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JANUARY-FEBRUARY, 1920

No. 275

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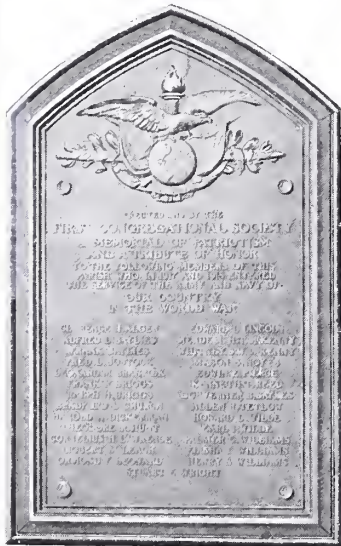
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American Indian Basketry

IT is not generally realized that the American Indian possesses an inherent artistic sense of high order, yet, despite his stolid and apparently unemotional nature, as it is disclosed in contact with, and in contrast to, white civilization and activities, he has a lofty spiritual aspiration, a dignified pride in his traditions, a rich imagination, a truly poetic power of expression of his ideas, whether in speech or pictorial symbolism, and a native skill as an artificer which, of its kind, is unexcelled. His artistic genius is, of course, displayed in ways peculiar to his pride, rather than through the usual media of music, sculpture, painting or architecture; but, when understood, it is discovered to abound in delightful fantasies, in telling imagery, in spontaneous poetry and essential beauty. The most noteworthy vehicle of expression of his innate æsthetic quality is the handicrafts in which this otherwise untutored child of nature is so proficient, and, in these handicrafts, he is artistically apart and, one might almost say, unapproachable. He is not, however, wholly lacking in the other endowments mentioned. The writer recalls vividly the weird chanting of a band of Zuni Indians on the rare occasion of a rain dance which he was so fortunate as to witness. From morning until night, with scarcely an interruption, perhaps fifty men engaged in this ceremonial, singing in unison a strangely illusive melody with a precision of tempo and tone which he has never heard equalled by the most carefully trained choruses of the operatic stage. Some of the Indian hieroglyphics, inscriptions and sculptures evidence a talent for line and proportion which, with proper training, might well develop into graphic production of a high order; and the decorations in colour on skins and embroideries indicate in like manner a true artistic capacity.

It is a most interesting and probably unique fact that it is the squaws who have originated the designs and developed and perpetuated the methods which have given the distinction attaching to Indian craftsmanship. They are the real artists, and naturally so because, as in all ages and everywhere, women are the constructive element socially, the makers of the homes, the examplars of industry and thrift, and the instinctive seekers for something more than the rude makr-shifts that will barely answer the demands of human necessities—the beautifiers of the sordid environments of life. It fell to the lot of Indian women, as to the women of all primitive races, to provide in large measure the requirements for clothing, cooking and, in time, the comforts of the family. These requirements at first were met by the use of the natural resources about them. They made garments out of skins, and sewed them with the sinews of the slain animals; they

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invented and fashioned the essential implements and utensils of domestic use out of the bark of trees, the abundant and pliable rushes, the shoots of willows, and other growths. They were the first to find use for the quills of the porcupine in embroidering ornamental designs on garments and in decorating baskets. They learned the secrets of the scanty vegetation of the deserts and from them provided for themselves dyes, or used the varied natural colourings of the twigs and grasses to the same end in beautifying household articles and utensils; they also knew and used earth colours.

Basketry, as well as being the most useful of their crafts, is by far the most effective expression of tribal individuality, and that which most distinctively embodies and sets forth the mythology, poetry, aspiration and art of the Indian. The ingenuity and skill displayed in the manufacture of the Indian baskets is almost incredible. It has been asserted that so thoroughly have the Indians mastered the intricacies of weaving that not a single stitch has been invented or employed by the most skilful modern craftsmen that has not been used by some of these primitive people. Before the Spanish invaders introduced more desirable substitutes, basketry supplied nearly, every domestic necessity of the Indian, from the infant's cradle to the rickety decorated jars which were burned with the dead. The wealth of a family was counted in the number and beauty of its baskets, and the highest virtue of an Indian woman was seen in her ability to produce them.

The uses of basketry were either industrial or ideal. Industrially, they are connected with the whole scope of the sustenance of life; in all the functions of transportation, consumption or enjoyment, so complex in a state of civilization, so simple in the wild life, the basket plays an important part. Beyond the utilitarian side, in the arts, the superstitions, in what may be called the luxuries of Indian existence, the basket appears as constantly. Basketry may be said to be the most cultural element in the life of the Indian woman. Increasing skill and pride of accomplishment promoted ambition for improvements of forms and decorations and this developed the real aesthetic quality and a corresponding intellectual expansion. The basket passed from a merely homely article of usefulness to a thing of intrinsic beauty, and basket weaving elevated the ideals of the one who practised it above the abject state in which she was born and introduced an appreciation and artistic pleasure wholly foreign to it. The search for materials with which to attain her ideals educated her mind and sharpened her perceptions and judgment. She was compelled to match her wits against the protective instincts of her bird and animal neighbors in order to obtain the plumes of the quail, the crest of the woodpecker, the epaulets of the blackbird, and the skins of rabbits, martens and foxes. So she became an inventor of lures and snares, and culture advanced with her growth of knowledge and artifice. One cannot enumerate the multitude of materials, the variety of devices, the many technical methods, the diverse forms and meanings of design,

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that are involved in the qualifying of a
poor, ignorant, aspiring squaw to plan and
execute the basket which most observers
pass by with an uncomprehending glance,
yet which is as truly a work of art as many
an acknowledged masterpiece in another
branch of aesthetic endeavor.

Basket weaving embraces an infinite
variety of modes and adaptations, de-
pendent upon the use for which the basket
is designed, the materials at hand for its
manufacture, and, of course, the advance-
ment in the art of the maker. The
Indian baskets vary from the coarsely
woven and crudely shaped carrying
baskets and receptacles (or those made by
the least advanced tribes) down through
the granary baskets of heavy weave but
smooth and regular stitch (Figures 2 and
4), some of them almost classic in their
form and symmetry, and the sacred
plaques of ceremony, whether of joy,
as for a wedding feast, or of funereal
grief, or of oblation to the gods, or
of the festival dance, to baskets in
which to cradle the papoose, and the
daintily fashioned jewel-baskets for the
safe-keeping of the treasures of the
young squaws. If we examine the work-
manship of the Attu women on the
westernmost island of the Aleutian pen-
insula, we find a product which, in
refinement of design, approaches exquise-
tence, and, in delicacy of fabrication,
excels, at its best, any similar work in
existence. It is made from the tiny
fibrous roots of the spruce tree and is a
true textile, so soft and smooth and pliable
as to tax one's credulity as to its character.
This particular fabrication is destined to
disappear very soon, as the young
squaws refuse to learn the difficult and
tedious process, and, of the few who
possessed the skill, but three are said to
have survived the ravages of the influenza
which visited Alaska two years ago.

The great glory and charm of Indian
basketry consist in the decorative designs
which distinguish it. These decorations
represent, in large part, in conventional-
ized form and infinite variety, those
familiar natural objects with which the
Indian is surrounded and which are so
dear to his heart—mountains, lakes,
streams, trees, waves, animals, fowls,
clouds and other wonders of the sky.
Then, too, the human form is frequently
used, as well as the devices and imple-
ments of Indian employments, especially
the arrowhead and various symbols and
amulets associated with sorcery and
witchcraft. The snake and the eagle are
favorite objects of reproduction. The
merely useful basket almost invariably
possesses some element of beauty, but
the superior specimens of the Indian
artist's handiwork disclose great intel-
ligence, the highest discrimination in the
selection of materials, exceptional refine-
ment of taste and amazing manual deft-
ness. In addition to being skilled artifice-
rs, the Indian artists are botanists, colourists,
designers and poets, inspired by a deep
love of the mystic traditions and beliefs
of their forebears which often animates
their work and embodies in it a record of
their fleeting fancies. The interpretation
of Indian symbols is, for this reason,
extremely difficult, and this difficulty is
increased when we understand that the
same designs, when used by several tribes,

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may have as many different meanings; and beyond the mere concrete symbols there is almost always something more, a subtle conception that perhaps only the woman who wrought can fully explain—some deep yearning of her soul, a fleeting sensation produced by her environment, as by some beauty of the sky or landscape, or an attempt to visualize some appealing incident of the folklore of her tribe.

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As has already been stated, the uses to which basketry has, for untold centuries, been put by the Indians are nearly as numerous as the needs of the people. For the fighting men, rods and slats woven together formerly provided a protective armor against the spears and arrows of their enemies; there are burden baskets in an infinite variety, and bags and receptacles for the gathering and storing of acorns, grains and other foods; beds of matting, and woven hats, leggings, cradles and burial cases; drums, traps and cages; meal trays and cooking baskets; ceremonial plaques for religious and secular purposes; winnowing baskets, and bottomless hopper baskets to conserve the flour ground in stone mortars; and many domestic utensils. Few of these objects are unadorned. What other people have been moved thus to beautify the common instruments of daily life?

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(Continued on page 10)

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"THE QUEST OF THE HOLY GRAIL."
DECORATIVE PANEL BY
GEORGE SHERINGHAM. (See p. 109.)

The INTERNATIONAL STUDIO

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JANUARY-FEBRUARY, 1920

DAVID EDSTROM: SCULPTOR BY MORRIS CHRISTIE

ONE of David Edstrom's teachers said of him: "He has passed through all the crises of searching, but he has always searched inwardly." This Swedish sculptor had worked with true Swedish perseverance. He was born in Sweden, but lived in America from early boyhood until he was twenty-one. Then, undaunted by poverty, he worked untiringly to follow the vision ahead of him, until he could reach out, and make that vision his own. He admits that he was a crap-shooting newsboy, and, while he was selling papers, he continually saw faces that he wanted to draw but he could no more draw them than he could relinquish the burning desire to try. As soon as he was old enough, he worked in the slaughter department of a meat-packing plant, and there he studied the muscles of the half-naked men, as they swung the cleavers up and down. Again he went home and tried to draw them but he failed. This determined him to find some one who could teach him. He started to New York by the box-car method. The mile walk from his house to the car tracks was the hardest he ever took, because his mother was standing at the gate, looking after him, with his promise that he would never turn back from the uncertainties ahead of him. He reached New York after being locked in a compressed hay box for forty hours. He was not sure where the art centres of Europe were, but he stoked his way on a steamer to find them. He went first to his native Sweden. Later he studied in France and Italy. Now, after successfully exhibiting in London, Paris, Florence, Vienna, and Amsterdam, he has returned to America to claim it as his home.

His largest field is portraiture, for he did learn

to depict faces. Into them he carves a quality that gives a life story. For instance, there is a head of an old Italian soldier. The face shows a persistent heroism that has continued through long years. The shrunken eyes and muscles suggest a withered body, but the proud raise of head shows the spirit that has conquered. There is a great contrast between this and Edstrom's bust of a hunchback. This head is bowed, but there is a pathetic searching uplift of eyes, which shows him always seeking for companionship out of his own loneliness. Edstrom has made many portrait busts, among them the crown prince and princess of Sweden, Princess Patricia of Connaught, Ellen Key, and many prominent European statesmen. All his work is thoughtful, sure, unstinted, as though he had given life to his marble or bronze. His faces are very human.

There is a graceful, full-length figure, which the sculptor has called *Rhapsody*. This statue was made for a park where tree leaves separate to let the sunlight touch the upturned face. It is the promise of a certain rapture, caught and held. Wrapped in soft draperies that in spite of their material hardness have all the transparent quality of chiffon, *Rhapsody* stands as though only momentarily arrested from motion, her head thrown upward to the light, her eyes worshipping its brightness.

Edstrom's *Sphinx* is a monumental piece of mysticism. None of the secret is solved. Rather, it is held in stone as immutably as the secret of the pyramids. A certain solidity is obtained by a combination of squared planes. The marble block on which it rests is formed in cubes. There is a squareness about the head itself. It invites no confidence, and promises none. But it rests there in the security of world-questioning ages.

Perhaps the artist's most inspired conception is the bronze *Clouds*. It is alive with modern

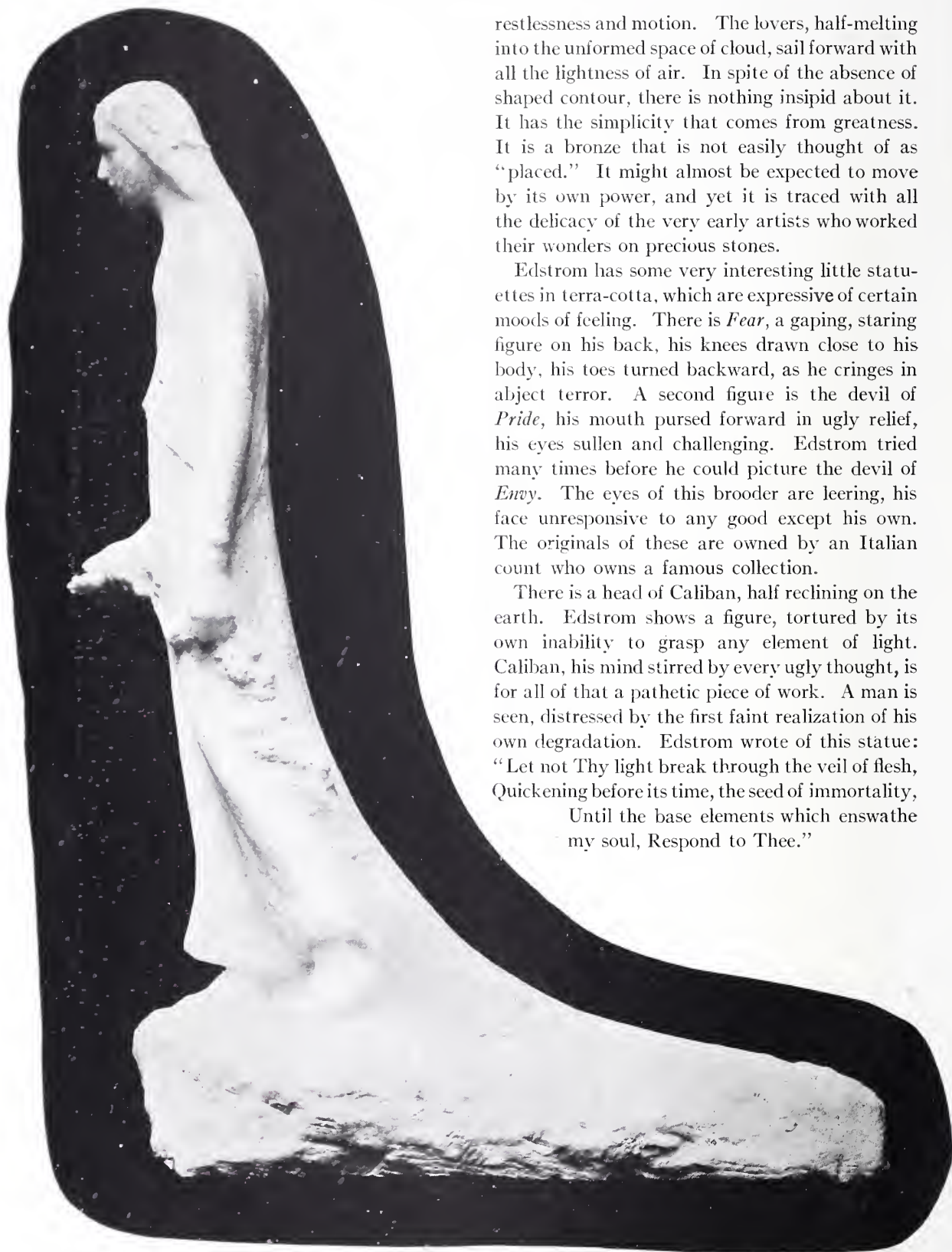


ISIS
BY DAVID EDSTROM



NEPHTHYS
BY DAVID EDSTROM

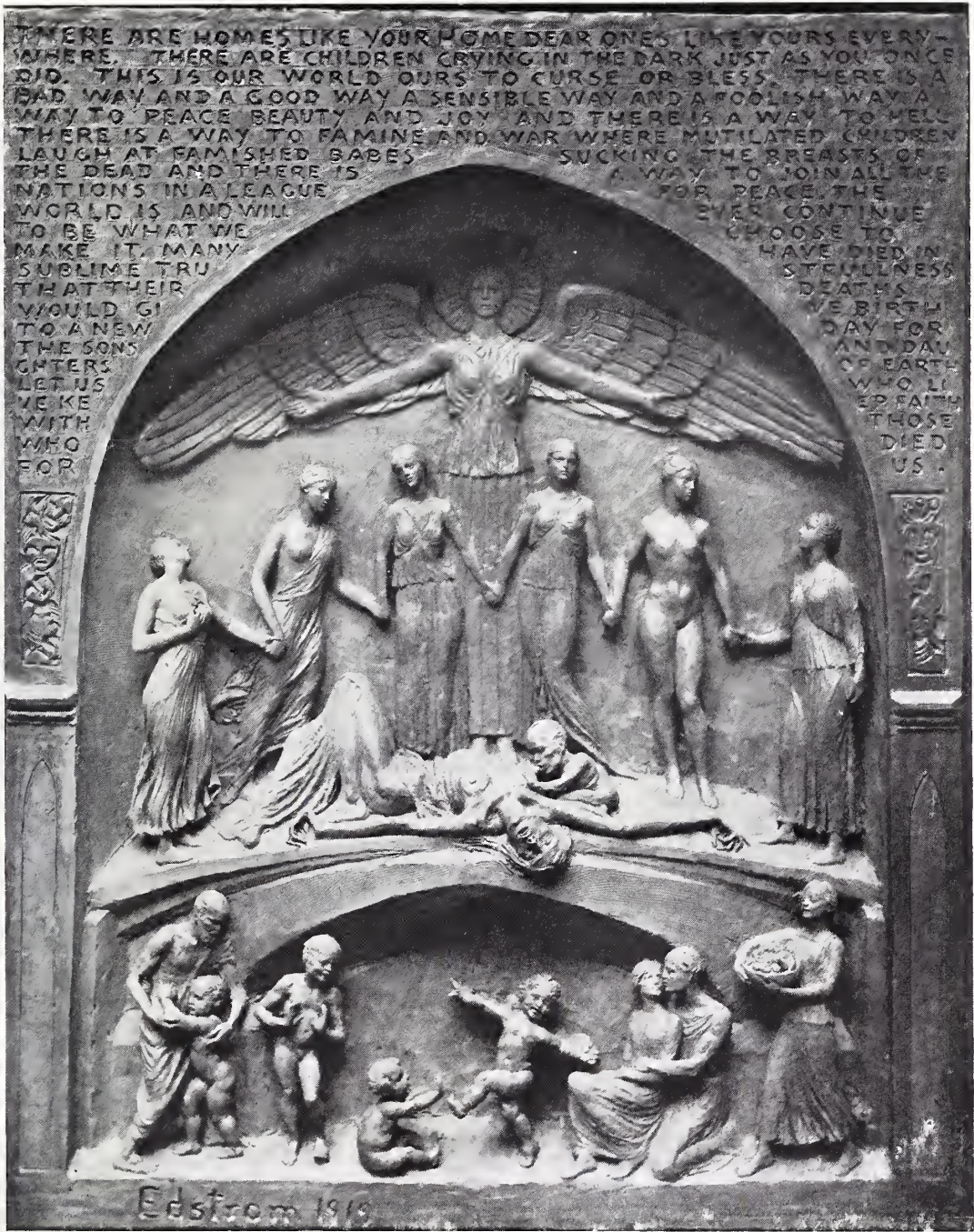
David Edstrom: Sculptor



restlessness and motion. The lovers, half-melting into the unformed space of cloud, sail forward with all the lightness of air. In spite of the absence of shaped contour, there is nothing insipid about it. It has the simplicity that comes from greatness. It is a bronze that is not easily thought of as "placed." It might almost be expected to move by its own power, and yet it is traced with all the delicacy of the very early artists who worked their wonders on precious stones.

Edstrom has some very interesting little statuettes in terra-cotta, which are expressive of certain moods of feeling. There is *Fear*, a gaping, staring figure on his back, his knees drawn close to his body, his toes turned backward, as he cringes in abject terror. A second figure is the devil of *Pride*, his mouth pursed forward in ugly relief, his eyes sullen and challenging. Edstrom tried many times before he could picture the devil of *Envy*. The eyes of this brooder are leering, his face unresponsive to any good except his own. The originals of these are owned by an Italian count who owns a famous collection.

There is a head of Caliban, half reclining on the earth. Edstrom shows a figure, tortured by its own inability to grasp any element of light. Caliban, his mind stirred by every ugly thought, is for all of that a pathetic piece of work. A man is seen, distressed by the first faint realization of his own degradation. Edstrom wrote of this statue: "Let not Thy light break through the veil of flesh, Quickening before its time, the seed of immortality, Until the base elements which enswathe my soul, Respond to Thee."



SIGNIFICANCE OF THE LEAGUE OF NATIONS
 BY DAVID EDSTROM

David Edstrom: Sculptor



PROPOSED MEMORIAL OVER THE INVENTOR OF THE MONITOR, JOHN ERICSSON,
TO BE ERECTED IN WASHINGTON, D.C.

BY DAVID EDSTROM

One of the sculptor's latest works is a bronze eagle, which surmounts a marble memorial shaft in the Iowa town, which he claims as his boyhood home. He studied eagles in flight a year before he began the composition of this bronze, although the idea had been in his mind long before he began his study of birds. He watched them flying, resting, pausing and circling above crags. And then he formed the massive wings, curved outward in whorls, indicative of endless power of motion.

Up to quite recently he has been engaged upon a memorial for Montreal, Canada, a piece of work commemorating the lives of the Canadian soldiers who fought in the world war. H.R.H. the Prince of Wales was present at the unveiling of this statue.

Edstrom leaves the dead materials with which he begins his work breathing with the reality of intensive life, looking as though they had moved from his hands into the composure of only temporary immobility. His sculpture has taken both large and small forms, but it is all big in the sense that it reaches a great depth of psychological

interpretation. He has achieved a fine and distinguished likeness to antiquity, with no con-



COL. TREZEVANT

BY DAVID EDSTROM

David Edstrom: Sculptor



DETAIL OF WAR MEMORIAL RECENTLY DEDICATED IN MONTREAL BY
H.R.H. THE PRINCE OF WALES

BY DAVID EDSTROM

sciousness of copying it. And yet he is found portraying all the modern emotions, which perhaps are only modern in the sense that they are experienced today. It is this truth of emotion which establishes an instant sympathy between his works and the spectators who come to enjoy them.

The seated figures of *Isis* and *Nepthys* should

be seen in their architectural setting to be properly understood and appreciated. They are placed by a simple but impressive memorial at either side of a wide portal as tutelary deities. The figure of *Ophelia* reproduced on page xc attracted a great deal of favorable comment when recently on view at the Albright Galleries in Buffalo.

The Seventh Exhibition at the Corcoran



STILL LIFE

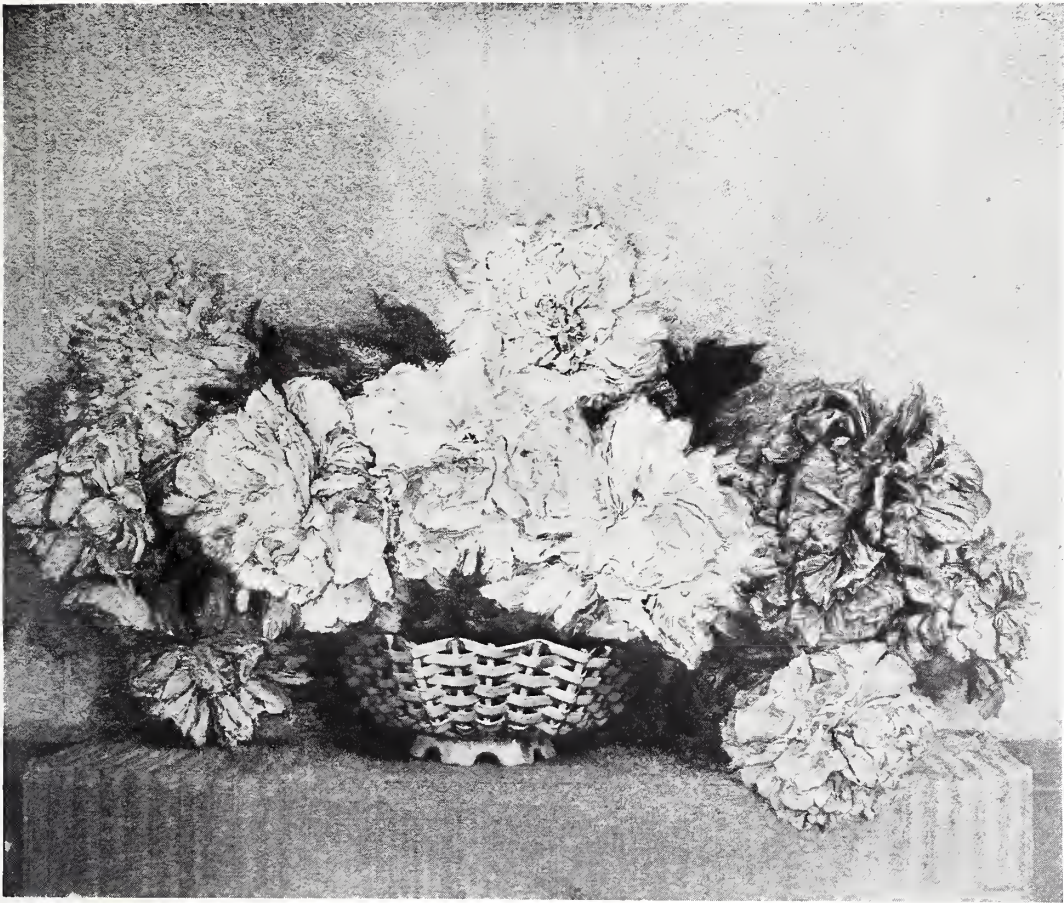
BY EMIL CARLSEN

THE SEVENTH EXHIBITION AT
THE CORCORAN
BY VIRGIL BARKER

FOR one whose interest centres upon the art of our own time, it is more than usually pleasant to chronicle the occurrence of the Seventh Exhibition of Contemporary American Oil Paintings at the Corcoran Gallery. This exhibition closes on the twenty-fifth of January after five weeks of existence; but its intrinsic

importance would justify five months of life, if all who appreciate pictures could thereby be attracted to it. It is safe to say that no other city in the country will this year witness an assemblage of contemporary painting of the quality and comprehensiveness of this one in Washington. The extra twelve months of waiting entailed by war conditions have been more than compensated for by the virility and sanity of the present showing. It should go down in artistic annals as the best exhibition of the season.

The Seventh Exhibition at the Corcoran



Awarded the "Third W. A. Clark Prize" of \$1,000, accompanied by the Corcoran Bronze Medal, and bought by the Corcoran Gallery of Art for its permanent collection

PEONIES

BY EDWARD F. ROOK

For one thing, there are a good half-dozen canvases which, on their own merits, will be of permanent importance in the history of American painting. The *Portrait of John D. Rockefeller* is eminent even in the mass of Sargent's distinguished work. Gardner Symons' *Where Waters Flow and Long Shadows Lie* is easily to be recognised as of the same artistic calibre. And unfinished though it may be, Abbott Thayer's *Boy and Angel* is, with no exaggeration of language, a masterpiece. The names of the other three were better left for time to tell.

But even without the three mentioned, the Corcoran's exhibition would be noteworthy for its high level of quality. The greater number of our really important men and women have sent works which are generally adequate, rarely unsatisfactory, and in a gratifying number of instances brilliant.

As long as the well-known painters are being considered, it is worth noting how many such appear in the catalogue of the Corcoran and not in that of the Academy. Cecilia Beaux, George Bellows, George De Forest Brush, Mary Cassatt, Arthur B. Davies, Joseph DeCamp, T. W. Dewing, Paul Dougherty, Ben Foster, Frederick C. Frieseke, Robert Henri, John C. Johansen, George Luks, Gari Melchers, Robert Reid, W. Elmer Schofield, Leopold Seyffert, Edmund C. Tarbell, Helen M. Turner, Douglas Volk, Horatio Walker—these are some of the thirty-five or more names in such a list. Of the Corcoran's jury, only one represented the Academy; also of the prize-winners, only one. These facts throw a significant sidelight upon the now habitual failure of the Academy to play its proper rôle in our art world.

W. L. Lathrop's *The Pool* has simplicity and

The Seventh Exhibition at the Corcoran



Bought by the Corcoran Gallery of Art for its permanent collection
CANTON STREET

BY FREDERIC CLAY BARTLETT

poetic quality. Alson S. Clark is represented by two charming Charleston scenes. In the same room is hung the fascinating *Portuguese Quarter, Gloucester*, by Mary Nicholena MacCord. Hayley Lever's bright *Bathing Beach, St. Ives, Cornwall*; Walter Griffin's lusciously painted *Stroudwater Mill Dam*; John F. Folinsbee's *Wet Leaves*, side by side in a prominent position with Frank H. Desch's *The Blueberry Pickers*; Chauncey F. Ryder's splendid *Hills of Bennington*; Child Hassam's lovely *Old House at East Hampton*; and Edward W. Redfield's three spring scenes are among the noteworthy landscapes. Characteristic examples are included of Howard Russell Butler, John F. Carlson, Bruce Crane, Louis Paul Dessar, Charles Melville Dewey, Albert L. Groll, Birge Harrison, Ernest Lawson, G. Glenn Newell, William Ritschel, and Charles Morris Young.

Former Senator Clark lends an important landscape by J. Francis Murphy.

A refreshingly decorative pair of paintings are the two Chinese subjects of Frederick Clay Bartlett, the more notable of which—*Canton Street*—is one among the ten paintings purchased by the Corcoran Gallery for its permanent collection. In fact, the decorative element is well to the fore throughout the show. Kate Langhorne Adams' *The Waterfall*; Adolphe Blondheim's *Decoration Number 3*; Ettore Caser's *Fall*; Johanna Hailman's gorgeous *Flowers*, Gertrude Fiske's *New England Meeting House*—these and others also attest the welcome fact that our painters are reaching out successfully for something more than mere transcriptions, however brilliant and effective.

There is engaging humour in Arthur Spear's

The Seventh Exhibition at the Corcoran



OLD HOUSE AT EAST HAMPTON

BY CHILDE HASSAM

The Capture. Gilbert A. Beneker's sturdy workman from the Middle West is entitled *Men Are Square*. Walter Ufer sends an arresting and strongly handled study of an Indian called *His Portrait*. Jerome Myers is represented by his exquisitely toned street-glimpse *The Grandmother*. Two masterly still-life paintings, both thus simply named, are by Benson and Emil Carlsen.

One feature which plays an important part in the satisfying result is the exceptionally good arrangement. The three hundred and sixteen canvases shown here can each count for something like its proper value because there is practically no sense of crowding. In respect to space and attractiveness, of course, the Corcoran Gallery itself has the advantage over its sister institutions in the East; and full use of this advantage has been made this year by the jury.

Having said so much in praise and congratulation, it is time to mention the names of the

painters so largely responsible for the splendid achievement. The jury was composed of Mr. Willard L. Metcalf, Chairman; and Messrs. Daniel Garber, Richard E. Miller, Lawton Parker, and Charles H. Woodbury.

The cash prizes, aggregating five thousand dollars, which accompanied the Gallery's three medals and its certificate, were again donated by former Senator Clark, who thus for the sixth time places both artists and public in his debt. The prizes and medals were awarded as follows: First prize and gold medal to Frank W. Benson, on his painting *The Open Window*; second prize and silver medal to Charles H. Davis, on *The Sunny Hillside*; third prize and bronze medal to Edward F. Rook, on *Peonies*; fourth prize and honourable mention certificate to William S. Robinson, on *October*.

The prize of two hundred dollars, given by the Gallery to the painting receiving the largest

The Seventh Exhibition at the Corcoran



Bought by the Corcoran Gallery of Art for its permanent collection
WHERE WATERS FLOW AND LONG SHADOWS LIE

BY GARDNER SYMONS

number of votes from the visiting public during the fourth week of the exhibition, was also renewed.

We still have with us in this country a few æsthetic souls who simulate horror at the mention of art and money together. But those who are of healthier constitution, including the artists themselves, will be only too glad to learn that the Corcoran's exhibit is passing this test of art's vitality as well as the test of artistic quality. At the writing of this article, much in advance of the closing date of the show, twenty-seven pictures have been sold for a total exceeding fifty-two thousand dollars.

That our own collectors are awaking to the importance of our own art and are willing to back it financially is a splendid thing; and the significance of this, if our art is to continue its growth and development, cannot well be over-estimated.

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BROOKLYN MUSEUM

THE current exhibition in the Print Galleries of the Brooklyn Museum is devoted to recent accessions to the Museum Print Collection. Among these are twenty-six etchings by Charles A. Platt, the distinguished architect and landscape architect, presented by Mr. Frank L. Babbott, first vice-president of the museum trustees; also twenty-five etchings by Danish artists, the bequest of Dr. Axel Hellrung.

Among recent accessions the following deserve special notice: four lithographs by James McNeill Whistler (Museum purchase); three wood engravings by the distinguished engraver, Walter M. Aikman of Brooklyn, a gift from the artist; Mr. Wm. F. Hopson has presented two wood engravings by J. W. Linton and ten book-plates. The Brooklyn Society of Etchers has presented etchings by Eugene Higgins and C. F. W. Mielatz.

The Work of Birger Sandzen

THE WORK OF BIRGER SANDZEN
BY MARY E. MARSH

“IF I could only do what I like, I would paint nothing that was not the result of an impression directly received from nature.”—MILLET.

The artistic growth of Birger Sandzen, although it has been comparatively slow, seems to me to have been consistent and logical.

Sandzen's youth was spent in Sweden, and his artistic training received in Stockholm and Paris. He came to America when he was a young man, and, with the exception of two trips to Europe and one to Old Mexico, has remained in the Southwest since that time.

Strange to say, this artist did not begin to paint Western motives seriously until a little over ten years ago. Up to that time, he seems to have been making the necessary mental and spiritual preparation, the assimilation of strange surroundings, and the “growing into” of his subject necessary for later development.

As far as landscape is concerned, central and western Kansas, the place where the artist was destined to spend these formative years, is fairly typical of the landscape of most of the Western states. It is usually rather level, an occasional low hill or bluff breaking the monotony, traversed by creeks with bared rock banks, the beds usually dried up in the summer, groves of cottonwood trees, isolated poplars. Such was the material out of which Sandzen was to create a beautiful art. Someone may think this very uninteresting material, but take into consideration the wonderful play of light over bluffs and prairie, the variations of which make the most commonplace subject stimulating.

In order to express these bewildering changes of light it is but natural that Sandzen was interested almost exclusively, at first, in colour. The old formulas had to be discarded with the first canvas of a Western bluff in evening light, and a technique created from the necessity of painting simple things in amazing lights.

A personal expression, in art, as in anything else, is only gained by years of experiment, observation, failure, fumbling and groping. Consequently, these early paintings are characterized by a wide variety of handlings, and their subjects cover almost every mood known to the people who live on the plains.

One of the most characteristic canvases from these early years hung in the Swedish-American Exhibition in Chicago in 1911. In composition it was exceedingly simple. A low-lying hill with an outcrop of rocks at the top with the hint of a still more distant hill, while above these stretched a quiet, mystical evening sky, broken by a few ribbons of warm clouds. That was all. No trees, nothing spectacular, only the great realities of sky and earth, seen and felt in that twilight mood when the world seems waiting, expectant, for something great about to happen. In colour, it was clean, rich, and mosaic-like, yet quiet and restrained, in absolute harmony with the feeling Sandzen wished to express. Another characteristic series of canvases from the same time, which must not be passed by, are the paintings of rock-walled creek beds from Western Kansas.

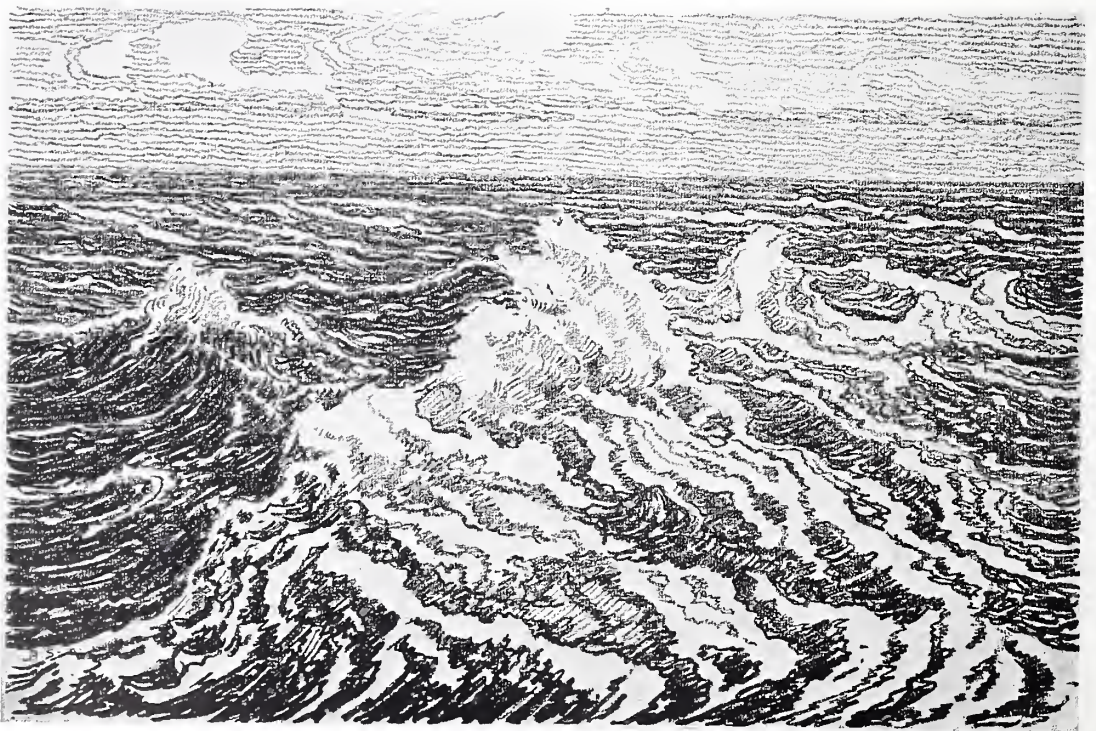
The artist spent a number of summers on a farm in that part of the country. It offered but little in the way of the “usual” landscape composition. There were only a few young cottonwood trees, no mountains or even hills, but there was a creek bed, dry as a bone in the summertime, which furnished a new motif. The banks of the creek were rocks of many colours, weather-beaten and eroded, miniature canyons of the Yellowstone. Sandzen pitched his umbrella and easel in the dry bed of the creek and painted it in all variations of weather, in all subtleties of light, sunlight, gray day, afterglow, and moonlight. Apparently he followed it for miles, and out of this almost meagre theme, there came a number of canvases, new and personal in expression. There was a growing feeling for form and a finer treatment of colour very apparent in these paintings.

In the meantime, in spite of his love for colour, this Western painter did not simply “trust in God and his palette knife,” as did so many of the early Impressionists. At night, when he could not paint he made numberless careful detailed drawings in charcoal of the landscapes he was studying. Here too, born out of the necessity of expressing the vibration of sunlight, falling on rocks and trees and hills, he was developing a personal technique. He was working in the belief that a thorough understanding of form is as essential to a successful landscape painter as the mastery of colour, and that the study of nude nature, heaving hills, barren ground, is to



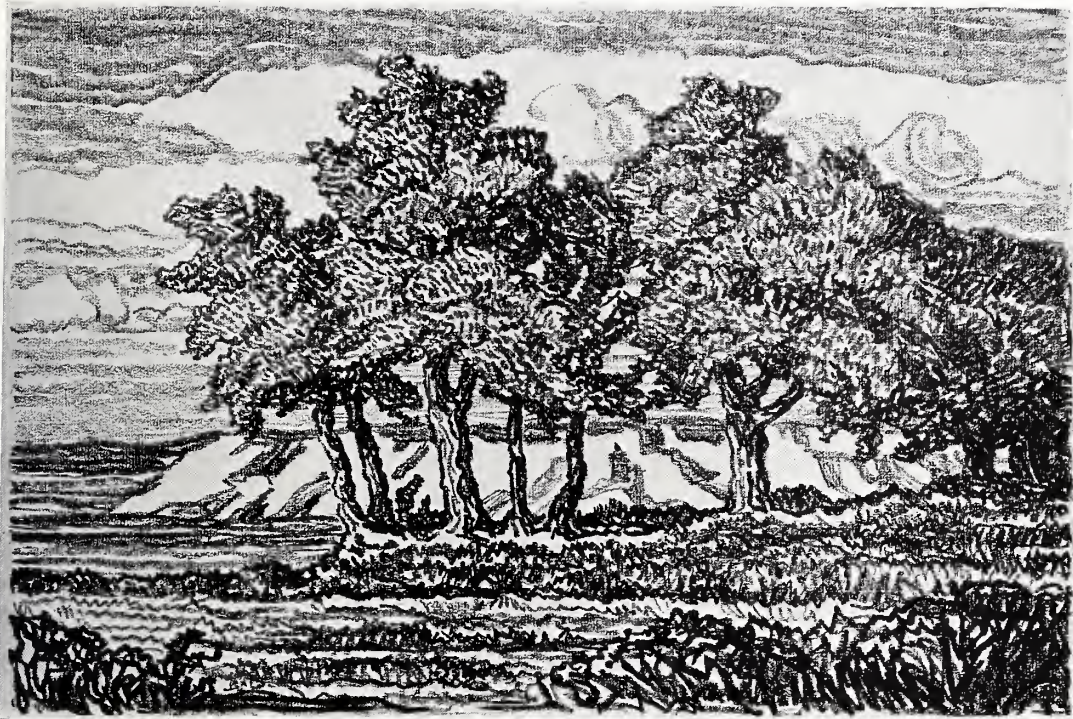
GREY DAY IN THE MOUNTAINS

BY BIRGER SANDZEN



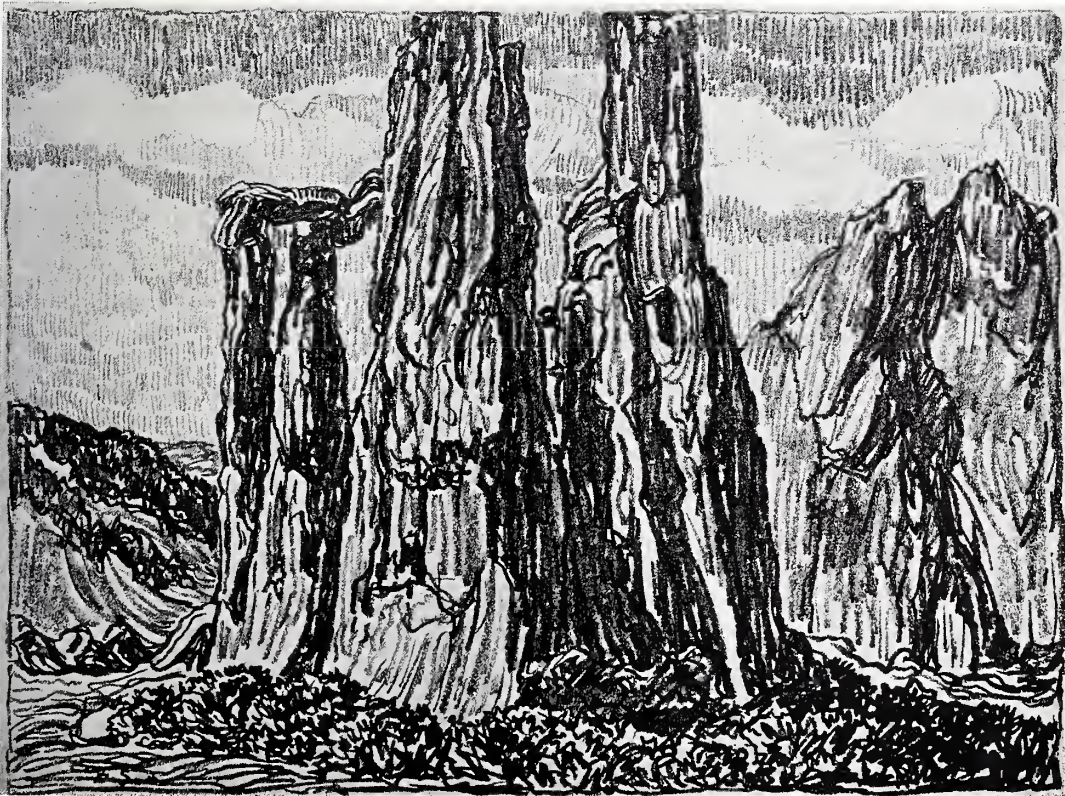
BREAKERS

BY BIRGER SANDZEN



OLD COTTONWOOD TREES

BY BIRGER SANDZEN



IN THE GARDEN OF THE GODS

BY BIRGER SANDZEN

The Work of Birger Sandzen

landscape what the study of the nude figure is to figure painting.

In 1908 the opportunity came to go to Colorado. This was the first time Sandzen had had the chance to study the Rockies face to face, but the years of study spent in understanding simple earth forms now stood him in good stead when it came to expressing the complicated, but still fundamentally the same, masses of mountains.

After several summers in the Rockies there gradually came a marked change in the work of this painter. The delicate technique, suitable for expressing the lyric moods of nature, changed to a broader, more robust treatment. The drawing became more firm, the treatment more epic. The charcoal drawings developed into lithographs, and later wood-engraving was another medium taken up and experimented in.

Gray Day in the Mountains, reproduced here-with, expresses much better than words the mastery of form and the feeling of strength which are typical of his best work.

An understanding, such as is shown in this lithograph, is not gained in a few weeks' vacation from city streets; neither does it come from a superficial copying of topographical features. It is the result of living with the mountains until the spirit of the mountains becomes a part of you. One has a feeling that Sandzen has accomplished this, that he has climbed these rocks, that he has wandered alone in the pine forests, that he has felt something of the delicate quivering beauty of the quaking asps, that he has known the terrifying loneliness of being caught above the timber line in a storm, and like the Psalmist, has lifted his eyes unto the hills.

It has been suggested that biography has been too often an array of dates and facts and events, regardless of their significance in the development of the character involved. Often the chance word of a friend, unnoted and unknown to the biographer, or the casual meeting of a rare personality, will have a far reaching effect upon a single life. Dissect, if you have the tendency to do so, the work of any painter, and if he has a strong personality, you will find some haunting spirit, some emotional sensitiveness to particular moods of nature, which permeates his best work. Corot was haunted by the early morning mists that hung over the forest of Fontainebleau, Rousseau by the sturdy and substantial oaks, and all they typified, Millet by the profound dignity of the

people who live close to the soil. In few, if any, of the landscapes of this Western artist, is there the feeling, even hinted at, that man plays any part in the forces of nature. His work has the isolated look and the serenity of one who has tramped and lived alone in the hills, far from cities. There is in all of it a fine feeling for space and bigness. His skies and hills are as fresh and free in spirit as on the first day. He synthesizes for us the feeling one has when, after hours of hard climbing, one reaches the end of the trail, and, standing silent on the mountain top, is awed by the great coloured crazy-quilt map of field and forest, foothill and distant mountain, stretched out below in breath-taking bigness.

I wonder if the contrast between a childhood and youth spent in a very old country, full of tradition and background, and a manhood spent in a new country, where, if one wishes, one may find many places where few men have been—has anything to do with the feeling of mystic loneliness which Sandzen manages to instill into almost all of his paintings.

Taken as a whole, the artistic growth of this artist has been honest and fine. Starting with a love of nature, such as is the heritage of the Scandinavian peoples, and a temperament capable of seeing beauty anywhere—out in the so-called barren West, Sandzen has created a simple, personal and wholly American art. He has not borrowed either viewpoint or technique, but these interesting and vital canvases grew out of the necessity of expressing the feelings he has had before primitive nature.

IN order to give more service and to enhance the value of our publication, it has been decided to commence an OPEN FORUM in the columns of the INTERNATIONAL STUDIO, whereby matters of general interest in art may be threshed out by correspondence, all names being withheld and only such letters being printed as would appear to assist the cause by being of general benefit to subscribers and others who read the magazine. With this month order is once more possible and we hope that no labour troubles will hinder the punctual appearance of each issue on or near the first of every succeeding month. In the gallery notes separate paragraphs with headings will point out the activities and attractions of the principal galleries where exhibitions are held during the season.

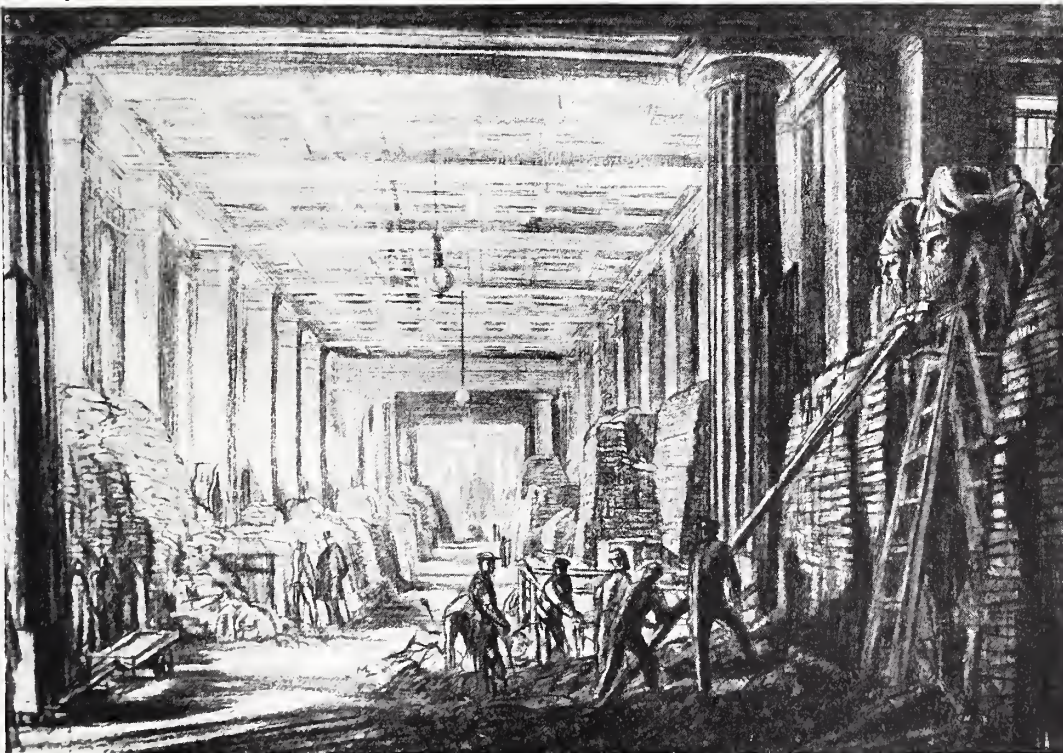
A NEW NATIONAL GALLERY. ❖

THE exhibition of war pictures which has been arranged in the galleries of the Royal Academy will give the public an excellent idea of the general character of the collection that is later on to be preserved in the Imperial War Museum. It does not include, it is true, all the works which are destined for this new National Gallery, and certainly some of those omitted are of particular importance, but quite enough are shown to prove that the museum will be an institution which will worthily fulfil its purpose as a record and memorial of the war. These pictures have been partly collected by the Museum itself and partly have been transferred to it by the Ministry of Information; some of them have been painted by young artists from quick sketches done on the battlefield or from vivid memories of actual experiences in the field, others by official

artists who, though they have had time to work more deliberately, have had their share of the trials and discomforts of active service. ❖ ❖ ❖ ❖ ❖

As a result, the atmosphere of the show is one of definite reality; actual impressions are powerfully recorded and the works themselves have a strong significance which makes them of great value for the information and instruction of posterity. They vary a good deal in character and among them are some which may possibly be questioned as being too aggressively modern in manner. But these, illustrating as they do certain phases of artistic opinion in vogue at the time of the war, have their legitimate places in the collection and are entitled to the opportunity to claim the judgment of the future. They may be approved or they may be condemned in years to come, but to exclude them now would be unwise. ❖ ❖

The completeness and representative



“REMOVING SANDBAGS, BRITISH MUSEUM.” BY H. RUSHBURY

A NEW NATIONAL GALLERY



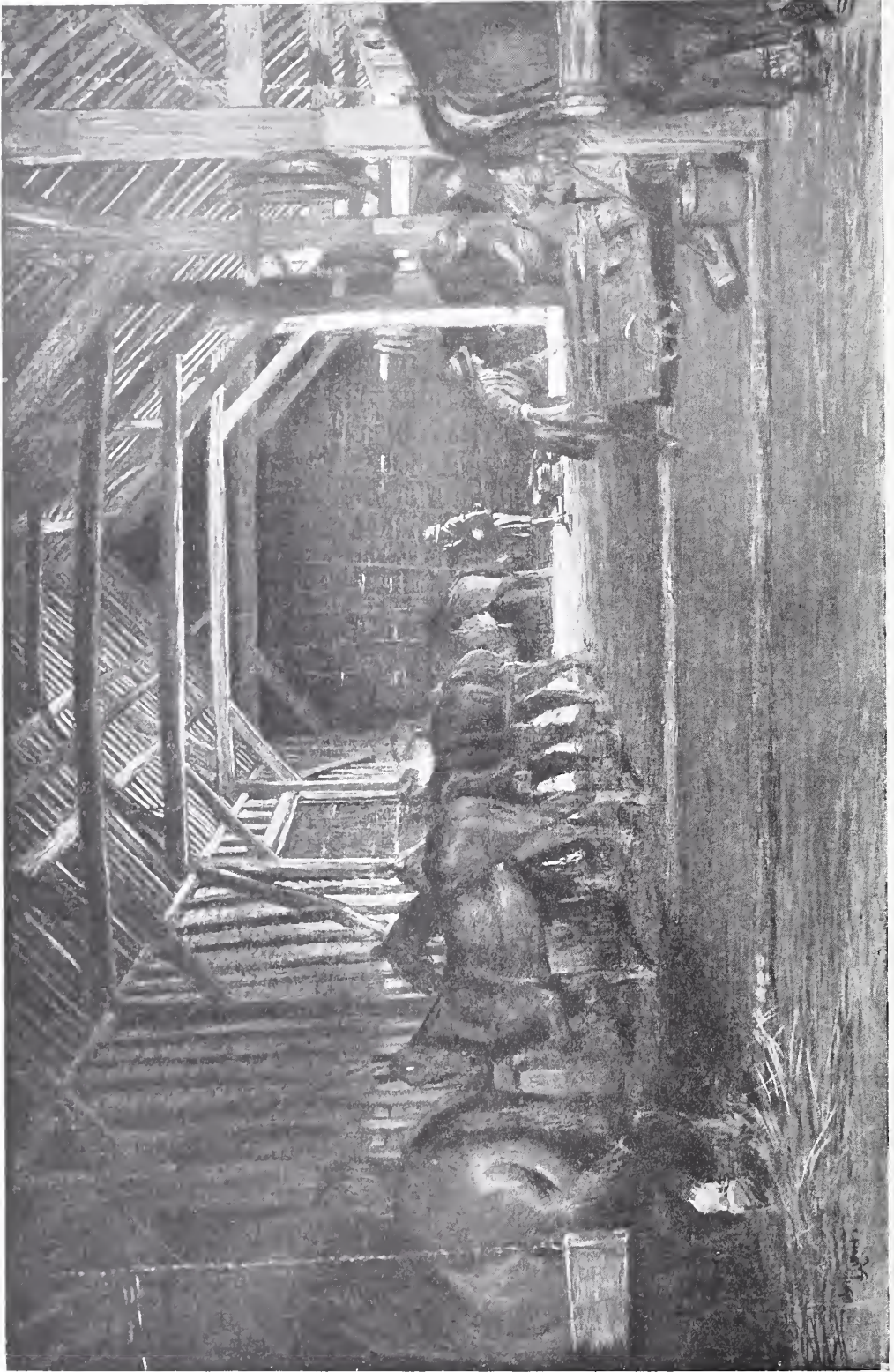
"REMOVING WOUNDED; SIXTY
YARDS FROM THE ENEMY."
BY H. S. WILLIAMSON

quality of this collection are due to the operations of two Government organizations. The Imperial War Museum, actively assisted by the various war departments, has been able to obtain from official sources and by its own independent efforts a series of pictures which are all of unquestionable fitness as statements of fact and which are mostly interesting from the artistic point of view as well. The Ministry of Information, which was formed in 1918 and carried on along the same lines the

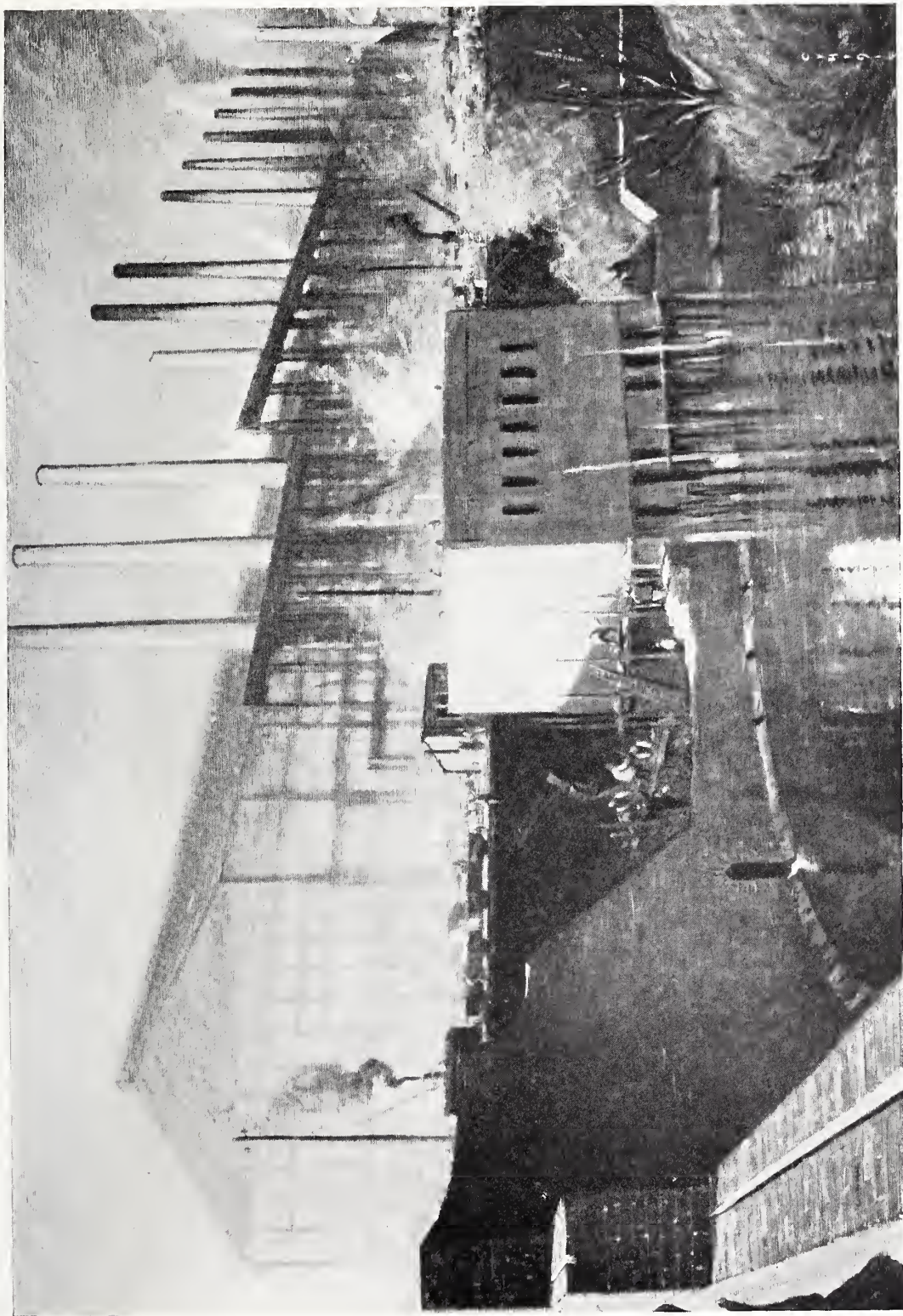
work begun in 1916 by the War Publications Department, arranged for the production by a body of artists of another series of pictures of specified sizes and painted as far as possible in accordance with a settled scheme. By the combination of these two collections an artistic memorial has been established which has every right to be reckoned as a new National Gallery and one which illustrates adequately some of the most stirring pages in the history of the British race. ♠ ♠ ♠ ♠



"IN THE GUN FACTORY, WOOLWICH ARSENAL." BY GEORGE CLAUSEN, R.A.
(Imperial War Museum)



“LADY GROOMS IN A REMOUNT DEPOT AT THE
‘KENNELS,’ PANGBOURNE.” BY CECIL ALDIN
(Imperial War Museum)



"A TWO-YEAR-OLD STEEL-WORKS"
BY C. J. HOLMES. (Imperial War Museum)



“HEAVY ARTILLERY.” BY COLIN U. GILL
(Imperial War Museum)



"THE TEMPLES OF NEW YORK." CHARCOAL DRAWING BY C. R. W. NEVINSON

THE ART OF C. R. W. NEVINSON.
BY MALCOLM C. SALAMAN.

"THE immediate need of the art of to-day is a Cézanne, a reactionary, to lead art back to the academic traditions of the old masters, and save contemporary art from abstractions, as Cézanne saved Impressionism from 'effects.'" This is a very recent utterance of C. R. W. Nevinson, who proves his sincerity in certain landscapes that would not shame the wall that held

also a Crome. "But surely there must be some mistake," I can hear many people saying. "Nevinson is a Cubist, a Futurist. Was it not he who manifested with Marinetti? Did he not almost out-Futurize the dynamic Severini? Have we not been bewildered by his geometrical kàleidoscopic abstractions of the music-hall and the Cockney Carnival of Hampstead Heath? Was there not deliberate cubic structure and abstract vision in those extraordinarily vivid war-pictures of his which



"THE LILIES OF THE
CAFÉ." PASTEL BY
C. R. W. NEVINSON

simply compelled us to adopt conceptions of modern warfare and its real significance more convincing than any battle-pictures we had ever seen?" My answer is that, while all this is beyond dispute, Nevinson's ardent exploration of all the ways and means of artistic utterance, from the academic to the ultra-revolutionary, in order to discover his own best way of expressing all that there is of artist in himself, shows the very seriousness of his art in all its varied manifestations. To reach

the stage at which he has now arrived, the stage at which he can paint landscapes with the large simplicity of vision and the artistic veracity of statement of *The Sandy Path* and *The Mill Pond*, and compass such masterly feats of design and draughtsmanship as *The Temples of New York* and *Below the Bridge*, Nevinson passed through several phases of artistic adventure and experiment. With a passion for fresh experience, and sensitive always to influences, influences not of individual manner, but of



"SUMMER NIGHT: PORTRAIT OF
MISS UNA TRISTRAM." OIL
PAINTING BY C. R. W. NEVINSON

THE ART OF C. R. W. NEVINSON



"THE MILL POND." OIL PAINTING BY C. R. W. NEVINSON

the individual or group with new theories or principles of vision and conception, Nevinson passed from the domination of those old masters who had attracted his reverence to that of the Impressionists, especially of Renoir. Next he came under the spell of the Post-Impressionist Van Gogh, and, later and more powerfully, Cézanne, with his search for the structural essentials and simplification of pictorial plan. Then followed the intensive excursions into Cubism and Futurism, the travel-labels of which he finds so much difficulty in shaking off. ▯ ▯ ▯

All these explorations, these surrenders to influences, were in the pursuit of artistic truth, and from each of them Nevinson has derived something that has added to his means of expressing his individuality. "Cubism is not an artistic principle," he

said to me the other day, "but a formula of vision, and as a formula I have found it invaluable in helping me to a larger and more comprehensive manner of seeing pictorially." "But what about Futurism? I can't take *that* seriously," I said, pointing to the music-hall puzzle that was hanging on the wall facing me. "It was very serious to me, though," answered the painter. "But if you really saw fact distorted like that a short while since, how is it you can now paint, with so much artistic truth, the essential beauty of that Surrey hill and the buoyant waves of that Cornish sea, or reduce to such orderly and dignified design the architectural complexities of New York City?" When I put this poser, as I thought it, I expected for answer some sort of laughing excuse about "early indiscretions." But none

THE ART OF C. R. W. NEVINSON



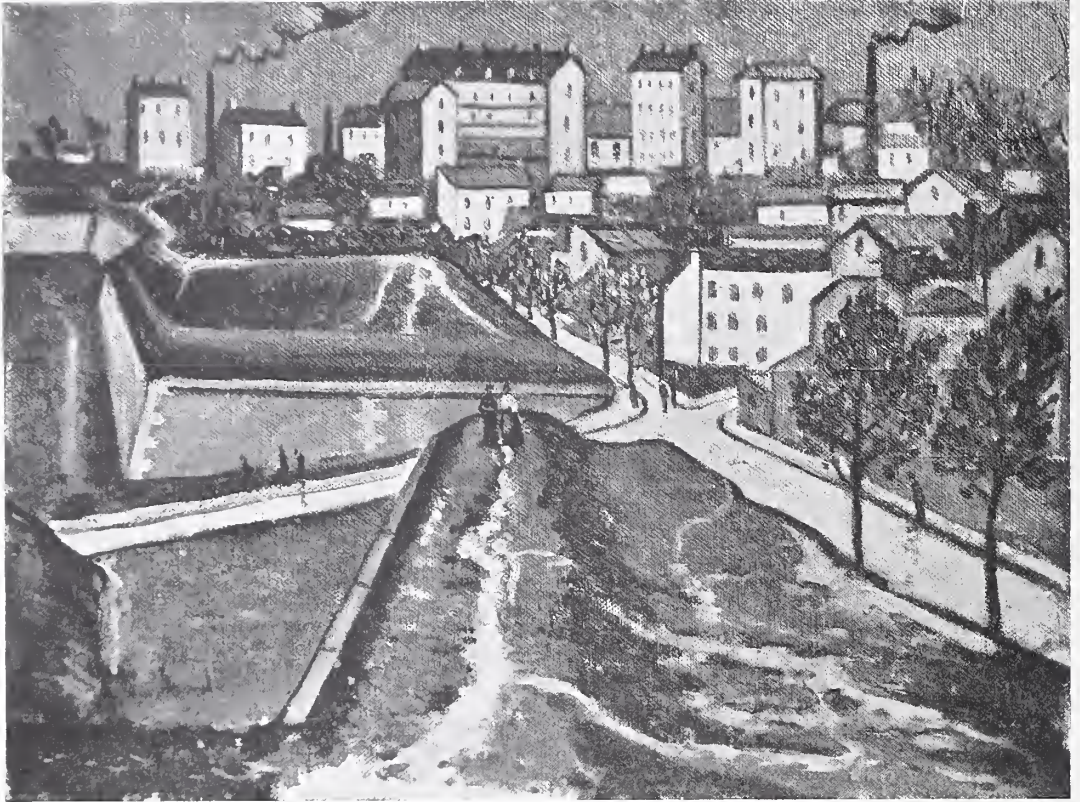
“THE SANDY PATH.” OIL PAINTING BY C. R. W. NEVINSON

came, and I ought not to have expected it, for, though Nevinson is gifted with a capital sense of humour, he regards with seriousness and gratitude every phase of his artistic development. “Futurism,” he said, “is a manner of pictorial thinking, not seeing. I never did *see* the music-hall as I have painted it. I could, of course, have seen it as clearly as you, or any one else, and painted it, had I wished, in the ordinary way of representation; but what I wanted to convey was an abstract synthetic idea of the garish vulgarity, noise, and endless movement of the music-hall, both on the stage and in the auditorium, so I deliberately made myself *think* of it like that, and tried to interpret my thought pictorially with inevitable distortion of fact in synthetic vision.” “And have you learnt anything of real artistic value from

all this geometrical pattern-designing with its abstract significance?” I asked. “Yes, for one thing, and that of the greatest value, the means of conveying a vital impression of actual movement.” The truth of this can scarcely be gainsaid when one recalls those wonderful pictures of marching troops and aircraft in flight among the clouds which proved Nevinson to be one of the most truthful and original artists of the day. ♦ ♦ ♦ ♦ ♦

Now, after all his strange and remarkable adventuring, he yearns again toward the old masters, and turns his back on pictorial “abstractions.” Does he purpose, I wonder, to be himself the “reactionary” who is to “save contemporary art” from them? Perhaps; who knows? But scarcely, I think, by way of the “academic traditions.” The traditions of the masters

THE ART OF C. R. W. NEVINSON



"SUR LES FORTIFICATIONS
DE PARIS." OIL PAINTING
BY C. R. W. NEVINSON

are made and continued by original personalities in art, and Nevinson is distinctly an original personality, though, of course, at his age, not yet full-statured, and I am convinced that he has much of remarkable art in him to develop before he arrives at his full artistic stature. But ere then he will have realized that contemporary art is in no serious danger of "abstractions," and the very fact that they interested so curious and self-reliant an artist as himself in merely an experimental phase should convince him of this. Meanwhile, as we saw at the Leicester Galleries, he is finding his real artistic self in all manners of expression. His visit to New York last summer opened out for him new graphic vistas. ♦ ♦ ♦ ♦ ♦

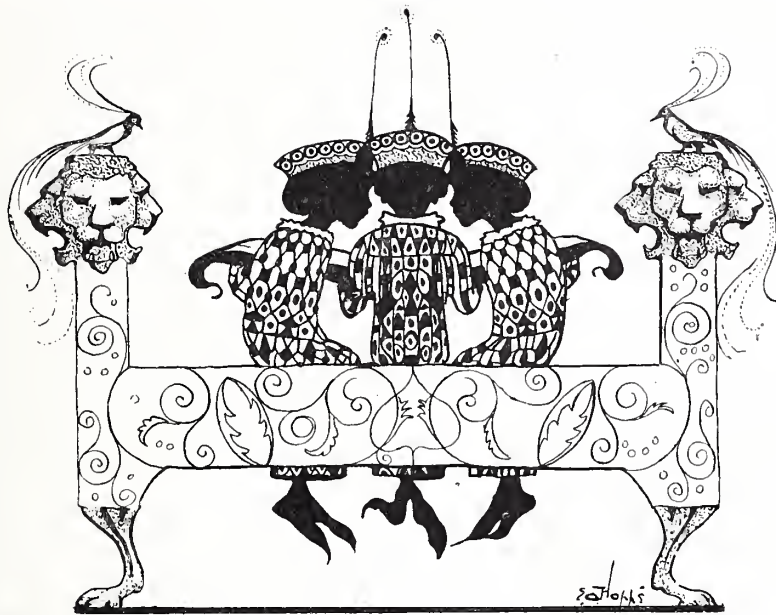
Nevinson's pictorial interest seems to become more and more varied, while his

expression is ever full of adventure, ingenuity, and vitality. Our necessarily few illustrations give but little idea of its range, but even among these seven pictures we see the artistic alertness of his vision for various aspects of landscape, for the crowded buildings of a city, for decorative portraiture, for the common episode of café life, and the luminous colour-effect of a Thames regatta nocturne. Nor is his interest in the graphic mediums less various and experimental than it is in pictorial subject and motive. Problems of black and white engage him as keenly as those of colour, and he explores the technique of lithography, etching, mezzotint, woodcut, as artistically as he handles oil-paint, water-colour or pastel. The painter of *The Sandy Path* should count for much in the future of British art. ♦ ♦ ♦



THE
STU
DIO

"A THAMES REGATTA." FROM THE
OIL PAINTING BY C. R. W. NEVINSON.



HEAD-PIECE
BY E. O. HOPPÉ

SOME WORKS OF MR. E. O. HOPPÉ.

IN these days, when there is a tendency to force men into somewhat narrow and specialized effort, an artist who has the courage to be various in his achievement deserves some special recognition. No doubt the man who elects to be many-sided in his practice has to pay a certain penalty for his audacity; he has to accept the fact that most people expect him to take a definite line in his profession and to follow that line assiduously. He has to recognize that popularity is generally earned by repetition of the same artistic statement with only superficial variations, and that the public really resents versatility in an art worker. In the popular view an artist is an advertiser who is offering particular goods for sale, and the things he shows are posters to call attention to the character of his stock; he may change the poster from time to time, but he must always advertise the same class of goods. If he aspires to be a universal provider he runs the risk of being deserted by his customers because he bewilders them with his offers of new articles that they did not expect

him to keep, and because he offends their stolid sense of commercial propriety. ▯

But, anyhow, if he offends the many he satisfies the intelligent few. He pleases those thinking men who believe that an artist is a man with a mind whose ideas on many subjects are worth consideration; and he suggests new ways of approaching familiar problems. Moreover, the effect on himself of his excursions from the beaten track—if they are made on a rational system—is entirely beneficial. The discoveries he makes in one branch of art help him to be more efficient in another; and the sum total of his achievement is made greater by the assistance which each part of it gives to the others. ▯ ▯

There is a good illustration of this in the performance of Mr. E. O. Hoppé, some examples of whose work are here reproduced. Mr. Hoppé has made a study of the artistic possibilities of photography, but unlike most of the so-called "artist" photographers he does not limit himself to ingenuities in the use of a mechanical device and pose as being artistic on the strength of misapplications of his medium. He brings to his management of photo-

SOME WORKS OF MR. E. O. HOPPÉ

graphy an æsthetic sense cultivated and developed by study of other kinds of art, and by the actual handling of materials used in pictorial expression. He approaches photography from the standpoint of the painter with a knowledge of design and an appreciation of decorative principles acquired, not by learning mere theories, but by practising forms of art in which both design and an understanding of decorative principles are necessary. ◊ ◊ ◊

In this he sets a significant example to other photographers, most of whom unfortunately do not take the trouble to go outside the stock conventions of their profession. Really, the photographer who wishes to qualify for the higher branches of photographic art ought to have an art school training as thorough and comprehensive as that required by the students who intend to become painters of pictures, and if he has not had this training at the

outset he ought to labour throughout his life to overcome the deficiencies in his education. Composition he must understand, and the proper arrangement of lines and masses by which a picture is made coherent and correctly balanced; to relations of tone and the intelligent adjustment of light and shade he must be acutely sensitive, and he must know how variations in the colour of the objects he is representing will affect the qualities and character of his tone. The laws of decoration he must master, because upon the way in which he can apply them will depend the interest of his photographs and the extent of their value as designs—whether they are but bald and commonplace statements of fact or things with some pictorial spirit and some touch of imagination. If he can make himself a good draughtsman, so much the better; the power to draw and to see form rightly will save him from error in

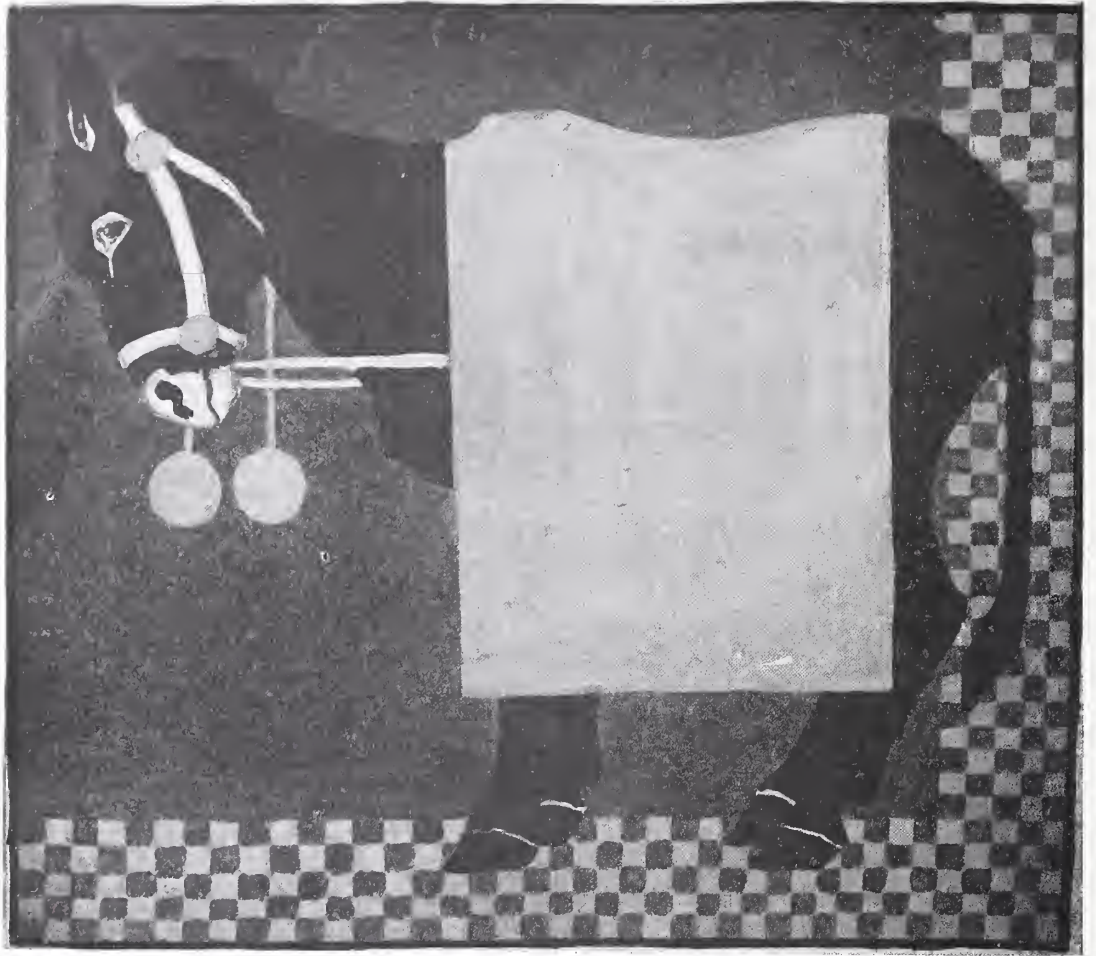


"SAINTS." FROM A PHOTOGRAPH BY E. O. HOPPÉ



“THE ENCHANTED CASTLE”
WATER-COLOUR BY E. O. HOPPÉ

SOME WORKS OF MR. E. O. HOPPÉ



POSTER. DESIGNED
BY E. O. HOPPÉ

the posing of his subjects, and from risking those distortions of attitude which often make a photograph ridiculous. ¶ ¶
Mr. Hoppé has evidently profited by his experience of creative arts, and has found out how it can be usefully applied in photography. His *Portrait of a Musician* is treated with much more feeling for refinements of tone and with much more idea of suitable picture-making than the average photograph reveals, and also with an unusual perception of the way in which character can be emphasized by considered lighting; and his composition, *Saints*, shows excellent judgment, both in distribution of lines and in management of light

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and shade. Both works are agreeably free from commonplace actuality and yet both have the merit of being honest applications of the photographic medium. But in them the man behind the camera has counted for much, and his mind and his taste, working through the machine, have affected beneficially the ultimate result—the artist has made his personality felt. ¶ ¶

In his other work there is a note of ingenuity that is decidedly attractive. His water-colour, *The Enchanted Castle*, has a pleasant touch of fantasy and just the right note of mystery which the subject needed. It is cleverly designed, too, and the use that is made of strong vertical lines and of



THE
STUDIO

DESIGNS FOR TEXTILES
BY E. O. HOPPÉ



E. O. HOPPÉ. BY
"THE RABBIT"

definite light and shade contrasts in completing the pattern is very well judged. His poster is simpler and more obvious, but it has those qualities of directness and visibility which a poster demands, and it is made more attractive by its hint of humour. He has also produced some effective designs for those diminutive posters called "poster stamps," which have come into vogue of late. His book decorations are quaint and well suited for their purpose, and show real feeling for delicacy of handling. Perhaps the best of all are his designs for textiles, as in these he has not only filled his space well with lines which are lively without being incoherent, but he has also proved himself to possess a true sense of decorative colour. In these he is thoroughly modern, but he has escaped that extravagance and that excessive straining after sensational eccentricity which so many modern men affect. Plainly, he is to be credited with sincerity and a healthy desire to use his capacities in a sensible way. ▽ ▽

W. K. W.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—As our frontispiece to the present number we give a reproduction in colour of a decorative panel by Mr. George Sheringham, which figures in an exhibition of his recent work which is now being held at the Leicester Galleries. We have, on various occasions in



PAGE DECORATION
BY E. O. HOPPÉ



PAGE ORNAMENT
BY E. O. HOPPÉ

recent years, referred to the productions of Mr. Sheringham, who now holds a foremost place among the decorative artists of the day, and it must suffice to say, on this occasion, that his latest work, so far from showing any abatement of those qualities which have brought him to the front, proclaims still further his remarkable versatility, and especially that romantic imagination from the active play of which his designs so far transcend the commonplace. ♪ ♪ ♪ ♪

Coinciding with the opening of the Winter Exhibition of the Old Water Colour Society came the announcement of the death of Sir Ernest A. Waterlow, R.A., who joined the Society nearly forty years ago, and was President from 1897 till 1914. He is represented in the exhibition by several works, varying considerably in scale, in which the classic traditions of water-colour painting, championed by so many members of this body, are well maintained. As a whole the display does not present any marked deviation from those which have preceded it in these galleries. As usual, landscape is mostly in evidence; but, as always, there is a good sprinkling of figure and other subjects to give variety to the show. The chief feature of outstanding interest on this occasion is a drawing of *A Larch Wood*, by Mr. J. S. Sargent, R.A., remarkable for its spontaneity and freshness of treatment. There are also some capital studies by Mr. Clausen

of landscape under different atmospheric conditions. ♪ ♪ ♪ ♪ ♪

Rumours have been current for some time past that the Grosvenor Gallery in New Bond Street, where since 1912 the International and National Portrait Societies have exhibited regularly, might soon cease to be available for fixtures of the kind, and these rumours were confirmed by a letter which appeared in the "Times" early last month. The letter was an appeal made by an influential body of signatories, including several peers noted for their interest in art, Mr. Asquith, Mr. Winston Churchill, and some dozen distinguished artists, for raising a fund of at least £10,000 to meet the requirements of the lessees, who will otherwise dispose of the remainder of their term after the end of 1919, and also to provide means for maintaining and developing the gallery, especially in the direction of augmenting the foreign exhibits. This has always been the chief function of the International Society, and now that war conditions no longer interpose any obstacle, it is of the utmost importance that the Society should be in a position to fulfil this function. In the best interests of all, therefore, it is earnestly to be hoped that the sum asked for will be forthcoming in time. ♪ ♪

At the Society's present exhibition portraiture is the chief feature, Mr. Sargent, Mr. McEvoy, Mr. Strang, Sir John Lavery, Mr. Oswald Birley, and Mr. Gerald Kelly



PORTRAIT OF A MUSICIAN
FROM A PHOTOGRAPH BY
E. O. HOPPE

STUDIO-TALK

being among the leading contributors in this field, but the most conspicuous work is Mr. Guevara's large portrait of *The Editor of "Wheels"* (Miss Edith Sitwell), which dominates the large gallery, and makes most of its neighbours look a little old-fashioned. Close by hangs Mr. Glyn Philpot's dramatic interpretation of the ancient myth of *Melampus and the Centaur*, and the same room contains a sensitive work by Whistler, the Society's first president, called *Almond Blossom*, lent by Lord Aberconway for the occasion, and several interesting studies of the boxing arena and theatrical stage, by Mrs. Laura Knight. Mr. William Nicholson and Mr. Munnings, too, are well represented in this show.

At the exhibition of the Royal Society of Portrait Painters, held last month at the Grafton Galleries, military portraiture was much in evidence, but most of the works of this kind seemed to follow a convention which allows but little scope for real characterization. Among the few exceptions was Mr. James Quinn's portrait of Lieut.-General Monash, the Australian Commander-in-Chief in France. The portraits of *Sir Johnston Forbes Robertson* by Mr. George Harcourt, A.R.A., of *M. Clemenceau* by Mr. Neville Lytton, *J. G. Hodgson, Esq.*, by Mr. Oswald Birley, *The Viscount Grey of Falloden* by Mr. Fiddes Watt, and *Mrs. G.* by Mr. A. Wolmark, were among the principal features of the display, which, however, lacked any work of unusual significance.

The same has to be said of the collection of work presented by the Royal Institute of Oil Painters in the Piccadilly Galleries. Most of the painters who contribute to this show seem to be content to tread well-worn paths. There was a lavish display of colour, but few signs of any real understanding of its potentialities. Some of the best things in this respect were to be found in the room assigned to work of small dimensions. Among the few portraits of interest we noted Mr. Lee Hankey's *C. F. A. Voysey, Esq.*, Mr. Vivian Forbes's *Bertram Arkwright, Esq.*, and Mr. Quinn's *Major Sewart Balmain*.

The Goupil Gallery Salons, inaugurated by Mr. Marchant in 1906, have been in suspense since 1913, owing, of course, to

the war. The careful discrimination always exercised in the organization of these shows gave them a high place among the events of the year, and the same care is evident in the ninth exhibition of the series now in progress. Sir William Orpen is not represented on this occasion, but Mr. Pryde, Mr. Augustus John, Mr. Wilson Steer, and Mr. William Nicholson, among the notable contributors to previous salons, are all represented by characteristic works. Portraits and figure studies by Mr. Guevara, Mr. B. Meninsky, Mr. Howard Somerville, Mr. Wyndham Lewis, and Mr. Philip Connard; interiors by Mr. Patrick Adam; landscapes by Mr. David Muirhead, Mr. Walter Russell, Mr. Walter Sickert, Mr. G. W. Lambert; and still-life and flower pieces by Mr. Sickert, Mr. Meninsky, Mr. Davis Richter, Miss Anna Airy, are among the attractions in this exhibition.

The painting by Mrs. Mayer, reproduced on this page, has been executed with the beneficent aim of enlisting sympathy for the American campaign on behalf of persecuted Armenians and other inhabitants of the Near East. In the words of the author, it represents "the great spirit of Charity overwhelming all space and pleading for



"DOUR" (GIVE). BY AGNES
E. MAYER
(Presented by Mrs. Oliver Harri-
man to the American Committee
for Relief in the Near East)



"SOLITUDE." BY SIR
WILLIAM ORPEN, R.A.

the womanhood of the Near East." It was bought by Mrs. Oliver Harriman, chairman of the New York campaign, and presented by her to the American Relief Committee. ♦ ♦ ♦ ♦ ♦

Mr. Keith Henderson, after long service in the fighting-line in France, was attached to the Air Force as an observer, and in a little book he has given a thrilling account of his first experience in this capacity. In the drawing reproduced opposite he pays tribute to the memory of a gallant and genial colleague. ♦ ♦ ♦ ♦ ♦

GLASGOW.—At this year's exhibition of the Royal Glasgow Institute, sculpture gives the first welcome and claims the first notice. This is appropriate, for it is the oldest of the plastic arts and the most expressive, though it receives but scant attention, and it suffers most from international and national upheavals. Prominent amongst the eighty modelled subjects, mostly on a moderate scale, are contributions from Mr. Alfred Drury, R.A., Mr. Percy Portsmouth, A.R.S.A., Sir W. Hamo Thornycroft, R.A., Sir



THE LATE LIEUT. NICKALLS
FROM A DRAWING BY
KEITH HENDERSON



“THE DEAN, EDINBURGH:
SUMMER MORNING.” BY
JAMES PATERSON, R.S.A.

STUDIO-TALK

W. Goscombe John, R.A., and others. Mr. W. Reid Dick's art, represented in the example purchased by the Chantry Trustees, would, by reason of its wonderful clarity, be conspicuous in any company. Mr. Dick's success is pleasing to his old fellow-students at the Glasgow School of Art, who noted with interest "Boyd Cable's" mention of him as "the sculptor in the trenches," where he was once discovered modelling, with clay gathered from the battlefield, a soldier posing for the Virgin Mary. Mr. Alex. Proudfoot, Master in Modelling at the same school, is represented by *The Bomb-Thrower*, instinct with life and action, and a well-designed war memorial, with Celtic ornament inspired by "The Book of Kells." But the most poignant of all the modelled exhibits is a little figure of *Joan of Arc listening to the Voices*, the last work on earth of Bastien Lepage, who modelled it ten days before his death, in clay from a brickfield seen from his bedroom window, in fulfilment of an ardent desire that his final

work should have as subject his beloved France's deified heroine. ▯ ▯ ▯

In the Painting Section there is superabundance of interest. The President and ex-President of the Royal Scottish Academy have large-scaled works, Mr. Lawton Wingate's contribution being a pastoral of rare poetic quality, while opposite is Sir James Guthrie's portrait of a distinguished fellow-artist, Mr. P. W. Adam, R.S.A., in his studio, a work remarkable for its able characterization. Mr. E. A. Walton has a typical canvas, *The Willow Pool*, which, in composition, in texture, in tonality, and in repose, is a veritable masterpiece. Sir William Orpen, R.A., a regular exhibitor at Glasgow, is represented by his Royal Academy picture, *Solitude*, lent by the President of the Institute, Mr. J. Howden Hume, a liberal patron of the arts. In his charming three-quarter-length portrait of *Lady Weir*, Mr. George Henry, A.R.A., has surpassed even his own record. ▯

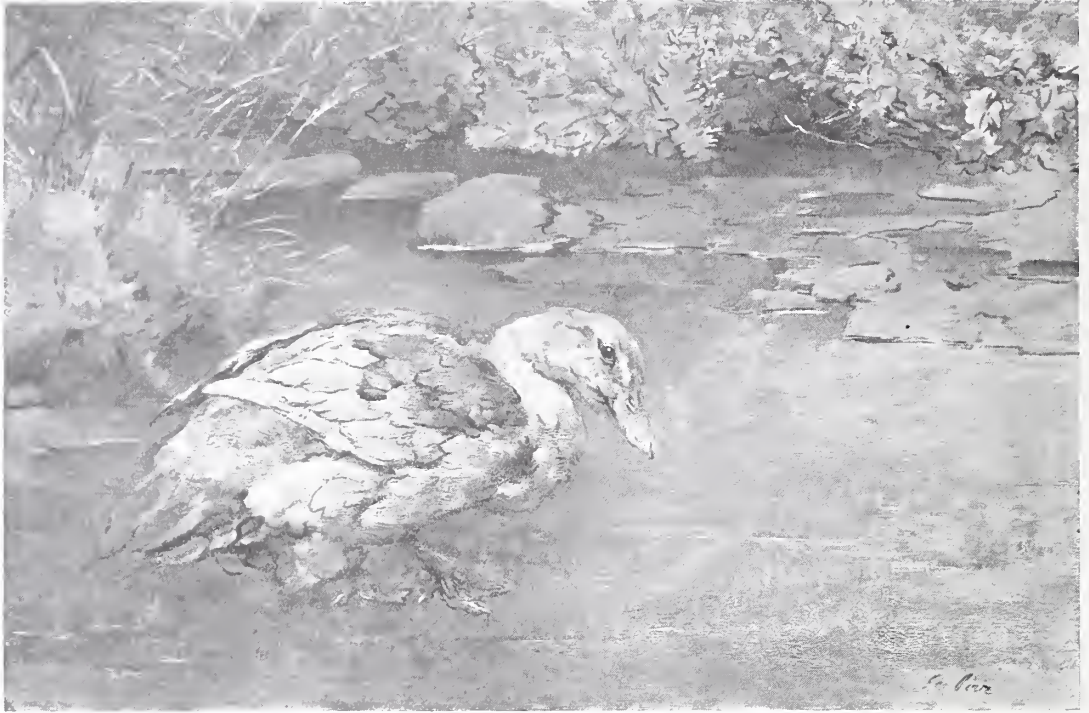
In Mr. D. Forrester Wilson's *The Wind*, movement and unconventional yet suc-



"THE WIND." BY D.
FORRESTER WILSON



PORTRAIT OF LADY WEIR
BY GEORGE HENRY, A.R.A.



"BY THE WATER." BY
GEORGE PIRIE, A.R.S.A.

cessful harmonization are the most striking characteristics of a remarkable picture. Mr. Charles Mackie's *The Model of Hebe* shows a nude figure in a studio with light filtering through a diaphanous curtain, the artist's properties all around. It is a familiar subject to the artist, but he invests it with originality and charm. ▯ ▯ ▯

Familiar, too, is Mr. James Paterson, R.S.A., with old Edinburgh; he studies it daily from his studio window, and loves to paint its quaint irregular architecture, impregnated with romantic associations. *The Dean, Edinburgh*, is a happy effort. Mr. George Pirie, A.R.S.A., with war work over, has again returned to his monochromatic studies of fowls and other living things. In *By the Water* he makes a departure by introducing successfully a foliage background. In another room close by there hang three striking examples of the art of Mr. S. J. Peplce, A.R.S.A. Peplce is an individualist, yet the hanging committee contrived to collect a group of other pictures which, with the Peplces,

form a colour combination surely never exceeded in daring, apart from a Post-Impressionist Exhibition. ▯ ▯ ▯

Amongst other notable pictures in the exhibition are Mr. Gemmell Hutchison's *A Lost Ball*, a seaside golfing idyll of rare æsthetic charm; *The Circling Year*, by Mr. Henry Lintott, A.R.S.A., a large oil with all the sensitivity of pastel; seascapes by Mr. R. W. Allan, R.W.S., Mr. Campbell Mitchell, R.S.A., and Mr. Hugh Munro; *The Melody of Silence*, by Mr. Macaulay Stevenson, characteristically subtle; flower studies by Mr. Stuart Park and Mr. F. C. B. Cadell; *The Orchard Burn*, by Mr. W. S. MacGeorge; interesting still-life sketches by Mr. W. Somerville Shanks; *The Penguin's Parliament*, which could only come from the brush of Mr. William Walls, R.S.A.; and *Greenan Castle*, an Ayrshire relic of Bruce's time, by Mr. George Houston, A.R.S.A. ▯

In the Water-Colour Section, two unsurpassable works by the late Arthur Melville are conspicuous; Mr. A. K. Brown,



THE
STU-
DIO

"STILL LIFE." OIL PAINTING
BY S. J. PEPLOE, A.R.S.A.
(BY COURTESY OF MR. ALEX. REID,
GLASGOW.)





"COMPOSITION WITH FIGURE"
BY S. J. PEPLOE, A.R.S.A.

R.S.A., shows unabated sketching vigour ; Mr. W. Russell Flint's *The Kiln by the Sea* has all the purity of wash for which this artist is distinguished ; Mr. Frederic Whiting's *The Fly Fisher* is a drawing of great forcefulness ; while Mr. W. Y. Macgregor's *Amiens* is a delightful architectural study. Among the works in black and white are contributions by Zorn, Mr. Muirhead Bone, Mr. James McBey, and by Mr. D. Y. Cameron, A.R.A., all more than worthy of a crowded-out gallery in danger of being overlooked. ▫

The current exhibition proves that the men who have left the field—notably Melville and McTaggart—are as yet unsurpassed ; but it also demonstrated that the younger men have to be reckoned with in the race for honour and fame. J. T.

[With the reproduction of one of Mr. Peploe's exhibition pictures, *Composition with Figure*, we give two other recent examples of his work kindly lent by Mr. Alexander Reed (La Société des Beaux-Arts), Glasgow.—EDITOR.]



"GIRL IN WHITE." OIL PAINTING BY S. J. PEPLOE, A.R.S.A.
(By courtesy of Mr. Alex. Reed, Glasgow)



"LA CAMILUCCIA." BY
PIERRE DELAUNAY

PARIS.—At the Georges Petit Galleries during the latter part of October, an exhibition of a group of works by Pierre Delaunay revealed to connoisseurs an artist of talent hitherto unknown to them. Pierre Delaunay, born at Angers in 1870, was a pupil of Bonnat at the Ecole Nationale. On leaving the school, necessity compelled him to work as a designer and illustrator of fashions. Meanwhile he devoted himself ardently to landscape, and in 1908, at Mentone, chance brought him in touch with Harpignies, who took a warm interest in him. In 1911 he left his situation and went to Rome, where he spent two years, accumulating material for the exhibition he had set his heart on, but which he had postponed by the advice of Harpignies. Then came the war. Delaunay, though not liable to military service, abandoned his projects and joined the colours. Sent to the Front by his own wish, he was killed by a German bullet during an assault in June

1915. He has left behind an important collection of works, comprising, besides many drawings and sketches, a number of fine canvases painted in Paris, in Brittany, Mentone, and Rome. A Classicist by training, he fell under the spell of Impressionism, and succeeded in applying to a framework of sound draughtsmanship all the resources of a luminous and vibrating palette. ♪ ♪ ♪ ♪ M. V.

Last spring, during a brief sojourn in Copenhagen, I visited the studios of Messrs. Bing and Gröndhal's Porcelain Works, and this visit has left with me a very pleasant remembrance. It has revived the delightful impressions experienced in 1900, when the charm and beauty of the ceramic art of Denmark were revealed to us in Paris at the Exposition Universelle. I noted, too, with great satisfaction that the artists and craftsmen now employed in this establishment have lost none of those

STUDIO-TALK

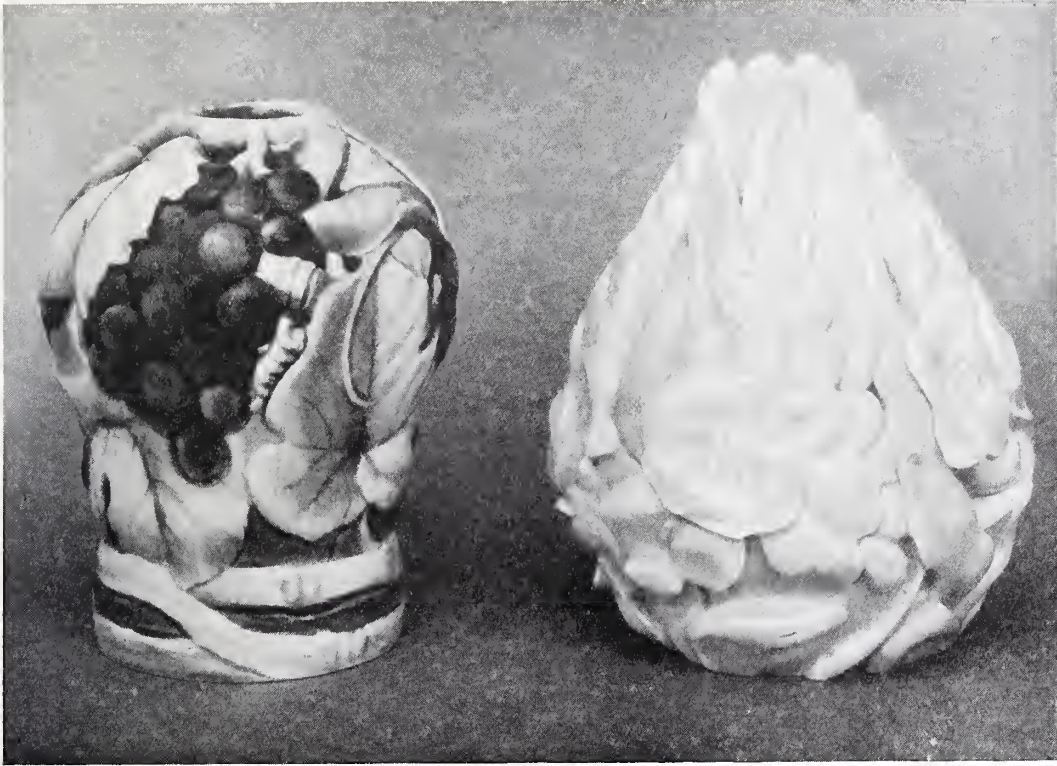
technical and artistic qualities to which this charm and this beauty were due, and have abandoned none of those traditions of professional conscientiousness, of artistic probity and bold research which gained our admiration then. In justice to Messrs. Bing and Gröndhal it should be said that, unlike so many firms who, once success has been established, relax their efforts towards the attainment of the best, they continue to show themselves as anxious now as they ever were to neglect nothing in order to keep in the front rank. Among the hundreds of models they have produced during recent years, those of which illustrations are here given do not, of course, give more than a superficial idea of the fascinating experiments they have essayed; they do not include, for instance, examples of the stoneware (*grès*) of Knud Kyhn, F. A. Hallin, Mme. Hahn Locher, and Mlle. C. Olsen, the sterling qualities of which

certainly entitle it to rank with the best achievements of French ceramic artists, such as Delaherche, Decœur, Lenoble (to mention only three), whose merits are universally recognized. ◊ ◊ ◊

How different, in all respects, are the statuettes of M. Hans Tegner from those of M. Kai Nielsen! While the former, inspired directly by the exquisite little *chefs-d'œuvre* of the eighteenth century, has succeeded in reviving the spirit of that epoch with rare tact and perfect taste, M. Kai Nielsen, on the other hand, with his pre-eminently modern leanings, has delighted to give to his figurines a style at once broad and free. M. Nielsen is one of the most prominent figure-sculptors in the younger Danish school. A master in his handling of the clay, he excels in translating the warmth and plumpness of living forms, and in his decorative compositions loves to be the energetic realist that he is in his



PORCELAIN DECORATED IN BLACK ENAMEL AND SILVER. BY MME. JO HAHN LOCHER (Bing & Gröndhal's Porcelain Manufactory, Copenhagen)



VASE WITH GRAPES, BY MME. JO HAHN LOCHER, AND WHITE PORCELAIN VASE, BY Mlle. E. HEGERMANN-LINDENCRONE (Bing & Grøndhal's Porcelain Manufactory, Copenhagen)

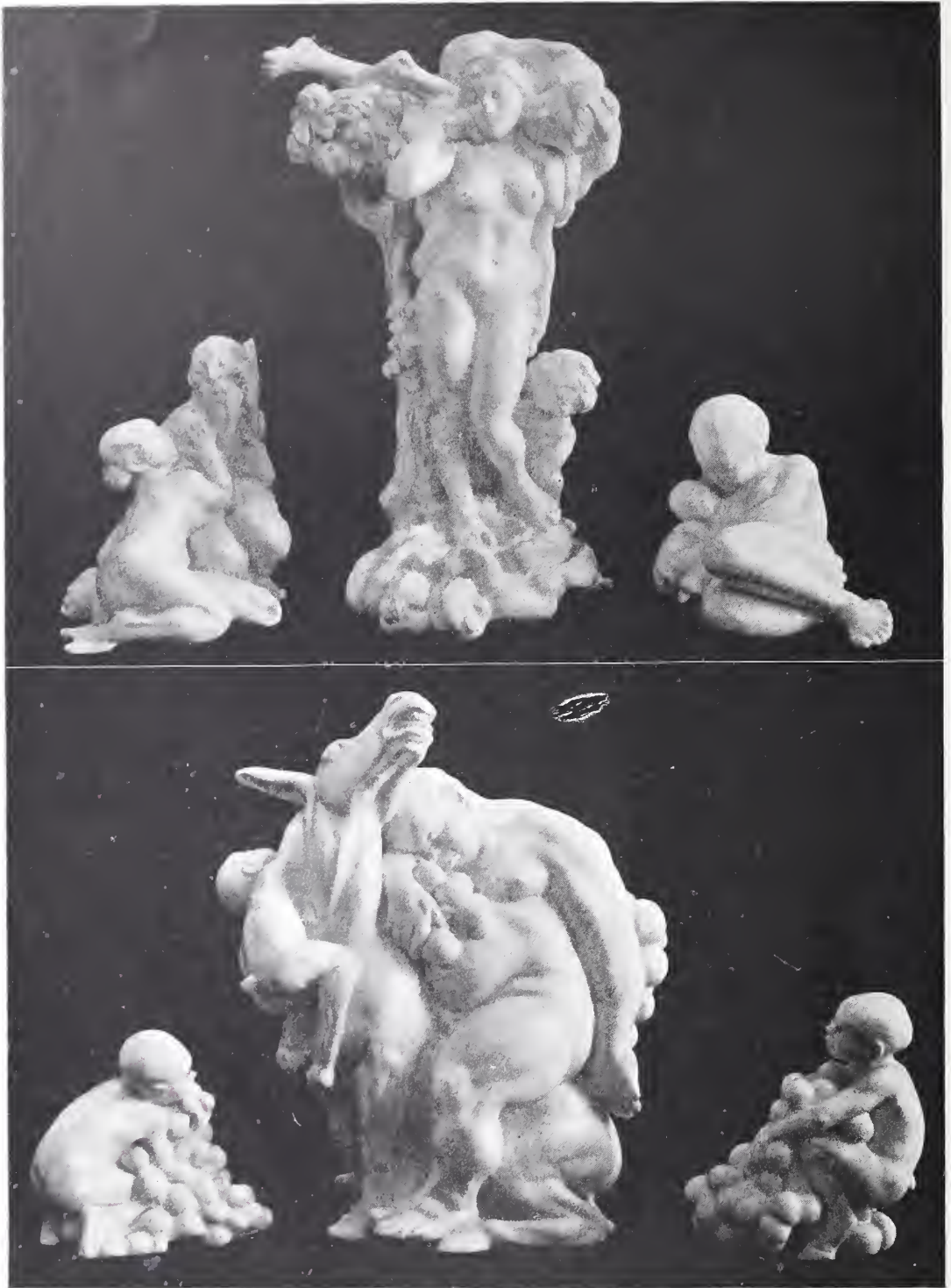
works of large dimensions. His two groups of figurines—*The Vintage* and *Venus and the North Wind*—prove this. ❖ ❖ ❖

Again, there is a contrast between the virile art of M. Nielsen and that of Mme. Jo Hahn Locher and Mlle. Hegermann-Lindencrone and F. Garde, in which naturally the characteristics are more feminine and delicate. The vases to which the names of the first two are attached—these vases composed of clear-cut, *ajouré* flowers, executed with the tenderest care in every detail, in white porcelain lightly tinged in places with subdued tones, or, as in the case of Mme. Locher's vase with grapes, relieved with contrasts of bright fresh colour—have something incomparably seductive about them; they are floral fantasies in which a quite Japanese love of nature mingles with an entirely Western understanding of things and of the joy which these things give. ❖ ❖ ❖

Mme. Locher is, moreover, the inventor of an original and novel process of decorating porcelain which consists in giving to masses of black enamel a setting of silver threads. Amid white foliage these flowers of black enamel with their silver cloisons look very charming indeed. ❖ ❖ ❖

Brief as these notes must necessarily be, I should reproach myself if I omitted to mention in them the very interesting work of Mlle. F. Garde and M. Einar Honsen; and the tastefully designed compositions of M. Achton Friis. I have seen certain vases by the last named which compel attention as real poems charged with imagination and a beauty delightfully northern in character. ❖ ❖ ❖ ❖ ❖

To conclude, the dominant traits of the wares we have been discussing remain the same as for the past twenty years or more. All these artists are endowed with a fine imagination, which, however, never loses



(Above) "NEPTUNE," "VENUS AND THE NORTH WIND," AND "THE SATYR'S NURSE." (Below) "THE VINTAGE"
PORCELAIN FIGURES BY KAI NIELSEN
(Bing & Grøndhal's Porcelain Manufactory Copenhagen)



**"SUNSHINE," "RAIN," "SKATING,"
AND "DANCING"**
PORCELAIN FIGURES BY HANS TEGNER
(Bing & Grøndhal's Porcelain Manufactory, Copenhagen)

REVIEWS

sight of nature, and all appear equally anxious to respect the technical limitations of the art they practise. All of them, too, reveal even in the least of their productions that love for their beautiful *métier* without which nothing of enduring value can exist.

G. MOUREY

REVIEWS.

Cinderella. Retold by C. S. EVANS, and illustrated by ARTHUR RACKHAM. (London: W. Heinemann.) 7s. 6d. net.—The multitude of young folk who at this season eagerly look forward to a book illustrated by Mr. Rackham will not be disappointed with his latest effort. By way of a change he has elected on this occasion to use the solid black of the silhouette for the purpose of illustration, and the result is very effective from a decorative point of view. Mr. Evans's version of the ever-popular story presents some interesting variations from the version which most children are familiar with, but, of course, the main "plot" is adhered to—and, of course, neither he nor Mr. Rackham shows any indulgence to Cinderella's ugly stepsisters Charlotte and Euphronia and their tyrannical mother. That would never do.

Australia Unlimited. By EDWIN J. BRADY. (Melbourne: G. Robertson and Co.; London: Simpkin, Marshall and Co.) £2 2s. net.—It is a wonderful panorama of progress that Mr. Brady puts before his readers in this weighty volume with its hundreds of excellent illustrations culled from all the States of the Commonwealth. Could the early explorers and pioneers, who looked upon Australia as hardly more than a barren desert destitute of all but very meagre possibilities as a settlement for the white man, see this evidence of prosperity due to the unflagging perseverance and enterprise of succeeding generations, how amazed they would be! And though it is chiefly progress of a material kind that here meets the eye, the author is able to point to a progress in the arts which bodes well for the future. The book itself, produced entirely in Australia, is eloquent testimony to the advance made in one of the most important industrial arts—the art of printing. A few years ago it would not have been possible to turn out a book such

as this, with its remarkably good half-tones, in Melbourne or Sydney.

Tales of Mystery and Imagination. By EDGAR ALLAN POE. Illustrated by HARRY CLARKE. (London: Harrap and Co.) 15s. net.—The quality of Mr. Clarke's draughtsmanship can be better appreciated from the reproductions of two of his drawings which appeared in our last issue as illustrations to Mr. Bodkin's article on his work than from any verbal description. Among the twenty-four illustrations he contributes to this edition of Poe's weirdly fascinating tales, most if not all of them reveal his predilection for weaving, as it were, an intricate, almost lace-like fabric of lines, which in some cases is carried to the extent of obscuring the meaning of the drawing. It is, we think, in those drawings in which this tendency is held in restraint that he is most successful, and perhaps if the artist were to try his hand at the wood block as a vehicle for expressing his fertile imagination, the process of simplification would follow as a matter of course. In making these remarks, however, we have no desire to belittle his quite remarkable gifts, to which this series of drawings bears eloquent testimony. The general get-up of the book is excellent, and considering its size the price is very reasonable in view of the high cost of production at the present time.

Merchantmen-at-Arms. By DAVID W. BONE. Drawings by MUIRHEAD BONE. (London: Chatto and Windus.) 25s. net.—If Britons and French alike had to go rather short of victuals during the war, and especially towards the end, they would have had to go shorter still but for the hardihood and daring of the British Mercantile Marine. From this breezy narrative of Captain Bone, who commanded an armed merchantman, we learn a good deal about the anxieties and perils which were cheerfully endured by the men whose devotion to duty amidst the greatest hardships was certainly one of the most important factors in bringing the war to that triumphant end which, as described by Captain Bone in his concluding chapter, was denoted afloat by the signal MN to enemy submarines requiring them to stop instantly. The numerous drawings of Mr. Muirhead Bone enhance the interest of this valuable contribution to the history of the war.



"PEONIES." FROM THE
OIL PAINTING BY
MARK FISHER, R.A.
(See p. 161.)

THE LITHOGRAPHS OF HENRI
FANTIN LATOUR. BY FRANK
GIBSON. ♦ ♦ ♦ ♦ ♦

IN the year 1861, the shop of a Parisian firm of print-sellers, Cadart and Chevalier, in the Rue de Richelieu, had become the meeting-place of a little group of young artists. They were Bracquemond, Edward Manet, Legros, Ribot, Vollon, Jacquemart, and Fantin Latour, names mostly quite unknown at that time to the public. They used to come here to discuss art matters and make plans for the future. Cadart, an enterprising business man, generally undertook to find the capital for any new venture the young

artists proposed. Some of them being interested in etching, got him to bring out a publication called "Société des Aqua-fortistes," of which the first number appeared in 1862. Fantin was a foundation member of this Society, and did two plates for the magazine, but only one was published in it. These were the only etchings he ever did, the medium did not seem to interest him very much. Some of the members of the Society had expressed a curiosity about lithography, one of their members, Bracquemond, having already tried his hand at it. So one day Cadart sent out three lithographic stones to Manet, Legros, Bracquemond, and Fantin, with instructions to draw any-



"BOUQUET DE ROSES." ORIGINAL
LITHOGRAPH BY H. FANTIN LATOUR
(From a print in the collection of Sir R. L.
Harnsworth, Bart.)



"DANSEUSES." ORIGINAL LITHO-
GRAPH BY H. FANTIN LATOUR



“SIEGFRIED ET LES FILLES DU RHIN ”
(SMALLER VERSION). ORIGINAL LITHO-
GRAPH BY H. FANTIN LATOUR

THE LITHOGRAPHS OF HENRI FANTIN LATOUR



"CHASSERESSE." ORIGINAL LITHOGRAPH BY H. FANTIN LATOUR

thing they liked on them, and the result took the form of a book of lithographs executed by them. It was Fantin's first attempt at lithography, and he made four drawings on the stone, *Tannhäuser : Venusberg*, *L'Amour désarmée*, *L'Éducation de l'Amour*, and *Les Brodeuses*, the last being the best. ♦ ♦ ♦ ♦

Though Fantin liked the medium he did not touch lithography again for ten years. Then suddenly in August 1873, when the great Bonn musical festival was celebrated in honour of Schumann, Fantin, though not present himself at the ceremony, thought he, too, would like to pay homage to the great genius. This he did by producing the beautiful lithograph, *A la Mémoire de Robert Schumann*. It is a great advance on his first essays in litho-

graphy, and the artist represents the Muse as a fair-haired young girl about to place a bouquet of flowers on Schumann's tomb. It is a simple but dignified conception, and rich if sombre in tone. Henceforth from that time Fantin never ceased to give on stone his interpretation of the music of the great musicians and many other poetic visions. Indeed, Fantin Latour's name was as synonymous with original lithography in Paris as Whistler's in London, and the work done by Fantin before 1890 became a force and a great incentive to others who followed him.

Musical subjects predominated at first, especially motives taken from the work of Berlioz, whose opera, "Romeo and Juliet," inspired one of his most impressive and poetical lithographs, called *L'Anniversaire*.



"SIEGFRIED ET LES FILLES DU RHIN"
(LARGER VERSION). ORIGINAL LITHO-
GRAPH BY H. FANTIN LATOUR



"BAIGNEUSES." ORIGINAL LITHOGRAPH BY H. FANTIN LATOUR

Then after a visit to Bayreuth in 1876, Wagnerian subjects become very numerous. He scores many successes when his subjects are taken from music of Berlioz, whose compositions seem to inspire him so much, but his average success with Wagner is not so high, though no fewer than thirty-five of his lithographs were inspired by this master. In the opera of "Siegfried" he found motives for some of his best Wagnerian lithographs, notably the *Évocation d'Erda*, of which the first version is the best. Inspired by the "Götterdämmerung," he produced five lithographs, the two best being the large and small plates of *Siegfried et les Filles du Rhin*, which are magnificent conceptions. Schumann was one of the first musical composers to interest Fantin, and one of the

most impressive tributes to the composer is the magnificent and unique lithograph which he called *Le dernier Thème de Robert Schumann*. Fantin was fond of mythological and allegorical subjects, and there are many with the title of *Baigneuses*, *Chasseresses*, *La Gloire*, *Vérité*, etc. He only did one lithograph representing dancing, it was a subject he rarely essayed even in painting. It is called *Danseuses*, and is included among our illustrations (p. 134). Occasionally he essayed a realistic subject like *Les Brodeuses*, two girls bending over their needlework, or the *Bouquet de Roses*, the only flower-piece he ever made a lithograph of, and a wonderful realization in black and white of the transparency and freshness of flowers. It is a print that is much sought after by collectors. ◊ ◊



"LE DERNIER THÈME DE ROBERT
SCHUMANN." ORIGINAL LITHO-
GRAPH BY H. FANTIN LATOUR
From a print lent by Ernest Makower, Esq.)



“THE REV. STEWART HEADLAM”
(MARBLE BUST, 1910-11). BY
ERNEST COLE

THE SCULPTURE OF ERNEST COLE.
BY MALCOLM C. SALAMAN. ❧

IN the home of Mr. Edmund Davis, the famous art-collector, a house constructed throughout as a dwelling-place of artistic beauty, where masterpieces of the past and the present are everywhere so appropriately placed that one can forget their diversity of period in the living joy of their art, there is one singularly beautiful room. Built expressly by Mr. Davis to receive the complete panelling of pine-wood, in its original unpainted state, which he had purchased when it was removed from Haynes Grange in Bedfordshire, exactly as Inigo Jones had designed it about 1620, one feels in the simple dignity of this beautifully proportioned room an atmosphere of indescribable charm. Its single adornment, standing between two pilasters at the farther end, is a marble statue of appealing beauty, and for this figure of *St John Baptist* no interior setting could be happier. Against the wooden panelling the white marble reveals the pure

loveliness of the contours, and the nobility of the design is manifest from every point of view. It was in this statue, begun in 1913 and barely finished when the war called the youthful sculptor from his art to his country's service, that Mr. Ernest Cole gave convincing evidence of those qualities of true sculptural conception, design, and execution that secured his selection, while yet in his early twenties, to do the decorative stone groups for the great new buildings of the London County Council along the riverside at Lambeth. It were difficult to point to any other modern instance of such masterly promise at so early an age. And so the owner of world-famed masterpieces gives pride of place to the young artist, honouring the promise of genius yet to be fulfilled. ❧

It was in an old omnibus stable converted to the purpose of a sculptor's studio—a bare workshop were perhaps a more appropriate description—in the notoriously rough and unsavoury district of Notting Dale, that Mr. Cole carved his *St. John Baptist*, carved it direct from the marble



**"ST. JOHN BAPTIST." MARBLE
STATUE CARVED DIRECT,
1913-14. BY ERNEST COLE**
(In the collection of Edmund Davis, Esq.; copyright
photo by H. Dixon and Son)

THE SCULPTURE OF ERNEST COLE



POSTHUMOUS PORTRAIT OF MISS ELIZABETH POWELL (MARBLE RELIEF, 1909). BY ERNEST COLE (In the possession of Laurence Bin-yon, Esq.)

block, working, as did the sculptors of old, without the guidance of any preliminary clay model. Nor living model had he other than himself, the proportions of his statue being those of his own body. This is a fact that should be noted, for when it is objected that the head of the Baptist seems unduly large for the slim young body, Mr. Cole has only to reply, "Then my own head and body must be out of proportion, for my personal measurements are exactly those of my statue; yet if I have somewhat over-emphasized the height of the cranium, that may be counted against me as a fault." ♦ ♦ ♦ ♦

But, after all, fault or no fault, this is a detail; the great thing is the beauty of the whole. This, for me, is unquestionable. No mere studio figure is this *St. John Baptist*, modelled by academic rule, but one feels that the impulse of genuine artistic emotion, becoming creative with true sculptural imagination, went to this live, serene conception of the preacher in the wilderness, a serenity achieved by the

purity and fineness of the design, and the modelling inspired with vitality by a keen sensibility for the artistic truth of nature. The modelling of the limbs and the torso is indeed masterly, the marble suggesting, in the sensitiveness of its treatment, the tender suppleness of living, youthful flesh, while solemn thought is expressive in the character of the Baptist's face. As one sees the figure standing in solitary beauty amid its harmonious Jacobean environment, one does not think, to the detriment of the living young sculptor's ambition, that here is mere repetition of a subject which has immortally engaged the genius of Donatello and of Rodin, but that here is a beautiful new conception of a man whose story will ever touch the world's imagination. No rugged ascetic wanderer is this *St. John Baptist*, but the sculptural imagination of Ernest Cole gives us instead an ideal of youthful purity and beauty expressed in its purest form. ♦ ♦

Rodin I have just named. In Mr. Edmund Davis's house the master is repre-



DECORATIVE BRONZES, BY ERNEST COLE
(In the collection of Edmund Davis, Esq. Designed as parts of stone groups for the new London County Hall)

THE SCULPTURE OF ERNEST COLE



"STUDY OF HEADS"
DRY-POINT BY ERNEST
COLE
(From a print lent by Prof.
Selwyn Image)

sented by famous works in bronze and marble, and close to them, in the same gallery, are two small bronze decorative groups by Ernest Cole—and bravely they stand the ordeal. These, designed as parts of stone groups for the new County Council Hall, were done in 1914, before the war; indeed one has had no opportunity as yet of seeing anything by this young sculptor since the end of his military service released him for his art. Since then, of course, he has resumed work on the sculptures for the Council Hall, and been occupied with his designs for the Kitchener Memorial which has been en-

trusted to him—a commission of supreme importance. But the few examples of his sculptures shown in our reproductions represent only the early phases of his work. He could scarcely have been more than seventeen when he carved the delicate and lovely marble relief—a posthumous portrait of Miss Elizabeth Powell, Mrs. Laurence Binyon's sister—so tenderly vivid in presentment. A year later came the noble bust of the Reverend Stewart Headlam, with all the strongly marked character expressed with fine dignity in the plastic disposition of the planes, and the sensitive, if boldly accented, modelling. Like the



FROM A CHALK DRAW-
ING BY ERNEST COLE
(In Prof. Selwyn Image's collection)

THE SCULPTURE OF ERNEST COLE



FIGURE STUDY, DRY-POINT
BY ERNEST COLE
(From a print lent by Prof.
Selwyn Image)

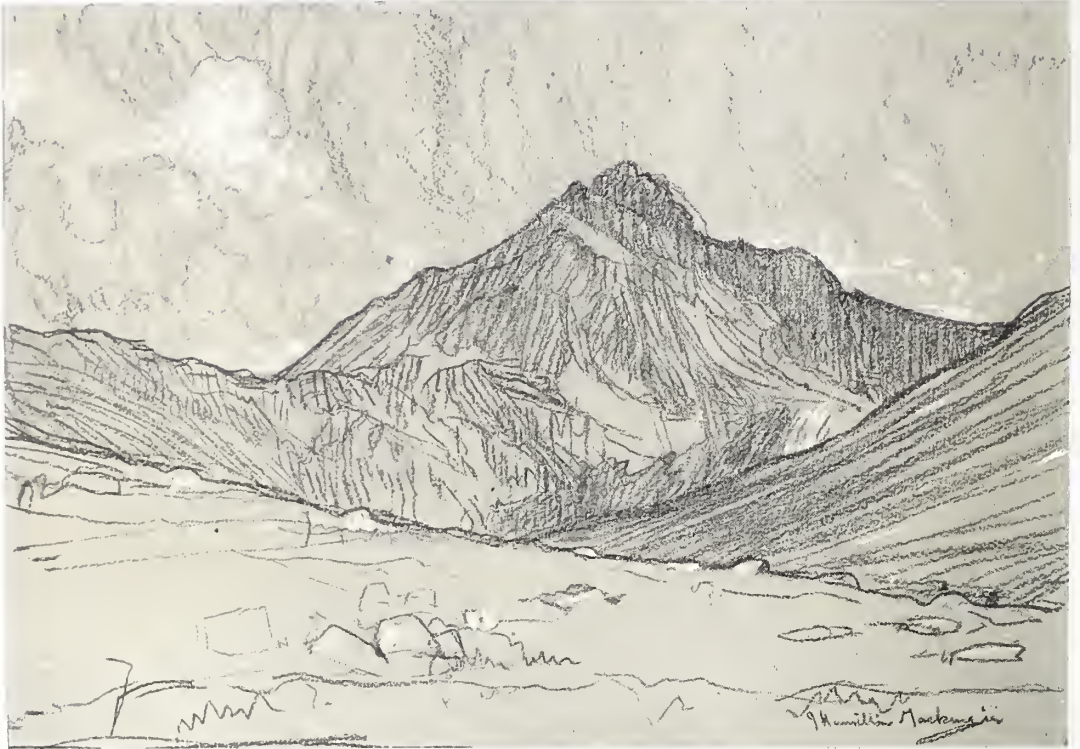
St. John Baptist, these things were true sculptor's work, carved straight from the block, the chiselling of the well-known parson's bust being done direct from life. And if one is astonished to find in these early works so remarkable a knowledge of the structure of the human body, and so sincere an artistic expression of its vitality, one has only to turn for explanation to the countless masterly studies in red chalk or dry-point which the young sculptor has been always in the habit of making, and a really great draughtsman is revealed, a draughtsman who seizes unerringly the structural essentials and draws from them their inherent expressive qualities. It was in these draw-

ings that Mr. Charles Ricketts discovered the genius of the boy-student at the Goldsmith's College School of Art, and in their famous collection of drawings Mr. Ricketts and Mr. Shannon treasure a whole portfolio of them. Professor Selwyn Image also gives them honour in his collection.

Now that, after five years' cessation, the builders are again busy on the great Council Hall, it may be that glimpses will ere long be obtained of the stone figures and groups designed to decorate the pavilions. Then it will be possible to illustrate and describe them. Meanwhile, Mr. Cole is hard at work upon them. As for the Kitchener Memorial, it is too early yet to say more



FROM A CHALK STUDY
BY ERNEST COLE
(In the collection of Mr. Charles Shannon,
A.R.A., and Mr. Charles Ricketts)



"HEAD OF GLEN SANNOX, ARRAN"
CHARCOAL DRAWING BY J. HAMILTON MACKENZIE, R.S.W., A.R.E.

than that, in the chapel under the north-west bell-tower, Mr. Cole's share as sculptor is to be a recumbent figure of the great soldier with three appropriate decorative groups. Meanwhile, hear himself on his aims. "In my sculptures in relation to architecture I aim to make the figures an inherent part of the whole, like a flower on its plant or tree, to create, in fact, a complete decoration, much as Alfred Stevens did; though the scant time allowed for the delivery of groups under modern building conditions makes such an ideal very difficult to apply. In all my sculpture I work to express a new thought through organic lines and forms. I look to nature for patterns, and try to develop these in my designs. I pay great attention to design, and try to make the figure a reality in itself, irrespective of literal realism. I strive always to make my figures plastic, the modellings to express life and force. I like very careful high finish, all the silhouettes to read complete."

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J. HAMILTON MACKENZIE,
PAINTER AND ETCHER. BY
E. A. TAYLOR. ◊ ◊ ◊

SO accustomed have we become to specialization in art, that any departure made by an artist from the type of production by which he has become known, no matter how excellent the results may be, generally terminates in its rejection, so that from the point of view of remuneration, at all events, he is destined to remain a specialist. Whether early art-school education has anything to do with the drift towards a one-sided career or not may be open to question, but the stereotyped moulds through which the students of many art schools have to pass, show that the system of training is not blameless. In "The Note-Books of Samuel Butler" that shrewd critic is recorded as saying, apropos of his art-school essays in painting: "I listened to the nonsense about how I ought



"A DOORWAY IN VENICE"
ETCHING BY J. HAMILTON
MACKENZIE, R.S.W., A.R.E.



"LOGS." WATER-COLOUR BY J. HAMILTON MACKENZIE, R.S.W., A.R.E.

to study before beginning to paint, and about never painting without nature, and the result was that I learned to study but not to paint. Now I have got too much to do and am too old to do what I might easily have done." ♦ ♦ ♦ ♦

Mr. J. Hamilton Mackenzie, however, was more fortunate at the commencement of his career, not only in his choice of the Glasgow School of Art and the freedom of its training under Mr. Fra. H. Newbery, but also in being able to pursue his own aspiration to explore all subjects, methods, and mediums of an artist, with the result that whatever treatment his subject demands he has the capacity to deal with it. Winning the Haldane Travelling Scholarship of the school, he went to Italy, and prosecuted his studies in the Istituto di Belle Arti at Florence. If there is little conspicuous evidence of his Italian study in his work as here illustrated, this sojourn

in Florence nevertheless had a remarkable influence on his already wide and sympathetic appreciation of all types of art, though his most pronounced sympathies are with the modern endeavour to express vitality in design, colour, and form. His knowledge of the affinities of pencil, pastel, etching, water- and oil-colours, enables him invariably to dress his subject suitably to its appeal, so that the treatment of it is always decided by the nature of the medium, and his method of expression is in no way stereotyped. He is as much at home on the most rugged hills as among the flat pastures of the lowlands, and certainly no one can convict him of having a one-sided outlook. Then he is blessed with an unbounded energy and enthusiasm. It was this enthusiasm that impelled him to enlist voluntarily for service in France, but that was not to be; it was German East Africa that claimed his soldiering



THE
STUDIO

“KIRKCUDBRIGHT.” OIL
PAINTING BY J. HAMILTON
MACKENZIE, R.S.W., A.R.E.



J. HAMILTON MACKENZIE, PAINTER AND ETCHER

days, and the most lasting military decoration allotted to him is a riveted silver plate uniting a twice-broken leg. While in East Africa he let no opportunity for sketching escape, and with what slight materials he had provided himself he managed to bring back many charming drawings. Of these a selected few have been shown at the Glasgow Art Club, and some were reproduced in THE STUDIO Special War Number, 1918, the accompanying illustration, *Herald of the Evening Wind, Morogoro, E. Africa*, being from one of the series. But to turn one's back on these years of uncertainty and pick up afresh the current of pre-war enthusiasm is no easy task, though in some the endeavour has undoubtedly produced a more virile technique and a less stupid sentimentality of subject. Mackenzie's outlook, however, was not one that could be easily wavered; his mind contained too

many sane roads of appreciation in which the paths of decadence had no place. In which medium his work makes the widest appeal it is difficult to say. From a purely personal point of view, I favour his water-colours, chalk drawings, etchings, and pastels, yet without in any way wishing to disparage his oil portraiture and landscapes. Technically, the quality of his line in his chalk drawings has a charming fascination, especially in subjects dealing with long stretches of road, hills, and moorlands; and of his pastels those of sheep and low-lying landscapes with wind-swept skies have always a luminous individuality which is arresting. His water-colours, again, reveal a rare intimacy with things, and a certain love in his having done them for themselves. He is not self-satisfied, however, and to hear him expatiate on his own work is to hear no affected dissatisfaction with it. He



"HERALD OF THE EVENING WIND, MOROGORO, EAST AFRICA." WATER-COLOUR BY J. HAMILTON MACKENZIE, R.S.W., A.R.E.

J. HAMILTON MACKENZIE, PAINTER AND ETCHER

genuinely realizes what he has missed, and the thought but goads him to persevere till he has attained it. ◊ ◊ ◊ ◊

A few years before the war he was elected a member of the Royal Scottish Society of Painters in Water-Colours, and also an Associate of the Royal Society of Painter-Etchers. In the Corporation of Glasgow's permanent collection he is represented by a large-sized pastoral of sheep under a windy sky. And the private purchases made in the same city's Royal Institute of Fine Arts Exhibition include his prominently hung canvas entitled *The Woodland Path*, which perhaps is the most distinguished of his recent works in oils. The fashionably clad figure in the sunlit wood, which is the dominant feature of this work, suggests much that might be further achieved in open-air portraiture. Other works from his brush in the same exhibition were a smaller-scaled oil, *The Watering-Place*, and an interesting water-colour of horses ploughing. At present he is busy preparing for a collective exhibition

of his later works to be held in the galleries of Mr. Alex Reid, Glasgow, amongst which will be shown many of his recent autumn water-colours and drawings of the less-painted and more pastoral and flat side of the Island of Arran. In each of these paintings the spirited atmosphere of the day and place is delightfully suggested, and his powers of draughtsmanship never over-enforced. It is those qualities, too, which are remarkable in the accompanying illustrations. ◊ ◊ ◊ ◊

Then something ought to be said about his excursions into the art of interior design and decoration, but this aspect of his work I must leave aside for some future occasion. I think it was Johann Sebastian Bach who, when asked why he composed music, said, "It is for the love of God and a pleasant occupation." Whether Mackenzie holds that view or not I cannot say, but that his work vibrates with a love of nature, and that he finds a great joy in doing it, there is no doubt. ◊ ◊ ◊ ◊

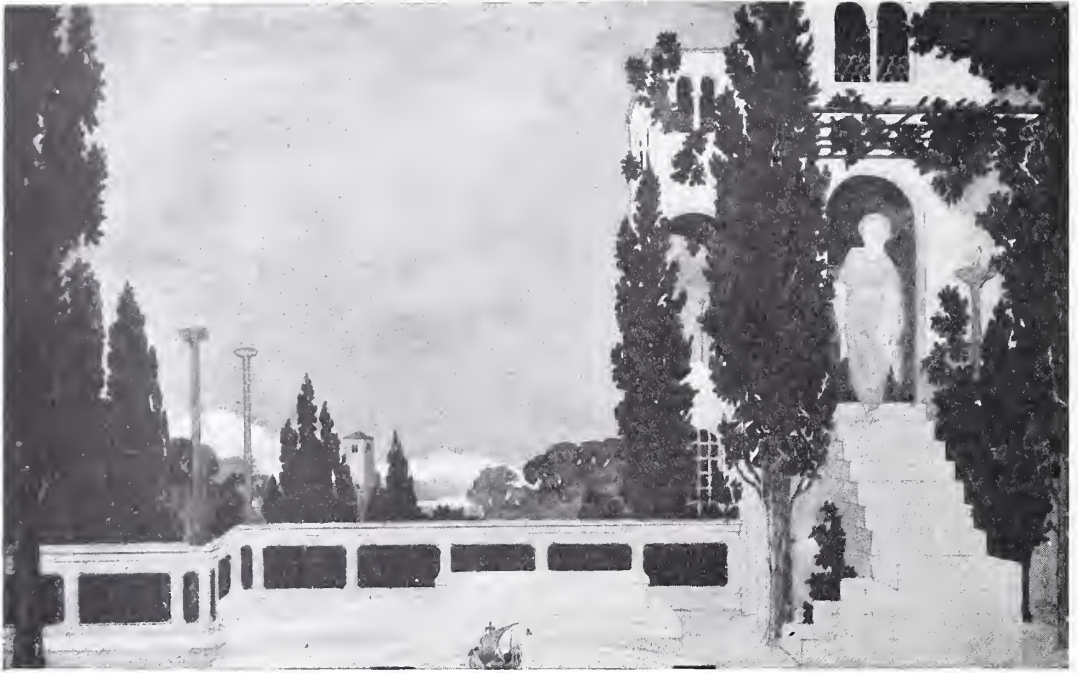


"THE FIELD BEHIND THE FARM"
WATER-COLOUR BY J. HAMILTON
MACKENZIE, R.S.W., A.R.E.



Sienesse Carrier

"SIENESE CARRIER." DRY-
POINT BY J. HAMILTON
MACKENZIE, R.S.W., A.R.E.



"A RICH LADY'S HOUSE AT FLORENCE"
 (ACT III OF "THE LOVING HEART," NEW
 THEATRE, 1918). BUILT SCENE WITH PANO-
 RAMA. DESIGNED BY W. BRIDGES ADAMS

THE ART OF THE THEATRE: THE DESIGNS OF W. BRIDGES ADAMS

THE influence that the great modern stage pictorialists, Bakst, Balla, Derain, Roerich, and Picasso, or the advocates of "plastic" decoration, men like Sam Hume, Robert Edmond Jones, Raymond Johnson, and Max Reinhardt, have had upon the younger school of stage-decorators cannot be traced in the designs and settings of Mr. W. Bridges Adams, of whose work we give several notable examples. In opposition to the views of the school of the newer scene-designers he does not hold the opinion that the decorative elements in a production should be considered as ends in themselves, but merely as contributions towards a completeness of unity of effect. It is his aim to create first and foremost the most fitting frame and background for the acting. This does not by any means signify that he invariably and unhesitatingly accepts the old theatre conventions. Although he does not strip the stage of

everything that might conceivably interfere with the action of the play, he does not, on the other hand, hold a brief for the time-honoured pictorial methods of decoration. It is his conception that the modern stage-director should be possessed of that artistic insight that will enable him to bind together the separate processes of acting and of the designing of scenery, costumes, and lighting. He frankly admits that in his opinion the art-value of a play should be made subordinate to its dramatic value. If he feels that he can emphasize this latter by giving an almost literal description on canvas of the stage directions written down by the author, he is not afraid to adopt this method occasionally—adding to the total appeal and bringing about a close harmony with the work of the author. In short, whether purely pictorial, plastic, or decorative, the character of all his scenic designs is determined in each case by the spirit of the play. ♦ ♦ ♦ ♦ ♦

Mr. Adams does not agree with those who believe that the theatre of to-day is to



"A POOR GENTLEMAN'S COTTAGE IN THE WOODS"
 (ACT IV OF "THE LOVING HEART," NEW THEATRE,
 1918). BUILT AND MODELLED WITH SET TREE,
 ROWS AND PANORAMA. DESIGNED BY W. BRIDGES ADAMS

be reformed by revolutionary methods in scenic settings, although he acknowledges his great admiration for much that has been done in this way of modern *décor*. Desirable as panoramas and built firmaments are, bad as the conventional lighting installation is, he would very much rather, were the choice offered to him, spend the money on salaries for first-rate actors and fees for first-rate authors than on even such very necessary reforms as these. Speaking as one of them, he seems to think that some of our newer scene-designers have to some extent blundered in attaching an undue importance to the part they play in the Art of the Theatre. For to him the art of the theatre has always been the art of acting. The degree to which the designer, the choreographer, the musician, and the other people whose assistance is necessary may be permitted to express themselves individually without detriment to the ensemble is of course a question that must be considered afresh for every production. But, as a general rule, he is

of opinion that it may be said to be the decorator's first duty to make the majority of the audience feel at home with the play as quickly and in as simple and unobtrusive a manner as possible. ♦ ♦ ♦

Mr. Adams attributes the real trouble of the scene-designer to the fact that if he is anything more than a mere hack, he is probably a good artist. Now it is always irksome to a good artist to concern himself with what is only an applied art. That is why the tendency of the first-rate scene-painter (or, if he is of the younger generation, he may prefer to be called the decorator) is invariably to turn out something which covers himself with honour and glory, but *ipso facto* destroys the actor by obstructing and even (in some cases) superseding him. ♦ ♦ ♦ ♦

Mr. Adams has the courage of his convictions and practises what he preaches. He is convinced that a return to the old-fashioned practice (which he invariably adopts wherever he can) of having one's own scenic artist working in the theatre, so



"THE POLISH DANCER." PROLOGUE SCENE
SCRIM TRANSPARENCIES WITH BED
BETWEEN; APPARITION ON ROSTRUM
BEHIND. DESIGNED BY W. BRIDGES ADAMS
(By permission of Rosa Lynd)

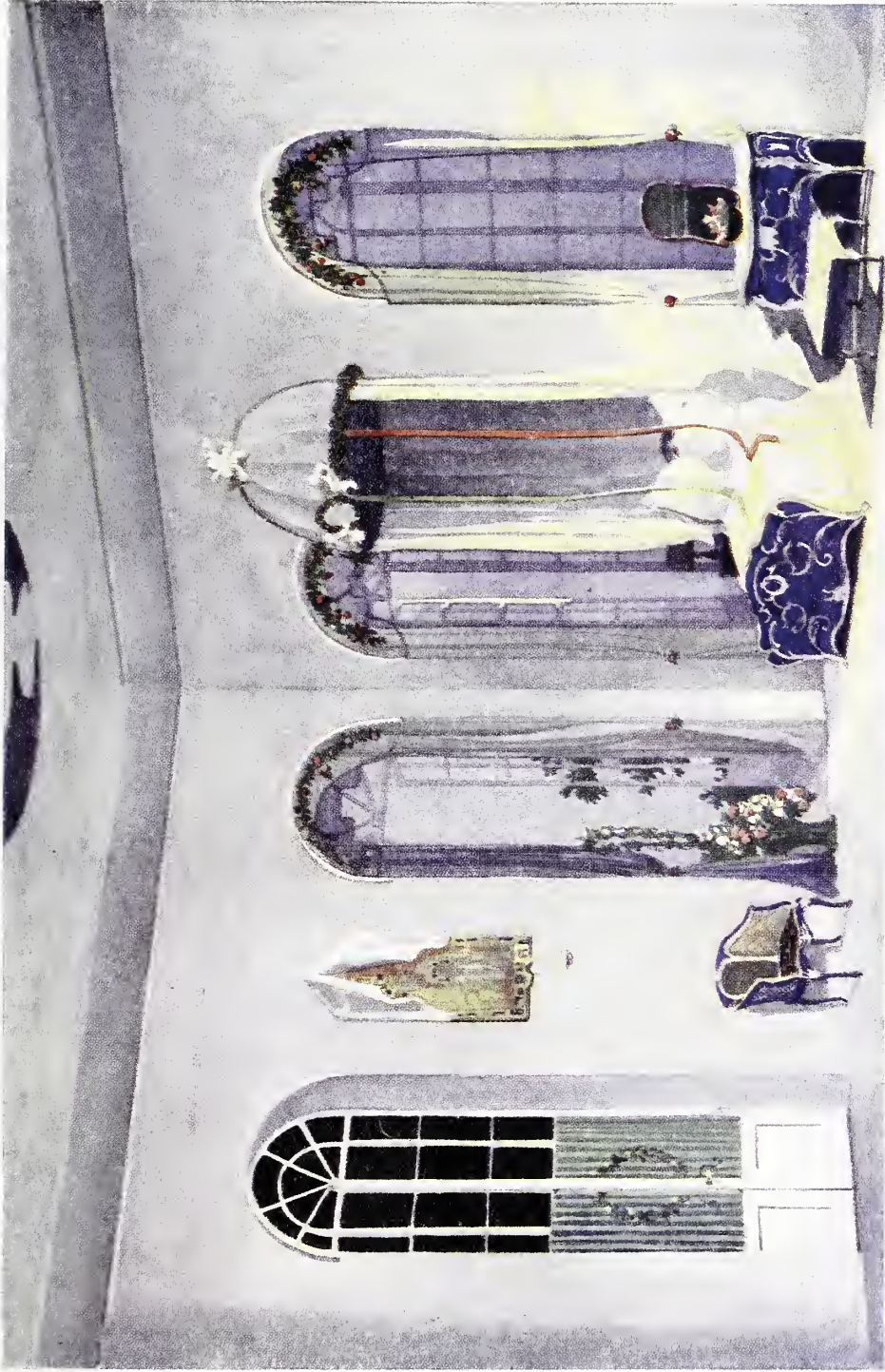
that he feels himself to be an integral part of the production, would certainly do a great deal to keep him in his proper place without unduly galling him. But perhaps the best thing of all would be for the producer to learn scene-designing for himself, in which case he can give exactly the right proportion of prominence to the trappings of the play. ♦ ♦ ♦ ♦ ♦

For that much-abused person, the commercial manager, Mr. Adams has some good words to say. ♦ ♦ ♦

The fact that the most original and attractive scenic designs are seldom found in long-run productions does not mean that his taste is bad. But, accepting the principle that the mounting of a play should be such as to make the majority of an audience feel at home in it as quickly as possible, he is scarcely to blame for selecting a style which will prove adequate to the many rather than one, however beautiful, which will mystify the many although giving delight to the few. There are, for example,

a hundred and one ways of producing Shakespeare, from the method of Mr. William Poel to the method of Sir Herbert Tree. Both of these extremists have, at their best, done work of which the stage might well be proud, but of both, even at their best, it could be said by the critical that they left the problem of Shakespearean mounting no nearer solution. Ophelia in a farthingale is very possibly the truest to Shakespeare, and for an audience of the Elizabethan Stage Society this is no doubt the way to dress her; but for an average audience this would simply deflect in the direction of the mounting a certain amount of attention that should have gone to the play; it will take them some time to get acclimatized to her, and proportionately less time will be left in which to consider her as a human being. In other words, you will have sacrificed an essential to a non-essential. The same thing holds with the setting of a play. ♦ ♦ ♦

E. O. H.



THE
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"THE POLISH DANCER." (ACT III) BUILT
SCENE DESIGNED BY W. BRIDGES ADAMS
(BY PERMISSION OF ROSA LYND.)



"MELAMPUS AND THE CENTAUR." OIL
PAINTING BY GLYN PHILPOT, A.R.A.

STUDIO-TALK.

(From our own Correspondents.)

LONDON.—At a General Assembly of the Royal Academy in November, Mr. Mark Fisher, Associate, was elected a Royal Academician. Mr. Fisher was born at Boston, Philadelphia, of English parents, and received his first art training at the Lowell Institute. Later he studied in Paris, in Gleyre's studio, and finally settled in England. While at the outset he painted portraits and figure subjects, it is with landscape and animal painting that his career as a whole has been associated, but as a painter of flower-pieces also he has claimed many admirers. In our frontispiece this month we give a charming example of this branch of his work.

Mr. Glyn Philpot's *Melampus and the Centaur*, Mr. Oswald Birley's portrait of the Marchese Casati, and Mr. Urushibara's colour-print of *The Beguinage, Bruges* (after Frank Brangwyn, R.A.), of which we give reproductions, were in the recent exhibition of the International Society to which we referred last month. This is the first time any example of Mr. Urushi-

bara's interesting work has appeared in our pages, but his wood-block prints are familiar to visitors at these exhibitions at the Grosvenor Gallery.

To these we add a reproduction in colour of a delightful water-colour by Mr. Lammorna Birch, R.W.S., which figured in the last summer exhibition of the "Old" Water Colour Society.

The publication of an annual portfolio by the Vasari Society, which was formed some fifteen years ago for the purpose of publishing facsimile reproductions of fine drawings by the Old Masters, has been in suspense during the war, but the committee has decided to resume it this year if a sufficient number of subscriptions of a guinea each are forthcoming. It is proposed to make the reproductions the same size as before but to print them on a slightly smaller sheet, and also to broaden the scope of the series by including select examples of nineteenth-century work as well as by extending the meaning of the term "Old Masters" so as to include any deceased master of acknowledged excellence as a draughtsman. Mr. A. M. Hind, of the British Museum, is the honorary



"THE BEGUINAGE, BRUGES." FROM A
WOODCUT IN COLOUR BY Y. URUSHI-
BARA (AFTER F. BRANGWYN, R.A.)

secretary, and intending subscribers should communicate with him. ♦ ♦ ♦

At a recent meeting of the Illuminating Engineering Society, Mr. L. C. Martin, of the Imperial College of Science and Technology, exhibited a lamp or lamp attachment which, by means of a coloured reflector for correcting the distribution of energy in the spectrum of artificial light, gives a result closely approximating to daylight. The appliance is founded on an invention of Mr. George Sheringham, the well-known decorative artist, who, by using simple coloured reflectors or shades with artificial illuminants—and especially electric light—found the quality of the light for painting immensely improved. Further experiments are pending, and it is anticipated that the "Sheringham Daylight," as it is called, will when perfected not only be of much benefit to artists who work by

artificial light, but will have great possibilities in other directions. ♦ ♦

The return of the Royal Society of British Artists to its old quarters in Suffolk Street, which have been in the occupation of the Government, was celebrated by a "house-warming" at which a large company was present. The galleries look all the better for the redecoration they have undergone, but the lighting of the central gallery might certainly be improved. The winter exhibition, though containing little of exceptional importance, showed a distinct advance on most of the displays of this Society in recent years. Among the items of chief interest on this occasion were *Barbaric Beads*, an admirably painted portrait study by the President, Mr. Solomon, R.A.; *The Early Morning Cup of Tea*, a clever study of male costume, by Mr. Horace Taylor; *The Intruder*, a broadly



“MAGGIORE MARCHESE CAMILLO
CASATI STAMPA DI SONCINO”
BY OSWALD BIRLEY



“FIERCE TIGERS”
BY TAKEDA-RAIKYO

handled group of figures by Mrs. Madeline Wells; *The Castle Grounds*, an imposing landscape by Mr. Leonard Richmond; *Old Darkie*, by Mr. E. A. Cox; Mr. Carruthers Gould's *Vale of Porlock*; Mr. Blamire Young's evocation of mid-Victorian social life, called *Sheltered Lives*; Mr. Joseph Fletcher's *The Terrace*; and some curious designs for handkerchiefs by Mr. Reginald Higgins. ♦ ♦ ♦

The celebrated Rokeby *Venus*, which ever since its acquisition by the National Gallery some years ago has been considered by certain critics to have been only partly, if at all, painted by Velasquez, was dealt with by Professor Laurie in his inaugural lecture at the Royal Academy last session. Pursuing the method which proved decisive in the famous Romney case, the professor has been able, by comparing magnified photographs of the brushwork of the *Venus* and the “Silver Portrait” of Philip, to establish conclusively that the Rokeby *Venus* came from the hand of Velasquez. In the case of the Spanish Admiral, long ago attributed by Beruete to the great Sevillian painter's son-in-law Del Mazo, the same procedure resulted in confirming this attribution. ♦

BRIGHTON.—The recent autumn exhibition at the Brighton Municipal

Gallery deserves unstinted praise. Mr. Roberts, the Director, brought together a remarkable collection of beautiful modern pictures, and a better exhibition than this has not been seen even in London for a considerable time. Mr. Davis Richter's radiant flower picture in the first room seemed to glow with the intense appreciation the artist felt for his subject, and this appreciation was irresistibly imparted to the beholder. A beautiful picture of a woman's head by Mr. Gerald Brockhurst revealed a depth of insight all too rare in these days of hasty painting and shallow emotion. In the water-colour room there was a most successfully hung group of decorative work, which included a luminous picture of the nude by Miss D. Hawkesley, and *The Messenger* by Miss Sibyl Meugens—a symbolic picture with a peculiar charm of its own. ♦ ♦ ♦ S.

TOKYO.—The Sixtieth Art Exhibition of the Nihon Bijutsu Kyokai (The Fine Art Association of Nihon), which was recently held in its galleries in Uyeno Park, Tokyo, showed the hard struggle now being made by artists of the conservative class to stick to the old ideals in face of the devastating influence of modern times. The Association, appealed to to uphold



THE
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"THE HEART OF DEVON"
WATER-COLOUR BY S. J.
LAMORNA BIRCH, R.W.S.
(IN THE POSSESSION OF V. WARREN LOW,
ESQ., C.B., M.D.)

the integrity of Oriental art, has become alive to its peculiarly important position in the art world of modern Japan, and it has resolved to be more active and better equipped for the mission. It is to have a new building, more spacious and better equipped in every way for exhibitions. The contributions towards the new edifice already reach nearly half a million yen. The present structure is old and not well lighted, and is to be pulled down at the end of this year (1919). The new building is to be erected immediately after on the same site in Uyeno Park, which will be the art centre of Tokyo, with the Imperial Museum, the Art School, the Music School, the Art Exhibition Gallery, and the proposed National Art Museum, to be built in the present compound of the Tokyo School of Fine Arts in the Park. ♪

Gejo-Keikoku, who has long been the acknowledged leader of the Association, showed in his drawing of a goose struggling to keep its balance against the wind the effective use of the brush, with the power to suggest gradation of colours and texture in black monochrome. In fidelity to the canons of art as upheld by the Kano school, he is strongly supported by Kano-Tanrei, who, working in the *haboku* style, in which the ink is applied in masses with a broad brush, has often risen much higher than the common level. In the same style of drawing, though more finished in detail, a black monochrome landscape by Sakuma-Tetsuyen stood out prominent at the exhibition. Though somewhat severe, the landscape is full of strength and poetry, as may be seen from our reproduction. His drawing, as evinced in this and other examples, has a depth and character without which this style of art is worse than worthless. The present drawing received the highest award given. ♪ ♪ ♪

Equally commendable, though in a different style of treatment, is Dan-Ranshyu's *Mountain Retreat among Plum Blossoms*, on a pair of six-panelled screens. In this work he shows his rare talent in composition, as may be seen from the reproduction, in the sense of balance and harmony created by the directions and curves of the plum branches, and by the contours of rocks and mountains. He has succeeded in conveying the crispness of the morning



"LANDSCAPE IN MOON-LIGHT," BY SAKUMA TETSUYEN

air, and a certain fragrance of the atmosphere. His greatest achievement is in expressing the charm of mist—the enchanting effect of light upon the mountain-side seen through the veil of mist—and though



"MOUNTAIN RETREAT AMONG
PLUM BLOSSOMS." SCREEN
PAINTING BY DAN-RANSHYU

this quality is more pronounced in some of his other pictures, he has used the mist to good advantage in the present picture. Charmingly serene also was Kondo-Suisen's *Hamlet among the Reeds*, in which he has cleverly suggested vastness and loneliness.

Two paintings of tigers stood prominent in the exhibition. The artists of Nihon have long been fond of painting this animal, even long before they ever had a chance to see a living specimen. One is by Takeda-Raikyo, a pupil of Tanaka-Raisho, and the other by Matsumoto-Tetsugan, who both specialize in painting tigers, and both pictures are extremely realistic in representation, as is the case with most modern paintings of the tiger. Raikyo's *Fierce Tigers*, a four-panelled screen, is consummate in its composition and in the representation of the wild beasts of a tropic clime; it may be considered one of the best tiger pictures lately shown in Tokyo. Tetsugan's *Tiger in Snow* was suggestive of the power and courage of the animal, reminding one very much of a work by Ohashi Suiseki, of Gifu, who has long been acknowledged as the greatest tiger painter of the present Nihon. ♪ ♪ ♪

The chief feature of the Bijutsu Kyokai's exhibitions has always been the retrospective section, and such was the case again.

His Majesty the Emperor has graciously helped the Association by loaning art works from his collection, and also by visiting the exhibition with the Empress. At the last exhibition His Majesty showed from his collection three *kakemono* by Kano Tanshin, regarded as his masterpieces. The Imperial Museum lent two paintings, and a large number of excellent examples came from private collections, but only a few can be even briefly referred to here. Bokkei's *Bamboo and Sparrow*, owned by Viscount Tsuchiya, was interesting on account of its extreme simplicity of composition and treatment. There is a strong tendency nowadays to forget the value of the blank space, so admirably exemplified in Bokkei's works. Two superb landscapes by or attributed to Shubun were among the loans. One was a *kakemono* owned by Viscount Suematsu, and the other a six-panelled screen owned by Count Sakai. Seldom has an artist been so successful, as in the latter work, in the composition of a screen painting, which is much more complicated than that of a *kakemono*. Each panel is a complete picture in itself and could be mounted as a *kakemono*, while together they constitute a vast and finished landscape. Not only each panel taken separately, but any two, three, four, or five



"MOUNTAIN RETREAT AMONG
PLUM BLOSSOMS." SCREEN
PAINTING BY DAN-RANSHYU

panels together make a complete picture. Moreover, the landscape is so drawn that the parts fit together when the screen is partially folded. This is the most difficult task in the composition of a screen painting, though most artists either ignore it entirely or only accomplish it in parts. It is, however, one of the most important requisites of a folding screen, which cannot always be stretched to its full length, but must more often stand partially folded. ♪

On the whole, the retrospective section contained many masterpieces eloquently witnessing to the important function which lines and brushwork occupy in Oriental art, as emphasized by the artists of the Kano school. The facility and boldness with which the old masters manipulated the brush can only be described as wonderful. Eliminating all non-essentials, they had the art of expressing not only form and texture, but also gradation of colours by a single stroke of the brush charged with *sumi*, commonly known as Indian ink, which has been used universally in China and Nihon for ages. Strange as it may seem, different colours can be most vividly suggested in black by *sumi*, and, in fact, they are often more vivid and graphic than in actual colour. Oriental art can never be fully appreciated until one can enjoy

the subtle beauty and different degrees of intensity in the blackness of *sumi*, suggestive of action, texture, and colour. There is an inexpressible something in the quality of black lines and masses. Our old masters aimed at expressing the spirit of things rather than their outward aspects, and were willing to sacrifice the form and material appearances of objects. In this respect our modern artists have much to learn from the old paintings, and in giving them an opportunity for studying these the Sixtieth Bijutsu Kyokai Exhibition has justified itself. ♪ ♪ ♪ HARADA-JIRO

REVIEWS

England in France. Written by CHARLES VINCE. Illustrated by SYDNEY R. JONES (Royal Engineers). (London: Constable and Co.). 21s. net. This volume, at any rate as regards the illustrations, numbering over one hundred, deals with the activities during the war of the 59th Division, and in his admirable series of pen-drawings Lieutenant Sydney Jones (whose work has often appeared in the Special Numbers of THE STUDIO), presents an interesting and truthful record of scenes and incidents connected with the early training of the

REVIEWS

Division in England, its experiences in Dublin during the rebellion of Easter, 1916, but mostly with its brilliant record of achievement on the Western Front. As a whole the drawings are amongst the best the artist has given us, and in the architectural subjects more particularly he reaches a high standard of artistic excellence—as, for instance, in the drawings of Corbie Abbey (made while howitzers were being fixed for the combined push of Australians and Americans), Amiens Cathedral (partly protected with sand-bags), Happlincourt Château, Noyon Cathedral and Hôtel de Ville, and the two of Albert Cathedral. ▯

A History of Everyday Things in England. By MARJORIE and C. H. B. QUENNELL. Part II, 1500–1799. (London: B. T. Batsford.) 8s. 6d. net.—The desire of the authors of this entertaining and instructive work, of which the first part has already been noticed in these pages, is to provide a background for school history lessons, and, above all, to stimulate in the boys and girls for whom it is intended a desire to make and do things themselves. As they rightly point out, there never was a period in the world's history when "everyday things" were of greater importance than they are now, after a long and devastating war which has left the whole world vastly poorer than it was in those things. ▯

Some British Ballads. Illustrated by ARTHUR RACKHAM. (London: Constable and Co.) 16s. net.—Many, if not most, of the pieces in this collection of ballads had their origin in the country round about or north of the Border, so rich in poetry of this sort, though some of them are not so familiar as "Chevy Chase," "The Twa Corbies," "Helen of Kirconnell," or "Bin-norie." England, too, can boast of some first-rate ballads, but were it not for occasional reprints such as these they would pass into oblivion. How many Londoners, for instance, have ever heard of "The Bailiff's Daughter of Islington"? Mr. Rackham's contribution to the present collection consists of sixteen plates, each mounted on grey paper, a few head- and tail-pieces in black and white, and some curious little reference marks at the bottoms of pages against dialect words which require explanation. The subjects he deals with in this volume do not afford scope

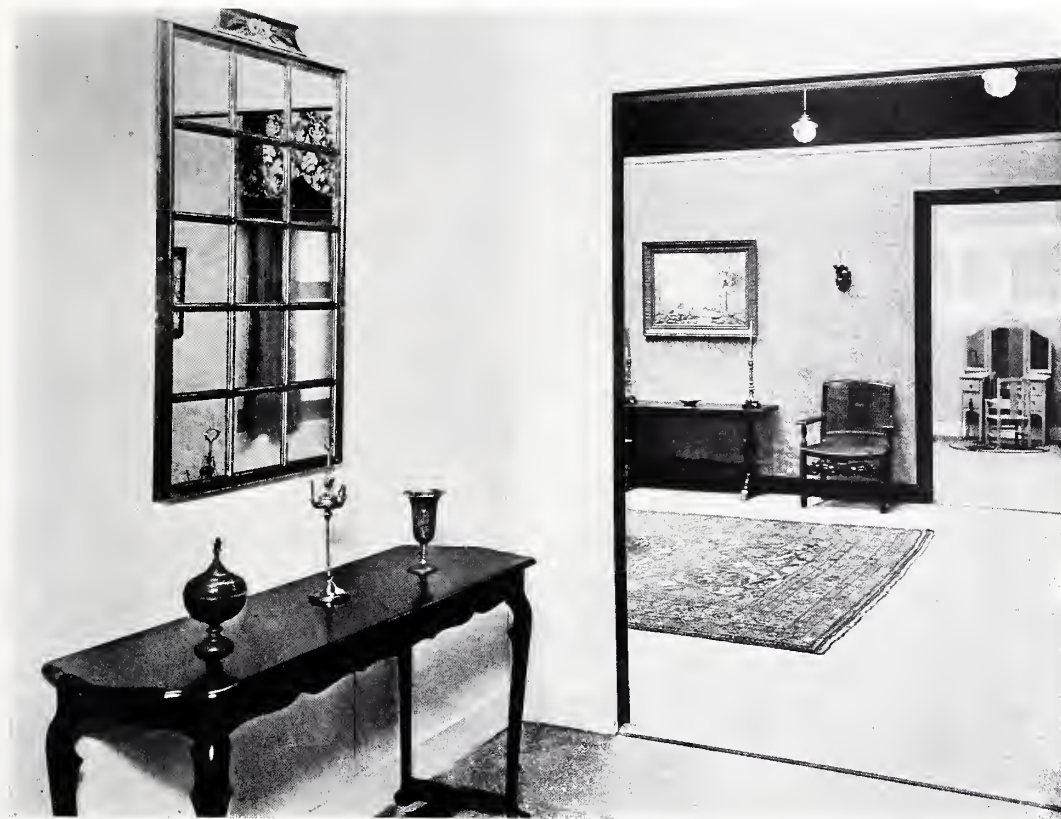
for that indulgence in the grotesque to which he has so often shown an inclination, but his drawings are not the less interesting for that. ▯ ▯ ▯ ▯ ▯

Mother Goose's Nursery Rhymes. Edited by L. EDNA WALTER, M.B.E., B.Sc. Illustrated by CHARLES FOLKARD. (London: A. and C. Black.) 12s. 6d. net.—We are sure that the little folk who are fortunate enough to possess this book of rhymes will appreciate the industry of the editor in bringing together such a large collection of rhymes and ditties—much more comprehensive, indeed, than any we remember. But what they will, no doubt, appreciate most is the abundance of illustrations in colour supplied by Mr. Charles Folkard, who certainly displays a remarkable faculty for entertaining the little people of the nursery. Questions of derivation have, of course, no interest for them, but it is just as well for them to know that the name "Mother Goose," so familiar to them, was first used by a Frenchman, Perrault, over two hundred years ago for the title of a book of children's stories he brought out.

The Medici Society, well known for its polychrome reproductions of ancient and modern pictures, has recently brought out a series of copyright reproductions in colour of "Sea Power" pictures by Sir John Lavery, Major Charles Pears, and Lieut. R. Smith, belonging to the Imperial War Museum collection. The most important of these historically is Major Pears's *Der Tag*, showing the surrendered German ships at Inchkeith on November 22, 1918, and it is reproduced in collotype, ordinary prints being £2 2s., artist's proofs £5 5s., and remark proofs signed by the artists and Admiral Sir David (now Earl) Beatty. Sir John Lavery's *A Convoy, North Sea*, is also a collotype, and the price of prints and artist's proofs is as just named. The remaining six subjects are all reproduced by the four-colour process, and the price of each is 15s. for prints and £1 11s. 6d. for artist's proofs. ▯ ▯ ▯

Modern Woodcuts and Lithographs.—The Editor desires to state that the woodcuts by Monsieur Ludovic Rodo, which appear on pages 92 and 93 of this recently published special number, were lent by the publishers of "Ariste," Paris. ▯ ▯

Furniture at the John Herron Art Institute



A VISTA FROM THE "HALL"
THROUGH THE MODEL ROOMS

EXHIBITION OF GOOD TASTE
JOHN HERRON ART INSTITUTE, INDIANAPOLIS, INDIANA

FURNITURE AT THE JOHN HERRON ART INSTITUTE

THERE is relatively little danger of our failure to appreciate the beauties of the elaborately furnished and decorated interiors, which are so widely and profusely illustrated in many of the magazines. Such interiors are made up of rare and costly things, and arranged by the hand of a master decorator—but what of the more modest interior, made up of comparatively inexpensive things? For inspiration and guidance in the furnishing and decorating of the modest interior, there has been but little material widely circulated, in spite of the fact that each succeeding year, of late, has been a steady increase in the quantity and variety of inexpensive furnishings in good taste.

It is but recently that high-schools in this country have included in their domestic science courses the teaching of some of the fundamentals of good taste in home decoration. Even when

conducted along the most elementary lines, school instruction on good taste in the home has proved immensely popular with the pupils.

At Washington Irving High School, in New York City, the girls were allowed to furnish and decorate a suite of typical model interior, and the course was followed with the greatest interest.

The inclusion of home decoration in this school's program was a first by way of being an experiment, but its results showed that even school children had a very real and a very intelligent wish to know more about the harmony of colours and the selection and arrangement of household furniture and hangings.

It is with the greatest interest, then, that we comment upon a recent "Exhibition of Good Taste" in home furnishing arranged by the John Herron Art Institute, of Indianapolis, Indiana.

The exhibits were lent by local dealers, and the model rooms partitioned off in one of the

Two Portraits by Charles Willson Peale

galleries of the Institute attracted thousands of visitors.

The whole idea is such an excellent one that it is only to be regretted that the thing was not done more thoroughly. The individual pieces shown were, in themselves, well chosen as typical of the best kind of moderate-priced furniture now being made, but the arrangement was by no means one to suggest the actual home, or solve the problems of the actual home furnisher.

The rooms, it was explained, were laid out on ample dimensions in order that the finished effect would show the opposite of the "cluttered" effect, too often characteristic of the unstudied home. This was all very well—but how many of us can arrange the dimensions of apartments or houses we move into? Our problem is one of effecting the greatest sense of space and freedom in interiors which are often half, or less than half, as spacious as the rooms shown in this exhibition.

Criticism—intended to be whole-heartedly *constructive*—could go further in saying that even assuming the dimensions of the rooms, the arrangement of the furniture and accessories was not such as to suggest the actual home.

The writer has had occasion to arrange a good many "model interiors," and has been impressed by the great importance of relatively small things in creating, in an artificial arrangement, a convincing semblance of a *home*.

The furniture, of course, must be well chosen, and logically and intelligently placed—but after this has been done, the work really commences. Books and magazines, a sewing basket—all the little intimate, personal things should be utilized even in the "model" interior, if it is really to suggest the actual home. And the utmost imagination is called into play in the selection and arrangement of curtains, pictures and other decorative accessories which are intended to make the whole arrangement look "real."

People have too little opportunity to see furniture and decorative accessories apart from a store environment, and it is to be urged upon all Art Institutes, Art Clubs and like organizations, that there exists a fine field for constructive effort, and real service, in arranging such exhibition as this one at Indianapolis, to bring people nearer to the sources of the better things of to-day in the field of furniture and decorative accessories for the home.

TWO PORTRAITS BY CHARLES WILLSON PEALE

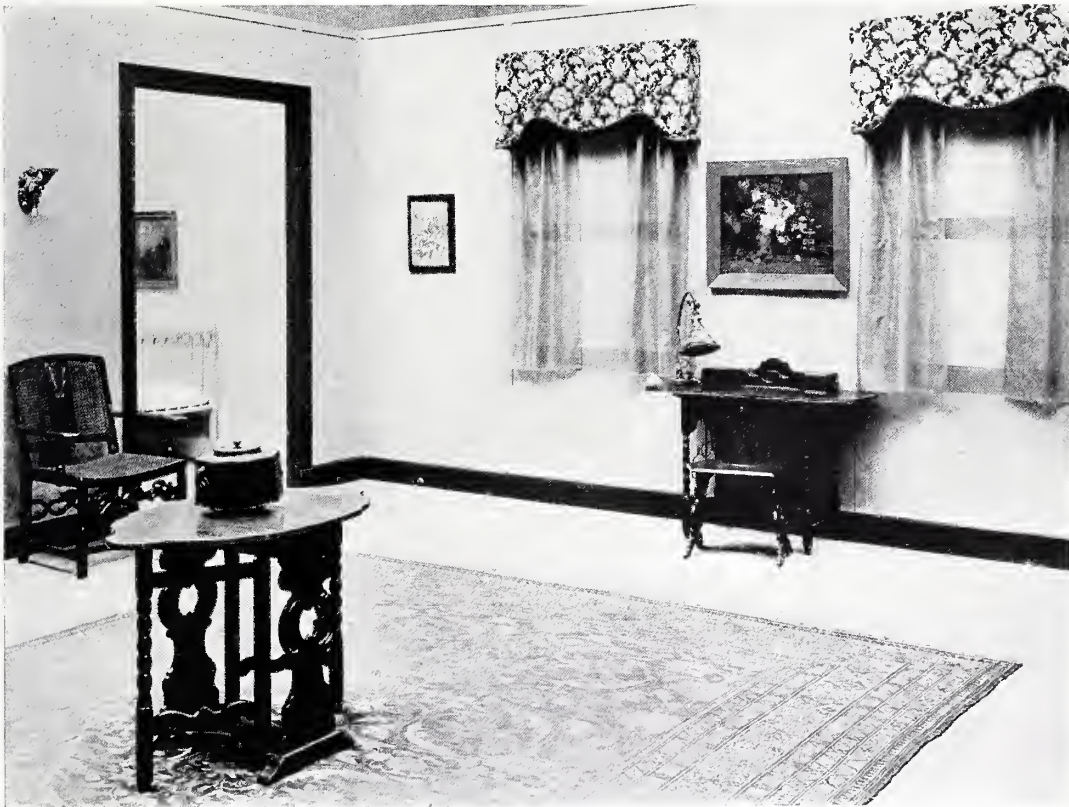
THE two portraits, reproduced on pages cvi, cvii by courtesy of Mr. Herbert L. Pratt, are commented on by Mr. Albert Rosenthal as follows:

"The appearance of the portraits of James Peale and Mary Claypoole Peale serve as a striking illustration of the danger of publicly expressing, or still more of writing and publishing, opinions of artists and their productions. Thirty, days ago, had I been asked to give my opinion of Chas. Willson Peale as an artist, I would have said he was a sincere limner of portraits, severe and hand-limited in his artistic appreciation of the possibilities of his sitters. It is only just to judge a painter by the best examples of his brush. The portrait of James Peale places Charles Willson Peale, to my mind, in the front rank of early Americans artistically, a position he held formerly, in my mind, only historically. This portrait is splendidly composed on the canvas, freely painted, vivacious and lively in expression and pose. No better tribute to James Peale could be made than the inspiration he evidently was, to enable his brother to hand him down so delightfully to posterity. Frankly, I know of no Copley portrait that is so human as this. The Mary Claypoole Peale is in many respects our familiar Peale in direct and somewhat hard, serious and sincere effort in portraiture; surprising, however, in its well arranged composition, splendid colouring in the bodice, and a fine suggestion of colour in the flowers. On the whole, an exceedingly dignified, subdued and consistent canvas.

"The portraits need nothing to add to their historical importance. The portrait of one of our important miniature painters, and likewise painter in oils of some merit, by his brother and colleague, a commanding figure not only in his art but in many activities during his long life, and that of the wife of a painter, who happens to be a daughter of a painter and mother of James Peale, Junior, a marine and landscape artist of real ability, and of Anna C. Peale, a good painter of miniatures, and Sarah H. Peale, who worked in the same direction. They represent, to some extent, the very foundation of our American art development. They are an invaluable addition and help to emphasize the pre-eminent position it holds today in early American art collections."



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Courtesy Mr. Herbert L. Pratt

PORTRAIT OF JAMES PEALE
BY CHARLES WILLSON PEALE



Courtesy Mr. Herbert L. Pratt

PORTRAIT OF MARY CLAYPOOLE PEALE
BY CHARLES WILLSON PEALE

Artistic Lithography



A NUDE—LITHOGRAPH

BY BOLTON BROWN

ARTISTIC LITHOGRAPHY BY AN ARTIST LITHOGRAPHER

To the public, the word "lithography" means prints of a certain kind: to the artist who make these prints, the same word means necessarily a process. As an aid to the intelligent understanding of lithographic prints, we are herewith presenting a greatly abbreviated account of the general method by which they are made.

All intaglio printing prints from the hollows of the printing surface, and all relief printing prints from the high parts of the surface, but in lithographic printing the surface has neither hollows nor hills—it is perfectly flat and it prints from a chemically affected spot commonly, but erroneously, called a "grease spot."

A printable spot may be made on many surfaces, but up to date the surface yielding the most artistic results has been that of the lithographic stone. A printable spot may be made on this stone either with crayon or with ink: crayon is the basic material, however. Either crayon or ink work may be gotten upon the stone directly or by being transferred thereto after the drawing has been made upon paper.

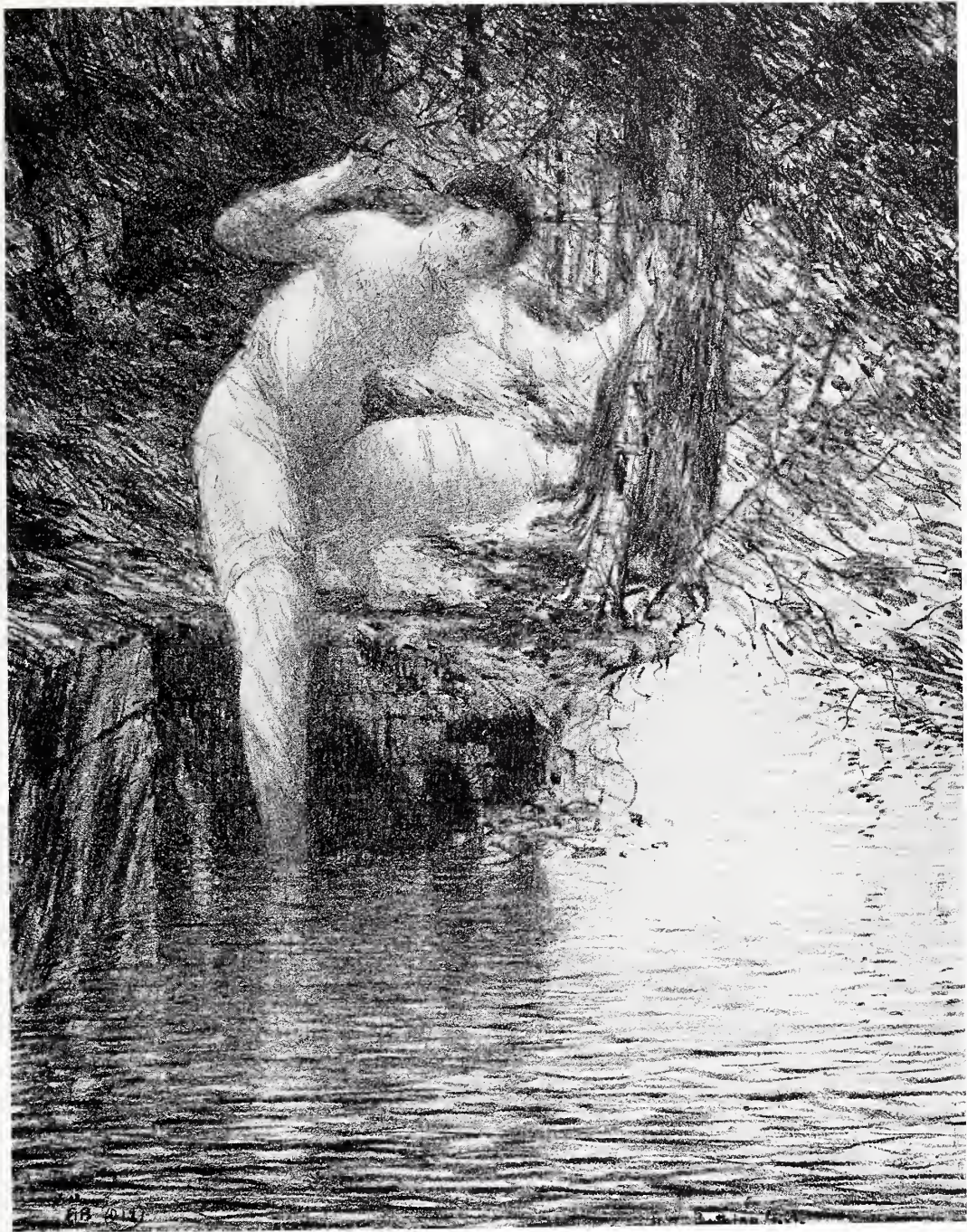
In the latter case, the textures of the design

are, when printed, simply the textures originally achieved upon the paper; in this case, lithography is merely a reproductive method for wax-crayon drawings done on paper.

The general preference of artists, from the invention of the art until to-day, has been to create their designs directly upon the surface of the stone, and by processes fundamentally similar to those of dry crayon work on paper, including stumping, scraped lights, and black accents added in ink. In spite of scrapings, stumpings, and ink accents, however, the lithographic drawing on stone, at its best, is essentially a crayon drawing; and stands or falls, according to the mastery of this art by the lithographic draughtsman. Gavarni was the greatest master of the lithographic chalk drawing on stone who has so far appeared.

The stone to be drawn upon is a fine, clean, light-coloured limestone. The surface is prepared for the artist's work by being ground perfectly flat and, by the use of sand or other abrasive, coarser or finer, its texture is made just what the artist wants for the particular work intended.

Crayon is a waxy article, prepared in a number of degrees of hardness. It may contain many things, but it must contain some of the many fatty or resinous acids, which chemically affect



THE BATHING GIRL—LITHOGRAPH
BY BOLTON BROWN

Artistic Lithography

the stone, and some pigment, which makes the marks visible. It contains also an alkali, in the form of soap, which renders the acids soluble, whereby their attack upon the alkaline limestone is vastly facilitated when printing operations begin.

The artistic importance of lithography does not lie in its reproducibility—for this is but a fortunate accident—it lies in the extraordinary facilities which the stone and crayon present to the draughtsman. The stone, as has been stated, may be prepared with textures of practically unlimited variety; the crayons, also, may be of any degree of hardness or softness. The colour of the stone is most sympathetic, and its absolutely flat surface, taking the light with perfect evenness, encourages ocular sensitiveness to an almost unlimited degree. Similarly, it encourages a muscular sensitiveness by reason of its unchanging hardness and evenness, an absolute visual record of the slightest muscular change—this is what drawing with chalk on stone means. And in this definition we have practically defined the ideal conditions for artistic drawing. It is because lithography furnishes these that it is artistically important, not because its result happen to be printable.

However, by great good fortune, the most beautiful work that the finest artist can put on stone can be multiplied into many. The printing involves chemical and mechanical operations of so exacting a nature that, although any one may pull a print after a fashion, printing that perfectly reproduces the original and continues to do so is only accomplished by specially trained experts. Ideally, the artist himself should be this expert, since his mind alone is the creative one, and all the operations which affect the print are a part of the creative act.

The first step, in printing, is to dampen the entire surface of the stone with water and gum arabic. This wetting permits the fatty acids dissolved in the soap to unite with the lime of the limestone to form an insoluble salt of lime. This insoluble spot it is what we print from—not from “grease,” as is generally believed.

The coat of gum and water may be dried on and subsequently washed off, or the drying may be omitted. A leather-covered roller carrying stiff ink is now passed over the design when it is found that the gum and water prevent the adhesion of the ink to any part of the stone except

the parts chemically affected by the crayon—which latter, however, accept the ink and gradually become evenly and completely loaded with it. The surface is now dried, powdered resin is sprinkled on it and this attaches itself to the ink, the excess being dusted off.

A very carefully compounded mixture of acid and gum solution is now applied all over the stone. This is called the “etch.” The acid attacks the extreme surface of the stone, only, yet enough to cause some visible effervescence. The drawing is not attacked, owing to its protective covering of crayon, ink, and resin. The etch loosens up the surface of the stone and enables the gum to penetrate it more deeply and write with it more thoroughly. The gum is dried on. In drying on its arabic acid unites with some of the alkaline stone into an insoluble compound. All of the gum not thus united may be and is dissolved off with water, leaving an invisible but efficient “preparation” which for a long time resists the inking roller and keeps the whites of the work clean.

The stone is now put upon the travelling iron bed of the lithographic printing press. The usual method is then to sponge it with water and turpentine. The turpentine dissolves the crayon, ink and resin, which, floating about in the water, are easily washed off without obtaining any adherence to the stone. The design is now almost invisible, but the chemical spot on the stone remains perfect. The roller is now again applied to the wet stone and the design reappears—the printer’s ink now attached directly to the stone wherever the original crayon was. The design looks just as it did before being thus washed out and recovered. But it is in better shape to begin printing, because of the absence of the crayon, which is a drawing material and not a printing material.

A sheet of the finest paper, slightly sized or not sized at all, which has been very evenly and very delicately damped, is now laid upon the stone; back of this is laid about two sheets of soft smooth plate paper; back of this is laid—in the most recent practices—a sheet of a heavy pasteboard, called “red pressboard.” The back of the red pressboard is lubricated. The table carrying the stone is now made to move horizontally, carrying the stone under the edge of a fixed leather-covered board, called the “scraper.” Great pressure is brought to bear along the edge of the scraper,

Artistic Lithography



LANDSCAPE—LITHOGRAPH

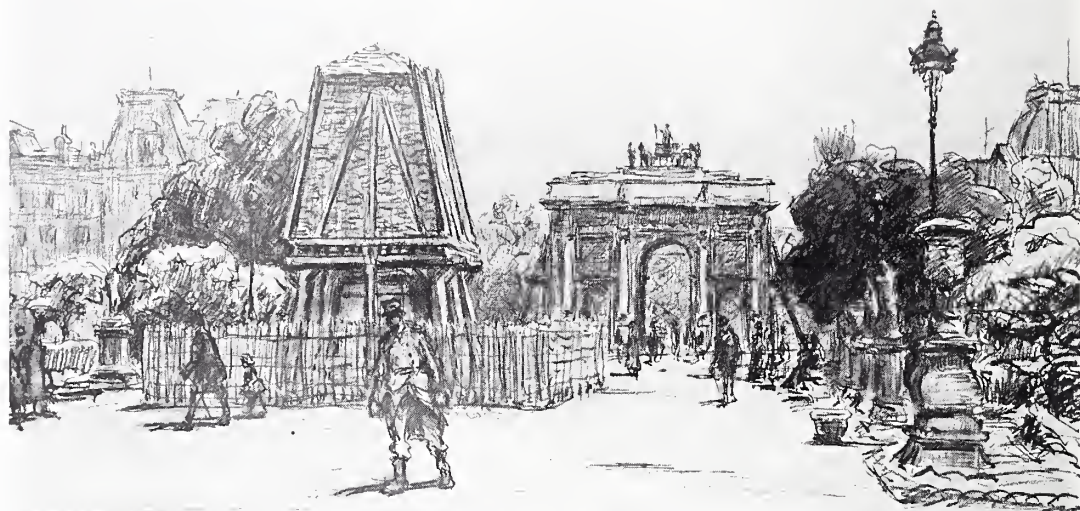
BY BOLTON BROWN

which, as it passes over the successive parts of the stone, causes the dampened printing paper to adhere to the ink upon the design.

The backing stuff now being lifted off, the printing paper is found stuck to the design by the ink.

It is gently pulled off—hence the expression, “pulling” a proof. The stone is again dampened with the wet sponge, again rolled and

another print taken, and so continuously until the edition is completed. The stone is now returned to the grinding table, sand and water put on it, and the work ground off. A new surface is prepared—a new drawing put on—and this cycle of operations removes so little of the stone that before an ordinary three-inch stone is worn too thin to use, probably from one to two hundred editions will have been pulled from it.



*Quand même, by Mercie and Arc de Triomphe du Carrousel, Paris.
Public collection of the artist's collection.*

Frank M. Armington 1918

THE QUAND-MÊME BY MERCEIE AND ARC DE TRIOMPHE DU CARROUSEL, PARIS, PROTECTED FROM ENEMY DESTRUCTION

ETCHING BY FRANK M. ARMINGTON

I N THE GALLERIES

F. M. ARMINGTON, two of whose etchings of Paris in wartime are reproduced here, is a Canadian by birth and began his career in Toronto, studying under J. W. L. Foster, the painter. From 1899 to 1900 he studied in Paris. Later he returned to Canada, teaching in Winnipeg, but went back to Paris in 1905 and studied in the Julian School. His first work to attract attention was a charming painting in Quebec from the heights, with the St. Lawrence River below. His painting, *The Little Fish Market at Bruges*, was exhibited in the Paris Salon in 1910.

Up to the past few years, Mr. Armington had devoted himself almost exclusively to figure work, but is now chiefly interested in landscapes, with intermittent periods of etching. His etchings and paintings have been exhibited in the Paris Salon, the Luxembourg Petit Palais,

the British and South Kensington Museums, and in museums in Belgium and Munich. A number of his etchings are also in the New York Public Library and the Congressional Library at Washington.

In March, 1918, Mr. Armington executed the famous design for the Lafayette Flying Corps, and up to the time the armistice was signed, he devoted his time to making etchings and drawings of public buildings and statuary in Paris, showing with the eye of a master of detail the care exercised by the French Government in protecting dearly beloved art treasures from the prospective vandalism of the Hun. His wife, Caroline H. Armington, is also a well-known etcher.

Brooklyn Museum.—A memorial and representative exhibition of the work in sculpture of Miss Helen Farnsworth Mears was opened on Wednesday, January 21. This opening was preceded by a private view on Tuesday afternoon, the 20th. The exhibition will continue for three

In the Galleries



THE VENDOME COLUMN, PARIS

ETCHING BY FRANK M. ARMINGTON

weeks, and will close after Sunday, the 15th of February. It comprises 26 bronzes and 30 plaster casts, besides photographs, and is placed in the south gallery of the rotunda on the third floor of the Brooklyn Museum. Helen Farnsworth Mears was born in Oshkosh, Wis., in

1876 and died in New York in 1916. She was a favorite pupil of August Saint Gaudens, and studied in New York and Paris. Among her distinctions were: membership in the National Sculpture Society (1907), and awards of prizes from the Milwaukee Women's Club and the Columbian Ex-

In the Galleries



Courtesy John Levy Art Galleries

LA DANSE SOUS LES ARBRES AU BORD DU LAC (See December issue, page lxxxii)

BY J. B. C. COROT

position in Chicago, 1893; silver medal, St. Louis Exposition, 1904; and Honourable Mention, Panama Pacific Exposition, 1915. The Metropolitan Museum owns her bronze relief portrait of Edward MacDowell, and there are replicas in the Brooklyn Museum and in the New York MacDowell Club. Her marble statue of Frances Willard is in the Hall of Fame in the Capitol, Washington; her monumental Adin Randall fountain, with the heroic bronze figure of Adin Randall (George B. Post and Sons, collaborating architects) was erected in 1914 at Eau Claire, Wis. The most important exhibit is *The Fountain of Life* (Henry Bacon, collaborating architect), which was awarded a place of honour and a silver medal at the St. Louis Exposition in 1903 (height, 162½ inches; width, 175½ inches). This monument is shown in cast and was never executed. Another fountain design is *The Fountain of Joy*.

The genius of Helen Farnsworth Mears has been widely recognized by the most distinguished critics. Her designs were spontaneous, highly independent and beautiful. Her talent for monumental composition was extraordinary, and her early death was a great loss to American art.

Independent Artists.—With more than four hundred paintings, sculptures, etchings, and photographs, the Society of Independent Artists, Inc., will hold their fourth annual exhibition from March 11 to April 1, at the Waldorf-Astoria.

Exhibitors represent all parts of the country, and some come from Canada. There will be an Indian corner, showing the artistic work of the Indian in Arizona, New Mexico and other parts of Southwest United States. Patrons of art will be surprised to find how truly beautiful besides decorative the work of the Indian in our midst is. This Indian exhibit was made possible through the Schamberg Fund left to the Independents to do with as they thought best.

Exhibitors include John Sloan, Robert Henri, William J. Glackens, Walter Pach, Theodore Earl Butler, James P. Butler, George W. Bellows, Mrs. Harry Payne Whitney, A. S. Baylinson, Alfred J. Frueh, and many others.

The principle of the Independents since their inception has been no jury and no prizes. The pictures are hung in the alphabetical order of the artists' names. The exit where the first picture is placed is chosen by lottery.

In the Galleries



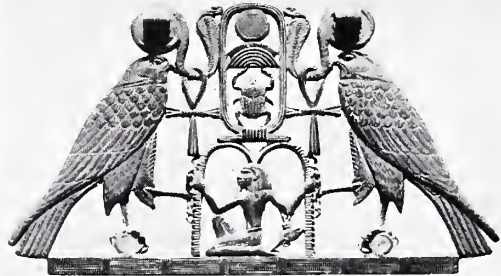
NORTHCOTT MEMORIAL WITH BENCH AND DRINKING-FOUNTAIN

BY ERNEST BRUCE HASWELL

THE Northcott Memorial was unveiled last October at Springfield, Ill. The entire bench is cut from one block of stone, with a drinking-fountain in front. On the back of the bench are two figures in low relief, the one in the centre with outspread wings places the "Poppies of Sleep on the Urn of Death," and passes on a cup of water to a seated figure on the left. Used

as an inscription are the lines from Markham's poem on Lincoln, "He was as friendly as a way-side well."

It is erected by the Modern Woodmen of America in honor of William A. Northcott, at one time head counsel of that society, and stands across the drive from Larkin Meade's Lincoln Memorial.



PECTORALS FROM THE TREASURE OF LAHUN ACQUIRED BY THE METROPOLITAN MUSEUM OF ART



CHILDHOOD
BY H. H. MOORE



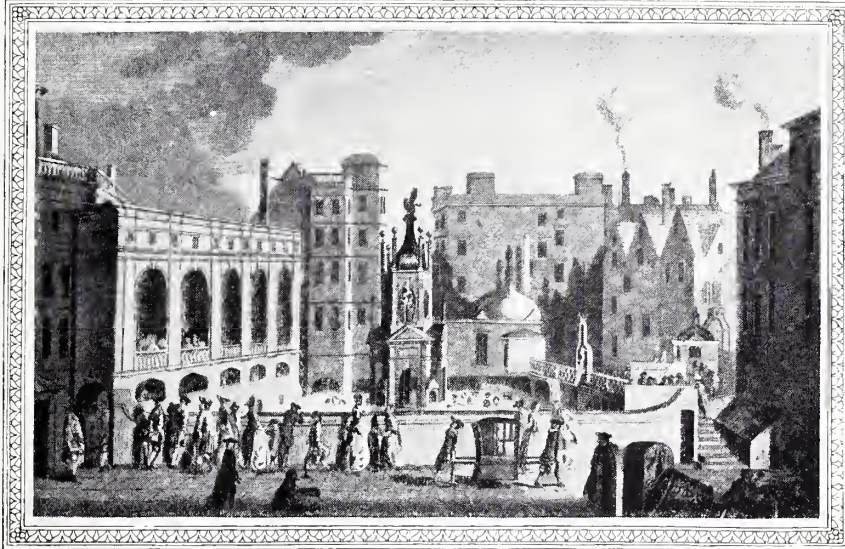
Mr. Rudolf Adeler whilst in Russia managed to smuggle through the Bolshevik lines a number of interesting canvases which once belonged to famous galleries and collections. They may be seen at the Sherwood Studios. This canvas is amongst them.

THE ADORATION
BY NIKLAES DE MAES



Shown at Pennsylvania Academy, 1918, now on view at Howard Young Galleries, 620 Fifth Ave., N. Y.

MOONLIGHT
BY FRANK TOWNSEND HUTCHENS



THE KING AND QUEEN'S BATHS, INCLUDING THE GREAT PUMP ROOM, AT BATH
In the niche on the right-hand side is a Statue of King Bladud, supposed to have been the first discoverer of these Baths 863 years before Christ

When BEAU NASH ruled PLEASURE *in* BATH

OF all the gamesters of Georgian days the most appealing and perhaps the most famous was the celebrated Beau Nash. Elected Master of Ceremonies at the Spa of Bath in 1710 "he gloriously filled the post for upwards of fifty years," becoming the arbiter of fashion, the very social sun about which Bath gentility revolved. He it was who made the Pump Room the rendezvous of the socially elite; he who inaugurated the jaunts to Spring Garden and the private breakfast parties where people of fashion danced the minuet or the cotillon on closely shaven lawns.

Nash lived in a picturesque age, the age of "macaroni" and "buck," of "Corinthian and Coffee-house," an

age when it was deemed an honor for noble and gentleman to "put up their daddles" with a professional boxer.

The stately homes of the time were furnished with the graceful card-tables, comfortable chairs, substantial chests and cornerpieces of Chippendale, who, being influenced by Chinese and Gothic art-forms, voiced his inspiration in many noble shapes of furniture; and with peculiar aptness in the so-called Chinese-Chippendale types.

In this connection lovers of the master should be interested to know that Cheney Brothers have embellished various of their Silks with designs of Chinese inspiration—particularly well-fitted to decorative schemes where the Chippendale style is the key-note.

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(National Gallery, London, Eng.)

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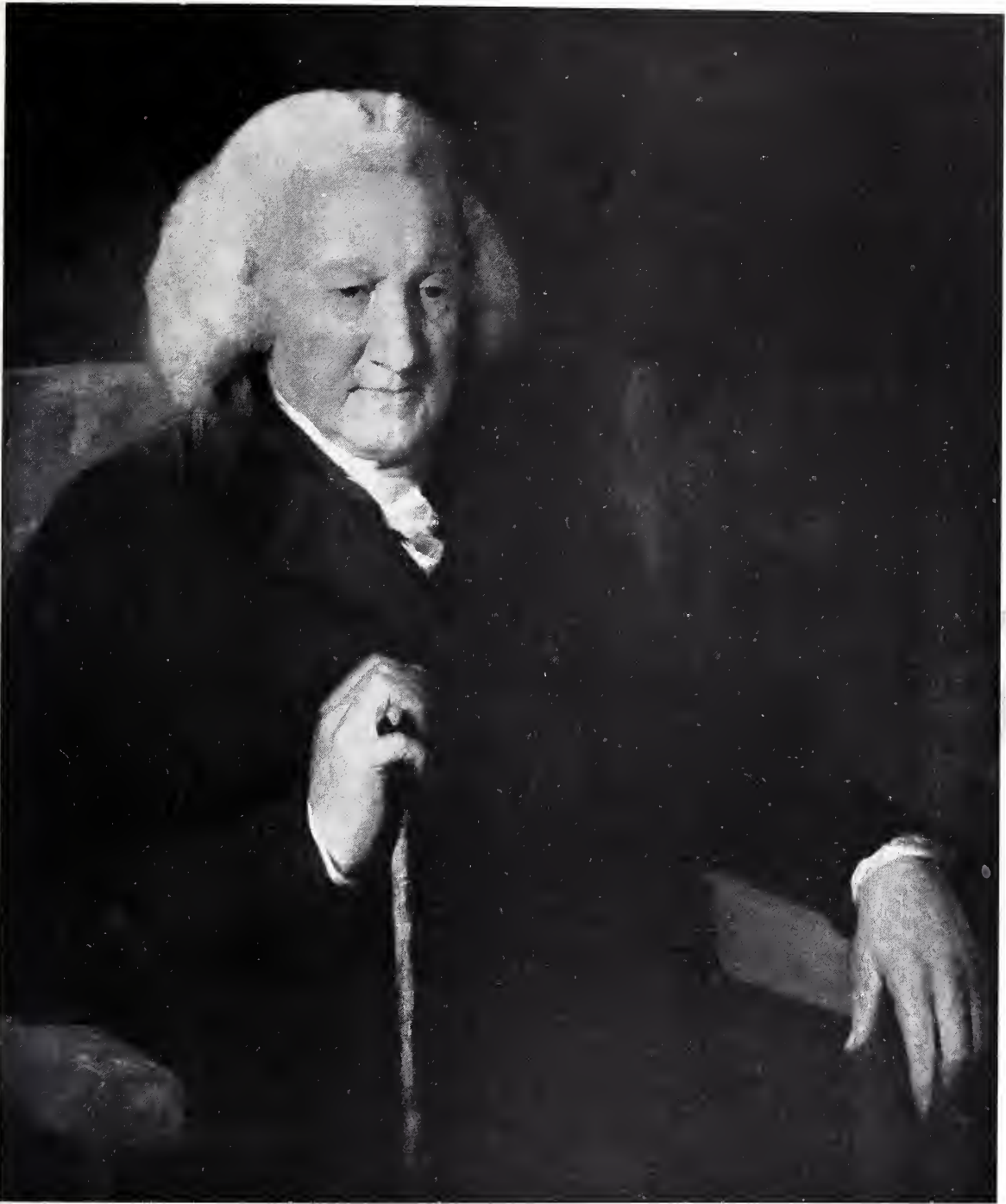
FOSTER BROTHERS, 4 Park Square, BOSTON

(Continued from page 5)

Baskets played an important part in the social life of the Indian, and the etiquette attending their use was scrupulously observed. The Choctaws, for example, in sending a gift of fruit, used a heart-shaped basket, to convey the sentiment of friendship and sincerity. The wedding-baskets of the Pomo and other Southwestern tribes are of admirable workmanship, in twined weaving. Such a basket is presented by the bride's mother to her son-in-law during the marriage festivity, and he must immediately fill it with cakes and other sweets, usually pine sugar, for the entertainment of the guests. It then becomes a part of the bride's dowry, to be carefully preserved among her possessions. The Navajo ceremonial plaque, which was probably designed for a drum, will be found always to have a break in the band of decoration which encircles it. This line is for the purpose of aiding the medicine-man in orienting the drum properly, as it must lie east and west when used in his incantation.

A consideration of Indian baskets always presents the old enigma. Where did the North American Indian derive certain of his (or more properly her) designs which reach back into remote antiquity and have been common to primitive people in all quarters of the globe? The answer that the evolution of the artistic sense follows the same channels in all ages and among all races, while it may explain a natural æsthetic progression and account for the advance from the crudest form of decoration to the use of parallel lines and geometric figures and so on, especially as exemplified in the ornamentation of primitive pottery, fails to satisfy the mind as to the use of particular and unusual symbols like the swastika, which has been used by the Western Indians as by the East Indians. The theory referred to might even explain the use of the meander design, so-called, assumedly of Greek origin, as being an entirely accountable tendency of human artistic development.

It is a generally accepted theorem that basketry is the mother of pottery. Among the Navajos earthenware pots are still called "mud baskets," seemingly indicating the origin of pottery, among our Indians at least. It is believed that baskets were lined or coated with clay and that the heat, applied by hot stones within or fire without, baked or hardened the clay while destroying the basket, and thus disclosed the great secret of pottery making. Later, doubtless, models or forms of wicker were used for moulding or sustaining the clay until it was fired, for the potter's wheel was not discovered by or known to the North American Indians. Some clay vessels were probably modelled in holes in the ground. Pre-historic pots have been found showing plainly the marks of the original basketry upon which they were formed, and it became the common custom, when other modes of modelling were adopted, to reproduce artificially, by pinching the soft clay or otherwise, an irregular surface closely resembling that occasioned by a woven mould.—"J. R. V." in the *Bulletin of the Minneapolis Institute of Arts*.



Portrait of Rev. David Campbell

by

Sir Henry Raeburn

on view at

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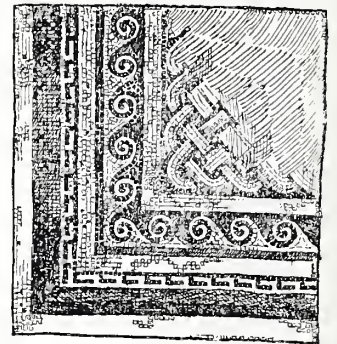
OAKLAND, CALIFORNIA, U S A.

A ROMAN MOSAIC PAVEMENT

IN 1917 the Cleveland Museum of Art received, through the kindness of Mrs. John Huntington, an important group of Roman garden furniture of the first century which was described at the time by Miss Eldridge. Since this accession was received we have hoped in time to secure, as a proper setting for these charming marbles, a mosaic pavement of the same period. By good fortune the Museum has acquired, after prolonged negotiation by its agent in Rome, Mr. Harold Woodbury Parsons, a very beautiful mosaic pavement. This is now installed, as a setting for the garden furniture, in the east end of the Garden Court, and the Museum is pleased to acknowledge again its indebtedness to Mrs. John Huntington, whose generosity made possible this most important addition to the classical collection of the Museum.

In his correspondence regarding the pavement Mr. Parsons says:

"This mosaic, considered as pure design and colour, represents the highest level reached by the ancient Romans. Personally I think these mosaics far more beautiful than those which attempt to represent scenes of life and country.



SECTION OF PAVEMENT

"There are very few mosaics in existence which successfully portray human and animal forms and vegetation. One thinks instinctively of the great mosaic representing Alexander the Great in the Museum at Naples, the charming little square in the Museum at the Capitol in Rome representing the doves, and of the great pictorial pavement at Palestrina representing scenes of the Nile. The date of our mosaic is the first century A. D. In design, it is, so far as I have been able to discover, unique, but a rather similar design is to be found in the square of the immense mosaic which was excavated in the Baths of Ostia in 1857, and was carried to the Sala dell' Immacolata Concezione of the Vatican. This measures 14 by 8.40 meters. Several squares of this immense and complicated mosaic also represent Syrian rugs, which are more or less similar in pattern and technique to the mosaic now in Cleveland."

The colours used in the square are red, buff, black and white, and the harmony of design and colour must be seen to be fully appreciated.

F. A. W.

SATINOVER GALLERIES



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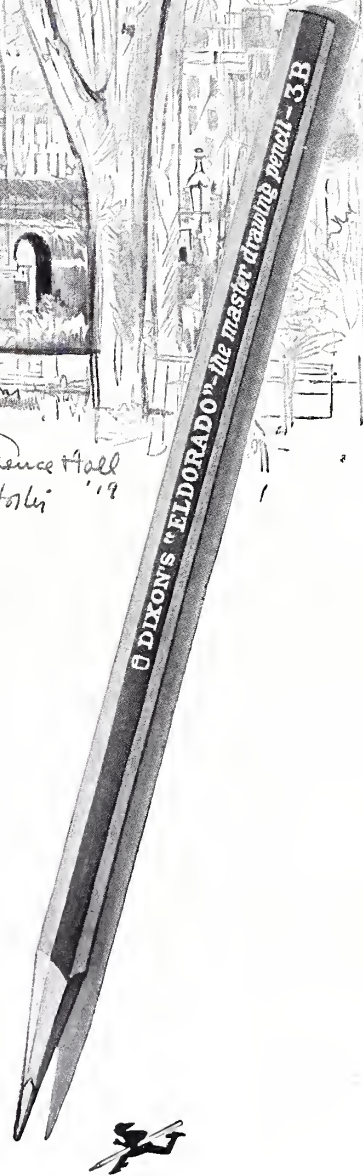
Independence Hall
E. Horter '19

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CHARLES LANG FREER

ONE of the non-resident trustees of the Minneapolis Society of Fine Arts, Charles Lang Freer, a resident of Detroit, Michigan, died in New York on September 25, 1919. Mr. Freer entertained a keen interest in the development of the Institute of Arts and his death deprives the museum and its officers of a valued friend and counsellor. A man of exceptional business acumen, he early amassed a considerable fortune and, with exemplary wisdom and admirable self-restraint, he abandoned the pursuit of gain and surrendered himself to the more congenial following of an inborn love of the aesthetic and refining things of life. His chief interest centered in the art of the Orient, and he made many journeys to Japan and China to learn, at the source, the true elements of its fascination and beauty. The important collectors of all continents were his friends and intimates. In time he brought together one of the great collections of the world in objects of Oriental art. While this was his chief purpose and interest, he indulged, in addition, what may be called a hobby for the work of James McNeill Whistler, a close friend, and became distinguished as the possessor of the most complete and valuable collection of Whistler's paintings and other productions. This hobby was not, however, remarkable, since no artist of note, perhaps, was more distinctly influenced by Japanese motives and methods than was Whistler. Some years ago, Mr. Freer presented his collections to the United States, to be under the control of the Smithsonian Museum at Washington, and, at the time of his death, was engaged in completing the construction of a magnificent building in which to preserve and display them. For the last few years his health had not been robust, but his heart and mind were bound up in the hope of living to see his building finished and his treasures installed in their ultimate home. It might be wished that this hope could have been realized.

Mr. Freer's knowledge and advice were always at the command of the director of the Institute, and were freely and gladly extended. His personality was charming, and the loss of future contact with it but adds to the deep regret which his death brings to us.

An appreciation reprinted from the Bulletin of the Minneapolis Institute of Arts.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912,

of THE INTERNATIONAL STUDIO, published monthly in New York, N. Y., for October 1, 1919.

STATE OF NEW YORK }
COUNTY OF NEW YORK } ss.:

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared J. CARSLISLE LORD, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE INTERNATIONAL STUDIO and that the following is, to the best of his knowledge and belief, a true statement of the

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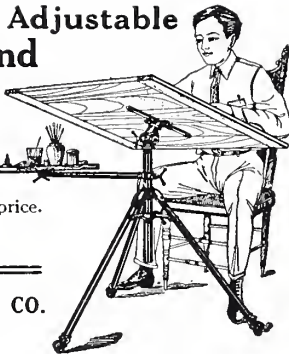
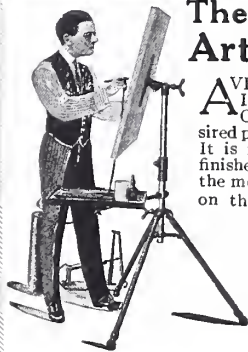


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Business Manager, J. Carlisle Lord, 120 West 32d Street, New York City.

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(Signed) J. CARLISLE LORD,
Business Manager.

Sworn to and subscribed before me this 25th day of September, 1919.

(Seal) HARRY I. STEVENS,
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New York, January 1, 1920.

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Very truly yours,

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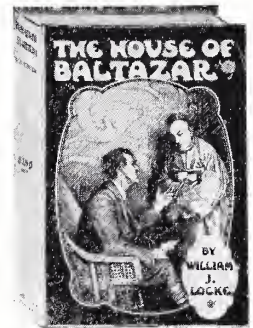
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