *The Two Bridges*. The latter, admirable in composition, has in the original an additional charm imparted by the texture of the wood-block in the solid parts under the arches and in the tree on the right, but this quality cannot, of course, survive in a reproduction. Other things which must be mentioned as adding to the variety and interest of the exhibition were Mr. Francis Dodd's *Parma* and *Susan Resting*, both, we fancy, in dry-point; Mr. Bernard Meninsky's *Margaret*—*Chalk Drawing*; and works by Miss Sylvia Gosse, particularly a tinted pencil self-portrait, *Through the Looking-Glass*; Mr. Francis Sydney Unwin's fine sepia drawing, *Evening on the Arno*; several excellent water-colours by Mr. A. W. Rich, and examples of the art of Mr. Tonks, Mr. D. S. MacColl, and Mr. W. Shackleton.

## THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION AND ITS MEANING. BY PROF. JIRO HARADA.

IN wondrous splendour and mystic glory, here stands the "Jewel City." Here it poises by the blue mirror of the Golden Gate as if conscious of its manifold significance hidden under its domes and in its towers. Were it not for this deep significance, did it not unfold to man the noble sentiment and spiritual meaning which it contains, the Panama-Pacific International Exposition, even with the magnificence of its buildings, courts and sculpture, would have no right to exist. Nay, it were impossible to stand as it does to-day. The outer appearance should be but a manifestation of the spirit within.

Often have I stood on the Presidio Hills before the dawn, from the time when the sky over the Berkeley Hills began to glow, suggesting, as by



"AN OCTOGENARIAN"

BY PROF. FREDERICK BROWN

## The Panama-Pacific International Exposition



"BLACK JAGUAR" ETCHING BY OROVIDA  
(*New English Art Club*)

some mysterious power, the outlines of Tamapais, until the towers and domes of the "Jewel City" began to shape themselves out of vague nothing, even as by the creative genius that built them after reclaiming a swamp. When the sun is up, the myriads of jewels on the imposing tower sparkle, as do the dew-drops when the sun shines upon the green grass-carpet that borders the sombre cedar groves of Presidio. Even when everything is wrapped in mist, the golden dome of the Massachusetts Building gleams out of the veil, suggesting that here lies something precious to human hearts.

Many a night have I stood upon the hills and watched this great Exposition bathed in a wondrous flood of light. It is indeed inspiring. Gaze, if you will, upon that magnificent jewel-decked tower of glowing amber ever pointing to the sky, for an inspiration. Look at the reflection of the exquisite columns of masculine beauty on the lagoon by the Fine Art Palace, and think of its meaning. Watch the moving shadowy lights—music expressed in rainbow colours—through the colossal dome of the Palace of Horticulture, and try, if you will, to interpret it in the music of your heart. Lift your eyes to yonder figure on the top of the Column of Progress—to that Adventurous Bowman standing in the living light, clear and strong against the dark sky, with his eyes ever fixed toward the north, eager to find the result of his highest and best efforts. Look how the radiating shafts of light reach up to the ninth heaven of the universe.

How inspiring is the sight of spiritual streamers connecting the "Jewel City" with the heights of heaven, showing the sacred kinship between the finite and infinite, between man and God!

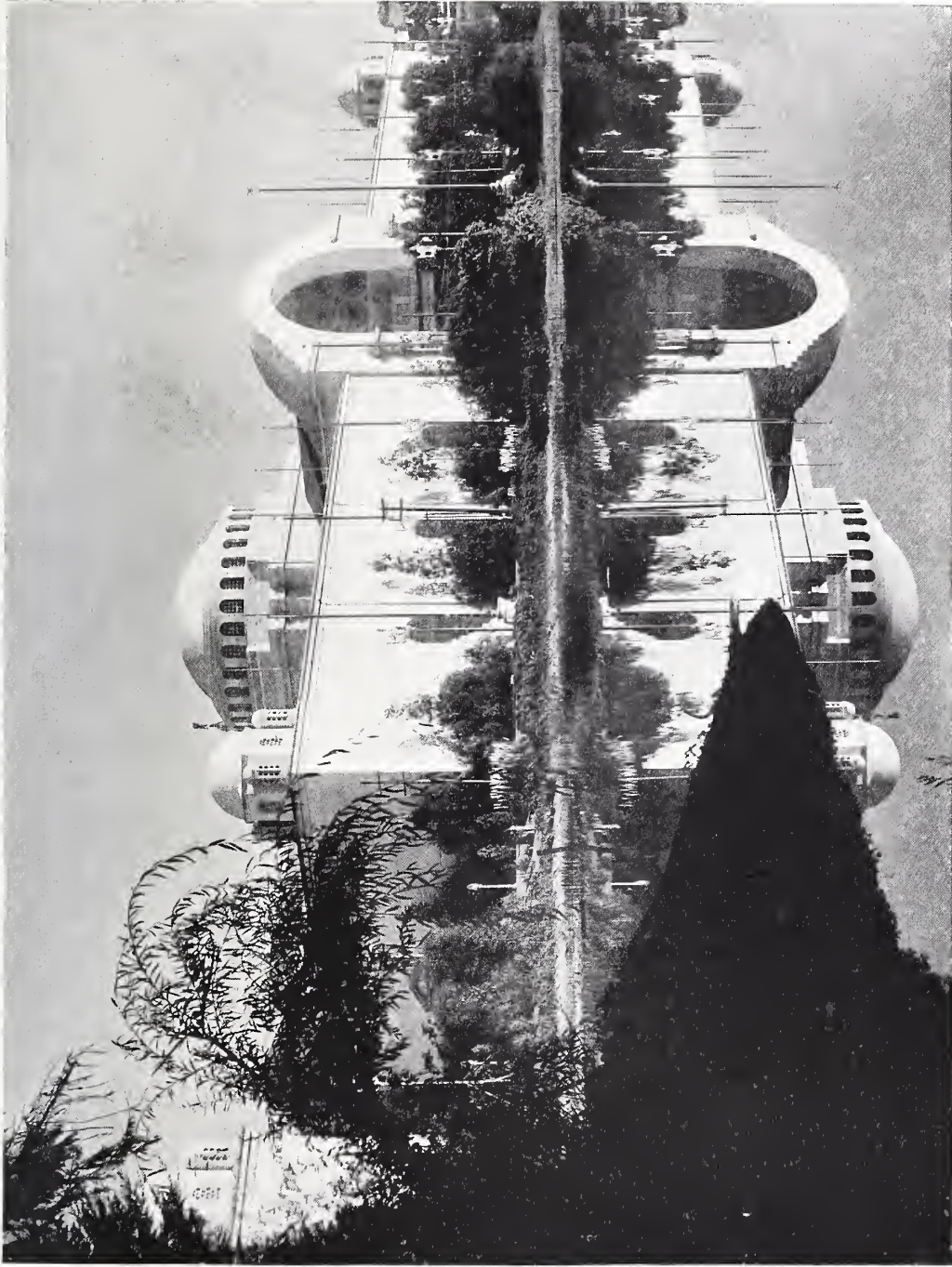
As I gaze upon these buildings so artistically grouped, with their colour and sculptural adornment, a thought dawns upon me and grows in my mind. It is extremely suggestive, and I have come to believe that the same thought must have been guiding, consciously or unconsciously, the hands of those who built and adorned the Exposition. The thought may even be strange to the artists and architects themselves, but it must have been in them in some form or other. Or, perchance by some great invisible forces, in their mysterious yet customary way, the idea must have found an expression through man's work. Whatever may be the right interpretation, I cannot cast my eyes upon these buildings now without being struck by their remarkable resemblance to a huge wedding cake, profusely decorated. Can there be a more perfect model for a wedding cake than the magnificent Palace of Horticulture—a part of this group? And why should there not be a resemblance? It is but just that there should be such a likeness. The different Powers of the world are here to join in a feast celebrating the marriage of the Pacific and the Atlantic, the union of East and West.

The Orient and the Occident have taken the most important and serious step of their lives. The outcome of the new life, the life of the wedded couple, is to be watched with the greatest of interest. Their future is already suggested by the wonderful colour-scheme of this Exposition. The edifices, representing different architectural styles, each with its own individuality, its own national and racial characteristics, are brought to a harmonious unity by being placed closely together, combining and blending their different ingredients and colours. Differences in the shade or colour of the human eye and complexion are but a necessary part of the expression of the spiritual harmony of humanity. Therein lies the true significance of the colour-scheme of which this Exposition is justly proud. Failing to see this fact, the mere pleasing effect to the eye is but a shadow of shadows. If you lose sight of the fact that the true significance of all the splendours of the "Jewel City" is in the union of the East and the West, as symbolised by the completion of the Panama Canal, the solemnity and the sacredness of the purpose of this epoch-making enterprise are lost, for ever lost. Japan has brought her tribute to this happy and unique international function so well symbolised by the "Jewel City."

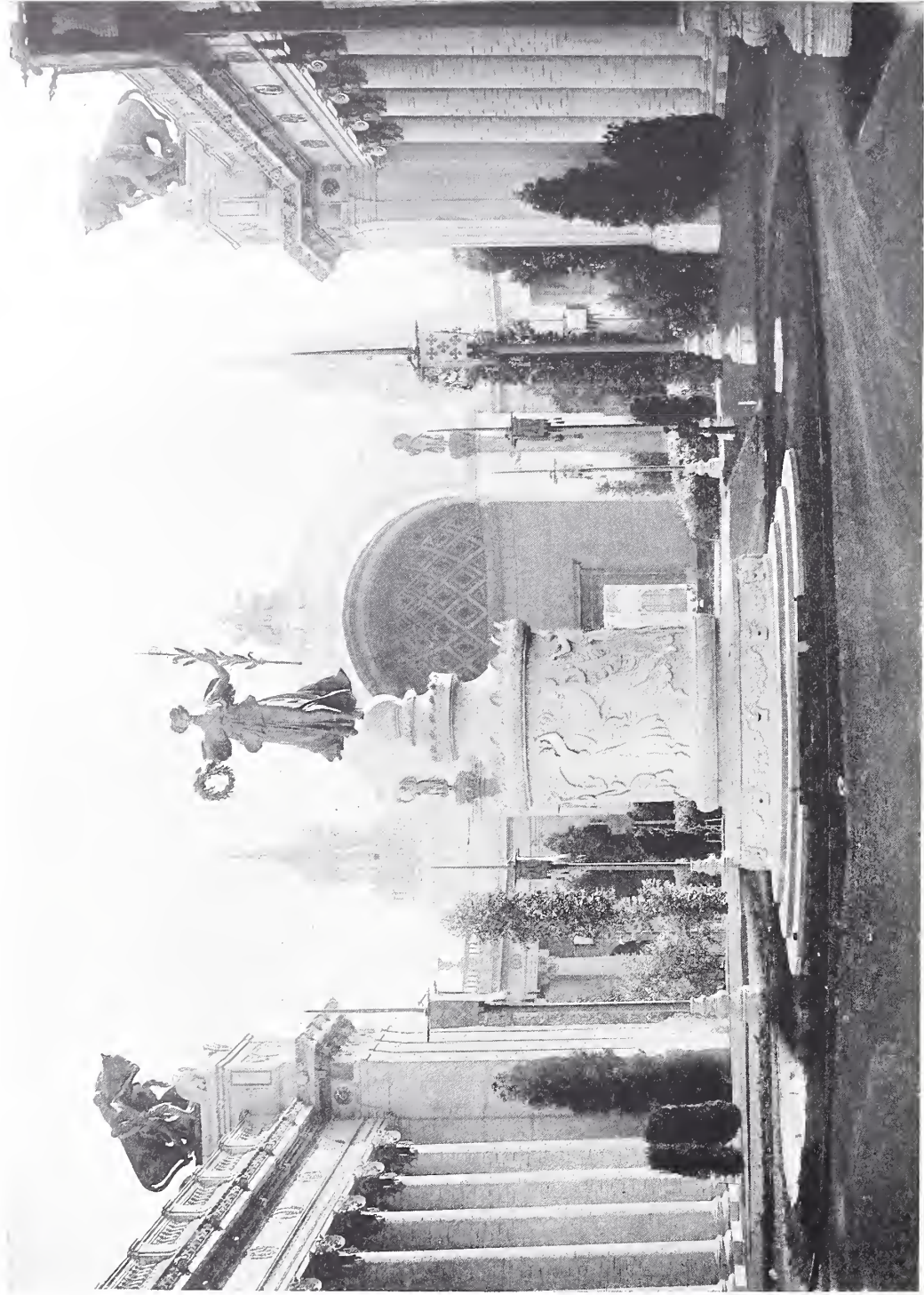


PANAMA-PACIFIC INTERNATIONAL EXPOSITION:  
AVENUE OF PROGRESS WITH THE PALACE OF  
VARIED INDUSTRIES AND PALACE OF MINES





PANAMA-PACIFIC INTERNATIONAL EXPOSITION  
LAGOON AND PALACE OF EDUCATION



PANAMA-PACIFIC INTERNATIONAL EXPOSITION: COURT OF THE FOUR SEASONS, DESIGNED BY HENRY BACON, AND FOUNTAIN OF CERES, BY EVELYN BEATRICE LONGMAN



PANAMA-PACIFIC INTERNATIONAL  
EXPOSITION: THE PALACE OF HORTI-  
CULTURE ILLUMINATED AT NIGHT



PANAMA-PACIFIC INTERNATIONAL EXPOSITION:  
COURT OF PALMS, SHOWING ITALIAN TOWER AND  
PORTION OF COLONNADE OF PALACE OF EDUCATION



PANAMA-PACIFIC INTERNATIONAL EXPOSITION:  
ENTRANCE TO THE PALACE OF EDUCATION,  
FROM THE COURT OF PALMS



PANAMA - PACIFIC INTERNATIONAL  
EXPOSITION : ARCHES OF ENTRANCE  
TO THE COURT OF ABUNDANCE



PANAMA-PACIFIC INTERNATIONAL  
EXPOSITION: CHIEF ENTRANCE TO  
THE PALACE OF HORTICULTURE

## Recent Designs in Domestic Architecture

### RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

UNLIKE some of the Royal Gold Medalists of the Royal Institute of British Architecture, including Sir Ernest George and Mr. Reginald Blomfield, the recipient of the honour this year, Mr. Frank Darling, of Toronto, is not associated particularly with Domestic Architecture, though he has designed some notable private houses. His practice has lain rather in the sphere of banks, railway offices, hospitals, and University buildings. For many years his work has interested not only those who have seen it in reality, but those who have been able to assess its worth by means of reproductions. This is the first time that a Canadian architect has been selected for this distinction. Mr. Darling was born and bred in the Dominion, though he received some training in the offices of Sir Arthur Blomfield and G. E. Street. It was not possible for Mr. Darling to receive the Medal in person, and he was represented at the R.I.B.A. meeting in June by the High Commissioner for Canada. It is interesting to remember that the Royal Gold Medal was instituted for the encouragement of the junior members of the profession: there was a competition for it in 1846. The response, however, was not satisfactory, and Queen Victoria consented to an alteration in the arrangements. Since 1848, when Professor Cockerell received it, the distinction has been conferred annually on an eminent architect, or other suitable nominee, in various countries. Ruskin was one of those to refuse it (in 1874). Some years afterwards he said that had the honour been conferred upon him after he had written "The Stones of Venice," he would have gratefully and re-

spectfully accepted it: "I now proudly refuse it."

A notable Past President and life-long supporter of the Institute died in June, namely, Mr. J. Macvicar Anderson. He was responsible for many of the best modern buildings in the City and elsewhere in London, and was also the architect for some large country houses. Dignity was always present in his work as in his life, and his fine personal qualities will be remembered for a long time. His portrait, painted by C. W. Furse, hangs at the Institute.

Economy in living, which we are recommended to observe, will be followed probably by attempts at economy in building. This is no new ideal, and innumerable houses exist to show that to be too sparing in first costs is false policy. Durability can be obtained by a little further expenditure, and liberality in essentials is always well repaid. While



FIREPLACE, CARVING AND PLASTER WORK AT SUMMERHILL COURT, KINGS WINFORD. DESIGNED BY J. A. SWAN, F.R.I.B.A.

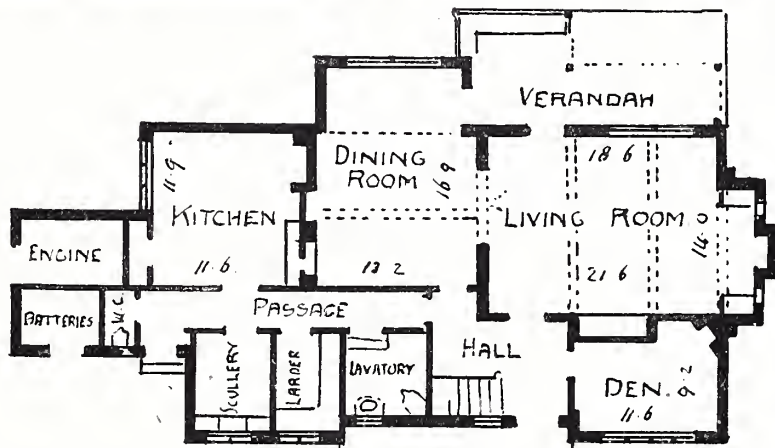


## *Recent Designs in Domestic Architecture*



THE MEAD, WRITTLE, ESSEX.  
REGINALD A. RIX, A.R.I.B.A.,  
ARCHITECT

every one knows of failures in construction through well-intentioned parsimony, there is evidence also of success in building cheaply and substantially. For instance, "The Mead," Writtle, Essex, was designed by Mr. Reginald A. Rix, A.R.I.B.A., to secure a country house at the lowest possible cost, not only in original outlay but in upkeep. The outside walls are partly covered with smooth cement in its natural colour, and partly with hanging tiles. The roof-tiles are sand-faced and very dark. Simplicity is the keynote of the internal decoration. Woodwork is used freely, and the walls are finished with wall-cloth and simple distemper. The doors are plain boarded, and the ground floors have wood blocks or tiles. The house is so planned that nearly all the rooms face south-east to obtain the maximum of sun. It will be seen from the plan that a large living-room has been provided, and folding doors open from it to the dining-room. Both these apartments lead to the verandah, which is used for meals as often as possible. A feature of the house is the miniature gallery overlooking the hall. There



are six bedrooms, dressing-room, bathroom, etc. Accommodation is provided for electric lighting plant. The building stands in three acres of land, part of which is taken up by a tennis-lawn, lily pond, rock garden, and other adjuncts which do not show in the illustrations. The conveyance revealed an interesting history, which, though short in details, covers a long period. The land originally belonged to the Pope of Rome, who sold it in the fourteenth century to William of Wykeham, and by him it was given to New College, Oxford, from whom it was purchased by Mr. Rix.

The detail of the morning-room at Summerhill Court, Kingswinford (p. 196), shows the fireplace, which is built of Horton stone with a background

The detail of the morning-room at Summerhill Court, Kingswinford (p. 196), shows the fireplace, which is built of Horton stone with a background

## Studio-Talk



THE MEAD, WRITTLE, ESSEX

REGINALD A. RIX, A.R.I.B.A., ARCHITECT

of vitreous tiles in red and purple. The panelling rises to a height of seven feet six inches, and the plaster-work is relieved by patterns of vine, fruit, and roses. Over the fireplace is a decoration with a similar *motif*. A large bay window, with antique glass and coloured medallions, is a feature of the room. The whole of the cartoons and models for the carving, glass, and plaster are the work of the architect, Mr. James A. Swan, F.R.I.B.A., of Birmingham.

### STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—A year has passed since the Great Powers of Europe entered on the most stupendous struggle which the world has ever witnessed, and the issue of which, so far as the ordinary mortals can judge, is still in doubt. The art historian of the future, however, looking back on this interval of time, fraught with such tragic events, will hardly fail to note the comparatively slight interruption of the normal course of affairs in this country. Twelve months ago the outlook in regard to art seemed very dark, and many of the fixtures for the autumn and early winter season were at once cancelled, but as time went on more hopeful feelings prevailed, and

though there has been an almost inevitable falling off in the number of "one-man" shows the exhibitions of the leading societies have been held as usual this season in London and other centres, apart from the numerous special exhibitions which have been held in aid of war funds. And though no statistics are available as to the number of visitors to these exhibitions, there is reason to believe that in this respect also there has been no marked falling off.

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Among the artistic events of the season which has now come to an end with the closing of the Academy, sculpture claims the chief place. First there was the magnificent addition to the art treasures of the nation represented by the sculptures of Auguste Rodin, whose gift has been and will always be deeply appreciated by art lovers in this country, where the great French sculptor's work has a host of admirers. And now within the last few weeks at the Victoria and Albert Museum, hard by the gallery where Rodin's masterpieces are displayed, we have had another remarkable manifestation of plastic art in the collection of works by Ivan Meštrović, the Serbo-Croatian sculptor, perhaps the greatest artist and, without doubt, the greatest sculptor that any Slavonic nation has yet produced. Hitherto his work has

## Studio-Talk

been publicly exhibited chiefly in Vienna at the periodical exhibitions of the Secession, where, according to Mr. Seton-Watson's note prefixed to the catalogue of the collection at South Kensington, he held his first collective exhibition in 1910, though this is not quite accurate, as some two or years before that a collective exhibition of his work was held at Spalato, the capital of his native province of Dalmatia, where a few years earlier he had, after spending his boyhood as a shepherd, become apprenticed to a marble worker. Here again in the autumn of 1908, in company with other artists of the province, he made his appearance before his countrymen with a notable group of works in the first Dalmatian Art Exhibition which was noticed in these pages shortly afterwards (see THE STUDIO for March 1909, p. 162), which also is not mentioned in Mr. Seton-Watson's sketch of his career. But it was in the Serbian Pavilion at the great International Exhibition at Rome four years ago that the art of Meštrović, who was then barely thirty years of age, scored its greatest triumph, and, as remarked by Vittorio Pica in his comprehensive illustrated record of that exhibition ("L'Arte Mondiale a Roma nel 1911"), provided

the public with *un frisson nouveau*, as Victor Hugo said of the young Baudelaire.

The collection of Meštrović's sculpture at South Kensington does not of course comprise the whole *œuvre* of the artist, but the works assembled there represent admirably the diversity of his talent—and as another Italian critic, Sgr. Mario Lago, has observed, the art of Meštrović is remarkable for its variety. Foremost among them are those monumental creations inspired by the tragic history of his race, and his passionate devotion to the cause which, in common with all the Southern Slavs, he has at heart—the resurrection of a race which for centuries has been, and still is to a large extent, under the domination of Turk, Teuton, or Magyar. Forbidding as some of these monumental figures are at first sight, one cannot fail to be impressed by the pathos which is expressed in them; and though in presence of these manifestations of "patriotic exaltation," one is conscious of very diverse influences affecting this sculptor's work—influences which it is not easy to reconcile with anything essentially Slavonic, and indeed when not archaic, rather suggest a Teutonic type of



"THE HORSES' WATERING PLACE, VIA APPIA"

(*Fine Art Society*)

BY COMMENDATORE ARISTIDE SARTORIO

## Studio-Talk

artistic expression—the impression which the collection as a whole leaves on us is that of a quite extraordinary genius, and that if in some cases this genius expresses itself with a frankness to which we are unaccustomed, it is entirely sincere—that, in short, Ivan Meštrović, to quote the remark of one of the Italian critics just mentioned, is not only a great sculptor but also—and even more—a great poet.

The work of the Italian painter, Commendatore Aristide Sartorio, has been frequently referred to in the pages of this magazine during the past dozen years or more, and in our Special Number of Italian Peasant Art, published in 1913, two typical examples of his water colours of the Roman Campagna were reproduced in colours. This region the artist has explored and studied under its most diverse aspects, and it is, as Mr. Selwyn Brinton remarks in his preface to the catalogue of a collection of these pictures recently exhibited in the galleries of the Fine Art Society, “a theme of compelling interest, a land of magic whose romance has not yet been cheapened by modern conditions.” The reproduction we give of *The Horses' Watering Place, Via Appia*, will give an idea of the artist's direct and forceful statement of the aspect of nature and the character of the district; this was one of the best among the seventy works exhibited, most of them executed in a mixture of pastel and tempera, and the original gave a wonderful impression of heat and sunlight. We much regret to gather from reports in the daily press that the artist, who on the outbreak of hostilities volunteered for service in an Italian cavalry regiment, has been taken prisoner by the Austrians.

Mr. Frank Beresford's portrait of Mme. Tamaki Miura, which we reproduce, is a capital presentment of the talented Japanese *prima donna* as she appeared recently in the rôle of Madama Butterfly in Puccini's popular opera at the London Opera House. Mr. Beresford knows Japan and the Japanese well, and he is, we believe, the first British artist to receive an award at the annual exhibition held under Government auspices in Tokyo.

The study in water-colour of the jovial knight of the *Merry Wives of Windsor*, and *King Henry IV*, of which, by the courtesy of Sir William Garth, we are enabled to give a reproduction in facsimile, was one of Mr. W. J. Wainwright's exhibits at the last Winter Exhibition of the Royal Society of Painters

in Water Colours. The artist, who has been a full member of the Society since 1905, takes an active part, in his native town of Birmingham, as a member of the Royal Birmingham Society of Artists, to which he is also Professor of Painting. His presentation of *Honest Jack Falstaff* follows upon Shakesperean lines in making the bluff and amorous old toper a likeable scoundrel enough, despite his roistering proclivities; and the facial expression, the joviality and general *bonhomie* of the old reprobate, is admirably expressed. Almost we seem to hear him giving utterance to those characteristic sentiments: “If I had a thousand sons, the first human principle I would teach them should be—to forswear thin potations, and to addict themselves to sack.”



“MME. TAMAKI MIURA” BY FRANK E. BERESFORD  
(Royal Society of Portrait Painters)



*(In the Collection of  
Sir William Gerth.)*

"HONEST JACK FALSTAFF." FROM THE  
WATER-COLOUR BY W. J. WAINWRIGHT, R.W.S.



## Studio-Talk



“THE GRAND DUKE NICHOLAS”  
BY E. CARTER PRESTON  
(*Fine Art Society.*—*Photo, Malcolm Arbuthnot*)

At the Fine Art Society's galleries Mr. E. Carter Preston, a Liverpool artist, has been showing a number of “Plychrome” models and statuettes, three of which we illustrate. Many of the press notices have quoted the word as “Polychrome,” and polychrome these amusing little figurines unquestionably are; but in the word the artist creates to describe his productions, we get a hint of the method of construction of these models. He works with a saw only, and the figures are built up out of a number of slices which are fastened together. This engenders a certain facility in repeating the design. There is an architectural solidity about these little wood figures which invests them with a distinct dignity and forcefulness, and their rich colouring is reminiscent, somewhat, of the sumptuousness and Oriental splendour of the Bakst designs for the Russian ballet costumes. It

was only at the outbreak of war that Mr. Preston, forsaking his easel, took up the designing of toys and models, and he has proved that in inventiveness, craftsmanship, and skill, British artists can hold their own in this field. Besides a number of toys and hair ornaments, the exhibition contained some excellent decorative pieces, such as the *Djin*, *Europa and the Bull*, and two dragons; various symbolic pieces, the best of which were *Heligoland*, with a golden British Lion at grips with the Prussian Eagle; and a majestic figure, “*Who is this that cometh from Edom*,” fine both in colour and design. Amongst the studies in portraiture the best were *Joffre and the Gallie Cock*, *The Grand Duke Nicholas*, his lean alertness admirably expressed, and Mr. Asquith as a *Græco-Roman Orator*, “*Wait and See*,” notable for the dexterous management of the richly-coloured toga and the expressive features;



“A GRÆCO-ROMAN ORATOR ‘WAIT AND SEE’”  
BY E. CARTER PRESTON  
(*Fine Art Society.*—*Photo, Malcolm Arbuthnot*)



"JOFFRE AND THE GALLIC COCK"

BY E. CARTER PRESTON

(Fine Art Society.—Photo, Malcolm Arbuthnot)

and amusing also was *The Rose of Lancaster*, in which Mr. Churchill, seated Britannia-wise, has dropped his submarine-headed trident, to take up an emblem of his subsequent appointment.

The fine, and at the moment eminently appropriate, exhibition of Naval and Military Works of Art now being held at the Guildhall Art Gallery, has proved a great attraction. Here are to be seen a number of paintings of famous military exploits, among them many old favourites, lent by various private owners and Galleries, many coming from the National collections of France and from Belgian artists. In much painting of warlike scenes the interest of the subject, of course, far transcends the importance of the picture from a purely artistic point of view; but to-day, when our hearts are stirred with the knowledge of the magnificent deeds of our brave sailors and soldiers and those of our gallant Allies such an exhibition as this makes the strongest claim upon our interest, expressing, as in so many pictures we find expressed, the highest ideals of patriotism, self-sacrifice, and great-hearted devotion to duty.

Some portraits of famous personages in the public eye at the moment are prominent features of the exhibition, such as Sargent's fine *Sir Ian Hamilton*; a richly-colouristic portrait of the *Czar* by V. Sieroff; Herkomer's portrait, dated 1890, of Earl Kitchener, and the same artist's *Lord Fisher*; *General Joffre*, painted by Henri Jacquier; *Sir David Beatty*, by Hugh G. Riviere; *Sir John French*, by J. St. Helier Lander; a painting by C. W. Furse of *Lord Charles Beresford*; László's *Rt. Hon. A. J. Balfour*; Lavery's *Rt. Hon. Winston Churchill*; Fiddes Watt's *Rt. Hon. H. H. Asquith*; and Logsdail's *Sir Edward Grey*. France has always counted among her artists a distinguished school of military painters, and the exhibition contains examples by, among others, Meissonier, J. L. Gérôme, A. de Neuville, E. Détaillé, A. P. Roll, J. Berne Bellecœur, G. Jeannot, and G. Hoffbauer. Among our own artists who have painted naval or military subjects, some of the best things are the

works by Lady Butler, Robert Gibb, W. L. Wyllie, Norman Wilkinson, and Bernard Gribble, and we also remember with pleasure Bertram Priestman's *Launch of H.M.S. Thunderer*, and *The Wash of the Next Ahead*, by Arthur J. W. Burgess.

A Special Exhibition of the Royal Society of Painters in Water Colours, held during July with the worthy object of helping the Artists' General Benevolent Institution, contained many good and characteristic works by various of the members. Among the best things, to mention but a few of them, were Mr. Henry E. Crockett's *Pleasant Meadows*; four works by Mr. Albert Goodwin; some agreeable pastoral pictures by Mr. R. Thorne Waite; Mrs. Laura Knight's sunny *Cornstack*; beautiful studies in pencil by Mr. Sims for two of his well-known pictures; interesting works by Mr. Clausen; a fine *Bolton Abbey, Yorks*, by Mr. Lamorna Birch; Mr. Robert Little's *Lake of Como from "Pliny's Villa"*; wonderfully simplified but eloquent studies of pigeons, and a *Sketch in Majorca* by Mr. Edwin Alexander; and good works by the



## Studio-Talk

President Mr. Alfred Parsons, Mr. Walter West, Mr. W. Eyre Walker, and others.

Few of the personages associated with the stage in our days have engaged the attention of artists so much as the talented Russian *danseuse*, Mme. Anna Pavlova. The statuette we reproduce has just been on view at the Royal Academy and is the work of Miss Lorna Adamson, who made her debut as an exhibitor at Burlington House four years ago, when she was but sixteen. Miss Adamson is wholly self-taught as an artist, and has found great advantage from a sedulous cultivation of the memory, which has enabled her to dispense almost entirely with notes and sketches.

The Royal Society of Miniature Painters' Twentieth Annual Exhibition, at the Modern Gallery, contained a large number of works, many of which, aiming at nothing more than a mere coloured photograph effect, were disappointing. The best things in the exhibition were Miss Nellie Hepburn Edmund's *Helen, daughter of Lord Edward Cecil*, agreeable in composition, delicately painted, but



"ANNA PAVLOVA IN THE SWAN DANCE"  
BY LORNA ADAMSON

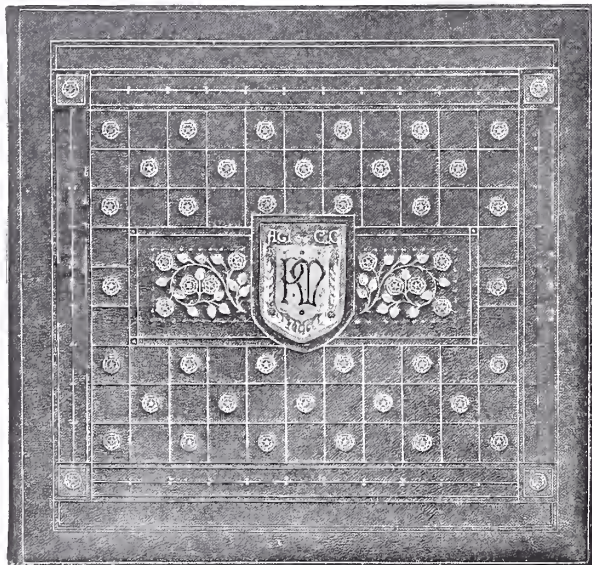
with appropriate freedom in the handling of the dress; and Miss Mabel Edwards's two exhibits, of which *Muriel*, a girl in a violet-coloured early Victorian dress, was the more attractive. A satisfactory military miniature was that of *Major-Gen. E. S. Bulfin, C.V.O.*, by Victor Wyatt Burnand; works delicate in handling were contributed by Count Mario Grixoni, Dora Soutten (a well-drawn *Portrait*), Edith M. Hinchley (a clever study of an old woman), and Lydia Isabel Howorth. Some fine jewellery by Miss Kate M. Eadie, whose work is well known to our readers, and a case of medals by Mr. Cecil Thomas (now 2nd Lieut. in the 13th Middlesex), particularly an excellent one for the Hindhead Golf Club, were by no means the least interesting of the exhibits.

To the majority of people the name of the Hon. John Collier is associated with those "problem" pictures with which, from time to time, he has titillated the palate of the lovers of drama in paint who go to Burlington House in search of a thrilling "picture of the year." Besides, however, his activities in portrait and figure painting, the artist depicts landscape, and a number of his studies were to be seen at the Leicester Galleries last month. Of these a clever picture of *Olives at Bordighera*, *Autumn at the Villa Serbelloni*, and two airy little seascapes, *Woolacombe Sands* and *The Beach at Saundersfoot*, were among the most interesting.

Mr. Edgar Wilson and Mr. D. Atherton Smith held in June last a joint exhibition of work at the Twenty-One Gallery, York Buildings, Adelphi, consisting of drawings and etchings by the former, and some attractive little sketches in oils by Mr. Atherton Smith, similar in technique to those we reproduced in colour at the beginning of last year. Ten of this artist's fresh and luminous impressions were included in this exhibition, several being scenes in Tunis and Algiers; but the most attractive were the two entitled *On a Canal Side, Venice*, a charming study of pink sails; and the little beach scene, sparkling with light, *Paris Plage*. Mr. Wilson's *Silenus*, the figure-head of a ship seen against a background of masts and cordage, and two excellent tinted drawings entitled *Locomotion*, showing, decoratively, the early days of the railroad, were among the best of his pen-and-ink drawings. His etchings included a second set of ten small etchings of London. There is a little stiffness in the composition of these small plates which is not disagreeable; and the etchings as



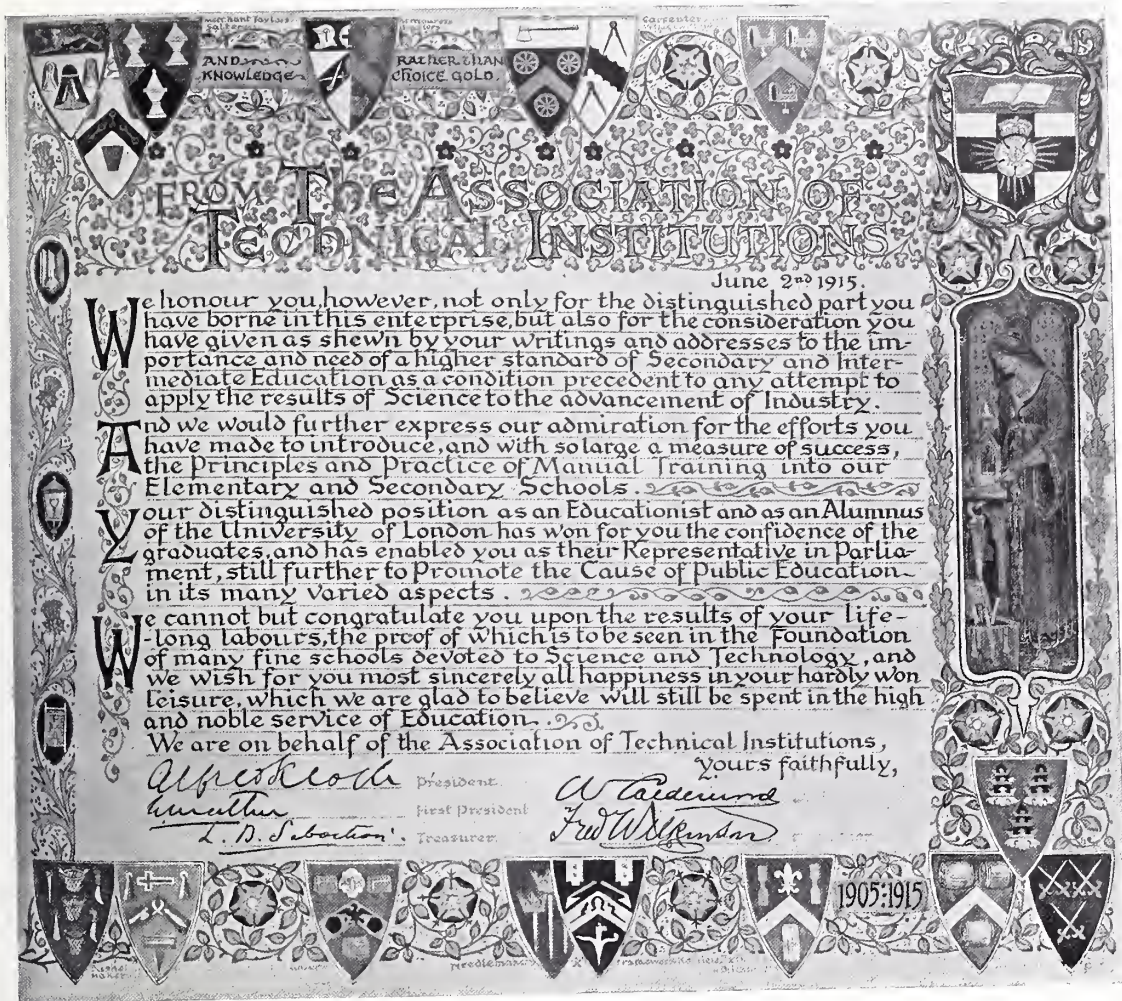
ILLUMINATED ADDRESS TO SIR PHILIP MAGNUS, M.P., FROM THE ASSOCIATION OF TECHNICAL INSTITUTIONS



MOROCCO COVER FOR ADDRESS. DESIGNED BY HENRY CADNESS, EXECUTED BY W. MENZIES, ENAMEL SHIELD BY MILDRED CADNESS

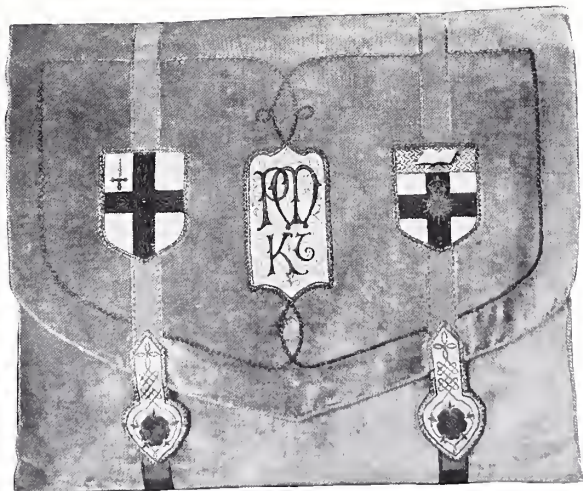
a whole (we would mention particularly *George Court, Adelphi, Backwater, and Charing Cross and Adelphi*), have a personal character both of design and handling.

**M**ANCHESTER. — The eminent services rendered by Sir Philip Magnus to the cause of technical education in this country were recently signalled by the presentation to him of an illuminated address from the Association of Technical Institutions, by whom the preparation of the address was entrusted to Mr. Henry Cadness, Second Master of the Manchester Municipal School of Art in Cavendish Street, All Saints, and as the accompanying illustrations show, the work has been carried out in a manner worthy of the occasion. The design of the address



DESIGNED, ILLUMINATED AND LETTERED ON VELLUM BY HENRY CADNESS, OF MANCHESTER SCHOOL OF ART

itself and of its cover and bag is due to Mr. Cadness, and the illumination and lettering of the address and of the list of signatories appended to it were also his work. The address is on vellum, and the lettering is done in red and black, the borders of symbolic flowers and arms of the City, University, and Guild Companies of London being in gold and heraldic tinctures. The two figures are introduced as appropriately symbolising Science applied to Industry and Manual Training. The decorative features of the green morocco cover, which was executed by Mr. W. Menzies, instructor in binding at the Municipal School of Technology, are its inlays of blue, and the silver enamelled shield of turquoise and lapis blue with red and gold initials, the enamelling being the work of Miss Mildred Cadness. The bag with its



SILVER GREY VELVET BAG WITH SILK APPLIQUÉ EMBROIDERY SHIELDS AND STRAPS. DESIGNED BY HENRY CADNESS; EXECUTED BY E. LOUISE BRADBURY

## Studio-Talk

embroidered shields and straps in heraldic colours was the work of Miss Louise Bradbury, who as well as Miss Cadness is associated with the School of Art.

PARIS.—To some artists in the Latin Quarter, evening is, under present conditions, perhaps the most trying time, though less so in these summer days when the time between sunset and dawn is so short. But to others it is the most wonderful time, for it is then that contrast in a vivid gown of recollection steals by your side and pictures again for you last year's spring and summer nights with their endless rows of glittering lights, illuminating the now dimmed boulevards. No more does one hear the strains of stringed instruments mingling with the café's glassy clatter and infectious laughter. The trees that times before looked green and gay in the brilliant lights, stand out shadowless amidst the gaunt structures, filling the mind with wistful and anomalous thoughts. Something strange or forgotten has revisited the city, and the expressionless rider on his white horse has been seen on her outskirts. Long ago the noisy traffic ceased, and only the lightning speed of some belated taxi, or the muffled rumble of a grey waggon of the Croix Rouge, and the purring and whirring of patrolling aeroplanes disturbs the sullen silence. But despite the indefinably sombre influences surrounding artists just now, art is not wholly stagnant, refining elements are hard at work, and the doors of almost forgotten realms of significant thought are being opened—realms in which art, emerging from the troubled dreams induced by decadent sleep, will find new life and the artist will

awaken with "The grey earth of his brain aglow, and the red earth burning in his heart."

But apart from the wonderful, quiet beauty of the boulevards, artistic attractions in the Quarter have been somewhat rare of late. Perhaps the most notable of them was a little exhibition organised by some of the members of the St. George's Reading Room, at 6 rue Huyghens. Here one found amongst the exhibitors many noted names, though not all represented by notable canvases. That space, hanging and surroundings, were problems not easy to deal with, was at once evident by the general decorative arrangement. However, the present exhibition certainly contained the best collection of work that has yet been shown in these rooms; for which congratulations are due to the jury composed of Mlle. Olga de Boznanska,



"FISHING SMACK, BRITTANY"

BY HARRY E. LACHMAN



“ THE END OF THE ROAD ”

BY HARRY B. LACHMAN

M. Louis Beloul, and M. Vignal. Amongst the work of especial interest no one could ignore the personal charm, as well as the technical accomplishment, of Mme. Amard Oberteuffer's *Fruit and Flowers*, and the *Notre Dame*; and *Les Tuileries: l'hiver* by George Oberteuffer. Then there were a number of delightful landscapes and village scenes by Harry B. Lachman, of whom more anon, and other outstanding exhibits which attracted me were Mlle. Violet Mège's *Mauresques au Cimetière*, Boleslas Buyko's *Vers la Victoire*, Mlle. Olga de Boznanska's *Portrait*, G. Temple Olmstead's *Le Boulevard*, the woodblock prints by Harry de Maine, Mlle. Cormier's *Étude de fleurs*, Fabius Lorensky's reminiscent *La Vanité*, a fascinating little head by the sculptor, George Conlon, decorative works in silver by Mlle. Edith Boddington and Mlle. S. Lilian Blaisdell, and some architectural studies by H. Bartle Cox.

Though artists of many nationalities are still to be met with when one moves about in the Quarter,

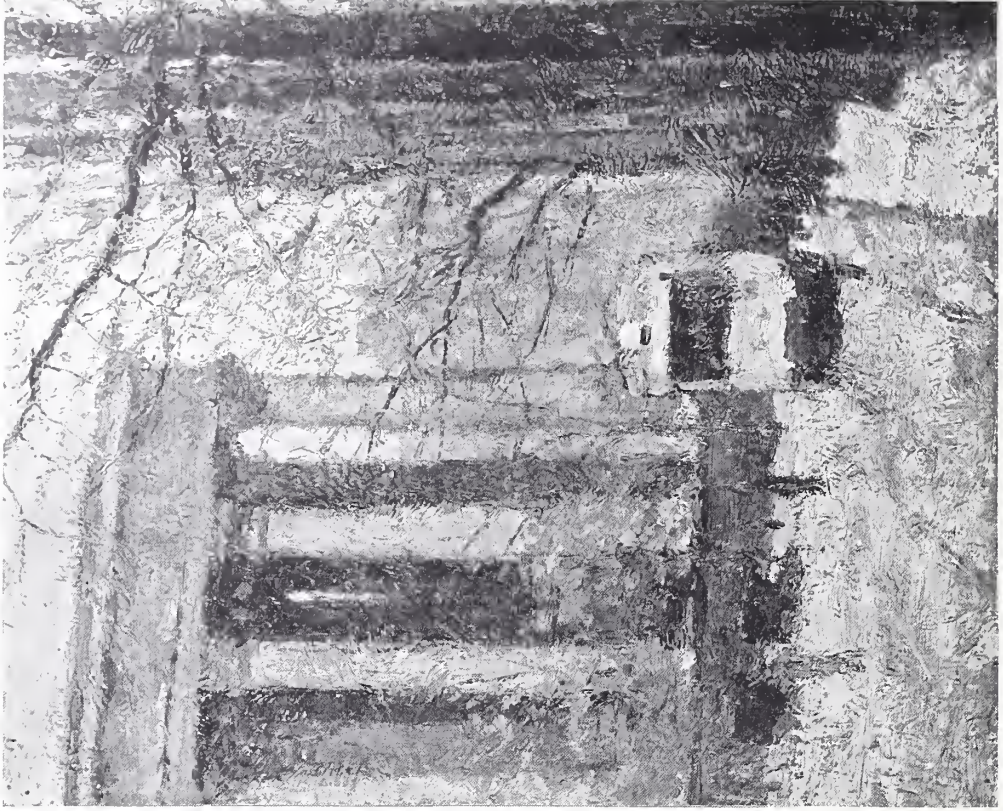
the cosmopolitanism of the art world of Paris is naturally far from being so much in evidence as in pre-war days. The American colony, which of late years has become increasingly numerous, has been depleted very considerably, and several of its well-known representatives have left for home across the Atlantic.

Amongst those still remaining in Paris there are few more versatile than Harry B. Lachman. His little studio in the Rue Campagne-première is a veritable hive of art and industry, the varied results of which are to be seen in profusion there. Born in La Salle, Illinois, where art was esteemed principally as an aid to commercial enterprise, his early aspirations found few congenial influences. Paris was a long way off, and the road thither lay through lithographic designs and popular and sentimental illustrations. Given an ideal, however, and a determination to pursue it, I doubt if this is altogether a bad school to pass through; the demands of design, no matter how ordinary, more



“ A STREET IN BRITTANY ”

BY HARRY E. LACHMAN



“ THE MADELEINE, PARIS : WINTER ”

BY HARRY B. LACHMAN

## Studio-Talk

often than not engender a fine sense of balance and arrangement, and it is Lachman's knowledge of these qualities in a painting that makes his own work extremely interesting. Coming to France some three years ago he struck out immediately for himself, with the little villages of Brittany, Spain, and Switzerland for his masters and school-rooms. His *A Street in Brittany* and *Fishing Smack, Brittany*, are intimate examples of his work at that time. I feel, however, that it is as a painter of snow that this artist excels. His studies and paintings of snow-clad, low-lying villages and mountains are all remarkable for their colour, keen observation and design. *The End of the Road* and *The Madeleine, Paris—Winter*, two of his smaller canvases, show characteristically this phase of his art, which elicited by no means unfavourable criticism at the Exposition Internationale de Peintres de Neige, and is seen to advantage from time to time in the Salon of the Société Nationale des Beaux-Arts and the Salon d'Automne. But it is not alone in his work as a painter that Lachman expresses his talents; the making of model houses, villages, and toys occupies no small part of his time during the long winter evenings, and his embroidered cushions, with designs of quaint animals and landscapes, are not amongst the least fascinating examples of his versatility which one may enjoy in his studio, and which will be included in the first important exhibition of his collected work to be held in America during the autumn. E. A. T.

**V**ENICE. — Though Trieste, which for long years has been under the domination of the House of Hapsburg, whose right to what is essentially an Italian city now awaits the decision of arms, cannot vie as an art centre with the larger cities of Italy, it can nevertheless boast of a very energetic

group of young artists eager to redeem their native city from the reproach of being wholly absorbed in commerce and trade. Five years ago this group exhibited in a body at the ninth International Art Exhibition of the City of Venice, and created a favourable impression, the group consisting of Guido Marussig, examples of whose work have already appeared in this magazine and who was responsible for the decoration and arrangement of the room assigned to the group, Ugo Flumiani, Guido Grimani, Pietro Lucano, Arturo Rietti, Carlo Wostry, the sculptor Giovanni Mayer, and Glauco Cambon, whose picture of Trieste by night is here reproduced. Cambon though still quite a young man had already exhibited at Venice, and his work has made its appearance at other important art centres, such as Milan, Turin, Vienna, Munich, Berlin, as well as at the Permanente in Trieste. He is very versatile; and besides landscapes and numerous successful portraits of men and women, characterised by shrewd observation and energetic technique, he has executed a series of mural



“TRIESTE”

BY GLAUCO CAMBON

## Studio-Talk

panels for a private residence in Trieste which show a decided feeling for decoration, and he has also designed some attractive posters.

**M**ONTREAL.—During the past few years the periodical exhibitions here of local paintings and sculpture have been chiefly interesting by reason of the evidence they have afforded of a marked movement towards the development of a distinctively Canadian art. The effort in this direction is, of course, still somewhat tentative, and speaking generally, must yet be regarded in its manifestations as crude, and only occasionally satisfying. But it is, at least, sincere and virile. The Spring Exhibition at the galleries of the Art Association of Montreal this year gave indication of further progress on these lines.

Compared with exhibitions of former years, the general average of the work shown on this occasion was meritorious, while in certain instances an exceptionally high standard was attained. Miss Laura Muntz, for example, who was represented

by three large canvases, has never perhaps expressed herself so completely and so convincingly as in her *Mother and Child*, which was not only exquisitely tender in sentiment and feeling, but luminous in quality, and rich and harmonious in colour. Mr. A. Suzor-Coté showed also some most interesting works, well illustrating his quite remarkable versatility. They included a fine landscape, an interesting portrait of an Indian girl, *Onotaha*, and a nude, *Douleur*, painted with understanding and a just perception for form. Mr. Maurice Cullen's *Saw Mill*, a well-balanced composition, possessing fine tonal qualities, was quite characteristic of this artist at his best.

The President of the Royal Canadian Academy, Mr. Wm. Brymner, exhibited two marine studies of the Cape Breton coast, of which *Incoming Tide* was awarded a special prize; and special mention should be made of the very individual and typically Canadian paintings, so different, however, in treatment and intention, of Mr. A. Y. Jackson, who may properly be considered the leader of the new Canadian School, and Mr. Clarence A. Gagnon.



“ON THE CANAL”

(Montreal Art Association)

BY CHARLES W. SIMPSON, A.R.C.A.





"SUNNY SEPTEMBER"

(Montreal Art Association)

BY HELEN MCNICOL

Mr. Charles W. Simpson also showed a number of very pleasing canvases, of which, *On the Canal*, was distinguished, in particular by its subtlety of colour, and a certain vibrant quality.

Among the younger painters who were in evidence at the Spring exhibition, and whose recent works indicate increase in power and adequacy of expression, reference should be made especially to Mr. Arthur D. Rosaire, Miss Mabel H. May, Mrs. G. F. Greenwood, and Mr. O. Leduc. The last named, who is self-taught, is an artist of decided originality; and one of his pictures in oil at this exhibition, representing a fruit-laden branch of an apple tree in olive tones against a twilight sky, was greatly admired. Mr. R. S. Hewton, one of the most promising and talented of the younger men, and who, by the way, enlisted last winter for active service with the Second Canadian Contingent, showed seven landscapes in oil or water colour, all expressive and individual in character. Another

Montreal artist of rapidly developing powers is Miss Helen McNicol, of whose work *Sunny September* is a typical example. H. M. L.

PHILADELPHIA.—The Art Club's twenty-first Annual Exhibition of Oil Paintings, held during the latter half of March, included one hundred and one works that sustained a creditable average of excellence, rather surprising in consideration of the fact that many important canvases have been absorbed by the Panama-Pacific Exposition, and that, moreover, this show followed almost immediately another just closed in the same gallery of the artist members' work. The Club's Gold Medal has been awarded to Mr. L. G. Seyffert for his portrait of *Miss Josephine Dodge*, a charming presentment of young American womanhood, and Mr. Charles S. Corson's landscape entitled *August Morning*, received Honourable Mention. Mr. Childe Hassam contributed a poetic conception with the title of

## Reviews and Notices

*The Siren's Grotto*, in which there was some capital painting of the nude. Miss Alice Schille's picture of ingenuous childhood styled *Paper Dolls*, had real human interest besides showing great technical skill in brush work. *Caroline at Six*, a portrait of his young daughter by Mr. Henry R. Rittenberg, brought out very successfully the character of his sitter. A boldly-brushed portrait of *William Taten Tilden, Esq.*, recently President of the Union League, by the same artist, had a place of honour on the wall. Mr. Leon Kroll sent a figure subject, evidently painted under the influence of modern Spanish masters and entitled *Laughing Girl*. Mr. Joseph Lewis Weyrich's sketchy canvas, *The Belgians' Flight*, good in tonal quality, and appealing in sentiment, represented a pathetic incident of the war in Flanders. Mr. E. W. Redfield exhibited two very good American landscapes, *Overlooking Center Bridge*, and *Winter*, both quite characteristic. Miss Mary Butler showed some very real-looking studies, *The Hills of Arran*, and Mr. Harry R. Poore under the title of *Drawing Cover*, a beautiful autumnal landscape animated by the scarlet coats of mounted huntsmen, and the mottled brown and

white of a pack of hounds. Mr. Howard Giles was the painter of a canvas radiant with vibrating colour, showing the figure of a young girl strolling in *The Sunlit Path*. Mr. Louis Kronberg sounded a note of refined sentiment in his figure of a graceful ballet girl whose grandmother gives the final touches to her costume of filmy gauze. Mr. Paul King, in *Hauling Logs*, showed what one seldom sees these days, at least in America, some admirable painting of animals. E. C.

### REVIEWS AND NOTICES.

*Lithography and Lithographers*. Some Chapters in the History of the Art by ELIZABETH ROBINS PENNELL, together with descriptions and technical explanations of modern artistic methods by JOSEPH PENNELL, President of the Senefelder Club. (London: T. Fisher Unwin.) 10s. 6d. net.—There is no more enthusiastic champion of the claims of lithography as a medium of artistic expression than Mr. Pennell, to whose tireless efforts and example is largely due the increasing respect which those claims have earned among artists



"THE SAW MILL"

(Montreal Art Association.—See p. 212)

BY MAURICE CULLEN, R.C.A.

## Reviews and Notices

during recent years. His knowledge of all the varied phases of the art since the discovery of the process by Senefelder in the closing years of the eighteenth century, is so complete that it is difficult to point to any one more competent than he to treat of the subject. On its historical side he has had an able collaborator in his wife, who, in her chapters on the history of the art from Senefelder to the present day, has overlooked



"PAPER DOLLS"

BY ALICE SCHILLE

scarcely any of the numerous band of distinguished artists who have successfully demonstrated the potency of lithography as a vehicle for expressing their conceptions; the only name that we miss in glancing over the long list being that of Mr. H. H. La Thangue, R.A. And then on the technical side Mr. Pennell himself has much to say about a variety of details which will be of great service to the student, such as the kind of stone



"WINTER"

(Philadelphia Art Club)

BY E. W. REDFIELD

## Reviews and Notices

best suited for the process, and the different sorts of metals that may be employed; the preparation of these materials; lithographic chinks, inks, and acids and their manipulation; the instruments and utensils necessary—remarkably few are absolutely necessary: transfer and printing papers, presses and printing, and so forth; and there is a special chapter on colour lithography. It is this combination of historical and technical information that gives the volume its unique value, and we can predict with confidence that it will have a great success, the more so as in the matter of illustration the authors have been particularly lavish.

*The Art and Genius of Tintoret.* By E. P. B. OSMASTON. (London: G. Bell and Sons, Ltd.) 2 vols. £3 3s. net.—Mr. Osmaston's book was much demanded. It is a curious fact that Tintoret's genius always has seemed to stand in the shadow of greater names. Or is it that he had not genius—is it that we are always conscious in his intricate and inventive compositions of their machinery, the very element which the purest form of artistic inspiration always has the power to conceal? That would not be Mr. Osmaston's solution; he rather claims for Tintoret in this book the place that has been denied him with the greater names in the world. Though the author is not one who leaves the *minutiae* of scientific criticism on one side, he freshens his book with some original thought, and pays a tribute to Ruskin, who, by the way, always considered himself the discoverer of Tintoret even while challenging him. A lengthy appendix is given over to a dispute with the nineteenth-century critic as to his theory of a relationship between moral feeling and colour. We do not support Mr. Osmaston in advancing reasons against Ruskin's theory. It is not to be met by reason. Ruskin was in this matter a mystic, and in spite of the examples instanced by Mr. Osmaston against the theory we still feel the connection between state of mind and colour which Ruskin tried to establish. Perhaps the difficulty in obtaining for Tintoret the full measure of recognition due to him rests with the

fact that religious subjects frequently engaged him, in which he does not exhibit complete sympathy with the text. In composition alone his invention is always tamed in such subjects when they are compared with his historical and mythical pictures. It is in the more legendary character of the Old Testament subjects that he is most impressive as a religious painter. Tintoret possessed an almost overpowering sense of material beauty; he hardly stands below any master in this possession. Mr. Osmaston is inspired by this fact in connection with his art, and his two volumes, packed with carefully selected illustration, and step by step studying each phase of the master's career, will go perhaps further than any preceding work in advancing the claims of its subject to a deeper consideration than has yet been accorded him.

The price of the portfolio of reproductions published by the Birmingham Art Gallery and recently noticed by us is 2s. 6d., not one shilling as stated.



PORTRAIT OF MISS JOSEPHINE DODGE

BY LEOPOLD SEYFFERT

(Philadelphia Art Club.—See p. 213)

## BRITISH ARTISTS SERVING WITH THE FORCES: THIRD LIST

Albany, G. A., 28th Bn. London Regt. (Artists Rifles)  
 Ambler, C., 28th Bn. London Regt. (Artists Rifles)  
 Armitage, B., The Duke of Cambridge's Own (Middlesex Regt.)  
 Arnold, R. W., 28th Bn. London Regt. (Artists Rifles)  
 Ashenden, E. J., 28th Bn. London Regt. (Artists Rifles)  
 Baleman, J., 28th Bn. London Regt. (Artists Rifles)  
 Baldwin, J., Royal Field Artillery  
 Baxter, T., Royal Naval Air Service, Anti-Aircraft  
 Beeton, Alan, University & Public Schools Bn. Royal Fusiliers  
 Belton, J., Royal Fusiliers (City of London Regt.)  
 Benfield, F., 4th Company Royal Engineers  
 Bennett, W. B., 28th Bn. London Regt. (Artists Rifles)  
 Benslyn, W. J., Sapper, Royal Engineers  
 Benson, G. C., Australian Expedy. Force, Victoria  
 Bentley, Alfred, 28th Bn. London Regt. (Artists Rifles)  
 Benwell, F. C., 28th Bn. London Regt. (Artists Rifles)  
 Bessant, T., 28th Bn. London Regt. (Artists Rifles)  
 Bevan, C. R. G., 28th Bn. London Regt. (Artists Rifles)  
 Bishop, P. B., 28th Bn. London Regt. (Artists Rifles)  
 Blashki, Evergood, Royal Army Medical Corps  
 Blunt, J., Royal Fusiliers (City of London Regt.)  
 Bowcher, Frank, 28th Bn. London Regt. (Artists Rifles)  
 Brophy, C. J., 28th Bn. London Regt. (Artists Rifles)  
 Browne, H. N., 28th Bn. London Regt. (Artists Rifles)  
 Buckley, H. Royal Fusiliers (City of London Regt.)  
 Burridge, G. J., Royal Garrison Artillery  
 Byles, W. T., 28th Bn. London Regt. (Artists Rifles)  
 Clark, Cosmo, 2nd Lt. 7th Bn. Rifle Brig. (Prince Consort's Own)  
 Clark, P. L., 28th Bn. London Regt. (Artists Rifles)  
 Coates, George, Royal Army Medical Corps  
 Collins, W. W., Royal Naval Air Service, H.M.S. "Marrica."  
 Colville, Geo., Australian Expedy. Force, Victoria  
 Cooper, A., 28th Bn. London Regt. (Artists Rifles)  
 Cooper, C. Austin, Royal Highlanders of Canada  
 Corser, P., Australian Expedy. Force, Victoria  
 Craft, Percy R., Royal Army Medical Corps  
 Crichton, Alex., Royal Army Medical Corps  
 Crozier, F. R., Australian Expedy. Force, Victoria  
 Culver, F., The East Surrey Regt.  
 Daunton, D. N., Royal Engineers  
 Davidson, A., Royal Engineers  
 Denham, G. P., 2nd Lieut. Argyll and Sutherland Highlanders  
 Dobson, F. O., 28th Bn. London Regt. (Artists Rifles)  
 Douglas, Sholto Johnstone, Lieut.-Commander, R.N.  
 Driver, F., Royal Army Medical Corps  
 Dunkerton, E. L. H., 28th Bn. London Regt. (Artists Rifles)  
 East, T., Connaught Rangers  
 Ellis, F. V., Royal Field Artillery  
 Essenhigh, E. C., 2nd Lieut. Manchester Regt.  
 Fagan, W. B., Royal Army Medical Corps  
 Faulkner, H. B., 14th Bn. London Regt. (London Scottish)  
 Fehr, F. C., 28th Bn. London Regt. (Artists Rifles)  
 Fielden, R. H., 2nd Lieut., 131st Batty., Royal Field Artillery  
 Fiipp, P., 2nd Lt., 4th Bn. Queen's (Royal West Surrey Regt.)  
 Fry, H. Windsor, 24th Bn. (2nd Sportsman's) Royal Fusiliers  
 Fulwood, A. H., Royal Army Medical Corps  
 Gascoyne, George, 2nd Lieut., South Western Brigade Bn.  
 Gibbons, Hy., Canadian Contingent  
 Gooding, H. E., 28th Bn. London Regt. (Artists Rifles)  
 Goodman, R. M., 28th Bn. London Regt. (Artists Rifles)  
 Gotto, Basil, Staff Sergt. Instructor, School of Musketry, Bisley  
 Grant, J. A., Royal Army Medical Corps  
 Harrison, B., Duke of Cambridge's Own (Middlesex Regt.)  
 Hendrie, N., Duke of Cambridge's Own (Middlesex Regt.)  
 Herman, C. W., The East Yorkshire Regt.  
 Herrmann, E. R., 28th Bn. London Regt. (Artists Rifles)  
 Hewton, R. S., 2nd Canadian Contingent  
 Hickinson, W. T., 2nd Co. of London (Westminster Dragoons)  
 Hillier, H., Royal Naval Air Service, Anti-Aircraft  
 Hogg, H. A., 13th Bn. Middlesex Regt.  
 Holland-Young, L. J., 4th Bn. Prince Albert's (Somerset L.I.)  
 Holmes, F., 28th Bn. London Regt. (Artists Rifles)  
 Hudson, W. K., 2nd Lieut. 10th Bn. Royal Warwickshire Regt.  
 James, W. H., 28th Bn. London Regt. (Artists Rifles)  
 Jenkin, T. E., Cpl., 6th Bn. London Regt.  
 Jones, F. W., Royal Warwickshire Regt.  
 Jones, W. E. G., 16th Bn. London Regt. (Queen's Westminsters)  
 Keast, H., 28th Bn. London Regt. (Artists Rifles)  
 Kenward, V., Queen's Own (Royal West Kent Regt.)  
 Kling, G., Queen's Own (Royal West Kent Regt.)  
 Kydd, N. S., 2nd Lieut. Royal Field Artillery  
 Kydd, B. H., 20th Ammunition Brigade  
 Laidler, T., Cameron Highlanders  
 Lawrence, A. K., Cameron Highlanders  
 Leigh, Conrad, Royal Sussex Regt.  
 Lewis, Tobias, Royal Sussex Regt.  
 Lister, J. H., Royal Sussex Regt.  
 Luard, L. D., Royal Sussex Regt.  
 McCormick, H., 28th Bn. London Regt. (Artists Rifles)  
 MacDonald, J. S., Australian Expedy. Force, Victoria  
 MacElwee, H. K., Inns of Court O.T.C.  
 MacMillan, W., 28th Bn. London Regt. (Artists Rifles)  
 Meere, M. C., 16th Bn. London Regt. (Queen's Westminsters)  
 Mercer, E. S., Royal Naval Air Service  
 Meo, J., 28th Bn. London Regt. (Artists Rifles)  
 Montgomery, Mont., Australian Expedy. Force, Victoria  
 Morley, C., Capt., 2nd Manchester Regt.  
 Morris, C. N. Royal Fusiliers (City of London Regt.)  
 Morris, L. A., Royal Fusiliers (City of London Regt.)  
 Mosse, P. S., 2nd Lieut., King's Own (Royal Lancaster Regt.)  
 Mulock, F. C., Royal Army Medical Corps  
 Mundy, A., Royal Engineers  
 Murphy, H., Royal Engineers  
 Murphy, T., 28th Bn. London Regt. (Artists Rifles)  
 Niblett, R., Royal Engineers  
 Nightingale, C. T., 28th Bn. London Regt. (Artists Rifles)  
 Noonan, F., Australian Expedy. Force, Victoria  
 Northend, W. F., Royal Army Medical Corps  
 Osborne, W., 5th Bn. Devonshire Regt.  
 Parslow, A. J., 28th Bn. London Regt. (Artists Rifles)  
 Paterson, Hector, Australian Expedy. Force  
 Pattinson, E. E. L., 28th Bn. London Regt. (Artists Rifles)  
 Paul, A., Lce.-Cpl., Royal Fusiliers (City of London Regt.)  
 Paul, G., Lce.-Cpl., Royal Army Medical Corps  
 Pearson, R. O., 2nd Lieut., 28th Bn. London Regt. (Artists Rifles)  
 Penny, W. N., 28th Bn. London Regt. (Artists Rifles)  
 Petty, E., Royal Engineers  
 Pirie, G., Royal Army Medical Corps  
 Pite, R. W., Sapper, Royal Engineers  
 Quirk, D., 3rd Bn. Duke of Cornwall's Light Infantry  
 Randall, H. J., Royal Army Medical Corps  
 Robbins, E., Royal Army Medical Corps  
 Roberts, Tom, Royal Army Medical Corps  
 Rushbrook, A., Middlesex Bn. Cyclist Corps  
 Sansom, A., Royal Army Medical Corps  
 Schwaben, C., 13th Kensington Bn. London Regt.  
 Scott, J. B., Capt. and Adj., Rifle Brigade  
 Shackleton, F. S., Duke of Wellington's (West Riding Regt.)  
 Shaw, D. K., 2nd Lieut., 13th Bn. Northumberland Fusiliers  
 Simpson, A. J., 14th Bn. London Regt. (London Scottish)  
 Smart, R. B., 28th Bn. London Regt. (Artists Rifles)  
 Smith, M., 28th Bn. London Regt. (Artists Rifles)  
 Sommers, J., Australian Expedy. Force, Queensland  
 Spencer, H. M., Sergt., Queen's Own (R. West Kent Regt.)  
 Stanton, H. E., Royal Fusiliers (City of London Regt.)  
 Stenholm, C., University of London Officers' Training Corps  
 Stevenson, A., Royal Engineers  
 Stonn, W. G., 28th Bn. London Regt. (Artists Rifles)  
 Stott, W., Royal Army Medical Corps  
 Streecon, Arthur, Royal Army Medical Corps  
 Suggate, W. A., 28th Bn. London Regt. (Artists Rifles)  
 Sully, R., 13th (Kensington) Bn. London Regt.  
 Sutcliffe, A. K., 14th Bn. London Regt. (London Scottish)  
 Sykes, G., Army Service Corps  
 Taylor, F., Royal Engineers  
 Teago, C. D., 2nd Lieut., Queen's (Royal West Surrey Regt.)  
 Thomas, Cecil, 2nd Lieut., 13th Middlesex  
 Thompson, G. K., 28th Bn. London Regt. (Artists Rifles)  
 Thompson, M., Sergt. Instructor of Musketry  
 Thorpe, J. H., 28th Bn. London Regt. (Artists Rifles)  
 Tracy, C. D., Capt. 10th Bn. King's Own (R.L. Lancaster Regt.)  
 Travers, F., 2nd Lt., 7th Bn. Queen's (Royal W. Surrey Regt.)  
 Tresilian, C. S., City of London Rifles  
 Trier, Hans, 28th Bn. London Regt. (Artists Rifles)  
 Vickers, J. S., Royal Fusiliers (City of London Regt.)  
 Walter, F., Royal Army Medical Corps  
 Warren, W. H., 18th Bn. London Regt. (London Irish Rifles)  
 Watt, B., Royal Engineers  
 Webb, C., 25th Bn. London Regt. (Artists Rifles)  
 Wheeler, Chas., Kentish Fusiliers  
 White, Cyril L., Australian Expedy. Force, Victoria  
 Wieland, E. T., 28th Bn. London Regt. (Artists Rifles)  
 Wilcoxson, F. J., Royal Army Medical Corps  
 Winter, G., Duke of Cambridge's Own (Middlesex Regt.)  
 Wood, F. Derwent, Royal Army Medical Corps  
 Wooster, C. D. H., Lieut., 6th Bn. Queen's (R. W. Surrey Regt.)  
 Wrightman, W. E., Lce.-Cpl., Motor Machine Gun Service  
 Yates, F., Royal Field Artillery

## The Lay Figure

### THE LAY FIGURE: ON ART AND THE NATIONAL SPIRIT.

"HAVE we a prophet amongst us?" asked the Art Critic. "Is there any one who can foretell what the future of art will be, and what are to be its developments in years to come?"

"Speculations about the future are rather unprofitable," said the Man with the Red Tie; and the prophet's rôle is always a thankless one. Why trouble about what may be?"

"Because there is a certain fascination in what you call speculation," returned the Critic; "and because it is a natural instinct to wonder what will be the future consequences of present-day happenings. We all of us like to imagine that we have the gift of prophecy."

"It needs no prophet to foretell the future of European art," broke in the Plain Man. "Art is dying—beyond hope of recovery. War has killed it."

"Why should war kill art?" questioned the Critic. "Is peace a necessity for its existence?"

"Of course it is," replied the Plain Man. "Art is a luxury and a product of peaceful and luxurious times. Its purpose is only to amuse; and necessarily it disappears when people are faced with the serious facts of life and have neither money to spend on luxuries nor time to give to amusement."

"So, as Europe is at war European art disappears," commented the Man with the Red Tie; "and we need not worry ourselves any more about it, present or future; is that your argument?"

"That about sums it up," agreed the Plain Man. "We have had a long spell of peace and we have been pretty prosperous for a great many years, so art has had a very good innings, and we have wasted a good deal of time and money on it. For the future we shall have to do without it; it goes the way of most of our other luxuries."

"There speaks the practical, common-sense man who is not afflicted with imagination," laughed the Man with the Red Tie. "To him art seems to be a luxury or an amusement because he has never felt the need of it. That it can be counted among the necessities of human life has never occurred to him."

"Art a necessity! What nonsense!" cried the Plain Man. "How can it be a necessity?"

"Because it is needed for the effective expression of human ideas," answered the Critic. "Because art is the medium through which the thoughts and feelings of the human race are best made manifest. By a nation's art the national spirit is most plainly declared, and the level of that nation's intelligence

is most clearly established. The nation that has no art is, like the man who has no artistic sense, undeveloped both mentally and spiritually."

"But if it was all that, it would flourish just as much in war as in peace," protested the Plain Man. "Nothing would kill it. But look at facts. Who is thinking about art now? I tell you it is dead."

"You mean that you are not thinking about it," said the Man with the Red Tie. "But have you ever given it a thought except in your spare moments? Have you ever regarded it as part of your life? To you it has only been an amusement, and you say it is dead simply because you have no time just now for amusing yourself."

"Yes, the people who say that art is dead are those who have never realised that it is alive," agreed the Critic. "War cannot kill art unless it kills first the spirit of the nation by which that art was produced. Look at countries like Poland, Bohemia, and Serbia; is their art dead?"

"Then if art cannot be killed why are you worrying about its future?" asked the Plain Man. "It will go on just the same whether there is war or peace."

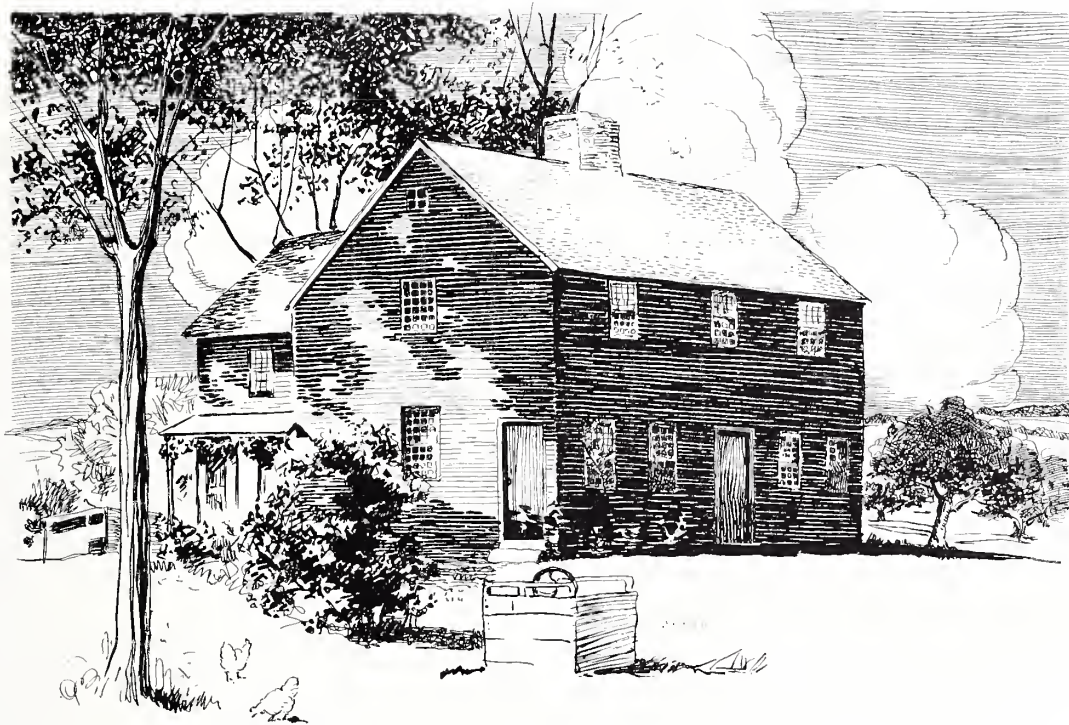
"No, there you are wrong," cried the Critic. "If war changes the national spirit it will change too the art of the nation. If war makes us less frivolous, less luxurious, and less careless, if, as I believe it will, it strengthens our character and leads us to think more seriously, our art will become stronger and greater, finer in spirit and more noble in its aims. Art will shed the frivolities and affectations which have grown upon it in times of peace, just as the nation will throw off its peace-produced slackness and love of ease. But exactly what will be the nature of the change it is not easy to forecast at this moment—that is why I want a prophet who can see into the future."

"Reason out the future by the analogy of the past," suggested the Man with the Red Tie. "The nations you have just quoted provide you with sufficiently striking instances."

"Yes, they prove that even when, as a consequence of war, adversity overtakes a nation art is potent to keep alive the national spirit, and is often a bond of union between peoples of the same race," agreed the Critic. "In Poland, after many years of dismemberment the national spirit survives and is eloquently expressed in the works of her artists. Among the Czechs of Bohemia and Moravia and their near relations, the Serbo-Croats, art is of paramount importance as a means of expressing national aspirations. War, I say, does not kill art."

THE LAY FIGURE.

## *An Old New England Home*



A RENOVATED FARMSTEAD

BY PHILLIPS WARD

### **A** N OLD NEW ENGLAND HOME BY GEORGE S. BRYAN

WHEN the Pittsfield express reaches Brookfield Junction, Connecticut, there opens upon the traveller a vista of characteristic and beautiful New England country. Connecticut, geologists tell us, was in the pathway of the continental ice; and this section of the State wears abundant traces of that far-off time. Through a valley averaging a mile in width, the railway follows the Still River to Still River station; there the Still River is received by the Housatonic. Not far beyond the pleasant town of New Milford, the railway swings northwestward beside the Housatonic stream; and northeastward extends the narrow watershed of the West Aspetuck.

Not unknown to fame, the Aspetuck; for it has been a fond haunt of the roving artist, and echoes of it have reached even to the Luxembourg Gallery. Several collectors and cognoscenti are familiar with the delicate etchings for which Walworth Stilson found inspiration along these banks. Less than two years ago, Mr. George Sumner, of England and Australia, purchased in the West Aspetuck Valley—at Lower Merryall,

about four miles from New Milford—a farmstead comprising some thirty-five acres of land and an ancient dwelling in which his practised eye saw many possibilities.

In the last few years the “back-to-the-land” movement has most interestingly entered these parts. By this I do not mean the kind of thing with which Horace Greeley, on his Chappaqua estate, added to the public stock of harmless pleasure. I mean close-to-the-ground farm activity. At New Milford, or within a five-mile radius therefrom, farms have been taken up by Mr. W. B. Pell, artist and man-of-affairs; Mr. C. E. Pomeroy, one of the pioneers in the commercial development of the English walnut; Mme. Roderick, a former well-known vocal teacher of New York; Miss P. M. Pomeroy, of the Pomeroy Advertising Agency (New York); and others, including Mr. Sumner.

Born in Liverpool, cosmopolitan in experience—physician, architect, and artist, Mr. Sumner found in the Aspetuck region a rather marked similarity to the English countryside, especially to the picturesque scenery of Surrey. The late Mrs. Sumner, *née* Amy Draper and a sister of Herbert Draper, R.A., was a gifted painter and notably successful as a miniaturist. She, too,

## An Old New England Home



SHOWING OLD CEILING BEAMS BY PHILLIPS WARD

was enthusiastic when she had looked upon what was known to Lower Merryall neighbours as "the Jane Fenn place"—

An old farmhouse with meadows wide  
And sweet with clover on each side.

And then began the loving toil of transformation that is not yet complete. I could wish to linger a little upon the farm buildings and equipment, in which science has joined hands with taste. But I will say only that not an old farm structure has been remodelled nor a new one built without care as to line, grouping, and balance, both *inter se* and in connexion with the dwelling.

This dwelling, a fusion of Old and New England, does, I believe, as an American farmhouse, stand somewhat unique. "No form of dwelling," it has been said, "better repays the thought and care put upon it than does the farmhouse." It should be "a home that shall meet every practical requirement of life and work on the farm, and yet be beautiful, comfortable, and homelike; one that is reminiscent of earlier days, when a farmhouse was in very truth the homestead." In this spirit Mr. Sumner has worked.

The Sumner house is art because it achieves a beautiful and appropriate result with sure economy of means. Once a friend, after a year in

Britain, replied to my question as to what most impressed him in rural England: "The way in which the buildings fit into and combine with the landscape." Said the genial "Ik Marvel" (Dr. G. Mitchell): "No country house which does not mate with 'all-around' country laws, can be architecturally good." This unity—both concrete and abstract—with its environment has been realized in the Sumner house. This is plainly and frankly a farmhouse for a farm setting; its white simplicity typifies New England tradition and harmonizes with its surroundings. The immediate effect is, then, as I have said, appropriate. It is also beautiful, without false lines or jarring notes. Perhaps one is the more inclined to gratitude for this boon after having seen choice old farm dwellings disfigured by incongruous "piazzas," stock doors and windows of the modern "factory" type, and pressed-metal roofs. And this effect has been achieved by skilful economy of means, since the guiding idea was rather to reveal the values inherent in the original building than to adorn it. As an example of Mr. Sumner's method, I may say that he had solid shutters made for the entire house, but after further study decided that they were unnecessary and unsuitable. His judgment is, I think, justified.



JACOBEAN SETTEE IN ENTRANCE HALL BY PHILLIPS WARD

Before we go within, let me call attention to a few features. The proportions are low and comfortable-looking. The foundation is as unobtrusive as possible. Clapboards of good thickness—these wholly new—lend a suggestion



## An Old New England Home

of solidity and stability. The irregularity of the newly-added outside chimney of brick is as unusual as it is pleasing; quite "in the picture," and quite in keeping with the irregularity of the original central chimney of field-stone, which has been retained. At the rear, the rebuilt "extension" is perfectly harmonious. The substance of this house dates back fully a century-and-a-half, but a jig-saw veranda had been added at a period much later than that of the original colonial design. This Mr. Sumner replaced by an entrance that, so far as I know, is, as applied to

vation, it frequently happens that interiors done by a professional "decorator," though charming in themselves, seem far from kindred to their inhabitants. The Sumner interiors are an expression of those who were to abide within them—a fit setting for their Lares. Come first with me into the unusual living-room, the heart of this distinctive farm home.

As the house has an eastern exposure, the living-room receives morning light. There are windows also at the south and west. Here, as elsewhere throughout, have been inserted new



ANOTHER VIEW OF THE FARMSTEAD

BY PHILLIPS WARD

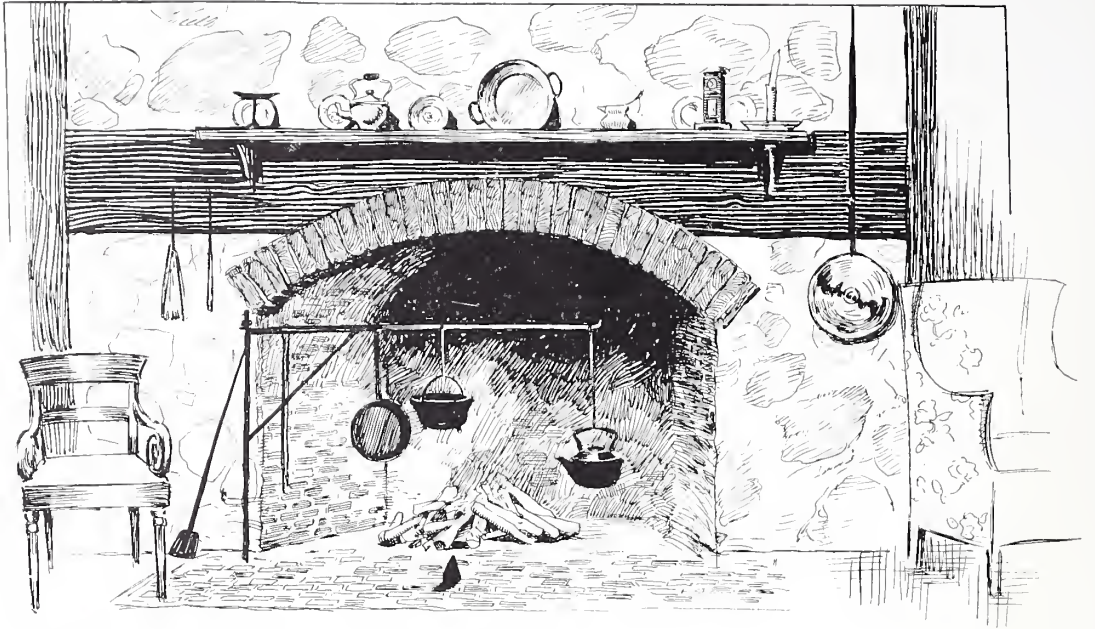
dwelling, without any definite precedent. It is a true porch, with a small concrete pediment and half-windows on either side, and serves as a reception hall, an alcove, or, in warm weather, something similar to the old Dutch *stoep*. A broad Dutch door of weathered oak, fitted with antique wrought-iron or with careful replicas, admits one to the entrance, the inside measurements of which are approximately  $7\frac{1}{2} \times 9$ .

At the right opens the dining-room, at the left the living-room. Opposite the entrance a staircase of box pattern, with an ample closet beneath, has taken the place of the old direct stairway. This permits of a vista that effectively links the two rooms. To make a somewhat trite obser-

vation, it frequently happens that interiors done by a professional "decorator," though charming in themselves, seem far from kindred to their inhabitants.

The floor is also new, as there was not in the original house a square foot of decent flooring. The general structure was, of course, excellent; fashioned of prime lumber and good stone in a day when builders did not scimp their work. The great ceiling beams had been overlaid with plaster; downstairs this was removed, revealing the rough outlines and the adze marks, used to make the plaster adhere. These beams and all other woodwork in the first story were treated to secure a warm brown tone. The sidewalls are covered with oatmeal paper. A southward addition measuring  $12 \times 18$  gives this room twice

## An Old New England Home



OLD FIREPLACE IN NORTH END OF LIVING-ROOM

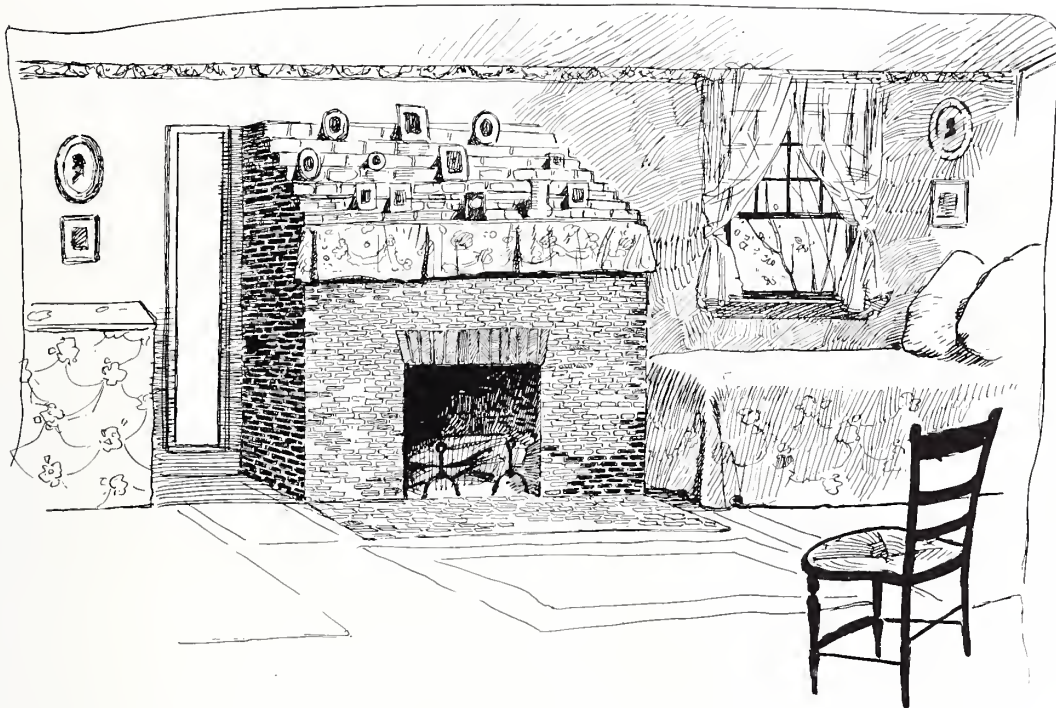
BY PHILLIPS WARD

its former area. Opening into the outside chimney, is a sturdy brick fireplace, built to the ceiling with a slight taper and arched about two feet to a retaining-beam. Stretching along the north-west corner of the room is an eight-foot expanse of old stone chimney-breast. The fireplace has been cleared, a brick arch built in, and the ancient crane rehung, with its display of primitive utensils. One half expects to see suspended overhead the popcorn, bacon, and gay peppers of the olden time.

The abundant woodwork gives an atmosphere of durability, mellowness, and comfort. So artistically have the wall-spaces been disposed and treated that, though not a picture has been hung in this room, it is yet friendly, reposeful, altogether homelike. "Wall-spaces covered with pictures and draperies which are put there merely for the purpose of covering them, are very hard to live with," declares one writer. So thinks Mr. Sumner. The only pictures on the first floor are in the dining-room: sepia-toned reproductions of some of Mr. Herbert Draper's works, such as his ceiling for the Livery Hall of the Draper's Company, London; *The Gates of Dawn*, *The Sea-Maiden*, and *The Lament for Icarus*. The two living-room fireplaces furnish a rarely attractive variety and help to preclude any feeling of bareness. You sense instinctively that here is a room

you would never tire of or seek to change. And it is a farm-house room, withal. In a corner stands a fowling-piece with a dog-lash hung beside it. Across a capacious carved chest, such as we recall from childhood's tales, lies a riding-whip. By the rear entry is a detailed surveyor's map of the estate, which now includes seventy-five acres. In this entry may be kept the coats, headgear, and other outdoor apparel needed for daily uses.

In the dining-room the most noteworthy feature is the carved-wood chimneypiece, quite as classically charming as those of old Salem. This chimneypiece had been thickly daubed with paint of some peculiarly objectionable colour, but its pristine white has now been restored. At the right of it a high cupboard has been utilized as a china closet; at the left is the staircase. The upper rooms surround a hallway, done in brown wood-work and oatmeal paper. The rooms themselves are finished with rough-plaster ceilings, sidewalls covered by various daintily-figured chamber papers after old English designs, and ivory-white wood-work. The door-furniture is of dull brass. With these doors, by the way, Mr. Sumner had a protracted struggle. One set was discarded as contrary to specifications; and the carpenters are firmly convinced that those now in place are upside-down. This



A BEDROOM WITH QUAIN FIREPLACE

BY PHILLIPS WARD



SOUTH END OF LIVING-ROOM

BY PHILLIPS WARD

## The Cosy "Den"

door construction is an excellent example of those "little touches" that mean so much. Above-stairs, a few pictures are used, including fine Japanese prints of Yei-Zan and Mrs. Sumner's portrait-studies of John Bigelow and George Meredith.

The servants' quarters, with living-room and bath, are in the rear extension. Here also are the kitchen, store-room and pantry. When Mr. Sumner decided to shift the cellar stairs, he solved the problem by building a bulkhead across the opening, and this bulkhead may be used as a serving-table. The cellar, like those of most old and long-neglected farm-houses, required thorough renovation.

It must be admitted that the charm of these interiors is enhanced by the furnishings. The quaint dresser, the gate-legged tables, the Queen Anne stand, the Charles First settee, the extension-back Windsors, made long ago

Of yew wood, of true wood,  
The wood of English bows.

these all adjust themselves most agreeably to the general scheme. And they contribute to that blending of Old and New England of which I have spoken, since they remind one of those colonial days when Old-World household treasures were brought across leagues of sea to grace New-World homes.

But these things are, nevertheless, not essential. The essential matter is the spirit and skill with which Mr. Sumner has rejuvenated this ancient habitation. He has caused it to utter the beauty of which it was capable. The repose and taste of Old England find meet expression amid the *entourage* of this New England valley. Long ago, some settler did what he could—carried the task as far as he might, according to his lights, hampered by rude conditions. One may almost fancy that now at twilight his wraith steps in—not as into the dwelling of a stranger, but as a man enters his own home; and with satisfaction murmurs, "Well, this is what I dreamed of, after all."

### THE COSY "DEN" BY CHARLES ALMA BYERS

CONVENTION may be permitted to rule, more or less queenly, over all other rooms of the home, but she is rarely allowed to cross the threshold of the "den." The

"den" is instead invariably ruled by individuality. It is one room of the home at least that permits the exercise of personal taste to any extreme. For this reason the "den" is becoming extremely popular with home builders. Primarily, it was intended as a sort of man's room—a study, a private retreat of some kind—but now even many women are adopting the idea, finding it more to their liking than the delicacy of the real boudoir.

The "den" of to-day is variously used, depending entirely upon its owner. If the owner is a writer or lecturer, it is his study—his work room. If he is a down-town business man, it constitutes a sort of retreat, wherein he may read or study in private, or to which he may invite his friends after dinner for a smoke and a chat. The woman, of course, uses her "den" for very much the same purposes. Again, it is frequently used as a sort of evening gathering place for the entire family, when there is no company, as it is usually more cosy and comfortable than the living-room. It is almost invariably equipped with book-cases, taking the place in the small home of the library, and is therefore an especially inviting room of an evening.

Whatever may be the individual purpose of the room, the "den," I think, should always contain a certain amount of shelf space for books, for reading and study always seems to be more or less associated with it. The book-cases are frequently of the built-in kind, and when they are thus made a permanent fixture, the space should be ample, rather than stinted, for it is difficult to increase it later. The "den" should also possess a good fireplace, even if it also be heated from a furnace. Nothing gives so much cheer and cosiness to a room as an open fire, and even if it is not solely depended upon in midwinter, there are many chilly days and evenings, when it will prove especially desirable. A "den" without a fireplace is extremely rare.

The lighting of the "den" is also quite important. The principal lighting fixture should not be too strong and glaring in its diffusion of light, for there will be many evenings when a soft light will be quite sufficient and will produce a better effect. There may be several wall lights, and there should be the proper connexions for a table lamp, so that the lighting can be satisfactorily regulated for reading when desired.

## *The Cosy "Den"*

In houses where the number of rooms is limited, and where a "den" seems quite desirable, the "den" is often equipped with a disappearing bed, so that if the emergency arises it may also be used as a sleeping room. Naturally, in such cases, it is desired that the presence of such a bed be concealed as much as possible, and quite a common scheme is to use an extremely low-constructed bed that may be concealed beneath

events, and often there seems no place in the home that can be used for such purpose. It is here that the "den" comes to the rescue. The room, being virtually a thing apart from the remainder of the house, is governed by no fixed rule of the decorator's art and, therefore, such mementos are permitted therein with perfectly good taste. Souvenirs of the battlefield, family heirlooms, Oriental bric-a-brac, skins or mounted



A RUSTIC BUNGALOW "DEN"

a sort of built-in seat. A double bed may be thus hidden, provided that a similar seat can be given space on the opposite side of the same partition. This other seat may be located in another room or on a porch or, instead of the seat, the half of the bed that extends through the partition may be housed beneath the elevated floor of some closet.

It is in the matter of furnishings and decorations, however, that the "den" becomes truly unconventional. Men or women who travel quite a little, or hunt occasionally, like to make some sort of display of the mementos of such

heads of the hunt, Indian rugs and basketry, and in fact all sorts of such things may occupy a place in its heterogeneous display. And there isn't a great deal of danger of being able to go too far.

Of course, there are "den" owners who, probably having a more exacting eye for art, do not allow their "den" to take on such a heterogeneous appearance. Instead, they may follow out some certain style. For instance, the room may be furnished and decorated so as to carry out an Oriental effect throughout, or the effect may be in keeping with any one of a number

## The Stranger



Exhibited recently at the Paint and Clay Club Exposition in New Haven

EVOLUTION

BY F. FERRARI

of such styles. The room, however, is invariably made to present a warm or picturesque appearance, and with perfect disregard for the character of the other rooms.

### THE STRANGER

DR. JAMES P. HANEY, Director of Art in high schools of New York City, has recently written what he terms "a modern miracle play," under the title of "The Stranger." This, *Good Furniture* has reprinted from its columns as an attractive little brochure.

"The Stranger" is a little play of four scenes and an epilogue, which deals with the teaching of art as it is taught in our public schools throughout the country. "In it," says the author in his introduction, "there walk out acquaintances engaged in what some ribald spirits conceive to be the solemn farce called 'Art Teaching,' but which others esteem a tragedy, with only occasional touches of humour to relieve its times of tears set all too close together."

The play points with jocular finger at the quaint deeds done under the name of Art, both in the American school and home. Everyone will recognize the portrait of Faith, the despairing

teacher, whose aesthetic horizon is tight around her and whose artistic weapons are without edge or point. Into Everytown, where she teaches Everyboy and Everygirl, comes the Stranger, who captures the children and, through them, the parents, the teacher, and the townspeople, with his practical lessons in taste. When he is urged to tell his name, he answers, "I'll tell you my business and you shall say who I am.

"My business is to quicken in people everywhere a sense of what is truly fine—to make them grow in taste through constant choosing between good forms and bad—to make them understand that beauty is not something to be put up by others for them to admire, but something which they should create whenever they dress themselves, deck their rooms, plan their houses, or set forth the windows of their shops.

"It is mine to show to Practical that the laws of beauty affect his prosperity at every turn and that to know them is to have a business asset of immense value. It is mine to show to Complacency that these same laws apply to her life, and that for her to know them is to enable her to add to the home its most seductive charm.

"Most of all, it is mine to show Faith how she may apply this teaching to the class room, making her work touch in vital ways every phase of the life the child sees around him—for know you, Faith, Doubt, Complacency, and Practical, that it is to Everyboy and Everygirl and their children that we must look to see the civic spirit grow and burgeon into finer and finer forms as these citizens grow to be sensitive to everything that touches their town and its civic welfare."

As the Stranger ceases, Everyboy and Everygirl gasp out together, "Why, you must be Art." and all echo, "Why, of course you're Art." Says the Stranger, smiling, "Did I not say that when I was no longer a stranger to you, you would know my name without the telling?" Says Practical, Everyboy's father, as the curtain closes, "Why, I thought you were Art long ago, but your lessons were so common-sense and useful, I couldn't believe it was you."

### CERAMIC EXHIBITION

THE New York Society of Ceramic Arts announce their autumn exhibition at the Little Gallery, 15 East 40th Street, N. Y., from November 1 to 15 inclusive.



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SCHOOL NOTES

(Continued from page 11)

seek essentials and encouraged to work more and more independent of criticism. Mrs. Henshaw hopes her Evening Cooperative Class, at a nominal fee, will meet the need of many who are richer in talents than in money. This idea will be developed until she can offer them a free evening class, as her five years in Paris among the art students in the academies of the Quartier Latin filled her with a desire to help those struggling for art expression.

Glenn Cooper Henshaw will announce the date of his exhibition of Portraits and Impressions of Great Cities in the October STUDIO.



PORTRAIT BUST BY PUPIL OF OLIVE ROBERTES HENSHAW

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POSTER DESIGN BY TWO-YEAR STUDENT AT THE NEW SCHOOL





FASHION PANEL BY ONE-YEAR PUPIL OF THE NEW SCHOOL

cial designing, lettering, silverware and jewelry.

This year there are to be several new courses, notably a course in cartooning and newspaper illustrating, under the direction of a man who is daily employed in drawing newspaper cartoons.

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ILLUSTRATION BY STUDENT IN THE ART ACADEMY OF CINCINNATI

the well-known figure painter, James R. Hopkins, who will remain as instructor during the coming season of 1915-16. Mr. Hopkins, L. H. Meakin and H. H. Wessel alternate in criticizing the advanced classes in drawing and painting the head and figure, while Mr. Duveneck continues to give his personal attention to the mature class in portrait painting. The teaching force will remain unchanged, Paul Eschenbach continuing as instructor in illustration and C. J. Barnhorn in charge of the department of sculpture. The corps of instructors numbers fourteen.

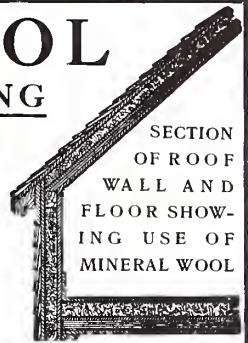
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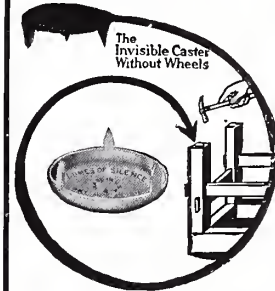
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The students' exhibition in June revealed an increased amount of interesting work in figure composition, especially in the designs for mural decoration which formed one of the winter's interesting experiments, to be continued next year.



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J. C. Bayliss, F. W. Hulme, A. E. Everitt,  
H. L. Pratt, W. Müller, J. G. Jackson, W.  
Richardson, J. Dafforne, T. Allom, Lake Price,  
J. Gendall, F. W. Fairholt, J. Holland, J. S. Dodd  
and W. L. Walton

**D**URING the first half of the last century many able British artists devoted their talents to depicting the more important houses, making thereby an invaluable contribution not only to art but also to the historic and topographic records of the nation. In this respect the names of Joseph Nash and C. J. Richardson have always been prominent, and their drawings deservedly popular. But there were other artists worthy to be remembered, whose names are included in the above list. In selecting the drawings for reproduction preference has been given to subjects which possess a picturesque as well as an architectural interest. Many of these fine old houses have disappeared, or have been substantially altered since the original drawings were made, thus enhancing the practical value of the present work. The drawings now brought together form a companion volume to Nash's “Mansions of England in the Olden Time”—the Special Winter Number of THE STUDIO, 1905-1906.

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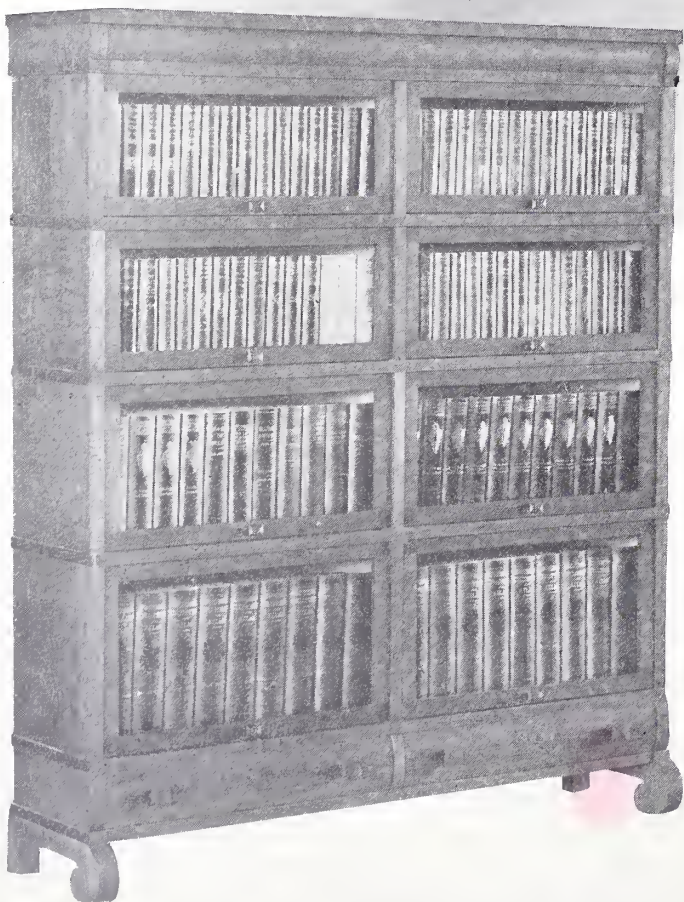
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