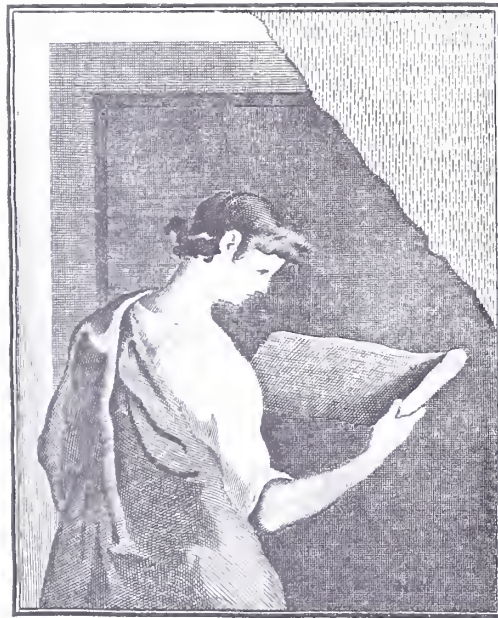


THE
MAGAZINE
OF ART

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THE
MAGAZINE
OF
ART

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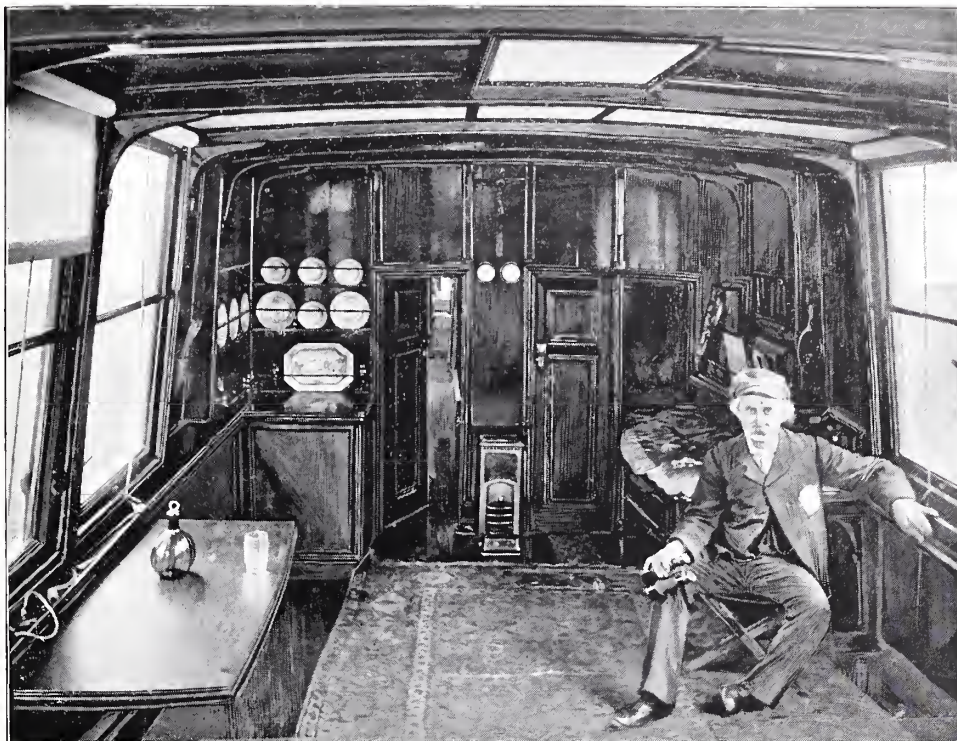
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THE MAGAZINE OF ART.

THE WORK OF C. NAPIER HEMY, A.R.A.

BY ARTHUR FISH.



MR. HEMY'S SEA-GOING STUDIO—THE "VANDERMEER."

"GENIUS consists in a man finding out what he is capable of and working at that for all he is worth," said Mr. Hemy once, when recalling the romance of his own career. Though spoken in a general sense, the words revealed the secret of his own life and the key to his success. It is true that it may take time for a man to discover his capabilities, for he is apt to be swayed by inclinations that are the outcome of temporary environments; but once the true course is revealed, the indomitable spirit of the man of talent will overcome intervening difficulties and bring his efforts to a successful issue.

A career that includes in its course an apprenticeship on a collier-brig and an Associateship of the Royal Academy must of necessity contain a good deal that is of interest. It is so far a cry from the foc'sle of the collier to

the inner chamber of Burlington House: the starting-point and the goal are so strongly different that the personality of the man who has traversed the devious road between them claims attention, even from those who may be indifferent to his art.

Charles Napier Hemy was born at Newcastle-on-Tyne on May 21st, 1841, the son of Mr. Henri F. Hemy, whose skill as a musician is still remembered in the north of England. In 1850 the family migrated to Australia, and it was on the voyage thither that the love for the sea became part of the future painter's nature. The long voyage in the sailing ship afforded him opportunities, of which he availed himself to the fullest extent, of acquiring the technical knowledge relative to a ship and her rigging which has been of so much service to him in his art. The sojourn in Australia lasted

two years, and of that period three months were spent at the "diggings." On the return to England in 1852, his inclinations for art led to young Hemy attending the School of Art at Newcastle-on-Tyne, where he received his first lessons in drawing from William Bell Scott, then the master of the school.

Art, however, was not the serious object of his life, for he was destined by his father for the priesthood, and for that purpose his general studies were directed at Ushaw College, County

this voyage, and he returned home an invalid. He then entered a Dominican monastery, where he stayed until he was twenty-one years of age.

Art was not altogether neglected at this period, and, as may be seen from the drawing which is here reproduced, Mr. Hemy exhibited even then the wonderful accuracy and skill which have always characterised his work. This study is executed in pencil and water-colour, and is a marvellous example of patient, painstaking



AMONG THE SHINGLE AT CLOVELLY (1864).

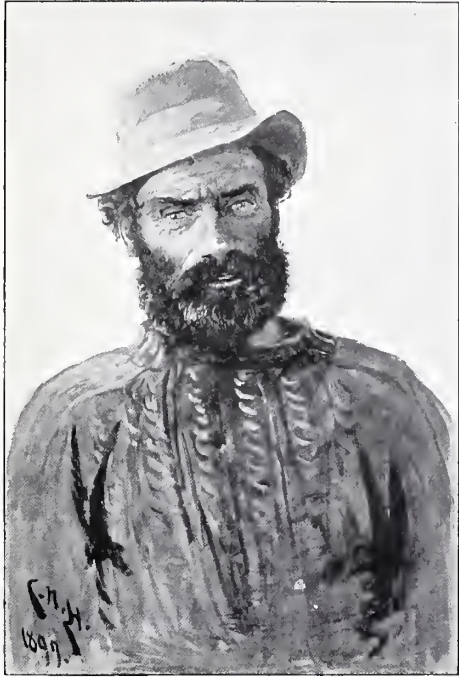
From the Painting in the Possession of James W. Oxley, Esq.

Durham. All went well until he was fifteen years of age, when his craving for the sea, acquired during the voyages to and from Australia, could no longer be resisted. He broke away from the student's life, and, with the idea of avoiding parental interference, he engaged himself as apprentice on board a collier-*brig*. The experience was a very rough one. Mr. Hemy relates, as an example of his position at this time, how he landed at Falmouth, during the course of his voyage, clothed in rags, and his feet encased in a pair of wooden-soled shoes lent him by the cook of his ship. This chapter of his story was, however, cut short by Mr. Hemy, senior, who had his truant son's indentures cancelled. Once more the enchanting music of the sea called him, and at seventeen he sailed away "before the mast" to the Mediterranean. Illness put a speedy end to

work. Its minuteness of detail, its firmness and precision of line, and excellent draughtsmanship, already denoted ability of a high order.

It was not until he was in his twenty-second year that Mr. Hemy definitely decided to abandon theology for art, and it is hardly necessary to say that the sea claimed his devotion as a leading subject for his themes. The influence of Holman Hunt and his fellow-members of the Pre-Raphaelite Brotherhood was then at its height, and Napier Hemy willingly brought himself under it. For three years he followed its tenets strictly. He painted pictures of the coast direct from nature, "selecting nothing, rejecting nothing." Several of these early works were executed at Clovelly, among them being the rendering of the beach which is reproduced on this page. Every pebble is rendered with almost microscopic accuracy and with an

infinite of labour. Other pictures of this period are "The Lone Seashore"—a view of cliff



A STUDY IN TEMPERA FOR "WRECKAGE."

and sea—and "Evening Grey"—a poetic little work, the character of which is described by the title—both painted at the same place. "Foy Boatmen," a picture dated 1865, and now in the possession of Mr. Oxley, of Leeds, is the earliest "boat" picture, the precursor of the series by which the artist has acquired fame. Mr. Hemy describes it as "the first picture in which I was altogether myself; and had I known it at the time, the real germ of everything I was to do of value."

At the end of three years he realised that his training had been imperfect. He had plenty of artistic sentiment, but he felt that his technical knowledge was inadequate. He decided, therefore, to go to Antwerp and place himself under the guidance of Baron Leys. He took some of his work with him, and amongst it the landscape "Evening Grey," which in itself secured for him the friendship of the master. The verdict on the whole, however, amounted to a rebuff, for Leys told him that "he would have to go to the school of art with the boys and learn to draw." Undaunted by this, he took his place in the school, and for fifteen months submitted to all the drudgery of the beginner in art—the whole time being occupied with the pencil and stump. When the probationary period had expired, Mr. Hemy found himself a devoted admirer of his master. The stern discipline of the *atelier*, the Gothic severity of

Leys, had revived once more the influence of his clerical training, and the conviction was engrafted on Mr. Hemy's mind that his *métier* was the painting of religious pictures. His first attempt in this direction was a work entitled "In Honour of Our Lady"—a group of girls of the sixteenth century decorating a statue of Our Blessed Lady in a cloister. He remained in Antwerp until 1870, painting works of this nature, slavishly following the manner of his master. In that year he returned to England, and his indecision between service to the Church or sea was finally settled in favour of the latter. The spell of Gothicism, woven by his supreme admiration for Leys and his work, was broken, and it is with curiosity and surprise, so to say, that Mr. Hemy points to the examples of this phase of his art which hang in his house at Falmouth. It is true that in 1897, the year of his triumph at the Academy with "Pilehards" and "Lost," he somewhat startled artistic circles with a recrudescence of this early manner in "The Calvary," exhibited at the New Gallery. As a matter of fact, the studies for this work were made in the year that he left Antwerp (1870); the picture was begun in 1879, and laid aside until 1897, when it was finished and sent to the Regent Street gallery. But there is no



A STUDY IN WATER-COLOUR (1871).

likelihood of the artist making any more experiments of this kind, for he acknowledges that his works of the Antwerp period possess very little artistic value for him now—they were merely exercises in drawing and technique.

From 1870 till 1881 Mr. Hemy lived in London, where he occupied a house in North End Road, close to that of Sir Edward Burne-Jones, with whom he contracted an intimate friendship that lasted till the death of the poet-painter.

It was not until 1880, however, that he made his first hit with "Saved," a work that appeared at the Grosvenor Gallery in that year. This picture was the outcome of seven months' work at Littlehampton, and the pier of the little Sussex town figures on the left of the canvas. The sea is in a tumult, and the whole atmosphere of the work is charged with the turmoil of the tempest. The picture was the sensation of the exhibition, and its reproduction in photo-



SAVED (1880).

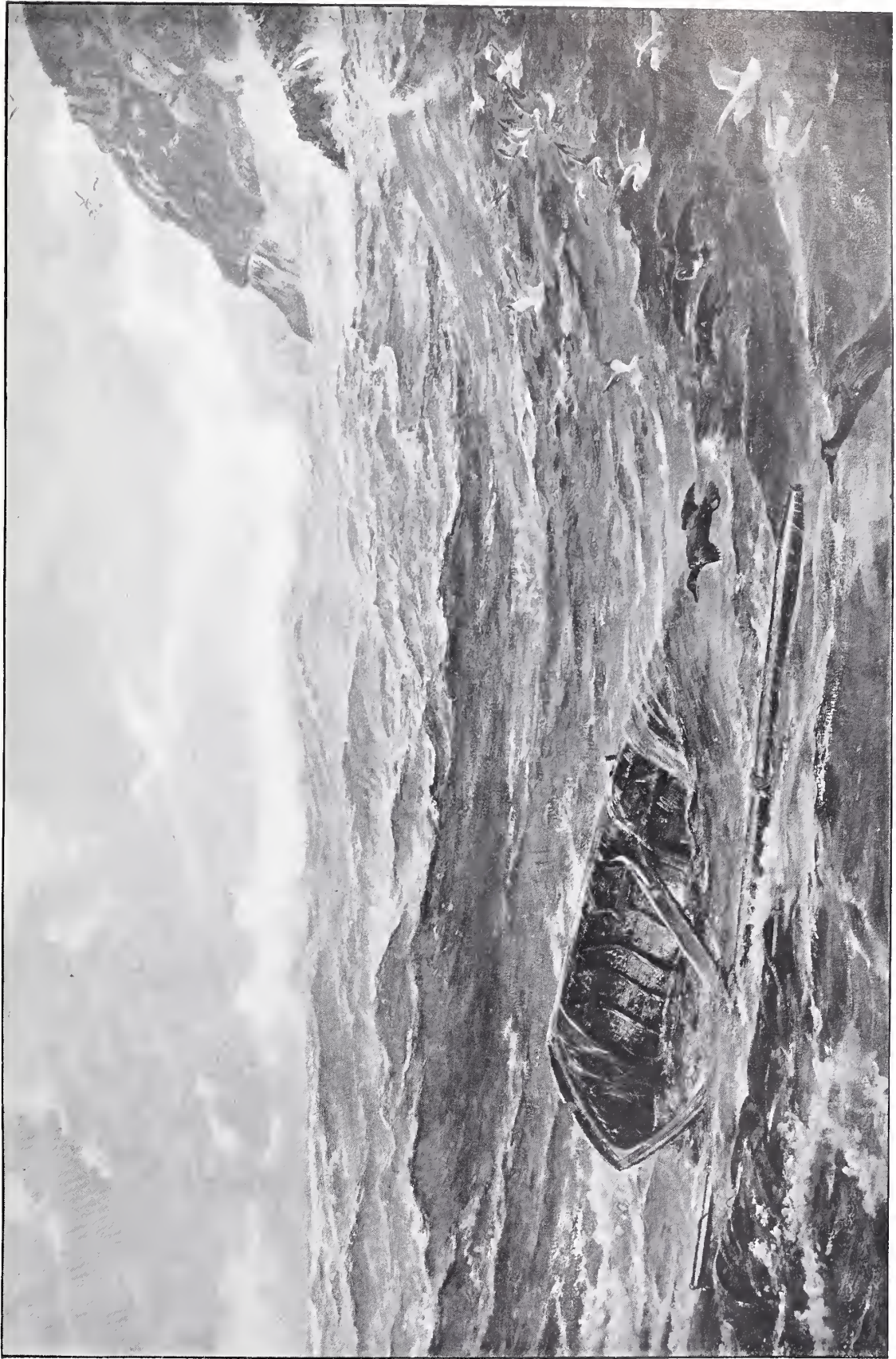
His first serious work was a series of oil pictures of the lower reaches of the Thames. Picturesquely squalid, the old-world buildings to be found on the banks of the river at Limehouse and Wapping provided him with good subjects, and for some time occupied his whole attention. Among the pictures painted was "A Nautical Argument," now in the Walker Art Gallery, at Liverpool. A chance word expressed by a stranger to a friend, of which Mr. Hemy was the involuntary hearer, in which he was described as "the fellow who paints splendidly all the ugly things he can find down the river," led him to seek fresh subjects for his brush, and he made a tour along the coasts of North Somerset and Devon. In the same year, 1874, he painted and contributed to the Academy exhibition his picture of "Shields Harbour"—probably the best of his pictures wrought in his early manner.

gravure by Goupil introduced the artist to the attention of French and American audiences. A visit to Venice in 1881-2 opened up a new field for him, and among the results was the "Grey Venice," which hangs in the Liverpool Gallery.

In the following year he took up his residence at Falmouth, and began the series of pictures by which he has made his reputation, and secured for himself a leading position among the best of our marine painters. The principle of "truth in art," to which he subscribed at the beginning of his career, has been adhered to throughout, and, combined with the stern lesson he learned at Antwerp, forced upon him the necessity for accuracy of an elevated kind in all that he paints. Nothing appears on his canvases that he has not actually seen; no effects of the ever-changing sea are depicted that have not been closely studied from nature.



A SKETCH.
By C. Napier Henry, A.R.A.



LOST (1897).

Every boat, with every spar and detail of rigging, is painted with the model before him; and the result is that his works are among the few sea-pictures that delight the sea-going visitors to the Academy exhibitions.

When he first began to paint at Falmouth,

A gale in 1888 brought the career of the *Vanderelde* to an end as a studio-boat; but out of affection for her the artist had her rescued from the beach at St. Mawes and dragged up to the garden of his house, where she now serves as an adjunct to his large indoor studio.



OUR BOAT (1896).

an ordinary open boat was made to serve his purpose as studio, and the difficulties under which his work was accomplished can be but faintly imagined. Exposed to the changes of the weather, ill-sheltered from sun, wind, and rain by an umbrella, he rowed about in Falmouth Harbour, sketching and painting the effects of light and shade upon the water, and endeavouring to fix upon his paper and canvas the varied aspects of the sea in its many moods. The fascination of the work grew upon him, and, to better the conditions of its execution, he transformed a forty-foot Seine boat into a floating studio, by building a house-like structure into her. In this craft he painted many of his best-known subjects, among them, "Homewards," now in the Birmingham Gallery, "The Smelt Net," "Land's End Crabbers," "Alongshore Fisherman," and "Spearing Fish." For six years he sailed and worked in the *Vanderelde*, as he had christened his boat. The picturesque fishing villages on the wild Cornish coast were visited, and from the beach at Portscathoe, Senner, and Land's End he executed several of his well-known pictures.

His present boat, the *Vandermeer*, is a handsome yacht-like vessel in which he has room enough to work on a six-foot canvas, and which is safe enough to take him anywhere along the Channel. From her windows he can study the sea under its varied conditions and transfer his impressions direct to canvas, while they are under his eyes or still fresh in his mind. The artist's experiences in this floating studio are many and curious. That which occurred last year, for example, when he was making studies for "Smugglers," I give in his own words:

"I am now settled down to work at Plymouth making studies of the boats out at sea, chasing them in the *Vandermeer* like a pirate of old. Some poor old chaps get into an awful funk, not knowing what I am up to, when this queer-looking craft ranges up alongside them. They alter their course, and I follow after, chasing them round and round. Then I hold up my board and show them what I am doing; and they are now getting to know me. I overheard this on a passing boat: 'I say, what's that? Foltagraphin?' 'No! foltagraphin' be blowed. That's real oil paintin', that is. That

there Pickford's-van sort of a boat belongs to the Royal Academy, it does!'"

All the pictures executed by Mr. Hemy are either painted direct from nature on to the canvas or from studies made in this way, from nature. For "Pilehards" he made many trips out with the fishing fleet, and stood by in his yacht, making sketches from every conceivable point of view of everything that would be wanted in his picture. The large work was then executed from these studies in the studio at "Churchfield," Falmouth. For "Wreckage," exhibited at the Academy in 1898, carefully-executed studies were made of each of the fishermen who figured on the canvas—one of which is here reproduced—and several sketches made of the rocks and sea which make up the picture. The locality of the scene, by the way, is Sennen Cove.

Beautiful as are his finished pictures of the sea, none, perhaps, is equal in vigour and truth to the sketches which Mr. Hemy paints as bases for the larger works. Looking through the store of these, collected in his studio, one is struck by the vividness and strength of these subtle colour snapshots of sea and atmosphere. The great waves of mid-channel, the "league-long rollers thunder-

waters, the shadows of the passing clouds, or the mysterious glimmer of the moon, are represented with a charm that cannot be excelled by any other painter of the sea. Mr. Hemy has studied his subject under all conditions of weather and circumstance—wherein lies his strength.

Of late he has worked greatly in tempera, not for studies only; his exhibits in the water-colour room at the Academy for the last two or three years have been executed in this medium, but the handling is so brilliant, the manipulation of his colours so skilful, that the drawings possess all the transparency of the lighter medium, with additional charm of strength and force hardly obtainable by the use of water-colours. But it does not matter much to Mr. Hemy what medium he uses when he is representing the sea he loves so well; he suggests movement, atmosphere, and light and shade in black and white as easily as in oils, water-colour, or tempera, as may be seen by his illustrations to Mrs. Craik's "Unsentimental Journey through Cornwall," in *The English Illustrated Magazine* of 1884, his striking frontispiece to "The Dictionary of Sport," and his illustrations to the Badminton "Modern Sea-Fishing." He tells me that he once tried to persuade Baron Leys,



THE CALVARY (1897).

ing on the reef," the placid waters of a land-locked harbour, or the flying scud of the storm-driven sea, are all faithfully rendered by his skilful brush. The play of the sunlight on the

and at another time Lord Leighton and Sir Edward Burne-Jones, that his real strength lay in the painting of religious pictures, but they all told him that "they were on the side of the



OFF FOR THE NIGHT (1897).

By Permission of the Owner.

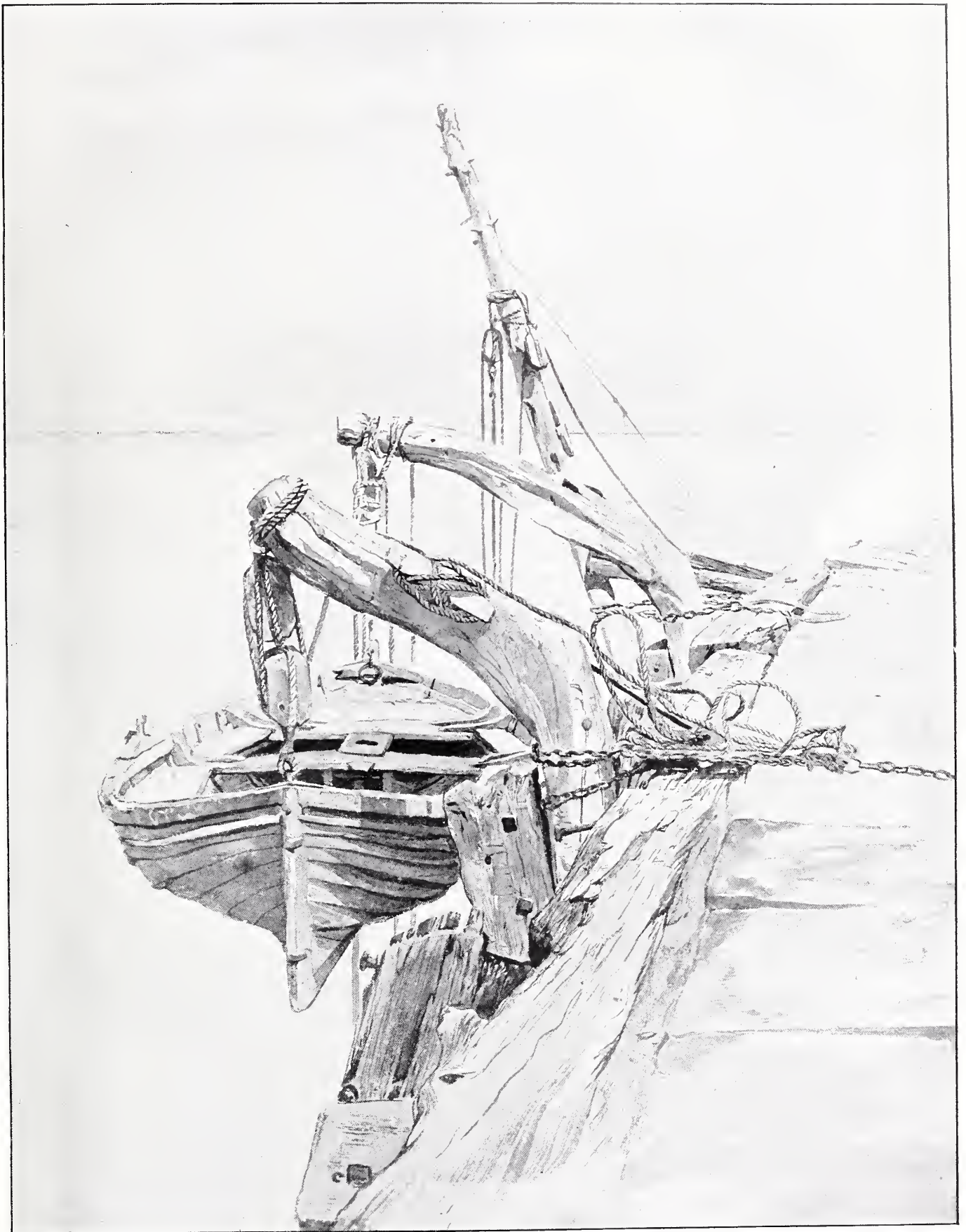
public, and cared only, for my sea-pictures;" sense to accept the verdict. He has proved himself one of the greatest exponents of the art of marine-painting of our time, and is the natural successor to Henry Moore. It is true that official recognition of his talent came somewhat late; and he extorted that recognition by the production of the two brilliant paintings of "Pilchards" and "Lost." It is said that the voting of the Council for the purchase of one of these works for the Chautrey collection was equally divided and that the casting vote of the President went for "Pilchards;" but it may be fairly said that "Lost" is the finer work for

and very much indeed, and he had the good

sentiment, for the tragedy and pathos of the sea have rarely been more strongly rendered than in this striking painting of the drifting wave-swept boat. It is the restraint exhibited in its execution, by the omission of the human element, that proves the power and sincerity of the artist; the introduction of one single figure would have dispelled the poetic suggestion. It is the loneliness, the cruel power of the sea, that the artist wished to depict, and the knowledge and skill of the painter enabled him to produce his masterpiece. Vivacity, variety, vigour, virility—the four V's—these are the four qualities here displayed which assure Mr. Hemy of the future.



THE "VANDERMEER" UNDER SAIL.



STUDY IN PENCIL AND WATER-COLOUR (1858).

By C. Napier Hemy, A.R.A.

DESIGN IN LINEN DAMASK.

BY GEORGE TROBRIDGE, HEADMASTER OF THE BELFAST SCHOOL OF ART.

THE cause of the localisation of particular industries is an interesting subject of inquiry. Why, for example, should the lace manufacture flourish in Nottingham, jewellery in Birmingham, silk-weaving in Macclesfield,

managing flax. As early as the sixteenth century there appears to have been an export trade in linen yarn, for Leland tells us that "Yrish merchants cum much thither (to Liverpool), and moch yrish yarn that Manchester men do by there." It was not, however, until the middle of the following century that linen became an important article of commerce. Yarn continued to be exported, but much was now woven in the country and sent out in the finished state.

Sir William Temple recognised the great possibilities of the Irish linen manufacture. In his "Miscellanies," published about 1681, he wrote: "No women are apter to spin linen thread well than the Irish, who, labouring little in any kind with their hands, have their fingers more supple and soft than other women of the poor condition amongst us. And this may certainly be advanced and improved into a great manufacture of linen, so as to bear down the



FIG. 1.—DESIGNED BY ROBERT J. WOODS FOR
J. S. BROWN AND SONS.

or cutlery and electro-plate in Sheffield? In some cases the growth of a manufacture is traceable to an evident cause, such as proximity of raw material, or favourable situation for land or water carriage; but in many instances the remarkable localisation of trades seems unaccountable.

For many years Belfast has been the principal centre of the linen manufacture, and the history of its growth to its present position is full of interest. To relate it would be to tell not merely of the commercial energy and inventive genius of her sons, but to recall sad episodes in the history of the "distressful country" and in that of lands beyond the sea.

Linen has been made in Ireland from time immemorial, and was used for articles of dress by the ancient inhabitants. The Brehon laws enjoin the Brughlads, or farmers, to acquaint themselves with the method of cultivating and



FIG. 2.—DESIGNED BY ROBERT J. WOODS FOR
J. S. BROWN AND SONS.

trade both of France and Holland, and draw much of the money which goes from England to those parts upon this occasion into the hands of his Majesty's subjects of Ireland, without

crossing any interest of trade in England, for besides what has been said of flax and spinning, the soil and climate are proper for whitening, both by the frequent brooks and also winds in that country." The climate of Ireland is still recognised as possessing peculiar advantages



FIG. 3. DESIGNED BY LEWIS F. DAY FOR JOHN WILSON AND SONS.

for the bleaching of linen, and large quantities of goods are sent there from other countries to be bleached and finished.

The woollen trade of Ireland, "crossing the interests of trade in England," was ruthlessly extirpated by repressive laws: while the linen industry was encouraged by allowing free exportation to England, by large grants of money for the promotion of flax culture and linen manufacture, and in other ways. In reply to a memorial from both Houses of Parliament in 1698, King William III said: "I shall do all that in me lies to discourage the woollen manufacture in Ireland, and encourage the linen manufacture, and to promote the trade of England;" a promise which was amply fulfilled. While the woollen trade languished almost to extinction, the exports of linen increased a hundredfold in the following half-century.

Another circumstance which gave a stimulus to the linen manufacture at this time was the settlement in the north of Ireland of Huguenot refugees, who introduced improved methods of production. At this early period, of course, both spinning and weaving were carried on by hand, but during the eighteenth century new machinery was invented to diminish the

amount of labour required, and to hasten the processes of manufacture. More recent improvements have revolutionised the trade: hand-spinning has entirely disappeared, and the power-loom has superseded the hand-loom, except for the finer qualities of cloth. The bulk of the output has proportionally increased. There are now in Ireland nearly 900,000 spindles in operation, and more than 30,000 power looms; while some 66,000 persons find employment in connection with the linen manufacture. Not all of these are engaged in the weaving of linen damask, which nevertheless forms a very important branch of the trade.

In dealing with the subject of design in relation to any material, we have to take into consideration (1) the capabilities of the material, (2) the machinery employed in its manipulation, and (3) the suitability of the design applied to it.

The flax fibre is capable of being spun into a thread of great firmness and tenacity, and woven into a cloth of exquisitely fine texture, to which intricate patterns may be applied. The effect of these patterns depends upon the gloss

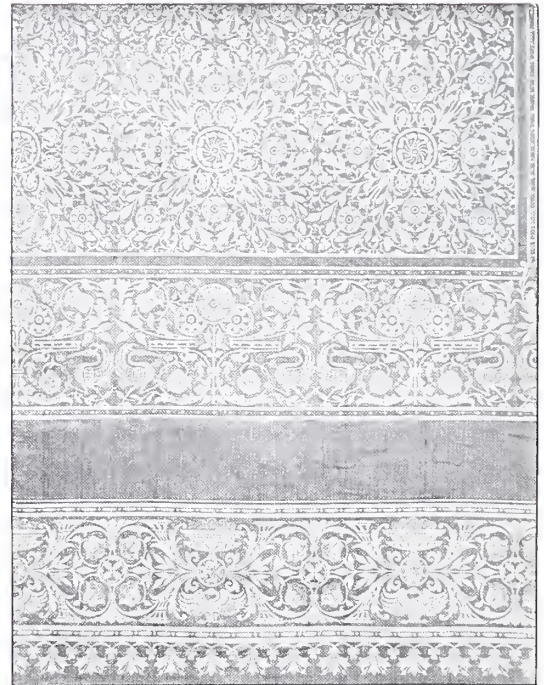


FIG. 4.—DESIGNED BY JAMES WARD FOR IRELAND BROS. AND CO.

of the fibre, which reflects the light variously, according to the direction in which the rays fall upon it; thus upon the contrast of several shades of white (or, rather, delicate grey) with one another. The fineness of the material in the best qualities makes it possible to produce

almost any design; even an appearance of relief can be obtained by varying the texture of the cloth so as to give the effect of shading. "Anything you can draw, we can make," said a manufacturer to me on one occasion; and such being the capability of the material, there is a temptation to put forth elaborate but unsuitable designs, just as a *tour de force*. Some time ago I was shown a beautiful silk and linen table-cloth of French manufacture—the property, I believe, of H.R.H. the Duchess of York—on which was woven a pictorial design, illustrating the story of Demeter and Persephone, the numerous figures being most carefully drawn and elaborately shaded. Beautiful though it was, one could not help feeling that the treatment was quite unsuitable to the material and purpose to which the cloth was to be devoted. As another example of how not to do it, I may mention a table-napkin that was illustrated—I cannot say decorated—with a carefully drawn elevation of the manufacturer's newly-erected six-storey retail warehouse.

Linen damask is woven on a Jacquard loom, and its decoration is subject to the same limitations as that of other textiles similarly produced. The pattern is brought out by an elaborate arrangement of machinery, the directing agent being a series of perforated cards, every hole representing a thread which is to be raised for the passage of the shuttle. In an extensive design many hundreds of such cards will be used; but in the cheaper classes of goods the expense of production is lessened by making one series of cards control several sets of threads, thus repeating the unit of the design. In Figure 1 I have given an example of an ingenious design, in which a satisfactory effect is gained by the use of very limited machinery. It will be observed that the ornament of the side main border (the broad border belongs to the ends of the cloth) is constructed to repeat both in length and width, the unit (9 in. by $4\frac{1}{2}$ in.) going twice into the width, and as often as necessary into the length; one set of cards serving for the whole of the repeats. In the same way the narrow framing border repeats four times in the breadth of the cloth; and the centre "filling" is composed of a recurring unit, nine inches by six. The end borders are eighteen inches deep, so as to fall in with the centre and make even measurements of yards and half-yards in the length. The side borders are necessarily compressed to allow of variation in width by

increasing the number of repeats in the field of the cloth. The design is by Mr. Robert J. Woods, a former student of the Belfast School of Art, and now principal designer to Messrs. J. S. Brown and Sons, of Belfast. Figure 2 is another cloth by the same designer, adapted to a finer quality and wider range of machinery.

Many beautiful designs are produced by Belfast manufacturers; but it must be confessed that the general run of them are devoid of interest and lacking in true decorative feeling.



FIG. 5.—DESIGNED BY EDWIN A. MORROW. SILVER MEDAL, NATIONAL COMPETITION.

Purchased by the Hungarian Government.

Damask weaving has perhaps been less influenced by the recent renaissance of decorative art than almost any other branch of manufacture, and the reason is not difficult to explain. In interior decoration, furniture, hangings, etc., public taste has been greatly guided by the judgment of architects, decorative artists, and other art advisers; but the selection of the table linen is left to the housewife, and, with all due deference to her other good qualities, her art sense is commonly defective. She likes something that is pretty and that she can understand—bunches of roses, ferns, ivy leaves, etc.; and the manufacturer caters for her taste, content to follow rather than to lead. A few firms have

been bold enough, now and then, to commission eminent designers, such as Mr. Walter Crane, Mr. Lewis F. Day, Dr. Dresser, and others; and have produced patterns that have been real works of art, but these are the exceptions. Mr. Crane executed an important design a few years ago for Messrs. John Wilson and Sons, the subject being *The Five Senses*, which were illustrated by decorative figures and animals, designed in his facile and charming manner. The cartoon was exhibited in the Arts and Crafts Exhibition of 1896, and reproductions of portions of it have appeared in several Art magazines. The same firm has produced several of Mr. Day's designs, a portion of one of which is shown in Figure 3. It is treated with his customary delicacy and sympathy with his material: the small scale of the illustration, however, does not do justice to the beauty of the design.

Figure 4 shows a portion of a cloth manufactured by Messrs. Ireland Brothers and Co., from a design by Mr. James Ward, Headmaster of the Macclesfield School of Art, who received his early training in the Belfast School, and who has from time to time given his native city the benefit of his wide experience in decorative matters.

Recognising the need of reform in the matter of designing for damask, the Board of Managers of the Belfast Government School of Art have

lately turned their attention to the subject; and, stimulated by the offer of substantial prizes by local firms, the students have produced some excellent designs in recent years. Last year Mr. Lewis F. Day was engaged to adjudicate upon the designs for local competitions, and also to deliver two public lectures on decorative art, which aroused a considerable amount of interest. Two examples are given of students' works which

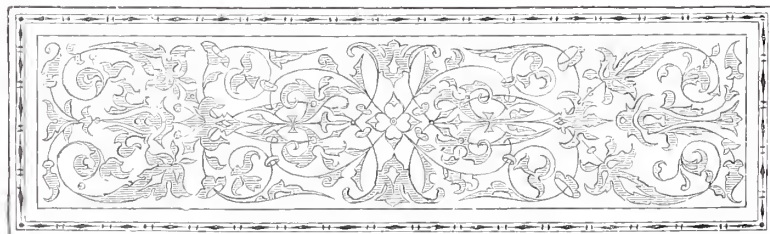
received awards in the National Competition last year. Figure 5, by Edwin A. Morrow, gained a silver medal, and was selected for exhibition at Buda-Pesth, being ultimately purchased by the Hungarian Government. The other one is given as an example of a common, and sometimes effective, treatment of linen damask, in which an interchange takes place between the ground and the pattern.

It will doubtless be a long time before the old popular designs disappear from manufacturers' pattern books. Every good design, however, which is commercially successful will help to oust them. With the general growth of taste we may hope that

by degrees mere imitation of natural forms will cease to be regarded as the test of excellence in design, and that imagination, beauty, thought, and invention will be looked for instead. Linen damask is a beautiful material, capable in the hands of a true designer of interesting and characteristic treatment, which hitherto it has rarely received.



FIG. 6. DESIGNED BY DAVID GOULD. BOOK PRIZE, NATIONAL COMPETITION, 1898.



THE VAN DYCK EXHIBITION AT ANTWERP.

BY LIONEL CUST, DIRECTOR OF THE NATIONAL PORTRAIT GALLERY.

ANTWERP has always held a proud position among the patron cities of art. Her annals born in the city, was, and has always remained, the presiding genius of painting on the banks



DÆDALUS AND ICARUS.

From the Painting by Van Dyck in the Possession of the Earl of Bedford. Engraved by R. Taylor.

show that the practice of the fine arts in every branch was regarded as an important factor in her commercial success. It is but a few years since Antwerp celebrated the tercentenary of the birth of Rubens, who, though not actually

of the Scheldt. It was natural, therefore, that the city of Antwerp should wish to commemorate in a similar way the birth of her own son, Anthony Van Dyck, the assistant of Rubens, who had struck out for himself a special line of fame

not only in his native country, but also in Italy, and last, though by no means least, at the Court of Charles I in England,

by a difficulty. The number of important paintings by the master in Flanders and Belgium is very limited. Apart from those in the Musée des



A LADY AND CHILD.

From the Painting by Van Dyck in the Possession of Earl Brownlow. Engraved by F. Babbage.

Encouraged by the great success of the Rembrandt Exhibition at Amsterdam in the previous summer, the Antwerp authorities decided to hold an exhibition of the principal paintings by Van Dyck. Here, however, they were met

Beaux-Arts at Antwerp and in the Picture Gallery at Brussels, the most important works by Van Dyck in his native country are his great paintings in the various churches at Antwerp, Courtrai, Malines, and elsewhere. The glorious paintings

by Van Dyck at Genoa, the galaxy of beauty and history depicted by him in England, have always been not only misrepresented in Belgium, but were to the bulk of the Flemish nation almost entirely unknown. It followed, therefore, that the success of such an exhibition at Antwerp depended upon the loans that might be obtained from the Church in Belgium, or from private owners in Italy and Great Britain.

A satisfactory note was at once struck by the willing co-operation of the Cardinal-Archbishop of Malines, who not only gave his consent to the loan of the important paintings in the churches, but also added to the opening ceremony the dignity of his own presence. Through the Cardinal's assistance the exhibition therefore was able to bring together, for the first time in their history, the important sacred paintings by Van Dyck, the series only wanting those from the Imperial Gallery at Vienna and the Prado at Madrid to make it complete. Even the jealous village of Saventem was induced to part with its famous "St. Martin" on so important an occasion.

Although these paintings show by no means the most important or satisfactory side of Van Dyck's art, their reunion offered an opportunity of the deepest interest for the study of the various problems as to his debts to Rubens and above all to Titian. Unfortunately, the paintings have in some cases been sadly deteriorated by damp and neglect, and in more than one instance they have been permanently damaged by ignorant restorations. Such an opportunity for historical study is not likely to occur again.

With regard to the paintings by Van Dyck at Genoa and elsewhere in Italy, the Antwerp committee were not so fortunate, and this side of his art was only represented by a very few paintings of importance, including, however, a fine full-length portrait of the Marchesa Brignole-Sala lent by the Duke of Abercorn.

In England the appeal from Antwerp met with a more favourable response. A small committee was formed with Sir J. C. Robinson, her Majesty's Surveyor of pictures, as chairman, to try and borrow paintings for the Antwerp Exhibition. This was a matter of some difficulty, since, apart from the duty of persuading private owners to send their valuable pictures across the sea, it was the further duty of the committee to select from the immense mass of material in Great Britain such paintings as seemed to them of high quality enough for such an exhibition, and such moreover, for the most part, as could safely be attributed to his own hand. The London committee were,

however, successful in obtaining the loan of thirty-eight fine paintings, and the Antwerp authorities have been the first to acknowledge that the success of their exhibition has been due to the generosity of H.M. Queen Victoria and of those noblemen and other owners in Great Britain who consented to lend their pictures.

From Windsor Castle came "The Three Children of Charles I," "Charles I, painted in three positions," and "Carew and Killigrew." Earl Spencer sent from Althorp five paintings, including the famous double portrait of "The Earl of Bristol and the Earl of Bedford," "Dædalus and Icarus" (see illustration), and the fine full-length portrait, since identified as that of the Duc d'Arenberg. The Earl of Darnley lent from Cobham Hall the priceless double portrait of "Lord John and Lord Bernard Stuart;" the Duke of Devonshire from Chatsworth the full-length portrait of "Arthur Goodwin;" Lord Sackville from Knole "Edward Sackville, 4th Earl of Dorset;" Viscount Cobham from Hagley "James Hay, 2nd Earl of Carlisle;" and the Duke of Norfolk lent the magnificent "Thomas Howard, Earl of Arundel, with his Grandson." Other important paintings were lent by the Duke of Westminster, the Duke of Grafton, Lord Methuen, Sir Francis Cook, Earl Brownlow (see engraving of "A Lady and Child"), the Marquess of Lothian, and others.

It remains to be said that, apart from a few interesting paintings from private owners in Paris, Belgium, and Vienna, the most important among the loans from foreign countries was the famous "Philip, Lord Wharton," lent by the Czar of Russia from the Hermitage collection at St. Petersburg as a proof of his interest in the exhibition. The collection was further supplemented by original drawings, including the famous and all-important sketch-book from Chatsworth, and also by a collection of photographs from the paintings in the public galleries at Berlin, Cassel, Munich, Vienna, Madrid, and elsewhere, the loan of which it was for obvious reasons impossible to obtain.

The art of Van Dyck falls short of that of Rembrandt, perhaps, in feeling and intensity, and in power and originality of that of his master, Rubens. Facile and adaptable, almost feminine as his character seems to have been, the Antwerp Exhibition showed for the first time the width and scope of his aims in art, and afforded a proof how little these have been understood, and how necessary it is now to revise any opinion and judgment which critics and historians may have passed upon his paintings before the date of this exhibition.

THE ROYAL COLLECTIONS.

DECORATIVE ART AT BUCKINGHAM PALACE.—I.

By FREDERIC S. ROBINSON.

IT would be too exciting were we to find a skeleton in every cupboard, even in the house of a friend, not to say in one's own. I have, however, lately been thinking how much it would

bronzes and tapestries, but ask for some pretty little story about any work of art the intrinsic merits of which may be insufficiently stimulating. Unfortunately, the supply of these literary-artistic "trouvailles" is excessively limited. Most chairs and tables have no "secret dossier" hidden under the framing.

There are not a few intimate and domestic details, rigidly excluded from "serious" historical works, which yet have their importance in relation to the world's great events. Frankly, some of these last are dull to read of—the fault lies in oneself, no doubt—but if you approach them after previous contemplation of the chief actor's wig-powder, or inspection of some trinket which he has actually handled, the dry bones of his unimportant diplomatic triumphs may be made alive. Messieurs de Goncourt knew very well that besides the academic there is also the romantic way of writing history, and to the mere furniture lover the latter method is the more inviting.

Except in very serious moods some people do not naturally turn to the consideration of that disastrous change of policy which threw France into the arms of her traditional foe by the treaty of Versailles in 1757. It is the pink, white, and blue powders which M. de Kaunitz used to have sprinkled on his head as he passed between his rows of hairdressers, and the letter which he wrote to Madame de Pompadour about a certain writing desk, which set us thinking.

A fine writing desk it was, which took two years to make, and for which Venevault the miniaturist charged 600 livres, and the jeweller Lempereur more than a hundred times as much. Then there were other little bills of the cabinet maker and the chaser which brought the total up to nearly 80,000 livres, and all for what? Just a casual present from one imperial lady to another (who was only called royal by courtesy), and between whom you would not have suspected such amenities. Why should Maria Theresa



VISITORS' CORRIDOR, BUCKINGHAM PALACE.

assist the appreciation of objects of applied art, if every old bureau table or cabinet had in some secret drawer (discoverable without unreasonable exertion), if not a few forgotten bank-notes, at least some little paper hinting at the vicissitudes it has experienced, the comedies and tragedies of which it has been the witness, and sometimes the helpless cause. So might readers of this Magazine, when they see a page headed "The Treasures of Buckingham Palace," lay themselves out not merely to study the beauties of the

knock some of her favourite Japanese lacquer to pieces to make this writing-desk inkstand for a lady of whom she certainly never approved? Well, that brings one to the study of motives, and the reasons for as careful a choice as ever was made of the psychological moment for making a present. Now we are launched, as it were, and take a real interest in the affairs of France and Austria and Prussia—ancient history which may have bored us not a little before. Let others advance to the possession of historic Truth by the hard high road of the historians; but let us take a little byway of art and make it as entertaining to ourselves as we can. The progress made will probably be equal either way.

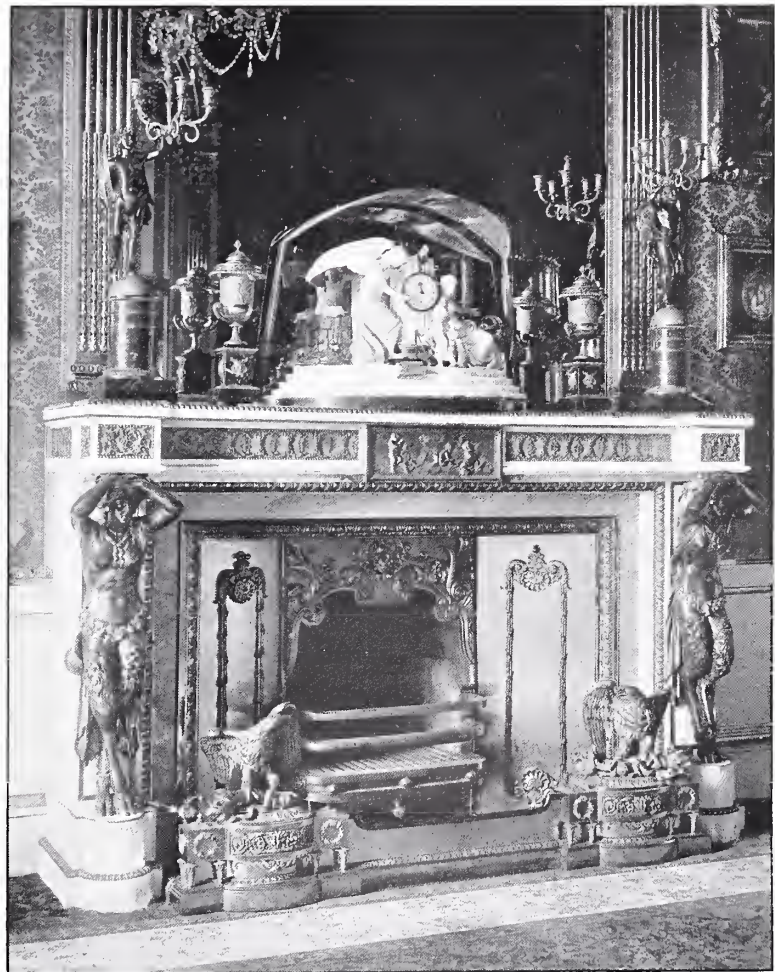
There are tales to be told here and there of objects uninspiring to many of us, such as those pieces of Oriental porcelain mounted with the skill of Caffieri and of Gonthière. A cracked piece at Buckingham Palace sets us wondering whether it is the one over which Marie Antoinette the child-wife, her husband, and her brother-in-law, the Comte de Provence (for whom perhaps, if not for his brother, d'Artois, was made the Gonthière cabinet at Windsor) all fell a-quarrelling. The secret correspondence of Maria Theresa with Count Mercy-Argenteau tells us all about it. In M. de Provence's room was a very artistic piece of china. When Louis, the Dauphin, soon to be the XVith, was in that room he had a habit of handling it, which seemed to annoy the Comte de Provence. Marie Antoinette starts teasing him about his fears for his china ornament one day, when M. le Dauphin, who, as usual, has got it in his clumsy hands, lets it drop and be broken. Tableau! The Comte de Provence rushes at his brother, and the two fall to pommelling one another merrily. The poor little girl is aghast, but has the presence of mind to throw herself between the combatants, and is rewarded with a scratch on the hand for her pains.

Later there is that more pitiful tale of poor Madame Dubarry being hunted to death by the false witness of her servant Salenave, who revenges himself for dismissal on account of his daily thefts of the fine china of Luciennes. We can see before us, as his counterpart figures in some pictures of

Vanloo, the Indian accomplice Zamor, whom his mistress had herself held as a child at the baptismal font. But "the Revolution had made him a man, and treachery was to make him a citizen," and so the dark-skinned scoundrel repays his mistress by hounding the frightened woman to her fate.

Now, with all these frivolous ornaments is there no food for philosophic reflection in the contemplation of their changed environment? Somehow they do not seem so vicious, now that they have been transplanted from their former questionable surroundings. Does it not make us less anxious to twaddle about the "debased art of a licentious court," than to recognise what a fine art it was at its best, and to feel sorrow for the poor artists whose life-work spelt for most of them starvation and ruin?

And what of Buckingham Palace, which holds such treasures? The London abode of her Majesty the Queen is a large modern successor to a series of houses which were built on the site of the Mulberry Garden planted by James I in 1609.

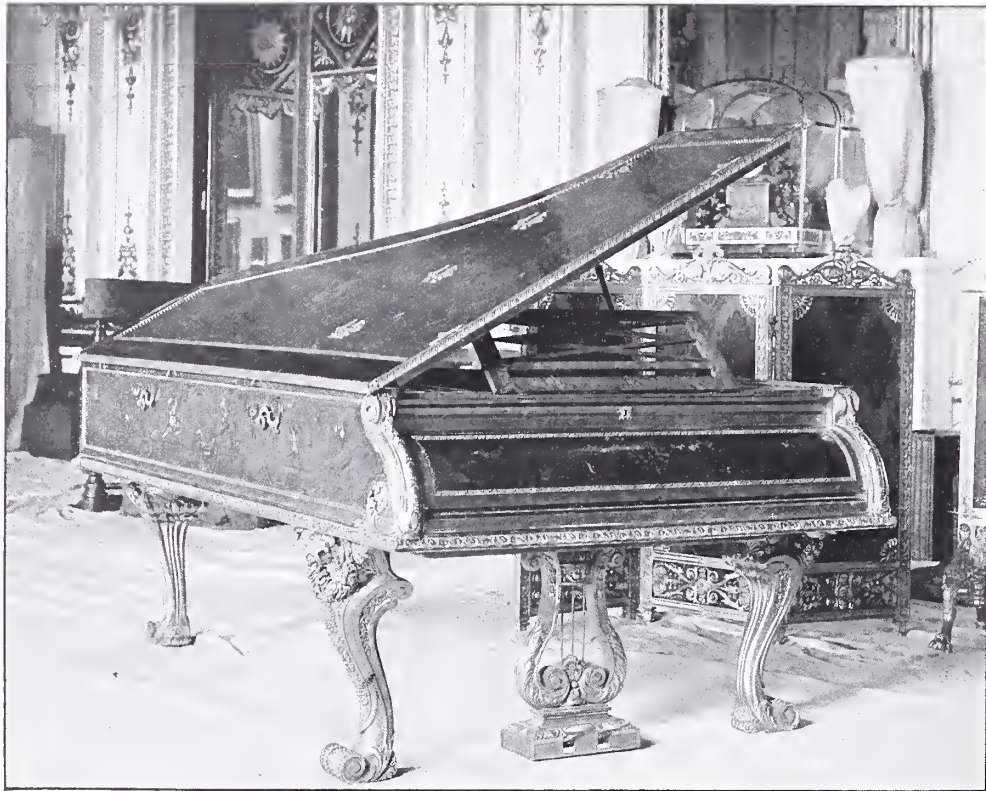


MANTELPIECE IN THE SITTING-ROOM, KNOWN AS THE ROYAL CLOSET.

A "Keeper of the Mulberries" was an official of the Household as late as 1672, and equalled in dignity, perhaps, the holder of the "Governorship of Duck Island" in the lake of St. James's Park, a salaried appointment which was actually bestowed by Charles II upon St. Evremond.

Goring House is the first building we hear of on the site of the present palace; it was called Arlington House after its lease to the

British Museum. There is a "Bow Library," so called from its rounded corners, at Buckingham Palace now, but it is a room which contains no books, only a collection of china, including one of the most celebrated pieces of Sèvres in the world. George IV began rebuilding the palace with the aid of the architect Nash in 1825, but, preferring Carlton House, he never lived there himself. In 1846 the east front,



PIANO IN VERNIS-MARTIN IN THE WHITE DRAWING-ROOM.

Earl of Arlington, of the "Cabal" Ministry. This nobleman is said to have brought over from Holland the first pound of tea ever introduced into England. The price, sixty shillings, made it an appropriate beverage for palaces, and it is reasonable to assume, with the author of "Walks in London," that the first "five-o'clock tea" may have taken place on the site of the present royal residence. Arlington House became Buckingham House in 1703, when it was bought and rebuilt by John Sheffield, Duke of Buckingham.

In 1761, Somerset House, previously dower-house of the Queens of England, was turned into public offices, and Buckingham House was bought from the Duke's heirs for £21,000, settled in 1775 on Queen Charlotte, and called the "Queen's House." George III here accumulated the library which George IV gave over to the nation as the "King's Library" in the

360 feet long, was added by Blore, and in 1851 disappeared its chief extraneous ornament, that Marble Arch of triumph which now adorns the north-eastern entrance of Hyde Park.

Pictures are just now outside our scope, though the Buckingham Palace collection of Dutch works ranks with the finest in the world; but besides these and the interest which attaches to a secluded palace which it is not easy for most of us ever to see, there is a vast number of objects of decorative art of all kinds, including many of the finest quality.

Buckingham Palace is commodious and pleasant, with its outlook upon a garden the size of which comes as a surprise to those who have never suspected the existence of it, or its lake of five acres, or its pavilion decorated with the little frescoes of Landseer and Stanfield, Leslie and Maclise. There are numerous corridors — "Princesses'," "Household," and "Visitors'" — to pass through



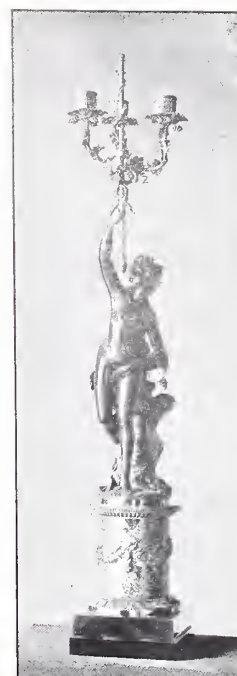
CANDELABRUM.

After Clodion.

which once or twice in the day gives one quite an appreciable walk. There is a series of drawing-rooms, called, as at Windsor, after their upholsterings—the White, the Green, and the Blue. Certain apartments, such as the Queen's Luncing-room, which are decorated in the Chinese style popularised by Sir W. Chambers, are supplied with furniture from the "Pavilion" of George IV at Brighton. These are an amusing but not beautiful reminder of that Prince's very fallible taste. But, *pace* Mr. Hare, there are very many other things of interest which would excite the envy of private individuals with acquisitive tastes. In a pleasant and airy corridor

of the beginning of the last century. This is not the only thing of the kind in the palace, I am told. There are six small cabinets in a similar style of English carving somewhere downstairs, which are used as linen-cupboards. What was the original use of them, and whence did they come? From Kensington Palace, where the large piece formed the pipe-case of a mechanical organ, and the little cabinets held the various barrels. But these are out-of-the-way things that only deserve a passing mention.

The first illustration gives a general view of one of the private corridors upon which open the doors of the bedrooms reserved for visitors. The



CANDELABRUM.

After Clodion.

which runs along the top storey of the palace, I discovered a great glass-fronted cupboard. In this are stowed away, as close as they can be packed, literally hundreds of small pieces of Oriental china and lacquer-work, interspersed with English and other porcelain, sufficient to set out the parlours and drawing-rooms of a dozen country houses. Hours might be spent in sorting and arranging the contents of this cabinet, and whole days in placing them so as to do justice to their intrinsic merits. One little box in French ormoulu, supported by two Oriental porcelain figures on an ormoulu base, was for itself alone worth coming to see. Not far away, in the sitting-room of a Maid of Honour, which opens on to the same corridor, is a huge wardrobe in mahogany, beautifully carved with flowers in the manner character-

smshine pouring pleasantly in lights up on the right the huge picture by Mr. Val Prinsep, R.A., of Lord Lytton proclaiming her Majesty to the native potentates as Empress of India. The

Bouffe cabinets placed at intervals and supporting Oriental porcelain, chiefly mounted for George IV, are modern, but serve their decorative purpose. One or two Japanese lacquer cabinets, in beautiful condition, are scattered about, and the Oriental vases that rest upon the floor are, some of them, brilliant in colour and remarkable in size. The vast mirrors, festooned with flowers in gilt, which fill up the ends of these corridors add to the sense of light and length.

The very fine white and grey marble mantelpiece with ormoulu mounts and figures of wood-nymphs in bronze is to be found in the sitting-room, known as



GILT MIRROR FRAME

the Royal Closet. The two bronze figures, beautifully modelled and finished with wreaths and girdles and drapery of ormolu, are worthy of the hand of Clodion, and remind us of the Caryatid figures on the "Gouthière Cabinet" in their style, and, in their position, of the satyrs carrying children, on each side of the fireplace in the Crimson Drawing-room at Windsor.

The grand pianoforte, on page 18, is one of the chief ornaments of the White Drawing-room. In order to contain the action a beautiful old Vernis-Martin harpsichord case has been enlarged and spoilt. The wide border of the lid is new; only the centre with its finely toned old-gold ground, painted figures and flowers is in



CLOCK—PERIOD OF LOUIS XIV.

the real Vernis-Martin; and the difference between the two is great. In the border the crackled texture of the old is wanting, and the red does not match the quality of that on the original panel.

An illustration is given on page 19 of one of a set of four mirror frames from Kensington Palace, which are carved with a heron in complete relief on each side, hanging wreaths of flowers and "rocaille" work in that Louis XV style which Chippendale and his contemporaries, Mainwaring and Ince and Mayhew, so frankly imitated.

The two can-

delabra in bronze figures and all the accessories of vine leaves, horn pipes, and sheep-skins that flutter behind. Clodion and Gouthière may well have collaborated to produce these charming ornaments.

A collection such as that of Buckingham Palace is full of piquant contrasts. Here is one in clocks. A grandiose monument is the first of the two which we illustrate on this page. More than nine feet high, it stands in one of the vestibules against a mirror which helps to enhance its dignified proportions. It is of the period of Louis XIV, and its straight sides with glass front are flanked by two large female figures in bronze. Great

same page I have mentioned in a former Windsor article on the work of Clodion, the ill-starred but delightful artist who gave to classical themes at the end of the eighteenth century in France a life and grace which were all his own. To appreciate these running nymphs with bunch of grapes and cup in hand, it is only necessary to compare them with the elaborate Empire formalisms, probably by Thomire, of the next two illustrations. Everything is in keeping, from the grey marble pedestals with ormolu festoons of flowers, to the pretty and light vine-entwisted candlesticks which the figures hold in their up-raised hands. The chiselling of these bronzes is most minute, both in the



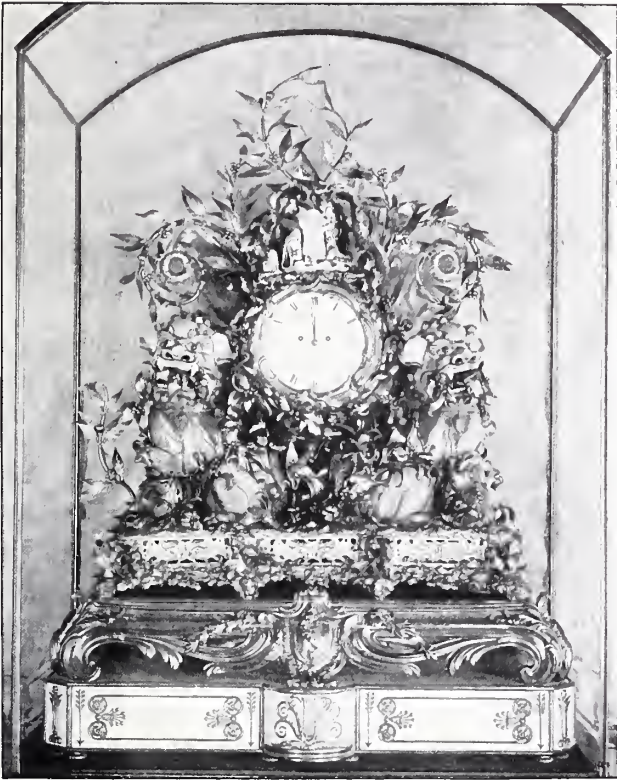
CANDELABRUM

By Thomire



CANDELABRUM.

By Thomire.



CLOCK FROM THE BRIGHTON PAVILION.

festoons of ormolu hang from rams' heads on each side of the dial, which is surmounted by two bronze cupids with the Gallic emblem of a cock between them. The pedestal is decorated

with four ormolu reliefs representing Venus Vulcan at his anvil, the many-breasted goddess, and Neptune with his trident.

The other clock is a fantasia from the Brighton Pavilion as devoid of design as the other is well-considered in that respect. Its place is on the mantelpiece of the Queen's Luncheon-room, and it is one of the wildest pieces of debased Rococo imaginable. Various pieces of Oriental porcelain are mounted in ormolu to form the body. Two peacock-blue grotesque Japanese dogs are on each side of the clock face, which consists of a handsome green, red, and white vase of a flat shape. On the top of this is a figure of a man with one or two children. The plinth has three very pretty porcelain plaques. The ormolu foliated work is naturalistic, the leaves near the clock face being tinged with green. If it is permissible to speak of dignity and impudence in design, these two clocks may be said fairly to exemplify these opposite characteristics.

The last of our illustrations shows one of a pair of large cloisonné enamel bowls with turquoise blue body lozenged or trellised in a geometrical pattern. On each side of it are two fine rectangular Oriental vases in dark blue, pencil gilt, with white panels most gaily painted with flowers and birds. They are a splendidly decorative pair of vases four feet three inches in height, and of a style the colour of which, though not the colossal size, was much imitated at Worcester under the brilliant period of Dr. Wall, the founder of that factory.



CLOISONNÉ BOWL AND ORIENTAL VASES

JOAN OF ARC IN ART.*

UNLESS a national hero belongs to comparatively modern times, it is not to be expected that the graphic arts will attempt his glorification, except in an imaginative way. When he belongs to a remote past, the artist instinctively feels that it is rather to the poet

lived at a time when the practice of art was blossoming into full flower, and at a moment when the time was ripening for the invention of printing. Religious exaltation has something attractive at all times for all persons, even for those who do not claim to be religious folk;



THE DEPARTURE FROM VAUCOULEURS.

From the Wall Painting in the Panthéon by Lenepveu.

that the task should fall to embroider the more or less legendary triumphs, sacred or profane, that have endeared his memory to posterity. Joan of Arc, as a national heroine, fulfils every condition for artistic celebration: her sex, that commands the chivalry of her countrymen; her religion, that is symbolised in the belated *amende honorable* conveyed in her canonisation of the Church; her physical courage and military skill, that extort the homage of all who admire those qualities which even in a man, much less a woman, would have compelled universal admiration; and a moral power and mental vigour, brought out to the full before her "judges," which in the simple peasant girl may be regarded as miraculous. Above all, she

* "Jeanne d'Arc: racontée par l'Image, d'après les Sculpteurs, les Graveurs, et les Peintres." Par Monseigneur Le Nordez. Paris: Hachette et Cie.

and when its result is to inspire a simple maid to forget her sex and to rise to the leading of her country's power to drive back the invader—a feat which all the manhood of France had been unable to accomplish—the spectacle is one which must inspire the poets of the brush and chisel, and induce in the spectator a kindly indulgence for their works which their technical excellence may not always claim of right.

It was a happy idea on the part of Monseigneur the Bishop of Arca to let the history of Joan of Arc be told by the works of art which her deeds and martyrdom had inspired. Although the result is perhaps somewhat incongruous in effect to the reader who simply turns over the pages of this beautiful volume, it is soon perceived that a logical idea has been closely and very successfully carried out. Monseigneur Le Nordez has divided Joan's life into ten main

episodes, devoting to each a chapter, and illuminating every such division with the graphic or plastic illustrations as are best known or are most worthy. The result is more than three hundred "figures," of which the vast majority deal with Joan's career—her portraits, exploits, and the like, while nearly every form of art has here its example: early woodcut and illumination, sculpture, painting, enamel, glass-painting, medal, drawing, lithograph, even poster—from Charles VII's "Vigiles" to the die of M. Oscar Roty and the pictures of M. Benjamin-Constant and Mr. George Joy. It is perhaps something of an *olla podrida*, but such a one was wanted, not only to carry out the pretension of the title, but in order to show how differently the episodes treated one by one have struck the mind and imagination of the various artists. It is needless further to indicate the range covered by such a system of illustration, or to say more than that the artists' names make up a list of the most celebrated in the art of France, from Fouquet to Fremiet and the rest of the present day. These works are reproduced in photogravure and in the tint-process, certain of the latter being here reproduced; and the result is acceptable in every way.

The Bishop of Area, after expressing a devout hope that the person of Joan of Arc may be the rallying-point of all Frenchmen in the near future, begins his recital of the house of Domrémy, where, in her early youth, she began to "hear the voices" that prompted every act of her life thenceforward. Then comes the voyage to Vaucouleurs, and to Chinon and Poitiers, with further introduction to her friends; then Tours and Blois, with her military establishment and reform of the army; Orleans and Rheims, and her first triumphs; Paris and its siege, and her proofs of military genius; Saint-Denis and Compiègne, the faltering of her allies, her abandonment by fortune, and her capture by the enemy; from Beaulieu to Dieppe, as the prisoner is marched from place to place, the

victim of doubt and of anguish that were soon to be justified by betrayal: Rouen, with her imprisonment, her mock trial, her mental tortures, and final martyrdom: all this is set down in accordance with history. Documents are quoted, and the whole recital is stimulated by the spirit which the distinguished writer infuses into his work. It is not what we would call a biography, but a picturesque view presented by an ecclesiastical dignitary.

Lastly, Monseigneur Le Nordez sets forth in plain terms the shameful tragedy of the surrendering to the English for execution the person of the heroic maid, for so much cash down—a transaction, as he curiously leads his readers to realise, more shameful to the French who betrayed and sold her than to those who, acting in accordance with the savage practice of warfare and of superstition, bought the Pucelle whom they could not defeat. The whole plot, in all its terrible development and consummation, is told once more by the Bishop, and as we read we are reminded of another conspiracy of our own day, not wholly unlike and certainly not disclosing a whit more genuine patriotism. Is it that the same spirit, unshooled by civilisation, is abroad once more? How else should we have a plot more base and sordid, more foully unworthy of manhood and of the most elementary conceptions of truth, honour, and justice, and without the excuse of that blind mediæval religious belief and superstition that masked the intrigues of the false Bishops Cauchon de Beauvais and Regnault de Chartres? The treachery of the Governor of Soissons; the white fear, real or assumed, of Guillaume de Plavy; the falseness of Guillaume le Berger, Loiseleur, and the rest; the malignancy of the Vicar



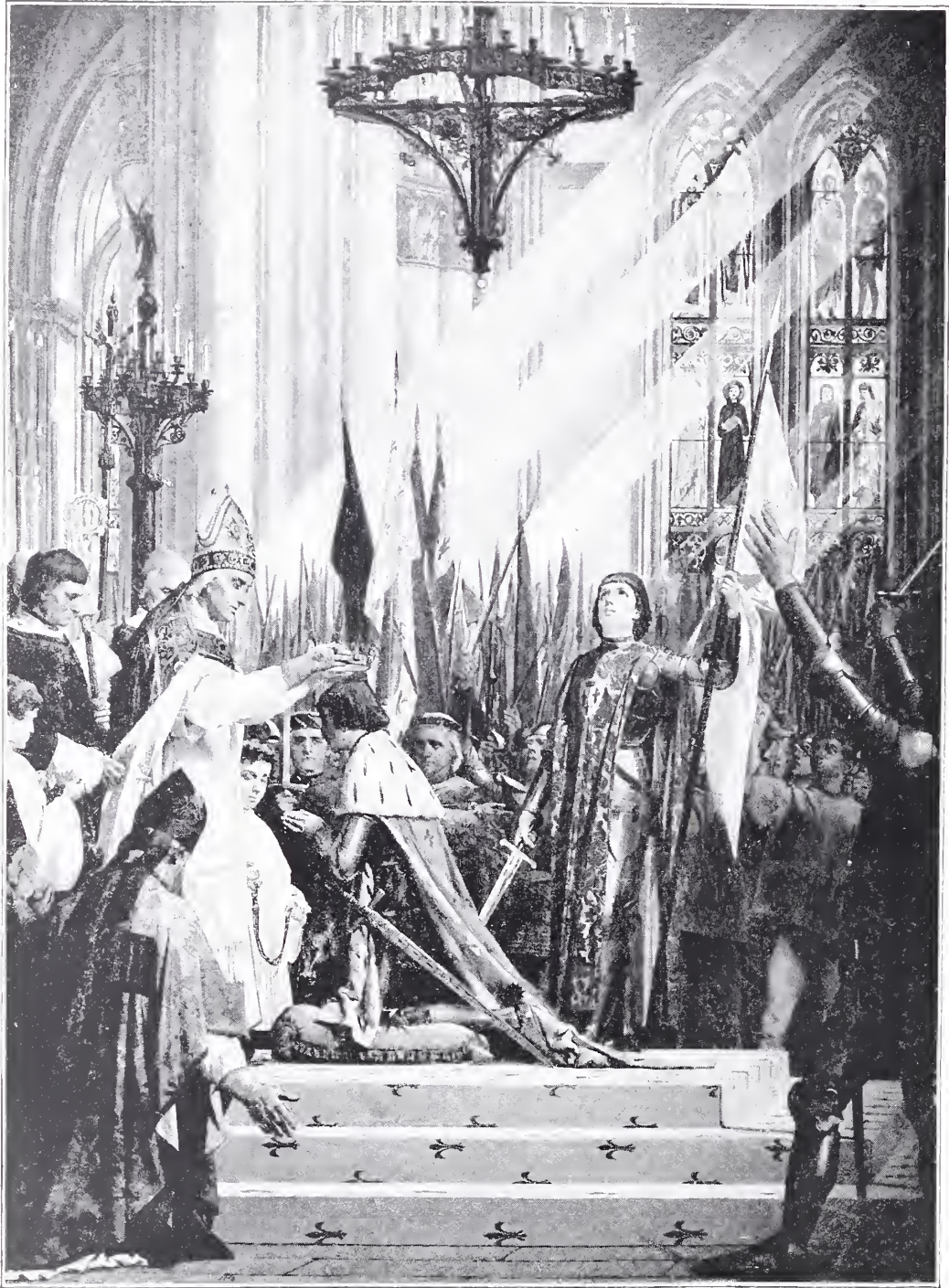
JOAN OF ARC.

From the Statue by Beglard.

General of the Inquisition and of the University of Paris; the unblushing avarice of Jean de Luxembourg and the Duc de Bourgogne, who sold their victim for 10,000 golden francs; and the indifference of the ungrateful King, Charles VII, who did not choose to outbid the foreigner to

save his saviour—all these, among the crowd of criminals who plotted against the life of the girl, the true betrayers—did they, these priests and military leaders, play a meaner part than

brought forth her heroes and martyrs as well as their vile, venomous persecutors; and thus may retain our admiration for her greatness and her splendour, even while she thrills us with



THE CORONATION OF CHARLES VII, 17 JULY 1429

From the Wall Painting in the Panthéon by Lenepveu.

the persecutors, torturers, forgers, and schemers of to-day?

But France, who gave birth to the pitiful crews, bore, too, the Pucelle herself. She has

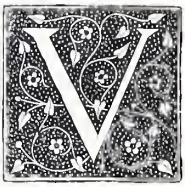
horror at the shameless villainies enacted in her name. She must indeed be great when, in spite of all, she retains her hold on the affection of the world.

No doubt, Monseigneur Le Nordez seeks to pass a kindly veil over the responsibilities for these enormities, by emphasising, after the manner of his countrymen, his denunciation of the wicked Englishmen who paid the money rather than the misguided French who accepted it, and we are not surprised to read of "l'infortunée victime des Anglais et de Cauchon"—that Bishop who is so far made the scapegoat to bear the sins of others besides his own. The story is told picturesquely, with much simplicity, the case presented, and the passages commented on, in such manner as his grace's office requires. But although the saintly divinity of Joan's in-

spiration and the exhortations that intersperse the historical passages are, perhaps, too frequently insisted on for the general English taste, this story of the life and death of the noblest daughter of France is told with more lucidity and sympathy than any other with which we are acquainted; while its picturing is so complete that not very much is lacking. The only wonder is that so great and patriotic a theme has not called forth ere this, from the masters of the brush and the chisel, *chef d'œuvres* even more remarkable and more numerous than those which the diligence of Monsieur Prunairc, the Bishop's collaborator, has succeeded in bringing together.

THE ART SALES OF THE SEASON.*

I.—PICTURES



VIEWED from whatever standpoint, the season which has just closed will always rank as one of the most remarkable in the annals of picture sales. There has been no collection of pictures of the uniformly high quality of

the Dudley sale of 1892, nor of objects of art like that of Mr. Magniac of the same season; but the smaller collections have been exceptionally numerous, and the prices throughout largely without precedent. Much of the price element is due to the greatly increased number of American buyers, to the highly prosperous condition of the commercial community in England, and to the fact that national prosperity means an immediate increase in the number of collectors. But whatever the cause, the fact of high prices is undeniable and irrefutable. A very rough estimate of the various gross amounts of the sales at Messrs. Christie's during the seven or eight months which they are actually selling will place their turnover at not much less—and probably more—than £1,000,000. Eight of the chief sales of the season alone show a splendid total of nearly £284,000 for fourteen days in all. These eight sales are as follows:—

Kelk, and other properties, March 11	£22,000
Miéville, April 29	£41,751
Fowler, May 6	£65,355
Miles, Methuen, etc., May 13	£35,000
Bardini, June 5-7	£21,609
Sykes, Napier, and Ettrick, etc., June 10	£20,000
Marlborough Gems, June 26-29	£34,827
Vienna collection, July 3-5	£21,609

The minor sales which resulted in totals

varying from £3,000 to £10,000 each were scores in number, and need not be here specified. A glance at the foregoing list will show that two very important collections—the Bardini and the Vienna—have come from abroad. Apart from the fact, which I think will bear the severest scrutiny, that London is the best possible market for pictures and objects of art, it is also the cheapest in the way of charges. The inclusive cost is about seven per cent. In the various great Continental centres the charges are so elastic that the vendors usually consider themselves fortunate if they come off with only twenty per cent. deducted from the gross total. In Paris there are the notary, the auctioneer, the expert—not to mention other hangers-on—each of whom expects his percentage, and some of whom are not above plainly intimating that they expect a small present in hard cash in addition to their legal charges; the catalogue, moreover, is an additional "extra." They do, it is true, some things better in France than in England, but an art sale is clearly not one of them.

The picture of the year was the noble Hobbema in the Fowler sale. The demand for fine or characteristic examples of Turner at the various periods of his career was clearly shown in the same sale when ten water-colour drawings and two pictures realised more or less amazing prices. Portraits by masters of the Early

* Unless otherwise stated, all the sales mentioned in this article have taken place at Messrs. Christie, Manson, and Woods', to whom we are indebted for permission to reproduce the accompanying illustrations.

English and other schools have throughout the season excited keen competition and have realised high prices, and in this section two works of Franz Hals have outdistanced all the others. The works of Hoppner and Racburn—seeing that the supply of Reynoldses and Romneys has almost ceased—are apparently “in” for probably a long spell of popularity and big prices. During the last season an uncommonly large number of portraits in pastels by J. Russell, R.A., have come up for sale; the



A LANDSCAPE (9,100 GUINEAS).

From the Painting by Hobbema.

prices which these have realised are quite noteworthy. A few years ago no self-respecting collector would give house-room to this class of picture; and it was not until about three years ago that Russell's pastels attained to the dignity of three figures in the sale room. Drawing in pastel, it will be conceded, does not appeal to the *hoi polloi*, and the *nouveau riche* likes much more colour and show for his money; but to any person of refined or artistic feeling there is much that is charming and attractive in this comparatively neglected phase of art. It will be interesting to see if the high prices paid this year are fully maintained during the next few seasons.

So far as early Italian masters are concerned, the season has been a poor one, and but for the small collection sent by Lord Methuen from Corsham Court it would have been of very little account. Most of them were at the Old Masters in 1877, and were brought home from Italy by

the Rev. J. Sanford, who was a very good judge, and whose pictures had not passed into the possession of the Methuen family when Waagen visited Corsham Court sixty years ago. The most interesting of all was a life-size portrait of himself by Andrea del Sarto, painted for the Ricci Gallery, 890 guineas; a Coronation of the Virgin, by Gentile de Fabriano, 560 guineas, and a Holy Family, by Lorenzo de Credi, 680 guineas, are the only others in the collection which we need specify. On June 6

an important Botticelli—the Holy Trinity and Saints, one of the four pictures purchased in Italy by the late Sir Henry Layard, and measuring 83 in. by 71 in.—sold for 1,100 guineas. The Bardini collection also included a Botticelli, Judith with the head of Holophernes—Judith in grey and mauve robe, a sword in her right hand and a twig in her left; this picture measures 11½ in. by 8½ in.; it is from the gallery of the Prince de Fondi, at Naples, and is very similar to one in the Uffizi gallery at Florence. It realised £1,100. This sale also included a pair of *cassone* panels, painted in brilliant colours, heightened with gold, representing episodes in the history of Jason, by Pesellino; the pair sold for £1,200. An interesting work by Paolo Uccello, “St. George and the Dragon”—view of a town in the background and an extensive garden in the middle distance—sold for

£1,450. At Mrs. Higgins's sale, on April 22, a Paris Bordone, “Baptism of Christ,” with St. John on a bank pouring out water from a vessel, realised 1,070 guineas—it originally came from the Palazzo Ambrosia Doria, and was bought at the Meigh sale in 1850 for 100 guineas. The single important example of Murillo, “Christ bearing the Cross,” sold on June 6 for 700 guineas. It was formerly in the possession of the Bishop of Taranto, and at the Earl of Orford's sale, in 1856, it fetched 690 guineas; it is described on p. 201 of Curtis's work.

The Dutch and Flemish schools make a much better display, Hobbema heading the list with the admirable landscape—one of the largest the master ever painted—in the Fowler sale, the price paid for it by Messrs. Agnew, 9,100 guineas, being only a little less than the record amount paid for the Dudley “View in Holland” in 1892. In the Miéville sale there were four important examples of as many

Dutch artists—a landscape, and a small boy standing near a building holding bridles of three horses, by A. Cnyp, painted in the artist's early manner, 13 in. by 10 in., 980 guineas; the celebrated bouquet of flowers by Jan Van Huysum, with a very long pedigree, 700 guineas (in 1791 its price was 4,000 francs); an extensive landscape in the vicinity of Haarlem, by Ruysdael, 16½ in. by 16 in., 850 guineas; and an interior, by Jan Steen, which was sold at the Levy sale in 1876 for 195 guineas, under the title of "The Doctor's Visit," and which, under its new and much less appropriate designation, brought 760 guineas. A companion pair of portraits by Franz Hals, both signed with initials and dated 1618—a gentleman in black dress and cloak and white collar, and a lady in black dress and large white ruff—sold on May 13 for 3,000 guineas (Messrs. Colnaghi and Co.) and 2,000 guineas respectively: they are said to have cost the vendor less than £100 the pair! The exceptionally fine Rubens, "Holy Family," in the Leigh Court sale is too well known to call for any comment, but it is curious to note that it now sold for 8,300 guineas (Messrs. Agnew) as against 5,000 guineas at which it was bought in 1884. Even "The Woman taken in Adultery," so frequently engraved, and said to have been painted by Rubens for the Knuyf family—whence it passed in 1780 into the H. Hope collection—brought 1,950 guineas, as against 1,700 guineas in 1884; but "The Conversion of Saul," which was engraved by Bolswert, and is enthusiastically praised in Smith's "Catalogue," dropped from 3,300 guineas in 1884 to 1,950 guineas in 1899; neither of these two works can be regarded as the unaided effort of Rubens.

The examples of the work of the Early French masters need not detain us for any length of time. Of Watteau two only call for special mention—"L'Accordée du Village," a very animated picture full of figures, in the Broadwood sale of March 25, 1,250 guineas, and "La Musette," the work engraved by Moyreau, and described by de Gonceourt, sold on July 1, 1,380 guineas. There were also two Lanerets, one of which was a woody lake scene near a castle, with ladies and gentlemen being rowed across to figures opposite (at Sir John Hawley's sale this realised 1,020 guineas), and the other, a

fête champêtre, in the Broadwood sale, 2,450 guineas. This is catalogued as by Lancret, but it is much more probably the work of Fragonard, and the picture itself originally formed the lid of a spinet. The Broadwood collection also included a portrait by Boucher of a young girl in blue and white dress, seated in front of a monument and trees, a boy in mauve and red dress by her side, signed and dated 1766, 1,050 guineas; also an example of J. B. Pater, a



THE HOLY FAMILY (8,300 GUINEAS).

From the Painting by Rubens.

wedding party seated round a table under some trees, a distant landscape in the background, 500 guineas. Messrs. Foster sold on March 8 a portrait by J. M. Nattier of a lady, seated, with a spaniel, for £400. The charming little Greuze, "La Petite Mathématicienne," which at the Fowler sale realised 1,600 guineas, was described and illustrated in the July number of THE MAGAZINE OF ART.

So far as the Early English artists are concerned, the season has been uncommonly uninteresting. The "top" price, 4,300 guineas, was paid at Messrs. Foster's on June 28 for a portrait of Lady Hamilton as a Bacchante, 30 in. by 25 in., described as by Sir Joshua Reynolds, and as "the engraved and well-known work: an exceptionally fine example of the master." This picture appears to be the one lent by Sir Clare Ford to the Grosvenor Gallery in 1888, No. 195 in the catalogue, of which the

names of Reynolds and Romney are bracketed together, so that the spectator could, so to speak, help himself to what he liked. The picture itself was not in good condition, and it has been denied that it is the same work which J. R. Smith engraved in mezzotint. An infinitely more doubtful case of ascription occurred at Christie's on July 1, when a so-called Reynolds portrait of a young lady in white lace dress and blue sash came up for sale; this proved to be an early work of Lawrence, the young lady being (afterwards) Mrs. Ichabod Wright, a celebrated beauty of her day; it was knocked down at 2,800 guineas. The undoubted Reynoldses included a portrait of Sir J. Hely Hutchinson, in scarlet robes and lace bands, and this sold on June 10 for 1,250 guineas, whilst, curiously enough, the companion portrait of his wife only realised 230 guineas; a portrait of a girl in brown dress and flowing hair, from the collection of the late Countess of Waldegrave, sold on June 12 for 850 guineas; and on July 1 an early work of the master, a portrait of Horace Walpole, in grey dress, the colours very much faded, 950 guineas. Of Gainsborough only one example need be quoted,

a whole length portrait of Mrs. Hamilton in white and mauve dress, July 1, 750 guineas. There were only two Romneys of note—one a slight but beautiful sketch of a boy, in the Miéville sale, 1,650 guineas: in 1875 this was purchased for 210 guineas; and a portrait of Mrs. F. Newbery in brown dress, an exceedingly commonplace and uninteresting-looking person, but it fetched 1,650 guineas (Mr. Martin Colnaghi being the buyer), the companion portrait of her husband going for 350 guineas. Two Hoppners may be specially mentioned—the late Mrs. Lonsdale's portrait of a lady in black dress, said to represent Harriet Westbrook, Shelley's first wife, sold on May 13 for 1,380

guineas; and an interesting portrait of a girl in the Miéville sale, where it is catalogued as by Opie, but is almost certainly a Hoppner, 1,480 guineas: in 1871 it was purchased for 38 guineas. Two Raeburns attained to four figures, one, a portrait of Mrs. F. Robertson Reid, of Gallowflat, in black dress and white lace cap, June 10, 1,320 guineas; and the other, a portrait of a young girl in white muslin dress, seated in a landscape, sold on May 13 for 1,900 guineas. Several other portraits by this artist realised comparatively very high prices. Sir J. Watson Gordon's well-known portrait of Sir Walter Scott, in brown coat, painted in 1820, sold on June 10 for 1,500 guineas and on the same day Opie's portrait of Mrs. Barlee, in white dress, seated on a terrace, realised no less than 600 guineas.

Reference has already been made to the numerous pastel portraits by J. Russell which have come up for sale during the past season. The most important of these was the picture known as "The Persian Sibyl," a portrait of a girl in white dress and blue ribbon in her hair; it was painted in 1797, and was engraved by John Ogborne, and on July 1 found a purchaser



PORTRAIT OF A GENTLEMAN (3,000 GUINEAS).

From the Painting by Franz Hals.

at 1,150 guineas. On May 13 two fancy portraits in the same material and by the same artist attracted a good deal of attention, one of which (a market girl in blue skirt, plaid shawl, and straw hat, holding a young pig) brought 750 guineas, and the other (also a portrait of a young girl, in white dress, her hair tied up with a blue ribbon) fetched 480 guineas. On June 10 a canvas with portraits of Miss E. W. Earle and Miss F. L. C. Earle, in white muslin dresses, brought 750 guineas; this picture was in the Royal Academy of 1801. Russell seems to have executed in pastel portraits of all the members of the Earle family; for the sale of July 15 included one of Mrs. Earle, daughter of Sir

Stepheu Langston, which brought 310 guineas, and another of her husband, which was appraised at 50 guineas. *Appropos* of pastels, mention should be made of a charming work attributed



VIEW ON THE FRENCH COAST (2,600 GUINEAS).

From the Painting by Troyon.

to the most eminent of French artists in this medium, Quentin de la Tour: a portrait of Charlotte Phillipine de Chastre de Cangé, Marquise de Lamure, in pink dress, with lace ruffles at the elbows, blue sleeves with fur, and fur round her neck, holding a fan—this work was purchased on July 1 by Messrs. Duveen for 450 guineas.

Examples of George Morland have been exceedingly few. One of the more important of all was a brilliant little picture entitled "Stable Amusements," which was in the W. H. Forman sale at Messrs. Sotheby's on June 27, and fetched 720 guineas; several others in this collection ran into three figures, but need not be here specified. At the Miéville a picture of gipsies went for 730 guineas as against 430 guineas paid for it in 1876. Three pictures in oils by J. M. W. Turner realised the great total of 17,000 guineas. One of these, "Port Ruysdael," at the Kelk sale brought 4,800 guineas, a great advance on the 1,900 guineas paid for it at the Bicknell sale in 1863; and the two others were "Venice, with the Dogana and the Sta. Maria della Salute," and the celebrated "View of Oxford," engraved by John Pye, both in the Fowler sale, the prices being 8,200 guineas and 4,000 guineas respectively. They cost Sir John Fowler about 3,780 guineas, and the price paid for the "Venice" picture was a record one.

W. Müller is not so popular with collectors now as in the 'seventies; for instance, the landscape with a rainbow, and a boy with white mice and two children in the foreground painted in by W. Collins, sold on July 15 for 400 guineas as against its price of 770 guineas in the Gillott sale; and the "Slave Market, Cairo, 1841," said to have been rejected by the Royal Academy, was knocked down for 1,300 guineas in the Fowler sale, whereas at the Levy sale in 1876 its price was 2,760 guineas. The Fowler collection also included a "View of Gillingham on the Medway, with a Gipsy Encampment," 1,500 guineas. On the other hand, Constable's "View of Salisbury Cathedral, an Avenue of Trees to the right," brought 1,300 guineas at the Kelk sale, whilst at W. H. Carpenter's sale thirty-two years ago it was acquired for 60 guineas. A highly important Spanish scene by J. Phillip, known as "A Chat round the Brasero," fetched 2,700 guineas. Two interesting pictures by J. Linnell, sen., were sold on June 17—"A Storm in Harvest Time," a frequently exhibited picture, from the Royal Academy of 1873, 480 guineas; and "A Sheep Drove, 1868," which dropped from 800 guineas paid for it at the Holdsworth sale of 1881 to 330 guineas. Two examples of Nasmyth may also be mentioned—"Ivy Bridge, A Mountainous River-scene in Wales," painted in 1830, brought 730 guineas on May 13, and "A View in Sussex,



CHARLOTTE PHILLIPINE DE CHASTRE DE CANGÉ,
MARQUISE DE LAMURE (450 GUINEAS).

By Quentin de la Tour.

with the Surrey Hills in the Distance," painted in 1829, at the Fowler dispersal sold for 900 guineas. The Fowler collection also contained a specimen each of three other English artists,

which may suffice for our present purpose: R. P. Bonington, "A Scene on the Coast of Normandy, with Fishermen, Peasant, and Donkey," 1,700 guineas; W. Collins, "Sunday Morning," 1,380 guineas—the artist received 200 guineas for this characteristic picture; and Sir E. Landseer, "Ptarmigan Hill," 2,000 guineas, which is much less than Sir John Fowler paid for it.

Coming to pictures by modern English artists, our selection must necessarily be brief. The finished sketch for Sir John Millais's celebrated engraved picture, "The Order of Release," 10½ in. by 8 in., brought the very high price of 500 guineas. The Kelk collection comprised two by the late President of the Royal Academy: "The Minuet: An Interior," exhibited in 1867, 4,500 guineas, and "Swallow, Swallow," shown at the 1865 Academy, 720 guineas—it was originally in the Mendel collection, at the dispersal of which, in 1875, it sold for 1,000 guineas. Mr. Orchardson's very early work, "Hamlet and Ophelia," exhibited at the Royal Academy of 1865, realised 600 guineas at the Pattison sale on June 24. Two interesting and practically unknown studies in the nude, by Mr. G. F. Watts,

both on panel, 25½ in. by 20½ in., realised 620 guineas and 780 guineas respectively at the Miéville sale. At the Kelk sale, Mr. J. C. Hook's "Acre by the Sea, 1862," and Mr. Leader's "View of Wellhorn, near Rosenlauri," painted in 1873, went for 420 guineas and 500 guineas respectively. Mention may also be made of Pettie's "Bonnie Prince Charlie," which was in the Royal Academy of 1892; at the artist's sale in 1893 it sold for 190 guineas, but at the Wharton sale it advanced to 720 guineas. Of Sir L. Alma Tadema the only work of note was a little picture entitled "A Listener," 13 in. by 10 in., which brought 745 guineas on May 29.

The water-colour drawings by English artists in the season's sales are completely overshadowed

by the ten Turners in the Fowler sale, six of which brought 8,210 guineas. Some of these fetched much more and others rather less than Sir John Fowler paid for them. The most important of the ten is the engraved "View of Lake Nemi," which was painted about 1812, and was purchased by Mr. Ruskin from Mr. Windus, who had it direct from the artist: this sold for 3,000 guineas; the others, taken in the order of sale and with the previous prices, where obtainable, indicated in parentheses, being as follows:—

"Pallanza, Lago Maggiore," 600 guineas (1865, 445 guineas); "Tivoli," 1817, engraved by Goodall, 1,700 guineas (1863, 1,800 guineas); "Edinburgh," Royal Academy, 1802, 1,000 guineas; "The Simplon Pass," 290 guineas (1865, 390 guineas); "Lucerne," 1,300 guineas; "Stamford," painted in 1829, and engraved by W. Miller, 710 guineas; "The Plains of Waterloo," 3¼ in. by 5¼ in., 180 guineas; "Moonlight on the Nile," vignette, engraved in Moore's "Epicurean," 105 guineas (Novar, 1878, 250 guineas); and "A View on the Thames, with Sailing Boats," 200 guineas (Gillott, 1872, 450 guineas).

The only example of David Cox which

need detain us was also in the Fowler sale, the well-known drawing of a hayfield, which was purchased by the late Mr. Vokins from the artist for about £50, and which brought 2,180 guineas in the Quilter sale in 1875; it now dropped to 1,250 guineas. The Fowler sale included "A View of Stratford Loek, with Cattle and Boy angling," by Birket Foster, 400 guineas; also a scene in a cornfield, "Gleaners Disturbed," by Peter de Wint, 550 guineas (at the Bicknell sale in 1863 this sold for 365 guineas); and an example of Sir J. E. Millais, "A Dream of Dawn," 9½ in. by 6½ in., 1868, 410 guineas. Several drawings by D. G. Rossetti were in the Bibby sale of June 3, and a long series by Thomas Rowlandson in the W. Wright sale of May 15, but there were no prices of note.



MRS. FRANCIS NEWBERY (1,650 GUINEAS).

From the Painting by George Romney.

The collection of the late Cornelius Hertz, sold on April 15 and 17, was largely made up of modern French pictures and water-colour drawings, very few of which realised one quarter of the prices the late owner is believed to have paid for them. The little Meissonier portrait of "The Station Master at Poissy," 1864, 3 in. by 2 in., is said to have cost 18,000 francs, but it only realised 48 guineas—a price which contrasts strangely with the amount, 1,280 guineas, paid in the Fowler sale for the picture of a smoker in a red coat, 6½ in. by 4½ in.; among the Hertz pictures there were also, by Daubigny, "Les Bordes de l'Oise," 13 in. by 22 in., 720 guineas, and "A Rocky Coast Scene in a Storm," by Jules Dupré, which went for 310 guineas, and is said to have cost about 20,000 francs! The four Troyons in the Miéville collection were alluded to in THE MAGAZINE OF ART for July (p. 427), where the most important one, "The Dairy Farm," 6,400 guineas, is also illustrated; the other three were "Cattle Market and Farm," 3,600 guineas; "A View on the French Coast," 2,600 guineas (purchased by Messrs. Agnew); and a portrait of a Flemish peasant woman, in blue and red dress, driving geese across a meadow, 12½ in. by 9 in., 1,550 guineas—the latter was in the Bullock sale of 1870, and then sold for 200 guineas. There were two important examples of Rosa Bonheur, one of which, the engraved picture, "Going to Covert," painted in 1859, was in the Kelk sale and produced 800 guineas, and

the other, "Highland Cattle and Sheep," painted three years later, sold for 1,450 guineas in the Fowler sale. We may here group two works by the Dutch artist, Jacob Maris—one, a picture of Dutch windmills, 14 in. by 24 in., sold on May 29 for 520 guineas, and the other, "A Dutch Fishing-boat Ashore," which realised 1,350 guineas at the Pattison sale on June 24.

So far as engravings printed in colours are concerned, prices continue to advance. Two complete sets of the "Cries of London," after Wheatley, and including the scarce extra plate of "Gingerbread," with a background which differs from the ordinary plate with the same title, sold on April 19 and June 13 for 610 guineas and 810 guineas respectively. A few years ago a complete set of these "Cries," without the extra plate, would realise about £20. A fine open letter proof of Lady Hamilton as "Nature," after Romney by H. Meyer, with full margins, sold for 470 guineas at Robinson and Fisher's on May 10; in July, 1898, it was brought in at 210 guineas at the same place. A first state of Valentine Green's engraving of Reynolds's picture of the Ladies Waldegrave realised 225 guineas on March 8; on the same day "The Countess of Harrington," by the same engraver and after the same artist, sold for 350 guineas. Other high prices might be cited, but these will suffice to show that engravings printed in colours are no longer the hobby of the poorer collector.

THE NATIONAL GALLERY FULLY REPRODUCED.

WITHIN a month from now the most remarkable undertaking of its kind will be in the hands of the public. This is nothing less than the publication of a new and amplified edition of the National Gallery Catalogue, superbly printed on fine paper, in which *every picture in the collection will be reproduced* in the clearest and "sharpest" illustrations procurable. Stress has been laid on the quality of clearness, as size becomes a matter of relative unimportance.

The reproduction of every picture in a public gallery of importance has never before been attempted, even in the superb folio publications which lent brilliancy to the art movement during the first fifty years of the present century. Let us glance at the chief of these works. The great catalogue of the Hermitage Gallery, published in 1805, contained 76 plates from its chief pictures; that of The Hague,

published from 1826 to 1830, contained 100; that of Dresden, 156; of Madrid (1826 to 1830), 203; of the Belvedere Gallery of Vienna, 240; of Munich, 308; of the "Musée Français et Musée Royale," 343; of Düsseldorf, 365; of the Uffizi and Pitti Galleries (Paris, 1789 to 1809), 400; of the Pitti Gallery alone (1836 to 1844), 500; of the Musée Napoléon, 720, or with the Musée de France added, 792. Now, in the "National Gallery," about to be issued by Messrs. Cassell & Co., hardly fewer than 1,400 will be represented—in fact, the whole of the National collection.

It is now four years ago since the Trustees of the Gallery first suggested such a work, and Sir Edward Poynter, P.R.A., warmly took up the proposal, and, in his character as Director of the Gallery, in conjunction with Mr. Edwin Bale, R.I., representing the publishers, the work was planned out. Sir Edward revised the catalogue and exercised a general supervision,

while Mr. Bale became responsible for the whole production of it, from the taking of the photographs, the making of the paper and of the blocks, to the printing and execution of the volumes. The importance of the enterprise may in some degree be estimated when we say



PORTRAIT OF ADMIRAL PULIDO-PAREJA.

From the Painting (No. 1315) by Velasquez, in "The National Gallery."

that the blocks alone, apart from the taking of these fourteen hundred special photographs, cost about £2,000.

The planning of the book was made more difficult through the conditions laid down in

the interest of the reader. These included (1), that every picture should be upright on the page, so that the reader should never have to turn the book or his head sideways; and (2), that, while the text concerning the painters and their works are dealt with in due order on the left-hand page, on the right—opposite each such entry—appears the picture referred to. Something in the matter of size has had to be sacrificed by this arrangement, but the convenience of it is believed to outweigh such slight disadvantages. We shall thus have three splendid volumes in all, of which two—those dealing with the Old Masters at Trafalgar Square—will be published at once; the other, comprising the Modern Schools and the Tate Gift, at the National Gallery of British Art, will appear next year. The infinite care lavished on the book will, it is believed, render it worthy of its subject. It may further be hoped that foreign authorities, who have watched with interest the progress of this great experiment, will follow the example set, and that in time we may have similar catalogues of the great public, if not private, galleries of the world, not only for the delight of the general lover of art, but also for the sake of the student, for whom the comparison of works by the same master, even in black and white, is of great advantage, and for the help of the art critic, the historian, and the collector—to say nothing of the publisher. At one time the private owners of fine collections allowed John Young, an enterprising publisher, to issue to the public fine catalogues of them, the illustrations being produced in engraving, etching, or mezzotint; and the public proved its appreciation by quickly buying up these charming albums of the collections of Her Majesty the Queen, Sir John Leicester, and Mr. Angerstein (afterwards the nucleus of our National collection), of the Stafford Gallery, and of that at Grosvenor House. Nowadays, the owners of great collections do not give us such delight as an earlier generation received from their predecessors. There are exceptions, as in the case of the King of Roumania;

but the new National Gallery Catalogue seems to bring nearer the time when we may hope to see upon the shelves of our libraries a complete illustrated inventory of the art treasures of the country.



THE VIRGIN AND TWO ANGELS WEeping OVER THE DEAD BODY OF CHRIST (No. 180).

By Francia Ra'ololini.



A WARRIOR IN ARMOUR (No. 895).

By Piero di Cosimo.



REMBRANDT (No. 221).

By Himself.



THE VIRGIN MARY (No. 905).

By Cosimo Tura.



A LANDSCAPE WITH FIGURES (No. 6). *By Claude*

From "The National Gallery."

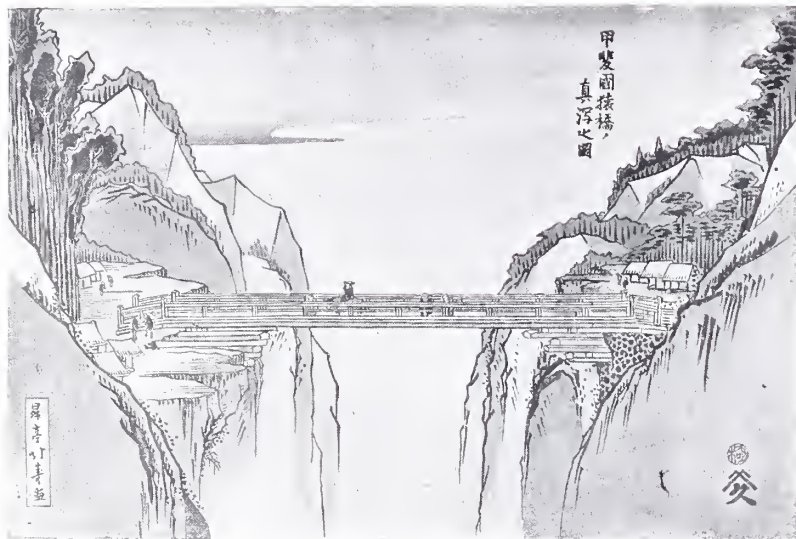
OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

SOUTH KENSINGTON: THE NATIONAL ART LIBRARY.

THE collection of Japanese prints has recently been enriched by several important additions, which will be found to be of considerable

and Hokusai; a particularly fine series of ten studies of birds, flowers, and fish by the latter artist, of which five are printed in blue: these are of small size and all of some rarity; a fine panel-print by Korinsai; a "Lady with Attendant," by Bunchō; an "Actor in the Character of a Young Noble," by Torii Kiyomitsu; two fine early hand-painted prints, probably by Kiyonobu; and a print by that rare artist, Terushige.

Among the notable acquisitions by British artists, not the least interesting is a set of studies by the late H. Stacy Marks, R.A. These comprise six of his inimitable sketches of birds, viz. Cranes, Bitterns, a Pelican, an Owl, a Toucan, and Waxbills; as well as several studies for pictures, including one for "Sunny Seas," for a frieze at the Albert Hall, etc.



THE MONKEY-BRIDGE.

From the Print by Hoku'u.

interest to collectors. Hokuju has hardly yet been recognised as a landscape artist; but the four examples of work of this kind now acquired by the Library prove that he not only practised it but attained a certain merit therein. His colour is extremely good; otherwise he displays a rather formal composition, showing strong Chinese influence and a sort of exaggeration of the methods of his master Hokusai. The four prints under review are "The Monkey-Bridge," which has an inscription to the effect that it was "drawn from the actual scene;" "Scenery of the Island of Awaji," "Satta Tōge," a well known point on the Tōkaidō Road, and a so-called perspective picture, "Ukiye," of Yenoshima. The latter certainly displays sufficient acquaintance with the science to deserve its name; and the curious treatment of clouds, as well as the occasional use of reflections in the water, show that Hokuju was acquainted, to some extent, with Western methods. At the same time were purchased an uncut proof in black-and-white on the semi-transparent paper used for the engraver; some fine *surimōnō* by Gakutei; several landscapes by Toyokuni, Hokkei,



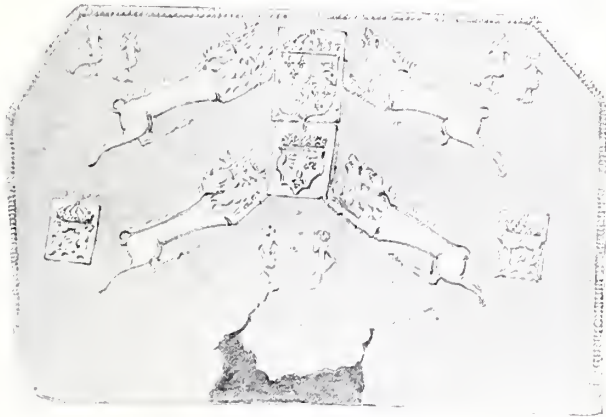
CRANES.

From a Water-colour Sketch by H. Stacy Marks, R.A.

We may also name a large collection of proofs of illustrations by Randolph Caldecott, formerly the property of the artist himself, and in several

drawings of old Sussex iron fire-backs, one of which is reproduced.

EDWARD F. STRANGE,
Assistant Keeper of the Art Library.



A SUSSEX IRON FIRE-BACK.
From the Drawing by Edward Hughes.

cases bearing his corrections or notes to the printer; a set of 199 proofs of designs and book illustrations by Aubrey Beardsley; and a collection of book-covers designed by the late Gleeson White. A small but typical series of original drawings by George du Maurier and Charles Keene has been framed and is exhibited in the Reading Room, where it will remain for three months.

To the generosity of Mr. Edward Hughes the Library owes a most valuable collection of



CHARLES MACKAY AS "BAILIE NICOL JARVIE."
From the Painting by Sir Daniel Macnee, P.R.S.A.

THE SCOTTISH NATIONAL PORTRAIT GALLERY.

A NUMBER of portraits of considerable interest have recently been added to the Scottish National Portrait Gallery. Of these, a half-length of Charles Mackay, the actor, is perhaps the finest in an artistic sense. Painted by Sir Daniel Macnee, P.R.S.A., in 1853, when it was exhibited in the Royal Scottish Academy, it shows that painter's method at its best, and is, indeed, one of the very happiest things he did. Mackay, who had made a great success in 1819, on the production of a dramatic version of "Rob Roy," is here represented in the character—Bailie Nicol Jarvie—which made him famous and gained him the applause of Sir Walter Scott. A man of great humour and character, he was an intimate of Macnee's and other artists of his time. This picture was purchased from the fund bequeathed by the late Mr. J. M. Gray. Other purchases are a bronze bust of Sir Charles Napier, the conqueror of Scinde, and a plaster bust of his brother, Sir William, the historian, both by G. G. Adams; an interesting three-quarter length, by



SIR DAVID WILKIE, R.A.
By Himself.

an unknown painter, of King Charles II in a breast-plate and buff coat and with a truncheon in his hand; and a copy, by Old Stone, of the children of King Charles I, by Van Dyck, the original of which is at Windsor.

An interesting and curious portrait of the Marquis of Argyll has been presented by the trustees of Sir William Fraser, who wrote so many Scottish family histories. It was engraved for Napier's "Life of Montrose," and when exhibited in the Scottish National Portraits Exhibition (1884) it was attributed to Jamesone. But obviously it is not by that artist, and is in all probability an early or contemporary copy of the picture at Newbattle Abbey, which, since the destructive fire at Inverary Castle, is the best portrait of the Scottish noble who crowned and was beheaded by Charles II. Lastly, the Archbishop of York has presented a cabinet portrait of Sir David Wilkie, by himself, painted at an early age, possibly before he went to London. It has been hung beneath the portrait

THE EDINBURGH MUSEUM OF SCIENCE AND ART.

THE chief addition to this collection is a fine Flemish tapestry (Brussels), "The Triumph of Prudence," dating from the early 16th century. It was purchased at the Endel sale in Paris. Prudence, crowned with a wreath of laurel, from which a jewel hangs on her forehead, has in her right hand a lance and in her left a mirror, in which she sees the reflection of her own countenance. She is seated, a crane on either side of her, on a triumphal car, drawn by two winged dragons with camel-like heads, held in leash by a male figure in armour and by a richly attired female figure wearing a crown. Immediately below Prudence and alongside the car, with a hook under her arm, on which her name is inscribed, is the Greek Cassandra, who, endowed with the gift of prophecy, carried also the curse that no one should believe her words.

Nearer the foreground Gideon kneels as if



TAPESTRY: "THE TRIUMPH OF PRUDENCE."

Flemish (Brussels), Early 16th Century.

which Wilkie painted for Sir W. Knighton at a later date; and thus the artist as seen by himself at two different ages, and the development of his style, can be conveniently studied.

JAMES L. CAW,
Curator.

receiving the angel who spake to him at his father's threshing floor. He holds a flail in his right hand; the pitcher in his left hand recalls the part it played in the overthrow of the Midianites. In the corner to the right the prudent Abigail is appeasing the wrath of David,

and taking on herself the blame for the churlish behaviour of her husband; while the group spectator, Pallas again appears directing Prometheus, who by means of a tube is said to have



CANDELABRA IN THE CERTOSA OF PAVIA.

By Annibale Fontana.

immediately above represents King Ahasuerus on his throne extending his royal sceptre to Esther, who kneels before him. The two last-named groups are united by the figure of the Queen of Sheba (Saba) and by another figure, probably King Solomon.

On the upper part of the panel, and somewhat in the distance, the slaying of Medusa by Perseus is represented. The offended Pallas assists in the scene. The headless figure of the Gorgon lies on the ground and the winged horse Pegasus, which sprang from her blood, is seen in the extreme corner of the composition in the act of leaving the earth.

In the corresponding corner to the left of the



A 16TH-CENTURY CABINET (LYONS).

brought down the sacred fire from heaven to animate a statue he had formed. Immediately below this group, and first of the followers of the car of Prudence, is Titus with his host of followers who besieged and took Jerusalem, and nearer the foreground Judith, bearing the head of Holofernes and accompanied by the elders of the people.

The left corner is filled by a representation of Cadmus slaying the triple-headed dragon which guarded the fountain of Ares (Mars). The fountain is surmounted by a statue of Mars.

The border is composed of compartments alternately round and oval. The round compartments enclose birds,

and the ovals are filled with decorative arrangements of leaves, floral forms and fruits, and on the bottom border cartouches are introduced. As the upper border was wanting when the panel was bought, its place has been supplied by a copy of the lower border. Height 13 ft. 6½ in., width 16 ft. 10 in.

The tapestry is woven in coloured worsteds on flax warps; and with the exception of the border, which has suffered, is in excellent condition. Since it came into the possession of the Museum it has been carefully cleaned, and the colours, which are agreeably arranged, now show with wonderful clearness and freshness.

The flesh tints, as is commonly the case, have entirely disappeared.

A cabinet of Lyon's work, dating from the end of the 16th century, is in two parts, the upper surmounted by a broken pediment, which, although copied from an old form, is a modern addition. The central surmounting figure is also wanting. The cabinet, which much resembles some of the best examples in the Musée Archéologique at Lyons, is of walnut wood with a fine dark patina.

Excellent casts have also been acquired of the celebrated bronze candelabra by Annibale Fontana in the Certosa of Pavia.

JAMES D. VALLANCE, *Curator.*

THE ART MOVEMENT.

THE STATUE TO OLIVER CROMWELL BY HAMO THORNYCROFT, R.A.

THE fine statue of Oliver Cromwell, erected in the sunken garden of Westminster Hall, is one of the noblest works of the sculptor Mr. W. Hamo Thornycroft, R.A., possessing, as it seems to us, certain elements of greatness conveyed by its dignity and by the fine sentiment of its conception. The statue is in bronze, and represents the Protector as a soldier, just as he might have appeared after the Worcester fight—that "crowning merey," as he called it. He is bare-headed and holds a Bible in his left hand, while his right rests firmly on the hilt of his sword, the point of which is planted on the rough, rocky ground at his feet. It is clear that to the artist Cromwell represents the strength and determination of "Our Chief of Men," ever watchful to protect the commonweal.

The pedestal of Portland stone, designed in the later Renaissance style, is about twelve feet in height, and stands upon a broad, massive base, or dais, of the same stone. This height was necessary to raise the statue out of the sunken garden to the best height from which a statue should be viewed. Upon this base, at the foot of the pedestal, lies a bronze lion, with head erect and alert—a symbol, it may be thought, of the Lord Protector himself.

The situation of the statue, in relation to its surroundings, is more appropriate than may, perhaps, at first be realised. The solitary character of the site of the monument marks it as very desirable; the severity of the background; the very spot, closely associated with his career and with some of the most notable and memorable incidents of his life and death. He grimly turns his back to Westminster Hall, whither he sent Charles to be tried, and upon the site of the

old House, whose solemn mace he treated with such scant respect; and he almost faces the spot—not a hundred yards distant—where he was buried in the easternmost portion of the Abbey: thought not for long did he lie there before his remains were exhumed and scattered by the friends of the succeeding Stuart. For this national disgrace the erection of the statue by an anonymous (but perfectly well known) donor may be accepted as in some measure atoning.

The height of the figure is ten feet: anything less than that, indeed, would have appeared insignificant against the massive buttresses of the great Hall behind, especially as the statue of the "Cœur de Lion" (which we hope may be removed one day when fine sculpture is better understood than it is now), would, in point of dimension, make any figure of the size of life look not much more than a ninepin.

As regards the portrait of Cromwell, the artist has worked chiefly from the fine drawing by Samuel Cooper, now at Sydney Sussex College, Cambridge. The fifty or sixty portraits in the Print Room of the British Museum were carefully studied, as well as some of the better-known miniatures elsewhere. But the Cambridge drawing is the basis of most of the best portraits, and remains, after all, the principal, if not the only authority. In conclusion it may be said that the work, which has been admirably cast, powerfully strikes the spectator, and convinces him that the sculptor was deeply interested not only in the figure he was modelling, but in the man whom he was celebrating. It is only thus that a fine sentiment can be obtained in an historical work.



OLIVER CROMWELL.

From the Statue by W. Hamo Thornycroft, R.A.

EXHIBITION OF THE ARTS AND CRAFTS CENTRAL SCHOOL.

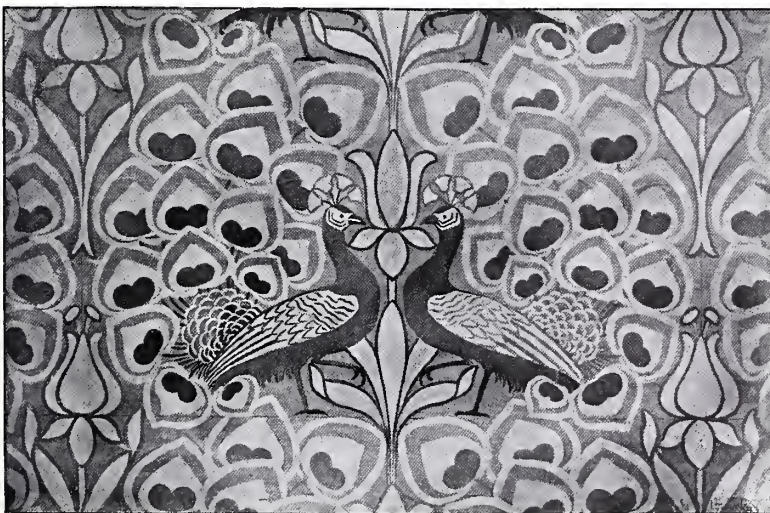
THE second exhibition of the Central School of Arts and Crafts differed in one essential respect from the former one, in that he is not actually on the staff now, has caused enamelling in its several branches to occupy the most important place among the works executed in the school. Caskets and cups, plaques and panels, clasps and other articles of personal jewellery are of the number of the objects to which this beautiful art is applied, the highly original designs being set off to advantage by the brilliance of the enamel colouring. Not less



DESIGN FOR TILE BORDER.

By Miss Hildersheim.

though the previous exhibition represented the best of the first two years' work, the more recent one was limited to the productions of the past twelve months only. And yet, happily, the standard of attainment, as exemplified in July of the present year, shows a most satisfactory advance. In view of the fact that art schools on similar lines have become established in various places, it is interesting to note what are the most distinctive features of the Central School in Regent Street. Any striking individuality in the teaching body gives a bias to the direction of the energies of the pupils. Thus Mr. Alexander Fisher's influence, though



DESIGN FOR WALL PAPER.

By Mabel Brunton.



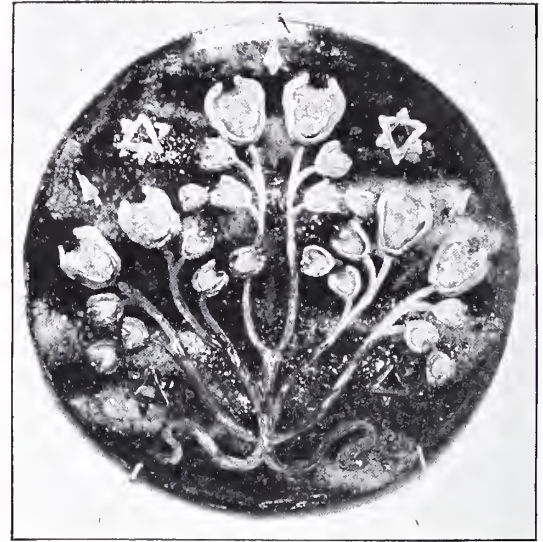
ORNAMENTAL LEADING AND GLASS PANEL.

By Benjamin Nelson.

characteristic of the school are the woodcuts in colour, due to the initiative of Messrs. Morley Fletcher and J. D. Batten, whose idea it was to adopt for English purposes the Japanese system of chromatic reproduction. There is sometimes evinced too strong an inclination to copy, beside the

technical process, the caprices also of Japan; but there is no reason why, the eccentricities being avoided, the new departure should not lead to a substantial acquisition in industrial craftsmanship. The method, which is simplicity itself, yet admits of admirable

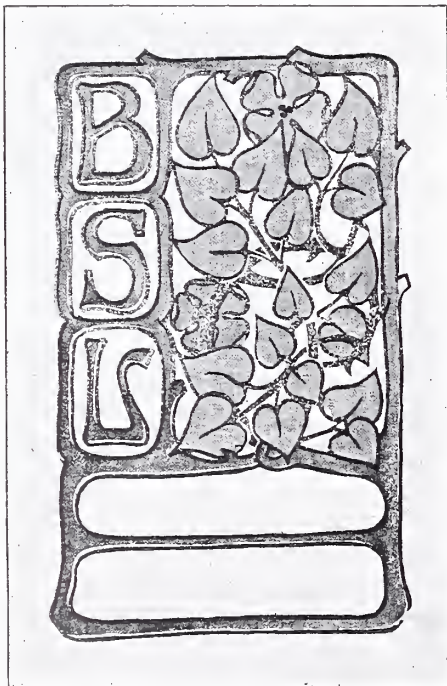
no press is used but the impression is transferred only by laying the paper upon the block with the hand and rubbing with a leather pad. For ink is employed a prepared pigment of powdered



ENAMELS BY BENJAMIN NELSON.

results, a special quality of texture being obtained from blocks cut in soft wood—not with a graving tool on the cross end, but

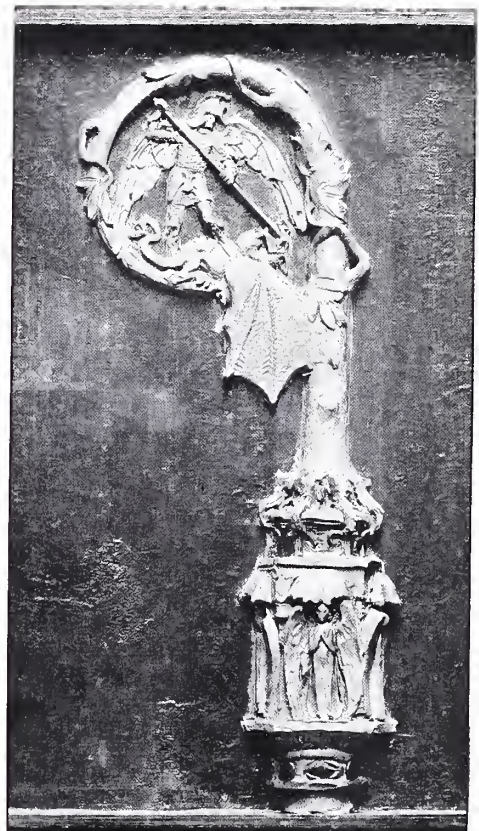
water colour and rice paste. Another feature is ornamental window-work, for which numerous clever patterns are produced in leading and



WOODCUT IN COLOURS.

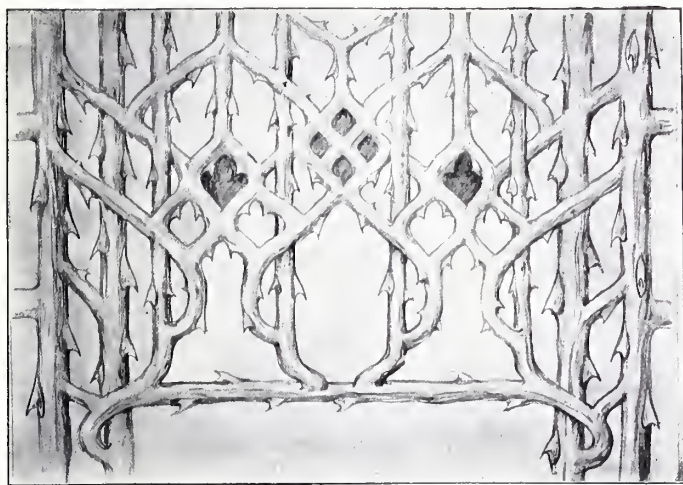
By F. S. Parker.

with a knife on the plank. The students make a practice of cutting and printing their own designs—if "printing" it may be called where



MODELLED DESIGN FOR A CROZIER.

By Gilbert Walker.



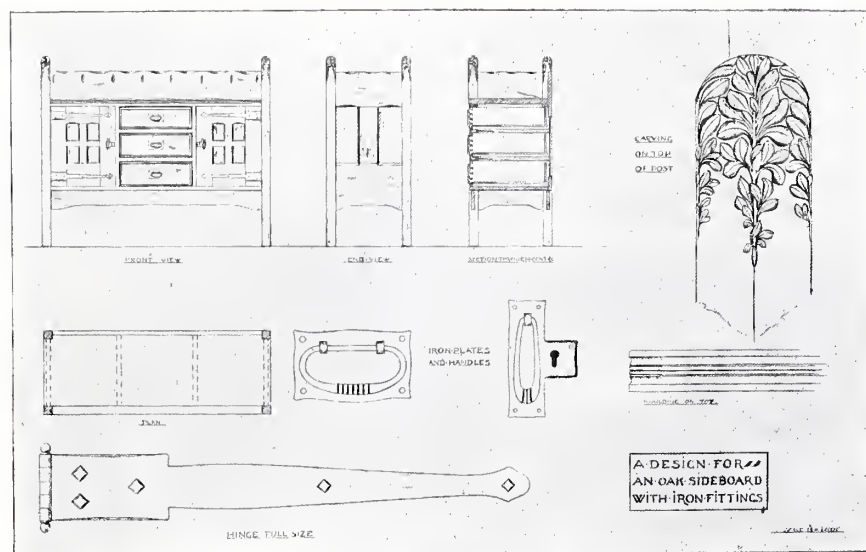
INTERLACED THORN DESIGN FOR GLASS-PAINTING.

By A. E. Child.

plain glass, with the occasional introduction of painting to heighten the effect in parts. In more elaborate stained and painted glass Mr. Christopher Whall's obvious predilections, rather than fostering originality among the pupils, tend towards a somewhat too general reproduction of Ford Madox Brown's cartoons. A drawing by A. E. Child, in which thorny rose-stems are adapted to the form of a tracery canopy for glass-painting, is a welcome development of a new *motif* on old lines. The same may be said of

Gilbert Walton's modelled design for a crosier, in which the antique shape is adhered to, while the details of the ornament are altogether fresh except the group of St. Michael and the Dragon in the middle of the crook. Miss Frances Draper's studies for illumination show a decided feeling for decorative figure work, but

insufficient knowledge of organic style in working out the accessory surroundings. And yet the directors are fully alive to the need of constructive unity, as is proved by the fact that they discourage the production, only too common in amateur art classes, of insulated panel-sculptures, and allow practically no carving but that of frames, thus seeking to bring together the carver and gilder, and to emphasise the co-ordination between the arts. Neither the metal work nor the decorative leather binding, of which latter a considerable amount is executed by members of the school, has much that is remarkable about it; yet it is not easy, maybe, to excel where artists like Messrs. Pearson and Rathbone on the one hand, and Mr. Colden



DESIGN FOR OAK SIDEBOARD.

By Percy Wells.

Sanderson on the other, have already attained to a standard that leaves little room for rivalry. And, no doubt, in time the Central School will be able to strike out its own individual line in these as well as it has done in other departments. AYMER VALLANCE.

NOTES AND QUERIES.

[174] WHO WAS A. DE BYE BRANT?—I have had entrusted to me a painting signed "A. de Bye Brant." It is well done. It contains two figures and a French poodle; the man is playing a kind of guitar, and the woman has a book of music on her knee, and is snapping

her fingers at the dog. Can you give me any information of the artist?—W. NICHOLSON.

* * Brant, or Brandt, was a native of The Hague, of whom very little is known: even Bryan does not profess to give his first name. He was living in 1683, and was a

pupil of G. Netscher, to whose teaching he did much credit. He died at The Hague while still young. The name De Bye is not unknown in Dutch art. Marcus De Bye (1612-70) was an animal painter of repute; and I suggest that he and Brant may have collaborated on the picture in question, the former painting the dog, and both men signing it.—S. H. P.

[175] LANDSEER'S "CAT AND TERRIER."—I should be much obliged if you would give me an opinion of the picture here described. It is 1 foot 11 inches long by 1 foot 7 inches high, and is signed on the back "Sir E. Landseer, 1845." On the left of the picture is a cat sitting on a round tub with a dead canary lying at its side, and on the right is an Irish terrier.—H. RAINE (Chelsea).

* * It is impossible to give an opinion of an unseen picture; but it may be said—without prejudice—that if the picture is *signed* as our querist describes, it is certainly a forgery, for Sir Edwin was not knighted until 1850. We may add that in the collection of Landseer's works exhibited at the Royal Academy in 1874, there was a picture, lent by Sir P. de M. Egerton, Bart., not unlike that of Mr. Raine's. It is known as "The Cat Disturbed," and also as "The Intruder," and was painted in 1819. But it measured 13½ inches by 17. It is numbered 265 in the catalogue.

[176] MR. SIDNEY COOPER, R.A., AND THE NON-AGENARIANS.—Mr. Sidney Cooper, the great animal painter, has just completed his ninety-sixth year. It would be of great interest and curiosity if you would inform your readers if any other painter has attained so great an age, and if you could present us with a list of artists who have reached ninety years of age and upward.—"OLD CROME" (Suffolk).

* * The greatest artist with whom Mr. Cooper has "tied" in respect to years is, of course, Titian. Dominique Nolle also attained the same age; and it may be added that Bamestier and Clerisseau reached 98, John Taylor 99, and L. Calvi—so history declares—105 years. As to nonagenarians in general the following list may serve; and we would draw attention to the number of English names which are included. G. Knapton 90; De Largillière 90; G. Morandi 90; Appiani 90; W. Shipley 90; Lambert Weston 90; Solimene 90; Trevesani 90; James Ward 91; John Linnell 91; Edmond Geffroy 91; Tiarni 91; Fivré 92; Aerts 93; Sophonisba Anguiseiola 93; W. H. Pickersgill 93; Robert Smirke 93; Jacopo Sansovino 93; Leisman 94; C. Natali 94; Snellincks 94; and Francesco

Podesti 94. No doubt this list could be considerably extended.

[177] THE QUEEN'S JUBILEE.—*À propos* of the remark contained in the "Notes and Queries" section of your issue of July (p. 427, "Errors of Artists") that "a mistake in an avowedly historical picture is inexcusable," permit me to point out that there are *three* paintings in the present Exhibition of the Royal Academy representing the scene outside St. Paul's during the celebration of her Majesty's Jubilee, 1897; and in these works the Princess of Wales is attired in *mauve*, *white*, and *pale pink*, respectively; and Princess Beatrice in *white*, *blue*, and *cream* respectively. Of course, some may say that in a great national celebration the colour of the women's dresses is of no importance; but inasmuch as many historians and antiquaries rely largely upon contemporary paintings for their details (and these royal ladies are actually riding in the carriage with her Majesty), surely the representation of their costumes deserve at least the tribute of correctness as to *colour*, if not of style.—STAMFORD KING.

* * The following information in reply to the above query has been furnished to us by Mr. John Charlton, the painter of the official picture of the ceremony. H.R.H. Princess of Wales wore costume of very pale "mauve" on Jubilee day, and H.R.H. Princess Beatrice all *white*; she (Princess Beatrice) was in the Empress Frederick's carriage and Princess Christian, who wore creamy white dress, with rose in bonnet, was in the Queen's carriage, with the Princess of Wales."

[178] DURIGNY.—Can you give me any information concerning an artist of this name?—A. E.

* * The Dorigny family of painters and engravers are well known, and examples of their works are not uncommon. But a solitary picture by an artist of the name of Durigny was sold by Messrs. Foster at the John Rohde sale at Folkestone on August 29. It was exhibited by the late Mr. Rohde at the Old Masters' in 1886 (not 1885, as stated in the auctioneer's catalogue). No. 80. It is a View on the Amstel, according to the sale catalogue, but the Royal Academy catalogue simply describes it as a View on a River, with boats and shipping in the foreground, a bridge in the middle-distance, houses and trees on the right, and blue sky with clouds. The canvas is 15 in. by 19 in., and the work is signed and dated "G. Durigny, 1688." I have been unable to trace any reference to this artist, and the work in question is apparently the only known example of Durigny. It cannot be by either of the French artists named Dorigny, as all three were dead long before 1688.—W. ROBERTS.

THE CHRONICLE OF ART.—NOVEMBER.

The Liverpool Exhibition.

THE Autumn Exhibition of Modern Works of Art at the Walker Art Gallery, Liverpool, always takes a high place among the provincial exhibitions of the year, and this year's display, the twenty-ninth, is much above the average. The catalogue enumerates 1,543 items, and these are very effectively arranged in the handsome and well-lighted galleries; the general



MAIOLICA DISH FROM PESARO.

Recently acquired by the Birmingham Museum and Art Gallery (see p. 46).

effect being heightened by a new accession of luxury in the shape of green felt carpeting, oriental rugs, and crimson settees, after the Burlington House pattern. The Arts sub-committee of the City Council and their experienced curator, Mr. CHARLES DYALL, have shown business acumen by thus making the galleries more comfortable than any similar institutions in the country. Among the features of most interest are the late Sir E. BURNE-JONES's great unfinished composition "Arthur in Avalon," Mr. JOHN CHARLTON's Jubilee Picture, Mr. BYAM SHAW's "Love the Conqueror," and Miss HENRIETTA RAE's "Diana and Callisto." Other prominent subject pictures are Mr. E. A. ABBEY's "O Mistress Mine," Mr. H. J. DRAPER's "Ferdinand and Ariel," Mr. W. HOLMAN HUNT's "Miracle of the Sacred Fire," Mr. J. YOUNG HUNTER's Chantry picture "My Lady's Garden," Mr. H. H. LA THANGUE's "Harrowing," Mr. H. S. TUKE's "The Bathers," Mr. W. SHAKESPEARE BURTON's "Auto-da-Fé," Mr. T. C. GOTCH's "A Pageant of Childhood," and "Hit!" by the late Lord LEIGHTON. The authorities have done well in obtaining the last-mentioned canvas, as well as several others by deceased artists, which add to the interest of the exhibition. The portraiture of the day is sufficiently represented, among the best examples being Mr. FRANK DICKSEE's admirable "Miss Gladys Palmer," Professor HERKOMER's "Dr. Baldwin," Mr. JOHN LAVERY's "Lady in Purple," and Mr. F. T. COPNALL's "Mrs. Berrington." The last, a picture of a lady aged 99, is quite masterly, and marks its young painter as endowed with unusual potentialities. One feels that the collection is not unusually strong in

landscape, although it includes Mr. DAVID MURRAY's "Church Pool," Mr. ALFRED EAST's "Shepherd's Walk," Mr. J. W. NORTH's "Morning Moon," Mr. FRED HALL's brilliant study of light, "A Golden Evening," "The Old Dyke" by Mr. ADRIAN STOKES, Mr. ARNESBY BROWN's "Marsh Farm," Mr. C. E. JOHNSON's "The Forest—A Gathering Storm," and other pictures of exceptional merit. The Scotchmen send some excellent things, such as Mr. D. G. CAMERON's effective and original "The Avenue," and Mr. E. A. HORNEL's delicious "Old Orchard." Marine subjects are in great force—one gallery is almost entirely given up to them. Mr. BRETT, the late HENRY MOORE, Mr. HEMY, and Mr. W. ALLAN are well represented, while Mr. JULIUS OLSSON's "Coast of Sirens," Mr. RICHARD WANE's "The Lonely Deep," and Mr. JOSEPH HENDERSON's "Clearing After a Storm" are of outstanding excellence. There is as usual a remarkably good show of water-colour drawings, and the local artists are strongly represented. Prominent among many good things by them are Mr. DAVID WOODLOCK's dashing "Coastguardsman," Mr. A. E. BROCKBANK's exquisitely felt "Across the Marshes," Mr. JOHN McDUGAL's "When



A COASTGUARDSMAN.

From the Painting by D. Woodlock in the Liverpool Exhibition.

summer sweetly shines o'er land and sea," "The Sea from the Cliffs" by Mr. JOHN FINNIE, and "The Last Gleam of Sunlight" by Mr. W. FOLLEN BISHOP. Among the pastels is a fine imaginative figure study, "Loving Black-browed Night," by Miss C. G. COPEMAN. The display in the gallery devoted to statuary is

scarcely equal to that of last year, but it includes Mr. W. GOSCOMBE JOHN'S masterly "The Elf," and several other important works.

Black-and-white drawings and engravings are again shown on the walls of a narrow staircase and cannot be seen to advantage. The miniatures and enamels, which are much more numerous than usual, are more fortunate, the majority being well displayed in horizontal cases. The pictures by Mr. ABBEY and Mr. NORTH have been selected for purchase by the Corporation for the permanent collection. In addition to the ordinary catalogue there is, as usual, an illustrated catalogue in which over 100 pictures are very well reproduced, edited by Mr. W. WOFFENDEN; and Mr. E. RIMBAULT DIDIN has again reprinted in convenient pamphlet form his critical articles which appeared in *The Liverpool Courier*.

THE SEVENTH
The Photographic Exhibition of
Salon.

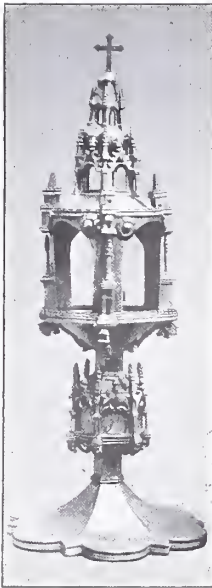
at the Dudley Gallery is one of the best of the series. There are fewer eccentricities than is usually the case, and more that

is pleasing from the photographic point of view. In portraiture the influence of Mr. CRAIG ANNAN is plainly visible, although he himself is only represented by one contribution, a magnificent portrait of Mr. W. Q. Orchardson, R.A. Mr. HAROLD BAKER'S portraits and Mr. HOLLYER'S "Sir William B. Richmond" must also be specially mentioned for their excellent qualities. The landscape section is very strong; Mr. RALPH W. ROBINSON'S charming view of "Auld Reekie," Mr. EUSTACE CALLAND'S "A Glimpse of Autumn Sunlight," Viscount MAITLAND'S "A Flooded Road," Mr. WELLINGTON'S "Distance lends Enchantment," are among the best. "Under a Thames Bridge," by Mr. W. RAWLINGS, is a cleverly caught effect in light and shade; and Mr. DOUGLAS ENGLISH'S "Crépuscule" is a pleasant seascape. The absurdity of the craze for presenting indistinctness of effect, the striving for mystery, merely for the sake of mystifying, has never been more forcibly demonstrated than in two plates in this collection. Mr. GEORGE DAVIDSON'S "Boulogne Quay" was, judged by the deep shadows thrown by the figures, photographed in brilliant sunlight, and yet the print has been so juggled with that it appears as though the photograph were taken in a fog. The other is a head of "A Turkish Sailor," by Mr. J. T. KEILSY, which appears merely a caricature of a face, owing to the fact that all essential details have been studiously blurred and blotted out. Of "picture" photographs there is, we are glad to say, a distinct falling off in numbers, and the only objectionable ones are "The Tree of Life" (a representation of the Crucifixion) and "The Entombment" (of Our Lord) by Mr. F. HOLLAND DAY. Among the eccentricities are Mr. CADBY'S "My Landlady," and Dr. HUGO HENNEBERG'S river scene, "Reflections," which is riotously eccentric; it is difficult to imagine any

well-ordered camera being responsible for either of these productions.

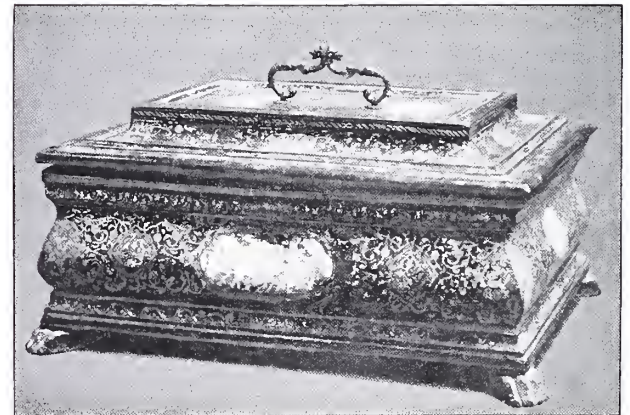
Œuvres de Shakespeare. Traduction Nouvelle
Reviews. par *Jules Lermina*. Illustrations de *A. Robida*.
Paris: L. Boulanger. 1898.

WE have received the first volume of the new French edition of Shakespeare, the plays contained in it comprising "Hamlet," "Romeo and Juliet," "Macbeth," "Midsummer Night's Dream," "Othello," and "The Merry Wives of Windsor." M. Lermina is an extremely intelligent and enthusiastic student of Shakespeare, and in this literal translation proves a knowledge of English, especially of Shakespearean English, which has belonged to few Frenchmen. It is not too much to say that this translation sometimes reveals new beauties which our familiarity with the original now and then half obscures. On the other hand, the translation of Shakespearean English into modern French often acts like a cold water douche, and, in spite of the earnestness and the ingenuity of M. Lermina, the flavour is constantly dissipated through no fault of his own. At the same time, he has not escaped some astounding errors entirely altering the sense of the original. Thus, Polonius's "Give o'er the play" is taken as meaning to give it over again! A criticism of the text, however, has no *raison d'être* here; but we must bear witness to the extraordinary fertility of imagination and fancy shown by M. Robida in the numerous illustrations with which the book is decorated. Most of these pen drawings are reproduced on too large a scale, and have a tendency to appear "rank;" that of Hamlet and his father's ghost, recently published in *THE MAGAZINE OF ART*, may be taken as a good example of the improvement in the appearance of his work when a drawing the size of this page is reduced to more fitting proportions.



BRONZE RELIQUARY.

Recently acquired by the Birmingham Museum and Art Gallery (see p. 48).



A VENETIAN TOILET BOX.

Recently acquired by the Birmingham Museum and Art Gallery (see p. 48).

This edition is a monument to M. Robida's facile imagination, which will no doubt become more restrained as his work proceeds.

Arts and Crafts Essays: By Members of the Arts and Crafts Exhibition Society. With a Preface by *William Morris*. London: Longmans and Co. 1899.

WE have here a textual reprint of the volume which was issued by the members of the Society two exhibitions ago—that is to say, in 1893. We have little to add to what we then said in favour of this extremely

important and admirable series of short essays by experts and men of fine taste and high and proved capacity in such art-crafts as textiles, fictiles, furniture, stained glass, printing, book-binding, mural painting, embroidery, carving, and the like. Every writer is an authority on his subject, who can write not only with knowledge, but with lucidity and charm. Some of them, no doubt, have a *parti pris*, but that is the worst that can be said. It is sad to think that several of the

Art and the Beauty of the Earth. By *William Morris*.

London: Longmans and Co. (2s. 6d.)

THE title of this book will be recognised by many readers as that of the lecture delivered by William Morris at Burslem Town Hall on October 13th, 1881. It is the second of the lectures issued in this separate form, printed as Morris himself would have wished it to be printed, in accordance with his own rules, and set up from his own type. That type, well adapted



THE BANKS OF THE UPPER WYE.

From the Etching by R. W. Macbeth, A.R.A., after the Painting by H. W. B. Davis, R.A. By Permission of the Art Union of London.

leading contributors have died since the book was first issued.

Mr. Pickwick's Kent: Rochester, Chatham, Muggleton, Dingley Dell, Cobham and Gravesend. With descriptive letterpress by *Hammond Hall*. London: Horace Marshall. 1899.

THIS delightful little book contains a photographic record of a tour made by the Corresponding Society of the Pickwick Club in the districts named in the title. It is difficult to imagine a more entertaining or more instructive little guide to the stage and scenery of the theatre in which Dickens made his characters act and play. Here, with our own eyes, we can see the originals of the places and the buildings which Mr. Pickwick, his friends and his enemies, looked at and moved about in, and which Dickens only half conceals in the course of his story. No man, we suppose, knows his "Pickwick" better than Mr. Hammond Hall—not "Pickwick" only, but the realities upon which Dickens built up his story. The importance and interest of this little book is out of all proportion to its size, for Mr. Hall is not only extraordinarily well informed, but he has the knack of putting forth his facts in the most agreeable manner.

though it may be to the printing of mediæval romance, is not, we think, helpful to modern eyes when dealing with the modern aspects of art-manufacture, decorative though the result may be. This lecture, which was addressed to workers in the centre of the pottery district, need hardly be criticised here. It is a practical appeal to the hearts of his hearers, aiming not only at directing their thought, but to govern their practice. Such a sentence as this reflects the spirit of the whole:—"Don't think too much of a style, but set yourself to get out of you what you think beautiful, and express it, as cautiously as you please, but, I repeat, quite distinctly and without vagueness. Always think your design out in your head before you begin to get it on the paper. Don't begin by slobbering and messing about in the hope that something may come out of it." This sentence hardly reflects the knowledge which Morris really had of the conditions of our pottery production.

Concerning the Royal Academy and the Paris International Exhibition of 1900, and other Reveries
By *Henry Naegely*. London: Elliot Stock. 1899.

THIS little book is alike apposite and clear. Mr. Naegely

possesses that fatal gift of delicate irony which is so difficult to resist and so impossible to forgive. His book is full of smartness, perspicuity, half-truths, and diluted justice. Moreover, it is particularly well written, although the author has a weakness for unusual words: the members of the Royal Academy, he says, are "chosen for their mansuetude;" to Lord Leighton, who was "lenitive to the oft-fretted souls of brother-artists," it is not due "that genius no longer stalks abroad in the guise of a rude and horrid grobian;" while in Burlington House "no poisoned pejoratives hiss in the air; no newly-coined agglutination of syllables attempt to express the inexpressible." We also read of the "blowsy milkmaid," and of "sluttery" in the National Gallery. Really, Mr. Naegely is too good a writer to indulge in such affectation. Coming to the matter of these reveries we recognise the justice of his appeal for wider representation on the British Fine Art Committee for the Paris Exhibition. There is much truth in his contention that catholicity, sound judgment, and fairness of selection are best ensured by the largest number of committeemen practicable; there is truth in his statement that "all true artists are intolerant, exclusive and fanatical," that "an Ingres will always shudder at the works of a Delacroix." But his objection to Americans who would be counted in the English school—in spite of his amusing shaft: "The Royal Academy of Arts is a body composed of sixty-seven American and British artists"—is not likely to be considered good patriotism. His belief that "London smoke preserves oil paintings" is a hasty one, chiefly because he forgets that from London smoke and metropolitan atmosphere other ingredients, far more mischievous, are inseparable. His criticisms on the National Gallery appear to us in great measure captious and exaggerated, and his plea for a "Salon Carré" is utterly unsound. Such a holy of holies is illogical—suggesting as it does that the cream of the collection is here, and the other pictures, not included, are by implication of a second order; indeed, we have been informed on high authority that strong feeling against such a Salon exists in the Louvre itself. It is certain that, were that *tribuna* not already established, it would have no chance of being adopted at the present time. We spoke just now of Mr. Naegely's diluted justice. Here is an example: he quotes the National Portrait Gallery trustees as declaring that they will not "consider great faults and errors, even though admitted on all sides, as any ground for

excluding a portrait," etc., and rends them for being willing to include such false portraits; though he must have been aware, if he read the context, that the words refer to the characters of the men painted, and not to the pictures.

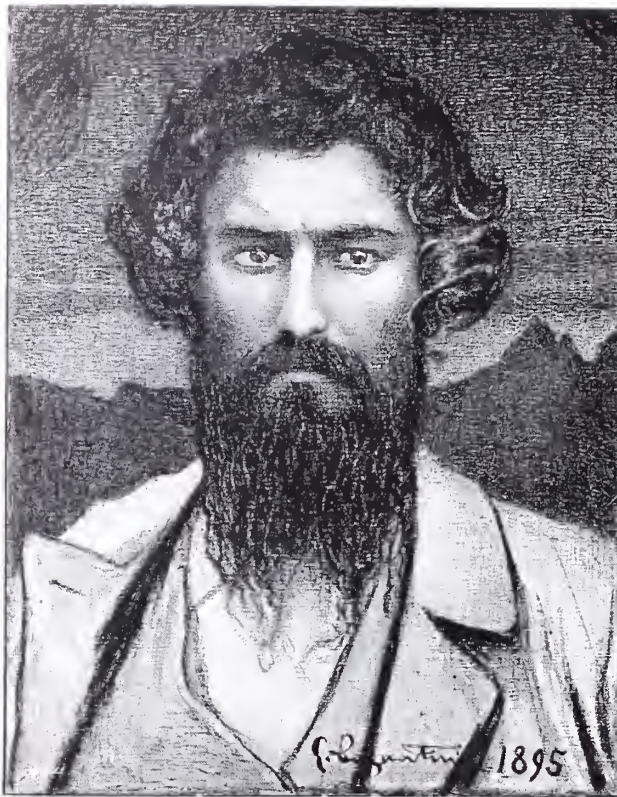
WE illustrate in these pages some recent **Miscellanea** acquisitions made by the Birmingham Corporation Art Gallery and Museum, to which we referred in our Chronicle of Art in our last issue.

For the second time the Art Union of London has issued as their premium plate a work by Mr. H. W. B. DAVIS, R.A., the subject being "The Banks of the Upper

Wye." Mr. MACBETH has certainly done his best to make it an admirable plate.

THE death has **Obituary** occurred at the early age

of forty-one of GIOVANNI SEGANTINI, the Italian painter. He was born at Arco, in the Trentino, in 1858, and from his childhood exhibited a tendency for art. As a boy he found his way to Milan, where he attended the art-classes at the Brera, and existed by painting portraits, etc. At the Amsterdam exhibition in 1883 he gained a gold medal with "Ave Maria;" and at Paris in 1889 and Turin in 1892 the same award was made to his works. At one part of his life he was strongly influenced by Millet, but in recent years he devoted his attention to symbolical pictures, one of which, "The Punishment of Luxury," is in the Walker Art Gallery at Liverpool. A detailed account of Segantini's life and work appeared



THE LATE GIOVANNI SEGANTINI.

By Himself.

in THE MAGAZINE OF ART for November, 1896.

M. DAVID BLES, the Dutch painter, has died at the age of seventy-eight. He was born at The Hague, and studied first at the academy there, and afterwards worked in the studio of Robert Fleury at Paris. Most of his paintings are of a humorous nature, but are marked by the excellence of their colour. He was an officer of the Netherlands order of La Couronne de Chêne, a Knight of the Belgian order of Leopold, and a Knight of the Legion of Honour; the latter distinction was bestowed upon him after the International Exhibition at Paris in 1878. His last work was a portrait of Queen Wilhelmina in her State robes.

We have also to record the deaths of M. THÉODORE BARON, the Director of the Academy of Painting at Namur, at the age of fifty-eight; of M. JEAN RICHARD GOBBIE, the French animal-painter; of M. LOUIS DAUVERGNE, at the age of seventy-one; and of Herr LUDWIG TACKE, the German historical painter, at the age of seventy-five.

WILLIAM LINDSAY WINDUS.

BY E. RIMBAULT DIBDIN.

IN the extensive literature relating to that important chapter of English art history which we owe to the Pre-Raphaelite Brotherhood one frequently encounters the name of Windus,



W. L. WINDUS.

mentioned always with respect and admiration. "Who was he, and what did he do?" is asked. We look in our public collections for examples of his art, but always in vain—or nearly so. The civic art gallery of his native place, Liverpool, possesses a twelve-inch oil sketch for his "Morton before Claverhouse at Tillietudlem," which in the painter's own opinion is one of his least successful works. The Venice of the North is, however, too busily engaged in accumulating attractive pictures of the day to pay much attention to the claims of her own painter-sons, especially of that remarkable group of men who nearly half a century ago did great things, and promised greater—not entirely fulfilling their possible destinies, perchance, because the dwellers by the Mersey, with a few honourable exceptions, did little to foster their genius. With such ingredients ready to its hand as W. L. Windus, William Huggins, William Davis, J. W. Oakes, James Campbell, Robert Tonge, Alfred W. Hunt, D. A. Williamson, and W. J. J. C. Bond, Liverpool should have been able to found a "school" of European reputation.

Who, then, was Windus? What did he do? And why are the grounds of his reputation among the cognoscenti so elusive? It is my purpose to answer questions such as these by giving a slight sketch of the painter's career, and some account of his pictures; the latter enforced by repre-

ductions which are as admirable as is possible in mechanical black and white transcriptions of paintings so eminently great in qualities of colour. The biographical details and the pictures will alike be new to most readers.

Mr. Windus was born in Liverpool, a member of a family long resident in that part of Lancashire; his great-grandfather having been vicar of Halsall, near Ormskirk. His mother was a Scotswoman. Art, apparently, did not come by heredity, and until he was sixteen years of age young Windus knew nothing about it. William Daniels came to paint a portrait of the lad's stepfather, and the lad looked on until a desire came upon him to try what he could do. The stepfather's father was available as a model, and the chalk drawing which resulted astonished the family, and even arrested the attention of



"A LADY BOUND, HER LOVER SLAIN."

From the Painting by W. L. Windus, in the Possession of Andrew Bain, Esq.

Daniels. That erratic genius undertook to teach him drawing, but the superior claims of Bacchus interfered greatly with the progress of instruction. Young Windus, however, was receptive, made

the most of stray hints or suggestions, and studied Daniels' pictures to excellent purpose. A later portrait in oil of his first sitter, which is extant, is a forcible and remarkable effort in the emphatic manner of his erratic preceptor.

After a considerable period of solitary progress, the lad went to the Antique School of the

to be told here. There was a protracted and violent strife between the old order and the new, which raged furiously round an annual prize of fifty pounds awarded by the Liverpool Academy to the "best" picture in its exhibition, the most important out of London. The revolutionaries in 1851 and successive years secured the prize for



THE SECOND DUCHESS.

From the Painting by W. L. Windus, in the Possession of Andrew Bain, Esq.

Liverpool Academy; and, later, he attended a life school established by Herbert (a brother of J. R. Herbert, R.A.), who kept a colour shop in Liverpool. These studies brought young Windus in contact with other clever young students, and brought him, too, into the artistic circle of John Miller, a most discriminating and generous art patron, who seems to have kept an open house for artists. To Windus, as to other young men of genius, he was untiringly kind and helpful. It was, I believe, at his suggestion that Windus went to London in 1850. The journey had momentous results, for at Somerset House he saw "The Carpenter's Shop," by Millais, as well as other early efforts of the Pre-Raphaelites. The young man from the country did not accept the decision of the authoritative organs of public opinion: he did not find the picture "revolting and disgusting;" but he promptly assimilated the message of revolt it contained, and went back full of it to his associates in Liverpool.

The story of the Pre-Raphaelite fermentation in Liverpool is well worth telling, but it is too long

Pre-Raphaelite pictures. Their opponents strove so stubbornly and so well that in the end the Academy's exhibition was wrecked. It was discontinued early in the 'sixties. With it there came to an end the hope of a great Liverpool school.

When Mr. Windus embraced the tenets of the Pre-Raphaelites with whole-hearted discipleship he had already attained to such excellence that Dante Rossetti remarked, on seeing his scene from "The Surgeon's Daughter" (now in the possession of Mr. James Smith, of Liverpool), that "Windus has no business to turn Pre-Raphaelite; he paints too well to need any change." So far back as 1844 he produced "The Black Boy," which is sufficient evidence that he was then an accomplished craftsman. It represents a young negro, in very tattered clothing, seated on the ground. Colour and composition are excellent, and the painting of the eyes is particularly fine. Not having myself seen the picture, I give this criticism on the authority of the present owner, Mr. William Windus, of Clifton, a relative of the



KINMONT WILLIE.

From the Painting by W. L. Windus, in the Possession of Andrew Bain, Esq.

painter. It came into his possession about ten years ago, after being lost sight of for a long time and at last identified as it hung smoke-begrimed over the fireplace in a farmhouse kitchen.

Mr. William Windus also possesses "Cranmer endeavouring to obtain a Confession of Guilt from Queen Catherine Howard," one of the artist's largest pictures, painted in 1847. It was formerly in the Leyland collection. This is his earliest historical subject picture I know of, but its composition is that of a practised hand. Thus early Mr. Windus displayed his inclination towards painful subjects. I am not able to place any genre picture between 1847 and 1852, but in or about the latter year two very important ones were completed. "Darnley signing the Bond before the Murder of Rizzio," dated 1852, represents the culmination of the artist's earlier manner, and is a remarkably effective and dignified composition, admirable in its close observation of character and splendid in colour, though somewhat deteriorated in the darks through the characteristic treachery of asphaltum. The cracking, however, is not nearly so serious as it is in "The Surgeon's Daughter"—or, to give it the proper title, "Middlemass's Interview with his Parents." This work is undated, and apparently later in manner, but I have the authority of the painter himself for assigning it to 1852. It is an exceedingly good

all. It was badly hung, and Mr. Ruskin overlooked (or, rather, one should say under-looked) it. Rossetti, however, pointed it out; with the result that Mr. Ruskin, in a postscript to his "Notes," did amplest justice to what is certainly a wonderful picture. He classed it as "the second picture of the year; its aim being higher, and its reserved strength greater, than those of any other work, except the 'Autumn Leaves.'" This was certainly lavish praise, considering that "Autumn Leaves" and another picture by Millais were pronounced to be achievements which "will rank in future among the world's best masterpieces." A considerable measure of recognition followed. A full-page woodcut reproduction appeared in *The National Magazine*; and when the picture was on view in



DARNLEY SIGNING THE BOND BEFORE THE MURDER OF RIZZIO.

From the Painting by W. L. Windus, in the Possession of Andrew Bain, Esq.

1858, at Edinburgh, Mr. Ruskin showed his continuing interest in it by writing to *The Witness* in reply to a violent attack in *The Scotsman*.

"Burd Helen" illustrates a striking passage in an old and rather unpleasant ballad, the story of which is of the Patient Grisiel type, with the difference that Helen is not married to her cruel Lord John until after she has followed him on

that of Millais. The subject, that of a young woman in the last stage of phthisical disease meeting the careless lover whose absence has presumably been the cause of her decline, is quite in the then dismal vein of Millais—whose "Vale of Rest" was in the same exhibition. The disposition of the figures, too, is much more like Millais than Windus. The former was at the



A PATRICIAN OF THE YEAR 60 A.D.

From the Painting by W. L. Windus, in the Possession of Mrs. Teed.

foot to his castle and there, in the stable, given birth to a son. At the moment chosen for representation the two have come to the River Clyde, through which the terrified creature is forced, despite her condition, to wade by the side of her precious scoundrel's horse. The ethical standard of the ballad-maker's Scottish nobleman was rather lower than can be found now, even among the lowest classes in the Black Country; but that need not lessen our admiration for the fine dramatic force with which Mr. Windus realised a scene peculiarly fascinating to so fervent an admirer of Scott as he was and is. The theme is, as usual, in a minor key; but the picture is not utterly tragic, like that which succeeded it, after three years' interval, at Somerset House. If the predominating artistic influence in "Burd Helen" was, perhaps, Mr. Holman Hunt's, the inspiration most apparent in "Too Late!" is more obviously

time in deep disgrace with Mr. Ruskin, and the latter may have been punished for his discipleship; or else Mr. Ruskin's disapproval may have been due to his constant and quite comprehensible detestation of disagreeable subjects. Whatever the cause, the picture was curtly dismissed as a failure. Mr. Windus never again exhibited at the Royal Academy, and tradition declares that he was stopped short in his career by so severe a rebuff from the critic he esteemed so greatly. This is probably nonsense, or, at any rate, a gross exaggeration.

After looking at the picture, one cannot imagine that its painter, however super-sensitive, could accept the judgment of any critic against a *tour de force* so brilliant and remarkable. I have been told that Mr. Windus considers "Too Late!" his masterpiece, and I am not sure that he is wrong; though at first sight



BURD HELEN.

From the Painting by W. L. Windus.

the painful theme, the angular composition, and the ugly contemporary costumes make it difficult to estimate it so highly as "Burd Helen" or the scene from "The Surgeon's Daughter." Neither of these, however, has any passage quite so fine as the landscape background in "Too Late!"

Concurrently with the Liverpool Academy's period of strife and downfall, during which Mr. Windus played a prominent part on the side of reform, the events of his private life were also making for disaster. In 1858 Mr. Windus married a sister of Robert Tonge. In 1862 she died, after a long and terrible illness, leaving him with a fifteen-months-old daughter, and greatly shaken in health and nerves. On the child's account he left Liverpool, and took up his abode at Walton-le-Dale, near Preston, with his mother-in-law. This apparently sensible step proved, through unforeseen circumstances, to be a very unfortunate one. Several years were passed under conditions which rendered serious art work impossible, and when the coil was untied the desire to paint had so dwindled that Mr. Windus never again produced an important finished picture. He had a competence, and was not obliged to work—one could almost wish that it had been ill invested, with the result of forcing him back to serious effort. As it is, art has for many years been no more than his pastime. I have been told that he is too fastidious to please himself, and produces only to destroy. When he left Walton-le-Dale, more than twenty years ago, to live in London he made an immense bonfire of his sketches and studies, being of opinion that "nobody cared about them." He is still in London—in it, but not of it—content in his retirement to trifle with art in the intervals of study; for he is a great reader of books, and has been caught reading Horace in the original tongue.

The latest in date of the finished pictures by Mr. Windus is, I believe, "The Outlaw," now possessed by Mr. Albert Wood, which was painted in 1861. It is small and exquisitely elaborated. The figures are in a woodland landscape, intensely green, yet not so in the unpleasant way which usually results from attempts to give

a realistic rendering of "the leafy month of June." I have not been able to trace the "Morton before Claverhouse," or a picture of Sir John Falstaff and his boon companions (or there may have been two different pictures) which came to the hammer in Liverpool in 1883 and 1891. The dates of these are therefore still



TOO LATE.

From the Painting by W. L. Windus, in the Possession of Andrew Bain, Esq.

to be sought for, but I am satisfied, after seeing sketches which are available, that they were comparatively early productions. There is also a "Touchstone," of which I can learn nothing beyond the title.

We are not yet, however, at the end of the material available for estimating the greatness of the loss British art sustained when Mr. Windus retired from the arena. Several sketches in oil and one priceless watercolour remain to show that the failure of his ambition was not due to any loss of imaginative power. The reverse, indeed, is the case. The influence of Rossetti is seen in these compositions—an

influence which bred no imitation in a painter of congenial and equal, though less passionate, imagination. Even in this age of over-production one could weep to think that Mr. Windus did not paint pictures from such wonderful sketches as "The Young Duke" and "The Young Knight," both lately acquired by Mr. James Smith at the Bibby sale, or "The Second Duchess," which is in the collection of Mr. Andrew Bain, of Glasgow—a collection richer than any other in the best work of the painter. It also includes "Darnley," "Too Late!" the two admirable oil sketches with ballad titles, in an earlier vein, which were shown at the New English Art Club last spring, and the water-colour already mentioned: "The Flight of Henry VI after Towton."

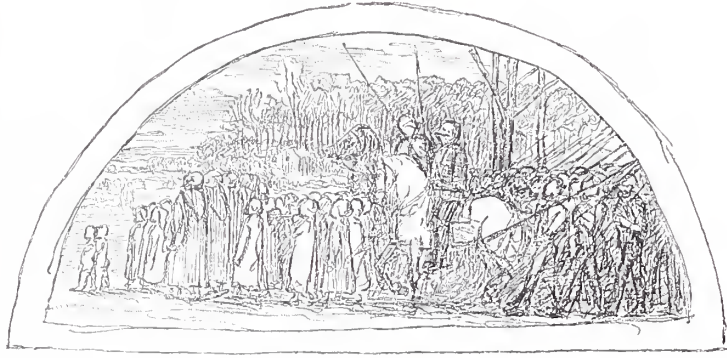
The artist's daughter, Mrs. Teed, has an oil study which is a brilliant essay in the classic vein, entitled "The Patrician, Anno Domini 60," treated with a playful certainty of hand that illustrates his exceptional versatility. She is also fortunate in possessing some of her father's unerring studies in landscape—a branch of art in which he shone, although he only used it, for the most part, as auxiliary to figure subjects. Of finished landscapes I have seen very few—a woodland subject owned by Mr. Albert Wood; "Spring, Broughton-in-Furness," which belongs to Lady Currie; and "The Baa-lamb," in Mr. James Smith's collection. In portraiture Mr. Windus attained to great excellence. He pro-

duced many portraits, mostly of small or moderate size, in his early years; and one of the most exquisite of his later productions—the portrait of his grandson, which Mrs. Teed permits the reproduction of—attests that his rare skill is in no way diminished.

The translation is apparently satisfactory, but in the absence of colour much is lost. "Burd Helen" and "Too Late" also yield tolerably good results in consequence of the

very sharp definition of all foreground objects after the Pre-Raphaelite manner; yet even in these there is a considerable deduction from the charm of the originals. "Kimmont Willie" being in a grey key translates well. "The Second Duchess" is a gem in which the painter's happy power of colour suggestion attains to a higher excellence than in any other sketch, unless it be the drawing "The Flight of Henry VI after Towton," which defies the reproducer. Its ineffable charm

could scarcely be captured even by the best methods of colour-facsimile. The pen sketch of "The Knight's Return," which is illustrated, did not result in a painting, but the artist's old friend, Mr. D. A. Williamson, has an exquisitely suggestive little water-colour blot of the subject which shows that it seriously engaged the artist's fancy. Our portrait of Mr. Windus is from a photograph taken when he was about the age of thirty-five, in which one can trace the resemblance to early portraits of Millais, which is said to have been very noteworthy.



PEN-AND-INK SKETCH FOR "THE KNIGHT'S RETURN."

In the Possession of Mrs. Teed.



PORTRAIT OF A CHILD.

In the Possession of Mrs. Teed.

IRON GATES AND THEIR MAKING.

BY W. SHAW SPARROW.

IRON gates, through the bars of which landscapes and gardens could be seen and admired, were brought into vogue by a settled feeling of public security. They were among the earliest outdoor ornaments of a civilisation which had become national in its force and industrial in its aims. They proved that the social spirit, long fostered by religion, by commerce, and by law, had at last triumphed over the fierce pride, the tyrannical lust of power, which during so many years had set the nobles at variance with one another and with the growing townships, making the drawbridge and the armoured gate of wood as necessary as were a good sword and a heavy suit of mail. Thus the smith's craft, after long ministering to the needs and passions of those unquiet times when war was an instinct, became, little by little, not only the agent of a warfare which had been raised into an art, but also the necessary friend of many peaceful industries; and we all know that our own civilisation is bound up with the history of iron, is really dependent on the active working of this metal. Long may it be so; for a general decay in ironworking has ever been a sign of national weakness. This it was in Italy, in Flanders, in Spain, as Mr. Starkie Gardner points out in his well-known handbooks on smithing; and thus we see how readily we may pass through an iron gate into the vast field of modern history—the history of civilisation in Christian times.

As might have been expected, iron gates were first set up on sacred ground, within churches and abbeys. They were known then as grilles or screens, and they enclosed the choir and the added side chapels. A very old one has been handed down to us; namely, the St. Swithin grille in Winchester Cathedral, that takes our thoughts back to the red-handed days of William II. These gates, we must remember, were slowly evolved out of a much older type of grille, a grille in bronze, which came

into use either late in the seventh century or early in the eighth. Other ecclesiastical gates of iron have yet to be mentioned; they were of later date, and were put outside a good many sacred buildings. Some are still extant in this country, the oldest of all being probably those in front of Cirencester Abbey, which are supposed



SKETCH DESIGN FOR SEFTON PARK GATES.

By J. Starkie Gardner.

to be Early Elizabethan. Like the younger gates at Canterbury Cathedral, they close the principal doors.

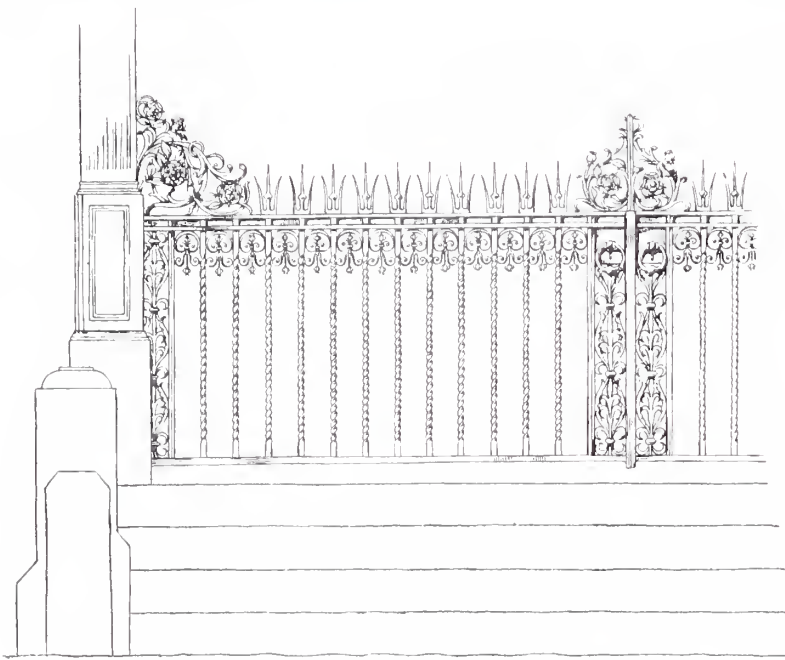
So here we are in the open air. A great many generations have passed away, and the gospel of peace, speaking generally, has not only gone through the fire of civil war—the War of the Roses—it has survived the religious cruelties of Mary's reign, and is finding a new sanctuary in the nation's daily life and ruling aims. It is now that we touch the era of park gates, though we cannot say when such gates were seen for the first time. Those at Cowdray, in Sussex, are the earliest examples we possess, but they are only Late Tudor if not Early Jacobean. This remark applies to the courtyard gates at Cote, Bampton, in Oxfordshire, which are the oldest in *their* kind. Their workmanship is very simple. Some of the bars are plain and come to a spear-shaped point; the others are twisted and have fleur-de-lis heads. This poverty of style may have been derived from the early Tudor lattices of iron or zetts,

with which, both in Scotland and in our northern counties, the external entrances to many castles were closed and defended. But, however derived, it was long the distinguishing characteristic of

ing to Matthew Arnold. Hence it is comforting to remember that the artistic races have never been remarkable for their stamina.

Thus much by way of introduction. We have now to follow the actual making of an iron gate through all its stages of growth. Of course, the designer's first thought is given to the place and surroundings which his work must adorn. If it is to be a park gate for an old country house, he takes care to choose a style historically in keeping with the architecture. On the other hand, if the gate is for a public park in a large town, like those with which I have now to deal, it is his aim to give a local interest to the decorative detail, by making use of some historic emblem dear to the townfolk. On turning to the illustrations you will find that Mr. Starkie Gardner, in his gates for Sefton Park, Liverpool, has been happy in his choice of such local and historic badges. The roses of Lancaster, the sea wrack and the Royal Liver, or *ibis falcinellus*—which is said to have given its name to the city of Liverpool—are

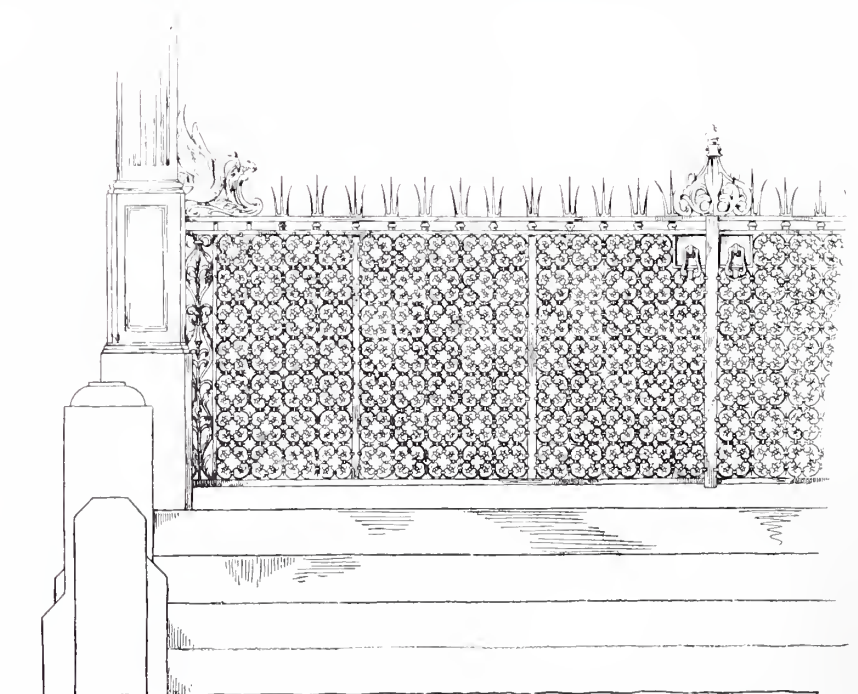
handled with sympathy and decorative skill, adding something new to a successful blending of several old styles, Tudoresque and Spanish. The



SKETCH DESIGN FOR SEFTON PARK GATES.

By J. Starkie Gardner

our outdoor gates in iron. For example, you have heard of those at Ham House through which Charles the First passed, and which (so we are told) have never since been opened? Well, though made in the time of James the First, they show no trace of that decorative workmanship which was lavished, in the eleventh century, on the St. Swithin grille. And these gates at Ham House are fair examples of our seventeenth century style. I believe this remark to be quite true, because Evelyn, who visited France in 1649, when calling attention to the very beautiful park gates at Maisons, near Paris, wrote as if he had never seen anything of the kind in his own country. Nor is this surprising, seeing that our own delight in rich, discreet ornament is usually an acquired gift. Uncouth tastes are a part of our British birth-right; only two or three of us here and there ever succeed in appreciating the gospel accord-



SKETCH DESIGN FOR SEFTON PARK GATES.

By J. Starkie Gardner.

row of trident spikes has even a mediæval interest, for it recalls the Eleanor grille in Westminster Abbey, a fine example of English smithcraft belonging to the last decade of the thirteenth century. Yet the general effect of the gates is not imitative, eclectic, but distinctive, personal, and harmonious, just like the writings (to take but one example) of Montaigne, who was never tired of enriching his own style with the wisdom he had found in beloved old books. This fusion of the old with the new is offensive to those who talk most glibly about the modern spirit. Critics are beginning to forget not only that genuine artists are never conscious of their originality, but also that a wise reverence for the best work of the past has ever been an essential of true greatness. Pictures and books cannot be more than the men whose names they bear, and art, like human progress, should be continuous evolution, at once an epitome of past greatness and a promise of what the years to come have in store for us. This is why your style—I suppose, of course, that you are a man of original genius—may grow out of an old one and yet be quite different from it, just as this nineteenth century is different from the eighteenth, the product of which it is. And so I am glad that this truth is often clearly exemplified in Mr. Starkie Gardner's ironwork.

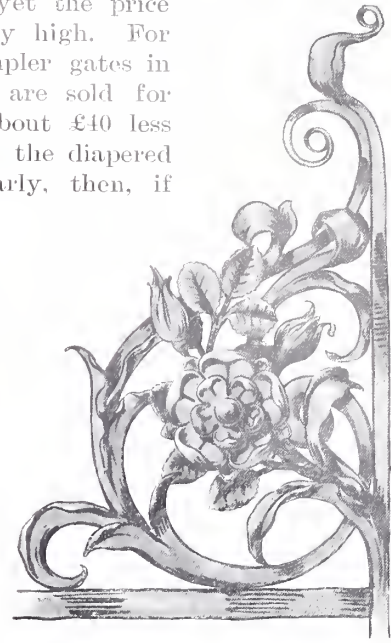
In the drawings the gates are represented in the first stage of their growth—in the artist's sketches, that is to say. These illustrations are necessarily very small, but in the original drawings the scale is an inch to a foot. These drawings and another design were sent to Liverpool, and although the richer gates are really the more beautiful, those with the twisted bars were thought to be the more suitable. It is not often that ironworkers have a chance of carrying out their best artistic projects. The question of price is a constant trouble

to their clients, yet the price is not often very high. For instance, the simpler gates in our illustrations are sold for £100 the pair, about £40 less than those with the diapered open-work. Clearly, then, if we see newly new gates almost everywhere in the country, it is not because the price of the best smithing is prohibitive, but because most persons are quite satisfied with cheap rubbish. Instead of going to a first-rate designer in iron,

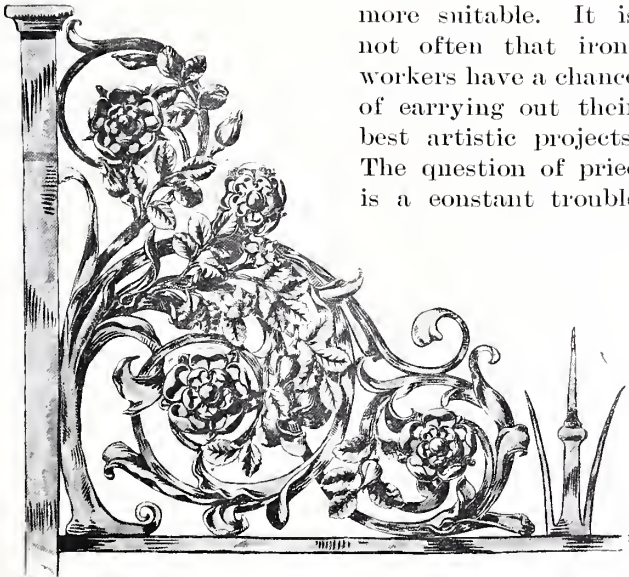
whose simplest work would not be unworthy of his reputation, they are content to believe that honest craftsmanship in iron is to be bought for a price which would ruin the manufacturer. They do not know how easy it is to make a wrongful profit on a gate, and yet be able to show that the gate itself is like the design submitted and approved. The drawings do not tell you how thick the bars will be; hence the merely commercial manufacturer, having asked too little for his work, may lessen his expenses by being a great deal too economical in his use of metal. And what if the scrolls, the flowers, the leaves, and other details of the ornaments should be made of iron so thin and flimsy that a school-boy might crumple them between his thumb and finger? It is partly thus, and partly by the misuse of stereotyped pieces of stamped ornament, that our custom of buying in the cheapest market is turned into a rashly generous patronage of bad, meretricious smithing. Therefore, it is true economy to go to the very best ironworkers, whose industry is an art, and whose names are respected in circles where good work is appreciated.

This is what we learn from the first stage in the making of an iron gate. The second stage is reached when the chosen design has been enlarged in all its parts to the size the gate will be when finished. The men who do this are good draughtsmen, as will be seen on reference to the illustrations. These drawings serve as models to the blaeksmiths and embossers.

It is hard, I am aware, for one who has not

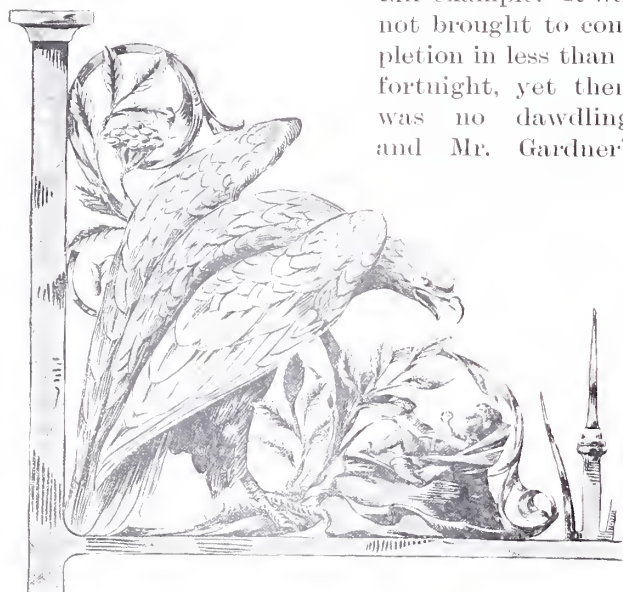


DETAIL OF SEFTON PARK GATES.



DETAIL OF SEFTON PARK GATES.

seen the method of a clever blacksmith's working to realise how much labour he patiently lavishes upon every piece of ornamental detail. The spray of Lancaster roses in the fourth illustration may be taken as a fair example. It was not brought to completion in less than a fortnight, yet there was no dawdling, and Mr. Gardner's



DETAIL OF SEFTON PARK GATES.

smiths are all rapid craftsmen. Let us, then, take a glance at the various technical processes, so that we may understand why so much time is a necessary ingredient in this fragment of decorative ironwork.

The iron stem, in the first place, has to be wrought into circling curves like those in the drawing. This would be a simple thing to do were it not that the stem grows in thickness to a certain place, then tapers gradually to a point: a variation in its girth which the blacksmith can achieve in one way only, and that is by hammering and welding together several pieces of the very best wrought iron, each piece being either thicker or slimmer than the one just employed. When this slow process is carried out with conscientious skill and patience it is not easy to detect where the metal has been welded.

It is thus that the main stem is made; and then it must be clothed with leaves and roses. Each leaf having been cut out of a sheet of iron is carefully modelled and twisted into shape; then its petiole is fixed, always by the welding process, to a small branch; and when this branch has received all the leaves allotted to it by the designer, the finished spray is neatly joined to the main stem. You will understand, no doubt, that the beauty of the whole work depends upon this very delicate leafing process. First of all, the foliage must not be realistic in character, it should be full of decorative feeling, for the great art in ironwork is to give an appearance of

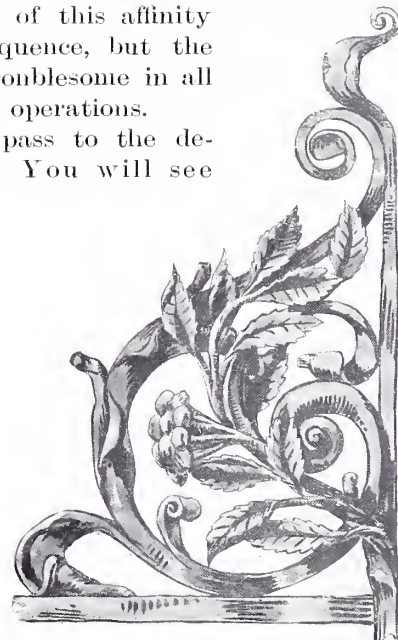
realism to a free decorative treatment of natural forms. Mr. Gardner seldom, if ever, forgets to keep this truth constantly and conspicuously before our minds, and his thorough knowledge of botany is always supplying him with new ideas that enrich his designs. For example, notice the long tapering bracts which clasp the base of the main stem. At first sight they seem to have no connection with rose bushes; but let us view them with the artist's own eyes, remembering that plants of the genus *Rosa* have had their own evolution, then we may well believe that in their early primitive state roses did bear some such decorative bracts, long and pennant-like.

Again, it is interesting to note that in this rose ornament, the making of which I have just described, there are scores of welds, perhaps more than a hundred and fifty. The act of welding the petioles to their branches is, of course, a very delicate operation requiring infinite care. It needs but a little haste to make the joining unsightly and ragged, then the sprig loses much of its artistic value. The smith, I noticed, whenever he had to do a piece of delicate welding, sprinkled fine white sand on those parts of the iron which were heating in the fire, so as to check the formation of that brittle scale which is the chemical result of the attraction taking place between the red-hot iron and the oxygen in the air. The sand, I suppose, forms a film of glass and so lessens this attraction. When heavy pieces of metal have to be pieced together under the hammer the chemical product of this affinity is of less consequence, but the smith finds it troublesome in all his finer welding operations.

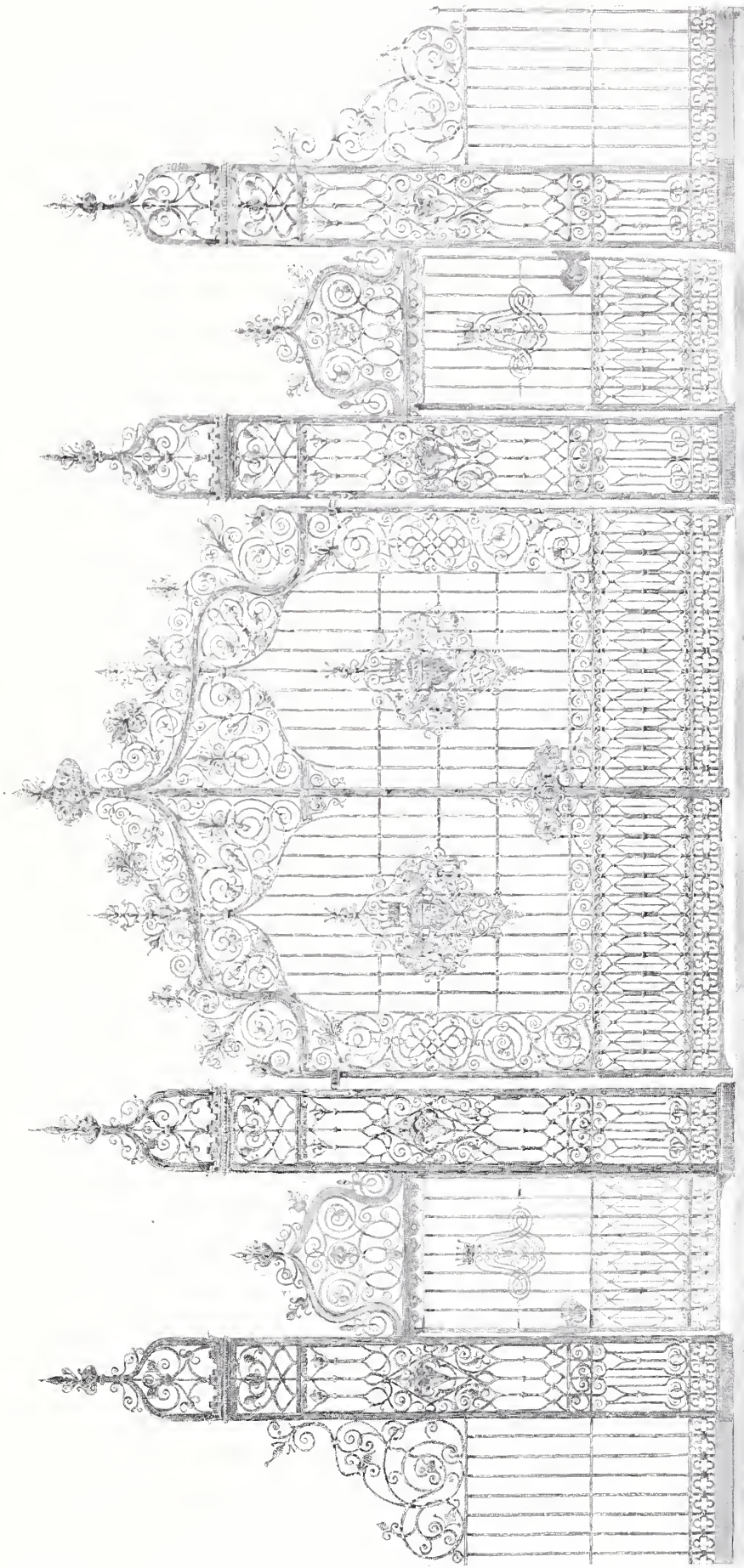
And now to pass to the decorative roses. You will see

in the illustration that they have three sets of five petals: first, the inner set of the corolla; next, the outer set, the leaves of which are fashioned in the same way, with rounded edges that lap over; and then we have

five impertinent sepals, not unlike tongues, that stick out from behind those V-shaped spots where the edges of the largest petals come down and



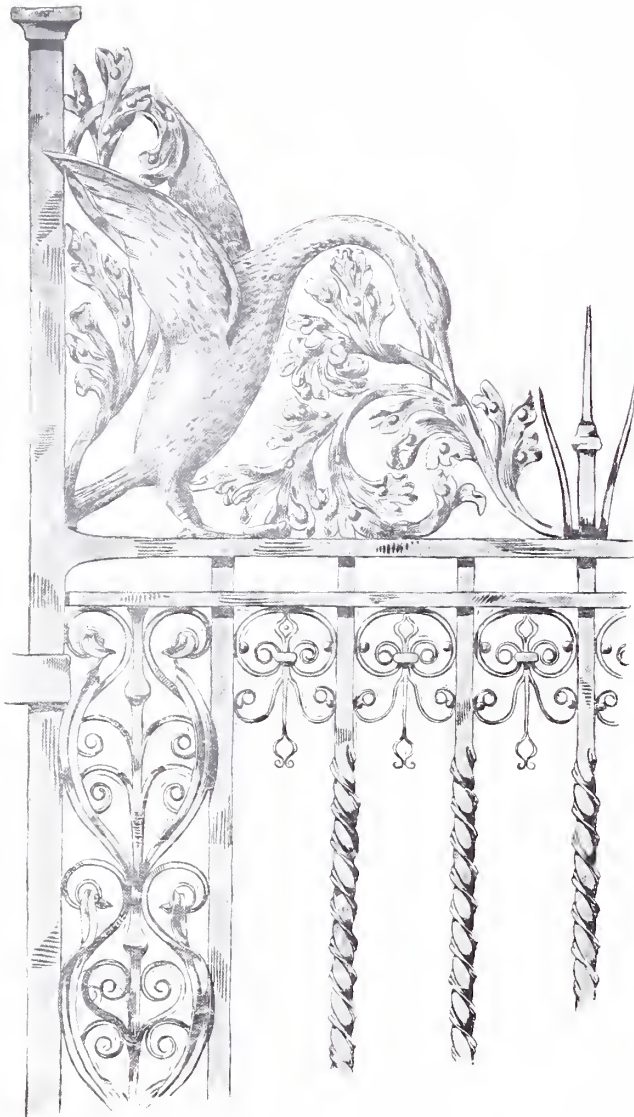
DETAIL OF SEFTON PARK GATES.



IRON GATES AT LAMBTON CASTLE, DURHAM.

By J. Starkie Gardner.

meet together. Now each set of petals is made separately. It has first to be cut out of a sheet of moderately thin iron; then its leaves or petals are carefully modelled into form; and the rose is complete when the three finished sets have



HANGING BRACKET, SEFTON PARK GATES.

not only been joined together but fastened to the stalk by a rivet, representing the organs of fructification.

I must next draw attention to the twisted bars of the hanging standard, for they have a character all their own. The twist we know so well, the historic twist, is quadrilateral in

section, and is made by screwing a square bar of iron heated almost to fusion. It was Mr. Starkie Gardner, I believe, who first hit upon the idea of forming a new twist, much more decorative in effect, by making the section bilateral. These twisted bars are riveted into the horizontal pieces, and the trident spikes are riveted into them. Finally, you will notice that the horizontal supports have been welded to the back standards, in accordance with the old Scotch practice.

Mr. Gardner has turned out four pairs of gates for Sefton Park, and the decorative detail of three may be studied in our illustrations. The eagle and the baby swathed is the crest of the Earl of Derby, who was Mayor when the Winter Garden was built in Sefton Park. It was necessary to add mountain ash for the scroll embellishing, this plant being the only appropriate one that comes out well in smithing. The making of these leafed scrolls need not be described, for the workmanship is the same as that in the sprays of Lancaster roses—a remark which applies equally to the seaweed, with its fine and flowing decorative treatment.

As to the birds, it is hard to give a really lucid account of their construction. But I must try. Take a broad stout bar of the best wrought iron; heat one end of it; then, with chisel and hammer, shape this end into the upper part of the bird's beak. Your work will be rough, but you can finish it with a raffle. The lower beak is a separate piece of workmanship, and is fixed to the bar by two straps of welded iron. The whole bar must now be made pliable, so that you may bend it both to the line of the back and to the curve of the neck. This done, the wings are beaten out of strong plate, then fastened together and fixed securely to the great central bar. Those parts of the legs which must be clothed with feathers are wrought under the hammer, while the scaled parts and the claws have to be carved, just as the beak was. It is with rivets that you fix each tibia to the the spine. One other wide bar, curved so as to give the full arch of the back, is the next thing to be bolted to the central support; the skeleton is now complete, and so you may begin to cover it with pieces of embossed iron, which have been worked up on the pitch bevel, and which represent the feathered skull and the breast, the neck, the tail, and the wings.

THE ART SALES OF THE SEASON.

II.—OBJECTS OF ART.

By W. ROBERTS.

IN collections of objects of art and antiquity the season has been exceptionally rich; and to the Bardini and Vienna sales, included in the list at the beginning of the first article, may be added the Forman collection of Egyptian, Greek, and Roman antiquities and objects of art of the Renaissance, pictures, etc., sold at Messrs. Sotheby, Wilkinson and Hodge's in June; it produced a total of over £25,000. The objects which formed this collection were for the most part of too antique a character to be noticed here; but mention must be made of an unrivalled pair of stirrups dating from the latter half of the fifteenth or early sixteenth century. They are partly plated with silver, parcel gilt and chased; each of the outer sides has an exquisite border of translucent cloisonné enamel on gold; each stirrup is $6\frac{1}{2}$ in. high and 6 in. wide, and it is suggested that they may have been made for Mathew Corvinus, King of Hungary. Viscount Dillon is of opinion that the stirrups are "Venetian, and of the same epoch as the so-called Boabdil helmets at Madrid; the design on the silver plating is quite similar. The enamels and nielli are of the utmost beauty." This pair of stirrups realised the unprecedented amount of £2,700. Mr. Forman was a considerable buyer at the Hertz sale in February 1859, at the De Bammerville dispersal on May 13, 1854, at Samuel Rogers's sale in April-May, 1856, and at the various minor sales of the same period. He was clearly an antiquary of excellent taste and judgment, and it is worth while pointing out the fact that, whilst the finest objects in his collection realised prices infinitely higher than those originally paid, the second rate things remained either stationary in value or showed a "drop." In addition to the pair of stirrups already mentioned, the collection included some bronzes of the highest interest, notably a mounted horseman, said to be one of the most important examples which has come down to us of Greek work of the sixth century B.C.; a beautiful mirror supported by Aphrodite, and a nude figure of Poseidon were also noteworthy—these three articles fetched £265, £215, and £340 respectively. The Greek vases were of the highest interest, and formed the finest series sold by auction for many years: one of these, a Lebes, with combat of Amazons with Attie heroes, realised the almost unheard-of amount of 200 guineas.

The Bardini sale was perhaps more in the nature of a trade transaction than anything else.

Signor Bardini, like his eminent countryman of thirty years ago, Signor Castellani, is what is known on the Continent as an *expert*—a term which combines the two vocations of dealer and trader. His galleries in Florence are pretty well known to most English travellers interested in the fine arts and antiquities. But Signor Bardini is above selling his wares in the manner of the ordinary tradesman. Nevertheless, with a little diplomacy and at considerable prices he has been known to sell. In whatever light, however, he regards himself, he is undoubtedly a judge of very high order, and his knowledge of ancient and Renaissance art is undeniably great. The articles which he sent to England for sale by auction are understood to be only a portion of his stock or collection, and the success which attended this sale ought to be an inducement for him to send over the remainder. The individual prices paid were extraordinary. For instance, a Caffaggiolo dish, painted in colours, with the bust of a man, £300; a large Faenza jug, painted in colours, with shield-of-arms, 20 in. high, £400; a partly draped statuette figure of a woman, $9\frac{1}{2}$ in. high, Paduan work of the late fifteenth century, £720; a Gubbio lusted dish, signed Maestro Giorgio, and dated 1524, £600; a deep bronze bowl, on foot, with figures of amorini, the lip with female busts supporting festoons of flowers, $10\frac{1}{2}$ in. high by $12\frac{5}{8}$ in. diameter, Florentine work of the fifteenth century, £1,600.

As regards what is known as the Vienna collection, but which was in reality two collections of objects of art and vertu, chiefly of the Louis XV and Louis XVI periods, the property of a foreign prince and of a foreign nobleman, it would require several columns to do it full justice. A few articles only can be mentioned: a Louis XV oblong gold box, finely enamelled *en plein* with six subjects of pastoral scenes, 525 guineas; a Louis XV eglomisé by Jean Baptiste Baillon, in ormolu case, a tree at one side with old Dresden flowers, mounted with a group of the same of a lady and two gentlemen, and a figure of the same of a lady in harlequin bodice, 19 in. high, 500 guineas, purchased by Herr Ratzendorffer; a number of charming miniature portraits by Friedrich Heinrich Füger, the best of whose unequal work shows the influence of Cosway: one of these, a portrait of the artist's brother, in brown dress, wide cravat, and wide collar, dated 1785, sold for £295; Füger's friend and

fellow miniature painter, Adolphe Hall, the Swede, was also represented in this collection, but by only one example—a large oval of an unknown lady, with pearl earrings, in blue and white robe and black mantilla, holding a fan: this beautiful little work was purchased for £250 by Mr. Baird. The only work of Cosway



PORTRAIT OF A LADY (£250).

By Adolphe Hall.

was a portrait of an admiral in powdered wig and uniform, and this only fetched £10. Special mention may be made of an old Sèvres "eventail jardinière," gros-bleu ground, marbled with gold and painted with peasants outside a cottage, and landscape views in four medallions, 7½ in. high, £505.

The collection of Italian majolica of the fifteenth to the eighteenth centuries of Herr Richard Zschille, of Grossenheim, near Dresden—whose splendid collection of armour attracted so much attention at the sale early in 1897—realised £9,597 for 229 lots on June 1-2. The highest price was paid for a circular majolica dish, the centre painted with the Holy Family and the youthful St. John the Baptist, standing behind a stone bench on which is lying the Infant Christ: the figures show a grey shadow on a blue ground: on the borders are five pairs of winged dolphins joined at the snouts and tails. The dish, which measures 9½ in., is Faenza ware of about 1505, and was purchased for £410 by Mr. Harding, to whom fell nearly all the other articles of importance in this most interesting and important sale. One of the earliest pieces in the collection was a circular plate, with flat border, the subject representing the Procession to Calvary: it measures 17 in., dates from about 1490, and sold for £100. It came from the Gavet sale in Paris in 1872. A few other objects in the Zschille collection may be mentioned: a fine lustred dish of Deruta majolica, *circa* 1520, painted in the centre with the bust of a young man in richly-coloured decorated dress, with a Latin inscription, and measuring 17⅔ in. diameter, sold for £165; of the Gubbio majolica of the first half of the sixteenth century the highest priced articles were a tazza, on foot, painted blue with pink and gold lustre, 10⅝ in. diameter, £270; and a circular dish, painted in blue and white, lustred in red and gold, by Maestro Georgio, 1520, £300. The

upper part of a candlestick, of Henry II ware, mounted on a stand of gilt bronze, sold for £110.

Lord Henry Thynne's extensive and valuable collection of furniture and objects of art and decoration generally, realised, on June 20-21, upwards of £9,300. This collection was formed chiefly in the early years of the century, and many pieces were originally in the collection of the first Lord Ashburton at Bath House. Two lots of old Sèvres porcelain may be specially mentioned—the first an evantail jardinière, gros-bleu marked with gold, and beautifully painted with Dutch peasants, 7½ in., 480 guineas, and this is, curiously enough, the companion jardinière to the one sold in the Vienna collection and mentioned above as having sold for £505; both were purchased by Mr. A. Wertheimer, and are now presumably united after a separation of probably upwards of a century, and also a set of three evantail jardinières, painted with birds, foliage, groups of flowers on white ground, by Tandart, the centre one 7¼ in. high, the pair 6¾ in., 1,030 guineas. A brief reference must be made to Lord Henry Thynne's collection of old English marqueterie furniture, which formed the only



LOUIS XV CLOCK (500 GUINEAS)

By G. Baillon.

sale of note, in its particular class, of the season. A cabinet of satin, hare, and other woods, and inlaid with husk festoons, medallion ornaments and foliage, sold for 310 guineas, and a rather larger one of semicircular form, of the same woods, and beautifully inlaid with vases and festoons of flowers, realised as much as 400 guineas; and an upright winged cabinet of satin-

wood, with inlaid king-wood borders, also beautifully inlaid, 440 guineas.

Some high prices have been realised during the season for English porcelain. Mr. Alfred Trapnell's collection of old Worcester, sold on July 6-7, brought a total of £8,809 for 350 lots. This collection excited an unusually wide amount of attention, and collectors from all parts of the



SÈVRES JARDINIÈRE (450 GUINEAS).

country came to inspect it. Mr. Trapnell, it is well known, has been forming his collection for many years, and he seems to have left nothing of first-rate quality escape him. The result was an assemblage which, in point of quality, variety, and interest, has probably not been seen in the auction room for half a century. The "top" price went for a fine and rare hexagonal vase and cover, gros-bleu ground, finely painted by Donaldson in six large panels, 17 in. high, 670 guineas; whilst a set of three excessively rare Longton Hall vases sold for 255 guineas; in some instances the prices were rather disappointing, and probably failed to reach the original amount paid. For instance, a tea-service, with design in dark blue ground, birds in circular compartments, which was bought about twenty years ago for something like £170, now brought 150 guineas; and probably similar illustrations might be quoted; but the prices on the whole were uncommonly high, 380 guineas being paid for a pair of small jugs; 150 guineas for a two-handled vase, 7½ in. high; 50 guineas for a cream ewer, and so forth. A pair of hexagonal vases and covers, also of old Worcester, dark blue scale pattern, realised at the McLaren sale on May 16, £1,100; and a pair of very fine two-handled seaux, of the same, gros-bleu ground, with medallions painted in Watteau subjects, fetched 485 guineas at

Robinson and Fisher's on June 23. A pair of old Chelsea vases and covers, of scroll form, beautifully painted, each with four subjects of figures regaling, smoking, and dancing to a violin player, 15 in. high, and formerly in the collection of the Countess of Carnarvon, who presented them to the father of the vendor, sold on July 11 for 2,900 guineas, a sum which is probably without precedent. On May 16 a pair of Chelsea figures of Shepherd and Shepherdess, 13 in. high, sold for 380 guineas; and on June 6 an oblong Battersea enamel casket, 8¼ in. by 4½ in., finely painted with river scenes, ruins, figures, etc., in yellow borders on pink ground, sold for £200. As regards Oriental porcelain we have only space to mention the following articles—an inverted pear-shaped famille verte rose jar and cover of Kien Lung dynasty, 25 in., which fetched 270 guineas in the Miéville sale; a pair of large beakers of old Chinese enamelled porcelain, with flowering hawthorn branches on a black ground, 20 in. high, which sold for £588 on May 29; a pair of cylindrical beaker-shaped vases and covers of old Chinese dark blue porcelain, mounted with Louis XV handles, which brought 2,500 guineas at the sale of Sir John Fowler's porcelain; the same collection also included a pair of grey



MAJOLICA DISH (£410).

crackle vases, mounted with Louis XV handles, etc., 10½ in. high, 750 guineas. The Morrison sale of June 12 included a remarkably fine vase of Oriental agate, of unusual size, the handles carved as satyrs' heads, each side carved with grapes and foliage in high relief, mounted in gold, 7½ in. high, £1,700—this vase is from the Beckford collection; at the Hamilton Palace sale it was

No. 487, and was purchased by the late Samson Wertheimer for £1,764. Finally, mention may be made, not so much on account of high prices as from historical interest and curiosity, of three wine-pots of Lambeth Delft pottery: one of these, dated and inscribed "Sack, 1617," sold at Sotheby's on March 28 for £13; another, inscribed and dated "Bee Merry and Wise, 1660," went for £16; whilst at the same time and place a Ralph Wood tea-pot and cover in the form of an elephant and castle, with the arms of the city of Coventry, and a figure of a monkey seated astride the cover, 11 in. long and 8½ in. high, brought £19—this is said to be a unique example of this eminent English potter.

As regards sculpture, a few first-rate examples came up for sale: these were chiefly from the chisel of Bernini and were in the Bardini sale. A life-size female bust, in statuary marble,

emblematical of Summer, and the companion bust, Autumn, sold together, realised £700—they both came from the villa of Prince Rospigliosi, near Pistoie, built by Bernini; a life-size bust of Pope Gregory XV in richly-wrought ecclesiastical robes, from the Borghese collection, sold for £650; and a second companion pair by the same workman, a life-size statuary bust of Marie della Robere, wife of Cosmo III of Medicis, in tight bodice, bow, and large sleeves, and the bust of Cosmo III of Medicis in armour, sold for £600—they are said to have come from the house of Capponi of Florence. The same collection included a life-size bust in statuary marble, by Alexander Vittoria, of a Venetian senator with robe and draped cloak, £250. At the Alfred Morrison sale on February 23, Houdon's bust of Voltaire, life-size, in statuary marble, inscribed "Houdon. F. 1781. Au Marquis de Villette," sold for £180.

THE WORKS OF LUCAS CRANACH THE ELDER, EXHIBITED AT DRESDEN, 1899.

BY OCTAVE MAUS.

REMBRANDT at Amsterdam, Velasquez and Goya at Madrid, Van Dyck at Antwerp—each has had his commemoration and exhibition: and now Dresden has brought together the works of Lucas Cranach, the old-time Saxon master, one of the earliest leaders of the German

school, who was the first to substitute a direct study of nature, healthy and robust realism, and a love of truth, for the mysticism of his precursors; and this, no doubt, was not unconnected with the Reformation and its ideas, of which Luther, the painter's contemporary and friend, made him an ardent defender.

While the other exhibitions mentioned above had no purpose beyond the manifestation of respect and admiration, a sort of jubilee in the painters' honour, Germany, whose scientific instinct is always on the alert, has aimed at settling some points that have remained obscure in the history of art by an appeal, through the works of one of the greatest artists, to the highest critical opinion.

The beginnings of Cranach are, in fact, lost in darkness. The earliest picture by him, the "Holy Family in Repose during the Flight into Egypt," exhibited here by Herr



FOURTEEN AUXILIARY SAINTS.

From the Painting ascribed to Cranach at Torgau.



MADONNA AND CHILD.

From the Painting by Cranach at Darmstadt.

Hermann Levi, the esteemed Capellmeister of Munich, is dated 1501; Cranach was then two-and-thirty. Is it likely that this composition, which shows genuine mastery, should be the artist's first work? Then, on the other hand, notwithstanding the distinguishing mark used by the master—a winged serpent—which is to be seen on certain paintings attributed to him in his later years, many well-informed judges are of opinion that these are the work of his pupils. Finally—and this perhaps is the most serious problem of all and the most hotly discussed—may we not ascribe to Cranach the works of a certain nameless master who is by common consent designated the "Pseudo-Grünewald," from the analogy discernible between his work and that of the Master of Asschaffenburg?

For the last fifty years this identification has been a matter of dispute without end. The most authoritative writers—Waagen, Passavant, E. Förster, J. A. Crowe, Schmehardt, Woltmann, W. Schmidt, O. Eisenmann, L. Scheibler—have studied the point without settling it. The identity of the "Pseudo-Grünewald" remains a mystery; although certain authentic archives

have lately revealed the existence of a painter at the beginning of the sixteenth century named Simon of Asschaffenburg, to whom we may ascribe the pictures in question, this has not closed the discussion. Some very competent authorities in art—Hilbert Janitschek, Max Friedländer, Ed. Flechsig, and others—have reopened it without being able to come to an agreement.

Now, will the Dresden exhibition afford an opportunity of throwing light on these various problems, and especially the last? Every effort has been, to that end, to collect the most characteristic works of the master, as well as those on which opinions are divided; indeed, to facilitate comparison, an undoubted Grünewald has been borrowed from the Collegiate Church at Asschaffenburg.

A noble spirit of emulation has moved private owners and the curators of public galleries. Fifty-five different towns have contributed the rich assemblage now submitted to the public; and among the private collectors who have consented to deprive their galleries for a time of such artistic treasures are the King of Saxony and the Hereditary Prince, the Emperors of Germany and of Russia, the Grand Dukes of Hesse, Saxe-Weimar, and Coburg-Gotha, the



PORTRAIT OF A MAN (1544).

From the Painting by Cranach at Berlin.

Duke of Anhalt, the Princes of Fürstenberg and Liechtenstein—all ready to give proof on this occasion of the same royal courtesy as was shown by her Majesty the Queen of England with regard to the great jubilee exhibition of Van Dyck at Antwerp.

As revealed in these works—religious and mythological subjects as well as portraits—Lucas Cranach is seen to be a sane and healthy artist, a lover of form and colour, with a clear and well-balanced mind, more alive to the beauties of nature than to speculative imaginings: in short, a realist, to use an essentially modern word. His art, based on his sense of life, is in distinct contrast to that intellectual spirit which characterised his contemporary, Albert Dürer,

his senior by only one year. Again the calm sweep of his lines and the balanced pose of his figures show a marked divergency from the work of Matthias Grünewald, a restless visionary, with whom indeed it would be hardly possible to confound him, if merely on the ground of their very different sense of colour. As M. Auguste Demmin has recorded in his history of the painter, he has been called the Hans Sachs of painting; and not without reason, for his fertility, his popularity, and the simplicity of his style.

The story of his life, which can be told in few words, is in perfect harmony with the simple humour and sentiment of his art, which came from his heart and hand as naturally as fruit from a healthy tree.

Born at Cranaeh, in Upper Franconia, in 1472, he was invited to the Electoral Court in 1505 by Frederic III, the Wise. After a short residence in the Castle of Loehau, he settled at Wittenberg, where he was elected Town Councillor and then Burgomaster, and led the quiet life of a respected citizen. After the disastrous battle of Mühlberg, in which his new patron, John Frederic the Magnanimous, the son and successor of Frederic III, was conquered and taken prisoner by Charles V, he faithfully followed his master to Augsburg and to Innsbruck, sharing his captivity. He was now seventy-five years old. He died October 16, 1553, at Weimar, whither he had gone with the prince after his liberation (October 2, 1552). His wife, Barbara Brengbier, the daughter of a Burgomaster of Gotha, had brought him two sons, one of whom died at Bologna, aged thirty-three, and three daughters, who married and survived him.

The series of Cranach's works, of which "The Flight into Egypt" was the first, ended with the altarpiece at Weimar, of which he painted only the centre



THE REPOSE IN EGYPT.

From the Painting by Cranach at Munich.



THE PRINCESS SIBYLLA VON CLEVE ALS BRAUT

From the Painting by Cranach at Weimar.

panel. His son Lucas piously finished the task interrupted by death, and dated it 1555. This work, no less than the portrait of himself, painted in 1550 (now in the Uffizi Gallery, Florence), and the "Fountain of Youth," dated 1546, which official prudery has buried in an ill-lighted corner of the Berlin Gallery, bears witness to the amazing vigour preserved by the painter even in his latest years.

Though certain lapses may, no doubt, be noted in the mass of productions carried on during a career of fifty years, these works, as a whole, are striking in their uniformity of style, unity of purpose, and constant endeavour to express Nature with perfect truth. In spite of their great variety, Cranach's paintings hold together like the links of a chain. And, above all else, the race he belongs to stands manifest and indelible in these works, their root lies deep in the soil of Germany. Of all German painters Cranach is, perhaps, the most profoundly national. The influence of the Italian schools has scarcely touched him, unless it may be in some of his religious compositions; and the Flemish masters, whose works the artist must have seen when, in the year 1508, he made a journey in the Netherlands, did not qualify the acute individuality of his ideas. To whatever subject Cranach directs his inspiration—whether he conceives a naïve composition of the "Marriage of Saint Catherine," or seeks in the "Judgment of Paris," in "Lucretia," or in some Apollo or Venus an excuse for painting pearly flesh—he always studies direct from Nature, following it minutely, and giving a sense of its reality with scrupulous conscientiousness. Indeed, the portrait-painter is always present behind the painter of religious or mythological subjects, and the types most familiar to his brush—Frederic the Wise, his brother John, his son John Frederic, Cardinal Albert of Brandenburg, Luther, whom he painted at the Wartburg and whose face he frequently introduced—are familiar in all his compositions. The Berlin Gallery possesses, among others, a delightful little painting by him, "David and Bathsheba," dated 1526, in which it is easy to recognise the Elector Frederic III, though a red cap hides half his face. Another figure is unmistakably that of John the Constant; and Bathsheba, who is modestly washing her feet, is a portrait, no doubt, of some great lady of the time. Do we not constantly recognise his lady sitters? Sibylla of Cleves, Catherine Bora, and the bewitching

fair girl whom we meet with in all his mystical marriages represented with the traditional attributes of Saint Catherine. His Lucretia, his Venus, like his Madonna and Magdalene, are exquisite portraits.

During a long part of his life, extending over



ADAM AND EVE.

From the Study by Cranach.

nine or ten years. Cranach would seem to have studied from only one model as a type of nude feminine grace.

The artist's compositions as a whole, indeed, show less imagination than artistic sincerity. When an arrangement pleased him he repeated it without much alteration. For instance, the pretty idea of making a row of little angels hold up the drapery that serves as a background to an image of the Virgin or a Holy Family is used in many of his pictures.

In all his works the Wittenberg master shows an anxious care to carry as far as possible the drawing of the hands. It is one of the hallmarks of his observing and conscientious mind.

The famous picture "Suffer Little Children to come unto Me" (No. 46, Cathedral of Naumburg, on the Saale), of which five replicas are known, affords an interesting subject of study from that point of view, highly instructive for comparison.



MARRIAGE OF ST. CATHERINE.
From the Painting by Cranach at Wörlitz.

Here are twenty expressive hands, each of which has its own character and emphasis.

It is on these peculiarities of Cranach's manner that we should rely, it seems to me, in the delicate task of ascribing pictures to him or to other masters. A diligent study of his undoubted works (and the Dresden exhibition includes ninety-six such examples) dismisses doubt, and clearly shows the radical difference between the handling of the Saxon master and that of his Bavarian rivals, Matthias Grünewald, Hans Burckmair, Martin Schongauer, and Baldung Grün. If their palette may sometimes have displayed more brilliant variety, not one of them has revealed in his works a more serene soul, a more upright, a calmer conscience. The relation-

ship of all his works is so evident and so close that it seems to me impossible to confound them with some other works which certain critics persist in attributing to his hand.

It would exceed the limits of this article to examine one by one all the pictures of which the parentage is disputed, especially those by the "Pseudo-Grünewald," in which the hand of Lucas Cranach can, it is said, be discerned. I will restrict myself to a few remarks.

The mistake made by those who do not distinguish this master's sincere and simple art from that of the unknown painter inspired by the Nuremberg school is to me self-evident. I will only take, as an example, the "Wörlitz Triptych" (No. 127, from the Duke of Anhalt's collection), a really admirable work, representing in the middle the "Marriage of Saint Catherine," and on the shutters the portraits of the donors, Frederic the Wise and John the Constant, with Saint Bartholomew and Saint James. Compare this composition with that of the same subject signed and dated by Cranach (No. 10), and also belonging to the Duke of Anhalt. Neither the types chosen, nor the expression of the faces—more thoughtful and idealised in the Pseudo-Grünewald—nor the colouring—which is more golden and fuller—nor the broader and richer handling, allowed us to affiliate this work to the Wittenberg school. Even in the composition—absolutely unlike that of the elder Cranach—everything cries out against the attribution. And a study of other similar pictures by Cranach confirms this conclusion. The case is the same, it seems to me, with the "Holy Family" (No. 102, from the Castle of Asschaffenburg); with the four panels (No. 133, *idem*); with the "Madonna" (No. 138, Darmstadt Gall.); with the "Crucifixion" (No. 141, Augsburg Gall.), and others.

On the other hand, it is really amazing that certain pictures which show unmistakably Cranach's style, such as the "Saint Catherine" and "Saint Barbara," from the Dresden Gallery (Nos. 129 and 130), should ever have been regarded by sagacious critics, by Waagen among others, as the work of Lucas van Leyden, or Matthias

Grünewald. The author of the explanatory catalogue of the exhibition, Karl Woermann, Director of the Dresden Gallery, supposes, it would seem with good reason, that they formed the shutters of the "Marriage of Saint Catherine" (No. 10).

Among the pictures which I believe to be wrongly ascribed to Lucas Cranach (by Herr Scheibler and others) I may mention the "Fourteen Auxiliary Saints" (No. 98, St. Mary's Church, Torgau), in which the harsh colouring and the grey shadows of the faces and hands, and the touching up with the point of a sable brush, are in marked contrast to Cranach's luminous tone and simple handling. This panel was no doubt ascribed to him, because we find in it the head of St. Christopher, which Cranach engraved in 1506, and of which an original drawing in water colour is to be seen in the exhibition of drawings and engravings, opened simultaneously with this of paintings, in the Zwinger Cabinet of Engravings. But is it not allowable to suppose that the painter may have availed himself of Cranach's engraving for the head of his St. Christopher? We are told it is to be regarded as an early work, dating between 1500 and 1505. How, then, can we account for the difference between it and the "Flight into Egypt" (No. 1, coll. Hermann Levi), dated 1504, which contains in germ all the qualities logically developed by the artist in the close of his career?

The "Altar-piece," from the high altar of St. Mary's at Halle, in the Saale (No. 102), which has given rise to vehement discussion, does not seem to me to be the work of Cranach; first, by reason of the decorative and, so to speak, emphatic treatment of the subject, and then by reason of the idealised type of the "Virgin and the Holy Child;" also because of the symmetrical arrangement it displays. I should be equally reserved in attributing to the master an analogous composition (No. 128, coll. Schäfer, Darmstadt), though this indeed has more affinity with the Saxon painter's style, and may very reasonably be ascribed to one of his pupils.

The examples I have mentioned sufficiently show how great is the interest of the exhibition. It will have the effect of increasing the master's fame, and of confirming his admirers in their belief in his art, at once so vigorous and so refined.

The intense vitality he has stamped on the effigies of his contemporaries, the sympathetic

and affectionate character he has conferred on some, the pomp and magnificence he has given to others, according to circumstances, place him beyond dispute in the very first rank of portrait-painters. I shall long be haunted by the persistent memory of some of those thoughtful faces, such as the "Portrait of a Man," 1544 (No. 69, coll. of Dr. Kaufmann, Berlin), of those plumed Princes, as splendid as the kings in a pack of cards—more especially the Elector Joachim I of Brandenburg (No. 48, the Royal Library, Bayreuth) and Duke Henry the Pious (No. 66, Dresden Gall.), whose gorgeous following adds to this scene of a past time an impressive array of figures, religious and secular.

A most interesting exhibition of prints and drawings at the Gallery of Engravings completed our knowledge of the master. It was a collection of the rarest examples, the "Temptation of St. Anthony," 1506, and the "Judgment of Paris," 1508, both lent by the King of Saxony; the "Decapitation of St. John" and the "Stag Hunt;" the two famous "Tournaments," one dated 1506, the other 1509; the "Venus," 1506; the "Flight into Egypt," 1509,* and many more.

Among the original drawings the most remarkable were the "St. Christopher" already mentioned, a "Martyrdom of St. Julian," some sketches for altar-pieces, the "Adam and Eve," a most important work, here reproduced, and many conscientious studies of animals, drawn with pencil and touched with water-colour. The faun plays, as is well known, an important part in many of Cranach's works, as, for instance, in his "St. Jerome," his "Apollo and Diana," and others. Unlike the other artists of his day, he studied animals from the life, noting their attitudes and movements; and only those of which he had no examples before his eyes, as, for instance, the lion, are so strangely modelled as to be alien to all natural classification.

If it had been needful to demonstrate the absolute artistic sincerity of this old master, this exhibition, by revealing to the public the most secret processes of his studio, would have been even more decisive than that of his paintings.

* These prints are mentioned as some of the finest known by J. Heller ("History of Xylography," Bamberg, 1823), who ascribes to Lucas Cranach 8 engravings on copper and 350 on wood. This figure has been reduced to 180 by M. Auguste Denmin in the "History of Painters," by M. Charles Blanc.

OUR RISING ARTISTS: MR. W. GRAHAM ROBERTSON.

By M H SPIELMANN.



W. GRAHAM ROBERTSON

From the Painting by John S. Sargent, R.A.

IT is not given to many men to have developed three "periods" before they are thirty. Few at that age have already passed successively under the influence of three strong masters, yet, maintaining their individuality throughout, have emerged more vigorous and individual than ever, having placed to their credit an amount of work which constitutes in its sum a total that bears witness to industry equal to the strenuousness of the effort involved, and ability as great, probably, as either.

I express myself with some diffidence, for in Mr. Robertson's present stage of development it

is impossible to say how high he may or may not reach. He is young and, presumably, as an artist not yet definitively formed. Of very great natural ability, he is a man of high cultivation, and his work is not less interesting than himself—as self-confident, varied, and modest, notwithstanding it is even now in a state of transition. Resourceful in his art and catholic in his taste and his efforts, he has struck out in many directions and has, so far, succeeded in all. Oil-painting, water-colour, decoration, theatrical designing, black-and-white poster work—in each section his work is known; portraiture, figure-painting, landscape, flowers—he has practised all, and is at ease with all, and invests every work of his with a charm so personal and infectious that I can conceive nothing from his brush, how much soever it may fail of perfection, that could be entirely a failure. It is this quality of distinction—a quality that must belong inherently to an artist, and can by no effort or study be acquired—that invests Mr. Robertson with interest for the critic, and which assures him a measure of respect denied to many men far better known to the general public, and by them, at least, far more loudly applauded.

Mr. Robertson was born in 1867, or thereabouts, and, as is usual with most boys of artistic instincts, he delighted in using his pencil; but he was not disagreeably precocious, and the classes he attended at South Kensington during his school holidays (when he was naturally set to uninspiring drawing from the east), and the occasional visits to Mr. Albert Moore's studio, produced no work of genius calculated to agitate his friends or stiffen his neck with self-conceit. But at the age of fourteen he passed altogether into the painting-room of Albert Moore, and became a pupil of that somewhat misunderstood master. The painter's method of instruction was sound and encouraging to his students, but sometimes a little disconcerting—at least, to the newcomers. Thus, he would sometimes weary of teaching, and would proclaim it to his young disciples, saying—

"I have decided to give up teaching. You needn't any of you come again after to-day."

But the older stagers understood how to take this constantly recurring phase; they would all stay away on the morrow—out of respect, as it were—but on the next day they would resume their places early in the studio as if nothing



MISS ELLEN TERRY

From the Drawing by W. Graham Robertson.

had happened, and when Moore arrived—either forgetful or relenting—he would proceed in a like spirit. Mr. Robertson thinks, I believe, that his subsequent practice has eradicated to a great



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extent the teaching of his first master in painting; but it is curious to observe that his latest picture—the portrait of a little girl called “Daisy”—is altogether in Albert Moore’s style and partakes of his harmony: the subdued blue and greens, the tender pink among the straw yellows, led up to and accentuated by the flowering spots of soft orange, the very composition, all prove that an influence early received is not so easily lost. It could hardly be otherwise, for Moore’s method was at that time very personal. He would allow no drawing with the pencil—not even with charcoal; drawing, he held, might be done as well with brush and colours, so that the pupil might learn to paint while acquiring the art of drawing in its broader signification.

Then came the influence of Burne-Jones—the influence which we recognise especially in “Lady Greensleeves” and “The Queen of Samothrace.” Mr. Percy Bate, in “The English Pre-Raphaelites,” traces in these pictures Mr. Robertson’s descent from Rossetti and his associates in direct line—presumably, on Burne-Jones’s side; and, in so far as this artist’s proffered advice is concerned there is colour in the relationship. But Mr. Robertson would rather consider the connection an accidental one, and what Mr. Bate defines as “Pre-Raphaelite” he would simply call “undeveloped.” But these pictures are admirable in their own way, worked out with the utmost care and conscientiousness, with a refinement and an opulence rather suggested than expressed. Burne-Jones

would have the young painter set aside all impressionism, true and false, during his period of youth, believing, apparently, with Blake, that mysticism was the prerogative of age. Indeed, Burne-Jones was only handing on the teaching of Rossetti, and his practice as well.

“Why,” he once asked of Rossetti, at whose feet, an all-absorbed hero-worshipper, he sat, “why do you paint the impossible?”

“To puzzle fools,” retorted Rossetti. “But you must not. You are too young to presume or hope to puzzle them.”

Up to the present time Mr. Robertson has taken this advice to heart, realising probably that it is only a great painter or a great fool who would attempt the humorous imposition which Rossetti grimly suggested.

The embellishment of the stage-play has played a very conspicuous part in Mr. Robertson’s art-life, and yet there is probably no painter who is less stagey than he. Formal he often is, with that formality which delights in suggesting or



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emphasising the decorative element of a composition or an arrangement, and consequently of its mode of handling. But of footlight-glare or convention of the boards there is none. And yet in some measure, one might say, Miss Ada Rehan introduced Mr. Robertson to his career, as I shall presently explain. In portraiture, with which in 1891 the artist made his public debut, he first

attracted attention with pictures or drawings of a selected few of the leading actresses. In that year he exhibited "Miss Julia Neilson" at the New Gallery, and to the Society of Portrait Painters the charming drawing of Miss Ellen Terry, here

striking *motif*. In short, the artist has been extraordinarily fortunate in his theatrical sitters.

It is somewhat curious that, by chance rather than desire, Mr. Robertson's main lines have fallen in theatrical, even though in pleasant, places.



REDLANDS FARM.

From the Painting by W. Graham Robertson.

reproduced. In 1894, at the same Society's display, he exhibited the striking portrait of "Mme. Sarah Bernhardt as Adrienne Lecouvreur," shown in profile and attired in coloured embroidered brocade, set off against white. Two years later he sent to the Royal Society of British Artists the picture of "Viola and Olivia;" to the Portrait Painters, "Mrs. Patrick Campbell," a most distinguished and tender work; to the New English Art Club, "Mme. Sarah Bernhardt as Lorenzaccio," both in 1897; and to the New Gallery in 1898, "The Duke Frederick," which took as its motive the fine design the artist had made for the costume of that character in "As You Like It," the red robe supplying a

Although in the chief direction of his work, or at least of his ambition, the theatre has attracted him in a degree which seems out of all proportion to what is the more serious business of his life, there is no doubt that the stage, and the great scope it affords to the designer, occupies a very considerable place in the sum of Mr. Robertson's achievement. It appears to have been his acquaintance with Miss Ada Rehan that first fired him with the idea of "dressing" a play at all, and the consequent introduction to the late Mr. Augustin Daly which gave him the opportunity—for which so many artists sigh in vain—of revelling in the delights of moving colour, of playing with



WHITE TULIPS.

From the Painting by W. Graham Robertson.



MISS ADA REHAN AS
MARIAN
(Costume Design.)

beautiful fabrics, contrasting and harmonising in kaleidoscopic scheme, of beautifying handsome forms, of forming pictures that live and breathe and constitute a background for the genius of the dramatist. There is a pleasure in all this inventing, managing, devising, bending ancient custom to modern need, clothing history, as it were, palpably with art, and transforming the whole into visible poetry, which few artists could resist. Indeed, how many have resisted, from Piero di Cosimo, who astonished Florence, to Alma Tadema, Seymour Lucas, Wilhelm, and the rest who, in these later

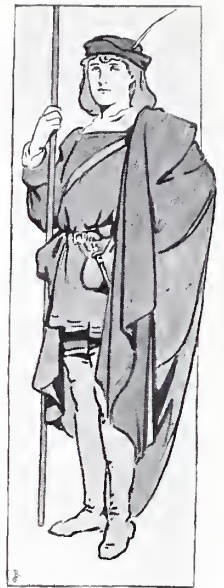
days, have delighted London? History, archaeology, literature, drama, poetry, painting, designing, even sculpture—scholarship, study, contact with many persons of various powers of intellect, delight in working with the reasonable, stimulus in contention with the foolish: all these things give interest to the labours of the theatrical designer, healthfully exhausting his patience without damping his ardour, if he can boast a will as strong as his conviction, and if he can depend upon the support of an enlightened manager. But in thus summing-up the fortunes of the stage-designer I do not pretend to be spokesman for Mr. Graham Robertson; I am speaking from general observation, not from report.

All these delights, with their attendant penalties and disappointments, Mr. Robertson tasted while he was yet a boy, and, so far as his duties allowed, he had costumed and staged five of the most interesting and sumptuous productions and revivals of the London stage by the time he was thirty. In all his work we found harmony of effect, reposeful simplicity, un-

forced beauty of arrangement, and—a quality most marked of all—a general sense of breadth which lent to the whole a distinction and elegance not to be matched by the most riotous imagination backed by the most lavish expenditure of pains and money. No amount of skill or fancy focussed purely upon decorative effect can produce the charm imparted by that intelligence which fits each dress to the supposed characteristics of the wearer, and sees a propriety in adapting the general scheme of colour and design to the sentiment prevailing in each stage of the play—sparkle in the joyous

scenes and sobriety in those that are sad. It is this sort of achievement that stamps a production as adequate or the reverse, and that helps to set an unmistakable boundary line between legitimate splendour and vulgar display.

The production of Tennyson's "Foresters" will be fresh in the minds of many—that fine conception which was so rich in poetic but weak in dramatic effect; a play that was a failure in the theatrical sense, but as a poetic spectacle gratefully remembered still. That was one of Mr. Robertson's triumphs which will perhaps be the more vividly recalled for the little drawing, here reproduced, of Miss Ada Rehan in the character of Marian. Then there was "Twelfth Night," then "Cymbeline," and then "The Two Gentlemen of Verona"—all for Daly's Theatre—in which artistic adaptation avoided collision with historic fact and the designer's fancy waited upon the poet's creation. To Mr. George Alexander Mr. Robertson acted as art-adviser when "As You Like It" was produced at the St. James's Theatre in 1897, and achieved what many considered as his



MISS NEILSON AS
ROSALIND
(Costume Design.)



MR. ARTHUR MELVILLE.



THE QUEEN OF SAMOTHRACE.

FROM THE PAINTING BY W. GRAHAM ROBERTSON IN THE POSSESSION OF F. E. LEWIS Esq.

greatest success. Discretion was the dominant note, while fancy had full play. Indeed, Mr. Robertson proved the artist that was in him when, seizing upon the simple stage direction—"Enter Hymen"—as an excuse, and taking an unresented liberty, he introduced a "Masque of Hymen," one of the prettiest unauthorised interludes ever dovetailed into a play of Shakespeare's. Some unwary critics praised it as a "revival," imposing on their own ignorance



10. Anne wears herself to a shadow trying to put a little "go" into the thing.

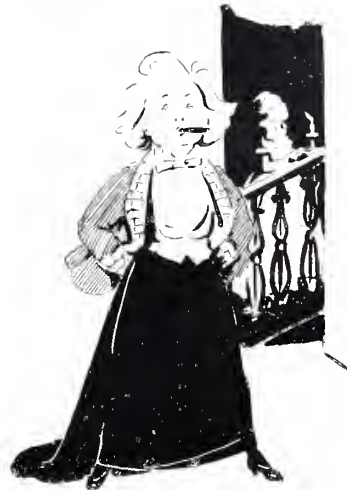
scenery. "The real object of the drama," said Macaulay, "is the exhibition of human character." Mr. Robertson, and such as he, would, I take it, add "intellectual sensuousness" to the definition.

But too much importance must not be attributed to what is, after all, only an interlude—a subordinate interest, as all ephemeral and collaborative efforts should be: for Mr. Robertson finds the truest expression of his art with his



11. "Sing out! Think of the man in the shilling gallery."

through the vraisemblance of this honest fraud. The artist felt, no doubt, that the abrupt incursion of a classical divinity, unaccompanied, upon a relatively modern scene, savoured somewhat of suddenness, and chose to expand the idea until it reached the dignity of an exquisite little pastoral masque. Yet he did not entirely invent, neither; for the figure of "Hymen" himself was evolved out of Ben Jonson's own description of the god, so that the result was not an incongruous creation, but a realisation of a conception contemporaneous with Shakespeare himself. Lastly, came "Much



29. "That gal's turning out a con-found-ed noosance."



35. "I say, old girl, if you don't look out, you'll get left."

Mr. Ado About Nothing," in which Mr. Robertson, Mr. Melville, and Mr. Karl collaborated, the two former confining their work to appointing the colour-schemes for the dresses, and making sketches for most of the



36. Elizabeth decides on an elopement, and puts together a few bare necessaries.

FROM "THE STORY OF ELIZABETH."
By W. Graham Robertson.

brush, and has spoken with it some five-and-thirty times within the last nine years. Besides the works already named, he exhibited in 1891 "The Three Princesses," in reality a very delicate symphony in whites. In the following year, "Portrait of my Mother" was shown with the Portrait Painters, the lady being represented, it will be remembered, in the act of putting on her gloves. "The Soreeress" appeared at the Grafton Gallery in 1893—a lurid figure in red, holding blue flowers in her hand; while the quaint features and figure of Miss Sieh, the daughter of the Chinese Ambassador, was shown at the same time at the New Gallery. "Lady Green-

sleeves," to which I have already referred, was contributed to the Grafton Gallery in the following year, when "Echos du Temps Passé"—

representing a lady standing at a spinet—was seen at the New, and "Watchers" was shown at Birmingham. The last-named picture was founded on the famous old ballad of Sir Patrick Spens, the Scottish hero, who, returning from a mission to Norway, was wrecked against the Papa Stronsay, and was lost, with everyone on board, and yet was watched for for weary years by those whom he had left at home.

In 1895, besides water-colours, the pretty picture, "Love Will Find Out the Way," was exhibited by Mr. Robertson at the Gallery of the Royal Society of British Artists, a body of which he is a member. It is a charming conception of a lady held under strict guard, rescued yet in her trouble by Love, who flies up to her and places in her hands a key. "The Lily Garland" was exhibited at the same time at the Portrait Painters'.

One of the most successful of the artist's pictures, yet belonging to a period already disavowed, or, at least, to a style at present quite recanted, is the decorative "Queen of Samothrace," which grew out of a little round sketch made upon a rib of a fan painted on by several artists for charity purposes. This was in 1896, when, also, "Mrs. George Alexander" was seen at the Grafton Gallery, and the little "Beauty and the Beast" pictures at the New. "Lettie," clad in a green dress

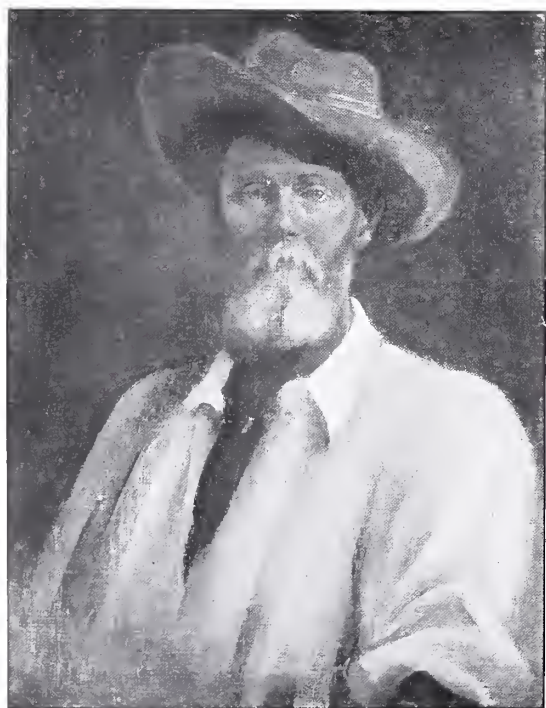


MRS. PATRICK CAMPBELL.

relieved by embroidery, appeared at the New Gallery in 1897, and the admirable "Road to the Farm," at the New English Art Club.

Mr. Robertson had ere now come under the influence of Mr. Arthur Melville, of whose striking and eclectic talent he was, and remains, an admirer so profound that a second "Queen of Samothrace" is a moral impossibility. The two artists now live together and paint together—whether they may be at the beautiful dwelling near Witley or in the other in Kensington. Mr. Arthur Melville stood last year for his small full-length portrait, and is here shown in the Witley studio—a picture somewhat sketchy, but accurate alike in form and character. "The Red Tree" (New English Art Club), a brilliant study; "The Redlands Farm" (a scene at Witley), and the two heads, "The Jade Necklet" and the tenderly graceful and poetic "White Tulips" (Royal Society of British Artists), belong to the same year. During 1899 Mr. Robertson has produced "The Rabbit Hutch," "Spring in the Studio Garden" (of Witley), "Down the Road" (seen at the last exhibition of the New English Art Club), and the portrait of "Daisy," already described.

I have gone into unusual detail in enumerating these pictures, because Mr. Graham Robertson is an artist of whom hardly anything has yet been



MR. F. C. SELOUS.

written, yet who merits far greater recognition than he has yet received from the general public, and who is certain to claim it at their hands. I doubt if his present style is that which he will ultimately adopt; he is passing through a phase and working out his destiny for himself. Rahel declared that it avails little to a man that a great destiny was in store for him if he knows it not. Let Mr. Robertson be persuaded that the future is waiting for him, reserving for him the welcome and the rewards that are accorded to him whose individuality asserts itself above his fellows, and who, having acquired all that example may teach and friendship inspire, has become truly and wholly himself.

The illustrations give a fair idea of his

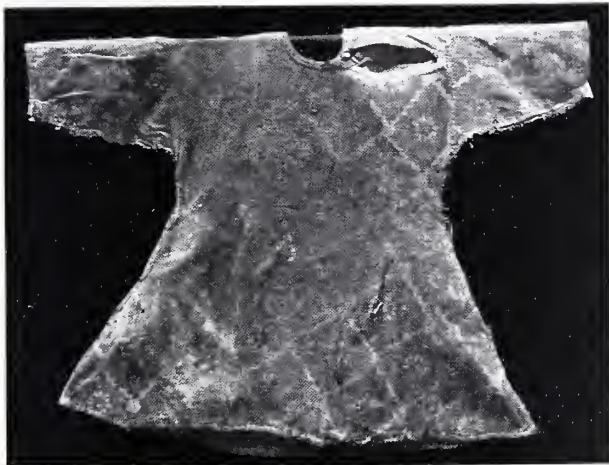
composition and his "point of view," but they necessarily do not fully reveal the growing facility of his brushwork, the "fulness" of his point, the charm of his *premier coup* execution, or the delicate perception of colour. But the several drawings from his long picture story of Elizabeth—a baby music-hall "artiste"—display not only his keen sense of humour and satire, but an easy skill of draughtsmanship and a talent for economically rendering expression that are alike delightful and rare. The reader must bear in mind that this series—like its predecessor entitled "Anne"—was not designed for the public eye, but was produced over many weeks with the kindly intention of relieving in some measure a long period of suffering of a bed-ridden friend.

OUR NATIONAL MUSEUMS AND GALLERIES : RECENT ACQUISITIONS.

VICTORIA AND ALBERT (SOUTH KENSINGTON) MUSEUM.

1. A CHILD'S tunic, discovered in a tomb at Akhmûn (Panopolis), Upper Egypt. The care with which this little garment is made

wax or earthy substance on the plain linen; parts of the surface were thus protected from the blue



A CHILD'S TUNIC FROM UPPER EGYPT.

seems to show that the burial-robe was chosen from among the garments worn during the lifetime of the child. It is of unbleached linen, dyed blue, the simple pattern being produced by means of a reserve. This process, employed at an early period in the East, was apparently unknown in Europe until the later years of the seventeenth century. The design was first stamped with a



SILK DAMASK. (EGYPTIAN. ELEVENTH OR TWELFTH CENTURY.)

dye into which the whole was dipped. The reserving substance was then removed by a second bath, leaving the pattern in the original colour of the fabric. The tunic is in an unusually good state



SARACENIC CAPS IN COLOURED SILKS.

of preservation, and is probably the earliest known example of the process. It was discovered by Dr. Förrer, of Strassburg, and is ascribed by him to the fourth century A.D.

2. Silk damask, with a pattern of animals and birds amid floral scrolls, woven in yellow on a dark purplish ground. This delicate fabric was discovered in a tomb in Egypt, and is the work of Saracenic weavers, probably in the eleventh or twelfth centuries.

3. Three Saracenic caps, from tombs in Egypt.

(a) Striped silk, in colours on a red ground.

(b) Blue and buff silk damask, with bands woven in silver thread and coloured silks. The pattern of the latter consists of Arabic inscriptions and interlaced ornament.

(c) Blue silk, with small diaper patterns embroidered with dark blue silk. Narrow strips of gilt parchment have been used to decorate the cap.

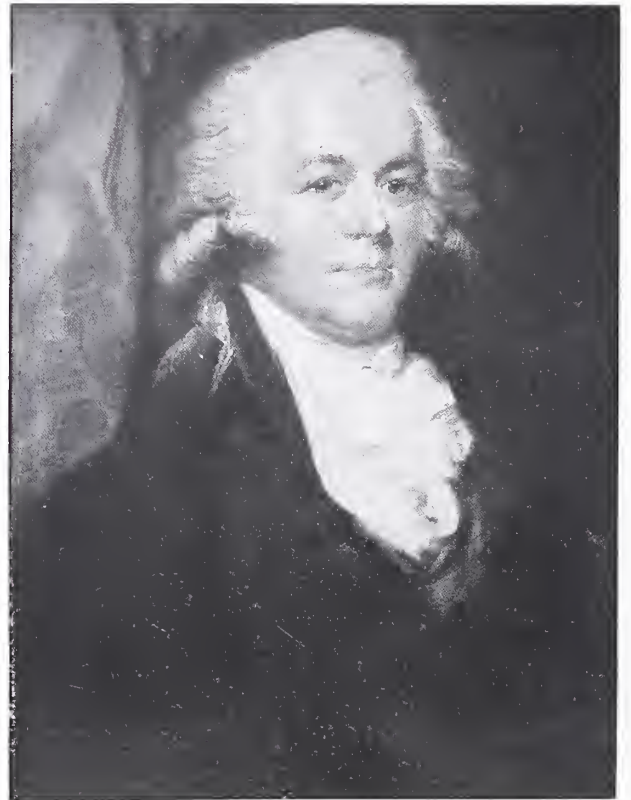
A. B. SKINNER, *Assistant Director*.

THE NATIONAL PORTRAIT GALLERY.

UNDER the will of the late Lady Shelley, our national collection of portraits has been enriched by four likenesses, which are of the greatest interest to all students of Shelley. One is of the poet himself, painted at Rome, in 1811, by Miss Amelia Curran; another is of Mary Wollstonecraft Shelley, also painted in 1811, by R. Rothwell; the third is of William Godwin, by James Northcote, R.A.; and the fourth of Mary Wollstonecraft Godwin, painted by John Opie, R.A., about the year 1797. The two last mentioned we reproduce herewith, and propose to follow with the others in our next issue.

The portrait of Mary Wollstonecraft Godwin

is of exceptional interest, as opportunity is now afforded for comparing it with one already in the Gallery—it having been transferred from the National Gallery in 1898—around which a lively controversy raged when it was purchased for the National Gallery in 1884. This portrait was bought at the sale of Mr. W. Russell's pictures, and was duly catalogued as the work of Opie. As soon as the picture was hung (in January, 1885) Mr. Kegan Paul wrote to *The Times* impugning its authenticity, and in the course of his letter compared the portrait with the one in the possession of Lady Shelley. His conclusion was that the portrait was a forgery: the face was like that of Mary Wollstonecraft Godwin, but much older than in Opie's portrait. Sir F. Burton, at that time the Director of the Gallery, replied in *The Times* of January 7th, 1885, to the effect that the portraits were unmistakably alike; though in the portrait under discussion the lady was represented at about forty years of age, and in Sir Percy Shelley's picture at about twenty-five. Sir F. Burton's



FRANCIS HAWARD, A.R.A.

From the Painting by Ozias Humphrey, R.A.

conclusion was that the Gallery picture was the one painted by Opie for Godwin. This point of the dispute is not, however, cleared up, for the picture just bequeathed by Lady Shelley is



SIR JOSHUA REYNOLDS (1750).

From the Drawing by John Astley, recently acquired for the British Museum.

officially described as being painted "about 1797," the year of Mrs. Godwin's death, and when she was thirty-eight years of age. The recently added portrait is undoubtedly a good example of Opie's art and a dignified representation of the intellectual authoress of "A Vindication of the Rights of Woman."

At the same time that the portrait of Mrs.

It is signed and dated "Rome, May, 1750," in a writing in which the "5," as is common in eighteenth-century calligraphy, looks much like a "6," and, apart from the subject, possesses interest as being, we believe, the only drawing by Astley in the national collections. In 1750 Astley, then about twenty years of age, had succeeded, though nearly penniless, in making his



WILLIAM GODWIN.

From the Painting by James Northcote, R.A.



MARY WOLLSTONECRAFT GODWIN.

From the Painting by John Opie, R.A.

Godwin was transferred to the National Portrait Gallery, one of her husband, by Opie, was also brought from the adjoining Gallery, so that Northcote's representation of the novelist and political writer is the second portrait of Godwin now in the collection. In connection with this work it may be of interest to recall Southey's description of Godwin in 1797: "He has large noble eyes, and a nose—oh! most abominable nose!"

The third portrait that we reproduce is of Francis Haward, Engraver - Associate of the Royal Academy (1759-97), by Ozias Humphrey, R.A., which was bequeathed to the Gallery by the late Dr. Drury Fortnum.

THE PRINT ROOM, BRITISH MUSEUM.

ONE of the most interesting of the recent acquisitions in the Print Room is a portrait, said to be that of Sir Joshua Reynolds at the age of twenty-seven, executed by John Astley.

way to Rome—at that time the Mecca of every artist in Europe or America—and, according to the well known story, was reduced to use his own oil canvas studies to back his waistcoat withal. Not for thirteen years did he know what comfort was, and then succeeded in painting and marrying Lady Daniell within a week, receiving a settlement of a thousand a year, to be increased to five thousand at her death. The story of "Beau Astley" is an entertaining and a "moral" one. Reynolds, who was senior to Astley by seven years, had arrived in Rome in 1749 from Leghorn, and had settled down for two years' study there, before proceeding on the "grand tour" to Florence, Venice, and other Italian centres of art. The two men were well known to each other: both had been pupils of Thomas Hudson, and, despite their disparity in years, had associated together and with Wilson when in Rome. We are not aware that the history of this portrait is known.

RECENT BOOKS ON THE FINE ARTS.

"THE CATHEDRAL BUILDERS."*

THE history of craft guilds and their connection with the masonic lodges of the Middle Ages has frequently formed the subject

the Roman and Pointed arch styles of Europe. The author of this work has rendered valuable service in drawing attention to the code of rules drawn up by the seventh-century guild of

the Magistri Commacini of Como art, as well as in undertaking a most diligent and painstaking inquiry into the building records of other towns throughout Italy. We are quite unable to agree with the conclusions at which the author has arrived as regards the continuity of the Commacine craft, or its influence on the architecture of France and England, and still less with the dates and origin ascribed to the features illustrated in the volume, many of which seem to be sufficient to disprove the existence of any such school as that which is put forth by the author. It is somewhat unfortunate that the author should have ventured out of the special sphere of Lombard and Italian Gothic architecture to which she has devoted so much intelligent study, to draw general conclusions on the development of architecture in other countries with which she is evidently less well acquainted. It scarcely seems fair, either, to Cattaneo's memory to reproduce his illustrations of Byzantine detail and claim them as examples of Commacine work.

The great church-building era, which the author puts between 1100 and 1500, really began early in the eleventh century; and

if the remains of this remote period are somewhat scarce, it is chiefly due to the fact that towards the middle of the century so much progress had been made that the earlier buildings of which records are given were pulled down and



BASILICA OF S. FREDIANO, AT LUCCA. (SEVENTH CENTURY).

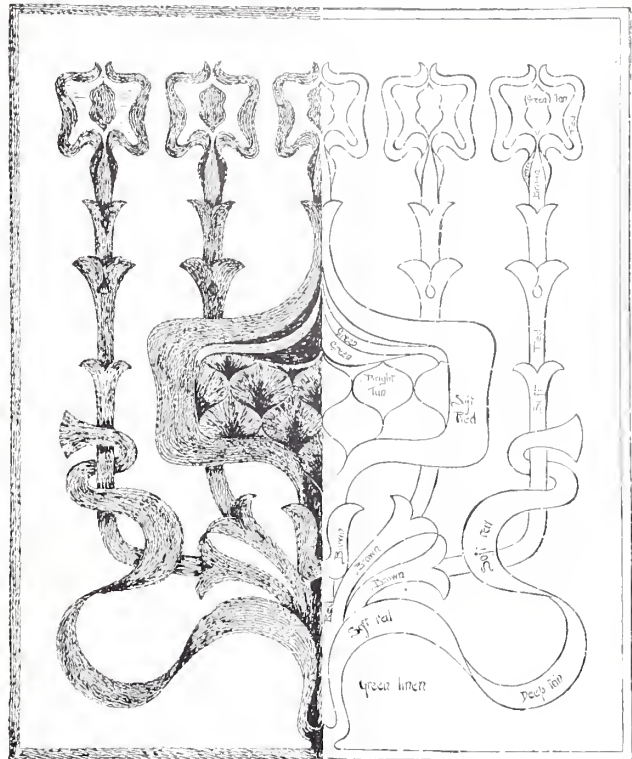
From a Photograph by Brogi.

of inquiry at the hands of those who have endeavoured to trace the earlier developments of

* "The Cathedral Builders: The Story of a Great Masonic Guild." By Leader Scott. London: Sampson Low, Marston & Co. 1899.

replaced by others of greater magnificence. It was at the expense gained in the earlier works that we owe the progress shown in the later ones, and not to any assistance from the so-called Commacine masters. In the same paragraph the author asks how did all these great and noble work buildings spring up simultaneously in all countries and climates, and how comes it that in all cases they were similar to each other at similar times. These assumptions are not, however, borne out by the actual remains. It will be sufficient for our purpose to take three of the French provinces, and compare their early work. In Normandy the two great abbeys of Caën, built by William the Conqueror 1060-80, show a subordination of arches and piers with an articulation of shafts carrying each division, and carved capitals of simple design quite foreign to any Lombard work; the aisles were vaulted with intersecting barrel vaults, and the nave was covered with a flat timber ceiling. In Perigord already in the early part of the century there are no aisles, and the nave is covered over with a series of domes on pointed arches carried by immense piers, but without any columns or shafts; St. Stephen of Perigueux (1013-46), St. Jean de Cole (1060), Cahors (1060), and the first bay of the Cathedral of Angoulême (1120) being examples.

In Provence the naves are all covered with barrel vaults, the transverse arched ribs being circular at the commencement of the century and pointed towards the close of same. The thrust of these vaults was resisted by semi-barrel vaults thrown across the aisles or the



DESIGN FOR EMBROIDERY.

BY G. FÖRSTER, ARCHITECT-ARTISAN.

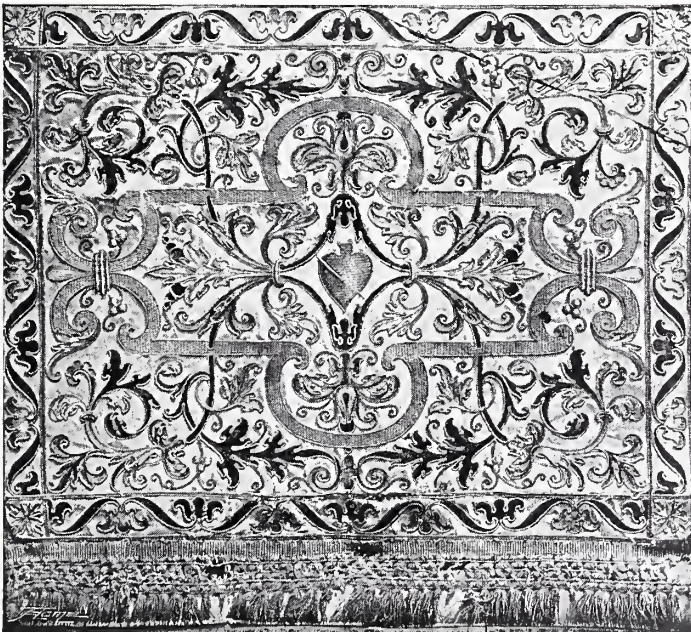
From "Embroidery, or the Craft of the Needle."

gallery over the aisles. It would be difficult to find three systems of plan or construction more widely differing than these three examples.

The author proceeds to say "in the thirteenth century, when pointed arches mingle with the round in Italy, the same mixture is found contemporaneously in all the other countries." The author forgets that the Abbey St. Denis (1135-44) and the Cathedral of Sens (dedicated 1167), Paris (1165), Laon, and numerous other churches throughout France, were all built within the twelfth century, and the pointed arch employed throughout in all the vaults, and that all these great works were far ahead of any churches built in Italy even up to the fourteenth century. Subsequent assumptions leading up to the chrysalis found at little Como fall to the ground; so that, in spite of the excellence of the illustrations and the interest awakened in some of the building records of Italian churches, this work contains misconceptions of such a nature that it cannot safely be depended on as a book of reference. At the same time, it has much to recommend it to the general reader. R. PHENE SPIERS.

THE ART OF EMBROIDERY.

IT is a good sign that serious attention is being bestowed upon the artistic aspect of needlework. The work that is



ALTAR FRONTAL. WHITE SATIN, EMBROIDERED WITH ORNAMENT IN GOLD AND COLOUR (SIXTEENTH CENTURY). From "Embroidery, or the Craft of the Needle."

produced in connection with the National Art Competition and the higher quality, especially from the point of view of design, in the purely commercial productions, tends to show that increasing interest is being taken in the craft of the needlewoman; and it is to be hoped that the crudities of the ordinary type of "fancy" needlework will speedily disappear. In the guidance of the amateur desirous of accomplishing work that is at once beautiful and useful, Mr. W. G. Paulson Townsend's new volume* should be of great service. Mr. Townsend is the teacher of design at the Royal School of Art Needlework, and writes with intimate knowledge of his subject. He deals with the matter simply and practically, leading up from the subject of design to that of stitches, illustrating each point in a manner that is commendably lucid. He does well in insisting upon

simplicity and restraint in design, for it cannot be enforced too plainly that merely to crowd a given space with embroidery is not necessarily to ornament it. There are numerous illustrations of modern and antique examples of good work, but we must draw attention to a curious omission in connection with many of the latter. Although the Museum references are given, no mention is made that the originals are to be seen at South Kensington. That modern designers have much to learn or unlearn, is plainly demonstrated by the beautiful examples given of antique work. For the sake of comparison, we reproduce typical specimens of old and modern embroidery designs. The book can be commended to the attention of those who take an interest in art-needlework, especially to those who are desirous of obtaining practical knowledge of the subject.

THE ART MOVEMENT.

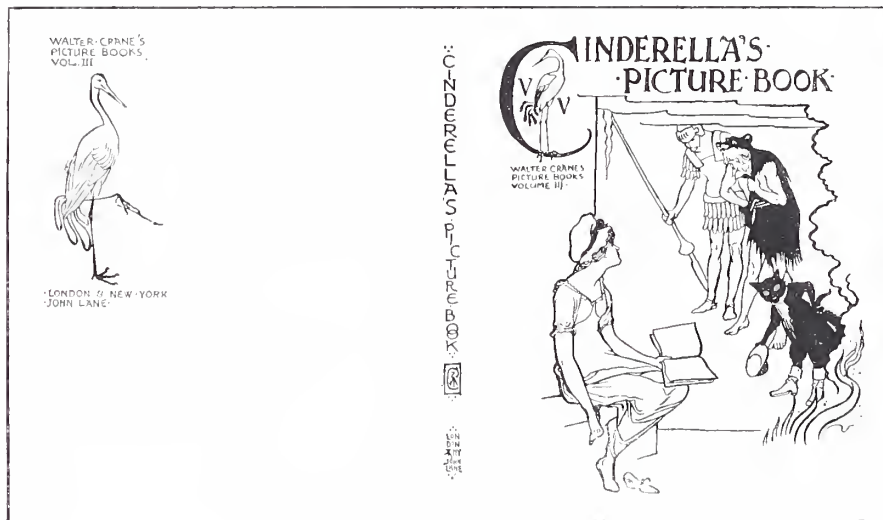
THE ARTS AND CRAFTS IN 1899.

BY EDWARD F. STRANGE, ASSISTANT-KEEPER VICTORIA AND ALBERT MUSEUM.

Editorial Note.—We regret that the Council of the Arts and Crafts Society has made it impossible for us adequately to illustrate this exhibition. By passing a regulation withdrawing the privilege of taking photographs in the gallery—a measure which was not made known to us—we have been prevented from placing before the public several of the most meritorious exhibits, to the expressed regret and disappointment of the artists in whose interests the Society professes to have acted.

"THE true root and basis of all art," wrote Mr. Walter Crane in his preface to the catalogue of the first exhibition of the Arts and

If there is no room or chance of recognition for really artistic power and feeling in design and craftsmanship . . . the arts cannot be in a sound



BOOK COVER. By Walter Crane.

Crafts Society in 1888, "lies in the handicrafts.

* "Embroidery, or the Craft of the Needle." By W. G. Paulson Townsend. London: Truslove, Hanson, and Comba.

condition; and if artists cease to be found among the crafts there is great danger that they will vanish from the arts also, and become manufacturers and salesmen instead."

Those words may be said to contain the gospel of the Society. It is hardly worth while to attempt to preach a sermon nowadays from a text the truth of which is so frankly and generally



"AVE MARIA STELLA." (PORCELAIN PLAQUE.)

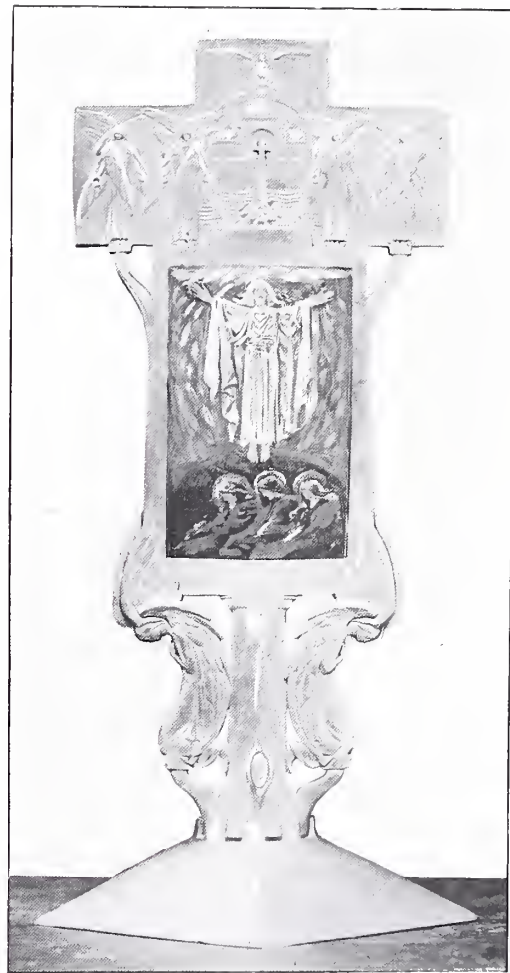
By Leon V. Solon.

admitted; but in a review, necessarily somewhat restricted, of the sixth exhibition, one may be pardoned for reminding those interested of the starting-point of twelve years ago.

It is easier to realise the earlier position than that of our own day. We were then in the hands of the masters of a singularly interesting movement. There was a genuine attempt to free the craftsman from commercial slavery, and to gain him an established place beside the aristocracy of his profession—the painters, sculptors, architects. Henceforth he was to be known by his own name, and not "under the designation of So-and-so and Co." Perhaps the success, the real success, which has attended this enterprise, has also been the cause of a curious concession of advertisement to the employer—namely, the mention in almost every instance of the name of the "exhibitor."

This adds confusion to a catalogue which is already sufficiently difficult to follow. It is not easy to see an adequate reason for it. If the objects are such as have been sold or commissioned during the last three years, the names of lenders might have been printed in a list at the end, or, at least, in a different type; supposing that the taste which led them to patronise the artist, did not reach so far as to allow the latter to exhibit simply under his own name.

If the catalogue, in its first edition, without an index, is hard to comprehend, it reflects but mildly the prevailing spirit of the exhibition itself. There is no classification worthy of the name. In the case of objects of so various a nature, this defect detracts greatly from the pleasure of the visitor. When the trained sight-seer is unable to disentangle his impressions of



ALTAR CROSS IN SILVER AND TRANSLUCENT ENAMEL

By Alexander Fisher.

a most confused and bewildering mixture, how shall the ordinary mortal be more fortunate?

As far as one may with many pains discover, the exhibition is somewhat mediocre in class.



CUP IN SILVER REPOUSSÉE.

By Gilbert Marks.

broadly, the note prevailing is that of eccentric imitation. A standard has been set by the founders of the Society which is high, but hardly catholic. It suited them; was, in fact, the expression of their strong individualities; but, in the event, has proved dangerously easy to copy, and most perilously liable to be misunderstood. The revivals of old methods, of old patterns, mostly drawn from one somewhat arbitrarily selected period, were safe and pleasant at the hands of masters who could touch nothing without leaving upon it their own sign-manual. But what was a most useful corrective to the abominable taste of a late generation seems well on its way to develop into a very scourge for our own successors. Modernity of style to-day means too often an easy trick of ugliness. Construction, especially in the furniture, is constantly distorted in order to provide "ornament;" and old limitations of means and

There is nothing which stands out as did those magnificent stalls shown by Mr. H. Wilson in 1896, or the splendid series of modelled work by Mr. G. J. Frampton, A.R.A., of the same year. To-day, speaking

material are forgotten in attempts to revive unnecessary and archaic rudeness. Many young designers seem to aim only at being unexpected, at any cost; but the irony of the situation is that they never succeed. They are merely imitative all the way—rarely even eccentric enough to be amusing.

Passing to the consideration of some typical exhibits, I must admit that Mr. H. Wilson again carries off the chief honours. His case of jewellery (Case G) is of very high merit indeed.

And the graceful lines into which he cunningly works his materials are inexpressibly pleasant in an art which has for so long been the slave of a severe and stupid formalism. In the eombs he seems, perhaps, a little afraid to let himself go—or it may well be that he was hampered by the modesty of his patronesses; they need not have feared—a true work of art, on any scale, is never gaudy. In the north gallery an altar cross was exhibited which was not catalogued.



WALL FOUNTAIN.

By the Della Robbia Pottery Company.

It has much good workmanship, the weakest point being the connection between the cross itself and the pedestal. The colour of the copper in this work is



EDWARD VI.

By Mark Rogers, jun.

particularly good; and it is pleasant to note that one or two British artists are giving attention to that difficult and beautiful craft of producing artificial tints on metals, which in the hands of the Japanese has been shown to be capable of such fine results. In No. 255 Messrs.

H. Wilson and Nelson Dawson have collaborated to produce a large and imposing screen of wrought iron. It cannot be said that the result is satisfactory. The outlines suggest the timber beams of an old tithe barn; indeed the treatment generally seems based on the principles of construction in wood. The linked rings are especially unnecessary and unsuitable: they look like a cast-iron imitation. But in the fire-grate in forged iron and brass and the brass fender which are placed below the screen, we see Mr. Nelson Dawson at his best. Both are beautifully proportioned and modelled

chairs have little incongruities of decoration inserted in them to show that they are modern; and one may, perhaps, be pardoned for suggesting that many of them do not, in the matter of construction, carry conviction to a heavy man. Mr. Sidney H. Barnsley sends an oak dresser (No. 142) which shows some originality and feeling for the material in its lower parts; but the upper portion is weak and unsatisfactory, and the oak writing cabinet by Messrs. Ashbee, Curtis, Thornton, Downer, and Cameron (No. 167) strikes one as containing some good elementary colour for Time to work upon. The metal-work—if there is, perhaps, not a little too much of it—is quite good. This last object may be referred to as an instance of a custom which seems rather characteristic. It will be noted that no fewer than five workmen have combined to



GLASS.

Designed by Harry Powell.



GLASS.

Designed by Harry Powell.

in fine taste; the relative distribution of the two metals—a particularly trying task—being especially well managed. Mr. and Mrs. Dawson also exhibit a case of jewellery and enamels of which, perhaps, the best are the Crocus Casket, which had already been shown at the "International," and No. 17, an electric lamp in forged iron, bronze, and enamel. The dragonflies should, it is supposed, be looked on as experiments in the very difficult craft of *plique à jour* enamel. Other good jewellery is exhibited by Miss Hallé and Miss Noufflard, Miss May Morris and Miss Jane Morris, and Mr. and Mrs. Arthur Gaskin.

We have looked especially to the Arts and Crafts Society to give us good furniture. It was a vain hope. One cannot help remarking the self-conscious amateurism displayed in so many of the exhibits. Almost all the



GLASS.

Designed by Harry Powell.



THE MADONNA.

By the Della Robbia Pottery Company.

produce it. One has no right to suggest that an object, in the making of which collaboration has been carried to such an extreme, should not be exhibited; and credit must be given for the candid announcement of the division of labour. But the thought cannot be avoided that better furniture would be produced under more simple conditions. Abstract design is the worst feature in our national system of art education; and one hardly expects to find it rampant in the New Gallery. There is a walnut chair—No. 203. It required four persons to make it!

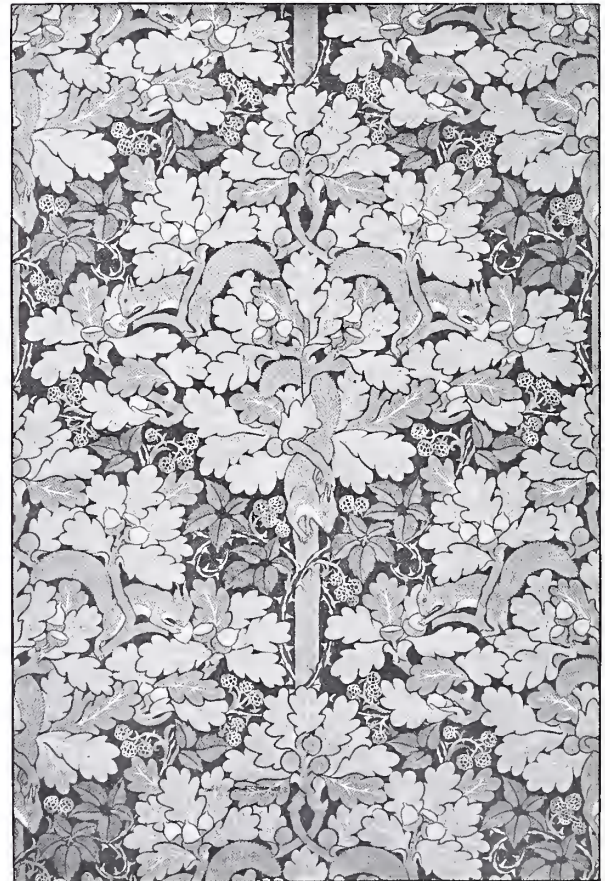
A new handicraft is good to welcome: and to this distinction Mr. Leon V. Solon is fairly entitled. He has been experimenting for some years with pottery enamels; and producing therein panels which should stand on their own merits as decoration. The two examples now shown display a singular purity of colour and much grace of design. There should be a great future for this craft; for, if the Japanese influence is at present strongly marked in it, it must not be forgotten that the colour-print artists of that country are the greatest masters we have, in the art of producing pictorial decoration with flat masses of conventional colour. Of other pottery the lustre-ware of Mr. W. de Morgan is, of course, well to the fore; and its high technical merit is well known. Miss Matilda Lucas also sends some good bowls. The glass designed by Mr. Harry Powell and made by Messrs. James Powell and Sons is very beautiful. The colour is good, the glass never distorted from what one feels to be the natural lines of the object, and the relative proportions generally are well kept.

In the west gallery, the President, Mr.

Walter Crane, exhibits a series of very characteristic work. The large frieze in coloured plaster, "The Genius of Mechanical Invention inviting Commerce and Agriculture," has undoubtedly high decorative qualities, but suffers both in being a portion only of a larger composition, and in being hung—of necessity—on a lower level and with surroundings which do not give it a fair chance. But of all the work Mr. Crane has done, the most popular will always be that for book illustration; and a set of original designs for pictorial book-covers and a preface show that his skill is as great as ever.

Of the specimens of coloured relief work by Mr. Anning Bell, "Music and Dancing" is quite good and graceful, though the relief strikes one as being, perhaps, a little too high. But here again allowance must be made for the unsuitability of the surroundings.

Mr. C. H. Shannon's woodcuts in the style of the so-called *chiaroscuro* prints are worth more than the passing mention I am able only to give them. "The Oven" is a remarkably fine composition, and very gracefully drawn. Book-bindings are, as might be supposed, in strong force, and Mr. Cobden-Sanderson sends a good



THE "WOODLANDERS" WALL-PAPER.

By Heywood Sumner. By Permission of Messrs. Jeffrey and Company.

selection of the work designed by him, and executed under his direction. His colour is always good and his ornament in excellent taste; but a protest must be entered against the affectation of his lettering. A systematic habit of useless abbreviation, and of putting every third or fourth letter on stilts, so to speak, or one inside the other, is both unnecessary and irritating. Other good bindings are shown by Messrs. Ricketts and Douglas Cockerell.

The textiles and needlework are poor in quality, and there are few, if any, specimens which call for individual notice. They suffer enormously in comparison with the fine series by William Morris now shown in connection



PANEL
By George Frampton, A.R.A.

of the craft he is supposed to be learning. with the Society's exhibition. A detailed account of the Morris collection would be a work of considerable dimension, and as almost everything has already been described or illustrated, it is not now desirable; but one may remark on the general brilliancy of the colour of the beautiful hangings shown, as opposed to the deadness of tint so often and ignorantly ascribed to Morris; and also on the comparative failure of the carpets, which are pleasant neither as to colour nor design. The numerous working drawings in this room are of high interest to the student, who so rarely has an opportunity of getting at the machinery

COMPETITION FOR A BADGE FOR THE NATIONAL UNION OF TEACHERS.



Prize Design by Frank Bowcher.

IT will be remembered that in the course of last summer, on behalf of the National Union of Teachers—a powerful body numbering more than 42,000 members—we invited the younger of our professional readers to enter into a competition for a presidential badge. Among other conditions was one which seriously hampered the designers—namely, that, unlike the in-

signia of the Royal Art Societies, a new badge would be required each year, the out-going president, presumably, carrying his decoration with him. In these circumstances, anything like richness, either in form or in material, was debarred; the care, artistic fancy, and elaborate workmanship such as was lavished by Mr. Alfred Gilbert, R.A., on the magnificent presidential badge of the Royal Institute of Painters in Water Colours, and by Professor Herkomer, R.A., on that of the Royal Water-Colour Society, were naturally out of the question; nor, indeed, were they wished or asked

for. So much it is needful to say in laying some of the designs before our readers.

These designs were about forty in number:



Designed by Robert Douglas.

the majority were upon paper, and a number were modelled in wax. They were intended to be reproduced in a variety of methods—to be

struck in metal, to be cast and chased, or to be decorated mainly in enamel. The judges—consisting of the Secretary and the Parliamentary Chairman of the Society, assisted by the Editor of



Designed by J. B. Hadlow.



Designed by Harold Nelson.

gold and enamel, by Mr. J. B. Hadlow, of Brighton; (2) another, by the same designer; (3) a wax *plquette*, to be struck or *repoussée* in gold, by Mr. J. R. Stringward, of Sheffield; (4) a drawing by



Designed by J. B. Hadlow.



Designed by J. R. Stringward.

this Magazine—had no difficulty in awarding the prize to Mr. Frank Bowcher, the well-known medalist. His design excelled all the rest in combined grace and elegance, appropriateness of symbolism, and effectiveness of arrangement. Subject to certain modification, it has been finally adopted by the Union. Of the other competing designs that arrested some attention were: (1) a design, for

Mr. Harold Nelson, excellent in itself, but more suitable for a stamp than a badge; and (5) a design by Mr. Robert Douglas, of Sheffield, to be wrought in gold and pierced *à jour*. The fault of many otherwise good drawings lay in the "tight," hopelessly die-sinking character, in which all artistic feeling is sacrificed to neatness; or else in the inadaptability of the design to its purpose.

NOTES AND QUERIES.

[179] F. P. STEPHANOFF.—Was F. P. Stephanoff a celebrated painter? He painted, I believe, a picture "The Countess of Derby defending Latham House." Where can it be seen?—Z. (West Dulwich).

* * The term "celebrated" is a relative one. Stephanoff—who was the son of the Russian immigrant artist, Fileter N. Stephanoff (who exhibited in the Royal Academy from 1778 to 1781), and brother of James Stephanoff (who became "Historical Painter in Water Colours to His Majesty")—was extremely popular, personally by reason of his amiable qualities, and artistically through his dramatic power and humour. But clever though he was, extremely facile, prolific in his designs, he was not in, or even near, the front rank of painters in his own line. Yet he is honourably

remembered by his splendid series of costume portraits in the Garter-King-at-Arms' magnificent work on "The Coronation of George the Fourth" (the originals of which are now in the South Kensington Museum) and the fine series of water colour drawings for "The Field of the Cloth of Gold." His very numerous book illustrations were widely appreciated, and he was recognised as one of the popular exhibitors at the Royal Academy. In that institution, between 1807 and 1845, he showed altogether forty-nine works, the majority of which were subject-pictures illustrating history, Shakespeare, and genre subjects, and the minority portraits; and to the British Institution, fifty-four. He was also an exhibitor at the Old Water Colour Society's gallery from 1815 to 1820. He was born at

Brompton in 1788, and died in 1860. In the famous Westminster Hall competition he gained a premium of £100 for a cartoon of "Comms," from which he was subsequently commissioned to paint a picture. We have had the Royal Academy catalogues searched, from 1807 onwards, and find that the picture "The Countess of Derby defending Lathom House, when besieged by Fairfax" appeared in the Academy in 1813, when it was hung in the Octagon Room and numbered 597. There was a descriptive note appended to the title: "The Countess is represented as directing a sally to be made under the command of Captain Farnen, while her chaplain with her children are waiting to join her in prayer for the success of her arms." We have taken some trouble to ascertain the present whereabouts of this picture, but without success.

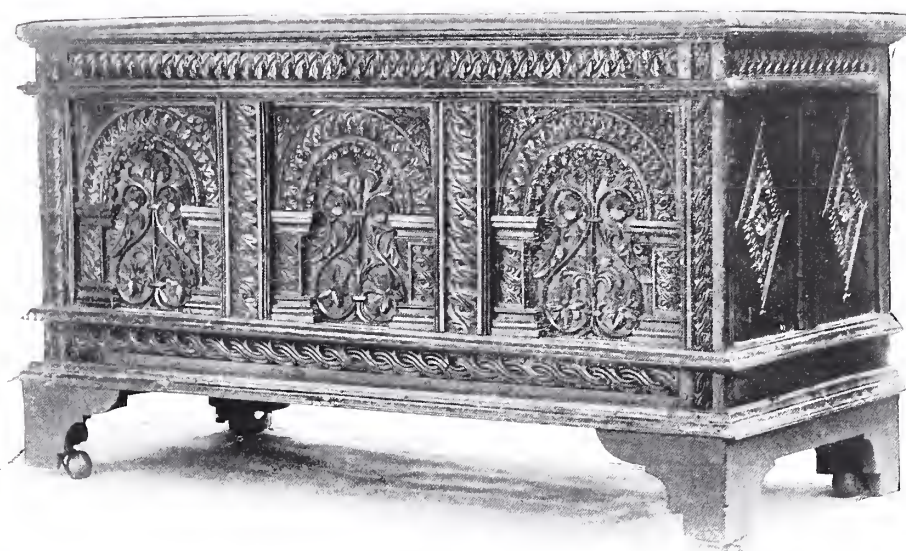
[180] F. MELZER, ARTIST.—Can any of your readers give information respecting F. Melzer, artist? A friend of mine has a picture, well painted, on a panel 43 inches by 31½, named "Last Moments." It is signed "F. Melzer, 1846."—G. D. (Leeds).

* * We fear we can give no information as to this painter. We know nothing of him; he certainly has never contributed to any of the recognised English exhibitions. Moreover, we have had search made and can find no mention in any book of art reference or art criticism in English, American, French, German, Spanish, or Italian.

NOTE.

SHAKESPEAREAN RELICS.—Public attention has recently been drawn to what are believed by many to be authentic relics of Shakespeare, of his house and time—two exceedingly fine carved oak coffers. They have recently come into the possession of Messrs. Rochelle Thomas and G. Stoner, by purchase at the sale of the late Mr. Salisbury

Butler's possessions. The previous appearance in the market of these coffers was in 1847, when the inimitable George Robins announced in his usual grandiloquent style "the sale of Shakespeare's House at Stratford, the most unique relic amongst England's treasures, and, indeed, the most interesting monument of the poet's fame which this country possesses." The property was further described as "the truly heart-stirring relic of a most glorious period and of England's Immortal Bard," and the hope expressed "that its appreciation by the public will secure for it a safeguard and continuance as the birth and burial place of the poet, the most honoured monument of the greatest genius that ever lived."



CARVED OAK CHEST, FORMERLY IN SHAKESPEARE'S HOUSE AT STRATFORD.

With the house was sold the furniture, and amongst these objects were the two coffers. On the cover of the catalogue appeared a woodcut of the room in which the poet was born, which showed the chests, one on either side. Mr. Salisbury Butler, M.P., was the purchaser of the chests at this sale, and they remained in his possession until his death. Mr. Rochelle Thomas has a curious wooden plaque, which was sold with the coffers, which has a representation in colours of the room which probably dates back considerably more than a century before the time of the sale, for the figures are clothed in the costume of the Restoration period; in this picture the chests are also shown. They are fine examples of oak-carving, and are in excellent preservation. The size of the larger, which we illustrate, is—length 4 ft. 9 in., height 2 ft. 7½ in., and depth 2 ft.

THE CHRONICLE OF ART.—DECEMBER.

The Royal Society of British Artists.

THE present exhibition of this venerable Society shows some interesting work, prominent among which is the extremely clever picture by Mr. CALEY ROBINSON, called "A Winter's Evening." It is, as usual, ascetic in colour, punctilious in drawing, quaint in the treatment of the upright or lolling figures—three young girls in a room who seem bored to the point of stupid indifference; a skilful composition, however, in which the contending lights of declining day, and of glowing reflection from a fire, is the true *motif*. Mr. RUPERT BUNNY'S "Venus and Cupid" is woefully lacking in life, yet it is modelled on a fine example and secures a little of the air of Titian's stateliness which has manifestly been sought for. A decorative ship-picture by Mr. MARTIN BRUCE, landscapes by Mr. HAITÉ, Mr. SPENLOVE-SPENLOVE, Mr. GORE, Mr. GRACE, Mr. TITCOMB, and Mr. BOOT; a graceful figure of a little girl, low in tone and a mere sketch, "At the Window," by Mr. KNEEN; a striking full-length portrait of Mrs. Alyn Williams, by Mr. HAL HURST, and "Landing Fish" by Mr. TERRICK WILLIAMS, are among the pictures which stand forth from the surrounding work. A fair average exhibition, brought together by a body of members not fewer than a hundred and fifty in number.

In spite of the fact that the exhibition of this Society is lacking in any figure-subjects of importance, it nevertheless contains sufficient works of interest to raise it above the ordinary Institute level. Several of the landscapes, indeed, are noteworthy achievements, and many are excellent in quality. The younger school of landscapists, among whom may be mentioned Mr. NIELS, M. LUND, Mr. W. LLEWELLYN, Mr. ALFRED WITHERS, and Mr. ALEXANDER MANN, contribute works that rank among the best on the walls and compare well with those from the brushes of the men who have been the mainstay of the Society in this direction for many years past. Of these, Messrs. FRANK WALTON, F. G. COTMAN, JAMES HILL, E. M. WIMPERIS, YEEND KING, JOHN FULLEYLOVE, and J. AUMONIER, each contribute representative work. The vice-president, Mr. MELTON FISHER, also reveals himself as a landscape-painter in a view in Venice by moonlight. If the exhibition does not contain any very successful figure-subjects, it numbers at least one great disappointment in this respect in "A Protest" by Mr. BYAM SHAW. Cheap in sentiment, ugly as a composition, hard in handling, and unpleasant in colour, this work is altogether unworthy of the painter's clever reputation. Sir GEORGE REID is represented by a magnificently executed portrait of "An Old Master of the Edinburgh Merchant Company," one of the most dignified portraits ever seen in this gallery. Mr. PEPPERCORN'S quiet, grey "Evening at Sea" and Mr. R. W. ALLAN'S "Dutch Fishing Boats" are the best of the many marine pictures contained in the exhibition.

Other Exhibitions. The third exhibition of the London Sketch Club shows no falling off in point of interest and strength of the previous collections of the members' work. Holland and its people have furnished subjects for some of the most skilful of the sketches, and among the best of these are "The Lighthouse, Scheveningen," by Mr. MONTAGUE SMYTHE; "A Volemdam Girl," by Mr. TOM BROWNE; and "At Dordrecht," by Mr. HANS

HANSEN, R. W. S. Mr. DUDLEY HARDY has been working at Etaples, and sends some excellent examples of his skill from thence. Mr. WALTER FOWLER'S "Poplars" is a very strong sketch, full of nature and character. Messrs. LEE HANKEY, NEWTON SHEPARD, CECIL ALDIN, and JOHN HASSALL are each represented by characteristically interesting works.

At the Grafton Gallery an exhibition of French art has been held, so interesting that, although it was the commercial enterprise of M. BING, some mention must be made of it here. The famous Tiffany stained glass was for the first time properly shown in England, and the result is a revelation. The jewellery of M. COLONNA, M. VICTOR PROUVÉ, Mlle. BEETZ; the fine bronzes of M. CONSTANTIN MEUNIER, Mr. BARTLETT, M. FREMIET, M. LEVILLAIN, M. RIVIÈRE, M. CORDIER, and M. FIX MASSEAU; the drawings and paintings of MM. MEUNIER, GASTON LA TOUCHE, DE LA GANDARA, PIERRE ROCHE, GILSOUL, RAFFAËLLI, FRITZ THAULOW, and others, with the great monochrome design by PUVIS DE CHAVANNES for the Boston Library; and the wonderful display of "Favrite" (iridescent and metallic-lustrous) glass by TIFFANY, combined to form a unique and entirely novel exhibition—which, it has been seen, in spite of its title "Modern French Art," really represents the work of several countries.

The Royal Female School of Art has held its annual exhibition of its students' work. These ladies fully justify the existence of this the only exclusively women's art school in the world. The display included the works which had won national awards by Miss MABEL GREENHILL, Miss ROSAMOND WATSON, Miss KATHERINE JOHNSON, Miss ELIZA BURGESS, Miss JESSIE SILVESTER, and twenty others. The National Gilchrist Scholarship was won by Miss GREENHILL and Miss EDWARDS, the local prize by Miss CHILD, the Queen's gold medal by Miss BURGESS; the Mercers' Scholar was Miss BERTHA SMITH, the Cloth-workers', Miss BURGESS. Those students whose guardians deny them the advantage of working in mixed classes can depend on finding excellent teaching at this institution.

A small exhibition at the Goupil Gallery has included several characteristic little works by the late JAMES MARIS. The best known is the charming "Peacock's Feather;" and several Dutch landscapes and townscapes with typically frowning skies proved his versatility once more. We propose shortly to devote a serious study to the works of this master.

Some fifty easel pictures illustrating Devonshire villages have been exhibited by Mr. JOHN WHITE, R. A., at the Fine Art Society's Gallery. These pictures are cheerful and skilful, but we must express greater admiration of the less recently-painted among them.

At the Nottingham Museum and Art Gallery, Mr. WALLIS has again been successful in forming an important exhibition recording the works of another distinguished Nottinghamshire painter, LASLETT J. POTT, whose contributions to the Royal Academy from 1860 up to the time of his decease (August 1st, 1898) will doubtless be remembered by many. The exhibition comprises about eighty works, which includes a valuable collection of sketches for Royal Academy pictures lent by the artist's son, Mr. CHARLES L. POTT. Many of his large and representative Academy exhibits have also been secured, and the collection affords a study of his artistic career, full of interest and educational

value. In addition to these works, there is a special collection of paintings by contemporary artists of the British and foreign schools.

The exhibition of the Bristol Academy of Fine Arts is of special importance inasmuch as it contains, beside a representative collection of works by eminent British artists, a selection of paintings and sculptures by the leading Belgian artists. MM. VAN DER STAPPEN, FERNAND KHNOFF, and OUYERLEAUX-LAGASSE have arranged this portion of the exhibition.

The Winchester Art Society recently held an exhibition of a very representative character at the Wolvesey Palace, in that city. Among the contributors were several members of the Royal Academy, and many other artists of note.

Sir John Everett
Reviews. **Millais: His**
Art and Influence.
By *A. L. Baldry.*
London: George
Bell and Sons. 1899.

WE have here an entirely sensible, sympathetic, and useful estimate of the art of Millais, extremely creditable to the author and valuable to the reader. Mr. Baldry has approached his subject in the serious mood of the critic—nay, he is so dispassionate that he may perhaps somewhat disappoint those who would prefer a little more enthusiasm. Not that he fails to appreciate the great qualities of the artist, alike as a painter and a draughtsman; but his natural temperament is judicial in quality and tone, and alike in his record and his demonstration he proceeds firmly, though with measured step, along the path which he has marked out for himself. Introducing the subject by a consideration of the condition of art at the time when Millais appeared upon the scene, he first deals with the influences by which the painter was surrounded, by which he was impressed, or which, on the other hand, his strong personality resisted. The author then briefly sketches the artist's life, without any pretence of telling us anything new. He traces Millais' work, the early and the late, in proper order, deals with the artist as a painter of figure pictures and of portraits, as well as of landscapes. It is, perhaps, the last-named chapter which, so far, is the most interesting; and if it succeeds in impressing the public that Millais, though a great painter of landscape, was not a painter of great landscape properly understood, he will have done much to establish a truth for which we have ourselves ere now contended. Next, Mr. Baldry deals with his subject from the point of view of black and white; but he does not, we think, sufficiently insist on Millais' claim for having, more than anyone else—more, even, than Fred. Walker—revolutionised the woodcutter's

art and secured for the draughtsman the position of supremacy which the engraver up to that time had usurped. Finally, he deals with the painter's critics, and on the whole handles them gently; completing his work by reprinting the chronological list of paintings which was compiled by Mr. M. H. Spielmann in his "Millais and his Works." As to its text, therefore, this little book is in all respects satisfactory and welcome. As to illustration, the publishers must be commended for the wealth of the pictures which they have set before us. There are not so many portraits, perhaps, as might have been profitably admitted; but some atonement is offered

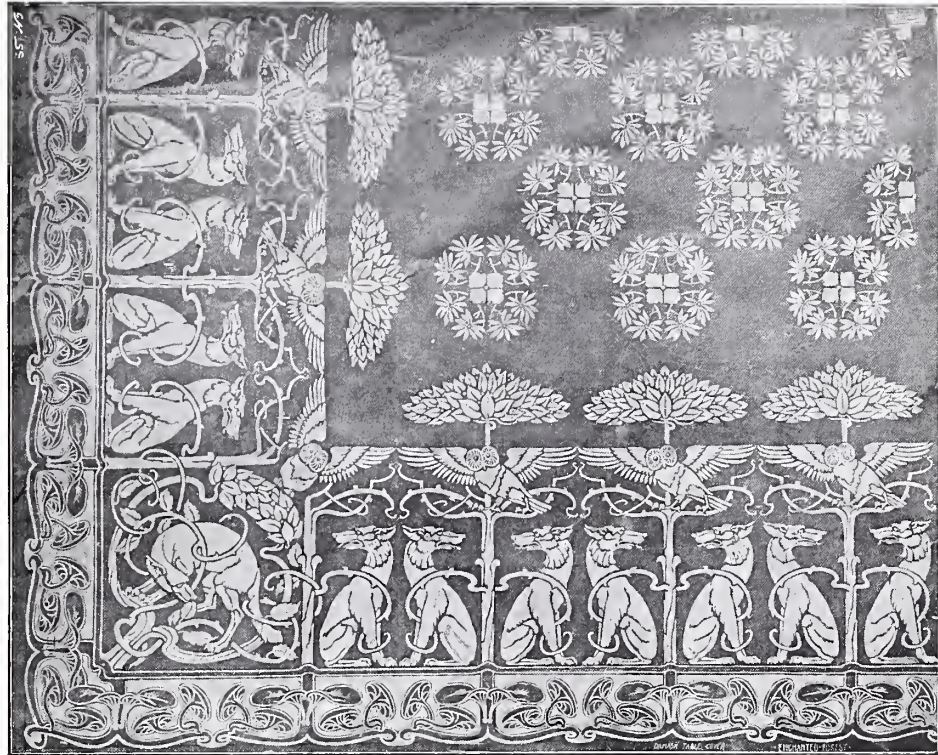


TABLE DAMASK.

Designed by Edwin A. Morrow. Silver Medal, National Competition. Purchased by the Hungarian Government. See p. 96.

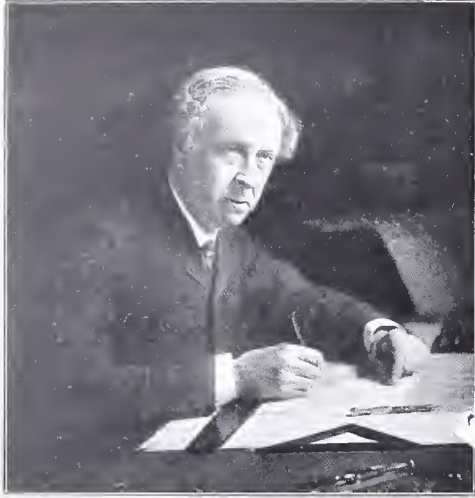
in the examples of the black-and-white work included. The selection, however, is not certainly all that might have been desired; neither as to printing are they satisfactory: such blocks requiring a rougher paper for the proper display of their beauty. And, in spite of the good faith of those responsible for the book, the reader will close the volume without entirely realising the greatness of Millais as an illustrator. The volume, nevertheless, is thoroughly worthy of its place in Messrs. Bell's series of English artists, the issue of which they are carrying on with so much spirit.

National Competitions, 1896-7. Edited by *John Fisher.*
London: Chapman and Hall. 1899.

THIS album of collotypes from students' works exhibited at South Kensington is a more satisfactory volume than that which preceded it. It illustrates very accurately the ability in the arts of design displayed by the more advanced sections of the schools. It is unfortunate that no sort of system of arrangement whatever seems to have been followed. Every kind and style of material and drawing are jumbled together in hopeless confusion;

life-study, lace, drapery, wall paper, textile, illustration, drawing from the cast, etc., follow each other in bewildering chaos. Nevertheless, thanks to its wide range and not unsatisfactory methods of reproduction, the book goes far as a justification of the teaching of South Kensington, in spite of the absence of arrangement.

We have also received: "*Cities and Sights of Spain*," by Mrs. E. MAIN, a useful but unconventional



THE LATE SIR ARTHUR BLOMFIELD, A.R.A.

From a Photograph by Robinson, Redhill.

little guide, profusely illustrated with photographs by the author (Bell and Sons: 5s.); "*Australian Sketches made on Tour*," by HARRY FURNESS—a note-book brightly written, and illustrated with all the verve and facility of the distinguished humorist (Ward, Lock: 2s. 6d.); and three stories for boys which Mr. G. A. HENTY has just issued through Messrs. Blackie and Son (London, 1900)—"*A Roving Commission, or Through the Black Insurrection of Hayti*" (6s.), "*Won by the Sword: A Story of the Thirty Years' War*" (6s.), and "*No Surrender: A Tale of the Rising in La Vendée*" (5s.), all based, as usual, on historical incidents, and the fiction cunningly interwoven with facts in the manner in which Mr. Henty is supreme. The books are skilfully illustrated by Messrs. WILLIAM RAINEY, R.I., CHARLES M. SHELDON, and STANLEY L. WOOD respectively.

The following have been elected members
Miscellanea. of the Royal Society of British Artists:
Messrs. E. C. OFFICER, E. LESLIE BADIHAM,
J. T. DUNNING, ARTHUR LEGGE, and HAROLD BURKE.

We are informed by Mr. A. Wertheimer, of 154, New Bond Street, that he, and not Messrs. Agnew and Sons, was the purchaser of the picture by HOBBEEMA, sold in the Fowler sale for 9,100 guineas, and referred to on p. 26 of our last issue.

In the article on "Design in Linen Damask" in our last issue some of the illustrations were unfortunately misplaced. The blocks of Figures 1 and 6 were transposed, and the design that we reproduce on the previous page should have appeared on p. 11 instead of the one there used.

The picture of the Jubilee Ceremony at St. Paul's, painted by Mr. A. C. GOW, R.A., has been presented by Mr. HENRY CLARKE to the Guildhall Art Gallery. In making the presentation, the donor announced that the copyright of the work was also included in the

gift, and any fees obtained in connection with its reproduction were to form a fund for the purchase of other pictures by British artists.

A VACANCY has been caused in the ranks of
Obituary. Associates of the Academy by the death of
Sir ARTHUR WILLIAM BLOMFIELD, A.R.A.

The deceased architect was the fourth son of the Rt. Rev. C. J. Blomfield, Bishop of London, and was born at Fulham Palace in 1829. He was educated at Rugby and Cambridge, and afterwards studied architecture under Hardwick, whom he subsequently succeeded as architect to the Bank of England in 1883. He was elected an Associate of the Academy in 1888, and the honour of knighthood was bestowed upon him in the following year. The gold medal of the Royal Institute of British Architects was awarded him in 1891. Ecclesiastical architecture occupied most of his attention, and his restoration of St. Saviour's, Southwark, was a work that afforded him peculiar satisfaction. Zion College on the Embankment, the Church House, Westminster, the Deaf and Dumb Church in Oxford Street, and the Fleet Street branch of the Bank of England, are other examples of his work in London. He might be considered as belonging to that group of ecclesiastical architects of which the late Mr. Pearson, Mr. Bodley, and Mr. Brooks were the leading members, although it cannot be claimed for him that he was as complete an artist as either of these.

The death has occurred of Mr. TOWNELEY GREEN, R.I. He was born in 1836, and was thus the senior by four years of his better known brother, the late Charles Green. He began his career in a bank, but subsequently followed his brother, and turned his attention to water-colour and black-and-white drawing.

By the death of Mr. GRANT ALLEN we have lost one of our most skilled writers on the scientific aspect of aesthetics. It is matter for regret that stern necessity



THE LATE TOWNELEY GREEN, R.I.

From a Photograph by F. Gregory.

drove him to "popular" writing when his great ability inclined to the higher form of the writer's art.

Mr. W. H. TROOD, the well-known animal painter, has recently died. His works have been seen at the Royal Academy and other exhibitions regularly since 1879.

News of the death of Mr. J. W. T. MANUEL, R.B.A., also reaches us as we go to press.



HESIOD AND THE MUSES

FROM THE PAINTING BY GUSTAVE MOREAU.



EUROPA.

From the Painting by Gustave Moreau.

THE NEW "GUSTAVE MOREAU" GALLERY.

BY HENRI FRANTZ.

ERE long Paris will possess another picture gallery, with a collection of no little interest, since it is entirely devoted to the works of one of our greatest contemporary artists.

Gustave Moreau, the painter, who died about two years ago, bequeathed to his native city the house in which he lived, and in which are collected about eight thousand paintings, water-colour drawings, and studies by him, classified and arranged with the greatest care and taste by M. Rapp, Moreau's executor and intimate friend. The opening of the Moreau Gallery will be quite a revelation, for that great artist has hitherto hardly been appreciated at his full worth. Quite lately M. Ary Renan has done him justice in an admirable notice, and M. Paul Flat has written a striking volume on his work (published by the *Société d'Édition Artistique*) containing some very good reproductions. M. Flat has made us acquainted with Moreau's genius in its smallest details, and given a learned analysis of all his finished works.

This is not now my purpose; my scope is limited to presenting a general idea of the contents of the gallery, and penetrating to some extent the arcana of that vast imagination and the secrets of that gorgeously-set palette.

The house is Number 14, Rue de la Rochefoucauld, a pretty building, well-lighted and moderately high, with a large glass door. The façade, with its graceful columns of pink marble, has much of the sober elegance of the architecture of the Renaissance; it stands back from the street behind a wrought-iron railing. The internal arrangement has been but little altered: only some trifling modifications were needed to enhance the effect of the exhibited works; the ground-floor remains intact, and consists of a suite of rooms hung with sketches and drawings. Though the artist's principal works occupy the two enormous rooms on the first and second floors, we must not hurry through two smaller rooms, one of which is at present occupied by M. Rapp, the keeper, and the other the favourite sitting-room of the late master, seeming, in its arrangement, still to show some traces of his presence. In the first, besides a number of copies made by Moreau in Italy, four views of the Campagna, full of remarkable feeling, attract the visitor. Young as he was when these were painted, the artist reveals himself as an admirable painter of atmosphere, and renders the emotions of the soul called up by that peculiar scenery. Even at the height of his powers he scarcely

surpassed the bold handling and glow of colour in these landscapes, which remind us of the great romantic masters Delacroix, Bonington, or Decamps. In the second room may be noted "Messalina," the "Nymphs and Ulysses," and a gorgeous copy from Giulio Romano,

island armed with his bow, killing the handsome youths with his arrows; the beseeching figure of a young man approaching the altar that he may die at its foot is one of the finest parts of the work.

Moreau's genius, which in its methods and



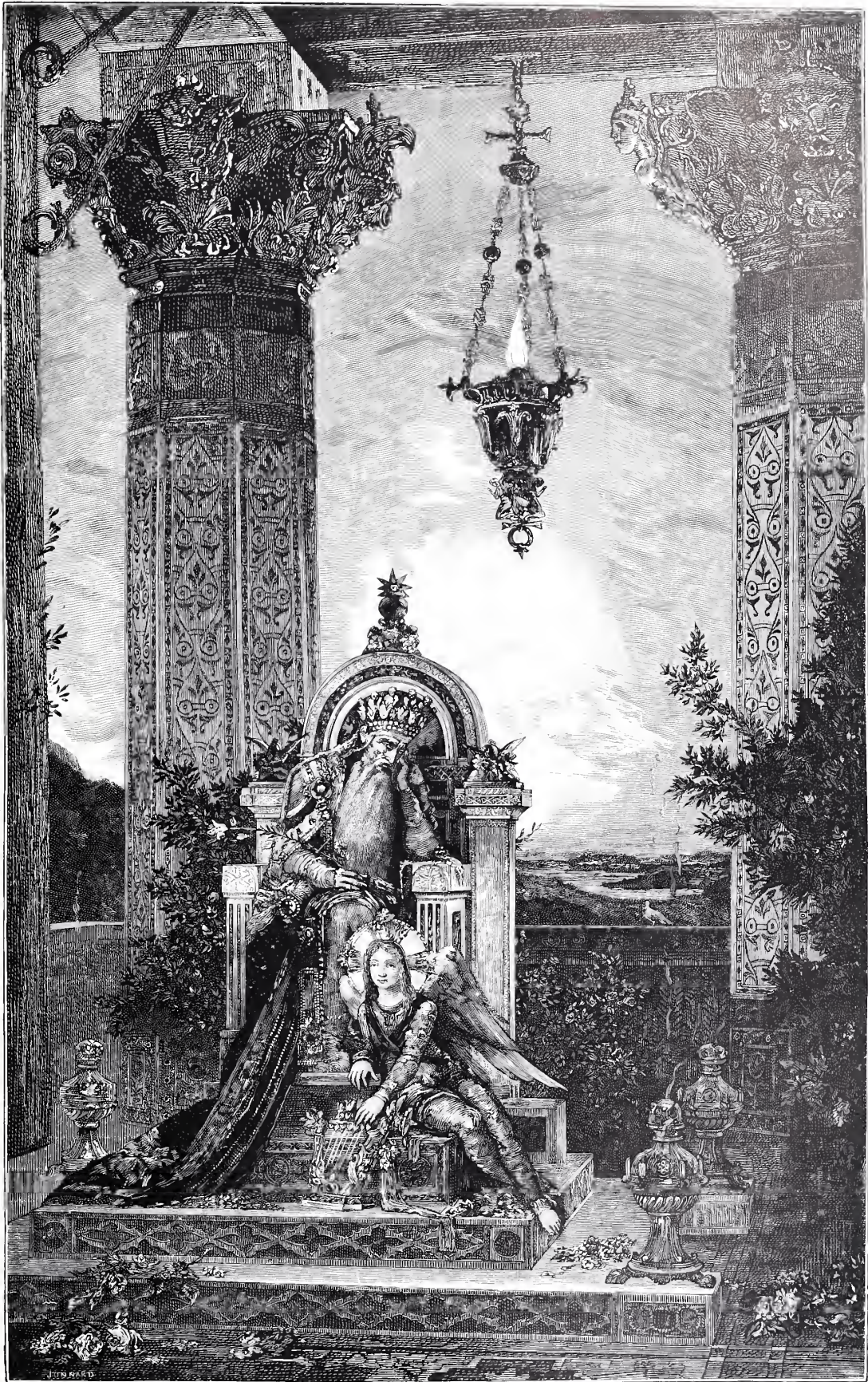
THE APPARITION.

From the Painting by Gustave Moreau.

It is in the large room on the first floor—whence a spiral stair leads to another just above it, devoted to the exhibition of smaller works—that Moreau's talent meets our eye in all its power, amazing in the pomp and wealth of its imagination. Here are most of the master's largest works, many of them, unfortunately, still unfinished. Our attention is first arrested by a large canvas, almost completed, which occupies one side of the room; it represents the scene from the *Odyssey* where the suitors give themselves up to pleasure in the great hall of Ulysses' palace. In the doorway is seen the lord of the

technique derived its pabulum from the most dissimilar artists—from Carpaccio to Turner (as is most evident in his "Triumph of Alexander"), and which made no secret of the fact that it accepted as its masters Mantegna and Signorelli, Dürer, Poussin, and Delacroix—travelled over every manifestation of beauty throughout the civilised ages, as did Victor Hugo in his "Légende des Siècles."*

* The variety of Moreau's impressions, and the extraordinary number of painters whom his works in turn recall, offer us, perhaps, the strangest characteristic of the artist's genius, for in nearly every case his



DAVID.

From the Painting by Gustave Moreau. Engraved by Jonnard. Reprinted from "The Magazine of Art," 1885.

The subjects chosen by Moreau may be classified under three different heads: the Heroic cycle; the cycle of Woman; the cycle of Poets.

In the first class we find the most impressive figures of mythology and legend: (Edipus, Jason, Theseus, Nessus, Heracles, Moses. We see Alexander on his dazzling throne, behind which rises a mysterious vision of the elaborate palaces

Then what a painter of woman was Moreau! For my own part I do not hesitate to rank such works as "Salome dancing before Herod," or the "Daughters of Cestius," enwrapped in the luxurious atmosphere of the Gynæceum, or the Eastern "Peris"—love-sick visions—with the finest creations of that fine painter, Chassériau. Whether it be Helen pacing the walls of Ilium



THE CHIMÆRA.

From the Painting by Gustave Moreau.

of the East; Prometheus bound to the crag, and eternally tortured by the vulture's beak; Orestes clasping the altar of his house; Diomedes devoured by his horses. The Bible supplied him with the subject of "Jacob wrestling with the Angel," and the fine "David," so full of intense and subtle colour and learned detail.

individuality manifestly overlays the master from whom he seems to borrow. Besides those whom Monsieur Frantz here mentions, we recognise in Gustave Moreau's pictures artists so opposite as Ingres and Giorgione, as well as Blake, Fuseli, and de Louthembourg, with occasional reminders of the illuminators of Persia and India.—EDITOR.

in proud, calm beauty, or "Galatea," reclining, as Theocritus describes her, on her bed of seaweeds and flowers under the shade of the rocks, while the Cyclops timidly gaze on her, Moreau's women are always supremely graceful and full of the purest harmony. How can we help stopping to gaze with admiration at such visions as the "Leda," the "Fairy with her Gryphon," or the "Danaë"?

Moreau does not express mere delight in female beauty; he is no less moved by the poet's faith, and this feeling supplies him with a third field for his inspiration. In fact, he has given



THE HEAD OF ORPHEUS.

From the Painting by Gustave Moreau. Engraved by Jonnard. Reprinted from "The Magazine of Art," 1885.

a conspicuous place and meaning to the Poet in his works, and many of his pictures and water-colour drawings aim at showing an emanation, an incarnation of something divine. This is, indeed, the same spirit as led him to give form to the Heroes; the faith is the same—it is that of Thomas Carlyle—only the manifestation is

lingers in blue grottoes listening to the Sirens' song; and again the wandering poet wearily drops his lyre while Pegasus watches over his slumbers; or we have Hesiod surrounded by the Muses, who teach him the mysteries of his art. But Moreau paints the Poet not only in the pride of his youth and beauty; here we find him



HERCULES AT THE LAKE OF KYPHALE.

From the Painting by Gustave Moreau.

different; and some of the pictures, as, for instance, that of "Tyrtæus leading the Soldiers to Battle," might be assigned to either source of inspiration. In others, however, the "Poet" cycle is more obviously distinct from that of the Heroes. I may mention, for instance, the "Persian Poet," in the midst of the gardens of Bagdad, riding a richly caparisoned horse, while a woman, as lovely as the houris of the Arabian Nights, bends down to him. Others again show us the glory and beauty of the divine Spirit. Here we see him, glad and triumphant, borne by Chimæra through glittering space; here he

in the gloom of death—a beautiful youth, whose arm still holds the lyre, while he is borne by a Centaur with solemn step along the sea-shore. In another picture, unfortunately but just sketched in, Moreau meant to depict the race of poets, defeated by life, and swallowed up by a gulf in the earth, while the standard of poetry should rise and float above.

These were the favoured meads in which Moreau's fancy loved to play; almost all the works in the gallery are imagined in the spirit of one or another of these cycles. This painter, who placed his magnificence of taste at the

service of a fiery genius which did not always give him time to finish what he had begun Moreau Gallery will be, to such as can take delight in dreams, a sort of pilgrimage towards



UNICORNS.

From the Painting by Gustave Moreau.

before dragging him off through other phases of human history, will, I believe, take his place among the most suggestive designers and most powerful colourists of our time. A visit to the

the inaccessible shrine of eternal Beauty, an enchanting journey through the mysterious realms of Poetry and the Ideal. Few will regret the act of adoration.

THE HOUSE IN THE COUNTRY.

BY HALSEY RICARDO.

IN a previous article I touched upon the points that were to be aimed at in a house, treating of the house in town. Owing to the nature of the conditions few can secure a site and put a house upon it that shall be even approximately ideal; most have to make the most and the best of various crippling restrictions, and all must be subject to the gloom and impurity of the atmosphere.

But in the country these difficulties may be evaded. There are still many sites that seem to call for houses; there are many rapidly growing up, and were it not for the strange supineness of those anxious to part with their land, who do nothing to forward its attractiveness by planting trees and shrubs, there would be many more. During the years of waiting which generally elapse in these cases, the plantations would be growing, shade and shelter would be forming, what was only field gradually shaping into garden, or the rudiments of one, and when the house ultimately appears, much of that rawness, that disagreeable feeling that the house is a kind of accident that might have been prevented, an awkward intruder, will have been softened and the glaring discord between house and site lessened. The house is or should be the outcome of the site. Its accommodation depends on its owner, but the genius loci ought to be answerable for its shape. Far too often—from disregard of this—one sees houses set down here and there which look as if they had been bought at some shop or at the “stores”—they have no local qualities or flavour—no correspondence with the land on which they stand or the scenery they look out on.

The facilities of the present day are adverse to this raising a house from the soil. The architect hails from a distance and can only give a few hasty glances and make a few hurried inquiries in the district; the contractor comes from another county, or maybe hundreds of miles away, and brushes aside local tradition, employing local labour only where it is quite unskilled. The materials are imported, a landscape gardener is let loose on the surrounding grass plots, and

the result is—as, of course, it is bound and ought to be—a representation, in terms of building, of the owner. Architecture is a very sensitive art, and reflects, to those who can read it, most delicately and accurately, the temper and aims of the time. And this exotic appearance of so many of the new houses of to-day represents the



STANDEN, EAST GRINSTEAD.

Philip Webb, Architect.

great expansion that has taken place in our mode of life owing to the facilities of travel. Most of us are free to pitch upon any spot in England that may please our fancy and build there. And—for this is what affects the character of our buildings so—when built, the houses are not our homes. We may spend the summer there and even the other holidays; it is living in the country (so long as we are there), but it is not living a country life. Our roots are not in the soil—to the genius loci we do not desire even to be introduced: for our society we import our friends; and the bulk of our commissariat comes from town. This detachment from the place not only appears in the nature of the house at the outset, but hinders the reconciliation that Time would make had he a freer hand. But the owner, who built the house, is but a bird of passage, and soon passes away. His successor has other pleasures—the house has no history that should command respect—wilful alterations and modifications are made by him both to house and garden, and

all the eyesore of fresh bricks and mortar and fresh planting is revived.

Nature, ready to be so helpful, asks for man's co-operation as well as Time's. The morbid beauty of neglect and decay has a morbid fascination at the present time—the wild luxuriance of the creepers on a deserted building, the shaggy wealth of ivy, the fierce barbed coils of the eglantine, the long leaps and spirals of

shadowed and strangled should they grow. And the life in the wood and field, how wild it is—how hungry and how full of fear! At all hours, night and day, murder is there. The scream of the hare, the bleat of the lamb, the anguish of the birds—these are the notes of Nature as well as the passion of song. And the disorder of Nature—ever new and unexpected—the strange surprises of weeds and flowers, the incessant attempts of



THE COURTYARD, STANDEN, EAST GRINSTEAD.

the woodbine, appeal to the wild and indomitable in us. Nature's processes are so interesting, and the life she leads, when independent of man, rouses our curiosity and our wonder. It is so different from our way of going about to do things. Think of the prodigal opulence of Nature—her wealth of blossom to secure a seed or two; her light-hearted indifference to the future; her restless activity in the matter of detail, and the extreme minuteness into which she carries it. Recall an avenue of horse-chestnuts in bloom; the myriad spires of creamy white, pink-flecked, glistening with a hoar-frost of radiant stamens; then the shrunk quantity of fruit, starkly pendent in its green spiky envelope; the few nuts that reach the ground, and these dependent on the squirrel for removal from where they can only be over-

flowers to escape and relapse into single wildness, the irreverences, quaint juxtapositions, the single-minded selfishness and disheartening loneliness of everything—these be features (persistent ones) of Nature; and what have we to do with these?

The house we build to live in holds us secure. No enemy nears our door; life and limb from him is safe. We have no anxiety as to our supply of food. To-day's meal is ordered and tomorrow's provided for, and it is we who are the dealers of death to obtain it. The day passes with us steadily and orderly; there are the appointed times for our occupations and pleasures; life is a measured and balanced process; we have taken forethought and banished fear. So far as the wild animal in us breaks out, we deplore and check it; our life is to be not back-sliding but a progress.

Our aims are lofty, and we measure a man by his reverence for what is noble, by his efforts to benefit those around him, by his



THE GARDEN FRONT, STANDEN.

should be large, smiling, and debonair, giving greeting to the incomer; but one should not be able from there to rake the house fore and aft, discover the whole arrangement, and estimate the apportionment. It is delicate steering between imagination real and imagination affected, to recognise and determine the fancy that is individual and the fancy that is imported. Such reticences as there may be must grow out of the conditions of the planning; to deliberately construct them is futile—there can be nothing permanent about them then; such humour belongs only to the individual and not to humanity generally, and having no claims on humanity, is little likely to be respected by it.

His house should look quiet and dignified; the masses well distributed and balanced, expressing in its way the reserve and restraint we expect in the man. There may be waywardness in the detail—small disregards of academic formulæ, here and there some conventions put aside—but these (unless they are violent and glaring) do not mean indifference or contempt of tradition, but rather that knowledge of it which enables one to know the occasions when its fetters only cramp instead of strengthening. It should take its place quietly in the landscape, and for this there is no better way than to build it of local materials. The landscape itself is the result of local materials: the geology of the site determined its shape and the foliage that grows on it, and though man can and does play great havoc with the latter and to some extent even with the former, local materials are always asserting themselves and trying to recover their old effects. A house built thus in sympathy with its site will not look a raw, crude blot, but will merge quickly into its surroundings and

generous and kindly sympathy to all who are in trouble or in need. Humour and caprice there are in man, and these work about his minor actions, but the main issues are well considered and loyal. These, too, should be the qualities we look for in his house. That a man be honest—honest to the heart, honest in word and deed—we do not doubt; if evidence thrust itself forward to trouble our confidence, we are in arms to rebut it, and if it deepens into proof we will have no further to do with a man who is not as good as his word. His house must be the same. Not only honest and soundly constructed, solid and firm—it must be well planned. All the makeshifts that come from ill-planning are as mean and unworthy as the shifts of an ill-regulated mind. Evasions are always suspicious. The planning should be open, straightforward, direct, but, like the human individuality, not wholly open or comprehensible at the first glance of an observer. There should be romance, imagination, and suggestion—something to attract one, some parts yet to be explored. In the recesses of the mind there lurk the choicest treasures of the brain, however frank the owner seems to be; so the entrance of the house



THE ENTRANCE, STANDEN.

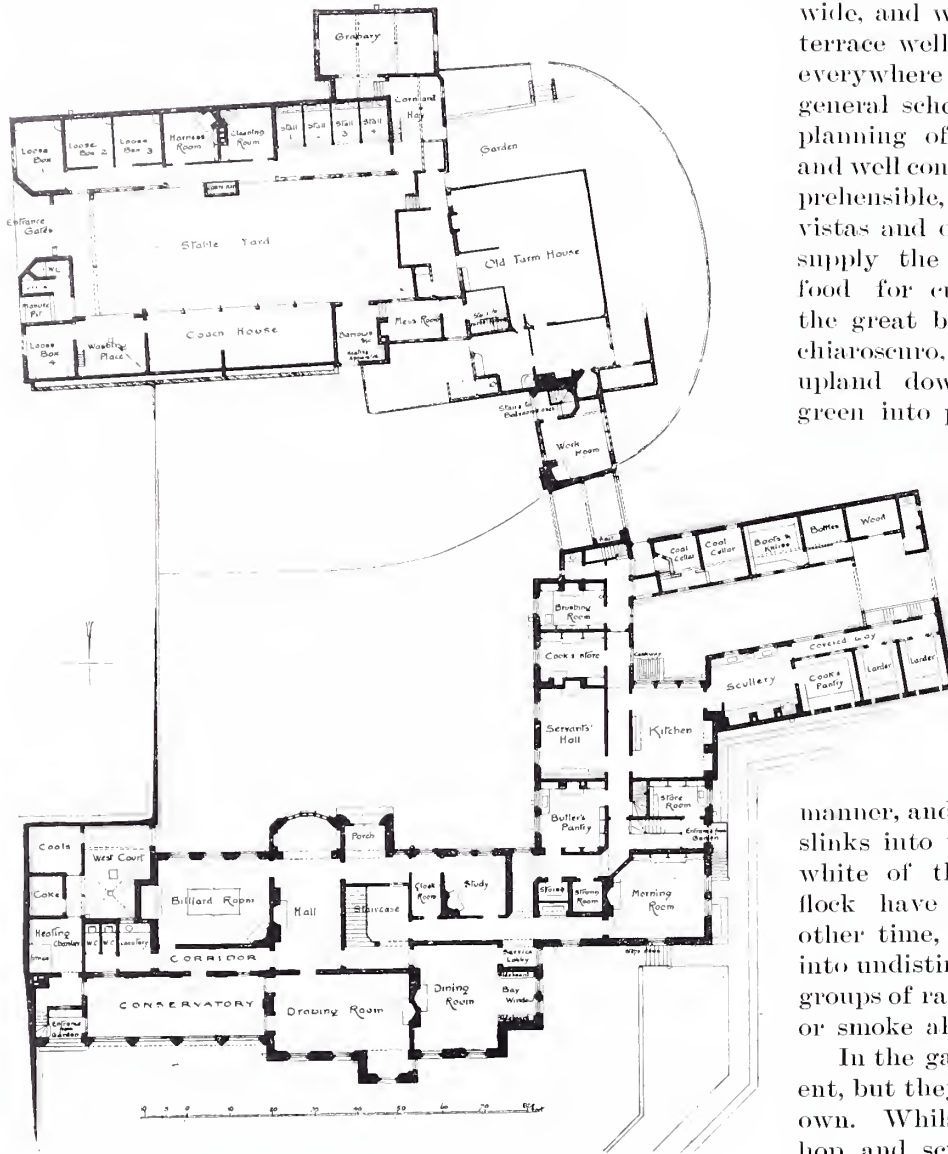
harmonise with them. In the garden the contest with Nature is perennial, but the contest is one of order and distribution against chaos. It is a foolish gardener's fancy to try to grow plants and shrubs not suited to the place, though the line as to this is difficult to draw,

this enterprise has been going on afield, at home observation and selection have been amplifying the shapes, modifying the hues, and increasing the vitality of the stock already acclimatised. The garden, like the house, is on man's side, as against Nature. Here, too, everything is to be trim, orderly, and chosen. The lawn shaven, the paths straight, wide, and well rolled, the beds on the terrace well defined—the hand of man everywhere controlling, curbing; the general scheme of laying out, like the planning of the house, to be distinct and well considered—not instantly comprehensible, but, after trial, intelligible; vistas and openings on to the distance supply the element of romance and food for curiosity; there take place the great broad effects of colour and chiaroscuro, the large sweep of the upland downs before us melts from green into purple as the shadow of a

cloud hurries lightly across the short velvety turf. At one time the hill stands near, and each bush of furze and thorn tree stands out distinct in their glory of gold and creamy foam; the sheep are browsing in their indifferent preoccupied

manner, and one can just catch, as he slinks into the copse, the red and the white of the roused fox, whom the flock have disturbed napping. Another time, the whole hillside retreats into undistinguishable blue, and ragged groups of rain-cloud nestle in its hollows or smoke along its flanks.

In the garden the effects are different, but they have an interest of their own. Whilst it rains, the little birds hop and scuffle about in the bushes; every now and then a thrush or a blackbird emerges from the covert, runs upon the lawn, three steps and a pause in approved stage fashion, in search of a tug-of-war with a worm. The robin, Heaven's recorder, watches from his branch and gives a low snatch of his song to clear himself from the imputation of being a spy. Out of the study window one can just see the stone base of the door-scraper, and here the thrush comes to crack the snails the night's rain brought out. By-and-by the rain ceases, the cloud-fleece shows rents and a blue sky beyond; and a burst of sunshine, like the tocsin



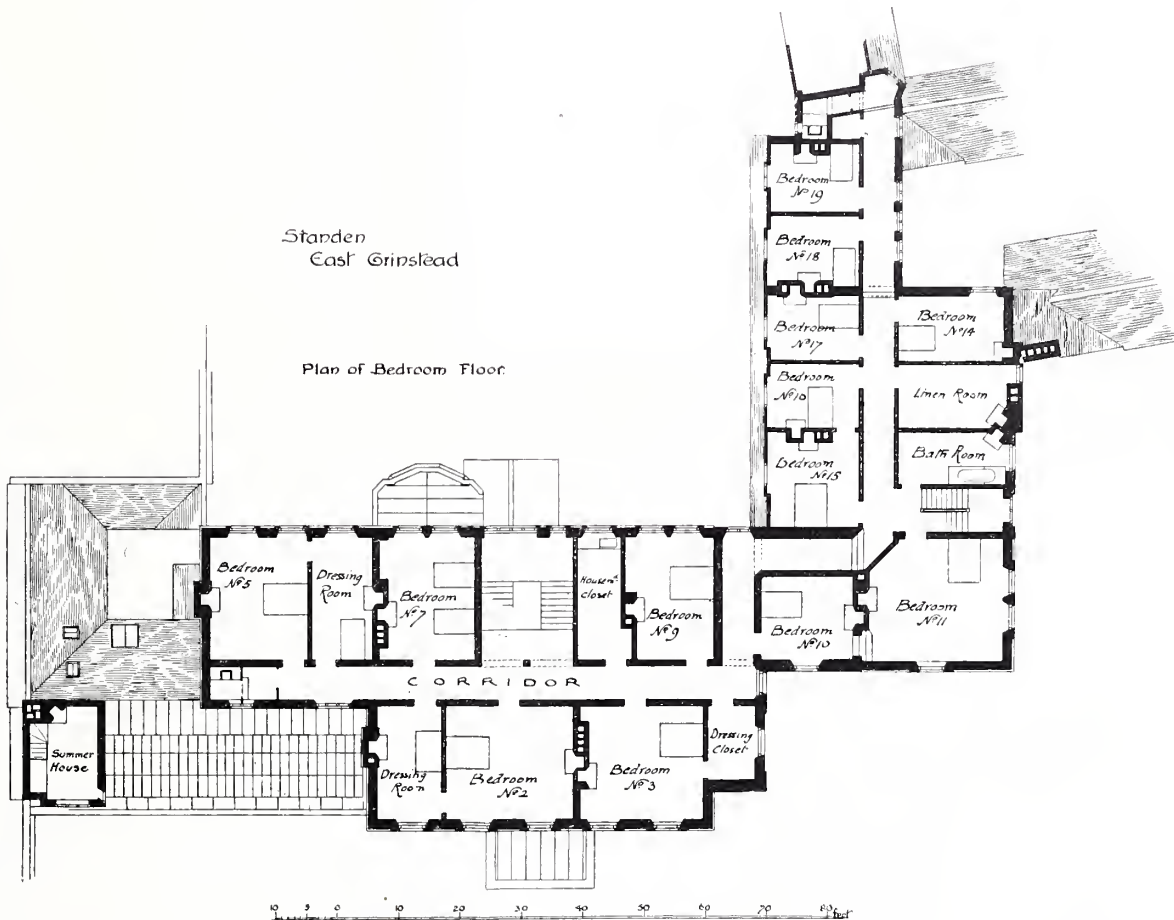
GROUND FLOOR PLAN, STANDEN.

and victory in some instances is not only dear, but laudable; but for experiment, one has the resources of the whole world to draw upon, and one may fairly make the most of the opportunities of our time.

Never, I suppose, was the time so rich as the present in the possibilities of gardening. Every zone of the world has been ransacked—swamp, desert, mountain, valley, each have had to yield their rare prizes; lives have been spent in the hunting of an orchid; and whilst

bell, signifies the dispersion of the filmy veils. The nervous ant hurries out to start on his restless expedition; the bees thread their way through the drenched leaves and grasses to find the sheltered honey in the flower-spurs; a butterfly comes dancing down the pathway in happy irresolution, flickering between the scabious and the dahlia; the lizard pauses in his investigations and raises an alert, eager head; two tits wrangling on the

pletion. To secure that harmony means much thought and some sacrifice. You cannot crowd into the room all you know and all you choose. It is this want of restraint that makes some rooms look so unhome-like and vulgar, as if they had been furnished by someone who had a pecuniary interest in putting into it as many and as costly articles as he could. Harmony is a difficult thing to realise even with a few



under-side of a spray of labrum discharge a shower of water, and the lizard is gone like a flash. There is a harsh remonstrance from the black-bird as he makes a bolt from the thicket, and a moment after the terrier, draggled and wet, and trying to look as if nothing but the expected had happened, saunters up to the doorstep, to stretch himself out in the sun. Life in the garden is an agitating, busy affair for the small wild folk, and behind the panes one glances at the unfolding of the drama, unscen, unheard, anything but unconcerned.

Beside the harmony outside of the house and its surroundings there must be an internal harmony too. It is not enough to build the carcass, plaster the walls and ceilings, and then hand over the house to chance for con-

simple elements, and each new one makes the problem more complicated to solve. The house has its own scale, and this must not be violated. This quality of scale is not a rigid one—it varies with each house; indeed, one may say each room has its own scale. This gets realised, more or less quickly and more or less consciously, by the inmates; for one sees, after the first fury of furnishing is over, how the articles, bought slowly and with more care in the selection, fit so much better than the first consignment which was had at one blow to ward off the reproach of naked walls. A room looks cheerless or homely according to the amount of heart that has been put into it and the amount of use got out of it. Quantity of objects is of no avail (what is there so forlorn



A HOUSE AT HASLEMERE.

Ernest Newton, Architect.

and dreary as the inside of a museum?), and the number of things that are actually needed in a room is surprisingly small.

Of the two houses chosen for illustration, the East Grinstead one, designed by Mr. Philip Webb, appears at first to be wayward and rambling in its grouping: the waywardness is not really arbitrary, but the natural outcome of the conditions of the site. The house grows up on the hill-side easily and naturally; the old farm-house, that might have been thought a blot and removed, falls in with and binds the group of the stables with the offices, and with a kind of courtesy indicates the way to the entrance courtyard. Easy, natural, and simple are the words one uses—but they apply to the result. It requires thought, sympathy—that wide human sympathy that we call art—to design such a house; care, and the loyal co-operation of the owner. The effect is got by direct means; there are no “features” to surprise you, though I will admit that the attitude of the scullery chimney stack to the kitchen one is a little startling at first glance, but a reference to the plans shows the common-sense of the arrangement.

The materials are yellow-grey bricks, a creamy stone stained with brown iron-mould, red tiles, rough-cast and oak boards. The house nestles and lurks on the hill-side until the sunshine calls it forth by slashing it all over with sharp shadows, and then it stands out squarely and solid, its roots well into the rock, and its growth not so greatly unlike that which fledges the rest of the ground.

The human quality of the building lingers with one like a choice flavour; like a portrait by a fine painter, one wants to know the sitter; so here one gets a kindly impression of all the human individualities that have co-operated to bring about the result.

This human flavour shows itself in the Haslemere house by Mr. Newton, notwithstanding the rigid qualities of balance, symmetry, and rhythm, which at first sight would seem to prevent any such airy attribute from appearing. There is a stately restraint about the building which would seem should crush any exhibition of emotion, and yet a second glance discovers a good-humoured tolerance. It can afford to permit, for it has the dignity of the aristocrat, some humours there, to accept some charms here, freedoms that a house of less assured birth may not dare to do; its stiff formality



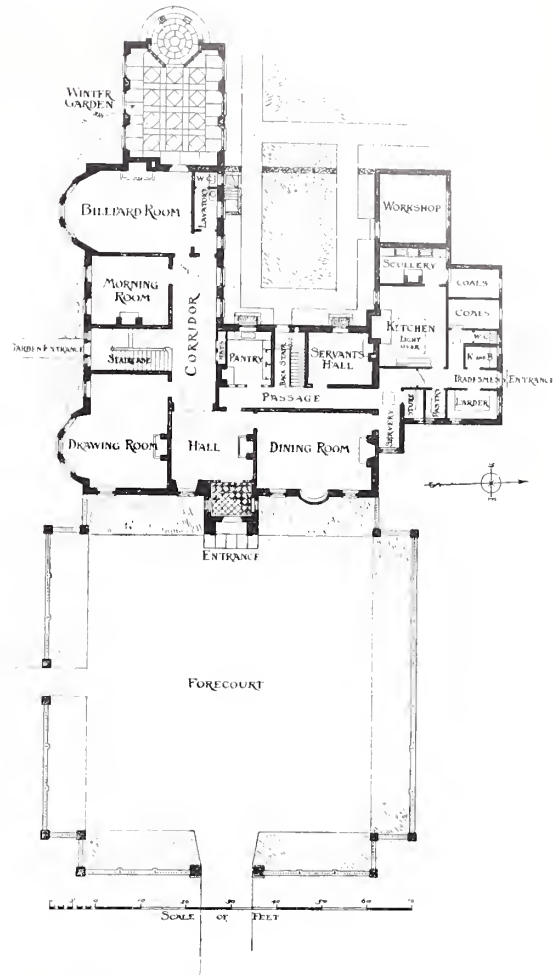
THE GARDEN FRONT OF A HOUSE AT HASLEMERE.

knows how to unbend, and we get both graces: the grace of high breeding and the grace of concession.

The cloak of simplicity is a very ample garment, covering so much complexity of arrangement beneath it; here and there we may draw aside a fold, or lift a corner, showing the rich profusion that it conceals, and we learn that simplicity is not the negation, the refusal of our various wants and desires, but the harmonious outcome of the ingredients well assimilated and refined. To produce this sublime, the ingredients must be selected, their values and proportions carefully ascertained, else the result will be an inert blended mass, from which no new properties have arisen, and which remains a jarring aggregate of discordant and ineffective atoms. Buildings that are merely compiled can have no continued vitality; their use is short-lived, if it ever lived at all; and the vexatious labour of perpetuating this dead burden is considerable. Too bulky to pull down, ingenuity is taxed to discover workable compromises—those pathetic fallacies of hope—but the dead parts of the building numb all the undertaking, and render all endeavour fruitless. Whereas the building that is the sublime of the conditions has life and growth in it. It inspires whatever is done, it takes kindly to subsequent modifications, it is on the verge of sprouting unaided, and fresh growths add to its interest. Home is a word of pleasant memories, the kindly welcome at entrance, the grave assurance of steadfastness. When leaving, the house assumes a protectorate over our thoughts as well as our actions; and though, if the occasion is real, sympathetically flexible, it restrains us, by its serious questioning, from hurried action, or that curse of the present time, alteration out of mere restlessness.

“O rns quando te aspicio.” We keep an eager eye on the Sabine land for the “angulus ille,” the “parva rura” that Horace speaks of. Each one of us almost, “who has been long in city pent,” dreams of the day when he too shall be “satis

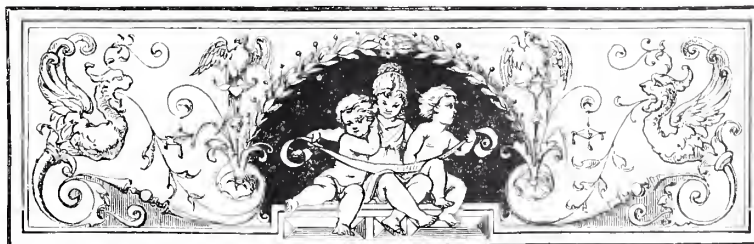
beatius unieis sabinis,” somewhere where the sky is clear, and the air pure, and the earth a very



GROUND FLOOR PLAN OF A HOUSE AT HASLEMERE.

miracle of beauty, with ever-new surprises in its wealth of detail.

And O, and O
 The daisies blow,
 And the primroses are wakened,
 And the violets white
 Sit in silver light,
 And the green buds are long in the spike end.



TWO BOYS—MAURICE AND EDWARD DETMOLD.

BY M. H. SPIELMANN.



MAURICE DETMOLD.

Drawn by Edward Detmold.

IN ordinary circumstances no sober-minded man or well regulated critic would place before the public the work of a couple of young lads and claim for it the serious attention of the man of taste. The world is rightly suspicious of precocity, and is inspired with a wholesome dread of infant phenomena. The feeling is widespread, as indeed our folk-lore and our popular philosophy attest. They tell you, in some parts, that the man at sixteen will be a child at sixty; in others, that people who understand everything too soon, will only learn something when it is too late. Even the proverbial Tupper testified out of his own observation that if you induce precocity of intellect you nourish vanity.

Well, what if vanity is indeed nourished in the artist's bosom, provided that the forward youth is well disposed to learn? The annals of art

are crowded with the names of men who, puffed up in the pride of their own conceit, struggled in their youth up the side of steep Parnassus, helped along, borne upward, by the very vanity which so many deplore. Perhaps the sublimest instances of such conceit are to be found among the greatest masters of painting and sculpture; but these men were none the less great for the strength of their little weakness. Psychologists, or at least, mental physiologists, will tell you that vanity and genius are near allied: for the exaltation which inflates the one, gives wing and purpose to the other. So long as he is possessed of the right kind of vanity (that is to say, pride in his powers to produce) instead of the wrong kind (pride in the work he has accomplished), he may proceed straightway towards success, without cultivating a false modesty if the genuine one is not already his.

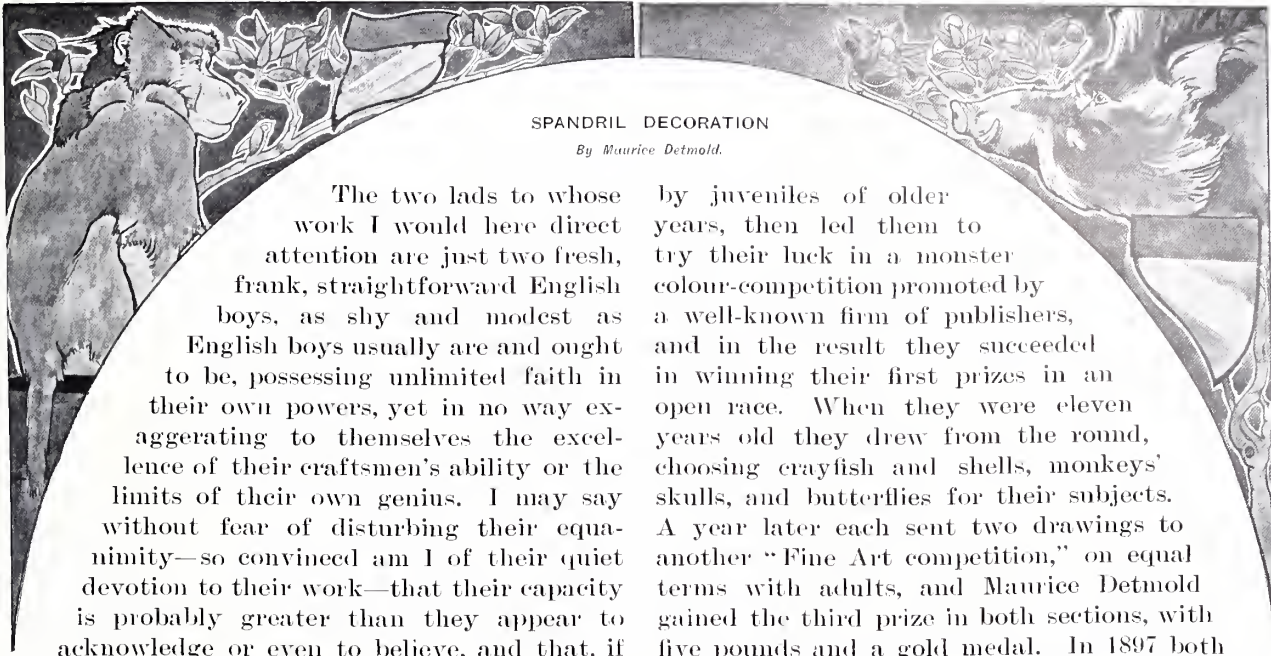


EDWARD DETMOLD.

Drawn by Maurice Detmold.

SPANDRIL DECORATION

By Maurice Detmold.



The two lads to whose work I would here direct attention are just two fresh, frank, straightforward English boys, as shy and modest as English boys usually are and ought to be, possessing unlimited faith in their own powers, yet in no way exaggerating to themselves the excellence of their craftsmen's ability or the limits of their own genius. I may say without fear of disturbing their equanimity—so convinced am I of their quiet devotion to their work—that their capacity is probably greater than they appear to acknowledge or even to believe, and that, if they be not content to stop at the outset to listen to applause and to flattery too highly appraised by them, they may advance far along the path that leads to success in the Realm of Art. In this belief, because I think that future inquirers may value the information, I set down here some chief facts of their young careers—a record remarkable enough in boys only just sixteen.

The twin brothers, Maurice and Edward Detmold, were born on the 21st of November, 1883, the former being the elder. They were very delicate in their infancy and childhood, and they were in consequence not subjected to education at a public school. They began to draw at the age of five, showing greatest interest in horses and monkeys, and, between the ages of nine and ten, they copied drawings from the flat with fair accuracy, and evinced a feeling for colour, with a very sympathetic eye, even at this early period. The childish delight in competitions, which is shared

by juveniles of older years, then led them to try their luck in a monster colour-competition promoted by a well-known firm of publishers, and in the result they succeeded in winning their first prizes in an open race. When they were eleven years old they drew from the round, choosing crayfish and shells, monkeys' skulls, and butterflies for their subjects. A year later each sent two drawings to another "Fine Art competition," on equal terms with adults, and Maurice Detmold gained the third prize in both sections, with five pounds and a gold medal. In 1897 both boys were exhibitors at the Royal Institute of Painters in Water Colours, and each had a drawing hung on the line at the Royal Academy.

Thus, when little more than thirteen years old, the lads were exhibitors at the Academy—an age earlier, even if we accept the fact generally asserted, than that at which "Master George Morland" made his first appearance at Somerset House: that is to say, when he was fifteen. Here I must interpolate an important correction; for in 1779, when Morland's "Drawing with a Poker" appeared—the drawing with which the alleged *début* was made—the young artist was *already an exhibitor of six years' standing*. This fact, I believe, has never been made public before; it is therefore of interest if I here set forth that the item in the Royal Academy Catalogue of 1773, in the list of Honorary Exhibitors—"35. Landscape, by a young gentleman"—was by Morland, then a child of nine, as



From a Pencil Drawing by Maurice Detmold.



From a Pen-and-Ink Drawing by Edward Detmold.

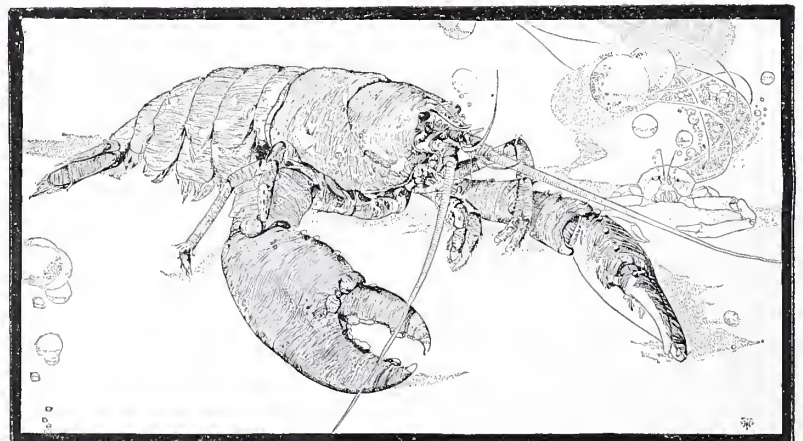
attested by contemporary record in my possession.

In 1898, both boys were again exhibitors at the Institute, and during the year that has just passed Edward Detmold was hung in the same gallery and Maurice at the Royal Academy. The two lads were represented at the New English Art Club as well as at the International Exhibition at Knightsbridge, and also sent work, by special invitation, to Munich.

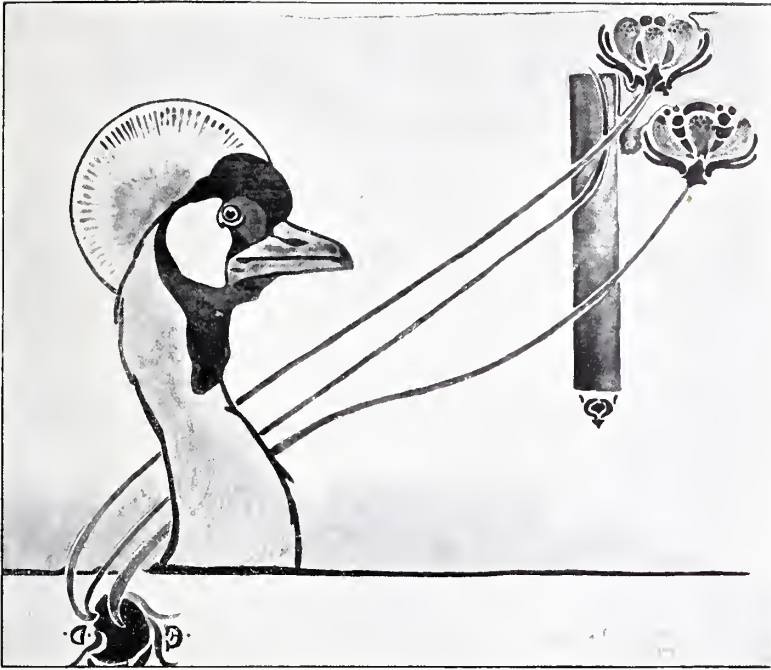
It is therefore clear that we have here to do not with distressingly clever amateurs, but with a pair of placid, hard-working, and self-assured young fellows, quietly holding their own in the exhibitions of the day, where they dispose of their work to shrewd collectors who have their keen eye on the boys and their doings, and, we may presume, are "buying for a rise." They are not altogether untrained, these boys, even if, in the ordinary sense, they are untaught; for they have had six months' draw-

ing from the east, under Mr. H. von Glehn, at the Hampstead Conservatoire, and they have been formed entirely under the careful guidance of their uncle, Dr. E. B. Shuldham—a man of artistic taste and knowledge, who preferred rather to train the growth than to bend it too soon in the direction it was destined to follow in due time and of its own accord.

That time has now arrived. So much will be evident to every beholder of these pages. The reader will quickly recognise the extraordinary truth, delicacy, and accuracy of observation, which, for a time, indeed, caused the boys and their guardian to wonder whether science or art would eventually claim them. He will recognise with not a little surprise the genuine feeling for decoration, the variety of manner, method, and subject which these illustrations attest. And most of all will he marvel at the certainty of handling and the confidence displayed in composition, or rather, perhaps, disposition, that characterise the vast majority of their productions. But he will realise also that there is a certain deficiency, which in an artist of mature powers would be a positive defect. We can feel that behind this beautiful and skilful work there is a very serious lack of knowledge, both of design and of the human figure. There is all the strong feeling for decoration as well as for natural forms, which clearly demonstrates that there is no inability or indisposition to enter on a study absolutely essential to real success in the practice of art and in an art career. But it is, in the better sense, uneducated—certainly undeveloped. Born at a time when Japanese art was upon the town, and when the Art of the West was in many minds so influenced by it that the outcome was the *Art Nouveau*, with its ill-judged contempt for traditional art, these lads have been carried along upon the wave that passed over London, Paris, Brussels, and North



From a Pen-and-Ink Drawing by Maurice Detmold.



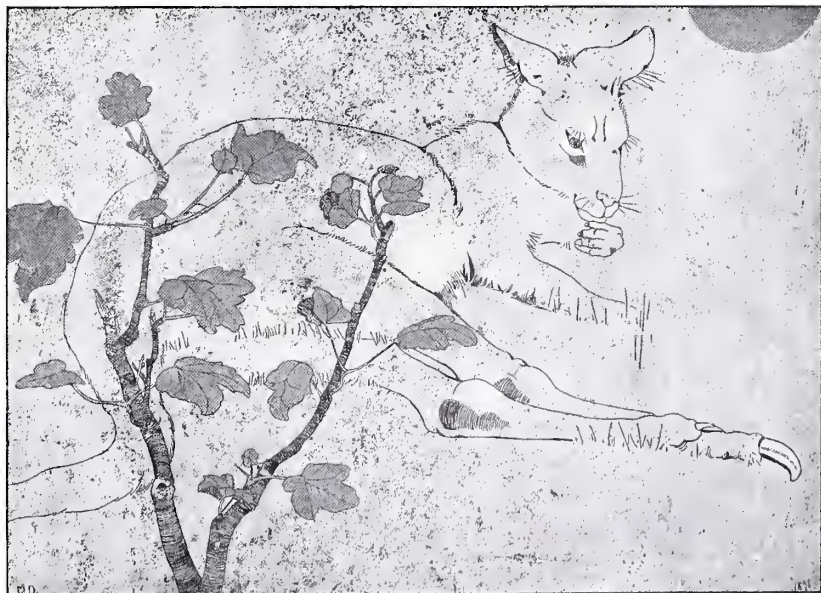
From a Colour Wood-block Print by Edward Detmold.

Germany, and submerged half of Europe and America. The models they have seen and followed, often unrestrained, frequently contrary to every canon of fine and great art, and based upon no foundation other than individual fancy, too often have but one attraction and one merit—that of comparative novelty and originality.

If this is the direction that the Masters Detmold mean to follow to the end, they may look forward to temporary success and to future extinction. Except in a very few cases, neglect of true art education is inevitably fatal. The surgeon without proper training remains the bone-setter still; and the empirical artist can never have the approval of more than a clique. Severe study of anatomy, and of the figure, painting from the nude, a close course of decoration and ornament in the traditional schools, classic, renaissance, and modern—these are all as needful to the true artist as eyesight itself, whether or not he elect later on to strike out a new path for himself, or to tread the old. "I want to become a landscape painter," said a young student

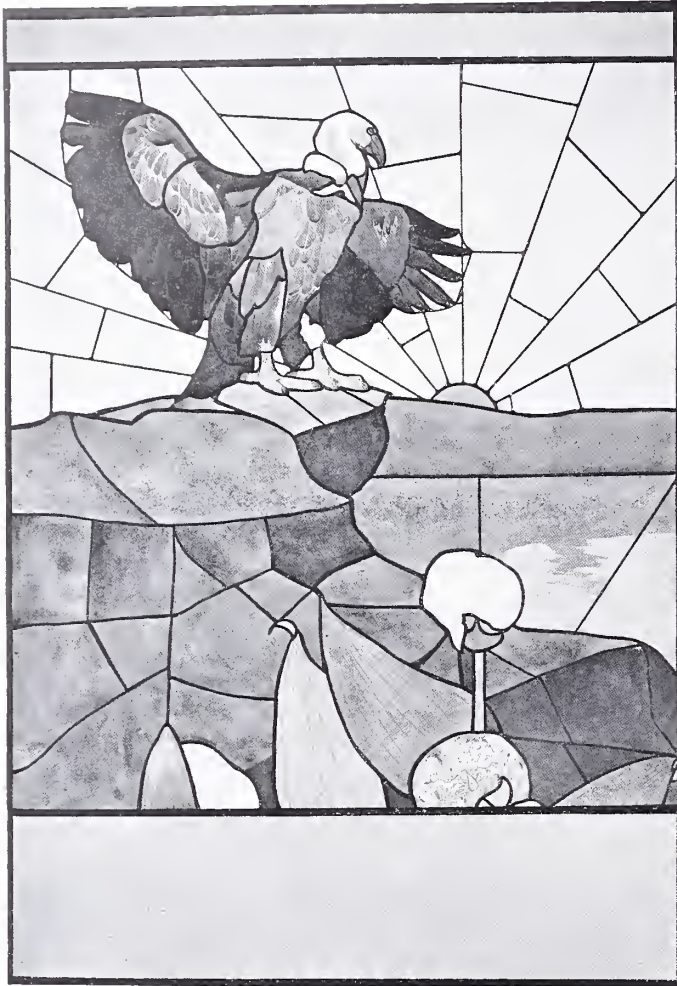
once to a distinguished German teacher. "Then you must draw the skeleton," replied the master; "there is no other way." The student followed the advice of experience and became more eminent than him who tendered it. The Detmold brothers must face the situation; decline to listen to that contrary counsel which is responsible for so much of the sloppiness and failure of the present day; and reject all disturbing flattery as to their present artistic achievement, admirable as this already is. Armed with that humility which Ruskin has always preached, realising coldly and completely that really fine art is not a flower that reaches perfection without careful tending and cultivation, they may hope before very long to make a name of which England will be proud.

At present they have studied the figure scarcely at all. The clever portraits, drawn by each of the other, illustrate their observation and appreciation of character rather than facile knowledge of the structure of the human head. But the vigour of the young artists is equally apparent, their method still that of the draughtsman rather than of the painter. Similarly, they yearn after decoration, and usually obtain a charming effect, without, however, being conscious of modern models other than those whose work,



From an Etching by Maurice Detmold.

considered as influence, they should often mistrust. Nevertheless, glance through these reproductions and see with what apparent ease and certainty, with what almost unerring and unerring instinct, these designs are placed upon paper; and then observe the variety of subject of medium here represented. Drawings of fish and plants and



DESIGN IN WATER-COLOUR FOR STAINED GLASS.

By Maurice Detmold.

birds and beasts; etching, drawing, wood-printing, fresco, and glass-painting; pen-work, pencil-work, brush-work; drawings of still life, drawings of subjects and the adaptation of subjects to given spaces; black-and-white, water-colour, and—most curious in experiment—wood-blocks printed in colour after the manner of the Japanese. All is carried out entirely by the boys themselves, who can print a block as soon as draw it, and prove a plate as cleanly and as effectively as they can etch a line. They know a vast deal already of the mechanics of their art, and can probably bite a plate as well as George Cruikshank could at the same age.

I mention George Cruikshank here—regarding him as a technical etcher, as apart from a designer—as I believe that no Englishman, however accomplished, has ever surpassed him in the ability to draw a firm etched line, beautiful throughout, the whole length of his copper, if need were. His early plates, two feet long, are practically unknown to the present generation, but the boldness, even audacity, of his early work—more often in the so-called “Caricatures”—is the delight and admiration of every beholder. I should have thought, did I not know the contrary to be the case, that Mr. Phil May, when in his happiest vein, had inspired his line from that of Cruikshank. Something of the same quality may be seen in the work of the young Detmolds. Their precision and accuracy never betrays them into “fiddling” or meanness of handling, and their supple fingers can draw a straight line or a bold and subtle curve as accurately as fingers need. All the while they manage to retain the character of the beast or other object which they have drawn and set into a happy composition; and be it a dead bird or a live kangaroo, or any of the other members of natural history which they draw and etch with such truth and confidence from life—for they are almost daily frequenters of the Zoological Gardens—their line does not suffer for the beast, nor the beast for the line.

They instinctively feel the charm of economy of means in their management of line, the balance of light and shade, the excellence of spacing, the decorative value of a touch of white or black. Again, if the reader will look from the study of a set-out bird here given to the design for a stained-glass window, also represented, to which it has been adapted, he will, I think, agree that these boys not only understand this sort of life-drawing, but have an inherent respect for the principles of design, added to a practical appreciation of the placing of the leads, which are not always to be found in every professor of the craft. He will gain also some idea of their good eye for colour; but on this point I would utter a warning against the practice of too great a sobriety while the artist is still young; strong colours are less like to become garish, than subdued tones to become muddy, lifeless, and dull.

The work of Maurice and Edward Detmold, then, is already “on the market.” A book of birds, illustrated by them, has already been issued by a London publisher, and an elaborate portfolio

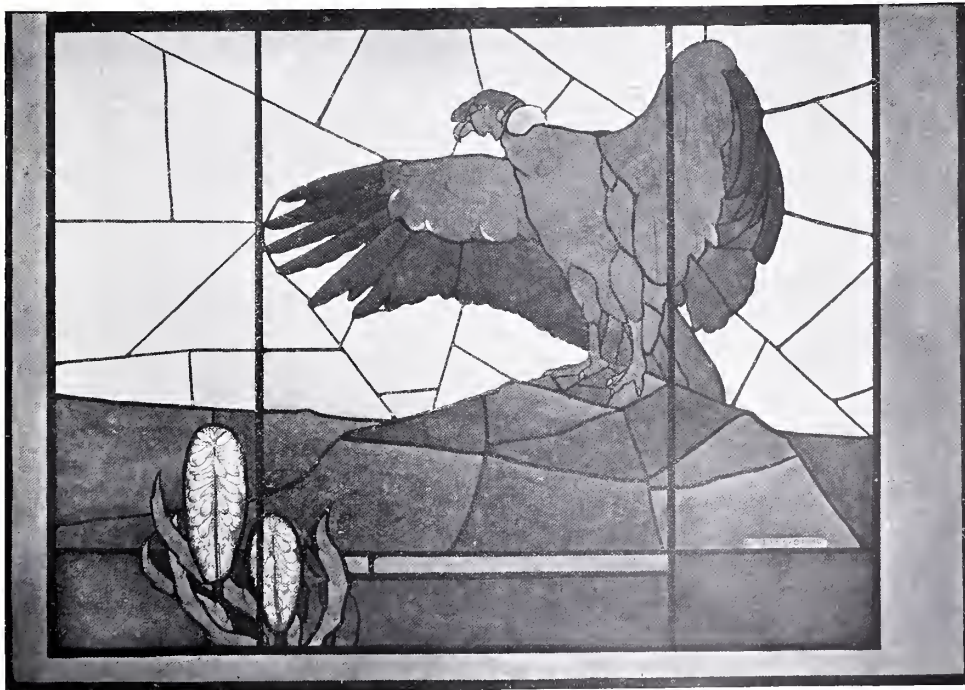


From a Water-Colour Drawing by Maurice Detmold.

of etchings, heightened here and there with colour applied in unerring taste, has also been available in an extremely limited edition. Curious, accomplished, not quite invariably irreproachable in drawing, yet not the less welcome for these proofs of youthful fallibility, these etchings, of which two are here reproduced, herald two pro-

misg careers—if Providence is willing—as unmistakably as they proclaim two strong young wills, full of character, earnestness, and hope that will help, and not be dashed by training. Precocious, no doubt, they are; but that need cause no fear if they will be true to themselves.

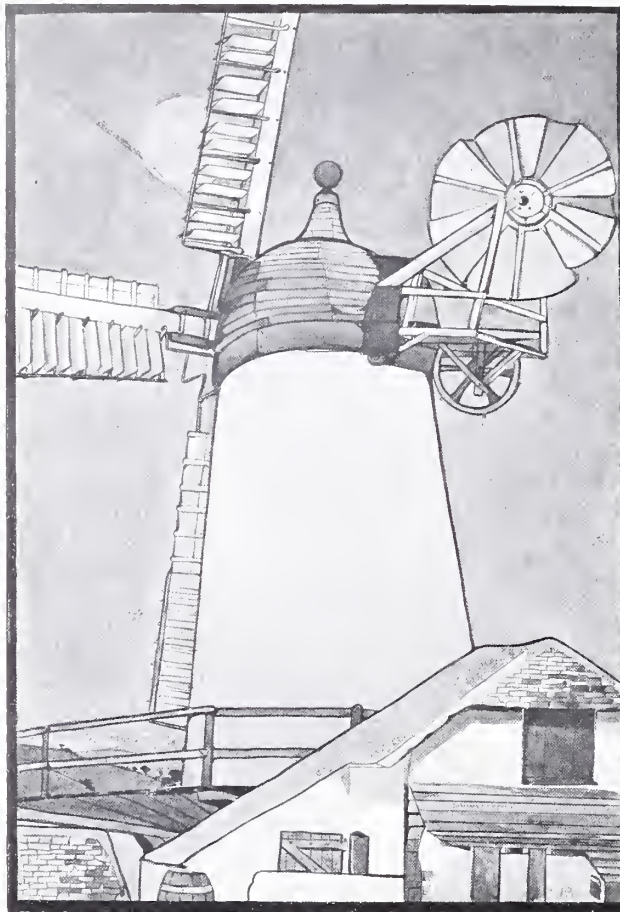
To be precocious, in truth, is not necessarily to



DESIGN IN WATER-COLOUR FOR STAINED GLASS.

By Edward Detmold.

be immature. Paul Potter was precocious, and Gainsborough, and Millais; and Roos, Wilkie, Angelica Kanffmann, Frank Holl, Landseer, Spinello, Titian, Trevisani (both the latter, by the way, lived to be nonagenarians—*adsit omen!*), Mignard, Michael Angelo, Ruysdael—I jot down at random some of the names that spring to mind, and could doubtless fill the column with the rest. These are the men who have conquered. Why should two young lads, whose prospects are so bright, be prejudiced by the blessing of a like gift? On the other



From a Water-Colour Drawing by Maurice Detmold.

hand, those would make a longer and a sadder list who, beginning with prospects not less brilliant, and showing equal precocity and skill, but endowed with less passion for study (by which I do not mean experiment), have sunk beneath the waters of time and memory. There is no need further to insist. Maurice and Edward Detmold have begun their artist-life with every favourable sign, with artistic endowments which many a distinguished artist has lacked in youth; it rests with themselves to rise—and rise they assuredly will.



From an Etching, touched with Colour, by Maurice and Edward Detmold.



MACKEREL.
From the Colour Wood-Block Print by Edward Dermold.

THE QUEEN'S TREASURES OF ART.

BOULLE WORK AT BUCKINGHAM PALACE.

BY FREDERIC S. ROBINSON.

BY SPECIAL PERMISSION OF HER MAJESTY

SINCE the publication of my articles upon the treasures of Windsor, M. Émile Molinier's important work upon "Furniture in the Seventeenth and Eighteenth Centuries" has appeared. It forms the third volume of a magnificently illustrated series, entitled "A General History of the Arts as applied to Industry from the Fifth to the end of the Eighteenth Century." No writer upon French furniture can afford to neglect M. Molinier. It is refreshing to find, from certain foot-notes upon pages 70 and 75 of his book, that he, in his turn, has not neglected THE MAGAZINE OF ART.

No very subversive opinions upon the style of Boulle are advanced by M. Molinier. He reminds us that, as I have pointed out before, Boulle's name (like Aaron's rod, which swallowed up the other rods) has obliterated that of many a clever artist who was working for the same patrons royal and noble and wealthy at the same time and in the same style. I have recently lighted upon a testimonial which seems to show that Boulle deserved to survive at least as much as, if not a little more than, the rest. Mariette says in his "Traité des Pierres Gravées" (1750) that Crozat, the financier (with whom, it will be remembered, Boulle had a long litigation), kept his beloved gems "shut up in two magnificent coffers of marquetry enriched with ornaments of bronze, in which the 'sieur Boule,' who has gained distinction by the excellent taste he has displayed in this kind of furniture, seems to have wished to surpass himself." That he invented the style of inlaying tortoiseshell and brass, as we have already seen, no one imagines. M. Molinier says that it is probably of Italian origin. M. de Champeaux, with whom I am

more inclined to agree, attributes early pieces to Dutch influences, and refers in proof of this ("Le Meuble," vol. ii, p. 51) to the imposing piece at Buckingham Palace which is first illus-



EARLY SECRÉTAIRE CABINET WITH AGATE PLAQUES AND GILT FIGURE SUPPORTS.

trated here. He attributes this large secrétaire cabinet, which is more than eight feet high, to the reign of Louis XIII. and compares it with a less grandiose bureau in the Cluny Museum, known as the bureau of the Maréchal de Créqui, whose arms it bears. The marshal died in 1638, so that this, and the subject of our illustration, are

considerably anterior to Boulle, who was born in 1642.

There is much in this cabinet to remind one of the ebony "Rubeus" cabinet (*THE MAGAZINE OF ART*, June, 1897, p. 111) at Windsor, which is of Flemish origin. The columns at the side, and the twisted pilasters of the centre empboard, are similar to those in the above-mentioned cabinet. M. Molinier, however, might support his theory of Italian origin for Boulle work by the fact that this secrétaire is profusely covered with plaques of agate and other stones framed in the Boulle work designs. This admixture, which may have its origin in Italian "pietra dura" work, is not happy in colour, and it seems probable that with more



ONE OF A PAIR OF CABINETS IN RED BOULLE AND WHITE METAL.

experience in this style of inlay, the addition of stones to Boulle work, in France at least, was discontinued. The remarkable feature of this cabinet is the pair of well-carved infants that support it. They are in full relief and gilt, and, taken in connection with the finial ornaments of the top of the cabinet, point to a Flemish origin.

In matters of art one country owes so much to another that it is hardly worth while to delay over a discussion which cannot be conclusive. Flemish or Italian in part, or entirely French, this secrétaire cabinet is a very early piece, and one of those "monuments" which must be reckoned with by all students of the style of Boulle.



ONE OF A PAIR OF BUREAU TABLES IN RED BOULLE.

Somewhat similar in general shape is the subject of our second illustration. This is one of a pair of cabinets which are terribly disfigured by their unfortunate modern supports. This one is in the Wilkie room; its companion is to be found in the Household Corridor. They are in red Boulle and white metal, which is also decorated with flowers painted on horn.

There is a probable example of international exchange in art on the floor below this cabinet. The large Chinese bowl was made for the European market, and is an imitation, I fancy, of those silver punch-bowls which were called "Monteiths." These had a movable rim ornamented round the top with indentations or battlements, in which the glasses were placed with their feet outwards, for the purpose of bringing them into the room without breaking. They came into vogue about 1697, and were named after a gentleman of fashion, who wore a coat scalloped in the same manner. Mr. Cripps, to whose excellent work on English plate I am indebted, quotes a couplet from King's "Art of Cookery"—

"New things produce new words,
and so Monteith
Has by one vessel saved himself
from Death."

An exhaustive essay upon the obvious borrowings and adaptations of the productions of one country from another as a consequence of colonisation and demand for colonial and foreign products has yet to be written.

The red Boulle secrétaire table on eight legs (p. 120) which follows will remind the reader of the wonderful little bureau with the arms of the De Gondi family at Windsor. It is one of those pieces the general shape of which suggests a Dutch inspiration. In the Chny Museum is an extremely similar piece, illustrated by M. Havard in "Les Boulle," p. 47. M. Molinier mentions another to be seen in the Museum of Dijon. He hesitates to ascribe this more slender style of bureau to Boulle, but less for reasons of shape than for the fact that its inlaid design suggests to him the manner of Claude Gillot (1673-1722) rather than that of Bérain, whose decorations Boulle employed. He inclines to the belief that the Dijon bureau, which is just the same in style

as that of our illustration, is by some belated provincial imitator of Boulle living about 1735. Another equally good one with straight legs is to be found at Buckingham Palace.

Placed on this table are three fine pieces of Sèvres, *pâte tendre*, and *bleu de roi*, of which there seems to be almost an unlimited supply in the



TABLE BY BOULLE.

royal palaces for the purpose of being dotted about on furniture and courting destruction.

If the specimens hitherto described belong to the somewhat hybrid class in which is presumed a Dutch influence, we come now to three examples in the purely grandiose style of Louis XIV. These are to be attributed to none other than the great André Boulle himself; and in M. Havard's monograph are illustrated pieces with so strong a resemblance to two of them as to leave little doubt of the authorship of these.

The table with four carved legs commencing with female heads illustrated on this page has, unfortunately, a new top, and in some places it is rotting to touchwood. The foot-rails are exactly similar in shape to those on a celebrated table which was in the collection of M. Charles Stein, to be found on p. 43 of M. Havard's "Les Boulle."

In the splendid marriage chest upon a console, ordered by Louis XIV of Boulle for the Grand Dauphin, the same frame, ornament, and rosette are to be noticed (see "Les Boulle," p. 41). This Buckingham Palace table may be regarded, therefore, as extremely typical of one phase of Boulle's work, and may possibly have supported one of his marriage chests.

vol. ii, p. 79) and M. Molinier (p. 67) illustrate the table now at the French Ministère de Marine, which may be taken as the chief example of this shape. M. Havard ("Les Boulle," p. 35) reproduces a design by Boulle, preserved in the Louvre, with two alternative but very similar shapes.

To be complete, these bureau-tables should



BUREAU TABLE IN BLACK BOULLE.

More perfect is the subject of our next illustration, a bureau table on eight legs, curving towards each other in pairs, and joined by very elaborate foot-rails. The shell work is of the finest quality, beautifully engraved. The up-turned masks in ormolu, between each pair of front legs, produce a good effect as one looks down upon them. I have been unable to discover any other example to which this unique table bears a similarity. The vases standing on it are of green crackled celadon with Caffieri mounts.

The large table which follows is of an extremely well known and authenticated type. It has been rather ill-treated as to some of its mounts, but remains a fine instance of a favourite shape of Boulle's work. M. de Champeaux ("Le Meuble,"

have their "serre-papier" (a little cabinet with perhaps sixteen drawers of various sizes, to hold papers) placed at one end on the writer's left hand. He writes his letters upon a small slanting desk with inkstand laid on the centre of the table.

The commode table of the next illustration is of fairly early date, but its Boulle work in "second part"—shell, inlaid on brass—is not of very high finish.

Lastly, we have two little tables whose slimness and straightness of line is characteristic of the reaction against the Rocaille style of Louis XV. These are admirable examples of the elegant work of which the imitators of the style of Boulle in the reign of Louis XVI—men such as Montigny—were capable. The first, constructed of oak with

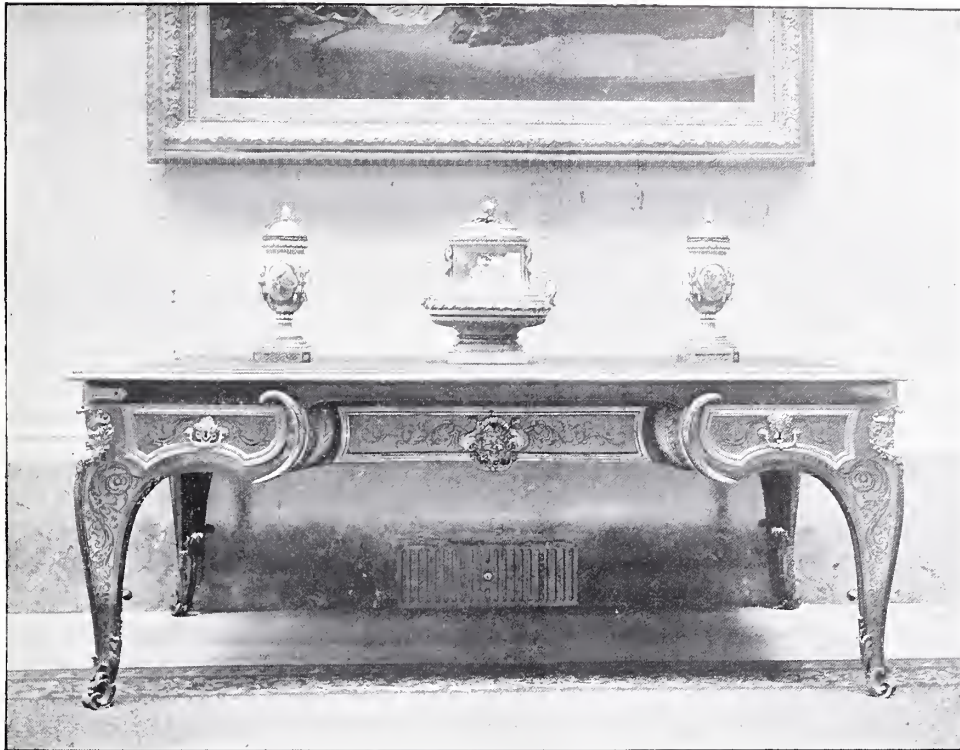
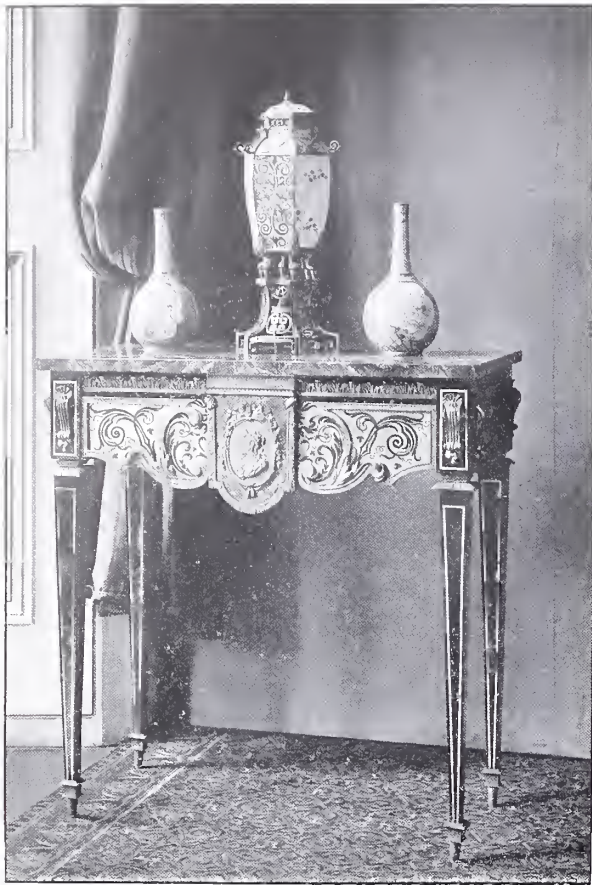


TABLE BY BOULLE



BUREAU TABLE IN THE STYLE OF BOULLE.

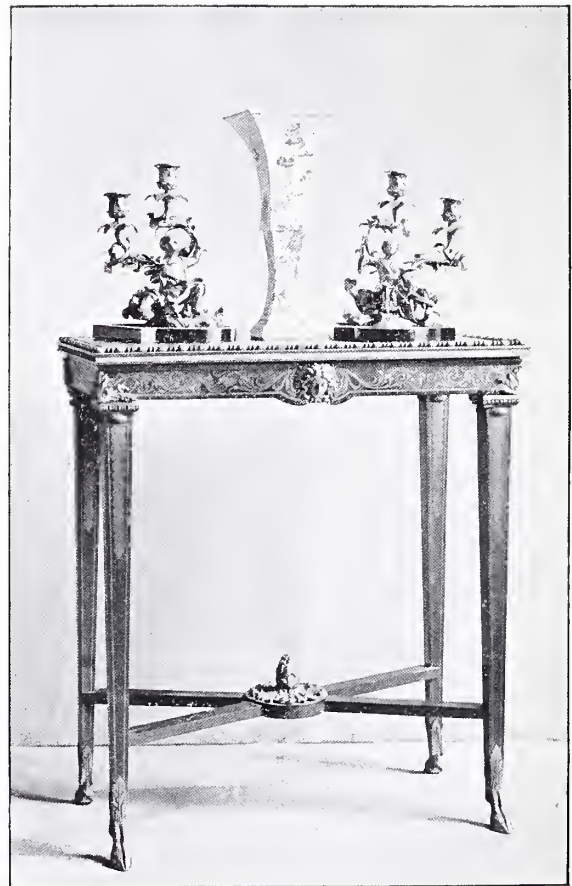


LOUIS XVI TABLE IN THE STYLE OF BOULLE.

ebony veneered legs, has a frame of black Boulle work on white metal, with a central plaque of horn-coloured to imitate lapis-lazuli. On this plaque is a medallion-portrait of a female in ormolu, with decorations of a decidedly Late Eighteenth-century style. On the other side is a portrait which might represent Henri IV. The top slab is of verd antique. The legs of this table, if original, are merely a slim elongation of a shape which is found frequently in cabinets of Louis XIV Boulle, and the flowing curves of ormolu on the frame are repeated by the design of the inlay exactly as, we have seen, was the characteristic of the finest of Boulle's work at Windsor. The porcelain vase, mounted in ormolu in the Chinese style for George IV perhaps, is hexagon-shaped, with sides alternately white and red lead colour, decorated with green scroll-work, a strikingly handsome piece of china-painting. Flanking it are two good vases in blue, trellised with gold, and decorated with white flower panels. It is greatly to be regretted that photography cannot render for us the colour of these charming pieces of porcelain. It was a pleasure to unearth such things from some dark-

some corner of the palace, and keep a jealous eye upon them until some suitable combination was happily discovered in the shape and colouring of the china, and of a piece of furniture upon which they might be placed for reproduction.

The wide-topped vase on the table of our final illustration, is one of a perfectly delightful pair of white vases with pink, red, and green flowers and leaves upon them. No prettier pieces of ormolu exist, perhaps, in Buckingham Palace than the little pair of candelabra, with imitation Chinese figures, male and female, which flank this vase. The sweet little table upon which they repose has a frame inlaid with brass upon brown shell, and a very pretty Medusa mask in the centre. Its ebony legs are also inlaid with brass, and every detail is charming, from the acanthus corner-pieces and the beading round the top slab to the goats' feet "sabots" upon the floor. When this elegant piece of furniture was graced with the vase and the candelabra—designed, perhaps, by one of the clever brothers Slodtz—it seemed that at last the psychological combination, long hunted for, had been attained.



LOUIS XVI TABLE IN THE STYLE OF BOULLE.

THE ENGLISH PRE-RAPHAELITES.

THERE is no contemporary school of painting, no modern movement in art, that commands even now more profound attention or retains more completely the interest of the public

he applauds, not only for the immediate results of the campaign, but for the effect of it upon the painters of to-day—as to the younger of whom he marks that recrudescence of its principles



A WHITE CALM AFTER RAIN.

From the Painting by Henry Moore, R.A.

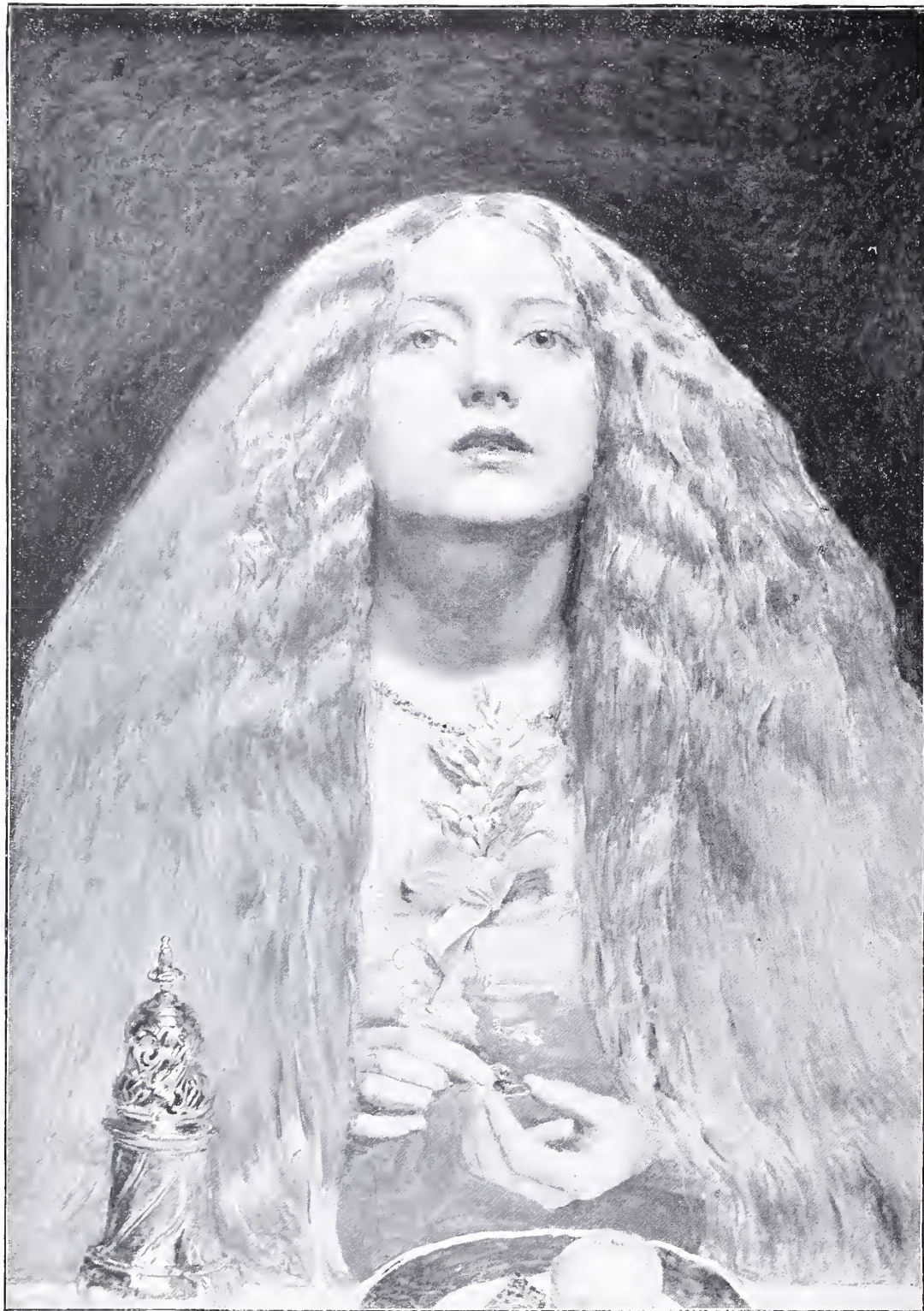
than that splendid and daring rebellion of half a century ago, which has exercised so great an influence on the painting of the world. It was the revolt of naturalism against convention, of sincerity against affectation. Begun "half in fun," as we now know, it was in reality wholly in earnest; and the history of the movement, which was accompanied by the hysterics of many of the critics and of most of the public, have delighted all earnest-lovers, and stimulated all advocates of fresh air as opposed to the fetid atmosphere of the footlights, for years past.

It is this movement that Mr. Percy Bate has set himself to picture, with pen and illustration, to the general reader.* It is this earnest which

* "The English Pre-Raphaelite Painters." By Percy H. Bate. London: George Bell and Son. 1899. (42s.)

among our youngest, as well as among the younger, artists of the present time. How far this renaissance of the deliberate in art is due to a revulsion of feeling from the extravagances of Impressionism we need not here inquire; but that Mr. Bate traces the growth straight back to the Seven Pilgrim Fathers of the early 'fifties, and explains how it has sprang forth again in painters who would profess themselves unconscious of the influence—and in some cases would probably repudiate it—is one of the points of interest in the book to which we would refer the reader.

The special claim of Mr. Bate's handsome and interesting volume is the attention that the author gives to the lesser-known men in the Pre-Raphaelite School of Painters; yet we cannot but regret that this information is incomplete.



THE BRIDE.

From the Painting by Sir J. E. Millais, P.R.A.

A general review of the Pre-Raphaelite movement had long been wanted, and Mr. Bate has gallantly attempted to supply the deficiency. To a certain extent he has succeeded very well. The book is extremely readable and contains much interesting information; it is well written

and is sumptuously illustrated. Mr. Bate is to be congratulated on the idea of the volume, and on its broad scope, and, notably, upon including chapters which refer to men so little written about as Collinson, Woolner, Deverell, Mr. Arthur Hughes, and Mr. W. S. Burton; but when we find

that all he has to say on several of these, and on Mr. W. M. Rossetti and Mr. F. G. Stephens as well, is contained in two and a half pages, we must confess to disappointment. We have never noticed a volume which, on the one hand, had better chances in its favour as to its subjects, yet which, on the other hand, had so many blank

pages between its covers. We do not grudge the space devoted to the greater men, Rossetti, Holman Hunt, Millais, and Ford Madox Brown, and we rejoice that the influence of Pre-Raphaelite ideas is tracked to Messrs. Burton, Sandys, Shields, Stanhope, and Strudwick; but Mr. Bate would have done well to journey to



ASIA.

From the Painting by G. Wilson.

Florence and spend a few days with Mr. Spencer Stanhope, gleaning from his wonderful memory a string of facts as to his contemporaries of years ago. Had he seen Mr. Frederick Sandys face to face, and talked with Mr. W. M. Rossetti, and drawn inspiration from Mr. G. F. Watts, he would have added to the usefulness of his volume. Mr. Bate, too, often takes for granted that his reader is as well acquainted with the work of each artist as he is, knows the pictures, and understands and remembers them. We imagine that such readers are relatively few; and for the benefit of the rest he would have done well to describe the main features and excellences of some of the pictures, and to say where they can be seen, and what they represent.

Doubtless, the veteran Mr. G. F. Watts could claim no more than two brief references to his name, as, in spite of all beliefs to the contrary, his relation to the movement was of the slightest: yet we miss illustrations of the work of Mr. Shields, Mr. Stephens, and of Woolner, even though the work of the last-named is in sculpture.

When Mr. Bate re-issues his book, we recommend to him that a catalogue, even

in small type, of the works of the lesser masters (leaving Rossetti, Madox Brown, Burne-Jones, and Millais to those authors who have written standard biographies of these artists) would be particularly valuable. It should give dates, which Mr. Bate so often omits, time of exhibition, brief descriptions, present resting-place, and any other condensed but practical information as to the picture that is possible. Such a catalogue would transform this interesting book at once into a work of reference.

A cordial word of praise is due to the publishers. The illustrations (except Millais's "Lorenzo and Isabella") are admirable and numerous, the typography is delightful, and the *format* of the book worthy of its subject. This is, moreover, the one picture-book we know of which enables a man, merely from the collection of illustrations before him, to form for himself a fair judgment of the characteristics and the intentional tendency of the "P.-R.B." For the true, full, and authoritative history of the brilliant agitation and demonstration, we must wait for the appearance of Mr. Holman Hunt's long-promised book; meanwhile Mr. Bate's beautiful pictorial record will serve agreeably and not ineffectively.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE BRITISH MUSEUM.

ALTHOUGH the recent acquisitions of the British Museum, so far as the departments of Greek and Roman antiquities and mediæval antiquities are respectively concerned, have not been numerous, both Dr. A. S. Murray and Mr. C. H. Read have managed to secure a few things of great interest. In the former department, the honour of a single show-case is accorded to a very fine Greek vase, a Lebes, with red figures, having for its subject a combat of Amazons with Attic heroes; it measures 10½ inches high by 13½ inches diameter, and is un-



PORTION OF A GREEK VASE, SHOWING A COMBAT OF
AMAZONS.

broken, except that the neck has been detached and is rejoined. The vase is said to be one of the finest specimens of Greek ceramography that has come down to us, and is, in its combination

of artistic merit and mythological interest, absolutely unsurpassed. It was found at Agrigentum in 1830, and was at one time in the possession of Samuel Rogers, the banker-poet, and is described by Waagen. It subsequently passed into Mr. Forman's collection for £120, and at his sale at Sotheby's in June last it realised 200 guineas; it is No. 357 in the catalogue. The motives of the decoration on this fine vase were evidently

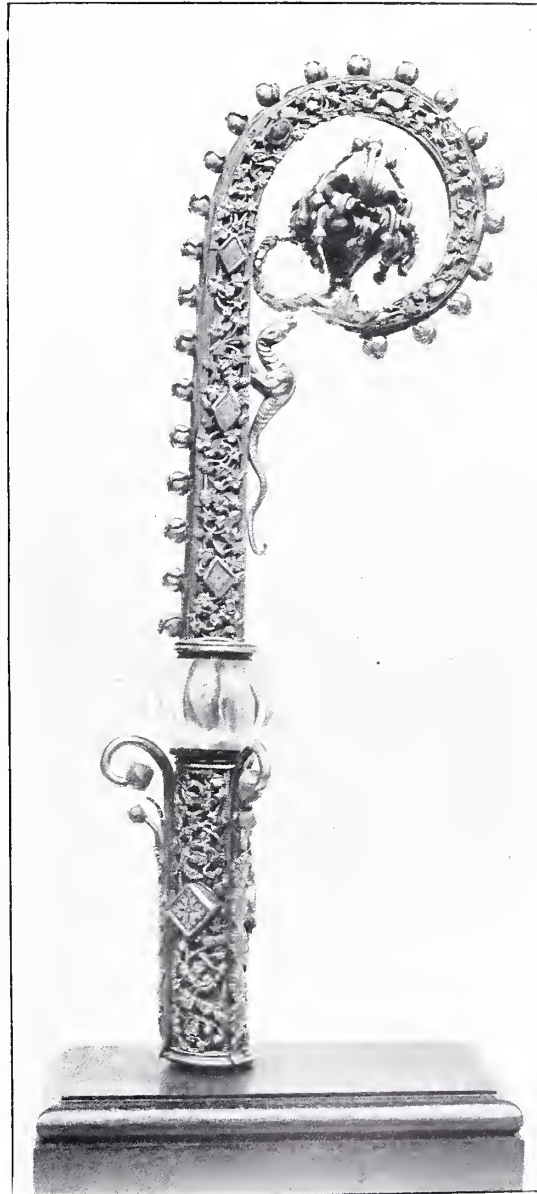


GREEK VASE (KALPIS).
(British Museum.)

derived from some old fresco, and the uniformly thin lines and finicking type generally are characteristic of the Attic "free style." This is a very great acquisition to the Museum, whose collection of Greek vases is unrivalled in Europe. The second vase, a Kalpis, was No. 239 in the Forman sale, and it falls into the same group of vases with red figures. It is of a more archaic type than the preceding, but the lines are more strongly drawn; its subject is the flight of Troilos and Polyxena, and it is 13½ inches in height. At the Hertz sale in February, 1859, it was bought by Mr. Forman for £5, and in his sale it realised just four times that amount.

The principal of the recent acquisitions in Mr. Read's department is one of the highest interest; it is a very beautiful crozier which, there can be no reason to doubt, is the work of the Frère Hugo, of the Abbey of Oignes. The art of the goldsmith was completely transformed, early in the thirteenth century, under the new architectural style, and at the head of the new school was the Frère Hugo; he worked during the first quarter of the thirteenth century (one of his works is dated 1220). His principal *motif* in the decoration of original work consisted in covering the object in hand partly or wholly with delicate ornamentation formed of leaves and flowers, "réunies par la soudre à de minces." Frère Hugo's work is, it is almost unnecessary to say, excessively rare, and the crozier which the British Museum has secured, through Mr. Read's enterprise, is believed to be the only example outside Belgium. Most of his work is now in the Trésor

of the *Sœurs de Notre Dame* at Namur, but the church at Walcourt possesses two beautiful specimens of his handiwork; a few are in private hands. When a selection of articles manipulated by his genius appeared at the National Exhibition at Brussels eighteen years ago, they excited the admiration of all connoisseurs who saw them. Some of these are illustrated and described in "L'Art Ancien à l'Exposition Nationale Belge," published under the direction of M. Camille de Rodaz, 1882. No photograph can do justice to the delicate beauty of the Frère Hugo's work. The articles at Namur are quite worth a special



CROZIER (THIRTEENTH CENTURY).
(British Museum.)

journey to any lover of mediæval art. It should be mentioned that this crozier was in the

Heckscher collection, dispersed May, 1898, and forms Lot 320: it is there described as French work, "end of the fifteenth century," the compiler of the catalogue clearly being unacquainted with the work of the Frère Hugo. The diamond-shaped plaques of nielloed silver are especially characteristic of the worthy monk's beautiful work, but the entire decoration of the crozier,

Irish orator, and only practised painting as an amateur. This portrait of Shelley was first exhibited at the National Portrait Exhibition in 1868.

The portrait of Mary Wollstonecraft Shelley, included in the same bequest, is the work of Richard Rothwell. It was painted twenty years after the death of the poet, when Mrs. Shelley



MARY WOLLSTONECRAFT SHELLEY (1841).

From the Painting by Richard Rothwell. (National Portrait Gallery.)



PERCY BYSSHE SHELLEY (1818).

From the Painting by Amelia Curran. (National Portrait Gallery.)

which is of metal-gilt, are irrefutable proofs of its workmanship. It realised £400 at the sale, and is 16 inches long.

W. ROBERTS.

THE NATIONAL PORTRAIT GALLERY.

THE bequest by Lady Shelley to the national collection of portraits of the likeness of Shelley is of the greatest possible importance, inasmuch as it is the only one of the poet executed in his manhood. It was painted in Rome in 1818 by Miss Amelia Curran, and thus represents him when he was twenty-six years of age, and four years previous to his death. Contemporary descriptions of Shelley state that in appearance he was "beautiful," with a brilliant complexion, abundant wavy dark brown hair, and large eyes of a deep blue tint. The portrait has been hung in Room XXV in the centre of the end wall, to the left of the entrance doorway. Miss Curran was the daughter of the Rt. Hon. J. Philpot Curran, the famous

was forty-four years of age. She died in 1851. Rothwell, the artist, was an Irishman, who received his training at the Dublin Society's School. After he had practised in Dublin for some years as a portrait and subject painter, and been elected a member of the Royal Hibernian Academy, he went to London and became assistant to Sir Thomas Lawrence. He exhibited several works at the Royal Academy from 1830 onwards, but was not altogether successful. He died in Rome in 1868. There are at least two other works by him in the National Portrait Gallery, and several of his subject pictures are in the Victoria and Albert Museum.

THE NATIONAL GALLERY OF BRITISH ART.

THE gallery at Millbank has recently been enlarged to the extent of eight additional rooms for paintings and two for sculpture, which have been built at the back of the original structure. The new rooms are connected with



IN RICHMOND PARK.
From the Water-Colour Drawing by William Bennett.
(National Gallery of British Art)

the main building by two corridors with barrelled plaster roofs and leaded lights with ornamental grilles, and are in all respects equal in appearance to those first built. The walls are covered with "Tynecastle tapestry," and the floors, except in the corridors and sculpture rooms—which are of marble mosaic—are of polished oak. Four of the new galleries are 63 ft. by 32 ft., two 66 ft. by 32 ft., and the other two picture rooms are each 32 ft. square. The sculpture rooms, which are divided by a row of Doric columns, are each 71 ft. in length and 32 ft. in breadth. The lineal picture-hanging space of the whole gallery is 3,127 ft., or nearly 100 ft. more than the National Gallery. Mr. Sidney R. J. Smith, F.R.I.B.A., the architect of the main building, has carried out the extension of the gallery.

Among the recent additions to the Tate collection is an interesting example of George Cattermole's work, "A Castle Entrance." It is executed in water-colour on brown paper, heightened with white, and is 19¼ in. high by 14¼ in. wide. It is signed with the monogram of the artist, and was presented by Mr. E. Homan during the course of last year. From the same donor came a characteristic work by Copley Fielding, "A View in Sussex" (9 in. high by 13½ in. wide). A wide prospect of the Sussex Downs is shown, and in the distance on the left is a castle upon a hill, and smoke

rises near the horizon; to the left is a little red-roofed cottage, with a pathway leading to it, on which a boy in brown, with a blue waistcoat, and a girl in white, with a red shawl, walk hand in hand. In the foreground is a rustic in a white smock and red cap, who drives four cows down the road. This and similar works by the artist are alluded to by Charles Kingsley in his "Prose Idylls in North Devon": "What! are Copley Fielding's South Down landscapes incomplete without a half-starved, seven-shillings-a-week labourer in the foreground?" This work was painted in 1834. William Bennett's water-colour "In Richmond Park" (14 in. by 21 in.), also presented by Mr. Homan, is an excellent little bit of woodland scenery, and a typical example of the artist, who, it is said, was a pupil of David Cox. Through the archway formed by the branches of four large trees in the foreground a shepherd is seen sitting with a dog and watching the sheep grazing near a large oak, brightly lit up by the sun on the other side of the hollow. To the left of the picture, over the tops of some old oaks, is seen a distant view of the valley of the Thames. Bennett was a most prolific painter, and from 1842 to 1871—the year of his death—he exhibited no fewer than three hundred and seventy-eight works at the Water-Colour Society's exhibitions, besides eighteen at the Royal Academy.



A CASTLE ENTRANCE.
From the Water-Colour by George Cattermole.
(National Gallery of British Art)



A SUSSEX LANDSCAPE.
From the Water-Colour Drawing by Copley Fielding.
(National Gallery of British Art.)

THE ART MOVEMENT.

CHURCH ART AND THE CHURCH CONGRESS.

BY THE REV. H. R. HAWEIS, M.A.

"I GO through art exhibitions every year," said Alma-Tadema the other day, "and I ask for an impression of something new instead of what I have seen before—I find it not."

It is the same with books, music, everything, nowadays—it is all other people's leavings, mince-meat, lost luggage, and old clothes; we borrow from borrowers, and repeat repetitions!

Let me say at once that as I walked through the Clergy and Artists' Association's fourth exhibition, held this year—under Church Congress auspices—at Leighton House, I got a distinct impression; indeed, more than one. I found something new, and I have no difficulty in mentioning at least three names in connection with this delightful experience which have added lustre to the Church Congress: Louis Davis, William Aikman, and Miss E. M. Rope.

I employ a very simple method of selection at this kind of exhibitions. I don't stand in front of each picture and jot down its points, but I walk through the rooms in what, I hope, is a state of heightened sensibility and, above all, in a sympathetic rather than in a critical mood. I linger here and there, but not very long, before this or that work. I allow the artist to arrest me, if he may, and do for me what he can. I then pencil on my catalogue the names and subjects which have succeeded in impressing me, and then I set to work,

In this case the names I marked most frequently, the works I most wanted to look at again, were those by Louis Davis, William Aikman, and Miss Rope.

To begin with stained glass.

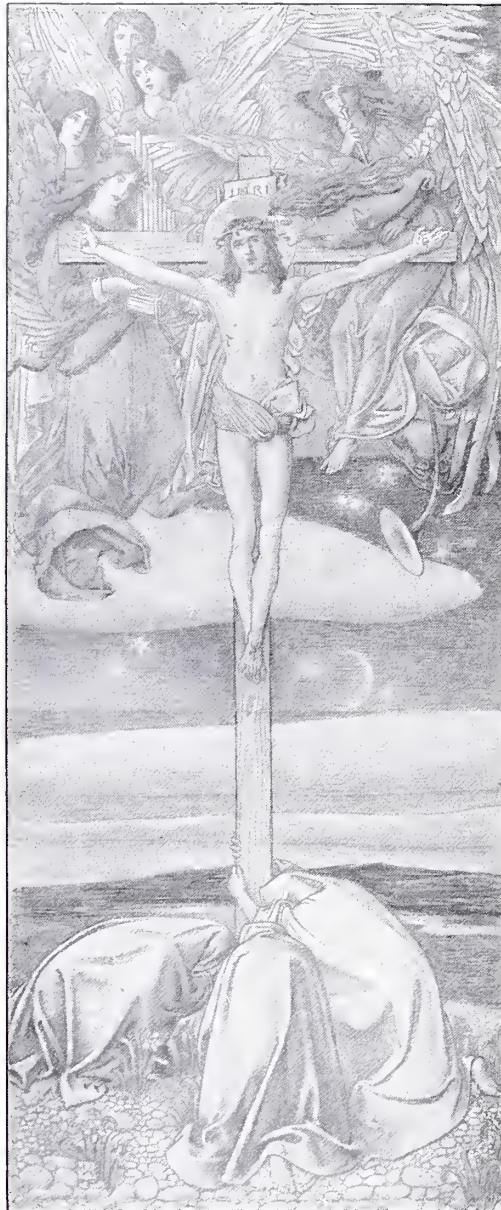
The vast improvement in stained-glass windows of late years is most appreciated by those who remember the horrible stuff put into Glasgow Cathedral and elsewhere some forty or fifty years ago, or even earlier in the century. This thin, mean, *greenhouse-glass period* was followed by the meretricious stage-painting of Munich, the least offensive specimens of which in England are, perhaps, the windows in Peterhouse Chapel, Cambridge.

At last came Burne-Jones, who set people thinking. He not only produced work of daring beauty and originality, but profoundly modified the respectable art work of certain esteemed contractors.

We owe it entirely to the Burne-Jones, Cottier and Morris school that men like Louis Davis and Aikman venture to think for themselves.

In one design by Mr. Louis Davis we see the problem of admitting light frankly treated in an able sketch for an east window in St. Anselm's, Pinner. Burne-Jones has given the hint, filling in large spaces,

highly decorated in pale green and yellow, which serve to throw up the subject medallion-like. See a fine specimen of this clear light glass background in Vere Street Chapel. Miss Mary



CARTOON FOR ALTAR-PIECE.

By G. Woollicroft Rhead.

Lowndes offers a similar style of treatment, not so strong, but adequate and effective.



MODEL FOR ALTAR CROSS IN SILVER WITH ENAMEL.

By Alexander Fisher.

An opposite bias, revelling in the richest colour to the exclusion of all superfluous light, is Mr. Aikman's "Tree of Life"—to my mind, the finest piece of stained-glass colouring in the room. The gorgeous blue-green and claret-coloured ensanguined purple tints perfectly regale the eye, and almost pain the heart with their intensity and loveliness.

Perhaps the finest window design is again offered in Mr. Louis Davis' four Gothic windows for a private chapel at Matlock. It is surprisingly bold, clear, and broad in feeling; the group "When thou passest through the waters"—an angel supporting a girl wading waist-deep in blue water—is pathetic and tender to a degree. The whole is wrought out in flaky, slab-like, irregular sort of squares, suggestive of cube mosaic, which throw up a firm outline and betray the unflinching touch of a master.

Apart from stained glass, the strongest impression I received was also by Louis Davis, "Nisi dominus frustra," "Unless the Lord keep the City." A perfectly angelic child stands with a lantern in one hand, as in the "Light of the World," and a long staff in the other; a look of wistful responsibility in the solemn little face.

A bright, suggestive aureole, going off into a little spike-like flame, is finely balanced by the lantern glow; yet neither high light draws off attention from the head. The first sudden glimpse of this picture gives the spectator a thrill, bringing with it a sense of Divine weirdness. It is altogether fascinating. "The Adoration of the Angels," which looks like a Limoges enamel, also by Mr. Davis, positively scintillates and glitters on the wall like a jewel, the lightness of touch, the richness and balance of colour and design, immediately arrest and win the eye. I went back three times to look at it. The glitter seems produced by the enning scraping of the surface.

Miss Rope is very strong. "A Holy Family" in plaster is excellent. Her statuette of the Virgin and Child in bronze plaster has the rare merit of presenting a perfectly simple, natural



CARTOON FOR STAINED-GLASS WINDOW, BIDSTON CHURCH, BIRKENHEAD.

By R. Anning Bell.

woman, with a solemn little baby. It has no trace of mannerism; the Child has just a touch of the "San Sisto" perhaps; but anyhow there re-

born of inexperience, yet fully sensible, and, it may be, ready to yield to a loving guidance, but with all the future in its eyes: this is admirably felt.



THE EAST WINDOW OF THE CHURCH OF ST. LUKE'S HOSPITAL, NEW YORK.

By Henry Ho'day.

main a woman and a child whom she has seen herself—not Raphael, nor another.

But her "Guardian Angel and Child" is more delightful still, in conception at least, for here Miss Rope has had to *invent* the kind angel, with a look so earnest, tender, and without anxiety, with an arm ready to guard and guide, yet lightly posed, so as not to suggest control or compulsion; the child, with an eager, surprised curiosity, perhaps a little too much self-reliance,

Miss Rope is also to be thanked for her memorial slabs, for graver, emblematic angels—figures kneeling in prayer; text, gracefully and monumentally set in the mortuary design. Let us hope that such seemly and inexpensive decorations may supersede the hideous beady ornaments and china flowers under glass which now turn our churchyards into the semblance of a Whiteley's variety counter about Christmas time.

The embroideries are not many, but choice.

The old gaudy banner style has almost disappeared. Everything now, it seems, has to be touched with age, and solemnised; but for processional purposes, as for stage painting, it must be remembered that a little fearless colouring is not out of place. Banners, and especially reredos and altar frontals, have to be seen from some distance off, and it is unfair that the officiating persons should be alone or even chiefly considered in spectacular matters appertaining equally to the people.

Mr. A. H. Skipworth's altar frontal, worked by Miss Bloxam, and the embroidered banners and embroidered figures by R. Hallward, executed by the Misses Bloxam and Miss Marsham, are good specimens of the better sort of modern work of this kind. A panel embroidered by Miss Mary Newill rises above the usual South Kensington level; the sobriety of its colour adds to its solemn beauty: it is intended for a reredos. Personally, I prefer painting or mosaic to tapestry for the reredos, but this might be almost mistaken for paint; Mr. W. B. Reynolds' pair of brass altar vases are unusual in design, and very effective; and the enamel (fine blues and greens) brass altar cross for St. Ethelreda's, Fulham, is quite the best thing of its kind in the room.

Mr. C. Dressler's occasional work in panel tiles and his "Praying Child" deserve honourable mention; and Mr. A. G. Walker's basrelief, "Death of the First-born," more than honourable mention. Here the *abandon* of the mother's grief, as she has swooned off into the sleep of sorrow, is very impressive; the dead child's head half-lifted on to her knee, as though it might have been still

alive; the little hand, not rigid either, but the fingers slightly curled; no pose of death beyond the quiet, straight limbs, which might only be composed in sleep: all this is very pathetic—the last sigh has evidently not been long exhaled, but the last exhausting vigil has ended in the sleep of the mother as well as in the death of the child.

If I do not notice in detail the able work of more well-known artists, like Holiday, Richmond, Watts, Burne-Jones, it is because these paragraphs do not profess to be an exhaustive account or criticism of the Leighton House exhibition, but only stray notes on salient points, preferably novelties.

As we leave the well-known precincts of the late President of the Academy's house, with its Greek alcoves, Persian tiles, mosaic pavement, dimly lit Alhambra-like Hall of the Fountain, and pass, not without reverent tribute, the bronze head of the master who seems still to welcome from afar the pilgrims to his shrine, we cannot help thinking that the use of his classical and romantic palace as an adjunct to a Church Congress is tolerably remote from the associations connected with his life and work; yet the cult of beauty and the conduct of life should not be so far apart, after all, and we cannot doubt that in that union of extremes and that reconciliation of opposites in which lies Divine perfection, the good and the beautiful are now seen by the elect Master to be one and indivisible—from that high place where at last "beyond these voices there is peace!"



COLOURED PLASTER RELIEF. (CENTRE PANEL OF REREDOS INTENDED FOR A HOSPITAL CHAPEL.)

By E. M. Rope.



From the Drawing for the Menu by Edwin A. Aley, R.A., and Alfred Parsons, A.P.A.

THE ALMA-TADEMA CELEBRATION.

THERE is no phase of artist-life more delightful to the observer than the rejoicing which follows the distinction of any one of their number at the hands of the Sovereign. These celebrations have been neither so few as to render them peculiar, nor so many as to make them common; restricted by the infrequency with which the honours are conferred, they are expressive not only of the generous sympathy that goes out to

the man so dignified, but of general pride that upon the whole community the distinction is, in a manner, reflected.

It is not that artists are snobbish or are dazzled by a title. On the contrary, it is probable that they have been more used to petting by "the great" than any other class of craftsmen in civilised society. We read with a smile the historian's words of awesome



THE ALMA-TADEMA BANQUET.

From a Photograph by Fradelle and Young.

admiration of how, long centuries ago, this emperor picked up that artist's pencil, and how the other sovereign permitted every familiarity at the hands of monarchs of the brush and chisel. Painters have had their courts, and maintained their splendid retinues, have been honoured and esteemed for their talents, and have been entrusted with grave affairs of state—for all that they were nominally classified with the barbers and tailors of the household. Indeed, from the fifteenth century onwards have artists been knighted and ennobled abroad. In England painters had to wait two centuries for similar recognition, but that recognition has been very continuously and not, on the whole, ill-advisedly accorded. Honours, therefore, are no new thing to them. The creation of a painter-lord followed on the installation of the writer-lord, and the artist-knight headed the actor-knight (as he should) by not less than two hundred and fifty years. If, therefore, Leighton beamed with delight on being informed of his patent, and Millais fairly danced on receiving his baronetcy, it was not from any childish egotism or foolish vanity, but because in these days of noisy straining after social distinction, when the silent professions are thought at times to be in some danger of neglect, it is pleasing to find that in the person of some of the leaders in the arts, the followers, as a community, maintain their position in the estimation and the good opinion of the State.

Now, the case of Sir Lawrence Alma-Tadema was somewhat different, for although no longer an alien, he is a foreigner by birth, and he is the third artist from the Low Countries who has attained knighthood in this country. The claims, such as they were, of Stone, Walker, Dobson, the Olivers, and the like, were ignored—as was usually the fate of native artists—and not until the greater genius of Rubens captured the king, did Charles the First bethink himself of raising the grade of the artist in the social scale. So pleased was he with his novel experiment that Charles conferred similar honour upon Vandyck (the second Netherlander), as well as upon Sir Balthasar Gerbier, architect, painter and mainly, it must be owned, political wire-puller, and on Sir R. Peake, painter, engraver and, more particularly, soldier. The distinction was, in due time, conferred on the Germans:—Sir Peter Lely, who was created baronet by Charles II, and Sir Godfrey Kneller, who was knighted by William III, and was raised to a baronetcy by George I—the monarch who, in 1720, knighted the French painter and engraver (and ex-barrister), Sir Nicolas Dorigny.

The occasion, therefore, was in its way a great one, and its importance was not under-estimated

by the friends of Alma-Tadema. Vandyck had been knighted in 1632, so that it was two hundred and sixty-seven years since a Netherlands painter had received a recognition, such as the whole country would understand and appreciate. Here, surely, was a clear case for a dinner. As Emerson has written: "In an aristocratical country like England, not trial by jury, but the dinner, is the capital institution. It is the mode of doing honour to a stranger to invite him to eat, and has been so for many a hundred years." A dinner, therefore, it was to be, and a knot of friends set about making such arrangements as would make the banquet in all respects worthy of their guest, of the occasion, and themselves.

Londoners, men from the country, men from abroad—flocked to the Whitehall Rooms on the appointed 4th of November, as many as the hall would hold. To the number of nine score—artists for the most part, literary men, musicians, collectors, personal friends (they formed a representative gathering, as a glance at the Sheet of Signatures will show)—all assembled to do honour to their friend. The President of the Royal Academy was not in England, but Mr. Onslow Ford was in the chair, to preside over the festivities, and to call upon the company to toast the hero of the day. He reminded them that the honour which the Queen had conferred was solely for merit as a painter; he touched our national pride, almost our gratitude, when he set forth how the eminent Dutchman, who might have been either a Belgian or a Frenchman, had preferred to be an Englishman, "although nationality in the world of art counts for very little;" he expressed our British satisfaction that Holland had given him to us; and he bore witness to Sir Lawrence's powers, his activity, his influence; to his merit as an artist, which is increasing with his years; to his research, his invention, his exquisite grace in drawing and colour, and his unerring taste; and, lastly, to his diligence, which has produced 273 pictures since he took up his residence within our borders. And he ended by observing, prettily, that Lady Alma-Tadema was worthy to bear her share of her husband's honour, not only as her lord's spouse, but in virtue of her own great meed of talent and ability. Sir Lawrence rose to answer, but in no set speech. "With the fulness of the heart the lips o'erflow," and with grateful emotion and unaffected directness, he began by declaring his pleasure at having allied his art to that of England. He had found therein great benefit, for in the art centre of the English school his art had developed, he believed, besides many other things, a greater research for beauty. With a swift touch of keen patriotic pride he told his hearers

that they and the Dutch were brothers who laboured in the same field, and who by their works and aims had always greatly influenced one another, with a single object in view—and even, at one time, with a single ruler—William the Third of Orange. If the Dutch, he slyly added, once tied a broom at their masthead,

dress has banished the velveteen jacket of humbler times, Sir Lawrence—honoured, courted, fêted, decorated, endowed with every form of worldly happiness—is the best and truest Bohemian of the community still, and as ready for a night of fun and laughter as when he was a jovial young student at the Antwerp schools



From the Drawing for the Menu by Alfred Parsons, A.R.A.

in token of having swept the seas clear of their enemies, their English brothers might do it now. If the Dutch, he said, were the first to have great landscape painters, whose influence on himself no less a man than Titian had confessed, those landscape painters were the pioneers of the great English school of landscape painting; and he recalled how in 1870, when he sat next to Daubigny at the table of Lord Leighton, the French artist declared to him that without Old Crome, Turner, and Constable, the modern French school of landscape painting would not have existed.

A whirlwind of applause greeted the speaker when he ended, for "dear old Tad" (as the irreverent sometimes speak of him) is beloved for his kindness, his good-fellowship, his art, and—his Bohemianism. In these latter days, when evening

and for that he is the nearer to the hearts of his friends. Moved by the excitement of the moment, a Royal Academician hurried to Sir Lawrence before the echo of the cheers had passed away, and bending his head, kissed the master's hand, and received in turn a grateful accolade upon the cheek; and then, when the enthusiasm was somewhat abated, presentation was made of the fine and delicate drawings which Mr. Abbey, R.A., and Mr. Alfred Parsons, A.R.A., had wrought for the menu of the evening, and which Mr. George Frampton, A.R.A., had mounted splendidly in the ebony and ivory frame of his own graceful, characteristic design. The company then composed itself to listen to the "Carmen Tademare" which Mr. Comyns Carr had written for the occasion, and Mr. George Henschel had set to music—a humorous composition of which a single

verse is here transcribed, a fair example of the whole:—

Who knows him well he best can tell
That a stouter friend hath no man
Than this lusty knight, who for our delight
Hath painted Greek and Roman.
Then here let every citizen,
Who holds a brush or wields a pen,
Drink deep as his Zuyder Zee
To Alma Tad—
Of the Royal Acad—
Of the Royal Academece.

And when the musicians had done, and the speeches were over, and the neighbourhood of Charing Cross had ceased to resound to the retreating footsteps of the home-going merry-makers, Sir Lawrence Alma-Tadema and a score or two of friends bid good morrow to the rest and made their way to the Arts Club, and there, with anecdote, reminiscence, story, and laughter, set themselves seriously to begin the evening. S.

NOTES AND QUERIES.

[181] REMBRANDT'S "INTERIOR OF A STUDIO."—Sir Walter Armstrong, in an article on the "Gallery of Glasgow"—MAGAZINE OF ART for 1890, p. 139—writes of a picture by Rembrandt, "Interior of a Studio." Can you tell me where a print of this picture can be found? If you know of no print, will you kindly give a more detailed description of the picture, position of

still in course of periodical publication. We therefore—for the satisfaction of our querist and of our readers generally—take the course of reproducing this picture, which we believe has not appeared before in any printed page. The work, which was in last year's "Old Masters" (Rembrandt) exhibition, and was numbered 92, appears as 379 in the catalogue of the Glasgow Corporation Gallery. Its prevailing tones are warm browns and cool greys; it is painted on panel, 20 in. by 24 in., and formerly belonged to the M'Lellan collection. It is frequently called "The Painter's Study"—it appears so in the Royal Academy Catalogue—as it contains the portrait of Rembrandt himself.



THE PAINTER'S STUDY.

From the Painting by Rembrandt, in the Glasgow Corporation Art Gallery.

the painter, seated or standing, etc.?—A VERY OLD SUBSCRIBER FOR EIGHTEEN YEARS (Waverley, Massachusetts).

* * There exists no print, so far as we are aware, outside the great work on Rembrandt

[183] ENGRAVINGS OF ST. PETER AND ST. PAUL.—Can you tell me anything of two engravings which I have? The following are the inscriptions:—(1) "St. Peter. Spagnolet pinxt. Jas. McArdeall fecit. In the collection of J. Barnard, Esq., 548." (2) "St. Paul. Sr. Anty. Van Dyke Pinxt. J. Faber fecit. Done from an Original Painting in the Collection of the Right Hon. John Lord Viscount Tyrconnel. London, Printed for Robt. Sayer opposite Fetter Lane, Fleet Street."—A. B. (Stafford).

* * Spagnoletto's "St. Peter" and Vandyck's "St. Paul" may both be found in the Print Room of the British Museum. The former painter was fond of the subject; among the St. Peters he painted one may be seen in the Belvidere Gallery in Vienna (No. 1091),

one in the Dresden Gallery, and three in the Prado at Madrid (Nos. 956, 975, and 987). Vandyck's "St. Paul" (No. 387 in Smith's "Catalogue Raisonné") represents a venerable man, with grey hair and beard, the countenance turned to the left, looking upwards; he is clad in a large mantle, with the left hand placed on the edge of a book. The painter executed another St. Paul, a bust (No. 386 in Smith) which was engraved by Bloteling. The print of which "A. B." possesses a copy is a fine mezzotint by John Faber the younger, the pupil of his father, whom he far out-distanced. He is perhaps best known for his series of the "Kit-Cat Club," and for his skilful training in his own craft of Andrew Miller.

[183] **MR. DAVID MURRAY'S PALETTE.**—Please give me a list of the colours used by David Murray, A.R.A.—AMATEUR.

* * In reply to our correspondent's inquiry, Mr. David Murray's palette is provided with the Cambridge colours because there is a guarantee of their manufacture being carefully seen to by an experienced and experimental chemist, Mr. Lawrie. Of course we do not say that the colours of others are not also trustworthy. It is as follows, from right to left:—

Cobalt Green	Cobalt Blue
Orange Cad.	French Ultramarine
Daffodil Yellow Nos. 2 and 1	Permanent Blue
Lemon Yellow	Prussian Blue
Cobalt Yellow	Rose Madder
Indian Yellow	Vermilion
New White	Extract Vermilion
Yellow Ochre	Raw Sienna
Transparent Yellow	Burnt do.
Light Red	Oxide of Chromium ditto Opaque

Medium: copal; a little linseed oil, rectified petroleum, and a little turpentine to make the others combine properly.

[184] **WHO WERE EDWARD MAGNUS AND EDWARD MANDEL?**—I have a print of a picture, very effective in light and shade, representing two children at play: a little girl standing, and a younger child, a boy, nearly nude, his right hand above his head. It is painted by Edward Magnus, and engraved by Edward Mandel. Can you give me any information as to the two artists or the picture?—C. J. (Wick).

* * The picture in question—which seems to draw its inspiration from Sir Thomas

Lawrence's celebrated "Nature"—is known as "Kinder and Blumen" ("Children and Flowers"). It was painted by Edward Magnus, who is perhaps best known as a painter of female beauty. He was born in Berlin in 1799, and was a pupil of Schlessinger. He first exhibited in 1826. In 1837 he became a member, and in 1844 professor, of the Berlin Academy. He was "recognised" by the State, and died in 1872. His portrait of J. L. Mendelssohn, of Prussian railway fame, is well known. Edward Mandel was born in Berlin in 1810, and is one of the most celebrated engravers of modern Germany, receiving the Ordre pour le Mérite in 1860, and the Legion of Honour in 1867. In 1856 he became the Director of the Academy of Engravers in Berlin. From 1826 to 1830 he was the pupil of Buckhorn in Germany, and of Henriquet Dupont in France, and soon evinced his great range of artistic power and sympathy by reproducing with his burin the pictures of Vandyck, Titian, Raphael, Carlo Dolci, and Guido Reni among the old masters, and Hildebrandt, Begas, Léopold Robert, and Ary Scheffer among the moderns.—S.

[185] **ARTISTS' PALETTES.**—Will you please tell me where I can get a book (other than T. J. Ellis') giving palettes used by artists of the present day or lately dead?—STUDENT.

* * The only book that we know of that contains the information required by "Student" is "Sketching from Nature," by Tristram J. Ellis (Maemillan and Co.)—presumably the book to which he refers. For the benefit of our readers at large we might say that this capital little volume is one of the most practical books of instruction that we have seen, and it is in the chapter on "Choice of Colours for Sketching" that the author has given the palettes of the following prominent artists:—Oil painters: Lord Leighton, Sir Lawrence Alma-Tadema, R.A.; Vicat Cole, R.A.; Mr. J. C. Hook, R.A.; Mr. W. Q. Orchardson, R.A.; Mr. W. W. Ouless, R.A.; J. Pettie, R.A.; H. Stacy Marks, R.A.; Mr. Luke Fildes, R.A.; Mr. Peter Graham, R.A.; Mr. Val Prinsep, R.A.; Mr. Marcus Stone, R.A.; Mr. Colin Hunter, A.R.A. Water-colour painters: Sir J. D. Linton; Hamilton Macallum; Thomas Collier, R.I.; Keeley Halswelle, R.I.; Mr. Frank Dillon, R.I.; and Mr. E. A. Waterlow, A.R.A.



THE CHRONICLE OF ART.—JANUARY.

Art in the Theatre. **I**N the spectacular autumn campaign Drury Lane was first in the field with "*Hearts are Trumps*." The "Hall at Oak Dene," if it is suggestive of the foyer of some great hotel rather than an English country-house, is undeniably effective. Of the "Botanical Gardens Fête" as much cannot be said; the point of view might have been more fortunately selected



THE LADY MARTIN MEMORIAL.

Executed by John Hughes, from the Design by J. H. Foley, R.A. (See p. 144.)

to convey an impression of open air and space. Praise must be given to the study of the little heroine's head shown in the studio, the completed canvas as the "Wood Nymph" of the Academy being distinctly inferior. In this connection, and particularly in these pages, it may not be hypercritical to censure the blunder of conspicuously introducing and "skying" a feeble transcript of one of Lord Leighton's well-known pictures. Mr. BRUCE SMITH has depicted with success the unæsthetic aspect of the music hall; and the Swiss mountain picture culminating in an avalanche effect—by Mr. CANEY—is, apart from the bare boards of the immediate foreground, both ingenious and impressive. The dresses reflect without stint the extravagances of the day; though it must be allowed that Miss Vanbrugh's picturesque personality almost reconciles one to the clinging fussiness of the latest modes. Mr. TREE'S revival of "*King John*" at Her Majesty's scarcely attains the high level of artistic excellence that distinguished his "*Julius Caesar*." The "Room of State in Northampton Castle" (shown twice) as arranged and lighted for the King's second coronation is an admirable example of Mr. HARKER'S skill. His "Crypt" is also a striking picture, and if his scene "Before the Walls of Angiers" is less successful as a composition, possibly the exigencies of the stage-management are to blame, though they would fail to justify the tendency to crude and insistent colour which we have occasionally to regret in this artist's work. Mr. HAWES CRAVEN seems

content to repeat a familiar Lyceum effect in his sunny woodland slope, "After the Battle." The two interpolated "tableaux" are as unconvincing as they are superfluous, and in the one purporting to show "the signing of Magna Charta" a remarkable rainbow flashes out that sets at naught all the accepted sequence of prismatic hues. Mr. HANN is responsible for this, and for the tame and conventional scene of Arthur's death. In his final picture, "The Orchard of Swinstead Abbey," he finds a happier expression of his powers in the carefully painted foliage and the brilliant sunrise effect. Mr. PERCY ANDERSON has devised brave and sumptuous raiment for the various courtly and knightly personages. The King himself—alike in his royal robes and his fighting mail—is always an imposing figure, and the Dauphin appears the embodiment of the spirit of chivalry. Exception may be taken to certain incongruities in the first costume assigned to Constance, but in her garb of woe Miss Neilson looks the part "to the life," and Miss Bateman as the crafty Queen-mother might have stepped out of the period.

THE winter exhibition of the Exhibitions. new English Art Club was by no means uninteresting. It included several good oil landscapes by Mr. P. W. STEER, Mr. BERTRAM PRIESTMAN, Mr. J. L. HENRY, Professor BROWN, and Mr. GEORGE THOMSON; a couple of excellent pastel drawings by Mr. ARTHUR TOMSON; water-colours of notable quality by Mr. FRANCIS JAMES, Mr. H. B. BRABAZON, Mr. A. W. RICH, Mr. J. E. GRACE, and Mr. HUGH CARTER; and pen drawings and lithographs of some importance by Mr. LAURENCE HOUSMAN, Mr. C. H. SHANNON, and M. A. BELLEROCHÉ. The weak point of the show was its unnecessary recognition of the efforts of the imitators of the stronger men, and its encouragement of work that was neither original nor important. Too many things of little value had been admitted to the gallery, with the effect of lowering the otherwise high average of the collection.

Twenty masterpieces by artists of the English school were put on view in the middle of November at Messrs. Agnew's gallery. Among them were some admirably representative examples of the highest accomplishment of our native masters, things famous in the art history of this country. Perhaps the most conspicuous pictures were GAINSBOROUGH'S "Anna, Duchess of Cumberland;" RAEBURN'S "Colonel Francis James Scott;" HOGARTH'S "The Lady's Last Stake;" and two celebrated canvases, "The Ladies Waldegrave" and "Penelope Boothby," by Sir JOSHUA REYNOLDS; but there was hardly anything in the exhibition that was not of almost as great importance.

Mr. A. WALLACE RIMINGTON'S water-colour drawings of "The Mediterranean and Adriatic Border Lands," shown recently by the Fine Art Society, emphasised the good impression he has made by previous appeals to public notice. He has an agreeable capacity and a correct sense of the subtlety of open-air colour, and he knows how to choose subjects that are worth studying and recording. He had gathered together a hundred and thirty drawings of very uniform merit and variety.

Mr. GASPARD LATOIX, whose "English Pastorals" appeared during the last days of November at Messrs. Dowdeswell's gallery, has certain qualities of design and craftsmanship that mark him as a painter of distinct originality. He is, perhaps, a little undisciplined in his

simple tale, with its many historical touches, told as far as may be in the language of the time. The book is most agreeably produced, and will afford as much delight to the reader as it did to his parents, or grandparents, on its first publication.

Histoire de la Musique en Russie.

Histoire de la Musique Allemande. Par *Albert Soubies*.
Paris: L. Henry May. (Cloth, 4 frs. 50 c. each.)

THE term "art" in France properly includes music, so that these volumes take their places naturally in M. Jules Comte's "Bibliothèque de l'Enseignement des Beaux-Arts." We need not examine the text of these excellent manuals, as it is hardly within our scope, but we are happy to bear witness to the remarkable thoroughness and skill with which the author has dealt with great subjects within little space. The former volume devotes some pages to the condition of scenic art in Russia; the latter keeps closer to its subject; and both are fully illustrated with portraits, pictures of musical instruments, reproduction of scores, and the like.

The Leadenhall Press has issued "*Fifty Hitherto Unpublished Pen-and-Ink Sketches*" by Phil May. They are the kind of sketches that this wonderful artist is in the habit of "knocking off" as he sits at the dinner-table, and giving to his friends who sit there with him; not carried so far as most of his drawings in *Punch*, but quite as true in their insight into character. "Mother" is quite a pathetic poem: a smartly dressed music-hall girl kissing her poor old mother at the wash-tub—a sharp contrast



SKETCH MODEL OF THE TORSO OF THE "CHRIST CRUCIFIED," IN ST. ALBANS ABBEY.

By Harry Hems. (See p. 144.)

management of colour, and somewhat inclined to exaggerate the brilliancy of open-air effects, but he draws well and generally shows himself discreet in his preferences for paintable material. His pictures, at all events, have the merit of being novel in treatment without descending into wilful eccentricity.

The Manual of Historic Ornament. By *Richard Glazier*. With 470 illustrations. Batsford, 1899. (5s.)

THIS little work, elementary in character, is likely to be of excellent service to the young student and to the general reader. The author's plan has been to give a sort of bird's-eye view of the styles, orders, and ornament of the nations of the world, as well as, in the latter part, to show the essential points in decoration in accordance with specific materials or objects—textiles, furniture, bronzes, and so forth. In the first section the various characteristics of each style are dealt with as far as possible at an opening, the left-hand page being full of sketches, and the right containing descriptive letterpress. It is just such a handbook as has been needed, setting forth in concentrated and convenient form the information usually contained in much larger handbooks.

The Colloquies of Edward Osborne. By *Miss Manning*. Illustrated by *John Jellicoe*. John C. Nimmo, 1899.

CONTINUING his tasteful reprints of the works of this delightful author, Mr. Nimmo has issued the story in which Edward Osborne, citizen and clothworker of London, recounts his adventures and his love story. There is no need to review here the charm of this



"CHRIST CRUCIFIED," FROM THE ALTAR SCREEN, ST. ALBANS ABBEY.

By Harry Hems. (See p. 141.)

that hits hard. If you like Phil May, you will not begrudge the shilling asked for these fifty sketches, though they are only in paper covers.

We have also received "*The Greyfriar*," probably the most beautiful school magazine in the world, with its drawings by Mr. STRUAN ROBERTSON, Mr. PERCY ROBERTSON, and other Carthusians; as well as a series of classified art catalogues, from Mr. HIERSEMANN, of Leipzig, dealing with painting, bookbinding, metalwork, ceramics—a useful bibliography of the subject.

At a General Meeting of the Society of **Miscellanea**. Portrait Painters the following artists were elected members: MESSRS. ROBERT BROUGH, HARRIS BROWN, ARTHUR S. COPE, A.R.A., A. NEVEN DU MONT, GEORGE HENRY, and RICHARD JACK.

The following have been elected members of the Society of Oil Painters: MESSRS. WILLIAM HATHERELL, R.I.; W. H. MARGETSON; HERBERT MARSHALL, R.W.S.; ROBERT LITTLE, R.W.S.; J. COUTTS MICHIE, A.R.S.A.; and ARTHUR G. BELL.



BELLEROPHON AND PEGASUS.
Designed by Walter Crane.



CUPID SUBDUING THE LION.
By Edward Weissenfels.

SEALING STAMPS
(See below.)

THE artist members of the Bristol Academy of Fine Arts have adopted a very practical method of celebrating the Queen's Diamond Jubilee. Each member has presented one of his works to the permanent free gallery attached to the Academy. An illuminated memorial address stating this fact has been presented to Her Majesty, who has expressed her satisfaction.

We reproduce on p. 142 the memorial to Lady Martin (Helen Faucit), which has been erected in Llantysilio Church, which is in the near neighbourhood of Bryntysilio in the vale of Llangollen, where Lady Martin died last

year. The monument is in white marble, and was executed by Mr. JOHN HUGHES, of Dublin, from a design by J. H. FOLEY, R.A., made by him a year or two before his death from sittings given by Lady Martin. On the pedestal is the following inscription: "In memory of Helena Faucit, Lady Martin, who died at Bryntysilio, 21st October, 1898. Her gracious genius belonged to the world: the charm of her goodness was for her home and for those who loved her."

An original and a really beautiful novelty has been introduced by Mr. JULIUS HOFFMANN, of Stuttgart, in the great variety of "seals" stamped on gold paper, of which we print a couple of black and white reproductions. These so-called seals, ready gummed, are for the purpose of further securing the flaps of envelopes, and are, doubtless, effectual enough. For us their point of interest lies in the artistic nature of the work. Admirable for the most part in design, they are so well executed—so well cut in metal dies and so cleanly struck—that they almost look like medal work. The reproduction by Herr BREDOW of Mr. Walter Crane's "Bellerophon and Pegasus" and Weissenfels' "Cupid subduing the Lion" are two out of considerable number. "Mars" and "Silence" by FR. CHRIST—the former based, apparently, on the well-known head of "Secession" by Herr Franz Stück—and the "Cupid and Psyche" by the same artist, with "The Mirror" and "Eagle and Serpent" by Herr BREDOW, are hardly less successful.

It is fully ten years since Lord Aldenham undertook the delicate and costly task of restoring the screen at St. Albans Abbey. The work was under the

professional direction of the late Sir Arthur W. Blomfield, A.R.A., its execution was entrusted to Mr. Harry Hems of Exeter, who, aided by his sons, Greville C. Hems and H. Turner Hems, have carried out the whole of the now completed work. The screen itself is 42 feet high and 39 feet wide, extending from the north to the south side of the sanctuary. It is built entirely of clunch, a finely grained white stone obtained from the quarries of Totternhoe in Herts. The majority of the statues (there are sixty-two of them) are fashioned in yellow magnesian limestone, whilst those of Our Lord in Majesty, attended by His twelve Apostles, situated immediately over the altar, are of pure white alabaster. But all these are subsidiary to the great central statue of the Crucified Christ, a figure measuring eight and a half feet high. This statue is carved from one block of magnesian limestone (the largest block ever raised from the celebrated quarries at Mansfield) that weighed no less than ten tons, and is the largest sculptured representation of Christ Crucified in England. The statue is the same size as was the original one, occupying the whole of the original cross.

FRENCH Art has sustained a severe loss by **Obituary**. the tragic death of M. DANIEL DUPUIS, the well-known medallist. Dupuis was born at Blois in 1849, and first studied art under Cavellier, the sculptor. In 1872 he gained the *Prix de Rome*. He, however, contributed to the Salon before this date—first of all a portrait bust, and in 1870 a group in plaster of "Samson Breaking his Bonds." During following years his work consisted almost entirely of busts or medallions, but in 1877 he exhibited a bas-relief of "The Virgin and the Infant Jesus." The same year he showed two of his best designs for medals, with the subjects "The Genius of Art Crowning France" and "France Appealing to the Nations," for their contribution to the forthcoming exhibition of 1878. It was to this branch of Art that he devoted himself from that time, and in this he gained renown. He gained medals of the third class in 1877 and 1878, and a gold medal at the Universal Exhibition of 1889. The first grade of the Legion of Honour was bestowed upon him in 1881, and the higher in 1898.

Another French sculptor recently deceased is M. ARISTIDE CROISY. He was born in 1840, and became a pupil of Toussaint and Gumery. In 1863 he gained the second *Prix de Rome*. Among his best known works are "Paola and Francesca," at the museum at Charleville; "Architecture," which stands on the inner façade of the Louvre; "Mercury," a bronze statue which stands in the Palais Royal Garden; the monument at Mans "to the memory of the soldiers who died for their country," the principal group for which was shown at the Salon in 1895. At the Luxembourg Croisy is represented by a graceful work, "The Nest"—two children in an armchair. He was made a Knight of the Legion of Honour in 1885.

M. YAN-DARGENT, the Breton painter, has died in Paris at the age of sixty-five. He was born at Finisterre, and exhibited for the first time at the Salon in 1851. Most of his works were representations of peasant life in his native province. He was a Knight of the Legion of Honour.

The death has occurred, at the age of ninety, of Mr. HENRY VAUGHAN, the well-known connoisseur and collector. To him the nation is indebted for the splendid series of Michael Angelo drawings which he presented to the British Museum; for several pictures presented to the National Gallery, among them Constable's "Hay Wain," in addition to gifts to the Victoria and Albert Museum, South Kensington.



THE SUPPER AT EMMAUS

FROM THE PAINTING BY WESLEY ARTIST



PEACE

From the Decoration by Gari Melchers, in the Congressional Library, Washington.

GARI MELCHERS AND HIS WORK.

BY J. BRENCHLEY.

HOWEVER much it may still be the fashion for those critically inclined, to deny an original art to the Americans, the fact remains that the picture of the year, the *clou*, at any of the great exhibitions, either in London, Paris, or Berlin, is very apt to be by an American, and to hold its own, as well for its originality as for its technical excellence.

If America has not an art of her own, it is certain that her painters have assimilated the good qualities of their masters, chiefly the French, and have added an Anglo-Saxon sentiment, theirs by birthright—which bids fair to produce a wholly interesting, if not an original art. And, as it is true, the greatest living writers of our common race are English born, it is none the less true our greatest painters are American; a fact which I think we might concede with as quick a recognition as do the Americans in giving the palm for literature to England.

American painters can perhaps afford to wait for greater recognition, sending out their best men to be prophets in strange lands; and it is remarkable that their honour is chiefly out of their own country, for the collectors in America, even the public galleries, prefer the art of other nations—a provincialism which astonishes artistic Europe. With few exceptions, you may look

in vain in private and public galleries of that country for examples of the work of American painters—men represented with honour in most of the great galleries of Europe.

Gari Melchers is one of the most famous of these men, and, although his pictures may be

found in all the Continental galleries, except to the initiated he is little known in England. Therefore the reproduction of some of his important works in this Magazine will be almost an introduction of this brilliant young man to the British art lover.

He was born in 1860, in Detroit, Michigan. The record of his career is almost monotonous, so uniformly successful has it been. There are no "periods of penury," so necessary, it has been said, to the development of the artist; no long waiting for recognition, no bitter treatment by brother artists, no stumbling by the way, no fumbling with

another profession before he found his own; but one steadfast advance from the beginning until now—with not even the usual objection on the part of stern parents to an artistic calling to record. His father, being a sculptor, knew the advantage of early training, and sent him in his seventeenth year to Dusseldorf; deeming him, perhaps, too young for the untrammelled student life of Paris,



GARI MELCHERS.

From a Photograph by G. C. Cox.



MATERNITY.

From the Painting by Carl Melchers, in the Luxembourg Museum.

although he himself was a pupil of Carpeaux and Etex.

Mr. Melchers began his studies at the Academy in Dusseldorf. This town is out of vogue as an art centre now, and the modern Paris-taught men smile at the tedious German method of passing in slow degrees from the elementary class to the life; but Mr. Melchers has nothing but praise for the place and its professors, and perhaps much of his own painstaking method was acquired there.

It is a sign of the man that he pursues his artistic way relentlessly. Without acquainting his father, whom he feared might too strenuously object, he left Dusseldorf in 1881 for Paris, and began his studies there, in the *ateliers* of Boulanger and Lefebvre, and also at the Beaux Arts. He was soon recognised as a hard and persistent worker, choosing his friends rather amongst the French than his own compatriots; and, if his reminiscences surpass Murger's "*Vie de Bohème*," he "amassed memories," and can measure his own advance by the friends left behind, for though many of them have become famous, none are more so than himself.

He made his *début* in the Salon of 1882 with "The Letter," followed the next year with two

pictures, "A Woman of Attina" and "Pater-noster." These pictures were fairly hung, and well spoken of; but to this ambitious young man it seemed almost a disgrace not to have done better. A visit to America about this time was perhaps the conclusion of his actual student days. While there he painted some portraits, and life seemed pleasant enough to the unambitious; but the green boughs beckoned, as the poet says, in the Champs Elysée, and he returned to Paris. Then followed a few years of seeking and apparent indecision. Many very good little pictures belong to this period, chiefly *genre*, painted with much detail and care, a legacy perhaps of Dusseldorf and German masters.

Then a brilliant re-*début* at the Salon in 1886, and the almost unknown man was famous. The picture was entitled "The Sermon"—a little bare Lutheran church, the preacher not visible, the women sitting apart in the body of the church, the men alone in high-back blue benches against a whitewashed wall. You see from their different attitudes and expressions that the voice of the parson is conveying everlasting truth to some, to others *ennui*, and failing, in the case of one old woman, to convey any truth at all. It is a picture which, while interpreting reality, or rather an attempt at reality itself, is full of pathos and a delicate refinement of colour; beautifully drawn, painted simply and with strength, *premier coup*, without hesitation; full of light, and the air and sentiment of the little country church and its worshippers.

Those who have followed this artist's career may think he has painted better pictures since this one, but it still remains one of the good American pictures, and, luckily for that country, is owned there. This won for him his first award, a *mention honorable*. The next year the best foreign picture at the Salon was "The Pilots," a picture of weather-beaten men enjoying a well-earned leisure, smoking and rigging a toy ship in a room overlooking a red-roofed village, the sea not far off; painted directly, almost brutally, less sympathetic perhaps than "The Sermon," but strong and full of life. This is one of his chief characteristics, that his people are full of life, human—our fellow-beings—known to us, and loved or hated according to our temperament, and the painter's desire. From this time on Mr. Melchers' career has been one continual success. If there have been any disappointments, it can only have been in the painter's own knowledge of how far short he has fallen in his own idea of achievement. The public, artistic and otherwise, can find no failure, though the success may not always have been the same.

At the International Exhibition of 1889, one



A STUDY FOR "WAR." DECORATION IN THE CONGRESSIONAL LIBRARY, WASHINGTON.

By Gari Melchers.

of the two medals of honour given in the American Section of Fine Arts fell to Mr. Melchers for his exhibit of "The Sermon," "The Pilots," and "The Communion"—surely a very rare distinction for a man not yet thirty. Up to this time his pictures may have been open to the criticism of a hardness and dryness of colour. They were chiefly remarkable for what the French call sanity; to the sentimentalist they left much to be desired. They were "The short and simple annals of the poor"—well drawn, well painted, with much attention to "values," and are examples of his condition of mind and desire at that time—a time when he scoffed at saints and angels, and "mother-love" was synonymous to him of cheap commercial pictures. This seems all the more strange as he was the first man to apply for permission to copy the Botticelli frescoes when they were put up in the Louvre.

While appreciating beauty and sentiment in the old masters, nothing was left for the modern true to himself but truth; which was the only beauty, and it was not truth if it had beauty.

All the young men of those days were under the glamour of Bastien Lepage; and, in remembering the vulgar reality of his "Lovers," they were apt to forget the mysticism and beauty of his "Jeanne d'Arc." They have profited by Bastien's sincerity, although the reaction is none the less intense.

Mr. Gari Melchers was one of those who at that time painted the peasant picture, always, if you will, with a very intimate feeling for their life and its interests; but who, not having that foolish consistency which Emerson says is the "hobgoblin of little minds," has broadened, changed, and beautified his views, until his pictures have become things that will endure. Witness his picture in the Luxembourg.

In this gallery there are two pictures of mothers. Futile indeed is the mind that does not feel, in some degree, that sensation an eminent work of art gives in looking at these pictures—both quite different, and both by American artists. One, a dear, delicate little old lady, with fine hands, and a dainty lace cap on her smooth hair, a portrait of everybody's mother, although the picture is not called "Motherhood," nor "A Madonna." The other the primitive mother of the earth, with none of its grime, but with its strength, and tenderness, and love, and tears, and hope.

This picture is one of the best examples of Melchers' later manner. Here is an absolute sense of sentiment as well as technique. The woman's garments are as lovely as her face. Her golden hair put back smoothly under a brodered cap; brodered flowers running riot, in yellow and turquoise, over the bronze of her cloak; the baby looking out with serious eyes of blue, nestling cosily in the mother's arms; a background of green, with houses in the distance. The picture is quite small in size, but large in significance.

The picture owned by the Berlin National Gallery is another example, but much larger. I had almost called this his masterpiece; but he has not said his last word, and those who care for his art and know his methods have much to expect from him still. And yet this is a very perfect picture—"The Family." A father, a mother, a babe at the breast, and a child at the knee. Youth and contentment expressed in the faces. The mother blonde and wholesome,



THE FAMILY.

From the Painting by Gari Melchers, in the National Gallery of Berlin.

destined to be the mother of many sturdy children. The tone of the picture is blonde, although the painter's love of a spot of intense colour is emphasised in the red of the man's clothes; the black stockinged feet being the only reminder of locality, of the country where they leave their shoes outside on the doorstep. An air of cleanliness and homely comfort pervades the picture.

Another picture, now owned by the Carnegie Gallery in Pittsburg, shows that if Mr. Gari Melchers has a feeling for the joys of the people, he feels also their pain. "A Sailor and his Sweetheart"—a parting—express in their faces and the girl's figure

"The sins ye do by two and
two ye must pay for one
by one."

"The Shipbuilder," owned by the Dresden Gallery, is one of the best examples of Mr. Melchers' simplest and most direct pictures, painted without hesitation, after the first sketch, in a few days. Grand in line and pose, it reminds one of Moroni's good portraits, as indeed "The Portrait of a Gentleman" (of which we give an illustration) recalls the Spanish master, without having any further resemblance than that which all good pictures bear to one another. In absolute contrast to these is "St. Gndule," a serious-faced, pearly-skinned girl, sitting in prim attitude and attire, against a grey toned wall divided by a naively painted screen. The figure looks straight on, gazing with steady eyes out of the picture; quaint and fine in colour, painted with much love and care, dwelt upon for years; the expression of youth, and stubborn unquestioning faith sought and found; not a saint to everybody, only to those who having eyes see, and a heart feel for themselves.

Gari Melchers' love of child life is exemplified in his picture of "The Sisters," and his many delightful representations of chubby babies eating oranges or playing with long-suffering dolls. The quality of baby carmines and whites is given delightfully. These are some of Mr. Gari Melchers' pictures of the people. But he is a many-sided man

artistically; his portraits, religious pictures, and decorations are not the least of his achievements. His portraits, of which he has painted many, are distinguished for a rare quality of character, and have that true "style" which outlives fashions and fripperies, although he does not disdain them. He exacts from his model as much sincerity as he himself possesses. The garments and hands, to

the minutest details, are studied from the sitter, giving them that conviction many a portrait lacks. His method for painting portraits is the same as that for painting pictures. Some are painted direct—without preliminary studies, in a few days, and with much brilliancy. Others lovingly dwelt upon for months or years, with many studies and much changing, with no regard to technique or brush-work; the only desire being a perfect work of art.

His largest religious picture is "The Supper at Emmaus." The Christ, sitting at the head of a rude table breaking bread, severely treated, of a tender, attenuated type, contrasts strongly with the two disciples,—one tall and muscular, the other stout and gross,—brilliantly painted with much *impasto*,—their faces full of awe and reverence, exemplifying the verses:

"And it came to pass, as He
sat at meat with them, He took
bread, and blessed it, and brake,
and gave to them."

"And their eyes were opened, and they knew Him."
The colour of the picture is brilliant, intensified by vivid spots of green and orange.

Mr. Melchers' first essay in decoration was made for the Chicago Exhibition,—for the beautiful white city which that unlovely town helped to erect to her own shame. These decorations filled the corner pavilion of the Liberal Arts Building, and were the most masterly of any of the frescoes there. Unfortunately they have perished by fire. His most important decorations were made for the new Congressional Library at Washington. They are very fine in colour, following the rule which Puvis de Chavannes has made his own, that mural decoration should be low in relief and delicate in tone.



A PORTRAIT.

From the Painting by Gari Melchers.



THE SERMON.
From the Painting by Gari Melchers, in the Collection of Peter Palmer, Esq.

A great many of Mr. Melchers' pictures have been painted in a little studio on a dune top facing the North Sea—a veritable workshop, containing none of the luxury which is often associated in our minds with studios. Over the door is this motto: "*Wahr und Klar.*" Surely, as far as a fine vision and much sincerity can do to make them so, the pictures that go out from this place are true and convincing.

It is typical of the man, though, that he confines himself to no country and no type, painting with much intimacy the people of many and dissimilar lands. He comes and goes; like Waring, gives his friends the slip, mysteriously appearing, disappearing; which is a little disconcerting at first, but when one is used to it, the natural thing for him to do.

A peculiar and interesting temperament. While at work almost ascetic; unconscious of discomfort; content with the merest necessities; ungregarious, almost unsociable; preferring not to talk about his work or show it. His friends, knowing his nature, allow for it, and, in return for the small amenities of life, he gives them—first his work, which is enough, and then his honest conviction artistically,—he gives you the truth "straight." He cares neither for friend nor foe in matters of art; and following the advice of Thackeray in his "Pictorial Rhapsody," praises merit, though it belongs to his dearest foe.

Withal, having a catholic taste, caring very much for pictures exactly the opposite of his own; considering it an honour to call himself a pupil of Puvis de Chavannes, who had a warm admiration for Melchers' work, and friendship for him personally, which he showed in a very touching way on the day Melchers was gazetted a Chevalier of the Legion of Honour—giving him, with many expressions of affection, his own cross, with its faded bit of ribbon, which he had received as a young man, from the hands of the Emperor Napoleon III. Mr. Melchers is also a Knight of the Order of St. Michael of Bavaria. He has had medals of honour in Paris, Berlin, Antwerp, Munich, and Amsterdam; in fact, in nearly every capital of Europe.

It would be a calamity for most men to have achieved a universal reputation before the age of forty; to have received every award almost that counts artistically; to know that there is only left the bitter-sweet labour of attainment,

having attained so much, without the incentive of competition. To a man of Melchers' temperament it is an inducement to better things. His is not the "fatal facility," but rather that ease which comes from incessant work: an absolute knowledge of his material does not lessen his



VESPERS.

From the Painting by Gari Melchers.

effort, nor make the painting of his pictures less sincere. Here is a man who loves the labour of his trade, without thought of success or fame. Such the master says are called. To quote himself, "Nothing matters in this world to the painter but a good picture: no matter how good a one you do, you have only to go to the galleries to see how many better ones have been done."

Some men would think it hopeless if they remembered Van Eyck's picture of "John Arnolfini and his Wife," or Velasquez's "Kings and Commanders." They are only incentives to better things for a man like Melchers. What a happy thing it would be for art if most of the painters in the world would realise how futile are their artistic efforts compared to the masters of their craft, as does this man who is, at so early an age, *hors concours* in every sense of the phrase!

THE FINEST PORTRAIT OF THE TIME.

BY BENJAMIN-CONSTANT, MEMBER OF THE INSTITUT DE FRANCE.



ART is of no nationality"—so it has been said again and again, but it is not altogether true. Art does not express itself in the same language in every land. Every race feels it "with a difference." This is but natural, and pleasant to prove. Thus the

English, a strong and active race, produced at the end of the last century and the beginning of this, painters enamoured of vitality—nay, it has some still. Their names were Reynolds, Gainsborough, Turner, Lawrence; and travelling far from England did not change their feeling. Turner, in Italy, had no eyes but for the magnificent scenery of that beautiful land. He lived out of doors, he scarcely ever went into a gallery; this, no doubt, was a mistake, but he remained faithful to Claude Lorraine, and was perhaps wilfully determined to admire no other master as a rival to Nature; thus he remained a worshipper of light, of the apotheoses of the sun; and these Italy could show him in the morning and evening of each succeeding day.

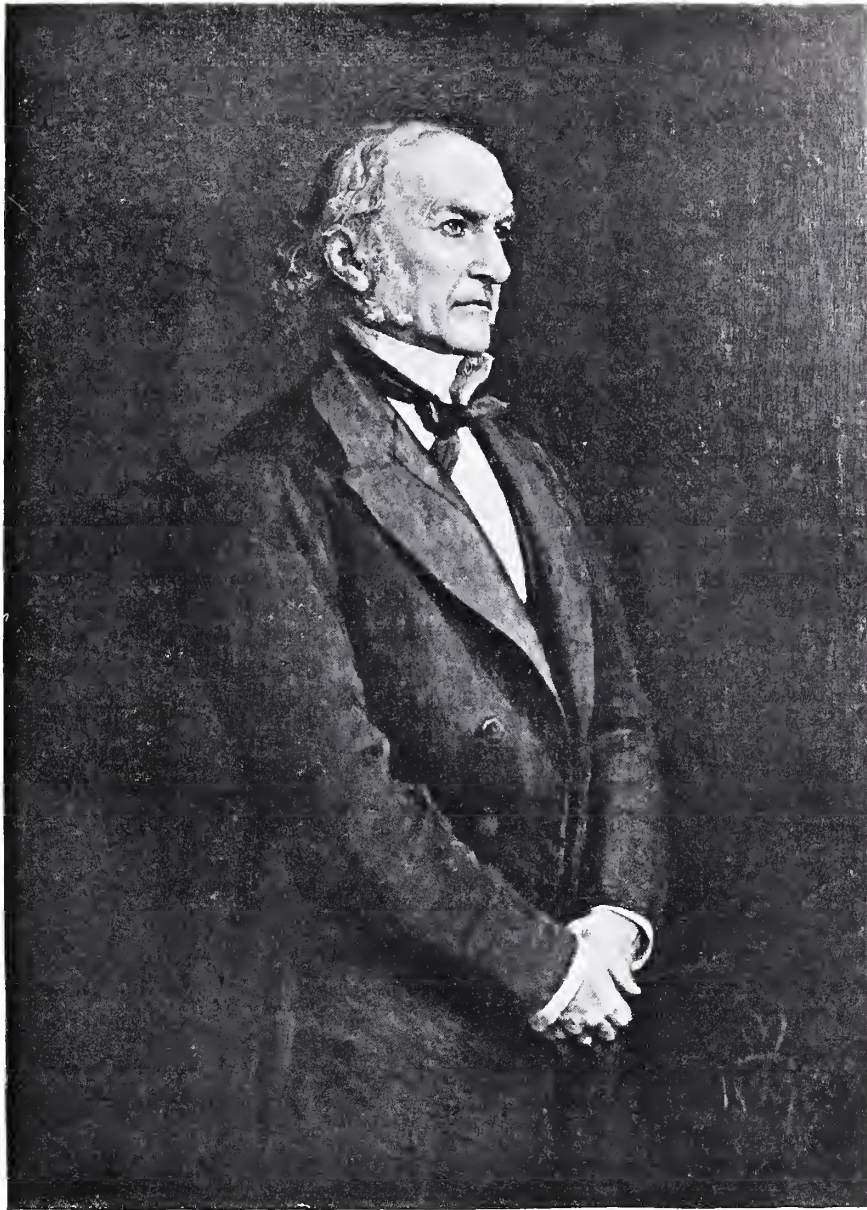
And so, after gloomy sea pieces, and skies laden with storm, Turner suddenly abandoned a somewhat heavy style of handling and a rather dark key of colour, to reveal himself in a diaphanous vision, and unfold an infinite expanse of dreamland—the immensity of horizons vanishing in an atmosphere of topaz and pearl, or visible as a distant shore beyond which lies the sea in a line of sapphire and amethyst. Never has the diamond sparkle of light been so exquisitely seen, or rendered with such genius and skill. Turner is beyond doubt the greatest English colourist—the greatest colourist of this dying century.

But the painters of the human soul, who would fain make the living live! To speak only of those who are gone; they were, in England, Reynolds, Gainsborough, Romney, Thomas Lawrence, and we may add Raeburn and Hoppner. What these painters aimed at was to render life; they looked back at the great Flemish painters, endeavouring in some sort to follow them.

We may safely assume that none of these would ever have been "Pre-Raphaelites"—be it said without any reflection on the Pre-Raphaelite movement, which held a transient sway over the English school. They saw Nature in its simplicity, not abstruse or complicated, these

masters of the end of the eighteenth century and beginning of the nineteenth, remembering their Dutch or Flemish predecessors. The early Italians, Botticelli at their head, would not have appealed to them; they had no yearning towards the non-natural. Not for the world would either of them have abandoned for a moment the strong simple statement of *life* for any literary or historical dream. They did not set sonnets in painting. When we look at Lord Heathfield with his firm look of a soldier, and a victorious one, we feel that there Reynolds painted an epitome of England, as it was and still is. When, at Amsterdam, we admire Rembrandt's "Syndics," we see Holland itself in its crafty and tenacious merchants. When Mrs. Siddons arrests the eye with her brilliant gaze, Thomas Gainsborough sets before us the typical Englishwoman, past and present, with her flower-like complexion, her eyes of limpid blue, her waving hair with reflections of dull gold. And all these painters, by giving themselves up to an intense sense of nature, and the scrupulous and loving study of the individual, have left a record of life and history. In point of fact, a mere portrait tells us more of the past than any storied picture, with all its invention, its arrangement, and the talent that has gone to the making of it.

The portrait of Gladstone, again, is a page of history; and this masterpiece by Millais has happily found a place in the National Gallery. This painting can hold its own as a work of art by the side of the greatest masters of the past. Rembrandt himself could not injure it by juxtaposition; and it is safe to prophesy that fifty years hence, when more than one modern school will have disappeared, this powerful work by a painter and observer will still survive and be more and more admired. Never has life been set on canvas with greater power, nor so large an existence been presented with a touch, a sweep of the brush. We are face to face with the "grand old man" living still, his dreams of statecraft lurking in the depths of his glowing eyes. We feel as we look at this portrait the deep impression made on Millais himself by this unresting brain, this rashly daring protagonist, as he was thought by many when he was at the helm of government. Here, on the canvas, he for ever stands, three-quarters of him visible, looking to his right, his hands clasped; and it is not the statesman posed for his portrait, it is the Man—thinking. We see him as Millais



THE RT. HON. W. E. GLADSTONE M.P.

From the Portrait by Sir J. E. Millais, Bt., P.R.A., in the National Gallery. By Permission of Messrs. T. Agnew and Sons.

seized him, and that is why nothing can come near the intense vitality, the impression left as of a still living and breathing being. But to reach the soul Millais has, as it were, anatomised the body, neglecting nothing—not a bone, not a wrinkle, not a vein, and at the same time noting nothing superfluous. This, beyond doubt, is the culminating aim of the portrait-painter: to be carried away by the eternal variety of individuality, forgetting that he himself is but a painter.

Painting is but a mode of expressing life, and the artist who thinks only of his craft must cease to observe. Is not the highest executive art that which comes to the hand without an effort, manifesting itself in unconscious mastery, and the inimitable touch of genius? Here, as elsewhere, the purport must outweigh the form which expresses. Let us never cease to repeat the axiom: Everything lies in the study of the individuality. And as we look at this grand portrait of Gladstone we see in it the personality of a great and honest man, whose soul was fired for goodness. Such a work is never alone in the world, and the painters who have survived Millais prove the fact every day.

Though the political and colonial ideas of France sometimes unhappily differ from those of England, on matters of art they are agreed. French artists have a sincere respect for English artists, and the influence of English art on the French school of 1830 is evidence of this. In our own day, ten or fifteen years ago, a fresh burst of admiration was seen, of Reynolds, Constable, Turner, Thomas Lawrence, in those French painters who know London and its collections, which are so generously opened to foreigners. But, alas! while art is a bond of union, politics are a dividing element: and in such cases, in all countries, the press does not heal divisions. We can but strive to know each other better. It is such mutual knowledge which has placed the French and English Schools, at the present day, in the forefront of contemporary art.

This has been proved in every International Exhibition, and will be proved once more at the Universal Exhibition in Paris. There we may hope that art will rub down many corners in the relations of nation toward nation, and will be the chief motor power for universal peace.

OUR RISING ARTISTS: FRANK BOWCHER, MEDALLIST.

WITH SOME COMMENT ON THE MEDALLIC ART.

By M. H. SPIELMANN.

IT has ever been a reproach to this country that we can boast no school of medallists such as that which reflects peculiar glory upon the art of France, and of other European countries as well. The names of Roty, Chaplain, Dupuis, Bottée, Patey, Scharff, Tautenkayn, to name no others, are those of masters—great masters, some of them—whose names will be remembered when those of most of the popular painters of the day will be forgotten; remembered, indeed, if only because their works are wrought in the imperishable material that will secure them to future generations.

Why is it that we have no such school in England? Why, although the Royal Academy offers to its students a prize for a special design for a medal, are there no competitors? It is because the art of the medallist is not understood in this country, and, not being understood, receives little or no support. It is because a vague idea floats in the average mind that the art consists chiefly in stamping tokens out of lead or white-metal, with a design, badly or commonly executed, standing out in frosty relief from a shiny background, to celebrate some such commonplace event as an annual boat-race, or, in

highest flights, when turned out in silver to record to our soldiers' honour some battle or campaign. But it seems to be an essential condition of these productions that fine design, worthily understood, must in every case be excluded.

These "medals," illustrative of the depth to which the art has been degraded in this country, almost without protest or even appreciation, are to a work by Roty what a vulgar and inartistic colour-print is to a picture by Raphael, Rembrandt, or Velasquez. There is no exaggeration, no sort of hyperbole, in this statement, for everyone who is familiar with the work of the master I have named will agree that in his finest medals the exquisite beauty of the Greek is united to the life, the fancy, and imagination of the Renaissance. The place of France in the arts of painting and sculpture is admitted throughout the whole world, with unstinted admiration; yet in neither has she asserted more absolute supremacy and attained to greater heights than in the productions of her medallists' mastery.

It is not that we have lacked artists capable of executing fine medals. Indeed, the main reproach against the coinage designs in the competition of

a few years ago was to the effect that they were rather medals than coins. Besides, this reproach, not an uncommon one in similar circumstances, may not unfairly be urged against one at least of the latest designs of the recent coinage of France. The sculptor, therefore, who frankly modifies his handling and accepts the limitations that are imposed as well as implied by the conditions of the medallist's art, is quite competent to carry out such work. But we have not so many sculptors of distinguished ability in this country that they can spare themselves for small work such as this, when commissions for statues are to be placed, and when important public schemes, promising greater honour and profit than are likely to accrue from the execution of a medal in the midst of an unappreciative public, are awaiting their turn. So it comes about that in the majority of cases the few who are not discouraged by the frigid commercial incompetence shown in most of the ordinary medals struck each year, are content to place the order in the hands of middlemen, who may usually be trusted to produce a new insult to the medallist's art or to "design" the disc as he would engrave a die for your note-paper.

It must be borne in mind that the medal, properly considered, is not exactly sculpture. Vasari was happy in his definition when he described the medallist's art as the link between sculpture and painting, with the colour left out. Less severe than sculpture, it is not less dignified; and it is bound down by conventions of low relief, and by compulsions of composition and design, dependent on shape, from which sculpture, even when in low relief, is in a very great measure free. But, on the other hand, it is able to some extent to play with the rules that govern it, and it so far allies itself with painting that it is usually under the influence of the prevailing taste or fashion of the day. Mr. Keary, speaking out of his respect for classic tradition, declares that in a medal "perspective is entirely out of place," but that is a rule against which the genius of the modern Frenchman has rebelled and has triumphed in their revolt, and, demonstrating to what degree perspective may be *in place*, has justified himself by the success of the practice.

In England, so far as I am aware, the one medallist of very distinct ability who is devoting himself to the art almost exclusively is Mr. Frank Bowcher, a young artist whose talents may well

encourage him to look confidently into the future. He is, so far as I am aware, the only one of his countrymen who, having a sound English education in sculpture, has grafted upon it the knowledge that is to be derived from the study of modern French work. A "National Scholar" of South Kensington and a six years' pupil of Mr. Onslow Ford, he has profited by the advice of M. Roty, M. Chaplain, and others, and has sown here the seeds of a tradition which may perhaps develop as our school of sculpture has developed within the last score of years.

There can be no doubt, I think, that this foreign influence is wholly beneficial. There is nothing in it that is un-English—except perhaps in such work as that of M. Levillain and M. Charpentier—nothing that may not well be accepted by us as frankly as the French accepted the landscape art of Constable. It is modern, it is decorative, reticent, dignified, delicate, tender, graceful, and pure; it is all these things—with a clear recognition of the requirements of the art and of the special demand upon the intellectual capacity of the artist. It is not sufficient, when making a design to celebrate an event, merely to picture with bald assertion its central incident or



FRANK BOWCHER.

Drawn by Himself.

particular figure. Imagination, fancy, symbolism must always be brought into play, allied to a sense of beauty of form, of arrangement, and of execution—wherein the artist may be known and separated from the mechanical, if conscientious, workman who spreads the blight of his heavy and insensitive hand and brain over every art that he chills with his practice. Similarly with portraiture. It is no more sufficient on a medal than in a picture, to render with mathematical accuracy and truth the features of a sitter; character and expression—and of that expression the most individual and the most personal—are necessary to a fine work; the smile that lurks about the corner of the mouth, the illusive glance, the most delicate, almost impalpable variation of modelling that ensembles the face when an idea, attendant, maybe, on some characteristic train of thought, crosses the mind—all those traits which are seen and caught only by the man of keenly sensitive temperament, but which, united, make a work of art.

It is only men with such capacity as this who can raise the medal from the depths into which, in England, it has been trampled. It is

only they who can cast the events of their time into metallic history, beautifully seen and exquisitely recorded. There is little need for them now, when the art has been so charmingly adapted to modern requirement, to attempt to model themselves on the masters of the eleventh century and of the fifteenth, when Pisanelli, Cesari, Matteo de Pasti, and Benvenuto Cellini were executing commissions which nowadays are

your thumb, set out upon the special path which had been exclusively trodden before him I believe, by no other in this country than Mr. W. G. de Saulles. This talented craftsman, who is the engraver at the Royal Mint, has done much good work in the feeling of the French school, and is not only a modeller and artist of exceptional gifts, but the most expert man in England, perhaps, in the use of the graver. There

could be no better model to take by one who was following the art and mystery of the medallist. Mr. Bowcher proceeded rapidly, producing medals, both struck and cast, in quick succession. The first in the former category was modelled in 1886, a design executed for the Khedive of Egypt, Tewfik Pasha, the dies being cut at the Royal Mint. Then came the medal of award for the Cope and Nicol School of Painting, South Kensington; next the London Corporation medal on the



MEDAL OF AWARD FOR THE COPE AND NICOL SCHOOL OF PAINTING.

frequently confided by vestries and the like to the care of the Philistine craftsman. Moreover, the history of the art has proved that the various epochs have had little inter-relation—that nothing but a general feeling for the art links those periods together: whence it may be concluded that each separate epoch sprang from the inspiration and necessities of its own time, and that this natural demand and absolute modernity form the secret of the extraordinary perfection of expression which each in its own way successfully attained.

It is to the latest, as the most perfect, expression of the art to which Mr. Bowcher seeks to bend his talent. The hard precision, mechanically complete and technically immaculate, of a former generation has given way to a method not less accomplished, not less exquisite in execution, hardly less classic in its intention, coloured by a return to the romantic handling of the Italian renaissance, refined and modernised. A figure, nowadays, is no longer an uncompromising sculpturesque symbol in the medallist's hands, but an attempt at truthful rendering of living flesh and blood—not stiff in arrangement, but as suave and graceful in composition as the artist can make it, and as pleasing in its purely decorative design as imagination can inspire or example suggest.

Guided by these principles, Mr. Bowcher, who is as much at home in setting up a colossal statue as in modelling a head not so high as

occasion of the visit of the King and Queen of Denmark to the City, with a particularly happy reverse; then, in the order indicated, a presentation gold medal to Baron Schröder; the Corporation medal on the opening of the Tower Bridge; the presentation to Sir Hermann Weber, for the Royal College of Physicians; the excellent memorial medal of Professor Huxley for the Royal College of Science (see p. 157); the medals of award for the Royal College of Art and the Royal College of Science—a commission from the Science and Art Department; the presentation medal of Sir Joseph Hooker (the obverse only) for the Linnean Society; the obverse and reverse of the Dr. Bisset Hawkins medal, for the Royal College of Physicians; as well as the charming design of the Royal College of Music (see p. 158); the medal struck by the Rajah Supendro Mohun Tagore on the occasion of the marriage of the Duke and Duchess of York (see p. 158); and, among other designs and medals, a decorative and impressive portrait of Her Majesty the Queen.

The cast medals and plaques comprise an important series in themselves: the modelling of Signor Antonio Redaelli; Mrs. Frank Bowcher; Madame Charlotte Boyd; Mr. Auguste Derouette; Mr. C. H. Bowcher; Mrs. C. Sanford; Mr. Charles Welch, the Guildhall Librarian; the reverse to the portrait of Sir Hermann Weber by the distinguished French medallist, M. Alphonse Dubois; a bronze plaquette of Dr. Parkes Weber

(obverse and reverse); a medallion of Sir John Evans, K.C.B., for the Numismatic Society; a medallion of Sir George King, K.C.I.E.; and of Dr. D. D. Cunningham, C.I.E.

In these numerous works, as has been said, Mr. Bowcher has been influenced by French practice, especially that of M. Chaplain, who, with M. Roty, is incontestably at the head of French medallists. Thus, the reverse of the Huxley medal, in its architectural background, somewhat recalls the background in that artist's noble medal of the Paris Hôtel de Ville; and in the reverse of his "School of Painting"—one of the most charmingly composed of all—the sitting figure is clearly inspired by that in Chaplain's "Roubaix" medal. But there is no direct imitation, still less any hint of plagiarism, nothing more than is amply justifiable, and, indeed, desirable. As a matter of fact, closer borrowing is to be found in more distinguished masters, as when Chaplain, in that very "Roubaix" medal, reproduced in 1890 the exquisitely treated work-basket which appears in Roty's "Secondary Education of Young Girls," which had been struck six years before. Mr. Bowcher has wisely chosen his own noble model and is working out his own artistic individuality.

It is but a very few months since I was reminded by the late M. Jacques Wiener, the distinguished medallist of Belgium, that he was the last living practitioner who from first to last had engraved his own steel dies entirely with his own hands. The fact is that, although most if not all modern workers have themselves cut dies, modern medallists have taken advantage of the newest methods, and the "graveur en médailles" has simply become a "médaillieur." His knowledge of effect is the same, his aims are coincident; but he sees no object in pursuing the slow laborious system that used to be practised, when he can gain freedom, save time, and increase effect by seizing the advantages of recent inventions. Nowadays the medallist commonly works out his design in wax, upon a disc of plaster about twelve or fourteen inches in diameter. From that a simple mould or matrix is made, a plaster-cast is taken, whereupon the artist can complete his work in the utmost perfection. Then, to ensure against accidents, a metal casting may be made, and from that a

reduction to the size required for the ultimate work is made by means of the "reducing machine."

It is this machine which has made possible the modern revival and has revolutionised the taste of designer and public alike. It was invented by Contamin, who based it upon that *tour à portrait* which Hulot produced in 1766, whereby several now celebrated engravers were helped to fame. Contamin's machine, we learn from Mr. Forbes, was first exhibited in Paris in 1839, and was sold to the Munich Mint; while a similar invention, devised at the same period by the English engraver Hill, was acquired by Wyon for £2,000, and was ultimately disposed of to a private mint in Paris. From that city comes the machine, based by the French inventor M. Ledru upon the two already referred, now in use at the Royal Mint. It is therefore clear that a well-served medallist need trouble himself nowadays about little beyond the primary modelling and the final result, correcting with his own hand only the slightest touches, more often confining himself to giving directions to the professional engraver.

The great majority of the artistic medals at present in the world—(in the great collection of France there are not fewer than 200,000 in all!)—are cast, not struck. There is in these a charm of surface, of patina, of the metal itself, which the struck medal, with all the added beauties of exquisite finish and detail which it allows, can hardly give. On the other hand, the production of the cast medal is much slower, much more



THE HUXLEY MEDAL

uncertain, and the number of fine copies that can be produced is infinitely smaller. All the early medals were cast, being first modelled in wax and then cast by the *cire perdue* method, and usually worked over by the chaser afterwards; indeed, it was not until the beginning of the sixteenth century that dies, hitherto used only

for coins executed in low relief, were employed for larger and bolder work. The medallists of those days always cast in bronze or lead, and only proceeded to use silver and gold as a taste became more luxurious in choice of material preferred the more precious metals. For my own part, I always prefer a struck medal to be in *mat* silver, as the work, with all its variations



OBVERSE OF THE ROYAL COLLEGE OF MUSIC MEDAL.

of light and shade, can be better seen. Sometimes, it is true, a fine bronze may be obtained, but it usually happens that the colour of the metal, or the artificial patina or the sticky glint of the varnish, interposes a disagreeable quality between the medal and the beholder's enjoyment.

There is another enormous advantage enjoyed by the medal. Those who have the taste for this form of art may enjoy the utmost delight by becoming the possessors of a collection of masterpieces at a relatively insignificant cost. But there is another attraction, in some respects greater still. It must be remembered that there is a double interest in medals—the artistic and the historic. Judged by the historic qualification, the medal stands supreme, and offers advantages which Englishmen have been unaccountably slow to realise. Abroad it is not so; it is there a practice generally recognised that all great events, private as well as public, may be commemorated by a medal, and not only are the former thus felicitously celebrated, whether in portraiture and allegory, wars, coronations, treaties, alliances, and what not, but marriages, births, and deaths, appointments and resignations, anniversaries of all kinds, honours received, religious festivities celebrated, and religious faith cherished: all these are legitimate subjects for the medallist, and treated with as much sympathy as skill. In England, if we desire to show a man especial honour we commonly have his portrait painted (a very laudable practice in itself) and present it, more often than not, to some other person, body, or institution than himself. In France, under similar circumstances, or in the

ease of a domestic rejoicing, such as a marriage, christening, or a silver wedding, or, on the other hand, a scientific discovery or a commercial triumph, a good medallist is often commissioned to engrave a medal, a proof in gold or silver is handed to the hero of the event, and copies in bronze are distributed to his friends or, as may be the case, to the subscribers: everyone interested thus has a memorial of the event, a work of art has been called into existence, which has therefore a value of its own, and there is the added satisfaction that the occurrence has been committed to the care and the remembrance of the ages in the most permanent manner and in the most durable material known to man. Nor does the cost compare ill with other means of similar celebration; in England steel dies ready for striking may be wrought and cut for £100 to £150, the work of an artist of skill; even single portraits may be obtained from £40 and upwards, while the cost of the reproductions is insignificant—hardly more than a few shillings apiece.

As I write I think of the opportunity which presents itself in these sad times for Englishmen to take advantage of the art. Within a few short weeks mourning has been carried into a thousand homes—mourning for the brave and the noble who have fallen in battle. Who would not wish to retain some memorial of heroes who have gone?—who would not place in the hands of every one of his kinsmen, even of the wider circle of his countrymen, an effigy, small, beautiful, and truthful, of the face that turned its last living look upon the foe and bravely earned the laurels of its martyrdom? It is thus that the art of Mr. Bowcher and his compeers places itself at the service of the dead and the disposal of the living, and offers, if not an earthly immortality, at least a souvenir in perpetuity, recalls and sanctifies to present and

future generations the glory of the hero and the love of survivors, and pays the homage to his features and his fame that only art can adequately bestow.

future generations the glory of the hero and the love of survivors, and pays the homage to his features and his fame that only art can adequately bestow.



OBVERSE OF MEDAL STRUCK BY THE RAJAH SUPENDRO MOHUN TAGORE IN HONOUR OF THE DUKE OF YORK'S WEDDING.



THE BATTLE OF FLODDEN FIELD.

Drawing for a Bas-relief in Metal.

NOTES ON SOME UNFINISHED WORKS OF SIR EDWARD BURNE-JONES, BT.

BY HIS SON.

MANY of the unfinished works of Sir Edward Burne-Jones which are now being exhibited in the garden studio of his old house, "The Grange," may be conveniently classified under three heads:—

(1) Cartoons or designs in water-colour or pastel for oil pictures.

(2) Oil pictures begun, but for some reason or other discarded, and repainted in their final form upon another canvas.

(3) Pictures intended to be completed, but left unfinished.

In speaking of them I propose to follow the order of these divisions, adding, where possible, such notes on the histories of particular pictures and on the artist's method of work in general, as may perhaps be of

interest to the public, and, in more technical details, to students also.

First let us consider the cartoons or coloured designs for oil pictures.

It was my father's almost invariable custom, after he had roughly sketched out the plan of a picture, and at the same time that he was making studies from the model for various details—hands, feet, drapery, etc.—to draw out upon brown paper, the same size as the intended canvas, an elaborate scheme in colour for the picture he was about to paint. This preliminary design or cartoon was usually drawn in pastel or water-colour, often in a mixture of the two, a medium which he found convenient for rapidly giving a



DIES DOMINI

general idea of the effect which he wished to produce. This was the only way in which he cared to employ pastel, and he never sought to achieve such highly finished work as is usually associated with this material.

In several instances he developed these original cartoons into pictures, as in the case of "King Cophetua," "The Annunciation," and "The Depths of the Sea," and it is interesting to compare these earlier schemes with the completed pictures which bear the same names. None of these particular cartoons is included in the present collection; each is in the possession of the private owners. They are mentioned only as examples of a system which my father found convenient in the long run, though it necessarily involved a great amount of extra but ungrudged labour. He preferred to conquer his first difficulties in this comparatively irresponsible and easily manipulated material, to "teasing" the canvas or making a subsequent correction which, however carefully erased, might possibly one day assert its presence. When such an alteration became imperative upon the final oil picture, he was scrupulous in the matter of scraping, turpentineing, and even chloroforming out the original error, before painting over it.

When the cartoon was completed, it would be traced by an assistant and transferred to the canvas upon which the finished picture was to be painted. The design was then drawn in, usually by an assistant, in thin monochrome (burnt sienna, raw or burnt umber, or terre verte), and the real work of painting the picture would begin. My father himself would start with the brighter portions in pure flake white, lumping it up, and patting it on and dragging it over, so as completely to cover the warp and woof of the canvas and form agreeable surfaces, which were allowed

to get bone-dry before the final glazes were applied. He never painted into a "tacky" or half-dry surface, believing that such work had a tendency to darken. Indeed, in all matters relating to the permanency of his painting he was scrupulously careful, and never employed a colour about the durability of which chemists had expressed any doubt. He would often lament the comparatively

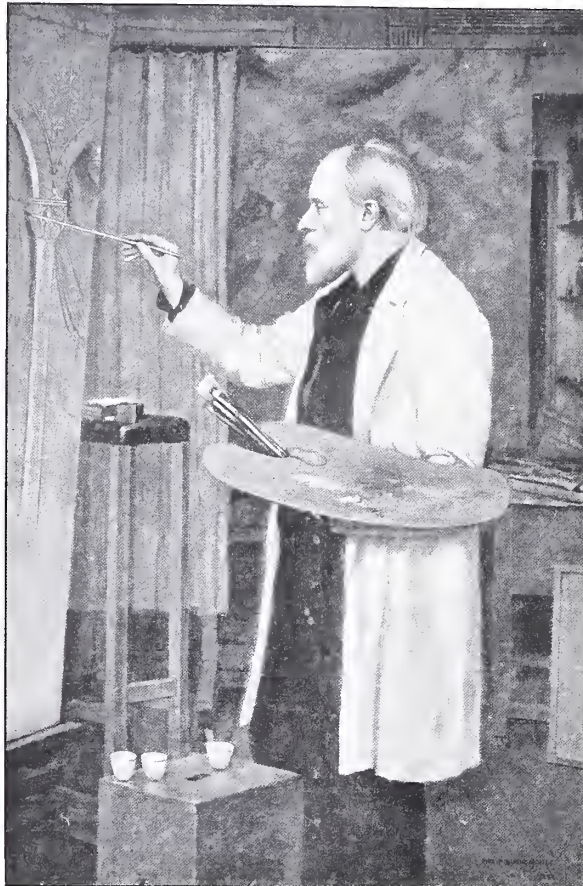
limited palette which this restriction implied, and, among colours tabooed, he especially regretted Indian Lake and Dragon's Blood.

The vehicle for thinning paint which he always used of late years was a tripartite compound of equal quantities of copal, linseed oil, and spike oil (of lavender). A store of this mixture, carefully measured out, was kept in a little bottle, and a few drops were poured out each morning into a clean cup, and a little more spike oil added to dilute it further. This was used sparingly. He allowed no collection of old or stale paint to accumulate upon his palette, which was cleaned daily.

In addition to the great number of careful studies in pencil for heads, hands, feet, etc., little models in wax or other material

were nearly always prepared, from which further drawings were made, and it was from such small models that he studied the lights and shades on the throne of "King Cophetua" and the roof of the canopy which covers the sleeping figure of "Arthur in Avalon." For the large picture of "The Sirens," never completed, the cartoon for which (9) is now on exhibition, a beautiful model in wood of an ancient ship was constructed for him, with little sails spread to the wind, made in metal so that they remained puffed out, and from this drawings were prepared.

The amount of underground work which went to the preparation and completion of a picture was enormous. Though privileged for so many years to be a spectator of his patient and labor-



SIR EDWARD BURNE-JONES AT WORK.

From the Painting by Sir Philip Burne-Jones, Bart. By Permission of the Berlin Photographic Company, London, W.

ious life, I am even now amazed to think of the immense amount of work which my father got through in the course of those years. His industry was indefatigable, and I never saw him idle. He was down punctually by eight o'clock



MODEL OF HELMET FOR "PERSEUS."

work after dinner in the evenings as well, at cartoons for stained-glass windows, and he only gave this up when considerations affecting his eyesight compelled him to do so. In this connection it may be recorded that only one of his eyes, his right, was of any real service to him, the other being too dim for him to see anything clearly without glasses.

A peculiarity which always surprised me was his preference for working with the door of his studio wide open; the noises and traffic in the passages and on the staircase of a busy household never seemed to disturb him, and he appeared not to be averse, during the long hours of work, to this slender communication with the outer world.

He allowed himself few holidays, and, towards the last, he got really to hate the idea of them. He could not endure the notion of spending a day without work, and he never spent such a day. He rarely left London. When he did it was only to go to his house at Rottingdean, where another studio awaited him, which he eagerly sought and reluctantly left. Many of the illustrations for the Kelmseott Chaucer were prepared here.

In a diary of his work appears the following note under date 1897: "Worked on the picture of the Sorcerer, not yet named." This was a painting on panel for which the cartoon (6) is on exhibition, and has since been called "The Wizard." It was never completed. In it a

every morning, and, after breakfast and seeing to such letters as required his personal attention, went upstairs to the studio and was ready to start work by nine o'clock, and in his studio he remained, with the exception of half an hour for lunch, for the rest of the day; and this was his day's work always. For a great number of years he used to

magician is depicted disclosing the vision of a shipwreck in a magic mirror to a girl who stands beside him. Though this was one of the latest pictures upon which my father was engaged, the design, substantially the same as far as the figures are concerned, dates from quite early years. This was the case with a great number of his pictures, and it is notable with what fidelity he clung all through his life to designs made in his youth. The "Chant d'Amour," for instance, finished in 1877, made its first appearance as a small white sketch upon a piano in 1861, and the original designs for (21) "Love's Wayfaring," (31) "Venus Concordia," and (18) "Venus Discordia," date from nearly thirty years ago. Perhaps the most remarkable instance of the resumption of an early design in later years is that of "The Prioress's Tale," about which the following notes from the diary above alluded to will speak for themselves:—

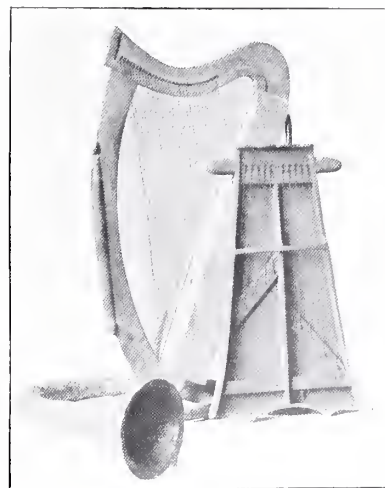
1858. "In the spring I painted The Prioress's Tale upon a cabinet."

1898. "I worked upon The Prioress's Tale."

The second allusion is to a water-colour painting exhibited in the New Gallery in 1898. The forty years which intervened made no essential difference to his first design.

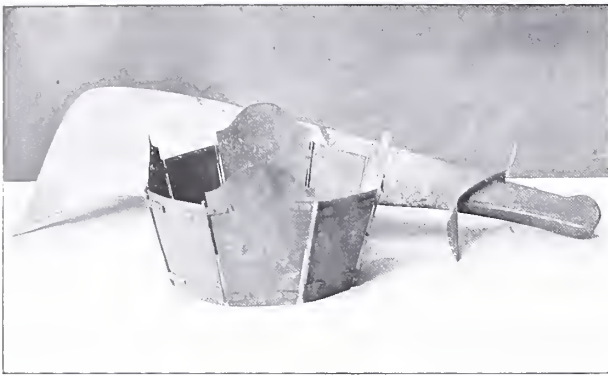
(11) "The Finding of Medusa" and (15) "The Death of Medusa" are cartoons for pictures which were never painted, and are enlarged versions of the small coloured designs for the "Story of Perseus" (31, 32, 40), from which a complete idea may be gathered of the general scheme of arrangement for the "Perseus" series of pictures.

They were first planned in 1875, and were intended to go round a drawing-room in Carlton Gardens (Mr. A. J. Balfour's). The painting of some of them ex-



MODELS OF MUSICAL INSTRUMENTS FOR "ARTHUR IN AVALON."

tended over a great number of years, the constant inflow of new ideas and fresh plans for pictures necessitating, in this case, as in so many others, the putting aside of work already begun. These designs underwent much modifi-



MODEL OF CROWN AND SWORD.

education in the course of their development, and some of them were dispensed with altogether. It was originally intended to intersperse the oil paintings with other designs executed in gilt and silvered gesso upon a ground of oak. The subjects selected for this treatment were "Perseus and the Graiae" (this was actually carried out in the material alluded to, but the oak and gesso cracked, and it was repainted upon canvas in oil), "The Birth of Pegasus and Chrysaor" (finally not included in the scheme), and "The Court of Phineus" (never carried out). Some of the pictures were never completed—*e.g.* "The Arming of Perseus" and "Perseus and the Nereids," though these two were carried far enough to justify their being added to the series after my father's death.

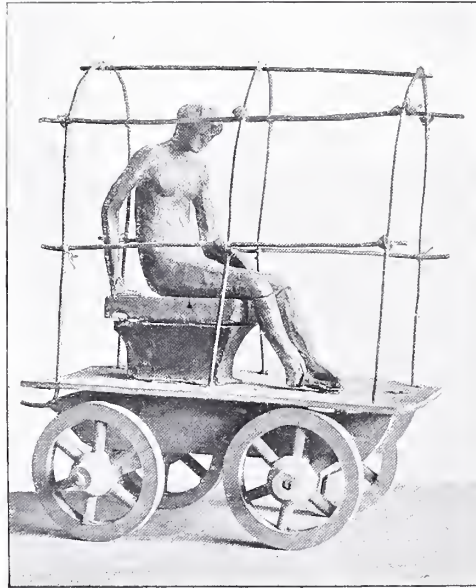
"The Finding of Medusa," "The Death of Medusa," and "Atlas" were never finished. The completed pictures of the series now in Carlton Gardens consist of "Perseus and the Graiae" (both in gesso and also oil), "The Rock of Doom," "The Doom Fulfilled," and "The Baleful Head."

It was a constant source of regret to my father that in the press of other work he had never found it possible to sooner complete this series of pictures, and, as time went on, he made a special point of finishing the last of the series—"The Baleful Head," where Perseus shows Andromeda the reflection of Medusa's

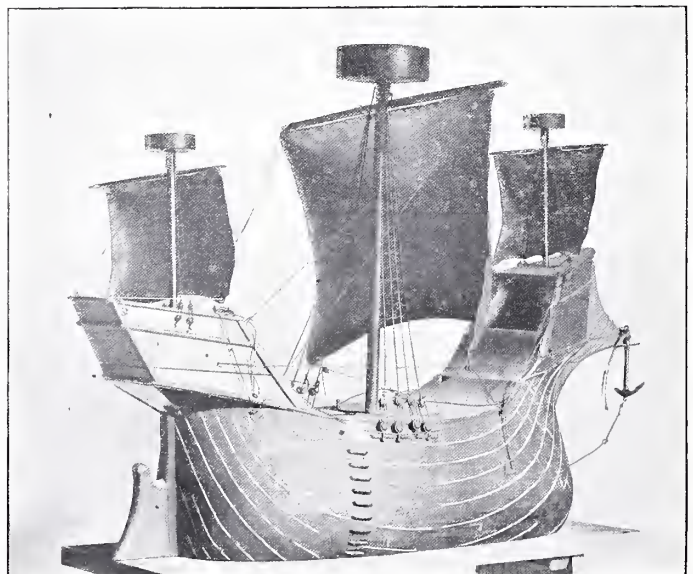
head in a fountain—lest, as was unfortunately the case, he should never finish all the others, and in order that, whatever happened, the series should be intelligible as a whole and end with its proper conclusion.

A tribute should here be paid to the owner's great patience and consideration for the difficulties which my father found in fulfilling this important commission. As the years went by, Mr. Balfour was naturally anxious to see the decoration of his room completed, but he never once, by word or action, embarrassed my father (whose own anxiety on the subject was very great) or attempted in any way to hasten

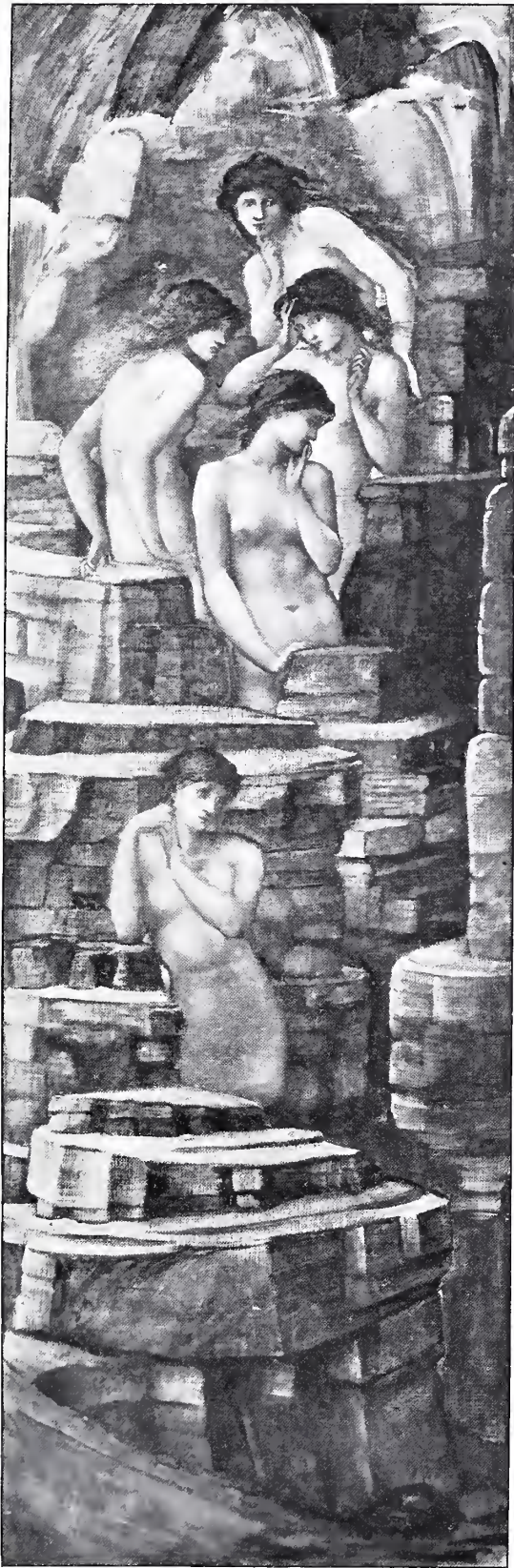
him in a matter which he understood did not admit of haste, and my father fully realised and deeply appreciated his considerate conduct. "The Passing of Venus" (33) is another cartoon, itself unfinished, though of a slightly different order to the others already mentioned, being a design for tapestry. William Morris had died in 1896. The last entry ever made in the diary to which I have before alluded, contains this sentence:—"Began a design for tapestry of the Passing of Venus, that the traditions of tapestry weaving at Merton Abbey might not be forgotten or cease."



WOODEN CHARIOT AND MODEL FOR "THE PASSING OF VENUS."

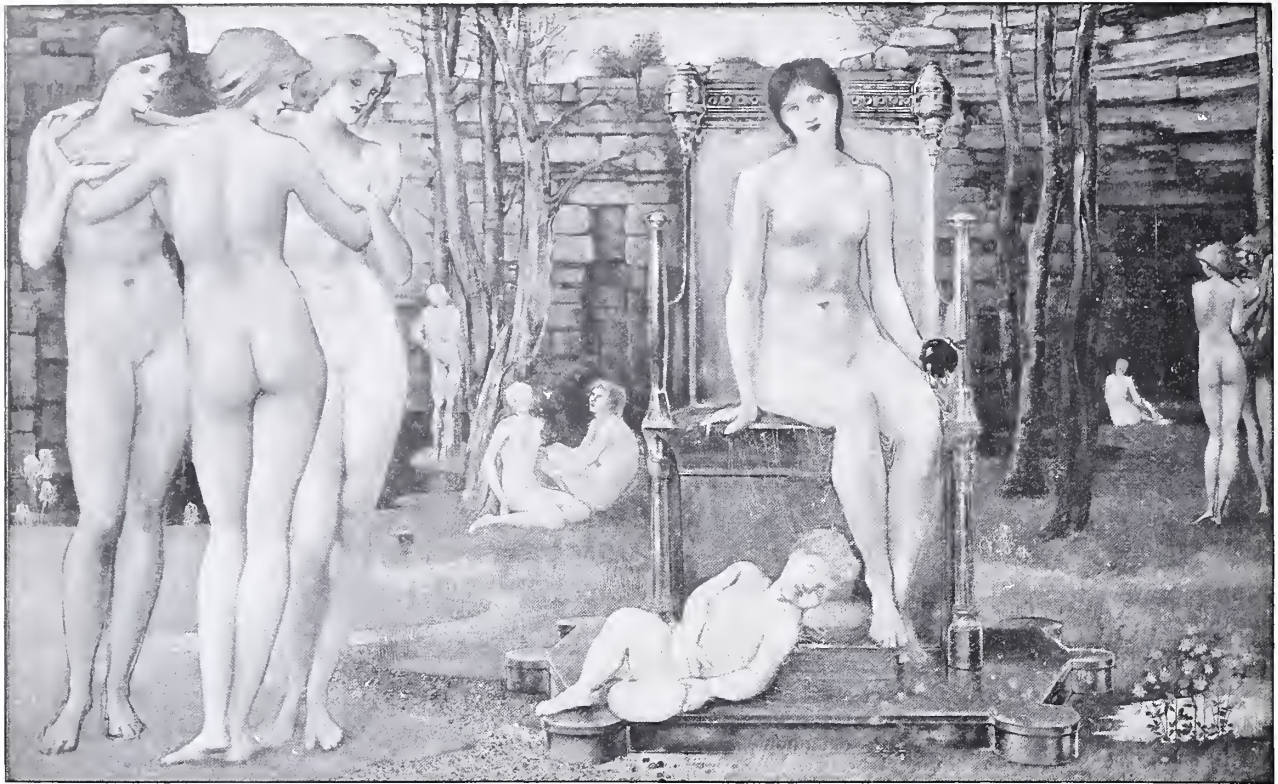


MODEL OF A SHIP FOR "THE SIRENS."



THE HILL FAIRIES.

From the Unfinished Pictures by Sir Edward Burne-Jones.



VENUS CONCORDIA.

From the Unfinished Picture by Sir Edward Burne-Jones.

It is now being produced in tapestry by Messrs. Morris. The design first made its appearance upon a fan in water-colour, and was not begun as a picture (47) till 1881.

In the painting, a company of girls, in an upland valley, are suddenly startled by the appearance of Venus drifting in her wing-borne chariot among the hills. In the cartoon a figure of Love is introduced, and the grouping of the girls and the background is different.

Two small pastels (30 and 37) represent scenes in connection with the Nativity. In the first a king and a shepherd, as typifying Riches and Poverty, are being led by angels to the new-born Christ, while in the second are the Virgin and Child attended by angels. Larger versions of both these designs were painted for a church in Torquay, but much of the work on them was done by an assistant. They were also to have been enlarged, and painted as oil pictures of considerable size. Two huge canvases, with the figures traced out in monochrome, are all that remain of a scheme which was never to be realised.

To this class also belongs (8) "Love and the Pilgrim," a small coloured cartoon in pastel for the large picture of the same name, which, begun in 1877, remained for twenty years in an unfinished condition, and was only taken up quite recently and completed. It was originally one of

the designs which were made for "The Romance of the Rose."

"Dies Domini" (49), first designed for stained glass, was afterwards developed into a finished picture; while "Love's Wayfaring" (48) is a cartoon in charcoal and pastel for the large unfinished painting (21) to which I shall refer later.

Of the works of the second division, pictures begun, and for some reason or other discarded, two examples only are shown here; the half-finished "Garden of Pan" (17) and "Cupid and Psyche" (39). These would in all probability never have been finished themselves, and may, so to speak, be regarded as false starts. Why the painter put them aside and began them again I cannot tell. Possibly some peculiarity of the canvas or some detail of design upon which he thought he could improve, may have accounted for his stopping work upon these particular pictures and starting them afresh. Indeed, he never allowed any difficulty or increase of work to interfere with his purpose, and if he had once decided for any reason that a picture must, for its final welfare, be recommenced, he never shrank from the arduous work of beginning it again.

A memorable instance of this strong fixity of purpose occurs to me at the time of the destruction of "Love among the Ruins." This picture, it will be remembered, was painted in water-colour, and had been entrusted to a foreign firm



VENUS DISCORDIA.

From the Unfinished Picture by Sir Edward Burne-Jones.

for reproduction. A careless and ignorant photographer in their employ, mistaking it for oil, covered the entire picture with white of egg, in order, presumably, to "bring out" the colours more forcibly for photographic purposes. The result was that the picture was irreparably destroyed. It was my melancholy duty to inform my father of this accident. He showed little outward sign of the distress which I know he felt at the destruction of his work, but hastened back to London (it was during one of his brief so-called holidays at Rottingdean), and within twenty-four hours of the receipt of the news had, with his own hands, measured the ruined picture and written to his colourman for a new canvas of the same size, upon which, as soon as it arrived, he set to work in oil, and never rested till he had reproduced the lost picture in the more permanent medium.

We now come to the pictures of the third division—pictures whose completion was prevented by the hand of Death alone. Many of these had been in the studio for twenty or thirty years, put temporarily on one side through press of other work, but always with the intention of taking them up again and finishing them as opportunity occurred. Chief among these are "Venus Concordia" (34) and "Venus Discordia" (18), enlarged versions of small predellas originally designed for a big unfinished picture dealing with episodes in the story of Troy. The

many small pictures in this large composition had an architectural setting, and if it had ever been completed it would have been very unlike any other of the painter's work. No room could be found for it in the limited space available in the garden studio. Its chief interest lies in the fact that it includes in its scheme the original designs for so many well-known pictures, "The Feast of Peleus," "Venus Concordia," "Discordia," and "The Wheel of Fortune," besides the unfinished designs for "Fame" (25) and "Oblivion" (11)—all first appeared as subsidiary small pictures in this painting of "Troy."

In the two pictures "Concordia" and "Discordia" Venus appears as the presiding deity of the passions of love and hatred, so closely intermingled throughout the Troy story. The white space at the top of the "Venus Discordia" shows where the canvas was recently enlarged to correspond in size with the companion picture of "Concordia." My father never had time to paint over the blank canvas. For more than twenty years the head of Venus herself in the "Concordia," and the apple in her hand, remained by far the most finished portions of the picture, and it may possibly be remembered in this condition by visitors to the studio in former days. A few years ago (1895) it was completely repainted and the background re-designed. A photograph by Mr. Hollyer of the picture in its original state is in existence. Pencil drawings were made for both pictures in 1872.

The large unfinished painting at the end of the room, "Love's Wayfaring," was a work which my father had much at heart to finish; and he would probably have turned to it as soon as "Arthur in Avalon" had been completed. But this was not to be. Though the design for this picture was begun so long ago as 1871 (there is a note in the diary in 1872 mentioning it as one of four subjects "which above all others I desire to paint, and count my chief designs for some years to come"), it was only comparatively recently (1895) that the picture itself was started upon its present scale. The painting of it involved much physical strain, and the ascending and descending of the large scaffolding specially built for the purpose must have taxed the strength of the painter, now no longer a young man, to no small degree. It was also painted under difficulties. The posts of the scaffolding partially hid the picture from sight, and prevented a satisfactory view of it while it was in progress, the studio being small for so large a canvas. It was painted much in its present position, though it has been moved

forward a few feet. This picture also affords a good example of the use which my father made, in the early stages of his work, of the assistance of others. Some of the less finished heads of men and women in the crowd are roughly put in in monochrome, from my father's design, by Mr. T. M. Rooke, A.R.W.S., who was for so many years my father's devoted and valued assistant. These would of course have been entirely gone over by my father, but in this case, as in others where the surface to be covered was great, it would have been waste of time for him to have devoted days to the first "getting in" of the picture, a process which could be equally well carried out by another.

Two paintings (24 and 45), "Hill Fairies," are of interest, inasmuch as they were first intended for a portion of the design of "Arthur in Avalon," but were afterwards not adopted. As the original plan stood, the fairies would have been at either end of the picture, partially hidden among the rocks; but in the final working out of the composition it was found better to omit them,



VIEW OF THE "GARDEN STUDIO," THE GRANGE, WEST KENSINGTON, AS NOW ARRANGED.



LOVE'S WAYFARING.

From the Large Painting (Unfinished) by Sir Edward Burne-Jones.

and these designs (and one or two replicas of them which exist) are all that remain to recall the earlier scheme.

“The Battle of Flodden Field” (29) may be noted for the fact that it was a design for metal which was carried out by another than the painter, Sir Edgar Boehm having executed a bas-relief from the cartoon for a space over a mantelpiece at Naworth Castle.

“Amrora” (20), “The Beguiling of Merlin” (27), and “King Cophetua” (38) are all replicas begun of pictures which bear the same names. It may be mentioned that the background in “Amrora” was developed from a sketch made at Oxford in 1867, from a bridge over a canal near the railway station.

“The Fall of Lucifer” (13) is the only absolutely finished picture of importance in the present collection. It has been too recently exhibited to need further comment, unless it be recorded that the design was originally intended for mosaic, and that it was a composition in which my father took very special interest himself. I mention this, as it was the rarest thing with him to speak with satisfaction of his own work, and, indeed, it was only incidentally that I gathered how much this design meant to him, as I once learned, in a similar way, that “The Wheel of Fortune” was his favourite finished oil painting.

PHILIP BURNE-JONES.

“THE LANDSCAPE EXHIBITION.”

ALTHOUGH the “Landscape Exhibition” at the Dudley Gallery is a comparative new-comer among the annual picture shows—the one that has just closed is only the fifth of the series—it has already gained recognition as a particularly interesting and satisfactory

display of artistic convictions, and has taken rank as an institution of very real importance. There are several reasons why it should have sprung into immediate popularity. For one thing, it presents only work that is worthy of serious attention; for another, it exploits a group of artists who have many aims in common, and are in complete sympathy, but yet do not



HARLECH CASTLE

From the Painting by James Hill, R.I.

abate their personal preferences in matters of expression; while perhaps the most important point of all is that it does not err in the direction of undue size. It is large enough to give each one of the half dozen contributors an adequate chance of doing himself justice by

showing the extent of his range and the variety of his practice, but it keeps within perfectly reasonable limits, and does not run the risk of becoming wearisome by forcing upon its circle of supporters more things than they can comfortably appreciate.

In certain respects it may, indeed, be taken as a model of what an exhibition should be.

The absence of any jarring touch caused by juxtaposition of canvases which fight among themselves, and tout recklessly one against the other for the attention of the passer-by, makes

a little too conscious in the modern art exhibition.

Undoubtedly much of the charm of these collections that annually appear at the Dudley Gallery is due to the happy manner in which the artists responsible for the material of the shows accommodate themselves to the conditions of their association. They are all men who have in past years made special claims upon the attention of the public, and have earned honorable places among popular favourites by consistent excellence of production. Mr. R. W. Allan is a robust painter of the open air, with a strong sense of effective arrangement and a sincere desire to record faithfully and expressively what may be termed the dramatic contrasts of Nature. He is observant and judicious, and works with a sure confidence that never leads him into misapprehension of what is pictorially appropriate. Mr. Aumonier's art is more concerned



A NORFOLK WHERRY.

From the Painting by Leslie Thomson, R.I.

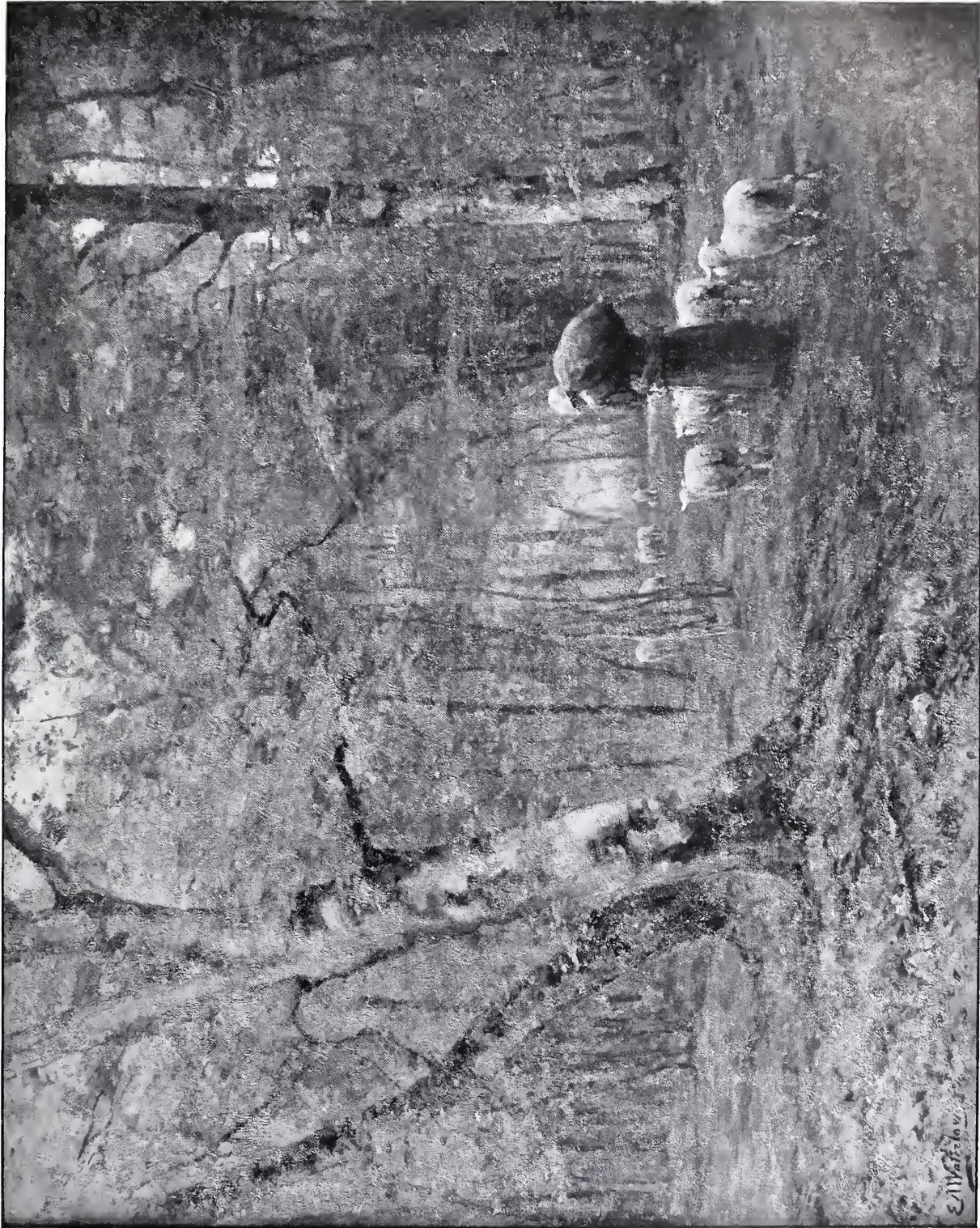
it curiously persuasive. It has a pleasant restfulness and harmony, a touch of quiet refinement that appeals to people of taste, and it lacks entirely that suspicion of the auction-room or bazaar which is always a little too prominent in the larger galleries, with their jumbled collections of pictures that represent every possible phase of aesthetic belief and every type of reasonable or unreasonable ambition. A few score works at most suffice to fill the room. The majority are to be measured in inches rather than feet; they make their appeal not by impressiveness of scale and obvious professions of prolonged labour, but rather by the pleasing suggestion that each artist has worked to satisfy himself, and has been misled by no false craving for sensation or display. The atmosphere is a wholesome one, clouded by no affectations or artificialities that rob the general effect of dignity, and force into the foreground that commercial intention of which we are generally



STORM WINDS OF AUTUMN.

From the Painting by Robert W. Allan, R.W.S.

with the daintier subtleties of atmospheric colour, and with delicate refinements of illumination. Unlike Mr. Allan, who finds his best material on the rugged coasts of northern Britain, he loves the quieter scenery of the south of England,



THROUGH THE WOOD.

From the *Painting* by Ernest A. Waterloo, A.R.A., P.R.S.W.S.



THE BANKS OF A RIVER.

From the Oil Sketch by A. D. Peppercorn, R.I.

and studies the rolling downs and the rich river meadows that give their particular character to such counties as Sussex or Hampshire. He understands completely the wayward varieties of weather that are characteristic of the district he loves so well, and records with delightful simplicity every aspect of a familiar countryside. To compare with him Mr. J. S. Hill is to contrast two very different ways of treating the same type of motives. Both artists affect pastoral subjects, but while Mr. Aumonier sees in them opportunities to play especially with the little delicacies of aerial effect, Mr. Hill uses them to illustrate a sombre conviction concerning the dignity and reserve of Nature. He feels not so much her gaiety as her strength, and sympathises less with her lighter moods than with her impressive severity. She is to him great, mighty, and unapproachable, and he paints her with a respect so devout and thorough that it impresses upon his pictures a kind of monumental calm. She is not a companion, an intimate associate for whom he can feel affection, but a goddess whom he worships in due humility.

The three other artists who complete the company have in common a true poetic instinct, to which each one gives expression in his own individual way. Mr. Peppercorn subordinates the detailed actuality of landscape subjects to a generalised impression of the effect they produce as a whole. He puts everything out of focus, as it were, and sees the large mass and the broad simplicity of what is before him rather than its small variety and busy elaboration. Yet his work is never empty or formless, and is

certainly never incoherent. Mr. Leslie Thomson looks at Nature in somewhat the same way, but he derives greater enjoyment from study of component parts, and designs a busier pattern than Mr. Peppercorn cares to arrange. To Mr. Thomson, indeed, must be given the first place in the whole group as an instinctive decorator. He is a realist, in that he paints with the sincerest respect for his model, but he sacrifices nothing to convention, and never spoils his admirable draughtsmanship by formal pedantry. His colour, too, carefully analysed and thoughtfully arranged as it is, has true harmony and



SPRING.

From the Painting by J. Aumonier, R.I.

spontaneity, and its discreet management does not preclude the freshness that comes from well judged and ordered accident. Mr. E. A. Waterlow's sense of decoration is not less deliberate, but it leads him more in the direction of studied elegance. He enjoys arrangements of suave line and delicate form, and he prefers a tender brilliancy of colour to those deeper and richer tones that are affected by nearly all his comrades in the Landscape Exhibition. He occupies the position of the tenor of the troupe, and to him are assigned the love songs and the lighter sentiment that saves the whole combination from seeming too deeply engaged with the serious side of life.

It is obvious that such a partnership is calculated to give results of an unusual kind, and to raise the picture show to a higher level than it can often be said to attain. Certainly

there is no exaggeration in saying that the Landscape Exhibition is a model one. Its success proves that lovers of art have already appreciated its value, and have found its attractions irresistible. Doubts that were first expressed as to the wisdom of such an association of a small company of artists for the public demonstration of their capacities, have completely disappeared; and this annual display has come to be regarded as a factor of marked importance in the making of contemporary art history. It would be pleasant indeed to see more of such combinations. They would sensibly help on artistic development; and by minimising the evils that are almost inseparable from the public presentation of the artist's work, they would do much to make unnecessary that modern outrage on true æstheticism, the exhibition picture.

THE VANDYCK EXHIBITION AT THE ROYAL ACADEMY.—I.

BY ERNEST LAW, AUTHOR OF "VANDYCK'S PICTURES AT WINDSOR CASTLE."

LAST summer was celebrated in Antwerp the three hundredth anniversary of the birth of Vandyck by, among other commemorative festivities, a choice and representative exhibition of his finest works, gathered together from all parts of the world. So great was the success achieved by that exhibition, and so much appreciated was it by the connoisseurs and critics who flocked from all countries to visit the display in the Musée des Beaux Arts, that it became as inevitable as it was fitting to repeat a similar exhibition this winter in London, Vandyck's second home, the scene of some of his greatest achievements and the place of his death and burial.

That this should be resolved on was the more natural and easy seeing that by the admission of the Flemish authorities and by the universal opinion of visitors of all nations, it was owing to the beautiful pictures contributed by British owners that the success of the display in honour of the great Antwerp painter was mainly due. Many of these masterpieces are naturally to be seen again in England on the walls of Burlington House, reinforced by others of equal beauty and value, which their owners had shrunk from entrusting to the hazard of a long journey across the seas.

While, however, the pictures of the master collected together by the Royal Academy are, in many points, as worthy of admiration as those at the Antwerp exhibition, and as representative of the painter's best work, in one respect there is a certain deficiency in London as compared

with the Belgian city. I refer to the paucity of pieces of a sacred or historical nature—compositions, in fact, other than portraits. Now there are few great artists whose style, at each period of his career, reflected so strongly the dominant influence under which he happened to be, who was so "impressionable," as one might say, to his artistic environment as Vandyck. Not that such influence affected him in an imitative way; on the contrary, he completely transformed and made his own each successive style, by which his artistic development was moulded. But this fact rendered him all the more an artist astonishingly varied in aspect; and no mere collection of his portraits can ever do him complete justice or convey an adequate idea of the full extent and scope of his versatile powers.

Vandyck, we must remember, had four distinct phases—first, his early Flemish style, under the tutelage and influence of Rubens, when he mainly devoted himself to religious and historical compositions; secondly, his Genoese or Italian style, when he fell under the spell of the great Venetian portrait-painters; thirdly, his Italo-Flemish style, in which he painted both portraits and sacred compositions, and in which we can trace the reaction of Flemish types and traditions, modifying in their turn his Italian manner, and transfusing it with an unapproachable brilliancy, radiance, and delicacy of tone; and fourthly, his English style—if it may be so called—in which his own peculiar qualities of distinction, grace, and refinement, blended with all



GEORGE DIGBY, EARL OF BRISTOL, AND WILLIAM RUSSELL,
EARL OF BEDFORD.

By Vandyck. Lent by Lord Spencer. Photograph by Braun, Clement, et Cie.

he had learnt in Italy and in Flanders, reached their highest development in the portraits he painted for King Charles and his courtiers.

It is in the first three styles that the present exhibition is somewhat deficient, giving it rather a one-sided character. The reasons for this are evident and to a great extent unavoidable, representative works of his earlier periods being comparatively inaccessible. The numerous sacred pictures, for instance, which Vandyck executed in his first and third periods in Flanders, were almost all painted for churches, where for the most part they still remain; and though it was possible, after immense efforts and by an exceptional exercise of episcopal authority and influence, to induce the ecclesiastical authorities to lend these precious treasures to the second city of the kingdom of Belgium, no such favour, it is obvious, could be hoped for in the case of the British Royal Academy.

Again, in the case of the superb series of portraits painted by Vandyck for the Genoese nobility, it is not surprising that where Antwerp failed to induce the descendants of the artist's sitters to surrender for a few months the great ancestral canvases that hang hidden in the gloomy saloons of the palazzi of the Genoese aristocracy, London should be more fortunate.

Notwithstanding this, the Royal Academy may congratulate itself on a considerable measure of success in securing—chiefly, of course, from English owners—various characteristic pieces of each period and each phase of the painter's art—pieces many of which, indeed, were absent from the Musée des Beaux Arts, and which will afford the visitor to Burlington House a very fair idea of Vandyck's remarkable range, doubly remarkable if we bear in mind the extremely limited period of his activity.

In respect of that period of Vandyck's art, which has its greatest interest for Englishmen—that is those nine years from 1632, when he became Court painter to Charles I, to 1641, when he died—the present display is, as we might expect, the best that has ever been seen, or is ever likely to be seen, especially as the selection is one showing him in every mood and in every variety, so that in many respects Antwerp itself has been excelled. Moreover, bearing in mind Vandyck's position in the history of art in England, and the fact that he was the founder of the English school of portrait-painting, we must regard the exhibition

as having a special interest on that score also to all who like to trace out artistic evolution, and who value and cherish the traditions of our national art.

There is yet another point in which we think the selection of pictures made by the committee of the Royal Academy is, in the main, to be commended. We refer to the fact that they have on the whole—though with, perhaps, too many exceptions—restricted their choice to first-rate and unimpeachable specimens of the artist. The experience of the Grosvenor Gallery exhibition of the works of Vandyck in 1887 proves how disappointing may be the general impression if a wide sweep is taken in such a matter, and if quality is not severely and unflinchingly aimed at in preference to quantity. At the Grosvenor Gallery there were some 150 paintings of every degree of merit all classed as works of the master, several dozen of which could certainly by no sort

of claim be ascribed to him, while as many again were obviously only the works of his scholars, and not always the best of those.

There is, indeed, no single one of the great masters in whose case a wise restraint, such as has been practised in the present exhibition, is more imperative, if we would avoid presenting a view of the artist as damaging to his fame as it would be erroneous. No painter has ever been so ready, as Vandyek unfortunately was, to allow such quantities of pictures to go forth from his studio, with the imprimatur of his name, on which his own work was of the slightest. No painter, it may further be said, ever had so large a number of clever pupils and scholars copying and "faking up," with the consent and connivance of the master, so-called portraits by Vandyek which he never touched at all; nor has any painter ever had such troops of imitators and copyists, hard at work for years after his death, manufacturing countless reproductions of his works, and fabricating versions innumerable of other versions, and copying copies by the score.

Of the pre-eminent works of Vandyek, whether history or portraiture, we find almost invariably from three to half a dozen versions, more or less varying in details as in merit, the owners of each of which all maintain that his own is the original. The name of no painter, indeed, is found more often in the catalogues and on the frames of pictures in our English country houses; and none more unwarrantably. There are positively hundreds upon hundreds of the most obvious copies which, such is the chaos of critical knowledge and the general ignorance of what a fine work of Vandyek is really like, usually pass unchallenged and have been frequently admitted to exhibitions. The artist's name is, in fact, as often as not, used generically, just as Titian's and Holbein's used to be applied to every Venetian or German portrait. If a convention could once be come to that what has been generally and traditionally called "a Vandyek" is not necessarily a picture by that master at all, but only one painted more or less in his style, a clear understanding would be come to, and his reputation would be cleared of a mass of works which have most unfairly detracted from his fame. Towards sifting the good from the bad and the false from the genuine, this

exhibition should do much, and it is a function truly worthy of a body like the Royal Academy.

Having said this much by way of introduction to what is in store for us at the Vandyek Exhibition, I must devote a few remarks to the painter's connection with England, the English Court, and English art. Passing over the early visit which we know the youthful pupil of Rubens paid to the Court of James I, in 1620, at the age of twenty-one, and in the first dawn of his fame—a visit which appears to have been devoid of any definite result—we come to the year 1632, five years after Vandyek's return from his tour in Italy, where he had exalted, expanded, and refined his style by the study and contemplation of the great masters of the Renaissance, and whence he came back to his native land with powers and fame redoubled, to execute some of the best work that came from his pencil.



LORD JOHN AND LORD BERNARD STUART.

By Vandyck. Lent by Lord Darnley. Photograph by Braun, Clement, et Cie.

Disappointed, perhaps, of the chance of employment at the French Court, he yielded at length to Charles I's urgent exhortations to come and settle in England, and crossing from Antwerp he arrived in London in the month of April, 1632. He was at once housed at the expense of the King, given a pension of £200 a year, and after painting two or three splendid portraits of the King and his family, was knighted

His mode of procedure was this: An hour only was given each day to each sitter, and the first had no sooner risen than another was ushered in; a new set of brushes and a new palette being brought in by an attendant. He worked in this manner on many pictures in one day. "Having made a slight sketch for a portrait, he placed his sitter in the attitude he had previously arranged, and upon grey paper, with black and white chalks, he, in a quarter of an hour, drew the figure and costume, designing them in a grand style and with exquisite taste. This study he then gave to his able assistants, who copied it on a large scale, and aided by the dresses of the sitter, which were at the master's request sent to them for the purpose, worked out the draperies to the best of their abilities." Thus various portraits in various stages of completeness were all kept in hand at the same time, and grew between one sitting and another, most of the work being done at the school, and Vandyck restricting himself to touching up here and there, and directing and supervising his pupils.

In the case of portraits of the King, Queen, and Royal children, and commissions of more than ordinary importance, his procedure was, of course, much more careful, and in many cases the whole painting was entirely his own.

To attempt a general criticism or survey of the art of Vandyck

within the compass of the few pages at my disposal for reviewing the present Vandyck Exhibition would be obviously useless; nor is there much object even in attempting anything like a complete appreciation of the individual pictures collected here. It is best, therefore, to select a few of the finest pictures, and deal with them as characteristic and representative of certain salient features in the master's art.

First in the place of honour—as, indeed, chief also in importance from the number and excellence of the pictures themselves—are the six beautiful canvases lent by the Queen, mostly from Windsor Castle. Her Majesty, as everyone knows, is always foremost in acceding to requests made by public bodies for the loan of any of the artistic treasures of the Crown; and as last year the Rembrandts from the Royal Collection formed one of the chief



KILLIGREW AND CAREW.

By Vandyck. Lent by Her Majesty the Queen. Photograph by Franz Hanfstaengl.

by his Majesty, and appointed his "principal painter." Commissions from the Court and from numerous enthusiastic patrons among the aristocracy now poured in upon him; and being overwhelmed with work, for which he was handsomely paid, he was at length able to indulge that taste for sumptuous living and splendid surroundings which he had so long and ardently nourished. But magnificence entails extravagance, and even his constantly replenished purse could scarcely meet the expenses of a fine house, a large household, and a profuse hospitality, which included among his guests not only the courtiers but the King himself. To keep pace with so lavish a scale of living he had recourse to an almost febrile rapidity and energy in his work—involving exhausting hours of labour—which eventually destroyed the magic of his touch, and sapped the small reserve of strength that resided in his frail and delicate form.

features of the Winter Exhibition, so assuredly this winter are Her Majesty's Vandycks.

In the whole splendid galaxy of English portraits, for instance, there is scarcely one which for simple, easy, life-like pose, for penetrating characterisation, and for powerful execution, can vie with the "Killigrew and Carew" (No. 65). This admirable work, like several others of the thirty pictures by Vandyck at Windsor Castle and Buckingham Palace, did not form part of the old Royal Collection, but was acquired from a dealer in the early part of last century by Frederick, Prince of Wales, from whose collection it passed into the possession of George III.

The man on the left, leaning his head on his hand, is Thomas Killigrew, at this time page to Charles I, and afterwards celebrated as a poet and dramatist, wit and licensed jester of the Court of Charles II. His identity is proved by a comparison of his physiognomy and other peculiarities with many other portraits of him. He is here wearing mourning tokens for his wife, who died on January 1st, 1638, with which date the picture is inscribed, though its genuineness as a contemporary inscription by the painter himself is more than open to question. The identity, on the other hand, of his companion, whose back is half turned to the spectator, though known, on no particular ground, for the last hundred and sixty years as "Thomas Carew," is, I think, open on many grounds to very grave doubts—doubts which I have elaborated elsewhere, and need not dwell upon here. The name "A. van Dyck" is painted in small black capitals on the base of the broken column; but as Vandyck appears in his indisputable signatures always to have signed in a cursive hand, in brown paint, and to have added, subsequently to his being knighted, the word "Eques" to his name, it appears on these grounds, as well as because of its general look, to be decidedly spurious. No extraneous guarantees, however, such as signatures and inscriptions, are required to establish the genuineness of this admirable work, which bears so clearly the impress of the great master's mind and hand. It shows, indeed, a combination of qualities rare even in Vandyck

—a grasp of character and a truth of expression as wonderful as they are simple, and at the same time that easy grace and courtly air which were his own peculiar excellence.

Another portrait from Windsor, of supreme beauty, is the full-length of the "Princess of Cante-Croix" (No. 68)—one of the finest in the whole exhibition. Its appearance at Burlington House is the more interesting in that it has not been seen in London for upwards of seventy years.

It belongs to the middle of Vandyck's English period, having been painted by him in 1635, in the spring of the year, when he was over at the Court of Brussels on a short leave of absence from King Charles, and when he drew so many fine portraits of the celebrities of the Netherlands. Madame de Cante-Croix had a romantic history. Her reputation for extraordinary beauty and remarkable distinction and dignity of bearing is fully borne out by this portrait, which indeed is unrivalled for its grace, its penetrating charm, and its exquisite refinement of execution.

Another picture of the Queen's, which I am particularly glad to see at Burlington House, is "The Mystic Marriage of St. Catherine" (No. 46) from Buckingham Palace, a fine example of the painter's Italo-Flemish style, and therefore the more acceptable in this exhibition, which is, as we have explained, necessarily deficient in works of that period, especially of a sacred character. It was a legend which Vandyck seems to have been very fond of depicting, as there are many similar authentic pictures by him, varying in details but substantially the same in composition. One version of the subject with which it may be compared is the beautiful piece in the Grosvenor House collection—No. 41 in the present exhibition—a most charming work of great softness and delicacy. The picture now before us, from the Royal Collection, even before its acquisition in 1820 by George IV for 2,500 guineas, had a very great reputation, and was commonly known, on account of the superlative beauty of the Virgin, as "La plus belle des Vierges." The present is the first occasion, I believe, since it came to England that it has been permitted to leave the walls of the royal palace for a gallery accessible to the public.

(To be concluded.)

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL GALLERY OF BRITISH ART.

THE purchases under the Chantrey Fund last year included the bronze figure by Mr. William Robert Colton, which was exhibited at

of "Le Château d'O," which was also in the Academy Exhibition of that year. The château is a fine example of French Renaissance architecture in Normandy; it is situated on the banks of the river Orne, near the village of Mortrée, ten



THE GIRDLE.

By William R. Colton. In the National Gallery of British Art.

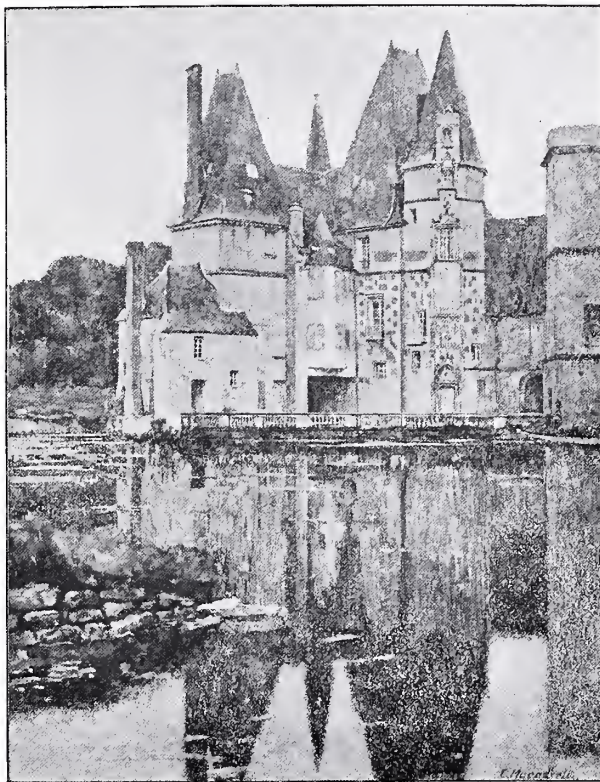
the Royal Academy, entitled "The Girdle." It was shown in plaster at the Academy Exhibition of 1898. The dimensions of the figure are 4 ft. 4 in. high, 2 ft. 8 in. long, and 2 ft. 6 in. wide.

Another of the Chantrey purchases in 1899 was Mr. Charles Maundrell's water-colour drawing

miles north of Alençon. The drawing gives the view of the building as seen across the moat at twilight; its high pitched and pointed roofs of slate, and tall brown chimneys, stand clearly defined against the luminous grey sky. The stone walls are relieved by decorative patches

of brickwork and a few green shutters. The drawing measures 18 in. by 14 in.

Until last year the Tate Collection did not contain an example of Bonington's water-colour work, but among the pictures presented by Mr. E. Homan was the drawing of "Cheyne Walk," which is reproduced on this page. It represents this classic "bit" of Chelsea as it appeared in the early days of the century, with the trees and white railing along the riverside, which were displaced when the Embankment was built. Chelsea Old Church is seen at the end of the Walk, on the right, and



LE CHÂTEAU D'O.

From the Water-Colour Drawing by Charles Maundrell, in the National Gallery of British Art.

the red tiles of the roof and the red bricks of the older houses, all tell as dark against the quiet evening sky. The drawing, which is 4½ in. high by 7 in. wide, was exhibited at the winter exhibition of the Royal Academy in 1873, and was formerly in the collection of William Quilter, Esq.

The painting of "St. Michael's Mount," by James Webb, was bequeathed to the gallery by the Rev. M. Davison during the course of last year.

We reproduce a plan of the galleries which shows the recently-opened new rooms. No. 7 gallery is to be devoted entirely to the Watts pictures.



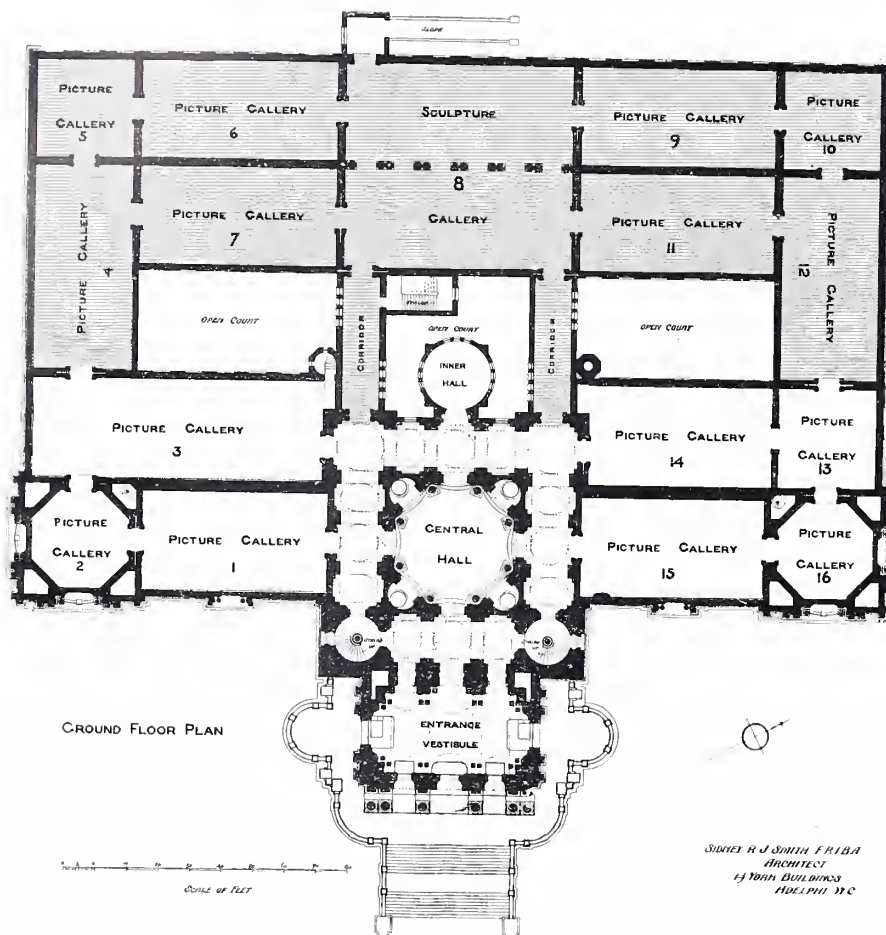
CHEYNE WALK.

From the Water-Colour Drawing by R. P. Bonington, in the National Gallery of British Art.

THE NATIONAL GALLERY OF SCOTLAND.

THE most important addition to the Edinburgh Gallery is a fine example of "Old Crome's" work entitled "A Heath Sunset," which was presented by Mr. J. Staat Forbes. The canvas measures 49½ in. by 25 in., and the composition of the picture may be seen in the repro-

whence he had been secretly carried by order of Richard the Second, and where he met with his death at the word of the king. The prisoner sits in the stern of the boat, and behind him are three armed guards, who stoop as the boat passes beneath the portcullis; the whole group is silhouetted against the wan grey light without,



PLAN OF THE NATIONAL GALLERY OF BRITISH ART, SHOWING THE RECENT EXTENSION.

duction on p. 179. The left foreground, which is in shadow, rises dark against the luminous sky, and the middle distance, which is broken up with furze and bushes, is olive-green in tone. A touch of colour is given to the foreground by the brown and white horses in the waggon.

Another recent addition to this gallery is "The Traitor's Gate," by David Scott, R.S.A. (1805-49). The incident depicted is the arrival of Thomas, Duke of Gloucester, at Calais Castle,

but the glow from unseen torches falls upon the oarsmen. The picture is a characteristic example of the ambitious efforts of the artist, and bears evidence of his well-known lack of draughtsmanship. It was first exhibited at the Royal Scottish Academy in 1842, and was afterwards shown at the International Exhibition of 1862; at the Old Masters Exhibition at the Royal Academy in 1875; and at the Glasgow International Exhibition of 1888.



ST. MICHAEL'S MOUNT, NORMANDY.

From the Painting by James Webb, in the National Gallery of British Art.



A HEATH SUNSET.

From the Painting by "Old Crome," in the Scottish National Gallery.



THE TRAITOR'S GATE.

From the Painting by David Scott, R.S.A., in the Scottish National Gallery. (See p. 178.)

THE ART MOVEMENT.

THE UNITED STATES GOVERNMENT BUILDING AT THE PARIS FAIR.

BY CHARLES DE KAY.

WHATEVER effect the Dreyfus trial may have had upon other nations the American Government has shown no disposition

to take a great deal more space is obtained for North America than would at first appear. The problem before the architects of the Government Building on the Quai was to utilise the narrow frontage to the best advantage. As readers probably know, the Government buildings for the various nations attending the Fair rise in a line fronting the Seine over against the Champs Élysées, thus forming, as it were, a front on the river bank, behind which the great mass of the buildings belonging to the Fair have been placed so as to cover the Champ de Mars and completely surround the Invalides and far beyond.

For various reasons Mr. Ferdinand Peck, the Commissioner, associated a French architect with an American. How much of this was courtesy, and how much diplomacy, is a question that only Mr. Peck can solve. But the result was a first plan of the French architect, which was rejected, and the present plan from the American architect modified by the French, which is now being carried out.

It is to be observed from the picture that



THE UNITED STATES PAVILION AT THE PARIS EXHIBITION

From the Design by C. A. Coolidge and Morin Goustiaux.

to visit the sins of individual army officers upon the heads of the French people at large. The building on the Quai d'Orsay has been rising apace, and for its decoration a fund of ten thousand dollars has been raised in the United States, because Congress failed to include decoration in the money appropriated for the building.

The space granted the United States is not large, although it must be conceded that by means of numerous annexes to different depart-

ments a great deal more space is obtained for North America than would at first appear. The problem was to indicate in some way that this particular building belonged to the United States and not to Italy or Turkey next door. This was not accomplished by using as an architectural theme the log hut of the native wilds. Certain other factors guided the selection. In the first place, the architects considered the fact that the invention of the passenger lift has profoundly modified the architecture of the great cities of the Union, and it was a natural suggestion that this building should be lofty. More-

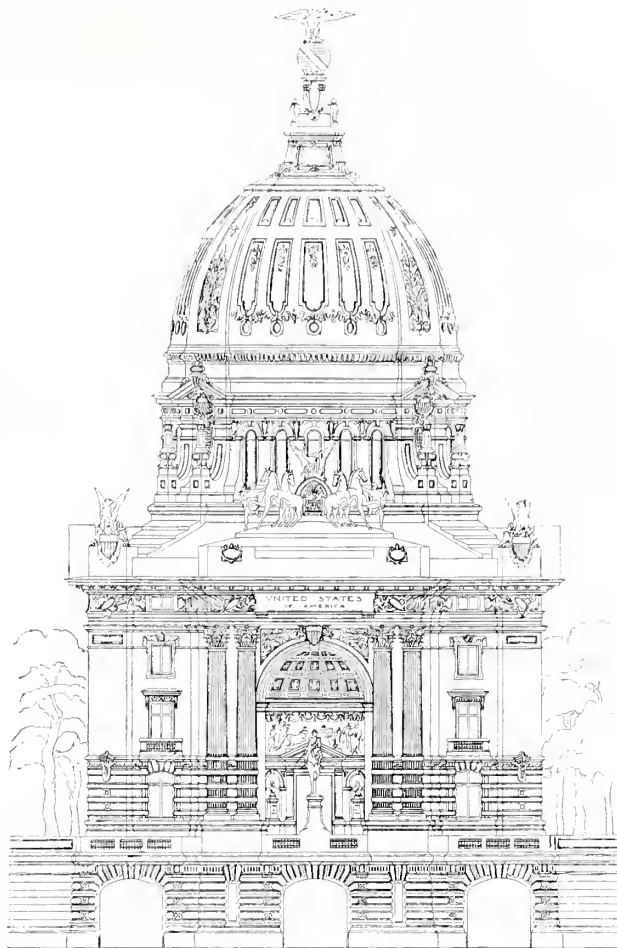
over, the World's Fair of 1893 at Chicago had set a fashion for the classical which in itself would not be out of place in a city like Paris, still more or less dominated by buildings belonging to the Napoleonic era. The result of these various forces is a building which remotely suggests on the one hand the Capitol at Washington, and on the other hand the Invalides in Paris, at least so far as its dome is concerned.

Opinions may differ as to the wisdom of selecting a more or less classical style of architecture, but to the writer it seems that in choosing this style certain distinct objects of no little importance have been gained.

The building will detach itself with very great distinctness from its neighbours. It is to be made of staff, and liberally embellished. Placed among buildings of very different styles of architecture, because in general each nation will be represented by a building of a very typical sort, it will not only vary greatly from almost all the other buildings in the same diplomatic row, but present a very strong contrast to the style of architecture adopted by the French for their Fair at the close of the century. The style which they have followed or, if you will, chosen, might very well be termed *fin de siècle*. It has the merit of introducing colour with great boldness, but it is very doubtful whether the inspiration of colonial France, starting from the architecture of Siam, Cambodia, and Tonquin, is going to be altogether a happy one. Still, it must be always remembered that these are temporary buildings, and that the architects have calculated on the necessity of being gay. Has not Paris a speciality in catering to the gaiety of nations? Does she not hold the patent for amusing the world? The official architecture at the French

Exposition seems to be the result of some such reasoning as that, unless, indeed, we may suppose that it is unconsciously a result of the nature of the French themselves, but more especially of the Parisians.

On the other hand, the Americans are at bottom rather mournful folk, and have taken their amusements sadly. They are only beginning to warm to the idea that a people can at certain moments overflow with jollity, and neither religion nor morals nor business will suffer from it in the least. Hence it happens that the somewhat sober architecture of the Government building at the Paris show—sober when compared with the official architecture of the Exposition itself—represents the Americans very fairly. It is conventional, if you will, but it is decorous, and while it would be too strong a simile to say that it recalls a British Sunday, one may fairly state that it represents in the peculiar spirit of it to a certain degree the business part of New York on a Sabbath day.



ELEVATION OF THE UNITED STATES PAVILION
AT THE PARIS EXHIBITION.

Another distinctive feature of this building, whereby it relieves itself advantageously from the fronts of the other buildings on the same quay, is the portico, which strides across the quay itself to the edge of the terrace overlooking the Seine, affording at the same time protection from the elements to those who arrive by way of the river and cross the street to the building itself. Here, in front of the portico, is a landing place conventionally fashioned after a galley; this strikes one as perhaps the most questionable feature in the entire building. Certainly it does not belong to a building of this type; still, it is perhaps allowable as a whim. To this landing place certain American steam launches will ply on the Seine and make connections with an American

railway which, like the boats themselves, are exhibits of American manufactures, a railway that terminates in the Bois de Vincennes at a higher point on the river and on the other side of Paris.

We see, therefore, that the whole matter has been maturely considered. American visitors to Paris can start from their hotel, take an American railway to the Bois de Vincennes, examine the section of the great fair which is placed in that locality, take an American launch down the Seine, and land in the heart of the fair at the building erected by their Government for its own purposes.

The original idea of these Government buildings was this: The Parisians hope to have crowned heads visiting Paris next year, and they wish to provide in the Fair grounds themselves some building of sufficient dignity to serve as a place where such potentates can receive delegations and listen to the admiring plaudits of their own subjects. Now the United States has no monarch, and the man who is temporarily placed in the highest curule chair is debarred from quitting American soil whilst he remains President of the Republic.

The architects have in fact considered this building more in the nature of a place for American visitors in general to the Fair than for the needs of a high official representing the country. They have therefore given up to the people the first or ground floor. As one enters the high portals visible in the picture—under the porch—to the right and left are elevators. Farther on to the right and left are resting rooms for men and women respectively, and directly in front, that is to say in the rear of the building, is a large drawing-room where the sexes can mingle. On the floors above are offices for the Commissioner and his staff, and rooms arranged for the use of the Commissioners from the various States of the Union.

In this practical and sensible way the architects have tried to offer as many facilities to American visitors as the space given them will allow. The latter will feel at home in their beloved elevators, and the mere aspect of that dome, with its faint suggestion of the dome of the Capitol at Washington, will not fail to warm their patriotic hearts.

The equestrian statue that occupies the space between the double columns of the portico is a monument of George Washington, modelled by Mr. Daniel C. French of New York. The bronze of this monument will be erected on a square in the city of Paris during the coming spring, or

possibly on the Fourth of July. It is a gift to that city on the part of American ladies living in Paris. On the top of the portico the sketchy quadriga, with a Victory in the chariot, and winged female figures with trumpets leading the horses, is the design of Frederick MacMonnies, an American sculptor who has been living for the past few years in Paris. The execution of the sculptured eagles which figure so largely in the design was entrusted to Mr. Flanagan; the other sculptures on the building is the work of Mr. McNeil.

The decoration of the interior has been handed over to Mr. F. D. Millet. Mosaic and mural painting are to be used in the vault of the portico, and on the front wall of the building under the porch. The design of the building is the joint work of Mr. Charles A. Coolidge of Chicago and M. Morin Goustiaux of Paris.

A notable feature of these Government buildings is the esplanade that runs along their fronts, giving practically a second street above the quay itself. In the case of the building of the United States the portico spans this esplanade.

Notwithstanding the commercial and other jealousies among nations, there is bound to be a great deal of friendly rivalry among them, not only in their exhibits but in just such buildings as these, each nation shrinking from being outdone by the other. It is too soon to forecast what the combined effect of this will be in this line of very different buildings which will mirror their fronts in the waters of the Seine. Of one thing we can be certain—that it will produce a jumble of architectural forms which is more in keeping with American cities than with Paris, for one of the distinguished features of Paris is the subordination of the skylines of buildings one to the other, and, indeed, the suppression of violent contrasts in building material. It may be a wise thought on the part of the authorities who planned this exposition to show the Parisians a contrast to what they have about them in their own beautiful city. Very likely under the diplomatic management, for which the French are famous, the authorities will succeed in suppressing any too violent contrasts even in this line of exotic structures.

Next to the wonderful, and to most tastes fearful, structure on the other side of the Seine, which is to serve as the most important gateway to the Exposition, this row of buildings for the various nations is likely to claim the attention of visitors.

THE ROYAL ACADEMY AND "PRIX DE ROME" COMPETITIONS.

THE ROYAL ACADEMY SCHOOLS.

THE honours of the Royal Academy School Competitions for 1899 rest with Mr. Fred Appleyard, for no fewer than five prizes, in-



ÆNEAS LEAVING TROY.

From the Gold Medal Group by Gilbert W. Bayes.

cluding some of the most coveted, were awarded him. These were the Turner gold medal and scholarship for a landscape painting, for "The Incoming Tide" as subject; the prize of £40 for a design for the decoration of a portion of a public building, "Spring driving out Winter," which is to be executed in the Refreshment Room of the Royal Academy; the first Armitage prize (£30) and a bronze medal for a design in monochrome for a figure picture, "Abraham about to sacrifice Isaac;" the first silver medal for a painting of a head from the life; and a Landseer scholarship for painting of £40 a year, tenable for two years. It is a splendid record, and his works prove that Mr. Appleyard is possessed of a varied talent to an extraordinary degree for so young a man. The gold medal and travelling studentship (£200) for historical painting was gained by Mr. Frank M. Bennett, with a forcible rendering of the subject, "Ladas, winner of the long footrace at Olympia, falling dead as

he goes to receive the crown of victory." The chief faults of this remarkable work are that it is somewhat "spotty" in colour and too much of an illustration. The third gold medal, awarded for a brilliant composition in sculpture, fell to Mr. Gilbert W. Bayes, the young sculptor who has already gained a reputation for originality and skill of execution at the leading exhibitions. The subject given was "Æneas leaving Troy." The fourth gold medal, for architectural design, was awarded to Mr. Horace C. Hide. The second landscape competition, for the Creswick prize (£30), was gained by Mr. Arthur Gerald Ackermann. For a cartoon of a draped figure ("Justice"), the silver medal and prize (£25) were awarded to Mr. Frank Cadogan Cowper.

In the competitions for lady students only, the first silver medal, for the painting of a draped figure, was awarded to Miss Florence Chaplin; and the second, to Miss Harriet Thomas. In the competition for a model of a bust from the life, the first silver medal was not awarded; the second was voted to Miss Winifred Hunt, who, however, was disqualified. Other lady students who have distinguished themselves are



LADAS FALLING DEAD AS HE GOES TO RECEIVE THE CROWN OF VICTORY.

From the Gold Medal Painting by Frank Moss Bennett.



A PATH THROUGH A WOOD.

From the Creswick Prize Landscape by Arthur G. Achermann.

Miss Gertrude Lindsay, who carried off the second silver medal for her drawing of a head from the life; and Miss Constance M. Buzzard, who gained the second silver medal for a model of a statue or group.

Mr. Alfred Bertie Pegram gained the first prize (£50) and the silver medal for an excellent set of four models from the life, and Mr. Charles J. Pibworth the first silver medal



SPRING DRIVING OUT WINTER.

From the Prize Design by Fred Appleyard.



THE INCOMING TIDE

From the Turner Gold Medal Landscape by Fred Appleyard.

for the model of a statue or group. The other Landseer scholarships were awarded to Mr. George Murray and Mr. Ernest H. Shepard for painting, and to Mr. Arthur S. Young and Mr. Harry Price for sculpture.

Drawing and design seem to be a weak point, relatively speaking, in the Academy school system, for the first prize for a set of six drawings of a figure from the life was not awarded, and there were no competitors for "an original composition in ornament" and a perspective drawing in outline, any more than for the medal competition.

THE "PRIX DE ROME" IN 1899.

THE winners of the "Prix de Rome" (or Italian Scholarships, given by the Académie des Beaux Arts in Paris) differ little, unfortunately for us, from those of former years, and the annual exhibition of the successful works is certainly not likely to redeem this competition from the ill-favour into which it has fallen, not only with its critics, but with the more discerning public. For years now this old institution of the Prix de Rome has been the object of virulent attacks—no more, to be sure, than the general training of the École des Beaux Arts, of which it is the crowning reward.

Of the various arguments brought against this particular prize, with no little animosity,

by M. Gustave Geffroy, some are evidently sound, while others are no doubt exaggerated. We have, indeed, seen the best modern painters work out their own development independently of their school teaching, while, on the other hand, many—not to say most—of the prize winners have remained absolutely commonplace. But whose fault is this? To a great extent it is attributable to the training; but also, to a great extent, it is that of the pupils, who, in the course of their studies at the schools and in Rome, have not allowed free play to their own temperament and nature. The teaching of the Academy cannot, to be sure, do much for an artist devoid of talent; but it must at once be said that even after this course a man of genuine gifts will not fail to find his own way, but, on the contrary, will have derived profit from the solid Academical training he receives. Instances of both kinds are sufficiently numerous to answer for themselves, and to allow us to decide alternately for or against the education of the schools.

My only aim, therefore is, to add, from the general point of view, my personal impression as to the residence of these young artists in Rome. In opposition to what has been often said, I am of opinion that this three years'



HERCULES BETWEEN VICE AND VIRTUE.

From the Prix de Rome Painting by Louis Roger. Barrier, Photo., Paris.

sojourn, in one of the cities which are richest in beauty of every kind, cannot fail to be beneficial; more especially to sculptors. Boarded gratuitously in the magnificent Villa Medici, which commands the Eternal City—the very villa where so many noble works recall the golden age of the Renaissance—those young artists must surely profit immensely so long as their talents and energy are free to work as best suits them, and the director of the Academy, as far as possible, avoids forcing his own ideas on them; this, however, is not always the case.

Hence we must regard the exhibition of the works for which the Prix de Rome is awarded strictly as a show of apprentice work, the efforts of pupils whom their masters think of sufficient promise to do credit to their stay at the Villa Medici. We must not be too severe, therefore, on these young men, but wait till they return to be among us for good.

The sculptors this year are superior to the painters, and have almost all given evidence of a certain sense of composition; on the other hand, the execution of the groups leaves much to be desired. "Adam and Eve finding the body of Abel," by Mr. Adrien Vermare (born November 27th, 1869, at Lyons), a pupil of M. Falguière and M. Lançon, took the first prize with a some-



ADAM AND EVE FINDING THE BODY OF ABEL.

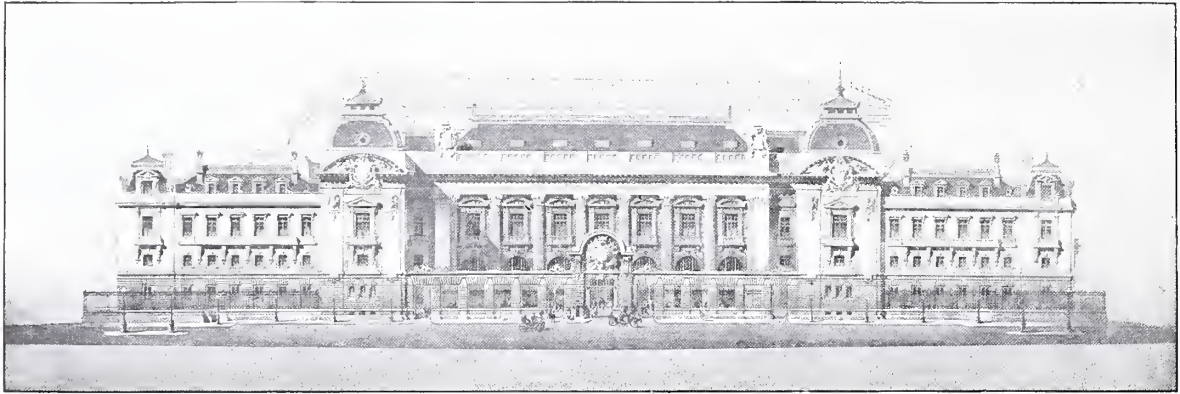
From the Prix de Rome Group by Adrien Vermare. Barrier, Photo., Paris.

what cold piece of work, of which, however, two figures, at any rate, are fairly satisfactory.

M. Terroir (born at Marly, November 12th, 1875) was awarded the second prize, and of the three successful candidates his modelling was by far the best; but he, as well as M. Bouchard, the third prize (born at Dijon, December 13th, 1875), has almost exactly imitated his master's, M. Barrias' work, "The First Burial."

"Christ addressing the People on the Shores of Lake Tiberias."

M. Guétin, a pupil of MM. Lefebvre, Benjamin-Constant, and Robert Fleury, is a bad second. Born at Saint-Denis, in 1877, he, too, has exhibited in the Salon, where he won "honourable mention" for his picture last year: "A Funeral Service in a Mosque, Cairo." As to M. Jacquet-Defrance, a pupil of M. Bonnat's (born in 1874), he was not more obviously worthy of the third



FROM THE PRIX DE ROME ARCHITECTURAL DESIGN BY TONY GARNIER.

Pourchet, Photo., Paris.

The painting competition, for which the subject was "Hercules between Vice and Virtue," was exceptionally unsatisfactory, the colouring commonplace, the drawing generally doubtful. The best work sent in was certainly that of M. Louis Roger, a pupil of M. Jean Paul Laurens and M. Benjamin-Constant. This young artist was born in Paris, August 26th, 1879; he has already exhibited in the Salon, and in 1898 took a third-class medal for his

prize than M. Sabattet or M. Bonner, though to him it was awarded.

And now that these young artists are starting for Rome we invite them, while studying its treasures of art, to remember sometimes their predecessors in this pilgrimage—from Van Dyck to Claude Lorrain, from Fragonard to Turner—all of whom, while dutifully studying the old masters, could still work out a style of such characteristic individuality.

HENRI FRANTZ.

NOTES AND QUERIES.

[186] **LARPENT ROBERTS.**—I have four pictures by Larpent Roberts, and should like to know if he is a known man and if they are valuable.—L. MANZANO (Romford).

* * H. Larpent Roberts was a painter of landscape and was a contributor to several of the leading exhibitions. Between the years 1863 and 1873 he exhibited six pictures at the Royal Academy, five at the Society of British Artists, and three at the British Institution. He was also a figure painter, and in 1863 sent

a frame of four pictures—"The Word of God, a Parable: (1) The Wayside; (2) The Stony Ground; (3) Choked by Weeds; (4) Bearing Fruit an Hundredfold." As to the querist's other question, it is against our rules to enter on the commercial side of art.

[187] **"THE GARDEN OF ARMIDA."**—I should very much like to know the meaning of the Hon. John Collier's picture, entitled "The Garden of Armida," that was exhibited in last year's Academy. I could not see any reference to it

in your notes on the Academy either in your Magazine or "Academy Pictures," and as the reproduction lies before me several friends hazard guesses at the painter's meaning. It is a very peculiar expression upon the man's countenance.

—CLIFFORD J. BEESE (Staines).

* * The story of Rinaldo and Armida is to be found in Tasso's "Jerusalem Delivered." It may be stated briefly that Armida was a sorceress who seduced Rinaldo and other Crusaders from their vows and from their duty at the siege of Jerusalem. Rinaldo was conducted to her palace, where he abandoned himself to sensual delights. With the aid of Carlo and Waldo he escaped from the enchantress; she followed him, and, not succeeding in luring him back, she set fire to her palace, rushed into the midst of the fight and was slain. Mr. Collier has transferred the story to modern times, and "thought that it was more interesting that the Crusader should be a modern young man and the enchantress a very modern young woman." He tells us that "it made the situation more real (and consequently more interesting) without in any way altering its essentials."

[188] THACKERAY'S ART CRITICISMS.—I have tried, and failed, to discover any list having pretensions to completeness that would give me the names of the principal writings by Thackeray on the subject of the Fine Arts. No official bibliography seems precise enough for those who would study Thackeray from the point of view of the art critic. Can you help me?—L. HUDSON (Stoke Pogis).

* * The principal papers are these: (1) "Strictures on Pictures;" (2) "A Second Lecture on the Fine Arts;" (3) "George Cruikshank;" (4, 5, 6) "A Pictorial Rhapsody, by Michael Angelo Titmarsh," Parts i, ii, and iii; (7) "On Men and Pictures, *à propos* of a Walk in the Louvre;" (8) "May Gambols, or Titmarsh in the Picture Galleries;" (9) "Picture Gossip;" (10) "John Leech." These are in "Ballads and Miscellanies." In "The Paris Sketch-book" are (11) "On the French School of Painting;" (12) "The Painter's Bargain;" (13) "Caricature and Lithography in Paris." In "Miscellanies" is (14) "Character Sketches: The Artists." Then (15) "Sketches after English Landscape Painters" (drawings by Louis Marvy); (16) "On Some Illustrated Children's Books." In *The Pictorial Times* (17) "The Art Unions;" (18, 19) "The Objections against Art Unions," i and ii; (20) "The Water-colour Exhibitions;" (21, 22) "The Royal Academy," i and ii. In "Ainsworth's Magazine" (23) "An Exhibition Gossip." In *The Times* (24) "Cruikshank's Gallery."

In "Heads of the People" (25) "The Artist." In *Punch* there are too many items to notice here, but the chief of them (of which it must be remembered that while many are earnestly meant others are simply burlesque) are as follows: (26) "Mr. Spec's Remonstrance;" (27) "Academy Exhibition" (1844); (28) "Punch's Fine Art Exhibition;" (29) "Mr. Smith's Reasons for Not Sending his Pictures to the Exhibition;" (30) "A Painter's Wish:" (31) "Royal Patronage of Art;" (32) "The Commission of Fine Arts;" (33) "Mr. Punch on the Fine Arts;" (34) "The Pimlico Pavilion;" (35) "The Royal Academy" (1846). There should also be included in this list (36) "The Painter's Bargain."—M. H. S.

[189] THE "HUNDRED GUILDER PRINT," TRUE AND FALSE.—How can one discriminate a genuine from a false impression of Rembrandt's "Hundred Guilder Print"? The Edinburgh Museum of Science and Art possesses a print which is said to be an "original." It agrees, so far as one can detect, with the plate published in last September's part of THE MAGAZINE OF ART, and if there be no dubiety about its genuineness, the art world is better to know where its home is.—W. C. (Edinburgh Museum).

* * Sir Francis Seymour Haden, President of the Royal Society of Painter Etchers, sends us the following reply to the querist: "If photographic reproduction go on as it is doing, especially in Germany, I know of no way in which an ordinary observer can, by mere linear comparison of the general aspect, tell the Rembrandt etching from a false; by which I mean, that I cannot put one in possession of any *verbal receipt* by which such a thing can be done. An *expert*, on the other hand, by the mere quality which belongs to the photographic line, would decide such a question at once. I cannot describe it in words, but there is a *flatness* amounting to a *blottness* about the photographic line which has none of the *incisiveness* of the etched line, and which, as I say, speaks for itself to the expert—but to the expert only. The *paper*, however, on which it is printed, is always, in the case of a true Rembrandt, a test which can deceive no one—inasmuch as it is "hand-made," with the "wire-mark" on which it is made very apparent—the "water-mark," as it is called. So far as I know, photographic paper has never made any such mark, and, unlike the lined paper which it seeks to represent, has a *flatness* of its own. [This reply, however, does not seem to touch the question of well-bitten photogravures. We deal with this subject on another page of the present part.—EDITOR.]

THE CHRONICLE OF ART.—FEBRUARY.

The Artists' War Fund. NEVER in the history of English art has there been in the art community an outburst of patriotism so spontaneous and so widespread as that which has resulted in the splendid demonstration now being held at the Guildhall. The movement, inaugurated by Mr. J. W. WATERHOUSE, soon took shape, and within a very short time nearly every artist of considerable importance in the kingdom has associated himself with the scheme. The organising movement, under the patronage of The Queen and under the presidency of Sir E. Poynter, P.R.A., has been managed by a body of artists fairly representing the whole body of the artistic community. The Corporation has lent the Guildhall for the first display of the works of art—an exhibition which the Princess Louise, Marchioness of Lorne, herself an artist, has consented to inaugurate, assisted by the Lord Mayor, Sheriffs, and Aldermen. No actual sales are to be concluded at this stage, all offers being considered as "bids" in order to inflate prices. On the close of the exhibition the works will be transferred to the rooms of Messrs. Christie, Manson, and Woods, where the highest bids made at the Guildhall will be regarded as reserve prices. Messrs. Christie, with characteristic munificence, have agreed to lend their entire galleries from the 17th to the 24th of February for the display of the works, to accept commissions, and to conduct a two days' sale, etc., during the most desirable period of the whole year, entirely free of charge. Others have come to the assistance of the fund with equal disinterestedness and generosity, and have joined in a demonstration alike remarkable and gratifying. We shall have something further to say on this subject next month.

The Hard Case of Students at the Royal College of Art. FROM a communication which we have received from a Correspondent, of whose position and credibility we have satisfied ourselves, we gather that much dissatisfaction prevails among the students at the Royal College of Art. The causes of complaint may be summarised thus: lack of proper accommodation for students; an insufficient staff of masters; and vexatious rules and regulations. In support of these complaints our Correspondent vouches for the following facts as having recently occurred. A notice was recently posted in the College to the effect that a test examination for students who wished to work, or to continue to work, in the Life Class would be held, and that admission to the classes would depend "upon the standard of the works executed at these test examinations." As the majority of the students have successfully passed the Life Drawing Examination, and obtained the Science and Art Department's own certificate of proficiency, this proceeding seems to the students—and, we think, rightly so—to be arbitrary and unnecessary, and calculated to destroy such value as belonged to the annual examinations and certificates gained therein. Moreover, it must be remembered that many of the students are medallists, and some actually hold the diploma of "A.R.C.A." The students memorialised the authorities in protest of the proposed innovation, but the memorial was ignored. As the result, a number of students declined to submit to this further test, a number were rejected, and a list of the successful ones has been published with the announcement that no others

than these "must on any pretext enter the Life Room"—a regulation that has been ignored by some. It seems to us that if any scholarship students have by this measure been debarred from the study of the life, the Department has seriously infringed the contract under which the scholarships were granted. The real fact seems to be that the accommodation for the Life Class is so meagre, and the room so badly ventilated, that there is no proper space available for the number of students who are legitimately entitled to this branch of study, hence this pretext for a proficiency test for students who have already been certified as proficient by the Department itself! The vexatious red-tapeism of military officialism in this headless College is shown in the fact that a student who wished to obtain a book from the Art Library for the furtherance of his studies, had to fill up four forms, obtain three official signatures, and sign his own name in two books, before the volume could be procured. Another instance is that of a lady student, who for five years was a constant attendant at the classes, and latterly has attended a class on one day a week, who wished to be present at a lecture given by Mr. Nelson Dawson, and was refused the facilities by the Registrar. During Mr. Walter Crane's short tenure of office a decided improvement in the affairs of the College was manifested, but since his departure matters have become worse. Mr. Crane inaugurated a class for the study of stained-glass work, but the authorities—who presumably exist for the encouragement of the practical arts—now refuse to provide the necessary material for such a class, and the result is the obvious one—the cessation of the lessons. From these typical facts it will be seen that the dissatisfaction of the students appears to be amply justified; and if the Royal College of Art is to fulfil its purpose, these matters should be inquired into and an effort made to put the administration of education here upon a satisfactory basis.

A New Statue of the Queen. LONDON'S latest statue of Her Majesty the Queen has recently been erected on the Albert Embankment, opposite the premises of Messrs. Doulton and Co.

The figure was modelled in terra-cotta by Mr. JOHN BROAD, one of the staff of the Lambeth Pottery, and, including the base, is rather over eight feet in height. The pedestal, designed by Mr. A. E. PEARCE, is about ten feet high and six feet square at the plinth, which bears Tennyson's words, "She wrought her country lasting good." The task of building up a work of this kind is of a very delicate nature, and requires deft and skilful handling. The figure is built up hollow, and is very carefully formed inside with struts and webs to bind the whole together. No portions of either the visible surface or inside construction exceed a certain thickness, so that in the firing there may be no risks of distortion or uneven shrinkage. The statue was fired in seven pieces, the joints being planned so as to follow leading lines. The largest portion—which was large enough to cause anxiety as to its success in the various processes of drying, moving, and placing in the kiln—extends from the waist to the base. The work was fired in one of Messrs. Doulton's ordinary stoneware kilns, and from the "setting" to the "drawing" of the kiln a period of nearly a fortnight elapsed. The statue is the gift of Messrs. Doulton, and from the character of the work is an interesting addition to

our public monuments. Her Majesty is represented in her coronation robes, holding in her hands the insignia of sovereignty.

The Goldsmiths' Institute. THE School of Art in connection with the Goldsmiths' Institute at New Cross has, by virtue of its successes in the National Art Competition of last year, gained the premier position in the list of the art schools of the United Kingdom. The awards to its students were: ten silver and twenty-four bronze medals, twenty-six book prizes, and two other prizes, totalling in all sixty-two awards. Twenty-seven of the medals were gained for designs for jewellery, silver-work, wall-papers, tapestry and fabrics, thus proving that the instruction given is of value to the art craftsman and decorator. No fewer than twenty-seven of the prize-winners are lady students.

Exhibitions. IN its winter exhibitions the Royal Society of Painters in Water-Colours has a way of throwing off some of its customary formality and air of serious responsibility. Among the works which it exhibits on these occasions there is usually quite a large proportion of sketches and slighter studies that help to lighten the atmosphere of the whole show and to give it a touch of spontaneous variety. Certainly the last exhibition of the Society, though it included no contributions from some of the best members, had an attractive aspect of freshness that came from the character of much of the work hung. MR. ROBERT LITTLE'S study of "The Path to the 'Spaniards,' Hampstead Heath," MR. DAVID MURRAY'S "Autumn Day," MR. E. A. WATERLOW'S "Wind-swept Hill," MR. J. R. WEGUELIN'S "Sketch of St. Ives Rollers," MR. J. PATERSON'S "Above Rosneath," MR. R. W. ALLAN'S "Portnahaven, Islay," MRS. ALLINGHAM'S "The Waller Oak," and MR. ARTHUR MELVILLE'S "Bravo Toro—The Bull Ring, Madrid," were perhaps the most notable of the studies of the open air; and among the figure subjects there was nothing better than the "Ora pro Nobis" by Mrs. STANHOPE FORBES, or more interesting than the series of costume designs by MR. LOUIS DAVIS for the Masque of the Art Workers' Guild.

MR. RAVEN-HILL'S drawings, which filled during December one of the rooms of the Fine Art Society, illustrated the steady development in power of observation and variety of expression that has marked his career during recent years. They showed how much he has gained in independence of thought and practice, and how his sense of humour has increased in subtlety and refinement without losing any of its pungency and vivacity. He is now an excellent draughtsman, with an interesting method that depends hardly at all upon comic exaggerations for its effect, and owes its charm to real appreciation of character. The place he takes now among modern illustrators is a high one, legitimately his own, and earned in the right way.

The "Child's Exhibition," held at the same galleries, presented an agreeable mixture of pretty trifles by a

number of artists who have quaint ideas and know how to turn them to account pictorially. Contributions came from MR. CECIL ALDIN, MR. TOM BROWNE, MR. J. HASSALL, and MR. DUDLEY HARDY; from MR. NEWTON SHEPARD, whose delicacy of touch and daintiness of colour sense make his drawings always of more than ordinary interest; from MR. PHIL MAY, who, in some sketches of Dutch children, showed quite the best side of his rarely individual capacity; and from SIGNORA RASPONI, an artist who, in Miss Kate Greenaway's manner, can be amusing without resorting to caricature.

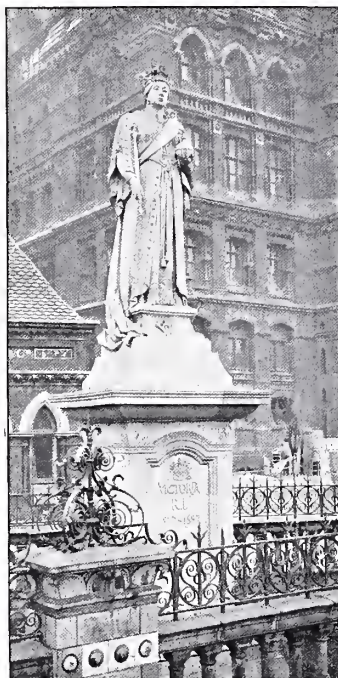
MR. H. B. BRABAZON'S drawings in water-colour and pastel were on view in December at the Goupil Gallery. They were for the most part slight and suggestively handled notes of landscape and architectural bits that the artist had found in the neighbourhood of the Mediterranean, from the Riviera to Egypt. Their special charm lay in their exquisite expression of refinements of colour and subtleties of atmosphere, and in the extraordinary deftness with which the artist had set down just those things which were necessary to prove the accuracy of his observations and the soundness of his taste. He has given many demonstrations before of his distinguished ability, and in this latest show he fully justifies the regard in which he is held by all lovers of sincere and individual art.

MR. CHARLES H. PEPPER, a member of the New York and Boston Water-Colour Clubs, is to be commended as a worker who combines technical qualities of an effective type with a distinct originality in his choice of material. The forty drawings, which he showed lately at the Rembrandt Gallery, were pleasant arrangements of colour treated in a decorative manner with

flat washes and decided outlines. His method may perhaps be criticised as obviously limited in its possibilities, and as suited only for certain effects; but he uses it discreetly and applies it with intelligence to subjects of the right kind.

MR. MORTIMER MENPES has a happy faculty for finding new ways of impressing upon the public the extent of his artistic range and the variety of his practice. He exhibited at the Dowdeswell Gallery some new etchings that mark what is perhaps the highest level that he has yet reached in this branch of art, a group of powerfully drawn and strongly treated portrait studies of well known people. Never before has he been so successful in his appreciation of character, or so thoroughly at ease in his control over technicalities. The exhibition, indeed, though of no great size, had a particular value as a proof of the steady development of his capacity that is still in progress.

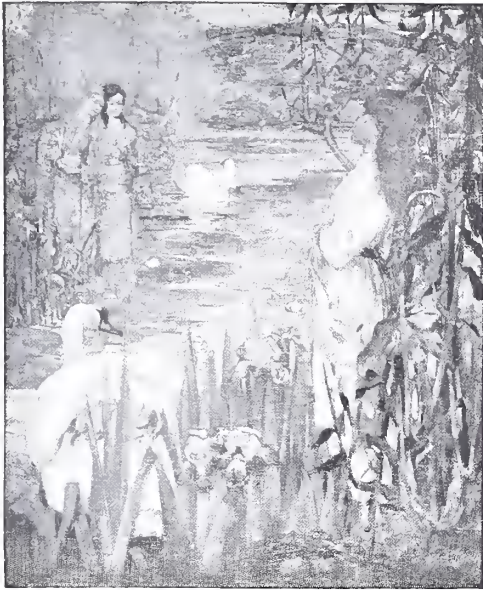
That the death of MR. WILLIAM SIMPSON, the veteran special artist, is a distinct loss to our art, must have been evident enough to everyone who saw the exhibition of his sketches and studies at Messrs. Graves's Gallery.



STATUE OF THE QUEEN IN TERRA-COTTA.

By John Brood.

He had not only the vivid sense of effect, and the keen appreciation of detail, that might have been expected to result from the nature of his main professional practice, but he had also the eye of the colourist and



THE ECHO.

From the Painting by E. A. Hornel, in the Glasgow Art Club Exhibition.

a happy gift of composition. Much that he produced, especially in the direction of landscape, was completely fascinating in feeling and full of technical beauty.

The professional members of the Glasgow Art Club held an exhibition of pictures of a very interesting kind in the galleries of the Royal Institute, in November and December. The strength and continued vitality of this club, which has undoubtedly been one of the factors in the latest revival of art in Scotland, may be gauged by the fact that eighty-nine members contributed among them two hundred and forty-nine pictures and three pieces of sculpture. One of the most charming works shown was Mr. JAMES GUTHRIE'S portrait of Mrs. Henry Martin, which was seen in London, and that *doyen* of the club, Mr. JOSEPH HENDERSON, exhibited a Clyde sea and shore scene, under a grey, rainy aspect, of fine quality. In a less impressionist vein than usual Mr. E. A. HORNEL has painted three pictures, respectively entitled "Echo," "Water Lilies," and "The Old Shawl," in which figures and landscape work are decoratively arranged, and treated in colours of sumptuous quality and great style; the first two mentioned are among the best things that this accomplished colourist has done for several years. Mr. R. MACAULAY STEVENSON is also painting strongly familiar twilight and moonlight scenes. One of the cheering things connected with the exhibition is the continued progress being made by several of the younger artists. Conspicuous among these are Mr. R. M. G. COVENTRY and Mr. BROWNLIE DOCHARTY, both of whom have been painting in Holland; Mr. WILLIAM KENNEDY, whose interiors and out-of-door scenes are alike characterised by vividness of impression and

depth of colour which make them very striking objects on the walls; while Mr. H. MORLEY'S landscape is conceived in a large and Constable-like vein, and is a work of the highest promise. Some good things are also shown by Mr. H. SPENCE, Mr. W. A. PETRIE, Mr. JOHN TERRIS, Mr. JOHN MCGHIE, and Mr. DAVID GAULD. These, and a few others who might be named, are among the younger artists who bid fair to maintain the high reputation of the Glasgow School, especially for colour and tone.

Reproductions of Etchings by Rembrandt,
from the collection in the Department of
Reviews. Prints and Drawings, British Museum.
The Autotype Company. 1899.

THE marvels of modern science have made it possible to everybody to obtain such reproductions of many of Rembrandt's principal etchings as in some cases almost defy detection so far as their etched surface is concerned. The expert, no doubt, may complain that these reproductions are not, after all, equal to impressions from Rembrandt's own coppers. Yet they have been so wonderfully produced by the Autotype Company that for all practical purposes—at least, so far as the general public is concerned—they are very complete substitutes. These impressions have been printed by the "autogravure" method of photographic engraving; not only is the colour of the original paper maintained as far as possible over the etched surface, but the colour of the ink is remarkably imitated, while—we note this as a merit—for the protection of the public there has been no attempt to select a paper which might render the engravings the subject of fraudulent misrepresentation. They are frankly modern facsimiles. In one main particular only do these reproductions in many instances declare themselves: in spite of the fact that they are printed from plates, the relief of the etched line is not so great as in the originals. Nevertheless, we do not hesitate to say that these reproductions are worthy copies of the originals.

There is just now a "boom" in Rembrandt; and nothing could be more satisfactory. The recent exhibitions of the master's pictures and drawings at Amsterdam and London have been supplemented, as the readers of this Magazine are already aware, with the magnificent



A BULLOCK CART, HOLLAND.

From the Painting by R. M. G. Coventry, in the Glasgow Art Club Exhibition.

display of his etched work at the British Museum. That marvellous collection, which can be matched in no other country in the world, lies concealed no longer in the portfolios of the Print Room; it is on open display in the White Room, arranged with consummate skill by Mr. Sidney Colvin, and there daily enjoyed by numbers of appreciative visitors. Various states of the prints, not excluding the doubtful and the false, are shown in such a way that the receptive spectator can educate himself thoroughly as to the *expertise* of the subject while enjoying the art of the etcher in its highest development. It was the completeness of this exhibition which suggested to the Autotype Company the desirability of reproducing for the public a series of twenty-five of the finest and most characteristic examples, and issuing them at nominal prices—the total cost amounting to no more than fifty shillings. Among this series we have the “Jan Six;” Rembrandt’s portraits of himself—those known as “Richly Dressed,” “With a Sabre,” and “With Saskia;” “Dr. Faustus in his Study;” the “Young Man in a Velvet Cap;” “Jan Cornelis Sylvius;” “Rembrandt’s Mother;” “The Little Jewish Bride;” “Jan Lutma;” “Haring;” “Ephraim Bonus;” “Anslø;” “Jan Uytenbogaert”—the single-figure portrait as well as the elaborate interior known as “The Gold Weigher;” these are some of the series, which has been executed in nearly every case with complete success. We are glad for the reader’s sake to draw special attention to this valuable publication.

The Butterfly. Vol. I. London: Grant Richards. (6s.) WE have drawn attention to this publication during its current issue, and can only confirm, after seeing it in its collected form, the favourable impression we have already recorded. The weird fancy, humour, and power of Mr. SIME, the jocularity of Mr. RAVEN HILL, clever in art and bright in fun; the caricatures by the late Mr. MANUEL; the admirable and incisive decoration of Mr. EDGAR WILSON, and the romantic grace of Mr. GREIFFENHAGEN are well supported in the text by Mr. LAURENCE HOUSMAN and others. The whole thing, of course, is generally speaking not quite serious; but as an example of the *art nouveau* as practised in this country it is alike interesting and valuable.

L’Art Indien. Par Maurice Maindron. Paris: L. Henry May. (Cloth, 4 frs. 50.)

THIS capital treatise, in M. Jules Comte’s fine art series, deals with the subject with skill in view of the amount of material which had to be compressed within the volume. M. Maindron seems to have gone to every previous writer for information—above all, to Sir George Birdwood; and the result strikes us as the more surprisingly accurate and satisfactory when we remember that there exists no museum of Indian art in Paris. The author has adopted the excellent plan of printing a bibliography at the head of each chapter, so that the reader who wishes for further information on points, say, of architecture, sculpture, fictiles, metal-work, the decorative arts, have the means before them of extending their knowledge. It is a more complete book for its size than any we know in the English language.

Old-Fashioned Children’s Books. By Andrew W. Tuer. London: The Leadenhall Press. 1899-1900. (6s.)

THE success of “Forgotten Children’s Books” has encouraged the publisher to issue a further selection on somewhat different lines. Mr. Tuer takes keen delight in these characteristic tales, and reproduces (most often, we imagine, redrawn) the original illustrations which so delighted tender youth, back to the time of our grandparents’ parents. It is a curious and entertaining volume,

full of interest, sentimental and practical, to the thoughtful; but there is less resemblance in these cuts to the originals than was the case in the previous volume.



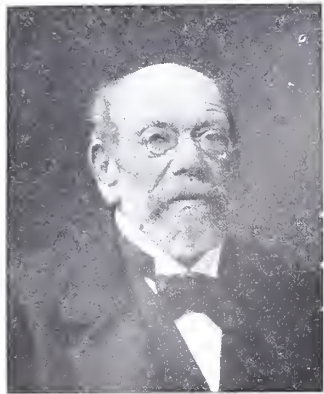
SILENUS.

From the Drawing by Edgar Wilson, in “The Butterfly.”

Fairy Tales from Hans Christian Andersen. Translated by Mrs. E. Lucas, and illustrated by Thomas, Charles and William Robinson. London: J. M. Dent and Co. 1899.

THE demand for Hans Andersen’s fairy stories seems to be endless, judged by the way in which edition follows edition. A new one—and a very good one—is illustrated by the clever brothers, Thomas, Charles, and William Robinson, who have together

or separately given us other delightfully illustrated Christmas books. The illustrations are in pen and ink, and they are so good that we hardly think they will be soon bettered. The paper is a little rough for some of them and hardly does them justice, but taken altogether the book is a success and



THE LATE JACQUES WIENER.

From a Photograph by Alexandre, Brussels.

ought to be in demand. The translation is a new one by Mrs. E. Lucas, who claims to be equally at home in Danish and in English. Certainly the translation reads very smoothly, whilst a good deal of the idiom of the original is preserved.

"*Nooks and Corners of Shropshire*," by H. THORNHILL TIMMINS, F.R.G.S., with illustrations by the author (Eliot Stock, London; £1 1s.), is a work of great local interest. The author is more skilful as a writer than an artist. The

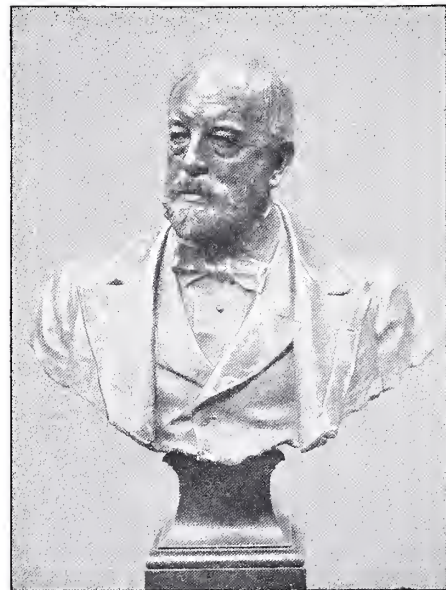
illustrations are crude and hardly worthy of the sumptuous volume that contains them.

We have received: "*The Run-a-way Puff-Puff*," by GERTRUDE M. BRADLEY (Sands and Co., London; 6s.), the most curious example of misdirected energy in book-picturing we have ever seen; it is sheer nonsense, without the saving grace of humour, and we cannot imagine many children finding entertainment in it; from Messrs. Blackie and Sons (London): "*The Little Browns*," by MABEL E. WOTTON, characteristically illustrated by H. M. BROCK (6s.); "*In Doors and Out*," a well illustrated book of pictures and stories for little folk (2s. 6d.); "*The Story of the Seven Young Goslings*," a delightful nursery rhyme by LAURENCE HOUSMAN, with charming illustrations in colour by MABEL DEARMER (2s. 6d.); "*The Cat and the Mouse*," cleverly illustrated by ALICE WOODWARD (1s.); and "*Little Village Folk*," by A. B. ROMNEY, illustrated by ROBERT HOPE (2s. 6d.). Other children's books are "*Dot and the Kangaroo*," a fanciful story of the Australian "bush," written by ETHEL C. PEDLEY, and illustrated by FRANK P. MAHONEY, the well-known Australian artist (Thomas Burleigh, London; 3s. 6d. nett); and "*Verses for Grannie*," by S. M. FOX, well illustrated by DOROTHEA A. H. DREW (Thomas Burleigh; 3s. 6d. nett). "*Photograms for the Year 1899*" is more bulky than ever, and should be in the hands of everyone interested in the progress of photography. The publisher has had the courage to discard the usual highly glazed paper and has adopted one with a pleasanter surface, even though it be at some sacrifice of perfect results in the printing of the illustrations (Dawbarn and Ward, London; 3s.). "*The Photographic Annual for 1899*," edited by R. CHILD BAYLISS, F.R.P.S. (Hiffe Sons and Stunmley, Ltd., London; 2s. 6d. net.) is an indispensable volume to all photographers.

Obituary. We greatly regret to have to record the death of SIR HENRY TATE, Bart. He was born at Chorley, in Lancashire, in 1819. As the head of the firm of Messrs. Henry Tate and Sons he acquired a fortune, and on retiring from business he devoted his

wealth to the formation of a collection of modern works of art, which in course of time he offered to the nation. The story of the National Gallery of British Art is of too recent occurrence to need re-telling here; suffice it to say that the building at Millbank will always be recognised as a memorial of the noble public spirit as well as the splendid modesty (terms which are not paradoxical) of Sir Henry Tate. It was only a few days before his death that the additional rooms of which we give a plan on p. 178 were opened to the public, so that the completion of his great work was coincident with that of his life. It is not, however, only with this gallery that his name will be associated, for he devoted large sums of money to the furnishing and building of various public libraries, among them those of South Lambeth and Brixton. A baronetcy was conferred upon him in 1898, and never was an honour more worthily bestowed. The excellent bust by Mr. THOMAS BROCK, R.A., of which we give an illustration, occupies a prominent position in the Gallery at Millbank, which contains the pictures presented by Sir Henry Tate. It is an admirable portrait of Sir Henry, who was a trustee of the National Gallery, of which "the Tate Gallery" forms part.

We regret, also, to record the death of M. JACQUES WIENER, the distinguished Belgian medallist, the last surviving member of his craft who entirely engraved his dies with his own hand. Besides executing many fine portrait medals and a series of two or three hundred architectural medals, including all the chief cathedrals of the world, M. Wiener engraved the first (and perhaps the most beautiful) plates for postage stamps ever made



THE LATE SIR HENRY TATE, BART.

From the Bust by Thomas Brock, R.A., in the National Gallery of British Art.

outside England, and he early occupied the foremost rank in his own art in his country. He was the head of the Jewish community of Belgium and held in the highest esteem by the king. M. Wiener was the eldest of the three brother medallists, and was born at Hoerstgen in 1815. He was sent to Aix-la-Chapelle in 1828 to learn drawing, modelling, and the use of the graver from his uncle, Baruch Wiener. In 1835 he went to Paris to perfect his methods, and finally settled in Brussels in 1839.



THE MORNING GLOW.

From the Painting by James Maris.

THE COLLECTION OF J. CARFRAE ALSTON, ESQ.

By ROBERT WALKER.

THE collection of pictures in the possession of Mr. J. Carfrae Alston, of Glasgow, is strongly expressive of the individual tastes and sympathies of its owner. Mr. Alston has gathered around him the pictures that appeal to himself; and not one canvas on his walls is there because fashion, speaking through a dealer's persuasive accents, has prompted its purchase. The collection is representative of the partiality for the works of the present-day Dutch painters that has of late years been shown by nearly all the cultured amateurs of Glasgow. The Maris brothers, Israels, Bosboom, Mesdag, and Mauve were appreciated in the West of Scotland before their own countrymen had learned to value their genius, and when even some acute Southern critics knew comparatively little of the charms of their style and method of expression.

It is a little difficult to account satisfactorily for this happy state of matters, but we may hazard a guess at some of the impulses that

brought it into existence. Two or three Scottish artists, in the very early 'sixties—Sir George Reid, the President of the Scottish Academy, among the rest—studied and painted in Holland; friendships were formed between Scottish and Dutch painters; one or two dealers felt and helped on the movement; and behind all these more or less outside influences lay the effects of the sympathy begotten of the likeness—especially when it came to be shown on canvas—between the atmospheric and colour conditions prevailing in both Scotland and Holland. The canvases of the best painters in both countries reflect these conditions: their dominant characteristic is colour, not necessarily vivid, certainly not glaring with the arid brilliance of the tropics, but strong, true not only so far as each individual tint is concerned, but also in the relations of all the tints to one another, full of infinite variety and much tenderness.

The humidity of the climate of both countries is probably responsible for the gradation of hues

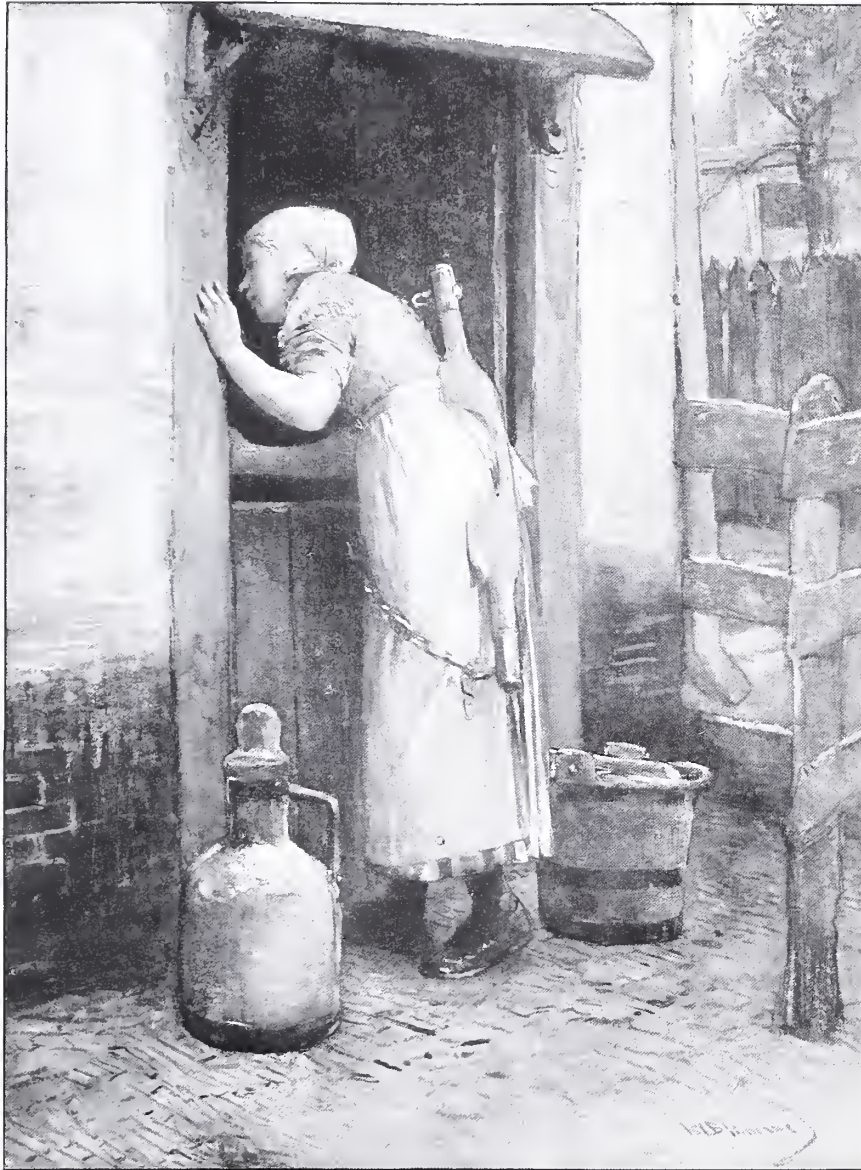
that give the keynotes to their landscapes. Was it not Millais who said that Scotland glowed like a wet pebble? The green of the fields, the blue-grey of the waters, the grey massed clouds, the clear rather pale blue of the skies when they are free from clouds, are common to both lands, and

of the moisture of their enveloping atmosphere, bathed in a diffusion of light, the like of which is to be found only in Holland and countries with similar environments.

There has, moreover, been for many long years strong sympathy between Holland and Scotland in their religious creeds and political aspirations. Holland was the refuge of our exiles when they fled from oppression at home; at her colleges our studious youths sought knowledge; in her wars Scotsmen were among her wisest captains and bravest soldiers. This kinship of feeling, arising from a similarity in surroundings and associations, has always ensured favour in Scotland for the works of Dutch painters, and accordingly when art revived in Holland some forty years ago, by none were the results more cordially welcomed than by artists and collectors north of the Tweed.

Mr. Alston was among the first in Glasgow to show practically his admiration of the modern Dutchmen, and his collection includes characteristic examples of Jacob Maris, Mauve, Artz, Bosboom, Blommers, and Neuhuys.

Dutch art, both in its period of splendid attainment during the seventeenth century and in its time of revival to-day, is an expression of the life and landscape in and among which the artist himself moves and has his being. The earlier men painted what they saw and knew, and by reason of their comprehensive grasp of every-day truths and their ability to reproduce them



THE MILKMAID.

From the Painting by B. J. Blommers.

make a splendid combination of colours. The tints have no sharp and violent contrasts; they blend with and melt into one another, and the eye is rested in looking at their harmony. The bens and the glens of Scotland have, of course, their own beauty, which has nothing in common with the charm of Dutch scenery, but all our land is not composed of heather hills or rugged valleys. Our long stretches of lowland landscape are, in virtue

vividly on canvas, they touched the heart of the world. In a like spirit their successors work. They have been strongly influenced, it is true, by the French Romanticists in regard to the outward form in which they clothe their ideas; but as Rembrandt and Hobbema found their noblest themes in the people and places that lay nearest to their hands, so do Maris, Israels, Mesdag, and all their brethren of the brush. Their men,

women, and children are Dutch; their landscapes are Dutch; all their seas are gritty with the sands of Scheveningen. They paint out of the fulness of their hearts; their every stroke is an evidence, conscious or unconscious, of their affection for their native land. Her life is their life; their greatest happiness consists in depicting that life with sympathy, begotten of knowledge and the love such as children have for a kind and beneficent mother.

The late Jacobus (or, as he is sometimes called in English, James) Maris is well represented in Mr. Alston's collection. As everyone knows, he was one of three famous brothers, two



CRAIL HARBOUR.

From the Painting by Robert W. Allan, R.W.S.

of whom still survive, having much in common in the inspiration of their style, and with many subtle points of difference in their expression. Each has retained his individuality. Their father was himself a painter. Born at The Hague in 1837, Jacobus, like almost all his contemporary artists in Holland, owed the best part of his teaching to Paris. In time he devoted his cultured powers to the services of his own land. The subjects of all his best works are Dutch. It is chiefly by his landscapes that he will be held in memory, although, like the capable artist that he was, he could paint anything, and touched nothing he did not



BEVERWYK CHURCH.

From the Drawing by J. Bosboom.

represent with an artist's hand guided by an artist eye. The flat expanses of the land of canals and windmills find in him a devoted and conscientious delineator—conscientious in his attention not to minute facts, but to the coloured

is, but he was a profound student of Nature and a hearty sympathiser with her in her companionable moods—impressive, but not necessarily grand. By his death on 8th August, 1899, European art lost an earnest exponent of the best artistic traditions, who, if he cannot be ranked among the greatest of painters, was always big in his conceptions and sane and sincere in his execution.

Maris loved to paint the gloom and mass of cities, but the pictures by him owned by Mr. Alston represent chiefly rural scenes. A barge lying in a canal creek; the spacious "firmament on high" not yet ablaze with the sun in its meridian splendour; a diffused light throughout the sky and on the water; a touch of mystery in the wooded surroundings; a dreamy rest upon the whole face of Nature; a suggestion of Corot in the quaintly grouped figures—such are the conditions out of which Maris makes in "Morning Glow" a picture of distinction. The dew is on the grass, the day is very young and fresh, the whole world is before him whose heart is, like the day, still young and rejoicing in the dawn and all the possibilities it heralds. The night will come, but its shadow is still afar off!

Another picture of a river border gives us a splendid example of cloud effects. A better sky it would be difficult to paint—that is, in its own way, grey, luminous, and ever-shifting. These are broadly-painted pictures. Like all artists, however, who have given us enduring work, Maris in his youth painted with precision and attention to detail. Out of his carefulness grew his freedom, broad-based on wide experience. A river scene painted in 1873 is an evidence of the scrupulous earnest-

ness of the artist at an early stage of his career. J. Maris loved children, as his brother Matthew does, and shows this love in a delightful little water-colour representing his own two children. The figures are instinct with youthful grace and pliability; the execution is slight, but a heavier touch would have spoiled the charm of the composition. The lightest of hands is required when we come either to write about or to paint children. As Charles Lamb says, we must



ON THE ALERT.

From the Painting by John M. Swan, A.R.A.

play of harmonious greys and browns and greens that are all over the country and can be suggested only by a deft, capable touch. As a sky-painter he especially excels. In Holland no towering mountains break the view: the sky lies wide and open. Jacob Maris revels in the cloud effects, and his clouds are always—what Cecil Lawson's clouds sometimes are not—rolling, weightless, light flimsy things, driven and tossed by the wind. He was not the poet that his brother Matthew



"AIRY, FAIRY LILIAN."

From the Painting by D. Y. Cameron.

always be "squeamish about our women and children," and the painter has especial need to bear this dictum in mind.

Anton Mauve had his limitations, but allowing for these, we must grant that he was an adept artist. His work was occasionally hard and formal, but his colour sense was true, and he was an excellent draughtsman. I do not think that in his canvases there is that groping after "the consecration and the poet's dream" that some critics allege to be his prevailing characteristic, but he gives as a rule something more than the light of common day. Mr. Alston's two examples of this artist, "Herding Cows" and "Clearing after Rain," both illustrate the good points of Mauve. The first-named is an admirable outcome of one of Mauve's excellences—his ability to draw cattle.

Johannes Bosboom is a master in the art of reproducing the effects of light glinting through "long-drawn aisles and fretted vaults." He suggests the idea of space in all his pictures. There are air and distance within the four walls he paints, and no one renders with more insight a golden flush of sunlight warming up the cold outlines of a stone column, and playing fantastic tricks with the gloom that lurks behind the pillars and carved work of the sanctuary. He can make a crowd out of half a dozen figures, and so arrange those figures that the grouping helps to accentuate the size of the building in which it is placed. Mr. Alston has one "Church Interior"—a large water-colour drawing—by Bosboom which is quite masterly.

In the work of Blommers, Artz, and Newhuys there is somewhat of the monotony of style and treatment that characterises many of even the very good pictures painted at The Hague; their pleasant tone of colour and the general wholesomeness of their intention keep them, however, fresh and attractive. Their canvases have no

grand lessons in them, but their appeal to the human sentiment and the sympathy with children and anxious mothers and toiling fishermen is direct and very effective. Mr. Alston owns excellent examples of all three artists.

The keynote struck by the Dutch pictures in Mr. Alston's collection gives the tone to nearly all the other works on his walls.

"On the Alert" is a wonderfully fine drawing by J. M. Swan of a lioness and cubs alive with the prowling, predatory, cautious life of the desert—she keen and gaunt, the cubs also watchful—look at their straightened ears—but weak with the pulpy softness of youth. Mr. Swan's modelling is always magnificent, whether his medium be clay or paint.

South Queensferry, the old-fashioned burgh on the Firth of Forth, has an irresistible charm for all sober-minded lovers of the picturesque; it would require columns to tell of all its quaint charms, which modern progress and improvement are fast obliterating. The past and the present are brought sharply face to face at South Queensferry. Mr. Alston has a water-colour by R. W. Allan recording in a strong, masculine manner some of the outstanding features of the ancient harbour, whence the pinnacles started in the old days on their trips across the waters of the

uncertain Firth. The passengers of to-day have the best of it.

D. Y. Cameron's "Airy, fairy Lilian," a fine scheme of colour reminiscent in a way of the greatest of the Marises, Matthew; Bertrand Priestman's "Littlehampton," cool and grey as any modern Dutchman's work; a bright street scene by Garcia y Ramoz; and examples of Muhrman, Miss Swan, James Paterson, George Pirie, E. A. Walton, James Guthrie, and Lessore, are included in this most interesting collection. Nor must I forget a pastel by Whistler, a recumbent figure fanciful and dainty.



SPANISH STREET SCENE, WITH MATADORS.

From the Painting by Garcia y Ramoz.



STUDY FOR THE GREYHOUND IN THE PORTRAIT OF THE DUKE OF RICHMOND.

From the Drawing by Vandych, in the British Museum.



SIR A. VANDYCK.

From the Painting by Himself, belonging to the Duke of Westminster. Engraved by O. L. Lacour. Reprinted from "The Magazine of Art," 1887.

THE VANDYCK EXHIBITION AT THE ROYAL ACADEMY.—II.

BY ERNEST LAW, AUTHOR OF "VANDYCK'S PICTURES AT WINDSOR CASTLE."

ANOTHER most interesting work from Windsor Castle is that of the five children of Charles I (No. 55), one of several replicas, the best being at Berlin, and claimed by the Director there as the original and superior of the two. From this verdict I venture emphatically to dissent; and I have no hesitation in pronouncing this to be the version painted by Vandyck himself for the king's collection, from which it can be traced by an irrefutable "pedigree." It bears an inscription—not far from contemporary—giving the names and ages of the children, also the date 1637, and the signature of the artist, which bears every appearance of being genuine. I think that the exhibition of this, as well as the far superior and slightly earlier of the "Three Children" (No. 68), shows a wise discretion on the part of the organising committee; who have thus recognised that it is a picture not sufficiently known, besides being not too well seen at

Windsor, where it hangs high up over the chimney-piece in the Vandyck room. We therefore cordially welcome its appearance in London, and believe that a better and closer view of it than has hitherto been possible will convince most people that it is of far finer quality than it has had credit for. True, Vandyck, as in most similar portraits, is not very happy here in his grouping, and there is a decided decline in execution and a want of harmony and depth of colouring, as compared with earlier pictures of the same children. But the sympathetic insight, the delight in childhood, the inimitable expression of youthful demureness and distinction are there, and endue the picture with indisputable charm.

The same qualities pervade, even in a more marked manner, the double portrait of the "second Duke of Buckingham and his brother Lord Francis Villiers" (No. 38), which may be ranked as one of the most engaging and most graceful of all his delineations of childhood.

Belonging likewise to the very best epoch of his "English" period is the beautiful portrait of "Philip, Lord Wharton" (No. 61), lent by the Emperor of Russia from the Gallery of the Hermitage, where, until last summer, it has remained since it left England, with the rest of the famous Houghton collection, purchased *en bloc* from the second Lord Orford by the Empress

dressed in a rich suit of red satin, trimmed and embroidered with gold lace. Over his right arm is a mantle also of red satin. Bristol, who is on the left, a little farther back, is altogether in black, relieved only with the white of his broad collar and ruffles and the slashing of his sleeves. This picture also bears what I believe to be a genuine signature.



THE FIVE CHILDREN OF CHARLES I.

From the Painting by Vandyck, belonging to H.M. the Queen. From the Photograph by F. Hanfstaengl, Munich.

Catherine. It is, indeed, an almost unrivalled masterpiece in Vandyck's most exquisite style, full of sympathy, refinement, and charm. The young man *Philip, Lord Wharton, about 19 years old*, as the old inscription describes him, is dressed in a tunic of purple colour, with a golden yellow mantle thrown over his shoulder, and a dark green curtain hangs behind. In his left hand he holds a shepherd's staff.

Another picture favourite with all visitors to the exhibition must be the splendid double portrait of "George Digby, Earl of Bristol, and William Russell, Earl of Bedford" (No. 56), lent by Lord Spencer from Althorp—a superb effort of brilliant, radiant colouring; yet well balanced and harmonious, and the very ideal of aristocratic refinement. Bedford, who is on the right of the piece, with his left hand holding his hat by his side and his right hand resting on his hip, is

Yet another double portrait in the same style is that of "Lord John and Lord Bernard Stuart" (No. 54), lent by Lord Darnley. The contrast of colour, though not so vivid in this picture, is sufficiently striking. The elder of the two, who was Lord John, would appear to be the youth on the right, standing with his left foot on the step of the platform, and looking over his shoulder. He is dressed in a suit of greenish-blue satin, trimmed with lace and silver, and a mantle of a somewhat lighter blue tint, lined with silver grey. The other figure is dressed in a yellow satin doublet, slashed with white and trimmed with gold braid, brown velvet breeches, buff boots, and a yellow coat. Effeminate as is the type, these two over-dressed young dandies showed in the Civil War that they were worthy of something nobler than to be merely smart clothes-pegs. Each of them proved ardent



PHILIP, LORD WHARTON.

From the Painting by Vandyck, belonging to H.I.M. the Tsar of Russia. From the Photograph by Braun, Clément et Cie, Paris.

fighters in the royal cause, and each was killed in action while in command of a regiment, the elder at the battle of Alresford in 1641, and the younger in a skirmish at Rownton Heath, near Chester, in the year following.

There are many more masterpieces, equally

for the Queen herself, as it bears that special brand of authenticity—the monogram H.M.R. crowned. I may observe that it is immeasurably superior to the exactly similar picture at Windsor Castle.

Another contribution to the exhibition from



THE °PRINCESS BALBI.

A Portion of the Painting by Vandyck, belonging to Captain G. L. Holford.

striking and beautiful, displayed here for the common delight by the generosity and public spirit of private owners. Especially glad may we be to see several of the many treasures of painting by our great Anglo-Flemish artist, from the famous Clarendon Gallery at the Grove. Lord Clarendon has done well in choosing for exhibition among many others the full-length of Queen Henrietta Maria in white satin, a very fine and careful work, the finest, indeed, of all the portraits of this type, and probably the original painted

the Clarendon Gallery is the grand portrait group of "Lord and Lady Derby and their daughter," a very important and striking work. This is the Lady Derby—Charlotte de la Tremouille—who immortalised herself by her heroic defence of Lathom House against the forces of the Parliament.

There are so many other pictures of remarkable beauty and interest, all equally deserving of description and discussion, that I can do no more than enumerate a few, which may rank

among Vandyek's masterpieces; the two versions of the "Betrayal of Christ," one lent by Lord Methuen, the other by Sir Francis Cook, both admirable works of his early Flemish time, full of the most astonishing life and vigour, and unrivalled examples of rich brilliant light and colour; the "Rinaldo and Armida" (No. 67), lent by the Duke of Newcastle, a work of the master's third period, glowing with a radiance and splendour derived from the Venetians; and "The Virgin and Child," lent by Lady de Rothschild, a work painted, I think, in his fourth period, when in Brussels in 1631. The head of the donor, the Abbé Scaglia, is wonderful in its life and vividness, and the intense, keen expression in the

eyes. It may be compared with the magnificent full-length portrait of the same ecclesiastic (No. 66), lent by Mr. Holford. Other portraits among the very best that Vandyek ever painted are those of "Strafford with his dog" (No. 63) and "Strafford with his secretary" (No. 82); the "Earl of Armdel and his grandson" (No. 58), lent by the Duke of Norfolk; "Andrea Spinola, Doge of Genoa" (No. 47), lent by Captain Heywood Lonsdale; and "Paolo Adorus, Marchesa Brignolé-Sale" (No. 62), lent by the Duke of Abercorn.

In conclusion, the reader who may not yet have seen the exhibition is urged to lose no time in doing so, as it presents an opportunity which can never recur in their generation.

THE QUEEN'S TREASURES OF ART.

CLOCKS AT BUCKINGHAM PALACE.

BY SPECIAL PERMISSION OF HER MAJESTY.

BY FREDERICK S. ROBINSON.

THE article of August, 1897, in this magazine upon the timepieces at Windsor Castle gives a brief sketch of the development of the clock, from its first invention for outside use to the introduction of the chamber clock. Those were rough and ready ages, when the mechanism of church and cathedral chimes was supplied by the makers of the clumsy machinery for turning the spit. Many times in the day had the creaking affair to be rewound, as is hinted in the "Emblems" of one Cats, who credits it with giving as much trouble as a tumble-down house or a young wife.

"Horloge entretenir
Jeune Femme à son gré servir
Vielle maison à réparer,
C'est toujours à recommencer."

These old time-keepers were, however, very indispensable, for they were the only ones existing until the introduction of the chamber clock. This, as we saw, may have brought a partial release from the tyranny of interdicts, not the least of whose inconveniences was the total stopping of the church chimes, which alone existed to tell the workman how the hours were passing. Early clock-makers were more concerned in devising complicated curiosities with quaint automata, such as the "Jacquemarts" of Dijon, than with movements which should keep correct time. The study of the pendulum, however, so much advanced by Huyghens in 1647, led to greater mechanical accuracy, which in its turn before long acted,

especially perhaps in England, to the detriment of the artistic merits of the clock-case. With this latter we are, of course, entirely occupied in these articles, and the examples of Buckingham Palace clocks here given should serve to show that the outward appearance of the clock is a matter for consideration when, as happens with several of these, its dimensions approach ten feet in height.

There is nothing in her Majesty's London residence of the same personal and historic interest as the Windsor clock, which Henry VIII gave to Anne Boleyn on her wedding morning, but there are several of most astonishing shape to amuse those who are interested to trace the extreme developments of the Rocaille and that pseudo-classic style rather incorrectly called that of the Empire. The design of some of these is outlandish enough to stagger more sophisticated observers than the simple Breton peasants of whom Mme. de Sévigné wrote in 1675: "M. Boucherat was telling me the other day that a priest had received in the presence of his parishioners a clock sent to him 'from France,' as they describe it. They all began crying out in their language that it was the Gabelle" (a concrete and demoniacal presentment of the execrated salt tax)—"that was plain enough. The priest, equal to the occasion, replied after the same style: 'Not at all, my children; you are all of you quite out. This is not the Gabelle—it is the Jubilee,' and in a moment they were all upon their knees." What name they would have given to her if they could



QUEEN HENRIETTA MARIA.

From the Painting by Vanlyck, belonging to the Earl of Clarendon. Engraved by W. Biscombe Gardner. Reprinted from "The Magazine of Art," 1887.



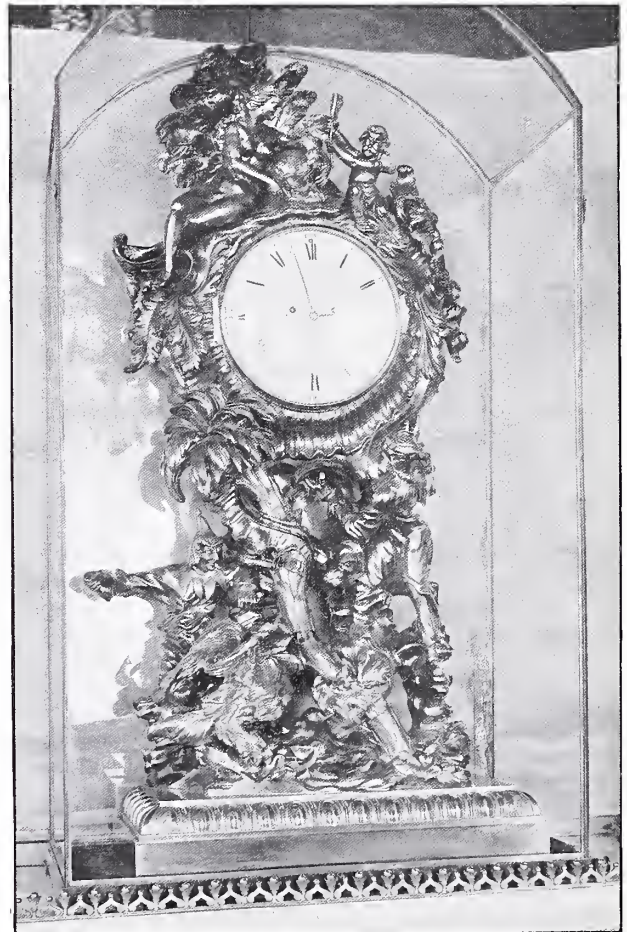
AUGSBURG CLOCK IN TORTOISE-SHELL AND SILVER.

have seen the negress-head clock rolling her eyeballs as she does in a certain bedroom at Buckingham Palace may be left to conjecture.

The earliest in date of the examples chosen for illustration is a tall Augsburg clock of architectural or monumental shape. It is made of red tortoise-shell, with appliqué mounts in hammered silver. It is also adorned with flowers in pots, cherubs' heads, detached pilasters, and figures in niches. We may express a hope—a faint one, I fear—that the maker ("Jacob Mayr, Junger, in Augsburg") is not responsible for the pink tinge of the twisted glass pillars. This effectually destroys the colour scheme of a clock which has much in its proportions and details to recommend it. It is nearly four feet high, and has two faces and carillons worked by a wooden barrel.

We find ourselves well advanced into the eighteenth century—and beyond it perhaps—with all the remaining subjects of our illustrations. The name of Duhamel with a monogram M F is to be found stamped inside the front of the case of a very magnificent clock, nine feet ten inches high, in the grandiose style of the later period of Louis XIV, or beginning of Louis XV. Nothing could be more perfect in its way than the veneer of kingwood, rose and tulip with which it is adorned.

It is beautifully pieced and laid round the sides of the case, which are slightly concave, so as to make the work at once effective, difficult, and expensive. The fitting of veneer to curved surfaces requires the use of what is known as a caul—a solid wooden structure suiting the shape of the object to be veneered. When this has been heated and greased, it is clamped against the veneer. By its warmth and pressure it causes the surplus glue to exude and the veneer to lie close to its ground. The utmost precision of fitting is necessary for work upon surfaces in the least degree convex or concave. The ornamental and bronze mounts are equally elaborate, and the figures and masks charmingly modelled. Houdon perhaps may have had something to say in the matter; they are certainly worthy of that pleasing sculptor. Mr. Britten, in his list of "Former Clock and Watchmakers," mentions only an "Isaac Duhamel, known as a maker of bracket clocks, about 1790." That is a very late date for such a tall clock to be made in this style. Clock- and watch-making, however, is such an hereditary trade that there may well have been other Duhamels. "In this artistic profession," says M. Havard, "dynasties of dis-



ROCOCO CLOCK IN THE YELLOW ROOM.



VENEERED CLOCK.

By Duhamel.

scendants worthy of the high reputations of their ancestors." The Vulliamys who have left their mark (often, I regret to say, a very plain one) upon the clocks of Windsor and Buckingham Palace were a noted family surviving through several generations. Justin Vulliamy emigrated from Switzerland and settled in London in 1730. He became a partner of one Benjamin Gray, who was appointed clockmaker to George II. The family of Vulliamy held the office of clockmaker to the reigning British sovereign till the death of Mr. Benjamin Lewis Vulliamy in 1851. Messrs. Frodsham now have the clocks I am reviewing under their charge.

A noble companion to Duhamel's clock is a barometer upon a tall stand, consisting almost entirely of lacquered brass, inlaid with wisp curves of dark tortoise-shell, with touches of

tinguished men are not rare. But twenty years ago the names of the Gandrons, Brégnets, Lépinés, and Wagners were represented by de-

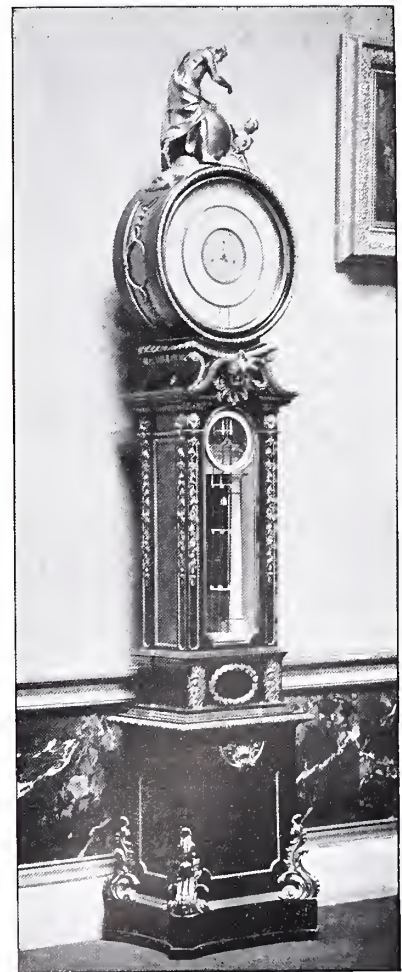
mother-of-pearl and scarlet, blue, and green horn. The effect is brilliant, not to say a little "cliquant." It is very questionable whether the barometer case itself belongs to the lower part, but the combination is a good one, and the general effect is fine. This also reaches the stately height of two inches less than ten feet.

The large rounded drum and open front of the third and last of the giants—a clock and barometer combined—is a striking instance of the enforced subservience of the designer to the mechanical predilections of the horologist. That is a pity, for the wasted cabinet work is particularly good. It is a general rule that English workmanship is better than French. Mr. Parsons, the excellent practical authority on cabinet-making, who has these treasures in his keeping, is convinced that, judged from the interior work alone, this



LACQUERED BRASS BAROMETER.

example is English. Of two celebrated corner cupboard from the Hamilton sale, which came into his hands for repairs, he says that



COMBINED CLOCK AND BAROMETER (ENGLISH).

the interior work was very rough. French makers were not permeated with a love of honest work for the work's own sake. The design and the exterior are all in all to them. Sheraton long ago expressed the same opinion, and we may console ourselves with it for the Saxon heaviness which this respectable clock evinces. Perhaps the English craftsman is avenged by the example

encircles the drum, under which disports himself a figure of Comedy, clad in a flower head-dress and tippet. Another figure of the same kind sits amongst rock-work and a palm-tree trunk. Lowest of all, but almost lost in such a hurly-burly of design, is a contorted dragon, with forked tongue and barbed tail. This monument of unrest, an incomprehensible tour-de-force, four



ORMOULU CLOCK, WITH GROUP IN SÈVRES CHINA.

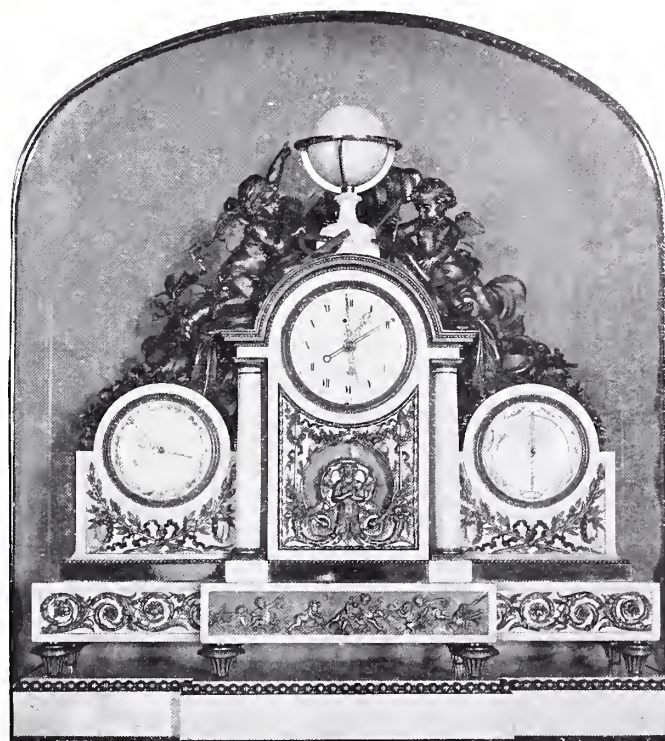
on p. 206. It would be interesting to know the name of the designer who was responsible for the clock which graces the Yellow Room, hung and upholstered with bright yellow satin, and containing furniture in the Chinese style, of which Sir W. Chambers was the introducer. There is a great deal of very spirited modelling in this clock, the work, perhaps, of the Brothers Slodtz, one of whom, Antoine-Sebastien, became designer to the King after the death of Meissonnier in 1750. They affected this kind of grotesque figure work, in which the bizarre and rocaille could not be carried much further. Very highly gilt, the clock carries above its circular drum a cupid and a figure of Venus embracing a peacock, which spreads wide a bushy tail, not adapted for expression in brass. Heavy leaf and scroll work

feet high, originally adorned the music room of that perfect museum of curiosities, the Brighton Pavilion.

Equally strange and rampant is our next example of a clock, surmounted by the inevitable Chinese dragon, and supported by a palm tree, at the base of which is a Sèvres china group of a Chinese boy and girl in white, picked out with gold. The ormoulu work of this is very coarse, though three fleurs-de-lys on an escutcheon in the front seem to point to a royal ownership. The pair of handsome candelabra which flank this incongruous little timepiece are worth noticing as good late Louis XVI work, with elaborate shafts and bases.

The age has long passed since clock-case

designers took any trouble to consider the appropriateness or the reverse of the groups or single figures which adorn their productions. Something less reminiscent of the shortness of life than Time and his scythe, so often found on Louis XIV clocks, something more suggestive of life's frivolities, suited the taste of the period of Louis XV. The Three Fates of Boulle have given way now to the Three Graces of Falconnet. With Louis XVI, however, and the Empire we return to graver themes. Classical decorum and a considerable amount of repose, at any rate, stamps the subjects of our remaining illustrations. The most austere judge could find no fault with the serious-minded little epics a-top of the white marble clock with three dials, which is finely



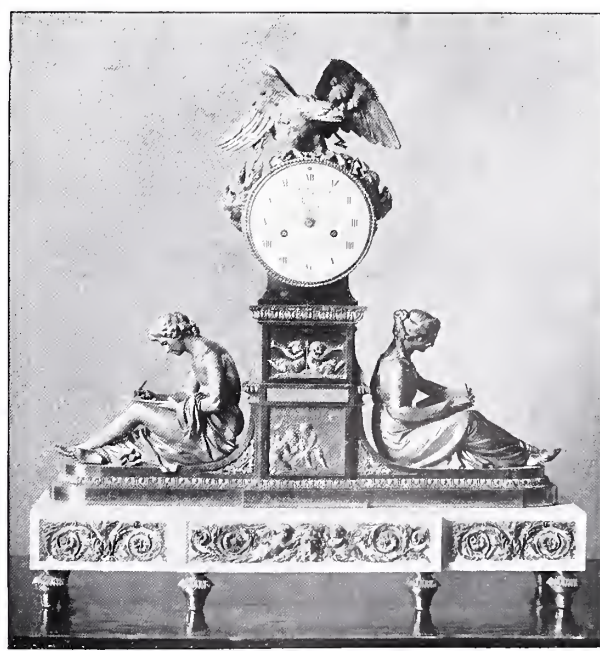
WHITE MARBLE CLOCK WITH THREE DIALS.

By Lépine.

mounted with ornament in the delicate style of Gouthière. Perhaps a carping critic might object that the darkness of the bronze figures and the scientific nature of their operations, with compass and protractor on each side of a celestial globe, has communicated a certain over-weightiness to the upper part of the design. In the details of its ornament and the enamelled signs of the zodiac round the two outside dials there is much to admire. The whole is splendidly finished, and very

worthy of Lépine, its noted maker, who flourished about 1770.

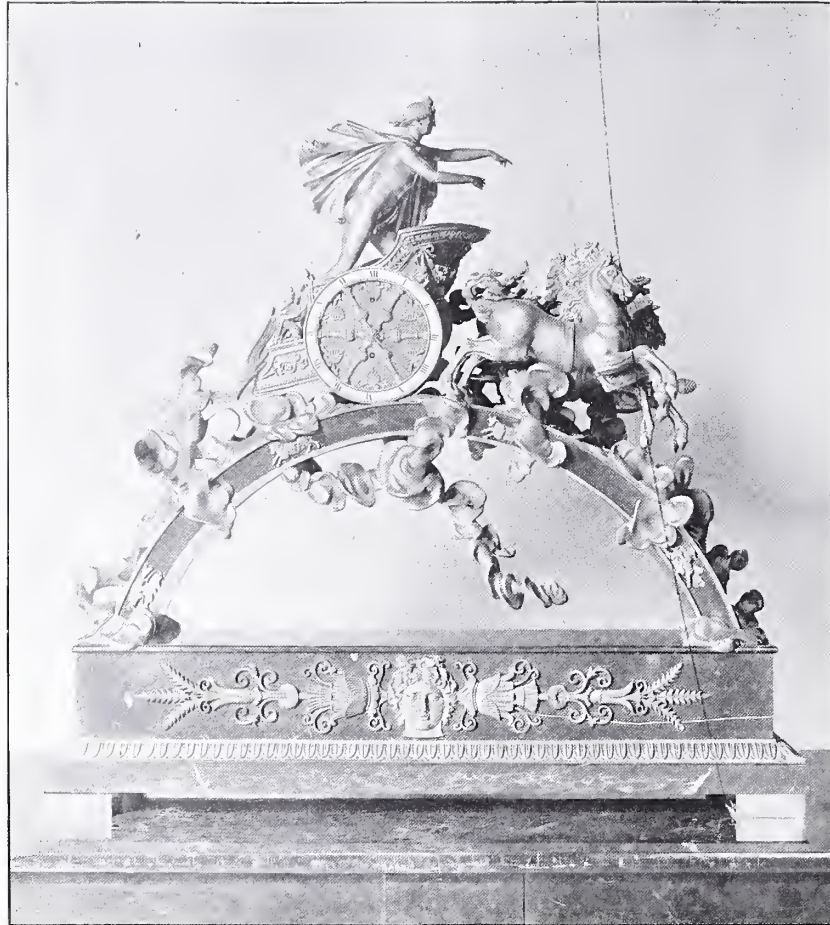
Two clocks of very similar design, upon almost identical white marble bases, are surmounted by rather fretful eagles. The first of these time-pieces has on each side of its face a female figure



FRENCH CLOCKS WITH WHITE MARBLE BASES.

with a cupid. On the pedestal is a plaque of naked children playing with a goat. Vulliamy seems to have fitted a new dial on this clock in 1819, and in this instance, at least, has managed to be appropriate. A certain frigidity in the figures of the companion clock, which also bears the name of Lépine, seems to herald the

not even yet banished to limbo. The bridge over which the chariot is being urged by the sun-god is of steel-blue metal, adorned with the inevitable zodiacal signs. The clouds beggar those which support the learned little cupids of the three-dial clock mentioned before, and are infinitely reminiscent of apple-chips which have



CLOCK BY THOMIRE.

approach of that style of the Empire which certainly commenced before the Empire was ever thought of. For a specimen of the unmitigated classicism, which the Brutuses of the Revolution delighted in, the reader must turn to the clock which represents Apollo in his chariot of the Hours pursuing his daily circuit over a bridge to represent the span of the firmament. Thomire may with probability be set down as the producer of this marvel, whose red marble base prepares us for that nineteenth-century invention of marble clock and candlesticks *en suite*, which has tyrannised over us so long, and is

strayed from out of their box. Withal this affair is very elaborately finished in a style from which all freshness and individuality has departed. It is a concrete reminder that the period of truly artistic collaboration between the horologist and the designer has come to an end—that upholstery with the great and wealthy has taken the place of fine furniture making. A Gouthière, a Duplessis, a Martincourt no longer stamps his name upon such work, the emanation of no one man's fertile brain. It is a purely commercial affair, the joint production of the firm of "Thomire et Cie."



TERRA-COTTA SPANDREL

OUR RISING ARTISTS: ALFRED DRURY, SCULPTOR.

BY ALFRED LYS BALDRY.

IN that considerable band of young British sculptors who owe to M. Dalou the best part of their training, Mr. Alfred Drury holds a place that is both prominent and distinguished. Circumstances brought him into more intimate contact with the French artist than was enjoyed by the other students who were contemporary with him, and he came in consequence more completely under the influence of a man who has left an indelible impression upon the art of sculpture as practised in this country during the last few years of the century. Indeed, his association with M. Dalou was exceptionally long and important, for it began in England and was continued in France, where the young Englishman was for some while busy as an assistant in the master's studio. The results of this experience are plainly visible now in Mr. Drury's productions, which have a distinctive and well-marked character and a special quality of technical treatment. His artistic inclinations were permanently shaped by the surroundings of his student days, and in his more mature practice he has constantly kept in view those sound and stable principles which were instilled into him years ago while he sat at the feet of the great French professor.

When the idea that the artists' profession

was the one that he wished to follow first took form in Mr. Drury's mind he was a choir boy at New College, Oxford. Young as he was, he showed himself by no means insensible to the atmosphere of the place, and far from unwilling to respond to the aesthetic suggestions which are to be gathered in every corner of that incomparable city. He found in what he saw about him ample encouragement for his dreams of artistic activity, plenty of food for thought, and endless hints of the possibilities which were open to him in the practice of art. Oxford to a lad of

his temperament seemed a storehouse of attractive things, each one of which was an object lesson worthy of the closest study; and the development of his inclinations was directly a result of the manner in which he availed himself of the chances of self-education which were accessible on all sides. The strongest influence, however, under which he fell at the moment was that exercised by the collection of works by Sir Francis Chantrey. These inspired him with the determination to make sculpture the particular branch of art to which his life should be devoted, and fixed the direction in which he was to seek and win success.

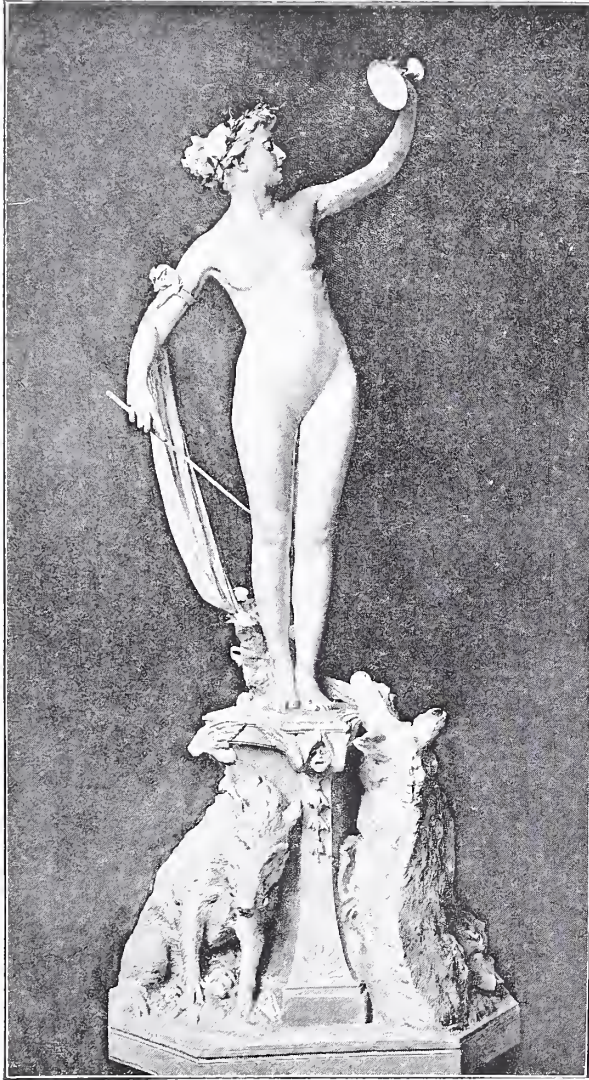
After a period of study in the Oxford School of Art, he migrated, in search



THE TRIUMPH OF SILENUS (1885).
(TERRA COTTA.)

of wider opportunities, to London; and by the advice of Mr. Thomas Brock entered, towards the end of the 'seventies, the National Art Training School at South Kensington, which at that time enjoyed a higher reputation than it has ever held since as a place where a solid grounding in artistic practice could be obtained. There

But his career at South Kensington is chiefly significant because it was there that he was able to gain his first experience of the methods of Dalou. This sculptor was at the time an exile, for political reasons, from his own country, and had taken refuge in England, where at once a very general anxiety was manifested to utilise



CIRCE

he quickly began to make his mark as a student of whom great things might fairly be expected. His progress was in many ways remarkable, and his record during the time he remained in the school was more than usually brilliant. It was not long before he had taken an indisputable position in the front rank of the pupils who were doing credit to the system under which they were being trained, a position which he emphasised by many successes in the annual competitions, and especially by gaining an award of a gold medal in three successive years.

his invaluable services as a teacher. With excellent judgment, Sir Edward Poynter, who was then directing the National Art Training School, added him to the staff of masters there, and put the modelling class into his hands, to the immense advantage of the students. A conspicuous advance in the quality of the work turned out by the class was the immediate result; and in the case of those individual workers who were best able to appreciate the special importance of the opportunity afforded them the effect produced was extremely interesting. To a man like

Mr. Drury, with keen ambitions and a natural faculty for close observation, such teaching was inspiring in the highest degree, while the example



JAMES ISHAM, ESQ (1886). (TERRA COTTA.)

better experience could have been desired by a young artist. Not only was he daily and hourly in an environment well calculated to impress upon him the importance of aspirations after what is best in art, but he was also working side by side with his master upon great undertakings which called for thorough knowledge of technical devices and more than ordinary command over intricacies of practice. The remarkable group "The Triumph of the Republic," which has at last, after nearly twenty years, been brought to successful completion, the famous relief "Mirabeau," and several other works of equal note were at the time in progress in M. Dalou's studio, and Mr. Drury had to take his full share of the inevitable labour.

Towards the end, however, of his stay in Paris, he found time to execute at least one piece of work to show in what manner he had profited by his chances. He sent to the Academy in 1885 a terra-cotta group, half life size, representing "The Triumph of Silenus," which he had modelled in the previous year. It was interesting not only as an example of his judicious adaptation of those principles of free and florid design which he had seen so well applied in the productions of M. Dalou, but also as an illustration of his ingenuity in overcoming the special difficulties inseparable from the handling of the material

of a great executant was of notable advantage on account of the practical insight it afforded into refinements of technique and execution which had been hitherto insufficiently considered by British sculptors.

Certainly there was from that time onwards no hesitation in his pursuit of a particular set of ideals. He gave himself up entirely to a type of performance which allowed full scope to his imaginative faculty, and provided him with the best chances of acquiring a real control over details of craftsmanship. With a sincere conviction that success in his profession depended upon the completeness of the training which he could obtain during the earlier years of his career, he took pains to prolong as much as possible his association with the master in whom he felt absolute confidence. When the publication of an amnesty for political offenders made practicable the return of M. Dalou to his native land, Mr. Drury accompanied him, and as pupil and assistant during a space of four years was constantly occupied in his studio at Paris. No



THE SACRIFICE OF ISAAC.

employed. Technically it was of excellent quality, rich and ample in its forms, and treated with a certain redundancy of detail that was well suited to so animated and joyous a motive. That it had a character definitely French can

upon him by his life in Paris, but it has become more controlled and more reserved. He is not less an idealist, and has lost none of his imaginative inclination and love of rich variety; but he has added to his other qualities a sense of large dignity that makes even his smaller productions thoroughly convincing. He is always robust and masculine, preferring strength of design and expressiveness of treatment to that skilful prettiness which is apt to pose as elegance. Nothing ill considered or careless in management ever comes from his studio. Rapid worker though he is, he never forgets the responsibility that lies upon a sincere artist to spare no pains to satisfy himself and to strive habitually to improve upon successes previously gained.

It is only necessary to turn to the chief things by which he has, since 1885, been represented in the various exhibitions to realise how unbroken, and how solidly satisfactory, has been his professional progress. In 1886 and 1887 he sent to the Academy some portrait busts only—all, perhaps, that he could find time to do, for after his return from Paris he had become one of the staff of young sculptors employed in the studio of Sir Edgar Boehm; but in 1888 he took a higher flight, and exhibited an allegorical statuette, "The Genius of Sculpture," and an ideal bust, "Il Penseroso." In the following year he showed at the New Gallery a head, "A Gipsy Maiden," and at the Academy busts of "Madame Nordica" and "Solomon S. Cohen, Esq.," and another terra-cotta group, "The First Reflection,"



THE AGE OF INNOCENCE.

hardly be wondered at; it would, indeed, have been surprising if the young artist, after so long an association with one of the ablest and most persuasive exponents of the French point of view in sculpture, should not have acquired something of the taste and feeling by which the work that he saw in progress about him was inspired.

Since his return to England Mr. Drury has been going through a steady process of evolution. He has found a way for himself, and has modified the methods of his student days so as to allow full scope to his individuality. His style now shows very plainly the deep impression made

which a few years later found its way to the Dresden Exhibition and was bought by the Queen of Saxony. Since then the Academy has had from him, year by year, an array of works of genuine importance—in 1890 a life-size terra-cotta group, "The Evening Prayer," which is now in the Manchester Corporation Gallery; statues, "Echo" and "Harmony," in 1891 and 1892; the plaster model for a statue of "Circe" in 1893, and next year the same figure in bronze, and a head of "St. Agnes," both of which were purchased for the City Art Gallery at Leeds. A large panel in high relief, representing "The



ST. AGNES (1894).

Bronze. In the City Art Gallery, Leeds.



GRISELDA.

In the National Gallery of British Art.

"Sacrifice of Isaac," was a conspicuous feature of the 1895 exhibition. The works that came next, in 1896 and 1897, were small ones, two ideal busts, "Griselda" and "The Age of Innocence," the first of which was bought by the trustees of the Chantry Fund; and it was not until 1898 that Mr. Drury again exhibited anything on a large scale. But then appeared a colossal female figure, "Even," designed as one of a set of eight which are to be used as electric-light standards in the City Square at Leeds, for which place are also destined the statue of "Joseph Priestley" and the column for electric light, which completed last spring his present record of appearances as a sculptor at

Burlington House. On two occasions he has shown there pictures also—"He loves me, he loves me not," in 1892, and a head, "Daffodils," in 1893. The series of his contributions to the New Gallery is continuous; it began with the first exhibition there, and has gone on steadily ever since. If it has not included many of his greater efforts, it has at least helped by its variety and consistent excellence of technical performance to establish his reputation as an artist of more than ordinary ability.

Although this is a fairly ample summary of achievements, and excellent as a proof of the soundness of Mr. Drury's appreciation of his

artistic responsibilities, it by no means represents the full extent of his activity. Actually a very considerable part of his time has been given up to decorative work of a type not well adapted for exhibition, because unsuited for separation from its permanent surroundings. He has, as many people have discovered, a special faculty for handling those ornamental details which call for collaboration between the sculptor and the architect; and he has acquired also a great amount of practical knowledge as to the management of various kinds of materials, so that he is more than usually qualified to carry out appropriately the intentions of the men who design elaborate architectural effects. To the recognition of this fact by the profession is owing a constant demand for his services, a steady desire to secure his assistance in the completion of those ornate buildings which are springing up in all directions as illustrations of the tendencies of modern taste. Already he has put himself forward very persuasively in many places in London and the country, and every year adds appreciably to the list of his successes in a branch of practice that needs in the man who follows it an exceptional understanding of the possibilities of his art.

However, it must be recorded that Mr. Drury has made a definite success as a decorator. He has just those mental qualities which help an artist to take high rank among the best masters of design—wholesome imagination, sound taste, and a correct sense of arrangement of lines and masses. He has, too, a sincere love of beauty, and an unerring instinct that leads him to choose exactly what is worthiest of record in the subject before him. His realism is exact and searching, minute in its accuracy and complete in its record; but it is governed always by a true perception of the fitness of things, and never wastes itself upon anything unworthy or undecorative. Added to

all these natural qualities, that play each their proper part in his artistic personality, is the second nature that has come to him as a result of his French training, with its solid equipment of technical device and its inspiring suggestions as to observation and selection. By nature and education he has been fitted for the part he is playing in the art world, and he is taking his place among the best men of his time because he is amply qualified to be of their company, not because he has been pushed into accidental prominence by some lucky series of events.

It is fortunate for British art that at this moment, when the popular taste has veered away from painting in the direction of sculpture, there should be available men of this calibre to fix an inclination that might have been checked and wasted if there had been no one capable of satisfying a sincere demand. As things are, sculpture in this country has sprung into a position that it can scarcely be said to have ever held before. It enjoys ample opportunities for development, it is treated with consideration both by the profession and the public, and it is in the hands of an array of exponents who have thrown away the cramping prejudice which in years past threatened the art with extinction, and have with excellent judgment set themselves to advance its interests in all sorts of directions and by every legitimate means. These men are, like Mr. Drury, young and enthusiastic, with many years of activity before them in which they can establish solidly and securely the vital principles that will guide the practice of another generation. For them there has been no such smoothing of the way, they have had to wear down opposition and to clear the road of a mass of difficulties; but, in spite of all, they have forced themselves to the front, and have made for themselves a permanent place in the record of our native art.

MR. MARILLIER'S RECORD OF DANTE ROSSETTI.*

BY WILLIAM M. ROSSETTI.

FOR reasons which the reader will easily appreciate, I do not propose to make this notice of Mr. Marillier's splendid-looking book anything like an account of Dante Rossetti, "his Art and Life," from my own point of view. His life I have treated elsewhere with a full allowance of space; and on his art—its merits, demerits, and general quality, comprehensively

* Dante Gabriel Rossetti: an Illustrated Memorial of his Art and Life: by H. C. Marillier. Bell and Sons. 1899.

estimated—a brother may well preserve silence. To assess these is in the province of outsiders; and the public is fortunate when it gets for the purpose a highly intelligent and well-informed outsider, such as Mr. Marillier. What I aim here to do is simply to make a few comments on points of detail, rectifying something here, and elucidating something there. Mr. Marillier's monumental tome, fully and excellently illustrated as it is, must remain—for many years, if not for a permanence—the chief

emporium of facts and data concerning Rossetti's fine art: and some advantage may accrue to its readers from taking into account the notes, unpretensions enough, which I, from lifelong knowledge, can supply.

These notes must necessarily take the character, to some extent, of objections to statements in the text: but it is very far from my wish or intention to under-value the book. I consider it a noticeably good book: the work which has gone to its compilation strenuous and well-applied; the writing spirited, vivacious, and pleasant; the tone sympathetic and discerning; and the general presentment, with its multitude of fine prints of Rossetti's principal works, and likewise of many minor works, almost all that could be desired. The author has shown great diligence and good sense in defining methods of execution, and in correcting some errors made by previous writers, myself included. With these few preliminaries, I shall proceed at once to details; following the order of the book pretty nearly, and referring almost exclusively to matters of a biographical kind, and not to such as concern individual works of art.

Our father, Gabriele Rossetti, is spoken of as "a writer of verse, mainly in a politico-satirical vein." This does not give a correct idea of his poetical writings. They are in the fervid patriotic, and sometimes in the fervid religious, vein; intermixed with amatory and other lyrics of his earlier years, and occasionally, but by no means largely, with satire.

It is a mistake to say that "Miss Fanny Cornforth, a favourite model, sat to Rossetti until almost the end of his life." His life terminated in April 1882, and I greatly doubt whether this model sat to him at a date later than 1868, or perhaps 1869. Mr. Marillier dates for 1870 the "Lady with a Fan," which is a portrait of her: he may be right, but if so this late date is exceptional.

The idea that Rossetti, becoming enamoured of Malory's "Mort Arthur" in 1854, had preceded Tennyson, whose first set of "Idylls of the King" appeared in 1859, must be put forward in oblivion of the fact that Tennyson's poem named "Mort Arthur" had been published as far back as 1842. My brother knew and greatly admired it soon afterwards: and he had also at an earlier date known something of Malory's book, but without being then specially drawn to it. Another slight error affecting Tennyson is the statement that Rossetti's sketch of him, 27 September 1855, represents him "reading aloud the *proof-sheets* of 'Maud.'" This poem had, in fact, been published earlier in that year. As to this sketch Mr. Marillier truly states that the original was presented by Rossetti to Robert

Browning: but it is not correct to say that "a copy, made at Miss Siddal's request," was given away by the artist "many years later, when he was cherishing a real or imaginary grievance against Tennyson," and is now in the possession of Mr. Cosmo Monkhouse. The copy made for Miss Siddal remained in her own family up to September 1899, and is now my property; and Rossetti never cherished any grievance against Tennyson, real or imaginary. The version belonging to Mr. Monkhouse must be a triplicate. That my brother in his later years conceived some fanciful dislikes is but too true; but there has recently been a habit of assuming that, whenever he and some one else disagreed, he was in the wrong. Mr. Marillier, for instance, speaks of Mr. John Aldam Heaton as "a friend with whom Rossetti afterwards quarrelled." If I were to show Mr. Marillier a letter (I possess it) which Mr. Heaton wrote to a third party in terms of malignant disparagement of my brother, for which the latter had given no plausible pretext, I think that Mr. Marillier would feel very little surprised that Rossetti, on seeing this epistle, "quarrelled" with his professing friend—in the sense that he sent him a severe letter, and ceased to have any relations with him. He never expressly forgave Mr. Heaton: I did, but without affecting to consider that his conduct in this affair had been in the least justifiable.

It was not "at casual intervals" that I housed with my brother when in 1862 he settled at No. 16 Cheyne Walk. I divided my time nearly equally between that house, and my own family residence in Albany Street, Regent's Park, regularly spending three fixed days in the week in Cheyne Walk. This arrangement dwindled after or about 1871, but it did not fully cease until the date of my marriage, March 1874. The final trips of my brother "to Belgium and Paris" were not "in 1862 and 1863;" but to Belgium in 1863, and to Paris in 1864. Again, the date given "the Autumn of 1866" for Rossetti's trip to Warwickshire, and on to Penkill Castle, Ayrshire, is erroneous (or perhaps a mere misprint); it ought to be 1868.

I cannot at all recollect that Mr. Charles A. Howell "acted as agent for the sale of Rossetti's pictures" at any date "before" 1870. He became the agent at the end of 1872, or beginning of 1873, Rossetti being then isolated at Kelmescott, Oxfordshire. This connexion ceased towards the middle of 1876.

Mr. Marillier seems to have notions partly indefinite and partly defective about the work produced by Rossetti in 1872, and generally about his position while living at Kelmescott from the autumn of 1872 to the summer of 1874. Up to

the end of the spring of 1872 he was settled in London, and he then completed "Veronica Veronese" and "The Bower-Meadow." The "first purchaser" of the latter was, to my certain

had been painted in the remote year 1850; but that was a wholly different subject, and not "The Bower-Meadow" at all. Then, from early in June to late in September, Rossetti was



THE BOWER-MEADOW.

From the Painting by Dante G. Rossetti.

knowledge, the firm of Pilgeram and Lefèvre—not "Mr. John Miller," who (it appears to me) had before that date ceased to be a picture-buyer. It may be, indeed, that Mr. Miller would have bought the picture when its background

distressingly ill, and mostly in Scotland. At the end of September, in the best of health for a while, he migrated to Kelmscott. "Rossetti" (says Mr. Marillier), "during these years at Kelmscott, was frequently ill, was badly in want

of money, and his assistant may at times have been more than usually active: certainly much of his work done then, especially in re-touching, was deplorable." Now this was the period of the "Ghirlandata" the "Proserpine," the "Fleurs de Marie," and the "Roman Widow": works which Mr. Marillier (like other people) does evidently not regard as deplorable. That in the same interval of time the artist produced some other works of less importance and less merit

assistants, and who offer avowed replicas for sale, get the assistants to lay-in much of the preliminary work, and that they afterwards add such finishing touches as convert a comparatively mechanical beginning into an artistic whole. Rossetti must in several instances have acted on this plan: and, if he did not push it beyond a fair limit, I apprehend that he was blameless. This remark of mine may serve as applying also to an observation, on an earlier page



LANCELOT ESCAPING.

From the Painting by Dante G. Rossetti.

is no doubt true: that they were deplorable is not clear to me (though I am not wholly in a position to deny it point-blank). Neither do I see that his work in re-touching some older pictures was deplorable, in the sense of "deplorably bad;" I agree (and have long ago expressed the opinion in print) that it would have been far more prudent and more satisfactory to leave the works alone. The allegation about Rossetti's assistant will be generally construed to mean that the assistant (Mr. H. Treffry Dunn), with Rossetti's connivance, made copies or rechauffés of his employer's work, and, with the like connivance, palmed them off as originals. This is a serious allegation, and I am not at all conscious that it is an accurate one. I suppose that most of the painters who employ regular

of the volume, that Rossetti turned out "replicas which did not interest him, and of which a good number, there is cause to suppose, were not even done by himself." As to the suggestion that the assistant was "more than usually active" at the particular time when my brother was at Kelmscott, I should have fancied the contrary to be the case; for the assistant was mostly fixed in London, and I think very seldom at Kelmscott; and Rossetti, painting at Kelmscott, was in the practice of at once consigning to Howell for sale those productions which did not go direct to purchasers secured by himself. Further, there is the statement that Rossetti at Kelmscott "was frequently ill," and "badly in want of money." My recollection runs in the opposite direction. It appears to me that, from the



MRS. STILLMAN

From the Drawing by Dante G. Rossetti.

autumn of 1872 to the late spring of 1874, my brother was more than commonly well, according to the then average of his health: from the latter date till near the close of July 1874 (when he finally abandoned Kelmescott) he was

when all the coin had run through his fingers, leaving an appetite similar to that of "the daughters of the horse-leech."

The illness from which my brother suffered in 1877 was not "due to the mæmic affection



LILITH.

From the Painting by Dante G. Rossetti.

over-strained and fanciful, owing to his old enemy insomnia and his false friend chloral, but I question whether he was physically ill in any serious sense. For the term "badly in want of money" I should be minded to substitute "copiously or even lavishly supplied with money": but as he was throughout life of an improvident and prodigal turn, there must have been moments

which had been set up in 1872": it was a matter, beginning in 1866, which required surgical (not medical) treatment from time to time—treatment generally of a mild kind, but in this instance exhausting to the constitution.

A little list is given of friends who were in the practice of visiting Rossetti "after 1877," some of them "dating back in their relations to

about 1866." As the two dates are mixed up, the names also are mixed up in a sense which possibly the biographer did not intend; but, for accuracy's sake, it may be as well to say that Messrs. Whistler, Legros, Sandys, and George Hake, Dr. Hake, and I think Mr. Knight, were not visitors (unless one or other in a very exceptional way) after 1877—and some of them had reeceeded several years before. Again, the statement that Mr. Watts-Dunton was Rossetti's "literary legatee" is wholly erroneous; I alone occupied that position.

The view that "the gentle melancholy that pervades Rossetti's works [in poetry] was derived from his namesake Dante" is an opinion, and one to which Mr. Marillier is of course entitled: but to myself it seems that "gentle melancholy" is very far from being characteristic of Dante Alighieri, and almost equally far from being a leading quality in Dante Rossetti. Gloom one can see, and sadness, and also a range of feeling totally different from these: but of melancholy under the aspect of gentleness I should say that there is only a minimum. I need not add that it is a mistake (in this connexion) to name Chatterton as belonging to "the beginning of the century."

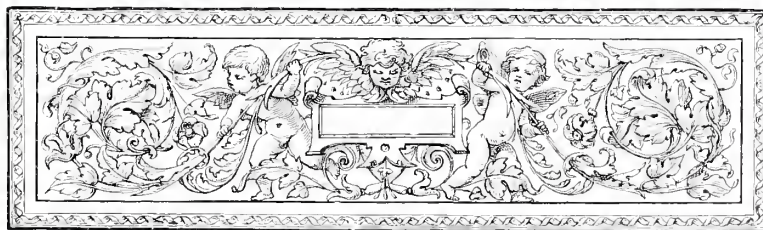
Bell Scott did not, I think, make "an etching of the Chelsea wombat," my brother's obese favourite. He made a pencil drawing of the woodchuck (or Canadian marmot). It was, I believe, his own mistake to letter this as the wombat, and as such it was entered in the sale-catalogue of Rossetti's house-effects, 1882.

Mr. Marillier does not appear to be aware that there were three exhibitions of Rossetti's works in or about January 1883. He names two of the exhibitions—Royal Academy, and Burlington Club: the third was termed "the Rossetti

Gallery," and was got together in Bond Street, not through the agency of the Rossetti family. It contained some fine specimens—crayon-drawings rather than pictures—along with numerous photographs.

Here I must stop, simply through want of space. A large number of comments upon individual paintings and designs naturally occur to the mind on perusal of the book, but on these I cannot enter. I will only add that, while several of the photogravures and process-prints are truly admirable, there are some which come unduly black, and at times gritty in touch (at any rate, in that copy of the volume which is in my hands). Such are "The Girlhood of Mary Virgin," "Beatrice denying Dante her Salutation," "Hesperia Rosa," "The Seed of David," "The Bower-Garden" (not "Garden-Bower," as here worded), "Golden Water," "Love's Greeting," "Cassandra," "Tristram and Yselt," "Washing Hands," "The Christmas Carol" (single half-figure), "Anrea Catena," "Penelope," "Silence," "The Rose-leaf," "The Lady with the Fan," "The Death of Lady Macbeth," "La Ghirlandata," "The Sphinx," "Desdemona's Death-song," and the portraits of Mr. Swinburne, Miss Siddal (now at South Kensington), The Artist's Father and Mother, Christina Rossetti (1866), and Christina along with her Mother.

This may seem a rather long list: but the volume is so rich in illustrations, well-chosen and finely reproduced, that even this string of subjects count as little in comparison. I sum up my view of the volume by saying—Mr. Marillier has done his part extremely well, the illustrators most choicely, and the publishers sumptuously: and the whole work forms a memorial of which any artist might be proud, and which survivors in his family cannot but accept with gratitude.



OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL PORTRAIT GALLERY.

BY the munificence of Mr. H. L. Bischoffsheim the National Portrait Gallery has been enriched by the addition of two pictures of the

Chairman of the Trustees, his desire to purchase and present to the gallery the portrait of the Queen. This generous offer was, of course, accepted; and the way was thus laid open for



QUEEN HENRIETTA MARIA.

School of Vandyck. In the National Portrait Gallery.



CHARLES

From the Painting by Daniel Mytens. In the National Portrait Gallery.

utmost interest and importance. One is a full-length of Charles I by Daniel Mytens, painted in 1631, and the other a portrait of Queen Henrietta Maria painted in the School of Vandyck. These two works were recently offered for sale to the Trustees by the Marquis of Normanby, but the purchase price was more than their budget would allow. At this juncture Mr. H. L. Bischoffsheim intimated to Viscount Peel, the

the Trustees to acquire the companion portrait of the King. Our reproductions give some idea of these two important acquisitions, which have been hung in Room XII.

Another interesting addition to the collection is a cast of the medallion portrait of Thomas Carlyle in the Scottish National Portrait Gallery which has been presented by Mr. James L. Caw, the curator of the Edinburgh Gallery.

This powerful portrait of the Sage of Ecclefechan was executed by Woolner in 1855, when Carlyle was sixty years of age and at the height of his power. It is of special interest from the fact that it shows the great author without his beard and reveals the height of the forehead. In the latter point most of the well-known portraits fail, as artists have chosen to show the forward fall of the hair. By selecting this view Woolner was able to show "the cliff-like brow" of which Emerson has written. The cast has been placed in the case with Boehm's bust of Carlyle, in Room XXV.



SAMUEL PROUT.

From the Crayon Drawing by Charles Turner. In the National Portrait Gallery.

a crayon drawing by Charles Turner of Samuel Prout, which has been acquired by purchase. Other acquisitions are a marble bust of William Pitt, executed in 1825 by D. A. Oliveri, bequeathed by Mrs. Fitzgerald, of Shalstone, Bucks; a cast of the medallion portrait of Adam Smith, by Tassie, in the Scottish National Portrait Gallery, also presented by Mr. Caw; a small bust portrait of John Ashburnham, the Royalist, acquired by purchase; Captain J. Marryat, R.N., C.B., an oil painting by J. Simpson, bequeathed by Miss Augusta Marryat; and a small panel portrait of Dr. Edward Young,

Another recent addition which we illustrate is the poet, purchased by the Trustees.



THOMAS CARLYLE.

From the Medallion by Thomas Woolner, R.A., a Cast of which is now in the National Portrait Gallery.

THE VICTORIA AND ALBERT MUSEUM,
SOUTH KENSINGTON.

SEVERAL additions have been recently made to the collection of plaster casts of Italian sculpture in the Architectural Court of the



VIRGIN AND CHILD.

By Agostino di Duccio.

Victoria and Albert Museum. The most valuable additions are, without doubt, the casts from three bas-reliefs by Agostino di Duccio (b. 1418, d. after 1481), a master whose works can only be satisfactorily studied in Italy. He is best known by his beautiful low reliefs inside the church of San Francesco at Rimini, and for the decoration over the principal entrance of the church of San Bernardino at Perugia. Two of the casts are from the reliefs decorating the western pier of the chapel of San Gaudenzio in the cathedral church at Rimini. One represents Music with various instruments,* and the other probably symbolises Agriculture† carrying fruit and scattering seed. The third relief is of the Virgin and the Infant Saviour surrounded by youthful angels. The original marble is in the museum of the cathedral at Florence, formerly known as the Opera del Duomo. With this relief may be compared the stucco‡ in the Royal Museum, Berlin. Among the casts under notice are two statues of St. John the Baptist. One by Donatello (b. 1386, d. 1466) shows him as a man

* This relief is fully discussed, especially with regard to the musical instruments, in an article by Mr. J. G. Waller, F.S.A., in the "Archæologia," vol. lii., pt. 1.

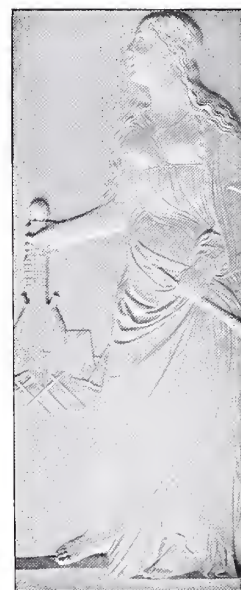
† Mr. A. Higgins, in his "Notes on the Church of St. Francis at Rimini" ("Archæologia," vol. liii., pt. 1), is of opinion that this figure may represent Philosophy; but the late Monsieur C. Yriarte, in "Un Condottière, au XV Siècle, Rimini" gives it the name of "L'Agriculture."

‡ See illustration in "Die Italienische Plastik," von Wilhelm Bode, 1893, p. 72.

who has suffered much from his life of hardship in the desert; in the other Benedetto da Maiano (b. 1412, d. 1497) has portrayed the saint in all the beauty of youth. Both the originals are of marble, and both are now preserved in the Museo Nazionale, Florence.* Another of the new casts is from the beautiful bronze figure of St. Francis of Assisi, by Donatello, on the high altar in the church of Sant' Antonio at Padua, where also are the magnificent bronze panels by the same artist illustrating scenes in the life of St. Anthony. Andrea del Verrocchio (b. 1435, d. 1488) is represented by a copy of the famous bronze statue of the youthful David† with the head of Goliath; the original is in the Museo Nazionale, Florence. A cast of Donatello's David has been in the Architectural Court for some time; it will be interesting to compare the two works together, in order to see how two great artists conceived the same subject. In the cathedral at Lucca are two marble angels‡ of extreme beauty by Matteo Civitali (b. 1435, d. 1501), a native of that city, who in 1473 commenced an altar dedicated to the Holy Sacrament for Domenico Bertini. This altar has since been destroyed, and the angels alone have been pre-



AGRICULTURE.



MUSIC.

By Agostino di Duccio.

served; casts of them may now be seen in the Museum. The work of this sculptor is further

* For further descriptions, see "Catalogo del R. Museo Nazionale di Firenze," 1898, pp. 64 and 428.

† For further description, see "Catalogo del R. Museo Nazionale di Firenze," 1898, p. 385.

‡ See "Histoire de l'Art pendant la Renaissance, Italie," Müntz, vol. ii., p. 488.



FIERO DE' MEDICI.
By Mino da Fiesole.



ST. JOHN THE BAPTIST.
By Benedetto da Maiano.



ST. FRANCIS
By Donatello.



DAVID.
By Andrea del Verrocchio.



ST. JOHN THE BAPTIST
By Donatello.



ANGELS
By Matteo Civititi.

From the New Casts in the Victoria and Albert Museum.

illustrated in the newly acquired cast of the marble relief of Faith* in the Museo Nazionale, Florence. This sculpture bears the letters O. M. C. L. (Opus Mattaei Civitalis Lucensis). To the several reproductions of works by Mino da Fiesole (b. 1431, d. 1484) which have been for some time in the Museum has now been



STUDY OF A HORSE.

By Albert Cuyp. In the National Gallery (No. 1683, Room XII).

added a copy of the marble bust of Piero de' Medici,† the son of Cosimo, and the father of the celebrated Lorenzo il Magnifico. The original is in the Museo Nazionale, Florence

* For further description, see "Catalogo del R. Museo Nazionale di Firenze," 1898, p. 417.

† For further description, see "Catalogo del R. Museo Nazionale di Firenze," 1898, p. 430.

THE NATIONAL GALLERY.

TO the collection of Dutch pictures at the National Gallery there has recently been added "A Study of a Horse" by Albert Cuyp, of whose work there were already nine examples. This picture has been transferred from South Kensington.

A characteristic example of the flower-paintings of M. Henri Fantin-Latour has been presented by Mrs. E. Edwards, and hung in Room XXI.



STUDY OF FLOWERS.

By Henri Fantin-Latour. In the National Gallery (No. 1686, Room XXI).

THE ART MOVEMENT.

DECORATIVE WALL-PAPERS.

THE appearance of a new design of Mr. Walter Crane's is always a welcome event in the world of taste; nor is his latest wall-decoration unworthy to take rank with the fine series already issued by Messrs. Jeffrey and Co. from his cartoons. Unlike many previous decorations of the kind by the same artist, this one is simply a wall-filling, without either frieze or ceiling-paper *en suite*. The design, which is on a large scale, with a repeat of forty-two inches, is composed of cockatoos and pomegranate boughs with flowers and fruit. The plumage of the wings and the scales of the birds' feet are a noteworthy piece of drawing.

Indeed, the whole is a vigorous and admirable composition, save one detail, viz. the position of the cockatoo with folded wings. The outline of this bird, half hidden as it is behind four pomegranates, is broken in upon in a way that gives somewhat an impression of overcrowding and confusion, scarcely consistent with the clear, silhouette effect which should be a characteristic of all flat ornament. The pomegranates are mainly in orange; the blossoms are coral red; while the cockatoos are in shades of cream colour, their feet and beaks black. A pale blue background completes the artist's own scheme of colouring; but a modification intro-



EVE.

SCULPTURE BY THOMAS BRACK, R.A., IN THE NATIONAL GALLERY OF BRITISH ART.



"THE COCKATOO" WALL-PAPER.

Designed by Walter Crane.

duced by the manufacturers—to wit, a white talc-powdered ground in place of the blue—tones well with the birds and is a distinct improvement.

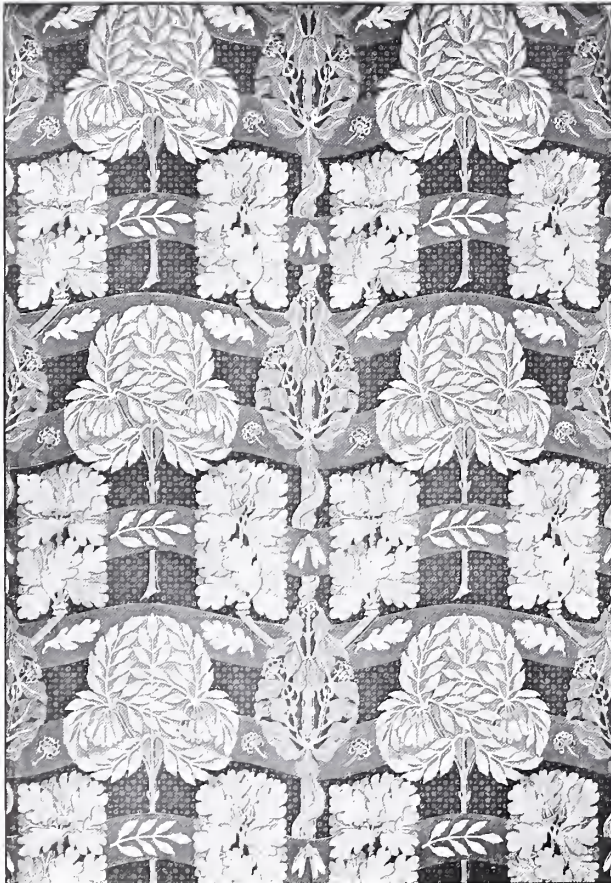
Mr. Heywood Sumner, whose name is associated chiefly with book ornamentation and sgraffito work, tried his hand no long time ago at designing wall-papers: and the result was so far satisfactory that the enterprise was renewed year by year, until Messrs. Jeffrey have been able to fill a fair sized pattern-book exclusively with paper-hangings designed by him. The collection forms a goodly array



"KNAPWEED."

Designed by Heywood Sumner.

of decorations, in no sense monotonous, notwithstanding, on the one hand, that the artist's marked individuality of style is unmistakable throughout, and, on the other hand, that, unlike Mr. Crane, Mr. Sumner does not vary his theme with the introduction of any birds or beasts, but limits himself strictly to the use of vegetable and abstract forms. Among the earliest of his designs may be recalled a beautiful tulip pattern, and also several founded on vines and fig trees. The two last-named elements, framed within interlacing circles, constitute the motif of



"THE OAK AND THE ASH."



"LARKSPUR."

Designed by Heywood Sumner.

a very handsome decoration, extremely suitable for a ceiling-paper, though not necessarily intended for that purpose by the designer. Another geometrical device, less happy in effect than the circles, occurs in the form of a ribbon square, in a bold design, based on the rhododendron. Other remarkable patterns are the "Campden" and "Crown Imperial," totally different from one another and yet such that have one frieze in common to both. Strange to say, this latter decoration has not attracted the public favour as much as it deserves. Its main feature, a flowering bush in a fan-shaped outline, is a magnificent device, both in drawing and colouring.

Of the three designs by Mr. Sumner here given, the "Larkspur" (which might not inappropriately have been named "Canariensis") is a small repeat on severely geometrical lines, and as such is intended by the artist to be used where, only too generally, are met pat-

terns in imitation of glazed tiles, sham joints included—things to be avoided as being totally false in fact and in principle. Our reproduction of "the Oak and the Ash" fails to do justice to the design, the relative values unfortunately having been lost in the process of photography, so that the background, which is in this case, of red against bluish-green sprays of oak, ash and ivy, shows too dark in proportion to the rest and brings into undue prominence the horizontal wave. Broken though the surface seems here into sharply defined patches, nevertheless this design, in blues and greens, makes a beautifully decorative wall-filling. The "Knapweed" paper, a pattern which includes daisies and clover plants also, is equally effective, whether executed in delicate tones of green and yellow throughout, or whether the floral forms be accentuated by contrast with a dark blue background.

AYMER VALLANCE.

DECORATIVE ART IN GERMANY.

BY PAUL SCHULTZE-NAUMBURG.



POTTERY BY THEO. SCHUNTZ-BAUDISS

NOT more than five years ago hardly anything had been heard in Germany of the applied art of the present day: and now, within the last year or two, we have seen a sudden revival of artistic manufacture which has swept every available force into its service, carrying all before it like a blast, and making the decorative work of our younger artists an engrossing interest.

The first strong impetus was given in 1897, by the Munich Exhibition. A small number of young painters and sculptors—Obrist, Riemerschmid, and the architects Fischer and Drifler—combined to prove that, even in Germany, it was possible to solve the problems of the practical application of art in a satisfactory and national style. They succeeded in obtaining two small spaces for exhibition in the Munich

Crystal Palace, and these they fitted up and decorated with objects of artistic design. The attempt was a great success. All Germany



CHAIR.

By Bernhard Pankok.

talked of this little special display, and almost everything exhibited was sold.

After this first success, the associated artists proceeded to organise their efforts in closer connection with handicraft, since broader development only becomes possible when a commercial end is at the same time kept in view. Throughout Germany men of talent came to the front, full of happy ideas which they had been unable to work out because manufacturers were too sceptical or not sufficiently intelligent to co-operate with the young artists. It was Morris who, in England years since, started from the true perception that the inventive artist, the manual craftsman, and the distributing shopkeeper must be one, or in intimate alliance; and, following his example, an association was formed under the name of "The United Workshops of Arts and Crafts," to establish workshops where in the first instance cabinet work and embroidery were to be produced, and in the course of time every kind of applied art.

By the spring of last year the young association was already in a position to show its first attempts in the Crystal Palace in Munich; and not there alone, but also at the great Art Exhibition in Berlin, where four rooms were arranged and furnished by the "United Arts

and Crafts," under the direction of the painter Riemerschmid, Obrist, the sculptor, and Hugo Burckmann, the publisher of "Dekorative Kunst," who constitute a council under a president, J. A. O. Krüger, the painter; their workshops and offices are in the Erzgiessereistrasse at Munich. The society is by degrees enrolling in its ranks many talented young artists and handiercraftsmen, so that the best decorative and applied art in Germany may here be seen under one roof.

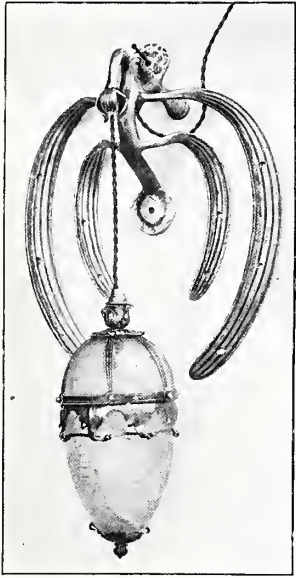
I can, of course, set but a very few examples of this work before my readers. I have already dealt with Obrist's work in this Magazine.

A man of very great talent is Richard Riemerschmid. He distinguished himself as a painter at an early age, especially by his large picture in the Dresden Gallery, "The Garden of Paradise." When he first turned his attention to applied Art he chiefly designed furniture, but also worked in iron, bronze, etc., using forms of delicate elegance and great individuality. The piece of furniture here represented belongs to a room designed by him for a Munich patron; the candlesticks on p. 233 show great originality of design, combined with perfect fitness.



SIDEBOARD.

By Richard Riemerschmid.



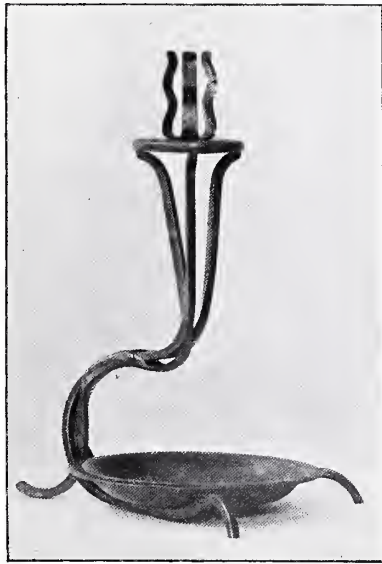
ELECTRIC LAMP.
By Eugen Berner.



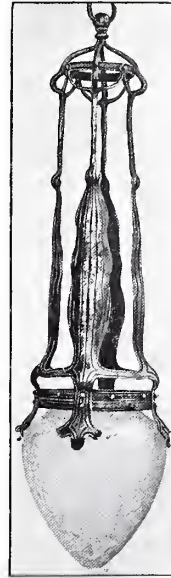
BRONZE.
By Frau Berger-Hartmann.



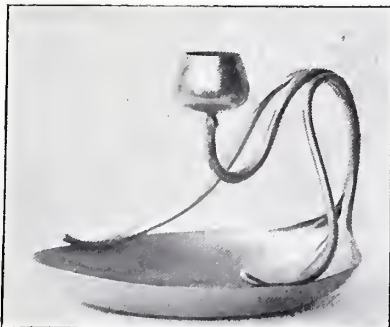
HANGING CLOCK.
By Herr Ringer.



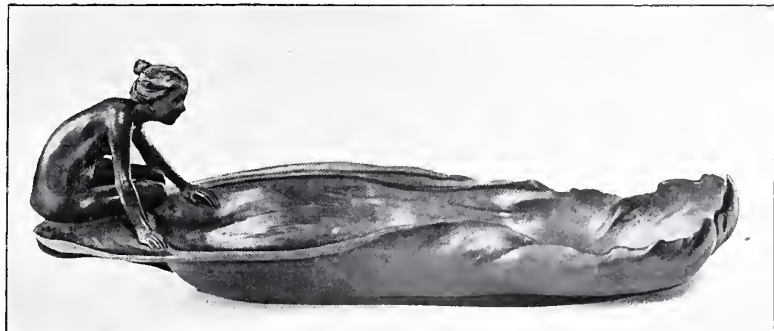
CANDLESTICK.
By Richard Riemerschmid.



ELECTRIC LAMP.
By Eugen Berner.



CANDLESTICK.
By Richard Riemerschmid.



BRONZE.
By Frau Berger-Hartmann.

Bernhard Pankok also is a painter, and worked a great deal for a Munich weekly publication, *Jugend*, to which he has contributed a number of highly imaginative compositions. He has designed furniture for the society; and a settee or divan in the Berlin Museum is a particularly interesting example.

Karl Gross, a sculptor, has devoted himself entirely to metal work, and has produced the best things of the kind that have been done in Germany. Another man, Schuntz Baudiss, was for many years a painter, till he took up ceramics, discovered a technique of his own, and produced pieces of great choiceness. The works of Ringer and Berner, again, must not be overlooked; these artists were both sculptors.

So we see painters and sculptors every day deserting the walks of abstract art, or as it is commonly called High Art, and devoting their talents to practical problems and certainly not less important aims. Even when they carry out work that is not merely practical—as, for instance, the execution of small statuettes—we note a marked advance, for there is a considerably increased demand for such works to fill spaces in the decoration of a room or to occupy a suitable spot on a writing table or elsewhere. Among the best examples of this class are those of Theodor von Gosen. His jewel-tray, here reproduced, is as well imagined as it is finely wrought—a masterly little work,

deserving the admiration it has won. Of the same class is the work of a young lady, Frau Burger Hartmann, whose charming little bronzes soon made her name known.

Still, the new movement is by no means confined to artists, though it is the most important artistic movement of the day. The public, too, are beginning to enter into it and co-operate with no little zeal. A true understanding of its aims is not, indeed, very common, but the rapidity of its early growth promises much. In fact, over production in the sphere of abstract art had reached such a point that a crisis was inevitable, and it is a happy thing this crisis took such a favourable turn. We now seem to be on the high road to seeing our art exhibitions assume the most sensible and practical aspect; to find in them large collections of single pieces, as well as whole rooms full of useful implements and furniture of artistic design and workmanship, while among them are objects, such as chandeliers, that are works of genuine high art. This,



JEWEL TRAY.

By Theodor von Gosen.

indeed, has proved to be the only sound solution of the pressing question of artistic activity in Germany, no less from the point of view of national economy than from that of art itself.

The "United Workshops" are now fully employed in the production of furniture and work of other kinds, which I hope ere long to bring to the notice of the readers of *THE MAGAZINE OF ART*.

NOTES AND QUERIES.

[190] **EXHIBITIONS FOR WOMEN-ARTISTS.**—Would you kindly tell me if there are any exhibitions at which a woman may exhibit paintings, without belonging to any society or club, and when and where are they held? And would there be a fee for admission, or only commission on pictures sold?—A NEW SUBSCRIBER.

* * Most of the art societies have "open" exhibitions, to which non-members may submit pictures, including, of course, the Royal Academy. The other societies which invite outside contributions are the Dudley Gallery Art Society (summer exhibition), The New Gallery (summer exhibition), Royal Institute of Painters in Water-Colours, Royal Society of British Artists (spring exhibition), Society of Women Artists, and the Society of Oil Painters.

[191] **ILLUSTRATIONS IN "ONCE A WEEK" AND "GOOD WORDS."**—In all references to black and white drawings I find mention is made of "Once a Week" and the early volumes of "Good Words," both now unobtainable. Could you tell me what were the art teachings of these two periodicals?—R. D.

* * There were no "art teachings" in "Once a Week" and "Good Words," which were both magazines of general literature, the latter having a religious tone. They are referred to in the connection cited by our correspondent because they were illustrated by artists who have come to be recognised as representative of the best period of the Art of Book Illustration in England. For full details see "English Illustration in the 'Sixties," by Gleeson White (published by Constable).

NOTE.

TURNER AND RUSKIN.—In *Willis's Current Notes* of January, 1852 (p. 1), there appeared an interesting little note, signed "I. T. A.," on "The late J. M. W. Turner, Esq., R.A.," accompanied by a "rude sketch" of the artist when on a visit to Mr. Fawkes, of Farnley, by the writer of the note. This sketch is reproduced in my "Memorials of Christie's," ii., p. 151. In turning over a subsequent volume of the same periodical, I find in the issue of March, 1855 (p. 18), the following letter from the late Mr. Ruskin, dated from Denmark Hill, Camberwell. This letter is so little known that I am sure your readers will be glad to have it reproduced in full. It runs as follows:—"In *Current Notes* for Jan., 1852,

there are some interesting particulars respecting the late J. M. W. Turner. I take the liberty of writing to you in the hope that at some leisure moment the writer might be disposed to set down on paper any further particulars which he remembers about him: and to beg that I might be favoured by the perusal of any such notes. Might I also ask for the privilege of a glance at the original



J. M. W. TURNER, R.A.
From "Memorials of Christie's."

sketch, if still existing, from which the woodcut in *Current Notes* was executed? I know that in transference to wood many points of character are likely to be lost." This request, or rather series of requests, elicited a reply from the author of the original note, dated from Stradbroke, published in the issue of May, 1855; Mr. Ruskin's wish to see the original sketch was apparently ignored, but it is said to be "so well represented in your woodcut." But one anecdote was the result, which I quote *verb. et lit.*:—"The circumstance was related to me by a gentleman who resided in the house immediately adjoining that of Mr. Turner, one of the windows of which presented a full view of the back yard of the artist's premises. This gentleman informed me he was occasionally much amused at the earnestness with which the little man was for a considerable time busily engaged in pumping upon

some of his paintings, and was unable to imagine what particular result was intended to be produced by these persevering exertions of the artist: but I have little doubt that Mr. Ruskin will be able to estimate the true effect of this application of the Cold Water Cure to Mr. Turner's paintings. At all events, it seems desirable that a good pump should be henceforth considered a required adjunct to every artist's studio." This reply seems to

have exhausted Mr. Ruskin's desire for any more information from the same quarter. I may mention that Mr. Cosmo Monkhouse, in his life of Turner in the Great Artists Series (p. 16), speaks of the caricature above-mentioned as by Mr. Fawkes himself, which I think is an error. The present Mrs. Fawkes and her late husband knew nothing of it until I casually alluded to it in a letter to the former some months before his death.—W. ROBERTS.

THE CHRONICLE OF ART.—MARCH.

The Royal Academy Elections. THE elections of the 30th January have added an architect, a painter, and a sculptor to the roll of the Royal Academy.

In accordance with our usual custom, we give details of the voting—suppressing, however, unnecessary details as to the first "scratchings," as we understand that their disclosure is considered by some candidates hurtful to their prospects. We therefore show who,

Charles, Charlton, David Farquharson, Mark Fisher, Albert Godwin, T. C. Gotch, W. Hatherell, John Lavery, Stirling Lee, (Sir J. D.) Liuton, Logsdail, F. D. Millet, H. Pegram, A. Stokes, W. Stott, and W. R. Symonds.

We need not dwell here upon the merits of the new Associates. We devote considerable space in this Part to Mr. Drury, whose election is one of the best that



HENRY S. TUKE, A.R.A.
From a Photograph.



JOHN BELCHER, A.R.A.
From a Photograph by C. M. Schemboche, Rome.



ALFRED DRURY, A.R.A.
From a Photograph by Ritchie, Brompton.

after the scratching, got upon the black-board, and how many votes they received in the voting that followed and in the final ballot.

FIRST ELECTION. Mr. Joseph Farquharson, 16; Mr. H. S. Tuke, 15; Mr. Edward Stott, 10; Mr. Yeend King, 4; Mr. George Simonds, 4; Mr. John Belcher, 3.

Final Ballot. **Mr. Tuke**, 40; Mr. Farquharson, 17.

SECOND ELECTION. Mr. Farquharson, 15; Mr. Belcher, 13; Mr. Edward Stott, 11; Mr. Simpson (architect), 9; Mr. Simonds, 5; Mr. Drury, 4.

Final Ballot. **Mr. Belcher**, 29; Mr. Farquharson, 28.

THIRD ELECTION. Mr. Alfred Drury, 20; Mr. Farquharson, 19; Mr. Stott, 12; Mr. Simonds, 4.

Final Ballot. **Mr. Drury**, 33; Mr. Farquharson, 23.

It should be added that the following artists also obtained various degrees of support in the progress of the elections:—Messrs. Aumonier, Frank Calderon,

could have been made. Mr. Tuke's admirable realism, his conscientious ability, and almost unerring taste have become familiar to the public through his pictures of West England sea-board and landscape, and his finely-drawn figures. Mr. Belcher is not less known to our readers, as we devoted a long study (see THE MAGAZINE OF ART, 1895, p. 185) to his building for the Institute of Chartered Accountants. His picturesque Town Hall for Colchester and his competition design for the Victoria and Albert Museum have made his name widely known to the general public and keenly discussed among the circle of his own profession.

The spring exhibitions of the two art societies stirred up a good deal of public interest last year, partly on account of their rivalry, and partly on account of the different class of work shown in each. The Art

Society, as the older institution, is characterised by strong conservatism, both in subject and treatment; and, as a consequence, is a little dull with the dullness of artistic virtues which are above the commonplace and below genius. The Society of Artists, on the contrary, gives an immediate impression of brilliance and virility. There are dashing successes if there are dashing failures, while it boasts the possession of "the picture of the year" by Mr. GEORGE LAMBERT. But Australia is merely a good school, from whence the promising art pupils take flight on the wings of the first success they achieve. This year Messrs. STREETON, MINNS, McCOMAS, and WITHERS sent work from their easels in Europe and America; but, with the exception of Mr. Streeton, they did not send representative work. At the Art Society portraiture is both strong and good, especially Mrs. STODDARD'S work. The oils are a far stronger section than the water-colours. Mr. A. R. COFFEY, among the younger men, shows the greatest versatility both in style and treatment. Mr. PIGUENIT shows traces of his recent visit to England in "View from Hampstead," though the treatment of the foreground betrays his Australian training. Mr. W. LISTER LISTER repeats himself, with a difference which is not quite so acceptable as usual, but he has a fine pastel landscape. "An Interior," by Mr. JOE WOLINSKI, is one of the few pictures chosen from this exhibition for the National Gallery. Our artists so seldom paint genre subjects, that when they do, and do them with a fair measure of success, it is gratifying to find they are to be added to the National Collection. Among the water-colourists Messrs. MATHER, TINDALL, and TRISTRAM show interesting work. In sculpture Mr. NELSON ILLINGWORTH leads the van with some good busts. The ranks of the Society of Artists have been considerably augmented this year by the return of several old adherents and the acquisition of some entirely new blood, notably Messrs. P. VAN DE VELDEN and A. DATILLO RUBBO, NERLI, and TOM ROBERTS. Among the oils, Mr. GEORGE LAMBERT'S great picture, "Across the Blacksoil Plains," stands out both in point of merit and size. This really fine picture has been deservedly bought by the National Gallery, and will be a fitting companion to Mr. SPENCE'S picture, "When the Long Day Closes." "A Daughter of the People" is a fine pastel study by Mr. George Lambert, and ranks next best among the ten pictures exhibited by this clever young artist. Mr. SID LONG, the youthful president, is much to the front, though his work is hardly up to expectation. His "Sadder than a Single Star," however, has found favour with the Trustees, and is to be added to the National Collection. Mr. Walter Withers adds an element of change in his pastoral scenes, characterised by low tones and quiet treatment, which is soothing after the brilliant colouring and impressionist style of the majority. Mr. Arthur Streeton sends canvases from England which show he is not yet even in the transition stage through which he must pass before he becomes a conventional English artist. Mr. A. Datillo Rubbo has scored a success in "A Veteran," which has been purchased for the National Gallery, together with Mr. Roberts' "Jephtha's Daughter." The palm for portraiture is again carried off by the Victorian, Mr. J. LONGSTAFF, whose full-length figure "After the Rehearsal" is a fine piece of work. "Urania," by Miss ETHEL ROBERTS, is another purchase made by the National Gallery.

The exhibition of the Society of Portrait Exhibitions. Painters at the Grafton Gallery, although it presented no novel features, was quite acceptable as a show of capable work by a number of

more or less well-known artists. The good things in the collection were fairly numerous, and if it could not be said to include anything that belonged to quite the first rank of portraiture, it had at least no lack of canvases that were well worth looking at. Mlle. SCHWARTZE'S three-quarter length of "General Joubert," Mr. J. H. LORIMER'S "The Late Sir David Chalmers," Mr. GEORGE HENRY'S "Muriel," Mr. C. H. SHANNON'S "The Hon. Mrs. Chaloner Dowdall," and some small pictures by Sir JOHN MILLAIS, BASTIEN LE PAGE, Professor HERKOMER, Mr. G. F. WATTS, Mr. A. S. COPE, and Sir LAWRENCE ALMA-TADEMA were the most notable achievements; but from Mr. E. A. WALTON, Mr. W. LLEWELLYN, Mr. HACKER, Mr. F. M. SKIPWORTH, Mr. GUTHRIE, Mr. SOLOMON, and the Hon. JOHN COLLIER, came contributions that helped to make the exhibition attractive.

The Society of Miniature Painters held its fifth exhibition during January at the Modern Gallery, gathering together on this occasion some three hundred portraits and fancy subjects. A certain amount of monotony is inevitable in such a show, where, with few exceptions, the exhibits follow a set pattern and keep to a definite limit of size; but after allowing for these limitations the effect of this collection was reasonably satisfactory. It showed that the revival of miniature painting is making appreciable progress, and that among the artists who follow this branch of art there are several who have some insight into its particular technicalities.

Mr. FRANK SALTFLLEET'S water-colour drawings of the Thames, "From London to the Sea," which were lately on view in the galleries of the Fine Art Society, proved him to be an artist with a pleasant manner and a true appreciation of certain aspects of nature. That he had closely studied those effects of atmospheric colour which are characteristic of the lower Thames, and that he has a sound instinct for the choice and treatment of that class of subject which is to be found in some abundance in a tidal estuary, appeared plainly enough in the exhibition. He draws sufficiently well, and he has a sense of movement that he uses discreetly. His work is a little ragged at times, but it is well observed and not wanting in individuality.

Tableaux Anciens de la Galerie Charles I^{er} Roi de Roumanie; Catalogue Raisonné avec Reviews. soixante-seize héliogravures de MM. Braun, Clément et Cie. Par *L. Barchelin*. Paris: J. E. Bulloz.

THIS splendid volume lavishly illustrated, admirably printed, and bound in covers of excellent design, reflects the highest credit upon its producers. Not only is it a magnificent table-book, but it aims at being an historical treatise upon painting, and a biographical dictionary in so far as concerns the many painters represented in its pages. King Charles, it will be remembered, was called to the princely throne of Roumania in 1866, and in 1881 was raised to the kingship. The thirty-three years in which he has reigned at Bucharest have been often turbulent and sometimes anxious, yet—as in the case of Philip IV of Spain—the disturbances of public life have never robbed the king of his enthusiasm for art. Yet it must be admitted that this enthusiasm has not been the encouragement of the art of the day, as in the case of Philip, but an especial affection for the painters of the past. No fewer than two hundred and twelve pictures are dealt with in this volume; of these, seventy-six have been reproduced in photogravure, which, with few exceptions, are admirable examples of the process, and set before the world in black and white pictures which otherwise would lie unknown in the little capital on the Dumbovitzza. We are happy here to meet a few pictures, well known, but for some time lost sight

of, such as the beautiful "Venus and Cupid" of Jacopo Palma (Vecchio). There can be no doubt that this collection contains much work of high merit and higher interest; but, in spite of all that can obviously be said in favour of the collection and the manner in which it is here presented, we must express ourselves rather sceptical as to some of the works and of the collections from which they come. We are told that the nucleus of this gallery was the Bamberg collection, stated to have been sold in London in 1853. For our own part, we must confess to an absolute ignorance of M. Bamberg and his possessions; nor can we find any mention recorded in Redford's "Art Sales," in Mr. Roberts's "Memorials of Christie's," or M. Soullie's wonderful list of "The Sales of Europe during the Present Century," or in any other reference book on which we can place our hand. Other works are said to have come from the Soult collection, but our records do not show that any picture of primary importance was acquired for any known agent of the present king or others on behalf of him; while, as to the Marquess de Las Marismas (who, it might have been mentioned in the preface, was better known as the Viscount Aguado), it is the fact that from 1839 to 1891 no fewer than nine sales were conducted in his name. This, however, must not necessarily be taken in any sense as reflecting upon this collection. Although we have here the names of far more great masters than the pictures may perhaps justify, we cannot but praise the fine plates in which they are illustrated, such as "The Bouquet" by Brueghel, the "Saint Magdalen" of the Flemish School, the characteristic Cranach, and others; nor must we forget to mention the decorative portraits of the king himself and of his Queen Elizabeth (Carmen Sylva), which act as dual frontispieces to the volume.

Rembrandt Van Rijn and His Work. By *Malcolm Bell*. With eight photogravures and seventy illustrations. London: George Bell and Sons. 1899. (25s.)

THERE is a large class of the public who are anxious to possess artistic biographies of the great masters which shall be something more than small handbooks and something less than the laborious and, for the non-expert, comparatively tedious tomes of erudite students such as M. Michel. It is for readers such as these that Mr. Malcolm Bell has prepared this excellent and very beautiful volume. He makes no pretence of settling the differences which have so long divided the students of Rembrandt's work, both painted and etched, but he has taken the extremely intelligent course of summing up to the best of his capacity the arguments of either side. It is not, however, the *finesses* of these important details in which the general public is interested, but in those larger facts of the artist's career and of his work which are here set forth with much spirit and welcome accuracy. This is a "human" biography as well as a guide, and tells us nearly as much about the artist as the man. In the section dealing with the etchings occurs the chapter on disputed etchings and drawings, to which we should like to have the rejoinder of Sir Seymour Haden. In the chronological table and the elaborate lists lie, perhaps, the chief value of the work. An immense amount of trouble has here been taken with them—taken to admirable purpose; the former being a model of what has been called "comparative education." These lists and tables alone should carry the book into every library and into the study of every cultivated man. The illustrations also are adequate, though not very numerous, but, through an unfortunate blunder (not referred to in the errata), the "Portrait of

a Man," in the National Gallery, and "Rembrandt, by Himself, in a Helmet," in the Cassel Gallery, have been transposed, with a rather absurd effect.

Our Rarer British Breeding Birds: Their Nests, Eggs, and Summer Haunts. By *R. Kearton, F.Z.S.* With Illustrations from Photographs by *C. Kearton*. London: Cassell and Company, Ltd. (£1 1s.)

THIS latest production of the Messrs. Kearton forms a supplementary volume to "British Birds' Nests: How, When, and Where to Find Them," and, as the title suggests, deals with birds which are not so common or easily found as those treated of in the earlier book. The photographs from which the illustrations are made are fully equal to those which Mr. C. Kearton has produced in former publications, and will prove of unusual interest and value to painters who base their art upon, or draw their subjects from, natural history.

"The Elf: A Little Book." (Published at Pear-tree Cottage, Ingrave under Brentwood, Essex. Annual subscription, 5s.)

THE appearance of a new "one-man" publication is always a matter of interest to the collector of works of limited editions, for the comet-like existence of these little *brochures* gives them a certain independent and extrinsic value. Mr. James J. Guthrie, who launches this new venture, assures us that it will be "published quarterly for one year," and as the ordinary edition of each part only numbers one hundred and thirty copies, and that of the *édition de luxe* but twenty, "The Elf" will certainly never overstock the market of rare books. The whole of the illustrations are drawn and engraved by Mr. Guthrie, and the example which we here reprint will serve to show his style and method (see next page). The blocks are printed loosely, apart from the text, to which, on the whole, they bear no relation. In one of the short articles contained in this number we are pointedly reminded that "our younger devotees of Art have shown a tendency to worship a goddess exquisite in form but devoid of vital organs."

By Moor and Fell, Landscapes and Lang-settle Lore from West Yorkshire. By *Halliwel Sutcliffe*. With seventy-seven illustrations by *George Hering*. London: T. Fisher Unwin. 1899. (6s.)

WRITTEN in a discursive, gossipy manner, by one who evidently knows and loves every inch of the ground of which he treats, this volume does not contain a single dull page. It is full of quaint folk-lore stories, tales of daring of the sturdy Yorkshire yeomen in days gone by, and delightful word pictures of out-of-the-way nooks and corners of the fell country of West Yorkshire. The illustrations are variable in quality, and not always successful. Some, however, are excellent renderings of the places referred to; among these are a view of "Howorth from the Moor Edge" and a pen-and-ink sketch of Skipton. Some of the unlocated headpieces of the chapters are among the best drawings in the volume.

Saints in Art. By *Clara Erskine Clement*. Illustrated. **Angels in Art.** By the Same. London: David Nutt. 1899. (3s. 6d. each)

THERE are few authors at the present day more diligent or better informed on what might be called the Jameson side of art than Mrs. Clement. We have had useful art guides from her before, and have no doubt that her "Handbook of Legendary Art" suggested to her the fresh subdivisions to which she has now given

her attention. These two volumes possess an interest not only æsthetic but religious, and will command a good deal of attention, for the amount of learning herein displayed is not inconsiderable, whether regarded from the artistic side or the sacred. In the first-named book we have subdivisions of a practical kind: the evangelists, the apostles, the fathers of the Church, patron saints, the virgin patronesses, etc., with an explanation of the symbols proper to the saints. The author, no doubt, touches on contentious and controversial points, but no good purpose would be served by entering here on an argument upon these inner questions. Mrs. Clement would have done well to have reprinted here, with considerable additions, her previous classified list of pictures of saints, with their authors, and the present resting-place of the works. The numerous illustrations are very well chosen and are admirably printed, but it is not clear on what plan the artists spoken of have been selected. As to the writing, the style is injured by the constant use of split infinitives.

In "Angels in Art" Mrs. Clement enters on ground less sure, but even here she is not baffled in classification. We have archangels, guardian angels, authorised angels, scriptural and legendary angels, and angels attendant on the Virgin Mary. The result is extremely curious and interesting; but the author, so far as we can find, is not aware that the Hebrew word translated into English as "angel" is really neither more nor less than "messenger." That was the original meaning, and all other significations that developed were really but embroideries. In this book there is a wider range of illustration, which is equally well done. We commend both works to our readers.

Two Years in Palestine and Syria. By *Margaret Thomas*. With sixteen illustrations reproduced in colours in facsimile of the original paintings by the Author. London: John C. Nimmo. 1900. (12s. 6d. nett.)

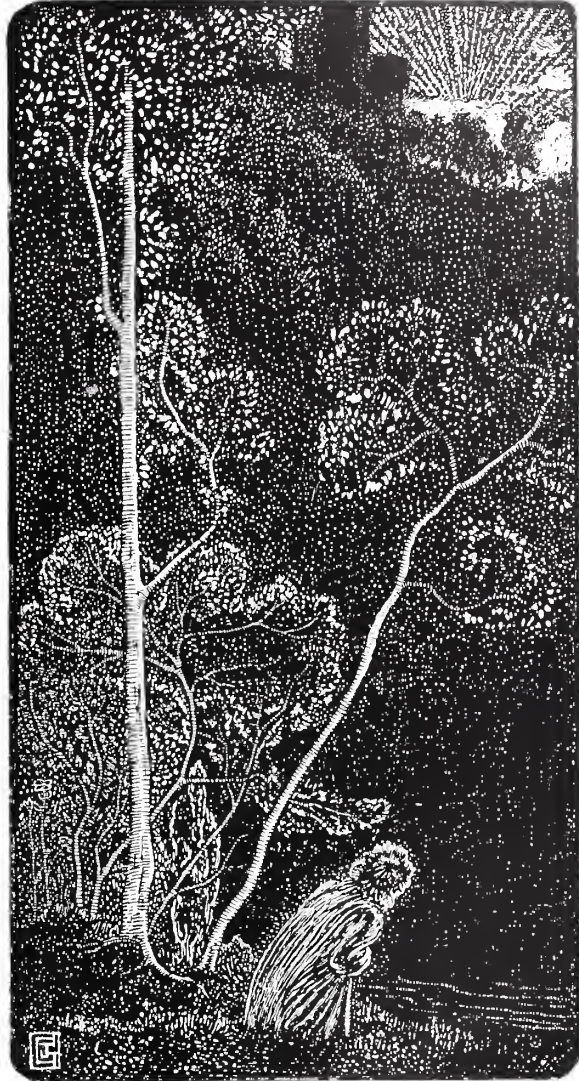
ALTHOUGH the author does not tell us much that has not already been said in books relating to the Holy Land, the narrative of her journeyings "from Dan to Beer-sheba" is recounted in such an interesting and picturesque manner that it holds the reader's attention throughout. Miss Thomas looked at the scenes she witnessed and the places she visited with the eye of an artist, and has recorded her impressions both on canvas and in her note-book in a manner that is exceedingly pleasant and refreshing. The reproductions of her pictures are on the whole excellent, but several are marred by the indifferent "registering" of the blocks in printing. The illustration of the "Serai, or court where murderers are tried," is among the best examples of three-colour printing we have ever seen, the quality of the original painting being retained in a manner which demonstrates the possibilities of this process when properly worked.

Who's Who. London: A. and C. Black. 1900. (3s. 6d.) THIS encyclopædia of the personages alive in this year of grace is as well done as ever. Its artistic section has been further developed: lists of Academicians are given, as well as the chief societies and their sending-in days, with a great number of concise artistic biographies.

THE following have been elected members of the Society of Oil Painters:—**Miscellaneous.** MESSRS. G. SPENCER WATSON, W. LEE HANKEY, R. L., R. G. HUTCHISON, G. SHERIDAN KNOWLES, R. L., J. STUART RICHARDSON, R. L., and H. HUGHES-STANTON.

MR. AUGUSTUS SPENCER, Headmaster of the Leicester Municipal School of Art, has been appointed Principal of the Royal College of Art, in succession to Mr. WALTER CRANE. Mr. Spencer is himself a South Kensington student and has held the position of Headmaster at Leicester for the past ten years.

SIR WILLIAM RICHMOND, R.A., and Messrs. T. G. JACKSON, R.A., E. ONSLOW FORD, R.A., and WALTER CRANE have been appointed as an Art Council to



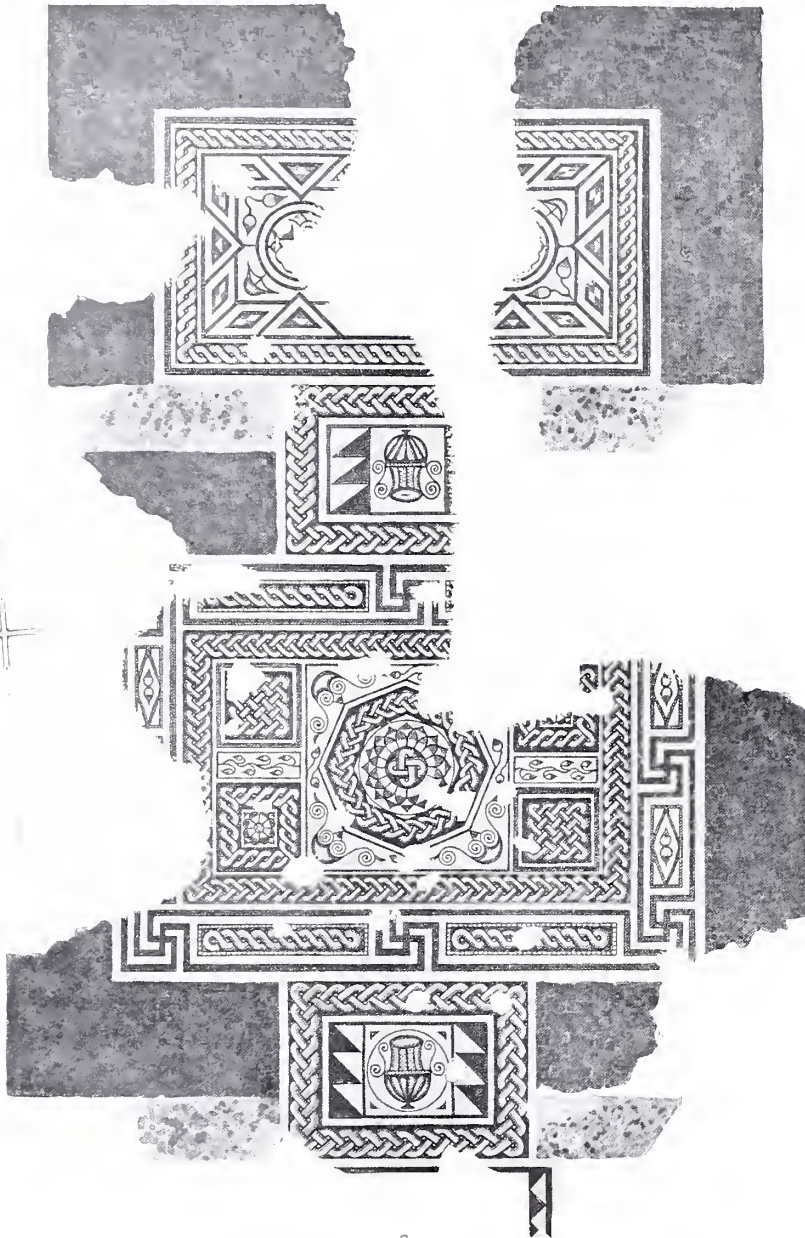
CASTLE WONDERFUL.
From "The Elf." (See p. 238.)

advise the Department of Science and Art on matters relating to art schools and classes, the Art Museum, and the Royal College of Art.

We have received a collection of the "Lensart" series of photographs, published by Messrs. E. Day and Son, of Bournemouth. They consist of groups of figures, carefully arranged and posed in sylvan scenes, and are excellent examples of the photographer's skill, inasmuch as no retouching or any mechanical devices have been resorted to. Mr. A. L. BALDRY is responsible for the arrangement of the figures, drapery, etc., and it must be acknowledged that the combined efforts of artist and photographer have produced results that are

a vast improvement upon the usual "Picture Photographs" which are claimed as works of art by certain operators of the camera.

We give herewith an illustration of the remains of a fine Roman pavement which was discovered towards the end of last year at Dorchester. The general plan



REMAINS OF THE ROMAN PAVEMENT RECENTLY DISCOVERED AT DORCHESTER.

From a Drawing by Messrs. Jennings and Goater.

of ornamentation is a most uncommon one. It consists of half-inch cubes of white, black, red, and blue or grey tesserae: the white is marble, the black is thought to be the same, the blue is of a slaty nature, and the red is brick. The pavement lies about two feet below the surface. We are enabled to give this illustration by the courtesy of Messrs. Jennings and Goater, architects, of Bournemouth, who have made an excellent coloured drawing of the pavement, of which our block is a reproduction.

Obituary. THE death has occurred, at the age of fifty, of M. EUGENE GAUJEAN, the eminent etcher.

He was born at Pau in 1850. He was a pupil of Pils, Vernet-Lecomte, Martinet, and Waltner, and made his debut at the Salon in 1877 with an engraving of Henner's "La Chaste Suzanne," and each succeeding year he was represented by translations of works by old and modern masters. Among his most important etchings are "The Blessed Bread" by Dagnan-Bouveret; "The Virgin, St. John, St. Catherine, and St. Margaret" by Memling; "The Apparition" by Gustave Moreau; "St. Cecilia" by Van Dyck; "Flamma Vestalis" by Sir E. Burne-Jones; "Spring" by Botticelli; and "The Virgin of the Rocks" by Leonardo da Vinci. At the Salon of 1880 he was awarded a 3d class medal, in 1887 a 2d class medal, and at the Universal Exhibition of 1889 a gold medal. "Flamma Vestalis" was perhaps, his masterpiece.

We regret to have to record the death, at the early age of twenty-nine, of Miss ELEANOR L. MERCER, one of the most talented of our designers in silver and metal work. Miss Mercer was the daughter of Mr. Henry Mercer, of Sheffield, and it was in the Sheffield School of Art that she first studied and gained the brilliant successes that brought her into notice in 1891. In the national competition of that year she carried off two gold medals, the Princess of Wales's Scholarship, and two other prizes, and in THE MAGAZINE OF ART of that date it was stated that "Miss Mercer promises to take a high place in the ranks of designers." This promise was amply fulfilled until illness intervened, and a residence in South Africa was medically advised. The step was, however, taken too late, and Miss Mercer died at Harrismith.

We have to record the death of M. JEAN BAPTISTE BAUJAU, the French sculptor, at the age of seventy-two. He was a pupil of Jouffroy, and made his first appearance at the Salon in 1859 with a statue of "The Gaul." In 1873 his statue of "The First Mirror"—a girl reclining by a spring—was purchased by the State. He was created a Knight of the Legion of Honour in 1878.

We have also to record the deaths of M. FRANZ SODAR, a distinguished Belgian painter of religious subjects, who was awarded the great gold medal by Pope Leo XIII; of M. DIMITRI W. PRIGOROVITCH, one of the leading Russian art-writers; of M. HENRI PILLE, a promising young French architect, who in 1896 gained the *Prix de Rome*; and of M. EDOUARD RIGOU, the well-known illustrator of Jules Verne's works, at the age of sixty-seven.

We propose to deal fully next month with the art work of the late Mr. JOHN RUSKIN.



MAGAZINE OF ART.

NEAR BELLINZONA.

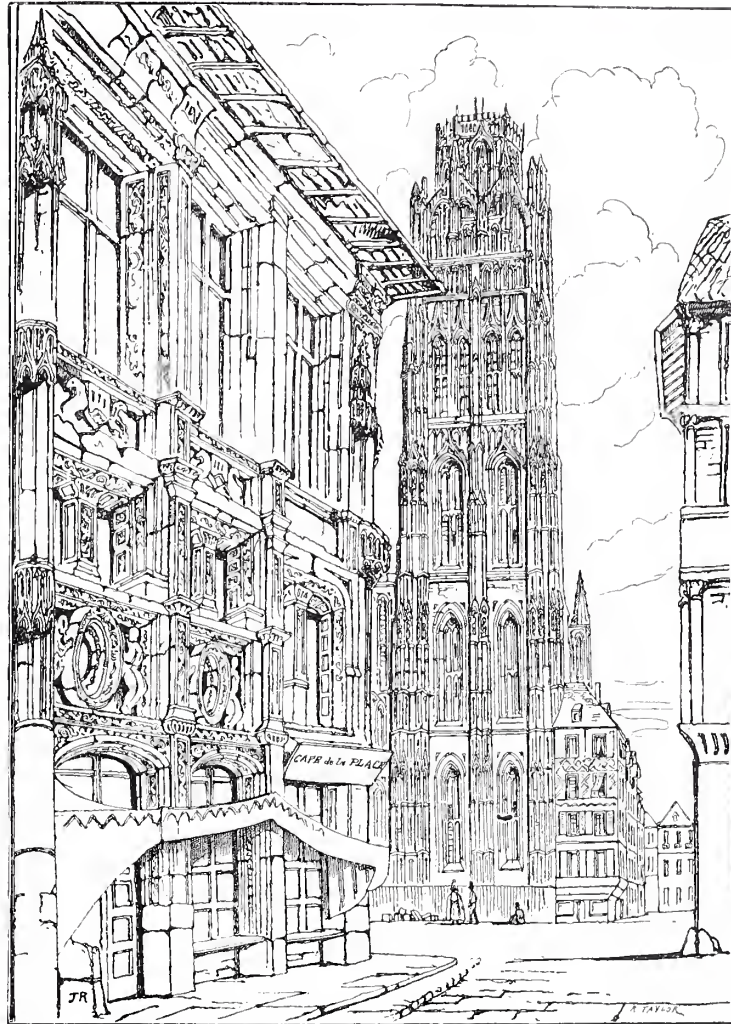
FROM THE WATER-COLOR DRAWING BY JOHN RUSKIN IN THE POSSESSION OF M. H. SPIELMANN, ESQ.

JOHN RUSKIN, 1819-1900.

By M. H. SPIELMANN.

FOR sixty years the work of John Ruskin has been before the world. In spite of the change of thought and the development of ideas, he holds his empire still—not upon the artist and the student so much as upon the greater circle of the readers and thinkers of the world. Many of his views on ethics and aesthetics may be rejected now by a more material age, when art—or what is thought to be understood by the term—is regarded not as a means but as an end in itself. To Ruskin, art was but one method of expressing the Beautiful—not a distinctive Beautiful that is revealed mainly by a skilful technique or delightful arrangement, but a Beautiful that fills the world and colours every side of life with the same lustre. To Ruskin, Beauty, the same and indivisible, was the note that resounded throughout life, not sensuous only, but spiritual, moral, intellectual, and active. Herein he found common ground with Wagner, Tolstoi, Mr. G. F. Watts, and others, who chose their special art, not as an art apart, but as variations of the same language to express the same life-motives. That is to say, Ruskin is on the side of the many—of those who claim for art the widest appeal possible to it; leaving to the few the argument that painting and sculpture are but for the delight of the eyes and of taste. It is needless to enter here upon discussion of his principles, needless to make exposition of his theories, or apology for his rhapsody and apparent inconsistency: his work is before the world, which year by year shows a wider interest in it and a warmer appreciation. That appreciation is the greater since people have understood what it was by which Ruskin kept them in thrall: they have learned to know him, to detect his errors, and reject the more fanciful of his dogmas. Yet they love him the better and read him the more for that; they estimate him as he estimated the finest of his gems—for the beauty of their lustre, despite the flaws he knew them to contain.

As a writer, an art-critic, and a philosopher he is well known, and valued now at his just worth. But as an artist he has been less familiar



THE CATHEDRAL SPIRE, ROUEN.

Drawn by Ruskin, under the influence of Prout (1835). By Permission of Mrs. Arthur Severn.

to the world; and in that capacity I propose to consider him here.

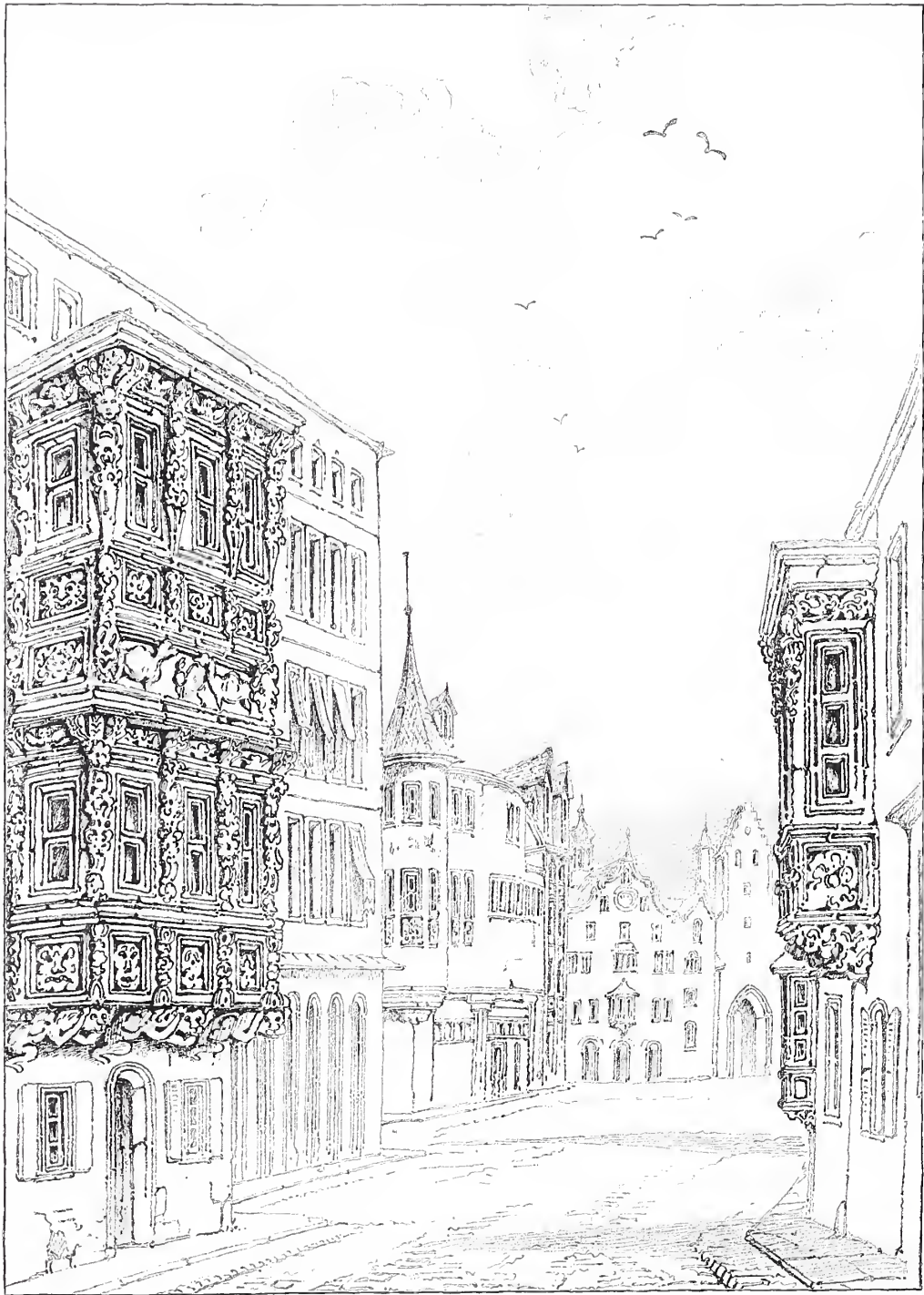
JOHN RUSKIN AS AN ARTIST.*

WHEN, in the course of a lecture upon Michael Angelo, Sir Edward Poynter turned fiercely upon John Ruskin and rent him

* This estimate of Professor Ruskin as an artist was published in the Christmas number of "Scribner's Magazine," 1898, and has been reprinted here by special permission of Messrs. Charles Scribner and Sons.

for failing to appreciate the great Florentine, he impatiently dismissed the critic as one "ignorant of the practical side of art." Now "amateur"

as severe, perhaps as thorough, as his own, or whether his abstention from the usual exhibitions may not be due to a sense of modesty,



STREET IN ST. GALL (1835).

Drawn at the age of sixteen, under the influence of Prout. Photograph by Mr. Benson. By Permission of Mrs. Arthur Severn.

is the word which the artist who adopts painting as a profession flings at him who does not sell his work. He rarely stops to ask himself whether or not the amateur has had a training

and that it is not from incompetence that the outsider has failed to conquer public recognition. That recognition it was never Ruskin's ambition to obtain; his love of art was too passionately



ETCHING—AFTER TURNER.

In the University Gallery, Oxford. By Permission of the University.



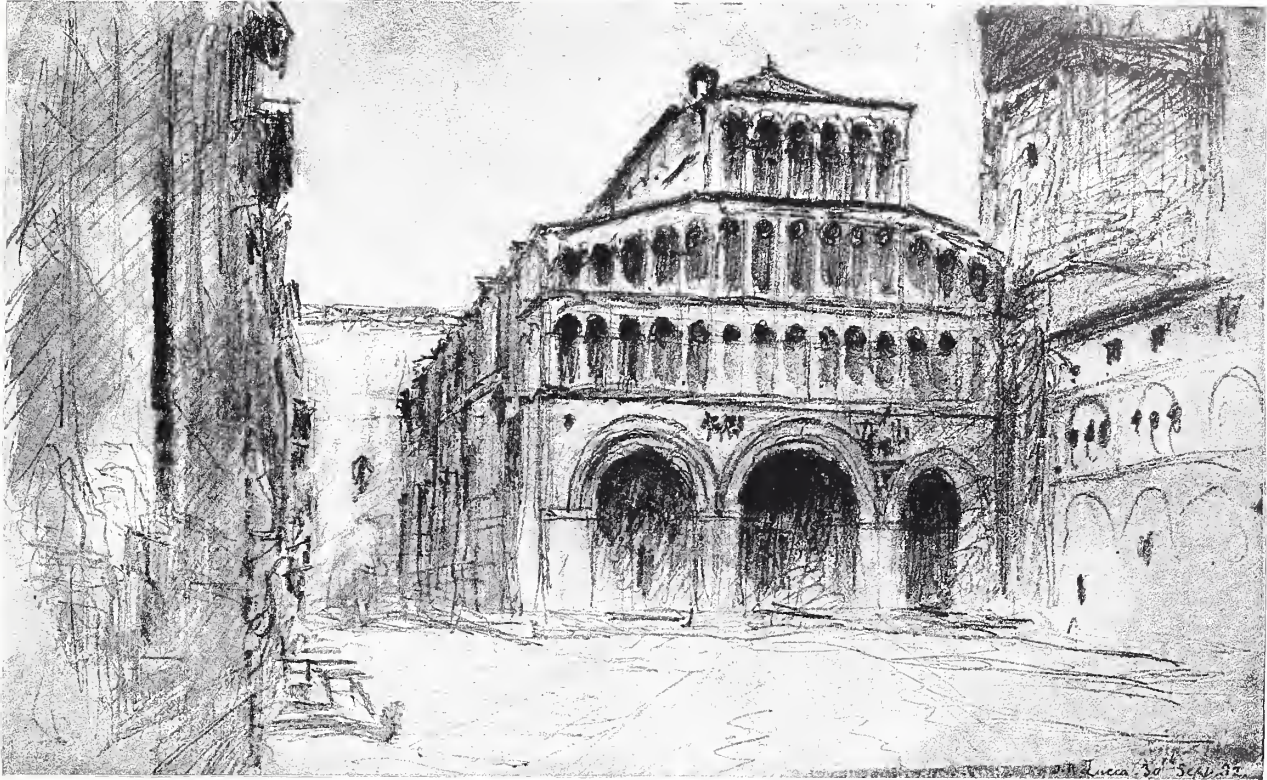
COURT OF THE DOGES' PALACE, VENICE (1841).

Pencil Drawing and Sepia. In the University Gallery, Oxford. By Permission of the University.

it may seem—will prove better than any argument how far Ruskin's education fitted him to be an artist, and how far his claim, advanced in "Modern Painters"* may stand, that "the writer is no mere theorist, but has been devoted from his youth to the laborious study of practical art."

When a boy, who is still in frocks, is asked by an artist what he would like as

application he even thus early began to learn the value of line, both for its own sake and as an expression of form, and to appreciate the relative qualities and characteristics of the pen and the etching-needle, and, furthermore, to acquire that insistence on the use of the point, as means for early training, as against that of the brush, which, in accordance with the theory of Mr.



LUCCA (1832).

From a Tinted Pencil Drawing. Reprinted from "The Magazine of Art," 1888.

the background of his portrait and answers "blue hills" (instead of "gooseberry bushes," as, with humorous pride, Ruskin himself expresses it), it may certainly be deduced that in the baby breast there is implanted a love of landscape little common among our infant population; and when the child, besides loving to hearken to descriptive passages from Walter Scott, devotes himself to the copying of prints and of the most beautiful forms of typography on which he can set his hands, he may fairly be credited with a taste for nature and art, with strong leanings toward execution. Such was the case with Ruskin. He was no more than eleven when, with a success hardly less surprising than his patience, he copied with a pen, line for line and dot for dot, the wonderful etched illustrations to "Grimm's Fairy Tales" by "the immortal George" Cruikshank. By such study and

* Preface, first edition.

Herbert Spencer, the School Board for London preferred to adopt. In the following year, 1831, he was rewarded by being placed under Mr. Runciman, the drawing-master, who taught him the "Harding manner;" that is to say, the soft pencil used boldly, conventionally rich and showy in general effect—a method not at all agreeable to the boy, who was even at that early time opinionated on matters of art. Perspective was more to his taste, for it enabled him to gain an insight into the representation of architecture, and he forthwith set about drawing cottages and working out the elevations and masses of the castles of Dover and Battle. He was already topographical and diagrammatic in his artistic treatment of buildings.

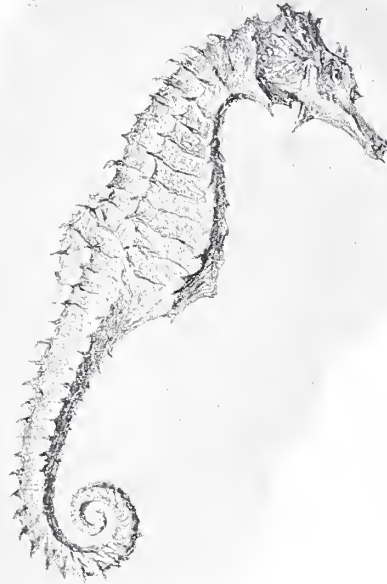
A posting-journey to the Alps, undertaken in 1832, did much to develop the artistic faculties of the boy, who devoted himself to making sketches in the manner of Samuel Prout, to please his

father: but the love of Turner, whose illustrations to Roger's "Italy" had set him all aflame, now filled his youthful heart. Indeed, he tried to make a book of the kind for himself, reproducing what he saw, in picture, prose, and verse. The practice was excellent, and he was not deterred in the self-imposed task by his very lively sense of the humorous aspect of undertaking such a monumental task at such an interval of ability and age. Turner and Prout were now his models; sometimes he imitated the one, sometimes the other, occasionally both together, until he developed into Ruskin the artist, with the stupendous aims of the one master, and the precision, accuracy, and local truth of the other. By both these great men was fed his love of architecture, not only in its artistic but in its constructional character; and how thoroughly he understood it, and how earnestly he had practised the rendering of it, may be seen in the remarkable drawing of the Scala Monument, executed in 1835—a really wonderful achievement, in its complexity of drawing and perspective, which he afterwards repeated in colour. In the same year he obtained special leave (for he was not yet a boy of fifteen) to study in the Louvre, and he applied himself to copying Rembrandt, attracted by the Dutchman's mastery of light and shade, and not yet repelled by the æsthetic considerations which led him, years afterwards, to denounce the great master of the Netherlands.

But Ruskin was never an artist pure and simple. He was in fact a Nature-worshipper; and the complete student of Nature must needs be at once an artist, a man of science, and a thinker; that is to say, a humanitarian. Ruskin was all three, and probably paid his tribute to Rembrandt chiefly for his lessons in light and colour, just as he loved a rocky foreground partly for the sake of its geology, and architecture for its perspective and, generally, for its demonstration of the laws of construction and of optics. Indeed, no sooner was Rembrandt copied with

searching analysis than another turn was given to young Ruskin's mind by his love of mineralogy and botany, and landscape now absorbed his whole attention and stamped his character and future career.

After partial recovery from an attack of pleurisy, Ruskin once more went abroad, taking with him, among his art materials, a "cyanometer," a device which he invented to test the scale and depth of blues of the Rhone and of Alpine skies. In his pencil-work, in drawing and sketching alike, he again adopted the manner of Prout as being more easy of reproduction. He generally outlined his work on gray paper, in pen or pencil, and touched it with body-colour in avowed imitation of the lithographs by Prout, Nash, Haghe, and others who, popular already, were to found a new era not only in the decoration of books but in the art-education of the day. He could now draw thoroughly well, all but the figure; and his father, a water-colour amateur of the Girtin school—an example of whose clever,



THE "SEA-HORSE OF VENICE."

From the Pencil Drawing in the University Gallery, Oxford. By Permission of the University.

formal work Mr. Ruskin to the last accorded an honoured place in the very midst of the superb collection of Turner's works, in his bedroom at Brantwood—determined to place the youth in the hands of Copley Fielding for "finishing." Fielding was at that time the President of the Water-Colour Society, and his talent and teaching-power were appraised as second only to those of Turner himself. But he was of little use to one of Ruskin's individuality and strength of character; and when the young student, whose application to his art was so earnest and sustained that his health was more than once on the point of breaking down, visited the Royal Academy and saw that the works of Turner echoed the sentiments in his own heart, with enough of poetry and science to satisfy his double passion, the seed that germinated into "Modern Painters" was planted then and there.

But he did not take the new direction all at once. The drawings of the following year (1837), the result of a tour in the north of England, are

extremely Proutesque in method, although they lean as much towards the feeling and execution of Turner. Even when he studied in Rome, sketching there in 1840 and 1841, his work was still "partly in imitation of Prout, partly of David

This event occurred in 1842. He had been taking lessons from J. D. Harding, whose spiritual view of art and nature corresponded with his own, but whose general principles formed an efficient antidote to the exaggerated admiration



STONE PINES AT SESTRI, GULF OF GENOA.

From the Black-and-White Drawing in the University Gallery, Oxford. By permission of the University.

Roberts"—that Scottish painter of cathedrals whose art in later years he was so severely to criticise. Ruskin admitted that his own work was at this time full of weaknesses and vulgarities; but he had not yet made the little drawing of an ivy branch—his first drawing of leafage in actual growth—that changed the course of his whole art-life and emancipated from conventionalism his whole art-thought.

for the tricks as well as for the art of Turner which, after first enlightening, now began to disturb Ruskin's artistic outlook. Harding had taught him to generalise leafage; but one day, as Mr. Collingwood has recorded, sitting down to draw a tree-stem with its clinging ivy, Ruskin saw, while studying it, how he obtained a perception of its beauty—inherent, and of arrangement of design—by following it with reverent accuracy

instead of losing it by the broad generalisations that were in vogue. Thenceforward unflinching thoroughness was the young man's guiding principle in art, the cause of his championship of the Pre-Raphaelite School, that was to follow six years later, and the origin of his famous behest ("selecting nothing") that has since been so misapplied, misunderstood, and misquoted against

the road that destiny had pointed out to him, for he could not walk on two at once; and he thenceforward gave up geology, so far as æsthetic study was concerned (though not at all as a subject for general cultivation, and for the special purposes which are so brilliantly displayed in "Modern Painters"), and threw himself into the study of the history and criticism of art. He studied the



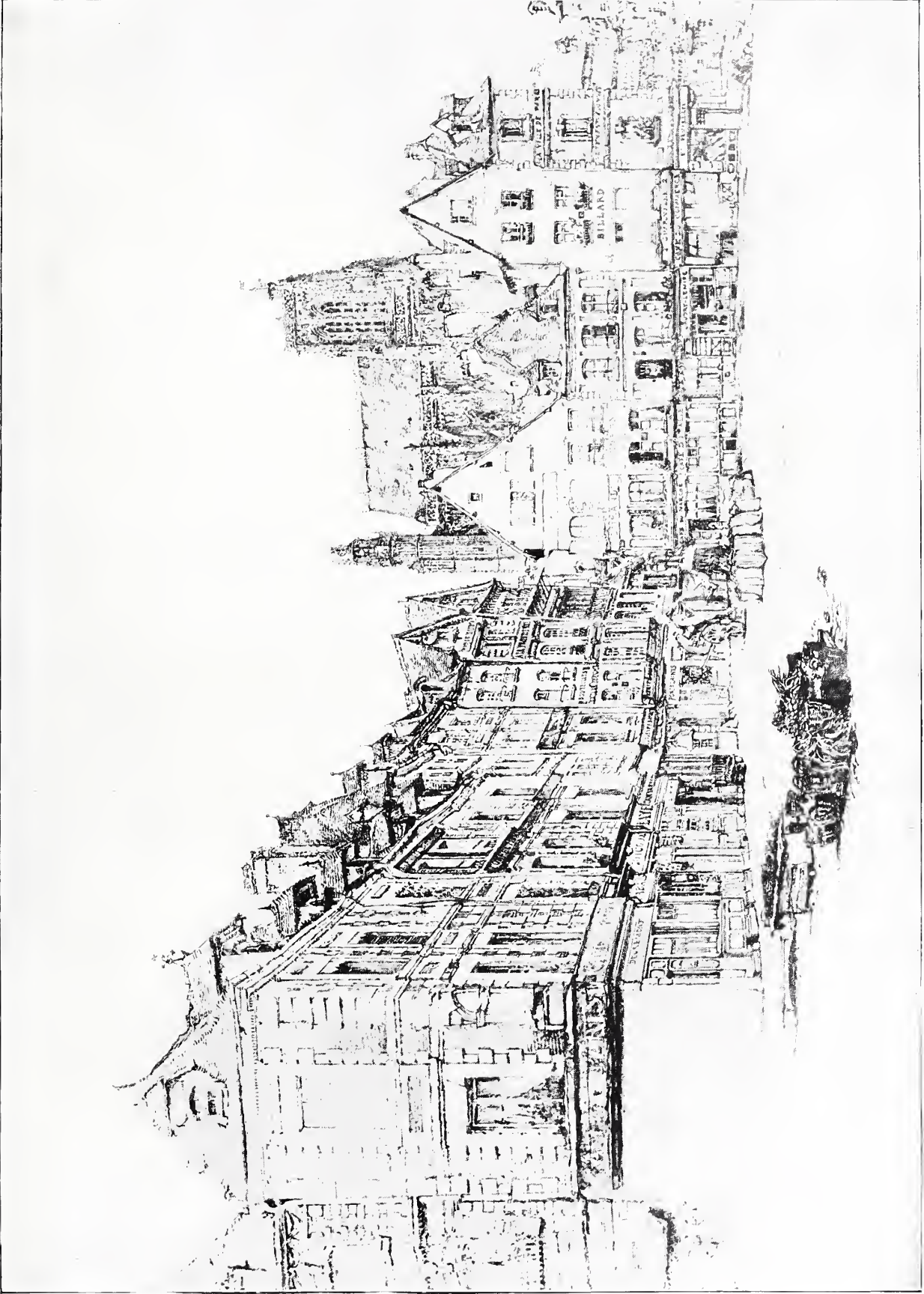
FROM THE COPY IN WATER-COLOURS OF TINTORET'S "ADORATION OF THE MAGI."

By Permission of Mrs. Arthur Severn.

him. But Ruskin employed the services of Harding still, for the sake of the sympathy that was between them; but while the master was swiftly brushing in a brilliant drawing of a whole country-side, bathed in the sidelong rays of a sun half obscured by threatening storm-clouds (or some such fervent artificial subject of his), he would laugh at the rebellious pupil, devout in his new art-religion, who would "pore into foreground weeds" and find his subject there. His drawings of the Alps were no longer attempts at effects; they were careful studies of rock-formation; his street-drawings were less for architectural picturesqueness than for accurate freehand rendering of the structure and enrichments of the houses. Yet he did not give up his painter's study of the Old Masters; but in 1844, after another visit to the Louvre, he finally realised which was

works of the Old Masters, from the emotional side, as earnestly as Morelli did later from the material; for man's, rather than the technician's, interest in art was his guide, at this time, in his attitude toward his subject.

Meanwhile, Ruskin proceeded with the education of his hand and eye, but not with the brush alone. He had shown a command of the point and of water-colour in scores of drawings, notably in his exquisite representation of the Chapel of St. Mary of the Thorn, at Pisa, soon to be torn to ruins—a work that would be notable coming from the hand of any man; and now, to illustrate "The Seven Lamps of Architecture," he turned his attention to etching, which he practised with more success than might have been expected from one of his mercurial temperament. During the next year, 1850, he made drawings for "The



ABBEVILLE.

From the Pencil Drawing by John Ruskin, in the University Gallery, Oxford.

Stones of Venice," as exquisite and delicate as the plates that were engraved from them. Thus, for twenty years—to carry the examination no farther—we find Ruskin an enthusiastic, continuous, and indefatigable worker in the arts; and yet men who do not share his artistic views, but who on matters of fact should be better informed, seek habitually to dismiss his theories and set aside his conclusions on the ground that "Ruskin is an amateur," because, forsooth, he never painted for money.

I come now to one of Professor Ruskin's principal limitations and consequent defect. This defect was concisely formulated by my friend, Professor Herkomer, when he said that "Ruskin never finishes his work to the edges." There is deeper and wider truth in the assertion than Mr. Herkomer, at the moment, had probably any immediate notion of. It is not in art alone that Ruskin has not finished his work "to the edges." We see it in the books he has left incomplete—in the synthetic schemes and series, literary and social, that have been left half done. As an artist, like the philosopher he was, he was profound and analytical rather than complete, having spread himself over everything, interested himself in everything, and always been anxious to deal with a next subject as soon as it cropped up. There are among his drawings exceptions, of course, numerous and notable, to this unfortunate characteristic of "unfinishedness;" but they are not numerous enough to destroy the rule. And this rule, it must be confessed, is the stranger, inasmuch as to Ruskin the complete artist represents the complete Man—perfect in his sense-functions, in his mentality, and his morality in its broadest signification, in his refinement and culture, self-restraint, and industry; in short, in all the virtues and the majority of the graces.

Now, this tendency to incompleteness seems to arise from two causes: the first, the natural impatience of temperament, and the second, the scientific basis on which the main tenets of his artistic creed are founded, coloured though they may be by ethics, poetry, or romance.

Indeed, although he would recoil before no trouble, before no expenditure of pains or care, once he obtained the main object of this work Ruskin would be content to leave the rest unfinished. To a friend who asked him why he did not complete a landscape of which only the middle was elaborated, he quickly replied: "Oh, I've no time to do the tailoring." He had command of infinite patience for the working out of the details that interested him in the scene before him, but rarely, if ever, had he sufficient, once those details were secured, to draw in the complementary skies or what not. Not that skies lacked interest for him. On the contrary, we

heard as an "aside" when he was delivering his lecture, called "The Storm-Cloud of the Nineteenth Century," that for many years he had kept an illustrated diary of the sky as seen from Brautwood—"bottled," as he himself expressed it, "as my father bottled his sherries." But there were other things that interested him more; and when he was not making drawings of cloud-forms for a distinct practical purpose—such as his chapter in "Modern Painters"—he cared less for them when considered only for their purely pictorial effect.

In truth, although Ruskin admitted that "art was not meant to teach science," Nature, the scientific phenomenon that involves the whole world, absorbed his faculties even when, if half unconscious of it, he reared upon it his theories of morality. His art is record rather than creation, and his aim, broadly speaking, scientific in its essence rather than artistic. He has declared, in one of those moments of clear introspection which illumine his character with so bright and exquisite a light, "I am no poet—I have no imagination." A poet he certainly was; but imagination or invention of the higher pictorial sort he had not. He did not realise the truth at first, but sought to restrain much play of imagination in others as harmful. To Sir Edward Burne-Jones, who loved to realise his invention and ideals, not only in the figures in his pictures, but in every sort of accessory, he would say, "Ned, Ned, go to Nature;" and only in later days did he recognise his limitation, as conveyed in the pathetic words regretfully spoken to me years ago—"I might have made such charming records of things!"

From the first, with an interval given to a somewhat morbid leaning to fanciful exaggeration, he preferred "*records* of things," often making his most exquisite drawings savour somewhat of the diagrammatic. There is always some object beyond the beauty of the drawing to be produced, the drawing itself never being the finality in the painter's eyes. If it be of a mountain, it is to show the beauty of that mountain, but not the beauty of his own handiwork; and if colour, to show the beauty of the colour which God has given us. This is Ruskin's humility throughout—not his skill, but the loveliness of creation it is his object to display. The artist in him will present a perfect suggestion of a scene, but the scientist insists on working out the details of that in it which interests him most (not necessarily the most delightful aspect), and he leaves the rest in remonstrance of the spectator's unapproved interest in the other parts. Whether in his studies of banks and mosses, in the manner of William Hunt, of plants or ferns, of glaciers or clouds or mountain forms, deliberate accuracy

has been the main inspiration—manifest testimony to the belief that science is at the root of nature, and reverential nature, with the love and praise of God, at the root of all true art. Thence Ruskin deduced his final axiom, "All great art is praise;" textually repudiating, however, the saying forced upon him, that none but good men can produce good art. And so, despising the finishing of a drawing for the sake of effect, of mere sensual enjoyment, or what he calls "amusement," he has always preferred to devote himself

rapid artistic sketches no longer "tight" (of which some are reproduced on this page and on p. 244), which would have been impossible to him in his earlier years, the neat and careful hand may be traced in them down to the very end.

This respect for fact often betrayed Ruskin into the Nature-mirror theory of art; the belief that because a thing "was there" in a landscape, therefore it must be shown there in the drawing too. The duty of the artist, if something "is there" that militates against the composition,



RAPID PENCIL SKETCH—VENICE, Nov., 1877.

Made to practise "placing" a subject on paper. By Permission of Mrs. Arthur Severn.

to the bit that best illustrated a theory, that offered the greatest difficulty and severest self-discipline, or that presented some delight apart from "objectless" artistic display.

How much this scientific aspect lost him artistic power others can judge as well as Ruskin, or better. A rigid self-training in botany, geology, tree and cloud and mountain forms, all reproduced with equal degree of accuracy, for their own sake, led him to accord equal and unvaried importance to a seaweed and a sunset, to a bit of quartz and to Mont Blanc, to a dead leaf and a forest, or a sculptured fragment and a cathedral, to a coin or a ruined capital and a statue or a Gothic tomb; and not until 1858, when studying the noblest works of Titian and Veronese, did he learn the full relation between line and colour. After that time his "topography," whether simple or Turnerian, is as far as possible laid aside, and the imaginative or poetical essays begin to take precedence over the historical or imitative. But middle age is too late to change a long-fixed habit of thought and practice, and although Ruskin in later years made

is to remove it or to modify it. That Ruskin did not do so, but preferred sometimes to throw upon Nature the responsibility of some discordant element in his picture, is all the stranger, inasmuch as no one was more appreciative of composition in the works of others—"the quality above all others," he says somewhere, "which gives me delight in pictures." And so for many years this desire to regard drawing as a means to an end, and that end *record*, or the realisation of a well-defined sentiment, reduced his Art from the position of Mistress of the Imagination to that of Handmaiden to Fact. It will therefore, I think, be recognised that his flowers are poetic botany, his skies poetic meteorology, his rocks poetic geology, and his architectural arabesque forms poetical geometry, the love of science underlying all his exquisite handling of the point, the wonderful delicacy of elaboration, the purity and vivid colour of his transparent washes, and the delightful though rather peculiar quality of his body-colour. It is all poetic fact arbitrarily and exquisitely set down.

Ruskin's other chief limitation as an artist is



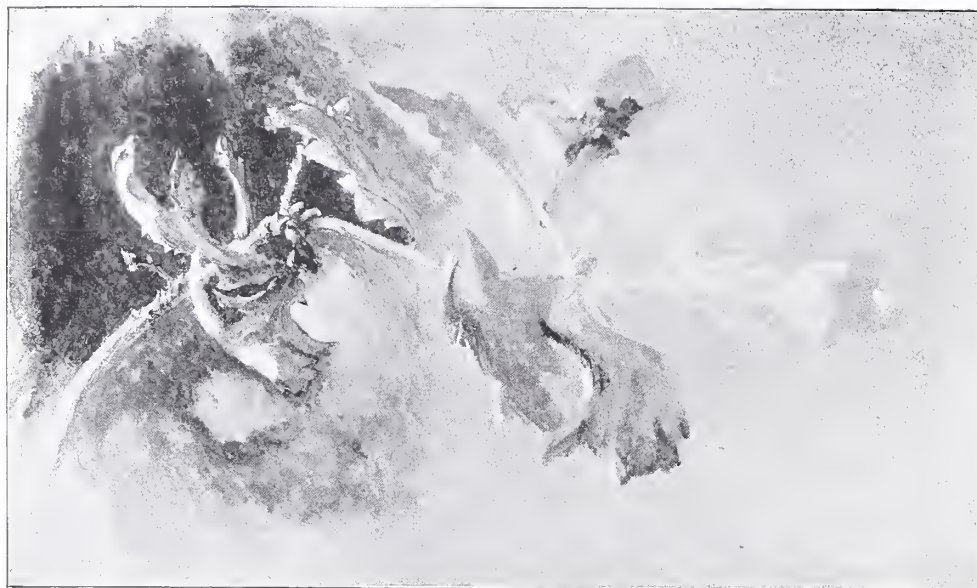
STUDY OF PLUMAGE OF PARTRIDGE.

From the Water-Colour Drawing in the University Gallery, Oxford. By Permission of the University

dependent on his having failed to study the human figure, which gave Sir Edward Poynter the opportunity of declaring, "Of beauty of form he seems to have no perception whatever." This appears to me to overstate the case completely, for Ruskin's knowledge and keen appreciation of architecture and architectural and sculptural forms, as well as of nearly all forms of animal life, is based upon the liveliest sensitiveness to "the round," and particularly to "style." But

extraordinary excellence in some directions, and of his weakness in another. These delimitations made clear, there is still left enough warmly to applaud in his work, and to justify the claim that, when that work comes to be more widely known, a place will be found for the artist among the most brilliant executants with the pencil, the most sensitive and delicate of sketchers, and most dainty and exquisite of colourists.

Taking, then, the view that the visible beauty



STUDY OF WITHERED OAK BRANCH (1867).

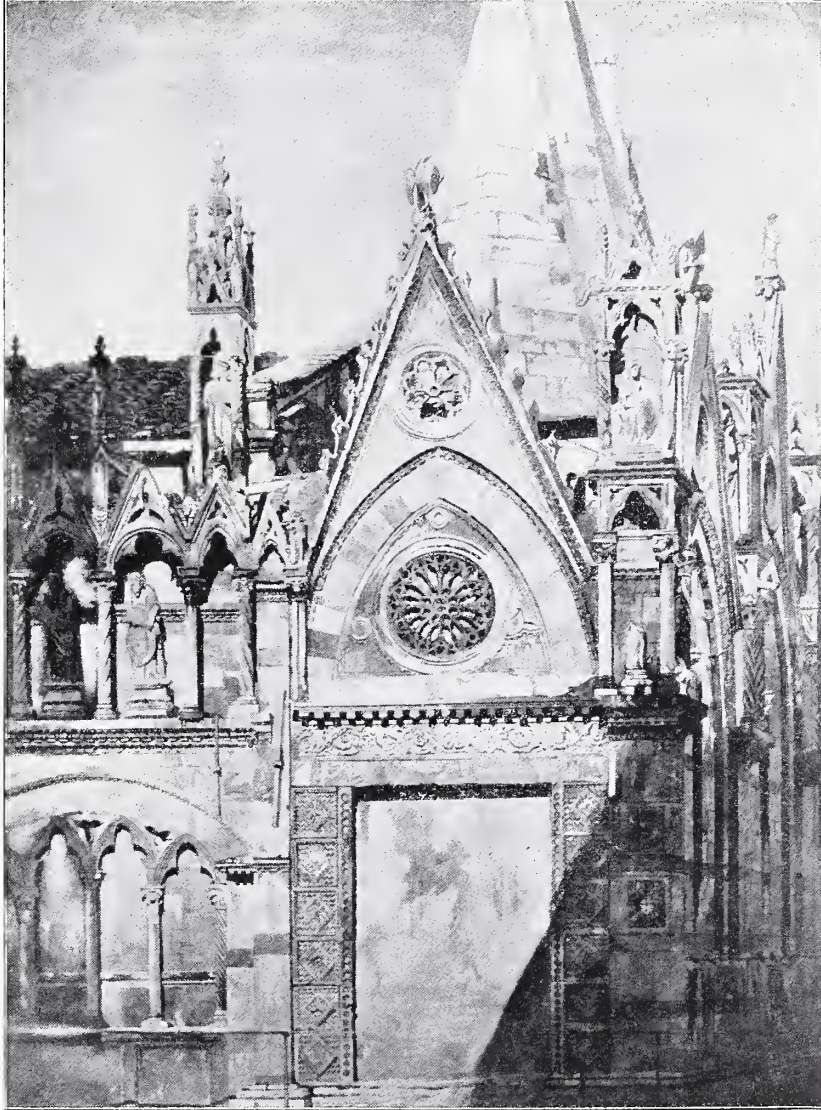
From the Water-colour Drawing in the Possession of M. H. Spielmann, Esq.

Ruskin's view of art was always less Greek than Christian, and less Latin than Gothic; and the study of the nude—that is, the *human* form—had no place in his artistic ambitions. The human figure, indeed, was the one form of nature which he did not worship. He both spoke and wrote against the study of the nude, objecting to the "undressedness of it" in modern hands and in northern lands. But the result on his own art, while leaving him all his elegance, daintiness, refinement, and grace, with all his other merits, is to rob it of the vigour which one feels it lacks. One recognises the truth of the German professor's reply to an English student who came to him to learn landscape-painting: "You must draw nothing but the skeleton and the figure; there is no other way of painting landscape." Yet Ruskin could *copy* the figure admirably, with full intelligence of its construction, and his portrait of himself shows what he might have done in this section of his art. So much it was needful to say for the full understanding of Ruskin's artistic achievement, of his

of the world is the beauty of nature, that nature is mainly represented by landscape, and that the beauty of landscape is therefore the demonstration of God, Ruskin devoted himself mainly to this section of art alike with pencil, brush, and etching-needle. With the pencil he for some time followed Prout, his neighbour at Denmark Hill, whose work appealed to him as a link between the sister arts of architecture and water-colour; of this, examples may be seen in drawings here published. Later on, greater delicacy and less elementariness refined his pencil in the direction of Turner's most delicate architectural manner; and later, as in the "Market Place of Abbeville," or the views on the Grand Canal of Venice (both reproduced herewith)—in which, however, there are still some reminiscences of Prout—there are elegance, firmness, and exquisiteness of which Maxime Lalanne might have been proud. Of these drawings a very considerable number are in existence, some of those among the hundred and more at Oxford, measuring between two and three feet wide, a number in pure pencil, and

others heightened by, or drawn entirely in, colour. These are remarkable for the success with which texture, material, and reflected lights are rendered. Not Sir Lawrence Alma-Tadema

less vigorous than the other. When he was a boy twelve years old, Ruskin said he "saw nature" with the eyes of Turner, who was then sixty years of age; but in his "forty years of



PORTION OF THE CHAPEL OF SAINT MARY OF THE THORN, PISA (NOW IN RUINS).

From the Drawing in the University Gallery, Oxford. Executed for the First Volume of "Fors Clavigera." By Permission of Mr. George Allen and of the University of Oxford.

himself could surpass Mr. Ruskin in this direction, in this medium. And at the same time in this work there is usually a breadth which those who only know the microscopic power of Ruskin's eye—which Madame Rosa Bonheur once referred to as "*son œil d'oiseau*"—would be unprepared for. And all the while his colour is pure, clear, vivid, and delicate. In this section of his art he studied William Hunt, the figure, fruit, and flower painter of his adoration, but his work was more refined and less robust, in exact proportion as Ruskin was more intellectual and cultivated and

happy work between 1830 and 1870" his precocious and individual talent "found itself" in due and early course.

In the first place he lost his "drawing-master method"—the method acquired by studying other men's styles—and evolved a manner of his own. At one time this seems to have had some affinity with the process of Rossetti, as is shown by some of his unfinished water-colours. When not aiming at pure transparent tints, he would lay in flat colours, and then work them up with body-colour to the characteristic tones and degree

of opacity he desired. But although he sometimes used it, and even praised J. F. Lewis's employment of body-colour in the famous "Frank Encampment in the Desert," Ruskin feared it for its loss of transparency, just as Sir Edward Poynter denounces it for the opportunities it offers for "dodging" that accuracy at the first touch

curvature, light and shade, and the quality and play of sunlight; we observe how breadth of effect is destroyed by his fulness of detail; how he gradually learned the "placing" of his subject on the paper: how he refined the work until his rendering of natural objects became so delicate and dainty as to be almost inimitable, and for



STUDY OF WOOD AND SKY

From the Drawing in Pencil and Sepia. By Permission of Mrs. Arthur Severn.

such as is absolutely necessary with pure wash. For that reason, too, Ruskin protested against Fred Walker's "semi-miniature fresco, quarter-wash manner," in spite of the beauty of the completed work. Even in his most successful architectural drawings, in which he showed such appreciation of the strength of material, of mass and construction, and a thorough knowledge of the art-science, both as to ornament, shadow, texture, and light and shade, he obtained all his effects simply and without effort by simple wash.

Following out these drawings, and bearing in mind that, roughly speaking, up to 1863 chiaroscuro was the basis of Ruskin's study, and after 1868 the truth of local colour (as, I think, is also affirmed by Mr. Collingwood), we see how in due order Ruskin studied colour, drawing, perspective,

nineteen artists out of twenty, even of the skilfullest, unattainable.

In his etchings, whether original or translations of Turner's drawings, Ruskin is somewhat elementary; nevertheless, he succeeded in suggesting both light and shade and colour. They show a delicate but not a firm or confident hand; the touch is often scratchy, and the biting unequal and inadequate, yet Turnerian still (see p. 243). But in beauty of mountain-drawing upon the plate Ruskin is nearly, if not quite, unsurpassed. His soft-ground etchings to the first edition of "The Seven Lamps of Architecture" were far better than he was willing to admit. No one, moreover, knew better than Ruskin how to work for the engraver, not even Turner himself. Some of the exquisite plates in "Modern Painters" and in "The Stones of Venice" were made by the skilful

engravers whom he had trained, from sketches as summary and skilful as artistic shorthand can be, though later on he provided drawings for the

not refer in detail, but I may say that they have been chosen in not a few instances with a view to illustrating frankly not only the strength



CASA CONTARINI, VENICE.

From the Drawing in the University Gallery, Oxford. By Permission of the University.

purpose as delicate and exquisite as the subsequent plates themselves.

To the drawings here reproduced from those in the collections of the Ruskin Museum at Meersbrook Park, the Oxford University Gallery, Mrs. Arthur Severn, Mr. Ruskin, and my own, I need

but the limitations of the artist's powers. We have here examples of his brush, pen, and pencil, from the sketches of withered oak-leaves (p. 254), which he was fond of drawing as studies for his Oxford pupils—[when I was in his old nursery (1897) at Herne Hill—the little top room, in

which he would sleep when he came to town from Coniston—there was hanging up just such a dead oak-branch, which had been on its nail since it was placed there years before]—to the drawing of “The North Side of the Valley of Chamouni,” reproduced from “Studies in Both Arts.” Not only in them but elsewhere we see the equal strenuousness of the painter and his unvarying respect for artistic beauty and scientific fact. But it must be remembered that Ruskin’s greatest characteristic is his colour, and that main charm printers’ ink is unfortunately powerless to present. One sketch of his—“Bellinzona”—shows his restricted palette when at work in the open air “taking notes.” Nevertheless, we have Ruskin the artist here, and the reader can judge him as a draughtsman as completely and dispassionately as we can estimate the economist and the man of letters. The man himself helps us to form the judgment; for self-revelation, involving all his virtues and all his foibles, was as much a passion with him as it was with Jean Jacques Rousseau. That judgment cannot fail to place him high among the draughtsmen and natural colourists of his time as a man of extremely great accomplishments, who cared more for his subject and for honest labour than for effect, who sacrificed aesthetic emotion to the poetry of fact, and was willing to surrender his own reputation for his country’s gain.

IS RUSKIN OUT OF DATE ?

BY ROBERT DE LA SIZERANNE.

I.

FOR many years the teaching of the prophet of Brantwood remained unknown in France. Although M. Milsand as early as in 1860 published a good analysis of his works, and Taine, somewhat later, spoke of him as “the Protestant interpreter of Italy,” we were inadequately instructed as to the writer of “Sesame and Lilies.” His name was mentioned now and again as a magical spell, supposed to be potent, but of which the meaning is obscure. It was indeed late in the day before the French “discovered” Ruskin. The English smiled at our enthusiasm, somewhat as a little girl may smile when she sees a younger companion content still to play with her doll.

This smile was very perceptible in some of the critics who did me the honour of reviewing for English readers my book on “Ruskin and the Religion of Beauty,” lately rendered into English by Lady Galloway. I understood them perfectly; some of them seemed to say: “What, you are so far behind the times that you can still take

pleasure in these sermons on pictures? Do you not know that Ruskin is quite out of date? Are you so little acquainted with the younger English school of art that you have failed to note the evolution that has taken place since the days of Pre-Raphaelitism? Criticism has gone ahead since ‘Modern Painters’ was written. It is now exact and scientific; the lyric raptures of Ruskin have given way to calm investigation, and to an all but chemical analysis of the characteristics of each master, of the qualities and defects of each school. All the interest of the modern artistic movement centres in this.”

Is this reproach well founded? Am I indeed mistaken in ascribing to the venerable old man who has just left us a prominent position as a leader, and to his work a character of inspiration still living in our minds? Can it be said of Ruskin that he is out of date?

II.

If Ruskin’s life-work were restricted to his two longest books, “Modern Painters” and “The Stones of Venice,” if it were settled that he wrote only these two works, and that the others published under his name are not by him, then I could imagine what this criticism means; and, in fact, though there is much that is true and useful in “Modern Painters” and “Stones of Venice,” there is also much that is old-fashioned, and the newest notions on the technique and ideals of art are not to be found there. But if it is acknowledged that Ruskin wrote the “Elements of Drawing,” “Lectures on Art,” and “Aratra Pentelici,” I cannot conceive that Ruskin’s theories generally should be spoken of in the tone in which we might speak of criuolines. Nay, not only do I not think them stale, but I should be extremely curious to know what code of art-criticism—whether in England, France, Germany, or Italy—has more clearly understood and defined, or more eloquently set forth, the *newest* tendencies of contemporary art.

In reviewing these tendencies we discern three principal theories which characterise the younger generation of artists.

The first is that of the division of colour. We have only to go into the Caillebotte gallery at the Luxembourg, or to M. Durand-Ruel’s exhibitions, or any other collection of pictures by the younger French painters, to perceive that this idea, which dawned indeed on Delaeroix and was further developed by the impressionists—Monet, Pissarro, Sisley, Cézanne—is now carried out by the youngest of our revolutionary artists. And within these few years any one who should have climbed the heights of the Engadine and have discovered that poor great man Segantini at work among the snows, painting a flock of sheep,

would have seen that this theory of the division of colour had reached the remotest wilds and highest peaks.

And where is the art-critic who has more clearly set forth the principle of the division of colour than the author of the "Elements of Drawing," published in 1856? And who but Ruskin wrote these words: "It is better to consider all Nature merely as a mosaic of different

they sought in Ruskin. "Such a painter as Delacroix, such a writer on æsthetic as Ruskin, such a student as Rood, could foresee or point the way to the various methods which constitute the innovating stock of the neo-impressionist school," says the painter Paul Signac in the *Revue Blanche*. And his colleague, Mr. Henry Edmond Cross, has made it his task to translate the "Elements of Drawing," in order to infuse some



STUDY OF THE HEAD OF ST. GEORGE FROM CARPACCIO'S "ST. GEORGE SLAYING THE DRAGON."

In the Ruskin Museum.

colours, to be imitated one by one in simplicity"? Or again: "If you have laid a red colour, and you want a purple one above, do not mix the purple on your palette and lay it on so thick as to overpower the red, but take a little thin blue from your palette and lay it lightly over the red, so as to let the red be seen through, and thus produce the required purple"? Better still, place the light colour in little spots, or in the interstices of the other, and "carry out the principle of separate colours to the utmost possible refinement, using atoms of colour in juxtaposition instead of large spaces"? Or who again wrote this: "*Practise the production of mixed tints by interlaced touches of the pure colours out of which they are formed*"? Is this a sentence thrown off at haphazard? We have only to read this chapter of the "Elements of Drawing" to cease feeling surprised at the fact that the French neo-impressionists, after long seeking among the younger critics for a sound theory of the modern movement in art, should at last have found what

of these new ideas into the brains of the young school of artists. Hence, I was right in writing: "Those who have insinuated that Ruskin has neither admitted, nor understood, nor foreseen the new schools, make acknowledgment that they have not read his works. For the man who, in 1843, wrote that we must go to Nature, despise nothing, reject nothing, and thus foretold what realism was to be; he who, in 1846, laid down the rule that extreme tints and pure colour might only exist on points; and, in 1893, that the landscape must be painted from Nature in *open air* to the very last touch, and thus foretold the school of impressionists, and of so-called '*plein-airistes*,' is for all time not only a pioneer, but the one pioneer *par excellence*, amongst the critics of art."

So much for the technique of painting. Now to proceed to the second marked tendency of the moderns—I mean the artistic efforts of the craftsman.

III.

The practical question of the day on all hands is: How may we give a new aspect to the scenery of domestic life? How escape from the angular shapes of usefulness and comfort, and at the same time avoid relapsing into some style of the past—sham Henri II, sham Louis XV; in short, how may we create a style? In every country desperate efforts are being made to achieve this. We lecture, we work, we exhibit: the public is interested, nay enthusiastic, and ready to buy. There are shows of "Arts and Crafts" without number. In our Salons pots and jars take the place of statues, and carpets are hung up instead of pictures. Artists of high merit, who, a few years since, would have regarded a commission to paint a teapot or a screen as an insult, accept the humblest decorative work. They are not ashamed to take up the crafts of their predecessors, and the artist is once more an artisan. Is this, or is it not, a modern movement? Can it be said to be out of date?

And who first initiated this reaction? William Morris, it may be said. So be it. William Morris. But at whose ardent blaze of enthusiasm did William Morris light the torch he held aloft to shine on modern art, sometimes as a firebrand, and sometimes as an illuminating beacon? "It would be ungracious indeed for me, who have been so much taught by him that *I cannot help feeling continually as I speak that I am echoing his words*, to leave out the name of John Ruskin from an account of what has happened since the tide, as we hope, began to turn in the direction of art." So spoke William Morris, long ago now, in a lecture delivered before the Birmingham Society of Art and School of Design; and if we note the theories now current in the studios of our most remarkable decorative artists we shall find that they all unconsciously echo Ruskin's teaching—not that of "Modern Painters," but that of "Ariadne Florentina" and "The Seven Lamps," of the chapter on the "Nature of Gothic" in "Stones of Venice," a chapter republished separately by William Morris. In short, if we wished

to write a summary of the newest and boldest theories of our rising artists, we need only copy certain pages written by the hand now cold.

In a book on the "new tendencies" in France and Belgium by M. Nocq, we find the reported opinions of several young artists. "Archæology is the very mischief," says M. Eugène Grasset, the glass painter, and he adds: "Nature—*that* is the grammar of ornament to be consulted." And was it not in 1819 that Ruskin wrote: "Never imitate anything but natural forms," while he anathematised the archaeological study of the Renaissance, which preferred to a living plant a mere ribbon—headless, rootless, lifeless? "It is as if the soul of man, itself severed from the root of its health, and about to fall into corruption, lost the perception of life in all things around it; and could no more distinguish the wave of the strong branches, full of muscular strength and sanguine circulation, from the lax bending of a broken cord."



RAPID STUDY OF SEAWEED
In the Ruskin Museum.

"A style is the effort of a whole people," says M. J. F. Raffaëlli, the well-known painter; and is it not in "St. Mark's Rest" that Ruskin says, in speaking of a great nation: "Its art may be triumphant only by the general gifts and common sympathies of the race"? and is not this, indeed, the whole lesson of his various books on architecture?

"Fewer artists and more good workmen!" is the cry of M. de Toulouse-Lautree. "The artists of our day are merely bad craftsmen, producing useless pictures and aimless statuary," says M. Carabin. "They have scorned to regard *material* and would think they were humiliating themselves by studying it. And then the monstrous distinction drawn between two classes of art-workers: those devoted to high art, pure art (!) and those employed in decorative art (!)—a classification which places those who work in wood or stone on a lower level than those who use paint and canvas—and why, I should like to know?"

"Decorative art," says Roxy, the famous engraver, "demands artists of the highest skill, yes, the very best of us must resolutely take up the



THE NORTH SIDE OF THE VALLEY OF CHAMOUNI.

From the Photographure from a Water-Colour Drawing in "Studies in Both Arts." By Permission of Mr. George Allen.

task. If I had had a pupil I should have trained him as a chaser, a smith, and a founder; and this manual work would have been immensely useful to him."

M. Félix de Brenx says: "The decorative evolution will carry us back towards life-giving springs; for Gothic art, devised for the people, was in itself democratic." In short, all are agreed in this opinion that the division of labour is fatal to art, and that the greatest artist is he who understands even the humblest of the arts.

And who first gave expression to these ideas, in eloquent language, long before they found their way into the studios? Who but he who wrote: "Under the present system you keep your academician occupied in producing tinted pieces of canvas to be shown in frames, and smooth pieces of marble to be placed in niches, while you expect your builder or constructor to design coloured patterns in stone and brick, and your chinaware merchant to keep a separate body of workwomen who can paint china but nothing else. This subdivision of labour ruins all the arts at once. Note this, that in the fourteenth-century group of great artists, Cimabue, Giovanni Pisano, Arnolfo, Andrea Pisano, Giotto, four of the five men are architects as well as sculptors and painters. You may justly conclude, therefore, that these arts ought to be practised together"? And who says again: "The modern system of modelling the work in clay, getting it into form by machinery and by the hands of subordinates, and touching it at last, if indeed the (so called) sculptor touch it at all, only to correct their inefficiencies, renders the production of good work in marble a physical impossibility"? Who moreover has proclaimed the virtue and dignity of manual labour in these terms: "All the great early Italian masters of painting or sculpture without exception began by being goldsmiths' apprentices. Francia was a goldsmith; Ghirlandajo was a goldsmith,

and was the master of Michael-Angelo; Verrocchio was a goldsmith, and was the master of Leonardo da Vinci; Ghiberti was a goldsmith, and beat out the bronze gates which Michael-Angelo said might serve for gates of Paradise. . . . All arts needing application and energy are equally good. Every artist should be a workman"? And when the opinion of that day, roused to indignation by Ruskin's demand that the artist himself should manufacture his glass, replied: "Let him be taken away and made a gentleman, and have a studio, and design his glass there, and I will have it blown and cut for him by common workmen."

Was it not Ruskin who answered: "All ideas of this kind are founded upon two mistaken suppositions: the first, that one man's thoughts can be, or ought to be, executed by another man's hands; the second, that manual labour is a degradation where it is governed by intel-

lect"? And, finally, who but Ruskin wrote these words, which sum up all the democratic art of to-day: "Go forth again to gaze upon the old cathedral front, where you have smiled so often at the fantastic ignorance of the old sculptors: examine once more those ugly goblins and formless monsters, and stern statues, anatomyless and rigid; but do not mock at them, for they are signs of the life and liberty of every workman who struck the stone; a freedom of thought, and rank in the scale of being, such as no laws, no charters, no charities can secure; but which it must be the first aim of all Europe at this day to regain for her children"?

IV.

Finally, the third characteristic stamp of contemporary criticism is that it does not consider art as apart from life. To all the younger men the formula: "Art for art's sake," is condemned; on the contrary, the social function of art has risen up predominant over all its works. Now, I do not



ONE OF THE BOSSES OF ACANTHUS, WITH BIRDS, IN OUTER CENTRAL ARCHWAY OF ST. MARK'S, VENICE.

From the Drawing in the Ruskin Museum.

believe that, before Ruskin, any art critic ever troubled himself, as he has done, about the relation of art to life; and no man since has spoken of it with greater eloquence. Can it be necessary to remind the reader of the passages in which the author of the "Crown of Wild Olive" connects philanthropical schemes

not assert that the authors did not aspire to the glory of writing well; but their first aim and intention was to 'think rightly,' and, above all, to act effectively. And all alike, Norwegian, Russian, or English, while trying to do artistic work, also strove to do manly work, useful and moral work, and to toil for the



JOHN RUSKIN.

From the Photograph by F. Hollyer.

with æsthetic ideals, and is equally ardent in advocating social justice and sound drawing? These facts are in our remembrance, and the part played by Ruskin as an initiator of social ideas so strikes the greatest French critic of the day that M. Brunetière, in a masterly article written not long since on "European Literature in the Nineteenth Century" (*Revue des Deux Mondes*, December 1st. 1899), does not hesitate to say that "however dissimilar the inspiration of Tolstōi and Ruskin, their works nevertheless have certain features in common, and these are their noblest. These points of resemblance are but their primary aim, and moreover I would

'perfecting of social life.'" Further on again when analysing the origin of styles, the eminent critic expresses himself as follows: "For some years past their authority (that of Renan, Taine, and Schérer) seems to be declining, and while, in antagonism to their ambition of founding criticism on a scientific or quasi-scientific basis, a certain dilettantism asserted itself—in fact, a form of scepticism—we saw on the other hand a kind of *sociological*, or *social*, criticism gaining ground every day as opposed to this scientific criticism which stood too far aloof from the moral worth of works of art and literature. Books have their results—and pictures



AT THE FALLS OF GLENFINLAS : WATER-COLOUR STUDY OF ROCK AND FLORA (WHEN MILLAIS WAS PAINTING HIS PORTRAIT BESIDE THE FALLS, 1864).

By John Ruskin. By Permission of Mrs. Arthur Severn.

too may have results: Taine it is certain suspected this and understood it towards the end of his life; but, as has been said already, if this radical transformation ever takes place the name which will remain inseparable from the change will be that of John Ruskin."

"If ever the transformation takes place"—that is to say, it is not yet complete, and that the revolution now begun for criticism throughout Europe is not yet ended. This, then, is yet another new impetus given by Ruskin.

Hence, whether we consider the most recent

innovations in the technique of painting: the *subdivision of colours*; or the latest movement in decorative art: *the collaboration or identity of the artist and the craftsman*; or the aim of contemporary criticism to delimit *the social function of art*, we perceive that it was Ruskin who traced the first outlines of each, and that his thoughts have not lost their inspiration. It was at the lamp now burnt out in the seclusion of Brantwood that the torches were lighted which at this day illuminate the world.

THE NEW GALLERY.

BY W. H. JAMES WEALE.

THE Directors of the New Gallery have this year brought together a collection of pictures of three different periods. The South Room contains a selection of modern British pictures; in the North may be seen a series of works by Rubens, with a few by other seventeenth-century Antwerp painters; while in the West Room near upon a hundred panels of the fifteenth and early part of the sixteenth century, chiefly Netherlandish, offer a great attraction to those who love the early masters and who wish to know more about them and their works. Since the select collection exhibited at the Burlington Fine Arts Club in 1892, no such opportunity as that now offered has occurred for the inter-comparison of so large a number of works, and students will here find many problems to solve. Happily, our National Gallery contains authentic masterpieces by some of the chief painters of the school with which the pictures here exhibited under their names can be compared. In the introduction prefixed to the Catalogue will be found brief notices of most of these masters, with the dates of their birth and death. These dates will by themselves suffice to put a certain number of claimants out of court; but this is only a first step, and will not carry the student far. He must bear in mind, firstly, that out of the many hundred painters who flourished in the Low Countries during the period in question, the number of those to whom even one work can be assigned with absolute certainty is very small; secondly, that many of those who write on art, and even some directors of public galleries, do not seem able to distinguish the works of many masters from others of the same school, and sometimes not even from those of other schools. Take, for instance, Gerard David, by whom we have in our National Gallery two masterpieces, and to whom now over eighty works are assigned; until I discovered documentary evidence in 1861,

his very existence was forgotten and his works were attributed to other masters even when authentic works of the latter were hanging in the same room, as was the case at Bruges. Directors of galleries do not like to class pictures as being by unknown masters, but they would really, when there is no strong evidence of authorship, act more wisely if they added a note of interrogation to the name of the presumed author or prefixed to it the words "attributed to."

It is now more than time to speak of the pictures here exhibited. The earliest of these is a Diptych (1) of the school of Coeln, lent by Sir Charles Robinson, and gives a good idea of the style not only of painting prior to the time of Van Eyck, but also of ornamental framing to which I would call the attention of craftsmen. Of the five pictures attributed by their owners to Jan van Eyck, one (69), belonging to Lord Northbrook, is a small three-quarter length figure of the Madonna seated under a canopy, supporting the Infant Christ, who is accepting a nosegay from her and holding the wings of a struggling parrot. This is a genuine picture, well-modelled and highly finished; it closely resembles the central figure in the Van der Paele altar-piece, which was completed in 1436 and is now in the Museum at Bruges. The date 1437 on the frame of the present picture may perhaps have been copied from the original frame. Another panel (82), in which the figures are copied from the same altar-piece but with different surrounding details, cannot well have been painted before 1525. The third picture (9), "The Three Marys at the Sepulchre," is a very interesting work which until recently has passed as being by Jan van Eyck. I always entertained doubts as to the correctness of this attribution, doubts which were confirmed when, in 1893, I examined "The Triumph of the Church" in the Prado Gallery at Madrid. Last year I was shown by a well-known

London dealer a highly interesting little picture of our Lord on the Cross with the Blessed Virgin and St. John, painted on very fine linen, a work most certainly by the same hand, and that, I am

which, I think, show that their author must have seen and studied the Ghent altar-piece.

In the centre is the empty sepulchre, on the cover of which is seated an angel in a white alb



SAINT AND DONOR.

From the Painting ascribed to Hugh van der Goes. The Property of the Corporation of Glasgow.

certain, not the hand of Jan van Eyck. The types of the figures are thoroughly Spanish, which is also the case with those of the soldiers in this picture and with many of the figures in the Prado altar-piece. The three Marys, and still more the angel, have a much greater affinity with those in the upper part of that altar-piece than with those in any of the authenticated works of Jan van Eyck. The architecture in the background closely resembles that in the Calvary panel. Again, there are certain points in this and still more in the Prado picture

with a green stole, his hair confined by a band adorned with pearls. On the right are the three Marys; one, kneeling, has just placed her metal vase of ointment on the edge of the sepulchre and is looking intently at the angel. She wears a crimson dress bordered with gold, having fur cuffs to the sleeves; a white turban head-dress. Her two companions stand a little further off; the nearer and elder of the two has a white headkerchief and over it a deep-blue mantle; the other has a green robe and a white veil. In front of the sepulchre are two soldiers, and at the further

angle on the left a third, asleep; their weapons and accoutrements, including a brass helmet surmounted by a dragon, are rendered with minute fidelity. Quite in front are a mullen and other sub-tropical plants, including the palmetto. In the background on the right and left are cliffs of brown rock; between them rising grass-covered ground and a winding road, on which are horsemen and others returning to the city, which, with its numerous towers, stretches right across the horizon, the early morning light being admirably rendered.

To Hugh van der Goes is ascribed a most remarkable picture, or rather portion of a picture, representing a priest protected by Saint Victor (?) (51). The only work by that master the authenticity of which is established beyond doubt is the Portunari altar-piece in the Hospital of Santa Maria Nuova at Florence, which I have not seen. The priest, turned to the right, wears over a fur-lined purple cassock and plaited surplice a rich cope of gold brocade. He kneels with joined hands at the saint's left side and under his mantle; he has rings on both thumbs and on three fingers of his left hand, and a jewelled brooch on the front of his surplice, while his long thin brown hair, just turning grey, is confined by a circlet set with pearls, rubies and sapphires, probably indicating that he was keeping his sacerdotal jubilee or that he belonged to a noble family. The saint wears body armour of plate, portions of chain mail being seen at the neck, arms and skirt, a sleeveless surcoat of rich blue velvet bordered with gold fringe and sprinkled with gold studs in triplets, and a steel breast-plate with a lance rest fastened to it. His sword is suspended at his left side by a scarlet belt; over all a dark crimson cloak lined with brown fur. White leather gloves, and a wreath of laurel with an enamelled jewel over his forehead. With his right hand he grasps a lance and holds the strap of a shield with a notch at the side. Both the shield and the forked pennon of the lance bear *gules* an escarbuncle *or*. The heads are strongly characterised, and every detail admirably rendered by a master hand. If really by Van der Goes, of which I am by no means convinced, it is certain that not one of the other four pictures here can be by him.

No fewer than five pictures are attributed to Hans Memlinc, but only one of these (21) is genuine. It has been long in this country, having been imported by Sir Joshua Reynolds; it has, happily, escaped the cleaner's hands, though rubbed and rather dirty. The principal figures closely resemble those in the central panel of the well-known altar-piece at St. John's hospital at Bruges. Here, however, the Blessed Virgin is seated beneath a vine-covered trellis, with St. Katherine

on her right and St. Barbara on her left. On the right of the Virgin is an angel playing an organ, as at Bruges; another on her left, harping, is quite different. On the extreme right behind St. Katherine kneels the donor saying his rosary. Landscape background. Throughout this work reigns the same calm and peaceful atmosphere which characterises all Memlinc's works. The best of the other paintings ascribed to Memlinc (39) is an old copy of a bright picture of the Virgin and Child with angels in the Uffizi at Florence, painted by Memlinc's most successful imitator.

A tiny panel (2) lent by Lord Northbrook depicts the Madonna in a blue dress seated in a stone porch, in the canopied niches of which are groups representing the seven joys of the Virgin. At the foot on each side are plants in flower. This little gem of wonderful delicacy is in all probability the work, not of Roger van der Weyden, but of the unknown master who executed the diptych for the Cistercian abbey of the Dunes, now in the Museum at Antwerp.

Three works are attributed to Gerard David, one, I think, with reason. It is a long shrine (32), carved and gilt, with figures of St. Nicholas and St. Anthony at the ends, and six arched panels at the sides, representing three scenes from the legend of each:—(1) The birth of St. Nicholas; (2) St. Nicholas bestowing a dowry on the daughters of an impoverished citizen; and (3) restoring three boys to life. (4) St. Anthony and Bovidilla's mule adoring the Blessed Sacrament; (5) the saint restoring a child to life; and (6) preaching to the fish. These are fine works and the motives well rendered.

The second work, which I consider doubtful, is a large altar-piece representing St. Anne on a throne, with her arm round the Blessed Virgin, seated on her right knee supporting the Child, who is nude, and who, leaning forward, turns over the leaves of a book held by St. Anne. On the side panels are full-length figures of St. Bernard in an ample red and gold chasuble, and St. Anthony of Padua in a grey habit. These works formerly belonged to Cardinal Antonio Despuig y Dameto, Archbishop of Valentia, who died in 1813, and have both been over-cleaned.

The third, a charming little Madonna with Angels (10), lent by Sir F. Cook, one of many works painted with great delicacy and sentiment by a contemporary of David.

As the limited space at my command will not permit me to discuss the question of authorship of many of the other interesting works in this room, I will only add that 12 and 84 are certainly genuine works of John Gossaert of Maubeuge; that 27, attributed to Van Eyck!!, is certainly French, and of the end of the fifteenth century; and that 246 and 247 are Provençal of the commencement of the sixteenth century.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL ART LIBRARY, SOUTH KENSINGTON.

A VALUABLE set of drawings of Italian mosaics has recently been acquired for the National Art Library. They were made by

by them include the *ambones*, by Laurentius and Jacobus Cosmas, in full detail, of the church of S. Maria in Ara Cœli at Rome; the monument of the Savelli family in the same church; the episcopal chair from S. Balbina; details of mosaics



TEMPLE AT WADY DABOD, NUBIA.

From the Drawing by David Roberts, R.A., in the National Art Library, South Kensington.

Signor Sebastiano G. Locati in the course of an investigation of the decorative aspect of the from S. Paolo and SS. Nereo ed Achilleo; and the two great monuments, reproduced on p. 269,



ANCIENT HOSPITAL AT HARBLEDDOWN, KENT.

From the Water-Colour Drawing by George S. Shepherd, in the National Art Library, South Kensington.

subject, and, of course, were most carefully measured and drawn. The objects illustrated of Cardinal G. di Braye (died 1282), by Arnolfo, in S. Domenico, Orvieto, and that of Cardinal

Rodrigo Gonsalvi, Bishop of Albano, by Johannes Cosmas (1299), in S. Maria Maggiore, Rome.

Among purchases of topographical drawings attention may be called to a water-colour, by George S. Shepherd, of the ancient Hospital of Harbledown, in Kent, with its adjoining church of St. Nicholas. It is five and a half inches in height by eight inches in width, and a good specimen of Shepherd's style. The institution which forms the subject of it was founded by Lanfrane about the year 1084 for the reception of lepers. It was afterwards appropriated for the relief of poor people, and seems to have been very similar in function to the so-called Commandery at Worcester. The edifice



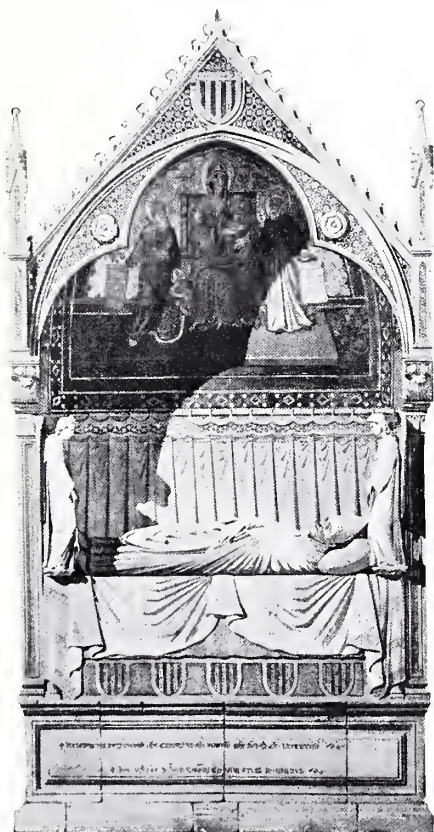
CHINESE COTTON CLOTH WEAVER.

From a Native Drawing, in the National Art Library, South Kensington.

was rebuilt in the reign of James II.

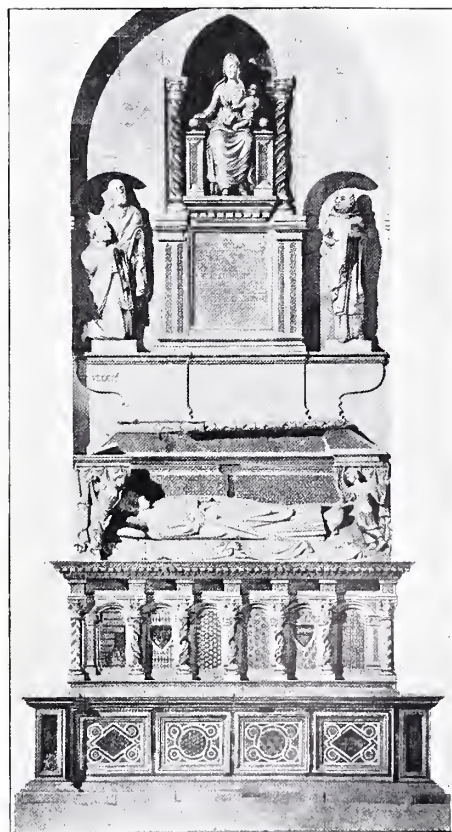
Another drawing, but only tinted, is a view of the Temple at Wady Dabod, Nubia, by David Roberts, R.A., which was lithographed by Louis Haghe, and is published in the second volume of "Egypt and Nubia" (1849). It furnishes a useful standard of comparison by which to measure the lithographer's powers as a reproductive artist.

A long and complete series of native drawings of Chinese tradespeople and craftsmen has been bought. These are of great interest, as they are well drawn and obviously accurate in detail; they date from the beginning of the nineteenth century. As of especial note in the eyes of students of the



MONUMENT OF RODRIGO GONSALVI, BISHOP OF ALBANO, IN THE CHURCH OF S. MARIA MAGGIORE, ROME.

From the Water-Colour Drawings by Sebastiano G. Locati, in the National Art Library, South Kensington.



MONUMENT OF CARDINAL G. DI BRAYE, IN THE CHURCH OF S. DOMENICO, ORVIETO.

handicrafts may be mentioned the cotton-cloth weaver illustrated on p. 269, a woman spinning silk with a distaff, an artist copying a European



MODEL OF THE APPARTAMENTO BORGIA.
In the Science and Art Museum, Edinburgh.

print, a modeller in clay, a cutler, a pewterer, a jeweller drilling seed pearls, a tinker, and numerous others. A selection of these drawings is now framed in the Library reading room, and will remain there for some months.

THE SCIENCE AND ART MUSEUM, EDINBURGH.

THE model which is here illustrated of a portion of one of the rooms of the Appartamento Borgia in the Vatican, with its decoration in relief, is by Signor Adolfo Consolani, and the copies in tempera of the frescoes and the painted work by Count Giuseppe Gnoli, both of Rome. The model represents only one half of the room; the arch which here appears in front being really the centre of the room and dividing it in two. (A model of the other half, made in 1888, is in the Victoria and Albert Museum). The window and the doors, shown in the Edinburgh model, occasion the only structural difference between the two parts of the room. In the

London model the whole wall space is unbroken, and on the end wall is the large fresco of "St. Catherine of Alexandria before the Emperor." On either side of the central arch the ceiling is vaulted and in both cases the decorative treatment is the same. The surface of the ceiling is divided into framed spaces by the ribs of the vaulting and by the mouldings which mark the upper boundaries of the walls, and has a prevailing tone of rich ultramarine blue. The blue is hatched over with almost invisible gold lines forming an open diaper over the surface, and against this background the figure compositions are relieved in somewhat gay, but harmonious, tones, a salmon pink being the predominating note. The ribs of the vaulting are bordered by a broad moulding gilt with dull gold, and dull gold has also been used to pick out the interlaced ornament which tells against a ground of opaque green varied by patches of a warm umber colour. The points of junction in the corners over the frieze are masked by upright acanthus leaves, coloured green and tipped with gold, and overhead the ribs lose themselves in the border of a circular compartment containing the arms and emblems of the Borgia.

The escutcheon of Alexander VI, in form resembling the head of an ox, is repeated on the frieze at the springing of the arch, and the ox, modelled in relief, figures at regular intervals, alternated with varying motives, such as amorini, centaurs, altars, cartouches, etc., as the principal

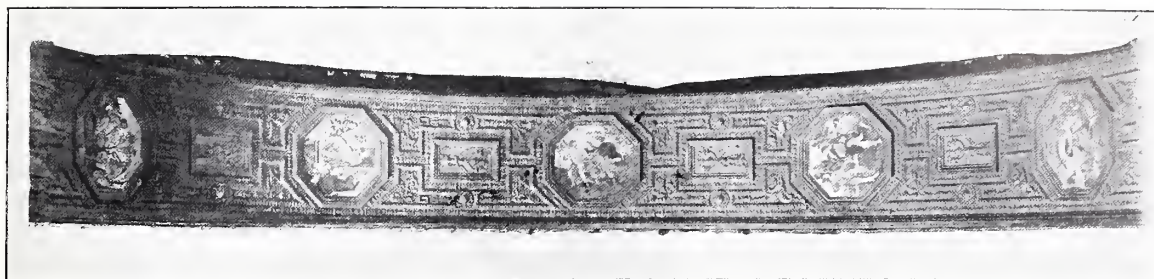


DETAIL OF THE APPARTAMENTO BORGIA.
From the Model in the Science and Art Museum, Edinburgh.

decoration of the beautiful frieze that separates the frescoes from the lower wall. As a result of the attention which has recently been bestowed on the Borgia rooms, the walls, formerly bare, have been covered by copies of the original

wall hangings, and these have been repeated in the model. The under part of the wall is, however, left uncovered, as it was not thought desirable to represent the panelling of intarsia

on the ceiling Isis and Osiris are the principal characters—"The Marriage of Isis and Osiris," "Isis teaching the practice of Agriculture," "Isis teaching the cultivation of the Grape," and on



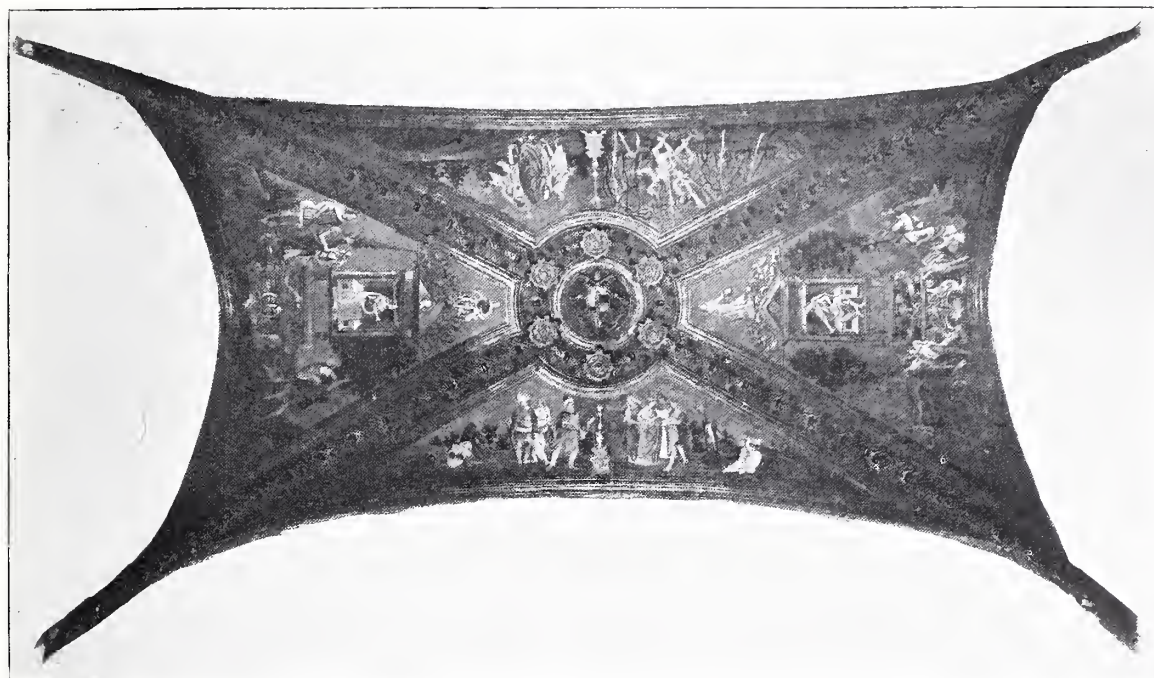
SOFFIT OF THE ARCH OF THE APPARTAMENTO BORGIA.

From the Model in the Science and Art Museum, Edinburgh.

work by Giovanni de Dolci, which was moved to this hall from another part of the building.

The Appartamento Borgia consists of six rooms, each opening into the other. Five of the

the fourth compartment "Isis teaching the growing of Apples." The soffit of the dividing arch is grounded of a dull green colour varied by a low-toned blue in the rectangular panels,



CEILING OF THE APPARTAMENTO BORGIA

From the Model in the Science and Art Museum, Edinburgh.

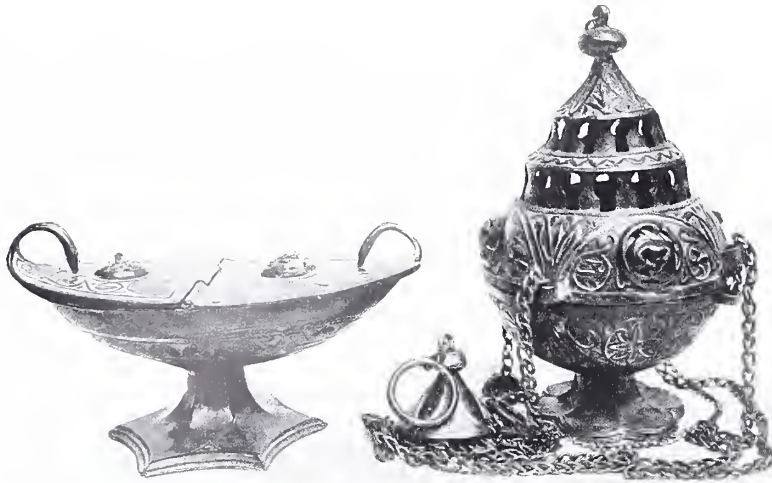
rooms were decorated by Pinturicchio (1454-1513). In the Hall of the Lives of the Saints, now under consideration, the subject of the principal frescoes are incidents in the lives of Sta. Catherine, Sta. Barbara, Sta. Juliana, and St. Peter, St. Anthony, and St. Sebastian; but, for the decoration of his minor panels, the artist has gone back to old world myths, and in the pictures

and touched with dull gold on all the parts in higher relief. It is lightened by the figure compositions set in octagonal framings, in three of which Isis and Osiris again appear. The subjects of the other two panels at the extremities of the arch are "Mercury lulling Argus to Sleep" (Argus is dotted all over with eyes), and "Mercury in the act of cutting off the Head of Argus."

"The Martyrdom of St. Sebastian," the large fresco occupying the space over and about the window (the window is a modern one), is arranged

Hassan—probably early nineteenth century—measures 6 ft. 10 in. by 4 ft. 2 in.

The censer and navette illustrated on this page are fourteenth century work in champlevé enamel on gilt bronze. They formerly belonged to the Bardini collection, and at the sale the Museum authorities tried to secure both of these objects. Owing, however, to the high price fetched by the censer, the navette only was obtained. Sir Thomas Gibson-Carmichael, upon hearing of these circumstances, approached the purchaser of the censer to try and induce him to sell it to the Museum. This he consented to do, as he found that he could not get the navette—which evidently belonged to the censer.



CENSER AND NAVETTE.

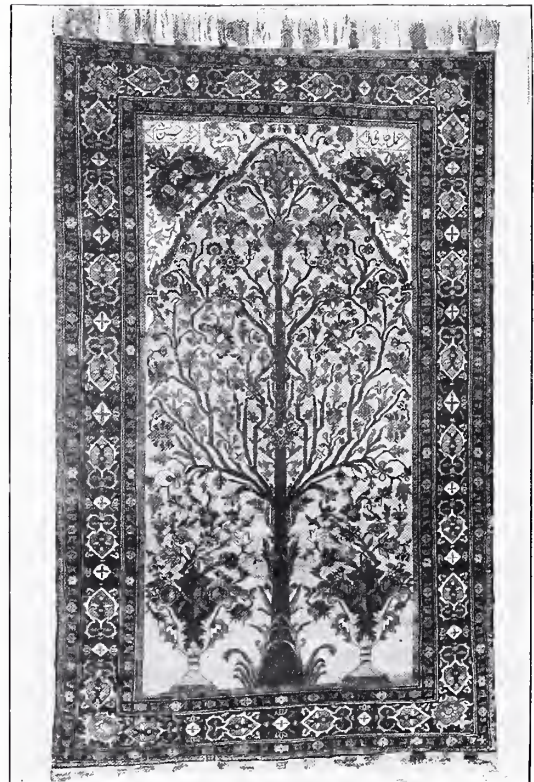
In the Science and Art Museum, Edinburgh.

somewhat symmetrically. The saint is in the centre, on an elevated pedestal, bound to a column. On either side are three archers, and from each group an arrow is being shot at the martyr, while another archer prepares his bow and the third rests waiting his turn. On the right a messenger of Diocletian, dressed as an Oriental, directs the operations. In the background trees on one side of the centre and a broken column on the other give variety to the composition, while in the distance there is the ruined Colosseum, and on the higher ground, to the right, a temple. Birds fly from tree to tree, and an angel, descending from above, bears to the saint the martyr's palm. The subject of the large fresco to the right is "The Capture of Sta. Juliana," the turbaned heads of her captors indicating that they are pagans, and on the opposite wall the subject of the companion picture is "The Visitation." The latter is not shown in the photograph.

The dimensions of the model are: height, 3 ft. 1 in.; width, 3 ft. 1 $\frac{3}{4}$ in.; depth, 23 $\frac{1}{2}$ in. The scale is $\frac{1}{10}$ th.

Exactly similar models have been made, and are now exhibited in the Dublin Museum and at Preston.

A silk Persian carpet with an inscription giving the name of the maker, Hajji Mahomed



PERSIAN SILK CARPET.

In the Science and Art Museum, Edinburgh.



THE PASSIONS OF MAN.
From the Bas-relief by Jef Lambertus. (See next page.)



DETAIL FROM "THE PASSIONS OF MAN."

THE ART MOVEMENT.

"THE PASSIONS OF MAN." THE GREAT BAS-RELIEF BY JEF LAMBEAUX.

BY OCTAVE MAUS.

THE revival of sculpture in Belgium is of recent date. Hard set, all through the first half of the century, in cold, academical formulas, restricted to mythological allegory, or the expression of sentimental elegies, the art of the sculptor peopled our museums and private galleries with Captive Cupids, Bathers Surprised, Sleeping Bacchantes, Sea-nymphs rising from the waves, Silenus, Psyche, and all their train, to say nothing of the helmeted heroes, immigrants from Greece *via* Nanterre.

It was in the early 'seventies that an unlooked-for blossoming suddenly appeared on a soil considered barren. Certain Belgian artists, fascinated by the harmonious grace of the Italian masters whose works they had studied in the galleries of Florence and Rome, and attracted by the free treatment of the French sculptors who were becoming famous, determined to impress themselves on the public by a form of art more true to life, based on the direct study of nature, and freed from classic influence. Charles van der Stappen, Paul de Vigne, and Thomas Vinçotte, though at first their productions were discussed and condemned, soon commanded general suffrage, and set up in Belgium a standard of plastic art based on truth; and, in the place of academical tradition, the sincere and personal expression without which there can be no genuine artistic emotion.

Instead of fable, and allegory, and childish sentimentalities suggested by Keepsake literature, we had manly ideas, and the presentment of toiling humanity in its various aspects. The way was opened, and we had the satisfaction of seeing

that Belgium, which had seemed impervious to alien types of artistic expression, and harmony of colour, could, in realising form, hold her own in the first rank with the most famous schools.

Belgian sculpture is now to be seen in most of the great European galleries. In September last Emile Verhaeren devoted to Constantin Meunier, the most famous of the group, an article which will have enabled the readers of *THE MAGAZINE OF ART* to form an estimate of his genius. But other names claim our attention, and that of Jef Lambeaux demands a place in the foremost rank.

Even in his earliest efforts, dating back to the Salon of 1875, Lambeaux revealed a feeling for the living and the picturesque. A "Dance of Children," of amazing spirit, their full, round limbs recalling the plump forms affected by Jordaens, was the starting-point of his exuberant and vehement works in a style at once pictorial and plastic, and in open revolt against the old school, their unexpected tendencies quite disconcerting the critics.

The keen observer can easily trace the connection between this artist's way of "seeing things" and the traditions of the Renaissance in Flanders. He was born at Antwerp, the son of Flemish parents, and brought up in reverence for the masters of his own nationality; and in these hereditary traditions, and the admiration inculcated in his youth, Jef Lambeaux finds the inspiration that produces his crowded compositions. He is faithful alike to his race and to his training. The preference shown by Rubens and Jordaens for violent movements, for luxuriant



DETAIL FROM "THE PASSIONS OF MAN."

By Jef Lambeaux.

flesh, for broad and powerful grouping, for strong and unexpected combinations of line, for self-evident contrast and strong relief, has fired his restless imagination. He cannot conceive of life but in passionate manifestation, and everything he moulds with his vigorous hands throbs with vitality. He feels the fever of modern cravings, and yet remains faithful to the ideal which thrilled the souls of the old masters of the nation.

This two-fold influence is to be seen in "The Kiss," exhibited in 1881, a work full of turbulent sensuality; in the "Wild Song" (1884), in which exuberant realism exhales itself in heady erotic rapture; in the "Fountain," a pathetic but crowded composition of many figures in action, which stands on the chief square of Antwerp in front of the Hôtel de Ville, an impassioned symbol of the wealthy seaport.

In none of these various works, which, besides a vast number of minor pieces, have placed Lambeaux in first rank, had the artist's poetic faculty risen to the height which it has reached in the vast bas-relief of the "Passions of Man," lately purchased by the State and placed in the Parc du Cinquanteaire at Brussels. This enormous composition, wrought in white marble, and measuring not less than a hundred square metres, is at once the most important production of Belgian sculpture, and that in which the indomitable spirit of the artist is most faithfully mirrored.

In it he has embodied in a formidable assemblage of human beings—a surge of figures falling like a wave at the feet of the Crucified Christ—the eternal struggle of Good and Evil. The joys and sorrows of humanity divide the field in this great bas-relief, symbolised by groups of sumptuous nudity, torsos quivering with vitality, limbs in tense and nervous effort. Here we have Love as the central idea of this epic composition, with Seduction, Motherhood, the frantic glee of Bacchantes drunk with pleasure, serenely devoid of conscience. There we see rape and murder, all the outcome of the criminal passions for which Christ offered Himself in atonement. Death implacably looks down on the vehement *mêlée*—"a struggle as wild as that of the clouds when the winds are bringing up a tempest," as M. Edmond Picard has accurately described it.

Carried away by a very exceptional nature, the sculptor who conceived and executed this extraordinary work does not seem to have cared particularly about the general composition; the arrangement of the figures shows small regard to the laws of unity and balance which govern a work of art. A more regulated mind would have made the necessary sacrifices to reduce this redundant, thundering chorus to some sort of

proportion, and to concentrate our frittered attention on the more essential ideas. The picture is, we feel, improvised; we see the first thought, the scribbled sketch, worked out under the impetus of frenzied inspiration which has fired the soul and brain of the artist. And perhaps, by being brought under the dominion of severer treatment, it would have lost the fine qualities of eager vitality, of movement and exuberant expression, which make it one of the grandest productions of our age.

Notwithstanding the antagonistic sentiments they express, the various figures which represent the "Passions of Man"—though the work has also been called, and perhaps more accurately, "The Calvary of Mankind"—have a certain prevailing harmony derived from the general animation of the scene; and although perfection of detail can never take the place of perfection in the whole work, we must more especially select for praise some superb passages which stand out from the labyrinthine tangle like spots of guiding light, in the sure and stalwart talent they display.

Such, among others, are the groups of Love, and Motherhood, and the turbulent maze of the Dance, which, in the opinion of some admirers, is finer than the most elegant compositions of Carpeaux. Camille Lemonnier has very happily said that "it is life poured all hot and quivering into the sculptor's mould."

The bas-relief of the "Passions of Man," a decorative work in the highest sense of the words, is part of the art possessions of the State, and to one of our most prominent and innovating architects, M. Victor Horta, has been entrusted the care of constructing a small shelter for this work, which occupies the inner wall. This building was thrown open not long since to the Press and some invited guests. The King honoured it with a visit, and in a phrase conveyed his impression of it. "You are," said he to Jef Lambeaux, "the modern Michael Angelo." The comparison, while it is highly complimentary, has nevertheless a touch of malicious purpose, which is not surprising from the lips of Leopold II.

The artist, with a praiseworthy sense of honour, intends to improve some portions which do not entirely satisfy him, to revise from the living model the work on which skilful studio-hands have been employed for three years. This little temple, dedicated to the worship of plastic beauty, will probably not be finally cleared before next spring of the hoarding which hides it from the eyes of the profane. Between now and then the decoration of the interior will be completed, and even the architecture may perhaps undergo some alteration, to display the bas-relief

to visitors under the most favourable conditions of lighting and perspective.

It is quite allowable to criticise the principle which led to the commission for the whole monument. Logically, a mural decoration ought to be designed for a particular building, and it is reversing the position to build a structure for a bas-relief. But traditional customs being reversed—and Lambeaux' work has run up against many and more venerable traditions!—it is imperative to make the best of things by putting the bas-relief in the position best suited to it.

For this work, in which the rough marble, scarcely more than rough-hewn, appears in places side by side with the most delicate and supple modelling, the play of light and shade is of the highest importance. It emphasises the prominent parts, and gives movement to the attitudes by the encroachment, as it were, of graphic effect on plastic methods of expression. This it is which led us to suggest at the beginning of this article that painting had its part in the art of sculpture

as employed in this bas-relief. In Lambeaux, a sense of colour-tone seems to be inseparable from the composition of lines. His powerful work seems akin to a vigorous fresco, an exceptionally strong *grisaille* painting. The decorative aim has asserted itself as paramount to the accepted conditions of modelling in the round. The sculptor's art, in the classic acceptance of the term, has given way to a desire to co-ordinate in one great impressive whole, the successive *motifs* to which the complicated facts which have come under the sculptor's observation have given rise in his mind. We might wish for more piercing expression in the faces, and a deeper and closer feeling for that human nature of which Lambeaux here displays the conflicting instincts. But as to its masterfulness, there can be but one opinion.

Such as it is, with its imperfections and its merits, this brilliant marble picture does honour to Belgian art, and to the undisciplined and determined artist who dared to imagine and undertake the colossal task.

PASTEL—ITS VALUE AND PRESENT POSITION.

By A. L. BALDRY.

THERE are certain essential conditions with which every medium that offers itself for the use of artists must comply, if it is ever to rank among the recognised aids to technical expression. It must have real qualities of convenience and adaptability, and must lend itself well to the needs of the craftsman; it must be capable of giving permanent results; and it must be fitted to stand all reasonable tests to which the works of art produced with its assistance may be exposed during a long term of years. Unless its mechanical peculiarities are sufficiently easy to master, artists will hardly care to struggle with it; and, if it is liable to unforeseen and unexpected changes that cannot be prevented by ordinary care in management, art collectors will not risk the disappointments that attend the possession of things of which the continued existence cannot be guaranteed. Absolute immutability is, of course, not to be claimed for any of the devices which are available for pictorial practice. Oil paint darkens and changes in colour, and is apt to crack and peel off if it is used roughly or exposed to alternations of temperature; water colour suffers from exposure to light, and is especially prone to be injured by damp air; and in the mechanism or material of every other artistic process there is some weak point that will appear as time

goes on. The forces of nature are always lying in wait for the artist to trip him up by subtleties, or to crush him by main force, and perhaps because he has never learned to understand them fully, they have hitherto been eminently successful in denying to his work that actual immortality to which every sincere creator aspires.

But artists have a way of putting themselves at a disadvantage in the struggle to which they are committed. They habitually prefer the more fleeting devices, and neglect to study those which offer chances of greater permanence. They do not even make the most of the opportunities that lie ready to hand. It is easier to follow the beaten track, to tread in the footsteps of other men, and to make the same mistakes that they have made, than to try and develop possibilities that are well worth working out. The public, too, with an ingrained preference for what is customary and a love of established conventions, does not encourage art workers to attempt fresh flights or to seek new directions in which to express themselves. People, as a rule, even when they profess to be art lovers, qualify their enthusiasm with a kind of reservation in favour of those particular crafts that have been in vogue for many generations, and look askance at everything that does not

happen to be sanctioned by fashion. Individual taste, or personal liking for one type of art over another, can hardly be said to affect the conditions of artistic working, for the whole policy of the profession and its supporters aims at substituting a set tradition for freedom of thought and practice.

It is chiefly for this reason that for a long time past so little attention has been given to pastel as a medium for picture painters. Fashion does not include it now among the recognised forms of technical expression, nor among those which are permitted to the artist who wishes to gain a share of popular approval. It is not supposed to be fitted for serious efforts, and does not, in the estimation of artists and picture collectors, rank anywhere near the level occupied by oil and water-colour painting. The most that can be said for it is that it has some merit as a minor art, as a convenient means for making rapid studio notes which must be put into a worthier shape before they are offered to the public. That it deserves a place to itself and recognition as an independent art with a technique of its own and special advantages that cannot be said to belong to any of its successful rivals, people in general would be disposed to deny simply because they have not been taught to take it seriously—or rather because they have been allowed to forget its history and the position it established in bygone years.

For pastel is no new form of technical practice. It has an unimpeachable pedigree, a record full of distinction earned by its adaptability and ready response to the demands made upon it by many workers. Its very existence originally was due to a feeling that no other medium would lend itself so well to the expression of the more delicate subtleties of nature, or would give

painters as good a chance of recording the daintier aspects of the world in which they sought their motives. When Watteau, and the group of imaginative designers who attached themselves to him, created a school of decorative elegance, and set to work to deal with the

lighter side of life, they felt the need of a medium that would by its grace and beauty accord with the fanciful atmosphere that they threw around their subjects. The more laboured processes of painting were too irresponsible, too destructive of spontaneity and freedom of method, to meet their views, and they had a sense of being hampered by technical restrictions which they could not evade. But pastel had no disadvantages of this kind. Its directness and simplicity, its brilliancy and delicate variety, were just what were needed to give the fullest scope to artistic imaginings, and there is little wonder that it should have established itself in

the time of Watteau as one of the chief aids to the realisation of the aspirations by which the French school was controlled.

Of the use that was made of it then, many evidences remain. The works of La Tour, and of Chardin, who in the later years of his life strove to rival the successes of La Tour with the pastel medium, show what admirable results were attainable by the men who had mastered the right method of employing it; and in this country the portraits and fancy pictures of John Russell, who was actually a contemporary of Chardin, prove that it was not less suited to sober and exact statement of fact than to the treatment of light and elegant designs of a more or less abstract nature. Certainly enough was accomplished with it during the latter half of the eighteenth century to justify the belief that it would take a permanent and indisputable



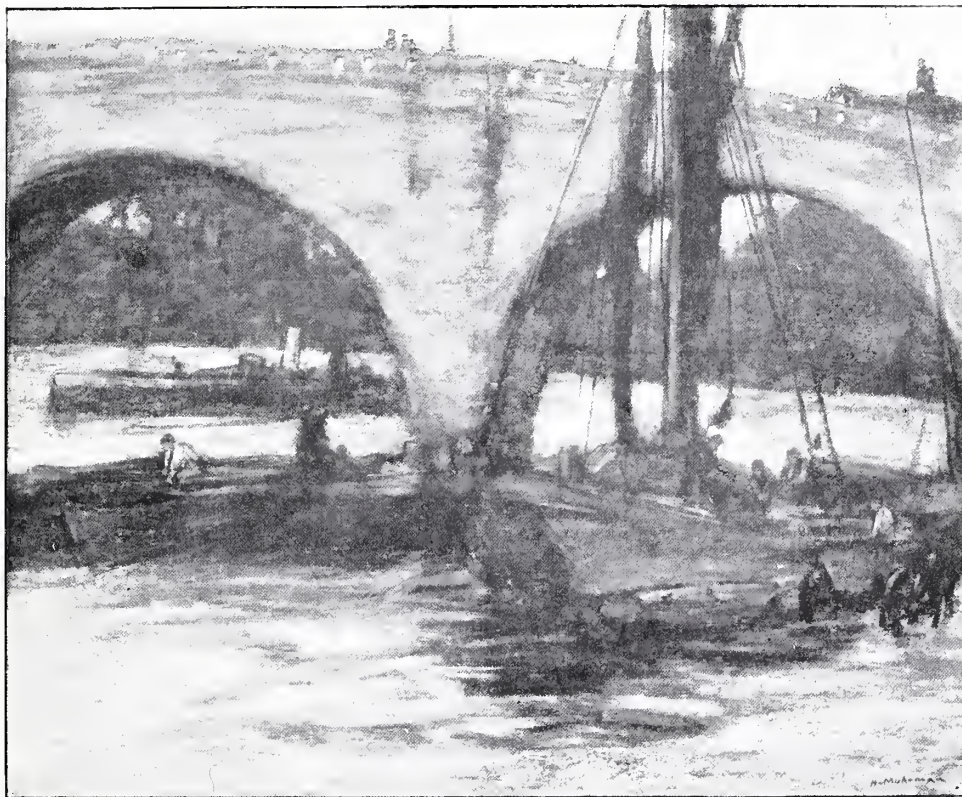
MISS HILDA VON DEICHMANN.

From the Pastel of Marion Gemmill.

position as one of the chief forms of technical practice. It satisfied most of the conditions that were essential for its acceptance by art workers, and succeeded at once in pleasing the popular taste, so that its future progress must at that time have seemed to be full of promise.

Yet since these palmy days of prosperity it

no part to play. It was not adapted for vast efforts, nor did it suit a style from which subtlety was banished and elegance conspicuously absent. To have attempted to use it in the art practice of the middle part of this century would have been to use a flute to play passages written for the trombone. The



KEW BRIDGE

From the Pastel by H. Muhman.

has gone through a succession of curious vicissitudes, through a decline and fall that until quite recent times seemed to be final and without hope of recovery. It remained popular for some little while after the nineteenth century began, but year by year its vogue diminished, and, though artists never abandoned it entirely, the public ceased at last to count it among the recognised mediums. Why this was so it is a little difficult to say. Possibly the chief cause was a change in the dominant spirit of the art that followed the eighteenth century fancies; charming frivolities gave way to more serious things, and for the delicate designs of Watteau and his school were substituted the theatrical compositions, the inflated misapplications of the "grand style," which on both sides of the Channel were accepted as embodying all the highest principles of fashionable æstheticism. In such ponderous performances pastel had naturally

effect would have been thin and ineffective, a waste of sweetness and delicacy where only a chord of rich harmony was expected.

When, however, the idea that art had to be bombastic and full of pompous display ceased to be universally accepted, and gentler themes began again to win their way into public favour, it might fairly have been anticipated that pastel would recover something of its earlier popularity. But artists found the public to be by no means ready to accept what work they were prepared to do in this branch of practice. A notion had got about that the medium could not be relied upon, that it was too fragile and fugitive to have any commercial value, and not permanent enough to be worth the attention of collectors. So after a few spasmodic attempts to combat this notion most of the painters appeared to fall in with it, and to be not unwilling to surrender all the advantages that pastel offered them.

Happily there remained a few workers who had too much independence to give way so easily to a popular delusion. In France a small group of reformers, and in this country a still smaller group headed by Mr. Whistler, insisted upon championing the cause of the much-maligned art. They did all they could for it, and remained loyal to it through everything. Neither the indifference of their fellows in the profession nor the undisguised dislike of the mass of picture buyers could put a stop to their efforts to rehabilitate it, and to put it once more in the position that a century before it had occupied securely enough to all appearance. They have certainly something to show to-day as an outcome of their striving, a certain number of converts among artists, a section of the public won over, a few organisations formed to encourage the production and exhibition of pastel work; and they have progressed far in the direction of convincing the public that an art with such special qualities and individual beauties merits more than casual notice or careless approval. Out of this movement has sprung into existence the newest of our art associations, "The Pastel Society," which by its second exhibition, held during the past month, has confirmed and extended the good impression made by its inaugural exhibition in 1899.

But there still remains one thing that pastellists must strive after, and that is to impress upon the public that their art is not ephemeral and untrustworthy, or condemned to early decay by its inherent fragility. Com-

pared with other technical devices, pastel is in some respects the most permanent of them all. Given that amount of safeguarding which is the due of every type of art work, it will outlast the rival processes that have taken its place in the popular favour. Unlike oil painting it neither cracks nor peels, and it is subject to no chemical changes which will darken or alter its colour; unlike water colour it does not fade nor sink into the surface of the paper, and it will not suffer in effect, as much water-colour work has done, by that deepening in tone which age brings to so many drawing papers. Its one weakness is easy to guard against, and is by no means so real as people imagine. Because no oil or varnish vehicle is used to bind together the pastel colours, it is assumed that the colour surface may be shaken off and that the picture may be destroyed by a sudden shock. This assumption, however, is altogether fallacious. The colours can be fixed without affecting their brilliancy; but even if they are left unset, experience has proved that far rougher usage than any painting should ever be exposed to will do them no harm. Damp is the only enemy to be feared, but it is equally dangerous to water colours or engravings, and will slowly but surely destroy even the most carefully painted oil picture. Indeed the balance of advantage lies, on the whole, with pastel painting, and if this fact can be impressed upon the people who are at present labouring under a misconception, the revival of a fascinating art will be assured.

DUTCH PAINTERS OF TO-DAY.*

NO method more convincing than the issue of these volumes could be devised for demonstrating the existence of a vigorous and a noble school of art in the Holland of to-day. Those who studied the first volume of this work (reviewed in *THE MAGAZINE OF ART* in July, 1899, p. 407) came under the influence of its impressiveness; in the new collection of essays here set before the public, that impression is accentuated. The sobriety, the sadness, which is the dominant note struck by the greater number of the leading Dutch painters, is almost weird in the sympathy

it proclaims with the sorrows of the poor, whose very pleasures, like their troubles, seem to be accepted with a resignation akin to fatalism. Nature itself appeals to them most nearly when it is violent or sulky—when the clouds gather and threaten, or let fall the rain or snow; or when the fog or mist obscures the country-side, or the haze tempers the smiling brightness of the sun; or when the golden flecks are contrasted with unexpected depth in the shades of gloom. Were we to judge the Dutch only by the art of some of their leading painters, we should consider them the most serious and solemn, almost the most dejected, people in the civilised world. But of their energy and honest love of man and nature no one could entertain a doubt.

* "Dutch Painters of the Nineteenth Century." With Biographical Notices. Edited by Max Rooses. Translated by F. Knowles. With etchings by Ph. Zilcken, photogravures, and 200 other illustrations. (London: Sampson Low, Marston and Co. 1899. £2 2s. net.)

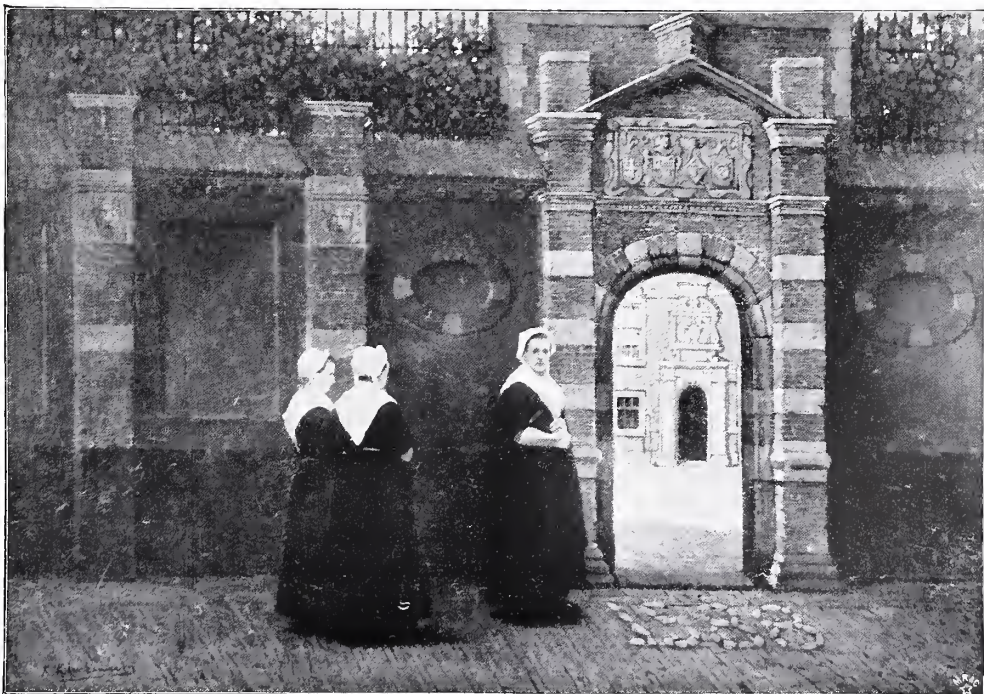


THE MERRY-GO-ROUND.

From the Painting by J. H. Kaemmerer.

In this beautiful table-book we are glad to welcome several artists whose absence from the first volume struck many with surprise: Jacob Maris, Albert Nuhuys, Mesdag, Van de Sande Bakhuyzen, William Maris, Klinkenberg, Blommers, Apal, de Haas, Mdlle. Thérèse Schwartze (an admirable portraitist), and that daintiest and brightest of Dutchmen, the lover of eighteenth-century Parisian elegance, Kaemmerer. As the

late David Blès recalled Menzel, so Kaemmerer suggests by his manner a playful Meissonier, almost might one say, the laughing Boucher of to-day. The memoirs which form a background to the numerous illustrations do not aim, we imagine, at doing much more than giving an idea of the work, the character, and the personality of the painters dealt with; nor does the translation call for especial praise. Nevertheless, the



ORPHAN ASYLUM, ANTWERP.

From the Painting by J. C. Klinkenberg.

book affords a better view of the tendency and the *état d'âme* of the artists of Holland than the sight of any ordinary exhibition could do. With similar reservations as to the etchings—which are less characteristic of the pictures they represent than of the etcher who wrought them—we may affirm that they admirably realise for the spectator the motives and intentions of the painters. In other words, we have here Dutch art as it is. Furthermore, the eight writers who, with varying ability, have composed the dozen essays, give material for forming a fairly accurate opinion as to the tendency of the art of Holland. We believe that the prevailing sentiment recorded in these pictures is sincerity; that the sameness of theme which is so marked a characteristic is not inter-plagiary, as some have sug-

gested, but a reproduction of the national spirit, temper, and (if the word be not too cheerful) aspiration. The grim earnestness of the majority is infused with poetry; the high technical accomplishment, together with the unfading delight in the solution of problems of light, is always made subject to the sentiment of the scenes depicted, the very failures containing elements of success. It cannot, then, be expected that any sudden change will be brought about, or that the other side of the Dutch temperament—its joviality and lively charm—will succeed in greatly modifying the trend marked out by the strongest, who manifestly regard art as a sacred vehicle for expressing that profound respect for nature, for landscape, and humanity, which is, on the whole, the main feature of Northern sentiment.

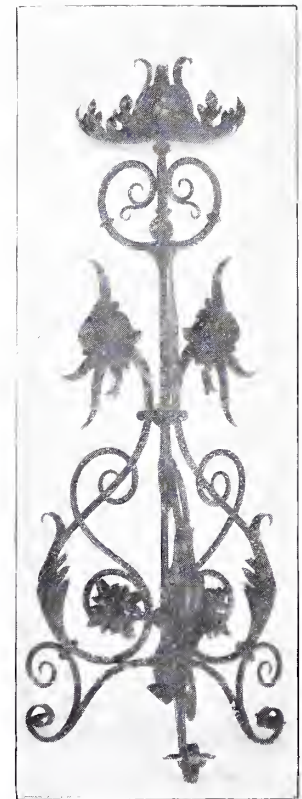
AN ARTIST-CRAFTSMAN.

THE examples of wrought iron-work which are illustrated herewith are the work of in his craft, has acquired not only the knowledge necessary for the skilful handling of



WROUGHT IRON SCREEN AND PORTION OF BALUSTRADE.

By Alfred Dale.



CANDLESTICK IN WROUGHT IRON.

By Alfred Dale.

Mr. Alfred Dale, a young craftsman of Hayward's Heath, who, without any school-training

metal, but the taste to fashion it into agreeable and acceptable designs. As the son of a

smith, he had early opportunities for acquiring the former, and the latter was cultivated by assiduous practice in drawing. When sent into the smithy to learn his father's trade, his artistic tendencies at once led him into experiments towards the higher forms of metal-work, but nothing tangible resulted until the issue of an announcement concerning an Exhibition of Ironwork at the Ironmongers' Hall, London. For this he designed and executed a panel, which roused the interest of the Warden of the Blacksmiths' Company and of Dr. Garnett. The work was given a place of honour at the Exhibition, and a commission followed for the candlestick which we illustrate. In 1896 he sent some work to the Arts and Crafts Exhibition, held at

the People's Palace, Mile End, for which he was awarded second prize and a Diploma of Merit. Since then he has been executing work on the same lines, and has secured a reputation which is considerably more than local. As a craftsman, Mr. Dale is distinguished by ability above the average, and his intimate knowledge of his material and its capabilities, combined with a skill for design, which although not brilliant is yet pleasing in its results, enables him to produce work of very good quality. We draw attention to this genuine instance of the combination of artist and craftsman, as it is all the more noteworthy from the fact that Mr. Dale is entirely self-taught and has, as it were, beaten out his experience on the anvil.

NOTES AND QUERIES.

[192] **WHO IS MR. H. B. BRABAZON?**—He recently had an exhibition of his work in London, but we never see it in the provinces (Manchester, Liverpool, etc.). Is he old, or young? Where did he study? and what does he do? What are his subjects? and what is his style of treatment? One critic speaks of them as "gouaches," but this does not convey much to those who cannot see them. One would like to know if he uses an absorbent paper with plenty of manipulation, or a smooth paper with but one or two washes. Pending a fuller statement of this artist's work, I should be glad—and am sure there are others who would be interested also—to see a reply to any of the above queries in your valuable Magazine.—E. E. MINTON (Bury, Lancs.).

* * Mr. Brabazon for a good many years has been looked upon as one of the most sensitive and highly-gifted of the English impressionists. He limits himself chiefly to landscape subjects, which he treats with exquisite subtlety and with a remarkably delicate appreciation of refinements of aerial colour and atmospheric effect. As a colourist he is specially distinguished by his love of gentle harmonies. He manages pure and luminous tints with rare skill; and even in his slightest notes he is always successful in expressing a view of nature that is essentially that of a man who has an exceptional faculty of observation and a quite unusual power of analysis. Beyond the desultory drawing lessons which most boys get in their school days, he has had no regular training in art,

but has formed his style and perfected his methods by constant examination of the best pictures of all schools, in the English and Continental galleries, and particularly by the closest study of the works of Turner, whom he regards as his chief master. Mr. Brabazon's technical method is marked by directness and simplicity. He works chiefly in water-colour or pastel, and in both mediums his handling is forcible enough. His water-colours can be described as "gouaches," for he uses in the washes a good deal of body-white, but he makes no attempt at that surface elaboration which most other men try for when they paint in opaque water-colour. The realisation of small detail is never any part of his scheme of practice; he is concerned almost entirely with broad effects and with the suggestion, in a few happy and significant touches, of nature's variety. It is the success with which he has developed his method of interpretation that makes his drawings so fascinating. Many of his motives have been found abroad, at Venice, on the Italian Lakes, and along the Mediterranean, for instance, but he has not neglected English landscape. He is a member of the New English Art Club, and of the Pastel Society.

[193] **H. P. PARKER.**—I have a painting representing a harvest field with a labourer cutting bread for the midday meal, with his wife and child looking over her shoulder. An inscription on the back is from Otway's "Orpheus." The picture, on which the colours have run together

and cracked, is signed "H. P. Parker, pinxt., 1855." Is the artist a known man?—J. KENDAL (Kendal Street, Carlisle).

* * Henry Perlee Parker was an honorary member of the Royal Scottish Academy, generally resident at Newcastle. His first year of exhibition was 1817, and he continued the public display of his work until 1863. During this long period of forty-six years he contributed twenty-three pictures to the Royal Academy, forty to the British Institution, twenty-three to the Society of British Artists, four to what is now the Institute of Painters in Water-Colours, and sixty-one others to various exhibitions.

Graves's dictionary points out that his total exhibited works numbered one hundred and fifty-one.

[191] **TURNER AND ABBOTSFORD.**—In illustrated editions of Sir Walter Scott's works there are two engravings of Abbotsford—the one by Miller, the other by Le Keux—evidently both taken from the drawing now in possession of Mr. J. E. Taylor, Kensington Palace Gardens. In the illustrated edition of Lockhart's "Life of Scott," published 1839, there is another engraving of Abbotsford by Miller, from quite a different point of view, but also by Turner. Can anyone say where Turner's other picture is to be found?—**CRAIG-BROWN** (Selkirk).

THE CHRONICLE OF ART.—APRIL.

Sheffield's **THE DUKE OF NORFOLK**, who was the first Lord Mayor of Sheffield, has presented to that city a handsome mace in silver-gilt for the use of the corporation. The mace is the work of two former students of the Sheffield School of Art—**Messrs. OMAR RAMSDEN** and **ALWYN C. E. CARR**. Following the traditional lines as to form, in accordance with the wish of the donor, the artists have avoided all use of machinery, all the various parts before ornamentation being raised from sheet silver by hand process. The ornament was applied and left bearing the impress of beaten silver, and this has not been eradicated by any mechanical method of polishing, etc. The ancient form of water-gilding has been adopted, giving a solid, even surface. The ornament applied has a distinct symbolical or historical meaning to Sheffield. The head is surmounted by a royal crown, on the arches of which rest the orb and cross. Below the crown, and inside the head, fitting as a lid, are the royal arms in rich repoussé. On one side of the head are the arms of Sheffield, on the other those of the Duke of Norfolk, with two York roses midway between them. The intervening space is entirely covered with oak leaves and acorns, the badge of the Duke of Norfolk. At the base of the head is the city motto. Eight wrought brackets springing from a ball of twisted bands support the head. The staff is decorated with pomegranates in low relief, the same fruit in higher relief ornamenting the knob in the middle. On the finial in raised letters is the inscription: "The Gift of Henry, Duke of Norfolk and Earl Marshal, Mayor 1895-6, Lord Mayor 1896-7." Above this is another band of oak leaves and acorns, while below are bright mouldings with boldly beaten plates underneath, terminating in a little solid quatre-foil knob. The artists have faithfully attempted to follow the methods of the great craftsmen of the fourteenth and fifteenth century, with laudable success.

Messrs. ALEXANDER ROCHE and **J. H. LORIMER** have been elected Academicians of the Royal Scottish Academy in succession to **Messrs. A. FRASER** and **JOHN SMART**, deceased. **Messrs. A. BAUERLE** and **M. A. SLOANE** have been elected associates of the Royal Society of Painter-Etchers and Engravers. **Mr. WALTER BAYES** has been elected an associate of the Royal Society of Painters in Water-Colours.

The exhibition of the Dudley Gallery Art Society, which was open during February and March, was only a moderately interesting show of very mixed work. Among a great many commonplace efforts there were a few things of definite merit, the contributions of **Miss BERNARD**, **Mr. ALBERT STEVENS**, **Mr. REGINALD JONES**, **Mr. PERCY DIXON**, **Mr. HARRINGTON MANN**, and **Miss ROSE BARTON**, for instance; but these were sufficiently strong to give some character to the collection as a whole.

M. DAGNAN-BOUVERET's picture, "Consolatrix Afflictorum," lately on view at Messrs. Tooth's gallery, belongs to a class of art production in which few modern men have made a conspicuous success. It is an illustration of a religious motive, a Virgin and Child attended by angels and guarding certain types of afflicted humanity. As a painting its importance lies in the combination it presents of present day technical methods with a subject that hitherto has been treated on purely conventional lines. The artist has not sacrificed the newer principles of practice, but has made the picture as such an exercise in colour gradations and effects of delicate tone as an exposition of religious tradition.

The group of old and modern water-colours gathered together by Messrs. Agnew is stronger in its representation of deceased masters than in its expression of the aims of living men. The most remarkable drawings included in it are the Turners; the sketches and compositions by **DE WINT**, of which the chief is the finely designed "Lincoln"; a splendid "Hayfield" and some smaller pastorals by **DAVID COX**; **PINWELL**'s "Away from Town," and the exquisite study of delicate detail, "A Dream at Dawn," by **Sir JOHN MILLAIS**. A small series of decorative compositions by **Sir EDWARD BURNE-JONES** is also worthy of note.

Two exhibitions recently held by the Fine Art Society deserved a share of attention. **Mr. SUTTON PALMER**'s water-colour landscapes, "From Dawn to Dark," were acceptable as typical examples of the pretty school of nature painting. They were marked by no aspirations after novelty of manner or method, but were attractive enough in choice of subject, and in their precise delicacy of colour and handling. **Mr. and Mrs. ADRIAN STOKES**, whose small oil-paintings of "Dutch Life and Landscape" were collected for the second exhibition, claimed a different kind of appreciation. They have both proved themselves to be artists of real

originality, with a capacity for overcoming technical problems of some importance, and their work here was quite in their best vein. Mrs. Stokes was responsible for the figure subjects, and Mr. Stokes contributed the landscapes. The combination was in every way acceptable.

Histoire de l'Anatomie Reviews. Plastique. Par *Mathias-Dural et Edouard Cuyet*.

Paris: L. Henry May. (Cloth, 4 frs. 50.)

THE latest volume in the world-famed "Bibliothèque de l'Enseignement des Beaux-Arts," which has made the name of the editor, M. Jules Comte, respected throughout the world of art, must appeal to every artist and to every anatomist. Both authors are specialists and writers on the subject; both possess the charm of the pen; so that they have compiled a volume of the greatest interest upon what is, to those who have looked into it, a fascinating subject. In their researches few books in the history of the art-science seem to have missed them—certainly as to the earlier works, from which a great number of interesting plates have been reproduced. Especially is the illustration curious which, in Disdier's "Exposition exacte des différentes parties du corps humain," represents Adam and Eve, on account of their divine birth, without a navel. The authors trace the development of anatomy as a science from antiquity to the present day and claim the attention of artists on the ground that if the study of anatomy will not give them genius, the genius of an artist is assisted, and, indeed, assured in its success, by intelligent familiarity with the subject.

Peg Woffington. By *Charles Reade*. With an Introduction by *Austin Dobson*, and Illustrations by *Hugh Thomson*. London: George Allen. 1889. (6s.)

It is impossible to imagine a more charming company than Peg, Mr. Dobson, and Mr. Thomson: they understand each other perfectly, and bring out the most delightful qualities and powers that each possesses. Mr. Hugh Thomson has never been so happily inspired as in this dainty rendering of eighteenth-century life—of its airs and graces, its affectations, its humours, and its beauties. And what a beauty is his Peg! Nothing could be more felicitous than this panorama of men and manners, set forth with a pencil inspired by the elegance of the costumes and the customs when Woffington maddened the world and Triplet suffered. In short, Mr. Thomson has surpassed himself.

The "Halls." Pictured by *G. F. Scotson-Clark*. London: T. Fisher Unwin. 1899. (6s.)

THIS book, which is introduced by a smart and, on the whole, healthy preface hardly likely to be well received by those whom it criticises, purports to place before the reader character portraits of twenty-four favourites of "the 'halls,'" male and female. But the main object is to work the same vein that Mr. Nicholson has struck with so much felicity. Mr. Scotson-Clark is not so gifted as his model, nor does he draw quite so well. Notwithstanding, there is much cleverness in his broad, simple, block-like, brush-drawn studies—usually in black and white (sometimes touched with colour) on a brown ground, and the admirers of the persons delineated with more or less success, will doubtless welcome the volume even more for its subject than for its art.

The New Town Hall and Municipal Buildings for Colchester. By *Wilson Marriage* and *W. Gurney Bertram*. (2s.)

THIS is an excellently prepared brochure which serves incidentally to show the enterprise of this Essex municipality. The new buildings will present a handsome frontage to the High Street, and in every detail the Town Hall will be worthy of the traditions of the ancient Borough. The newly-elected Associate of the Royal Academy, Mr. John Belcher, was entrusted with the design, and the reproduction which we give on p. 287 of his drawing of the building will show its excellence. The booklet contains much matter of interest in connection with the scheme of decoration for the interior of the building, and the archaeological and antiquarian associations of the town.

"Twelve Portraits." By *William Nicholson*. London: William Heinemann. (2s.)

MR. WILLIAM NICHOLSON has long since proved his talent in a special line—that of drawing character pictures with extraordinary breadth without loss of subtlety. His first published work in this direction was "Persimmon," which appeared in these pages. Since then we have had his "London Characters," "Alphabet," and other works in which his humour, boldness, and knowledge of artistic effect have become more and more convincing and remarkable. He has carried into the picture-book the principles which he and Mr. Pryde—under the style of "The Beggarstaff Brothers"—first imposed upon the public by their posters. The affectation of a coarse, Catnach sort of method accentuates with curious effect the



THE NEW MACE FOR SHEFFIELD.

Designed by *O. Ramsden* and *Alwyn C. E. Carr*.
Photographed by *F. Hollyer*.

truth of observation and aptness for portraiture which are the result of a very real refinement. These qualities



H.M. The Queen.

From the Drawing by William Nicholson.

are well displayed in his latest work, "Twelve Portraits," wherein the Queen, the Prince of Wales, Prince Bismarck, Mr. Gladstone, the Archbishop of Canterbury, Lord Roberts, Mr. Cecil Rhodes, Sir Henry Hawkins (to deprive him of his title), Mr. Whistler, Mr. Rudyard Kipling, Sir Henry Irving, and Mme. Sarah Bernhardt are portrayed with singular, though not with equal, success. The draughtsman, while very fastidious about the "placing" of his figures, and still more about his likenesses, especially enjoys contrasting masses of black against subdued lights, more often suggesting his modelling of feature by the shadows they cast than by direct and obvious drawing. His colour effects are mostly obtained by three printings, not counting the ground, that of positive colour being used with great reticence and judgment. The work, as we said, is a remarkable one, which charms by its freedom of handling.

The Englishwoman's Year-Book, 1900. Edited by *Emily James*. London: Adam and Charles Black. (2s. 6d.)

THIS business-like production, in itself concrete evidence of the advance of the women's cause, contains a vast amount of information indispensable to everyone interested in the feminist movement. The section devoted to the Arts has been most ably edited by Miss C. W. Armstead. We do not always agree with her criticisms, but the whole chapter on schools and art training generally is so complete that we heartily approve. Some of the books she recommends for perusal, however, are a little antiquated.

Deux Cents Dessins, 1897-1899. Par *Hermann-Paul*. Editions de la Revue Blanche, 1900. (3 frs. 50 c.)

M. HERMANN-PAUL has given us a series of thumbnail portraits of the Dreyfus "trial" at Rennes, which have only been surpassed by those of M. Renouard for ready skill and certainty of characterisation. But he has also drawn—and here reproduced in this extremely amusing volume—a series of caricatures dealing upon the same subject in all its bearings, of which M. Renouard is

presumably incapable. There we have wit, originality, and invention, allied to vigour and honesty: a striking contrast to so many of the clever caricaturists of France.

The Pickwick Papers. By *Charles Dickens*. With an Introduction by *George Gissing*, and Notes by *F. G. Kitton*. Illustrated by *E. H. New*. In two volumes. London: Methuen and Co. (6s.)

THE artistic feature of these clearly-printed and well-produced volumes consists in the topographical character of the illustrations. By the ordinary reader these may be considered a little bald or formal, but their cleverness is unquestionable, and they help to add the realism of place to Dickens's text. Mr. New has tracked Mr. Pickwick over the country, and has admirably pictured every spot that can be identified. Mr. Gissing's introduction is what might be expected from one of the acutest of Dickens's critics, and Mr. F. G. Kitton's notes give what might be called the Natural History of Pickwick, full of facts and explanations. These volumes are a delightful contribution to existing Pickwickiana.

"*Widdicombe Fair*" (Harper and Brothers) is a series of coloured illustrations to one of the oldest and best-known folk songs of Devonshire. They are designed by a very clever young lady, who we believe is English though she comes to us immediately from America, and their method of production is a revival of the old process



J. McNEIL WHISTLER.

From the Drawing by William Nicholson.

of stencilling. The tones are of course flat, but the general colour effect is very rich and strong. The whole series is admirably executed. (Price 21s.)

We doubt if Mr. NICHOLSON's drawings in his "*Square Book of Animals*" (Heinemann) will interest the public as much as his portraits of people. The interest of them lies in the amount of expression obtained by the small means employed—two or three tones of grey, with sometimes a touch of red, and ashey black key, does the thing. They are clever as you could have them, but they are ugly, as is the shape of the book itself. For those who care only for cleverness, or who

care for that chiefly, the book will have an undoubted interest.

A somewhat similar book, but in black and white only—except as to the title-page, which has in it a dash

as in *The Condor*. Each subject is accompanied by a small amount of serio-humorous text. The book would make a good child's companion where the child has a taste for natural history. (Price 5s.)



THE NEW TOWN HALL COLCHESTER.

From the Drawing by John Elcher, A.R.A.

of red—is "*A Book of Birds*," by Mr. CARTON MOORE PARK (Black and Son). It also has a touch of the same complaint, viz. ugliness; but as studies of birds the drawings are broad and simple and very full of character, sometimes with a touch of humour, as in *The Barn-door Fowl*, and sometimes, as befits the subject, very grim,

A very interesting and useful little handbook on "*Plaster Casts and How they are Made*" comes to us from America. It is written by Mr. FRANK FORREST FREDERICK, of Illinois, and published by W. T. Comstock of New York.

Mr. Fred. H. Evans is issuing a very dainty set of

photogravures from his own negatives of English Cathedrals. They claim the virtue of not being too large.

Messrs. Bruckmann, of Munich, have issued a costly volume of reproductions in photogravure of pictures by a German artist, ALBERT VON KELLER. The only charitable view to take of the work is that the merits of the pictures are lost by reproduction, and that in the originals their colour may atone for the absence of interest that is apparent in the productions. (£3.)

Messrs. Dawbarn and Ward are issuing a long series of handbooks on the "*Useful Arts and Handicrafts.*" It errs on the side of being too long and exhaustive. Surely there is scarcely need for a handbook on "Egg Shells in Decoration," and for how long has "Emballage or the Packing of Trunks" been reckoned among the minor arts? Why not a handbook on the tying of the necktie? The books are slight in their treatment of the subjects, but they may be useful to those who may want such information.

In "*The Literary Year-Book, 1900*" (G. Allen)—which, under Mr. HERBERT MORRAH, is rapidly approaching the high-water mark of excellence expected in a work of reference—a useful feature is a list of the book illustrators of the year. This list extends to about three hundred, and is a valuable indication to authors and publishers.

We have also received the fine catalogue, illustrated with many excellent collotypes, of the well-known collection of ancient masters, antiquities, china, painted glass, etc., of Dr. MARTIN SCHUBART, issued by Herr Hugo Helbing, of Munich, on the occasion of its sale in that city on the 26th and 27th of October last: "*Finland: an English journal devoted to the cause of the Finnish people.*" edited by Mr. C. HAROLD PERRON, chiefly interesting to us for the excellent printing, decorative border, and effective rubrication; the cheap "*Illustrated Catalogue of the Mappin Art Gallery*" of Sheffield—a capital compilation dealing with a fine collection of modern pictures; Mr. A. W. SJTHOFF's thick catalogue of all the books, art and other, published by his firm at Leyden from 1851 to 1899; "*A Manual of Practical Instruction in the Art of Brass Repoussé for Amateurs*" (Batsford), by Mr. GAWTHORP—a really capital and adequate instruction-book which we can confidently recommend to the devotee of this now fashionable craft; a large-paper copy of the valuable "*Catalogue of the Vandyck Exhibition*" of Antwerp; and "*L'Art Populaire*" (Paris: Davy), by M. EUGÈNE MUNTZ, in which the erudite author reviews its present condition, its claims, and its future. His plea—his suggestions, rather—for making an appeal to the people who are to be decoyed with "popular" art, so training their eye and their taste, should be read by everyone interested in the important subject of art-education, considered in its more general aspect.

"*King John,*" "*The Winter's Tale,*" "*Roméo and Juliet,*" and "*The Tempest*" are the latest volumes issued by George Bell and Sons of their pocket Shakespeare. Mr. BYAM SHAW, who illustrates this delightful little edition, improves as the work proceeds. Without doubt the illustrations to these four volumes are more refined than those which have preceded them. In general style the edition is probably the best pocket Shakespeare issued.

THE death has occurred at the age of fifty—Obituary. three of Mr. W. E. LOCKHART, R.S.A. He was born in Dumfriesshire in 1816. He practised painting at an early age, and studied under Robert Scott Lander. His first picture was exhibited at the Royal Scottish Academy when he was fourteen years of age. In 1870 Mr. Lockhart was elected an

associate of the Royal Scottish Academy and eight years later a full member. His principal works up to that point were "Priscilla" (1870), "Don Quixote" (1875), and "Gil Blas" (1878). In 1887 the Queen commissioned Mr. Lockhart to paint a representation of the Jubilee celebration in Westminster Abbey for the Royal collection, which work necessitated his taking up his residence in London. This gigantic picture contains some hundreds of portraits, and engaged the artist's attention for upwards of three years. The sketch for this work was purchased by the French Government. In 1895 Mr. Lockhart was awarded a medal at the Salon for his portrait of Mr. Speaker Peel, and in 1896 he was elected an associate of the Royal Society of Painters in Water-Colours.

Mr. WILLIAM STOTT "of Oldham" has died suddenly while on a sea voyage undertaken for the benefit of his health. Although not much more than forty years of age Mr. Stott had for some time held a prominent position in the field of art. He first came into notice as a member of the Whistlerian School, but of late years his work was of a more independent character. His self-adopted designation was intended to prevent the confusion of his work with that of Mr. Edward Stott.

The death has occurred at the age of seventy-nine of Mr. WILLIAM H. BEARD, one of America's most popular painters. He was born at Painesville, Ohio, and from a very early age showed a distinct ability with the pencil. He studied the technicalities of painting under his brother, who had established himself in Buffalo as a portraitist. Although his early work was of a serious nature, including subjects such as "The Star of Bethlehem" and "He leadeth me by the still waters," Mr. Beard made his reputation by pictures of a humorous nature connected with animal life. He was a full member of the National Academy of Design, and was a regular contributor to its exhibitions. His life and work were fully dealt with in THE MAGAZINE OF ART in 1882 under the title of "An American Humorist in Paint."

M. CHARLES FRANÇOIS FELOU, the Belgian armless painter, has died at Brussels at the age of seventy. He was born without arms in 1830 at Waermaede, but it was not until he was twenty-five years of age that he commenced to work as an artist. He worked entirely with his feet, holding his palette with his left, and wielding his brushes with the other foot.

Herr HERMANN ESCHKE, the German marine painter, has recently died at Berlin at the age of seventy-seven years. His principal works deal with scenes on the shores of the North and Baltic seas. The best known of these are "The Lighthouse at Cuxhaven," in the Dantzic Museum; "Winter on the Beach on the Baltic," at Stettin; and "The Lighthouse on the Rocks: Moonlight," in the National Gallery at Berlin.

M. PAUL JEAN CLAYS, the Belgian marine painter, has died at the age of eighty-two. He was born in Bruges in 1818, and received his early art training in Paris. He belonged to the group of artists that included Stevens, Willems, and Leys, who practically established the modern Belgian school of art, the influence of which has been so great on European art generally. He was created an Officer of the Legion of Honour in 1881.

The deaths have occurred of M. JEAN BAPTISTE MEUNIER, the Belgian engraver, at the age of seventy-eight; of M. CHARLES DUFRANE, professor of sculpture at the Lyons École des Beaux Arts, at the age of seventy-three; of Mlle. LÉONIE LE RAT, daughter of the well-known French etcher, and herself an engraver of great ability.



THE HARP PLAYER.

"AND HE GAVE ME A HARP OF GOLD
TO PLAY ON WHEN I WAS SORROWFUL"

From the Drawing by Agnes Slott-Möller.

DANISH ART TO-DAY: MME. AGNES SLOTT-MÖLLER.

BY WILLIAM SHARP.

EVEN in Paris—where all modern art comes to be presented at Court—one might inquire in vain about Danish art. “Danish—Danish—why, is it not the same as Swedish, Norwegian? Is it not Scandinavian?” In the studios, it is true, one might hear high praise of

of the highest. Her chief glory, Thorwaldsen, is a lesser glory in sculpture; a remarkable man, a man of convincing talent, but not, to us now, of convincing genius. Before the present century art simply did not exist in the small country that was once so great a kingdom: Danish art, in a



AGNES SLOTT-MÖLLER.

From a Pencil Drawing by Herself.

Peter Krøyer; perhaps even of August Jerndorff; and many connected with the later developments in art, the New Salonists, would respond to the mention of Viggo Johansen's name, and even more likely to that of Julius Paulsen. But, for the most part, one would hear among the men who have 'arrived,' "Danish art—ah! yes, of course, Krøyer;" or, among those who are 'arriving,' "la peinture danoise aujourd'hui?—ah, oui, parfaitement—c'est Willumsen!"

Of the re-birth, and most interesting development of Danish art within the last twenty-five years, much might be said. But as I have to write here of the latest nationalist development, so finely inaugurated by Niels Skovgaard and others, and so well represented by Mme. Agnes Slott-Möller, the subject of this paper, I must restrict my introductory words to the fewest.

Denmark has produced no great art, no art

word, began with the sculptor Thorwaldsen and the painter Eekersberg. As the kingdom shrank, the national life aroused. When, less than fifty years ago, Denmark became geographically simply a small sea-swept province, poets and romancists and painters appeared, to save what was perishing, to keep alive the national spirit, the national soul. To-day there is no country in the world where the many in a nation share so generally and amply with the few, in the culture born of literature and art. The whole of Denmark numbers a fewer people than a single region of London; but this little nation lives, where a populace merely exists.

In Denmark itself there are elder names which are deservedly honoured: Vilhelm Marstrand, for instance—the Danish Wilkie, as he has been called. But since Eekersberg there has been no painter who has won a European reputation till Krøyer.

To-day, when we look at the work of Cristoph Eckersberg, it is difficult to see in what obtained his great repute and greater influence; and if, perchance, one happens upon a picture of his pre-Roman period, the affirmation of his influence becomes almost incredible. In his later work,

worthy teacher in draughtsmanship, design, and 'nationalism.' Marstrand, who was so much more pleasing a painter, had a harmful influence on his artistic countrymen, for it was he who was mainly responsible for the all but general exodus of 'Danish talent' to Italy and the East. For

many years the Danes abroad simply imitated the great French artists who had discovered the Orient and the South, while the lesser men painted the conventional Roman 'subjects,' till Copenhagen became more weary of them than even the Germans did, or the French, or the English, of their like infliction. Three men of letters have had more influence over Danish art than any single painter has had: Andersen, by his strong patriotism, world-wide reputation, and genuine artistic sympathies; Höyen, by his brilliant and scholarly writings on art, and above all by his fervidly patriotic appeals, as in his famous public address in Copenhagen in 1844, "On the Conditions for the Development of a National Scandinavian Art;" and the one great contemporary Danish writer (I should mention also the celebrated critic, Georg Brandes), the romancist Jacobsen. But more potent influences than these were to play upon the national destiny. Between 1845 and 1850 a ferment of public opinion nurtured a fresh and more concentrated nationalism; and when the disastrous war with Germany was over, the Danes at last realised that they had nothing left but their memories, their ancient traditions and literature, their dreams, a tiny kingdom, and a dwindled people. Now was the time when the passionate appeal of Höyen sank into the public mind. The day was over for Danish artists to paint conventional Roman contadini and imitative Oriental themes; and the day was come for



SIR EBBE'S DAUGHTERS.

From the Relief in Metals and Ivory by Agnes Slott-Møller.

however, he stands revealed as a gemine master in his kind; but his country's debt to him is more for what, directly and indirectly, he did for Danish art than for what he himself contributed. In Denmark he occupies the place which Ingres occupies in French art; but while, in the severe formalism of the French master, genius was a formative force, in that of the Dane there was only an able talent. To-day, when the colourists represent what is best in contemporary Danish art, Eckersberg is little considered, except by those wise students who turn to him as a

Danish artists to find in their own country, by their own shores, in their own villages and interiors, in their own folk-lore and ballads and later poetry and romances, and in their own history and aspirations, the sole acceptable inspiration.

Already, painters were maturing towards this re-birth. Among these, a remarkable man, Peter Skovgaard, took as independent a position in his own country as Rousseau did in France, and was, to later landscape art in Denmark, what Rousseau was in the great renaissance of French nature-painting. Still, Danish art in general

remained frozen in convention. A famous French critic of the Great Exhibition in Paris in 1867 remarked that Denmark no longer existed; not because she had lost Sweden, or because Prussia had swallowed her richest domains, but because

definitively deflected what was merely provincial and unsound in Danish art: for now the new generation realised overwhelmingly that, in *painting*, they had much to learn, and even more to unlearn.



AGNETE.

From the Painting by Agnes Slott-Möller.

she had no art. It was not true, but the art by which Denmark was represented at the Exhibition was so lifeless that the criticism was not wholly baseless. With Peter Skovgaard there were 'big' men like Carl Bloch and, later, the remarkable Zahrtmann—who were not only typical Danes and typical Danish painters, but painters among the most noteworthy in Europe, ranking only after the greatest.

The third great exhibition in Paris (1878)

Exactly halfway in this century, the greatest of Danish artists was born—by birth a Norwegian, for Peter Krøyer was born on Midsummer's Day in 1851 at Stavanger. From his earliest boyhood in Copenhagen, influences worked to his highest development. To-day he stands as one of the greatest living artists in Europe, and, some aver, the supreme master in portraiture. Krøyer, however, is a Danish "Admirable Crichton," and is a master in all

genres. Since 1875, this great painter, and a notable band of younger men, have raised their country into the foremost rank among artistic nations.

I must not now dwell upon the great Danes of to-day, Krøyer, Viggo Johansen, Jerndorff, and Julius Paulsen, but turn to that newer

for example—who accept Krøyer and Viggo Johansen and Paulsen as masters, abide by the wise teaching that truth in art is more likely to be faithful and convincing in degree as nature is closely approached and incessantly studied; the newer school, inspired by Zahrtmann on the one hand, by Krøyer in one direction (his brilliant



SIR OLUF GREW ILL, AND HIS HEART DID PAIN,—
AND SO WE WEAVE THE DANCE—
HE OPENED THE WINDOW, LOOKED OVER THE PLAIN,
SINCE I HEARD THE WATCHMAN WIND HIS HORN.

SIR OLUF.

" I LOOK O'ER DALE AND DOWN SO WIDE,—
AND SO WE WEAVE THE DANCE—
" AND I SEE A BRIDAL CROWD HITHERWARD RIDE,"
SINCE I HEARD THE WATCHMAN WIND HIS HORN.

From the Painting by Agnes Slott-Møller

movement of which Mme. Agnes Slott-Møller is one of the representatives.

This new school of the romanticists—comprising those who seek their inspiration in the beautiful Danish poetry and old-world ballads, and in the most vividly realised and emotional vision of natural beauty, and particularly of atmospheric effects—has its veteran in Vilhelm Kyhn and its master-colourist in Viggo Pedersen. The 'school' has this in common, that it is Danish to the core, that it finds inspiration in Danish themes and Danish nature, and that 'romance' in subject, handling, and colour is its technical ideal. It has produced much beautiful work, but its influence is not in the right direction, for it stands by a cardinal weakness instead of by a cardinal strength. All the abler younger men—Niels and Joachim Skovgaard,

and above all others, by unconventionalism), and, above all others, by Vilhelm Kyhn and Niels Skovgaard, believe in effect that nature should be romantically remembered rather than 'prosaically' close-studied. In decorative nature painting, too, Joachim Skovgaard (the elder of the two now famous sons of a celebrated father) has influenced them considerably. Foremost among these important new-comers are Harold Slott-Møller, Hammershøj, Johan Rohde, and Agnes Slott-Møller, wife of the well known decorative artist just named, and the first of her nation to set herself definitely to the interpretation, in *painting* (for Laurenz Fröhlich and Niels Skovgaard preceded her in their beautiful illustrative work), of the romantic ballads and folk-lore of Denmark.

Mme. Slott-Møller's work is invariably imaginative in quality and decorative in design. As

a colourist she is unequal, sometimes attaining great luminosity and richness, sometimes yielding to that hard brilliancy which is so characteristic of many Danish painters. Like every artist of

The first picture which attracted attention to the new-comer was a large canvas which, in addition to its merits and exceptional promise, was fortunate in its appeal to the historical sense



PROUD ADELIL

From the Painting by Agnes Slott-Möller.

her school, her draughtsmanship is secondary to colour. As her work develops—and it has developed very remarkably—a keener quest of formal excellence will no doubt become obvious, to the immense enhancement of her fine, if somewhat archaic sense of design, and her vivid and indeed emotional colouration.

in Mme. Slott-Möller's countrymen. At the end of the thirteenth and beginning of the fourteenth centuries, a remarkable Danish princess, Queen Margarete, ruled over all Scandinavia, from the low shores of Jutland to the remotest regions of Norway and Sweden. It was a period of war abroad and dissension in the home-lands, and the

Scandinavian nobles disregarded the claims of the throne and more and more encroached upon Crown lands and added to their own territories regions to which they had no right. The queen went from country to country, from province to province, and everywhere summoned the nobles before her, and persuaded or enforced a full restitution. The theme impressed the young artist as a fine one, but the problem was how and what to select. Mme. Slott-Möller knew Jutland and the Jutland peasants, and it struck her that in this dark-haired, sombre, somewhat sullen, and proudly independent peasantry she would find the right models. So the picture came to be painted, and showed the queen, in her royal chair of state, with her adopted son, the later King Eric of Pomerania, at her side; while a group of Jutland nobles, with lowering faces and angry eyes, stands sullenly listening to a proclamation read by a monk at the queen's other side. This canvas was well painted, and, with its strong dramatic and historical appeal, was much noticed at the Royal Academy in Copenhagen. This year (1890), however, was the last as well as the first in which Mme. Slott-Möller exhibited at the Danish Academy; for she was of those who gave a whole-hearted allegiance to a new society of artists established in the ensuing winter—a society whose aims were, in painting, much the same as those which brought about in London the Grosvenor Gallery and the New Gallery, but in art principles and practical matters connected with art more closely resembled those aims and ideas which obtained with the more brilliant and independent French artists when they formed a new society, that known succinctly as the New Salon. This Copenhagen society, indeed, was mainly the outcome of that movement in decorative art which has since had so remarkable a development in Denmark—a movement regarded indifferently, when not with actual disfavour, by the academical and then all-powerful faction. But, as with the "New Salonists," the movement had the enthusiastic moral support and even participation of some of the greatest men, and with the sympathies of Krøyer, Johansen, and others of established repute, the little body of revolutionists had no cause to fear. As a matter of fact, the "Free Exhibition" was a success from the first, and to-day is an important and influential institution.

To the first exhibition of the "Free" Society (1891) Mme. Slott-Möller contributed two pictures, neither of which would probably have found acceptance at the Copenhagen Academy. One of the most popular Danish folk-songs is about good Queen Dagmar, who, in remote ages, won the love of her people by demanding from her bridegroom, King Waldemar the Victorious,

freedom for the trampled and despised peasants. One quatrain might be rendered—

"A Danish Flower long long ago
Grew in the hearts of men:
O would another Dagmar might
Be blessed of us again!"

It was this just queen whom the ambitious young artist strove to depict, and to make her as national and ideal as possible. Dagmar is shown standing with slightly bent head, with a little gold crown on her fair hair, and about her a robe of light yellow and delicate purple, the colours of the first flowers of the spring, the crocuses, a cluster of which the young princess holds in her hand. The background shows a red wall-hanging, interspersed with light blue and light green—representative of the three blue waves and twenty-four water-lily leaves, which in the armorial bearings of Denmark are reputed to stand for the three main Danish fiords, the Oresund, the Lillebelt, and the Storebelt. For the rest, this unconventional picture was enclosed in a carved frame resembling the portal of a Norman church. The other picture was inspired by that lovely Danish ballad which tells how the kings of old appear, and each tells his own tale and his own fate; and the episode chosen by Mme. Slott-Möller is that of the heroic young King Olaf, son of the famous Queen Margarete already alluded to. These two canvases, and another exhibited the same year—depicting a dark and gloomy old castle in Jutland, with its windows mirroring the pale fading light of an autumn evening—at once gave the painter an assured position; a reputation enhanced the following year by the charming painting of "Agnete and the Mermaid" (afterwards exhibited at the Royal Academy in London), based on a beautiful legend which occurs hardly without variation in every Scandinavian country, in the Orkneys and Shetlands and the Hebrides, and in Scotland and Ireland.

Since these thoroughly representative works Mme. Slott-Möller has year by year painted many most interesting and delightful pictures, among them that of the "Knight-Errant" (the national hero and the 'St. George' of Jutland, Niels Ebbesen); the "Dying Bridegroom," founded on the ballad of the knight who, on the eve before his wedding day, met the fairy people dancing in a wood, and, after having danced with them, came back deathly ill to his castle, and died while the bride and her laughing company rode into the castle-yard; "The Dreaming Lover," a youth in a boat sailing into dreamland at sundown; "Lady Mente;" and the artist's pictorial masterpiece, "Proud Adelil," who, when she finds that her lover's heart has been laid before her as a

dish, and knows that the evil, laughing damsels of the court are party to the shameful wrong done her by Duke Trydenberg, her father, raises her cup and, drinking to her one and only love, falls dead at the royal table. Of late, too, Mme. Slott-Möller has painted several poetic and charming pictures, with dusky woodland backgrounds or foregrounds of sunlit Danish fiords: and in all shows a swift and deft grasp of atmospheric effects, a keen sense of vivid colour, and the peculiar poignancy of the Neo-Romanticists.

In 1895 a competition was announced in Copenhagen for a great relief on the new Town Hall. Although she had no experience in modelling, Mme. Slott-Möller took part in the initial competition and won the first prize.

Since then (1896-7) she has executed this big relief, and in so notable and at the same time national a manner that she is now accepted as one of the foremost of Danish artists. Encouraged by her success, she has since made a very noble relief on the subject of the death of Queen Dagmar, executed in plaster coloured and gilt, and another not less austerely and finely designed, "Sir Ebbe's Daughters"—heroic Danish princesses who, having been ravished by two false knights, went to the Cathedral on the day of the "Churching," with swords hidden under their mantles, and slew their betrayers.

There can be little doubt that Denmark will have reason to be proud of Agnes Slott-Möller. What she has already accomplished gives sufficient warrant for very high hopes indeed.



THE DEATH OF QUEEN DAGMAR.

From the Relief on the New Town Hall, Copenhagen, by Agnes Slott-Möller.

THE HARP PLAYER.

FOR A PICTURE BY AGNES SLOTT-MÖLLER.

Love took my love—yet gave not his again.

Gave he then nought for all those bitter tears,

*Heart loyal and strong pulses and warm
breath,*

That loved him verily even unto death?

And all your woman-words in his boy's ears:

Was all this given and given all in vain?

Love gave me for my tears a harp of gold.

What play you on your harp there by the
fiord?

Grief that has changed to joy with thinking on,

Heartbreak that comes back singing in a bird,

The kindness now of some old bitter word,

Unhappy things grown happy, being gone—

Yea, all the bitter sweetness of my lord.

It was for this Love gave me a harp of gold.

RICHARD LE GALLIENNE.



FIG. 1.—THE VAISSEAU À MAT AND OTHER SPECIMENS OF SÈVRES PORCELAIN.

THE QUEEN'S TREASURES OF ART.

THE PORCELAIN COLLECTION AT BUCKINGHAM PALACE.

BY SPECIAL PERMISSION OF HER MAJESTY.

BY FREDERICK S. ROBINSON.

IT is rather difficult to decide which of the two great royal palaces is richest in porcelain. The long extent of the corridor at Windsor gives greater facilities for display, while at Buckingham Palace the so-called Bow Library, with its curved cupboards in the corners of the room, conceals rather than exhibits a collection of Sèvres not unworthy to be compared with that of the Castle. The two collections combined would make an inimitable display. In their handbook of French pottery, MM. Gasnault and Garnier, referring to "middle-sized ornamental vases of the *pâte tendre* period of Sèvres" say that "the finest are now in the matchless collection of Her Majesty the Queen at Windsor Castle and Buckingham Palace." If in some other species, as that of Dresden, Windsor is admittedly superior, there can be no doubt but that its splendid mounted Oriental porcelain is the distinguishing feature of the Queen's London residence. Like the Sèvres, it is to be found crowded

into ill-lighted cupboards, scattered here and there on and under furniture, or lurking in that upstairs receptacle of unnumbered and valuable odds and ends which were described in the introductory article.

In February, 1898, an historical sketch was given of the rise and progress of the great factory of Sèvres. The first five of our illustrations consist entirely of princely examples of its handiwork, but the items are so numerous that it will be possible only to refer to a few of the most striking. In the centre of Fig. 1 appears the famous "Vaisseau à Mât," a flower-vase pierced with circular holes. The top rises in a pyramidal shape; the pennon studded with fleur-de-lys at the apex, and the white "shrouds" crossed by "ratlines" tied with gilt, suggest that distant resemblance to the rigging of a ship which gives this piece its name. As to the merits of the shape of this celebrated work, opinions will widely differ—the gaping lions'



FIGS. 2 AND 3.—SÈVRES PORCELAIN AT BUCKINGHAM PALACE.

mouths gagged with embryo bowsprits being hardly graceful, but the combination of colour, chiefly dark blue and green, is one of the finest ever produced at Sèvres, though, in this instance, the blue is not so even as in many less complicated pieces. It will be remembered that at Windsor there is an approximate imitation, made for Her Majesty, in 1880, by Messrs. Minton.

ground painted with a most spirited camp scene, while the flanking vases of almost equal height—about sixteen inches—show Venus and Adonis, and Leda and the Swan—true marvels of china flesh painting.

Of group 3 the gem is a large vase with high cover, at the top. It is of turquoise blue of matchless brilliancy, and on the lowest shelf, the



FIG. 4.—SÈVRES PORCELAIN AT BUCKINGHAM PALACE.

but the colour scheme and pictures were, no doubt, purposely varied to avoid possible confusion.

Nautical accessories seemed in fashion when the two vases which flank the foregoing were made. Their picture panels seem to be slung from below the fluted necks by thick white cables, whose looped ends are tied with gold—the whole a rather novel contrivance. The fine vase behind the vaisseau à mât has a very cleverly painted panel, which may portray the presentation of the ill-fated little Dauphin to Louis XIV on the birth of the former in 1780. In the Jones collection at South Kensington Museum is a cup of hard porcelain made to celebrate the same occasion. The pair of vases with spiral fluted necks are, perhaps, the handsomest in general shape of this group, and are decked with pretty heads in high relief.

The central vase of Fig. 2 has a fine green

fourth from the spectator's right, is a cup of the same colour most admirably painted with a piquant portrait of Mme. du Barry.

In Fig. 4 the central vase in turquoise is almost but not quite similar to the centre one at the top of our first illustration. The frequent small variations in pairs of vases are a happy precaution, made with the idea, perhaps, that if one has the misfortune to be broken the diminution in the value of the survivor may not be so great, as each may be called unique. If this seems fanciful we can always fall back upon the reflection that to the vase painter a little variety in his task was as charming as it is to us.

The three remaining pieces of our fifth illustration are in the dark blue du roi, the centre one decorated with heads on a chocolate ground, imitating the colour of a cameo. The vase on the spectator's right is noticeable for the pretty drooping garlands which overhang its rim, and

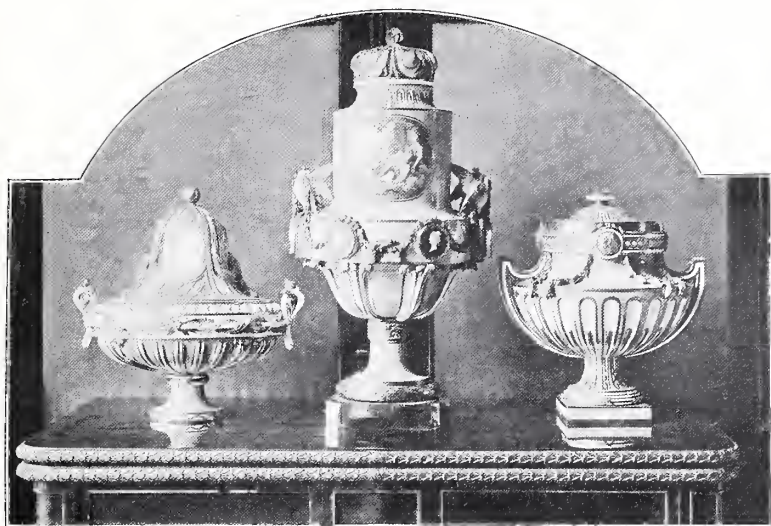


FIG. 5.—SÈVRES PORCELAIN AT BUCKINGHAM PALACE

has the mark of Le Guay, a specialist in gilding. Our illustrations must speak for themselves, as space does not allow of more detailed description, and catalogues are often dull. Suffice it to say that all this Sèvres china has that finish and brilliancy of enamel which causes one ever to regret that the manufacture of the soft paste was so entirely neglected after 1804. In that year Brongniart, eager for a harder commercial porcelain, sold off the remaining stock of unpainted soft paste objects, and was thus the unwitting cause of numerous subsequent impositions.

When we turn to the Oriental porcelain we are landed at once amongst all those difficulties



FIG. 6.—ORIENTAL BOWL WITH BRASS MOUNTS AND REPOUSSÉ TOP.



FIG. 7.—CHINESE VASES.

which beset the collector of Chinese and Japanese wares. Even now, and I suspect for a long time yet, controversy will rage over many a specimen as to whether it belongs to China or Japan. Until some porcelain amateur, endowed with perfect taste and with linguistic faculties sufficient for him to assimilate their languages, has lived in those countries and learnt all that they can tell him, we shall all be groping more or less in the dark. We are not greatly advanced by the latest

work which plunges us into symbols, and discourses of the decorative representation of qualities, though there may be something mysteriously comforting to some collectors in the philosophy of the Tae-Keih, or origin of all created things, and its two portions the Yang and Yin. For those who have not studied the matter, and who do not propose to go quite so far as the Pa-Kwa or the Tae-Keih, certain considerations may be suggested, as that, generally speaking, marks—however symbolic—are delusive as tests of date.

If a Chinese mark tells us that such and such a piece was

made during the Ching-Hwa dynasty, we had better translate it as "in the style of the china which was made at that period, 1465-88 A.D.;" unless indeed it bears those obvious signs of age which the expert's touch and eye can judge of, and which, by the way, the modern imitator can almost, but not quite, copy. There is little doubt but that the Chinese imitated at later dates the styles of earlier dynasties.

Secondly, there is no hard and fast difference between earthenware and porcelain proper. The distinguishing quality of porcelain is translucence, but Chinese porcelain, and Japanese also, is often so thick as not to be translucent at all. The grand distinction in the appearance of the porcelain of Europe and the East is the difference of the white glazed paste. A piece of Worcester, for instance, is of a warm, or cream, or ivory white—a piece of Oriental is of a cold, or bluish, or even greenish grey white. But—and there always will be butts in this interesting study—there is porcelain of Bow and Chelsea and else-

inference that the piece is Japanese. The marks have been produced by the supports, or "coek-spurs," used to prop the object up in baking. The Chinese, as a rule, did not use them, resting the object on its own bottom.

Although the Chinese made the greatest variety of fine porcelain, the Japanese excel in earthenware, often rough but nearly always full of quaint inventiveness and art. A visit to the Franks collection at the British Museum will bear this out. The making of porcelain was much later in Japan than in China, whence it was introduced by Shonsni, in 1513. When one has admired the striking Imari or Arita ware in red and blue on white, touched with gold, which was made in the sixteenth and seventeenth centuries expressly for foreign importation, and is, therefore, not in accordance with native Japanese taste, there is not much old Japanese left. Besides Kaga ware, which includes that well known species chiefly decorated with red, few kinds remain to be compared with the varied productions of



FIG. 8.—ORIENTAL PORCELAIN AT BUCKINGHAM PALACE.

where made in imitation of Oriental which it is very difficult to distinguish from the original.

The presence of three or four small bumps or projections in the centre underneath an original plate, called spur marks, justifies the

China. Marryat even calls Japanese porcelain "a mere variety of Chinese." This, however, is perhaps a dictum a little positive, as we have seen that controversy as to origins is rife. The puzzle is not simplified by the fact that the

Japanese, like Europeans, have been always prone to the imitation of Chinese porcelain and its marks.

Of Chinese porcelain her Majesty's collections

Beginning with plain porcelain, there are fine specimens of the white known as "Blanc de Chine," which was much esteemed in France in the seventeenth and eighteenth centuries; and



FIG. 9.—ORIENTAL PORCELAIN AT BUCKINGHAM PALACE

include many varieties. The great "families" into which experts divide it are well represented. There is "famille verte," in which green is a prominent colour and pink is not found, and "famille rose," later in date, and in which pink is much used, especially on the peony blossom. This pink may be one of the colours introduced by the Jesuit missionaries, of whose assistance the Emperor Kang-he (1661-1722) is said to have availed himself. As for plain blue and white, there is plenty of it, though it does not swamp the rest as it seems to do in the minds of some collectors centred on ginger pots and "hawthorn" jars. Formerly it was only thought much of in Holland, where it inspired the decorators of Delft earthenware, whereas in England large quantities have been daubed over with other colours by unprincipled dealers to enhance the value. Of single colour pieces there is great store. Only a few examples of the various kinds are illustrated here, but readers of these papers will have noticed how many specimens have already been reproduced upon and under furniture of which description was being given.

still more in Spain. A Chinese merchant gave to an English gentleman a small cup in a case lined with silk, as the culmination of a magnificent series of presents. A beautiful slim beaker of white porcelain is to be seen on the cross-piece under an Empire table in the Wilkie Room, pierced at the neck with a pretty fret. On this same table is a large bowl of the colour known as green "celadon," which naturally follows with other single colours after plain white. Celadon is rather a misleading term, as it is used in two senses; "as a general term," says Mr. Gulland ("Chinese Porcelain," p. 138), "when the" (under-lying) "substance of which the vessel is made is hid from view by the coloured glaze with which it is covered: in the other as indicating that particular range of greens known by this name." This last is the sense in which I prefer to use it here for the sake of clearness. It is said that this was one of the earliest colours well applied to porcelain, and many pieces of it are obviously of great age, their thickness having helped to preserve them. "It is remarkable," says Franks in his catalogue, "that the earliest specimen of

porcelain that can now be referred to as having been brought to England before the Reformation—viz. the cup of Archbishop Warham, at New

Perhaps no kind of Oriental porcelain, except "famille noir," lends itself so admirably to the ornoulu mounting of the French chaser as this



FIG. 10.—ORIENTAL VASES.

College, Oxford—is of this kind. By the Persians and Turks it is termed 'Mertebani,' and it is much valued by them as a detector of poisonous food. Specimens of this porcelain were sent to Lorenzo

green celadon, which harmonises perfectly with the colour of the gold. Three large vases of a paler hue (Fig. 7) have a pretty peony and plum pattern slightly raised, and very elaborate



FIG. 11.—JAPANESE VASES.

de Medici in 1487 by the Sultan of Egypt." The bowl in the Wilkie Room has massive Louis XVI mounts. More elaborately mounted in the style of the same period is the subject of Fig. 6, which has a pierced trellis cover of great elegance.

mounts with dragons and masks in the style of Caffieri. These are a good example of the metamorphosis which the addition of chased mounts can produce. The date of these might be from 1723-36, the Yang-Ching dynasty.

On the spectator's right hand, in the bottom corner of Fig. 8, are other examples of fine mounting. The little jug in Louis XV style is delightful, and the porcelain itself is interesting as an example of crackle. This one is (as usually) greyish-white. The appearance of multitudinous cracks was, no doubt, first accidentally brought about, but the result was so curious that it was soon repeated by design. The cracks are made either by mixing steatite with the glaze, or else by first heating the glazed object in the sun, then plunging it into cold water for a moment. After baking the crackle appears.

In the following illustration (Fig. 9) are more examples of unmounted crackle and mounted celadon, and also a fine vase of Sèvres in the Chinese style, with high cones and Oriental heads with caps on either side. A brilliant red-lead scarlet is the predominant colour, and very striking it is.

A very late Louis XVI grandiose style of ormoulu mounting is shown in the centre vase of Fig. 10. Minuteness of finish has taken the place of spirit and grace. These three vases, three feet high, are of a gray-green with a double diaper of two small flower patterns. One is embossed or raised in the colour of the glaze; the other, of pink and blue convolvulus, etc., overlays the first. Devices of swords and other implements entwined with ribbons, symbolical, no doubt, of some of those mysterious things or qualities referred to before, complete a decorative scheme which is ingenious but somewhat over-wrought.

These too "busy" pieces do not repay the chaser with a good effect when mounted in ormoulu.

A very brilliant little hexagonal vase displaying the fan pattern of Japan, and mounted upon six metal legs, is placed (Fig. 12) upon a graceful ormoulu gueridon ornamented with plaques of Sèvres. This piece is one of which on a cursory examination it is difficult to say whether it is English or Oriental. There is a Bow or Chelsea vase in the Franks collection which resembles it.

Perhaps the most beautiful pair of little mounted pieces of porcelain in the whole of Buckingham Palace has been kept for the last (Fig. 11). Nothing of the kind could excel the charm of the two rectangular and presumably Japanese vases, with eurved Louis XV mounts of the utmost grace. Flanking a fine dark blue vase with Louis XVI mounts, their vivid colouring is set off by its quietness. Bright red, ashy blue, pale green, and white flowers with gilt appear on a ground half blue and white diaper, half strong brownish black, which affords the most striking relief. These little masterpieces are perhaps the only two to which has been accorded the honour of a glass dome all to themselves. Some people draw conclusions from the approxi-



FIG. 12.—HEXAGONAL JAPANESE VASE.

mate date of the ormoulu mounts to the date of the porcelain itself. This must necessarily be a vague and fallacious proceeding, but of one thing we may be tolerably certain, that fine chasing was not expended on trumpery china, and that a good mount argued good value in the porcelain.

“ LINES IN PLEASANT PLACES.”

THE DRAWINGS OF MR. CLIFFORD HARRISON.

AS an elocutionist skilled to the point beyond which it seems difficult to go, and as an unrivalled interpreter of the wise, witty, and tender writings of the greater and lesser masters in poetry and in prose, Mr. Clifford

themselves gave sign that the artist had scarcely mastered all the limitations of process work.

Mr. Harrison's wholly untrained, or to speak more correctly, self-trained accomplishment



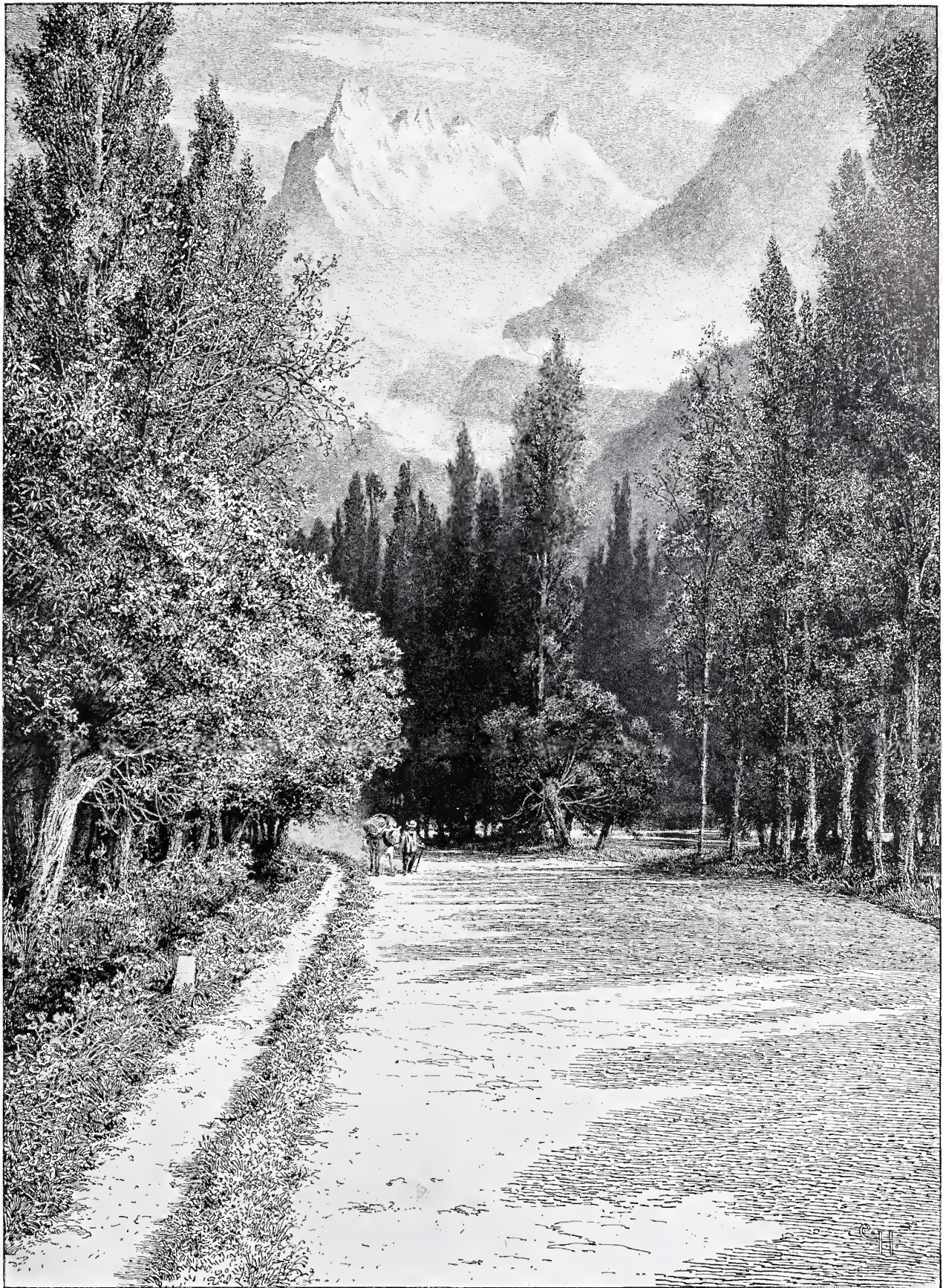
THE FRONTIER BRIDGE BETWEEN FRANCE AND ITALY, NEAR MENTONE.

Drawn by Clifford Harrison.

Harrison needs little introduction; but it may be news to many—beyond the immediate circle of the audiences whom his delightful recitals have swayed—that he is scarcely less skilled with his pen and pencil.

It is true that some three or four years since—to be precise, November 1895—Mr. Harrison published, under the title that heads this article, a volume of rondeaux illustrated by a number of drawings that pleasantly surprised the public, though the reproductions

affords yet another instance of the peculiar sympathy and facility of expression in the various arts with which some men are happily dowered. Artists there are not a few whose gifts of melody-making are well nigh equal to their skill in colour harmonies, and poets, musicians, and littérateurs who are capable draughtsmen and colourists. Many and notable instances might be quoted in remote periods of history as well as in more recent times. It is hard to say whether as poet or painter Rossetti



THE DENT DU MIDI FROM THE VALLEY OF THE RHONE.

Drawn by Clifford Harrison.

will be best remembered by posterity. Ruskin's own accomplishments as an artist are certainly dimmed by the lustre of the unapproachable splendour of his picture-painting in words. Thackeray's gifts as a humourist live in the productions of his pencil as well as in the creations of his pen; and that Lord Leighton was an Admirable Crichton in the arts is pretty generally known and acknowledged.

That Mr. Harrison is gifted in a dual expression of the line of beauty not less than many of his illustrious fellow-artists, may be evidenced in the drawings here reproduced, and in the following lines which show his insight and delicacy of touch, in spite of the form into which their author has cast them—

"All the world is full of music—
 So at least the wise folk say—
 There is music in the sunshine,
 Such as shines on us to-day.
 Rainbow-music in the storm-cloud,
 Flower-music in the ground,
 And the harmonies of colour
 Answering those of song and sound.

All, you see, is but Vibration,
 Given alike to eye and ear;
 Only, for a variation,
 This we see and that we hear;"

and in another verse—

"See how all colours lose themselves in Light;
 They still are there though they have fled our sight.
 So music at a point from us takes flight
 Into the perfect 'Song that has no Sound.'"

Mr. Clifford Harrison's engagements have frequently found him in the neighbourhood of the many picturesque districts of Old England, and these opportunities were always utilised to record a series of more or less finished impressions in pencil of scenery and architecture. Scenes of beauty, differing as widely as North Devon and the Upper Reaches of the Thames, the Norfolk Broads and the pines of Bournemouth, the old fishing quarters of Hastings and Deal, and the cities of Norwich, Chester, and Oxford have in turn been selected for treatment, and it is a matter for regret that some of these earlier pencil studies are not available for reproduction in these pages. These same drawings, alike in their original form and in their subsequent and more leisurely translation into pen and ink, attracted the admiration and generous encouragement of a critic no less discerning and enthusiastic than Professor Ruskin, who greatly stimulated Mr. Harrison's progress. In one of his many delightful and altogether

characteristic letters he says, "Your drawings are safe here . . . they have given me more delight than any I have seen for years. In many things you have given me a lesson; in light and shade you might lesson anybody, and in mountain-forest drawing." In another, "The drawings of Alpine wooded mountains are a pleasure to



AT BERN.

Drawn by Clifford Harrison.

me such as no man ever gave me before; and the light and shade is a lesson to me in the management of half-tints such as I never got before, and which I haven't got to the bottom of yet." And again, "I return from Switzerland in sorrowfully returning your beautiful drawings. I could not part with them sooner; nor could I sooner write of them, for I had much to think of in the course of your work. The friends are right for once in saying, don't change your style. For one thing, it is a principle in all art never to do laboriously what can be done easily; and all pencil is misused which only does what sepia could do better. . . . But you will work past all this. You must study Turner's pencil work."

This last letter, evidently referring to Mr. Harrison's practice of resorting to washes of sepia in light and shade as tending to weaken his accuracy of line and form, and to some elaborate exercises in pencil as a remedy, will show in what

but it is only of late that the public have had an opportunity—at Messrs. Graves' Galleries—of making his acquaintance as a black and white artist, an opportunity they were not slow to appreciate. Mr. Harrison hopes to hold another



THE CHÂTEAU BLONAY: ABOVE CLARENS.

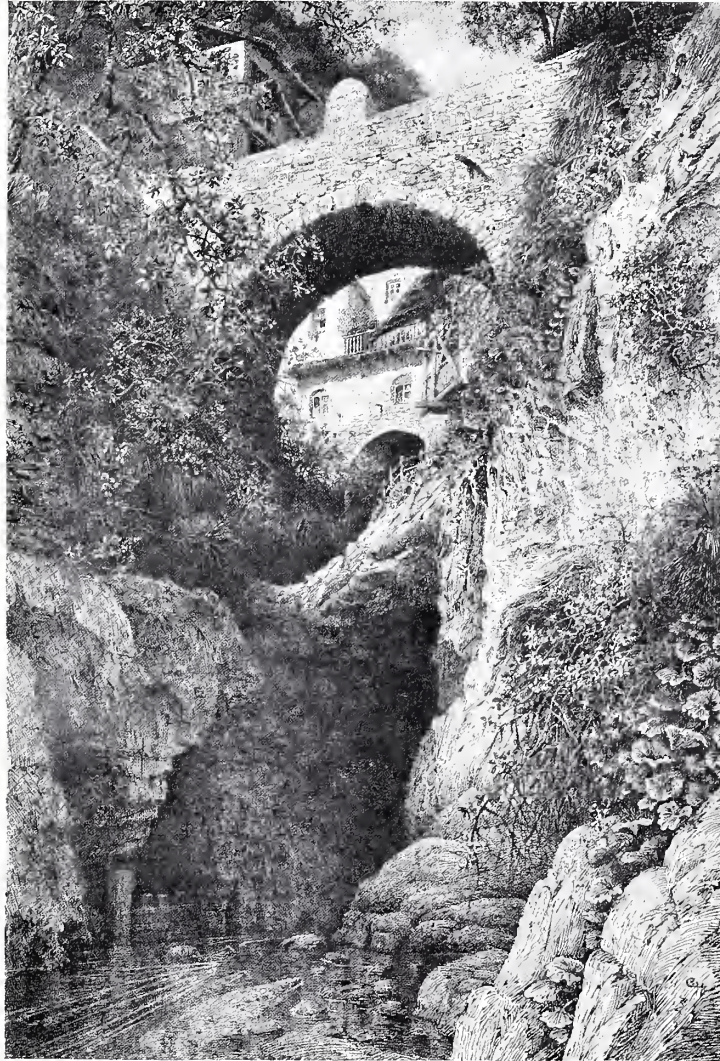
Drawn by Clifford Harrison.

estimation the most distinguished art teacher of the century held this artist's work. Mr. Harrison's sketch-books were soon to be amplified by foreign additions, since severe illness kept him some few years since an exile in the more genial climate of Switzerland and the Riviera; and his delicacy debarred him for many months at a time from the strain of his platform work. In this fashion, as he himself laid in a store of health, his portfolios accumulated delightful studies on the shores of the Lake of Geneva, and amongst the old cities of Southern France. In his own circle his accomplishment has long been well-known,

exhibition of his drawings under the same auspices in this present year, and from the subjects that will then be submitted the accompanying illustrations have been selected. We referred just now to his "black and white" work, but, as a matter of fact, the greater number of the drawings are executed in brown ink—some on purely white grounds, others on slightly tinted paper of a buff or egg-shell hue, touched with white in the highest lights, a process savouring slightly of the amateur, perhaps, but undeniably effective when guided by the artist's fine sense of restraint and discretion. A careful study of these draw-

ings, more particularly the “Old Montreux” and “The Château of Blonay,” reveals a remarkable resemblance in effect to the fine steel engravings that, especially in the pages of the popular “Annuals” and “Keepsakes” of the Early Vic-

work as seen through a tender atmospheric veil—a method which has for many a stronger appeal than that of merely suggesting distance by a more or less indefinite treatment in a few strokes of the pen. Each system has its votaries,



AT ST. GINGOLPH, SAVOIE.

Drawn by Clifford Harrison.

torian Era, perpetuated the landscape art of Turner, Roberts, Stanfield, and others with unsurpassed delicacy and power. If we examine more closely the actual technique, we discover that the peculiar texture of the work is not improbably associated with the use of diluted inks for the delicate distances. This permits of an amount of detailed drawing that pleasantly conveys the impression of the stronger foreground

but Mr. Harrison's skill is clearly enlisted rather on the side of “the capacity for taking infinite pains” than on that of the impressionist whose method is often based on the query “How much can I leave out?” and it will be conceded that his carefully worked detail is seldom, if ever, indulged in at the expense of the requisite breadth and balance of the entire composition.

PICTURE CONSERVATION: HENRY MERRITT, ART CONSERVER.

BY MALTUS Q. HOLYOAKE.



HO in contemplating one of Raphael's finest pictures, fresh from the master's hand, ever bestowed a thought on the wretched little worm which works its destruction?" This quotation from the writings of Maria Edgeworth appropriately appeared on the title-page of a book on picture restoration by

Henry Merritt, published forty-four years ago. Merritt devoted a lifetime to combating the ravages of the picture worm; and some account of the career of a master of the art of picture conservation should not be without interest to the readers of a periodical devoted to art. That we are able to admire to-day the works of the great painters of old is due to the painstaking care of the little regarded picture-restorer, whose unobtrusive labours deserve grateful acknowledgment. Henry Merritt had a passion for the Old Masters, and his study and knowledge of their methods raised him to a position of eminence in the profession he followed. Born at Oxford in 1822, Merritt established himself in London about the year 1846. Chapters on "The Works of the Old Masters; their Ruin and Renovation," which he contributed, through the instrumentality of Mr. G. J. Holyoake, to the "Leader," were the foundation of his first book, "Dirt and Pictures Separated, in the Works of the Old Masters," a not very happy title. Merritt wrote for the "Empire" and the "Athenæum" on art matters, subsequently becoming art critic to the "Morning Star," and afterwards to the "Standard," holding the latter appointment until his death in 1877. In the "Manchester art Treasures Examiner" in 1856 appeared in serial form "The Early Days of a Connoisseur" (to a great extent autobiographical in character), which, revised and with additions, was published by Messrs. Chapman and Hall in one volume, under the fresh title of "Robert Dalby and his World of Troubles," a work which some critics likened to Defoe in style.

The criticisms on the great painters of the past, which Merritt wrote in various journals, were valuable, because written as his experience dictated and as he really thought; but his ob-

servations on the works of living artists sometimes did not possess this merit, owing to his good nature and reluctance to pen anything injurious to the prospects of an exhibitor. This kindly trait of character on occasions discounted the value of his observations. His treatise on restoration secured for him the friendly offices of Sir William Boxall, R.A., through whose introduction he became known to Sir Charles Eastlake, the Director of the National Gallery. Merritt restored the pictures at Blenheim Palace for the Duke of Marlborough, and was employed on the art collections of many other noblemen. The following are some of the public institutions which commissioned his services: The National Gallery, the National Portrait Gallery, the Fitzwilliam Museum of Cambridge, the Archaeological Institute of Great Britain, the Society of Antiquaries, the Corporation of Trinity House, and the Garrick Club. Mr. Gladstone also often consulted him in a friendly way on art subjects.

Oxford, being his native city, was a favourite topic with Merritt, and he wrote for the "Broad Arrow" a clever and amusing article on "Oxford going to the Dogs," also a romance entitled "The Oxford Professor." Ruskin published a short sketch, "A Story of a Flower," by Merritt in "Fors Clavigera," penning the following tribute to its author:—

"Corpus Christi College, Oxford,
December 1st, 1872.

"MY DEAR MERRITT,

"When I got your story of a flower I put it aside for a quiet day when I should not be tired.

"It has refreshed me this morning, being somewhat ill, and not able to see anything golden anywhere, but through your young eyes.

"It is very beautiful. Might I use it for my February "Fors"?

"Had you been a little less gently made you would have been a great painter. The world has crumbled you in its fingers, or rather used you as soft earth for its own purposes; but you have made many a seeming dead crocus bloom again.

"Ever affectionately yours,

"J. RUSKIN.

"Henry Merritt, Esq."

One of the art achievements of Merritt's life, which attracted much attention, was the restoration of the mural paintings at Marlborough House. The residence of H.R.H. the Prince of Wales was originally built for the first Duke of Marlborough (hence its name), after the famous battles he won in Queen Anne's reign. It has had, however, many occupants since then, the

unfortunate Princess Charlotte being one. In 1861, when it was being prepared for the occupation of H.R.H. the Prince of Wales, historical paintings of great value, illustrating the campaigns of the great Duke of Marlborough, were discovered on the walls of the grand and second staircases and saloon. They were several hundred yards in extent, and represented such eventful victories as Blenheim, Ramillies, and Malplaquet, besides sieges, cities, and portraits of the warlike John Churchill, his staff, and distinguished officers of the co-operating armies. These paintings were by Louis Laguerre, an artist of considerable merit, who assisted the Neapolitan painter Verrio in adorning Hampton Court Palace,

“Where sprawl the saints of Verrio and Laguerre,”

as Pope satirically wrote. It is not surprising that the home of a celebrated soldier should be decorated with a pictorial record of his military successes, but it is astounding that pictures of such importance and excellence should have been obliterated by being papered and even painted over, and divided by frames that gave the whole the aspect of woodwork, and prevented the artistic glories beneath from being suspected. The restoration of the concealed pictures was entrusted to Merritt (whose abilities as a capable and reliable restorer were then being recognised), who had an efficient colleague in the late Signor Pinti. The Prince Consort, whose interest in art subjects was always keen, paid a visit of inspection to the long obscured paintings a few weeks before his death. The present writer was, by Merritt's invitation, at Marlborough House at the time, and saw the pictures in process of restoration. The house was, of course, empty, and the grounds lay waste. The removal, bit by bit, without injury to the pictures, of the layers of wall-paper and house paint that had so long hidden the battle scenes of Laguerre was a tedious undertaking, but was at last successfully accomplished. Thus Merritt restored both the Blenheim pictures at Marlborough House for the Prince of Wales, and the Marlborough pictures at Blenheim for the sixth Duke of Marlborough. Merritt was also commissioned to conserve the Hampton Court Palace paintings, where Laguerre's work may be seen.

Another triumphant restoration was that of the large portrait of Richard II, now hanging on the southern wall of the Sacarium in Westminster Abbey. Painted in the fourteenth century, there is probably no historical portrait in existence of equal age, and its successful restoration by Merritt was considered little short of marvellous. Unfortunately the portrait had been

“restored” several times before by persons with very primitive notions of the art of preservation, notably in 1732 by a Capt. Broome, who was authorised to restore the painting, which he did by the simple process of repainting the portrait with several variations from the original of his own. The Dean (Stanley) and Chapter of Westminster, custodians of the painting, at the time of its exhibition in 1866 at South Kensington—where its condition was much discussed—appointed, on the advice of the late George Richmond, R.A., Mr. Merritt to restore the picture. Merritt, under the superintendence of Mr. Richmond and the late Sir George Scharf, Director of the National Portrait Gallery, removed with appropriate solvents the coats of the successive repaintings, until once more the form and features of the unhappy king, depicted in the Shakespearian play, became visible, after being obscured for one hundred and fifty years. It was a critical and hazardous operation, requiring both caution and courage, but in the end the restorer had the satisfaction of revealing a delicate portrait in tempera, uninjured by the various repaintings to which it had been subjected. Merritt's skilful restoration of a painting over five hundred years old received full appreciation in the art world. The importance of the restoration was considered such that Merritt kept a journal of the operations day by day, to which Mr. Richmond added notes. The journal was published in “Observations on the Westminster Abbey Portrait of Richard the Second,” by Sir George Scharf, from which the writer extracts the record of one day's work:—

“September 25th, 1866.—Mr. Richmond worked cleaning tippet, and removing thick layer of lead. Pure tempera painting found underneath with brown varnish. Cleaned face, which came out as now seen, saving an injury on right temple, part of the nose, and a spot below the mouth, which are still to be painted out. The eyes had been slightly rubbed, and required trifling repairs. Scratches are on the face, evidently the work of malicious persons. These scratches are still to be seen from a side view.

“Note by G. R.—Mr. Merritt, with great courage and equal skill, removed the thick coating of repaint from the left side of the face, revealing one quite unlike that which was taken off; hair red, colour of the eyes gone, but the colour of the flesh quite that of a red-haired person, and I think the eyes have been blue.”

In view of Sir Henry Irving's intended reproduction of “Richard II,” the writer suggested that the great actor might with advantage consult the Westminster Abbey portrait for details of costume.

In an article on the restoration of paintings

by the present writer, which appeared some time ago, there are remarks illustrative of the functions of a picture restorer, which it may be relevant to reproduce. There are restorers and restorers. One class would wash a picture as they would a door, plaster a fresh coat of varnish on, and deem it restored. Others will invoke the aid of pumice-stone or spirits of wine to remove the inerustations of age; and away go the old coats of varnish, and half the picture with them. Inefficient restorers are legion; but the true restorers—with the artist's soul, who understand the composition of the colours used, and the method of painting distinguishing the different schools, periods, and masters, and the proper solvents and treatment required—are few indeed. Some owners of collections have a not unnatural objection to their pictures being either cleaned or repaired, bearing vividly in mind the scrubbing, plastering, and painting to which some works of art have been subjected by unqualified and ignorant persons. Artists themselves sometimes do not make the most desirable restorers, as, instead of matching the specks of blemish caused by decay with the surrounding portions of the picture, so that it will be impossible to detect the restored spots from the original, they are often tempted by their mastery of the brush to repaint rather than restore, and there are notable instances of valuable "old masters" being served in this manner. Indeed, if a book is written on "The Vicissitudes of Great Paintings," they will prove to be as remarkable as "The Vicissitudes of Great Families" recounted by Sir Bernard Burke. But, notwithstanding these facts, a great deal can be done for the preservation of old paintings by intelligent restoration. Re-lining the crumbling canvas of an "old master" with new canvas, or transferring a painting on worm-eaten wood to a fresh panel, will appreciably lengthen the life of a picture. The removal of varnish that has become discoloured with years, and the substitution of fresh preservative coats, enable the delicate tints and lights and shades of a work of art long obscured to be once more observed. Fissures and similar injuries may be filled in with advantage, and it may be taken for granted that there are very few pictures of any age but have received some such attentions, or they would not be in a condition to hang in their galleries. The

renovation described, preserves the original touch of the vanished hand of the painter, and, if it does not enable the thing of beauty to be a joy for ever, yet gives it a fresh lease of life without impairing its value or genius.

"If neither brass nor marble can withstand
The mortal force of Time's destructive hand,"

oil paintings cannot be expected to be less perishable; and if the couplet of Pope—

"Beauty, frail flower, which every season fears,
Blooms in thy colours for a thousand years"—

is to be applied with reason and truth to the artists of the present day, it will be by the aid of the picture conservator.

A most painstaking and conscientious restorer, Henry Merritt's whole being was in his work, which he approached in the reverent spirit exemplified in the following quotation from his writings:—

"The restorer who is duly impressed with the importance of his object collects everything relating to his craft in the form of drawing, print, or etching, bearing the stamp of the master's hand. He seeks after the obsolete, pores over old books, gleanings here and there particular facts. In ancient mansion, gallery, or cathedral, wherever the old painters have left the impress of genius on the walls—in dim ancestral portraits or nobler visions of creative thought—there the restorer makes his study and his home. His well-taught eye detects the slow decay which lurks beneath the surface of resplendent colours. An atom of dust betrays to him the presence of the insidious worm; he watches the subtle film left by the moist air and baked by sun or fire, as day by day its presence obscures each tender tint and softened hue. Whatever tends to injure the objects of his care arrests his attention, and ordinary decay, the consequences of neglect, or the effects of malice he labours to repair. Bending before the sacred ruin, he regards it with no less awe than if he were conscious that the author of the work still lingered near. Harboured no mercenary thoughts, he rises to his task with just and conscious pride, feeling that the last will and testament of a great artist is in his hands, himself the chosen minister to carry out the last behest. Thus cheerfully, with light and gentle touch, he day by day reveals some portion of the buried treasure—some gleaming fragment of poetic thought."



THE DESERTED GARDEN.

From the Painting by Sir J. E. Millais, P.R.A. From "Life and Letters of Sir John Everett Millais."

SIR JOHN MILLAIS, P.R.A.*

WHEN Mr. John Guille Millais undertook to write a life of his father he committed himself to a task that presented many very evident difficulties. The fact that he was so closely related to the subject of his memoir made improbable anything like a critical estimate of the professional achievements of one of the greatest artists of our English school, and seemed to prevent any judicial consideration of the character of a man who was a prominent figure in the social life of our time. Necessarily, it was thought, the son could not dispassionately balance the strength and weakness of his father's personality, or analyse the good and bad points of his art. He had, apparently, to choose a middle course between excessive and indiscriminate praise and a mere description of everyday events; between absolute hero-worship and the chronicling of commonplaces that were

interesting to the family, but of little moment to the outside world.

But the book as Mr. Millais has written it has the great merit of avoiding both exaggeration and colourlessness. In it he does not seek to advance any aggressive opinion about the influence exercised by his father upon the art of this country, nor does he claim for him any position that cannot fairly be considered to be due to a man whom critics and painters have agreed to regard as a master. He devotes himself rather to the elaboration of a portrait study built up touch by touch, and handled with intimate and consummate knowledge. Necessarily in such a piece of work small things as well as great play their part; but on the whole a due proportion is kept throughout, and trifles are not insisted upon at the expense of matters of more significance. Perhaps, in his desire to give as much vitality as possible to his presentment, he has here and there allowed his natural feeling as a member of the artist's family to lead him

* "The Life and Letters of Sir John Everett Millais, President of the Royal Academy." By his son, John Guille Millais. With 319 illustrations. (Methuen.) 2 vols.

into attaching a little too much importance to domestic events that are not really the concern of the public; and maybe some of the smaller touches in his character painting can be objected

perfectly succeeded, by collecting anecdotes and by setting down an array of biographical incidents, in producing a portrait that is, it is easy to believe, extremely vivid and lifelike



PENSEROSO.

From the Painting by Sir J. E. Millais, P.R.A. From "Life and Letters of Sir John Everett Millais."

to as not altogether indispensable. Certainly he can hardly be accused of any lapses from good taste, or of forgetting the necessity for discretion in his references to the many people who had an influence upon Sir John's public and private life.

An attractive feature of the book is the manner in which it presents the personality of the great artist with whom it deals. Without any unnecessarily laboured description of his father's ways and habits, Mr. Millais has

and even fascinating. The man he paints is by no means of what is generally considered to be the artistic type. He is no dreamer, no self-absorbed recluse who takes little interest in the ordinary pursuits of the every-day Philistine. On the contrary, what we see is a robust and energetic man who loved his profession and laboured at it assiduously, but kept at the same time fully in touch with all that went on in the world outside his studio. He had none of that nervous self-consciousness which is often a

weakness of the æsthetic temperament; and, hard worker though he was, he fully recognised the importance of change of occupation as a

who enjoyed his success with a kind of boyish frankness that nothing ever diminished. We can understand why he was so universally



MISS LINA LEHMANN.

From the Painting by Sir J. E. Millais, P.R.A. From "Life and Letters of Sir John Everett Millais."

means of preserving the freshness of his mind and the wholesome energy of his body. There were no affectations, no ordinary conceit, in the healthy Englishman who dominated our native art world by sheer exuberance of vitality and inspired rightness of his artistic sense, and

popular. He had the widest sympathies, and took a generous view of his responsibilities: he was intolerant only of abuses, and was always ready to help on every movement that made for progress and development in art. In the Academy he was an influence of the best

kind, and as President we can hardly doubt he would have had an exceptional authority if time had only been given him to show how sincerely he had studied the duties that belong to that position. Indeed, whatever he undertook he did with a will, and he found emphatic pleasure in a life that was certainly fully occupied. Reading this record one can quite believe his sincerity when, as he lay on his deathbed, he rejoiced that he had had such a "good time." He knew just how to get out of existence all that was fittest to enjoy: and at the end he might well feel that he had missed none of his chances.

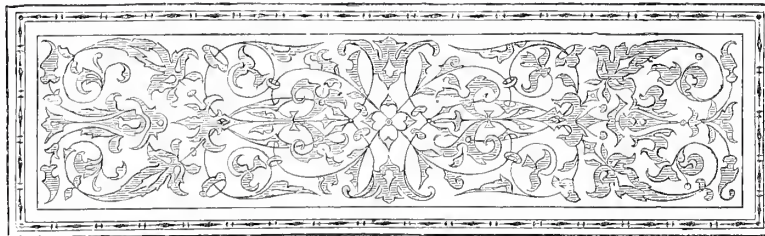
Of his stupendous industry there is evidence enough in the mass of admirable illustrations that are distributed through the two volumes. More than three hundred reproductions of his pictures and drawings are given, and yet these represent only a tithe of the work he actually executed. An excellent selection has, however, been made, for Mr. Millais was enabled by the assistance of the many owners of his father's

works to secure the most representative things, and to include almost all that was necessary to show his mastery over many branches of the painter's craft. A particular point about these illustrations is that nearly two thirds of them have not before been reproduced. As a complement to the better known canvases, these less familiar works have a special value. They play in the pictorial record a part that is agreeably explanatory, just as in the letterpress the account of Sir John's life is annotated by many letters which he received from people who have made their mark upon the history of our own times. Everything helps to show that he deserves to be ranked among the chief of those artists who in this century have laboured to gain for art its due share of recognition, and have established their authority by proving themselves to be not less skilled in practice than eloquent in advocacy of great principles. That the book expresses this so clearly is perhaps the greatest of its merits, though not the most noteworthy of its beauties or charms.



ALICE GRAY.

From the Pencil Drawing by Sir J. E. Millais, P.R.A. From "Life and Letters of Sir John Everett Millais."



IRON AND STEEL WORK AT THE BURLINGTON FINE ARTS CLUB.

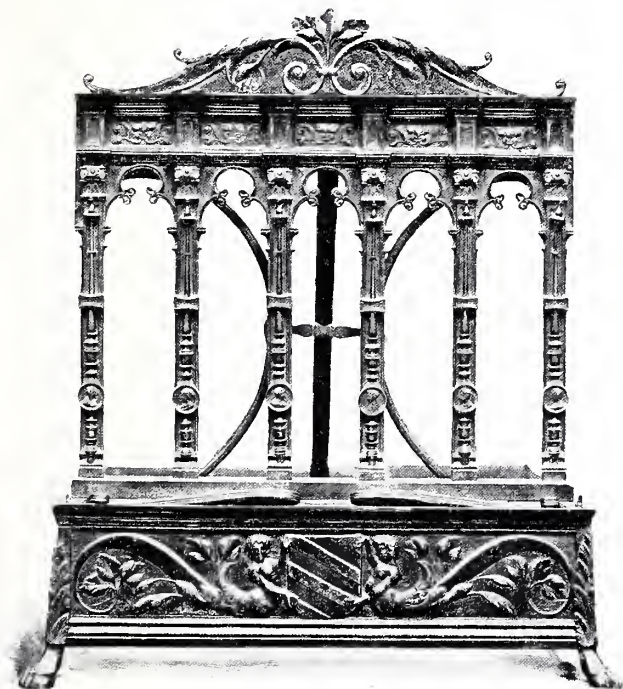
BY LEWIS F. DAY.

THE mention of iron calls up to our minds the idea of the forge. We think at once of molten metal beaten into shape

smith; whereas the productions of those old ironworkers suggest the goldsmith.

This is especially so in the case of certain Milanese and other caskets and strong boxes, and of a ciborium, damascened in the most elaborate and skilful manner, marvels all of cunning workmanship; but less beautiful, it must be owned, than some of the smaller and more delicate work of the kind; for damaseening does not lend itself so well to figure reliefs as to pure and simple pattern work, such, for example, as occurs in a pair of beautiful stirrups. Sundry small objects in steel, most delicately chased and fretted—a snuff box, a watch case, and quite a number of key blades—were done in obvious rivalry with silversmiths' work, and so were the elaborately chased cup and hilt of a seventeenth century rapier.

The armour exhibited is nearly all of it of the precious kind, sure to be known already to connoisseurs; but they will appreciate the opportunity of seeing it here together: one piece gives interest to another. It is very instructive, for example, to compare the



IRON LECTERN. (SIXTEENTH CENTURY.)

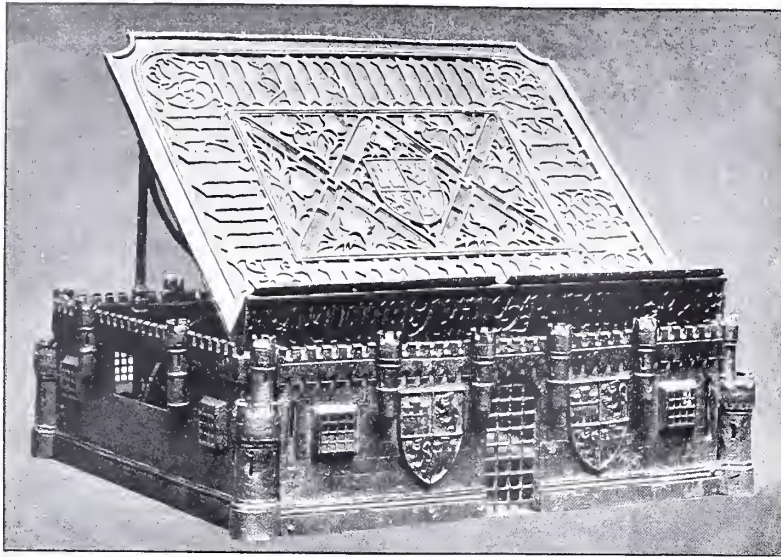
The Property of Sir J. C. Robinson.

before it had time to cool, and, whether rude or highly wrought, unmistakably the work of the blacksmith. But there was a race of craftsmen whose mastery over the most difficult of metals was greater than this—who made comparatively small account of the forge, and worked the metal into shape without aid of fire, sawed it, filed it, chiselled it, carved it even out of the solid; and who, when this was done, were often not content until they had inlaid it with gold and silver. These were the armourers and the locksmiths. It is work of theirs which has been recently gathered together for exhibition at the Burlington Fine Arts Club; and it is really an astonishing collection. To many people it will come as a revelation of what can be done in iron and steel—much more (as it proves) than the craftsmen who to-day set out to show us how to do it have any notion of attempting in more precious and more easily manipulated metals. The work of these last is, in fact, apt to suggest the blacksmith or the copper-



CASKET IN POLISHED STEEL.

The Property of Lord Malcolm of Poltalloch.



IRON READING DESK. (SPANISH GOTHIC.)

The Property of Sir J. C. Robinson.

russetting of the various specimens, and to see how much a suit of armour gains by only reticent use of engraving and gilding upon it. Another point of interest is to see how much more beautiful a simple, businesslike, but perfectly proportioned sword-blade may be than the marvellously worked hilt which has so much more pretention to art. Shields such as those here shown were plainly not meant for business; they were a field for the exploits of the artist in metal, and give the measure of his accomplishment in the way of what is practically sculpture in steel.

Many of the things made ostensibly for use everstep the point of real usefulness, and are objects of art, defensible only as *tours de force*. Such are the locks of late Gothic workmanship, marvels of fretted tracery, and the keys worn as badges of office, or paraded as tokens of a king's questionable favour. Some of the keys best answering their purpose, which

are, in fact, keys first and works of art afterwards, are of the seventeenth century, and show a sense of style in ornament superior to that which pervaded the more ambitious design of the period. It is in work of this kind that the English artificer appears to have excelled. There is a very complete collection of English keys.

Among things useful, yet admirably artistic, should be mentioned a portable reading-desk in iron, with the arms of Leon and Castille in the central panel, and a noble border of inscription in black letter; and a similar object (is it perhaps a music stand?) on the lines of Renaissance architecture, perfect in design and execution: both of these appear

to be Spanish. Space does not permit anything like a fair account of the treasures collected at Savile Row. Enough to say that the collection fulfils all its promise, and shows us, admirably arranged against a background of old tapestry and in a most compact form, about as fine a collection of European work in chased and beaten steel and iron as it would be possible to get together.



GERMAN LOCK. (SIXTEENTH CENTURY.)

The Property of the City Museum, Birmingham.



CHATTERTON.

FROM THE PAINTING BY HENRY WALLIS, R. W. S., IN THE NATIONAL GALLERY OF BRITISH ART.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL GALLERY OF BRITISH ART.

ONE of the most interesting of the recent additions to the Millbank collection is "The Death of Chatterton," by Mr. Henry Wallis,



MRS. ELIZABETH YOUNG.

From the Water-colour Drawing by Sir David Wilkie, R.A., in the National Gallery of British Art.

R.W.S., which is reproduced as our Frontispiece. The painting was executed in 1856, and was hung in the Academy Exhibition of that year. In 1862 it appeared in the International Exhibition held in London, and at the Paris International Exhibition of 1867. In 1895 it was once again brought to the notice of the public at the Guildhall Exhibition. The first owner of the picture was Augustus L. Egg, R.A., who purchased it direct from the artist. It remained in his collection until 1863, when it passed into that of Mr. Grapel. Its last owner was Mr. Charles G. Clement, who bequeathed it to the nation.

We have on our plate adopted the title of the picture which Mr. Wallis informs us is the one he bestowed upon it, *i.e.* "Chatterton." It

is the scene presented in the wretched room in Brook Street, Holborn, on the morning following the night of August 24th, 1770, when the starving poet ended his career with a dose of arsenic. The light of early dawn shines through the attic windows, illuminating the dead face of "the proud and lonely boy." The floor is covered with the fragments of manuscripts, the unfinished productions of his short life of seventeen years and nine months.

The size of the canvas is 24½ inches by 36½ inches.

The portrait of Mrs. Elizabeth Young, by Sir David Wilkie, R.A., which we also illustrate, has been bequeathed to the Gallery by Mrs. Young. It is a water-colour drawing.

NATIONAL ART LIBRARY, VICTORIA AND ALBERT MUSEUM.

AMONG the topographical prints and drawings recently purchased and now available



BOW CHURCH, CHEAPSIDE.

From the Drawing by T. Hosmer Shepherd, in the National Art Library, South Kensington.

for reference are two interesting water-colours (here reproduced) of the old "Cakehouse," or keeper's lodge, which formerly stood near the boathouse on the banks of the Serpentine in Hyde Park, and played so large a part in the local history of the neighbourhood. It is mentioned by Pepys; and among other incidents worthy



THE "CAKEHOUSE," HYDE PARK.

From the Drawing by T. Hearne, in the National Art Library.

of remembrance may be mentioned the famous duel between the Duke of Hamilton and Lord Mohnn, on the 15th November, 1712, which took place in the "Ring" near by. Lord Mohnn was killed on the spot; and the Duke died while



THE "CAKEHOUSE," HYDE PARK.

From the Drawing by William Evans, in the National Art Library.

being conveyed to the Cakehouse. The earlier drawing, by T. Hearne (1744-1817), represents the bridge leading to the house, over the little brook which has now vanished; the second, by William Evans (1798-1877), is dated 1835, and gives a view from another point. Cheapside, with Bow

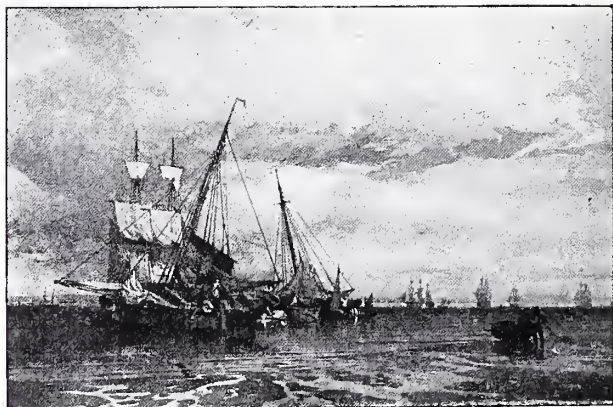


BLACKWELL HALL.

From the Drawing by George Shepherd, in the National Art Library.

Church, is now represented by three early engravings of the eighteenth century, purchased at the Wilson sale, and by the drawing, of which we give an illustration, by T. Hosmer Shepherd. George Shepherd's topographical work is well known; and the Library has recently acquired several good specimens of it. Among them is the subject of our fourth illustration, Blackwell Hall. This building was what might be called the survivor of Basing's Hall or Basing's-haw; which, coming into the hands of Thomas Bakewell, took the name Bakewell's Hall, and so by corruption came to its later appellation. It lay between Basinghall Street and Guildhall Yard, and was used as a market for woollen cloths. The building here shown was erected in 1672.

Among other late acquisitions may be mentioned an original drawing by Hablot K. Browne ("Phiz") of "Mr. Pickwick discovered by the



SPITHEAD.

*From the Drawing by Edward Duncan, in the City Art Gallery, Birmingham.
(See p. 221)*

Pickwickians with Mrs. Bardell in his Arms;" four original drawings in black-and-white by Fred Barnard, and two highly finished studies in water-colour by the same artist, "Barnaby Rudge" and "Alfred Jingle," the former of which has been placed in the collection of water-colour paintings; and a set of eighty-seven designs, etc., for carriages of various kinds.

drawing, which is called "Spithead." It is a bright and sunny work, pleasant in colour, and good in drawing. It represents a strip of smooth, blue sea, with a sandy foreground, where several fishing smaeks have been beached and are unloading with the aid of several earts. In the distance are a number of men-of-war and the white lines of the fortifications, while a fine



A GREEK ACOLYTE.

From the Drawing by Simeon Solomon, in the City Art Gallery, Birmingham.

THE CITY ART GALLERY, BIRMINGHAM.

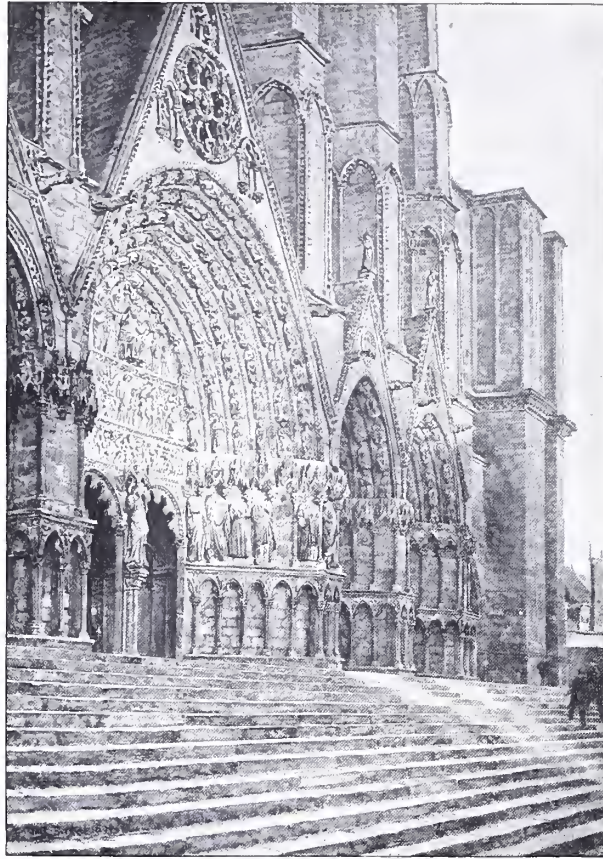
AN interesting addition has recently been made to the permanent collection of the City of Birmingham Art Gallery. This is a fine water-colour drawing by Edward Dunean, a notable artist among the band of water-colourists who flourished in the earlier half of the present century. He was born in 1803, and was apprenticed to Robert Havell, the aquatint engraver. In 1850 he was elected a member of the Old Water-Colour Society. His most important works are usually coast-scenery, with shipping and craft admirably characterised, such as this

cloudy sky crowns the drawing. It has been given to the Gallery by Mr. James R. Holliday, who has already presented several notable pictures to the town.

A beautiful water-colour drawing by Mr. Simeon Solomon, entitled "A Greek Acolyte," has been presented to the Gallery by the Misses Bunce, in memory of their father, the late Mr. John Thackray Bunce, for many years Chairman of the Management Committee of the School of Art and Museum and Art Gallery. The work of Mr. Solomon is not widely known, as good examples are comparatively rare. He was a younger

brother of Abraham Solomon, an artist of considerable repute in his day, and at an early age came under the influence of Rossetti and others of the Pre-Raphaelite school whose aims and methods appealed strongly to him. He ceased exhibiting in 1872, when he was only thirty-one years of age, and only fifteen works, all shown at the Academy, are recorded against his name in Mr. Graves's dictionary. "A Greek Acolyte" is one of the best examples of his style, and is an interesting addition to the Corporation's collection of paintings of this period of English art.

The drawing of the "West Front of



WEST FRONT OF BOURGES CATHEDRAL.

From the Drawing by T. M. Rooke, A.R.W.S., in the City Art Gallery, Birmingham.

Bourges Cathedral" is one of the series of faithful delineations of the cathedrals and churches of France which Mr. T. M. Rooke, A.R.W.S., has been executing under the auspices of the Society for the Preservation of Pictorial Records of Ancient Works of Art and Architecture. These drawings are presented to the Corporation Art Gallery by the Society, and form an important and highly valuable section of the collection. This latest addition to the series is one of the largest Mr. Rooke has produced, and, like the others, is an exact rendering of the building it represents.

STUDY FOR THE PORTRAIT OF A LADY CALLED "THE DUCHESS OF RICHMOND."

BY ERNEST LAW, AUTHOR OF "VANDYCK'S PICTURES AT WINDSOR CASTLE."

THE study by Vandyck for a portrait of a lady called "The Duchess of Richmond," which is reproduced, in a reduced facsimile, in this number is in the Print Room of the British Museum. Unlike too many drawings attributed to the master, not only in private collections but even in public libraries, this one is certainly and undoubtedly from the hand of Vandyck. It is on a folio sheet of thick grey drawing-paper, 15 inches high by 10½ inches wide, a paper well known both from its texture and its colour as that on which Vandyck was wont to make his drafts for the portraits painted by him during his last sojourn in England. It is roughly but firmly sketched with black pencil, heightened with white, and is entirely characteristic of his sure and vigorous draughtsmanship at this epoch of his career. The ease with which the main outlines are suggested in a few bold strokes, and the strength, modulated by Vandyck's unerring

instinct for refinement, with which the tapering fingers, the folds of the dress, and the curls of the hair are indicated, fix it, to my mind, as belonging to about the year 1636.

I cannot, however, identify it as bearing resemblance, in attitude or *tournure*, to any known portrait of the Duchess of Richmond; nor, I must add, can I trace in the features or physiognomy anything at all corresponding with those in any of the many portraits extant of this lady in different periods of her life. Heavy drooping eyelids, with light eyelashes, were one of her most distinctive features; and these, with an ample chevelure of an auburn—almost flaxen-coloured—hair, recur in her every authentic portrait. One of the best known of these is that at Windsor Castle; among others is one belonging to the Earl of Denbigh, at Newnham Paddox, where she is shown with Mrs. Gibson, her dwarf, in attendance; and another similar picture

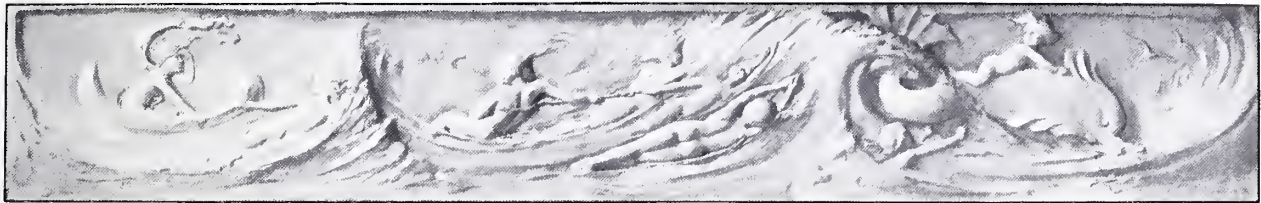


THE DUCHESS OF RICHMOND.

From the Drawing by Vandyck, in the British Museum

belongs to the Earl of Pembroke at Wilton, where is also the famous vast canvas by Vandyck of the Pembroke family, in which she figures as the wife of Lord Herbert. How or exactly when this drawing received the name it bears is not known. I have traced it as having been originally in the collection of Thomas Hudson, the painter, on whose death, in 1779, it was purchased at the sale of his effects by John Thane, the print-seller. From his collection it passed to his brother Thomas, at whose sale, in 1846, it was acquired

for the British Museum. Up to this time the lady had not received a name; and I cannot ascertain in what year, on whose authority, or on what ground the title "Duchess of Richmond" was pencilled on the card on which the drawing is mounted. If it were the Duchess of Richmond, it could only be Lady Mary Villiers, the daughter of the first Duke of Buckingham, who married first, Lord Herbert of Shurland, and, secondly, on becoming a widow at the age of twelve, James Stuart, Duke of Lennox, created Duke of Richmond in 1641.



PANEL IN RELIEF.

By Ellen M. Rope.

THE ART MOVEMENT.

THE WORK OF MISS ELLEN M. ROPE.

OF the little company of English lady artists who have made a successful study and practice of sculptural art, one of the foremost is Miss Ellen Mary Rope. Her attention has for the most part been devoted to small decorative works in relief, and her work in this direction is marked as much by charming fancifulness of conception and design as by a high degree of skill in execution. The delightful little panels of children which she has exhibited at various times are, perhaps, better known than her more serious works, but they alone are sufficient to accord her a place in the ranks of our decorative sculptors. Simple and graceful in style, they remind one sometimes of the Della Robbias, by reason of the beauty and simplicity of the child-forms.

Miss Rope was born at Blaxhall, in Suffolk, and drawing soon became her favourite amusement. When she was old enough to think for herself the desire to illustrate



A PANEL.

By Ellen M. Rope.

stories or events was strong upon her; but, without knowledge of art work, or connection with artists, she was at a loss how best seriously to set about study. Even drawing from the cast and lay figure was a difficult matter in a quiet country village home, and could not be seriously undertaken until Miss Rope went to a London school. There she received lessons in drawing from Miss Octavia Hill, who was the sister of the schoolmistress and—no small advantage—a pupil of Mr. Ruskin. Her attention was now directed towards the study of great works of art, and a collection of Old Masters at one of the Royal Academy winter exhibitions was a revelation to the young girl, who had never before had the opportunity of seeing pictures of this kind. Miss Rope next had a few months' teaching under Mr. Griffiths at the Ipswich School of Art, with the result that her desire to become an artist took a still stronger hold upon her, and in a

few years from then she was able to exercise it by entering upon a serious course of study. For this purpose she joined the Slade School and be-



THE KINGDOM OF THE CHILD.

From the Relief by Ellen M. Rope.

came a pupil of Professor Legros. She followed her studies for some years, broken by several long intervals of retirement to the country; and, curiously enough, it was only in her last term at the school that she turned her attention to modelling, of which a class had then only recently been formed. Shortly afterwards a competition was announced for a design for a vase, in which children were to be shown playing among foliage; Miss Rope entered as a competitor and secured the second prize, Miss Hallé being the first on the list.

Sculpture, however, was not thought of then as her means of artistic expression, for, after leaving the Slade School, Miss Rope joined two friends in a studio, and started work as an illustrator and painter—her first effort being accepted by Messrs. Cassell for their magazine "Little Folks." Practice with the clay, however, still claimed a portion of her time, and among her early attempts in this direction was a large relief of "David playing before Saul." This she sent to the Royal Academy, but with so little hope of its acceptance or knowledge of exhibition rules, that she did not even have the work framed. It was accepted, framed, and hung on the line. From that time modelling occupied more of her time and attention, and she shared a studio with Miss Hallé, who was then engaged upon some work in relief, and who afforded her

considerable assistance. Since then Miss Rope's work has been regularly seen at the Royal Academy exhibitions, always in relief. Among the works so shown are "Hagar and Ishmael," "Demeter and Persephone," "David and Jonathan," and a beautiful little figure of a piping boy entitled "Zephyrus."

In 1893 came a commission for four six feet spandrels in relief for the vestibule of the Woman's Building at the Chicago Exhibition, the subjects to be "Faith," "Hope," "Charity," and "Heavenly Wisdom." In spite of the fact that all four had to be finished within two months from the date of commission, they were most successful, and secured the commendation of Mr. G. F. Watts, R.A., who expressed a wish to place them in the South London Art Gallery at Camberwell when they had served their primary purpose. Their destination had, however, been previously fixed upon, and they now occupy positions on the walls of a room in the Ladies' Dwelling, Chenies Street. Another work of this period was "A Boy on a Dolphin," which, shown first in plaster, was afterwards executed in marble. It is in this latter class of work—which, as we have shown, was her earliest—that Miss Rope has made her greatest success. Her figures of children are so delightfully designed in the various panels that she has won a position as one of the most sympathetic exponents of the child in art.



THE GUARDIAN ANGEL.

From the Relief by Ellen M. Rope.

"Aerial Sprites," the beautiful "Guardian Angel," "Children bringing Lilies to the Holy Christ," are among the most successful; and the second



From the Relief by Ellen M. Rope.



A SEA CHARIOT.

From the Relief by Ellen M. Rope.

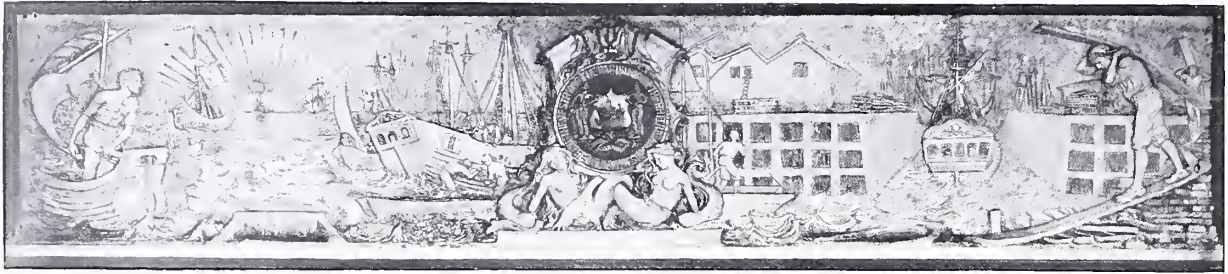


CHRIST BLESSING LITTLE CHILDREN.

From the Relief by Ellen M. Rope, in the Royal Infirmary, Windsor.

mentioned is, perhaps, one of the best known from its reproduction by Mr. Rathbone in his Della Robbia ware. Another of her works which has been similarly treated by Mr. Rathbone is

feet long, executed for the Rotherhithe Town Hall, representing the Thames shipping and timber trade in 1700. It is a skilful and effective piece of decoration, and is among the most



From the Panel by Ellen M. Rope, in the Rotherhithe Town Hall.

“Jog on the Footpath Way,” which is utilised for the decoration of window-boxes. In 1898 Miss Rope was represented at the Academy by a circular relief in bronze, “A Sea Chariot,” and a larger relief entitled “The Kingdom of the Child.” But she must beware of following Mr. Tinworth.

The largest work yet accomplished by this talented young artist is a panel in relief, twenty

important works of its kind executed by a lady sculptor.

Latterly, Miss Rope has executed, besides other things, a charming panel illustrating the story of the “Pied Piper of Hamelin,” to be placed over a mantel in Shelley House, Chelsea; and she has latterly been engaged on a Memorial to be placed in Salisbury Cathedral. A. F.

AN EXHIBITION OF WORKS BY L. LÉVY-DHURMER.

FOR the second time M. Lucien Lévy-Dhurmer has been exhibiting a collection of his works. Since the spring of 1895, when at the Gallery Petit he revealed himself to the public, this artist has only sent a few works to the annual exhibitions of the pastellists and occasionally to the Salon. He was, without doubt, reserving himself for this “one-man” exhibition, which contains thirty-two pastels, sketches, and oil paintings.

The general impression of those who carefully study these pictures is that this artist possesses, above all things, a subtlety of technique which one rarely finds in our French painters. But the painter himself aims at another ideal; the brilliant tech-



“IL NEIGE DES FEUILLES.”

From the Painting by L. Lévy-Dhurmer.

nique is only a means of expressing the harmonious dreams which haunt his imagination.

The greater part of the pictures exhibited this year are of small size; for the painter likes, above all, as he did in his well known portrait of the poet Rodenbaeh, to surround the human face with landscapes which give it a decorative charm. This is the manner in which he treats, for instance, his “Nocturne,” which represents the profile of a young woman lost in dreams before a Mediterranean bay that night covers with her shadow. In “The Raging Wave” and “The Crab” we see M. Lévy-Dhurmer’s fancy at its best. In the first of these pictures it is the head of a sea-nymph

which we discover in the midst of foaming and tumultuous waves; in the other, a work of great charm and decorative effect, another sea-fairy, surrounded by plants, looks at a crab which she holds in her hands. We must also note amongst M. Lévy-Dhurmer's exhibits "Ceres' Mysteries," two charming heads of adolescents looking through the pine branches at the seashore, where stand some Greek temples; and also "Notre Dame de Penmarck," an interpretation before a Breton landscape of the eternal group of the Virgin and Child.

But M. Lévy-Dhurmer, painter of dreams, should not make us forget M. Lévy-Dhurmer, the portrait painter: a few heads in pastel are there which show us all his lightness of touch in this direction.

Here he does not abandon himself to his imagination, but sees the reality with a most accurate eye. Generally M. Lévy-Dhurmer shows a certain relationship between himself and the school of Leonardo, but in his portraits he resembles to a greater extent Latour. To be convinced of this one need only look at the portrait of M. Coquelin Cadet, whose smile the painter has so perfectly rendered, or the heads of M. J. Cornely and M. Jules Claretie, the director of the Comédie Française. As for women's portraits, M. Lévy-Dhurmer has only shown this time two or three, amongst which is a most touching pastel called "The Invalid," representing a pale consumptive girl, whose melancholy charm is that of the swiftly fading flower.

H. F.

REREDOS PANELS FOR ST. CUTHBERT'S CHURCH, COLINTON.

THE Episcopal Church of St. Cuthbert, at Colinton, near Edinburgh, was erected from the designs of Dr. Rowand Anderson, F.R.I.B.A. It has an original and beautiful tower, and is

eye of the decoration of a church, had remained unfilled until this autumn, though the reredos itself was elaborately carved and decorated with figures in niches, the whole coloured and gilded



PANELS FOR REREDOS, ST. CUTHBERT'S, COLINTON.

By F. Hamilton Jackson, R.B.A.

designed in a freely treated Late Gothic style, consisting of a nave and chancel with a small chapel transept-wise at the south, matching the organ chamber and the vestry at the north, which are beneath the tower, separated by a light screen from the nave. The walls have been well decorated in colour from Dr. Rowand Anderson's designs, and the general effect is most harmonious. But the panels in the centre of the reredos, which should form the centre and

in excellent taste. The panels, which we publish herewith, are the gift of A. Oliver Riddell, Esq., of Craiglockhart, and have recently been fixed, thus completing the decoration of the east end. They are the work of Mr. F. Hamilton Jackson, R.B.A.

The original panels of oak were covered with a coarse canvas, and pitched at the back, to resist any possible attacks of damp. The figures and ornaments were then raised in *gesso*,

and the whole surface covered with aluminium, preference being given to that metal over gold or silver because there are certain colours which cannot be got with transparent colour over gold, while exposed surfaces of silver quickly blacken. The rays in the centre panel were tinted gold colour, while the low-toned white drapery retained a slight sparkle of metal on the prominent folds. The effect of this is that from the bottom of the church the figure stands out pale and ghostly against a glare of golden rays, the tomb behind being a red purple. The angels on the right are coloured as follows:—The front one has an orange red dress with blue cloak, wings purple and green, the other a pink purple dress with warm green cloak, wings deep lakey red and dull yellow, the ground being gold colour and darker than the nimbi. On the left the colours were lakey red dress and warm green cloak, wings orange red and brown yellow; lightish green

blue dress, and dull yellow cloak, wings yellow green and pale purple. In every case the relief of the flesh depends upon paint solely, there being no modelling in these parts, thus avoiding the possibility of miscalculation in the expressions by change in the direction of the lighting, and everywhere the sheen of the metal is preserved, showing through the transparent colour of the draperies and thus giving great gorgeousness of effect, and making the composition and gesture intelligible at a great distance as well as on a near view. As decoration it is effective, whether lighted by direct light from the front or side, or solely by reflected light. The relief is kept extremely slight, the artist believing that what is required for such work is not a coloured relief, to which æsthetic objections may be taken, but a raised preparation for subsequent colouring—a very different thing.

THE ROYAL SCOTTISH ACADEMY AND GLASGOW INSTITUTE EXHIBITIONS.

THESE exhibitions opened in February with a good display of local art, assisted in the case of Glasgow by a judicious selection of loan pictures. Among these Mr. G. F. Watts's "Charity" was conspicuous. Time was when the exhibition at the Institute created a greater stir than it does to-day. At the period when the "Glasgow school" was militant and aggressive the show in Glasgow had an interest all its own—so fresh, individual, and unconventional were the works upon its walls. Now the old leaders, Guthrie, Lavery, Walton, and Henry, have become respected



THE DUCHESS OF GORDON RAISING THE GORDON HIGHLANDERS.

From the Water Colour Drawing by Skeoch Cumming.

Members or Associates of the Royal Scottish Academy, and there is no doubt that for several years past Edinburgh has received the best of the work of the Glasgow artists, which formerly gave the Institute its distinctive character. This is particularly noteworthy this year, the artists above named being more strongly represented at the Academy than at the Institute. A member of the old group who is still faithful to Glasgow is Mr. E. A. Hornel, whose large and decorative spring idyll, called "Fair Maids of February," has been purchased for 400 guineas for the Corporation Art Gallery.

An outstanding portrait in the Institute is the full-length of ex-Lord Provost Richmond in his robes of office, which has been painted by

credit to this branch of art, and from Sir George's easel there is a delightful landscape of Durham under a hazy aspect,



SIR DAVID RICHMOND, EX-LORD PROVOST OF GLASGOW.

From the Painting by John S. Sargent, R.A., in the Royal Glasgow Institute of Fine Arts.

Mr. Sargent, R.A., and which will find a permanent place by-and-by in the Glasgow Fine Art Gallery.

In Edinburgh, portraits by the President (Sir George Reid), Mr. James Guthrie, Mr. Walton, Mr. Henry, and Mr. Henry Kerr do

Younger artists whose work commands attention on account of its fine quality are Mr. Robert Burns, Mr. MacGeorge, Mr. T. B. Blacklock, and Mr. John Bowie. Mr. Burns especially is an artist of accomplishment who

has come steadily to the front, and his figure subject of this year. "A Border Ballad," has great beauty. The lady artists are worthily represented by Miss M. Cameron and Miss M. Wright.

Many of the Academicians and Associates send pictures of much merit on familiar lines. The Water-colourists furnish rooms in an interesting way both in Glasgow and Edinburgh: and for the sculpture, in Glasgow it is mostly

imported from London, and in Edinburgh the art is represented by a collection of more or less well-executed busts. A water-colour of more than usual interest is that by Mr. Skeoch Cumming (which we reproduce), the subject of which is "The Duchess of Gordon raising the Gordon Highlanders."

It should also be mentioned that one of the features of the Academy is an exhibition of works of the deceased landscape artist Mr. A. Fraser.

THE LATE SIR FREDERIC BURTON.

THERE are three distinct periods into which the life of Sir Frederic Burton divides itself, the first being his artist life in Ireland, which may be said to date from 1837—when he was made Associate of the Hibernian Academy—to 1851; the second, his artist life in Bavaria and London from 1852 to 1874; the third, the period of his Directorship, which extended from 1874 to 1894. He was the son of Samuel Burton, of Mungret, on the borders of Limerick and Clare, in which last county his ancestors, who came originally from Shropshire, had settled early in the reign of James I, and where his family still hold a portion of their estates.

The talent which won for Sir Frederic Burton a perfectly unique position in the Irish school of painting was apparent from his earliest years to his father, himself an amateur landscape painter of no small merit. When only a boy of sixteen years a picture of his was exhibited, in the Royal Hibernian Academy—of Abraham on his journey to sacrifice Isaac. In the following nineteen years he was an annual contributor to the exhibitions of this Society, sending numerous portraits of striking individuality, along with studies that showed how fully his genius was imbued with the native character and poetry of the scenery and peasant life of those wild western shores where most of his boyhood was spent.

Between the years 1845 and 1850 Helen Faucit frequently acted in Dublin, and the noble impersonations of Shakespeare's women, as well as of the Antigone and Iphigenia of the Greek poets, stimulated the dramatic element in Sir Frederic's genius, so that one of his finest drawings was executed at this period—that of Helen Faucit as the Greek Muse, a work the wonder of which is that, although a modern painting from the life, the lines of the drapery have all the massive and reposeful character of a Pheidian marble.

With the view of widening his sphere and freeing himself from the often harassing claims of a portrait painter's life, he left Dublin for Munich in 1851, intending to return in two years, but the loss of his parents and other cares intervening caused him to remain in Bavaria for five years longer, when he finally settled in London. We have the result of his wanderings among the forests of Franconia, the mountains of the Tyrol, the old towns of Nuremberg and Bamberg, and villages of Muggendorf and Wöhlm, in many exquisite paintings, and the appearance of his works after 1855, when he was elected Associate of the Old Society of Water-colours, was all the more welcome since they came shortly after the loss to the Society of Copley Fielding and de Wint. His "Peasantry of Upper Franconia waiting for Confession" was noted for the innocent and deep feeling which pervades the composition, the truth to peasant nature of the heads, and the rich colouring. And "The Procession in Bamberg Cathedral" and "Faust's First Sight of Margaret" at once placed him, according to the critics of the day, at the head of the figure painters of the Old Society for sentiment no less than technical skill.

In the spring of 1859 the painting which drew down as much admiration as any was that of "The Widow of Wöhlm" praying near an altar, and, as she prays, looking down on her little child still free from any share in the burthen of sorrow that weighs on the swollen eyelids of the mother. "No early master," writes the "Times" critic (May 7th, 1859), "not Hemling or Van Eyck, not Martin Schön, Cranach or Holbein, ever painted a more individual physiognomy more conscientiously than Mr. Burton has painted this widow. And, with all the old master's care, the modern draughtsman has immeasurably more refinement than any of them—that true refinement which

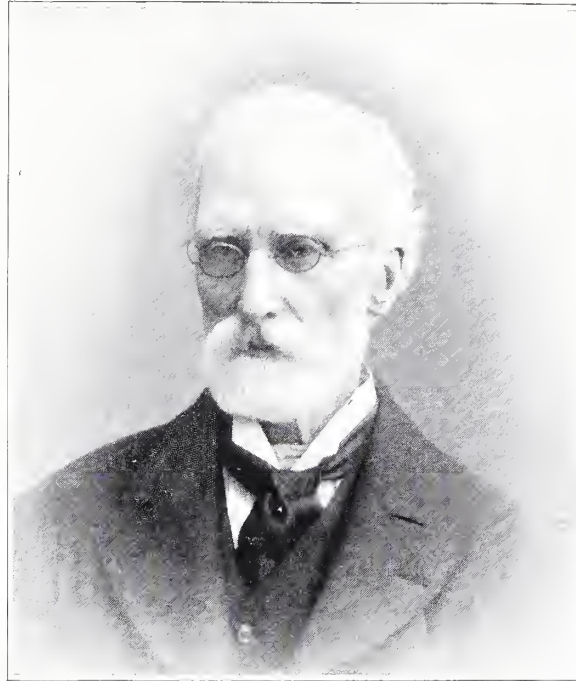
is compatible with the most accurate rendering of peasant life; such refinement as makes Edouard Frère's cottage scenes so soothing and elevating to all that feel human sympathies keenly."

When he finally settled in London, in 1859, his friendship with Sir William Boxall, though of long standing, was increased by constant intercourse, and finally led the latter, then Director of the National Gallery, to desire that Sir Frederic, of all others, should be his successor in that office; but when it was known that Burton was appointed to succeed him in 1874, those who could appreciate the peculiar quality of his art, his fulness of knowledge and calm equality of imaginative thought, could not but regret the circumstances that compelled him to accept this unsought but honourable office. Added to their own sense of loss they who knew his temperament knew that it was to him an act of self-renunciation. He never painted again.

The work of Sir Frederic Burton as Director of the National Gallery during his term of office is too large and important a subject to be dealt with here, but it would be a very serious mistake to suppose that his appointment was, as it has been called, "a leap in the dark." It is not too much to say that his knowledge of the history of art till the subject almost touches archæology, was unequalled, and here his early training in Ireland was the best possible preparation for an office that demands research into the art history of the past. The intimate friend of George Petrie, of Bishop Graves, Dr. James Todd, Lord Dunraven, Samuel Ferguson, Sir Thomas Larcom, and many others who formed a distinguished body of archæologists in Dublin between the years 1840 and 1850, he had been formerly associated with them on the Council of the Royal Irish Academy, and was always an active member of the Committee of Antiquities. He was also associated with the learned men above mentioned in the

foundation of the Archæological Society of Ireland. In 1863 he was elected Fellow of the Society of Antiquaries in London, who fully appreciated the importance of his presence and influence at their meetings.

As a writer on art he was less widely known. Yet the readers of the "Fortnightly" and the "Saturday" Reviews will remember his learned and eloquent papers on Newton's discoveries in the Levant,* and the power and beauty of his essays in the "Portfolio," where he dealt with the two great treasures purchased for the British Museum from the Castellani collection, the Sarcophagus from Cære, the bronze of Aphrodite, and the Triumph of Scipio, by Mantegna, proving himself to have been possessed of intellectual and artistic culture to a very high degree. When we add to these his crowning work, the Catalogue of the National Gallery, which was a free gift to the nation, a voluntary and laborious work of love, we feel that he has established a claim on the grati-



THE LATE SIR FREDERIC BURTON.

From a Photograph by Chancellor, Dublin.

tude of his countrymen which cannot be over-estimated. This volume contains nearly three hundred memoirs of the painters whose works are represented on the walls, and the analysis he gives of character in each individual instance is as remarkable for concentrated power as is the reverential tribute paid by him to all the greatest elements in their genius. In such writing as his Notes on Rembrandt and Leonardo and Correggio, we feel that these passages alone would suffice as witness to the deep, penetrative power of his mind, the large sympathy of his nature with the great Old Masters.

After his retirement from office, Sir Frederic's life was quiet and uneventful. He never married; and though few had greater charm in society, and none formed more sincere and lasting friendships, yet he was a reticent man and

* See "Fortnightly Review," vol. 1: "Saturday Review," January 11th, 1873, p. 51; "Portfolio," p. 130, 1873, and p. 4, 1874.

loved solitude. In spite of the fact that his right arm and hand were rendered useless by an accident in childhood, his bearing was distinguished and dignified, while his grand head, of the purest Greek type, was an index of the noble nature within. Faithful to his early associations, he remained to the end devoted to the memory of a brother, the Rev. Robert Burton, of Borris, in the county of Carlow,

whose early death was his first great sorrow, and whose orphaned family was his closest tie. In the words of his friend, Thomas Davis:—

“He served his country, and loved his kind.”

Nor will Ireland ever cease to honour the memory of one who was not only her greatest painter, but a patriot in the noblest conception of the word.

SIR FREDERIC BURTON AND THE NATIONAL GALLERY.

THE National Gallery, as it exists to-day, is mainly the creation of two men, Sir Charles Eastlake and Sir Frederic Burton. Sir William Boxall, indeed, during his short directorship of eight years, was responsible for the most important single purchase ever made by the Gallery—that of the Peel collection of Dutch and Flemish pictures: but otherwise his reign was notable chiefly for a mistake—the acquisition of the Suermondt quasi-Rembrandt. Sir Charles Eastlake was keeper from 1843 to 1847, and director from 1855 to 1866. The pictures acquired during those two periods numbered 111, of which 385 were bought during the eleven years from 1855 to 1866, while Sir Charles had a free hand and could act on his own responsibility. They laid the foundation of our present wealth in works of the Italian School. Eastlake's example was followed by Sir Frederic Burton. When he was appointed, on the resignation of Sir William Boxall in 1874, the world was more or less surprised, for outside his own circle of acquaintance few people knew how closely he had studied the evolution of painting and what a sound judgment he possessed. He was not long in justifying the minister's selection. His entrance on his duties was immediately followed by the Barker sale, at which, by the expenditure of £10,528, he acquired first-rate examples of Cosimo Tura, Crivelli (two), Piero della Francesca, and Botticelli, together with several other things not quite so good. His next important opportunity was in 1876, when it became his task to make a selection from the four hundred and more “old masters” left to the Gallery by Mr. Wynn Ellis. Here, perhaps, a man with more worldly wisdom would have cast his net a little wider than Burton chose to do. Among the rejected pictures were not a few that would have been most welcome in provincial galleries after the ten years of Trafalgar Square, stipulated for by the testator, had elapsed. In the same year Burton made

what was, perhaps, his most successful *coup*, in the purchase of four famous portraits from the Casa Fenaroli at Brescia, for the small sum of £5,000. This was followed two years later by the acquisition of nine excellent pictures from Mr. Fuller Maitland, including Lo Spagna's “Agony in the Garden,” Botticelli's “Nativity,” and Crome's “Slate Quarries,” at the price of £6,600. In 1880 was acquired Lord Suffolk's Leonardo, the “Madonna among Rocks,” for £9,000; in 1882, the fine series of “Senses,” by Gonzalez Coques, for £910, and the important altar piece by Ercole di Giulio Grandi for £2,070. And then came the Hamilton sale. Here, at an expenditure of about £24,000, Burton acquired thirteen pictures. Putting aside a fine Brouwer, which ought not to have been missed, they included everything in the collection that the Gallery really wanted. During the next few years the chief acquisitions were the Duke of Marlborough's Mantegna, “Samson and Delilah,” the “Assumption” of Matteo di Giovanni, and the Leigh Court pictures, of which the Poussin landscape was the most “important,” and Hogarth's “Shrimp Girl” the most acceptable. In 1885 came Burton's chief opportunity, and it must be confessed, with regret, that he failed to make the most of it. The Duke of Marlborough offered his collection to the Government, and, with proper diplomacy, ten or twelve of the finest things it contained, including at least four superb examples of Rubens, might certainly have been acquired. But, as we have already hinted, worldly wisdom was not Burton's strong suit. He frightened the Treasury, and, in the result, was only enabled to add the “Ansidei Madonna” and the “Charles I” of Van Dyck to the national collection. After that came a day of small things, until, in 1890, three great pictures were bought from Longford Castle at prices only made possible by the £80,000 given for the Raphael. During Burton's last few years of office his chief acquisitions were the fine examples of

Paolo Veronese, from Cobham Hall; the "Milky Way" of Tintoretto, from the same collection; and the good, if not quite first-rate, example of the rare "Delftsche Vermeer." The total number of his purchases was about four hundred and fifty.

On the whole, Sir Frederic Burton must be allowed to have come as near to being an ideal director as any national gallery has a right to expect. He had his preferences, of course, among the schools, but his acquisitions show that he was almost as ready to buy outside his predilection as he was within it. As an expert, he knew more than most of his rivals. He might

be trusted to detect the finest copy, to form a perfectly sound judgment upon the condition of a picture and upon the very difficult question as to the limits of safety in such matters as cleaning, transferring, and restoring. He had the courage, at least in one instance, to confess a mistake and cancel its result. He had also the still rarer courage to resist importunity, and to refuse to be rushed into the purchase, or even the consideration, of pictures which, in spite of their fame, did not seem to reach the lofty standard he had been chiefly instrumental in fixing for the British National Collection. W. A.

NOTES AND QUERIES.

[195] **MR. HACKER'S "PELAGIA AND PHILAMMON."**—I have a reproduction of a painting by Arthur Hacker, entitled "Pelagia and Philammon," the original of which is either in the Walker Art Gallery of Liverpool, or in the Walter Gallery, near Baltimore, U.S.A. I would like to know definitely where the original is located, and what is the legend or story connected with the lives of the two personages portrayed?—CHARLES KINNEY (New Albany, U.S.A.).

* * The picture of "Pelagia and Philammon," by Mr. Hacker, A.R.A., was painted in 1887, and now hangs in the Walker Art Gallery, Liverpool. The picture illustrates one of the closing scenes in Charles Kingsley's "Hypatia." Philammon, the Abbot, had recognised in Amma, a "holy" woman living in the mountains, his sister Pelagia, one time a dancing girl and courtesan of Alexandria. The following extract describes the scene which Mr. Hacker has pictured on his canvas:—"In the open grave lay the body of Philammon, the Abbot; and by his side, wrapped in his cloak, the corpse of a woman of exceeding beauty, such as the Moors had described, whom embracing strongly, as a brother a sister, and joining his lips to hers, he had rendered up his soul to God; not without bestowing on her, as it seemed, the most holy sacrament, for by the graveside stood the paten and the chalice emptied of their divine contents."

[196] **HARDING, MINIATURIST.**—Can you give me any information of an artist, J. Harding by name, who lived at the end of the eighteenth and beginning of the nineteenth centuries—miniature painter? In no biographical dictionary can I find mention of him. I have a family miniature by

him dated 1821. It is well done, but so totally different from the work of Cosway, Bone, and Ross, that I want to know more of him.—D. LOUISE BARRON (East Molesey).

* * The only miniature painter of any importance of this name who was in practice at about the date mentioned was W. J. Harding, who, according to Mr. Graves's dictionary, exhibited nine miniatures at the Royal Academy between 1823 and 1825. There are also mentioned in the same work Frederick Harding, who exhibited miniatures between the years 1825-57; and George Perfect Harding, who exhibited from 1802-40. The latter was the son of the celebrated miniaturist, Sylvester Harding, who died in 1809.

[197] **CARDROSS, ENGRAVER.**—The old etched plate of which I send you a proof was found some eight or ten years ago when a house in Canterbury in this colony was being demolished. It had dropped between the back of the mantelpiece and the chimney, but how it came there was not known. The plate, before it came into my possession, had lain loose in drawer with sundries, and was a good



deal scratched. I do not know the portrait, and have not been able to find out anything about the artist. It is signed "Cardross, invent. and sculp., 1562." Can you give any information about the artist or subject of the plate?—R. COUPLAND HARDING (Wellington, New Zealand).

THE CHRONICLE OF ART.—MAY.

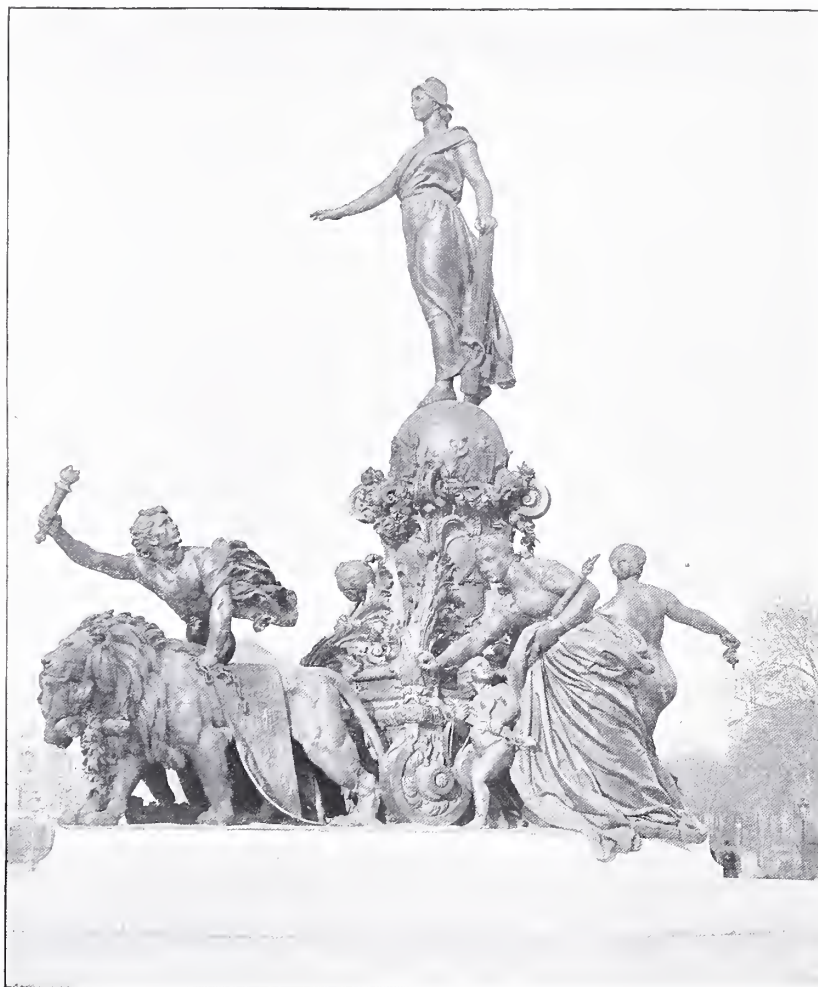
Dalou's
"Triumph of the
Republic."

ONE of the latest additions to the numerous fine groups of sculpture which decorate the streets and open spaces of Paris is the magnificent "Triumph of the Republic," the work of M. JEAN DALOU, which has been erected on the Place de la Nation. The figure of the Republic

The Royal
Society of
Painter-Etchers.

THE Royal Society of Painter-Etchers can always be depended upon to provide an exhibition that is both attractive and interesting. The work which is collected year by year shows instructively the progress that is being made in various forms of engraving, and usually includes a considerable number of things

notable for their invention and craftsmanship. In the last exhibition, which has recently closed, there was much to praise, and though several of the more prominent members of the Society contributed nothing, the average quality of the collection was very well kept up. One of the most important groups of etchings came from M. HELLEU. He showed his accustomed feeling for grace of composition and dainty freshness of design, but he had departed from his usual delicacy of touch and had adopted a marked robustness of method, attempting vigorous contrasts of tone and a very decisive mode of statement. The advantage of the change is, perhaps, open to question. M. Helleu has so long been admired for the particular elegance and subtlety of his method that many people would be sorry to see him turn to other ways of expressing himself. Mr. OLIVER HALL and Mr. C. J. WATSON also contributed work of real excellence. Mr. Hall's "Broughton Moor" is drawn with remarkable freedom; and in his "Richmond, Yorkshire" Mr. Watson gave ample evidence of that growth in his technical mastery which has made his achievements as an etcher so well worth attention during recent years. The "Richmond" showed him at his best; it is rich and elaborate without undue labour, and fully explained without loss of breadth. A new exhibitor, M. CHAHINE, sent some studies of French types of character that were very well observed and quite accomplished in execution; Mr. CHARLES HOLROYD was



THE TRIUMPH OF THE REPUBLIC.

By Jean Dalou. Photographed by Fiorillo, Paris.

stands on a sphere placed in a triumphal car drawn by two lions. Sitting on the lion is a figure representing "Genius" bearing a torch in his uplifted right hand. On the right of the car is a stalwart workman representing "Labour," and on the left a female figure representing "Justice," each leaning upon but at the same time helping on the triumphal progress of the car. Each figure, too, is preceded by a boy attendant carrying emblems of the character represented. At the rear of the car is a nude female figure scattering flowers representing "Fecundity." The work is at once dignified, stately, and richly decorative, worthy alike of the subject and the artist.

represented by a group of his curiously thoughtful and powerfully treated arrangements of deep tones; and Mr. SHERBORN showed a number of those exquisite designs for book-plates which he carries out with a degree of technical delicacy that no other worker in the same field of art seems able to approach. Some landscapes by Mr. E. W. CHARLTON, Mr. LAWRENCE B. PHILLIPS, Mr. F. BURRIDGE, Mr. F. S. WALKER, and Mr. PERCY ROBERTSON, and some portraits by Mr. MENPES, were among the more important things in the gallery, and a few of the architectural subjects were worthy of praise. About a dozen etchings by VAN OSTADE were also included.

Other Exhibitions. MR. HARRY GOODWIN'S drawings of "Italian Cities and Swiss Mountains," lately on view at Messrs. Dowdeswells' gallery, are commendable for their qualities of atmosphere and subtle colour, and for exquisite precision of draughtsmanship. They show a very judicious appreciation on the artist's part of what constitutes a good subject, and of the manner in which the charm of nature can be grasped and interpreted by a painter who is not unduly bound down by the conventions of this or that school of technical practice.

Mr. HUGH THOMSON, in the set of "Character Drawings from the Highways and Byways of Great Britain and Ireland," which he has been exhibiting at the Continental Gallery, seems to have been influenced by an idea of rivalling the delightful studies in colour by RANDOLPH CALDECOTT, and though on this occasion he did not quite reach the level of excellence attained by that inimitable illustrator, he succeeds in proving himself to be a good deal more than a master of black and white. Many of these drawings are, indeed, of very great beauty, excellent in technical performance, and happily treated as harmonies of delicate tints. His application of colour in thin washes over definite and expressive outlines is thoroughly judicious and extremely skilful.

Not only to experts, but, as well, to everyone who is attracted by the results at which clever workers with the needle can arrive, the exhibition of old English tapestry pictures, embroideries, and samplers, which was opened in the galleries of the Fine Art Society in the middle of March, must have been particularly fascinating. It gave an admirable series of illustrations of a craft which is capable of many adaptations, and was not only interesting from an archaeological point of view, but also of real value as a display of artistic taste. Much was included in the collection that is exquisite in design as well as in execution; and as considerably more than three hundred pieces of work, of all dates from the beginning of the sixteenth century to the present time, were arranged in the galleries, ample opportunity was afforded to appreciate the possibilities of this particular branch of art.

The etchings by Mr. D. Y. CAMERON, Mr. W. STRANG, and Herr H. VOGELER, at Mr. R. Gutekunst's gallery, claim attention as examples of the work of men who have established a position among the best of living etchers. Mr. Cameron's "London Set" consists of a dozen small plates of picturesque and familiar corners in London streets. They are in his best vein, rich and strong, and yet full of real refinement and delicate expression. Mr. Strang's works are of many types, portraits, landscapes, realistic scenes from modern life, and imaginative compositions, all treated with his usual ruggedness and grim power. Herr Vogeler touches a lighter note. He is more fanciful, and, perhaps in consequence, less impressive.

Mr. P. H. MILLER'S red chalk drawings at the Graves' Gallery are to be commended for their accuracy of drawing and strength of handling. Most of them were studies of heads and half length figures, but a certain proportion of portraits were shown as well. With these drawings appeared a number of water-colour paintings of flowers, by Mrs. MILLER, in which a strong feeling for nature and an excellent sense of style are blended with very happy effect.

Reviews. **British Contemporary Artists.** By Cosmo Monkhouse. London: W. Heinemann.

THERE is no more subtle and sympathetic a critic than Mr. Cosmo Monkhouse, who, for some seven

years past, has been contributing to "Scribner's Magazine" a series of studies on the principal artists of this country. These studies have been united in the present volume, and the art-lives in brief of Watts, Millais, Leighton, Burne-Jones, Orchardson, Alma-Tadema, and Poynter are here placed before the public. Although the list might have been, and very probably will be, considerably extended so as to shut out no first-rate professor of academic painting in its widest sense, the present collection includes what must be called the aristocracy of the artistic profession in this country. It is not needful to follow Mr. Monkhouse through his appreciations; his work and opinions are already fairly known to the readers of this Magazine—who, moreover, are well acquainted through our pages with the work of the artists named. But we must bear witness to the admirable manner in which this book has been produced, to the simple and elegant taste of the whole, and the irreproachable quality of the printing. The illustrations are extremely numerous and exquisitely reproduced—but herein lurks a drawback. In the desire to reach perfection the reproducer has worked up his blocks to the uttermost point, but being unacquainted with the pictures themselves, and misguided perhaps by photographs, he has missed some of the essential characteristics of the original. Thus, the light-pervaded "Lorenzo and Isabella," by Millais, has been thrown out of key; "Autumn Leaves" has been robbed of much of its poetic mystery; and "The Vale of Rest" has lost all its significance. Nevertheless—and although it is without a much needed index—the volume is a thing of beauty and value, to be acquired by all who care for contemporary art, and treasured by those who appreciate fine pictures and good criticism.

Greek Terra-cotta Statuettes. By C. A. Hutton. With a preface by A. S. Murray, LL.D. London: Seeley and Co. (7s.)

THERE are few more fascinating studies than that of the Greek terra-cotta statuette, commonly, but incorrectly, known by the generic name of Tanagra. By these works we seem to be brought more familiarly into the home-life, into sympathy with the thoughts, the beliefs, the daily habits and domestic customs of the Greek nation and the Greek race. In these works more than in any others, the joys and sorrows of the people seem to be reflected without sham and without affectation. The subject is perhaps too well known to require enlargement here, but we may bear witness to the scholarship and sympathy which Miss Hutton has brought to her work. First explaining the use and meaning of the statuettes and the methods of their manufacture, she deals successively with the archaic examples, with the development of the terra-cotta, and with the genre statuettes of feminine and masculine type, and with those illustrative of myth and legend. Although it is not much more than an elaborate sketch, it is an extremely informing and pleasing book, adequately illustrated.

Greek Terra-cotta Statuettes: Their Origin, Evolution, and Uses. By Marcus B. Huish, LL.B. London: John Murray. 1900. (21s.)

MR. HUISH need hardly have begun his book with "An Apology." He has sought to place before the reader all the information he has collected on the ever-interesting subject of the Greek terra-cotta statuette, and has given us that information in due order, together with his own researches and

conclusions. The arrangement of this book is essentially different to that adopted by Miss Hutton. The lady classes her chapters by type or subject: Mr. Huish, more scientifically, but perhaps with somewhat less picturesqueness, after treating of the evolution and uses of the statuette, deals with it in the main geographically—a system which has distinct advantages of its own. Mr. Huish follows excellent models. He bases his knowledge on the work of M. Léon Henzey of the Louvre Museum, on that of M. E. Pottier, of Professor Furtwängler, and of others,

B. M'KECHNIE have been elected members of the Royal Scottish Society of Painters in Water-colours. Messrs. E. A. WATERLOW, A.R.A., and E. J. GREGORY, R.A., have been elected honorary members.

The oil-sketch by M. BENJAMIN-CONSTANT represents what is intended to compose a novel and a striking feature of the Paris Exhibition. Under the direction, we understand, of the Naval Lieutenant Vedel, four great ships, representing four great naval epochs as well as four great naval types, are being built to be moored on each side of the Seine, flank-



DESIGN OF SHIPS TO FLANK THE ALEXANDER III BRIDGE, PARIS

From an Oil Sketch by Benjamin-Constant.

and has drawn his seventy-five plates and numerous other illustrations from every available source, supplementing them with reproductions of other figures and masks not previously pictured. He has, in short, produced the most important book hitherto available in the language upon a subject which is of the deepest interest to every lover of art, history, archaeology, or sociology; and while aiming at setting forth everything that there is to tell, he has helped the collector by an instructive chapter on forgeries, which should reduce, though it could hardly eliminate, the chance of being victimised by the numerous band of the clever but nefarious artists who devote their talents to imposing upon mankind.

"*An Action Army Alphabet*" (Illustrated by J. HASSALL. London: Sands and Co.; 6s.) is nominally a nursery book. It is, however, full of humour, character, and patriotism, happily inspired in text and picture. Mr. Hassall is destined to take a high place among our humorous draughtsmen.

THE late Mr. Ismay has bequeathed to the **Miscellanea.** Walker Art Gallery, Liverpool, the painting of "Daniel in the Den of Lions" by MR. BRITON RIVIERE, R.A.

Messrs. GEORGE HENRY, JAMES DOUGLAS, and A.

ing the new bridge. They are to be three-deckers, and are to be variously used in connection with the Exhibition. What is most interesting about them, and what concerns us, is their decorative quality, which, while fairly accurate from the point of view of archaeology, possess a character of picturesqueness which should not go unappreciated by artists.

WE regret to have to record the death of **Obituary.** Mr. ROBERT WALKER, who, as secretary of the Royal Glasgow Institute of Fine Arts, was one of the best-known men in the West of Scotland art circles. He was appointed to the position in 1880. He was a frequent contributor to our pages, and his knowledge of contemporary art was wide and comprehensive.

The death has occurred, at the age of seventy-nine, of M. EUGÈNE FROMENT. The veteran artist was an accomplished "all-round" man: his pictures of landscape, and his religious and historical scenes were as good as his illustrations of celebrated novels and his designs for Sèvres porcelain. He was for many years attached to the great manufactory at Sèvres, and in addition to the decoration of vases turned his attention to the designing of friezes and panels. He was a pupil of Amaury Duval, and was created a Knight of the Legion of Honour in 1863.



AFTER SUNSET.

From the Painting by H. W. B. Davis, R.A.

ROYAL ACADEMY.—I.

IN that never-ceasing conflict of opinion which rages round the Royal Academy and all its works there is one piece of argument certain to recur annually when the spring exhibition at Burlington House opens its doors to the public. One side in this argument contends that the exhibition as a display of modern work is incomplete and inadequate because the space available for it is insufficient; the other affirms, not less positively, that a great deal too many things are put on view in the galleries, and that with more drastic selection a much better impression of artistic accomplishment would be possible. Curiously enough, there is undeniable logic in both these contentions. Each one expresses a perfectly sound conviction on a point of practical aesthetics, which is susceptible of thorough proof. The whole thing turns on what are conceived to be the functions of the Academy and upon the view that is taken of its mission in the art world. In some respects the position of this institution is an anomalous one; it has been assigned by public and professional opinion a degree of importance that can hardly be said to have belonged to it originally; and it has acquired, as the outcome of circumstances, an influence that is, perhaps, a little inexplicable. Consequently, there is in the minds of many people a kind of vague uncertainty about the part it

plays in modern art life, an uncertainty that is accountable for many vehemently asserted beliefs of the most opposite description, and for prolonged discussions carried on blindly enough, though with absolute sincerity.

Everyone who starts with the idea that there exists at Burlington House a national institution for the encouragement of living artists, an official art exchange run for the benefit of all sorts and conditions of workers, is fully justified in complaining that the Academy is attempting to do its duty on too small a scale. It has by no means space enough to deal justly with the vast mass of people who follow the artistic profession, and it can find accommodation for scarcely a tithe of the productions (such as they are) that bear witness year by year to their unflagging, and usually mistaken, industry. Presumably, no one sends up work for exhibition without an honest belief that all of it is worthy to be seen in public; and, even after allowance is made for errors of judgment, it is quite possible that half the things which pass before the Academy Council in the spring deserve places in a show that should summarise the accomplishment of the whole art community. But so limited is the gallery space that only a poor two thousand works out of fifteen thousand or more can hope to survive the process of selection, and this

trifling collection cannot, of course, be either complete or representative. That the size of Burlington House should be at least doubled is an obvious necessity, according to one party.

But other people will not by any means admit that the Academy is a national institution, and they deny that it has any mission to foster art movements or to encourage new types of artistic enterprise. It is, they argue, a private society which, as it happens to have more room than its members can fill with their own productions, is willing to accept for exhibition a limited number of contributions from outside artists. These contributions must be such as the Council can approve, and must not depart too much from the particular manner which the majority of the Academicians—who in theory are the best and the only expert judges of the matter—consider to be correct. The willingness of the society to take in outside work has, however, brought about a difficulty, for it has led to overcrowding the galleries with things that are not of very high order of merit, so that the exhibitions are not so impressive as they would be if more strictly limited to a careful selection of works of the utmost ability. If there were less wall space a truer spirit of eclecticism could be shown, and the artists to whom the Academy is disposed to extend its hospitality could be more carefully sifted. What would result might, perhaps, be less popular than the present type of exhibition, but it would be more dignified and more instructive.

From the standpoint of both parties to the argument the policy now followed at Burlington House is awkward because it is of the nature of a compromise. The Academy wishes to please both the public and themselves, to have a large exhibition and yet to keep it in what seems to them to be the right atmosphere. Consequently, after selecting all the best available works, they have to fill the rest of their ample space with passable things that do not too evidently clash with the established idea of artistic proprieties. A certain amount of monotony is, under these conditions, inevitable in the exhibitions, and when masterpieces happen to be scarce this monotony is apt to be a little too apparent. If there were more galleries the whole policy of the place would have to be changed, or the dullness of mere repetition would become a permanent feature. Only the widest catholicity and the fullest recognition of every phase of practice could make a larger exhibition enduring, for only in this way could the popular interest in a huge display of contemporary art work be kept reasonably alive.

At present, however, the Academy must be accepted for what it is—that is to say, for an Academy—and certainly it has more the aspect

and habits of a private society than of a national institution with no preferences and no convictions. It has good reasons for giving house-room to outsiders, reasons that are intelligible enough to everyone who has studied its history. Moreover, it turns to account, with great cleverness, the desire of nearly all artists to contribute to its exhibitions, and most discreetly selects from the enormous amount of work annually submitted to it just what it wants to increase the strength of the appeal that it makes to public notice. That it should hesitate to endorse æsthetic theories that have not gained any popular support, and are not in special favour with the artists who direct its workings, cannot be considered surprising. To risk losing the following that has been gathered to it by consistent adherence to a well-tested policy would be suicidal, and to risk this by a course of action really distasteful to the society's sense of propriety would be contrary to all the traditions of human nature. Such a quixotic pursuit of an ideal, such reckless disinterestedness, could not be expected of the Academy, for it is, beyond question, a very human institution.

The outsiders who find themselves in agreement with its views cannot, at all events, complain that they do not get a fair chance at Burlington House. Indeed, they share the honours of the exhibitions with the members themselves, and have quite a reasonable number of advantages. Their works are not excluded from the better positions in the galleries, nor do they suffer from jealousy or lack of generosity on the part of the Selecting Council or Hanging Committee. In point of fact, it often happens that outside efforts provide the chief centres of interest, and in some years, when by an accidental combination of circumstances the Academicians and Associates have failed to make any strong appeal to popular taste, the success of the show has been ensured by the readiness of the men who are not of the elect to hasten to the rescue.

This spring, however, the balance is on the side of the Academy. Good as much of the outside work is, the greatest achievements come from within. In the exhibition now open privilege justifies itself quite completely, and holds its own with unquestionable ease against all competition. Not often has the popular idea of the Academy as an institution within which have been gathered the most distinguished of our living artists seemed to be so well founded and defensible, for not often have the best men on its roll of members made with one accord such a definite assertion of their powers. This energetic display of ability coincides, as it happens, with a certain relaxation of effort on the part

of the rank and file of the profession, with a diminution of that ambition to break new ground which has been in previous seasons one of the most interesting characteristics of the younger workers, so that it is doubly valuable because it strengthens the authority of our chief art society and keeps up well the average of accomplishment throughout our native school. If the coincidence had been less fortunate we might well

Swan, and Mr. Drury? With such men prominently in evidence, and many others not less able giving invaluable assistance, the exhibition could not fail to be memorable as an avowal of modern beliefs. It does not matter if people do not find quite the usual level of interest in the mass of the collection that is brought together: in its special features there is so much for them to admire that they can well forgive any failure



THE LITTLE FISHING BOATS.

From the Water-Colour Drawing by C. Napier Hemy, A.R.A.

have had to deplore a very perceptible decrease in the activity and enterprise of the whole art community.

But as things are, there is little to complain of. No one can plead that the Academy is a dull show or that it has not provided plenty of material for enthusiastic conversation. Are there not pictures of amazing excellence by Mr. Orchardson and Mr. Sargent? Has not Mr. Abbey produced one of the most notable historical compositions that the present generation has seen? Are not Mr. Frank Dicksee, Mr. Boughton, Mr. Waterhouse, Mr. Clausen, and Mr. La Thangue quite at their best? And is there any sign of falling off in the contributions of Mr. David Murray, Mr. Alfred Parsons, Mr. Waterlow, and Mr. East? Is there not, also, sculpture of admirable merit from Mr. Brock, Mr. Onslow Ford, Mr. Frampton, Mr. Goscombe John, Mr.

to bring the material used for filling space up to the highest standard of other years.

It is not too much to say that the works of Mr. Orchardson and Mr. Sargent justify by themselves a pilgrimage to Burlington House. Mr. Orchardson, in his group of four generations of the Royal Family, has had a great subject to treat, one that would have brought the widest popularity even to an artist of far less power, but he has so risen to the occasion that he has made his work technically quite as important as it is in motive. He scores a double success, for he delights every visitor to the gallery by the matter of his painting, while its manner satisfies even the most fastidious critic of pictorial accomplishment. Not often has he shown such subtle sense of character or such happy unconventionality in his management of material that seems to call for a certain formality of arrangement;

and yet for many years he has ranked as one of our chief masters of characterisation and individual expression. Now he may almost be said to have established a new standard against which to measure his own work. Mr. Sargent, too, has left behind all the records that he has already made. Brilliant he has always been, an extraordinary executant to whom no technical difficulties have

Mr. Abbey's "Trial of Queen Katharine," it is worthy to be associated with the pictures of Mr. Sargent and Mr. Orchardson, and to say so this year is to give it the highest praise. Only a splendid piece of technical performance could survive in such company, and only an artist equipped to the very tips of his fingers with the best devices of his profession could escape



THE COLNE.

From the Painting by David Murray, A.R.A.

seemed insurmountable and by whom some of the most remarkable exercises in pure painting that any school can show have been carried out with consummate ease. But the two portraits of the Lord Chief Justice that he has sent to the Academy are in handling and in realisation of personal attributes almost the finest things he has done as yet, amazing in their vitality and their assertion of the nature of the sitter. More astonishing still is his large group of the three daughters of Mrs. Percy Wyndham, a composition that unites many of the best qualities of his art. Its elegance and vivacity have no taint of theatrical artifice, and its decorative dignity is independent of any mechanical use of convention; while as an exercise in subtleties of colour arrangement and in modulations of tone it is completely masterly. The painter's craft has never stood him in better stead, nor has his taste ever seemed more sound and judicious. As for

effacement by men of such brilliant skill. Yet Mr. Abbey holds his own more than satisfactorily by sheer weight of what we must now recognise as genius. New-comer though he is in the ranks of oil-painters, he shows no hesitation and no inexperience, and he has brought to bear upon his picture the same ingenuity and sense of dramatic propriety that put him years ago ahead of all other masters of illustrative design. His sudden decision of last year to withhold the picture from exhibition in order that he might work upon it afresh is thus triumphantly justified.

To this trio of artists, then, must be given the first place in the record of the season, a place to which others approach but do not quite reach. There is an exhilaration in such work that stimulates the art lover as he commences his Academy rounds, and fortifies him for the task of picking out the best from the mass of superfluities.



THE DRINKING PLACE.

From the Painting by Stanhope A. Forbes, A.R.A.

MEDALS AWARDED TO ARTISTS.

AS ILLUSTRATED BY SIR LAURENCE ALMA-TADEMA'S COLLECTION.

By W. ROBERTS.

THE antiquity of the commemorative medal is curiously great, and, in one form or another, it presents us with a more or less unbroken

extremely popular. The earliest of these Italian medallions, or medals, do not appear to date from a period anterior to 1440, and Sir J. C.



AMSTERDAM, 1862.

Designed by L. Roger, Engraved by M. C. de Vries.

record of epochs and individuals for many centuries past. Scaliger derives the word medal from Arabic *methalin*—i.e. a sort of coin with a human head upon it, but this etymology is open to question. The institution of the medal or medallion dates back to a period when Rome was

Robinson tells us, in a brief notice in the catalogue of the Soulages collection, that "painters, architects, sculptors, goldsmiths—all classes of artists, indeed—devoted themselves to these works, whilst princes and men of learning, statesmen, churchmen, and soldiers showed an



PARIS SALON, 1864.

By A. Vautier-Galle.

in the zenith of her power, and they were struck by the different emperors for their friends, or for foreign princes and ambassadors. They were necessarily very limited in number, and differed from ordinary coins in being larger and in having no current value. These early medals are of great rarity, as indeed are those of the Renaissance period, when medals again became

universal solicitude for the transmission of their lineaments and the record of their actions or honours to posterity in monumental bronze." Some exceptionally interesting specimens of these medieval medals may be examined at the British and at the Victoria and Albert Museum, where there is also a magnificent series of reproductions in metal from rarities in other European museums.



PARIS UNIVERSAL EXHIBITION, 1867.

By H. Ponsarme.



GOLD MEDAL PARIS UNIVERSAL EXHIBITION, 1878.

By J. C. Chaplain.



PARIS UNIVERSAL EXHIBITION, 1889.

By Louis Botté.

It will be seen, therefore, that the modern history of the medal is close on five and a half centuries old. The commemorative medal appears to have found its way into England at a very early date. The British Museum has one which was wrought in 1450 in honour of John Kendal, the Prior of the Hospital of St. John of Jerusalem, in London, and who was engaged in the year named in raising recruits for the defence of Rhodes against the Turks: but the medal was Italian, and not English. Another extremely early medal of the highest interest was struck in 1515 to

apparently the only existing records of these two institutions. The threatened banishment of the Jews from Bohemia, in 1745, called forth a medal in which Maria Theresa is represented seated on the throne, with a warrior interceding for a Jewish high priest: five years later Wassier struck a medal to commemorate the flourishing state of England, and in the same year (1750) Koch engraved one for the Free British Fishery Society. In 1754 the Royal Society of London gave an "award of merit" in gold and silver, by Pingo, with the legend "Arts and Commerce



PHILADELPHIA INTERNATIONAL EXHIBITION, 1876

By H. Mitchell.

commemorate Henry VIII's supremacy of the Church; although the supremacy had been acknowledged by the clergy in 1531, and by Parliament three years later. The earliest coronation medal celebrates the accession of Edward VI, in 1547. Military and naval medals date from 1746, when the Duke of Cumberland defeated Prince Charles Edward at Culloden. The scheme of the commemorative medal was further extended in 1781, when the East India Company issued a medal for services performed by the Company's troops in the first Marhatta war, and the second Mysore war with Hyder Allee, 1778-81.

In the process of time the medal was still further utilised as a means of celebrating both the triumphs of peace and events of a more or less domestic character. In 1736, for instance, we find the name at least of Jernegan's Lottery in this way handed down to posterity, in silver as well as in copper; two years later the Beggar's Benison Club attained to the dignity of a silver medal; and in each case the medals are

Promoted;" and the movement extended yet further in 1781, when a Handel Centenary Festival medal was issued.

As regards the presentation of medals to artists, the custom has never flourished to any considerable extent in England; but as a means of encouraging students they have frequently been employed, and so far their usage has been justifiable. In France, and, indeed, in all other Continental centres where art is a conspicuous feature, they have for long been regarded as a great institution. They have in this country been so universally employed at great exhibitions to celebrate the advantages of Messrs. Soandso's superior mangold wurzel, of someone else's cocoa, and of the other person's dog biscuits; and these awards have been so constantly thrust in our faces in advertisements that presentation medals have become distinctly vulgarised. Our aggressive virtue as a nation and our sense of the fitness of things affect to draw the line at the immediate association of the crops of the

fields and the necessary things of life with the higher aims of art.

Nearly all the leading Continental salons and academies make a special feature of the medal; and the English artist, when he submits his

of religious verse). Sir Lawrence has been a recipient of medals for nearly forty years, the earliest having been obtained at Amsterdam in 1862, when he was a young man of twenty-six. The picture which achieved this distinction



ACADEMY OF ST. LUKE, ROME, 1893.

pictures to national or international exhibitions, is not less willing to accept the "honorific" distinction than his Continental confrère. No English artist can show such a long and interesting series of medals as Sir Lawrence Alma-Tadema, who

for the artist was "Venantius Fortunatus at Fredegonda's," now in the museum at Dordrecht. Two years later, at the Paris Salon of 1864, he secured a small medal for "How They Enjoyed Themselves Three Thousand Years



INTERNATIONAL EXHIBITION, CHICAGO, 1893.

By August St. Gaudens.

By C. E. Barber.

has courteously consented to his collection being reproduced in the columns of THE MAGAZINE OF ART. It will be seen at a glance that these medals are to be taken as representative of art more in spirit than in form (as John Wesley said

Ago," and since then he has been a frequent exhibitor of pictures in Paris. At the Great Exhibition of 1867 he had thirteen pictures, including the two above mentioned, "The Education of the Children of Clovis," "An Entrance

to a Roman Theatre." "An Armourer's Shop," "Agrippina visiting the Ashes of Germanicus," and "Egyptian Games." To the next Great Exhibition, 1878, he sent nine pictures, amongst which were "The Picture Gallery," "The Sculpture Gallery," "A Hearty Welcome," and "The Death of the First-born;" whilst at the Exhibition of 1889 his exhibits were

medals were awarded for "Readings from Homer" and "The Reduction of Vintage" respectively. Two of the medals are from Berlin, one large and the other small, both in gold, and neither dated, but with the effigies of the Emperor William I. They are distinctly pretty medals; the smaller was awarded in 1872, for "Death of the First-born;" and



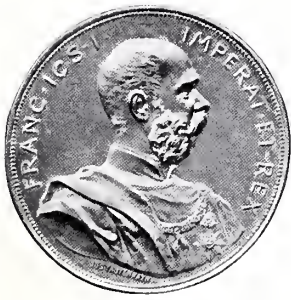
GREAT GOLD MEDAL, BRUSSELS, 1898.

Designed by P. Wolfers. Engraved by Vincotte.

confined to two in number, "The Women of Amphissa" and "Expectations." He received on the three occasions medals, all of which are here reproduced, and the finest of which is probably that of 1878, where the head of Liberty is almost as fine as anything to be found on the coins of ancient Greece. The 1889 medal was the Grand Prix (*hors concours*).

Two of Sir Lawrence Alma-Tadema's medals are American. What the first lacks in artistic feeling it makes up in quantity or emphasis of detail. The figure of Columbus in the Chicago medal of 1893 is not happily conceived, and hardly recalls one of the more or less imaginary portraits of Columbus; the Philadelphia medal of 1876, indeed, seems wanting in every one of the essential qualities which are essential to a good specimen of the medallist's art. These two

the larger in 1874 for "The Sculpture Gallery." The Vienna gold medal of 1894 is vigorous in design, which is more than can be said of the Evangelist in the medal of the Academy of St. Luke, Rome, 1893. The great gold medal, or plaque, of the Brussels Exposition Internationale of 1898, awarded to "The Shrine of Venus," otherwise known as "The Frigidarium," strongly reminds one of certain tombstones in old country churchyards. It is, nevertheless, impressive and artistic in design. Only two of the medals are English, if such the classic medal of the Royal Scottish Academy can be called. It is really a medal of honorary membership, and was given on the occasion of Sir Lawrence Alma-Tadema's election to that honour in 1877. The Melbourne medal commemorates the Exhibition of 1880.



GOLD MEDAL, VIENNA, 1894.

By Joseph Tautenhayn.

MELBOURNE INTERNATIONAL EXHIBITION, 1880.

By H. Stokes.



LARGE GOLD MEDAL, BERLIN.

By C. Pfeuffer.



SMALL GOLD MEDAL, BERLIN.

Portrait by Kuiricht.



ROYAL SCOTTISH ACADEMY

Designed by Sir Noel Paton, R.S.A. Executed by Benjamin Wyon.



EDINBURGH CASTLE.

MR. FRANK LAING'S ETCHINGS OF EDINBURGH.

BY DAVID S. MELDRUM.

MR. LAING is an etcher whose work as yet is not known widely beyond the circle of his own craft. The public, at any rate on this side of the Channel, has had small opportunity of becoming acquainted with it. A Scot by birth, Mr. Laing as an artist is French; not merely in his training, undergone at Julian's and Colarossi's and at l'Académie Delaclose, but by choice of residence, and by a large sense of that affinity with France which is a tradition of their country that Scots art students delight to carry on. He is the author of some one hundred and twenty etchings and dry-points, the subjects of which are drawn from Paris, Antwerp, St. Andrews, and Venice, as well as of a series of the town of Dundee. Some of these plates have been shown at the New Salon and elsewhere in Paris, and the Paris set is to be found in a special volume set aside for Mr. Laing's

work in the Print Room at the French National Library; but I do not recollect having seen any of them in any important exhibition in England excepting the International, 1898, and, perhaps, the Painter-Etchers', of which Mr. Laing is an Associate. In this article I wish to draw attention to another series which he has recently finished, wherein his very pure method applied with added gravity and character to the interpretation of the city of Edinburgh has had unusually interesting results.

There appears to be a special difficulty (though possibly this is to make too much of a personal experience) in contemplating Edinburgh dispossessed of her associations. Which associations precisely they are that colour the view depends on the taste and temper of the observer and the moment. There are those who visit Holyrood with a single mind for Rizzio bloodstains, and



ST. GEORGE'S CHURCH, EDINBURGH.



GENERAL VIEW OF EDINBURGH, FROM ARTHUR'S SEAT.
From the Etching by Frank Loring.



ENTRANCE TO MILNE'S COURT (1690) AND OLD SHOPS, LAWNMARKET.

most, I fancy, without being so *naïve*, feel the spell of Queen Mary from the moment of crossing the Palace courtyard. You can hardly walk down High Street without a mental glance at John Knox—and there is his house still at the Nether Bow to remind the forgetful. But the associate heroes are not always so repntable—they may be Major Weir and Deacon Brodie, for example; nor are they always so dominant. One is allowed a wide choice, in period and in incident. The Lawnmarket is agog with Maxwells and Johnstones joined in a *tuilzie*, or the Town Guard, with cocked hats and long Lochaber axes, are doddering to beat of drum in the gloaming between the Luckenbooths and the Canongate. Or if one's imagination takes a more burgherly turn, he can people the Princes Street pleasure gardens out of *Kay's Portraits*, and the streets and alleys with ordinary gentlemen with powdered heads and “jolly port-wine faces underneath.” The choice is wide, and (within the bounds of decency—here, however, a considerable limitation) nothing need be excluded save just an Edinburgh peopled by the men and women whom you meet in Princes Street today. For, alas! the Southron has not been headed back, and there is, indeed, “an end to an auld sang;” the old Edinburgh of these visions is gone, and the modern is “Anglified,” and has lost the true Scots flavomr, or almost all of it; which is why it is avoided, not only by the plain spectator, if my contention is right, but by the artist as well. It is noticeable how

rarely—happily, because with how invariably lamentable results—modern Edinburgh is introduced into fiction. Less fortunately, the pictorial artist seems to have forgotten that the city itself remains in her lines and masses as worthy of expression as she was in those early times which rise up to obstruct our view of her today. Well, it is a peculiarly interesting quality of these etchings of Mr. Laing that they are a frankly honest expression of the modern city dispossessed of these contingent associations of tradition and letters and antiquity.

At the same time, as the plates reproduced for this article show, Mr. Laing has not been at pains to avoid the obvious and customary features of Edinburgh, nor does he affect any superiority to the suggestions which these make to ordinary imaginations. Look, for example, at the Castle, here, viewed from the first landing of the Scott Monument—bold, massive, with a kind of eager sweep and movement in its contours. The artist has realised all the strenuous life for which the Castle stands; as Meryon said that in dealing with the Tour St. Jacques he saw the defenders pouring down molten lead on the heads of those below. Here, again, is one of the old shops in the Lawnmarket, and the entrance to Milne's Court, dating from the end of the seventeenth century and named after its builder, who was one of the most famous of the King's Master Masons, as you



DUDDINGSTON.

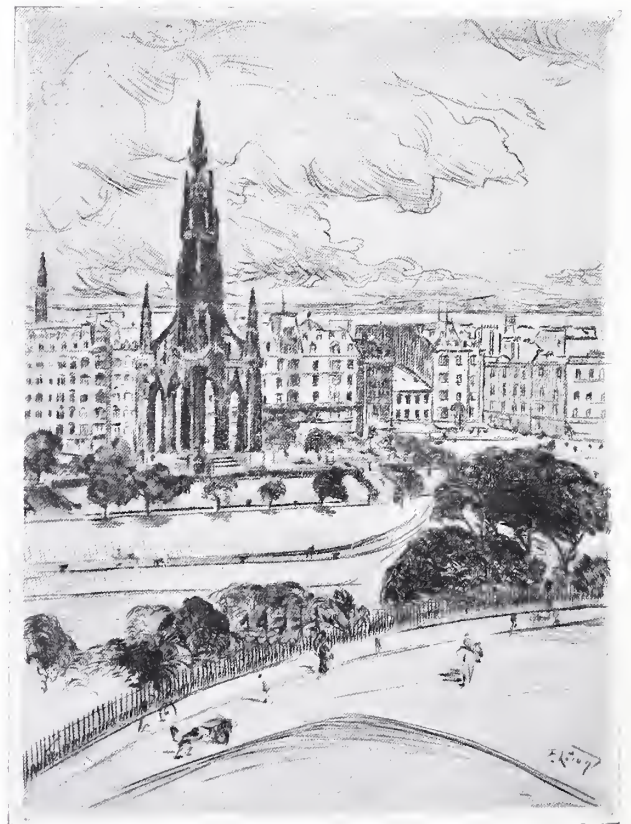


THE BANK OF SCOTLAND.

can read still on his gravestone in Greyfriars, a characteristic bit of old Edinburgh. St. Giles' and the Parliament House are remembered in a plate not reproduced, and so is Arthur's Seat, with Duddingston in its shadow, and an indication of the country around it, which to Thomson of Duddingston recalled the robust art of Salvator Rosa. The Mound appears in several plates. One can imagine the ghost of Playfair hovering round the National Gallery, watchful that there shall be "nae windies." The story is that on his deathbed the architect, jealous to the last for the design of his masterpiece that was rising on the site of the Nor' Loch, adjured his visitor, "My Lord, nae windies!" We look across the Princes Street garden, where Sir Walter walked with "good Samaritan James Skene" on the morning of his shattered fortunes, and see the monument which his countrymen raised to the man as much as to the romancer. Beyond its rather tourist background peep the "lands beyond the Forth." Two plates of George Street represent the new town. St. George's, hard, severe, unadorned, in form and presence is not an unadmirable symbol (if you will) of the people and purpose it subserves. At the east end the lily stem and column rise with stately elegance; the correct commercial lines of the street buildings are allied in the mind (again, if you will it so) with an air of culture of a

bygone society. Finally, all these several details culminate in a general view of the city from Arthur's Seat, with the rest-and-be-thankful hill at our feet, and all the salient monuments against the sky-line—the crumbling past and the encroaching hour.

So it may be that, after all, those who must view Edinburgh in one or other sentimental light will not be disappointed in Mr. Laing's renderings of it. Possibly their several choice associations will be suggested to them in these plates. But, if so, it is quite unconsciously to the artist himself. He has not sought for them, or emphasised them. They are expressed in his plates only because of the accident of their occurrence in his subject. That he has taken as he found it, with its severe lines and rugged, grand masses, and no less with the secondary qualities and possibilities which it may possess; and he has expressed it and them in terms proper to his *métier*. It is easy to perceive the limitations he puts on these terms, and the masters in etching who have influenced him most strongly. There is another method than his, practised with striking results by some of his fellow-countrymen, which with its ingenious reproductions of textures, masses, and grains is a kind of translation into the language of etching of pictorial representations in other mediums. At



THE SCOTT MONUMENT.



FROM THE STEPS OF THE MOUND, EDINBURGH.

From the Etching by Frank Laing.



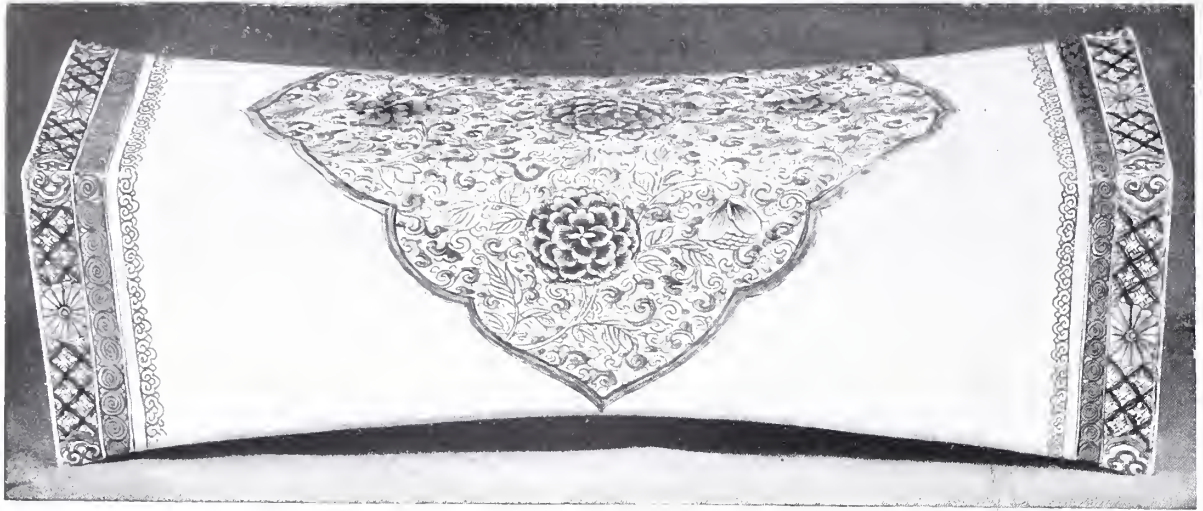
LOOKING DOWN THE MOUND WEST SIDE.

first sight, at least, this would seem to be the more appropriate, as it is the more usual method, for the etcher of Edinburgh, especially of Edinburgh regarded as the picturesque, odorous, old-fashioned, inconvenient town, the traditions of which Robert Chambers, for example, has gathered up. Mr. Laing's etchings are not translations of his own or of other people's pictures. His is a method in which he thinks and feels directly, and he handles it with a great deal of distinction. His work discovers a very intelligent observation. It has range, finesse, and an admirable selectiveness; sometimes not a little humour. I may note as

well its touch of controversy, a faint reflection of the *pruritus disputandi*, which, someone has said, is the peculiar affection of the men of sense bred in Edinburgh. Above all, Mr. Laing has the art of the free and characterful line. He takes his flying visions on the wing, and the visions themselves are honest and clear-eyed. And thus, while he expresses them in the strictest terms of the needle and the dry-point, the result is the city that we know, the actual and visible Edinburgh of to-day, regarded purely from an æsthetic standpoint, yet, as I have endeavoured to show, copious of subtly suggested association.



GEORGE STREET EAST



A PILLOW. FINE FIVE-COLOURED DECORATION, WITH DIAPERED BANDS. PERIOD OF K'ANG-HSI.

THE WALTERS COLLECTION OF ORIENTAL PORCELAIN.*

BY COSMO MONKHOUSE.

THE Walters collection of Oriental Porcelain was commenced by the father of its present owner some forty years ago. At the present moment there are no collectors of this beautiful ware so keen as the Americans, but at the time the Walters collection was started it was not so. Mr. Walters was the first of them. He spared neither trouble nor expense in gathering together the pieces which are included in this magnificent catalogue. The collection is one of the largest and finest in the world. It may not be so complete historically as that which the late Sir Augustus Wollaston Franks gave to the British Museum; it may not contain so many fine specimens of particular classes (*famille verte*, for instance) as that of Mr. Salting, now kindly lent by its owner to the Museum at South Kensington; but the Walters collection—though, like all collections out of China, consisting mainly of specimens of the K'ang-hsi period (1662–1723)—has some Ming pieces and even a few earlier still, and is, I should think, quite unrivalled in the number and beauty of its specimens of the two coloured glazes. *Sang de bœuf* and “peach-bloom” or “peach-blow.” The late Mr. Walters was one of the first to appreciate the latter colour, and he showed the courage of his opinions when he gave 15,000 dollars for a small vase (eight inches high)

* “Oriental Ceramic Art.” Illustrated with one hundred and sixteen plates in colours and four hundred and thirty-seven black and white cuts reproducing specimens in the collection of W. T. Walters, with a complete history of Oriental Porcelain, including processes, marks, etc., by Dr. S. W. Bushell, Physician to H.B.M. Legation, Peking, and an introduction and notes by William M. Laffan. New York: D. Appleton and Company.

of it. Neither in Europe nor in China was this colour much known or regarded till the Americans went mad over it. The very piece for which Mr. Walters paid so large a sum, and which, with most others of the same colour, is said to have come from the collections of the hereditary Princes of Yi, was offered in China to Mr. Hoppisley for less than 200 dollars—a fact I gather not from Dr. Bushell's history, which accompanies the catalogue of the Walters collection, but from Mr. A. E. Hoppisley's excellent sketch of the “History of Ceramic Art in China” which is prefixed to the catalogue (1888) of his own collection, now lent by him to the Smithsonian Institute at Washington. Mr. Hoppisley is an American like Mr. Walters, and a sinologue like Dr. Bushell, and though his collection is comparatively a small one, it is exceedingly choice, while his history, if not so long or complete as that of Dr. Bushell, has no other rival as an authority on the subject of which it treats.

It may certainly be said of Dr. Bushell's history that it does not so much illustrate the Walters collection as use this collection to illustrate itself, and that the book which forms the subject of this article is the fullest and best guide to Chinese porcelain in existence. During the last few years our knowledge of Oriental porcelain has been greatly increased. On its earlier history, and especially as regards celadon ware and its wide distribution in Chinese junks from Borneo to Zanzibar, much light has been cast by Mr. Hirth,† and a good deal of previously unpublished information is contained in “La

† “Ancient Porcelain: a Study of Chinese Mediæval History and Trade,” by E. Hirth, Ph.D. Leipsic and Munich: George Hirth, 1888.

Poreelaine Chinoise," by M. Grandidier,* whose own exquisite collection is now in the Louvre. But the most patient and fruitful worker in this field has been Dr. Bushell, a gentleman who for a quarter of a century has resided at Peking, discharging the important duties of Physician to



SNUFF BOTTLE DECORATED IN COLOURS.

the British Embassy in that capital. There is no lack of literary material for a history of Chinese porcelain. The official reports of the various provinces in China present in themselves an immense field of research, and there are several Chinese books on the subject, the most important of which is the well-known history of King-te-chin (or Ching-tê-chên, as Dr. Bushell prefers to spell it), which was translated by M. Stanislaus Julien and published in Paris in 1856. Unfortunately, M. Julien had not before him specimens of the wares described in the original, and fell into some serious errors which much affect the value of his translation. It is to be hoped that a revised edition of the translation, or a new one, will be some day published; but this is of comparatively little importance now that his mistakes have been pointed out by Messrs. Hirth, Grandidier, Hippisley, and Bushell. Of other authorities, the most important are the "Tao Shuo," a description of Chinese Pottery, in six books, published in the year 1774 by Chu Yen, which quotes many of the older writers and describes all the varieties of the potters' skill which became celebrated before the close of the Ming Dynasty in 1643. For earlier wares a most interesting authority was discovered by Dr. Bushell in a MS. catalogue made by a Chinese connoisseur of the sixteenth century, who drew in colour and transcribed eighty-two examples of the different kinds of porcelain which were appreciated three hundred years ago. Unfortunately, the original of this most interesting MS. was burnt in one of

* Paris: Firmin-Didot, 1894.

Whiteley's fires, but Dr. Bushell has a facsimile of it, illustrations and all, so that the information it contained is safe. It formed the subject of an interesting paper contributed by Dr. Bushell to the "Journal of the Peking Oriental Society" in 1886, and he has made still greater use of it in this catalogue of the Walters collection.

No doubt some more light may yet be thrown on the details of the history of Chinese porcelain by further researches and by careful comparisons of specimens, but we are no longer so much in the dark as we were a few years ago, and this great work of Dr. Bushell is so full of information respecting every kind of artistic ceramic ware made in China from prehistoric times to the present day, and gives so many excellent plates, coloured and uncoloured, that a student must have an appetite indeed "who asks for more" just at present.

Of the large coloured plates, there are no fewer than one hundred and sixteen, all of them executed with such skill by Mr. Louis Prang, of Boston, after drawings made by Messrs. James and J. C. Callowhill, that they will bear comparison with the best chromo-lithographs produced in England and on the Continent. They commence (in point of date) with some of the earliest specimens known, belonging to the Sung and Ynan Dynasties. With regard to the date when porcelain was first made scholars have not yet come to a complete agreement, but it is generally allowed that there is no documentary evidence of the manufacture of ware having the peculiar properties of what Europeans mean by porcelain, viz. perfect vitrefaction and translucency, till the



WINE CUP, ONE OF A PAIR, WITH PROCESSIONS OF TAOIST IMMORTALS PAINTED IN DELICATE ENAMEL COLOURS.

T'ang Dynasty (618-906), when we have records of a ware snow-white in colour, with a clear ring, thin but strong, and graceful in shape, produced in the city of Ta-i, in the province of K'iningchou, in (the present) Szechuen province. Mr. Hippisley, however, still thinks that there is a strong

argument in favour of a much earlier date, as during the Han Dynasty (202 B.C.-220 A.D.) the word tzu, the Chinese designation of porcelain (as distinct from yao, pottery) came into use. But these are questions which have interest for the antiquarian rather than the collector, as the earliest specimens of porcelain in existence date from the Sung Dynasty (960-1259).

In the Walters collection are two or three specimens assigned on Dr. Bushell's authority to this and the Yuan Dynasties, which are figured in colours in the "catalogue" as Plate XII., which contains two pieces of light greenish-blue, crackled and tinged with lavender; and Plate XCIV., which shows a flambé flower-pot of the description called Chün-yao, made in the district of Chünchou. This is a very early specimen of the "yao pien," or "transmutation" vases (called *flambé* by the French), the colour of which is variegated during the process of baking through changes in the temperature of the kiln. These pieces were first produced by accident, vases intended to be wholly red coming out streaked with green and other colours according to the different degrees of oxidation of the copper in the glaze. They were at first regarded as failures and little prized, but afterwards these strange and beautiful effects were sought after, and at last, but not till the period of K'ang-hsi (1662-1722), the means of producing them at will was discovered. Under the Sung Dynasty porcelain was produced at many places and covered with various colours, blue and red and green, and, rarest of all, black, but of all the colours the most common was that sea-green known by the name of celadon. This was made at several places and in great quantities, being a great article of commerce and exported in Chinese junks all over the Malayan archipelago and down the coast of Africa to Zanzibar. It is very difficult to find a real piece of the Sung Dynasty except of this colour. The earliest piece of porcelain in England is supposed to be of this kind, a cup at New College, Oxford, said to have belonged to Archbishop Warham. This early celadon was very heavy and made in large

pieces, often of a somewhat muddy colour, and is not greatly prized by English collectors at present. It was decorated beneath the glaze with designs engraved or modelled in the paste, and the old pieces are recognised by the red or rusty colour of the paste when exposed on the foot or on projections not covered with the glaze. In later imitations this peculiar quality of the old paste is imitated by imposed colour, but the imposition is easily detected. There was considerable variety of colour therefore, and of decoration also of the engraved and modelled kind, during the Sung Dynasty, but there was little or no decoration with the brush. There is, indeed, some mention of flower-painting under the glaze during the Yuan Dynasty (1260-1349), but no specimens of it are to hand, and practically for the modern collector decoration by painting in colour, including the great and famous class of blue and white, does not commence till the great and long Ming Dynasty (1368-1649).

The popular errors with regard to Oriental porcelain are many, but those about the products of the Ming Dynasty excel them all in variety. Much has been done of late years to dissipate them, but there are probably many collectors still who pride themselves on possessing a large number of "Ming" pieces, blue and white and coloured, who have not got a single specimen manufactured during that period. What is more, if they had such a piece, they would probably "sift it out" at the earliest opportunity as not good enough for their collection. The truth is that Ming pieces which are to be found in Europe generally belong to the Wanli period (1573-1619), when the colour of the blue was of a slaty character and overglaze decoration was comparatively rude. Even at the best periods of the Ming Dynasty the porcelain was, as a rule, of a somewhat rough character compared with that now most prized in England, and the decoration, though bold and stately, had a want of finish and a touch of the barbaric in it. It was and is extremely prized in China, as everything ancient is, especially pieces produced in the periods of Hsüan-tê (1426-1435) and Ch'êng-hua (1465-1487),



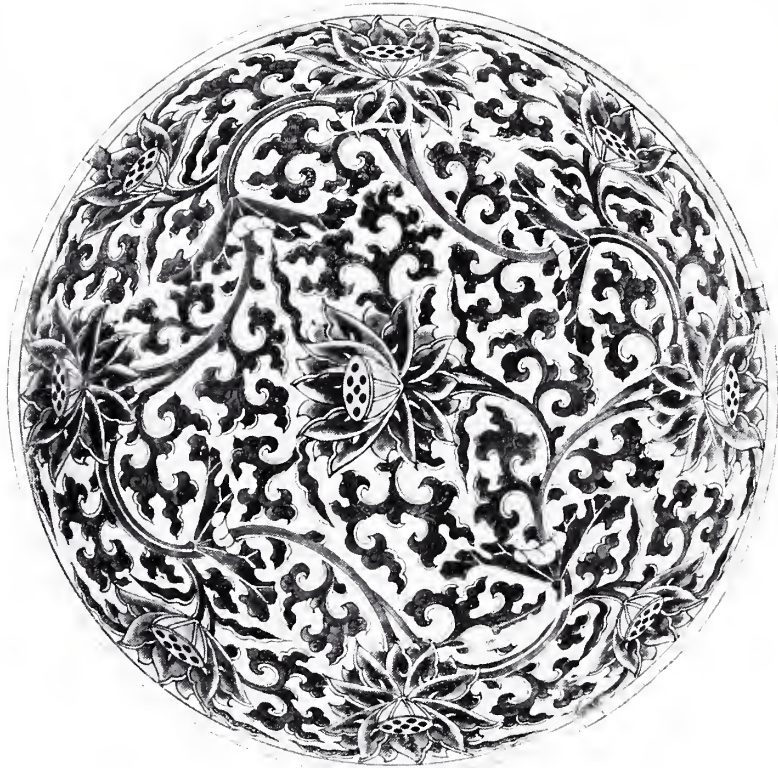
SQUARE BOTTLE. ONE OF A PAIR OF THE K'ANG-HSI PERIOD, WITH AN INTENSE CORAL RED IRIDESCENT GROUND SURROUNDING RESERVES PAINTED IN COLOURS. LOUIS XVI MOUNTS.

the former for the beauty of its blue, the latter for its decoration; but genuine pieces of these short periods are practically unattainable. They were already very scarce in the reign of K'ang-hsi, when the ceramic art in China reached its pitch of perfection, and were still rarer in that of Chien-lung (1736-1795). For this we have the authority of the latter emperor himself, in a "sonnet" which is inscribed upon a snuff bottle, and is thus translated by Dr. Bushell:—

Yueh-chou porcelain* of the Li Dynasty
of T'ang is no longer extant;
The Imperial ware of the Chao house
of Sung is rare as stars at dawn.
Yet the ancient ritual vessels † of Yin
and Chou abound in the present
day;
Their material, bronze, is stronger;
vessels of clay are more fragile.
But though strong and rude they last,
the weak and polished perish:
So honest worth wears well in daily
life and should be ever prized.
The Chu Dynasty of Ming going back
from to-day, is not so far remote:
And the artistic gems of Hsüan ‡ and
Ch'êng § may be seen occasion-
ally;
Their brilliant polish and their perfect
colouring are universally lauded:
And among them the "Chicken Wine-
cups" are the very crown of all.
The Mutan peonies under a bright sun
opening in the balmy spring;
The hen and chicken close together,
and the cock in all his glory,
With golden tail and iron spurs, his
head held straight erect,
In angry poise, ready for combat, as if
he heard the call of Chia Ch'ang.
The clever artist has rendered all the
naturalistic details
In a style handed down from old time,
varying in each period;
But I will think only in my own mind of the ancient
Odes of Ch'i,
And not dare to cherish my own ease when it is time to
rise early.

This is sufficient proof of the rarity of pieces of the Hsüan-tê and Ch'êng-hua period in the eighteenth century, when many thousands of pieces marked with the dates of those reigns were being imported into Europe. Of all date-marks that of Ch'êng-hua is the commonest, and it and others are frequently imitated not only on Chinese but on Japanese pieces. As the late Sir Wollaston Franks observes in his excellent handbook to his own collection, now in the British Museum, "little reliance can be placed on

any date-marks. The specimens are, at any rate, not older than the dates on them, but may be much more modern." They have by some been taken at least as a guide as to the style of decoration in vogue at the date inscribed, but even in this respect they are not by any means worthy of implicit trust. Some imitations of old ware, as in the case of some modern "hawthorn" pots and pieces of *sang de boeuf*, have doubtless



BLUE AND WHITE SAUCER DISH OF THE K'ANG-HSI PERIOD.
DECORATED WITH CONVENTIONAL SCROLLS OF LOTUS DESIGN

been made to deceive the unwary collector, but, as a rule, the Chinese potter imitates and has always imitated ancient ware (marks and all) quite openly and without fraudulent intention. In China at the present day the shops classify several descriptions of antique ware amongst their newest stock.

The finest Chinese porcelain in or out of China, whether blue and white or polychrome, belongs therefore for the most part to the long reign of K'ang-hsi and subsequent reigns. To these periods belong the *sang de boeuf*, the "peach-bloom," and many other famous single colours, besides all decorations in over-glaze enamels, the *famille verte* and the *famille rose*, the ruby-backed and many-bordered "egg-shell," and other kinds too numerous to mention here. In all of these the Walters collection is rich, and the polychrome illustrations of the "catalogue"

* Yueh-yao, a blue porcelain made at Yueh-chou.

† Most of the porcelain vessels of the Sung Dynasty were modelled after bronze designs.

‡ Hsüan-tê (1426-1435).

§ Ch'êng-hua (1465-1487).

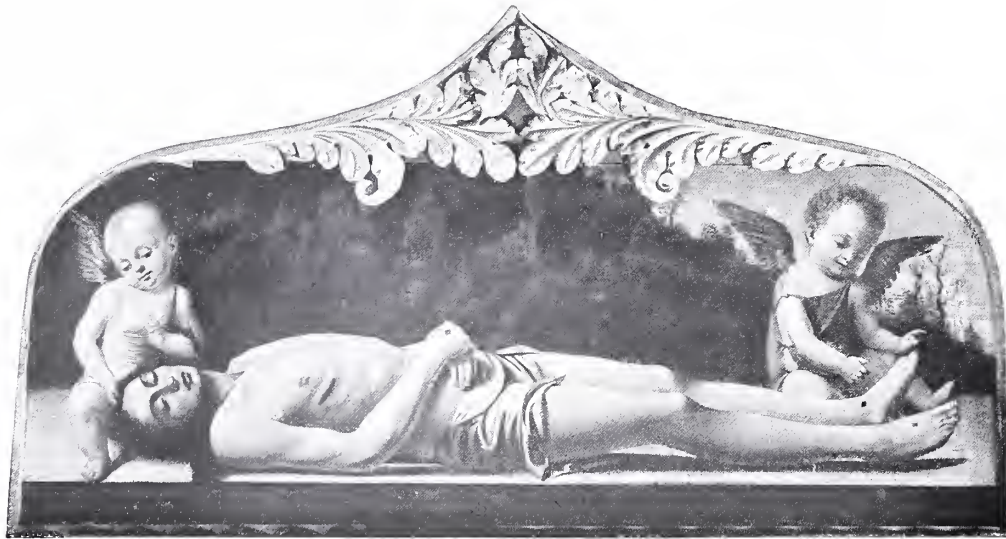
reproduce a splendid series of examples with well-nigh perfect skill. For some reason or other the imitations by chromo-lithography of "blue and white" are always less successful than those of pieces decorated with other colours; but still it would be difficult to find fault with some of Mr. Prang's efforts in this direction, especially the splendid "hawthorn" (Plate LXXXIV.) ginger jar, or, more correctly, "plum-blossom," in which the lucid depths of the mottled ground (cracked ice) are suggested with excellent skill. Yet still more perfect are the illustrations of "powder" blue and "sapphire," the range of copper reds from *sang de bœuf* to "peach-bloom," of iron reds from vermilion to coral, the gold reds from crimson to pink, the browns from "café-au-lait" through "feuille morte" to "fond laque," the greens, "cucumber" to celadon, with all the varieties of "apple-green," "eelskin," "pea-green," etc. etc., from whatever metal derived; and, not least, the turquoises and the yellows from

"imperial" to "canary;" while the most elaborate, if not the greatest, examples are the polychrome pieces, with their intricate designs of dragons, and birds and flowers, and elaborate diapers, and borders and brocades.

Equally good are the illustrations of Japanese ware, Hiizen and Satsuma, and the rest of them, to which Dr. Bushell has supplied a short and excellent history, not, indeed, so teeming with personal knowledge, but very careful and up-to-date. With regard to the ware of Corea he says all that is known, and explodes theories started by Jacquemart.

The large price at which this book is published (500 dollars) makes its acquisition impossible except by libraries and rich men, and its size is a great impediment to its study. It is to be hoped that so much valuable information will not be permanently locked up in these huge folios, but that the text will soon be republished in a cheaper and more handy form.

THE EARLY VENETIANS NEWLY CONSIDERED.



THE DEAD CHRIST

From the Painting by Marco Basaiti, in the Academy of Fine Arts, Venice.

BY bringing out his large and handsome book on the Early Venetians,* M. Paul Flat has filled up a serious gap in the history of Italian art. While we had shelves full of works on the schools of Florence, Siena, and Milan, we had till now no comprehensive work on the splendid phase of Venetian

* "Schools of Florence, Siena, and Milan" (*Les Premiers Vénitiens*). Par Paul Flat. Avec une Préface de Maurice Barrès. Paris: H. Laurens. 1899.

art which flourished before Titian, Veronese, and Tintoretto. Nevertheless, such painters as Crivelli, Vivarini, Bellini, Carpaccio, and Cima certainly deserved to be studied in their relations to each other as well as separately; in the first place by reason of the interest of the individual work of each of these great artists, and also because they constitute a gemine group which is of the first importance not to break up.

The author of this work, M. Paul Flat, has already given evidence in various works (as in *Figures de Rève*) of high qualities of style and imagination, and of a subtle sympathy

the reins chiefly to his feelings, he is none the less very sufficiently equipped with knowledge—especially in this his last work. We feel that he has very thoroughly studied his Venice,



ARRIVAL OF SHIPS CARRYING ST. URSULA.

From the Painting by Vittore Carpaccio, in the Academy of Fine Arts, Venice.

with Italian art. His recent effort shows the development of his talent, in the fulness and interest with which he has discussed every phase of the earliest Venetian school, from the first attempts of Antonio da Negroponte down to the full use of decorative painting by Carpaccio. Among the numerous pleasing chapters of this book the noble passages on "Bellini and Domestic Feeling in Painting" will be read with peculiar pleasure.

As M. Barrès tells us in his preface, criticism as M. Flat conceives of it is even more emotional than scientific. But though the author when contemplating a work of art gives

that he has felt its charm, and at the same time appreciated the art of its painters; that he has carefully examined their works, comparing them with each other, and noting the foreign influences which—as in the case of the Bellini—affected the evolution of the Venetian school.

The best example I can give of M. Flat's care for sound investigation, is the portion of his work in which he describes the personal knowledge of each other which existed between Dürer and the Venetian painters, Bellini more especially. M. Flat proves their intimacy by various curious passages from Dürer's letter to Pirckheimer, which leave no doubt whatever of the fact.

He reminds us, too, that Giovanni Bellini greatly admired Dürer, and wished to buy one of his works. It is easy, then, to imagine the influence

of Venetian painting. M. Flat returns to the subject again and again, and with good reason. Finally, M. Flat crowns his work very suc-



ALLEGORICAL FIGURE.

From the Painting by Giovanni Bellini, in the Academy of Fine Arts, Venice.

which such a contact between two masters like Bellini and Dürer, between the Italian and the German spirit in two of their noblest embodiments, must have exerted over the evolution

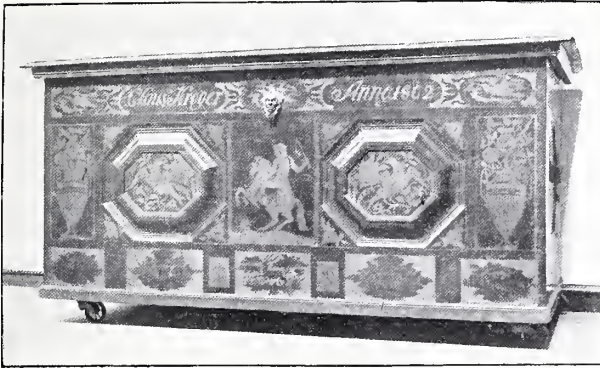
essfully by giving us in the last chapter a capital study of Bartolommeo Montagna and the School of Vienza, so closely allied as it is to the Venetian school properly so-called.

HENRI FRANTZ.

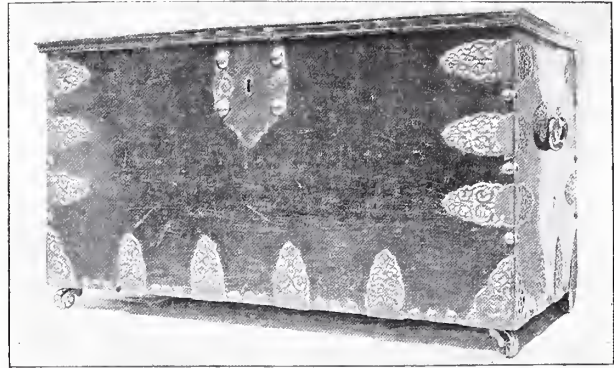
OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE VICTORIA AND ALBERT MUSEUM, SOUTH KENSINGTON.

A second Dutch coffer is made of camphor wood, and has as its sole decoration some fine



DUTCH INLAID COFFER.



DUTCH COFFER, WITH BRASS MOUNTS.

In the Victoria and Albert Museum.

SEVERAL interesting additions have been lately made to this Museum through the generosity of the late Mr. Henry Barrett Lennard.

This gentleman's son, Mr. Francis Barrett Lennard, in accordance with the wishes of his father to present some works of art to the Museum, permitted the authorities to choose certain objects from a large collection. This accession to the Museum is of particular value, as many of the specimens were practically unrepresented before.

Amongst the furniture is a large Dutch coffer of oak, inlaid in various woods with birds, vases of flowers, and a horseman; at the top of the front is the name "Claus Kröger," for whom the coffer was made, and the date, 1602.

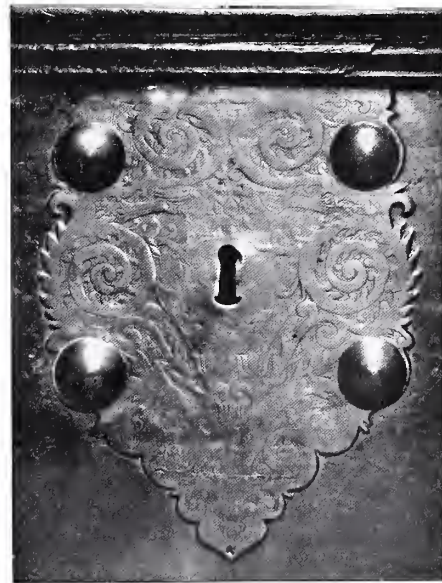
pierced brass angle-pieces and bosses. The lock-plate, also of brass, is engraved with very good floral and scroll-work pattern. This coffer also dates from the seventeenth century.

A tall clock, in an oak case veneered with burr walnut, was made in the second half of the eighteenth century by Antony Janszen at



LONG CASE CLOCK FROM
AMSTERDAM.

In the Victoria and Albert Museum.



BRASS LOCK PLATE ON DUTCH COFFER, ILLUSTRATED ABOVE.

Amsterdam. It is a fine specimen of the clock-makers' art, and has a very large number of movements.

The same gentleman has given sufficient examples of old English cut glass to fill a case.

The Museum has hitherto been very deficient in specimens of this interesting art.

Mention must also be made of the embroideries, lace, and miniatures: amongst the last are portraits of Sir John St. Aubyn Bart., of Clowance,

famous James Tassie (born 1735: died 1799) have been acquired. Two of them have a special interest, one being a wax portrait of William Cumberland Cruikshank, M.D., F.R.S., anatomist, and the other a replica moulded and cast in white "enamel paste."* Both the wax model and the enamel paste copy are signed and dated 1795. The third specimen is the portrait of a little girl, and is very carefully and delicately executed.



WAX MODEL AND WHITE ENAMEL PASTE REPLICA OF THE PORTRAIT OF DR CRUIKSHANK.

By James Tassie.

PORTRAIT OF A LITTLE GIRL

By James Tassie.

* See John M. Gray, "James and William Tassie," pp. 35 and 98.

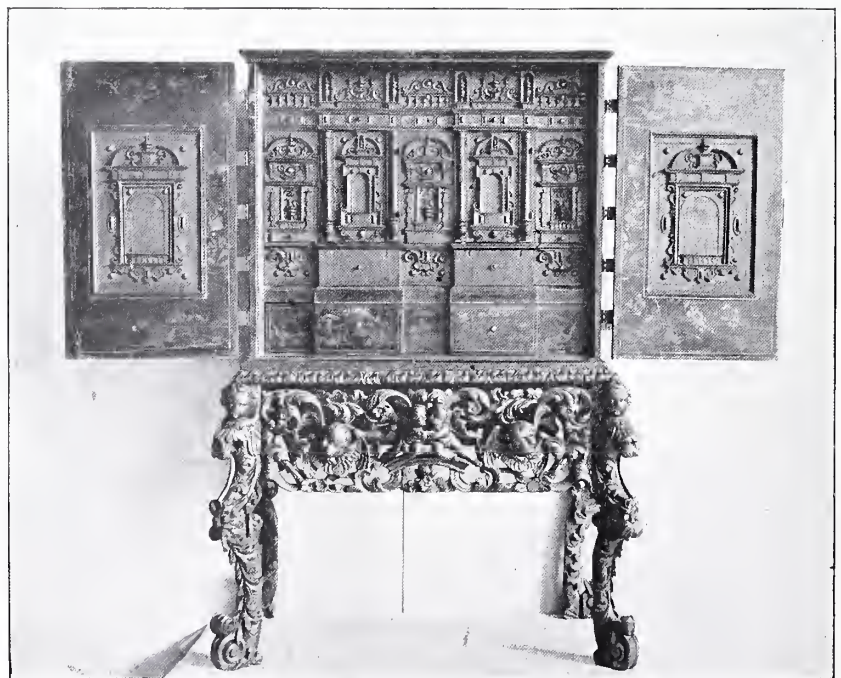
Cornwall (born 1758: died 1839), and his sister, Miss St. Aubyn (1783). A third miniature is the portrait of a gentleman, signed by Edward Dayes (1763-1804), who, besides being a miniaturist, was a water-colour painter of very considerable eminence. He painted the delightful picture now in the Museum representing Buckingham House in 1790.

The cabinet illustrated on this page has been recently added by purchase to the Furniture Section. It is made of pine and oak, veneered with Hungarian ash and walnut; the sides, top and doors are covered with black lacquer, enriched with gilded designs. The drawer-fronts, cupboard doors and the two panels in the inside of the large outer door have applied ornament in walnut and other woods. The open-work stand is of carved pine. As may be seen from the illustration, this cabinet dates from two periods; the most ornamental parts are South German work of the beginning of the seventeenth century, while the lacquered portions and the stand were added in England towards the end of the same century.

Three extremely good examples of the works of the

WATER-COLOURS AT THE VICTORIA AND ALBERT MUSEUM.

THROUGH the generosity of Mr. James Orrock, R.I., a valuable addition has been made to the collection of English water-colour drawings in the galleries at South Kensington. Nowhere else can the development of this delightful phase of our national art be studied as in this collection; and Mr. Orrock's gift brings



CABINET ON STAND.

In the Victoria and Albert Museum



AT THE NORE.
By George Chambers.



VENICE, 1834
By William Muller.



DUNOTTAR CASTLE, KINCARDINESHIRE.
By James Orrock, R.I.



WEIGHING THE DEER.
By Frederick Tayler.

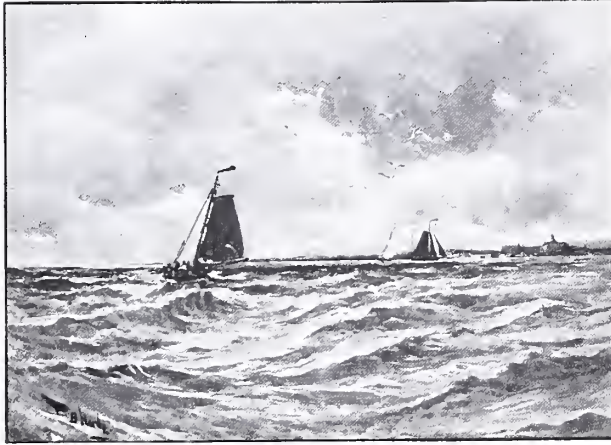


LYMINSTER CHURCH, NEAR ARUNDEL.
By Tom Collier, R.I.

FROM WATER-COLOUR DRAWINGS IN THE VICTORIA AND ALBERT MUSEUM.

its history down to the present day, the drawings presented by him including examples by some of the recognised leading exponents of water-colour art now living or recently deceased. The total number of drawings in the gift is twenty-three, and of these we have selected some typical examples for illustration.

"At the Nore," by George Chambers, is a



A SEASCAPE.

From the Water-Colour Drawing by the late T. B. Hardy, in the Victoria and Albert Museum.

characteristic drawing by this comparatively little known artist. His knowledge of the sea was acquired during his early life at Whitby—at which place he was born in 1803, and started his working career by assisting in lading coal sloops—and by his subsequent apprenticeship on a trading brig. As a boy he loved to draw pictures of the sea, and in time he showed such ingenuity that his master cancelled his indentures so that he might study his art. He worked his way to London, and, after painting portraits, he assisted Mr. Horner in his panorama at the Pavilion Theatre. Two of his works are in the Greenwich collection. The work of William Müller was already represented at South Kensington, but the sketch of "Venice, 1831," is a welcome addition to our national collection. The sporting scenes depicted by Frederick Tayler—President of the old Water-Colour Society from 1858 to 1871—are well known to all students of English water-colour art, and the drawing "Weighing the Deer" is a characteristic example of his handling and style.

The work of George Haydock Dodgson is very little known, for between 1817 and 1850 he exhibited but nine examples—all at the Royal Academy. Three of his drawings—"The Bite" "Richmond Castle, Yorks," and "Crossing the Brook"—are included in Mr. Orrock's gift. The delightful drawings of the late H. G. Hine, for

many years Vice-President of the Royal Institute, are familiar to most people. Two good specimens are "Bible Bottom, near Lewes"—a view of the Sussex downs which the artist so loved to paint—and "Agglestone, near Swanage," painted in 1870, a fine sunset effect.

The graceful work of the late Charles Green, R.I., is represented by three character sketches, "The Bar Parlour," "The Street Seller," and "Gutter Children." Another member of the Institute whose work attracted great attention during his lifetime was the late Tom Collier. The collection includes three charming drawings from his hand, "A Seascape," "Lyminster Church, near Arundel," and "Hills near Loch Awe: Twilight."

Mr. Bernard Evans, R.I., is among the leading living landscape painters in water colour, and two drawings by him—"Cannes and the Cannet," and "Grasse from Croix des Gardes"—worthily illustrate the charm and delicacy of his work.

Mr. John Fulleylove, R.I., too, has acquired wide reputation for his architectural and landscape drawings, and the two drawings given by Mr. Orrock are typical of his art. They are "Ruins of the Roman Theatre at Arles; Columns of the Proscenium," and "San Gimignano, near Siena"—the latter of which we illustrate.



PRISCILLA.

From the Water-Colour Drawing by Sir James D. Linton, R.I., in the Victoria and Albert Museum.



SAN GIMIGNANO, NEAR SIENA (1880).

From the Water-Colour Drawing by John Fulleylove, R.I., in the Victoria and Albert Museum.



CANNES AND THE CANNET.

From the Water-Colour Drawing by Bernard Evans, R.I., in the Victoria and Albert Museum.

Of Mr. Orrock's own work there are three examples—"Dunottar Castle, Kincardineshire," "St. Andrew's, Fifeshire," and "On the Lith. Dumfries." Sir James D. Linton is represented by



CLYTIE.

By G. F. Watts, R.A., in the National Gallery of British Art.

three single-figure drawings, "Wallflowers," painted in 1887. "Priscilla," painted in 1883, and "The Mandolin."

In addition to these water-colours, Mr. Orrock has also presented four oil paintings: "The Wayfarers," by Mr. Tom Graham; "The Thames: Evening," by Mr. John R. Reid; and two small works by Mr. John Fulleylove, R.I.

The small drawing by the late T. B. Hardy which we reproduce on p. 364 was presented to the Museum by Mr. Alexander T. Hollingsworth.

THE NATIONAL GALLERY OF BRITISH ART.

TO the already long list of works presented by Mr. G. F. Watts, R.A., to this Gallery there are to be added the painting entitled "The All-Pervading" and the bronze bust of "Clytie," which are illustrated on this page. The former is one of those elevated allegories on canvas which Mr. Watts delights to paint. The "Clytie" is a noble example of the artist's work in sculpture, with which the general public have not hitherto had enough opportunity of becoming familiar. This bust possesses an additional interest from the fact that it was the first work in sculpture exhibited by Mr. Watts.

THE BRITISH MUSEUM.

THE WADDESDON BEQUEST.—I.

THE munificent bequest of the late Baron Ferdinand de Rothschild to the British Museum is, from a monetary point of view, one of the most valuable which the Museum has received within recent years—it was valued for probate at £320,000. From the standpoint of the art-craftsman and connoisseur of cinque-cento work, the little room in which the collection is displayed must become a permanent Mecca. In some respects the Museum is well furnished with examples as good and perhaps better; but, taken as a whole, the collection is exceedingly choice, and of an importance which it is impossible to exaggerate. The objects of art which the late Baron Ferdinand collected with such admirable judgment and fine taste are essentially of those which become more and more difficult to acquire as time goes on. The supply is extremely limited, and the demand is by no means confined



THE ALL-PERVADING.

From the Painting by G. F. Watts, R.A., in the National Gallery of British Art.

to England, France, and Germany. The rich American has become, during the last thirty years, a terror to the European collector of

moderate means, and price, to him, is a perfectly subordinate consideration if the article is fine in workmanship and genuine in character. Indeed, price can hardly be said to enter into the matter at all.



BRONZE HANDLE OF A LITTER (GREEK).

In the Waddesdon Collection, British Museum.

The exquisite character of every single article in the Waddesdon Room has long been known to those who enjoyed the privilege of the late owner's friendship, for they formed the glory of the smoking-room at his country house at Aylesbury after which the collection is named. It will be readily admitted that the British Museum

authorities have fully entered into the generous spirit of Baron Ferdinand, and the handsome manner in which the objects are arranged leaves nothing to be desired, thanks to the Keeper of the department, Mr. Charles H. Read, who has compiled a most useful little Guide. These objects, 265 in number, will not perhaps appeal very strongly to the ordinary person, to whom Madame Tussaud's and the Zoological Gardens present an attraction infinitely more powerful than anything which the British Museum could show. But the great beauty of each single article in the Waddesdon Room must appeal to any person at all capable of distinguishing between what is fine and what is merely showy.

Baron Ferdinand de Rothschild, like nearly every other member of a very remarkable family, was a collector by instinct. He was born in 1839, and died on December 17th, 1898, so that his life as a collector was a comparatively short one. His fine house at Waddesdon was full of the choicest articles—French furniture, tapestry, and pictures of the finest quality. Any object of art which passes into the possession of any member of the Rothschild family may be considered as absolutely alienated from other collectors as if it passed into the custody of a public institution; and it is a curious fact that M. Louis Soulié, in his most useful work, "Les Ventes de Tableaux, Dessins et Objets

d'Art" (1800-1895), is unable to quote a single Rothschild sale. This fact, therefore, may well be taken as putting an emphasis on the value of the Waddesdon Bequest.

It seems more than strange that so excellent a connoisseur as the late Baron should have drawn the line so rigidly at admitting specimens of the classical period into his collection. The only exception which he made was in connection with two pairs of circular medallions with loose rings, which formed the handles of a litter (*lectica*), all found in a tomb near Amisos, the modern Samsun, in the province of Trebizond. They are Greek work of the third century B.C., the larger medallion (which we illustrate) being 5¾ in. in diameter, and the smaller 4¼ in. Although nearly nineteen centuries intervene, it is a comparatively easy transition from these handles to two very fine bronze door-knockers of the sixteenth century. The finer of these was originally affixed to the door of a house in Brescia, and, as will be seen from our illustration, is formed of two satyrs on dolphins, supporting a shield between the letters G.C., with a Medusa head above and a grotesque



BRONZE ITALIAN DOOR-KNOCKER. (SIXTEENTH CENTURY.)

In the Waddesdon Collection, British Museum.

mask below. The articles of arms and armour, and damascened work, fourteen in number, need not detain us, but special mention ought to be made of the beautiful circular shield of ham-

mered iron, with subjects in relief, damascened with gold and plated with silver; it is signed



GOLD CUP AND COVER (GERMAN).
In the Waddesdon Collection, British Museum.

by Giorgio Ghisi, of Mantua, who is perhaps better known as an engraver of prints than as a worker at inlaying and damascening metal. This shield was in the San Donato sale of 1870.

Among the section of cups, tazze, vases, etc., in gold and hard stones, special attention may be given to three articles, all of which we illustrate. The first is a cup and cover of gold, the foundation being a solid plate, covered with cloth of gold and set with pearls and other jewels; on the top is a figure of a Saracen on horseback, and inside is a gold medal of the Emperor Rudolph II (1552-1612); it is German work of about 1600, and is scarcely 7½ inches high. The second is an antique Roman chalcedony vase, with richly enamelled gold Italian mounts of the sixteenth century; the body is formed of a single piece of honey-coloured

stone, hollowed, and with handles carved in the form of heads of Pan, while the surface has vine branches and grapes in relief; the enamelled decoration of the mounts is of unusual richness and is in fine preservation. This vase is 8½ inches high. This magnificent vase, with four other articles in the Waddesdon Room, was exhibited by the Duke of Devonshire at the Burlington Fine Arts Club in 1897, and it forms No. 215 in the catalogue of that exhibition, where it



ROMAN VASE IN RENAISSANCE MOUNT.
In the Waddesdon Collection, British Museum.



ROCK CRYSTAL CUP IN GOLD MOUNTS.
In the Waddesdon Collection.

is much more exhaustively described by Mr. J. Starkie Gardner than in Mr. Read's useful little handbook. The third subject of our illustrations is a rock crystal standing cup and cover, mounted in gold and set with jewels, and is German work of the sixteenth century; the bowl is engraved with the Triumph of Galatea, the handles are in the form of dolphins, and the cover represents a stork. This cup is 10¾ inches high. It is impossible to leave this most attractive section without alluding to two or three of the other gems which we cannot illustrate: there is, for instance, a gold reliquary, richly enamelled and set with jewels, "containing a thorn from the Crown of Thorns;" it is a charming specimen of Spanish work of the late sixteenth century. There is also a rock-crystal vase and cover, mounted in gold, which has on one side a pear-shaped cartouche with

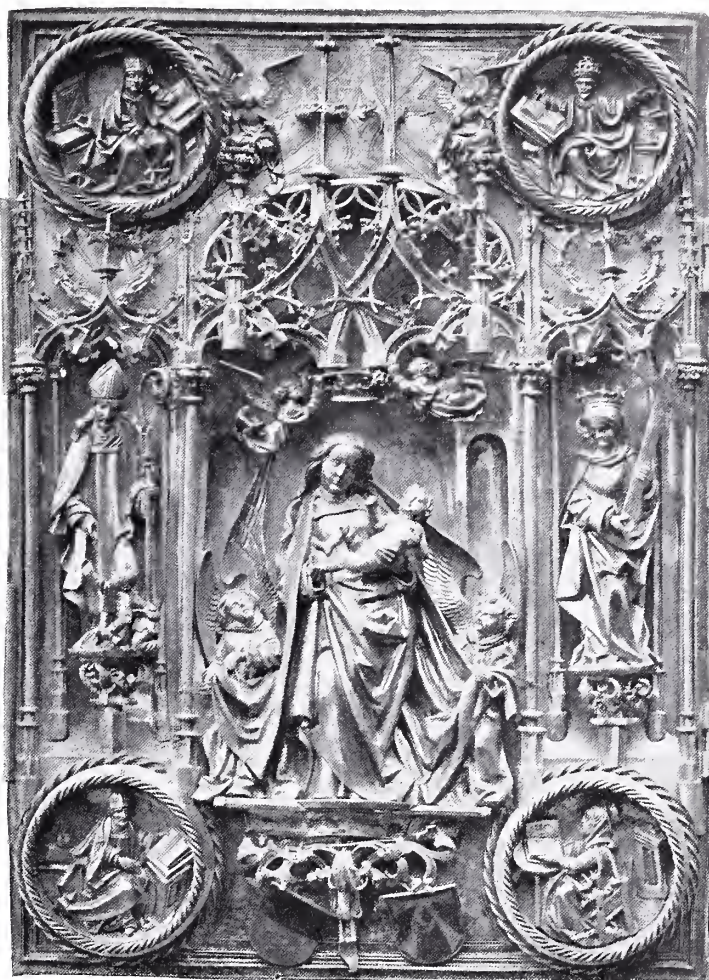


SILVER-GILT CUP
(GERMAN).

In the Waddesdon Collection.

the name Akbar in Arabic, which leads to the supposition that it once belonged to the great Akbar, Emperor of Hindostan, 1542-1602; the mounts are German sixteenth-century work. Attention may also be called to a shell-shaped cup of dark green jade, a bloodstone standing cup, and an agate bowl, all mounted in gold by German craftsmen of the sixteenth century.

The silver plate object form, in the way of number, by far the



BOOK COVER IN SILVER (GERMAN, FROM BAMBERG).

In the Waddesdon Collection.



OSTRICH EGG CUP

In the Waddesdon Collection.

most considerable section in the room, being, in fact, 60 in all. There are two book-covers, which have stamped on the backs the numbers I and II, and on the latter is scratched "Aus den Stift St. Stephani in Bamberg 1803 aufgelöst." Both are German work of about 1500, and measure close on 11½ inches in height; the details are in high relief, and in the one which is here illustrated the Virgin and Child, with angels, occupy the centre, having St. John the Almoner giving alms to a cripple and the Empress Helena on either side; at the corners are the Fathers of the Church, and beneath are two shields (1) per fess azure and argent, and (2) Gules the letter A or. The second cover, which, like the foregoing, formed a cover of a Book of the Gospels, is similar, but the circular centre is modern, and doubtless replaces some more precious ornament. Most of the cups are German work of the sixteenth century, and a considerable propor-

tion had their origin at Nürnberg: one of the more beautiful is reproduced on p. 369; it is of silver-gilt, and is embossed in petal-like lobes, alternating with chased cartouches; it is 22 inches high, and carries the stamp N of Nürnberg, and the mark of Hans Petzolt (who died in 1633). The next illustration shows an ostrich egg converted into a cup, mounted in silver and boldly chased and gilt; the hands containing the egg are chased with masks, terminal figures, etc.; on the cover is a figure holding two shields of arms. This beautiful object is dated 1551, and measures nearly 14½ inches high. The onyx cup, also illustrated, is on a silver-gilt mount in the form of a miner; the base,

on which he stands, is surrounded by a number of crystals of smoky quartz, whilst at the back of the bowl is a wyvern in silver-gilt. It is 9 inches high, and is German work of about 1650.

Every object in this section, as indeed every one in the Waddesdon Room, is equally worthy



ONYX CUP.

In the Waddesdon Collection, British Museum.

of special mention and of an illustration. The salvers and tazze are especially beautiful examples of the silversmiths' art; there are two double cups, *i.e.* two cups so fitted together at their rims that one formed the cover of the other, and both are German work of about 1650, one bearing the pine cone of Augsburg, and the other the N of Nürnberg, the latter having also the mark of Hans Braband, who died in 1569. There are three Nautilus shell-cups, one of which bears the year mark of Antwerp of 1581. There is also a fine blood-stone cup; and also a quartz cup mounted in silver-gilt with the pine cone of Augsburg. In nearly every instance Mr. Read has had the stamps of both maker and

place reproduced, so that his little catalogue will be found not only a valuable guide to the study of the silver plate articles in the Waddesdon Room, but a most useful handbook to German and other work in silver of the sixteenth and seventeenth centuries.

OUR RISING ARTISTS: ST. GEORGE HARE, R.I.

BY A. L. BALDRY.

ALTHOUGH many people seem disposed to class Mr. Hare among Irish artists, on the ground that his birthplace was on the other side of the St. George's Channel, he is really a member of the English school. His ancestors hailed from this country, but, as it chanced, his father migrated to Ireland, and in the year 1857, when the boy who has since become so prominent among our younger artists was born, was practising as a surgeon-dentist at Limerick. In this city Mr. Hare gained his first experiences of artistic practice. He began systematic work in the local art school when he was about the age of fifteen, and for some three years he studied assiduously under Mr. N. A. Brophy, a teacher whose success and sound discretion have contributed greatly to the success of many of his pupils. At that time his intention was to qualify himself for an art mastership in one

of the Government schools, so he followed the course of training laid down by the Science and Art Department, and set himself steadily to acquire the various details of knowledge required for passing the examinations for the masters' certificates. The first certificate he took before his three years of study at Limerick had come to an end, and he was well advanced with the subjects required for the second certificate when he decided to move to London and continue his art practice under conditions more complete than those which existed in the Limerick school.

In 1875 he became, accordingly, a member of the training class in what is now known as the Royal College of Art, at South Kensington; and for seven years more he went on with his work there, constantly increasing his reputation as an earnest and thoughtful student, and gaining more certificates to prove the extent of his qualifica-



THE SHRINE OF EROS.

FROM THE PAINTING BY ST. GEORGE HARR, R.I.

tions for the duties that the Department imposes upon the masters in its Art schools. During this period he had many opportunities of putting to



"IN WONDROUS MERRY MOOD."

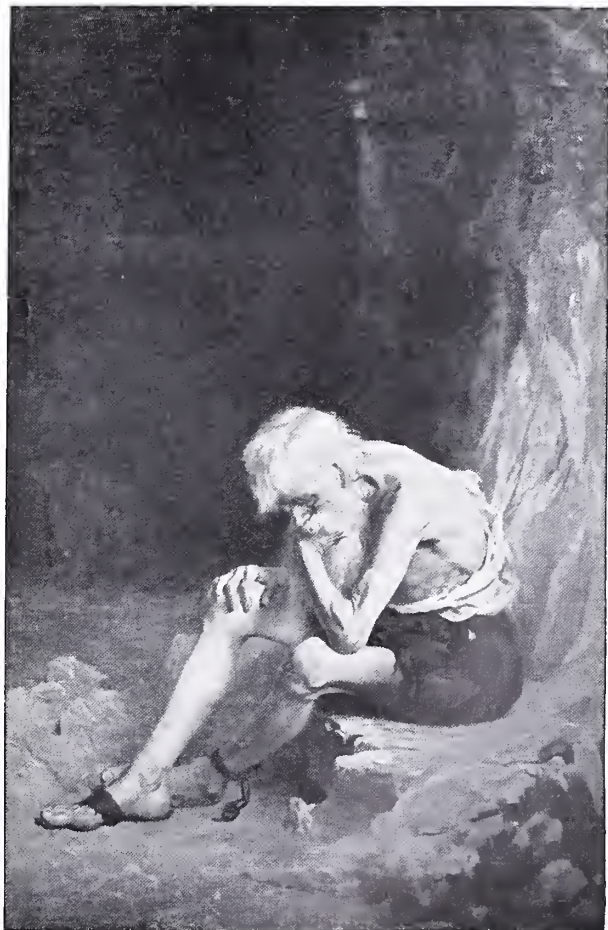
From the Painting by St. George Hare, R.I. By Permission of the Proprietors of "The Graphic."

practical use the knowledge he was storing up, for he took an active part in the school teaching. As a student in training he had to supervise the performances of those pupils who were less advanced than himself, and generally to act as one of the staff of masters. In this part of his work he was brought in contact not with the beginners but rather with students of some years' standing who had been admitted to the life class, so that teaching meant to him a good deal more than the mere correction of tentative efforts; it was in itself a valuable addition to his experience, and gave him an insight into varieties of technical practice that has been since a very great advantage to him in his own production as a painter.

He did not, after all, when his stay at South Kensington ended, take charge of any of the Department schools. Teaching, as an important branch of his profession, he did not abandon; indeed, his capacities in this direction were too well known for him to be able to refuse to take any part in educational work, and he has consequently continued to the present time to busy

himself with duties that in this country are unluckily not often undertaken by artists of standing. But his chief occupation during the eighteen years that have passed since he left South Kensington has been painting, and already the list of notable productions for which he is responsible has assumed very considerable proportions. He is expert in many methods, in oils, water colour, pastel, and black and white, so that his output has been not less attractive by reason of its variety than because of its inherent merit.

The first picture by which he was represented at the Academy appeared there in 1884, a domestic subject to which he gave the title, "The Little Mother." But before this he had painted some things of importance, and had begun to exhibit in several London galleries. In 1882 and 1883, for instance, he sent to the Dudley Gallery three or four water colours,



THE PRISONER OF CHILLON.

From the Painting by St. George Hare, R.I.

the best remembered of which are "On Guard," "Checkmated," and "Retrospection," and in 1883 he had three works at the Suffolk Street

Gallery. There, too, he was very well represented in the following year, when he showed his "Golden Wedding," an old couple revisiting the church in which they had been married half a century before, a picture that attracted a great amount of attention. But the piece of work that brought him at this time the most unquestionable

important part in establishing the artist's reputation among the coming men.

He followed this success with another of a very different type, for in 1886 the Academy hung his grimly vigorous "Death of William the Conqueror," a composition of several figures. It was a very memorable production for a young painter, as it showed a quite unusual feeling for dramatic expression and a definite grasp of executive devices. It marked with some emphasis the advance he had made in knowledge of his craft, and stamped him as a man whose career was worth watching. A gold medal was awarded to this picture when, a little later on, it was exhibited at the Crystal Palace. For two or three years after this he showed no picture of importance, but contented himself with sending small works to the various exhibitions. Perhaps the chief thing he did during this period was the "Excommunicated" which appeared at the Academy in 1887. In 1890, however, he had another large picture at Burlington House, "The Victory of Faith"—two nude girls asleep in a cell below the arena on the morning of the day that was to witness their martyrdom. In this he had set himself a most exacting problem in flesh painting, for he had contrasted a fair-skinned European maiden with a young negress, and had by this juxtaposition of types gained an opportunity of demonstrating most convincingly his skill as a painter of the human subject. The combination, moreover, was valuable as a device for accentuating the point of the story:



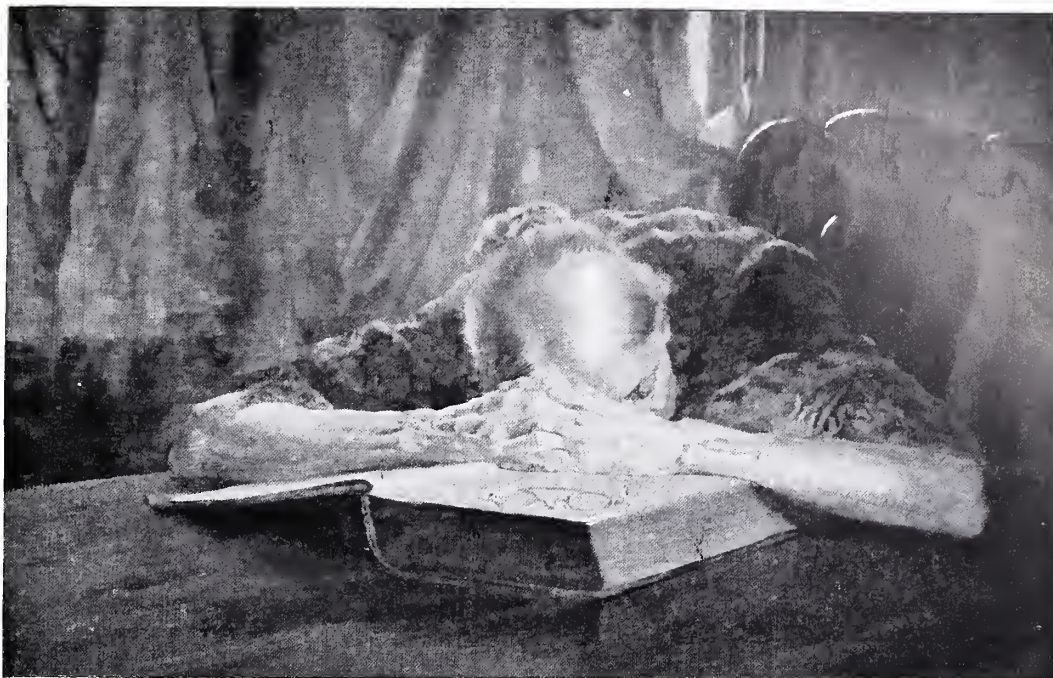
THE GILDED CAGE.

From the Painting by St. George Hare, R.I.

popularity was his contribution to the Academy of 1885. It was called "Natural Instincts"—a young girl, with a powder puff in one hand and a hand-glass in the other, busied with those experiments in personal adornment that she had seen attempted by her grown up friends. There was in the treatment of the subject a quality of quaintness that was very widely attractive, and technically the management of the reflected light on the child's face was extremely happy and well considered. As this picture was hung prominently on the line at the Academy, and afterwards was reproduced and published, it became very widely known, and it played an

it added a touch of sympathy to the incident illustrated, and increased the significance of the title.

For a while he gave a good deal of his attention to paintings of the nude. His "Gilded Cage," exhibited at the Oil Institute in 1891, and afterwards one of the successes of the Paris Salon; his "Captives," a pastel, at the Academy in 1892; his great "Crucifixion," painted in 1893, but never exhibited; his "Prisoner of Chillon," at the Academy in 1896; his second version of "The Death of William the Conqueror," and "A Dangerous Playmate," shown at the Oil Institute in the



THE END.

From the Painting by St. George Hare, R.I.

same year; and another Institute picture, "The Sea People," which appeared in 1897, were all mainly inspired by his desire to exercise to the utmost his faculty for rendering the human figure, and to develop his powers as a painter of flesh textures. At the same time he did not abandon the lighter subjects by which he

was steadily advancing his popularity with that section of the public which enjoys a pleasant treatment of a pretty motive. In 1894 he sent to the Institute "Bubbles;" in 1895 "A Signal," a water colour which was afterwards reproduced as a pictorial supplement to the Christmas number of "The Sheffield



DEATH OF WILLIAM THE CONQUEROR (SECOND VERSION).

From the Painting by St. George Hare, R.I.

Telegraph;" in 1896 "Preaching to the Heathen;" and in the same year "A Bridesmaid" to the Academy. His "Dangerous Playmate," too, serious technical exercise though it was, had a very pleasant lightness of motive—two children, a little Cupid and a baby girl, playing together.

art he is, indeed, conspicuously successful. His acuteness of observation and strong sense of character, and his robust and decisive method of handling, serve him well when he sets himself to record the personality of an interesting sitter. He is not a mere likeness painter, for his instinct for style enables him to treat a portrait pic-



THE VICTORY OF FAITH.

From the Painting by St. George Hare, R.I.

The picture he had at the Academy in 1897 was a historical composition, "The Courtship of William the Conqueror," in some ways a departure from the direction which the artist had hitherto followed. As a study of vigorous action and an arrangement of bright colours it was a definite achievement, clever in its brilliant handling and most dramatic in its story-telling. It was not without a pleasant suggestion of humour as well, appropriate enough to such an illustration of the manners of a period when social conventions had little influence, and the artificialities of modern life had not begun to be considered. In 1898 a water colour, "Breezy," which was reproduced in colour as a supplement to the summer number of "The Graphic," was exhibited in the Water Colour Institute.

Although Mr. Hare has been so constantly occupied with pictorial production, he has found time to paint, during the last fifteen years, a very large number of portraits. In this branch of

turesquely, and to give to it all necessary distinction and technical quality. A list of his achievements in this direction would be a very long one, surprisingly ample, indeed, when added to the equally long list of his subject pictures. A few, however, may be noted, such as the "Colonel Vigor" and "Mrs. Okeden," in 1887; the portraits of Mr. and Mrs. Parker, of Browsholme Hall, Yorkshire, in 1890; the "H. P. Markham, Esq., D.L.," in 1891; the great full-length of "Mrs. Church" in 1895; and the two pictures of "Dorothy Tarleton" and her grandfather, Admiral Tennyson D'Eyncourt, in the same year; the "Kenelm, son of Lady Lister Kaye," in 1898; and the prettily treated full length of a small boy, the son of Colonel Vincent, which has only just been completed. These are the most characteristic, and in some ways the most happy in their artistic quality, but many of the others are not less notable as sound evidences of the artist's versatility and responsiveness to the impression made upon him by his subjects.



STUDY.

By St. George Hare, R.I.

It is obvious that only a man of indefatigable energy and possessed of a very sincere love of his art, could have accomplished so much in the comparatively short time that his career has covered hitherto. But Mr. Hare has never shirked trouble to develop his capacity in all possible ways. In his student days he was not satisfied with the long hours that he had to work in the South Kensington School, but joined himself to an equally energetic band of young artists who, at a studio in Chelsea, had formed what was called the Aurora Club. It was held three days a week at six o'clock in the morning for painting from life, and included many men, then in their student days, who have since come to the front as painters or teachers—for example, Mr. J. J. Shannon, Mr. F. M. Skipworth, Mr. T. B. Kennington, Mr. John Watkins, Mr. Norris, and Mr. Renard. Some of the earlier pictures that Mr. Hare exhibited, notably "Checkmated," and "On Guard," were painted at these Aurora meetings, which, so far as he was concerned, lasted over a term of about three years.

The habit then acquired of devoting himself

to his profession has certainly continued to be a permanent influence in his artistic nature. Art with him is an engrossing pursuit that leaves no time for anything else. He may vary the manner of occupation, just as he varies the subject matter and intention of his pictures, but he does not abate his interest in artistic objects. The power of his draughtsmanship and the correctness of his vision, imply that he has learned by close observation and the most strenuous practice how to attack the difficulties that constantly lie in wait to upset the worker who has not studied beforehand the nature of the road along which he has to travel; and the intelligence that he shows in his selection of material makes plain the thought he has bestowed upon the mental obligations that the artist has to fulfil if he is ever to rank among the thinkers who are worthy of high places in the art world. Not the least of his merits is that, self-contained and earnest as he is, he has not degenerated into mannerism, but has kept unimpaired the freshness of his youthful aims.

THE ART MOVEMENT.

BOOKBINDINGS BY MISS MARY HOUSTON.



BINDING FOR THE "RUBAIYAT OF OMAR KHAYYAM."



BINDING FOR "I FIORETTI DI SAN FRANCESCO."

By Mary Houston.

ONE of the most pleasant features in the modern revival of the handicrafts is the growing attention given to the art of the bookbinder; and a very notable thing about it

is the success already achieved in this direction by several of the ladies who have turned their attention to it. Among these Miss Mary Houston has made a distinct mark within the last two years. Her Kelmscott Press "Chaucer," at the last Arts and Crafts Exhibition, will be well remembered as a notable achievement from every point of view; and we are now enabled to reproduce photographs of two more recent productions of considerable merit, covers for "I Fioretti di San Francesco," and for the "Rubaiyat of Omar Khayyam." Miss Houston works her leather into a relief which gives her sufficient opportunity for an almost sculpturesque treatment of the figure,

as well as considerable latitude in her selection of ornament. In the former branch of decoration she is uniformly successful, as witness the "Omar" now before us, a very graceful, even strong, composition, quite appropriately suggestive of Vedder's great designs. There is something to be said against the use of relief of any kind in the binding of books, as leather is not capable of being perfectly modelled; but it must be admitted that when a designer is able to command it with such good taste and reticence as in the present instances the objection almost vanishes. If not an ideal cover for the bookshelf, a volume so bound becomes a most delightful possession for the table or cabinet. E. F. S.

NEW WORKS BY MR. GOSCOMBE JOHN, A.R.A.



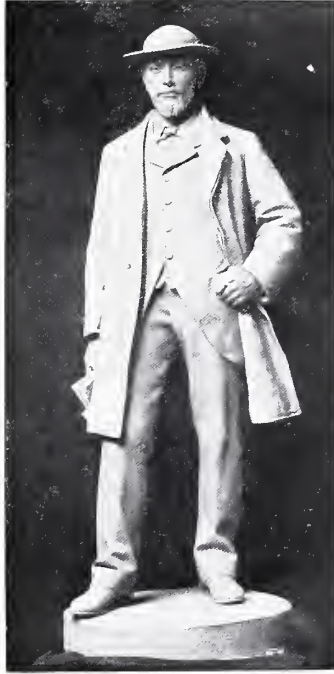
STATUE OF THE DUKE OF DEVONSHIRE.

From the Sketch Model by W. Goscombe John, A.R.A.

MR. GOSCOMBE JOHN has recently completed for the town of Mold, in North Wales, a life-size statue of Daniel Owen, one of the most popular writers of fiction in Wales. The

novelist was born at Mold, and spent the greater part of his life in that town, where he carried on the business of tailor and draper. His writings were all published in the vernacular, and dealt largely with the religious side of Welsh life and character. The statue represents Owen as he was known to his townsmen, the memorial committee having insisted upon a strict adherence to the smallest details in this respect. The work has been placed in a prominent position in the High Street of Mold.

The other statue which we illustrate has given the sculptor more scope for picturesque treatment. It is to form a memorial of the late Duke of Devonshire to be erected at Eastbourne. The Duke is re-



DANIEL OWEN.

From the Statue by W. Goscombe John, A.R.A.

presented in his robes as Chancellor of the University of Oxford, and as the figure is of colossal size—seven feet six inches in height—the details of the costume will afford the artist that opportunity of dealing with decorative details in which he specially delights. The work of modelling the figure in clay is now in progress, but the sketch-model from which our illustration is made is sufficient to indicate that the work will be a really artistic addition to the town, which owes so much to the late Duke. The statue will be in bronze, and will probably be placed in position towards the end of the summer. There is an excellent bust-study for the statue in the Academy.

NOTES AND QUERIES.

[198] **CHEAP CATALOGUES FOR THE NATIONAL GALLERY.**—Would it not be possible to provide cheap catalogues of the National Gallery—catalogues such as may be obtained at the Birmingham Art Gallery? The ordinary visitor does not need all the information to be found in the big official catalogues, being desirous of knowing only the names of the painters and the titles of the works. A very large sale would surely be a result of such an experiment.—J. DALEY (Bradford).

* * * The suggestion is, we think, infelicitous on several grounds. In the first place, the “experiment” would be in no sense original, for penny and fourpenny catalogues were on sale at the Gallery about forty years ago, and, although popular at first, were finally found to be undesirable. Indeed, so anxious were the trustees, that in 1863 no fewer than four different catalogues of the Foreign Schools were on sale—at one shilling, fourpence, threepence, and one penny. In the following year, only two editions were sold, at one shilling and threepence. In the second place, besides the shilling edition (we make no mention now of the large-paper edition), there is also an edition at sixpence, which is surely cheap enough for anyone who

would take away a printed memorial of the collection. In the third place, no list containing anything more than the names and titles could well be produced for less than sixpence, in view of the present extent of the collection; and it may positively be affirmed that a list containing no information would be an entirely useless publication from the educational point of view. If the visitor wants only names and titles he may be reminded that they exist already on the frames of the pictures, with other information into the bargain. Lastly, that which can be bought at the price of a daily paper generally suffers its fate; but a sixpenny book deserves, and—at sixpence—will probably obtain, greater consideration.

[199] **THE PORTRAITS OF CHAUCER.**—It is just 500 years since Chaucer died, and the literary celebrations usual in kindred cases may safely be expected. But the artistic side of the matter—the portraits of the poet—is curiously unfamiliar to the general public. Two main types are commonly accepted as representing the Father of English poetry, not essentially resembling each other, while the originals of the most important are not accessible to the ordinary inquirer. It would be of great service,

not to your readers only, but to literary students in general and Chaucer scholars in particular, if you would follow up your series of portrait articles of our literary giants by one upon Chaucer.—JOHN PHILIP WILKIE (Cape Town).

* * In printing this query we have to state that an elaborate article upon the subject of Chaucer's portraits has been for some time in preparation, and will be published in the Magazine in two parts. This will be, we believe, the first occasion on which any attempt has been made to discuss and bring together, fully illustrated, the portraits in question. The earliest of these paintings and limnings are of the highest interest, not only (perhaps not so much) as portraiture, but as illuminations and attempts more of antiquarian than physiognomical importance. The fact is (the reader may well be warned) that no actually contemporary portrait of Chaucer is known to exist. The earliest and most genuine is that on the right-hand margin of Occleve's "De Regimine Principis;" it is, indeed, the only one universally accepted. The other portraits—in the British Museum, the National Portrait Gallery, the Bodleian, as well as those in private hands—cannot claim any actual authority. All these portraits will be reproduced and their history, so far as it can be ascertained, recounted in the paper which is very shortly to appear in these pages.

[200] **TWICE PRESENTED: NATIONAL GALLERY.**—There is a tradition that one of the pictures in the National Gallery was presented "twice over." Will you kindly say whether there is any truth in this curious statement?—J. H. B.

* * Our correspondent evidently refers to Gainsborough's "Portrait of Ralph Schomberg, Esq., M.D."—the portrait which Mr. G. F. Watts praised so highly in this Magazine in 1889. In the Director's Report of 1863, appendix I. ("Details respecting pictures purchased for the National Gallery during the year ending 31st December, 1862"), will be found the following note:—"This picture had been presented to the National Gallery in 1835; but having, as it subsequently appeared, been so given without sufficient authority, it was again claimed by the proprietors, and was restored to them in 1836."

[201] **WATER-COLOURS AT THE NATIONAL GALLERY.**—Are water-colour drawings included in the works collected and exhibited at the National Gallery of London?—H. W. (Toronto).

* * Generally speaking, water-colour drawings, as such, are not included in the National

Gallery Catalogue. No. 676, however, accepted as a bequest in 1861, was so included and has since been lent to the provinces. This drawing is now at Glasgow. There are, of course, the Turner and other water-colours on the ground-floor in the National Gallery, while at the Tate Gallery (National Gallery of British Art, Millbank) are the water-colour drawings of the Chantrey collection, as well as similar works acquired under other conditions.

NOTE.

A WARNING—THE ENGLISH ARTIST AND FOREIGN EXHIBITIONS.—We have received the following important statement from Mr. Charles H. L. Emanuel, M.A., solicitor:—

Probably at no time has there been a freer interchange of art between the nations of the world than at present. English art is seen and known all over the world, while that of foreign nations is continually before us. The packing of pictures and statuary for foreign transport has become a fine art, and the insurance of safe transport a recognised risk and an appreciable factor at Lloyd's. It may, therefore, not be amiss to point out to artists a veritable pitfall which awaits those who are fortunate enough to receive an invitation to exhibit abroad.

The invitation usually provides, in more or less broken English, that the exhibits of the favoured few will be collected, delivered at the exhibition, and returned to the exhibitor free of expense, and that all invited exhibits will be insured. To the uninitiated these provisions, if carried into effect, comprise all that can be desired or needed, and this is so, in fact, in the case of ninety-nine exhibitors out of one hundred. The hundredth exhibitor, however, may have reason to test the full effect of the provision that his works would be insured. His picture or statue has been damaged, and he seeks his remedy.

His first step will be to enter into communication with the foreign exhibition committee, a body possibly already dissolved. He will then find that his work has been insured by the committee, in their own name, in one huge policy covering the whole of the exhibits, the insurance being effected in some local insurance company. It may be taken as a matter of course that the company will refuse to recognise the claim, and will deny its liability. Even were it not a recognised custom for foreign insurance companies to compel a casual foreign insurer to commence proceedings before thinking of coming to terms, in the hope that the expense may deter him from stirring in the matter, they are well aware that it is practically impossible for him, except at very heavy cost, to properly prove the

loss or damage to the reasonable satisfaction of a company carrying on its business many hundreds of miles across the sea. In commencing proceedings there are practically only two alternatives open to the exhibitor: he must either apply to the committee themselves to sue the company, or he must, after taking the advice of a foreign lawyer on the necessary legal requirements, obtain a transfer of the policy into his own name. The first alternative is the less expensive; but, unfortunately, it shares with the other alternative the disadvantage of being quite inefficacious and impracticable. It entails from the first continuous trouble and expense on a body of gentlemen at whose hands the artist's works have received hospitality, and who probably may have it in their power to renew the same at some future date. The thought of this may alone suffice to deter the artist from prosecuting the first alternative. Should he, however, persist, he will be met by the difficulty that he may have to exert very considerable pressure to compel the committee to press the claim. An insurance company has the reputation of being the possessor of considerable means, and without ever allowing the dispute to reach the courts, it has it in its power to throw obstacles in the way of a claimant which may severely test his means and patience; and even granted that the committee be persuaded or compelled to commence proceedings, the difficulties are but begun. The plaintiffs must be cajoled into pressing their attack home. They are absolutely without evidence as to the damage or loss. This, and the identity of the work, must be strictly proved, so likewise must be the amount of the damage. All this entails constant expense which must be met by the artist. Unless, therefore, the claim be a large one, the expenses soon surpass in amount any possible claim for damage, even presuming the latter to be ultimately recoverable.

Should, however, the artist take an assignment of the policy, he may be able to save the local committee a considerable amount of trouble and expense, but he thereby renders his own pecuniary position even more impossible. He must have legal advice in England and legal advice abroad, with consequential double expense. He will have the same trouble as before in providing the necessary proofs of identity, loss and damage. The company will have even less reason for settling before going into court than if a local committee were the plaintiffs, and if a judgment is obtained it will often be found that the amount recovered will not cover the outlay for such costs as will not be chargeable against the company.

This, therefore, is the state of things when the local committee, to the best of its ability,

carries out its promise to insure the works entrusted to it. But, if possible, it is often still worse. The artist never sees the terms of the policy until he has to enforce it, and the promise to insure is often not carried out in substance. The writer has recently had placed before him, on behalf of an English exhibitor whose works had been sent abroad on an invitation which promised insurance, and whose exhibits had been ruined in transit, a policy which, when translated into English, was found to expressly exclude *damage during transport!* It merely provided for total loss, such as would result from shipwreck. Only those who have experienced the carelessness of some of the Continental packers will be able to appreciate the irony of this policy.

There is, however, often a remedy for this crying evil, and in a multitude of cases in the past English artists have only had their brothers in England to blame for the pecuniary loss which they have sustained. It constantly happens that a small committee of well-known English artists is, at the invitation of a foreign exhibition, formed to select the English invites. In such case the actual invitations are sent out by or through the English committee, and they almost invariably contain notice that the selected works will be insured. The notice is doubtless the result of a communication from the committee of the exhibition, and no English committee thinks of inquiring the nature and value of the insurance effected. Artists are proverbially unbusinesslike, and they are hardly to be blamed if, on receipt of such an invitation issued by their own countrymen, they dwell in fancied security.

It cannot, therefore, be too earnestly impressed on those artists invited to organise the English section of a foreign exhibition, that unless they make proper inquiries and insist on a proper insurance on the works selected through them, they are neglecting to perform their most essential duty, and are morally guilty of obtaining goods under false pretences. Their one duty is to see that the insurance is effected in their own names, and their other is to insist that the policy, for the risks of transport at least, be taken out in some responsible English office. It may be that the rate of insurance will be somewhat higher here than abroad. A foreign office which intends to evade its obligations can afford to insure at a minimum rate. An English office dealing with English insurers has every inducement to be fair, and even generous, in meeting claims made upon it, and even if it were otherwise, the English courts of justice lie close at hand, the proceedings are in the artist's native language and under his personal superintendence, and the judgment of the court when obtained is worth twenty shillings in the pound.

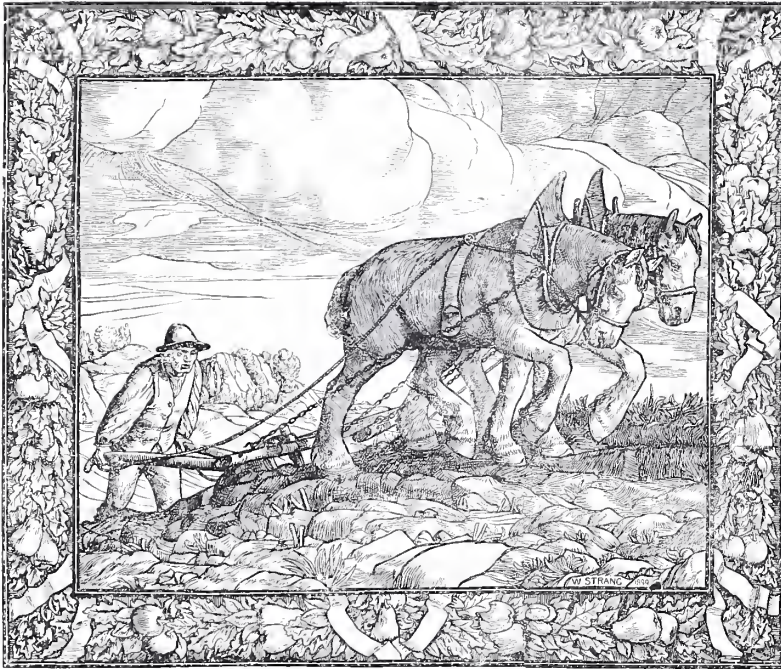
THE CHRONICLE OF ART.—JUNE.

Art for Schools. THE Art for Schools Association has recently had a curious experience in connection with the London School Board. Three of the members of the Committee of the Association are also members of the School Board, and at the annual meeting of the former in 1898, one of these gentlemen suggested that, in view of the great size of some of the Board's schoolrooms, the publications of the Association were not bold enough in design nor large enough in proportion to the walls to make

tures so extensively favoured by the managing bodies of public elementary schools.

Art in the Theatre. A REVIEW of the Stage during the past six months presents few instances of the highest order of illustrative art. The Christmas pieces may be briefly dismissed. "Jack and the Beanstalk" at Drury Lane assuredly reached the limits of inartistic incoherence; and it cannot be said that any one of the many scenic artists engaged achieved distinction, though

Mr. Harford's treatment of "The Land of Harmony" showed a perception of its possibilities in graceful lines that were sadly detracted from by the discordant colours and groupings that filled the stage. The picture of the fallen giant was but a feeble repetition of a past success at Covent Garden. Mr. Walter Crane's responsibility for the costume designs lent a special interest to the production of the "Snow Man" at the Lyceum, and the sketches were instinct with his well-known facility of invention; but the resulting ensemble was disappointing, whilst Mr. Hawes Craven was less happily inspired in his "Fairyland" than in his "Summer Glade" and the capital snow-picture of "A City in Flanders." At the Garrick "Puss in Boots" relied for its chief scenic attraction on an over-rated series of evolutions by a silver-spangled army under crude changes of coloured light. Monotony of theme begets lack of interest and spontaneity, and may explain why the Savoy's "Rose of Persia"—yet another Oriental opera—cannot compare in the colour or composition of its scenery and costumes with the majority of its predecessors. An ingenious scenic



THE PLOUGHMAN.

From the Large Wood Block by William Strang.

change in the second act of "Florodora" at the Lyric provokes a regret that Mr. Julian Hicks should have misused his opportunities for his first act picture, "A Flower Farm in the Philippine Islands," which might easily have been delightful. On the long-promised "San-Toy" at Daly's, and the more recent "Messenger Boy" at the Gaiety, Mr. George Edwardes has lavished almost a superfluity of decoration. In the former play the Aladdin-like fantasy of the scenery seems an incongruous setting for the actuality of modern dress and the characteristic Chinese costumes to which Mr. Percy Anderson has adhered with uncompromising fidelity. A less conscientious dressing of the piece would have better accorded with Mr. Hawes Craven's "Street in Pyn-ka-pong," where borders of hesitating foliage are apparently growing from the tiled roofs, dominated by the largest stage-moon on record—or again, with Mr. Harker's fantastic and somewhat disconnected "Palace of the Emperor," with its perforated panels and its "willow-pattern" landscape. For the "Messenger Boy" Mr. Wilhelm has devised some pleasant schemes of colour, notably in the warm pinks and purples and

upon them any substantial decorative effect. The Committee of the Association considered the matter, and, wishing that anything produced by them to be of the very highest quality, they commissioned Mr. WILLIAM STRANG to prepare some designs for their purpose. From these they selected a rendering of "The Ploughman," and requested the artist to execute it as a wood block on the scale of six feet by five. The result to the Committee was most gratifying, and it was regarded by some of them as one of the most important achievements in wood cutting since the days of Diirer. The work was submitted to the London School Board, and, to the surprise of the Committee, it was rejected for the reason that it was too large; and then the Board sought to justify itself by criticising Mr. Strang's drawing. Apart from the rebuff given to the Society and its aims, we believe that the action of the Board has tended seriously to cripple its funds. We give a reproduction of Mr. Strang's design, and it will at once be seen that his poetic rendering of the subject is a far more effective piece of decoration than the photographs or the advertisement pic-

golden-browns for the "Bazaar" scene of the first act, crowded with lady-visitors and stallholders in fancy garb as cigarette vendors, flower-girls, and so forth. In Mr. Ryan's scene of "Cairo" in Act 2, the costumes are in associated tones of blue—indigo, hyacinth, and turquoise—in green, and grey, and gold, and white: it must be confessed, though, that the average "Gaiety Girl" is hardly of a type to suggest modern Egypt convincingly, however idealised and glorified. Mr. Wilhelm has also been busy on a second edition of the popular *Empire* ballet "Round the Town Again," which, embellished by two admirable new scenes by Mr. Harker, and fresh millinery (a surprise dance in the last tableau of dominos changing to dainty pierrots is curiously effective) seems assured of a prolonged career of success. To Mr. Tree's revival of "A Midsummer Night's Dream" at *Her Majesty's* should perhaps be awarded the palm for all-round artistic accomplishment. Mr. Anderson's costumes for the Fairies are refreshingly untheatrical in conception, and his Athenians are one and all most picturesquely attired. Miss Baird, in her beautifully arranged Grecian draperies of faint sapphire, might have stepped from one of Leighton's canvases. Hippolyta—in the chase—is a thought too Britannia-like for the occasion, and the bushes of artificial flowers in two important scenes are eyesores; but Mr. Craven and Mr. Hann both contribute woodland pictures of reposeful beauty, and Mr. Harker supplies the desired contrast of colour and style in his scenes of the "Palace of Theseus." Possibly the lighting of the final tableau fails to quite realise the intended effect; on the other hand it would be difficult to imagine a more striking picture than that of Quince at work in his "Carpenter's shop." The subject is not full of promise, but Mr. Harker shows us what excellence of handling can achieve for a simple scene. Space does not permit more than an honourable mention of the architectural splendours of the new *Hippodrome* and the *Haymarket* revivals of Old Comedy. Apart from some few extraordinary blunders, the praiseworthy spirit and intention revealed in many instances during Mr. Benson's Shakespearean tenancy of the *Lyceum* also deserve recognition. Neither the elaborate staging of "Don Juan's Last Wager" at the *Prince of Wales's*, nor the picturesque appointments of "Bonnie Dundee" at the *Adelphi*, served to secure for either play a lengthy measure of popularity, yet from the pictorial standpoint both were of unusual interest.

SOME days before the opening of the "La Parisienne" Great Exhibition the inhabitants of Paris saw a large statue of a female figure take its place over the great gateway. It is of plaster coloured, and is the work of the sculptor Moreau-Vauthier. In this statue, standing at the entrance of the Exhibition and looking out over Paris, the artist has embodied the city of Paris in the form of a young woman, very modern, dressed in the fashion

of the day, and extending a welcome to the foreigners who come to see the Exhibition. This excessively modern figure certainly startled the public, and gave rise to so much animadversion in the Press that for a few days the question was discussed as to whether it should be withdrawn. As, however, the sculptor's first sketch had been accepted it would have been unfair to require him to remove his work; so there she stands—that strange "Parisienne," on the top of the monumental entrance, looking as if she had been costumed by a fashionable dress-maker. This is, we believe, the first instance of a sculptor venturing to reproduce literally the garments of the day in a monumental work, and it is but natural that the statue should be startling, though it is soundly and conscientiously treated. To English eyes it has the appearance of a cross between a ship's figure-head and a monster weather-cock. Its chief fault is that it is out of harmony with the style of the gateway, which is, in fact, one of the least satisfactory bits of design in the whole of the buildings. This is a construction, it is declared (but you are not bound to believe it), in the Arabic style, and it is indeed a matter for wonder what the "Parisienne" has to do on the top of an Oriental structure.



LA PARISIENNE.

From the Statue by Paul Moreau-Vauthier. Photographed by Chrétien, Paris.

The Royal Society Exhibitions. of British Artists goes steadily on in its accustomed way. Its latest exhibition, like all those that have been held in the Suffolk Street galleries for some years past, included a few good things and a very large number of conventional pictures that have no particular mission to fulfil and no definite character by which they could be said to be distinguished. A large, freely handled portrait, very clever, but a little restless in treatment, represented Mr. HAL HURST not inadequately; a couple of excellent little landscapes, "In Time of Primroses" and "March," showed well Mr. ADAM PROCTOR's feeling for graceful line and delicate colour; a pretty study from nature, "Early Summer," and a more reserved and serious work, "The Bridge on the Marsh," does credit to Mr. WALTER FOWLER's powers of observation; and an important picture, "The Waning Year," proves that Mr. J. E. GRACE has lost none of his ability to carry out with distinction and refinement a happily selected subject. Other interesting contributions were Mr. BOROUGH JOHNSON'S "Moonrise," Mr. FRANCIS BLACK'S "Winter," Mr. J. ADAMSON'S "Reverie," Mr. WYNFORD DEWHURST'S brilliant and decisive "Evening Shadows," Mr. JAMES GREIG'S "Auchmithie Beach," Mr. W. GRAHAM ROBERTSON'S "Iris," Mr. F. FOOTET'S "Old Clevedon," and Mr. G. C. HAITE'S direct and masculine water-colour drawing, "A Kentish Yeoman's Homestead." Another water-colour, a little sketch, "The End of Day," by Mr. TATTON WINTER, is commendable as an honest study sincerely managed.

Although the loan collection of pictures by living British painters that is now arranged at the Guildhall

is by no means exhaustive as an assertion of the wide variety of our native school, it has the merit of presenting a number of works which many people will want to see. A large proportion of the hundred and fifteen canvases hanging in the galleries can be welcomed as old friends of which the popularity is indisputable. There are Mr. HOLMAN HUNT'S "Shadow of Death," Mr. BRITON RIVIERE'S "Daniel," Mr. DAVID MURRAY'S "River Road," Mr. MARCUS STONE'S "In Love," Mr. J. W. WATERHOUSE'S "Lady of Shalott," Professor HERKOMER'S "Lady in White," Sir L. ALMA-TADEMA'S "Audience at Agrippa's," Mr. WHISTLER'S "Portrait of Thomas Carlyle," Mr. LESLIE THOMSON'S "Axmouth," Lady BUTLER'S "Quatre Bras," Sir NOEL PATON'S "Mors Janua Vitæ," and the huge composition, "The Queen of Sheba's Visit to King Solomon," by Sir E. J. POYNTER, which has been borrowed for the occasion from the National Gallery of New South Wales. These, and many others of equal note, make up a very remarkable and pleasant collection which is quite in keeping with the best traditions of the Guildhall.

The new English Art Club's Spring Exhibition was one of the best that it has held for some little while. Excellent pictures came from most of the men who are recognised as the leaders of that school of artistic conviction which the club exists to promote. Mr. P. W. STEER'S "Portrait of Mrs. Cyril Butler and her Children" was extremely able, and so was Mr. W. W. RUSSELL'S "Portrait of a Lady in Black." Other memorable productions were the three little figure subjects by Mr. H. TONKS, the landscapes of Mr. FRANCIS BATE, Mr. J. L. HENRY, Mr. ARTHUR TOMSON, Mr. MOFFATT LINDNER, Mr. GEORGE THOMSON, and Mr. MARK FISHER; and the water-colours by Mr. H. B. BRABAZON, Mr. F. E. JAMES, and Mr. A. W. RICH. Two impressive landscapes by M. CLAUDE MONET, and a couple of interesting pictures by Mr. HOLMAN HUNT, were also included.

When an English painter attempts to treat religious motives on an important scale the result is not always satisfactory. Such work generally suffers from an excess of symbolism or from an absence of imagination, and is apt to be a little tiresome. It is pleasant, therefore, to record the real success of Mr. A. E. EMSLIE'S effort to produce a great series of religious pictures. He has painted nine canvases, illustrations of the theme "God is Love," and has made them perfectly convincing and quite acceptable as technical achievements. The whole group of pictures, with some smaller works by the artist, is being exhibited at the Egyptian Hall.

Mrs. STANHOPE FORBES has always done such excellent work, and has so consistently shown herself to be an artist with gifts quite out of the ordinary run, that the exhibition of a number of her smaller drawings and paintings in the galleries of the Fine Art Society was an event of some moment. The general idea of the show was to deal with "Children and Child Lore," and in the carrying out of this motive she displayed an admirable daintiness of fancy and a delightful sense of artistic fitness. The charm of the collection was undeniable.

The feature of Messrs. Shepherd's Exhibition is a choice collection of the works of artists belonging to the early British School. Of six sketches by CONSTABLE the most interesting is "On the Stour: Squally Weather," in which a stormy sky is vigorously treated with the palette knife. "Runtun, near Cromer," is a delightful example of JAMES STARK'S work; and "A Norfolk Village," by J. S. COTMAN, and "On the Yare," by JOHN CROME, are characteristic works of the Norwich School. Other good landscapes are by A. VICKERS—a little

known painter who did excellent work—T. CRESWICK, and GEORGE COLE, the father of Vicat Cole, R.A. A remarkably fine example of ROMNEY is the sketch of "Serena;" and "The Hon. Miss Macdonald," by HOPPNER, the "Sir Uvedale Price," by ZOFFANY, are equally characteristic of the painters. An extraordinary sketch by JAMES WARD for a large painting, which gained a prize of 1,000 guineas, is of interest inasmuch as the finished work is rolled up and hidden away in Chelsea Hospital. Among the modern works in the gallery are good examples of Messrs. MACWHIRTER, R.A., B. W. LEADER, R.A., ALFRED EAST, A.R.A., JOHN BRETT, A.R.A., J. CLAYTON ADAMS, and MAURICE GRIEFFENHAGEN.

Reviews. *The Life of John Ruskin.* By *W. G. Collingwood.* London: Methuen and Co. 1900. (6s.)

WHEN this book first appeared in 1893 we devoted a good deal of space to its many excellences, so that further consideration of it as a whole need not be given. But as in its new form it is not only a "cheap edition," but an extensively amended one, with many more biographical details and some hitherto unpublished letters, a new judgment seems to be rendered necessary. We may say at once that we have rarely come across a more conscientious piece of work, in which a great subject has been more adequately treated, and in which a hero has been more moderately discussed or more reasonably worshipped. What is called "the romantic episode" of Ruskin's life has been touched with even more discretion and delicacy than before, and the whole facts of the Master's career have been set forth with fewer interruptions from quotation or exposition. It is to be regretted that Mr. Collingwood's scholarly and admirable work should be somewhat heavy as to style, and that his excellent writing should be rather slow reading. Not less a pity is it that the index, so full as to names, should be so meagre as to things and facts; otherwise the volume might make it difficult for any other biography to succeed. It may certainly be prophesied that the official "life" which is promised cannot tell us more of the working career of Ruskin than this, however much it may be brightened by anecdote, leavened with new letters, and decorated with illustrations. Everyone should buy this book and read it, alike for information and self-discipline.

John Ruskin: A Sketch of his Life, his Work, and his Opinions, with Personal Reminiscences. By *M. H. Spielmann.* Together with a Paper by John Ruskin, entitled "The Black Arts." Illustrated. London: Cassell and Co. 1900. (5s.)

IT is manifestly undesirable that any opinion should be here expressed on a book written by the Editor of this Magazine, either by way of praise or blame—neither of which might be accepted by the reader as entirely earnest or disinterested. It may, however, be stated simply that the volume is intended for the general reader who would know something of the great writer before proceeding to know more, and that there are here re-printed the article which Mr. Ruskin originally wrote for THE MAGAZINE OF ART, and that on "The Portraits of Ruskin," with its many illustrations of the Professor from infancy to old age. It may be added that a second edition of the book has already been called for.

Poems by Matthew Arnold. With an Introduction by *A. C. Benson.* Illustrated by *Henry Osipov.* John Lane. 1900. (6s.)

THIS is an extremely charming edition, profusely illustrated with pen-drawings by an artist whose decorative



PRIDE OF THE SPIRIT.

From the Drawing by Louis Rhead, in "The Life and Death of Mr. Eadman."

fancy in the head-pieces is as remarkable as his power to render the passion of the poetry itself. No doubt he is a close follower of Dante Rossetti, and Mr. Charles Ricketts, and is sometimes as careless in his figure drawing as either. It speaks well for him that, notwithstanding this undoubted drawback, he holds his readers by his artistic feeling.

To all who have the eyes to see and the taste to appreciate the picturesque side of our London City we can cordially recommend "*London Impressions*," a book of pictures and essays, the joint work of Mr. WM. HYDE and Mrs. ALICE MEYNELL. Mr. Hyde's pictures form a most interesting gallery. They do not represent the dry bones of the subject such as the photographer give us when he goes out picture-making with his camera, but are such as only the eye of the artist sees and the hand of the artist can record. It is but fair to say they do not show us the beautiful side of the City. The parks on a June day, the streets and squares with the charm of early summer upon them, do not perhaps lend themselves so well to the art of the etcher as London swept with wind and rain, made murky with mist and smoke, or dim with the uncertain light of early dawn; and it is from this gloomy phase that Mr. Hyde has drawn his inspiration. Mrs. Meynell's essays are sympathetic, and as fraught with poetry as are etchings and photogravure plates; while for the paper, printing, and general get-up of the book we have nothing but praise.

We are glad to be able to give an example of the designs made by the two clever brothers, GEORGE WOOLSCROFT and LOUIS RHEAD, to illustrate Mr. Heinemann's new edition of "*The Life and Death of Mr. Badman*," by John Bunyan. The realism of the designs is quite in harmony with the spirit of the book, which deals with the unseen world as with realities palpable as this world of flesh and blood. There is more ugliness in the designs than necessity calls for, and the text pages are a little black-looking, owing to their circumscribing lines and to the introduction rather frequently of certain heavy marginal decorations. But the book has a look of an old world about it which is harmonious with the quaintness of the story as told by Mr. Wiseman and Mr. Attentive. (£1 1s. net. £2 2s. net for the limited edition on Dutch hand-made paper.)

From Messrs. George Bell and Son come to us "*Romeo and Juliet*" and "*The Tempest*," the two latest volumes of the Chiswick Shakespeare, a delightful pocket edition, well bound, well printed on good paper by the Chiswick Press, and well illustrated by Mr. BYAM SHAW.

MR. ARTHUR MELVILLE has been elected **Miscellaneous.** a full member of the Royal Society of Painters in Water Colours.

At the last meeting of the Council of the Royal Society of Painter-Etchers and Engravers, Mr. A. W. BAYES was elected a Fellow of the Society.

In the note in our April issue on the acquisitions at the Edinburgh Museum of Science and Art we fear that the fact was not quite clearly stated that the enamel censer was purchased and presented to the museum by Sir Thomas Gibson-Carmichael.

THE death has occurred at the age of fifty-three of the well known art-critic and writer, Mr. R. A. M. STEVENSON. He was the son of Alan Stevenson, the builder of the Skerryvore and other lighthouses, and cousin to Robert Louis Stevenson. He was a graduate of Cambridge University, and studied painting under Ortman at Fontainebleau and under Carolus-Duran in Paris. As a painter he exhibited at the Royal Academy, but it is for his criticisms rather than his creative works that he will be remembered. It was in the 'eighties that his vigorous and original style of writing attracted attention in the "Saturday Review" and afterwards in the "Pall Mall Gazette."

His book, "*The Art of Velasquez*," is his most notable contribution to art literature, while his contributions to THE MAGAZINE OF ART and other periodicals were always marked by a special brilliancy.

By the death of Mr. FREDERICK EDWIN CHURCH, America has lost one of her chief painters of landscape. He was born at Hartford, Connecticut, in 1826, and at an early age developed his taste for art. His first subjects were found in the scenery of the Catskill mountains, and by 1849 his work had gained for him his election as a member of the National Academy. It was not until 1857, however, that he made his first great success with a painting of "*The Heart of the Andes*." This was shortly followed by "*The Great Fall of Niagara*," and in 1868 a second painting of the Fall was exhibited throughout Great Britain and the United States. Amongst his other important works were "*On the Cordilleras*," "*Morning*," "*The Icebergs*," and "*Moonlight under the Tropics*." In 1873 he exhibited a series of drawings entitled "*Tropical Scenery*"—a record of an excursion through the West Indies.

M. AUGUSTE HILAIRE LEVEILLÉ, the well known French wood-engraver, has recently died at the age of sixty. His translation of works by ancient and modern artists which appeared in "*L'Art*," "*La Revue Illustrée*," "*L'Illustration*," and other publications, brought him world-wide repute by their delicacy and sympathetic rendering. He obtained the medal of honour at the Universal Exhibition of 1859, and was made Knight of the Legion of Honour in 1894.

The death has occurred, at the age of seventy-four, of M. JULES EMMANUEL VALADON. He was born in Paris in 1826, and made his *début* at the Salon in 1857. From this date he regularly contributed portraits and still life, painted with great strength and vigour, although his work appealed more to artists than to the public. His work was recognised officially by the bestowal of the Legion of Honour in 1873, and of third- and second-class medals in 1880 and 1886 respectively.

PROFESSOR J. F. HENNINGS, the *doyen* of the Academy of Fine Arts at Berlin, has recently died at the age of sixty-two. He studied under O. Achenbach at the Dusseldorf Academy, and executed works of *genre* and landscape.

The deaths have also occurred of M. FALGUIÈRE and M. MICHAEL MUNKÁCSY. We hope to refer more fully to these two artists in our next issue.



THE LATE R. A. M. STEVENSON.

From a Photograph by Barraud.



THE PLOUGH BOY.

FROM THE PAINTING BY J. H. DE WAARD, A.R.A., IN THE GREAT GALLERY.

THE ROYAL ACADEMY.—II.

IT is possible to credit the present exhibition of the Academy with one great merit—that it illustrates with reasonable adequacy most of the more important phases of modern British art. Among the things that appear in the galleries there are many that can be fairly claimed as representative of the best convictions held by men who are playing an active part in the newest development of our native school, and there are many others that do ample justice to the reputations that have borne the test of years. The balance of excellence is kept very evenly between figure pictures, portraits, and landscapes, and no one class can be said to surpass the others in attractiveness. In each there is a notable proportion of work that will have its place in our art history, and will deserve to be remembered in later years as marking a definite stage in our aesthetic progress.

Certainly this is true with regard to the portraits that are to be found in the Academy. Not only are there the two great groups by Mr. Sargent and Mr. Orchardson, but there are, besides, the other contributions by Mr. Sargent, several excellent canvases by Mr. J. J. Shannon, a most attractive group by Mr. Melton Fisher, and sufficient things by other men of marked capacity to give distinction to what is apt at times to be a rather uninteresting section of the exhibition. On Mr. Sargent, especially, it is impossible to avoid harping continually. He has never before dominated the Academy so completely, and has hardly ever asserted his extraordinary ability with equally convincing strength. The two vivid renderings of the Lord Chief Justice, the fascinating and freshly handled three-quarter length of Lord Dalhousie, and the less striking yet quite masterly "Sir David Richmond" are in their various ways quite as important as the big picture of "Lady Elcho, Mrs. Adeane, and Mrs. Tennant," which has established itself as the chief sensation of the season. But of all his works the one that summarises best, perhaps his greatest qualities is the "Interior at Venice," his Diploma picture. It is quite astounding in its superb

command of craftsmanship and its acute observation of subtle gradations of tone and colour; it is perfect in taste, and, despite the smallness of its scale, has breadth and dignity of an almost



MRS. TOM CRAVEN.

From the Painting by Luke Fildes, R.A.

monumental kind. To find any other living artist who would rival or even approach it would be a task of considerable difficulty.

However, Mr. J. J. Shannon has given his admirers no cause for complaint this year. If he is not as masterly as Mr. Sargent, he at least surpasses himself and advances beyond any point that he has hitherto reached. His "Lord Manners" and "The Hon. Mrs. Portman" are remarkable for fine characterisation and for exceptional elegance of style. They are both good pictures, but the "Lord Manners" especially is memorable because its directness and strength

are free from any hint of display and its cleverness has no taint of mannerism. Mr. Gotch's "Portrait of a Lady" is also attractive as an earnest technical performance, close and elaborate but yet not pedantic; and the Hon. John Collier's full-length of "Miss Laurence Alma-Tadema" is to be praised for its sincerity and true refinement. There are good things by Mr. Luke Fildes, Mr. Frank Bramley, Mr. Richard Jack, Mr. Ralph Peacock, Mr. H. G. Riviere, Mr. H. J. Draper, and by Professor von Herkomer, whose "Duke of Connaught" deserves particular attention as a masculine and decided record of a vigorous personality. His "Lady Armstrong," too, though perhaps a little redundant in line and colour, and his "Miss Elena M. Grace," illustrate acceptably the more fanciful side of his art. Mr. La Thangue shows a delightful portrait of a young child, and Mr. Harris Brown a huge equestrian figure—"Hudson E. Kearley, Esq., M.P."—that occupies more space than almost any other picture in the exhibition.

Of the figure paintings, the most important in scale and intention, after Mr. Abbey's "Trial of Queen Katharine," is Mr. Frank Dicksee's "Two Crowns," which has been purchased for the Chantrey Fund collection. It is crowded and elaborate in composition, and tells its story with due effect, but as a colour harmony it is as yet a little strident. Age will probably improve it and give it more reserve and mystery. Mr. Abbey's smaller picture, "The Penance of Eleanor, Duchess of Gloucester," is a good example of his method—dramatic and telling and yet agreeably untheatrical in atmosphere. In some respects, indeed, it surpasses his larger and more ambitious canvas. Mr. J. W. Waterhouse's "Awakening of Adonis" does not depart in any noticeable way from the pictorial manner that is characteristic of him; it has infinite charm of sentiment and great beauty of colour, and is painted with all his accustomed freshness and strength of handling. Sentiment of a subtle kind is also the chief merit of the only contribution by Mr. Watts, "The Return of Godiva;" and there is something of the same quality in "The Evening Hymn," by Mr. Boughton, a picture that is scarcely less commendable than his delightful piece of fancy, "By the Dark Waters of Forgetfulness." Mr. Marcus Stone's "Soldier's Return" adds yet another pleasant canvas to a series that has always been admirable and popular; it is pretty, tender, and gently dramatic, and tells a sympathetic story with admirable discretion. In Mr. E. J. Gregory's Diploma picture, "Après," there is neither story nor definite incident, but as an essay in technicalities it is altogether remarkable, gorgeous and yet harmonious in colour, assured in brushwork and decisively accurate in draughts-

manship. It is a production that does credit to a consummate craftsman, for it is sincerely free from affectation and depends upon no trickery for its success. There is, too, technique of notable quality and exquisite colour combination in Mr. James Clark's little Eastern subject, "Coaxing," a good example of an artist who ranks among the best of the younger men; and as an ambitious effort to overcome very considerable difficulties Mr. H. J. Draper's "Gates of Dawn" is in many ways conspicuously above the average. Mr. G. Spencer Watson's "Prometheus consoled by the Spirits of the Earth" is even more ambitious, and not less successful; and Mr. Byam Shaw's allegory, "The Ways of Man are Passing Strange," has a full measure of the quaint imagining and curiously individual expression that make all his pictures particularly worthy of attention. As an instance of the way in which apparently unpaintable material can be turned to good account by an artist who is observant and resourceful, the Hon. John Collier's "Billiard Players" is as interesting as anything in the Academy. He has used his opportunities most intelligently, evading no difficulties, and dealing discreetly with realistic details that might easily have become unpleasantly commonplace if they had been handled with less taste.

Among the figure pictures of what may be called the pastoral class Mr. Clausen's "Setting up Sheaves" is certainly the best. It has a peculiar charm of method, and its brilliancy of illumination and daintiness of aerial colour distinguish it beyond all the other records of rustic incident that are to be found in the exhibition. Mr. Edward Stott's "Saturday Night," with its harmony of deep tones and clever suggestion of the mystery of twilight, approaches it in importance; and Mr. Bramley's "Through the Mist of Past Years," despite its hackneyed subject, is convincing and free from that touch of sentimentality that is so often apt to creep into pictures which make their appeal to emotion rather than intelligence. Mr. La Thangue's largest work, "The Ploughboy," depends for its effect upon nothing in the way of story, and appeals to no emotion save the love of picturesque fact on which a very large section of the public bases its æsthetic conviction. It is chiefly a study of atmosphere, a note of evening sunlight stated with amazing force, and with an emphatic actuality always characteristic of this artist's work.

But the greatest achievement by which Mr. La Thangue is represented at Burlington House is the picture called "The Water-Plash," a flock of geese paddling in a shallow stream. This is really to be reckoned among the landscapes, or at least among the purely open air studies in which human interest is either very subordinate or

entirely absent. Its obvious motives are the treatment of varieties of light and shade and the balancing of colour modulations resulting from tone gradations. The same kind of intention is apparent in "The Drinking Place," by

"Drinking Place," and is akin to it in honesty of purpose, but it attempts—with admirable success—a far more complex effect and deals with problems of movement and action that Mr. Stanhope Forbes has not made part of his pictorial



SETTING UP SHEAVES.

From the Painting by George Clausen, A.R.A. By Permission of Messrs. Bussod, Valadon and Co.

Mr. Stanhope Forbes. He looks at Nature, however, in a different way, and concerns himself rather with her broad and summary statements than with her more minutely detailed assertions. He prefers to give his work an aspect of large simplicity and to keep out of his canvas the lesser facts that would only add complications that he is anxious to avoid. In another of his contributions, "The Old Bridge," he illustrates his conviction even more completely and shows better still the real purpose of his art. Miss Kemp-Welch's huge composition, "Horses Bathing in the Sea," is not less literal than "The

scheme. By sheer force of capacity Miss Kemp-Welch puts herself not only among the best artists of her own sex, but surpasses many masculine painters who have long ranked as public favourites.

The most fortunate essays in pure landscape come from Mr. Mark Fisher, Mr. David Murray, Mr. E. A. Waterlow, and Mr. Alfred East. Mr. Mark Fisher's "Hill and Vale," though marred by that restlessness of handling which seems now to have become habitual with him, is amazingly brilliant in its realisation of sunlight, and has great charm as a spacious and subtly gradated

rendering of aerial perspective. His smaller canvas, "The Bathers," is even better in its record of the shimmer and sparkle of the summer sun. It is the same season of the year that Mr. Murray has painted in his two best pictures, "In View of Windsor" and "The Colne." Both are well



THE RETURN OF GODIVA.

From the Painting by G. F. Watts, R.A.

chosen in subject and happy in composition, and in both the diffusion of light is admirably understood and skilfully expressed. In his "Brig of Balgownie" the chief intention is to compose with due elegance the suave lines of an important landscape subject, and with good judgment the effect has been simplified sufficiently to give the dominant motive its proper value. Detail is lost in the mysterious gloom of twilight, and all the artist's attention has been centred upon the arrangement of masses and the balancing of areas of rich colour. This same kind of decorative purpose is apparent in Mr. Waterlow's "Pastorale Provençale," and in his "Land of Olives," both of which are designed with delightful sense of

beauty and with a true appreciation of refinements of chromatic combination. Mr. East's great upright, "Lake Bourget, from Mt. Revard, Savoy," is even more markedly schemed as a decoration. It does not disregard Nature, but modifies her features so as to fit them to a carefully ordered system that the artist has conceived. The result is in every way excellent, for the picture, by its presentation of the dignity of a great landscape, is legitimately impressive, and yet it fascinates by its more delicate suggestion of the little graces that enhance the beauty of Nature's gentler moods. Another of Mr. East's works, "A Morning Moon," though less ambitious in scale, is quite as conspicuous as a masterly adaptation of landscape material, and by its splendid freedom of brushwork stamps the artist as a craftsman of the most consummate ability. Mr. Yeend King's two pictures, "The Avon by Bredon Hill," and "The Fold Yard," are frank statements of close observation, full of brilliancy, and extremely thorough in their realisation: Mr. Alfred Parsons' "Green Punt," a subject found on the Upper Thames, is extremely well painted, and, though matter of fact, is neither lacking in subtlety nor inclined towards commonplace; Mr. J. L. Pickering's "Under Roborough Down" deserves praise for its sombre power; Mr. H. W. Adams' "Winter's Sleep," which has been bought by the Chantrey Fund Trustees, is honest and direct in its rendering of a difficult effect; and Mr. Hook's landscapes and coast subjects have all their old charm of daylight and breezy freshness. A note must also be made of Mr. Napier Hemy's extremely robust "Breakers Ahead! 'Ware Manacles," and of the pictures by Mr. J. Coutts Michie, Mr. L. P. Smythe, Mr. H. W. B. Davis, Mr. Lindsay Macarthur, and Mr. Sidney Cooper, who, despite his weight of years, retains a curious degree of insight into natural subtleties that is evident even through his laboured and precise execution.

There are other works in the exhibition that, without calling for detailed notice, deserve at least a share of attention. Among these are Sir E. J. Poynter's "Water-babies," which many will prefer to his portrait of "Mrs. Murray Guthrie;" Sir Laurence Alma-Tadema's "Goldfish;" "The Goose Girl," by Mr. Val Prinsep; Mr. J. da Costa's "Una and the Wood-gods;" Mr. Solomon J. Solomon's "Equipped;" Mr. H. S. Tuke's "Hermes at the Pool;" Mr. J. W. North's "Summer in the English West;" Mr. T. C. Gotell's "Dawn of Womanhood;" Mr. W. Onslow Ford's "Joan of Arc;" and "In Elysium," a remarkable study of nude figures in bright sunlight, by Mr. Charles Sims, which has qualities both of intention and realisation that are not often found in the work of English artists.



THE EARL OF DALHOUSIE.

From the Painting by John S. Sargent, R.A., in the Royal Academy.

THE NEW GALLERY.

THE change in the atmosphere of the New Gallery that has been brought about by the sequence of events during the last few years is this spring more evident than it has ever been before. The old order of things has given place to something quite different, to a new intention that contrasts markedly enough with what was not so long ago the particular purpose of the gallery. When the influence of Sir Edward Burne-Jones and the school of which he was the leader dominated the place there was to be found there year by year a plain expression of an artistic conviction that was nowhere else given a reasonable chance of making its value properly appreciated.

Under the new condition of affairs little remains to remind people of the character that distinguished the earlier exhibitions. Almost the only things that represent the Burne-Jones tradition in the collection gathered together this year are Mrs. De Morgan's great symbolical composition, "The Spear of Ithuriel," and Mr. Spencer Stanhope's unpleasant and over-laboured picture, "The Expulsion." Mr. Hallé, who by association may be regarded as belonging to the æsthetic school, contributes several works that have in full measure the studied elegance of composition and line arrangement at which he has always aimed; but Mr. Strudwick, perhaps the best living member of the group, does not exhibit anything.

What is to be seen, instead, is a good general show of pictures that summarise with reasonable adequacy most of the more interesting types of present-day production. Many men who are recognised as leaders in artistic activity send work that presents the best side of their accomplishment, and many others of less prominence give material assistance by contributions that are commendable for qualities of imagination or execution. The note now is one of variety and comprehensiveness. The directors of the gallery seem willing to accept and find space for anything that is worthy of attention on the score of merit; and as they carry out their functions with a good deal of discretion the exhibitions have more than

gained in general attractiveness what they have lost in special character.

There is certainly no other place in London where it would be possible to see equally honoured,



THE ENCHANTED SEA.

From the Painting by Henry A. Payne, in the New Gallery.

and equally well displayed, pictures by such very dissimilar painters as Mr. Sargent, Mr. Shannon, Mr. Brangwyn, Mr. Austen Brown, Mr. Peppercorn, Mr. Leslie Thomson, Mr. Moffat Lindner, Mr. G. F. Watts, Mrs. Swynnerton, and Mrs. De Morgan, to quote a few among the many contributors to the present show. No doubt there is an element of incongruity in such a collection, and it is possible to accuse it of wanting a consistent atmosphere; but at the same time there is an undeniable value in a series of juxta-

positions that allows the art lover to compare the most opposite types of thought and practice, and to judge impartially the claims to approval that are advanced by the exponents of every shade of



A SONG OF SPRING.

From the Painting by George H. Boughton, R.A.

æsthetic belief. Moreover, so long as a good proportion of the artists who have been invited to send their productions to the gallery can be honestly described as men of real ability, it would be hardly possible to sympathise with the purists who would reject capable efforts simply because the capacity displayed did not happen to conform to one particular pattern.

Decidedly it would have been a pity if any idea of limited eclecticism had operated to exclude Mr. Brangwyn's "Charity," Mr. Austen Brown's "Wayside Pasture," Mr. Peppercorn's "Evening," or any of the portraits by Mr. Sargent and Mr. Shannon, for these are to be reckoned as the chief centres of interest in the exhibition. Mr. Sargent is extra-

ordinarily brilliant this year; he has made the chief success at the Academy, and at the New Gallery he is scarcely less prominent. He has sent there two portraits, a full

length of a young girl, "The Hon. Victoria Stanley," that is incomparable in its astounding vitality and splendid decision, and a smaller painting of "Major-General Ian Hamilton, C.B., D.S.O.," that has not only superb characterisation but, as well, rare beauty of subdued and subtly harmonised colour. Mr. J. J. Shannon, too, shows a couple of portraits, both of which are extremely well handled and irreproachable in style. They are somewhat out of his ordinary manner, as they are lower in tone and less decided in colour than the pictures which he has exhibited in previous years, and they have an unusual quality of lighting; but as examples of the work of an artist who is never commonplace and never uncertain about his aim they are most acceptable. Then there are the "Wilfrid S. Blunt, Esq." and the "Miss Lina Duff Gordon" by Mr. Watts; Mr. W. Llewellyn's "Lady Delamere" and "Mrs. Goodwin Newton;" Mr. J. Contts Michie's quiet and dignified painting of "Mrs. Hingley;" Mr. Ralph Peacock's strongly stated full-length of "Peggy, Daughter of D. L. Lewis, Esq.;" two dry and definite but powerfully

handled seated figures by Sir George Reid; a big full-length of "Mrs. Henry Allhusen," by Mr. R. Jaek; and a picture of "Viscountess Encombe," by Mr. Robert Brough, that is in power of brush-work and rich harmony of colour quite the most successful thing he has done.

The most noteworthy among the larger figure compositions are the big decorative pictures by Mr. F. Brangwyn and Sir J. D. Linton. Mr. Brangwyn's "Charity" is altogether delightful as a piece of exquisite art. It is composed with thorough discretion, and is painted with a large simplicity that is especially persuasive, but its greatest charm lies in the beauty of its colour. The artist's wonderful



STUDY FOR "THE WATER-BABY."

By Herbert J. Draper.

skill in harmonising delicate tints and in combining iridescent hues into a perfectly ordered effect has never been better shown; and rarely has his consummate command over refinements of artistic practice been so triumphantly displayed. The picture is emphatically a great one, and takes rank among the best examples of pictorial decoration that have been produced in

Mere realism would have made the subject seem unworthy of serious attention, and by a literal statement of facts, no matter how closely they might have been observed, the picture would have become much too slight for its large scale. But Mr. Ansten Brown has used his material as a basis for a dignified arrangement of gorgeous colour most judiciously balanced and combined,



A WATER BABY.

From the Painting by Herbert J. Draper.

By Permission of Messrs. C. E. Clifford and Co., Owners of the Copyright and Publishers of the Plate.

our time. Sir J. D. Linton's "Boccacio," in a totally different way, is quite as convincing. It is deep, rich, and weighty, carefully handled, and designed with minute precision. Its learning is free from pedantry, and there is no fustian in its elaboration and no touch of triviality in its romance. By way of a curious contrast Mr. Ansten Brown's "Wayside Pasture" may be compared with these two notable canvases, for it shows very evidently what a wide choice of material is open to artists who are guided in their practice by decorative beliefs and are accustomed to consider the fundamental principles that underlie the best type of æstheticism.

and has by sheer strength of individuality turned a trivial and every-day incident into an inspiring motive.

There is a more delicate fancy in Mr. Boughton's two small panels, "A Song of Spring" and "Ashes of Roses." Both have in ample measure that peculiar attractiveness which is rarely lacking in his work, a kind of indefinable sweetness that comes from a happy union of many artistic attributes. His touch is so light, his colour sense so dainty, and his choice of subject so definitely influenced by a love of poetic suggestion, that even his slightest works are never empty or meaningless. Sir W. B.

Richmond's "By Summer Seas" has also grace and delicacy—grace of design and delicacy both of sentiment and execution. As a piece of flesh painting it is as good as anything that can be found in the exhibition. Mr. Harold Speed's "April" has something of the same feeling for gentle colour, though in manner it is less academic; and to the same class belongs Mr. H. J. Draper's prettily imagined "Water Baby." Two other pictures that deserve notice among the figure subjects are Mr. F. M. Skipworth's "Iseult," a well painted study of a girl's head, and Mrs. Swynnerton's grimly realistic record of old age, "Thou Unrelenting Past."

Mr. Peppercorn's mysterious twilight effect, "Evening," is worthy of a first place among the landscapes. Sombre as it is, it does not show that preference for gloomy blackness that has been every now and then too perceptible in his work. Colour is, again, the chief motive of Mr. Alfred East's "Early Dawn, Lago Maggiore," a harmony of blue and grey green with touches of purple and rosy pink; and it has equally inspired Mr. Leslie Thomson in the conception of his grey and amber study of sea and sky that he calls "Summer Gold." Besides these there are many pictures that reflect delightfully some of the most fascinating aspects of nature; such admirable records of aerial subtleties as Mr. Alfred Hartley's "Night," and his glowing "Autumn Sunset;" Mr. Moffat Lindner's tender evening effect, "Boats leaving Dordrecht;" Mr. Aumonier's "Grey Day;" Mr. Mark Fisher's brilliantly sunny "Water Frolic;" Mr. Coutts Michie's excellently composed "Nature's Gleaners;" Mr.

J. L. Pickering's grim and expressive "Silence of the Hills;" and the slightly artificial but happily imagined "Sylvan Stream," by Mr. George Wetherbee.

Mr. R. W. Allan shows a big sea piece, "All Hands on Deck," that is more than ordinarily true in its breezy atmosphere and its suggestion of diffused light. Mr. Bertram Priestman does himself complete justice in his pastoral, "Watering Cattle," a picturesque subject that is made memorable by its thoroughly appropriate treatment; and Mr. Edward Stott, in "The Widow's Acre," makes a fresh assertion of his rare capacity for infusing into every-day rural life just that appropriate element of poetry that escapes sentimentality on the one side and exaggerated feeling on the other. The note he strikes is one that rings true: it is serious, sombre perhaps, but it excites the right emotion in every art lover who is susceptible to the best impressions. Technically his picture is very good, for, able as it is in handling, it sacrifices none of its dignified reticence for the sake of impressing the looker-on with the skill of the man who painted it. Mr. Stott's other work, "The Little Apple-Gatherer," is more obviously an exercise in painting, a study in the juxtaposition and management of brilliant colours; but even in this the restraint that has kept everything in its proper place, and has prevented any exaggeration of details from diminishing the general charm, is perfectly appreciable. Such art is almost too delicate to bear the severe test of public exhibition, but at the New Gallery it suffers less than it would in larger and more haphazard shows. B.



THE SEA-WOLVES' RAID.

From the Painting by E. Matthew Hale.

THE PORTRAITS OF GEOFFREY CHAUCER.

AN ESSAY WRITTEN ON THE OCCASION OF THE QUINCENTENARY
OF THE POET'S DEATH.*

BY M. H. SPIELMANN.



WHEN Chaucer lived—and Hafiz of Persia was the setting sun that heralded the decadence of Eastern poetry—the renaissance of the Arts in the West was engaging the attention and enflaming the enthusiasm of Occidental

Europe. Petrarch, Boccaccio, and Froissart were all working abroad; Langland was entertaining the English world with his “Vision of Piers Plowman,” and Sir John Mandeville with his “Travels in the East;” and John Gower, Wycliffe, and Lydgate made their appeal variously to the mind and conscience of the thinking public. The great schism in the Church took place—there were Popes at Rome and Avignon, and the papal tribute had been discontinued: Urban VI was acknowledged by England, Germany, Italy, Hungary, Portugal, and the North; while Clement VII was revered by France, Spain, and Naples. The power of the Medici family rose and triumphed in Tuscany before Genoa was humbled by Venice; and University Colleges were founded in rapid succession—Cracow, Heidelberg, and Prague before Chaucer’s birth, and during his lifetime, Pavia (Vienna), Winchester, Pesth, Cologne, Erfurt, Ferrara, Angers, and Turin. Gunpowder was invented, the Order of the Garter was instituted, and—the vine was planted in Tokay. Intellectual movement was widespread, consequent on strife of opinion or as the result of scientific, philosophic, or artistic research, and, above all, the world was rapidly becoming pregnant with the crowning art of Printing.

The plastic and the graphic arts, and the arts of design, were included in the general activity. Yet Giotto, the father of modern portrait painting from the life, and the friend of Dante and Petrarch, had died in 1336, and had left no obvious successor, for Masaccio was not born till two years after Chaucer’s death. The Academy of Saint Luke had been founded in Florence in 1350; and Melchior Broederlam of Ipres, the official painter of Philip, Duke of Burgundy, was preparing the way for the improvements in painting that were introduced by the brothers

Van Eyck. In England, however, accurate portrait rendering was not widely appreciated; the true *statue iconice*—or, as Suetonius called them, *simulacra iconica*—were rarely asked for and, it may be conceived, were still more rarely produced.

Of portraiture of the time of Chaucer we have in England a fairly numerous collection, beginning with the large distemper representation of Richard II in the Sacrament at Westminster; but even though the supposititious sitters are known—or probably merely guessed at—it is impossible to assert that their portraits were drawn from the life, even from statues, tombs, brasses, or church windows. In extremely few cases can the name of the painter be ventured upon, with such rare exceptions as “Luca Cornellis’” portrait of John of Gaunt, Duke of Lancaster, now (or lately) in the possession of the Duke of Beaufort. In such circumstances, it is obvious that without laboured proof of the contrary even the earliest portraits of Chaucer would be open to the suspicion of not being painted from the life, inasmuch as the handling, skilful as it is up to a certain point, is usually roughly executed, in crude masses or touches of colour, or with coarse markings in place of the careful modelling and intelligent effort at characterisation which are commonly to be found in the least capable portraits taken from life. There is, perhaps, just the bare possibility that, apart from the Oecleve illumination, one of the portraits I am about to mention—the Seddon, or Fairfax Murray, portrait—may have been executed by a limner who had seen Chaucer in the flesh. Although nearly every student of Chaucer and of the history of art would reject the supposition, this view has been supported by at least one distinguished painter; but it is, of course, impossible to do more than speculate upon the point. The Oecleve portrait, it must be remembered, is admittedly a memory painting, being, however, the only one which is universally accepted as trustworthy.

Although our knowledge of Chaucer and his life is derived mainly from sources other than the direct references vouchsafed to us by his contemporaries and immediate successors (more profuse, nevertheless, than such as we have of Spenser’s life), those pieces of information which are not manifestly erroneous are of

* To be issued also, by arrangement, by the Royal Society of Literature.

extreme value. Oecleve has a double claim on our gratitude in virtue of portraits both in pen and pencil, descriptive and pictorial. His admiration of Chaucer, whom he calls "maister dere and fader reverent," was unbounded: for, like Leonardo da Vinci, the Father of English Poetry was a man of infinite parts, not a poet only, but a soldier and a scientist, as well as valet and esquire of the King's household, frequently entrusted with missions as envoy and ambassador, employed as Clerk of the Works,* and as Comptroller of the Customs, as well as Member of Parliament; and these abilities, reinforcing his exquisite sense of poetry, commanded the hero-worship of his follower.

It will be remembered that Chaucer, in the "Canterbury Tales," is said to have described himself as corpulent, with a small face and elvish with a habit of looking on the ground—"olde and unlusty" at fifty-two. Hallam, in "The Middle Ages," expresses the opinion that Chaucer, to whom he allows vivacity of imagination and ease of expression, lacked "grandeur," as if, like Napoleon Bonaparte when he waxed fat, he lost that highest development of intellectual power and alertness which are popularly supposed to be characteristic rather of the ascetic than the obese. But is the description of the poet really a portrait of himself at all? And what reason is there to suppose that the Master of the Ceremonies has the author in view when he banters the rhymester thus?—

"Now ware you, sirs, and let this man have space,
He in the waist is shapen as well as I;
This were a puppet in an arm to embrace
For any woman, small, and fair of face,
He seemeth elvish by his countenance,
For unto no wight doth he dalliance."

By "elvish," Tyrwhitt declares, Chaucer meant "shy and reserved." Yet if we look elsewhere (in the "Prologue of the Chanounes Yeman") the word is used in the commoner sense of "supernatural" or "fairy-like." It may be asked whether the commentator has not been less rigid in respect of Chaucer's language than observant in the matter of his portraits.

I.—The best likeness that is presented to us of Chaucer, then, is the limning, or what we would nowadays call "water-colour drawing," which he introduced into his book "De Regimine Principis." In that part of it entitled "De Consilio habendo in omnibus factis," he has executed, or caused to be executed, a fine

* *Punch* (1843) quaintly refers to this occupation: Chaucer "was made Clerk of the Works at Westminster, a situation now held by one of the men in the employ of Messrs. Grissel and Peto."

marginal painting in colours. This is here reproduced from a photograph taken with the latest improvements, so that the relative tones and values may be set forth on the page in a degree of perfection and completeness never before attained. This painting, it will be seen, appears opposite to the following lines:—

"Al though his lyfe be queynt the resemblaunce
Of him hath in me so fressh lyflynesse
That to putte othir men in remembraunce
Of his p[er]sone I haue heere his lyknesse
Do make to this ende in sothfastnesse
That thei th[a]t haue of him lest thought & mynde
By this peynture may ageyn him fynde".

Oecleve then proceeds to justify the painting of portraits—the art to which Chaucer himself so frequently refers—and to refute the opinion held by some "that none ymages shuld ymaked be," concluding:—

"Passe over tht now blessid trinite
Uppon my maistres soule m[er]cy haue
ffor him lady eke thi m[er]cy I craue".

It is hardly likely that a portrait undertaken and executed in this reverent and loving spirit could be otherwise than a likeness, not only as good as the artist could paint, but good enough, moreover, to satisfy him that

"Whan a thing depeynt is
Or entailed if men take of it heede
Thought of the lyknesse it wil in hym brede".

Concerning this portrait Sir Harris Nicolas says* :—

"The affection of Oecleve has made Chaucer's person better known than that of any individual of his age. The portrait . . . is taken from Oecleve's painting already mentioned in the Harleian MS. 4866, which he says was painted from memory after Chaucer's decease, and which is apparently the only genuine portrait in existence. The figure, which is half-length, has a background of green tapestry. He is represented with grey hair and beard, which is bi-forked [like that of his own Marchaunt], he wears a dark coloured dress and hood, his right hand is extended, and in his left he holds a string of beads. From his vest a blaek case is suspended, which appears to contain a knife, or possibly "a penner,"† or pencease. The expression of the countenance is intelligent; but the fire of the eye seems quenched, and evident marks of

* See the Aldine Edition of Chaucer's Works (G. Bell and Sons).

† Compare

"Prively a penner gan he borwe
And in a lettre wrote he all his sorwe."
"Marchaunt's Tale," i, 9753.

How he þ' duarnt was mayden marie
And lat his lone flourc and frutifie

All yowh his lyfe be queyrit ye resemblaunce
Of him hay in me oo fressh lyfynesse
Yat to putte othw men in rememb'raunce
Of his p'sone & haue heere his lyknesse
Do make to us ende in sothfastnesse
Yat yei y^t haue of him lest yowght & mynd
By no peynture may ageyn him fynde



The ymages y^t in y^e churche been
Waken folk yowke on god & on his seyntes
Whan ye ymages yei be holden & seen
Were oft ynfyte of hem canstith restreyntes
Of yowghtes gode Whan a ying depeynt is
Or curuled if men take of it heede
Thowht of ye lyknesse it wil in hym brede

But some holden opprywon and sey
Yat none ymages schuld & makid be
Yei erren foule & goon out of ye wey
Of trouth haue yei stant sensibilate
Passé oyd y^t now blessid remite
Wpon my maistres soule may haue
Ffor him lady eke y^e may & craue

More othw ying wolde & fyne speke & touche
Heere in us booke but ochnich is my dulnesse
Ffor y^t al wordc and empty is my pouche
Yat al my list is queyrit w^t heynnesse
And heny spirit coummands stulnesse

THE AUTHENTIC PORTRAIT OF CHAUCER.

In Occleve's "De Regiminis Principis." (Now first reproduced with the page on which it appears. Full size. Harleian MS. 4866. British Museum).

advanced age appear on the countenance. This is incomparably the best portrait of Chaucer yet discovered."

As to this description, Nicolas is justifiably contradicted by Professor A. Ward ("English Men of Letters" Series), and by Mr. Thomas R. Lounsbury in his elaborate work upon the poet, "Studies in Chaucer" (Harper and Brothers). Since Nicolas wrote, the discussion as to Chaucer's age has arisen, and perhaps a different view of the portrait has followed the rearrangement of dates. Professor Ward concedes the greyness of hair and beard but very properly "denies that this fact could be taken of itself to contradict the supposition that he died about the age of sixty."

It will, of course, be observed that the extended right hand is pointing out of the picture towards the text which describes the portrait, an arrangement more ingenious than artistic.

Dr. Furnivall, the head of the Chaucer Society, emphatically declares that "Oceleve's portrait of Chaucer is surely one of a man not above sixty. He doubtless painted his master as he saw him, shortly before his death."* With this view most persons now agree. I may add that Dr. Furnivall tells me that he regards as trustworthy no other existing portrait.

As to this limning, one critic has declared that Chaucer's "disciple Oceleve caused a picture of him to be painted at the beginning of a manuscript of his book 'De Regimine Principis,' which he presented to Henry V." As the writer proceeds to say that "*under* the drawing he inscribed the following stanza," we might hesitate to accept without question the argument of so inaccurate an observer. Yet it cannot be denied, as I have already hinted, that the expression "I have here his likeness do make" may be intended as a disclaimer of original authorship. George Vertue maintains the tradition of genuineness on his principal print of Chaucer, which was No. 2 (John Gower being No. 1, and Edmund Spenser No. 3) in the set executed within ornamental borders with Lord Oxford's arms. Vertue, it may here be stated, engraved another "Geofry Chaucer," large, in an oval frame, as well as a third, smaller, with the verses in old character. Referring to the Oceleve drawing, Walpole reminds us that "Urry and Tanner both mention such a portrait, which places Oceleve in the rank of one of our first painters as well as poets."†

Copies of the Oceleve portrait are to be found in one or two of the poet's MSS., and one of them is engraved to illustrate Tyrwhitt's

* "Date of Chaucer's Birth," by Dr. F. J. Furnivall, *Notes and Queries*, 4th s. vii., May 13th, 1871, p. 412.—M. H. S.

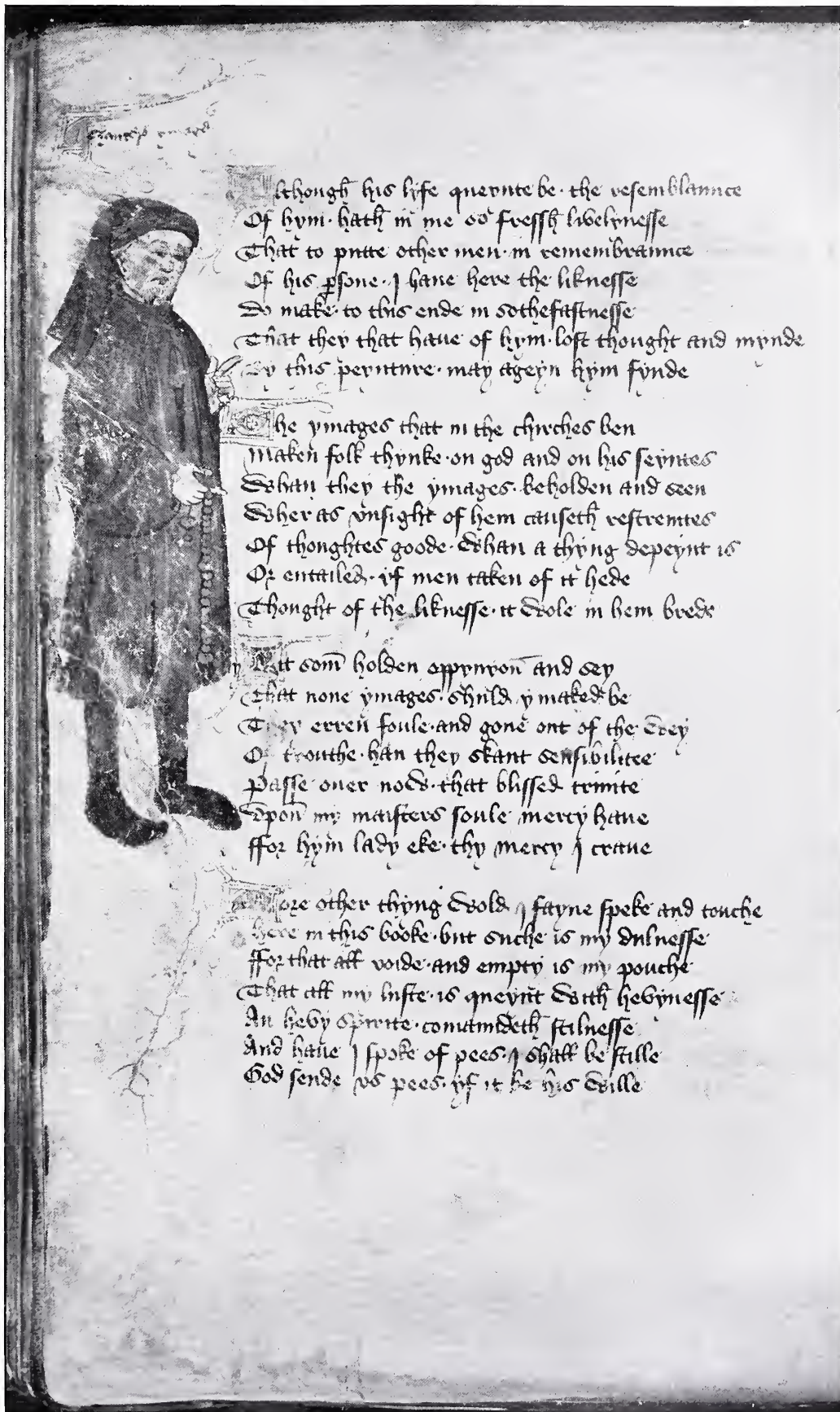
† Walpole's "Anecdotes of Painting," vol. i., p. 31.

edition of "The Canterbury Tales." It need only be added that the Roxburghe Club issued the Oceleve poem in 1860; and that the whisker, so far as the Oceleve portraits are concerned, is entirely without authority.

II.—In a copy of Oceleve's poems, in the Royal MS. 17, D vi, F 90^b, in the British Museum (Department of Manuscripts) is a full-length portrait which, in Nicolas's opinion, is very early, if not actually contemporaneous with Oceleve himself. I doubt, however, if Nicolas ever examined this portrait with his own eyes. In his description he says: "He appears very old, with grey hair and beard; he holds a string of beads in his left hand, and his right arm is extended, as if speaking earnestly. His vest, hood, stockings, and pointed boots are all black. Over the figure is written, in the same hand as the poems, 'Chaucers ymage.'"

Now, the reader can satisfy himself from the reproduction here that the string of beads is held in the *right* hand, and that the left arm is *not* "extended" (as is the case in MS. 4866—the original Oceleve); and, indeed, that the whole figure faces to the right. Moreover, the poet is not supposed to be "speaking earnestly;" but is simply pointing to the words "By this peynture." But what will further be noticed is this: that Nicolas makes no reference to the variations in the text, which appears to me of a date much later than that to which he is inclined to attribute it; that the execution is in all respects less competent and serious than in the original—features and details being alike ill-drawn by comparison; while the number of twenty-three or twenty-four beads (more resembling counters) in the rosary is probably nearer truth than the ten large balls in the portrait first described. Above all, I would direct attention to the strange drawing of the feet. The left foot is not more uncouth in shape than the character of the boot and the draughtsmanship of the period would explain; but the toes of the right foot turn up curiously. This might not be regarded as a noteworthy circumstance were it not for the fact—not hitherto recognised, so far as I am aware—that other full-length portraits invite attention to a similar peculiarity. I come back to this point later when discussing the picture at the National Portrait Gallery, comparing it with others similarly suggestive; but I would hazard the theory that it was this short-leggedness which inspired the artist of the Ellesmere MS. to show on horseback a bigly made man with the leg of a dwarf.

III.—A portrait, pleasing in arrangement but lacking in character, is the small full-length which is best known to the reading public through the coloured illustration (rather too



Although his life quere be. the resemblance
Of hym. hath in me so fressh likenesse
That to prynces other men. in remembrance
Of his pson. I haue here the liknesse
So made. to this ende in sothefastnesse
That they that haue of hym. lost thought and mynde
By this perytur. may ageyn hym fynde

The ymages that in the churches ben
Maken folk thynke. on god and on his seyntes
Whan they the ymages. beholden and seen
Wher as vnfight of hem causeth restremtes
Of thoughtes goode. Whan a thyng depeynt is
Or entailed. if men taken of it hede
Thought of the liknesse. it dole in hem brede

That com holden apponon and sey
That none ymages. shuld y made be
They euen foule. and gone out of the dey
Of trouthe. han they stant sensibilitie
Passe ouer noed. that blisshed terte
Upon my maisters soule. mercy haue
For hym lady eke. thy mercy I craue

More other thyng I wold. I fayne speke and touche
Here in this booke. but onche is my dylnesse
For that all wyde. and empty is my pouche
That all my herte. is geynt with hebynesse
An heby spente. comitideth fetnesse
And haue I spoke of pees. I shall be stille
God sende us pees. if it be his wille

"CHAUCERS YMAGE"



From the Additional MS. 5141. British Museum.

brightly illuminated in lithography) which is reproduced in "Dresses and Decorations of the Middle Ages," by Henry Shaw, F.S.A.* This portrait, which is on vellum, together "with an account of Chaucer in a modern hand," says Sir Harris Nicolas, "is in the additional MS. 5141, in the British Museum, and has lately been engraved [by Shaw]. It is a full-length, and in one corner is the date 1402, and in another corner a daisy; but it has no pretensions to the genuineness of Oecleve's painting in the Harleian MS. 4866, and is perhaps not older than the reign of Queen Elizabeth."

The portrait, ill enough drawn and, I take it, quite as recent as Elizabeth's reign, shows a man in a brown-grey hood and frock, black hose, and shoes edged with red. A red tassel hangs from the rosary, and a red top decorates the ink-horn or penner. The beard is bi-forked, and the poet has the appearance of being about forty years of age. The purple daisy, Chaucer's favourite flower, seems to be the *bellis perennis*; and the figures in which the date is written probably belong to late in the sixteenth century. It will be observed, by reference to the date and the daisy, that Nicolas is once more loose in his description of the relative position of the accessories.

George Vertue engraved a three-quarter length from the standing figure; but the likeness is a very poor one. The plate was used as a frontispiece to "The Canterbury Tales." It may be recorded that an excellent water-colour copy of this drawing, made by Mr. Smith, at one time Keeper of the Prints at the British Museum, is now

[1900] in the large collection of Johnsoniana belonging to Mr. A. H. Hallam Murray.

SOME UNPUBLISHED LETTERS BY J. M. W. TURNER, R.A.

EDITED BY COSMO MONKHOUSE.

THE letters which form the subject of this article were written by J. M. W. Turner, the great landscape painter, to a brother artist of some reputation in his day. He, James Holworthy, was a painter in water-colours, and was one of the foundation members of the "Old" Water-colour Society. When or how their acquaintance commenced I do not know, but the letters now published for the first time

by permission of Mr. William Bemrose, of Derby, their present possessor, extend from 1815 to 1830, and suffice to show that the two artists were intimate friends for fifteen years, and probably till Holworthy's death in 1841. Holworthy practised in London till 1822, and in 1824 he married a niece of Joseph Wright, of Derby, and retired to the Brookfield estate near

* Two vols. : Pickering, 1843.—M. H. S.

Hathersage in that county, which he had purchased. He died, however, in London, and was buried at Kensal Green. At the date of the first letter Holworthy was living at 35, York Buildings, New Road. The letter is undated, but bears a postmark "29 + Ju. 1815." It is the only one of the series which begins with "Dear Sir" instead of "Dear Holworthy," from which it may be inferred that their acquaintance was comparatively recent.

By "Twickenham" he, of course, refers to Sandycombe Lodge, a small villa which he built about 1814 on the road from Twickenham to Isleworth, and used as a country residence till 1826, when he sold it, partly because his father was always catching cold in the garden.

1.

DEAR SIR,—I am very sorry I cannot avail myself of your kindness to-day as I must go to Twickenham, it being my father's birthday.—Yours most truly,
Thursday morning.

J. M. W. TURNER.

The next three letters were written by Turner during a long trip to the North of England in 1816, during which he seems to have made his headquarters at the house of his great friend and patron, Mr. Fawkes, of Farnley Hall. They extend from July 31st to September 11th, and are addressed to Holworthy at 36, York Buildings, New Road, Marylebone, London.

2.

The Mr. Knight referred to was Henry Gally Knight (1786–1846) of Langold Hall, Yorkshire, the author of "Ilderim" and other Eastern tales in verse, and a writer on architecture. It was from a sketch taken by him that Turner painted his "View of the Temple of Jupiter Panhellenius," exhibited at the Royal Academy in 1816, and he no doubt assisted Turner in the picture of the same temple "restored," which was exhibited at the same time.

Richmond, Yorkshire (not Sandycombe).

July 31, 1816.

DEAR HOLWORTHY,—I find it impossible to be (*sic*) meet you at Mr. Knight's by the time you wished; therefore have the goodness to make your arrangements without any consideration towards my supposed time of return, for my journey is extended rather than shortened by an excursion into Lancashire, which renders it wholly out of my power at present to say when I can be at Langold [Turner generally spelt it Llangold]. However, I should be very happy to have the honor of hearing from you (by a letter to me at Mr. Fawkes') of your movements in whatever direction they may tend, and believe me to be, Yours most truly, &c.,

J. M. W. TURNER.

P.S.—Weather miserably wet; I shall be web-footed like a drake, except the curled feather; but I must proceed northwards. Adieu!

3.

He evidently got no answer to the previous letter because he omitted to give Holworthy Mr. Fawkes' address, and so he wrote again.

[Postmark: Otley.]

DEAR HOLWORTHY,—Having just returned from part of my sketching trip, I am more at liberty than when I wrote to you last; mind, I say wrote to you, because I have received an accusatory message "that you expected to hear from me." I must admit (though I requested you would suit yourself as to time, you to let me know when) I did not say precisely that Mr. Fawkes lived at Farnley Hall, near the market town of Otley, in the West Riding of the County of York, and for which omission you have thought to punish me by your silence when, how or where, you are, was or will be; so I beg leave to say that having finished nearly what I proposed doing this season in Yorkshire, think I can do myself the pleasure of waiting upon Mr. Knight at Langold within a fortnight. If I were to meet you there it would be much enhanced to me, and only do not say the times is too long or too short, that I never wrote, or am not yours truly,

J. M. W. TURNER.

P.S.—And I want your advice about my calling or not at Belvoir.

4.

[Postmark: Sept. 11, 1816.]

Monday morning, Sept., 1816.

DEAR HOLWORTHY,—I wrote yesterday only to Mr. Knight, for until then I was uncertain as to time, but your letter sets at rest all expectation of the pleasure of my being at Langold, this time at least, and as to Belvoir, I am ready to confess I did not, until the intimation of your intention and all you say respecting the kindness, &c., which requires some *attention*, that I had bent my thoughts that way, for Sir John [Thoroton] not calling, sending, or did in any degree trouble himself after he had the drawings, most assuredly helped much to keep the tenor of my road *home* direct—gone, therefore, are those intentions* by your saying, "You wish to meet me there," and as probably I shall not hear from Mr. Knight, or if I do that his absence from Langold leaves me at your service. . . . Now if you really *will* be there [Belvoir] on Saturday next (and Mr. Knight is not at Llangold), I *will* be at Belvoir on the Tuesday following—only do let me know of your positive (*sic*) intention in that respect immediately. I must beg to say immediately, for I shall leave Farnley on Sunday morning next; therefore, pray calculate as to the possibility of my receiving an answer in time, or, to the post-office at Doncaster. If I do not hear from you at either place I shall conclude you cannot be at Belvoir, and shall then continue my route homewards, when I shall the next morning call at your house. I am very sorry the Rumaticks (*sic*) have trespassed upon your great repose, but a little ———, the true Briton, Lord Nelson, Highflyer may be of service. As to the weather there is nothing inviting it must be confessed. Rain, rain, rain, day after day. Italy deluged, Switzerland a wash-pot, Neufchatel, Biemme, and Morat Lakes all in one. All chance of getting over the Simplon or any of the passes *now* vanished like the morning mist, and in regard to my present trip which you want to know about, I have but little to say by this post, but a most confounded fagg, tho' on horseback. Still, the passage out of Teesdale leaves everything far behind for difficulty—bogged most compleatly (*sic*) horse and its rider, and nine hours making 11 miles—but more of this anon. The post calls me away, and only says tell Holworthy to write by the like return of mail.—Ever yours, &c.,

J. M. W. TURNER.

* His intentions of going home direct.

5.

The Allason of this and other letters is Thomas Allason, the architect (1790–1852), author of “Antiquities of Pola in Istria” (published 1819), for which Turner furnished the frontispiece. Naldi, the buffo singer, whose tragic end is told by Turner, is referred to in Byron’s “English Bards and Scotch Reviewers” :—

“Well may the nobles of our present race
Watch each distortion of a Naldi’s face;
Well may they smile on Italy’s buffoons,
And worship Catalani’s pantaloons,
Since their own drama yields no fairer trace
Of wit than puns, of humour than grimace.”

The letter is without date, and is addressed to Holworthy at “Henry Drummond, Esq., Aldbury Park, Guildford, Surrey.” It is evidently written from London, where Turner seems to have been looking after Holworthy’s family during his absence.

Saturday night.

DEAR HOLWORTHY,—Alas, poor Sir John Thoroton is no more. Stegler [?], the frame-maker, called yesterday evening to tell you Sir John died last Friday, and would be buried as yesterday or to-day, so adieu to all my prospects again at Belvoir. Can anything be done for Allason, but I am sure you will do all you can that he may start fair, as the Cornish curate said to his parishioners upon the occasion of a *shipwreck* upon the coast, so are perhaps Sir John’s!! designs, but do let us hope for the best. Again, in the catalogue of Death is Naldi, the primo buffa (*sic*) of the opera. Visiting his friend Gareca, and inspecting the cookery by steam, he stopt the valve, when the boiler burst, and the fragments carried away the upper part of his skull; instant he became a corpse—but a truce to misery. The garrison is well in the New Road. . .

6.

This letter is from Farnley again. He has been to Raby Castle (the Earl of Darlington’s), where he doubtless made sketches for his fine picture of the Castle which was exhibited in 1818, and was lately to be seen at Wallis’s “French” Gallery in Pall Mall.

[Postmark: Farnley Hall, near Otley,

Nov. 21 1817.]

DEAR HOLWORTHY,—I hope no implacability will be placed to my long silence, almost as long as yours e’er you wrote to me or to Mr. Knight; but your letter with his has been sent about after my fugitive disposition from place to place, and only overtaken my aberrations (*sic*) at Farnley, too late for anything. Mr. Knight’s admonition to come e’er (*sic*) the leaves do fall, leaves me like the bare stems (late so gay) to the gust of his displeasure, if he ever is displeased, for I do wish to return to town. “No leaves,” no day, no weather to enjoy, see or admire. Dame Nature’s lap is covered—in fact, it would be forestalling Langold to look at the brown mantle of deep-strewed paths and roads of mud to splash in and be splashed. As you have got me in the mud, so you, I hope, will help me out again, and place me in as good a position as possible. Very likely he is in town by this time; if so, do call in my behalf, and you may say truly that I had written a letter to say I could be with him at

Langold from the 23rd to the 29th October, but Lord Strathmore called at Raby and took me away to the north; that the day of the season is far spent, the night of winter near at hand; and that Barry’s words are always ringing in my ears: “*Get home and light your lamp.*” So Allason has found the art of construction practically arranged, its members defined and beautifully proportioned. When every one seems so happy, why do you delay? for the world is said to be getting worthless, and needs the regenerating power of the allworthy parts of the community.—Yours most truly,
J. M. W. TURNER.

7.

Holworthy has recently been married, and this letter refers to some drawings Turner sent him, as a wedding present, and Holworthy offered to pay for. It is evident that Turner, in sending them, did not expressly state that they were gifts, and Holworthy was well aware that Turner very seldom gave away a drawing. It is very characteristic of Turner that he does not seem to have made up his mind whether to give all of them or only one.

April 30, 1824.

DEAR HOLWORTHY,—I shall feel uncomfortable if anything should in this note give you any pain, but when I look back upon the length of time you took to acknowledge the receipt of the drawings, and withheld the pleasure I expected of at least hearing if Mrs. Holworthy (to whom in your mutual happiness I certainly presented *one*) approved; but your letter treats them both so like a commission that I feel my pride wounded and my independence roused. I shall be happy to receive any presents of recollection you may with Mrs. H. think of to send me, and will keep alive my high considerations, but money is out of the question in the present case. It gives me great pleasure to hear from Mr. Phillips of your comforts at Greenhill, and I may perhaps, if you have as great a regard for “*Auld lang sine*” as myself, witness *all*, and tho’ I may not ever be blest with (a) half, yet you may believe me that it gave me the greatest pleasure to hear, and will continue to give to the end of the sublunary turmoil, for I do not mean my comforts or miseries to be any measure of the like in others. When you come to town I have a great many interrogations to make, not in doubt but for want of experience in these matters, and I do not hesitate to acknowledge it in offering my respects to Mrs. Holworthy.—Believe me to be, dear Holworthy, yours most truly,

J. M. W. TURNER.

J. Holworthy, Esq.,
Green-hill.

8.

It is a pity this letter is not dated, but it is clear that Turner has given up Sandycombe. Geddes is, of course, Andrew Geddes, the celebrated Scotch painter and etcher. Who “Eustace” is I cannot say, but the other names are too well known to need comment.

[Postmark: 1826.]

DEAR HOLWORTHY,—Your turkey was excellent; many thanks to you and Mrs. H. for it. Daddy being now released from farming thinks of feeding, and said its richness proved poor [?] land and good attention to domestic concerns, so be it in continuity say I, tho

you talk of mountains as high as the moon, and the creaking timber wain labouring up the steep, and your riding post by the cardinal points for materials, but consider the pleasure of being your own architect day by day, its growing honors hour by hour, increasing strata by strata, but not the clang of the trowel I fear, minute by minute, according to your account. However, I am glad to find you all covered in, tho' I suppose I must not use the masonic term "tiled in," before the frost, which has been most severe here—I ought to say "is," for the Thames is impeded below bridge; St. James' and Serpentine both frozen, in spite (*sic*) of every attempt to keep them open by folly and rashness; so the advantage is by the side of the trout stream in more ways than one. Look at the crash in the commercial world of mercantile speculation, and the cheek which must follow, but the trouts will be found in the pool, and the gudgen (*sic*) in the shallow, but everyone seems to have had a nibble, and experience so bought will last longer than a day or its day, who to use Allason's phrase, "never contemplate what has already taken place"; by-the-bye, he is getting a fortune rapidly, so I am told; his connection with the great men in the east prevents his looking westward now, while everything jogs on as usual, every one for himself, but at a more rapid trot notwithstanding steam boat liability, banks and stoppages. Alas! my good Auld lang sine is gone . . . and I must follow; indeed, I feel as you say, nearer a million times the brink of eternity, with me daddy only steps in between as it were, while you have yet *more* and long be it say I. Whether I ever see her or not in London, don't think that that promise of bringing [?] or your tremendous mountains will prevent my trudgging (*sic*) up some summer's day I hope, tho' they are all winter days now, to see how your farm goes on. Let me join you in concern for your loss at Belvoir has now faded away from me, and I think Geddes feels much in the same way, tho' I hope not for his picture of the family. Phillips, upon his election to the Chair of Professor of Painting, started for the immortal city, as Eustace calls it, *Rome*, and I expect he will come home as plump as your turkey with stuffing!! Hilton, Wilkie, and Dawson Turner formed the *quartetto amico*; they were when last I heard of them feeding away upon M. Angelo, Raffello (*sic*), Domeniceno (*sic*), Gurcenio (*sic*), Corregio (*sic*) not Stuffareio, Pranzatinto, Gurgeco, Philipmetze Guini, Notto Thomaso; and if they have not ere this time passed the Alps, we shall not have any fruits of their gathering in the Exhibition this year I fear, for Mount Cenis has been closed up some time, tho' the papers say some hot-headed Englishman did venture to cross *a pied* a month ago, and what they considered there next to madness to attempt, which honor was conferred once on me and my companion *de voiture*. We were capsized on the top. Very lucky it was so; and the carriage door so completely frozen that we were obliged to get out at the window—the guide and Cantoniers began to fight, and the driver was by a process verbal put into prison, so doing while we had to march or rather flounder up to our knees nothing less in snow all the way down to Lancesbyburgh by the King of Roadmakers' Road, not the Colossus of Roads, Mr. MacAdam, but Bonaparte, filled up by snow and only known by the precipitous zig-zag. . . Well, I don't know what you will say to my letter, so I will say it myself that I think it is a very long one, and if not so good or so long as yours, it beats yours in one respect—it is more unintelligible (*sic*) and non-leguble (*sic*) out and out. Yours took me twice to read; mine will but require at least three times, but there is one comfort

that I draw from your small writing, tho' you did not say so, that your eyes are better. You will call me thrifty having begun this on an old canvass, but I did not know until this moment, and its picture like in relief was not to be put into the fire to begin *de novo*. So to conclude, all happiness and comforts attend your fireside, etc., etc., etc.—Yours truly,

J. M. W. T.

My respects to Mrs. H.

Addressed to J. Holworthy, Esq., Hathersage, near Sheffield, Yorkshire.

9.

Turner's love of "yellow" was a constant source of mirth to his critics and his friends, but he always defended it. One of the pictures by him in the Academy of 1826 was "Cologne The Arrival of a Packet Boat—Evening;" which so glowed with colour that it killed the portraits by Sir Thomas Lawrence which hung on each side of it. Out of kindness to Lawrence, Turner coated his picture with a wash of lampblack. "Lawrence was so unhappy," he said; "it will all wash off after the Exhibition.

1826.

DEAR HOLWORTHY,—Many thanks for your letter and the trout fishing invitation to Hathersage, but that is quite impossible now at least, so I shall expect to see you first in town, and then we may talk how and when. I am glad to hear you have got so far with your architectural [*] as to be talking of moving *in* at midsummer; but mind you get the plaster'd walls tolerably dry before you domicile *a camera*. These things are not minded so much as formerly, and particularly in London, but when the walls weep there is some hazard. Thirty men, and not in buckram, have made your ducats move, but you have something for their departure. While the crash among the publishers have changed things to a standstill, and in some cases to loss, I have not escaped; but more when I see you, Professor Phillips returned quite a carnation to what he went jumbling about did him good, at least in completion. Tho' the executive, alias hanging committee, have brought him back to his original love of colour—but I must not say yellow, for I have taken it *all* to my keeping this year, so they say, and so I meant it should be; but come and see for yourself. Therefore, I shall only say that portraiture has not forgotten her usual rank or quantity. History rather less than last year and landscape more if Marine is to be classed with it. Geddes has just called. I told him of hearing from you and your exploits; and begged of me to give his best regards and congratulations. When your Building acts, and there being no restrictions, you may throw out any front, Geddes says, you please. This, I suspect, contains some enquiry as to the next generation, for it is us poor Londoners who must not do such things. However, I do trust that Mrs. Holworthy is well, and hope that your eyes are better. Bricks and mortar are said to be beneficial in some cases, but in no case out of happiness may you be placed is the wish of your well-wisher, and most truly yours.

J. M. W. TURNER.

Addressed to J. Holworthy, Esq., Hathersage, near Sheffield, Yorkshire.

10.

Sir Augustus Wall Callcott, R.A., married, in 1827, Maria, widow of Capt. Graham, and

* The word in the original is quite illegible.

daughter of Rear-Admiral Dundas. She wrote many books, the most celebrated of which is "Little Arthur's History of England." The Monro mentioned in this letter is H. A. J. Munro, of Novar, who made a celebrated collection of pictures, and was a great friend and patron of Turner.

Dec. 24, 1826.

DEAR HOLWORTHY,—Many thanks for your second letter, which has relieved me somewhat from doubt and fears about the first, the same being in the French post-office for me, *à cachet*, it was sent after me, and having said I should be in Paris at a certain time; and my daddy thought it a good opportunity to calm his own fears of my being in the neighbourhood of Ostend about the time of the blow-up there; so by some means or other he contriv'd to stir up others in the alarm, and in a short month out comes a report in the "Hull Advertiser" that J. M. W. T. not having written home since the affair at Ostend, at which place it is known he intend (*sic*) to be; therefore, great fears are entertained for his safety. However, it does not appear by your letter that the report reaches your quiet valley. The lake babbled not less [?] or the wind murmured not, nor the little fishes leaped for joy that their tormentor was not; they have a respite and liberty to grow bigger by being fed by their master's hand at morn, high noon, or falling eve. By-the-bye, how did you manage to make a lake while all the country was parched with the long drought. I thought your situation was high, not low, in the valley of Brookfield's Pastoral Shades. You talked of moors, but ocular demonstration will rectify all my fanciful notions, ? when, that can't be at present, in the spring, when the trout begin to move, I am fixed by Exhibition's log [?]; in the summer I have to oil my wings for a flight, but I generally get too late for the trout, and so my round of time. I am a kind of slave who puts on his own fetters from habit, or more like what my Derbyshire friends would say an Old Bachelor who puts his coat on always one way. The knot of celibacy (*alias maguilpe*) grows beautifully less. Calcott is going to be married to an acquaintance of mine when in Italy, a very agreeable Blue Stocking, so I must wear the yellow stockings. Phillips has been presented by Mrs. P. with a young Angelica, so when you travel South again, contrive to stay longer away. I had nearly forgotten to say that Monro desires me to tell you of his return to Town from the East and South, but last from the north Scotland, of his pleasure of hearing that you are so delightfully employed on the moors, and that others situated farther North ever ready whenever you will turn your attention towards them, and happy to hear from you ever and often. He has lost a great deal of that hesitation in manner and speech, and has I think been spoken to not to blush as heretofore; so French manners does some good with good subjects. But with myself I am as thin as a hurdle or the direction post, tho' not so tall that will show the way to Hathersage. Many thanks for your kind wishes, etc., and compliments to Mrs. Holworthy. Who the intended visitor from Ld de Tabley can possibly be I know not without I were to say *Ward*. But Adieu and believe me most truly yours,

J. M. W. TURNER.

Addressed to J. Holworthy, Esq., Brookfield, Hathersage, Derbyshire, near Sheffield.

11.

April 21, 1827.

DEAR HOLWORTHY,— Now for news. Glover it is said has discovered an infallible recipe for what, the Tick dolorous, but I cannot tell the fee or account for all that is said. Professor Phillips acquitted himself capitaly, and he knows it. Wheeler has been robbed of his small articles because he was petulant, and altho' he bears it very well it is not expected to be cured by ringing bells violently. Monro has made his election and shows some attention to first impressions on India paper before and after the letters. Allanson is building polygons for silk worms, and Grand Alliances Tower [?], how came you to ask for him, *perhaps* he has been with you. *I hope so*, or whats the use of adding acre to acre and moor to moor or more to more? What may become of me I know not what, particularly if a lady keeps my bed warm, and last winter was quite enough to make singles think of doubles. Poor daddy never felt cold so much. I began to think of being truly alone in the world, but I believe the bitterness is past. But he is very much shaken and I am not the better for wear; but come and see all the shows of the great Town for your kend o! [?] The water colour opens next Monday, the British artists last Monday, the roundabout Monday week, the shop Monday fortnight. The lions are fed every night at eight o'clock and Bones make [made?] use of every Thursday and Monday evenings at Somers House during the winter season.—Yours most truly,

J. M. W. TURNER.

Addressed to J. Holworthy, Esq., Brookfield, Hathersage.

12.

Mr. G. means Mr. John Glover (1767-1849), the well-known landscape painter, who went to the Swan River Settlement about this time. He arrived there in March, 1831, and died at Launceston, Tasmania.

Monday, Nov. 7, 1830.

DEAR HOLWORTHY,—I am and have been a sad truant and delinquent with your invitations I admit, and therefore to save myself from a charge of vagrancy beg leave to say I am at home again. I could not get so far North as your worship's residence, for I know full well that your kindness with Mr. Read would have kept me like brother Jackson beyond our meeting at the academy. It turned out however that the part which I felt most anxious about stands adjourned to next Monday. If you should come athwart his hawse in the sailors phrase tell him, and that Witherington was elected the last meeting as associate. To Mr. Read may I trouble you to give my thanks for his kind intentions towards me, and beg you to accept the like yourself and Mrs. Holworthy. Your account of Mr. G. puzzles me—what it may be. I understand he is off but not to the Swan River but to New South Wales and has taken a van load of pictures. The ship had sailed, and he was obliged to hire another horse and take the kit down to Gravesend. So with a little vamping up which the cobblers call translating we may (if we live long enough) see some of our old friends (under new names) of the Van family.—Yrs most truly,

J. M. W. TURNER.

Nov. 9th.—The postponement of the visit to the Lord Mayor's feast has caused great dissatisfaction to most folks in and out of the City.



*The Gates
of Dawn*

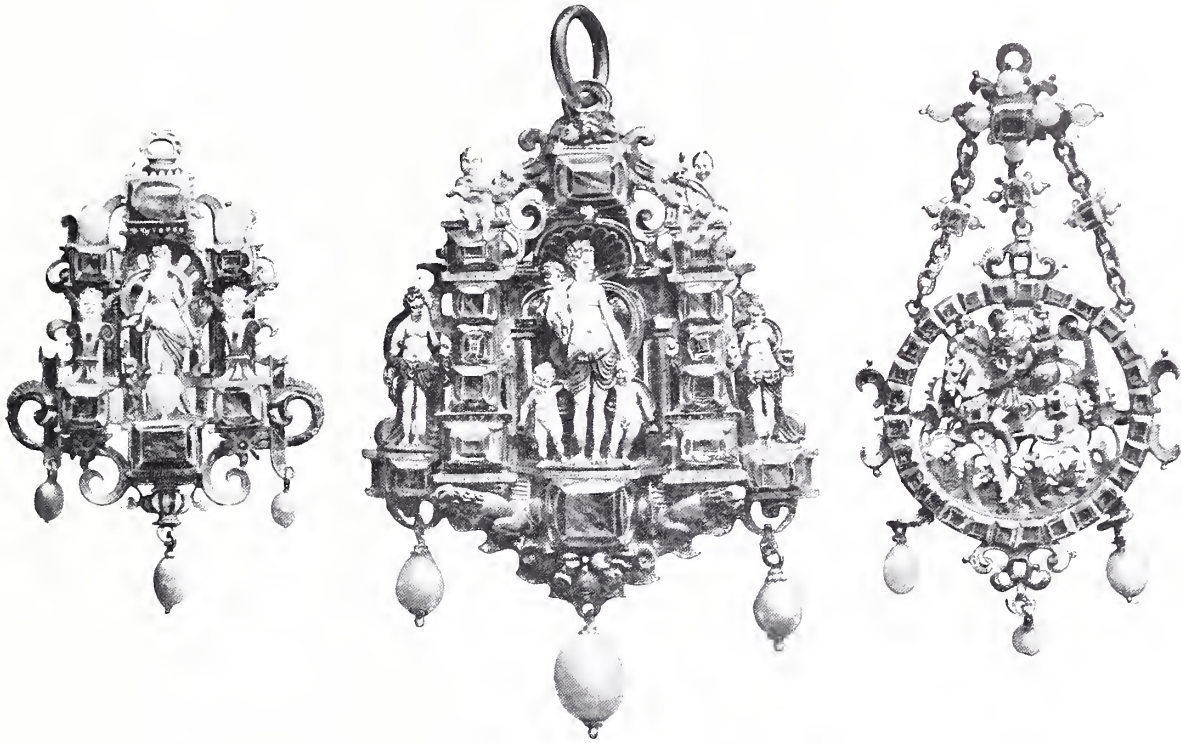
STUDY FOR "THE GATES OF DAWN."

By Herbert J. Draper

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE BRITISH MUSEUM: THE WADDES DON BEQUEST.—II.

By W. ROBERTS.



No. 151.

No. 149.

No. 177

JEWELLED ENAMELLED PENDANTS.

MANY of the jewels and jewelled articles in the Waddesdon Room are truly priceless, and all are, in one way or other, of exquisite design. Several were for many years in the Londesborough collection and, whilst there, were figured and described in the "Miscellanea Graphica" of F. W. Fairholt and T. Wright, 1857. They were presumably purchased at the Londesborough sale at Christie's a few years ago. But the majority of the articles in this, as in other sections, appear to have been secured privately. Five of the jewels are described as from the collection of Lady Conyngham, and one of the many pendant jewels came from Horace Walpole's celebrated collection at Strawberry Hill. In this section,

as in others, the articles are mainly German work of the sixteenth century. Four of these beautiful jewelled pendant ornaments are here

illustrated, and they are numbers 149, 151, 156, and 177 in the catalogue. The largest of all is the first, which measures $3\frac{1}{2}$ inches, and is enamelled and set with precious stones. The central figure represents Charity, who is supported by figures of Faith and Fortitude. The second is also enamelled and set with precious stones, with a figure of Cleopatra in the centre between two busts. In each of these two jewels the back is of architectural design. The third jewel is in the form of a hippocamp, ridden by a small female figure wearing a feather diadem. The whole is enamelled

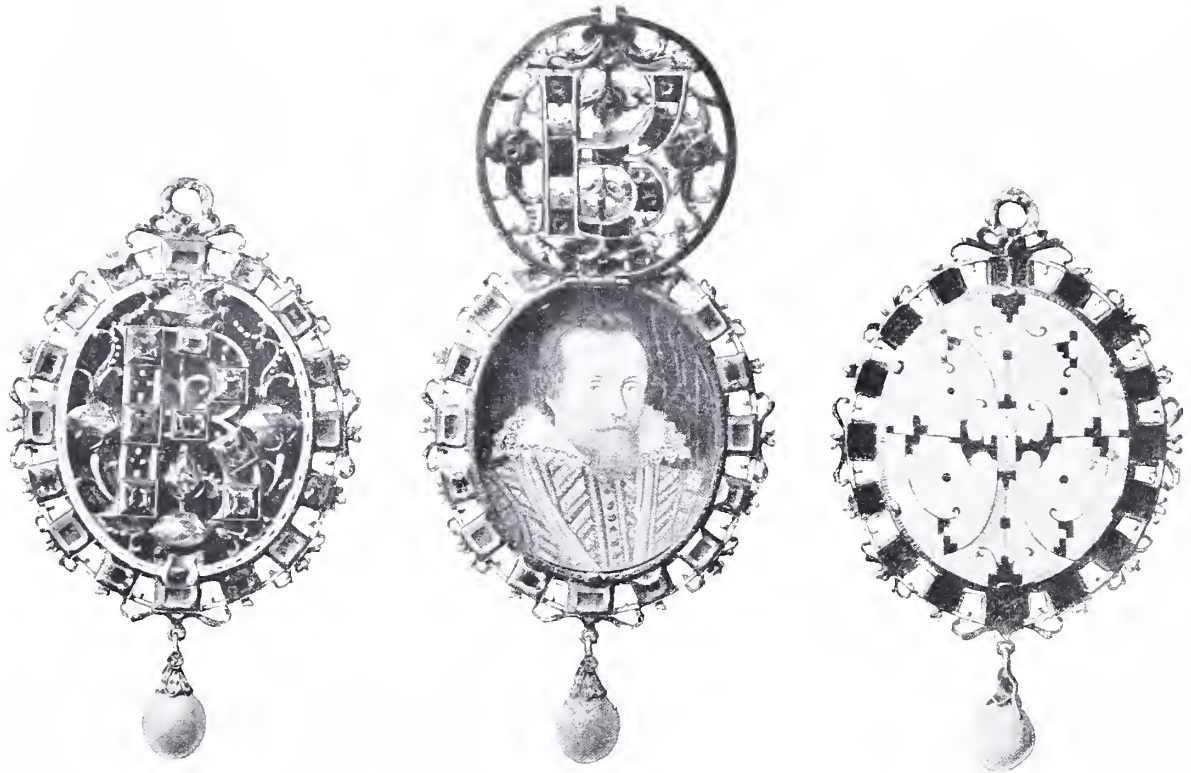


ENAMELLED GOLD PENDANT (No 156)

and lavishly set with cabochon emeralds. This is from the Debruge and Londesborough collections, and was exhibited at the New Gallery in 1893-4. The fourth pendant jewel is also from the Londesborough collection. The design is circular and in openwork, representing a lady and gentleman on horseback. Both are figured by Fairholt.

But the most interesting of all the jewels is the celebrated Lyte Jewel. This, as will be seen from

particulars were apparently unknown—they certainly do not appear in the sale catalogue. In his introduction Mr. Read gives a few additional particulars. "The king was so flattered by the pedigree that Mr. Lyte produced, in which the king's ancestry was traced back to Brut, that, as Anthony à Wood says, he gave him 'his picture in gold set with diamonds, with gracious thanks.' This 'picture' was left by a later Thomas Lyte to a daughter, and it finally



THE LYTE JEWEL (No. 167).

the accompanying illustration, is an oval pendant; it is of gold, richly enamelled, and set with twenty-five square table diamonds and four rose diamonds. Within is contained a miniature portrait of James I, almost certainly by Nicholas Hilliard. It is English work of the early seventeenth century—"the enamel is of the most brilliant work and of brilliant colours;" the king's dress is lilac, brocaded with gold, blue riband and lace collar; the background formed of a crimson curtain. The catalogue states that this lovely jewel, which measures $3\frac{1}{5}$ inches, was given by James I to Thomas Lyte of Lyte's Cary, Somerset, who died in 1683, and that it is seen in his portrait, of which a copy is in the possession of Sir Henry Maxwell Lyte, K.C.B. This jewel was one of the many attractions of the Hamilton Palace sale of 1882 (lot 1,615), when it realised the enormous sum of 2,700 guineas, and when the interesting historical

came into the family of Monypeny, and was sold. It was then purchased by the Duke of Hamilton." Mr. Read describes it as a superb specimen of the goldsmiths' work of the early years of the seventeenth century, and suggests that it may possibly be from the hand of George Heriot himself.

As regards some of the pendant jewels, notably the beautiful little article (No. 147 in the catalogue) in which the centre is formed of enamelled figures of Venus and Cupid (exhibited with three others at South Kensington in 1872), some claim these articles as of Italian rather than German workmanship, and Baron Ferdinand de Rothschild was strongly of this opinion. But, when all is said, the ultimate verdict must be in favour of German workmanship.

Among the knives, forks and spoons are many of quaint and elaborate workmanship, chiefly Dutch or Flemish of the seventeenth century:

and in the section which comprises caskets and miscellaneous articles, the special attention of the visitor may be called to a most curious hunting



BUST IN WOOD. (GERMAN, SIXTEENTH CENTURY).

calendar, with eight hinged leaves of gilt brass, engraved with the names and figures of various kinds of game and hounds. It measures 8 inches in height, and is German work of the early seventeenth century.

The wood and stone carvings are thirty-five in number, and comprise several of an

work of about 1530, and were obtained by Baron Anselm de Rothschild from the father of the late Sir Edgar Boehm, who bought them in Prague for four shillings; they are said to have formed part of the collection of the Emperor Rudolph II.

As no illustrations are available, only a brief reference can be made to the enamels in the Waddesdon Room.

With one exception these all come in the category of painted enamels. The exception is a



BUST IN WOOD. GERMAN, SIXTEENTH CENTURY).

exceedingly elaborate design. The most ancient example is a devotional carving in boxwood, attached to a gold finger ring; it is 6 inches in length, and Mr. Read regards the carving as probably English of about the year 1340. The next in chronological order is a miniature altar-piece of boxwood, Flemish work with the date 1511; most of the early Flemish carvings are of devotional subjects. The circular medallion portraits by German craftsmen of the sixteenth century are in boxwood, honestone, or pear-wood, sometimes the personages are known and sometimes not; the portraits rarely exceed 2 inches in diameter. The statuette, here illustrated, of St. George and the Dragon, is in wood, painted and gilt; it is German work of the fifteenth century, and was formerly in the Spitzer collection. Illustrations are also here given of a very fine pair of portrait busts of a man and woman in walnut-wood, the former being 4 3/4 inches in height and the latter 3 3/4 inches. They are German

work of about 1530, and were obtained by Baron Anselm de Rothschild from the father of the late Sir Edgar Boehm, who bought them in Prague for four shillings; they are said to have formed part of the collection of the Emperor Rudolph II. As no illustrations are available, only a brief reference can be made to the enamels in the Waddesdon Room. With one exception these all come in the category of painted enamels. The exception is a reliquary of champlévé enamel, "in which the ground is hollowed out with a graver to receive the enamel which is to form the design, while the surface of the metal thus left visible is usually gilt and further ornamented with scrolls slightly engraved;" the subject is the martyrdom of St. Valérie, the patron saint of the City of Limoges, and the reliquary, which is 6 1/2 inches high, is regarded as dating from about 1280-90. There is in the British Museum a marriage casket with details which agree nearly exactly with those found on the reliquary. The painted enamels include a square panel and two plaques, which were in the Blenheim sale in 1883; the panel is apparently the earliest specimen of Limoges enamel which the late owner was able to obtain; it cost 155 guineas, and is referred to the school of Nardon Penicaud. This panel is one of a set copied from the woodcuts of Grieneisen's edition of Virgil, published by Brandt at Strasburg in 1502. The quad-



STATUETTE OF ST. GEORGE. (GERMAN, FIFTEENTH CENTURY).

reliquary of champlévé enamel, "in which the ground is hollowed out with a graver to receive the enamel which is to form the design, while the surface of the metal thus left visible is usually gilt and further ornamented with scrolls slightly engraved;" the subject is the martyrdom of St. Valérie, the patron saint of the City of Limoges, and the reliquary, which is 6 1/2 inches high, is regarded as dating from about 1280-90. There is in the British Museum a marriage casket with details which agree nearly exactly with those found on the reliquary. The painted enamels include a square panel and two plaques, which were in the Blenheim sale in 1883; the panel is apparently the earliest specimen of Limoges enamel which the late owner was able to obtain; it cost 155 guineas, and is referred to the school of Nardon Penicaud. This panel is one of a set copied from the woodcuts of Grieneisen's edition of Virgil, published by Brandt at Strasburg in 1502. The quad-

angular casket, composed of five plaques of painted enamel $5\frac{3}{4}$ inches high, was bought at the Bernal sale for 240 guineas by Martin T. Smith, M.P., and by him was exhibited at South Kensington in 1862; the artist is not known, but Mr. Read thinks it may be by the one known as "Kip." There are characteristic examples of the work of Léonard, François, and Jean Limousin, of Pierre Reymond, Martial and Jean Courtois, and Susanne Court. Many of these choice enamels have figured in one or another of the various great collections which have come under the hammer within quite recent years, such as the Debruge, Soltykoff, Spitzer, Addington, and Fontaine, so that they are not entirely new to the connoisseur.

Another section of which we regret to say no illustrations are yet available is also too important to be passed over in silence: that is, the small but exquisite collection of Italian majolica. The examples in the Waddesdon Room date chiefly from about 1550. The first in the catalogue is a circular cistern of Urbino

ware, painted in colours, with the subject of Moses striking the rock inside; it is 10 inches in height, and cost 380 guineas at the Fontaine sale. A pair of pilgrim bottles of the same ware came from the same celebrated collection, the price paid being 450 guineas. Perhaps the choicest examples of Urbino ware in the collection is furnished by the pair of two-handled oviform vases, painted in classical scenes; on the foot of one is inscribed: "FATE. IN. BOTEGA. DE. ORATIO. FONTANA." They measure $21\frac{1}{2}$ inches high, and were lots 93 and 94 in the twenty-third day's sale at Strawberry Hill. The auctioneer, George Robins, raves over these two fine vases, which he describes as "truly matchless and magnificent," and as "most vivid in colour and perfectly unique," and so forth; the paintings are stated by Robins—who, however, was chronically lost in enthusiastic admiration, rapture, and amazement over any important thing he had to sell—to be from designs by Giulio Romano. The vases were obtained by the late owner from Lord Morley's collection.

In Memoriam:

ALEXANDRE FALGUIÈRE.

BY HENRI FRANTZ.

THE death of Falguière, the sculptor, just when the Great Exhibition was opened, where some of his finest works are to be seen, startled France with a great shock of regret. But a few weeks since Falguière was at Nîmes, to witness the unveiling of his noble monument to Alphonse Daudet, and there was nothing to suggest that he was already the victim of an incurable malady. It was on his return to Paris that he felt the first symptoms of the ruthless disease. At the door of his studio he stopped short; he could not go in, and could only go home at once. He never went out again. An operation was considered necessary, and two days later the great artist died, surrounded by friends: M. Paul Dubois who shared his studio, and his pupils who loved him as the kindest and most indulgent of teachers.

Falguière, a native of Toulouse, took the Prix de Rome in 1859, medals at the Salon in 1864 and 1867, and the first medal in 1868. In 1870 he was decorated with the ribbon of the Legion of Honour, and not long after became a member of the Institute. Thus his life was a series of successes; it may be said without exaggeration

that Falguière was the most popular of French sculptors, and his reputation is indeed well-founded.

To the general public Falguière is best known as the sculptor of the nude, of those graceful figures which year after year they have admired in the Paris salons. "The Nymph of the Chase," "Diana," and "A Woman with a Peacock," are works which bear triumphant witness to the artist's mastery and skill. The first idea of these and of similar works he found in the antique, when, a pensioner of the French Academy at Rome, he wandered as a youth in the mysterious gardens of the Villa Medici, the Pincio, the Villa Borghese, amid the white statues which people the avenues under the tender shade of the plane-trees. Here he too might dream of nymphs and goddesses, and it was while thrilling with an ardent passion for the antique that he produced his first works. To this period may be ascribed the "Winner of the Cock-fight," who is running forward, his left hand waving high in token of triumph, while with his right he holds the bird which has just proved victorious; and "Tarcisus Martyr," inspired by a directly opposite feeling, for here we have the frail and suffering boy that imagination had called up in the middle of the Coliseum.

Such subjects as these, and others, even more famous, which he subsequently worked out, were



THE DANCER.

From the Statue by Falguière.

thoroughly antique in motive; still, from the first, he stood out distinct from the masters to whom he owed his earliest inspiration. The "Diana" of the Naples Museum or of the Vatican has nothing in common with Falguière's; they show the same love of beauty in their creators, but whereas the Greek loved to represent the female form in cold and hieratic colour, Falguière strove to give it life, to endow the marble with a soul, to fix the most transient and unexpected movements. Unlike the poet, "he makes new verses on antique ideas." Venus, Diana, and the Nymphs are no longer antique, excepting in name; their slender hips, their taper limbs, their small bust embody the ideal perfection of modern womanhood. This is the definite conception which the sculptor in his worship of beauty has perpetuated in imperishable marble.

Falguière has often been blamed

for a want of variety of ideas in this series of works, and it cannot, in fact, be denied that these personages are all nearly related. But so too, in my opinion, are the other works which will perhaps more surely command the admiration of posterity. For Falguière was no less capable of bringing a remarkable feeling for monumental sculpture to bear on the more serious but glorious task of raising memorials of the great men of his time—statues which will perpetuate their memory, by placing them in their best guise before the eyes of future generations. Here Falguière strikes me as at his highest, since the idea was more human and the technique more various. In each case the artist produced a monumental work; the individuality of the subject is always brought out in its noblest aspect, epitomising it to every eye. Thus we see "Gambetta" with the gesture of an impassioned tribune pointing with outstretched arm to the frontier, and spurring on the last soldiers of the army to defend their native land against the invader. In the "Saint Vincent de Paul" at the Panthéon, the master shows us on the other hand a rugged and simple soul in the humble gesture, the kind and gentle eyes of the great saint. Vincent de Paul was a peasant of the Landes—a French St. Francis of Assisi; and he is represented wrapped in his cloak with two little children asleep in the strong hands which he tries to make gentle and tender.

Falguière, with his singular and penetrating historical sense, has represented the great lives, the noble and heroic deeds of men, in strong, vivid and harmonious forms; and, like Thomas Carlyle, —for this was Falguière's contribution to social progress too—he endeavours to rouse and encourage us to hero-worship. The figure of Cardinal Lavigèrie, for instance, is truly heroic,



TARCISIUS MARTYR.

From the Statue by Falguière, in the Luxembourg.

standing on the edge of a desert—the statue is at Biskra—and holding up the Cross to the converts he has made; heroic, too, is that of the Martyr



CARDINAL LAVIGÈRIE.

From the Statue by Falguière, in the Paris Exhibition

of La Vendée, Henri de la Rochejaquelin—a youthful horseman of graceful mien, with a wilful brow and a strong manly face—the face of one who dies for a noble cause.

Among so many superb works the monument to Balzac is unfortunately not a success. A first sketch for it was exhibited in the Salon 1899. Balzac was represented seated on a bench, wrapped in his dressing-gown; his head bent forward in the attitude of meditation. The subject thus treated did not sufficiently lend itself to Falguière's love of beauty; he therefore undertook to re-model the design, and it is now being executed by his pupils and finishers, to be placed in front of the Théâtre Français.

Falguière had quite recently completed his statue of Pasteur, to be placed ere long in the Champs Elysées; one of Ambroise Thomas is to stand in the Parc Monceau, and one of Bizet in front of the Opéra Comique.

His wonderful decisiveness of mind led Falguière always to finish every work; it is a curious fact that he has left but three unfinished

pieces: a small statue of General Gallifet; a figure designed to take the place, at the Panthéon, of the statue of Liberty, which he very rightly regarded as inadequate; and a painting representing two nymphs surprised bathing. Falguière was very fond of painting, though it is hard to imagine how, in a life so full of activity, as his works bear ample witness, he should have found time to draw and paint. Nevertheless, like all great sculptors, he was glad at times to lay down the chisel and take up the pencil or brush. Like Michael Angelo, Puget, and Carpeaux, he sketched with breadth and vigour, giving a sense of modelling even on a flat surface: for a sculptor cannot by changing his tool rid himself of his way of seeing things, and this is what makes his painting so interesting. There can be no better instance of expressive and powerful drawing than his study of Victor Hugo's noble head as he lay dead.

Falguière was also a great teacher, and the best of our young sculptors, whether pupils at the Villa Medici or independent of the schools,



ST. VINCENT DE PAUL

From the Statue by Falguière, in the Panthéon.

have at some time benefited by his counsel. The lucidity, the logic, the harmony which were the foundations of his art were also the

principles of his teaching. Where he excelled was that he did not impress his own strong individuality on his pupils, but guided each in the way consonant to his own nature and impulses; and the loss of such a master seems all the greater when we think not only of the splendid work he might yet have done, but of the young artists who henceforth will miss the intelligent guidance that would have helped them too to create great things.

French sculpture has lost in Falguière one of its most illustrious lights—one who, on a level with Pierre Puget, Carpeaux and Houdon, will shine a particular star in the history of art, and whose work will survive. It is not merely noble, original and abundant; it also bears the decisive and unmistakable stamp of the national mind; it remains as a perfect and characteristic product of the French spirit. And this deserves special note as we glance at the master's work as a whole, since in this we find the reason for the general appreciation of Falguière by all his countrymen: year after year, in each successive Salon they always made their way to look at his elegant and vivid work, confident of meeting no disappointment.

Falguière had the secret of being novel and modern without sacrificing the essential qualities of his craft; in that singularly clear and penetrating brain, classical tradition was so intimately wedded to modern feeling, and to the marked individuality of the man himself, that throughout his life, without ever failing, he could produce works of art which though modern were worthy of the classic sculptors, and avoid the rocks on which so much talent has been wrecked—some never daring to depart from the living model, others rushing into confusion and incoherence by a strained endeavour to be original.

AIVAZOWSKI.

By PRINCE BOJIDAR KARAGEORGEVITCH.



IVAN C. AIVAZOWSKI.

IVAN CONSTANTINOVITCH AIVAZOWSKI, says one of his biographers, is a professor of painting, and the best Russian marine painter. It would, perhaps, be not far wrong to extend this statement of Endkmen, for few of those who know Aivazowski's work will contradict me when I say that he was one of

the best marine painters who have ever lived. The truth, the transparence, of his seas, the pause of the waves just as they are about to fall in curling breakers and mingle with the waters that sway on his canvas, the extraordinary vividness of his colouring, the lurid gleam of the icebergs floating in appalling hugeness under leaden skies, the purple and green sheen of Eastern seas sparkling under a tropical sun—all this Aivazowski has painted with unquestionable mastery and a sort of passion which makes almost every one of his pictures a masterpiece. As I beheld the solemn splendour of the Norwegian coast, the lakes of oil that are the bays of the Red Sea, the pale green sheen of the Indian Ocean, the purple gloom of a storm in the Arabian Gulf—all of which, intensely true, I had seen before my voyage in his pictures—those pictures rose up in my mind.

For many years I knew nothing, or at any rate too little, of Aivazowski's work, though my father, bred in Russia and a great admirer of his pictures, had constantly talked about them. I had merely seen a quite small painting, in a bad state with cracked varnish, representing a white fragment of the polar seas, a study which I subsequently learned to value after my first tour in Norway, for it sings to me of the poetry of the North, its summer of perpetual day, its winter of snows blue in the moonlight.

But when I went to Russia, about twelve years since, I was positively dazzled when, first at the Hermitage and afterwards in various palaces and private collections, I saw what Aivazowski's work was; it completely bewitched me with its racy charm, which for many days spoiled my relish of everything else; I could stand in silence for hours before his great "Iceberg," in the Imperial Gallery, or his smaller studies of the polar night—a white sun setting in green and violet iridescence, rose fading into blue, the cold translucence of the little icebergs, the velvety surface of the glistening snow; again, another sunset of flame and gold, a burning southern sky reflected in the hot stillness of an oily sea.

Aivazowski was born at Theodosia in 1817. While still a child he showed wonderful artistic talent, spending all his time in drawing. By the influence of some friends of high rank he was placed in the Academy of Art. His master, Philippe Tanner, at once led him to the special branch of marine painting in which he was destined to make his mark with such brilliant success. The earliest known work by Aivazowski is called "A Study of Atmosphere on the Sea," and it gained the first gold medal at the Academy Exhibition in 1835. As soon as he found himself master of his craft Aivazowski set out on his travels, bringing home from his

voyages a store of impressions to be at once recorded in his paintings. He explored the Gulf of Finland in all its inlets; then he visited the Black Sea: in 1840 he went to Italy, to France, Germany, England, and Spain, noting almost from day to day the changes of atmosphere and sky—the grey north, the glowing south: and afterwards Aivazowski could dispense with these studies, so extraordinary was his memory for colour, for he was one of those rare painters who

Black Sea” and “The Monastery of Saint George,” gained him in 1847 his appointment to a professorship. In 1857 he was made Chevalier of the Legion of Honour after exhibiting in Paris his “Four Sources of Russian Wealth” (*Les Quatre Richesses de la Russie*), “Winter,” “Reed-beds on the Dnieper,” and “A Flock of Sheep.” Of his later works I may mention as the most remarkable “The Deluge,” “A Moment in the Creation of the World” (1864), and “The



NEPTUNE.

From the Painting by Ivan C. Aivazowski.

twenty years after leaving a place could paint a picture of it with exact accuracy of line, colour, and atmosphere.

In Russia everything depends on the Court and the sanction of the Government, and Aivazowski on quitting the State schools very soon became famous. His pictures were looked for and constantly hailed with applause, and ere long his fame spread far and wide and his talent was universally recognised.

Aivazowski's best known pictures are “The Landing,” “Sebastopol in 1840”—a work purchased by the Emperor—“Night at Naples,” “A Tempest” and “Chaos,” painted in Rome: “The Pirate-boat, Tcherkess,” “The Mediterranean in a Calm,” “The Island of Capri”—for which he obtained a prize at the Paris Exhibition in 1843, as well as his election to the Academy of Petersburg. Two pictures, “A View on the

Caucasus” (1871). The exhibition of his pictures in 1874 at Florence excited great admiration, and the Academia of that city requested him to paint his own portrait to be hung in the Pitti Palace with those of other celebrated painters. The only other Russian painter represented there is Kiprenski.

This incomplete list of Aivazowski's works can only give a faint idea of the numerous productions of his brush—always interesting, always artistically sincere; and he was still painting up to the last, realising with perennial youthfulness his ideals of colour and of water in all its aspects.

How delightful indeed are Aivazowski's sea pictures, what a sense of space and motion he put on to the canvas! What a spirit of mythological antiquity we find in his “Neptune,” in a car drawn by horses bathed in sea foam.

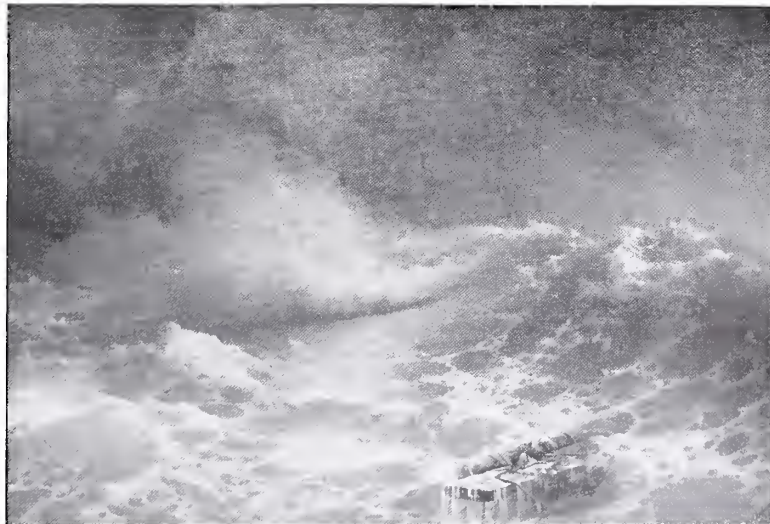


THE FISHING BOAT

From the Painting by Iuan C. Aluazowski.

surrounded by naiads, and riding the waves which are proud to bear the god; and what a feeling for the life of to-day in his melancholy little "Fishing-boat," in which two men are gazing into the distance at a steam vessel going straight on its lordly way—a tiny old-world fishing-bark, very slow and very poor, but on which the painter seems to have bestowed a particularly loving touch. Again, we have a study

of a storm and its infinite horror—a wreck under a black sky, a small vessel, where the waters have crushed some shadowy shapes as of men, and above it towers a vast wave just about to roll over and swallow it up for ever, leaving only a few sticks afloat on the ocean. An unforgettable vision of terror and might, set before us with the masterly simplicity that is the crowning art of his work.



THE STORM.

From the Painting by Iuan C. Aluazowski.

MICHAEL MUNKACSY.

THE curiously romantic career of Hungary's eminent painter has ended sadly and darkly in an asylum at Enderieh. It is just thirty years ago that Munkacsy achieved his first success at the Paris Salon with his painting of "The Last Day of a Condemned Prisoner," and the work to which he put his signature at the moment of his incapacitation was "Eece Homo"—at the moment of signing which he misspelt his name. The melancholy of the first and last works was apparent throughout his artistic career, and it was comparatively seldom that he allowed the joy of life to take part in his art. Yet he was successful so far as official recognition and wealth can be adjudged success. Ambitious in this respect, he undoubtedly attempted more than his powers were capable of—the gigantic canvases that represented the work of his last years bore testimony to the lack of ability to accomplish with absolute success the vast conceptions.

Exhibited under the conditions usually associated with the exhibition of great—from the point of size—religious canvases, in a gloomily draped room, with all the light concentrated on the painting, the "Eece Homo" was of course received with popular acclamation in most of the great cities of the world as a *tour de force*: a masterpiece. The same audiences acclaimed Doré's works in like manner, and the judgment can in no sense be deemed sound. That great skill, dexterity, and technical power are displayed in the works cannot be denied, but beyond that we cannot go. As a work of fine art "Eece Homo" must be pronounced a failure.

That Munkacsy's life should thus end so disastrously is cause for regret, for his successful struggle with the adverse circumstances under which he commenced his career, and for the indomitable manner in which he carried out his purpose of becoming an artist, he claims full sympathy and admiration. Few men have experienced such vicissitudes of fortune, and fewer still have attained the degree of success achieved by Munkacsy, and therein we render homage to the man. Briefly his career was as follows:

He was the third of five children born to Michael Lieb in the town of Munkacs in Hungary. When young Michael was four years of age (in 1848) his father joined Kossuth, and in the ensuing occupation of the country by the Russians was taken prisoner and died in prison. Shortly afterwards, the mother also died, and Michael was adopted by an uncle. When the boy reached the age of ten or eleven he was apprenticed to the village carpenter and house-painter. In this capacity he lived a life of

drudgery until he was fourteen; then, with the sum of five florins in his pocket, he took train to Arad. Life was hard for the youth then. He worked, and starved—and all his spare moments were given to exercises in drawing, for which he had a passion. A breakdown followed, and he returned to his uncle's house, a long illness ensuing. During convalescence he proceeded with his drawing, and at last his uncle recognised his talent and provided him with a teacher—a German artist named Fischer. After a time Munkacsy went to Pesth, and by the help of the director of the Art Society managed to seil sufficient drawings to pay for a year's study in Vienna. Then came more hard times: he could not pay his Academy fees, and was turned away from the classes. Doubtless the shadow of this early struggle darkened his whole life and destroyed, to an extent, the natural gaiety of the Magyar.

Munich was next visited, and, failing to enter Piloty's studio, Munkacsy was admitted to the Academy, and there secured the friendship of Franz Adam, the battle painter. Dusseldorf was his next resting-place, and here he met success, for it was in that town that he received his first important commission, the outcome of which was "The Last Day of a Condemned Prisoner." The work was painted on panel, six feet by four feet and a half in dimensions, and after some hesitation on the painter's part was sent to the Salon. It was hung, and the painter's fortune assured.

Paris then became Munkacsy's home, and his subsequent history may be traced in the honours accorded to him. He gained the medal of honour at the Exhibition of 1878 with "Milton dictating 'Paradise Lost' to his Daughters," and two other works, and the same year brought the decoration of the Legion of Honour. At the International Exhibition of 1889 the gold medal was again awarded him for the works "Christ before Pilate" and "The Crucifixion"—the earliest of his religious works. In 1890 the higher grade of the Legion of Honour was awarded him, and in 1893 he exhibited at the Salon the great painting of "Arpad," commissioned for the Hungarian Parliament Buildings. Other works of note are "The Apotheosis of the Renaissance" on the ceiling of the Austrian National Art Historical Museum, Vienna, which was exhibited at the Salon of 1884; "The Death of Mozart"—which, like the religious pictures, went on tour—and "The Two Families." "Christ before Pilate" and "Calvary" were purchased by Mr. Wannamaker, the Philadelphian collector, for £32,000 and £35,000 respectively. Just before he was seized with the illness which at length proved fatal he was offered the directorship of the Hungarian State Gallery at Budapest. A. F.



THE LAST DAYS OF A CONDEMNED PRISONER
From the Painting by Michael Monksassy. Engraved by Jannard.

THE ART MOVEMENT.

THE SALON OF THE "LIBRE ESTHÉTIQUE."

BY OCTAVE MAUS, OF THE SOCIETY.



UNE COURSE DANS MON VILLAGE.

From the Painting by Ignacio Zuloaga.

FOR seven years past, the Society calling itself "*la Libre Esthétique*" (the Free Æstheticism), which succeeded that of "the xx"—founded in 1884 by a vanguard of Belgian painters and sculptors—has brought together in the rooms of the Museum of paintings at Brussels the various efforts of certain artists who are striving after forms of art set free from tradition and marked by individuality and novelty, of whatever nation where unorthodox beauty finds worshippers. The end aimed at by the founders of this Association is to encourage the development, the evolution of art, without adhesion to this or that established formula, and without forcing a preference for any particular school on the public who watch with interest the progress of the Society. The broadest eclecticism governs the annual selection of artists invited to exhibit; they are recruited from the most independent painters, sculptors and craftsmen of Belgium, England, France, Germany, Spain, Italy, the Netherlands, etc.; and in the list we find no predominance given to either of the parties—impressionist, idealist,

realist, symbolist—who are struggling for supremacy in modern art. Nothing is barred but imitation, mercenary repetition, and the servile re-casting of old world types, to which the decay of our State schools is due.

The outcome of a revolt against academical tradition, the Society of "Free Æstheticism" claims to flourish in the sunshine of its complete emancipation from conventionality and prejudice. And although we sometimes perceive extravagance in the strange novelties accepted for exhibition, the whole effect, year after year, shows steady progress towards the ideal of modern art, which all artists worthy of their mission strive to achieve, though by different methods, namely, a personal and sincere rendering of life seen through the infinitely varying medium of individual feeling.

The first difficulties were very great; it was hard to infuse so lofty a conception of art into minds deadened by commonplace illustrations, chromo-lithography, and vulgar prints, by the trivial anecdotes, sentimental situations, and miscellaneous futilities of the palette or the



SUNDAY IN THE BOIS DE BOULOGNE.

From the Painting by Henri Evenepoel.

modelling tool, with which the crowd of journey-men painters and sculptors has long flooded our exhibitions; but by degrees the public began to understand that art is no mere frivolous amusement, and grew into sympathy with the men who, by steady perseverance, were trying to guide its taste towards a higher ideal. Some of the men who were least appreciated then—Whistler in England, Puvis de Chavannes, Degas, Claude Monet and many more in France, and in Belgium the fine sculptor Meunier, are now held in highest honour, and the scorn once poured on the daring attempts of innovators has been converted, in all minds not perversely inapprehensive, into respectful interest.

This Society, which concentrates these views, has now a sympathetic and attentive public of its own. None now kick against the pricks but such as do not understand its liberating tendencies, or as have a direct interest in keeping the pecuniary goodwill of amateurs in the channels to which they have hitherto restricted its flow. Hostility increases in proportion to the favours bestowed on the new style of art by private and public purchasers.

Among the more noteworthy pictures this season I may mention those of M. Ignacio Zuloaga, a young Spanish painter who sold a picture last year to the French Government for the Luxembourg collection; and those of M. Henry Evenepoel, the lamented Belgian artist who was carried off by death a few months since, in the

flower of his age and talents. The ruthless, abrupt style of M. Zuloaga's work has its origin in the technique of the great Spanish Masters. The freedom of action, the dignified air, the intensely national aspect of his figures at once remind us of the heroic personages depicted by Goya, Zurbaran or Velasquez. The "Eve of a Bull Fight," the portraits of Don Pedro (a dwarf), of Lolita the dancer, of Don Miguel the Segovian poet, of Mercedes (also a dwarf), and of the Mayor of Riomoro, show the essential character of the nation more clearly than any of the many subject pictures which record the conventional Spain of comic opera. And the

"Village Races," overflowing with life and colour, is a brilliant work, showing, with rare felicity and expression, the manners and customs of the Spanish people. The handling is honest and firm, shirking no difficulty, and affected by the influence of other masters only in such a way as may be ascribed to a long descent from them.

Henri Evenepoel saw things with a keener eye, seizing at once the tragical or burlesque character of the figures which struck him, with the rich harmonies which are seen in nature in the play of light and shade, in contrast of colour, and in the tricks of sunlight. His largest work, "Sunday in the Bois de Boulogne," unfortunately remains unfinished, but it reveals him as a subtle colourist and a keen observer, with a distinct



THE EVE OF A BULL-FIGHT

From the Painting by Ignacio Zuloaga.

leaning to irony. The passionate sense of life which characterises this picture is to be seen



THE SPANIARD IN PARIS (PORTRAIT OF M. FR. ITURINO).
From the Painting by Henri Evenepoel.

again in the "Spaniard in Paris," a portrait of M. Iturino, a splendid work exhibiting at their highest development all the great gifts of the artist of whom death has robbed us. In this masterly work, lent for exhibition by the Ghent Gallery of Art, the relative tones of the blacks, blues and yellows, with the blazing red of the "Moulin-Rouge," which adds a piercing and joyful note to this luminous and powerful concert of colours, give delightful relief to the figure of the painter set before us by M. Evenepoel in his picturesque dress, pacing the outer Boulevards, with longing for his native land written in his gaze. Some smaller canvases reveal the same fresh and original talent; the "Café d'Harcourt in the *Quartier Latin*," the "Fête at the Invalides," the portrait of Ch. Milcendeau, and the "Trotting Girl," make up this remarkable display. And the eye rests with pleasure—in the section for *Objets d'Art*—on a pretty composition called "The Tea," an exquisitely shaded piece of embroidery by Madame Louise Van Mattenburgh, wrought from a design drawn by Evenepoel.

In opposition to M. Znloaga, who sees the tragical and gloomy side of Spain, M. Jean

Delvin, a painter of Ghent, fascinated by the brilliant sun of the South, has painted the stirring scene of a bullfight, rendered with luminous breadth and vigorous expression of its barbarous splendour. M. Frédéric, in his triptych called "Moonlight," redolent of the poetical atmosphere of evening in the Ardennes, and again in his "Young Apple Tree in Bloom"—even more than in his drawing of "The Flowers that Sing"—remains faithful to his own peculiar and precise style, inspired nevertheless by a real love of nature which elevates and intensifies a vein of sentiment bordering on mysticism.

M. Jean Delville's idealism, on the other hand, expresses itself in compositions of extravagant affectation and mannerism. "The Love of Souls" shows a feeling which is literary rather than pictorial; and though the drawing of the two figures of the composition shows unmistakable technical ability, the whole effect of the picture is unpleasant, with its violent contrast of ultramarine and chrome-yellow, and so dry in quality as to destroy all emotion.

As to our native colonists: they are Laermans, whose art, all pity and tears, dwells on the sorrows of vagabonds, tramps, and the



DIANA.

From the Painting by R. Schuster-Woldau. From the Photograph by Franz Hanfstaengl.

starving wretches who haunt the squalid suburbs; Alfred Verhaeren, a sturdy and truculent painter; Huklenbrok, of the flaming palette; James Ensor, who decomposes the prism to its subtlest elements, and in spite of the medley of his compositions—"A Coek," "China Masks and Pottery," "Shells"—attracts and rivets attention by the wonderful delicacy of his harmonies.

Next come the *luministes*, Belgian and French—the painters who are eager to solve the difficult problem of painting sunlight: Heymans, the most industrious and sincerest of Flemish landscape painters, exhibits here a dozen pictures admirably clear and bright; "Spring," with pale golden



GOLD BROOCH.

By Henri Van de Velde.

lights, immaculate snows, groves of tender green, wide fields spreading to the remotest horizon under the glow of sunrise—the most refined sense of nature in her most exquisite moments; Emile Clans, who sprinkles his rustic scenes and flower-crowded gardens with sparkling beams of light; Georges Buysse, whose early work gives promise of a sincere and comprehensive artist; Maximilien Luce, whose heart has gone forth in pity to the Gehenna of the Black Country: an honest and clear-sighted painter, skilful in representing the tragic grandeur of flaming furnaces and lurid smoke, of slag-heaps standing out in fantastic



SILVER WAIST BUCKLE.

By Henri Van de Velde.

shapes against the evening sky, and the reflections of coal-stacks in the black waters of a canal. A too lavish use of violet tones somewhat mars his work, which is conscientious and generally shows careful study and distinct individuality; K. X. Roussel, whose pastels have the charm of ingenuousness; Léon Valtat, who without any extravagant handling shows a keen and steady

eye; Albert-Simon Bussy, Paul Signae, and Hazledine. Mr. Hazledine is an Englishman, but by marrying a daughter of the Belgian painter A. J. Heymans, he has given us a right to claim him. We find in this exhibition three landscapes of his, which, in spite of some heaviness, give a sound and solid rendering of nature.

Some other Scotch and English artists constitute a British contingent: Mr. George Pirie, whose studies of animals are really remarkable; Mr. J. W.

Morrice, an impressionist of subtle refinement; Mr. Walter MacAdam, who throws a dreamlike glamour over his Scottish landscapes; and Mr. Harry Powell, contributing blown glass of elegant shapes which is greatly admired.

Nor must I overlook among the work exhibited by foreigners the graceful "Diana" by M. R. Sehnter-Woldau; the symbolist drawings and curious mosaie-like marine pictures of Mr. Jan Toorop; some landscapes by M. Hart-Nibbrig; the silent glades of M. Franz Melechers; and the water colours, drawings and oil paintings of Isaac Israels (the son), Kamerlingh Onnes, and Van Hoytema; some etchings too, and wood engravings full of individual character, firm and precise in quality, by M. Nieuwenkamp.

A great variety of applied art in many forms, such as goldsmiths' work and jewellery, furniture, pottery, glass, etc., add



GOLD PENDANT.

By Henri Van de Velde.



BOOKBINDING.

By Paul Kersten.

to the attractions of the exhibition, and inform the public as to the various pleasing methods by which artists and craftsmen are endeavouring to open up new developments of style. The best success attends the efforts of M. Henri Van de Velde, whose candelabra of graceful design, electric-light fittings, jewellery and personal ornaments, all of elegant and original design, show that he has freed himself from tradition and found a perfect adaptation of material to the purposes of each craft.

I may also mention among the happiest efforts



POTTERY.

By Madame E. Schmidt-Pecht.

of industrial art the beautiful bindings exhibited by Paul Kersten; the display of Rörstrand pottery, elegantly treated with floral decoration in relief; the iridescent glaze applied to earthenware at the Delft factory; and Madame Schmidt-Pecht's novel rustic pottery, as simple and as charming as wildflowers. Again, the coloured lace exhibited by F. Aubert, the ironwork by A. De Beys, the furniture, clocks, and fittings for lights by G. Serrurier-Bovy, the writing-table decorated with stoneware and bronze by Charpentier and Dufrêne.

Two Belgian artists of great merit, M. Paul Du Bois and M. G. Morren, have produced a wonderful variety of artistic objects. M. Du Bois exhibits bronze statuettes, jewellery, bas-reliefs, ash trays, powder boxes, goblets and clasps, showing great freedom of handling and inventive talent. M. Morren, who is in the first place a painter, has lately taken to modelling very charming little figures of graceful outline, and

jewels which, though rather massive, are full of character and interest.

In the realm of sculpture Constantin Meunier is king; though he seems less at his ease in the portraiture in high relief of his contemporaries—for the heads of Emile Verhaeren, Camille Lemonnier, Théo Van Rysselberghe, Henri Van de Velde, and Elysée Reclus are interesting rather as likenesses of the sitters than as works of art—we cannot fail to admire the fertility and freshness, the splendid industry of this great artist. Two small figures, "A Shipwrecked Man" and

"A Porter," are among his best pieces. Round this famous sculptor we find a group of new or less-known men: Emile Bordelle and Louis Degean, both Frenchmen; and two Belgian sculptors, Mademoiselle Hélène Cornette and M. Jules Jourdain, who exhibit for the first time. M. Degean's elegant statuettes, like modern Tanager figures, charming in their grace and attitudes, deserve particular mention. To conclude this rapid review of the works which have been collected for the delectation of the amateur, we have only to speak of the etchings contributed by Madame Destrée-Dause, faithfully reproducing the works of the Italian masters of the fifteenth and sixteenth centuries; some por-

traits by M. Robert Picard; the landscapes and "An Interior" by M. Maurice Pirenne; some drawings by M. Georges Lebrun and M. Ch. Milcendean; the quaintly humorous compositions and designs for posters by Mademoiselle Léo Jo; the jewellery by Mademoiselle de Brouckère and Mademoiselle Holbaech; and a piece of embroidery by Mademoiselle Lhommel.

The success of the exhibition has been officially recognised by the State, which has purchased some of the pictures exhibited here for the Brussels gallery: Zuloaga's "Eve of a Bullfight," Heyman's "Spring," Frédéric's "Moonlight," and some others. The Gallery of Decorative Art has also secured Van de Velde's candelabra and some good examples of pottery from the factories at Delft and Rörstrand, by Madame Schmidt-Pecht and Dalpayrat. These purchases show how interesting this exhibition is, and the high importance attributed to the Society's efforts by the Government.



BEECH TREE—AUTUMN.

FROM THE DRAWING BY J. MACWHINTER, R.A. IN "LANDSCAPE PAINTING IN WATER-COLOURS."

THE PARIS SALON, 1900.

THIS year, even more than usual, we are justified in wondering whether the Salon is a necessary of life, whether the Great Exhibition, with its vast collection of works of art, would not have amply satisfied the requirements of amateurs, artists, and the wider public.

As all the best of our painters and sculptors have also contributed to the Exhibition, it is obvious that they have reserved their more important works for the greater show. M. Benjamin-Constant, for instance, has sent to the "Déceennale"—a section of the Fine Art Department of the Great Exhibition—some very remarkable works, such as the portrait of Queen Victoria and the portraits of his two sons, besides two very striking decorative pictures, "The Entry of Pope Urban II into Toulouse"—works full of fine colour and movement. To the Salon, on the other hand, he contributes but one picture, the portrait of M. Stéphen Liégeard. The same remark applies to several of our more famous artists, and for this reason the Salon of 1900 has but few visitors. The very place where the pictures are shown, and its external appearance, are altered for the worse. The Gallery for Machinery, where the exhibitions have been held of late years, is transformed into the Salle des Fêtes of the Great Exhibition, and the new palace in the Champs Elysées, where the Salon will find a home next year, is also given up to the uses of the Great Exhibition. The Old Salon, being thus left homeless, might well have followed the example set by the New Salon and postponed its next show till 1901. However, this has not been done, and the exhibition this year—the 118th—is accommodated in planked huts erected at the remotest end of Paris—Place Breteuil.

This sort of camp is so inconvenient, so ugly, so dangerous indeed—for twice already there have been alarms of fire—that only a small number of artists have sent works to it; in fact, we find only 2,872 numbers in the catalogue, as compared with 5,172 last year.

Notwithstanding the formidable rivalry of the Great Exhibition, there are among the pictures sent to the Salon some of considerable interest. Of the new men, Jules Adler has attracted much attention by his studies of the work and toilers at Le Crensoit. These pictures certainly do not lack power or truth of observation. M. Adler

has understood and succeeded in rendering the characteristics of the miners, a race engaged in a perpetual struggle with danger and privation; and in painting the gloomy factory landscape, where the atmosphere is dense and the sky



CINDERELLA.

From the Painting by Joseph Bail.

always shrouded by the black smoke vomited forth by the towering chimneys. But I cannot help asking—and the question is equally applicable to the pictures exhibited by M. Schumacher, Mademoiselle Delasalle and M. Zwiller—whether, in the pursuit of this realistic rendering of humanity, we are not deviating from the true road of art, and whether such presentments of the working man are not antagonistic to the eternal laws of aesthetics?

And, indeed, we cannot but turn with satisfaction to less gloomy if not more truthful scenes—to pictures of field labour and country

life, subjects in which French painters are known to excel. M. Harpignies, in his "Oaks and Olive-trees at Beaulieu," shows a keen eye and practised hand, whose charm is unimpaired by advancing age. Many of the landscapes exhibited here clearly betray his influence and repeat his methods, whether they come from the north or the south, from the coasts of Brittany or the



PORTRAIT GROUP.

From the Painting by M. Humbert. Awarded the Médaille d'Honneur.

plains of La Beauce. We see this in M. Bouchor's work, "Harvest-time at Fréneuse: Evening;" in M. Baudouin's pretty "Heights of Sannois;" in M. P. Sain's "Winnowing" and M. Foreau's "Spring," as well as in the works of M. Réalier-Dumas, M. Chaigneau, and M. Delpy, whose pictures constantly grow in favour in Paris.

Side by side with these artists, who, young or old, still may claim to be of the Barbizon school, since they tread in the footsteps of its great founders—Corot, Daubigny, Chintreuil, Brascassat—there is a large group of southern painters who have taken another road, preferring stronger effects of light and shade and more vivid

sunshine. We need not classify these painters in order to recognise them or to appreciate truly such artists as M. Gagliardini, M. Olive ("The Grand Canal, Venice"), M. Garibaldi, M. Déianis and M. Allègre, who especially delights us by his brilliant and luminous view of "San Michele, Venice," painted with a firm and dexterous touch.

M. Zuber is still the painter of Versailles, and no one, unless it may be occasionally M. Hellen, has entered so fully into the fascination of that realm of the dead, or shown, as he does here, in "Evening, Versailles," the beauty of autumn foliage in exquisite harmony of feeling with the melancholy of a deserted solitude.

Among the portraits, most noteworthy is that of M. Stephen Liégeard, by M. Benjamin-Constant, finely drawn, soberly harmonious in its grey tones. M. Humbert has made a great stride: though his portrait of a little girl and a boy in a wooded landscape is not absolutely original—being, in fact, precisely in the style and spirit of the English painters of the eighteenth century—it is, nevertheless, pleasing in colour and gracefully composed. A great many ladies are regular exhibitors of portraits; among these, Mademoiselle Juana Romani certainly seems to me the most gifted and the most interesting. After imitating her master, Roybet, with almost servile devotion, Mademoiselle Romani has by degrees achieved individuality, and as a colourist shows power and independence. Like Rosa Bonheur, though in a different line of art, she has shaken off every taint of feminine weakness. Her work is no longer such as we at once recognise as that of a woman—like that, for instance, of Madame F. Vallet or Madame M. Lemaire. Mademoiselle Romani astonishes us by her thoroughly manly vigour.

There is too much artificial handling—too much *dodge*, if I may use the word—in M. Henner's work to allow of our ranking him with those great masters who are the glory of their native land. Since M. Henner first borrowed from Francia or from Andrea del Sarto a mannerism of painting flesh as if it were enveloped in a sort of halo of light, he has never altered his style, but repeats *ad infinitum* his pictures of the female nude—back views of red-haired women against a dark background, which are to be met with at every picture-dealer's and in every sale. This is a manufacture; it is not art.

The nude as studied by M. Paul Chabas, in the soft open air and a tranquil landscape environment, is a closer approach to nature; his picture, "The Last Rays," shows a marked advance on his pictures last year.

M. Joseph Bail is still the painter of humble

homes, and while studying them with minute care, he has given them more charm than is his wont. In "Cinderella" especially, the warm and tender glow is very noteworthy which he has shed on the girlish figure and her modest surroundings.

Another canvas, one of the best in the Salon, is that sent by M. Emile Wéry, with the title "Fishermen, Amsterdam," representing one of the principal canals of that city, crowded with boats, while the tall, red brick houses seem almost to shed a light of their own.

Foreign painters this year have ample opportunities for exhibiting in Paris, since the Great Exhibition is open to them; hence we find but few in the Salon. Mr. G. Innes, jun., sends a fine landscape, in which the expectancy of nature while a storm threatens from afar, is well rendered. Mr. Goodwin and Mr. Lavery exhibit portraits, each in his usual style. M. Ribera paints a "Fandango at St. Jean de Luz;" but his

colour is not Spanish enough—that is to say, it is less vivid than it would be in the hands of Bussinol, Zuloaga, or Sorolla y Bastida. A pleasing marine piece—the infinite gradations of Norwegian seas—is exhibited by M. Ollsson, and must not be overlooked.

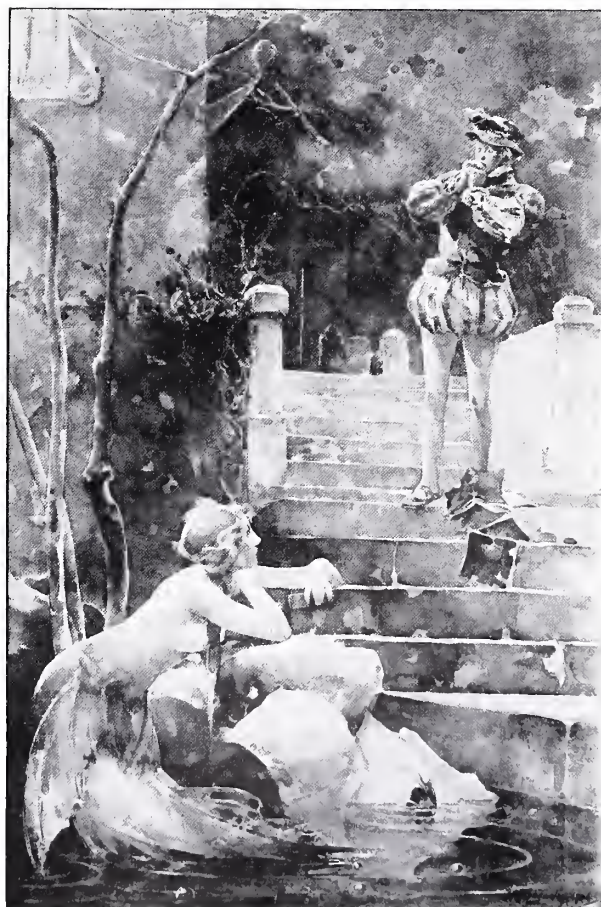
There is very little worth mentioning in the sculpture and *objets d'art* exhibited this year; on the other hand, there is no lack of fine engravings. M. Léveillé, lately dead, contributed some wood-engravings from Rodin's works. M. Loys Deltiel has given us a remarkably fine etching, full of colour, of Damp's "Grandmother's Kiss" (*le Baiser de l'Aïeule*). Messrs. Flameng, Patriot, and Jules Jacquet also exhibit some charming minor works; but it must be feared that this year, when there are so many big things to be seen, the public will hardly find time to study and enjoy these works so thoroughly as they deserve.

H. F.

ROYAL SOCIETY OF PAINTERS IN WATER-COLOURS.

THERE is one stock criticism that can usually be applied to every exhibition that is held by the Royal Society of Painters in Water-Colours—that the contributions of the landscape men are always more important and interesting than the figure paintings. This criticism is this year capable of some modification. The Summer Exhibition of the Society shows a much better balance of various classes of work than has been presented in the gallery for some time past. Landscapes, of course, predominate; but there is, besides, a sufficient number of figure subjects, animal pictures, and genre compositions, to make the whole collection not less attractive by its variety than by its artistic merit.

Sir E. J. Poynter's "Helena and Hermia" is, perhaps, the most notable in scale of all the drawings in which human interest plays the chief part. It is a careful, precise, and elaborate composition, highly-laboured, pleasant in its cool and quiet colour. Mr. George Clausen's "Gleaners," a delightful study of bright daylight, is sounder in style and more direct in treatment; and, despite its modern life motive, it is far less matter of fact in manner. Then there are some Eastern types closely realised by Mr. Carl Haag; a capable piece of sentimental genre, "La Vie de Bohème," by Mr. E. F. Brewtnall; a big painting of "Public Supping at Christ's Hospital," by Mr. S. J. Hodson; an admirable "Madonna," by Mrs. Stanhope Forbes; and by Mr. J. R. Weguelin, "The Mermaid of Zennor," one of those superlatively clever fancies that he carries out with quite astonishing



THE MERMAID OF ZENNOR.

From the Water-colour by J. R. Weguelin, R.W.S. At the Royal Society of Painters in Water-Colours.



THE FOOL'S REVENGE.

From the Water-Colour by Arthur Burrington, R.I. At the Royal Institute.

skill. In this particular one he shows even more than his usual decision of touch and more vigour of colour combination than he generally attempts.

Among the drawings that deal neither with figure nor with landscape Mr. Melville's "Cock Fight, Muscat," a vivid record of an Eastern interior; Mr. J. M. Swan's splendidly able "Study of a Puma;" and Mr. E. A. Alexander's finely drawn "Peahens and Chickens" are most conspicuous; and of the landscapes themselves the best are Mr. E. A. Waterlow's large and strongly expressed "Weston Mill, Berkshire;" Mr. Albert Goodwin's exquisitely delicate notes of "Lincoln," and "Windsor (from the Tree Tops);" Mr. R. W. Allan's "Toil and Sunshine" and "Stormy Weather;" and Mr. C. B. Phillip's serious and dignified "Corrie Glas, Glenstrae, Argyllshire." Mr. Napier Hemy sends a very true study of grey sea and sky, "A Pull to Windward;" and Mr. H. M. Marshall a sketch of "Rouen," that has much of the charm of

Mr. Goodwin at his best. From Mr. Alfred Parsons comes a prettily detailed river-side subject, "Thistle-down," very bright and pleasant in its sunny colour; from Mr. James Paterson a sturdily painted piece of work, "Hastings Mill;" and from Mrs. Allingham one of her daintiest and most delicate transcriptions of nature, "A Home Farm, Isle of Wight."

THE ROYAL INSTITUTE OF PAINTERS IN WATER-COLOURS.

IT would be too much to say that the spring exhibition of the Royal Institute of Painters in Water-Colours showed any novelty either in idea or performance. It was really rather commonplace, full of work that was capable enough in execution, but a little too evidently lacking in inspiration; and as a collection of nearly six hundred things had been brought together the monotony of its unintelligent accomplishment was a little oppressive. Among the drawings that deserved particular attention the three contributions of Mr. E. J. Gregory held a prominent place. His two little figure studies, "A Guard-Room Dandy" and "The Inception of a Song," showed all his usual minute delicacy of draughtsmanship and handling, and his landscape with small incidental figures, "The Beggar Maid," was happy in its suggestion of daylight and its quiet simplicity. Mr. Percy Buckman, too, gave a very admirable interpretation of an open-air effect in his "Treasures of the



KILCHURN CASTLE.

From the Water-Colour by J. S. Ferrier, R.I. At the Royal Institute of Painters in Water-Colours.



THE OUTCAST.

From the Painting by Byam Shaw, R.I. At the Royal Institute of Painters in Water-Colours.

Deep," a nude figure standing on a beach and set against a background of sun-lit sea; and Mr. Byam Shaw, in a figure composition of quite a different kind—a dramatic subject that he called "The Outcast"—made a successful assertion of his curiously individual view of artistic responsibilities. A few good landscapes helped the exhibition appreciably. Mr. J. Aumonier's "Amberley Chalk Pit," a subtle harmony of quiet tones; Mr. R. B. Nisbet's strongly painted "Winter's Lingering Snow;" Mr. Archibald Kay's broad and simple grey note, "Spring-time;" and Mr. Arthur G. Bell's delicate "Summer Haze" were welcome examples of sound and thoughtful art. Mr. A. W. Weedon's "Haymaking on the Rother" and "A Passing Storm" showed true feeling for atmosphere and correct sense of design; Mr. Yeend King's three

sketches had delightful brilliancy and freedom of touch; Mr. A. Macbride's "Valley of the Fleet, Kirkcudbrightshire," was full of aerial delicacy; and Mr. Leslie Thomson's "Near Beebles" and "Holyhead Mountain" had in ample measure that dignified and stately elegance that always gives distinction to his work. Mr. Peppercorn sent three little blots that were in their slight way extraordinarily suggestive and surprisingly complete. Some small things, like Mr. J. R. Reid's "Fisherman's Haven." Mr. David Green's "Dawn," Mr. G. S. Elgood's "Bay of Palermo," and Mr. J. E. Grace's "Autumn Day," also deserved to be noted. The Society of Miniaturists made its annual display in one of the rooms, but certainly added little to the attractiveness of the exhibition as a whole, nor does it go far to justify its own existence.

NOTES AND QUERIES.

[202] HAYDON AND THE ELGIN MARBLES.—We all know how much we owe to B. R. Haydon for his efforts in encouraging the Government to secure for us the Elgin Marbles, and we know by his evidence how well he appreciated them. But is there any proof that, once the marbles were acquired, that he, or those who supported him, sought to obtain any benefit from them?—B. MARTIN.

* * Every student of Haydon's unhappy life, and every student familiar with the contents of the Print Room of the British Museum, is aware of the enthusiastic labour of the artist in drawing from the marbles when these were still at Lord Elgin's house in Park Lane. The Print Room contains over a score of these studies by the unfortunate artist to whom the students of a more recent day and the public generally are so deeply indebted.

[203] PICTURE FOR IDENTIFICATION.—I have a painting representing "Samson and Delilah." It is a Roman canvas 50 in. by 40 in. It is very rich in colour, and I should say it has not been painted within the last fifty years. The former owner bought it at the sale of some general's pictures about twenty-five years ago, but all record of the painter's name seems to have been lost. Will you or your readers kindly help me to its solution? A reproduction may perhaps be of assistance, and at the same time be interesting:—

Tent curtains: Old canvas colour.
Silk curtains and cushion: Rich crimson.
Dress: Orange.
Robe of Samson: Dark blue.
Couch legs: Old gold colour.

—S. T. W. (Southampton).

[204] KNELLER'S ETCHED PORTRAIT OF SIR ISAAC NEWTON.—Are there many etched portraits of Sir Isaac Newton by G. Kneller? I have one



SAMSON AND DELILAH.

signed on the left of the etching ISAACUS NEWTONUS, and in the right corner G. Kneller. 1689.—J. E. SYMONS (Tavistock).

[205] PORTRAIT OF CHARLES EDWARD STUART.—Half-length, in armour, by L. Tocqué; painted in

1748, and engraved the same year by J. G. Wille. Can any information be given as to where or in what collection this work may now be found? Also, is there any work of reference in which one may find the subject names of the twenty-five portraits engraved by MacArdell after Thos. Hudson?—G. BIRKETT (11, Virginia Road, Leeds).

Uffizi, the Pitti, and the Borghese galleries. Private collectors—Mr. Willett of Brighton, Mr. Fuller-Maitland and Mr. Wickham Flower of London—possess, as I am informed, analogous examples. Opinions differ, of course, as to the genuineness of this "Tondo;" and, as in every case where it is impossible to select proof



MADONNA OF THE ROSES.

From the Painting ascribed to Botticelli. Photographed by Brögi, Florence.

NOTE.

BOTTICELLI'S (?) "MADONNA OF THE ROSES."—Hardly a year passes at Florence that does not bring the discovery of some important work of the Renaissance. Since the "Pallas" by Botticelli, since the "Vespucci" fresco by Ghirlandajo, quite recently a Holy Family by Botticelli has been found in a room in the Pitti Palace, which has been called the "Madonna of the Roses" by reason of the decorative arrangement of roses forming a background to the figures. In composition and colouring it much resembles the master's great works in the

positive of the master's hand, or to prove the authenticity by documentary evidence, it is very difficult to pronounce a decisive opinion. Some authorities regard it as certainly by Botticelli; others ascribe it to one of his most skilful pupils; and much can be said in support of either view. On comparing its details with other works known to be by Botticelli the resemblance in colouring is evident; the two graceful figures of boys, to the right and left of the Virgin, are almost identical with those in the "Tondo" at the Uffizi; and the outlines of the faces are of the same clear-cut type. The same analogy

is to be seen in the figure of the Infant, and in the drawing of the hands. The group of the Virgin and Child, again, is composed like that in the "Adoration of the Magi" in the Uffizi, though the Virgin is not characterised by the well-marked type of other Madonnas by Botticelli. As to the roses, such a treatment is frequent in his pictures, as, for instance, in a Holy Family in the Pitti (No. 357). From the point of view taken by those who deny the genuineness of this "Tondo" it may be noted that the foreshortening of the head on the right of the picture is less successful than in Botticelli's finest works, and that the drawing

of the Virgin's figure and of the drapery generally is rather dry. At the same time any argument based on the degree of perfection in a work of art is not to be relied on, for a picture may be the genuine work of a master without being of such perfect beauty as his best. Be this as it may, whether the new "Tondo" at the Pitti is entirely the work of Botticelli or that of an imitator, or again, partly painted by the master and finished, perhaps, by his best pupils—it is a very charming work of the fifteenth century, full of grace, sentiment and beauty, and this should be enough to command our admiration.

THE CHRONICLE OF ART.—JULY.

Scottish National Gallery, etc. THE Report of the Commissioners of the Board of Trustees for Manufactures for 1899 on the Scottish National Gallery, the Scottish National Portrait Gallery, the School of Art, the Royal Institution, Museum of Antiquities, and Dunblane Cathedral, reveals no special enterprise on the part of the Commissioners or the Board. The National Gallery Picture Fund, for instance, shows a balance in hand on the 30th of September, 1898, of £462 16s. 11d., and the same balance appears on the corresponding date of last year—the expenditure being *nil*. The additions to the collection during the year numbered three, one of which was Mr. G. OGILVY REID's diploma work, deposited on his election as a member of the Royal Scottish Academy. The other two were a portrait of "The Hon. Bouverie Francis Priurose, C.B.," by ROBERT HERDMAN, R.S.A., and "The Traitor's Gate," by DAVID SCOTT, R.S.A. The public attendances at the Gallery were, on free days, 67,507, and on pay days 3,738, increases of 2,088 and 227 respectively. The Portrait Gallery shows a little more vitality, inasmuch as seven additions to the collection were made during the year, two by gift and five by purchase. The former were portraits of "The Marquis of Argyle," by an unknown artist, presented by the executors of the late Sir William Fraser, and a portrait of Sir David Wilkie, by himself, presented by the Archbishop of York. The purchased works were "Charles Mackay," by Sir D. MACNEE, P.R.S.A.; "The Children of Charles I.," copy after Van Dyck by OLD STONE; "King Charles II.," by an unknown painter; "Sir William Napier," a plaster bust by G. G. ADAMS, and a bronze bust by the same artist of "Sir Charles J. Napier." The Commissioners report that Mr. WILLIAM HOLE, R.S.A., is making satisfactory progress with his decorations of the hall and ambulatory of the new buildings, and that two more statues have been placed on the outside, those of "King James V" and "William Dunbar, Poet." The total admission of the public was 23,037, a decrease of 196 on the previous year's record. The School of Art does not seem very successful, judged by the report. The total number of students was 383, an increase of six on the number for 1898, and the official awards gained were two Royal Exhibitions from the Science and Art Depart-

ment, and five book prizes and one bronze medal in the national competitions.

Mr. Moss's Drawings. WATER-COLOUR drawings have never quite recovered from the absolutely mad prices which for a few brief seasons in the 'seventies they commanded in the sale-room, and for some years collectors were very chary in purchasing. During the last half a dozen years, however, there has been a counter reaction, and prices have shown most welcome signs of improvement. The late Mr. George Winter Moss's choice collection, dispersed at Christie's on the last Saturday in April, sold exceedingly well, 127 lots realising £13,383. The majority of the water-colours in this collection appeared at the Leeds Exhibition in 1868, a few were at the Jubilee Exhibition in 1887. Several, notably the three delightful specimens of W. L. LEITCH, and two by A. W. HUNT, were purchased direct from the artists; and, so far as we can find, the others appeared in the auction room for the first time. The seventeen DAVID COXES included only three or four of note, chiefly hayfield scenes, in which Cox so much delighted, and which he translated to canvas with so much charm and fidelity to nature; the largest one of all, known as "Going to the Hayfield," 18½ in. by 29 in., realised the "top" price in 280 guineas; but the little drawing, "The Hayfield," 7½ in. by 10 in., followed close on that amount at 270 guineas. But considerably higher than either of these was the sum paid for P. DE WINT's "The Hayfield," 9 in. by 26 in., 335 guineas. There were several choice specimens of COPLEY FIELDING's drawings, one called "Rough Water," selling for 500 guineas, and a view of Loch Lomond for 410 guineas. Two little examples of BIRKET FOSTER, "The Market Cart," 9 in. by 14 in., and "Barnard Castle," rather smaller in size, realised 205 guineas and 210 guineas respectively. The best of the A. W. HUNTS was a view of the Schloss Eltz, Moselle, 18 in. by 23 in., which realised 540 guineas; a delightful pair by WILLIAM HUNT, signed and dated 1831, known as "The Attack" and "The Defeat," each 16 in. by 11½ in., in which a young boy is engaged in an attempt—futile, as is shown in the sequel—to demolish a large pie; this pair went to Mr. B. Lewis at 1,150 guineas. Two small drawings by J. M. W. TURNER, each 5 in. by 8 in.—"The Dead Sea" and "Israel in Horeb"—also fell to Mr. Lewis at 230 guineas and 330 guineas each. The

large drawing, which has been engraved, by FREDERICK TAYLOR, known as "Weighing the Anchor," 38 in. by 50 in., sold for 280 guineas; but the honour of the sale went to J. F. LEWIS'S work, known as "The Frank Encampment in the Desert," 25 in. by 52 in., which Messrs. Agnew purchased for 900 guineas.

It seems to be part of the creed of the majority of public bodies in this country that any concession to art is not merely an extravagance but actually an admission of a principle that should be opposed in every

bear lasting witness to the incapacity of the people who are entrusted with the management of our municipal affairs. In such matters of taste London is put to shame by even minor towns on the Continent, and lags behind many of our provincial cities which have begun to realise the need of progress and the value of an intelligent grasp of aesthetic ideas.

THE collection which Mr. Ruskin made of Exhibitions. the drawings of TURNER has long been known by repute as one worthy of the sincerest admiration of everyone who has studied the



ROUGH WATER.

From the Water-Colour Drawing by Copley Fielding. Recently sold for 500 Guineas.

possible way by all seriously minded and right-thinking people. Endless instances of this mental attitude could be quoted, instances which reflect unpleasantly enough upon the corporate intelligence of our vestries and county councils, and stamp the average man as a curious compound of ignorance and stupid prejudice. At this moment an illustration of the perverted beliefs of our lesser officials may be studied in the London streets. The Vestry of St. Martin's has been erecting in its district a number of standards for electric lighting, and it has chosen a type of lamp-post that represents the very latest embodiment of all the stupidity and all the prejudice that have been the peculiar endowment of many generations of vestrymen. Nothing more hideous in its abject tastelessness has ever been inflicted upon long-suffering Londoners. Without proportion, character, or decorative fitness, without even a rudimentary suggestion of thought or intention in design, these standards permanently disfigure one of the busiest and most important districts of London, and

work of the greatest artist that the British school has produced. As, however, comparatively few opportunities have been given to the general public to see these drawings, the exhibition of them recently arranged in the galleries of the Fine Art Society had a particular value. It proved emphatically the greatness of Mr. Ruskin's knowledge of the art of the man whom he worshipped above all others, and showed how capable he was of choosing things that represented the best side of Turner's amazing capacity. With scarcely an exception everything in the collection could be accepted as an example of superb accomplishment, as a masterly illustration of rare artistic insight possessed both by the painter who produced the works and the expert who collected them.

In the same galleries and at the same time a number of Sir JOHN TENNIEL'S pencil drawings for "Punch" cartoons were on view. People who knew his work only as it appears after translation by the engraver must have been surprised to see how exquisitely delicate is

his touch and how subtle his use of line. By the dramatic quality of his designs and by his delightful humour he has earned a popularity that comes rarely to an artist who limits himself, as he has done, to only one class of production; but this exhibition showed that his technical ability entitles him to an equal

appreciation from every lover of fine craftsmanship, and to the sincere respect of all his fellow-workers.

M. NICO JUNG-MANN'S water-colour drawings are by no means unknown to the people who take an interest in new departures in artistic practice. At least one exhibition of his work has been held within the last two or three years at Messrs. Dowdeswell's Gallery, and its success fully justified the recent display of another collection of drawings and frescoes that has been made at the same place. The artist has gained both in power and subtlety since his last appearance. He has added a touch of refinement to his always dainty colour, and has developed pleasantly his capacity for understanding character. He deserves credit, too, for his skill in



HOW LONDON IS SPOILED:
NEW ELECTRIC LIGHT STANOARO.

See p. 430.

hitting the happy mean between formal conventionality and decorative precision.

Several hundred paintings and drawings by ROSA BONHEUR have been on exhibition at the Hanover Gallery. They were selected from the mass of sketches and incomplete pictures that remained in her studio at her death, and they had a very definite interest as illustrations of her almost masculine power as a painter. In actual merit they were unequal, but the best of them were worthy of high praise, and even the least successful were not lacking in some touches of the peculiar genius that gained her the position of pre-eminence among women artists that was indisputably hers. As a collection they revealed surprisingly acute observation of animal character, and a remarkable earnestness of intention; and, besides, a true judgment of the facts of nature.

The Home Arts and Industries Exhibition at the Albert Hall did not show any material difference to those of previous years. We have come to look for certain work from certain classes, and are nearly sure of getting it. The majority is apparently a repetition of what has been shown before; stock designs are in use all over the country, and very few of the class-holders seem to encourage originality in their students in this direction. The consequence is a sameness in the productions which becomes monotonous. The special pieces of work which are worthy of mention are an inlaid mirror frame designed by the HON. MABEL DE GRAY, and

executed by JOHN REASON (Pimlico); a silver repoussé casket, designed by Miss COLE, and executed by Mr. JEPHSON; and a carved oak sideboard, designed by A. T. HEADY, and executed by J. THORN, both from Chiswick. From Porlock Weir there was again an excellent display of leather work, and from Southwold and the Kent County Council Classes came some good wood-carving. Holcombe (Devon) and Ickleford and Wymondley (Herts) sent some good specimens of needlework, and the Compton (Surrey) Class, under the direction of Mrs. G. F. WATTS, again showed its beautiful terra-cotta work. But we must again express the opinion that the exhibition tends too much towards the fancy bazaar to be of real service to the Association.

Sir David Wilkie and the Scots School of Reviews. Painters. By *Edward Pinnington*. London:

Oliphant, Anderson and Ferrier. (1s. 6d.)

THIS little book doubtless serves its purpose well as a volume in the "Famous Scots Series," and it is certainly a clever recital of the facts, duly collected, collated, and arranged, of Haydon's "Autobiography" and Cunningham's "Life." The artist will complain that although Wilkie, the man and the artist, is here, there is vastly too little of Wilkie the painter. But even for the ordinary English reader the book is a little troublesome on account of its style: we are told of "Wilkie's perfectly sane declination to join in the madness," and that the artist "expiscated his aims," and so forth; together with sundry strange turns of expression. So far as we can see, Mr. Pinnington has made no effort to extend or amend Cunningham's list of Wilkie's paintings which he reprints, include none of the pictures in private hands, little indeed of his portraits, while titles are bewilderingly printed without inverted commas, and there is no date to the book. The sketch is well-considered, however, and very well executed for what it is—a short life for popular reading, and as such may be cordially welcomed; but there is room for a good, exhaustive, and well-illustrated "Life," in which we shall

not find a sentence such as this: "Him who could dream of and conceive the ridiculous among the gods and the heroes of Greece he cannot away with."

The Art and Craft of Garden Making. By *Thomas H. Mawson, Garden Architect*. London: B. T. Batsford and George Newnes. (21s. net.)

To the advocates of the formal garden this handsome



HOW LONDON IS SPOILED:
PANEL ON THE NEW ELECTRIC
LIGHT STANOARO.

volume will serve as a useful supplement to Mr. Reginald Blomfield's "The Formal Garden in England" and the late J. D. Sedding's "Garden Craft," embodying as it does the experiences of a modern exponent of the art of landscape gardening. Whether considered primarily as an architect and secondarily as a gardener, or *vice versa*, Mr. Mawson certainly justifies his claim that the garden should have an equal share of attention with the house when a site is to be laid out for building, although he is careful to state in his preface that very many of his designs which are illustrated in the book have been "subject to improvements" and not been realised in their entirety. In this he is unfortunate, and unwittingly bears out the "caustic" criticism which he quotes from an unsympathetic critic of his art to the effect that "landscape gardening is an art which relies upon accident for its effects." The volume is charmingly illustrated with drawings by Mr. C. E. Mallovs, Mr. Harold Moss, Mr. J. L. B. Griggs, principally based on designs by the author and his colleague, Mr. Dan Gibson. A delightful series of chapter headings by Mr. D. Chamberlain does much to reconcile one to the formalities of architectural influences in the garden.

Landscape Painting in Water-Colours.

By *John MacWhirter, R.A.*
London: Cassell and Co. (5s.)

WE have the pleasure of presenting to our readers a specimen of the subjects contained in this very delightful book. It is an unusual thing for a man so high up in his profession to take the trouble to try to tell the world how he does his work, but that is what Mr. MacWhirter has done in this book, which contains a sort of story of the way he went to work when he was young, and of the road along which he has walked and which has brought him where he is. Naturally he thinks that is a good road, which other students would do well to follow, and we agree with him. Evidently Mr. MacWhirter realises the difficulty of teaching art, and he prefers rather to say, "I did so-and-so: here is what I did, and here is what I do." The book is an admirable one for all students. It does not profess to contain a system of instruction or a royal road to an end, but this fact is greatly in its favour as a book for study and consideration by serious students of landscape painting. Mr. MacWhirter frankly acknowledges that so far from painting on a system an artist can hardly say often why he does what he does. The illustrations are admirable examples of the artist's work, and possess an interest not only for the student but for all lovers of landscape art, and especially for the admirers of Mr. MacWhirter's art.

To all lovers of Oxford Mr. EDWIN GLASGOW'S "Sketches of Wadham College" (London: Methuen and Co.) will prove of more than passing interest. The volume contains twenty reproductions of pen-and-ink sketches of "bits" of the College that are interesting either from the archaeological or picturesque point of view. One of the best is that of the interior Hall,

looking south. The illustrations are all unbacked and well printed on thick antique paper, and altogether the little volume is a charming record of the fine old building.

King Lear and *A Midsummer Night's Dream* are the last two volumes of the Chiswick Shakespeare (London: George Bell and Sons). The paper, the printing, the binding, are as good as ever. The illustrations by BYAM SHAW, which were always quaint, are quaint still, but are growing better and more refined as the issue proceeds, and for a pocket edition the introductory Notes and Glossaries are just what they should be—ample, but not too much so.

The following have been
Miscellaneous. elected members of the
Royal Institute of Painters
in Water-Colours: Messrs. C. A. SHEPPERSON, HAL HURST, WINTER SHAW, and CHARLES DIXON.

The statue of Mr. Gladstone illustrated herewith has recently been unveiled in the Central Hall of the Houses of Parliament. It is eight feet in height, and is the work of Mr. F. W. POMEROY.

Mr. DEPUTY T. C. HARRIS has presented to the Guildhall Art Gallery the picture "Commerce and Sea Power," by Mr. W. L. WYLLIE, A.R.A., which is now in the Corporation Exhibition.

THE death has occurred at Obituary. the age of thirty-nine of Miss CHRIS M. DEMAIN HAMMOND, the talented black-and-white artist. She and her sister, Mrs. Henry G. M'Murdie, R.I., the water-colour painter (better known as Miss Gertrude Hammond), received their art education at the Lambeth and Royal Academy schools. Miss Hammond was a frequent exhibitor at the Academy and Royal Institute, but her principal work of late years has consisted of book and magazine illustrations.

MR. LOCKHART BOGLE, the well-known painter of portraits and Highland subjects, has died at the age of forty-five. He was born in the Highlands, his father being a native of Glasgow and his mother a descendant of the Chiefs of Macleod. He was educated at Glenelg, Inverness-shire, and at Glasgow University; his first art studies were carried out at Dusseldorf under Professor Jansen. He attached himself to the Bushey School, and attracted attention with portraits. He was a frequent contributor to the Academy and other leading exhibitions, but owing to ill-health his work has been seen but little for several years past.

M. EUGÈNE LAMBERT, the distinguished French animal painter, has died at the age of seventy-five. He was a pupil of Delacroix. His reputation was based upon the talent he exhibited in his paintings of cats. With Madame Ronner, he was the most skilful delineator of feline characteristics who ever lived.

The deaths have also occurred of M. FRANÇOIS BINJÉ, the Belgian landscape painter, at the age of seventy-five; and of M. CHARLES ROCHEL, the French sculptor, at the age of eighty-five; his principal work was the statue of Charlemagne in the Place du Parvis Notre Dame, Paris.



W. E. GLADSTONE.

From the Statue by F. W. Pomeroy, in the Houses of Parliament. Photographed by W. E. Gray.



GRACE BEFORE MEAT.
From the Painting by Henri Roger.

THE MUSÉE DU LUXEMBOURG.

BY LÉONCE BÉNÉDITE, DIRECTOR OF THE GALLERY.

I do not imagine that foreigners outside France have anything to learn with regard to the collection of pictures in the Luxembourg Palace. No visitor to Paris but feels it a duty and a pleasure to see the gallery, and the most celebrated artists of every nationality regard it as an honour to be represented in this little sanctuary of art, as the assurance of certain fame.

For a long time, in fact, the Luxembourg was the only collection where each generation could learn to appreciate the art of its time. While almost every country has long possessed noble galleries which could in one way or another hold their own with the Louvre, nowhere was there any public collection of the works of those artists who were endeavouring to record the feelings and ideas characteristic of the spirit of their own day.

The formation of this gallery fell on a singularly happy time, in so far as that it found contemporary art at a period of extra-

ordinary ferment, when the greatest artists who have shed glory on the art of France, and of the century generally, were vying with each other in a struggle for the triumph each of his own ideal. In the great Exhibitions of 1855 and 1867 we saw the masterpieces of Ingres, of Delacroix, and of the noble group of French landscape painters whose collected works are now to be seen at the Louvre, in the room devoted to French art of the nineteenth century. These memories are not to be forgotten; they helped to found the glories of the Luxembourg galleries.

Since then the chief countries of Europe have also founded galleries on the same principle; those of Berlin, Munich, and Brussels are deservedly in high repute, though less severely select. The National Gallery of British Art—known to a grateful public as “The Tate Gallery,” after its generous donor—is also based to a certain extent on the model of the Luxembourg Gallery, to do honour in a

satisfactory manner to the English school of Art.

It seems to me, therefore, that the English

pensible, just as the members of the guild of carpenters and cabinet workers were wont to travel all over France. And this, indeed, gave



THE BATH.

From the Painting by Paul Leroy.

reader may take some interest in a sketch of the history, the purpose, and methods of the Luxembourg Gallery. Its past history is not without dignity. It has that, at least, of a certain antiquity. Originally founded under the auspices of Rubens and of Marie de Medici in the palace which gives it its name, the Luxembourg Gallery is the oldest public gallery of art in France.

It was opened in 1750 under circumstances worthy of record. The reader may know, or may not know, that up till that time those who aimed at studying art found it very difficult to obtain access to the works of the old great masters. Hardly any pictures were open to the inspection of common mortals but such as were in churches, and those exhibited every year, or every alternate year, by the Royal Academy of Painting; and then only the works of contemporary artists, or of the previous century at most. To know any works by the greatest masters a journey to Italy was indis-

rise, under Louis XIV, to the Royal Academy for French Artists at Rome.

Then, one day in 1747, an enlightened critic, La Font de St. Yenne, threw out a suggestion, in a little pamphlet, that the King's collections at Versailles should be publicly exhibited for the promotion of art and the great benefit of all artists, amateurs and foreigners. The idea was so acceptable that everyone was eager to take the credit of it: M. de Tournheim, M. de Marigny, and even Madame de Pompadour. At any rate, in 1750, on the 14th of October, the royal picture galleries were thrown open to the public in the Luxembourg Palace, which had remained unoccupied since the death, in 1742, of the Queen of Spain, the Regent's daughter. Twice a week all comers might now admire the masterpieces of Raphael, Andrea del Sarto, Titian, Veronese, Correggio, Claude le Lorrain, Van Dyck, Rembrandt, etc.

The effects of this admirable step were soon perceptible. Whereas the Rubens pictures, now

splendidly rearranged in the Louvre, had for two centuries been the most popular scholastic models for French artists, the Dutch and Flemish painters on a small scale, which Louis XVI collected with special predilection and which had hitherto been little known or valued by the French, now guided the efforts of certain painters, who, somewhat scared by the dazzling heroics of Vien and David, modestly became the unrecognised but clear-sighted precursors of the most essentially modern tendencies in contemporary French art. It was by studying Ruysdaël, Huysmans and Van Goyen, Cuyp, P. Potter, Ostade, Teniers, Metz and Gherard Dow, that De Marne, the elder Moreau, Bóilly, Drolling, Georges Michel, and others formed their style, and slowly prepared the advent of our modern schools of landscape, *genre*, and domestic life.

By the end of the convulsed eighteenth century the Luxembourg had undergone vicissi-

of which the original collection had been transferred here a short time before. But the worst trial was that which ultimately led to its re-creation in its final and present functions. In 1815 the Government, being compelled to restore to the allied sovereigns the pictures acquired by conquest under the Empire and the First Republic, determined to fill the yawning gaps in the Louvre by closing the Luxembourg and once more transferring its treasures to the central gallery. But the Luxembourg was under the control of the Upper Chamber, and Louis XVIII, anxious not to offend this illustrious body, considered the possibility of making compensation. The happy idea then occurred to him of reconstituting the Luxembourg Gallery by devoting it to the works of living artists. On the 24th of April, 1818, the Luxembourg was reopened with seventy-four works by living painters, and seventeen by old masters, which were removed in 1821. Thus



A PORTRAIT GROUP.

From the Painting by Henri Evenspoel.

tudes. The exhibition, closed in 1780, was reopened in 1802 with a limited number of old pictures, a sort of supplement to the Louvre,

it was definitely established on a permanent and independent footing.

M. Naigeon, formerly a member of the pro-

visional Committee for Fine Art at the time of the Revolution—who had, indeed, organised the gallery in 1802—was the worthy official placed in charge of the new collection. He carried out the task with much zeal in the face of no little difficulty. A little volume written at this time by Gustave Jal, a learned man not unknown to fame in France, "*Mes Visites au Musée royal du Luxembourg*," describes the new gallery, and tells us that the

of Prud'hon, to whom he alludes as "very dangerous." How far are we to accept the verdicts of contemporary judgment? Fashion, which unfortunately controls the arrangement of collections of old masters at the bidding of some caprice of the day and the tide directed by picture dealers—fashion, and a thousand impulses of envy and greed, have a still more powerful influence on the market for contemporary art.



SERENITY.

From the Painting by Henri Martin.

question had been much discussed "whether it would be a benefit to art to bring together the works of living artists, or whether, in fact, it would not prove mischievous." It may be concluded from this that all was not plain sailing at first. Criticism, of course, was hurled at the luckless Director whose task it was to make the selection of works which "were to give a representative idea to the nation and to foreigners of the great achievements of French art." From the first, indeed, the most formidable difficulty had to be met which stands in the way of the formation of a gallery of contemporary art, that of choosing the pictures. What is to be the criterion? What is it, in fact, at the present day? It is evidently very hard to decide when we find the afore-mentioned Jal suggesting the names of Bouton and of Révoil as those of painters who will hold places of marked eminence in the future, while he speaks with cautious reserve

This particular trouble, however, was for some time not very keenly felt by the public or the painters. They were satisfied with finding certain famous or esteemed works collected in one gallery, without troubling themselves to consider what further functions the Luxembourg Gallery was expected to fulfil, and for some years it remained no more than a permanent exhibition of the best pictures purchased by the State. Admission to the Luxembourg was regarded by artists as promotion to the list of honours in the Salons. This lasted till 1852, when Villot, then curator of the pictures at the Louvre, was instructed to reorganise the Luxembourg. This man played an important part in the history of French art galleries. He was one of a set of exceptional and erudite men who, late in the 'forties, gave the Louvre its real importance and purpose as a high school of educational value, such as the Revolutionary rulers had



MADemoisELLE MORENO, OF THE COMEDIE FRANÇAISE.

From the Painting by Granié, in the Luxembourg.

intended. M. de Longpérier, M. de Rougé, Endore Soulié, Philippe de Chennevières, by a methodical classification of the collection, and the publication of critical catalogues, which were models for work of the same kind throughout Europe, led the way to the scientific methods of criticism which have given new life to all the great galleries now extant.

Villot, then, was the first to give a higher mission to the Luxembourg collection by making it synthetically and completely representative of the progress of modern art. Hitherto sculpture had found only decorative employment at the Luxembourg; drawings were hardly recognised at all. Villot formed a historical collection of sculpture, one of nearly two hundred drawings, and even a small cabinet of prints, which, unfortunately, he failed to add to or keep up; but he could say with pride in the introduction to his history of the collection: "The graphic arts are now fully represented at the Luxembourg, and for the future a fair idea may be formed of the progress of the modern French schools, without leaving the precincts of this Palace."

Still, the Luxembourg was far from being what in these days we have a right to expect in a picture gallery. It fell to M. Chennevières, the Curator from 1861 to 1879, to raise it more nearly to this ideal which his insight enabled him to define, though circumstances hindered him from carrying it to perfection. M. de Chennevières is well known in France for his writings on the provincial schools, and yet more famous for his work as Director for a time of the *École des Beaux Arts*, where he had such admirable influence; M. de Chennevières' ambition for the school he loved so well was a broader basis and a system of instruction that should be at once wider and more exact. A happy circumstance enabled him not, indeed, to realise, but to define his views, and he did not die till he had seen his successor earnestly endeavouring to give it substance.

In 1870 the Direction of the Luxembourg was vacant, and M. de Chennevières applied for the post with a view to creating what he called "the Palace of living Art." This "Palace of Contemporary Art," with the Louvre as the "Palace of the Art of the Past," was, in his mind, one vast organisation including every branch; education, exhibitions, and art congresses, all were to grow up round the gallery of contemporary art which was to be the heart and life of all. "This gallery," he wrote, "must include two series of works: those of art in the strictest sense—paintings, sculpture, drawings, and engravings; and those of decorative art, including goldsmiths' work, bronzes,

tapestry, enamels, glass painting, etc." At the same time he was anxious to create a small section for *objets d'art*; he collected a few medals, and he proposed, but unsuccessfully, to open a foreign section, for which, indeed, he pleaded with much eloquence, appealing to the head of the Fine Art Schools.

Unfortunately these great schemes were for a long time merely visions, or at best mere promises of fulfilment. The Luxembourg remained in a critical condition. The collections, housed at first in what had been the Rubens Gallery, were gradually augmented, and, after long and difficult struggles, extended through both wings of the Palace. It seemed as though now the Luxembourg would afford space for the immediate necessities of the case. This was its high tide of success; but it did not last long. In 1879 the palace of Marie de Medici, which had been provisionally given over to the municipality of Paris pending the reconstruction of the Hotel de Ville, was, with all its grounds and buildings, placed in the hands of the Senate. From that time the gallery, reduced in extent by the constant encroachments of the Upper Chamber, was obliged to restrict its acquisitions, till one fine day it had notice to quit, and was obliged to take refuge in the Orangery, where it is housed at this day, while awaiting the rebuilding promised by the Government and the Chambers, and anxiously looked for by the public.

Limited as the gallery is under present circumstances, the council have thought it well, at a time when the critical spirit is more educated and curiosity more alert, when the public, being better informed, is also more exacting, to resort to the programme laid down by the Marquis de Chennevières and carry it out at any cost, if only to secure the interest of artists and of the public, and to show more or less exactly what may be done in the future.

One point in which the Luxembourg differs from galleries of the same class in other countries is the instability of the collection, which is constantly and gradually renewed. It is always on the march with succeeding generations. In fact, it is essentially transitory; that is to say, that instead of beginning at a certain date, like the collection at Berlin, for instance, which begins with the nineteenth century, the works sent to the Luxembourg are retained for an indefinite period, arbitrarily fixed in the first instance as ten years for each work after the death of the painter, but now determined in accordance with considerations of a broader and loftier character. Personal factors are now disregarded; all that is aimed at is to keep up with the spirit of the time, without being exact as to the date of death of each artist.



THE AGES OF THE LABOURER

FROM THE PAINTING BY LÉON FRÉDÉRIC IN THE LUXEMBOURG.

A revision of the pictures takes place every autumn with a view to making room in the galleries for the works acquired in the course of the year, whether from the Salons, or from other sources; for the recruits are no longer limited, as of yore, to purchases made in the annual exhibitions. On these occasions some works are, if necessary, withdrawn; some, which have stood the test of time, are sent to a post of permanent honour at the Louvre; others are deposited in provincial galleries or in some public buildings which they help to decorate.

The Luxembourg, consequently, is from this point of view an antechamber to the Louvre, the vestibule to that great Pantheon of Art, so that a witty curator said of it not long ago that it was the purgatory of artists.

This view of its functions, which of old was universal, for a long time influenced its destiny. The only object of its existence was supposed to be providing for additions to the State collection in the future, without sufficiently considering its mission in the present.

The real duty and part of the Luxembourg is, at present, to provide for the carrying on of the Louvre; it takes up the tale of instruction at the point where the greater institution breaks off. If, then, as a result of the progress of time, the Luxembourg enriches the Louvre by new contributions as fast as the present vanishes into the past, yet more is it its most pressing duty to keep artists and the public fully informed as to the various new outcomes of art in the present day.

The foreign section, too, has now at last been established; it had vainly been hoped for ever since 1863. From three foreign works which, ten years ago, lay buried among the French pictures, the collection has increased to about sixty paintings and as many drawings by masters of repute of all nations. In fact, the gallery containing them now affords insufficient space, and the director finds it necessary to display only a certain number of them at a time in turn, classifying them in schools. Thus those of Holland and Belgium will presently take their place on the walls, to be followed by those of England and America, and so on.

As regards English painting, thanks to the generous spirit of the great artists who do it so much honour, and their liberality to this gallery in particular, some fine representative works are to be seen here, both oil pictures and drawings. For instance, "Love and Life," a replica of Mr. Watts's masterpiece; some fine drawings by Burne-Jones, Leighton, Edward Calvert, Keene, du Maurier, Edwin Edwards, etc., and, among the younger generation, pictures by Messrs. Brangwyn, Lorimer, and Sims, and sculp-

ture by Messrs. Swan and Drury. A fine work by Sir Laurence Alma-Tadema is promised, and the authorities hope to fill up some other gaps after the Great Exhibition.

Without wishing to compete with other institutions of a more technical character, since its special task is the collection of works of beauty, the Luxembourg has assumed the duty of showing the products of certain arts not represented at the Louvre, such as those of the medalist and the engraver. These two sections, but lately opened, are nevertheless rich in examples. In the former we find more than six hundred medals and plaquettes by contemporary artists—French and foreign—and this, indeed, with the exhibition of the works of Chaplain and Roty, is what gave rise to the revived taste for medals and to their collection in every gallery in Europe.

In the section of engraving, restricted to original works, there has been a succession of exhibitions, each of the works of a single master—Bracquemond, Gaillard, Fantin-Latour, and Alphonse Legros, who is now the attraction to those who take an interest in art. With the help of well-written catalogues, these displays have aroused public interest in a branch of art which is too little valued and too much encroached upon by photographic processes.

The Luxembourg has also begun the formation of its own little "Galerie d'Apollon" by placing in glass cases some of the choicest pieces by Roty, exquisite jewellery by Lalique, and enamels by Thesmar; the delicate glass-work of Gallé, Leveillé, Koepping, and Tiffany; statuettes in bronze and ivory by Théodore Rivière; pewter work by Brateau and Desbois; pottery by Carriès, Bigot, Chapelet, Delaherche, and Dalpayrat; and a selection of recent products of the national factory at Sèvres. These objects, seen in the midst of paintings, are a pleasant rest to the eye, and give the spectator a complete and satisfactory idea of contemporary art.

A few pieces of tapestry ordered of the Gobelin factory, one of which is already finished after a design by Gustave Moreau, will complete the decoration and take the place of the magnificent hangings representing the Royal Houses of Louis XIV which at present form the background to the statuary.

A broad and not too rigid classification into periods, a system of exhibition by which certain historical features of contemporary art are thrown into relief by displaying—for instance—during some months the works of a group of closely allied artists, will give the galleries value and permanent vitality as a school of art. The exhibition of water-colours by Gustave Moreau, the gift of Mr. Charles Hayem, and of drawings

by Delaunay or Puvis de Chavannes, aided by appropriate displays of engravings, have illustrated the lofty individuality of these great idealists.

All that the Luxembourg now needs is to acquire the extended premises which are

have doubled in number. The eloquence of these facts is stronger than any argument in favour of the support of this gallery as an historical record of the progress of modern art. Now that the Louvre has assumed a final form and function,



NIGHT.

From the Painting by H. Fantin-Latour.

promised, so as to be able to carry out a programme so clearly defined. In the course of eight years, without any addition to its revenues, and thanks only to the prestige it has acquired, the collections have grown from 444 works of all kinds in 1892 (exhibited or in reserve) to the highly significant number of 4,000; of these more than 1,500 are on show, the rest are stored to take their turn. Pictures and works of sculpture

and on the morrow of an exhibition which marks the triumph of contemporary art, the French Government cannot hesitate to afford a worthy home to these collections of "living art," the dream of Philippe de Chennevières, since its prosperity must react on the prosperity of national art, and interest all those who, in any country, are eager for the advancement of art in their day.



"IN A DREAM."

From the Statue in the Luxembourg by C. Michel

THE PORTRAITS OF GEOFFREY CHAUCER.—II.

AN ESSAY WRITTEN ON THE OCCASION OF THE QUINCENTENARY OF THE POET'S DEATH.*

BY M. H. SPIELMANN.

IV.—In an initial letter in the Lansdowne MS., 851, on Folio 2, is a third portrait, small full-length, in a copy of "The Canterbury Tales," which was made in the reign of Henry V—or less than fifty years after Chaucer's death. "He is dressed in a long grey gown," says Nicolas, "with red stockings, and black shoes fastened with black sandals round the ankles. His head is bare, and the hair closely cut. In his right hand he holds an open book, and a knife or penease, as in the other portraits, is attached to his vest."

Again it will be seen that the description by Nicolas, who is usually respected as a close observer, is incorrect. The book is held in both hands, chiefly the left. Although the MS. is undoubtedly an early one, the portrait, as such, is hardly worth serious consideration; indeed, Dr. Furnivall's contemptuous allusion to it as a "stupid peasant thing" is not unmerited.

The same authority refers to a portrait, now perished, which once existed in the Colton MS., Otho A. XVIII, but which was burned at the time of the destruction of that library by fire; as well as to the full-length portrait in the Harleian MS., 4826, which was cut out at or before the time of Queen Elizabeth, by some unhappy vandal—"summe furious foole"—against whom a sixteenth century rhymester launched a denunciation in doggerel verse which is read with approval to this day.

V.—The standing portrait, now in the National Portrait Gallery, has obviously common origin with the "Additional 5141," already described; but it has important variations. Painted on stout oak panel 11 $\frac{3}{4}$ inches high (sight measurement 10 $\frac{1}{2}$ inches high), the little full-length has much the same colour scheme—a greyish hood and garment, white edged at the neck, with black hose, and curiously designed black shoes edged with red round the top and about the instep.

* To be issued also, by arrangement, by the Royal Society of Literature.

The hair is lightish brown. The penner is mounted with gold, and is slung from the fourth button with gold thread. It is to be noted that



PORTRAIT IN THE LANSDOWNE MS.

the beads seem to have been painted by a more skilful hand than that which wrought the rest; indeed, the brilliance of execution with which the objects are rendered is quite remarkable. A Maltese cross of gold is substituted for the tassel, and the glass beads themselves, contrary to other pictures, are in pairs, alternately red and black. It is very curious that this portrait (which measures 9 $\frac{7}{8}$ inches from toe to crown), even more than "Add. 5141," or "17 D. vi.," shows a forced attitude of the left foot so marked as to make us doubt whether the distortion is merely an eccentricity of the draughtsman's



PORTRAIT OF CHAUCER

In the National Portrait Gallery.

Incompetence, or whether the poet did not really walk upon the toes only of that foot through a stiffened ankle or congenital deformity or shortness of leg. This portrait, numbered 320 of the Sir Hans Sloane collection, whence it came, was transferred from the British Museum in 1879. The face appears to be of a man younger by twenty years than that seen in the Oeeleve portrait; it is, moreover, much weaker in character than the latter or the Fairfax Murray picture. There is no note of its previous history.

VI.—The Bodleian portrait has made far more claim upon public attention than it can rightly command. It seems to have little enough interest for Sir Harris Nicolas, who passes it over with the statement that an engraving of it forms the frontispiece of Urry's edition of the poet's works, printed in 1721—that edition, by the way, which Tyrwhitt so vigorously assailed. "This, and others in the British Museum and at Knowle," says Sir Harris, "seem

to have been all formed from Oeeleve's painting, long after his time."

This portrait was shown at "The First Special Exhibition of National Portraits" at the South Kensington Museum in 1866, and was thus described: "Three-quarter miniature, looking to r.,* white head-covering and dress; inscribed 'Caucer, 1400' † Panel, 1 ft. 2in. × 10½ in." It should have been added that beneath the white head-eloak or hood is a dark shadow, or (judged by the touches) hair, or a cap; that the face has a darkish beard, pointed rather than bifurcated, a shovel nose, somewhat protruding eyes, and a flat cheek—the whole presenting the appearance of a man of some forty years. The eyes are dark, whereas those in the

* That is to say, the spectator's left.—M. H. S.

† This inscription is almost invisible in the excellent photograph which I have had taken of this portrait. It occurs on a level a little lower than the eye and is in modern characters. There are indications of an inscription having formerly existed immediately below the shield.—M. H. S.



THE BODLEIAN PORTRAIT.



THE FAIRFAX MURRAY (OR SEDDON) PORTRAIT.

Oecleve and the Fairfax Murray (or Seddon) portraits are distinctly light. The shield is in the top left-hand corner—properly described thus: Per pale argent and gules a bend counterchanged. The figuring beneath it is evidently late, intended apparently to record the date of the poet's death rather than that of the painting of the picture. The shield has obviously been retouched, and, it may be added, the present condition of the picture is very poor—the paint breaking away from the ground in many places. It is to be borne in mind that, in spite of the prestige supposed to belong to it—due chiefly to the dignity of its present home—no authority is to be attributed to this large “miniature.”

VII.—It was, as far as I have been able to ascertain, so recently as in 1866 that the Fairfax Murray (or Seddon) portrait—as it must for convenience be named—was first exhibited to the public. It was lent by Mr. John P. Seddon, the well-known architect, and, like the last-named, was included in the first of the three annual loan exhibitions of national portraits at the South Kensington Museum. It was thus described in the catalogue:

“To waist, small life-size, face three-quarters to r. *; dated 1400. Panel, 19 by 14.

“Stated to have been preserved for more than three centuries in the family of Stokes, of Llanshaw Court, Gloucester: given in 1803 to Benjamin Dyke.”

This portrait, to which I have already alluded, was originally photographed by Mr. Hollyer, but, by the courteous permission of Mr. Fairfax Murray, the present owner, who has given me all help and information in his power, I have had it photographed again by Mr. Dixon with the result of bringing out more details.

In its general arrangement this portrait closely resembles the Bodleian miniature; but it is considerably bigger, and the two halves of the bend sinister upon the shield, although clearly divided as in the other picture, do not contrast the colours so plainly. Although the panel is a larger one, it is smaller in relation to the figure, and, in fact, the face is far better drawn, much more life-like, and bears a closer resemblance to the Oecleve portrait, on which one might suppose the arrangement of it to be founded, except as to the cap, the nose, and the pose of the right hand. Moreover, the angle at which the face is seen is not the same. Here the hood, as well as the dress, is black: and white or very fair the beard—reminding us of Green's description of Chaucer's “silver haire both bright and sheen . . . his beard was white.” Mr. Seddon, the former owner, has given me the following information as to its history:

* The spectator's *left*.—M. H. S.

His brother, the late Thomas Seddon—the artist whose “Jerusalem and the Valley of Jehosaphat” has lately been transferred from the National Gallery to the Tate Gallery at Millbank—died in 1856, leaving in the care of Messrs. Colnaghi a portrait of Chaucer in oil,* on an oak panel, for sale for the benefit of a nephew and niece of his wife, named Bulford, to whom it belonged. Mr. Seddon, on their behalf, offered the picture for sale to the National Portrait Gallery, but the Trustees proposed for it so small a sum, for the curious reason that “it did not look new enough,” that Sir George Scharf, the Director, declined to name it. It was put into a new frame, the old one having disappeared, and after the death of the owners was sold to Mr. Fairfax Murray. It measures 19 $\frac{1}{8}$ in. high by 15 $\frac{3}{16}$ in. wide (sight measurement, 18 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.), and bears on the back an inscription, always faint, and now almost hopelessly illegible, to this effect:

“This picture was presented by Miss Frances Lambert † to Benjamin Dyke on the 6th September, 1803, to perpetuate the memory of her late invaluable relation, Thomas Stokes, Esq., of Llanshaws Court, in the County of Gloucester, where it was preserved for more than 3 centuries, as appears from the inventory of pictures in the possession of that ancient and respectable family. The date under the arms was the period when the venerable Chaucer died, aged seventy-two. ‡ The wood is of oak, and has nearly or will wear out the paint (sic). The frame has been repaired with much difficulty. The picture is to the Possessor invaluable, owing to the purity of friendship which existed between the living and the dead. Reader, may thy friendship with whosoever it may be formed be as sincere, and may no rude or careless hand destroy this ancient relic. Time perhaps may perish it when thou and I are lost.”

“Mr. Holman Hunt,” says Mr. Seddon, “told me, when he had carefully examined the picture, that it puzzled him much, because, not being by a highly skilled painter, it had so many delicate touches about the eyes and nostrils, etc., that such a painter could hardly have produced it except from life.” When compared with the smaller picture from the Bodleian (exhibited on the same occasion) Mr. Seddon's picture was generally considered to be the superior work.

* If it is really in oil, as it certainly appears to be, thinly applied, the date is presumably a later addition. Pictures at that date were more commonly painted in tempera.—M. H. S.

† Or “Lambert.”

‡ This was written, of course, before more recent research caused a readjustment of dates, and consequently of the poet's years.—M. H. S.

As to the Bulfords, it may be mentioned that Mr. Seddon's sister-in-law was a Mrs. Edmund Bulford, but here all further trace is lost. It has ignorantly been suggested that this picture may be the original of that now, or formerly, in the British Museum, whither, in 1879, the picture in the National Portrait Gallery was transferred; but it is quite clear that the critic never compared the two works. Apart from the colour of the hair, the sitter appears to be a man of about forty years of age.

The similarity in attitude and arrangement, and in a far less degree in feature, between this picture and that in the Bodleian is unmistakable. But, as I have remarked, the portrait is infinitely more convincing as a work from life. It should be said that the resemblance to the Sloane portrait is still more striking.

Now, it should be observed that, judging

from Sir Harris Nicolas's reference to "an original portrait" mentioned by both Urry and Grainger, we may possibly be upon the track of the Fairfax Murray (or Seddon) portrait. It "was said to be in the possession of George Greenwood, of Chasleton, in Gloucestershire." Gloucestershire: Chasleton is not far from Llan-shaw Court. It is true that the writer adds that it was "taken when he was about thirty years old;" nevertheless, there would be some presumptive evidence here, but for the colour of the hair. In any case, the Fairfax Murray portrait bears a closer resemblance to the Occleve Chaucer than the Bodleian can claim to do; and, ill drawn though it is in the region of the shoulder, the first named is probably the original of the latter. On the other hand, it is not possible to claim for it any positive authority, in spite of its evident antiquity and its claim to a measure of respect.

TRIUMPHAL ARCHES.

By ARTHUR FISH.

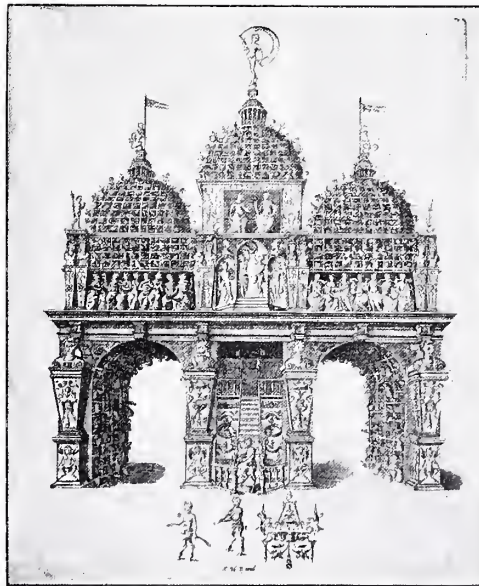
IN all probability the public will soon be thinking of the welcome to be given to our victorious generals and troops on their return to England, and, out of their legitimate enthusiasm and patriotism, will be preparing to perpetrate certain enormities in the way of triumphal arches. It is therefore not inappropriate that attention should be directed to historic structures of the kind, to serve both for guidance and warning to organisers of public decorations.

Among the most dignified and stately of the ruins of Rome are the three arches still remaining of the many that were erected in the Period of the Empire. Great as is the interest appertaining to them from the architectural point of view, it is far outweighed by that relating to their origin. Built solely for the purpose of commemorating great victories and the men who gained them, they possess that human interest which must

at all times take precedence over the unsentimental question of architectural style. The Roman, indeed, "invented" the triumphal arch, and, like all else that he undertook, carried out

the idea so thoroughly that this work has served as a model for succeeding ages. The tradition of the triumphal arch dates back to 196 B.C., when L. Stertinius built one in the Forum Boarium and another in the Circus Maximus from spoils collected in the Spanish war. At the close of the Empire Rome might aptly have been termed the City of Arches, for by that time nearly forty had been erected. Of these but three now remain, those of Titus, Severus, and Constantine.

It is not, however, the object in this paper to deal with permanent structures such as have been raised in nearly every great city of the world—which are more or less copies of the Roman arches—but rather with those which have been designed and



TRIUMPHAL ARCH ERECTED IN LONDON IN HONOUR OF JAMES I, 1603.

From the Engraving by Kip.



SKETCH FOR THE ARCH OF THE MINT
By Rubens.

erected for purely temporary purposes, and which have engaged the attention of artists of repute in their making.

From the series of illustrations here given it will be seen how the fancy of artists of different periods has played around the decoration of the arch. The earliest of these is that of the arch which was put up in London on the occasion of the State entry of James I into London in 1603. It is one of six built along the route of the royal procession, and exhibits eccentricity rather than stateliness of design. A portfolio of engravings of these arches was afterwards published, of which the title is as follows: "The Arches of Triumph erected in Honour of the High and Mighty Prince, James the First of that name, King of England and the Sixth of Scotland, at his Majesty's Entrance and Passage through his honorable Citty and Chamber of London, upon the 15th day of March, 1603. Invented and published by Stephen Harrison, Joyner and Architeet, and Graven by William Kip." The combination of artist and craftsman in the person of the "inventor" probably accounts for much in the extraordinary qualities of this structure. The last of this series of arches was designed to represent the Temple of Janus, and was erected near Temple Bar. The whole structure was fifty-seven feet in height.

The triumphal arch erected by the Corporation of London at the Restoration of Charles

II. is one of a series engraved by D. Loo. The laudatory inscription on the panel over the main arch does not in the light of naval history seem quite justified. It runs thus:—

NEPTUNUS
BRITANNICO
CAROLO II.
CUJUS ARBITRIO
MARE
VET LIBERUM
VET CLAUDUM.

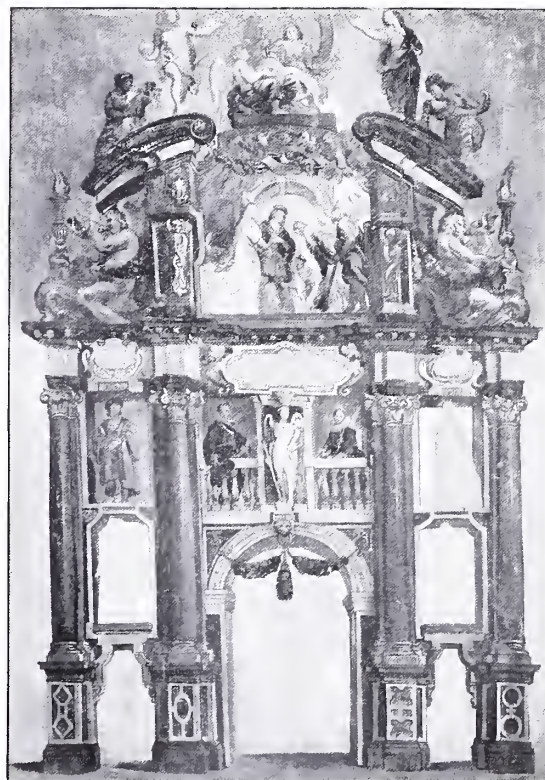
The small panels under the figures bearing flags contain representations of the Tower (on the left) and the Royal Exchange.

The grandiose structure represented in the engraving by R. de Hooghe is connected with William of Orange, and was erected at the Hague. Under the equestrian figure are the English royal arms and motto, *Honi soit qui mal y pense*.

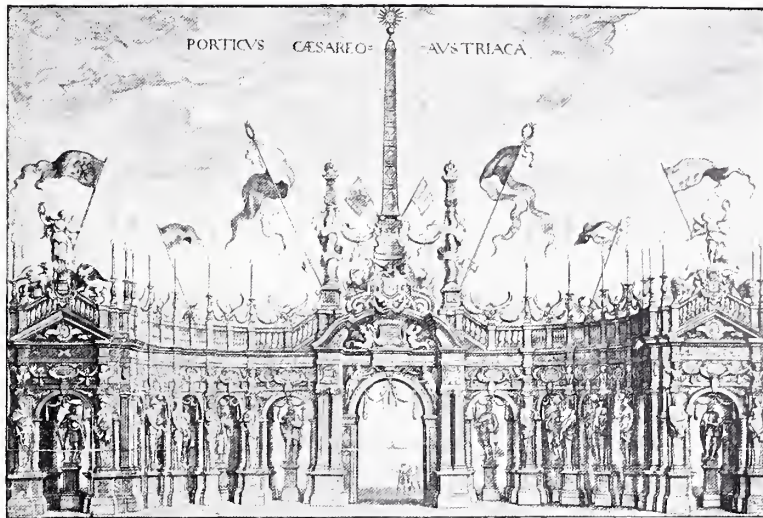
The designs by Rubens here illustrated introduce us to one of the greatest triumphs of the skill of the Flemish master. When in 1635 the Archduke Ferdinand, brother of Philip IV, went to Brussels to take over the government of the Netherlands after the victories of Nordlingen, the magistrates of Antwerp, desirous of sharing in the honour rendered to the representative of the ruling power, invited him to visit their city. Upon the invitation being accepted the city authorities voted the expenditure of 35,000 florins for the provision of suitable decorations, the scheme to include two triumphal arches. The whole matter was placed under the direction of Rubens, whose remuneration was fixed



SKETCH FOR THE ARCH OF THE MINT
By Rubens.



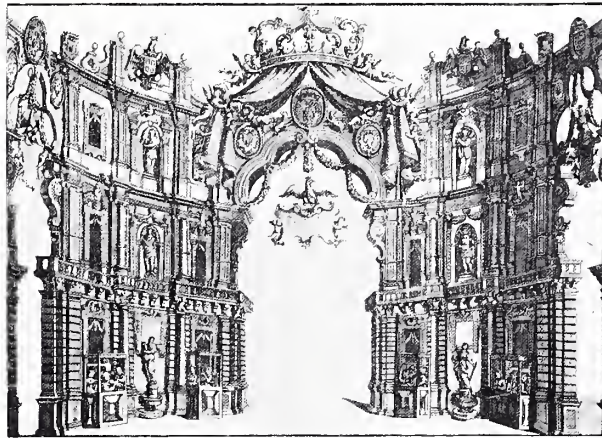
SKETCH FOR AN ARCH BY VAN THULDEN.
In the Antwerp Museum.



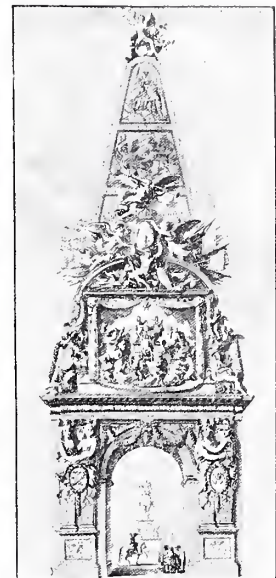
ARCH DESIGNED BY RUBENS.



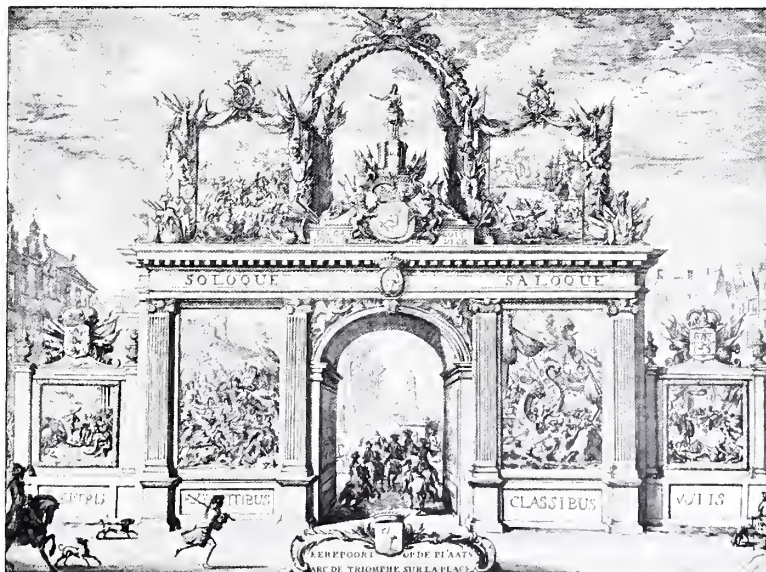
ARCH ERECTED BY THE CORPORATION OF LONDON AT THE RESTORATION OF CHARLES II.



ITALIAN ARCH DESIGNED BY PAOLA AMATO.



ARCH DESIGNED BY CHARLES LE BRUN.



From an Engraving by R. de Hooghe, 1670.

at 5,000 florins. This in all probability was not the first time that he had served in the capacity of civic decorator. There is every reason to believe that he had a great share in the work

whom were Cornelis de Vos, Jordaens, Theodor van Thulden, J. Wildens, and David Ryckaert. Their remuneration was adjusted in proportion to the tasks allotted to them. Theirs, however,

was to execute the designs of the master, who was alone responsible for the scheme.

Van Thulden afterwards engraved a series of plates of the arches, which was published, with text by Gaspard Gevartius, in 1611, under the title of "*Pompa introitus honoris serenissimi Principis Ferdinandi Austriaci, S.R.E. card. a S.P.Q. Antwerp, decorata et ordinata.*"

Rubens painted pictures for the arches in *grisaille*, several of which were afterwards presented by him to the new Governor-General, and are now contained in the public galleries at Vienna, Dresden, Brussels, Lille, etc. Many of the sketches, too, for the arches are in existence. There are here illustrated two of these executed for the arch of the Mint, which are in the Antwerp museum. They were sold for seventy florins in the Kuyff sale in 1885. The two paintings by Van Thulden, also in the Antwerp museum, were executed from Rubens's designs. They were removed to Paris in 1794, and restored to the Hotel de Ville at Antwerp after Waterloo.

These works of Rubens may be accounted the finest of their kind in all time. Certainly little to equal them has been produced since. The modern triumphal arch, especially as known in England, is trivial and commonplace to a degree. On such occasions

as her Majesty's jubilee, for instance, the decoration of London was placed not in the hands of artists but of contractors. Art, fully understood, had no necessary share whatever in the display. In one case, it may be remembered, a provincial town exercised its ingenuity by constructing a monstrosity of Windsor chairs as a triumphal arch, and the Corporation of London on its great occasions for decorative display has never produced more ambitious efforts than the reproductions of the old City gates.

For a truly great modern effort in the direction of a triumphal arch we must turn to America on



THE DEWEY ARCH.

From a Photograph of the Model.

nominally executed by the master Van Veen on the occasion of the entry of the Archduke Albert and the Infanta Isabella into Antwerp in 1599, for in the museum at Brussels are two large portraits in *grisaille* of these personages which are ascribed to him, and which doubtless did duty on an arch.

Rubens's fertile brain produced a scheme for the decoration of the city which so far outran the original estimate that a further expenditure to the total of over 78,000 florins was sanctioned, and he was authorised to utilise the services of other artists, painters and sculptors, among

the occasion of Admiral Dewey's welcome home from Manilla. This finely designed structure was erected under the direction of the Sculpture Society, and, as the illustration shows, was planned on the lines of the arch of Titus at Rome. But although the general elevation was classic the details were modern. The figures represented the great American admirals. Of these there were eight, each twelve feet in height, and the groups before the two piers were eleven feet high. The arch itself rose seventy-five feet above the roadway, and to the top of the garland of victory on the summit a height of nearly one hundred feet was reached. The span of the arch inside, from pier to pier, was thirty feet. The work was executed by the leading American sculptors of the day, including Messrs. Daniel C. French, J. Q. A. Ward, Philip Martiny, C. H. Niehaus and Karl Bitter. The whole structure was carried out in the short space of six weeks. It is curious that while the arch was in progress of building two of the sculptors

engaged upon it died, and as soon as it was completed a third met his end and a fourth was seized with paralysis.

The sight of this series of illustrations may perchance remind the authorities what may be done, and left undone, in the way of public decoration, and may even shame the present into following as far as may be the noble example of the past. Bunting and miniature flags are all very well as an expression of national joy; but they are almost invariably testimony to national want of taste. In such cases as this, Art has a right to step in and say her say. It is, indeed, a sorrowful reflection that in no other country making boast of her civilisation and her achievements in the arts, would it be thought necessary to offer such a plea as this in favour of the obvious. We have artist-designers by the score; yet, if precedents be followed, our public rejoicings will be marred by designs which suggest less the artist than the showy ticket-writer or the public address illuminator.

THE ROMNEY EXHIBITION AT THE GRAFTON GALLERY.

BY LIONEL CUST.

IT was probably inevitable that in these days of loan exhibitions the curiosity of the public would not be sated without display of some kind of special paintings by George Romney. Reynolds, Gainsborough, Vandyck, Rembrandt, Millais, had gone through the ordeal with success, why not Romney, the adored of millionaires and peeresses. Yet there were not wanting some who contemplated with some anxiety the result of filling some three or four large galleries with nothing but paintings by Romney. The result shows that these apprehensions were not unjustified. The defects of Romney's art—pardonable enough, perhaps hardly obvious in the case of a single picture—become only too painfully apparent when his pictures are laid out in lines upon the walls with a rather exasperating want of selection in the arrangement of the whole exhibition.

There is no painter who requires to be treated with more tenderness than Romney. He should be regarded from a different standpoint to Reynolds and Gainsborough. Lacking as he did the consummate technical skill of these two great masters, he yet had the gift of seizing and fixing on his canvas that strange evanescent spirit of female beauty, that *Fata Morgana* of painting, which greater artists than Romney have seen, but failed to secure. The

secret of Romney's success lay in his being a poet and a dreamer, rather than a man of action or business. In Romney's brain the fleeting visions of beauty nestled and made their home, and sought their outlet in the portraits on his easel. With splendour and magnificence, the great *portraits d'apparat* for palace or saloon, Romney was never at his ease. His art was entirely intimate, personal to himself, even more than to his sitters. Hence the feeling of disillusion which may be suggested by the over-exposure—the vulgarisation it might even be called—of so delicate an art.

The early stages of Romney's art are but sparingly represented in this exhibition. When a beginner in the North of England, Romney painted a number of small full-length portraits, very characteristic of the art of the period, and which deserve more recognition than they have received. Only one example of these is in the exhibition. His early attempts at historical painting have been wisely passed over, with the exception of one of a series of Shakespearian illustrations, representing "King Lear in the Storm," which serves to illustrate the painter's incapacity for dealing with this class of painting. His strain of imaginative poetry is, however, shown in a curious and fascinating painting, representing "Children bathing by the Seashore,"

which by its simplicity serves as a reminder that it was to the school of Fuseli and Blake, of Flaxman and De Louthembourg, that Romney

Hamilton. To such minds it will probably appear rank heresy to suggest that Romney would have been a greater painter if he had never seen the



LADY HAMILTON AS "EUPHROSYNE."

By Romney. (Engraved by Jonnard.)

belonged, rather than to the more solid and grandiose school of Reynolds and Gainsborough, or even Hoppner and Opie.

It is rather with that particular development of Romney's art, that delicate and feminine savour of prettiness, which nowadays appeals alike to the sentiment of the ordinary spectator and to the purse of the plutocrat, that the promoters of this exhibition have endeavoured to deal. To many minds this will be summed up in his various presentments of that fair enchantress, the Armida of his art, Emma, Lady

lineaments of the fair Emma, though the lady herself would perhaps have been less famous had she never met Romney. With his sensitive and impressible temperament, his want of decision in the practical side of life,—a character so clearly indicated by his portraits, especially that one, painted by himself, which now hangs half-finished in the National Portrait Gallery—the vision of this dazzling, voluptuous woman acted upon the painter like a spell. It was the adoration of a poet, not that of a lover, that Romney paid to his divinity; and through his dreams

floated the fair face, that he sought so often to fix upon his canvas in every possible form and attitude.

painter's earliest presentment of his sorceress. Here also are the famous "Circe" (Mr. H. C. Gibbs), which must be ranked as one of the failures;



LADY HAMILTON AS "NATURE."

From the Painting by Sir Joshua Reynolds, P.R.A.

The exhibition at the Grafton Gallery contains but few of Romney's most successful representations of the famous Emma. "The Spinstress," "Cassandra," "St. Cecilia," are not here. From Farnley Hall has come, however, the famous "Lady Hamilton with a Spaniel under Her Arm," absurdly named "Nature," said to be the

the "Lady Hamilton leading a Goat" (Mr. Tankerville Chamberlayne); and, finest perhaps of all, "Lady Hamilton reading a 'Gazette'" (Mr. J. Pierpoint Morgan). With regard to this last picture it may be noted that, regardless of dates, the lady is described as reading the news of one of Nelson's victories, whereas Nelson's

infatuated connection with the sorceress did not commence until the painter had sunk into a state of mental and bodily decay.

For motives of their own the promoters of this exhibition have thought fit to include representations of Lady Hamilton by other artists. Had these been remarkable in any way, the intrusion might have been excused, but the additions (apart from engravings and a set of the famous "Attitudes") consist mainly of two puzzling and not entirely authenticated versions of the "Bacchante" by Sir Joshua Reynolds, and a cold, mannered, recumbent figure, painted at Naples by Madame Vigée Le Brun.

Escaping for a while from the snares of this sorceress, it is possible in this exhibition to get some idea of Romney's powers as a portrait-painter. His defects of drawing, his ignorance of anatomy, his lack of skill in composition, the flatness and thinness of his colouring, are but too painfully apparent in such an accumulation of repeated motives and attitudes. Taking, however, the portraits singly, there are several which touch the highest possible point of artistic success. Probably no more lovely, no more entirely successful, portrait of a woman has ever been painted than that of Mrs. Lee Acton, of which Lady De Saumarez is the fortunate possessor by inheritance. Clad in simple white, the lady stands in peerless charm and dignity. It would take but a few such pictures to make a painter immortal, and Romney at his best painted many. A second "Mrs. Lee Acton" hangs beside, hardly yielding in charm, if overshadowed by the size and importance of its neighbour. Close by is one of his loveliest creations, "Elizabeth Lady Forbes," in which the painter shows his exquisite sense of the *nuances* of feminine costume, which a more masculine mind might have failed to appreciate. Noteworthy for a skilful treatment of a black dress, as well as for its own charm, is the portrait of Mrs. Philip Champion de Crespigny (Mr. S. H. C. H. de Crespigny). Two fine full-length portraits have recently been made familiar

by engravings, "Charlotte Frances Bentinck, Lady Milnes" (Earl of Crewe), and "Mrs. Townley Ward" (Lord Aldenham). The former portrait is essentially Romney's own creation, and in colour and arrangement shows the painter at his best. In Lord Aldenham's portrait the painter throws down a direct challenge to his great rival, Sir Joshua Reynolds, and, in spite of the beauty and dignity which Romney has not failed to portray, it must be confessed that in this, as in other portraits, the President gains an easy victory. A conspicuous instance of this pictorial inferiority is shown by the full-length portrait of "Marchioness Townshend" (S. M. Beresford, Esq.).

Turning for a time to Romney's portraits of men, of which but a moderate selection is exhibited, it will be seen that, attractive as many of them are, youth and good looks came more easily to his brush than the interpretation of character. The difference is accidentally illustrated by the unintentional intrusion of a fine portrait of Sir John Mawbey, M.P., attributed to Romney, but in reality the work of a powerful, though little appreciated, painter, Robert Edge Pine.

Still scantier are the portraits of children, in which Romney especially excelled, the unformed, graceful *insouciance* of a child being closely akin to the painter's own temperament. Were the picture not somewhat hackneyed by previous exhibition, the collection would be memorable for the exquisitely tender Mrs. Carwardine and Child (Lord Hillingdon).

Enough has been said to show that though the exhibition at the Grafton Gallery has been a sore test of Romney's claim to rank among the great painters of the world, Romney yet remains the seer and poet, who more than any other painter grasped the fleeting sprite of beauty, and with his brush made immortal on his canvas much, that would otherwise have been transient, of the grace and loveliness of English women and children.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE BRITISH MUSEUM: THE BURNE-JONES DRAWINGS.

BY W. ROBERTS.

IT is impossible to exaggerate the great interest and importance of the two hundred odd sketches which the late Sir Edward Burne-Jones bequeathed to the British Museum, and of which a small selection is, by special permission, here reproduced. Whatever may be the position accorded to Burne-Jones as an artist by posterity, whether his decorative work may be ranked above or below his achievements as a painter of pictures, it may at all events be safely prophesied that his drawings now in the British Museum, and, for the matter of that, elsewhere, will never fail to interest and charm all lovers of art. The collection of his drawings in the British Museum is especially attractive, inasmuch as they are the rapid work of odd moments, begun and finished at single sittings; some of these are quite finished and others not, done almost entirely with the pencil; a few are touched with water-colour, whilst others are in blue or brown chalk.

The earliest dates from about 1885, and the latest were done shortly before the artist's death. They all exhibit Burne-Jones's extraordinary facility in invention, and illustrate nearly every phase of his later artistic career. For this reason the collection defies any attempt at subject classification. They range from the exquisite drawing of Paolo and Francesca to designs for the mosaic work in the American church at Rome, and from coats of arms for the King Arthur picture to landscape studies. We are here again and again reminded of so many of his idealist or mystical finished pictures; and just as the early drafts of a great poem often more clearly reveal the train

of thought than the finished work, so do these first more or less rough sketches possess an irresistible fascination. The subject of "Adam and Eve" is one which Sir Edward Burne-Jones handled with much skill, and of which



SEA-NYMPHS.

From the Drawing by Sir E. Burne-Jones, in the British Museum.

we have his finished ideas in the Kelmscott Press "Golden Legend," and also in the fine cartoon, entitled "Labour," which appeared in *The Daily Chronicle*, February 11th, 1895. The British Museum volume contains a drawing (in water-colours) of the First Parents outside the walls of Paradise, and with the angel holding a flaming brand to guard the gate. Other drawings which, in subject at least, may be said to fall into the same classification include

the "Fall of Lucifer," the "Spirit of the Lord on the Face of the Waters," various sketches of angels, several illustrations of the Tree of Forgiveness, and also various idealistic renderings of early and mediæval times, particularly of knights in armour. His studies of plants and of birds are also charming and vigorous; the peacock—sometimes alone, at others in a group, and also worked into various decorative designs—forms an important feature in the British Museum portfolio, and so also are the numerous arrangements of curtain draperies, which latter are worthy of very close examination by young artists, but scarcely lend themselves to reproduction in an art magazine, with the single exception of the finished pencil drawing (No. 321) of a woman drawing back a curtain. From the pages of the heathen mythology we have in No. 327 a pencil sketch of a woman on a fiery car drawn by serpents, although exactly what incident it



From the Drawing by Sir E. Burne-Jones, in the British Museum.

illustrates I cannot say—perhaps none in particular was intended. The "Song of Solomon," the "Annunciation," and the "Adoration" are all represented by characteristic drawings.

Of two especially noteworthy drawings inspired by Dante, both are from the "Inferno," which has attracted nearly all the great imaginative artists of all countries during the last six centuries—the more striking is that of the story of Paolo and Francesca (No. 366), which is here reproduced. The subject of the other is a man chained to the rocks.

Perhaps the least conventional or most original drawing in the whole series is No. 382, in which a group of sea-nymphs are represented as hovering between two huge waves, a very vigorous pencil sketch. This

fine drawing is here reproduced. Two others, also reproduced here for the first time, may be grouped together, although in fact they have little in common with each other—No. 374, a line



From Drawings by Sir Edward Burne-Jones, in the British Museum.



FORTUNE.

From a Drawing by S. E. Burne-Jones, in the British Museum.



From the Drawing by Sir Edward Burne-Jones, in the British Museum.



PAOLA AND FRANCESCA.

From the Drawing by Sir E. Burne-Jones, in the British Museum.

of women holding one another by the hand, in pencil; and No. 383, in pencil and blue chalk, representing maidens running together hand-in-hand. The seventh reproduction may be briefly described as a study of women and leaves, and this is No. 491 in the British Museum volume. All these drawings, it should be mentioned, are most skilfully inlaid and mounted on cartridge paper, so that, however frequently the volume may be consulted and the leaves turned over, the drawings themselves are not at all likely to suffer any injury.

Special mention may be here made to some of the more finished pencil and other drawings in the volume which, for various reasons, are not here reproduced. Perhaps one of the most striking, as it is also one of the largest, is a sketch for the mosaic in the American church at Rome, "The Tree of Life," which appears to be one of the earliest ideas of this subject, a design of five figures, three of which are children. Another noteworthy drawing, much smaller in size than the last-named, is illustrative of "Christ's voluntary Renunciation of His Glory," in which, by a few strokes of the pencil, the artist conveys a very vivid picture of the Passion of the Man of Sorrows. A large design with flying angels blowing trumpets, with falling towers, would seem to suggest a picture of the End of the World, but the design does not seem to have been utilised.

The only drawing in the collection which is not serious is a quaint little pencil drawing (No. 523) of three naked children behind a shawl. It is obviously impossible to do more than to indicate the charm and interest of such a volume as that which the British Museum has had the singular good fortune to obtain, and as it may now be inspected in the Print Room, the lovers of the work of Burne-Jones can be promised a feast of an unusual description.

THE NATIONAL PORTRAIT GALLERY.

SIR GEORGE HAYTER'S portrait of Her Majesty in her Coronation robes, removed from Kensington Palace, has now been hung in the National Portrait Gallery. It will be remembered that Her Majesty presented this portrait to the Trustees in the summer of last year.

There has also been placed in the Gallery a copy of the portrait of Her Majesty at the age of eighty, executed by Professor von Angeli. The copy was carried out under the Professor's supervision. We are prevented by reasons of copyright from illustrating this acquisition.



HER MAJESTY THE QUEEN

By Sir G. Hayter, in the National Portrait Gallery. From the Photograph by Messrs. Walker and Boutall.



PORTRAIT OF A MAN AND WIFE.

Early Flemish School. National Gallery, Room IV, No. 1689.

THE NATIONAL GALLERY AND THE NATIONAL GALLERY OF BRITISH ART.

THE Trafalgar Square collection has received an interesting addition in the "Portrait of a Man and Wife," a work of the early Flemish school, painted about 1500. The picture was exhibited at the Old Masters Exhibition at the Royal Academy in 1879, when it was attributed to Quentin Matsys.

By the further transference of pictures to the Millbank Gallery, an admirable rearrangement has been effected at the National Gallery. The congested condition of the Turner Room has been relieved by hanging six of the finest works in Room XXI, one wall being devoted entirely to them. The screens and the hand-rails have all been removed, thus allowing a free view of the walls in each room.

At the Tate Gallery the new rooms have allowed of a complete re-arrangement of the pictures. The British and modern Continental works transferred from the Trafalgar Square galleries have been hung in Rooms I, II, and III on the left of the entrance hall. The latest batch of pictures transferred includes seven Landseers—"Low Life, High Life;" "Highland Music;"

"The Hunted Stag;" "Peace" and "War;" "Highland Dogs;" and "A Distinguished Member of the Humane Society"—the whole of the works of Mulready, Etty, and Thomas S. Good; Wilkie's "Parish Beadle" and "Woody Landscape;" Ary Scheffer's two works; and the examples of C. Poussin, W. Vernet, Bouvin, Clays, Costa, Dyckmans, Latour, and Pickersgill. We confess that we do not quite see why these works by foreign artists should be sent to a National Gallery of *British Art*. The Tate collection is disposed in Rooms IV and V, and the Watts pictures have been transferred to the larger room in the new wing. The Chantrey collection is to have the

whole suite of rooms to the right of the entrance.

An interesting acquisition has been made in John F. Lewis's "The Courtyard of the Coptic Patriarch's House in Cairo." It is a small, highly finished study for the picture of 1864.



THE COURTYARD OF THE COPTIC PATRIARCH'S HOUSE, CAIRO.

From the Picture by John F. Lewis, R.A., in the National Gallery of British Art.

RECENT ART VOLUMES.

THE ENGLISH DRAWINGS IN THE BRITISH MUSEUM.*

WE had been speaking of the poetry of mathematics: and almost the last words that Mr. Ruskin ever uttered to me—as nearly as I can remember them—were these: “It is always so—carry a prose idea far enough and you obtain poetry; the extreme, not the anti-thesis, of science is imagination, which is the fountain of all art.” These words return to me as, after a close examination of the latest of the British Museum publications, I shut the book, grateful for an hour of pure enjoyment, as well as of profit and admiration for the extraordinary excellence of the performance. It is true that it is a catalogue, and a catalogue carried to a high pitch of perfection in its own way; yet the reading of it is rich in information and in pleasant power of reminiscence such as must constitute the delight of every collector and of every person who may claim any amount of erudition in the bye-ways of art and literature. The impression of the first volume is thus most pleasantly emphasised in the second: and as even now we are carried no further than to the end of the letter “H,” we may look forward to at least two more admirable volumes such as these.

The fact is that in this important work, in which Mr. Laurence Binyon has so ably continued the series which Mr. Lionel Cust had so well begun, we have not only an excellent catalogue of a magnificent collection, but we have a reference book, full of interesting artistic and biographical details, of distinct value quite independent of the drawings themselves. For example, the notes to the three hundred and odd drawings by John Doyle (“HB”) present an excellent idea of domestic politics and political scandal between the years 1829 and 1851 (with the exception of the considerable interval between 1832 and 1837), while the biographies of the hundreds of personages whose portraits are among these drawings give a fund of information in the most condensed form which is as wide in its scope as it is accurate in its precision. Even odd facts of a secondary order are here included—such, for example, as the little-known detail that the pseudonym of “Alfred Crow-

quill” concealed the identity of both the brothers Forrester—so that the reader is properly impressed with the fact that the Museum officials are as learned in small things as in great. Indeed, varied knowledge is here displayed; every fact is minutely observed and concisely recorded, with the utmost regularity, order, and clearness. We may object here and there to an expression of opinion—such as that which ascribes to Etty (whose drawings are represented in the Print Room by but a single chalk-and-stump example!) that he “devoted himself especially to rendering the beauty of the female form;” whereas it was the colour and not the form at which he more particularly aimed, keenly appreciative of the former but far less of the latter. Regarding this work as a whole, however, the reader will be inclined to say that rarely has he examined a work more free from error or more completely beyond any sort of adverse criticism.

Other facts of interest are revealed by the perusal of the volume. From it we learn that while artists and draughtsmen of relatively inferior rank, such as Sir William Gell, are very fully represented—his topographical drawings, excellent in their way, number not fewer than seven hundred—and while the talent of John and Richard Doyle and Flaxman may be seen in hundreds of drawings, many others of considerable importance in their various sections, such as J. D. Harding and Richard Dighton, the caricaturist, are to be judged by a single example apiece: a hint which collectors, it is to be hoped, will not be slow in taking. Again, the question arises—How far does this collection overlap those at the Victoria and Albert Museum and at the National Portrait Gallery? As regards the portraits, which are here by the score, there are surely enough to form an important supplemental collection to that at Trafalgar Square, even if none but the most important among the sitters be reckoned; but, lost though they are at present in the portfolios at Bloomsbury, they will all become easily accessible when the subject-index to the present catalogue makes them available to the searcher. As regards South Kensington, that collection, of course, was founded on different principles; and the general admission of mere pen-and-ink or pencil or chalk sketches to the British Museum assures this collection a status differing from that of any other. At the same time, the student of British draughtsmanship must bear in mind that in prosecuting his researches he

* “Catalogue of Drawings by British Artists and Artists of Foreign Origin working in Great Britain, Preserved in the Department of Prints and Drawings in the British Museum.” By Laurence Binyon, B.A. Vol. II. Printed by Order of the Trustees, British Museum. Longmans and Co., etc. 1900.

must not confine his attention to the three national collections to which I have referred, for the Art Library at South Kensington has riches of its own.

Not only are those artists who sprang from

of the British Museum and of the ability of those who are enabled by the liberal policy of the Trustees to set out that noble collection in detail before him, available for his inquiry or perhaps only for his intelligent curiosity. S.



THE MARRIAGE OF MARIE DE MEDICI AT FLORENCE.

From the Painting by Rubens, in the Louvre.

the British school dealt with in this work: those who, coming from abroad, gave rise to it, or influenced its course, are also included. Holbein and Hollar, Gravelot and Lucas de Heere, De Cort and Danckwertz, Gribelin and Du Bois—these and many others are made to take their place alongside the rest whom they rivalled or inspired, thus reminding the reader of the extraordinary richness of the Print Room

“RUBENS.”*

A LIFE so varied, so successful, and in a way so complete as that of Peter Paul Rubens offers an irresistible challenge to the biographer. And after the relative success

* “Rubens: His Life, his Work, and his Time.” By Émile Michel. Translated by Elizabeth Lee. Two Vols. London: William Heinemann; New York: Charles Scribner’s Sons.



STUDY FOR THE DWARF IN THE PORTRAIT OF
"THE COUNTESS OF ARUNDEL."

From the Drawing by Rubens, in the Stockholm Print Museum.

of his "Rembrandt" it was rather natural that M. Émile Michel should have set himself to the production of the work which, in two handsome volumes, now lies before us. From the point of view of the historian, M. Michel has done his work well, and as thoroughly as the limits allowed him would permit. He has visited every place associated with the name of the artist; has satisfied himself at first hand of the correctness of his descriptions of pictures; and in short, as he himself says, has "lived almost exclusively with Rubens for several years." In the result, he has given us the most complete compilation existing of the known facts of the life of his subject—certainly the first intelligible account of the mysterious circumstances of his birth and childhood. He has embodied into a fairly convenient form the researches of Messrs. Hymans, Ruelens, Rooses,

and others who have lately devoted their attention to specific points or periods; and he has been at great pains to reconcile apparent discrepancies, and to supplement deficiencies by the results of his own research. But the great work on Rubens still remains to be written. M. Michel gives no picture of one of the most picturesque figures in the history of art, however useful and complete may be the materials he provides. He gives no criticism of the work of a man whose qualities—with their curious intermingling of Northern and Southern characteristics, of realism and extreme convention—specially call for such. And we cannot help feeling that his proper and justifiable enthusiasm for the man to whom he has devoted all this labour has led him somewhat too far. Rubens's work is often far from masterly in the highest sense of the word, even when it is possible to believe that one is looking at a picture that may fairly be attributed to him, as compared with those produced at his manufactory. And M. Michel makes no serious attempt to get



PORTRAIT OF A LADY.

From the Painting by Rubens belonging to Mr. Lesser.

Rubens into his proper place among other artists. We have a candid recognition of the formulae by which the 1,200 pictures and 400 and ambassador of princes, had perhaps the most perfect instinct of a tradesman that was ever combined with the talents of an artist.



THE INFANT JESUS AND ST. JOHN.

From the Painting by Rubens, in the Albertina Collection. Photograph by Braun, Clement et Cie.

drawings were produced under his name. But the only inference to be drawn is the curious one that if he "never refused a commission, he gave each patron his money's worth." The fact is that the great and facile painter, the friend

These things are of importance in measuring his life-work: but M. Michel gives us little help therein towards forming a verdict.

The book is well translated, and on the whole well produced.

E. F. S.



THE ART BUILDINGS AT THE PARIS EXHIBITION.

By HENRI FRANTZ.

THE Exhibition of 1900 is the fifth Great Exhibition organised in Paris, and it is impossible to study this vast enterprise as a whole without recurring to the memory of those which preceded it, if only to understand more thoroughly what the evolution of these great shows has been. Each one, in fact, has made a stride beyond the last towards greater splendour and vastness, and the Exhibition now open certainly crowns and completes the achievement of its precursors.

The first Great Exhibition in Paris was held in 1855. The point then aimed at was to afford sufficient and suitable accommodation for the exhibits of all kinds. The Palais de l'Industrie

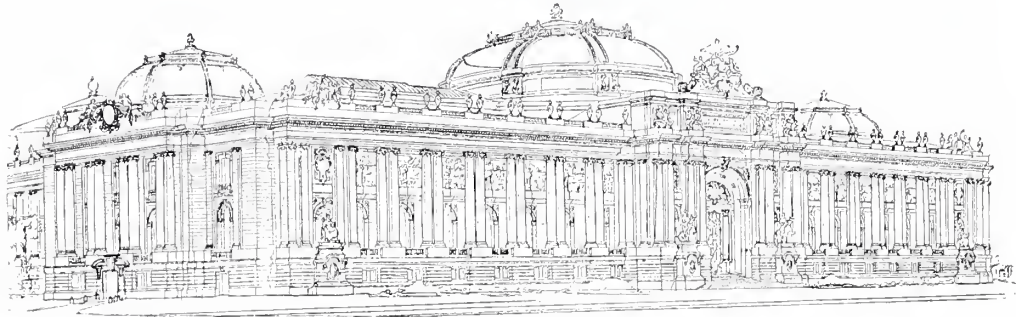
had been built a few years before, and was the obvious place for industrial products of every description; a series of sheds were constructed along the Cours la Reine for machinery in motion, hardly more than a vast hut, with no pretensions to architecture. As to the collection of works of art, they found shelter in a very practical structure between the Avenue Montaigne and the Rue de Marbeuf, on a plot now covered with houses.

In 1867 greater extension was aimed at, and the Exhibition was transferred to the Champ de Mars; the Palais de l'Industrie was nevertheless made use of. It was still assumed that the interest of an exhibition lay in the objects

exhibited. This gave rise to an ingenious ground-plan of concentric circles, so divided into sections that the visitor placed at the base of the section of any given nation could take in at a glance all the products of that nation—an ingenious but not altogether satisfactory scheme, since it assumes

an exhibition of animals, while the great square of the Champ de Mars was occupied by the general Exhibition, both French and foreign.

In 1889 mere size was expanded to immensity. Huge buildings were erected in the Champ de Mars—the gallery for machines in motion, with



THE GREAT PALACE OF FINE ARTS, BEFORE MODIFICATION.

a relation of the products of various nations which does not exist; and at the same time the effect was undeniably monotonous. The Exhibition of 1867 also had various annexes, especially the Trocadero Palace, where the official festivities were held.

In 1878 the idea had become somewhat different. France, after the disasters of the Franco-Prussian War, was eager to assert her vitality and industrial resurrection. So, to attract the attention of the world, she sought what had not as yet

a length of a hundred and ten mètres, the Eiffel Tower, a monstrous skeleton three hundred mètres high, which there was some idea of demolishing before this Exhibition. It was better understood by this time that the buildings must not be merely a shelter for the various exhibits, but that the whole place must be interesting and pleasant; hence the gardens that lay between the buildings, and the numerous terraces and fountains.

Then the esplanade of the Invalides was con-



THE GREAT AND LITTLE PALACES OF FINE ARTS.

been tried at all—namely, some intrinsic attraction. The Champ de Mars was again the chief scene of the Exhibition; a palace was erected there, with an elaboration of architecture and decoration hitherto unattempted, and close by it rose foreign structures to form a street of nations, the Exhibition extending along the Quai d'Orsay. On the Esplanade of the Invalides was

nected with the Champ de Mars by the enclosure of a strip of land along the Quai d'Orsay, where a tramway was run. The success of this Exhibition was stupendous, and, still too recent for anyone to have forgotten it, the crowds were enormous. It was, in fact, what that of to-day is in even greater measure: "The World's Fair," with its theatres, its concerts, its out-

landish music, its panoramas, and lanes of strange foreign buildings. The final programme of all future Exhibitions is here defined. It was, of course, desirable to display all the wonders of art and science, but it was necessary at the same time to amuse the vast and heedless multitude who care less for serious matters, and to provide them with every kind of diversion.

Thus it will be seen, and indeed all who saw them will remember, that each Exhibition outdid its predecessors; but never yet, till this Exhibition of 1900, was such a crowd of buildings of every description erected for a single purpose. It is a whole town—palaces, houses, monuments and all—which has sprung into being, to give a temporary home to endless treasures of art, and the products of science and industry placed under its shelter by humanity at large. These structures, designed for special purposes by very various architects and artists, of course have no effect of unity, none of the logical connection we look for in a town, where we find a collection of buildings that have gradually come into being as the expression of the evolution of a race. Obviously not, since these structures are all in different styles, the variety verging indeed on confusion, and being one of the crying æsthetic sins of the Great Fair. At the same time, this fault has its corresponding charm, and the medley effect, though it fails to please a taste that looks for harmony, must gratify the spectator who enjoys variety and novel singularity.

In fact, it is absurd to come to the Exhibition in such a frame of mind as would befit the contemplation of the Parthenon or the temples of Luxor. It must be remembered that the Exhibition is in great measure intended to appeal to the million; we must go prepared to accept the character, the psychology, if I may say so, of this vast show, and then we shall understand the anachronisms and defects which at first are so startling.

There are two broadly marked divisions in the Exhibition which must be considered from very different points of view; one being the buildings erected on purpose for the occasion, it is true, but intended to be a permanent ornament to the shores of the Seine; these are the two "Palais des Beaux-Arts" and the new bridge—the Pont Alexandre; the other including the structures intended to last only as long as the Exhibition itself, and then to disappear.

We will here study the general effect of these works, beginning with the most important and most successful of them all, which has, in fact, been praised on all hands without reserve: the Pont Alexandre III. This iron bridge is the

work of Messrs. Résal and Alby, who have thrown a single arch across the whole width of the Seine. The mere line of resistance seems to satisfy the sense of correspondence between form and structure which we look for in any work of art and



PANEL BETWEEN THE COLUMNS ON THE AVENUE D'ANTIN.

strength combined, without any need for decorative accessories. The pylons of Messrs. Cassien-Bernard and Cousin, which stand at each end of the bridge, are fairly light, but might perhaps have been lighter, so as to obstruct less the view of the quays of the river.

The decorative portion of each, consisting of four columns at the corners of a central pier, and, at the top of all, an entablature supporting groups of "Fame" and "Pegasus" in gilt bronze, has some resemblance to that of the piers which stand at the foot of the great stairs of the orangery at Versailles opposite to



GROUP BY M. LARCHE.
Façade of the Avenue d'Antin.

the pool of "Les Suisses." The style of the Louis XIV period seems to have suggested the treatment of this bridge, and such a reversion to the dignified taste of that time is all the more intelligible because French modern architecture is somewhat vague in its pronouncements.

On each side, on isolated pedestals, are groups by Dalou and Gardet symbolical of "Peace." Nude figures of children are binding lions in garlands of flowers, while the lions trample down the emblems of war. Four low obelisks intended to support lamps, finish the connection of the bridge with the quay. Special care, no doubt, has been devoted to the ornamentation of the bridge with decorative sculpture, and this superabundance of statuary work has not escaped severe criticism. But the guiding idea of the architects is not far to seek; they feared, no doubt, that the rigid lines of metal work would be unpleasing, and endeavoured to conceal them under floral designs, and by placing shields on the centres of the arch, bearing on one side the arms of Russia and on the other those of the City of Paris. The shields are upheld by the nymphs of the Seine and the Neva, executed in beaten copper from the designs by the French sculptor Récipon. At each end of the bridge groups of children supporting four grand lamps complete the decoration; these are the work of M. Gauquié. Among other figures decorating the middle of the bridge we may note one of "La Source," and its fellow figure, "The

Genius of the Waters," both by M. Morice. At the base of the pylons there are female figures representing France in different ages; these are interesting for their freedom of treatment and bold execution.

There is, throughout, a well-defined feeling for harmony and effect; the architects have been well seconded by the sculptors, and the figures of "Fame" by Messrs. Frémiet, Steiner, and Granet, symbolical of the voices of Peace and of Glory, the seated statues by A. Lenoir, Michel, Outan, and Marqueste personifying, on the north side, France at the time of Charlemagne and Modern France, and on the south side France at the period of the Renaissance and France under Louis XIV, complete a highly successful architectural whole.

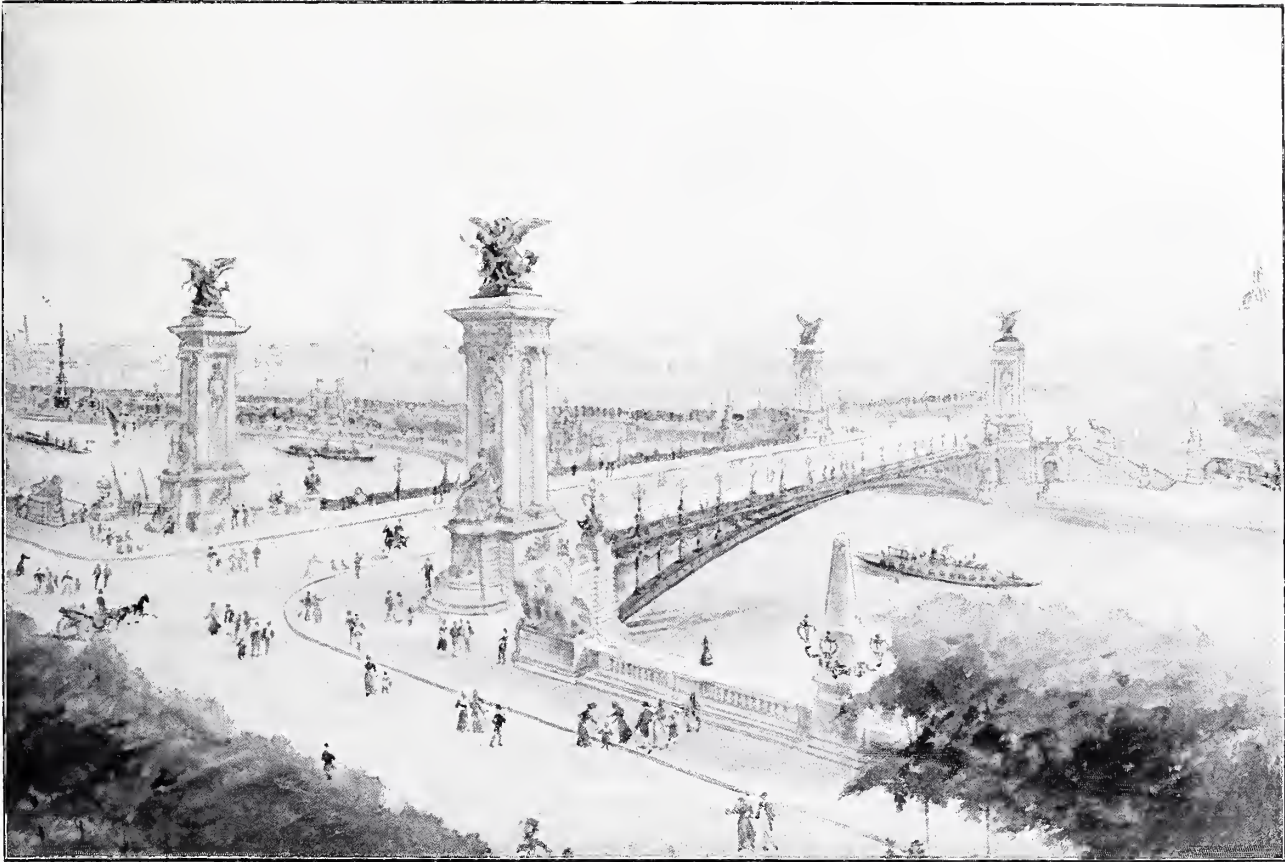


DECORATION OF THE GREAT ELLIPTICAL HALL OF THE GREAT PALACE.

On the Avenue d'Antin.

The two Palais des Beaux-Arts stand one on each side of the avenue leading from the Invalides to the Champs Elysées, on the north side of the river; the larger and the smaller, both intended to be permanent. On viewing the larger palace from a height—as, for instance, from the Arc de Triomphe—the huge extent of roof in metal and glass, a sort of gigantic carapace, has a very

The smaller palace is even more successful. The architect, M. Girault, was not required to modify his original design, and could execute it in accordance with his first idea, devoting to finish of detail the year which, in the case of the larger palace, was lost in revising the first plan. Here again we have a colonnade, but on a more modest scale and of more elegant proportions; this is



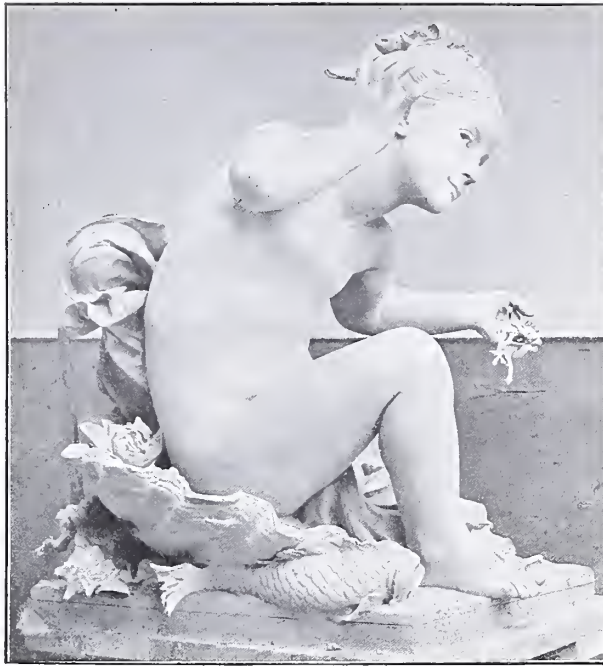
THE ALEXANDER III BRIDGE

unpleasing effect; still, it must be remembered that the first purpose of the building is to display pictures, and that the lighting of the galleries was the main thing to be considered by the architects. If the roof had been differently constructed, the result might not have been achieved.

If we now take our stand between the two buildings we can examine them in detail. To begin with, we are struck by the conspicuous dissimilarity and even want of proportion in the two. At the same time, if we study each independently, we find that both have some very fine points. The façade of the larger palace is really imposing, with its four enormous columns and statues of the four Arts. The colonnade is carried on to each end with numbers of statues and groups in marble.

the main feature of the façade, broken in the middle by a central arch and portico, and crowned by some fine groups of statuary, which do credit to the interesting and original talent of the sculptor, M. Saint-Marceau. The plan of these galleries is cleverly adapted to the site on which they stand; the centre is occupied by a semi-circular court, whence corridors lead into the galleries arranged round the outer back. At the angles of the façade are rectangular wings, and at the posterior angles round halls.

This irregular ground plan offered some difficulties in designing the effect of the buildings as a mass; the architect strove to surmount them by rounding off the extreme end of the square *parillons* terminating the principal front. The basements of the two palaces have received



LA SOURCE.

From the Statue by M. Morice, on the Alexander III Bridge.

entirely different treatment from the point of view of the two architects. M. Girault has given lightness to his basement floor; M. Deglane, on the contrary, has built his up very solidly as high as the top of the outside steps, and the few openings he has made suggest no possible use to be made of these ground floor rooms.

While we may sincerely rejoice that these two palaces and the great bridge are destined to survive their present uses, we may no less sincerely congratulate ourselves on the hope that the great entrance—the *porte monumentale*—will disappear. It is, in fact, an incomprehensible sin against good taste, a mental aberration on the part of its architect, M. Binet, and of the jury who allowed such a structure to deface the handsome aspect of the Place de la Concorde. When, nearly two years ago, I discussed in THE MAGAZINE OF ART the rough sketch of this entrance, I hesitated to give a decisive opinion, preferring to await its completion; but now I am obliged to concur in the general opinion that M. Binet's gateway is a ponderous blunder, with its pseudo-Arabian style and its overloaded ornament, entirely out of place. This huge semi-rotunda has not even the excuse of utility; it does not even afford shelter on a rainy day to those who may take refuge there.

Going across the Pont Alexandre III towards the Invalides we find ourselves between the two buildings devoted to the industrial arts of all countries, running parallel on each side of

the esplanade; these, and the wings at the further end, enclose a large plot of ground from which we may contemplate at our leisure the Pont Alexandre and the Champs Elysées beyond. These galleries are decorated with frescoes representing Sculpture (by M. Chabas), the Art of Woodwork (by M. P. Baudouin), Ceramics (by M. François Auburtin), Engraving (by M. P. Vauthier), Textiles (by M. Buffet), and Iron-work (by M. Récipon).

The first consideration in the designing of these buildings was to achieve variety; there was, in fact, no small risk of monotony in the architecture of two such enormous structures. At the worst, indeed, a little incoherence and extravagance were to be preferred: the *genre ennuyeux* would have been the unpardonable sin, and it has been avoided by employing several architects, who were bound only to adhere to the general plan. And this is so true, that even where the masses are symmetrical, as they are on each side of the Esplanade of the Invalides, and again, on each side of the Champ de Mars, the buildings entrusted to different architects, though restricted to the same plan, are very dissimilar.

It is only when architectural design must necessarily compose a frontage that symmetry asserts its indefeasible rights; hence, at the top



THE GENIUS OF THE WATERS.

From the Statue by M. Morice, on the Alexander III Bridge.

of the esplanade the two structures on the right hand, of which I have spoken, are counterparts; and at the further end of the Champ de Mars the Château d'Eau is a sort of apotheosis and frontage of the Palais de l'Electricité and the Salle des Fêtes. Everywhere else, as in the fishing section—a building decorated with frescoes—in the Palais de Costume and the Palais de l'Electricité, we find an ingenious and interesting variety.

This variety is, however, truly picturesque in the Street of Nations, where, ranged along the river bank, we see the buildings erected by foreigners. Here the Turkish pavilion lifts its mosque-like domes surmounted by the crescent, next to an Italian palace in the style of famous buildings, with a suggestion of St. Mark's at Venice. A little further on we see a Flemish town-hall with its belfry, its dormers, and elaborate decorations, and then a bit of German mediæval work, reminding us of Nuremberg or Bamberg. Here is an English home of two storeys

only, simple in style, amid the gilding of adjacent buildings; but when we study it more closely we see how accurate it is throughout as the revival of a special style and period. This impression is confirmed when we go within.

The Spanish palace, again, is a good piece of work. Out on the Trocadéro the picturesque is predominant, and the visitor comes upon Chinese pagodas standing by lakes, Burmese and Japanese temples with their weird images and idols, Indian and Cinghalese houses, and Egyptian tombs covered with hieroglyphics.

By this element of the picturesque the Exhibition has accomplished its main purpose. The visitor who wanders among these dwellings of every nationality may in turn lose himself in the historical past by the help of these restorations, and study the evolution of the human mind in myriads of works of art; or in fancy he may visit the most distant and strangest lands.

THE ART MOVEMENT.

AN AUSTRALIAN ARTIST: MR. C. D. RICHARDSON.

BY ERNEST S. SMELLIE.

THE practice of sending our students to Europe for the purpose of completing their studies has been condemned by some writers on account of the tendency it has to rob the art community of its most individual exponents without conferring any benefit in return. The fact, however, has been quite overlooked, that having learnt all that the Old World has to teach, a great number of artists have returned to Melbourne, and are devoting their experience to the guidance and emulation of the younger generation.

One of the first to leave our shores with the fixed intention of returning was Mr. Charles Douglas Richardson. Born at Islington (England) in

1853, he was brought by his parents to Victoria at the age of four, and was educated at the Scotch College, Melbourne. On leaving school he entered the employment of a leading firm of lithographers, and, having at a very early age evinced a decided taste for art, seized every opportunity of gaining instruction, principally at the various schools of design then conducted in Melbourne. For some years he enjoyed the privilege of drawing from the fine collection of antique casts in the possession of the National Gallery, and on the formation of a school there he became a student.

The instruction in those days was not of a very high order, and it is due to the



CHARLES D. RICHARDSON.



MEMORIES.

From the Relief by Charles D. Richardson.

energetic efforts of Mr. Richardson and one of his fellow students, Mr. T. Roberts, that a new system was initiated, and a thoroughly competent instructor appointed in the person of the late G. F. Folingsby.

In 1881 the artist set sail for London, where he succeeded in gaining admission to the Royal Academy Schools shortly after his arrival. His studies there were rewarded in 1883 by the second Armitage prize—the only one given that year for design. The following year, however, in addition to the first Armitage medal and prize, for composition, the corresponding first prize for a model of a group in sculpture fell also to his share.

Mr. Richardson varied his Academy training by several extended visits to the principal Continental art centres, and by landscape tours to Penzance and other well-known sketching grounds, leaving England in 1890 to return to Melbourne. Arriving at the commencement of a long period of depression, he set to work to resuscitate the life class at the Victorian Artists' Society, which he had been instrumental in reforming and maintaining prior to his English visit, but which had succumbed during his absence.

To-day the class is the largest and most effective in Melbourne, and its success is due entirely to the patriotic spirit of the artist, who has given both time and instruction for many years solely for love of the art. Each year since his return has witnessed the completion of works, both in painting and sculpture, that

stand alone in Australian art, and have won for their maker the position of the "Antipodean Watts." Distinguished pre-eminently by strong draughtsmanship and exquisite grace of line, his work impresses not less by the loftiness of the artist's ideal and the thoroughness of his methods, and it need hardly be said that his influence for good upon the band of young workers around him is very marked.

"The Kiss of Death," painted shortly after his return, conveys the impression that the artist has not yet absorbed the sunnier atmosphere of Australia, so apparent in his later works. The grey form of Death steals into the room to set the seal of future ownership upon the brow of the sleeping child, breaking as he does so the frail flower upon the casement. The mother, praying at the bedside, feels intuitively that her child will die, but Death mercifully obstructs her vision with his drapery. Closely following this work are "Night descending to the Earth with Sleep," "The Five Wise Virgins," "The Swamp Spirit," "Casting the Spell," and in 1895 "The Spirit of Fire." The last-named is a brilliant presentment of one of the Australian pastoralist's greatest terrors, the grass fire. The swirling, wind-borne figure carrying its devastating torch over the summer dry grass, and the lurid sun sinking out of



A PIONEER.

From the Sketch Model for a Statue by Charles D. Richardson.



THE KISS OF DEATH.

From the Painting by Charles D. Richardson.

sight over the horizon, convey a very vivid impression of a scene which can be fully appreciated only by those who have witnessed it. The highest level of the artist's career is reached, however, in the painting exhibited in Melbourne recently bearing for its title the lines—

“O Grave where is thy
victory?
O Death where is thy
sting?”

which may be considered as a dramatic sequel to “The Kiss of Death:” the pain and sorrow depicted in the earlier work have vanished in the light of the consummation after death.

Some idea of the care lavished upon the picture may be gathered when it is stated that nearly a score of studies exist for the single figure of “Death” alone, no separate one resembling the finished work in more than one or two particulars. The artist's system of making his studies is not dissimilar to that followed by the late Lord Leighton, of whom he is a staunch admirer,

and to whose kindness and advice when in England he is greatly indebted. Employing ordinary brown paper, he draws the drapery with strong washes of Chinese white (though Leighton used chalk), in some few instances strengthening the extreme shadows with sepia.

Mr. Richardson makes a practice of conducting the two chief branches of his art concurrently; and though the initial cost in sculpture, and the uncertainty of finding a purchaser, must necessarily restrict operations on a large scale to works of first importance only, the innumerable subject models and sketches scattered throughout the studio attest the fertility of his ideas. It is a principle with him that as each composition or idea forms in the mind, it should at once be jotted down in the medium lending itself best to the expression, and not be retained in the head to the possible exclusion of others.

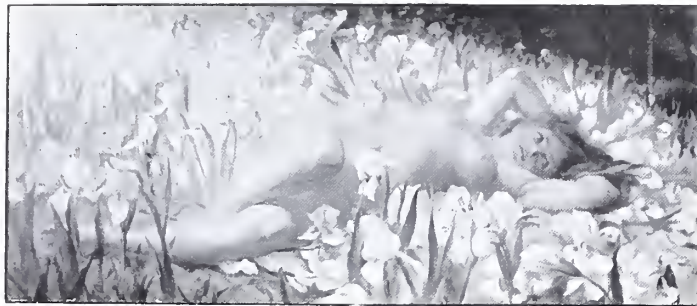
One may observe in the statuary the same



THE MINUET.

From the Statue by Charles D. Richardson.

qualities of design characteristic of his other work, and, in addition, his mastery of anatomy. The sketch model for "The Pioneer," designed



FLEUR DE LYS.

From the Painting by Charles D. Richardson.

in 1891 for the competition held by the National Gallery Trustees to obtain a companion group to Sir J. E. Boehm's "St. George and the Dragon," embodies very finely the type of the Australian pioneer as he reins in his thorough-bred horse and rises in the stirrups, while his eyes search the horizon for the fertile country he desires. What an ornament to one of our public squares such a group would be if carried out life-size, preserving for all time a record of the silent heroism of the makers of the Colonies!

Other large works of more recent date comprise "The Bather and Octopus" and the dainty "Minuet;" but perhaps the most decorative piece of sculpture in the studio is the beautiful full-size "Design for a Fireplace." Another piece of modelling provocative of much admiration is the large medallion, "Memories," depicting the head of an aged man in almost full relief, whose flowing locks and beard intertwine with the tresses of a circle of female heads treated in low relief, symbolical of the past. The latest statue is a bather—a child this time—and the artist has carried out at the same time in life-size a group of Samson slaying the lion.

Sufficient has been said to show that we Australians have in our midst an artist of high ideal and accomplishment, and it remains for us to make some return for the benefits conferred on the

students working under him, as well as to the art-loving public generally. It seems strange that the city which has been instrumental in launching into fame so many students, both of music and art, should have no record in its public gallery of the work of the majority of its trained painters and sculptors. The omission is not entirely the fault of the Trustees; for we must not forget that only since the depression and consequent total suspension of the Government art subsidy, the greater number of our artists have come to maturity in their work. However, brighter days are in store for us; and, apart from the question of Government grants to the public art institutions, there is surely no reason

why, in the absence of art patrons, we should not succeed in establishing a public fund, something akin to those in vogue in the chief cities of the Old Country, whereby the best figure-picture and landscape produced each year in the Colony would be preserved for the nation, and so assist in retaining our artistic sons amongst us, while forming a visible standard of excellence at present rather undefined.



DESIGN FOR A FIREPLACE.

By Charles D. Richardson.



NEW DOOR OF THE DUOMO, FLORENCE.

Designed by Signor Passaglia. See next page.

THE NEW BRONZE DOORS OF THE FLORENTINE DUOMO.

ON the day of St. John and those following it, a great and changing crowd was seen from morning till night before the right entrance of the Duomo in Florence. The new bronze door by the sculptor Signor Giuseppe Cassioli had just been unveiled, and the young artist was spoken of by many of the spectators as a modern Ghiberti. Certainly the work compares very favourably with Passaglia's door on the left, and has, moreover, many signs of a deep study of a cinquecento art. If the "Gates of Paradise" had not been just opposite, Cassioli's work would have a fairer chance of being judged on its own merits, which are great.

Signor Giuseppe Cassioli is the son, and pupil in art, of the late Amos Cassioli, one of the finest painters of the modern Florentine school, who was known as "the perfect draughtsman." His "Battle of Legnano" may be seen in the modern gallery of the Belle Arti. His "Francesca da Rimini" and "Boccaccio relating his Stories" have been worthily reproduced in the Florentine Art Union engravings.

His son, however, chose sculpture rather than painting as his art, and when, in 1887, a competition was proposed for designs for the bronze doors of the cathedral, he was one of the three competitors.

The elder artist, Passaglia, obtained the commission for the left door, and Cassioli for that on the right. Passaglia's, which had been cast at Galli's great foundry, was unveiled on April 4th, 1897; but was greeted with no great enthusiasm, and won only the unenviable fame of being called "la Porta del Purgatorio" in comparison with Ghiberti's "Gates of Paradise" opposite it. Passaglia, in aiming too much at symmetry, has, perhaps, sacrificed artistic grace. His central groups, the "Presentation of the Virgin" and the "Marriage of the Virgin," are so exactly symmetrical in grouping—two lines of diminishing figures on each side of a straight flight of steps—that at a distance they have the effect of seeming identical. In the arabesques of the framing of the panels, a certain group of three angels with downcast heads is eight times repeated, causing a sense of mechanical, rather than artistic work. It is especially ineffective in the lower ones, where nothing is seen but the crowns of the heads.

Now, in Cassioli's gate this stiffness of design gives place to grace and artistic freedom. In general outline and distribution the two are similar, for it was one of the conditions of the competition that the artist should conform in his design to the architectural style of the church.

Passaglia, in his almost forced simplicity, seems to conform more to the earlier style of Giotto and Andrea Pisano; indeed, though there is much good modelling in all the reliefs, his figures of "Prudence" and "Faith" in the lower panels might have been transferred from a quattro-cento bottega.

Cassioli has taken the richer and more ornate style of the later cinquecento art, which certainly harmonises better with the new façade.

Yet both have, of course, distinct signs of their time, and the doors would never be judged antique, however much time or oxidation might aid the delusion.

Signor Cassioli has materially changed his first design since it was shown in the competition. At that time the six reliefs which fill the compartments were arranged as follows:

Upper panels—"The Visitation" and "Jesus in the Temple."

Large central panels—"The Crucifixion" and the "Ascension of the Virgin."

Lower panels—"The Annunciation" and the "Flight into Egypt." As they stand now, the upper two are "St. John" and "The Visitation," while the central subjects are the "Nativity of the Virgin" and the "Assumption." In the latter a group of angels, throwing down flowers and holding the crown for the Virgin, are very beautiful. At the desire of the Committee, the central panels were altered in shape, and are now in the form of arches with crocketed gables over them, thus repeating the architectural lines of the façade.

The "Repose in Egypt," in the lower panel on the left, is extremely dignified, and a charming composition altogether. The aerial perspective of the desert and distant pyramids is worthy of comparison with Ghiberti's pictorial sculpture. The frames of the upper and lower reliefs are of the form of those of Ghiberti's first gates of the Baptistery.

The cornice which encloses the whole design is formed of arabesques and characteristic heads in full relief, and of a series of Gothic niches with beautiful statuettes. Here are Ruth with her sheaf of corn, graceful and full of passionate expression; Judith, majestic of mien, with the Head of Holofernes; and St. Cecilia, ecstatic and saintly; St. John; St. Antonino, the saintly bishop of Florence; Sara; Rachel; and Rebecca.

During the ten years that have elapsed since the commission was given to the young artist, the work and its author have sustained many vicissitudes. Young Cassioli threw into the task all the earnest enthusiasm of a true artist



NEW DOOR OF THE DUOMO, FLORENCE.

By Giuseppe Cassioli.

whose country is full, not only of the traditions of art, but of its finest specimens. He took as his model the sculpture of the Renaissance, and determined that his methods should be as thorough as those of his prototypes. He modelled his reliefs and statuettes, and when they did not reach his ideal, he ruthlessly broke them up and began anew. He had the inestimable advantage of the advice and judgment of his father, and it proved his chief support, till, in 1891, Amos Cassioli died, and the young artist was left to go through a season of deep discouragement; he had, moreover, to fight a very difficult battle for himself.

Not caring to trust to commercial founders the artistic delicacies of his designs, Cassioli formed the daring idea of setting up a furnace in his own studio, and, like a modern Cellini, determined to cast his own designs, beginning with the "Flight into Egypt." In his casting, as in his modelling, he was laborious, and aimed at the highest point of excellence. As he said to a visitor to his studio who admired the "Flight into Egypt," and was surprised at his casting it himself: "I want my work to be my own up to the very end. You see, a caster looks at the thing from a business point of view, whilst to me it is part of my artistic production. The caster touches up any flaws there may be, and sends me the bronze as though it were perfect; I simply turn the whole thing back

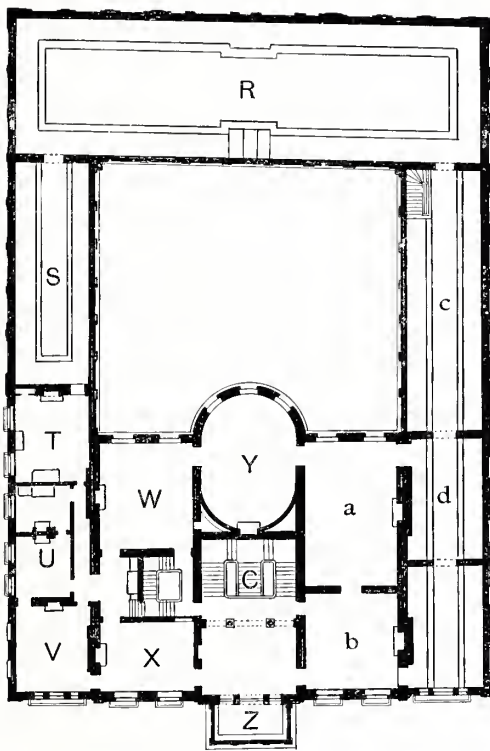
into the crucible if there are any imperfections, or break it up and keep the details for possible future use. Thus I have my work under my own control, till it leaves my studio, and it goes out with the impress of my own hand upon it."

He did not, like Benvenuto Cellini, cast his cups and platters into the seething metal; but he had a reverse which was even more serious. So great were the expenses of setting up a foundry and keeping it in working order, that his means, which were small, gave out. The Committee who entrusted him with the commission had not enough faith in his daring attempt to supply him with funds to carry it further, and even proposed to take the commission from him. Just at this moment of despair, however, the situation was saved by the generosity of the Rev. Flaminio Mencacci, Prior of S. Giuseppe, who had more faith than the Committee in the genius of the young sculptor. He obtained four months' grace before the Committee carried out their intention of taking away the commission; and he guaranteed all expenses. The able metal-casters, Tortolini and Covina, were engaged to assist him in the casting, which went on in the studio under his own care, and the doors were triumphantly completed, the artist himself finishing every detail. Florenee is the gainer by an indubitably fine work of art; pure in design, rich in expression, and extremely clever in execution. "LEADER SCOTT."

THE OPENING OF THE WALLACE COLLECTION.

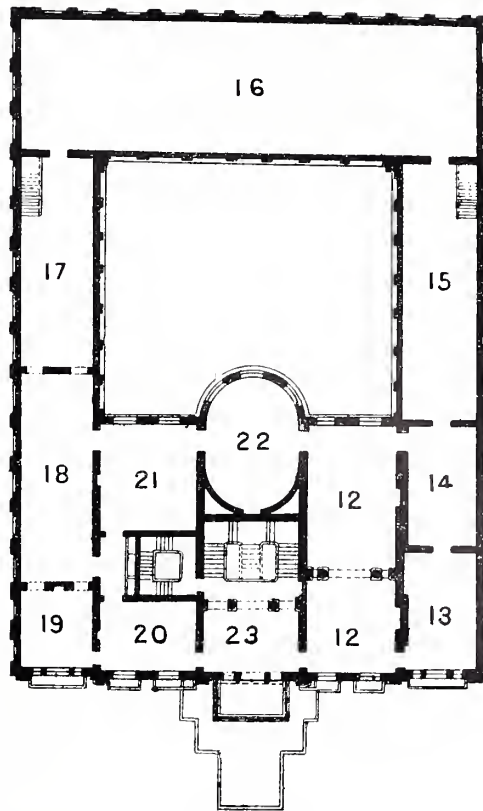
THE opening of the Wallace Collection is an event of such importance that in this country only the establishment of the National Gallery and of the South Kensington Museum can be compared with it. Now that the collection has been arranged in Hertford House, it is seen that for magnificence and taste neither gem nor setting is surpassed anywhere else in the world. There is scarce a jarring note; the mistakes—except the marble-painting on the famous Louis XIV staircase—if any, are of slight importance; and save that it might be asked that the pictures should in some cases be hung on a lower level, there is hardly a word of hostile criticism to be passed on the work of all concerned. Mr. Alfred de Rothschild and Sir John Murray-Scott, as the heads of the hanging and placing committee whose good judgment and, if we are correctly informed, whose personal liberality, have been devoted to the worthy presentation of the works of art here congregated together, have a right

to the thanks of the whole community. Mr. Guy Laking has arranged the wonderful collection of arms and armour, European and Oriental, with knowledge and an admirable eye for effect. Mr. Claude Phillips has availed himself of the first great opportunity afforded him of proving his artistic erudition, judgment, and taste. His catalogue of the paintings, albeit a "provisional" one, exhibits no sign of haste, and is a model of what such work should be. It admirably meets the public need; it is unpedantic, full of acute criticism and accurate and interesting information, fearless in its attributions, and sound in its justifications. It contains, moreover, the description of Titian's "Perseus and Andromeda," which Mr. Phillips has rescued from the obscurity in which it has lain for a hundred years; and presents the novel and welcome feature of informing the public not only where the chief masterpieces of many of the principal painters may be found, but also which, at the present



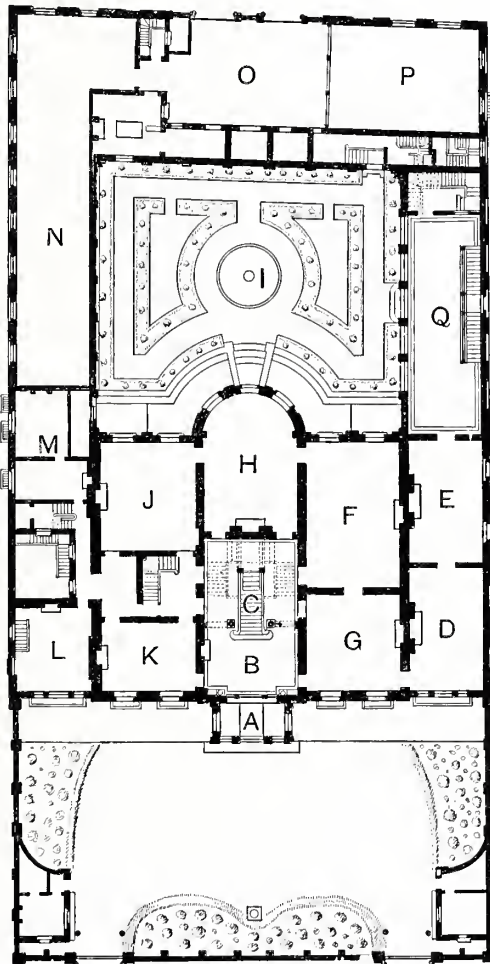
FIRST FLOOR, AS IT WAS.

R, NORTH PICTURE GALLERY. S, WEST GALLERY, OR ARMOURY. T, SIR R. WALLACE'S DRESSING ROOM. U, LADY WALLACE'S DRESSING ROOM. V, BEDROOM. W, STUDY. X, BOUDOIR. Y, OVAL DRAWING ROOM. a, LARGE DRAWING ROOM. b, SMALL DRAWING ROOM. c, EAST PICTURE GALLERY. d, ORIENTAL ARMOURY.



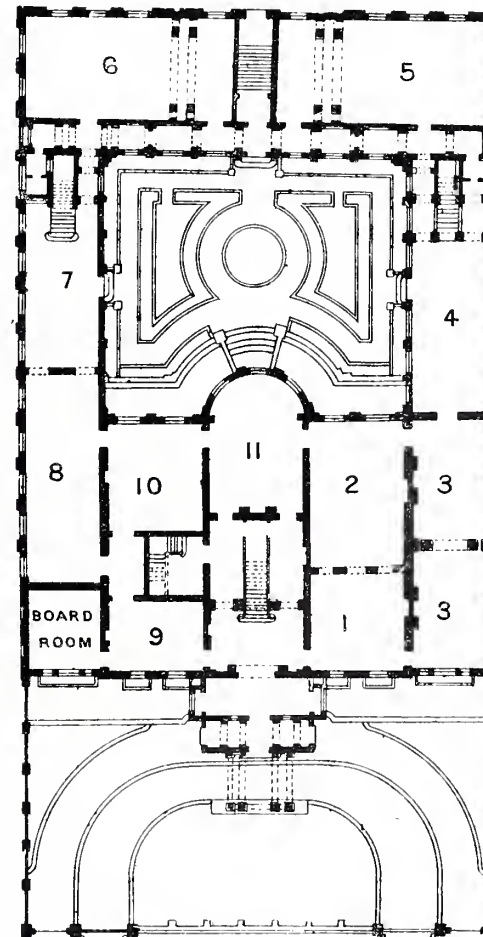
FIRST FLOOR, AS IT IS.

12, FRENCH FURNITURE, &C., AND PAINTINGS BY CANALETTO AND GUAROLI. 13, 14, DUTCH SCHOOLS OF 17TH CENT. 15, FRENCH AND BRITISH SCHOOLS, 19TH CENT. 16, ITALIAN, SPANISH, FLEMISH, DUTCH AND ENGLISH SCHOOLS. 17, SCHOOLS OF 17TH CENT. 18, 19, 20, AND GREAT STAIRCASE, FRENCH SCHOOLS OF 18TH CENT. 21, 22, WATER-COLOURS.



GROUND FLOOR, AS IT WAS.

A, PORCH. B, HALL. C, GRAND STAIRCASE. D, E, F, G, STATE ROOMS. H, DINING ROOM. I, GARDEN FOUNTAIN. J, BILLIARD ROOM. K, BREAKFAST ROOM. L, HOUSEKEEPER'S ROOM. M, BUTLER'S BED ROOM AND SITTING ROOM. N, STABLES. O, STABLE YARD. P, COACH HOUSE. Q, SMOKING SALOON.



GROUND FLOOR, AS IT IS.

1, PORTRAITS OF ROYAL PERSONAGES. 2, FRENCH FURNITURE. 3, PAINTINGS OF THE EARLIER SCHOOLS, MAJOLICA AND LIMOGES ENAMELS. 4, SCULPTURE HALL. 5, 6, 7, EUROPEAN ARMOURY. 8, ORIENTAL ARMOURY. 9, 10, FRENCH AND BRITISH SCHOOLS, 19TH CENT. 11, PAINTINGS BY OUDRY AND DESPORTES, AND MINIATURES.

day, are the collections, public and private, in which each master is particularly represented.

We have already dealt so fully with the contents of this incomparably fine gallery (see *MAGAZINE OF ART* for 1897) that it is unnecessary to describe them again in any detail. We would recall, however, to the memory of our readers that they comprise pictures in various mediums, statuary, arms and armour, furniture *de grand luxe*, bronzes, porcelain, majolica, and other ware, enamels, miniatures, snuff-boxes and jewellery, and miscellaneous objects of art, including ivories, medals, glass, knives, forks, spy-glasses, miniatures in coloured wax—nearly every one a masterpiece of its kind in beauty and workmanship. These works are with few exceptions the finest of their kind, and most of the older works come from celebrated collections. Thus, many of the pictures may be traced to the Stowe, Saltmarsh, Ashburnham, Northwick, Casimir-Périer, King of Holland, Searisbrick, Wells of Redleaf, Rogers, Orford, Bicknell, Orleans, Montcalm, W. W. Hope, Townshend, de Morny, Baillie, Aguado, Fesch, Malmaison, Vernet, Talleyrand, Erard, Choiseul Collections—we take them at haphazard—from many of which they were acquired; the armour came from such collections as the de Nieuwerkerke, Meyrick, Spitzer, Debruge; and the china from the Bernal and other cabinets of equal importance. And yet this marvellous collection, unrivalled for quality by any other in the world, might have been finer still, had not the great fire at the Pantheon in 1876 destroyed some of Sir Richard Wallace's finest possessions. Among these was a half-suit of armour which, valued at £12,000, was sold as salvage for £100.

When the Report of the Committee (Sir Edward Poynter partially dissenting) recommended the retention of the collection at Hertford House, against the specific instruction of Lady Wallace's will, but with the assent of Sir John Murray-Scott, the only representative, the Government voted an amount of something like £90,000 for the lease and freehold of the house

and for such alterations as might be necessary. The manner in which this money has been applied must extort the admiration of all. As far as possible the house has been left as it was, in order that, according to the desire of the Committee, all these treasures might be seen, not formally set out museum fashion, but arranged in the "palatial residence" of a gentleman of taste, who has known how to seize his opportunities for the wise expenditure of his great wealth. The changes which have been made are not very great, but they have turned an unsuitable into a perfect place of display, where decoration, rich and admirable though it be, does not obtrude on the attention or distract the gaze. What changes have been made the plans of Wallace House as it was and as it is (here printed) will enable the reader to see at a glance.

Although the taste of the three great makers of this wonderful treasury wandered over the whole field of modern art in its ripest development, the collection, owing chiefly to the leaning of the fourth Marquess and Sir Richard Wallace, bears a character distinctly French; even the plastic work of the Italian Renaissance is seen here for the most part through the mirror held up to us by the eighteenth-century *fondeurs* of France. The whole gallery, therefore, with its paintings, and china, and bronzes, and furniture, has a stamp so dominantly French that M. Arsène Alexandre has felicitously exclaimed that here is "the *real* embassy of France in England!" Here, indeed, the true genius of France and her people makes its appeal to Englishmen—in a common love of beauty and in a mutual respect for art softening down the asperities of political relations, while, with its deft fingers impelled by pure and kindly passion, it tends to unravel the tangles resulting from jealousy and misunderstanding and mistrust. So the message of one nation, clearly delivered, here meets in a calm atmosphere with the warm admiration and grateful appreciation of the other. S.

NOTES AND QUERIES.

[206] **PORTRAITS AT THE BRITISH MUSEUM.**—Is there any list of the original portraits contained in the Print Room of the British Museum, and can you give any idea of the importance of the collection—a collection of portraits of well-known persons? I am about to undertake a genealogical work, and any indications in the subject would be of value.—G. B. H. (Birmingham.)

* * The Print Room is a mine, so to say,

of portraiture, but until the issue of the catalogues, now in course of production, is completed the querist will have to conduct his own inquiries. At present the first two volumes are available, and a careful examination will reveal the richness of the treasure. In the second volume of artists alone he will find more than seventy, many of them autographic portraits.

[207] AN OLD ENGLISH COIN.—Enclosed is the impression in sealing-wax of an old English silver coin. Can you identify it and enlighten me as to its value?—AN OLD SUBSCRIBER (Atherstone).

* * So far as we can judge from the very poor impression sent, this is the Charles I shilling by Nicholas Briot, who, born at Damblain in 1580, became engraver to the Paris Mint (1625–30), engraver to the Royal Mint of England in 1633, and Master of the Royal Mint of Scotland from 1635 to 1639. For further information see Rud. pl. xxi. 12. According to the rule we have felt compelled to establish, we can give no information as to value or market price.

NOTE.

A FAMOUS FRONTISPIECE.—

In the days when the Young Ireland Party was conducting a generous and patriotic agitation, and when the *Nation*, under the editorship of (now Sir) Charles Gavan Duffy, with Thomas Davis and his friends, was seeking to substitute its own honest revolutionary fire for the less pure flame of O'Connell, young Duffy, with a poetical passion equal to his political enthusiasm, determined upon the legitimate use of the National Ballad Poetry of Ireland as a weapon of warfare. He therefore issued in a volume of the *Spirit of the Nation*, the *Ballad Poetry of Ireland*. The book has gone through some three score editions—but as it was issued in what was esteemed the

sacred cause of liberty the editor declined to receive any profit, and the harvest has gone to the publisher. The title of the book was “The Spirit of the Nation” | Ballads and Songs | by | The Writers of “The Nation” | with | Original and Ancient Music | Arranged for the Voice and Piano-

Forte |. There was a frontispiece, which is here reproduced. The German character of the design and composition—such as was displayed by Sir Noël Paton, H. C. Selous, Sir John Tenniel, and many other illustrators of the day—is clear enough; and it became one of the best-known pictures in Ireland, appreciated for its excellence of drawing, but not half seditious enough for the taste of those for whom it was drawn. No one but Thomas Davis (whose early death nearly broke the hearts of his nearest friends and enormously lessened the strength of their political forces) and Sir Charles Gavan Duffy ever knew the



Drawn by Sir Frederic W. Burton, R.W.S., R.H.A.

name of the artist who drew this popular page, which succeeding generations of Irishmen have admired; and the survivor would never disclose it lest it might militate against the career of the draughtsman. Sir Charles Gavan Duffy now gives us leave to make the author of it known, as an interesting fact in art history: it was no other than the late Sir Frederic Burton, the exquisite water-colour painter and successful director of the National Gallery. He was already an artist of established repute when, in the early 'forties, he made this gentle contribution to the struggle of the day.

THE CHRONICLE OF ART.—AUGUST.

The National Gallery. WE may congratulate ourselves that what we, in support of the Trustees, have so long pleaded for, is at last to be conceded by the Government. The threatening block, occupied by a furniture dealer and other per-

sons, which has hitherto been allowed to stand as a permanent risk to our national collection, is at length to be removed, but not before a serious outbreak of fire convinced the Treasury how imminent was the danger they had hitherto denied. The marvel is that



LADY COCKBURN AND HER CHILDREN.
From the Painting by Sir Joshua Reynolds, P.R.A.

the Department has so long withstood the solemn warnings of the Director and the Trustees.

As we indicate in another column, a considerable change, which is a great improvement, has been carried out in the Gallery through the removal of seventy English and modern French pictures and water-colours by DAVID COX, VARLEY, CATTERMOLE, etc., to the Tate Gallery. A further withdrawal is that of the twenty pictures bequeathed by Lady Hamilton in 1892. These pictures—which, it appears, the lady had not the power to will away—have been reclaimed by the family and have accordingly been returned, this surrender affecting also the Tate Gallery and the National Portrait Gallery. Nineteen of the pictures were not of the first importance, but the twentieth was that exquisite “Lady Cockburn and her Children” (see illustration above), which was one of the gems of the Gallery and which, in Sir Joshua’s own estimation, was one of his masterpieces. The loss is well-nigh irreparable. The picture has been snapped up at once by Mr. Alfred Beit, and now hangs in his gallery, at a cost, it is said, of £22,000.

The Paris Awards. THE painters upon whom *Medals of Honour* have been conferred, at the moment of going to press, are said to be as follows:—

Great Britain.—SIR LAURENCE ALMA-TADEMA, R.A., and MR. W. Q. ORCHARDSON, R.A.

America.—MESSRS. JOHN S. SARGENT, R.A., and J. McNEIL WHISTLER.

France.—MM. DAGNAN-BOUVERET, CAZIN, HARPIGNIES, HENNER, HÉBERT, ROLL, and VALLON.

Belgium.—M. STRUYS. *Holland.*—M. JOSEF ISRAELS.

Germany.—PROFESSORS LENBACH and KLIMT. *Spain.*—SEÑOR SOROLLA Y BASTIDA. *Denmark.*—M. KROYER. *Norway.*—M. FRITZ THAULOW. *Sweden.*—M. ZORN. *Russia.*—M. SEROF.

The British and American painters awarded the gold medal are:—

Great Britain.—MESSRS. GEORGE CLAUSEN, A.R.A., STANHOPE A. FORBES, A.R.A., E. J. GREGORY, R.A., J. H. LORIMER, R.S.A., SIR GEORGE REID, P.R.S.A., and J. M. SWAN, A.R.A.

America.—MESSRS. J. ALEXANDER, G. BRUSH, WILLIAM CHASE, WINSLOW HOMER, and THAYER, and MISS CECILIA BEAUX.

The awards to British Sculptors are understood to be:—

Medals of Honour.—MESSRS. T. BROCK, R.A., GEORGE FRAMPTON, A.R.A., and HAMO THORNYCROFT, R.A.

First Class Medals.—MESSRS. GOSCOMBE JOHN, A.R.A., JOHN M. SWAN, A.R.A., ALFRED DRURY, A.R.A., CHARLES ALLEN, and A. C. LUCCHESI.

Second Class Medals.—MESSRS. F. W. POMEROY, H. A. PEGRAM, W. R. COLTON, F. BOWCHER, LYNN JENKINS, and HERBERT (Canada).

Third Class Medals.—THE COMTESS FEODORA GLEICHEN and MRS. BRUCE (Canada).

Honorable Mention.—MESSRS. MCGILL, MACGILLIVRAY, GILBERT BAYES, MISS WALLIS (Canada), and G. R. MAHAJRE (India).

In the Engraving sections the following awards have been made:—

Medals of Honour.

France.—MM. LÉOPOLD FLAMENG, ACHILLE JACQUET, J. PATRICOT, and SULPIS (Etching). MM. CHAUVEL, LA-GUILLEMIÉ, LÉCONTEUX, and WALTNER (Aquatint). MM. ALBERT BESNARD, and DESBOUTINS (Painter-etchers). MM. EUGÈNE CARRIÈRE, JULES CHÈRET, and SIROVY (Lithographs).

Great Britain.—SIR SEYMOUR HADEN, P.R.E.

America.—MR. J. McNEIL WHISTLER.

Germany.—M. KOEPPING.

Holland.—M. BAUER.

Sweden.—M. ZORN.

Other medals have been awarded to the following British and American artists:—

First Class Medals.—

Great Britain.—MESSRS. D. Y. CAMERON, AXEL HAIG, FRANK SHORT (*rappel*), and WILLIAM NICHOLSON.

United States.—MESSRS. J. PENNELL and TIMOTHY COLE (wood-engraving).

Second Class Medals.—MESSRS. BISCOMBE GARDNER (wood-engraving), W. L. WYLLIE, A.R.A., C. O. MURRAY, F. HUTH, and C. J. WATSON.

Third Class Medals.—MESSRS. H. SCOTT BRIDGWATER, F. BURRIDGE, MOITIMER MENPES, WILFRED BALL, and G. P. JACOB-HOOD.

Honorable Mention.—MISS M. POTT and W. HEYDEMANN.

In the section of Architecture no Medals of Honour were awarded to British exhibitors. The following other awards were unofficially announced:—

First Class Medals.—MESSRS. ASTON WEBB, A.R.A., JOHN BELCHER, A.R.A., and T. COLLCUTT.

Second Class Medals.—MESSRS. MOUNTFORD, STOKES (*rappel*), BURNETT (*rappel*), FIELD, MAY, CLOWES, AUSTIN AND PALEY, CAROL, and LEIPER.

Third Class Medals.—MESSRS. LANCHESTER, CHAMPNEYS, MITCHELL, and PITE.

The Kepplestone Collection. By the death of Mrs. MACDONALD the City of Aberdeen enters into possession of the magnificent collection of pictures bequeathed by the late Mr. ALEXANDER

MACDONALD, of Kepplestone, and therein will have one of the most representative series of works by modern painters in the United Kingdom. As the collection was fully dealt with in three articles in THE MAGAZINE OF ART for 1888-9, we need now only specify some of the most important of the picture. By Sir JOHN MILLAIS, P.R.A., there are two—“The Convalescent” and “Bright Eyes;” by Mr. G. F. WATTS, R.A., the impressive “Orpheus and Eurydice” and “Eve Tempted;” by JOSEF ISRAELS, “The

"Sleepers" and "The Errand;" by Sir L. ALMA-TADEMA, "The Garden Altar;" by Mr. W. Q. ORCHARDSON, R.A., "The Broken Tryst," "A Social Eddy," and "Toilers of the Sea." Three works by Mr. J. C. HOOK, R.A., two by JOHN PETTIE, R.A., two by Mr. BRITON RIVIERE, R.A., and representative works by JULES BRETON, J. P. CLAYS, and Sir GEORGE REID, P.R.S.A., are among the most important of this fine collection. But perhaps the most interesting feature of the gallery are eighty portraits of the leading artists of the time—many of them autograph works. Among such may be mentioned Lord LEIGHTON, JOSEF ISRAELS, Sir JOHN MILLAIS, Mr. G. F. WATTS, Mr. J. S. SARGENT, Mr. LUKE FILDES, JULES BRETON, Mr. W. P. FRITH, and FRANK HOLL. Sir GEORGE REID, P.R.S.A., painted the portraits of several of his brother artists as well as that of the donor of the collection, a reproduction of which is reprinted on this page. Altogether, Aberdeen is to be congratulated upon its acquisition, and the gallery should become a place of pilgrimage to all interested in the work of modern artists.

AN excellent assertion of the rare ability Exhibitions. of M. LEGROS as an etcher has lately been made at Mr. Gutekunst's Gallery. A considerable collection of his works was brought together there, and as it included examples of both his earlier and his more recent practice it had a degree of historical importance as well as a great deal of artistic value. The earlier things were perhaps the most interesting, for they illustrated very adequately the more delicate and imaginative side of the artist's effort, and showed him at his best as an accomplished and dainty craftsman. Of late years he has given himself up to a more rugged and emphatic manner that is in some respects less pleasing than his former subtlety.

That the two boys MAURICE and EDWARD DETMOLD, whose water-colour drawings and etchings have been recently shown in the galleries of the Fine Art Society, have capacities of no ordinary kind must have been evident to everyone who saw the exhibition. Not only is there a remarkable amount of intelligent and accurate observation displayed in their productions, but there is also to be noted in their technical accomplishment a surprising variety of expression that would have done credit to artists of far greater experience. If these young painters are not forced too soon into the mechanical repetition that is too often the bane of success, they ought to take a distinguished place among the very best of the men of their class.

In the same galleries there have been exhibitions of water-colour landscapes by Mr. H. L. NORRIS, and of a mixed gather-

ing of paintings, drawings, and etchings by Mrs. GERTRUDE MASSEY, Mr. T. AUSTEN BROWN, and M. EDGAR CHAHINE. The landscapes by Mr. Norris claimed attention chiefly on account of the delicate feeling for nature that they showed and the grace of manner by which they were distinguished. Without being absolutely great, they were certainly marked by attractive qualities of colour management and handling, and they gave an agreeable suggestion of atmospheric subtleties. Their merits were great enough to entitle them to sincere praise. The best things in the other group were the pastels and oil paintings of Mr. Austen Brown. He is an artist of so much sincerity and earnest conviction, and he has such a strongly individual method of execution, that his claim to consideration is indisputable. He was represented on this occasion by a series of pastoral subjects treated with a serious decorative intention and with quite appropriate sentiment. M. Chahine's etchings has clever character and much charm of execution; and Mrs. Massey's works—miniature portraits of dogs—are well drawn and agreeable in colour.

Mr. BERTRAM PRIESTMAN, Mr. FRANK MURA, and Mr. MUHRMAN, by whom were produced a number of works that were exhibited at the Goupil Gallery a few weeks ago, have in common a preference for sombre effects of atmosphere and low-toned harmonies of colour. Mr. Priestman has, perhaps, the most subtlety, and



THE LATE ALEXANDER MACDONALD, OF KEPPLESTONE.

From the Painting by Sir George Reid, P.R.S.A., in the Kepplestone Collection. Engraved by M. Klincksicht.

Mr. Mura the most strength; while Mr. Muhrman occupies a kind of middle position, and combines sensitiveness to nature's suggestions with a forcible manner of expressing himself. In this exhibition each artist was represented by work that is sound and judicious, and the whole show was most acceptable as an avowal of well-balanced beliefs.

Mr. WARNE BROWNE'S pictures and drawings of sea and coast subjects, shown at Graves's Galleries, were welcome as pleasant interpretations of well-chosen material. The artist has a distinct faculty for rendering those varieties of aerial colour that are characteristic of the sea-coast, and for suggesting the qualities of illumination that give to the sea its greatest value as a pictorial motive. He is, too, a sound draughtsman, and has a true instinct for wave form and movement. His pictures, in consequence, rise markedly above the average, and deserve special attention.

The Hampstead Art Society's Exhibition consisted for the most part of works of very indifferent quality, and had it not been for the contributions from some of the honorary members it would have been altogether unworthy of notice. Sir EDWARD POYNTER, P.R.A., sent the finished study for "Diadumené;" Mr. DAVID MURRAY, A.R.A., a charming landscape, "Beaver Pool on the Conway, Bettws-y-Coed;" and Mr. E. A. WATERLOW was represented by "The Mill" and "Evening, Walberswick." Other works of note were Mr. YEEND KING'S "Simond's Yat on the Wye," Mr. FRANCIS BLACK'S pleasant "The Mouth of the Cauche," and Mr. CLEVERLEY'S "A Legend of St. Genevieve."

John Ruskin. By *Mrs. Meynell*. London: William Blackwood and Sons. (2s. 6d.)

Mrs. MEYNELL knew Ruskin a little and his work very well. She is a charming, a notable writer, and a thinker of capacity. The volume, therefore, does her reputation no injustice, so far as it goes; but it does not go so far as her ability led us to hope, mainly because the book is a small one. It is a running summary of Ruskin's chief works, with many quotations. Of the man there does not pretend to be anything—in spite of all the author's advantages; of the writer himself not very much; of exposition there is perhaps enough, and what there is is masterly and to the point. This boiling down is excellent in its way, and is perhaps all that is needed for the "Modern English Writers" series to which it belongs. Mrs. Meynell's little book is warmly appreciative, yet judicious; and it champions Ruskin's right (as M. de la Sizeranne lately did in these columns) to be considered a seer, above all the whims and tastes of fashion. Thus she says, in summing up "Unto this Last:" "And now, after forty years, 'the living wage' is but another name for Ruskin's fixity of payments. The old-age pensions of to-day or to-morrow are of his proposal; so are technical and elementary education by the State; government workshops; fair rents; fixity of tenure; compensation for improvements; compulsory powers of allotment; the preservation of commons; municipal recognition of trades-union rates of wages: all are, or are to be, rehearsals of measures suggested by him, in this book or elsewhere, to the legislature. Private undertakings have followed him no less in the building and regulation of houses for the poor." No wonder there are many left to vilify Ruskin's name!

A Catalogue of the Pictures, Drawings, Prints, and Sculptures at the Second Exhibition of the International Society of Sculptors, Painters, and Gravers, held at Knightsbridge, May—July, 1899. London: William H. Ward and Co. (1 guinea and 3 guineas.)

THIS handsome volume does infinite credit to the Print-

ing Arts Company, which, we understand, is responsible for it. More imposing than the 1898 issue, it is more liberally supplied with photogravure plates and with a few more half-tone blocks—nearly 150 works being here reproduced. An extremely interesting artistic happening is thus most worthily recorded, and many pictures, by Mr. Whistler and others of equal capacity, not otherwise obtainable, can be secured. The photogravures are perhaps a little too dark, but for the most part they help the pictures they reproduce; while as to the blocks, they could hardly be bettered, either as to quality or printing. Every art lover will be glad to possess this desirable volume.

Exhibition Paris, 1900. London: W. Heinemann. (2s.) THE plan of this excellent handbook is almost all that visitors to the Exhibition could wish. It is an illustrated encyclopædia to Paris as well as to the Exhibition, on the principle of "Paris-Hachette." It is, indeed, an English edition of Hachette's "Paris Exposition," which probably accounts for its curious title. We are bound to point out that in the section devoted to the Fine Arts Exhibition the short paragraphs devoted to Great Britain is quite inadequate.

Portraits et Souvenirs. By *Camille Saint-Saëns*, de l'Institut. Paris: Société d'Édition Artistique. (4 francs.)

IN the series of "L'Art and les Artistes," now being published by the society above mentioned, few volumes can be more delightful than that of the great musician M. Saint-Saëns. It enters well into the scheme, for England is the only country in which the term "art" does not suggest the inclusion of music. Yet M. Saint-Saëns does not find us unmusical; indeed, his judgment of the English in these matters is tender enough. This may be read at length in the charming chapter which he devotes to a recital of his "doctoring" at Cambridge—so generous in its appreciation as to cause the Saxon incontinently to glow with pride. Only one error appears—when he speaks of Mr. Swinburne as an American. Everything else, however, is carefully observed, and recorded with a lightness and literary skill at once pleasing and refreshing. The "portraits" include Berlioz, Liszt, Gounod, Massé, and Rubinstein; and the "souvenirs" a variety of musical topics of deep interest to every lover of music and to every man and woman of taste.

Some Hints on Pattern-Designing. By *William Morris*. London: Longmans and Co. (2s. 6d.)

CONTINUING their reissue of William Morris's practical lectures, printed in the Kelmscott type, the publishers give us the third of the series. This was delivered at the Working Men's College as long ago as 1881. But the truths which Morris so clearly and forcibly set forth before his practical hearers are as welcome to-day as they were then. The lecture is not too technical, and the handling of the subject includes paper-staining, cotton-printing, carpet-weaving and the like, with special bearing, of course, on the fittest form of design for each, which the lecturer himself practised with such conspicuous success. The republication of these lectures is a service rendered to the whole art world.

WE regret to have to record the death, at the Obituary. age of seventy-one, of SIR THOMAS FARRELL, P.R.H.A. The deaths have also occurred of Mr. J. SIDNEY HODGES, one of the Liverpool Pre-Raphaelite school of artists; and of Miss MARY HILL-BURTON, the clever water-colour painter, whose two exhibitions of Japanese landscape and flower pieces were noticed some time since in our columns.



THE PEACOCK FEATHER.

From the Painting by James Maris.

JAMES MARIS.

BY THE LATE R. A. M. STEVENSON.

JAMES MARIS, like most of the great painters of the nineteenth century, studied his art in Paris. Its rudiments he learnt earlier, in the Academy of Antwerp, and to some extent in the studios of Stroebel and Louis Meyer. Flanders, at any rate, if not Holland, was stirred early in the century by the great movement from Paris which excited men to understand not only the habits but the principles of the Old Masters, and the possibility of applying them to one's own perceptions of Nature. It is but a small way towards beauty that one may go by the uneducated candour of one's own observations. Mean and ineloquent, confusing and self-contradictory, seem the lists of petty facts recorded by the untaught primitive observer when they are placed beside the organised statements by which a true artist creates the aspect of the world and purifies character and beauty from accidental dross. All through the modern revolt against classicism it was from the enemy that our new painters learnt to make artistic use of their feelings and their eyesight. Even the English Pre-Raphaelite movement required Madox Brown and the

Flemish, Rossetti and the Italians, before it became anything save the negation of art.

James Maris was fortunately placed in a century of active independent thought, and yet within reach of two fountains of tradition—Antwerp and Paris. So he was born inclined to look at Nature for himself, and yet never tempted to think that by his eyes alone he could learn all art or get further in the science of pictorial expression than the point reached by the primitive practitioners of European painting. He was born in 1837, in the decade that produced Manet, Degas, Whistler, Legros, and many other men of genius. From 1865 until after the Franco-Prussian War he lived in Paris, worked in Hebert's studio, and studied French art. Then he returned to the Hague, and set himself to paint the flat scenery of his native land. The painters of Holland have been led naturally to seek for beauty in the essential and intimate qualities of things; in the character of single figures, objects, and trees; in the qualities of sky, weather, and atmosphere; in the nobility of effect, we may say, rather than in the greatness, profusion, or

richness of the landscape. Those who could not show the value of an effect upon a tree, a house, or a sandhill, went to Italy and borrowed the interest of crag-perched towns, classic groves, and the noble features of a hilly and diversified country. Maris began to render

late R. T. Hamilton Bruce, who gave it a prominent place in the show of French and Dutch art which hung at the Edinburgh Exhibition (1885-6). This comparison with Corot, Rousseau, Daubigny, and the rest increased the reputation of Maris, which had been growing only slowly in our country. Later shows at the Goupil, Dutch, and other galleries have done the rest. Maris's work has appeared at the Grafton, the New Gallery, the International, and in 1898 his picture "A Grey Day: Old Amsterdam" was hung in the eighth room at the Royal Academy. James Maris now takes rank amongst the best landscape painters of the century; in collections where you find Corots, Constables, Cromes,



THE TWO WINDMILLS.

From the Painting by James Maris, in the Possession of Mr. J. S. Forbes

these Dutch scenes and effects very gently and unobtrusively, with the truthful quietude of his predecessors. His small picture, a beach scene with barges, called "Low Tide," painted in 1871, was exhibited lately at the Dutch Gallery. Its gentle handling, smooth surface, low tone, quiet harmony of fawns, browns, and greys, reminded one of the coast scenes of the seventeenth century Hollanders, and gave no prophecy of the grand emphasis and stupendous vigour of the later James Maris. Here, however, was a truthful impression, rendered with the munity of art, even if the art might still be called somewhat unoriginal.

This careful study of Nature, as he understood it at the time, not only gave Maris a necessary experience which kept his later art full of meaning and significance, but enabled the lovers of his painting to follow with intelligence the growth and change of his style. Probably not even the Goupil firm, the late D. Cottier, or Mr. Van Wisselingh would have easily comprehended and made others accept the strangeness of his later manner, with its broad and rugged handling and its extremely close range of colour values. Those who met this work face to face suddenly may remember that they only liked and understood it gradually. Among the early buyers of Maris's work—certainly among the most enthusiastic—was the

Rousseaus, Troyons, you will usually meet with Marises. Both here and in France his fame spread slowly, and chiefly through the efforts of a few judicious artists, dealers, and collectors.

James Maris may be called the chief of modern Dutch landscape painters, but he stands by no means alone. One of his younger brothers, the celebrated Matthew Maris, is held by some connoisseurs and artists as a kind of unapproachable prophet whose art is not to be judged by the critic or savoured by the public, but rather to be used for solace and edification by the right kind of artist. He paints such dim, delightful visions of landscape effect as "Montmartre," which was shown in the first International Exhibition at Knightsbridge, or "Twilight," which appeared in the Maris exhibition at the Dutch Gallery. However, he paints figures more often than landscape, and dreams more often than either. James Maris worked at interiors and figures in his early days, and he still continued to treat such subjects in his later life. Eight of his pictures of children were shown at the Goupil Gallery in May of last year, and from time to time, since he has opened the Dutch Gallery, Mr. Van Wisselingh has hung figure studies of all dates by James Maris. Even one of the earliest of these, a low-toned "Figure Study," showing a woman's head in a red cap, though painted in 1860,

shows a perception of the rich but quiet tissue of colour which wraps all Nature if you look at it broadly enough.

This same close unity of colouring appears in that later and grander landscape work by Maris which has pleased eyes trained to the decorative beauties of the best French pictures. Only one mad on classification would insist on labelling the infinitely varied race of landscape painters with a couple of tickets marked "decorative" and "naturalistic." These two qualities must enter to some extent into all landscape painting. Not even the most extreme mind can long pursue the one end without any regard to the other. Moreover, some of the most naturalistic paintings are also highly decorative, though we often feel them to have become so less through a conscious intention on the part of the artist than through his effort to make the naturalistic motive clear, effective, and consistent. And these are great qualities in any scheme of decoration. Now, when I look at his early and at his later

him pure decorative intentions to excuse some manifestly unjust invasion of the natural rights of tone. One inclines to call the source of Maris's beauties rather a style of expression than an art of decorative intention. From the outset of their career some men begin to apply deliberately to their landscapes the style arrived at almost unconsciously by some searching naturalist. They make a decorative convention of his felicities of expression or of his general rendering, with its breadths, omissions, manner of massing, rhythm of brushwork, and key of colouring. The result is generally over accented and too formal, because the need for truth and modesty is less imperative since the first searcher has prepared the spectator to accept the manner for the underlying truths. Such work must not be of necessity ugly or unworthy; though in my mind there is always a great difference between the merely decorative and the essentially poetic—that is the true, the *made* from nature.

Already James Maris is treated as a master,



OLD AMSTERDAM.

From the Sketch in Charcoal by James Maris.

work, I scarcely doubt that James Maris slowly gained decorative quality during his long attempt to render plainly and potently the naturalistic poetry of the North, with its cloud-bulged skies and the grey, huddled ruckle of towers and red roofs that makes its towns and sea-ports. The main fact of weather has always dominated Maris's work, and suppressed the revolt of purely decorative instincts. No jammy roofs, yellow foregrounds, and bright holiday boats rainbow-hued may plead with

and imitated. While Maris's picture hung in the Academy of 1898 high up in a corner, Mr. Padgett displayed on the line at the New Gallery an essay in the manner of the master. Maris had supplied all the feeling, solved all the problems; Mr. Padgett, with his added colours flying all abroad and out of tone, made the popular, prettier, more catchingly decorative pastiche. Grandeur must be emasculated and truth titivated, or the equanimity of the ordinary sightseer is ruffled.

Plain unpoetic realism has its use. From it

the painter, and we may say his admirer, reach a position of knowledge from which they can understand the advantages and the enhancements of style in treatment. When the realist has been humbled by nature and despairs of making beauty, art steps in and does the

an art like that of France, but still more closely dependent on the sky as a source of inspiration. This dome and the amount of interest centred there sets the degree of intensity with which earth, its modellings, its definitions, its colourations, are to be rendered. Such a point of view



VIEW OF A DUTCH TOWN.

From the Painting by James Maris.

impossibility. This is done by submission to a point of view of some kind, with all its limitations. Old landscape, even that of Rubens, which begins to be modern, was rather a collection of precious or curious objects than the realisation of a mood imposed by nature. It was the picture of a place, while the modern is a picture of an effect. The style of old work was therefore cleaner, neater, more panoramic in view, more defined in its minor forms. The tendency of modern landscape art has been to narrow the view, to concentrate attention on the effect, to wipe out even picturesque incident for the sake of depth, air, and focus, and finally to suggest by a broad handling what used to be given literally by a laborious imitation of particular details. This may have begun with the old Dutchmen, who lived in a flat land under a cloudy modelled sky full of changing notable effects; but it was developed fully by the Frenchmen under whom Maris studied. Returning to Holland, he created

accounts, too, for the grey sobriety of his local colours, and the weighty, almost rude, impasto of his brushwork. Without unity of tint his earth would lessen the might of his sky; without rugged solidity of texture, this grey, swimming, aerial earth would not look stout enough to support weight below such a powerful sky. Maris agrees as to point of view rather with the men of Barbizon than with the later Impressionists, who were occupied for the most part more with light than with space. The decomposition of light into its compound colours interested the painters of iridescence. Thus they took yet again another point of view, which obliged them to lay more stress on this phenomenon than on depth, form, modelling, and close values. Only quite recent Dutchmen, scarcely seen in this country, practise iridescent painting; the majority still stick to the older view of light as a limpid flood of silver nuancing itself as it passes over various planes and various local tints.



THE GIRL AT THE PIANO (FIRST VERSION).

From the Painting by James Maris.

What I have said will prove that it is unnecessary to describe separately the places that Maris has painted. They illustrate various effects, and they are executed both in water-colour and in oil. Dutch towns, with their quays,

great bosoms of snow, shadowed and sunlit, that overhang the earth, an aërial show more vaporous yet more mighty in effect than stone houses or rocky mountains. Most painters who have set themselves seriously to elaborate skies have



THE CANAL BRIDGE

From the Painting by James Maris, in the Collection of Andrew Maxwell, Esq.

cathedrals, and warehouses; Dutch canals, with their banks of vivid grass, barges, and tow-horses; Dutch scenery, with its windmills, low-set farms, grey drying meadows, and stretching sandhills, form the chief pretexts for his poems of solemn weather, with its towering clouds, veiled horizons, wind-blown smoke, and flying vapour. He is the poet of cold climates and rough weather. He delights in gusty skies with gaps of windy blue, or in days of sailing cumulus passing over shadowed shores, or grey green plains reaching to the horizon. Nor does he omit to note those rare days of northern sunshine whose exquisite blue or ethereal violet, contrasted with local browns, too often prophesies rain or storm. No one has shaped a rolling sky like Maris, no one has moulded so softly and so broadly those

carved them in wood, like the late Keeley Halswelle. Maris treats them with the imperceptible breadth of modelling that one admires in the back of Titian's Venus in the National Gallery. These clouds are the first things that one learns to like in the pictures of James Maris. From them one learns to understand the meaning and the propriety of all his work.

Among his more notable paintings we may mention "The Quay," "Dordrecht Cathedral" in the Hamilton Bruce collection, "Seaweed Carts on the Beach at Scheveningen," "Dordrecht: Winter Evening," "Landscape near Dordrecht," "The Weeping Tower, Amsterdam," "The Violin Player."

[NOTE.—This article from the pen of the late Mr. R. A. M. Stevenson is, we believe, the last literary work he produced before his lamented death.]—EDITOR.

THE QUEEN'S TREASURES OF ART. INLAID FURNITURE AT BUCKINGHAM PALACE.

REPRODUCED BY SPECIAL PERMISSION OF HER MAJESTY

BY FREDERICK S. ROBINSON.

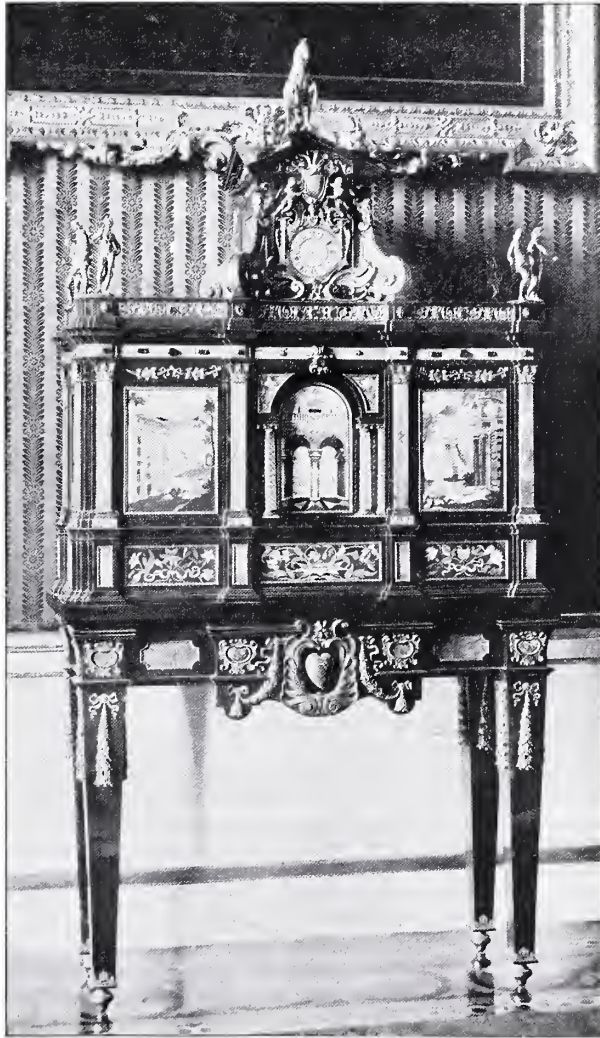
GREAT BRITAIN has cause for self-congratulation in the fact of containing a larger quantity than is to be found in France of that particular branch of artistic handiwork which reflects such brilliant credit upon our neighbours. To no such extent, perhaps, has imitation in artistic matters been shown by European nations as in their wholesale adoption of the styles of French furniture. Chippendale, the English collector's favourite for the moment, frankly copied from across the Channel, and ever since his time our cabinet-makers have followed in the same lines. French furniture has certainly received more honour abroad than in its own country.

M. Molinier, the latest writer upon the subject, laments that the tribute of respect paid by other nations is not always to be found in France, at least in Governmental circles. It is sad, he says, to see fine things badly restored for daily use when they ought to be in museums. A budget allowance should be made to buy modern furniture, and save the monuments of Boulle and Riesener from gradual destruction. If the palaces had not been gutted at the Revolution France would now have the finest museums, to the protection of which M. Molinier would commit them so as to save the masterpieces of artistic furniture from the tender mercies of clerks in Government

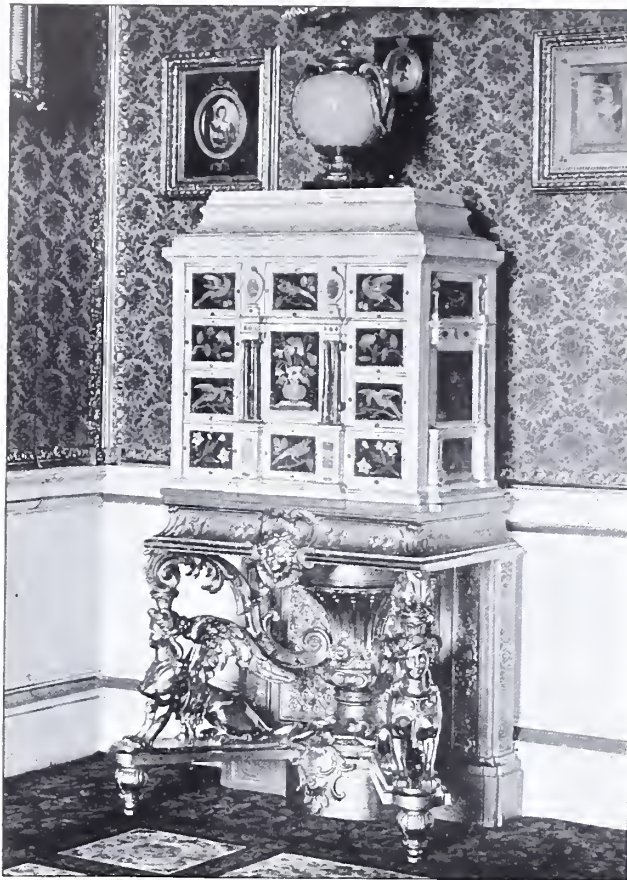
offices. Happily we have a more natural use for our chief palaces, and it is possible to see the savings of the Revolution still employed, it

is true, but under the protection of responsible persons. When all is said, there comes a certain chill feeling upon the spectator in a museum when he reflects that all these things, but half-seen through the necessary but exasperating screens of glass, have finished their course of active utility. They have yet a worthy purpose to fulfil, but it is no longer that for which they first were made. No Queen of France will ever again lay her delicate fingers upon the exquisite appointments of that *escritoire*, the masterpiece which Roentgen made for Marie Antoinette. There it remains in the Victoria and Albert Museum, and there it is likely to remain, as an example for baser imitation, perhaps, but never itself again to add a grace to life.

We are too much accustomed to seeing French furniture in the detached environment of a gallery such as that of the Jones bequest, or in huge palace rooms where no human being ever lives in comfort. Hence has arisen the superstition that French furniture is "cold" and "pompons" and "meretricious," with all the other conflicting epithets which are heaped upon it. Now, if some of those critics who are prone to these phrases



CABINET IN EBONY AND PIETRA DURA.

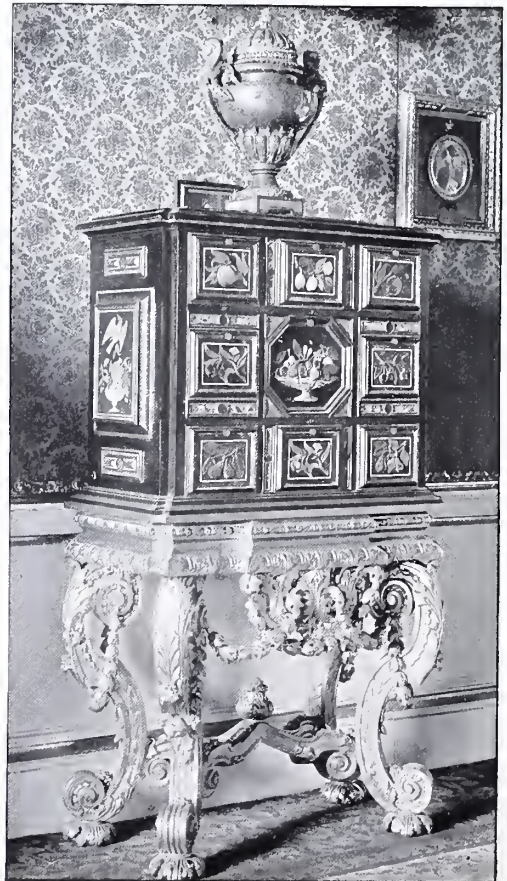


CABINET IN IVORY AND PIETRA DURA.

were to see the wonderful bureau which is the pride of Buckingham Palace in its boudoir, such as that for which it was originally made, with the warm lights of a fire (Fortune grant it be not placed too close!) playing upon its polished inlay and the sparkling facets of its magnificently chiselled mounts, they would perhaps revise their more unstudied deliverances.

There is, indeed, a style of furniture amongst the subjects of our illustrations to which such criticism may be more appropriately devoted. At the present day I fear that many of our ventures in design and decoration are mistaken. The successful idea is rare—though, I think, not so rare as it was thirty years ago. We moderns have not, however, a complete monopoly of bad art. The people of the Middle Ages and our more immediate predecessors made their errors too. One, in my humble opinion, was the practice of painting stonework in cathedrals and churches. It is a question whether, with coloured windows shedding their glory on pavement and column, the painting of stonework was ever necessary. If the horrors of the Sainte Chapelle in Paris and of St. Cross at Winchester are to be taken as adequate and representative resuscitations of these poor remains of ancient painting which we possess,

then certainly there is little to be said for it. There may be seen an instance of mistaken art on a more moderate scale in a kind of product exhibited in the Museum at South Kensington. I refer to those amber trinkets from Germany there to be seen religiously preserved. They are, it is true, relics of a certain phase of handiwork, but I cannot see any reason why handiwork of such a portentous description should be regarded as art. These things should be thrown out of our museum along with sundry other notorious articles which have no business to be there. I have already referred to that practice, which French connoisseurs are themselves the readiest to condemn, of using Sèvres china plaques for the adornment of furniture. That was a combination which no true colourist could have tolerated for a moment. It was an evil inspiration of some cabinet-makers—men say it was a descendant of Boulle—suggested, perhaps, by the Italian practice of *pietra dura* work. That may and does look passably well in churches, where stone is laid on stone, but few, I think, would be found to say that the *pietra dura* decorated cabinet is often an example of fine art. Yet with these, as long as the stone inlay is flat and panelled in



CABINET OF IVORY AND PIETRA DURA IN RELIEF.

ebony or the white of ivory, the effect, enhanced by gilt mounts, is at least grandiose. When we come to those fruit assortments of coloured stones in relief it must be confessed that belief in the taste of one's forefathers who conceived them is considerably staggered.

The examples here given show the various

of rosewood, and represents the façade of a palace, with a central archway deeply recessed. The columns of the two lower storeys are of lapis lazuli lined with metal to imitate flutings. Those of the upper storey are very well modelled terminal figures in ormolu with silvered heads. The whole is panelled with brilliant agates and



TABLE WITH STONE DECORATION IN RELIEF.

phases. The first and undeniably the best—fine of its kind and all gemine—is an ebony cabinet in the Green Drawing-room, surmounted by a clock and prettily-sculptured nude figures. This piece, nearly eight feet high, dates from the beginning of the eighteenth century, is graceful in proportions, and decorated with flat stone inlay. The columns and their entablature are of lapis lazuli. The landscapes in stone are picturesque efforts, and the whole design, with its elegant use of metal mounts and paste jewels, is a work of merit. M. Molinier, on page 18 of his work on furniture, illustrates a similar and still more grandiose cabinet from the Cluny Museum.

There is a companion to this of still greater height and more architectural conception. It is

marbles, and is topped by a figure in ancient Roman armour with other seated or standing figures. The construction is an elaborate one of drawers within drawers and false bottoms, the springs to which are cunningly hidden. Sometimes the secret recesses are got at by lifting the front of the main drawer, sometimes by attacking the other end, while in other cases they are found at the sides of the spaces from which drawers have already been removed. This cabinet has the advantage of being decorated only with stones in their polished state and not frittered into landscapes. Such palaces in miniature are often of German work and hail from Augsburg.

An ivory cabinet on a gilt console is a foil to one of ebony, on a much handsomer stand of the

style of Louis XIV, in the room known as the Royal Closet. Both of these are adorned with *pietra dura* panels. The ivory cabinet is also decorated with lapis lazuli panels and studded

workmen who were brought to the Gobelins factories by Colbert, Domenico Cucci was responsible for the *pietra dura* work in Florentine style. He was still alive in 1704, but his



COMMODOE-SHAPED CABINET, WITH LOUIS XVI MOUNTS AND STONE DECORATION IN RELIEF.

with precious stones or pastes. Its inlay is flat, while that of its ebony companion is in that relief which must be condemned. "Ce genre de décor assez peu heureux" is also M. Molinier's verdict. He ascribes to the influence of Italians the use in France of *pietra dura*, "etched" ivory, mother-of-pearl, and tortoiseshell. As to the last, there is room, as we have seen, for controversy.

Pietra dura was first introduced at Florence about 1550. Vasari highly praises his own pupil, Bernardo Buontalenti, for the skill and taste with which he has made costly tables of agate and other polished stones commingled for Francesco dei Medici. At Milan and Naples such work was also done, and it is hard to distinguish. Characteristic of Italy is a profusion of gilt and a desire to put colour everywhere. Of the Italian

works are mostly lost, some, already in ruins, having been given to Buffon, the naturalist, that the stones on them might be exhibited as mineralogical specimens. Cucci was fond of bronze figures, *appliques* of metal in high relief upon showy grounds of jasper or many coloured stones. Other names are those of the brothers Ferdinand and Horace Migliorini, Branchi, and Louis Giacetti, who were employed in making table tops and inlaying the floors of the royal palaces. Associated with them was a Frenchman, Letellier. When Louis XIV was obliged to restrict his subsidies to the Gobelins, the style fell into disuse, and under Louis XV was entirely given up.

Three other examples remain of later date and with Louis XVI appointments. The fruit arrangements in high relief are heavy in appearance, over-succulent with polish, and unpleasant

in colour. The table with elegant caryatid legs is spoilt by the stonework and a modern foot-rail. It is noticeable for the beautiful specimens of china which it supports, and which I have mentioned in the preceding article upon

hexagonal Chinese vases in red and white, accompanied by two elegantly mounted vases of *famille noir*.

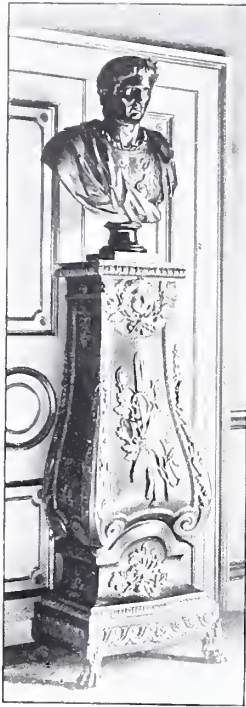
Though the simpler use of separate plaques of polished stones may produce a good effect



CABINET, WITH LOUIS XVI MOUNTS AND *PIETRA DURA* DECORATION.

porcelain. On the foot-rail is a slender beaker of the valuable ivory white with open fretwork. On the table itself is a grand mounted vase of green celadon, flanked by two fine

when the colours are well selected—as in some of those beautiful musical instruments in the Victoria and Albert Museum—not much commendation can be given for *pietra dura* work in general.



BRONZE BUST ON A PEDESTAL IN KINGWOOD WITH ORMOLU MOUNTS.

bronze of a Roman emperor is now supported by the subject here illustrated.

We come now to that beautiful bureau *à cylindre* by Riesener, which is the finest thing of its kind in Buckingham Palace, and one of the five finest in the world. The nation now happily possesses another of these—that which was made for Stanislas, King of Poland, and which is now on view at the Wallace Museum. This is own brother, allowing for certain differences of detail, to the celebrated *bureau du roi Louis XV*, now in the Louvre, commenced by Oeben, and finished by Riesener, his pupil. M. Molinier gives a fine illustration of this, front and back, on page 156 of his book, and M. de Champeaux also shows it in "Le Meuble," vol. ii., p. 207. The two which remain of this famous cycle of five belonged the

A favourite flower motive, in the flat inlay, is that of the Crown Imperial lily, the tawny orange blossom of which and the grey-green leaf are capable of extremely close representation in certain stones. An illustration of this is given in the article upon inlaid furniture at Windsor of January, 1898. For the too luscious fruit arrangements in relief nothing can be said in extenuation.

Passing from this rather mistaken style, a fine pedestal in kingwood and tulip, notable for its ormolu mounts, may occupy us for a moment. It is one of a pair which were perhaps originally clock and barometer stands. A good Italian

one to Baron Ferdinand Rothschild, the other to the King of the Belgians. A sixth, almost worthy of the others, but less rich, belongs to the Bank of France.

The three illustrations given must speak mainly for themselves. It should be said that this Buckingham Palace example is not quite so ambitious as those of the Louvre or the Wallace bequest. M. Molinier refers to it as "another bureau of the same form, but partly differing in its inlay. The candelabra for two lights are simpler, and have not any (sculptured) figures." This beautiful object is four feet two inches long, three and three-quarters high, and two feet five inches deep. Constructed of oak and mahogany, it has "fiddle-back" mahogany and zebra-wood frames for the panels, which are perfectly inlaid. On the cylinder front is a square panel of flowers, a book, caduceus, Mercury's hat, and a trumpet. This is surrounded by the typical Riesener trellis in mahogany on a ground of a beautiful olive. The upper panels of the ends are inlaid with flowers in pale-coloured woods, such as box and pear. The lower panels repeat the trellis-work and are diversified with beautiful *appliques* of the most jewel-like chased ormolu, fully worthy of that celebrated Gouthière cabinet at Windsor which I have before described. The



FRONT OF THE RIESENER BUREAU "A CYLINDRE."



SIDE OF THE RIESENER BUREAU
"À CYLINDRE."

"memorandum of work done to complete the bureau made for his Majesty under the orders of M. le Chevalier de Fontanieu, controller-general of the Crown furniture, by Riesener, *ébéniste* of the King at the Arsenal, delivered at Versailles in May, 1769."

In the first place, the bureau was begun in 1760, so took nine years to complete. There were required a small model, wax models of all details, including the metal mounts and two perspective plans. A framework was then made, full size, on which the models in wax were placed "just as it would be when finished in bronze." Many changes were necessitated "to give the whole an agreeable character." Plaster moulds for the wax were required, plaster casts of the figures, and tin castings of the flowers in ormolu. Then came wooden models "of all that can be called architecture." Five hundred pounds weight of brass castings were wanted, all of which had to be tried on the bureau as soon as cast, "to get a good ensemble of all the parts." Next we have the chasing of the ormolu and fixing it with invisible fastenings, and the soldering of mitres,

ormolu mounts are all beautiful, those of the inside drawers being of bay leaf wreaths and fluttering bands. The gilding is rather "dead," its effect admirably suiting the generally light colour of the inlay. There is an infinity of small beading and delicate work of all kinds, but the ensemble is not worried, and the whole work gives one the idea of a perfect piece of furniture at once artistic and useful. It would weary the reader to mention all the charming details which are to be noted, but lest I should be accused of making too much of a mere *bureau à cylindre*, it may be of interest to give an abbreviated list of what had to be done to complete its well-known companion the *bureau du roi*. It comes from the detailed



BACK OF THE RIESENER BUREAU "À CYLINDRE."

etc., "so that no joint may show in any part." New models were made to replace those lost in the first casting, especially one of the great cornice, the first having been useless on account of its irregular thickness, only discovered after it had been soldered and adjusted. Twenty-two repeated designs were necessary for the inlay, to be cut out and glued to the woods. Numerous attempts in shading the woods failed to produce the desired perfection. All the insides

of the drawers were inlaid, and the machinery of the cylinder cost "several attempts." Arranging the clock, gilding the bronzes, polishing and trimming with velvet, accessories, carriage, and cleaning brought the total bill up to about 63,000 livres. The mere enumeration of these details shows with what infinite pains and patience of a small army of workmen consciously swayed by the general designer of the whole, such a beautiful result was achieved.

THE PORTRAITS OF GEOFFREY CHAUCER.—III.

AN ESSAY WRITTEN ON THE OCCASION OF THE QUINCENTENARY OF THE POET'S DEATH.*

BY M. H. SPIELMANN.

VIII.—Among the most characteristic portraits of Chaucer is the equestrian miniature, representing the poet as he is supposed to speak of himself as on horseback journeying with the pilgrims to Canterbury. This "is preserved in a MS. of his poems belonging to the Marquis of Stafford, which has been engraved in 'Todd's Illustrations of Gower and Chaucer, 8vo, 1810.'" † This portrait, when it came into the possession of Lord Francis of Egerton, was declared by another critic to be good as to the face, but the body as remarkably ill proportioned. "The resemblance which these different portraits bear to each other leaves no room to doubt that the likeness is correct." The horse is white, and the harness black. "His figure," says Sir Harris Nicolas, "is small, short, and rather stout: he wears a long dark-coloured dress and hood, with a girdle, and a purse or gipciere, and he is booted and spurred." This, known as the Ellesmere portrait, from its being in the MS. belonging to the Earl of Ellesmere, is the only extra portrait (so called) which Dr. Furnivall issued for the Chaucer Society. As the doctor characteristically writes to me: "It has as much authority as the Bodleian or Fairfax Murray portraits—that is, none at all; but is not so ridiculous as the stupid peasant thing in another British Museum MS. ‡ . . . But I think the Ellesmere one represents a man of Chaucer's type and class on horseback, and is worth reproducing. Mr. W. Hooper, 5, Hammersmith Terrace, has the copy he made from the MS."

Mr. W. H. Hooper, the well-known engraver, tells me: "It is many years since I did the work, which was wrought under difficulties—a bad light for one; but I did my best to make it accurate as far as its condition permitted. My instructions were to make the drawing good in such places as time and handling had damaged the work. All the figures are drawn on the margin, so they have suffered the more; the red used was a lead preparation, which had changed to a metallic black, and other colours had turned because of the white used for body being also a lead colour. Dr. Furnivall had photographs taken some years afterwards, which were to be printed in colour; but a fire occurred which destroyed the printer's shop, so nothing came of it."

I may add that the negative here referred to is now lost—last heard of it was in the possession of Mr. Prætorious—but not before a collotype illustration was made from it. By the courtesy of the Earl of Ellesmere and his Trustees I am enabled here to set before the reader an excellent reproduction of this interesting and important limning. This representation is obviously far more truthful than the wood engraving which—on a somewhat enlarged scale, I fancy—Mr. Hooper made of it for the Chaucer Society; not because that skilful engraver was unable to approach in his block more closely to the original, but because it was cut for hand colouring, and not for printing in black and white, a form in which, nevertheless, it was presented to the world. Mr. Hooper cut on wood the whole of the drawings of twenty-three letters to the twenty-four "Canterbury Tales" in 1871. The painting in the Ellesmere MS. is on leaf

* To be issued also, by arrangement, by the Royal Society of Literature.

† See Rev. James Dallaway's Notes.—M. H. S.

‡ That is to say, the Lansdowne MS. 851. Cf. supra.—M. H. S.

157, back, and occurs on the left-hand of the page opposite the following lines:—

Portrait of Chaucer here. | heere bigynneth Chaucers tale of Melibee
A yong man called Melibeus myghty and riche

It will thus be seen that there is no lack of so-called portraits of Chaucer: copies, and



THE ELLESMERE PORTRAIT OF CHAUCER.

copies of copies, sufficiently alike to confuse the student, yet without difference enough to invest them with the highest historical interest. The majority are at bottom so many acts of reverence to the poet, called forth by the simple desire to have his features reproduced from sheer love of him. Such was "the painted effigies of Chaucer," in full length, of which Walpole speaks—that which "remained within these few years* on his tomb at Westminster,"—a portrait, says Dallaway, which "was copied from some unknown miniature of him, when Nicholas Brigham erected a monument to his memory in Westminster Abbey in 1550,† as the inscription proves, at which time it was painted against the wall. No trace is now visible." And such, too, was Chaucer's statue which the Royal Commission determined

* Circa 1750.

† The correct date is 1556.—M. H. S.

(in 1845) to erect in the House of Parliament at Westminster, to the surprise of all practical-minded people. One of these, Percival Leigh, put the general feeling into rhyme in "Punch," when he proposed the following inscription should be carved on the statue's base in what he considered good Chaucerian verse *pour vivre*:—

"Good Sirs, I marvel what we herè maken,
 Gretè folk, certès, be sometimes mistaken,
 We standen in this stound by much erroür,
 Ne poet was in Parleмент before;
 We are fysh out of water, verily,
 I do not brethè well this air, perdy.
 In the Abbaye we weren well enoughe;
 To put us here in Parleмент is stuffe."

James Elmes, M.R.I.A.,* after foolishly describing the Oeceve portrait as "a mere pen and ink sketch," proceeds: "About 1802 an early painting of Chaucer, believed to be coeval with his time, was found by Sir Richard Phillips in a lumber-garret of the house at Huntingdon in which Oliver Cromwell was born. It is on panel, about three feet six inches by two feet six inches, in the flat and unrelieved style of the early painters, but accompanied by all those minutiae of still life which characterise their works. The physiognomy is similar to that by Oeceve, and the complexion, the hair, and the costume accord with Oeceve's description of the poet. Coin lies scattered upon the table, indicative of his employment in the Customs, and he carries

the white wand of office in his hand. On a chest is spiritedly sketched his Knight's Tale, and in the background, in legible characters, stands the word Chaurr. If painted in the reign of Richard II, of which there appears little doubt, it is perhaps the oldest picture in England, and almost the oldest portrait in Europe. Its discovery and acquisition led Sir Richard Phillips to make it the basis of a gallery of original portraits of English poets and men of letters." I have been unable to trace this remarkable work; and I add that I am hardly convinced of its existence, or, at least, of its genuineness.

IX. Apocryphal and mythical portraits are hardly less perplexing than those which apparently are lost. Among these has been reckoned the supposed medal or medallion to

* "The Arts and Artists," vol. iii., p. 70. London: Knight and Lacey, 1825.

which John Evelyn is thought by some to refer in his letter of the 12th August, 1689, written from Sayes Court to Mr. Samuel Pepys. Discussing the collecting of portraits in a long argument full of intelligence and understanding, he says: "At present I know of none who can show a better chosen set of Medals than the Earle of Clarendon"—that is to say, the second Earl (Lord Cornbury), whose father, the Lord Chancellor, conceived the "purpose to furnish all rooms of state and other apartments with the Pictures of our most Illustrious of our Nation, especially of his Lordship's time and acquaintance, and of diners before it." After enumerating a long list of portraits, he adds: "And what was most agreeable to his Lordship's general humour, Old Chaucer, Shakspeare, Beaumont and Fletcher, who were both in one piece."

If the work here mentioned could have reference to a medal at all—the word "picture" being an elastic term with some—such a work is not to be found. The present Earl of Clarendon (to whom, for the mere sake of accuracy and completeness, I applied) knows nothing of it; nor, moreover, is there any trace of it, or of any other Chaucer medal, in the British Museum. It may, in fact, be mentioned that Chaucer lived at a time far anterior to that at which the art of the medallist was introduced into England: for the earliest contemporary portrait-medal of an Englishman is that of John Kendal, executed in 1450. Evelyn adds that most of the portraits he mentions, "if not all, are at the present at Cornebery in Oxfordshire." Now, when Cornbury's owner sold the estate to George, Duke of Marlborough, the great-grandfather of the present Lord Spencer-Churchill, the pictures were removed, as is stated later.

As a matter of fact, John Evelyn did not refer to a medal at all, but to the picture which Lady Theresa Lewis, in her "Lives of the Friends and Contemporaries of Lord Chancellor Clarendon," declares to have been removed to Bothwell Castle. This picture still hangs upon the walls of the castle, and by the kindness of the owner, the Earl of Home, and with the consent of the lessee, Sir James King, Bt., I have been enabled to have it photographed and here placed before the reader—the first time, I believe, that the work has ever been reproduced. Lord Home reminds me that "the picture came into the possession of the family with the rest of the collection at Bothwell Castle, which consists of half the Chancellor Clarendon's collection, left to the family by the Duke of Queensberry and Dover." That is to say that one half of that collection is at Bothwell Castle, and the other at The Grove, Watford.

The picture is on canvas, 4ft. 2in. × 3ft. 4in. (presumably sight measure). The eyes are a darkish grey; the hair reddish, fair to light brown. The sleeved garment is grey, and the head is surmounted by a square drapery of the same colour. Three parts of the background consist of a column and dark brown wall, and to the left is a landscape. On the column hangs the small shield—party per pale arg. and gu., a bend counterchanged. "The picture," continues Mr. T. E. King, who courteously sent me these particulars, "is clean and fresh. There is a good deal of character in the face, which is deeply lined, especially about the corners of the mouth."

This portrait, it will be seen, is based originally upon the Oecleve limning, or upon a copy of it, while the seventeenth-century landscape background and general Flemish manner betray it. At the same time, it resembles more closely the Seddon or Fairfax Murray portrait than any other. From what we know of the custom of the time—and confirmed in the belief by the nature of Evelyn's own testimony—it is likely that the first Earl Clarendon, desiring to have portraits of our poets, etc., for his room, adopted the simple expedient of having them painted for him, instructing the artist to depend not entirely on his own inspiration, but to go to such authority as he could find.

It will be noticed that the beads of the rosary are red and black, but not in couples—they are arranged alternately. Thirty-one beads are visible; a cross of gold hangs from a clasp of the same metal, and two other clasps at the sides break the series.

X. Another portrait contained in the Bodleian Library is here reproduced, more for completeness' sake than from the belief that any sort of historic interest belongs to it. This is the pastel portrait founded, very infelicitously, on the Oecleve portrait. The evident attempt to beautify the face, to refine the somewhat aquiline nose of the original, to clear-cut its tip and idealise its nostril, to diminish the size of the ear while transferring it to a more appropriate place than that where Oecleve put it, to raise the lips in a smile instead of depressing them as in the original, to curl the hair, and give a dashing twist to the moustache and a flow to the little beard, to accentuate the eyes (yet only succeeding in making them squint), and generally to smarten up the poet and show him as something of a dandy—robbing him at once of his dignity and of his simplicity of dress, and endowing him with embroideries—this is the work of a fairly skilful but unsympathetic draughtsman, wholly ignorant of Chaucer's temperament, intellect, or personality. Yet the picture, modern as it appears, has been a good while in the Library,



THE CLARENDON PORTRAIT OF CHAUCER AT BOTHWELL CASTLE.

(Hitherto Unpublished)

the records of which set forth that this portrait, "in crayons," was bequeathed by Dr. Richard Rawlinson in 1755. It is almost certainly an eighteenth century work.

We thus have ten principal portraits (but of



THE BODLEIAN PASTEL PORTRAIT OF CHAUCER.

very unequal interest and value) which are dealt with here, and these, for the sake of convenience, I re-enumerate:—

1. Oecleve, Harleian MS. 4865 . . . British Museum . . . Half-length.
2. Oecleve, Royal MS. 17 D. vi. . . British Museum . . . Full-length.
3. Add. MS. 5141 . . . British Museum . . . Full-length.
4. Lansdowne MS. 851 . . . British Museum . . . Full-length.
5. Sloane Collection . . . National Portrait Gallery . . . Full-length.
6. Bodleian . . . Bodleian Library . . . Half-length.
7. Seddon or Fairfax Murray . . . Mr. Fairfax Murray . . . Half-length.
8. Ellesmere MS. (Equestrian) . . . Bridgewater House . . . Full-length.
9. Clarendon . . . Bothwell Castle . . . Half-length.
10. Bodleian pastel . . . Bodleian Library . . . Quar.-length.

If we would classify these portraits in any way, we should probably have to resort to the minor

expedient of dividing them into the two variants in design—those which represent the poet as pointing forward with the index finger, as the two Oecleve and the Ellesmere portraits, and those which show him fingering his penner, as in the Add. 5141 portrait, the Sloane, the Bodleian, and the Fairfax Murray portraits. It would be more satisfactory, perhaps, from the physiognomical point of view, could we separate those which attribute to Chaucer an aquiline nose from those which suggest a bulbous one. But, seeing that there is only one portrait which we need freely accept, we can afford to regard the matter as of little relative importance, especially as all early portraitists have agreed in this—that the face as well as the bearing of Chaucer was full of quiet dignity and simple modesty, and that, whether painted work or engraving, nearly all representations succeed in impressing the spectator with these leading characteristics. Much the same may be said of the frontispiece-portraits to the collected editions of his works. It will be remembered that the 1532 edition and the two Stowe editions of 1542 and 1561 had no portrait; but Speght's folio of 1598 was so decorated, and nearly every important edition since that date has been provided with a plate better or less well executed. When ill done they do not always claim the application of Macaulay's consolatory criticism, that the best portraits are those in which there is a slight mixture of caricature. What would we not give to see the Master in just one photograph—the equivalent, or, at least, the

substitute, of the mirror which Menzel declared to be better than a whole gallery of portraits? That we have, as it is, so extensive a gallery of Chaucer portraits seems the more remarkable the more we study the history and practice of portrait-painting in Chaucer's time and onwards; and we can only conclude that the appreciation of his day was more acute than later on, when, if Dryden speak the truth, Cowley told the Earl of Leicester that Chaucer was a dry, old-fashioned wit, not worth reviving, and that he had no taste of him.*

There is no need to offer explanation for the interest which consideration of the features and the person of the poet must arouse in the mind of

* Southey's "Common-place Book," vol. iv., p. 323.—M. H. S.

every one of his readers, or excuses for the enthusiasm with which an inquirer into the subject must prosecute his researches. It is only the conviction that the Oeeleve portrait (Harleian 4866) is the sole authentic picture that has prevented Dr. Furnivall and Professor Skeat—the leaders of modern Chaucerian students—from

dealing with the whole subject at length; but a humbler inquirer may well feel justified in going over the old ground, seeking whether anything new may not be discovered by the re-turning of old stones, more particularly when he approaches the subject less from the literary and historical side than from that of art and physiognomy.

THE CHILDREN OF VOLENDAM.

By PHIL MAY

[The extraordinary ability of Mr. Phil May, not only as a pen-and-ink draughtsman but as a student of character, has long been acknowledged. Like every true humourist, he is

we reproduce here a series of studies brought back from a recent visit to Holland, together with an amusing literary accompaniment from his own pen.]



From the Pencil Drawing by Phil May.

a lover of children, and is not less happy in rendering the little ones of Holland than those of the London shms. As his serious work in this direction is probably not so well known to the reader as his studies of the English gutter-snipe,

“MY first impression on entering Volendam was that I had come into a toy village. The little one-storeyed houses all gaily painted blue and green and red, looked more like dolls’ houses than anything else. Even the black and



VOLENDAM STUDIES.

From the Pencil Drawings by Phil May.

white cows looked very much as if they had been taken out of a toy Noah's Ark, and the narrow streets were peopled with hundreds of little doll children in their quaint costumes.

"Such little innocents they look!—but in reality they are the most mischievous little rascals in the world, and their greatest happiness is to 'take a rise' out of the foreigner. I had the use of a cottage to work in, which was always so crowded with children that I could scarce find room to place my easel. They were all mightily interested, especially one little girl, who used to come and kneel at my side, and, uttering exclamations of delight as the drawing progressed, she would explain to the other children what I was doing. 'That's his eye!' 'Beautiful!!' 'Isn't it wonderful!!!'



From the Pencil Drawing by Phil May.

and so forth—which was very flattering at the time, but soon came to be a bore, and once or twice I bribed them with some coppers to leave me alone.

"That did it. I was never alone again. They would wait in swarms outside my hotel and follow me to my workshop clamouring for coppers, which they generally managed to get. Some of them would get tipped twice over—they are so much alike in their general 'get up' that it is difficult to distinguish them. I once had a little model posing for me all day, and the next she did not turn up, so my friend went round for the reason, and he was surprised to hear from the indignant mother that I had only given her daughter about twopence. I discovered afterwards that this was the case—but I had given five



Miss Impression.



From the Pencil Drawings by Phil May.

shillings to another little girl who had been standing in my light all day.

"Sometimes I would allow them into the cottage only on condition that they would keep absolutely quiet, and I would tip the biggest boy to keep order. But, as a rule, he would prove himself too zealous, for if anyone sneezed it would generally result in a free fight; and my easel would often come to grief. They love singing, and

I found that the only way to keep them quiet was to get them to stand in a row and sing choruses. The rascals played me a trick which I shall not forget in a hurry. There was a particular chorus that they seemed to enjoy, for it went with a swing and an enthusiasm far more than any of the others, and I learnt the words, parrot-like, and would join in lustily, to their intense delight. I found out afterwards that I



From the Pencil Drawing by Phil May.

was saying the most awful things about my countrymen, calling them all the most horrible names under the sun. It was a chorus written just after the Jameson Raid. And the little rogues would bring their fathers and mothers to hear me make a fool of myself!

"The boys much affect the society of the men, and you can see them in dozens, on a quiet evening, when their fathers and elder brothers have come home from fishing, squatting about the streets, smoking big cigars and entering into conversation, for all the world like old men.

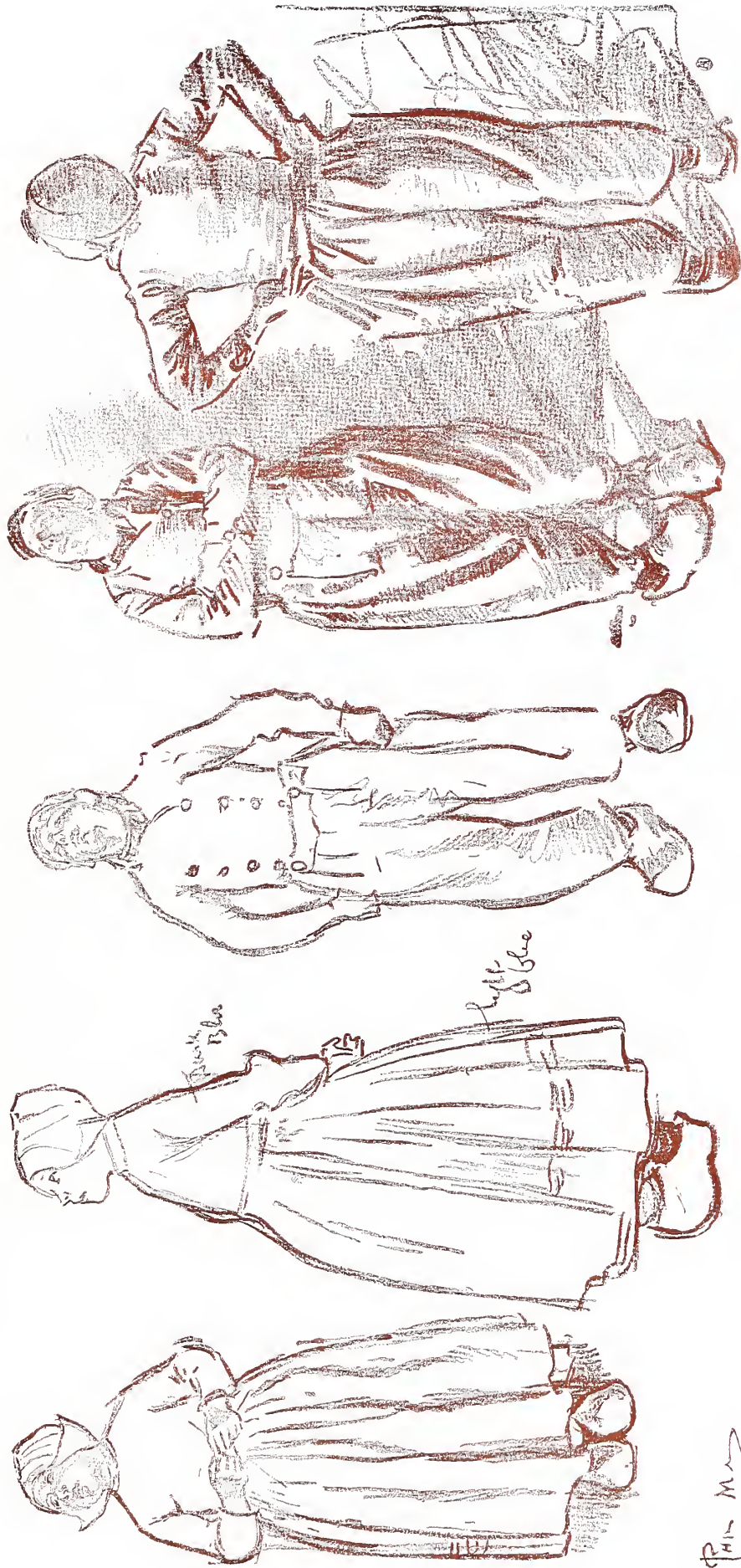
"The girls have only one idea of a pose—and that is with some knitting in their hand. I saw a little girl in a doorway, the first day after my

arrival, and she was standing knitting; the whole thing was very pretty—the composition was perfect. I made her understand that I wanted her to stay as she was while I made a rapid sketch. I was very pleased with the result, until I got back to the hotel and found that every artist who had ever visited Volendam after Kahn and had painted that same child, had been caught by the knowing kiddie in the same way as I had. We had *all* painted replicas of Kahn's carefully composed picture!

"They are very fond of calling you by your Christian name. I was 'Phil' to all the children before I had been there a week; and they came down in swarms to the omnibus boat to see me off when I left, shouting 'Good-bye, Phil!'"



From the Pen-and-Ink Drawing by Phil May.



SKETCHES IN VOLENDAM
BY PHIL MAY, R.I.

Phil May
55

TWO FRENCH MEDALLISTS.

BY EDWARD F. STRANGE.



MICHEL CAZIN.

IT is not my intention on the present occasion to enter into any long consideration of the modern renaissance of the medal as a work of art. That interesting movement, and the pioneers of it, have already been discussed quite adequately. But one may be allowed to search among the younger artists of the day for evidences

of more than a mere tendency in the direction so ably indicated by M. Roty and his contemporaries: to examine whether the men of this generation are only disciples faithful enough to the traditions of their masters; or whether, indeed, the newly resurrected art possesses that life, vigour, and originality which alone can place it on a firm basis of its own; as opposed to a mere reflex action of the personal genius of the two or three artists who inaugurated it.

Naturally enough one turns to France; for the medal in England has hitherto been a machine-made article—in spirit if not in fact—terribly limited by several centuries of convention. On the rare occasions when some special official effort was required, the commission has been given—with that blind faith in the universality of genius which is so interesting in British Government circles—to the favourite sculptor of the day, without inquiry as to whether he was capable of dealing fitly with the delicate minutiae of this beautiful art, or even, sometimes, if he had ever practised it at all. For the art of the medallist is one quite distinct from that of the sculptor. It demands a different temperament, a different training; it has a very special technique of its own, the mastery of which calls for close and prolonged study. And it especially requires an uncommon strength of character—even audacity—to fight against those conventions of the mint-master to which I have already made allusion.



AMBROISINE MERLIN.
From the Medal by
Michel Cazin.

So we turn to France. There the air is freer; an artist can starve with a lighter heart, and do it in better company. If he succeeds he will win more generous and sympathetic plaudits from his fellows than in our colder climes, even if his reward in shekels of gold and shekels of silver

be less. If he feels called on to make a tilt against convention, his effort will be judged on its merits: praised more warmly, condemned more fiercely, perhaps; but never quite ignored, nor dismissed with the cold sneer of the superior person. France has given us Roty, and Chaplain and Bottée. The purpose of my paper is to consider the work of two younger workers in the same branch of the arts—Michel Cazin and Henri Dubois.

Cazin is a somewhat notable example of the way in which a taste—or one might in this instance more correctly say a genius—for art permeates a whole family. His father is Jean Cazin, the celebrated painter, while his mother Marie is of hardly less repute, both as a sculptor



"RESIGNÉE."

From the Plaque by Michel Cazin.

as well as in the branch of fine art practised by her husband. Indeed, the little village of Equihen, near Boulogne, where they all live, is, on a small scale, a veritable art centre, each having a personal establishment of studios and workshops; for the Cazins are art workers in the highest sense of the word.

Michel (Aristide Jean-Marie) Cazin was born at Paris on the 12th April, 1869. He was educated, in things artistic, by his father, to such good purpose that at the early age of fifteen, in 1884, he executed the beautiful medallion of Ambroisine Merlin, and in the following year was for the first time represented in the Salon. In 1887 he obtained *Mentions honorables* for drawings and

etchings, and in 1888 a travelling scholarship was awarded to him by the Ministry of Public Instruction. Since 1889 he has exhibited regularly at the Salon du Champ de Mars, becoming Associé in 1892 and Sociétaire in 1894, as well as receiving the decoration of Officier d'Académie in the same year. He was a member of the jury of the Salon in 1895 and 1897, and is serving in the same capacity in the Fine Arts Section of the International Exhibition of this year. In 1899 he was represented in our Royal Academy; and he has recently refused a flattering offer from the authorities of the United States Mint.

Although he has done some good work as an etcher and—following the example of several of his contemporaries—in the making of decorative pottery, I only propose to consider on this occasion the series of medals and metal plaques, which constitute his most notable achievement hitherto; and before passing to an account and criticism of

One of the best of the set of medals and plaques which I have had the privilege of examining is the beautiful little medallion of Ambroisine Merlin already alluded to. It is of small size, but the severe, almost classical, treatment of the face is most masterly. The subject is one that lends itself peculiarly to the art of the medallist; and Cazin's treatment of the strongly marked face of this Norman girl, in which the pathos of peasant life has not yet obliterated a curious refinement, is very notable. This same note of pathos reappears in others of his works. "Resignée," a plaque cast in silver, is a fine realisation of it, as also is the bronze of "Antoine Delhaye, 1789," and "Pierre-Marie Leprêtre, Marin." The former is



COQUELIN CADET
From the Medals by Michel Cazin.

worthy of attention for the dignity of the face, and the success with which the hat is introduced. One feels how essential a part of the old soldier's outward individuality that difficult piece of



COQUELIN AINÉ.



COQUELIN AS CYRANO DE BERGERAC.

From the Medals by Michel Cazin. By Permission of the Proprietors of "Black and White."

them in detail, to point out that, with the exception of those struck at the Paris Mint, the whole work is invariably done by his own hand: a point of some importance in these days of organised co-operation in craftsmanship. Cazin believes that an artist should have complete mastery of every detail of his technique, and he lives up to it without regarding any other considerations.

costume must have been—his character could not have been given completely without it. The latter, one of a series of studies of the fishermen of Equihen, is not without a certain subtle flavour of dry humour. M. Leprêtre must have been a skilled mau, unashamed, and well able to afford to be lenient to the faults of others. In each of these, however, Cazin fails somewhat



MEDALS BY HENRI DUBOIS.

in one important particular—his lettering. He hardly seems to have made allowance enough for the process of casting; and the inscriptions not only lose their decorative value—so important an element in work of this kind—but actually their



ANTOINE DELHAYE.
From the Plaque by Michel Cazin.

legibility. The same fault, however, cannot be found with the two splendid medals of "Coquelin Cadet," and "Coquelin Ainé" in the character of "Cyrano de Bergerac." In both these the simple and well-formed letters tell their tale and take their place excellently, while the dramatic power of the faces of these two great actors is magnificently given. Of other plaques executed by Cazin, we may mention among peasant subjects: "Hyacinthe Petit," a rugged face full of character and with a wild shock of hair very cleverly worked; "Louis Gosseclin," the head of a fisher boy, which might be put in the same category with that of Ambroisine Merlin; and the commemorative medals of Puvis de Chavannes, 1895, on one side of which is a tasteful inscription with a branch of myrtle, and on the other a suggestion from one of the artist's best known pictures; and that of the "Orphelinat des Arts."

Henri Dubois, whose medals share a place of honour in the Luxembourg with those of Cazin, was born at Rome of French parents. He studied under Chapu, at the Ecole des Beaux-Arts, under Falguière, and under his distinguished father Alphonse Dubois. He has exhibited at the Salon des Beaux-Arts since 1888, obtaining a Medal of the Third Class in that year, of the Second Class in 1893, and of the First Class in 1898. He has also gained a Grand Prix de Rome and the Prix Trémont et de Cambacérès de l'Institut.

The work of Dubois differs widely from that of Michel Cazin. It has none of the rugged characterisation so notable in the plaques of the latter artist; it belongs to the more cultured and graceful school of the modern French medallists, and its effect is produced by more delicate and almost classical methods. The fine head of the Republic is a good example of this neo-classicism,

with its highly decorative helm and cuirass, and yet quite womanly face. The lettering is hardly up to the standard of the rest of the work; it is, indeed, so widely spaced as to be almost irritating—one does not like to have to spell out a word letter by letter on a medal. How differently would Nicolo Pisano have welded his inscription into the composition! The "Inauguration des Canaux du Midi" medal is an excellent composition, very appropriate to its subject, the figures at the base being treated with much grace and refinement. The rectangular plaque "Regina Virginum" comes closely in feeling to Cazin's "Resignée," though with limitations, for it lacks in force and pathos even if it is superior in tenderness. Of the other examples figured by us, perhaps "L'Étude" is the best. They are highly elaborate—one is tempted to say too elaborate—figure compositions, treated with an accuracy and minuteness which display great powers of craftsmanship; the composition is always good, and in a sense effective, inasmuch as the attention is generally well concentrated on the essential part of the design. But, as a merely personal opinion, one may venture, perhaps, to express a preference for a stronger and more simple choice of subject. The medal has a mission altogether at variance with that of the picture. It is for the latter to

tell a story in detail; for the former, at one bold stroke, to commemorate a mighty deed of arms, a worthy character, a notable achievement of humanity. It cannot be said that either of the two artists, in the examples before us, has altogether succeeded in the



PIERRE-MARIE LEPRÉTRE.
From the Medal by Michel Cazin.

accomplishment of either of these high ideals. Cazin comes nearest to it in his medal of Cyrano, and undoubtedly displays capabilities which should lead him to a very great success; Dubois, in his head of the Republic, on the other hand, gives promise rather in the direction of the designing of good coins—a useful and much needed branch of the art.

NEW HANDBOOKS TO THE GREAT MASTERS IN PAINTING AND SCULPTURE.*

IT is a fashion of the day to despair of the "art movement:" to accuse the aristocracy of apathy, the middle classes of mere affectation, and the masses of joyful heedlessness. To some the working men—those, at all events, who were not skilled artisans—did not count at all. But now hardly a week passes in London without its new display of pictures, ancient and modern,



POETRY
By Raphael.

extent there is truth in these accusations, but probably less than ever before in our country. For, when one comes to think of it, the artists of bygone days were very few, and the art patrons not only fewer in proportion but altogether greedier of the glory due to their fine taste. The middle classes had not even the barest pretensions to culture, though they were more fortunately placed than we, in respect of living under a condition of society favourable on the whole to the spontaneous growth of good craftsmanship; and

* "Great Masters in Painting and Sculpture: (1) Luini, (2) Velasquez, (3) Signorelli, (4) Andrea del Sarto, (5) Raphael, (6) Crivelli." Edited by George C. Williamson, Litt.D. London: G. Bell and Sons.

which are bought by one class and visited by the second; and even the labouring man consents sometimes to lay aside the joys of the pavement and the public-house in favour of the more meditative entertainment afforded by a gallery of paintings. True, his tastes are not those of the New English Art Club: yet how inspiring is the discovery that he has any tastes at all!

But of all the evidences of a better and wider appreciation of the fine arts, none is more conclusive than the growth of a demand for popular books relating to them, and the steady elevation of the standard of scholarship displayed. There have been handbooks on great painters before to-day, but they have generally

been drawn up in a way which pre-supposed entire ignorance on the part of the audience to which they appealed. But a bald recital of the known facts of an artist's life, and an illustrated descriptive catalogue of the works traditionally

ago, outside the charmed circle of connoisseurs, very few men were known even by their names; and to one or the other of these every work of importance was attributed, with the wildest theories to account for patent discrepancies. But now that list widens every year, and not only the names but the essential characteristics of the methods are generally recognised, of artists who may be said to have hardly existed for any practical purpose fifty years ago.

The series of monographs which has suggested the present note is intended to supply the public, in a cheap and convenient form, with the most modern results of research and criticism, as well as with the means for further study. An examination of the six volumes which have already appeared should give one a fair idea as to how far this ideal will probably be realised; and it may be said at once that a very fair measure of success is promised. The volumes are of handy size, well printed, and illustrated adequately with very fair process blocks from the best photographs obtainable. The editor, Dr. George C. Williamson, is a critic of good standing and scholarship, and on the whole he has arranged a satisfactory plan for the series—a task of no little difficulty where the material available varies so greatly in quantity and quality, while the space at the disposal of the author is rigidly limited. But a little more uniformity might, I think, have been obtained without over-much difficulty. For instance, neither Dr. Williamson's own volume on "Luini" nor the late R. A. M. Stevenson's on "Velasquez" contains that most useful item—a chronological table or list (both words are



BAMBINO GESU.
From the Bust by Donatello.

said to be his, fail now to satisfy. Modern methods of criticism and research are brought successfully into operation, and the writer on art is expected to test by these instruments the most cherished attributions of our forefathers before accepting them. Modern processes of illustration, too, may not compare favourably for artistic merit with the engravings on wood or copper of the earlier generations of bookmakers; but for the purposes of faithful criticism they are far in advance of them, and render it possible for the student to follow, for the first time, the laborious researches of the expert made on his behalf.

Another point of no little importance is the extension of the list of old masters. Not so long

used in different books) of the artists' works; and, when given, this list comes sometimes before and sometimes after the detailed catalogue. Again, in Miss Maud Cruttwell's "Signorelli" the chronological table is a condensed record of the principal events in the painter's life; other volumes have only a list of dated works. These catalogues, which lack some consistency of treatment, also vary in the amount and value of the notes given. The size is generally given in feet and inches, but in "Andrea del Sarto" (H. Guinness) and "Crivelli" (G. McNeil Rushforth) the metrical measurements are inserted as well. The best catalogues by far are the two last mentioned—the former adds to his descriptive



THE MAGDALEN.
From the Painting by Crivelli.

and critical notes a record of the engravings which have been made; and the latter, better still, systematically refers to the standard authors who have noted the pictures in question. These differences should be reconciled as far as possible. The great value of such a series as this is as a standard work of reference; and it is rather disappointing to find copious information provided in one case which is almost entirely lacking in the next. And I think, in the setting of the catalogue, that too much relative prominence is given to the names of the present possessors of the pictures; it makes reference to the works them-

selves a little difficult at times. But all these things can be levelled up in future editions.

It is inevitable that there should be differences of treatment in the essential parts of the monographs. One author will approach his subject from the historical side, another from that of the art critic. The late R. A. M. Stevenson's "Velasquez" is a fine example of the latter method of working; but probably none of his colleagues has had so great an opportunity, for the influence of Velasquez is strong upon us now, and is, moreover, mainly a matter of modern discovery and appreciation. Mr. G. McNeil Rushforth's "Crivelli" is one of the best in the series so far. It is a really fine piece of historical analysis, and the subject is of great interest. Miss Maud Crutwell's "Raphael" has what must be considered a singular omission—there is no illus-

tration of the cartoons; and a chance is missed by the authoress, who devotes several pages to the quarrels of some of Raphael's critics, and a philosophical comparison of him with Mozart, when she might have used the space for a valuable essay on the artist in relation to his contemporaries and predecessors.

On the whole, however, the series is of high value and great promise. The forthcoming volumes should in several cases be important contributions to the literature of art; and although not one German artist is yet taken in hand, as compared with no fewer than twelve Italians, that is no doubt due to a proper policy of waiting to secure the right men to do the work. This is evidently being carried out conscientiously and without the sparing of pains or labour.

E. F. S.



SAINTS.
From the Painting by Signorelli.

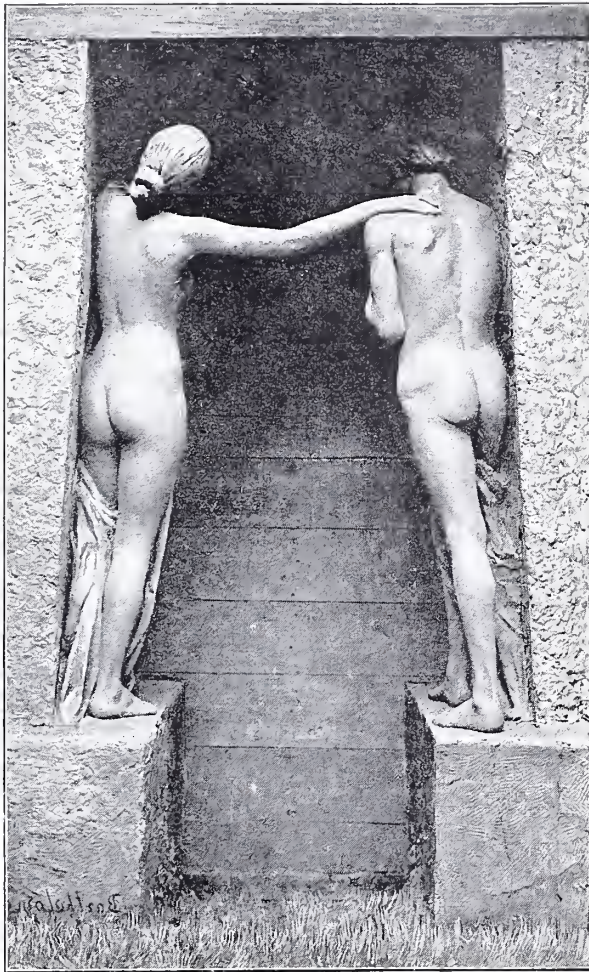
THE MEDALS OF HONOUR FOR SCULPTURE AT THE GREAT EXHIBITION.

By HENRI FRANTZ.

THE Prize Medals awarded to sculptors by the Jury of the Paris Exhibition have, with very rare exceptions, been adjudged to the best

The medals conferred on French artists are naturally more numerous than those awarded to foreigners, since they exhibit in greater numbers. Among them in the first rank we find MM. Chaplain and Roty, already well known to the reader; they contribute a considerable number of plaquettes and medals. Among those by Monsieur O. Roty we may particularly mention "Wounded Love" and "The Obsequies of President Carnot"—each a little masterpiece.

M. Barrias' most important exhibit, and the work no doubt which secured him a Medal of Honour, is the "Monument to Victor Hugo." This is a colossal work, somewhat lacking in unity. At the top of the monument is the poet himself, not the old man represented by M. Rodin, but a beardless youth, the Victor Hugo who wrote "Les Orientales." Below and all round the base the sculptor has represented the Muses, and Fame



PORTION OF "A MONUMENT TO THE DEAD."

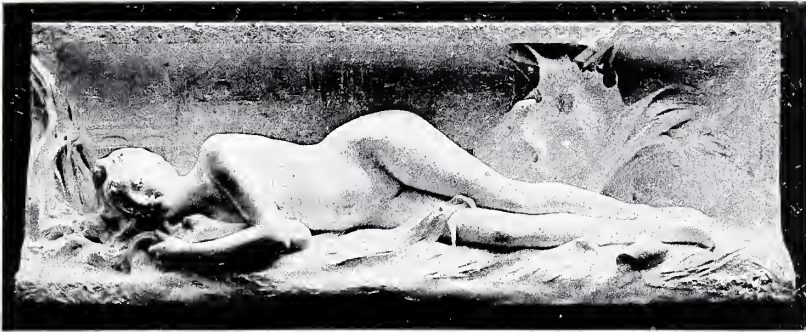
By A. Bartholomé.

artists and finest works in that section. Hence in discussing the Medals of Honour for sculpture we are led to examine the more important pieces displayed in the great glass-roofed hall of the Palais des Beaux-Arts, and one or two in other quarters. This hall, in spite of its vast extent, is too small to accommodate all these works, and it is in many cases difficult to study them from a sufficient distance; at the same time the show of sculpture is certainly one of the most remarkable ever seen in our time, for there is no lack of really fine work, alike in the French and the Foreign sections.



SATAN

From the Statue by Antokolsky.



THE SEINE.

From the Statue by Dennis Puech. From a Photograph by Fiorillo, Paris.

proclaims the poet's glory. Another work by M. Barrias, "Nature Unveiling," reveals his talent under a more seductive aspect; it is treated with a curious yet felicitous application of coloured marbles.

M. Frémiet again is one of the great sculptors of France. His work is always marked by truth and vigour; whether he shows us an "Orang-outang wrestling with a Savage," or a "Man of the Stone Age struggling with a Bear," he is the worthy successor of Barye, who inherited from his master, Rude, the breath of heroic inspiration which gives him distinction. M. Frémiet's equestrian statue of "Saint George" is perhaps his best work here. See what life there is in the horse as it rears in terror of the Dragon, and what impetuous fire in the rider as he thrusts his long lance with all his might, bending it with the weight, through the huge reptile that vainly tries to turn aside the weapon with its claws!

A reflected triumph also accrues to M. Frémiet through one of his most brilliant pupils, M. Georges Gardet, who had previously won a gold medal in 1889; he is the sculptor of wild creatures. His panthers, lions and tigers in the Grand Palais are full of grace and movement, and show alike his admirable skill and powers of accurate observation.

A Medal of Honour has been well bestowed on M. Bartholomé. He executed a grand "Monument to the Dead," which was unveiled in November last in the cemetery of Père-Lachaise, and of the greater part of which a cast is exhibited here; it is stamped with the hall-mark of striking individuality. It is, in fact, a great structure, severe in its lines, the lateral portions receding from the centre: the sculpture thus thrown into prominence. In the middle is an open door—

the fatal gate of Death; into it pass a husband and wife leaning on each other in an easy and harmonious attitude. To the right are other figures preparing to cross the threshold. One with trembling knees, a stooping form, and heavy drooping head, still hesitates; near him, crouching in the dust with dishevelled hair, waits a woman sunk in despair; a young girl with folded hands awaits in pious meditation the relentless hour. On the other

side is a group of mourners in attitudes of gloomy sorrow. Below we see the husband and wife in the grave; they lie hand in hand, their heads slightly turned, awaiting the final



THE CHILDREN OF THE WOLF.

From the Statue by George J. Frampton, A.R.A.



"MY THOUGHTS ARE MY CHILDREN."

From the Relief by George J. Frampton, A.R.A.

resurrection. And all these groups have been executed by M. Bartholomé with a fine sense of line and a depth of sentiment that has inspired every detail. It may not reach the highest achievement of sculptors' science—in the draperies, for example—but it touches a profound depth of humanity, artistically realised.

M. Félix Charpentier sends a fine chimney-piece, and a group of "Wrestlers," carefully and admirably modelled, quite worthy of the distinction conferred on him. This artist, till now but little known, was born at Bollène (department of Vaucluse) January 10th, 1858: he first studied at the School of Art at Avignon, under the sculptor Armand. Three years later he came to work at the *École des Beaux-Arts*, in Paris, in Cavelier's studio. His first exhibited work was in the Salon, 1882, "Reapers at Rest," and he has exhibited regularly ever since.

Surprise must be expressed at a Medal of Honour being awarded to M. Raoul Verlet, who sends a "Fountain" in stone, and a "Monument to Guy de Maupassant;" conscientious works, no doubt, but feebly executed and very poor in style.

M. Marqueste contributes an "Eve," and a group called "Maternity," both noteworthy; MM. Carlès, Puech, and Coutan complete the list of those French sculptors who have been distinguished.

Belgium can boast of three very remarkable sculptors: M. Constantin Meunier records in bronze the various aspects of the miner's and workman's life, of which he succeeds in reproducing the æsthetic side. His "Harvest" is part of the great monumental work called "Toil," on which he has long been engaged; several annual exhibitions have shown us portions of it. M. Dillens sends an impressive piece, "The Silence of the Tomb;" it stands at the entrance of the cemetery at Brussels. M. Octave Maus has lately contributed to *THE MAGAZINE OF ART* a very interesting paper on the peculiarly characteristic work of M. Jef Lambeaux. This sculptor exhibits several portions of the work in high relief called "Human Passions," a great composition, to be compared in power, beauty of attitudes and passionate vehemence, with Rodin's gateway.*

Germany is perhaps better represented by her painters than her sculptors. At the same time Messrs. Breuer, Begas, and Diez have been considered worthy of first-class medals. "The Electric Spark," a group in marble, is a far-fetched allegory in doubtful taste; we may certainly prefer a powerful group of "Adam and Eve," also by M. Breuer. In sculpture by the German school it is grace that is wanting; the heaviness

* It seems to us vastly to excel M. Rodin's work here mentioned in power, sculpturesque quality, and artistic sanity.—EDITOR.



THE JOY OF LIFE

From the Statue by W. Hamo Thornycroft, R.A.

and clumsiness of these works is sometimes amazing.

The sculptors of Great Britain, on the other hand, are characterised by qualities of elegance which do not exclude power.

Mr. Hamo Thornycroft shows us a superb statue of Cromwell with a book in one hand and in the other his sword; while his statuettes "The Joy of Life" and "The Bather" are marked by a quite antique sense of grace. Mr. Thomas Brock's portrait busts show him to be a careful and close observer, and his "Eve" is as touching in conception as it is exquisite in execution. Mr. George Frampton also gives evidence of talent and individuality in several works already familiar to the English reader.

Of the three Hungarian artists who have taken medals, M. Zala is the most remarkable. He sends an "Angel Gabriel" standing on a sphere, holding in one hand a crown, and the Cross in the other: also a funeral monument. M. Strobl exhibits a bust somewhat overwrought with detail.

Messrs. St. Gandens, French, and MacMonnies, three famous American artists, have also been awarded medals of honour. All, working in France, have been able to contribute monumental works. Mr. MacMonnies' groups of "The Navy" and "The Army" are a little inharmonious, and look ponderous in the hall of the

Palais des Beaux-Arts, but it must not be forgotten that they are intended to stand in the open air. Mr. Daniel C. French executed the statue of Washington just erected on the Place d'Iéna, a work of fine design; and Mr. St. Gandens deserves all praise for his "Monument to General Sherman."

MM. Genito, Bazzaro and Biondi, though they have taken the highest honours, are not up to the highest mark of Italian sculpture. The best example is by M. Biondi, a "Saturnalia," where we see a line of dancing and running figures of the time of the Roman decadence, as Juvenal and Petronius have described it—a work which every believer in the dignity of sculpture will deplore.

Russia sends works of real distinction by Antokolsky and Vallgren; the former robust and dignified, the latter delicate, refined, and graceful. To these two artists the jury add a third, Prince Paul Troubetskoy, whose work is indeed a revelation. His pieces on a

small scale—"Count Tolstoi on Horseback," "Esquimaux in a Sleigh," and "A Horse"—carry our fancy far into the details of Russian life, and reveal an artist of native strength gifted with equal fertility of imagination and technical skill, who is not bound by the limits of sculpture and who does not seek to come into competition with the masters of his craft. His is "painter's sculpture," brilliantly sketched.



MEDITATION.

From the Relief by Vallgren.

"THE PASSING OF AUTUMN."

BY G. P. JACOMB-HOOD.

THIS picture has been painted by Mr. Jacomb-Hood as a companion work to "The Triumph of Spring," which was exhibited at the Grosvenor Gallery in 1888, and published as a frontispiece in THE MAGAZINE OF ART during the following year. "The Passing of Autumn," like the earlier work, is a characteristic example of the artist's talent for pictorial decoration, and the two paintings are admirably adapted as panels for the embellishment of a public building.

Mr. Jacomb-Hood was born in 1857, and

received his art training at the Slade School and in Paris, where he was a pupil of M. Jean Paul Laurens. His first exhibit at the Royal Academy was in 1880, since when his work has been seen almost uninterruptedly at the leading exhibitions. As an illustrator in black-and-white he has achieved great success. In this capacity he was sent to Greece in 1896 as artist-correspondent for *The Graphic*. Portraiture and etching have also occupied his attention to a great extent. He is a member of the Royal Society of Painter-Etchers.



THE PASSING OF AUTUMN.

FROM THE PAINTING BY G. P. JACOB-HOOD.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE NATIONAL PORTRAIT GALLERY.

SOME interesting additions have been made to the national collection of portraits, the

Baring, Baron Northbrook, Chancellor of the Exchequer," a sketch in oils by Sir George Hayter. The Trustees have also accepted a small portrait



VALENTINE GREEN.

From the Painting by Lemuel F. Abbott, in the National Portrait Gallery.



MARY ROBINSON ("PERDITA").

From the Drawing by George Dance, R.A., in the National Portrait Gallery.

most important of which is the portrait of the late Duke of Argyll by Mr. G. F. Watts, R.A. This work was painted in 1860, and has been accepted by the Trustees as part of Mr. Watts's original munificent gift to the nation. The Trustees have also accepted as gifts from the Earl of Northbrook the following two small portraits: "Sir Francis Baring"—the founder of the great London house of Baring Brothers—painted on enamel by C. Muss after a portrait by Sir Thomas Lawrence in his lordship's possession; and "Francis Thornhill



THE LATE DUKE OF ARGYLL.

From the Painting by G. F. Watts, R.A., in the National Portrait Gallery.

in oil of George P. R. James, the novelist, painted and presented by Mr. Stephen Pearce.

Two drawings by George Dance, R.A., have been purchased—one of the well-known surgeon, John Abernethy, M.D., F.R.S.; and the other of Mary Robinson, actress and authoress, better known as "Perdita," the character which she was playing when she fascinated the Prince of Wales (afterwards George IV). The royal lover courted her under the pseudonym of "Florizel," and for a long while Mary Robinson was the "star" of the

fashionable world. Her portrait was painted by the leading artists of the day. Three of the



MARIA CLEMENTINA SOBIESKI.

From a Painting, probably by Trevisani, in the National Portrait Gallery.

finest works in the Wallace collection are paintings of her by Gainsborough, Reynolds and Romney. She ultimately died paralysed and in poverty, and lies buried in the parish churchyard of Old Windsor.

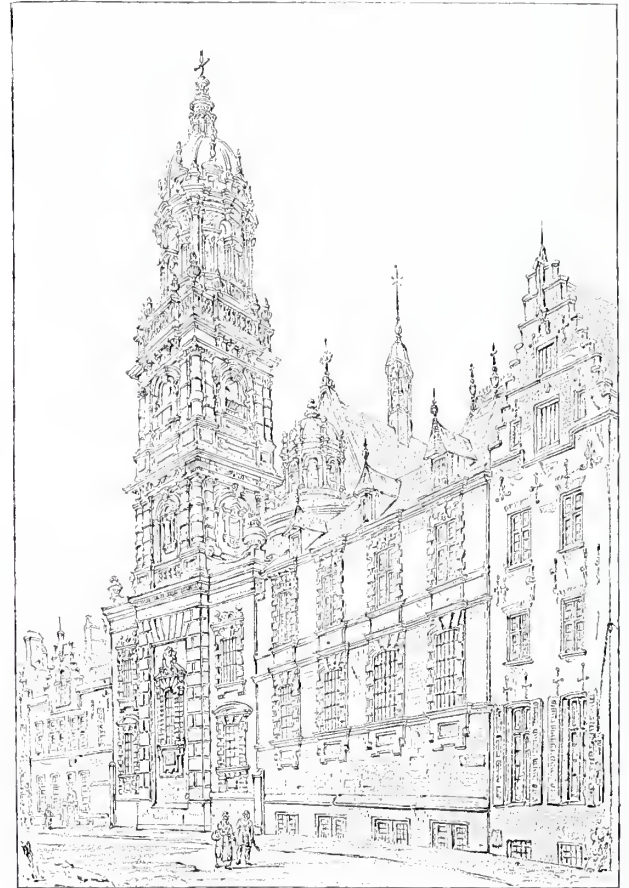


SIR J. THORNHILL

From the Painting by Himself, in the National Portrait Gallery.

Other purchases are portraits of "James Ley, first Earl of Marlborough," Chief Justice of the King's Bench, and in 1624 Lord High Treasurer,

the painter of which is uncertain: "Sir Harry George Wakelyn Smith, G.C.B.," Governor of Cape Colony and victor of Aliwal, a cast from a bust by G. G. Adams; "Valentine Green," the eminent mezzotint engraver, painted by Lemuel F. Abbott; "Sir James Thornhill," father-in-law and master of Hogarth, painted as a young man by himself; and "Maria Clementina Sobieski, wife of Prince James Edward Stuart," painted probably by Trevisani. The latter work was purchased from a fund presented by the Committee of the Stuart Exhibition of 1889.



THE JESUIT CHURCH ANTWERP.

From the Pencil Drawing by John Coney, in the National Art Library.

THE NATIONAL ART LIBRARY, VICTORIA AND ALBERT MUSEUM.

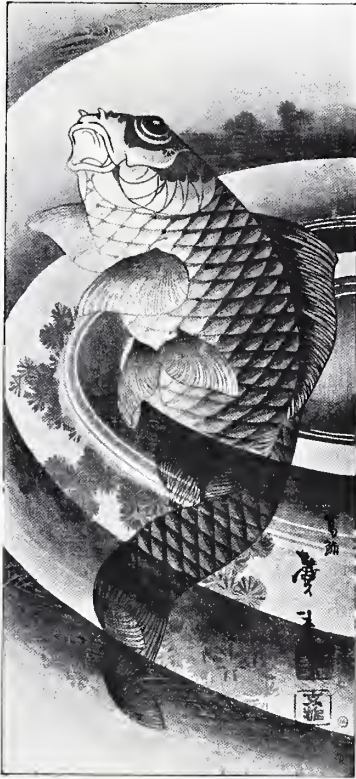
THE Library has recently acquired by purchase a useful record of the life-work of a singularly interesting personality—the late William Simpson, whose splendid career as a war correspondent began with his employment to represent *The Illustrated London News* during the Crimean War. The most notable and historically valuable item of the collection is a volume containing no fewer than three hundred and sixty-nine drawings and forty-nine photo-

graphs of incidents, costumes, landscapes, etc., all made during the siege of Sebastopol, and, almost without exception, signed and entitled by the artist, who himself compiled it. The drawings are mainly in pencil; wonderfully direct and vigorous, and their subjects are selected with extreme



A Page from the late William Simpson's Sketch-Book, in the National Art Library.

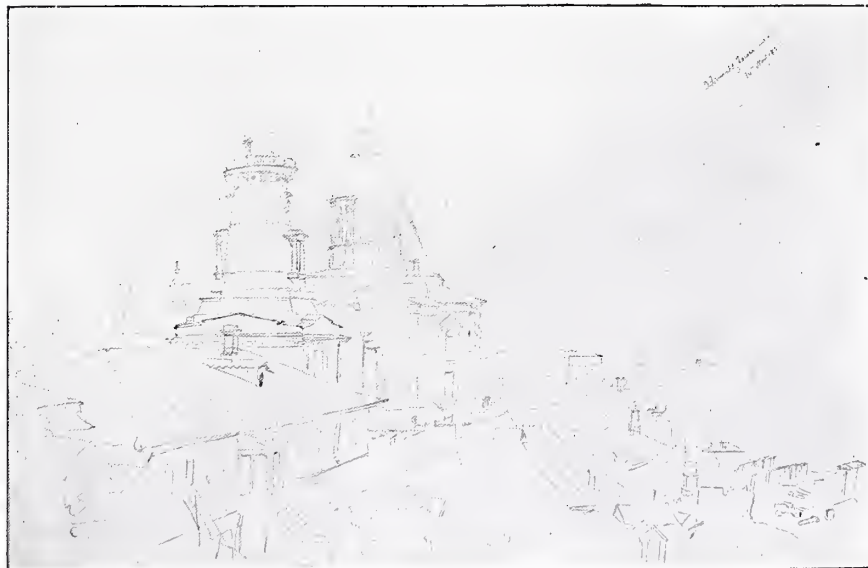
the value of the series can hardly be over-estimated. The photographs represent mainly the Russian trenches after capture, and various camp scenes. A similar volume, also compiled by the artist, contains about three hundred and eighty sketches made by him in India from 1859 to 1861. Many of these are lightly tinted with colour, and they are, naturally, of less human interest than the foregoing. But again they are splendid examples of that bold and effective drawing of architectural subjects which was one of Simpson's greatest gifts. In addition to the above the Library also acquired a number of his more finished water-colour drawings, viz.: "A Difficult Bit in the Khyber, 1878," "Morlaix," "Neptune on Board the *Newcastle*," "Old Tower, Cairo," "Sebastopol," "Gwalior,"



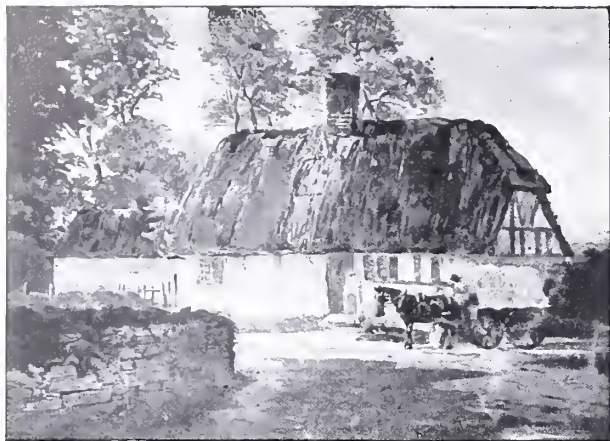
A CARP.

From a Colour Print by Hokusai, in the National Art Library.

taste. From the artistic point of view alone they provide very excellent models for students as to the way in which hasty outdoor sketching should be carried out in order to be effective: but when to this is added the importance of their direct and contemporary evidence, as well as the fact that we have here the beginnings of that career of artist war correspondent which is now so important a factor in modern journalism,



From a Sketch by the late William Simpson, in the National Art Library.



A COTTAGE.

From the Water-Colour by David Cox, in the Preston Art Gallery.

and some others; all selected rather from the point of view of the subject presented than for more ideal pictorial qualities.

A set of the original drawings in pencil, from which the well-known etchings by John Coney were made, has been bought again for the sake of the subject and also for the value of a comparison with the published work. They consist of important specimens of architecture at St. Omer, Antwerp, Bruges, Ghent, etc., and in most cases suggest that the etching was to some extent "averaged," instead of being made with rigid attention to correctness of detail.

The large collection of Japanese colour-prints has received some important additions; a notable example being the design by Hokusai here reproduced. This is an uncommon print of rare depth and beauty of colouring, as well as superb composition. There is also a three-sheet print by Tsnkimaro, pupil of Utamaro, representing an entertainment in the Yoshiwara, excellent in colour and full of interesting details of costume, furniture, and other accessories. Of the master of the latter artist, Utamaro, a five-sheet print



A CORNFIELD.

From the Water-Colour by David Cox, in the Preston Art Gallery.



LANDSCAPE WITH CATTLE.

From the Water-Colour by David Cox, in the Preston Art Gallery.

has been secured, giving a view of a crowd of people outside the gates of the great temple of Kwanon at Asakusa; and of Toyokuni I, a composition of similar size, the subject of which is a Daimyō's procession represented by women, with Mount Fuji in the background. This is very fine in colour, the scheme being that combination of purple, yellow, and black so frequently used by him at this period. Other prints by Utamaro, Hokuba, and Harunobu (a curious specimen with an almost Gothic setting) were also acquired at the same time.

THE HARRIS ART GALLERY, PRESTON.

A COLLECTION of paintings and drawings has been bequeathed to the Harris Art Gallery under the will of the late Joseph Sumner, Esq., of Preston. The gift includes five oil paintings—a "Cattle Piece," by Mr. T. Sidney Cooper, R.A.; "The Fairy Glen," by Mr. Reginald Aspinwall, A.R.C.A., and three unsigned paintings by unknown artists. Fifteen water-colours comprise the remaining and most important portion of the gift. One of these is an interesting drawing by



BUTTERMERE

From the Water-Colour by J. W. Oakes, A.R.A., in the Preston Art Gallery.

Turner—"A Seascape," showing the entrance to a harbour. Three excellent specimens of David Cox's work are reproduced herewith, of which "The Cornfield" is the most important. A large drawing by Clarkson Stanfield is a characteristic work by this artist, and is perhaps the best picture in the bequest. The scene represented is a view on the coast showing precipitous chalk cliffs—probably a part of the Kentish or Sussex coast—with an admirably painted grey sea, on which some fishing-boats are tossing with skill-

fully suggested movement. On the beach is a crowd of men, with boats and bathing-machines drawn up close to the base of the cliffs. In the left foreground is a man entering the water with a shrimping net in his hands. By James Holland is a river scene with a bridge, and by Tom Collier are two fruit pieces. A view of "Buttermere" by J. W. Oakes, A.R.A.: two landscapes by J. L. Rowbotham and S. Shepherd, and four unsigned drawings, complete the list of the bequest.

THE ART MOVEMENT.

ACT-DROPS BY MR. A. J. BLACK IN THE NEW METROPOLITAN THEATRES.

THE most striking feature of the theatrical world during the past three or four years has been the upspringing of numerous playhouses

of success. Some of them have claims for architectural consideration, and all are pleasantly fitted and arranged in respect to the interiors.

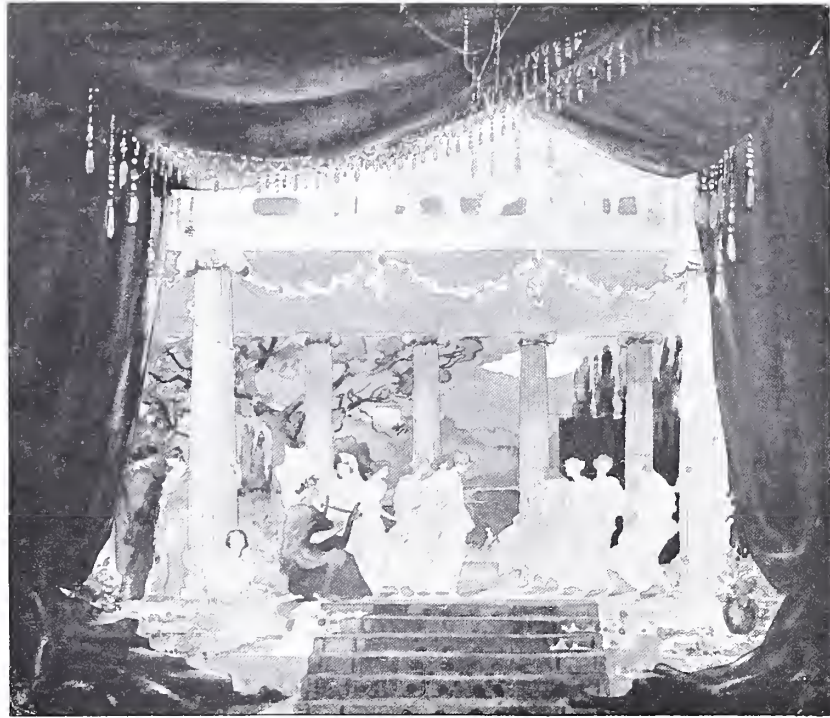


A TRIBUTE TO THE DRAMATIC MUSE.

From the Projected Design by Arthur J. Black, for the Act-Drop for Camden Town Theatre.

in the outer metropolitan area. In each direction, north, south, east, and west, these new theatres and "variety halls" have been built, and apparently have met with an appreciable amount

For six of them special act-drops have been designed and executed by Mr. Arthur J. Black, whose decorative work at Her Majesty's Theatre has already been noticed in these pages; and we



THE TEMPLE OF THE MUSES.

From the Sketch by Arthur J. Black for the Act-Drop at Mr. Penley's Theatre.

are enabled to reproduce herewith the artist's first sketches for each of these works.

Mr. Black's training in scene-painting—a branch of art adopted by him as a means to



VENUS AFLOAT.

From the Sketch by Arthur J. Black for the Act-Drop at the Royal Duchess Theatre, Balham.



THE BIRTH OF VENUS. PROJECTED ACT-DROP
FOR THE BRIXTON THEATRE, BY ARTHUR J. BLACK.



QUEEN ELIZABETH KNIGHTING DRAKE ON BOARD THE
GOLDEN HIND AT DEPTFORD.

From the Sketch by Arthur J. Black for the Act-Drop at the Terriss Theatre, Rotherhithe.

secure a higher course of study—has given him facility for dealing with large schemes of decoration and colour. He first turned his experience to account in the decoration of the ceilings and walls of theatres, the work at Mr. Tree's theatre being his first attempt in this direction. From this to the painting of act-drops is an easy transition; and the first commission for a "front-cloth" came from Mr. Penley, for his renovated theatre in Great Queen Street.

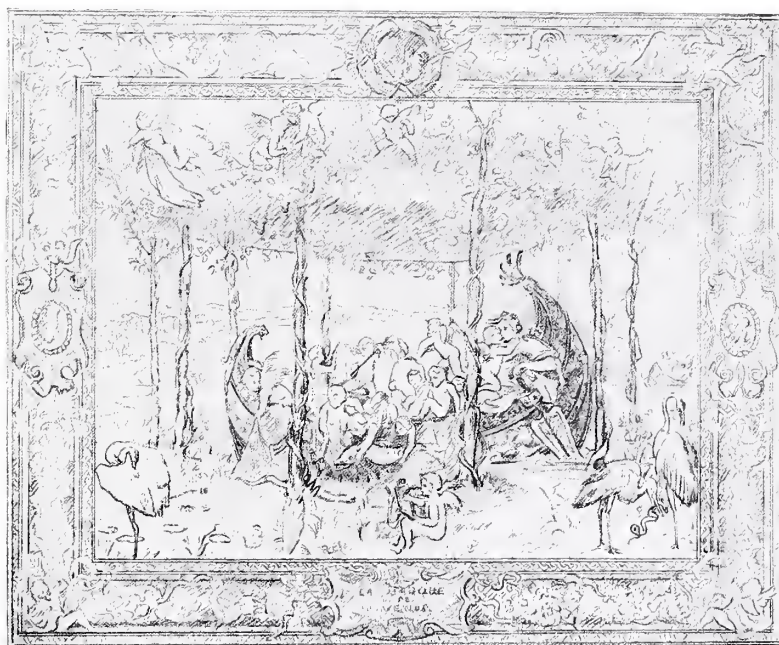
A casual sight of the pencil sketch for the act-drop entitled "The Bark of Venus" led Mr. E. G. Saunders—to whose enterprise is owing the foundation of most of these new metropolitan theatres—to give a commission for its execution for the Coronet Theatre at Notting Hill Gate. This work is the only one of the six we illustrate which is not strictly original in design; it is an adaptation of an old tapestry. Its success, however, was sufficient to secure for Mr. Black the painting of the act-drop for each successive theatre built under the direction of Mr.

Saunders, and it was arranged that, as far as possible, the design should be specially adapted to each building. In accordance with this arrangement the act-drop for the Terriss Theatre at Rotherhithe bears a representation of a scene of local interest: "Queen Elizabeth knighting Drake on board *The Golden Hind* at Deptford."

The theatre now being built at Camden Town is to be a drama house, and accordingly the act-drop "A Tribute to the Dramatic Muse" has been designed. The projected design for the Brixton Theatre act-drop and that at the Royal Duchess Theatre at Balham are purely pictorial subjects, bright and pleasant in colour, and effective as pieces of decoration.

These act-drops are of the average dimensions of thirty feet by twenty-seven feet, but those for the Balham and Camden Town houses are each thirty-six feet wide. With the exception of the curtain at Mr. Penley's theatre—which

is in distemper—all of these designs are painted in oils, and have been executed throughout by Mr. Black. He begins as Stanfield, Roberts, and many another famous painter has begun; but it is yet too early to say how far he will follow them.



THE BARK OF VENUS.

From the Sketch by Arthur J. Black for the Act-Drop at the Coronet Theatre.

THE WORK OF MISS BESSIE POTTER.

IF honour be due to him who creates works of beauty from the beautiful sights which he sees every day, and which fill his eyes and his mind with their grace, how much more must it be lavished upon him who, from unsympathetic surroundings and responseless environments, extracts the charm which lurks somewhere in every line of nature, however it may be distorted and hidden by man?

Amid the ugliness, the coarseness, and all that is in its very nature repulsive to the feelings of an artist, there is in America's great Chicago a woman whose mission it seems to be to show her country's people that even in their nervous, excited lives there is yet room for the introduction of a note of beauty. She appears to have created a common meeting ground upon which modern men and women may see and possess objects in themselves a delight, and in their influence cannot but uplift the daily life into a serener sphere.

Bessie Potter was born in St. Louis, Missouri, and first showed her artistic gifts in the models she made with the clay used in the kindergarten education of American children. As she grew older she studied under the best American teachers, and at the time the buildings were being prepared for the great World's Fair at Chicago she worked, under her master Lorado Taft, in the agricultural building on the beautiful Peristyle, and hers were some of the most successful of the unsigned designs which ornamented the dreamy White City admired by representatives from all countries and all schools.

It was during the Fair that Miss Potter definitely decided to follow a career of art for herself which should be original in treatment, though it was from the delicate little Tanagra figurines she, without doubt, drew her first inspiration. If they represent the people of the time in which

they were created with a likeness which we must recognise, Miss Potter's statuettes, modelled in like proportions, present to us the women and children of her day. Miss Potter demands no classic draperies or antique properties from her models. In their modern modish gowns, amid the

surroundings in which they are found, she makes of her country-women photographs in clay and in marble so lifelike, and drawn with such perfection, that she forces subjects, which in other hands would probably develop conventional stiffness, into the lines and poses of true works of art. Bessie Potter is mainly a woman's sculptor. She finds her subjects in American modern women, those nervous, highly-strung, excitable products of a virile people which is made up of all races and all climes. There is an understanding of this in her portraiture and a sympathetic treatment of these models which stamps their maker as an artist. In her charming girlish figures Miss Potter



From the Statuette by Bessie Potter.

seems to have caught that grace which is felt rather than perceived in American women, and which rescues them from the over-balanced intensity into which they are often prone to fall.

About three years ago, on coming abroad for the first time, Miss Potter felt herself greatly influenced by the realistic school of French sculptors, more particularly by Rodin. His bold unfinished figures are to her inspiring ideals. She only studied in a desultory manner in Paris, devoting herself to absorbing, as it were, the art of the Old World and seeking to find out wherein her method was weak. While she was greatly influenced by the French school as a whole, she has not imitated in her later works the methods or the composition which were impressed upon her in Paris. She shows herself she is alone in her field, and she is striving conscientiously to keep



From the Statuette by Bessie Potter.



From the Statuette by Bessie Potter.



From the Statuette by Bessie Potter.

her work original and free from foreign influence in so far as treatment is concerned.

About two years ago Miss Potter went to Italy, and instantly she perceived the influence of that land pregnant with art. Immediately her figures assumed a

feature or pose her rendering is exquisite and leaves no uncertainty of meaning or expression. Thus, in holding always before the spectator the object at which she aims, details of propriety and conventional trappings are forgotten. Nevertheless, all the while the assurance is felt that, beneath the rough-drawn lines, or the loosely-set drapery, there exists the correct anatomy, and palpitating limbs are only veiled by modern gowns. This is peculiarly seen in her "Young Mother," a sympathetic life picture. Over a low chair is thrown a mass of soft heavy drapery. A young woman rests among the folds, and in her arms she lovingly holds an infant.

The very clasp of the swathed body seems animated, and in the pose of the head, bent in a graceful attitude, is read the ever-interesting story of motherly love. The young sculptor has caught to perfection the tone and atmosphere which is most attractive, and herein she turns to advantage her sex, with its finer sensibilities. Yet rarely under her hands does a figure lose in strength or force, as is almost universally the case with women sculptors, who are apt to fall short in the treatment

more assured tone; quick to be influenced, Miss Potter was impressed by the assurance, the dignity, and simplicity of classic art. From the realism and boldness which had been the result of her French studies, her figurines took upon them in Italy a broader sweep and a more rounded and softer modelling.

While figures of modern women are Miss Potter's specialty, she is most happy in representations of babyhood, with its suggested possibilities and undeveloped beauty. Perhaps her models of children possess an allusive affinity with the art of the modeller, for, assuredly, Miss Potter has not yet reached her maturity. She is, on the contrary, at the outset of a career which cannot but unfold in ever-broadening lines. Still, even so, Miss Potter has reached a certain degree of perfection. For example, she never commits an error of proportion, and if at times in her desire to avoid the commonplace banality of commercial modern art, she has boldly left an unartistic line to mar the grace of one of her figures, the classic influences have rescued her from this tendency, and in the productions which mark her latest psychological phase all this is eliminated. Unimportant details are never impressed in Miss Potter's work, but in

of this masculine art in its very essential characteristics, technique and breadth of touch, it is here that Miss Potter is strong; here, it may be said, that she excels.

Constantly widening and expanding, there is no doubt that Miss Potter will make a brilliant career. In her is that genuine note of originality which no study and no influence can venter. From the Old World she has learned where-in she was weak. This was the uncertainty which detracted from the mass of her work; and the forgetfulness of the fact that at best a sculptor may only suggest—that it is not his mission to impress unattractive angles or repulsive lines for the sake of naturalism.

Miss Potter, in rare instances, uses a touch of colour with great success in her figures. In the petals of a rose or the heavy folds of a gown she introduces a faint suggestion of tints which add to the beauty and the transparency of effect. She is doubtless justified in this practice by Greek tradition. She certainly uses it subtly and skilfully, so that it gives an enhanced charm to her dainty little portrait-statuettes, and renders them more life-like and modern, more in time with their essentially modern prototypes.

A keen observation, a strong dramatic power, a quick comprehension of character, distinguishes Miss Potter. Her rapidity of execution keeps pace with her rapidity of thought and comprehension.

This quality is obviously a fortunate and even a necessary one for her in her art; for her models are apt to be nervous and impatient, and were she to be less swift to catch the passing individuality, they would flag in pose and expression, and she could not so vividly re-produce that peculiar sense of graphic life that

is the keynote of all her figures, and which gives to them their peculiar charm. It is her ambition that her art should be American—native of the soil; and that is why she fled suddenly from Italy, for she felt the Old World charm was beginning to entangle her in its soft yet resistless meshes. It is this American girl's intention to extract art from out that atmosphere of American life which every "artistic-souled" man and woman has declared to be the very negation of that term.

Miss Potter must be considered not only a product of America, but, more, of the West; and whatever of merit is due to her has sprung from the influence of that fast-living, ever-changing

and, to the Old World, incomprehensible state of existence, which, nevertheless, has something of culture and refinement in its very essence, and of art in its quickly-posed attitude.

Whatever be Miss Potter's ultimate line of work, her further development will certainly be watched with sympathetic interest.

HELEN ZIMMERN.



From the Statuette by Bessie Potter.

NOTES AND QUERIES.

[208] **ARTISTS AND "STUDIES."**—In THE MAGAZINE OF ART are often printed black and white "studies" for pictures such as those by Mr. Draper in the July number. In this country we are taught to paint the picture directly from the model. I

wish much that you would tell us just how such studies are used and what other studies are made to go with them, for I suppose there must be colour studies also? Is the picture itself painted from the studies alone, when they are

all done, without further reference to the model? I notice the studies given are often in another pose from that of the picture. Do most of the English painters work in this way, from studies—such artists as Watts and Rossetti, for instance—or is this way of working confined to the more decorative painters, such as Burne-Jones, Moore, and Leighton?—A SUBSCRIBER (Boston, U.S.A.).

* * No general rule can be set down as followed by English artists—or by those of any other nationality. Many of our painters make preliminary studies in pencil or chalk before commencing their pictures. The uses of such are of course obvious. Experiments may be made in grouping, and posing and selection made from the studies for the final disposition of figures. These rapid sketches, however, are not used for painting purposes;



"LES PHILOSOPHES BACCHIQUES."

From the Engraving by Le Bas, after the Painting by Teniers.

they are merely memoranda. Mr. Draper, for instance, makes his studies so as to ascertain the best pose for a figure and the space it will occupy in the composition. His pictures are painted direct from the model. We do not think that it can be said that "most English artists work in this manner." Some never make preliminary studies at all; it is purely

a matter of individual preference. Mr. Watts certainly does not make studies—in fact, never works from a model at all, beyond an occasional reference for the action of a muscle or the play of a joint; but Rossetti, Burne-Jones, Albert Moore, and Leighton were all in favour of preliminary studies: the last-mentioned probably indulged in the practice to a greater and more elaborate extent than any artist of recent times.

[209] TENIERS' "LES PHILOSOPHES BACCHIQUES."—Can you inform me where is the original painting, by Teniers, engraved by Le Bas, under the title of "Les Philosophes Bacchiques?"—ENQUIRER.

[210] BUST OF BYRON.—I have a marble bust of Lord Byron, signed by Bartolini, which can be seen in the National Portrait Gal-

lery. My father bought it at the sale of Dr. Bell's effects about 1850-7. Dr. Bell brought it from Italy in 1827. It is of great importance to me to find out whether it is the original one known to have been taken from life by Bartolini in 1822; but beyond the fact that it was consigned to Byron before he left Italy for Greece, I have been unable to discover anything about it. If you or your correspondents could give me any information, I should be much obliged. I may add that my bust strongly resembles the portrait of Byron by West in Harrow School, and the photograph of the only other taken from life by Buonarotti, which is in America.—EMILY JOURDAIN (Cambridge).



LORD BYRON.

From the Bust by Bartolini.

THE CHRONICLE OF ART.—SEPTEMBER.

The National
Portrait
Gallery.

THE most important feature of the forty-third report of the Trustees of the Gallery is the letter addressed by Viscount Peel, on behalf of the Board, to the Treasury in protest of the insufficiency of the annual grant for the purchase of works, and of the decision of the Chancellor of the Exchequer that this sum of £750 "is sufficient for all present and future purchases." When the importance of this collection and the imperative necessity of sustaining its usefulness

and interest under which the Trustees are placed are considered, the sum placed at their disposal by the Treasury does undoubtedly seem absurdly inadequate. We feel, with them, that there is little hope of their "determination to try and make the collection worthy of the country and the nation should the decision of the Chancellor of the Exchequer be ratified for all present and future purposes." We have recorded from time to time in our pages the acquisition of portraits during the year, so that we need only give the number

Zolas Zola, we need hardly concern ourselves. The story wrings the heart, and may perhaps strike some persons' conscience, as other stories of life-tragedy are apt to do. At least, it is intensely Russian, a passionate sermon illustrated by a powerful central motive, rude in its conception and execution—the artless production (to our thinking) of a masterful mind that does not hesitate to deal in the obvious. What interests us most is the altogether admirable set of drawings which M. Pasternak has provided—thirty-two chalk drawings, in two tints,



TABLET TO BE SET UP AT 117, CHEYNE ROW CHELSEA.
Designed by Walter Crane.

which tell the spectator even more vividly more of Russian life, scenery, and character than the book itself. The hand that made these drawings is highly skilled, and the mind behind the hand vigorous, penetrative, dramatic, and essentially artistic. M. Pasternak is a master of expression—nay, more, he is a master in the wider sense. We should be glad to see more of his work in England.

Mr. MONK, of the Royal Painter-Etcher Society, has recently published from his private address, 86, Fellows Road, N.W., a series of etchings of Hampstead. Mr. Monk is more interesting when he deals with buildings than when he is etching pure landscape. His "Jack Straw's Castle," "Cottages at North End," and "The Spaniards Inn" are the best of the series, but the whole of them should prove of interest to the many lovers of the London suburb.

We have received "*The Woodbury Reproductions of Old and Modern Masters*" (London: Eyre and Spottiswoode; 1s.), an excellently produced catalogue; and "*Ozotype*," by THOMAS MANLEY ("*Amateur Photographer*" Library, No. 20. London: Hazel, Watson and Viney. 1s. nett).

Miscellanea. MR. VAL C. PRINSEP, R.A., has been elected Professor of Painting at the Royal Academy Schools in succession to Professor HERKOMER, R.A.

The Bavarian Government has purchased for the Royal Pinakothek the picture by Mr. ALFRED WITHERS,

entitled "The Mill," which was on exhibition at the Munich Secession Gallery.

Mr. WALTER CRANE has designed a tablet which is to be placed on the wall of 117, Cheyne Row, Chelsea, to commemorate the fact that Turner "lived and worked" in the house. The tablet is about two feet square, and will be executed in lead.

The Committee of the Oldham Corporation Art Gallery have purchased the following works from their Spring Exhibition: "The Young Laird," by Mr. R. GEMMELL-HUTCHISON; "The River Dochart at Killin, Perthshire," by Mr. W. BEATTIE BROWN, R.S.A.; and "Solitude" (water-colour), by Mr. GEORGE MARKS.

Mr. JOSEPH FARQUHARSON has been elected an Associate of the Royal Academy in place of Mr. PHIL MORRIS, who has retired. In the preliminary ballot votes were given for Messrs. ALBERT GOODWIN, MELTON FISHER, F. D. MILLET, J. LAVERY, RALPH PEACOCK, YEEND KING, W. R. CORBET, and J. H. LORIMER, but only Messrs. Farquharson, Millet, and Fisher received sufficient to carry them on to the "black board." In this stage Mr. Farquharson received twenty votes, Mr. Millet fourteen, and Mr. Fisher thirteen. In the final ballot the figures were, Mr. Farquharson, twenty-eight, and Mr. Millet, twenty.

A memorial of the late Mr. J. R. FINDLAY, of Aberfour, has been placed in the Scottish National Portrait Gallery at Edinburgh. It consists of a bust portrait of Mr. Findlay—who was the donor of the building—executed by Sir GEORGE REID, P.R.S.A., set in a Renaissance framework of carved wood designed by Dr. ROWAND ANDERSON. The sub-base is of dark polished wood, and the base is fluted and festooned at the angles. Surmounting the base is a narrow panel, in the central compartment of which, on a dull red ground, is the inscription, "Presented by his friends." Flanking this are two cartouches, one bearing the words "Anno Domini" and the other the date "MDCCCXCIX." The lines of the memorial are carried up from the base by two flanking pilasters with Corinthian columns, the surfaces of which are decorated with gold Renaissance ornament on a blue ground. The central compartment between the pilasters is filled with an oval panel surrounded by a richly carved wreath forming the frame of the portrait. Beneath this is a panel with this inscription, "In memory of John Ritchie Findlay, the founder of the National Portrait Gallery of Scotland, and donor of this building." The pilasters carry a frieze and richly carved cornice, and in a panel in the frieze, supported by two winged cherubs, are inscribed the words, "Nunquam inutilis est opera civis boni." The memorial is crowned with a circular pediment carrying open scrolls, having in the centre a wreath encircling the monogram "T. R. F." Over the pediment rises the figure of a cherub, the word "Liberalitas" being inscribed on the vermilion pedestal on which it stands, and flanking it are two vases with flowers. The memorial rises from the floor to the height of 14 feet, and is 6 feet in width. It is affixed to the west wall of the principal gallery on the first floor of the building.

Mr. WILLIAM JOHN CALLCOTT, the veteran scene-painter, has recently died at the age of seventy-eight. He was an occasional exhibitor at the Royal Academy in his younger days, but was better known for the artistic improvements which he introduced into theatrical scenery.

The death has also occurred of Professor MAX KONER, the German portrait-painter, at the age of forty-six—the portrait of the German Emperor at the Paris Exhibition was one of his latest works.



"TREES, OLD AND YOUNG, SPROUTING A SHADY BOON FOR SIMPLE SHEEP."
FROM THE PAINTING BY EDWARD STOTT IN THE POSSESSION OF CHARLES THOMAS HARRIS, ESQ.
(*Endymion.*)

MR. EDWARD STOTT, PAINTER OF THE FIELD AND OF THE TWILIGHT.

BY LAURENCE HOUSMAN.

MR. EDWARD STOTT has a singular standing among artists of the present day. His singularity is nowhere better tested than on carried lightly over the squared fields of canvas which jostle and compete for recognition in a modern picture gallery might easily miss for the



WASHING DAY.

From the Painting by Edward Stott, in the Possession of Edmund Davis, Esq.

the walls of an exhibition such as the Royal Academy, where perhaps his work never appears at its best, but yet, as regards its singularity, always to advantage. Of no other English artist except Mr. Watts would a painting set among subjects of its own kind be so certain to arrest the eye on a cursory glance by its sum total of difference and distinction from its surroundings as would a typical work of Mr. Stott's. The eye

moment the technical excellence and audacity with which Mr. Sargent's outlook on things registers itself. Other painters, too, strain their faculties and manage to see in like fashion to Mr. Sargent, only with about half his accuracy and dazzling adroitness of touch: they express themselves less well, but they see very much what he sees. Mr. Stott, on the other hand, often with little adroitness in his finger-

ends though with a fine gift of laboured subtlety, begins by seeing quite differently from the rest; and from that originality of vision proceeds the difference which divides his work in kind from that of any of his contemporaries.

For one thing he is a painter distinguished in this, at least, from all who have gone for their training to the modern French schools, that his feeling is stronger and more assured than his technique, that his sense of style is more complete and self-possessed than is his manner of bringing his materials to its service. Of his individuality of view and aim there can never be any doubt: in his actual brushwork there is often some measure of doubt, a search after better means, a timidity of advance, some painfulness of reiteration. But—and it is a “but” to which a world of significance attaches—he is all the time quite certain of the thing he would be after: and he gets to his hill-top, though it may be by rough roads and after many turnings.

It is well, when praise is intended of a man's work, to state candidly in the first place what drawbacks can be perceived; but in the case of Mr. Stott I perceive them somewhat altruistically for the sake of others, finding in them so slight a hindrance to the final pleasure deriving from the fundamental charm of the artist's original insight into nature. It may be taken as generally true that when a painter is doing consistently good work, he has discovered himself both in his weakness and strength, and is doing his best within the borders of his ability. The critic who continues to point out the same shortcomings is wasting himself to no purpose. If one saw Mr. Stott losing quality in some of his strong points—in his colour, for instance—to give word of it might be well; but at present in all his rarer faculties he seems still to be advancing. Year by year at all events he shows me more beauty in twilight than I had discovered in it for myself. Looking at the twilight by the memory of what he has already shown me I begin—mentally, hardly physically—to recognise more and more the truth of it. He does not literally record, but he impresses one with the sense of it. So would Mr. Whistler on the same ground, in a different way. They cannot both be true to the same physical eye: yet both are essentially real. In this we see Nature proved the handmaid, not the mistress, of Art; the artist, however much he loves her, making of her what he will—his model, in the studio sense of the word—a thing which he takes care rather to depart from—not his model in the sense of making her his ideal. The artist may depart from nature by two ways, by style and by mannerism, things which in spite of a certain likeness are separable qualities: and the shortcomings which are in Mr. Stott's

work help rather well to draw the distinction between them.

All style contains a certain element of untruth—an element, at least, which seems like untruth to the majority, to eyes, that is to say, which are unsympathetic or uninstructed. For style always means that a man sees and thinks rather differently from most other men; and the broad line of demarcation between an artist with style and one without is, that from the former we have something to learn, from the latter nothing. “The fool,” said William Blake, “does not see the same tree that a wise man sees.” It might be added that wise men do not all see the same sort of tree: if they did, art would admit but a single style, and the critic would have no existence left to him.

But though style has this likeness to untruth, it may be said also to create a truth. Style is the creative faculty of temperament; and in this it differs from mannerism which touches the surface of things only, and moving on the face of the waters throws its reflection there, but leaves them quite motionless. And as the cunningest mannerism cannot finally conceal that it has nothing to create, so for the test of an artist's value nothing helps more than to find out what in his style, and perhaps under a certain amount of mannerism, what he is trying to do. Is he creating anything or is he merely posturing?

The word posture is certainly inapplicable to work so quiet and genuine as that of Mr. Edward Stott: even what may be termed his mannerism is wholly removed from pose—is, rather, the accident of limitation under which he consciously labours, the handwriting (for that is about what its importance amounts to) through which he has to set down his ideas.

Mr. Stott's record as a student in Paris is sufficient to show that had he wished merely to be a technician, an adroit mannerist, he had the faculty, the facility which might easily have become fatal. But the thoughtfulness of his temperament has always been opposed to mere flourish, nor in his early career was any strain of youthful precocity to be found. His wish to become an artist was looked upon coldly by his own family, and when it asserted itself too strongly to be gainsaid he was already upon the verge of manhood, and was left to follow his bent with nothing warmer than passive disapproval as a send-off. But his studies for a short period at a school of art in Manchester, his home, had already brought out a certain individual note in his work: and a generous offer from a comparative stranger who perceived his talent put within his hands the unlooked-for means of starting on a student's career in Paris. He entered the *atelier* of Cabanel, and there came under the full impulse

of latter-day French methods and tendencies: tendencies through which the purer influences of the Barbizon School for a long time failed to reach him. Not until the days of his studentship were practically completed was Millet much more to him than a name; and he found himself at this stage of his career in dangerous possession of just those resources which modern French training pushes so much to the front as in themselves the be-all and end-all of art, but which need to be strictly schooled and subordinated for the development of the true individuality.

Having learned the craft of his trade, Mr. Stott wisely went to school again, with himself and the old masters for his instructors. Material discouragement still hindered his progress, often committing him to whole months of inactivity through sheer lack of means for the prosecution of his studies. But steadily, in spite of all difficulties, he was finding himself, his *métier*, and finally a locality in which to become embedded. The word may be allowed, perhaps, as a hint of something which if not a weakness is a limitation in Mr. Stott's art; his interest in life seems somehow to be more vegetarian than human. Congruity is a consistent note in his pictures; but it is a congruity which comes of a merging of the human interest in his work to

its rustic setting. His peasants have none of that passive endurance of fate which stamps with singular dignity those of Jean François Millet; they have none of that rather artificial yet sometimes passionate beauty of pose which we find in the canvases of Fred Walker; they are essentially of the earth earthy, too clod-like to be discontented, comfortable because they are so vegetable. With very few exceptions, Mr. Stott, when he has figures in his foregrounds, is still a landscape painter. His figures only hold their own as foreground trees might do, because so native, so dipped in the atmosphere of their locality, so quietly in keeping with things of less life than themselves. Now and then it is a face rather vegetable, too, that looks out of the canvas, imaging for us, almost to excess, the stagnation of dull rustic intelligence. In this there is certainly nothing untrue to life: but that the artist should tend to accentuate life on this downward grade suggests that he is a more eager student of field-tract and hedgerow than of human physiognomy. A

picture recently seen will serve as an example—the "Saturday Night" of this year's Academy. There, certainly, the best bit of painting and the thing best seen was the ridge of turnip field, sharp for a moment against the fading colours of the enclosing dusk. There was not the same spontaneity of feeling and expression in the figures of children carrying their bundles: it was not for them that the picture was painted, it could almost have been a picture without them—not quite; for, however arrived at, the congruity



THE VILLAGE STREET.

From the Painting by Edward Stott, in the Bradford Art Gallery.

was there. There may in Mr. Stott's work be now and then some slowness of articulation, but there are hardly ever redundant elements.

Some years ago a serious discussion was started in one of the leading periodicals having for its object the definition of what made for beauty in landscape, and many artists and writers were enlisted to say what scenery appealed to them as the most perfect. Most of the answers were given in the spirit of the globe-trotter; the snap-shot view of nature aired itself, the sight-seer's note of exclamation was loud. But surely it is essential that scenery to be drained of its beauty must be lived with and learned under all its aspects; and that, things being in any degree equal, the landscape of the countryside we know and understand best must be to us the most beautiful. It is just this comprehension of beauty which has always seemed to reside in Mr. Stott's work. The scenes he pictures from that part of Sussex which he has made his own are so satisfying because of the deep knowledge

and intimacy of his outlook on them. His interpretation of things he has viewed under a hundred different lights cannot fail to be ruminative, full of *arrière pensées* which in result give a monumental effect to his painting. Let

But for a sensitive mind aggregate knowledge brings an even more emotional touch to bear on the springs of beauty. Memory, after all, is a living process: its honey clings to the mind and cannot be got rid of; and association,



THE FOLD.

From the Painting by Edward Stott, in the Possession of J. S. Forbes, Esq.

it be supposed that the artist is painting a scene by moonlight; he may very easily find something in its mystery which eludes his powers of definition at the given moment; to that he brings his daylight knowledge, his certainty about actual form and distance, through having subtly impressed on his mind the anatomy of the fields and the hills as the figure painter has in his knowledge the anatomy of the human form.

however perilously akin to that "literary interest" which it is the fashion just now for half the eritics to denounce, is inevitable as long as a man carries his eyes in his head, and not in some isolated way apart from the rest of his senses. The fool does not see the same tree that the wise man sees.

Probably nobody is unacquainted with that disillusion which seems to spring from actual



A STUDY. BY
EDWARD STOTT.



A SUMMER IDYLL.
From the Painting by Edward Steff, in the Possession of C. T. Harris, Esq.

contact with a thing greatly looked forward to and desired—whether it be in a return to familiar places, or in a visit paid for a first time to some beautiful and famous locality—the realisation has not the perfection of the anticipation, though the retrospect may serve to

appreciation which comes on us when face to face with any single aspect of nature. And as no single twilight ever quite fulfils our sense of what twilight may be, or can stand apart in our memories as representing the charm which a thousand twilights have impressed



SUNDAY NIGHT.

From the Painting by Edward Stott, in the Possession of John J. Cowan, Esq.

restore the glamour. And this same slackening of delight holds force, I think, in regard to pictures, of which the memory is perhaps more beautiful than the actual sight, though from each fresh visit we gain a fuller knowledge of beauties to bring away. The consideration applies to all the arts, but in a far less degree to music; and perhaps it may have been this sense of the almost complete satisfaction born of ordered sound which made Pater suggest that the tendency of all art was towards the conditions of music.

This, at least, is true, I think, that all fine art tends to remove that sense of imperfect

there, so the truest artist gives us the twilight impressions of a lifetime.

Now there, it seems to me, we get very accurately a note of the charm in Mr. Stott's work. He has always the best end in mind; and what is untruthful in his work to the snap-shot view of Nature comes from his sense that the best way of seeing is not the disjointed, momentary, and fragmentary one of a flying glance, however keen, but the synthetic, the allusive, the reminiscent. In practice he even goes so far, I fancy, as to make his twilights accumulative in their suggestion, not merely of many twilights, but of

many degrees of twilight: so that in a picture where dusk has advanced very far into night we see a blue of sky too intense for an hour of so much shadow, or herbage throwing up a sharper green than sight at that moment could record. Yet in these liberties he remains pictorially right, because at no point in the canvas is nature too literally insisted on or too thinly interpreted.

It will be noticed that I have again and again referred to Mr. Stott's rendering of twilight.

That is, of course, but one phase of his work, but it is a phase which gave me a ready text for tracing out the meaning which I find in his art. Quite consistent with that is his rendering of full daylight, of shadow under cottage eaves, and of all the forms, so restful and quiet in their changes, of rural life.

In the sense in which I have suggested that the word may be applied to painting, he seems to me quite the most musical of our younger contemporary artists.



SATURDAY NIGHT.

From the Painting by Edward Stott, in the Possession of W. G. Darbishire, Esq.



A Home

OF
A

VANISHED WORLD

Ighiteam "Note" Kent.

BY THE REV. S. BARING-GOULD. ILLUSTRATED BY
HERBERT RAILTON.

rest for ever; here will I dwell, for I have a delight therein." Something of the same feeling comes over one who enters an old English home—with this difference, that he says, "This would be my rest for ever—if I had the luck."

And I know a certain old English gentleman, whose venerable mansion is a delight to look on, seated amidst ancient trees and sunny sweeps of pasture, who had about his porch the words engraved: "My lot is fallen unto me in a fair land; yea, I have a goodly heritage;" which, I take it, is the expression of the same feeling as that which filled the heart of the monk when he took possession of a fair region, only that the one is thankful for what he acquires, the other for what he has acquired.

Look at an Italian palazzo. How ugly it is externally! For instance, can anything in architecture be conceived more repellent than the face of the Pitti Palace, erected in 1440 by order of Luca Pitti—the powerful opponent of the Medici, whom he hoped to overawe by the appearance of his mansion, the most imposing yet built by a private citizen.

It is simply sublimated ugliness. And where an Italian palace is not ugly it is plain. The whole glory, beauty, is reserved for the interior. In Rome, in Genoa, throughout Italy, little care was given to the outside of the gentleman's house. The loveliness was lavished on the courtyard within the closely-guarded gates. There the exuberant Renaissance fancy was allowed to run riot in sculpture. And what are the rooms in an Italian palace? Great chambers cold with marble, with many pictures in rich frames—rich to extravagance in filigree and goldery, and poor to extreme in domestic comforts. A few chairs, mosaic tables against the walls, a

THERE is a something about an old English mansion that is found nowhere else—not in an Italian palazzo, not in a German schloss, nor in a French château. And I think that something is expressed in the impulse—almost uncontrollable—that comes over a visitor to throw himself into a chair. I have been round many and many an old English house, Italian palace, and French or German castle with parties of tourists, and I have never observed this craving over-mastering the visitor save in an old English home.

There is a story told of several of the founders of monastic institutions that, wandering, staff in hand, in quest of a site where to build, they have lit on some sunny nook in a hillside, bowered round with trees, with a limpid river at their feet, and there they have cast themselves on the sward, saying, "This shall be my

stiff-backed sofa, possibly—but only possibly—a yawning fireplace that obviously could not give out heat, and no curtains to the windows and no carpets on the floors. What is sought is coolness. All provision is made to chill during a glowing summer, none is made to warm during the cold winter, which is quite a mistake to believe is other than wretched in Italy. Why,

After that—when Germany was at peace—then the princes set about building themselves palaces copied from Versailles and the great châteaux of France, formal buildings with as many windows as there are days in the year, and so many chambers that the funds spent in building left no money at command to furnish.

A French château of the time of Louis XIV



SOUTH VIEW, IGHTHAM MOTE.

in the palace of the Borromeos on the Isola Bella, the very beds are marble sarcophagi.

A German schloss of the mediæval period savours too strongly of military defence to be comfortable. There is in it but one tolerable chamber—the Ritter Saal; all the other chambers are small, inconmodious, with thick walls and deep embrasured narrow windows, paved floors, and stone ceilings. Even with the luxury and love of the beautiful which came in with the fifteenth century, the German Ritter could sacrifice none of his defences to his desire for ease, for civil broils were universal, and the whole of Germany was simmering with the fever which broke out into a devouring fury in the terrible Thirty Years' War.

always strikes me as suitable only for hooped and patched ladies and for gentlemen in velvet and powder. Charming it may be, but stiff, and demands formal manners, formal speech, and formal costume. There is a distinct feeling of jar between modern dress and mode of life and the surroundings in a château.

But this is not the case with an old English home.

Except for the period of the Wars of the Roses, there was practically peace always in England. The power of the nobility was broken in the contests between the houses of York and Lancaster, but that of the country gentry grew and waxed robust. Castles fell to ruins, but manor houses sprang up on all sides thick as

tissues, England was a factory of meat. From time out of mind the English people were a cattle-breeding and pastoral race, a race that lived on meat. Thence its freshness of complexion, its beauty, its vigour. Their greatest man, Shakespeare, was a butcher's son. In the Middle Ages England was, what she is now, gorged with food and impatient for action. But then she did not manufacture; she provided the material which others worked up. Wool was on one side of the Straits the workmen on the other. The English butcher and the Flemish draper were one at heart in the midst of the quarrels of princes; they were linked in an indissoluble union. France sought to break this alliance, and it cost her a hundred years of war." With a wisdom which was not lodged in the heads of the French kings, the English monarchs encouraged commerce, protected foreign merchants, and invited over Continental artisans with large promises. They held out to them



THE MOAT, IGHTHAM.

mushrooms. The sheep did it. English wool supplied the looms not of England only, but of Flanders as well. The yeomen became rich out of the fleeces of their flocks and bought themselves a right to bear arms, and the gentlemen were advanced to be knights and baronets and nobles—all out of wool.

There is an amusing passage in Michelet's "History of France," in which he describes the opposite policies of the peers of England and of France previous to the Hundred Years' War. "Wheat and wool, on these two bases old England rested, and out of them was manufactured the English race. Before becoming for all the world the great factory of iron and



THE GARDEN FRONT, IGHTHAM MOTE.

the expectation of eating the best meat, loving the most beautiful women in Christendom, and of being under the special patronage of the Crown.

Thus it came about that a great industry in

Elizabeth were those in which most of our old English homes were built; for it was then that the landholders had the money wherewith to build. It is a mistake to suppose that these houses are rare. They abound everywhere. There



THE BANQUETING HALL, IGHTHAM MOTE.

weaving sprang up in England. Lindsey blankets, Tavistock serges, Yorkshire broad-cloth became as famous as had been those of Flanders; and every squire and yeoman made money rapidly out of the fleeces of his large flocks that rambled over the breezy commons.

The reigns of Henry VII, Henry VIII, and

is hardly a parish without one; often abandoned to become a farm, sometimes parcelled up to form cottages—when the fashion set in to have square boxes in which to dwell, and to prefer stucco to brick, and a gentleman was ashamed to show that he had a roof over his head, but must rear pediments or cornices to conceal it.



THE COURTYARD, IGHTHAM MOTE.

There is a peculiar charm in a house which has grown with the growing fortunes and changing requirements of its owners. It is a piece of history in itself. Not always did the owner of a house add to it. He sometimes swept the old building clean away, and rebuilt in the new style. There was once at Haccombe, in South

oblong, stuccoed block, with scarce any roof showing—*sans* grace, *sans* beauty, *sans* feeling, *sans* everything. "Good heavens!" exclaimed the owner, "I have lost a home and have been given a hospital."

Ightham Mote, in Kent, has happily been left in the undisturbed sweetness of beauty of the period when English domestic architecture reached its blossom. Like so many of those dear old Tudor houses, it is not only admirably picturesque, but it is adapted to modern convenience. It may be said that there is hardly a more perfect instance of the old English home in all England. It is situated in a deep hollow at the extremity of the parish, and is deep bowered in woods of ancient trees.

The history of Ightham begins in the reign of Henry II, when it was in the possession of Ivo de Haut, whose descendant, Sir Henry de Haut, occupied it in the reign of Edward III, and who died in 1370. He was succeeded by his son, Nicolas de Haut, who was Sheriff of Kent in 1395. His sons, William and Richard, inherited the Mote property, and Richard was sheriff in 1478 or 1482. Richard III confiscated the estate because the De Hauts had espoused the cause of Richmond, and gave the Mote to one of his creatures, who fell with his master in the battle of Bosworth. After this event the Mote was restored to its proper owner, Richard de Haut, who sold it to Sir Richard Clement, and his daughter as heiress carried the estate to her husband, Hugh Pakenham.

After passing through several hands, it was sold to Sir William Selby of Northumberland, at the end of the reign of Elizabeth, and the property has remained in the possession of the Selbys, though not of the same family, for many generations. In the reign of Charles I the owner was without issue, or direct relatives, and he made over his estate and mansion to one George Selby of London "for the sake of the name." From this Sir George Selby the present Selbys are descended.

The old house forms a quadrangle, and is a pile made up of buildings of various dates. Some of the portions go back even to the reign of Edward III.

It is surrounded by a broad, clear moat, whence it takes its name, and this is not, as is so often the case, a ditch of stagnant water; it is fed from a neighbouring rivulet, which had been turned to flow round it.

The grand old hall belongs to the period of Edward III; but this is not, perhaps, quite as it was, for it is said to have been somewhat curtailed in the reign of Elizabeth. A remarkable feature is the great stone arch that carries the roof, and divides the apartment into two. A



THE ELIZABETHAN GABLES IN THE COURTYARD,
IGHTHAM MOTE.

Devon, a noble mansion of Tudor age, added to as described, growing out of a still more ancient core of Knightly Castle, the ancestral home of the Carews, whose brasses and monuments in mail fill the little church in the park. In the days of the first Georges a Carew thought the mansion unworthy of his dignity as a baronet and representative of one of the oldest families in England, and he went abroad, leaving an order with a great architect to build him a house befitting his name and condition.

The architect, with his builders and masons, levelled the ancient mansion with the dust, and erected on its ruins something quite in Georgian style. When the baronet returned, he saw an

similar treatment has been observed in the hall of the palace at Mayfield, in Sussex.

The windows are Tudor insertions, and so is the fireplace, which dates from the reign of Henry VIII. Before that there were few chimneys in England; halls were heated by braziers in the midst, and the smoke escaped through the louvre in the roof. The kitchens had huge fireplaces and chimneys, but the chambers were without them—with, perhaps, the sole exception of the ladies' parlour. Piers Plowman, indeed, speaks of a "Chambre with a chimney in which rich men dined." Holinshed remarks how that "the old men in his day noted how marvellously things were altered in England within their sound remembrance, and especially in the multitude of chimneys which had been lately erected; whereas in their young days there were only two or three to be found in the cities and towns of England."

Originally, the roof of the hall at the Mote was covered with shingles of heart of oak, a portion of which remained till recently.

Another portion of the house of the same early date is the so-called "old chapel," as also a room with a groined vault, and a window looking into the moat. The tower of the gateway, and the entire front of the house, were erected in the days of Henry VIII, and in this portion is another chapel, with a barrel-vaulted ceiling, retaining its original paintings, and numerous badges of King Henry and his queen, Catharine of Aragon. The benches and stalls, with their rich poppy-heads, and the pulpit belong to the same period, and constitute thus one of the most untouched and interesting domestic chapels of the Tudor period that is in existence.

The stables, situated in a supplementary quadrangle, were erected in the reign of Elizabeth, and are constructed of timber. At one time accommodation for three hundred horses is said to have been here provided; but, if so, they must have been packed so closely as to preclude their even kicking each other. A more reasonable number given is sixty, which could well be accommodated in these roomy stables.

From Ightham Mote, where lived the gentlemen who possessed this "goodly heritage," the full width of the parish should be traversed to see the church in which their bodies rest, and where their monuments are crowded. Unhappily, that pest of the nineteenth century, the restoring architect, has been to work here, and has sadly modernised the interesting church. In the north wall of the chancel is the effigy of Sir Thomas Cawne, who died possessed of the Mote in 1374. There are interesting and characteristic monuments of the Selbys of the seventeenth century, with their arms—barry of eight, or and sable—

and their crest—a Saracene's head, proper, wreathed about the temples or and sable.

One of the monuments bears allusion to the Gunpowder Plot, the failing of which scheme is ascribed in verbose language to Dame Dorothy Selby, who died in 1641.

In the sweet woodland country of the Kentish



THE STAIRWAY, IGHTHAM MOTE.

Weld it is no wonder that gentlemen loved of old to plant themselves, as they do to this present day. But, indeed, it was a chosen land from a remote antiquity. Within easy reach of Ightham may be seen the relics of the earliest inhabitants of the land in the cromlechs, stone avenues, and circles of Addington Park, where

begin a series of megalithic remains that were at one time continuous to Kits Cotty House, a distance of six miles, and which may be compared with the great lines at Carnac, in Brittany, and

flourished here; and here, on the rolling hills, had made a vast necropolis for himself and his race.

The Ivernian is gone, and his monuments



THE CHAPEL, IGHTHAM MOTE.

at Avebury, in Wilts. They are, indeed, in a sadly ruinous condition, but suffice to show us that, centuries before Cæsar landed in Kent, before ever the Briton and the Belgic invader swept over the Weald, the swarthy Ivernian, speaking an agglutinative tongue, had lived and

alone tell that he was here. The De Hauts of the Mote are gone, without leaving even a monument behind them. And the Selbys are gone also. Strangers dwell in the old hall, and some day will lay their bones and erect their monuments and pass away as well.



STATUETTES AND BUSTS BY GEORGE E. WADE.

OUR RISING ARTISTS: GEORGE E. WADE, SCULPTOR.

By A. L. BALDRY



GEORGE E. WADE.

From a Photograph by Elliott and Fry.

There are not many modern artists who can be credited with having made their way to eminence in their profession without the help of any special training. In these days of many facilities for the acquisition of a thorough education in the practice of art the self-taught man, who has depended entirely upon his own capacity for picking up necessary knowledge, is becoming a rare type. There are art schools, large or small, in almost every town of any size; there are to be found in all directions experienced teachers who are only too ready to devote an immense amount of trouble to the student's proper development. The difficulty now is, not to discover a place where the would-be artist can be educated, but rather to decide which of the many available schools is most worth attending, and which of the vigorously competing systems is the fittest to follow. Certainly no man can plead to-day that he has to teach himself because he has no chances of getting assistance in his struggle for fame, and no one can complain that his way is not made smooth for him by every possible device.

Yet in all this plethora of opportunities there are still some people who prefer to work out their own destiny without the assistance of school or teacher. To do this argues the

possession of exceptional independence and unusual energy, as well as a more than common ability for analysing and understanding the principles that underlie all successful accomplishment in art. That any man should have the courage to choose by preference the more exacting course, and to refuse the assistance by which his labour of learning could be lightened, is perhaps surprising; but it is impossible not to respect his sincerity, and to admire the strength of his devotion.

It would be difficult to find a more striking example of the manner in which an artist can make his own way than is afforded by the career of Mr. George E. Wade. He is in the truest sense of the word a self-taught man, for he has had no art education of the ordinary sort, and yet in not more than ten years he has taken his place among the busiest of our younger sculptors. The record of his art life is in many respects a curious one, for it cannot be divided into any of the stages that ordinarily mark the progress of the art worker from studentship to independent effort. His professional training had no definite beginning, and no exact date can be quoted as that at which he first decided that art was to be his vocation. Indeed, he may almost be said to have drifted into it accidentally, and to have become a sculptor because he could not help it.

Although he attended no art school, and never put himself under the direction of any regular master, he had an instinctive desire to find out the way in which his innate grasp of

æsthetic problems could best be made intelligible to other people, and to discover methods of expression that were practical and appropriate. He reversed in his education the usual order of things, for he began to train his mind and to perfect his powers of discrimination and



SCAMP ASHTON.

selection before he seriously attempted to produce things on his own account. This was probably due to the fact that he had more ample opportunities than fall to the majority of students of making himself thoroughly conversant with the broader aspects of artistic effort. Much of his earlier life was spent on the Continent, where the most notable examples of craftsmanship—the great works of all schools and periods—were available for him to examine and compare, and the unusually wide experience which he gained in this way led to the habit of thinking things out analytically that has become the dominant feature of his professional character.

The knowledge he had acquired by constant observation of what other artists had done and were doing was bound to assert itself, and reflection about the meaning of things he had seen could not fail to impart a definite air of maturity even to his experiments. At any rate, experts were by no means slow to recognise the promise that in some early drawings he gave of developing into a craftsman of conspicuous skill; and on the strength of these youthful efforts he was advised to devote himself to the profession for which he had obviously the most definite qualifications. This advice accorded so completely with his own inclinations that he had no hesitation in taking it, and in setting to work then and there to prove that the estimate which had been formed of his abilities was far from being mistaken.

The way in which he began his professional

career was as unconventional and independent as the fashion in which he had been training himself during the years of his boyhood. He started promptly to do something that he could show in public as evidence of his ability; and, as he had decided that sculpture was the particular branch of art that he preferred to follow, this something took the form of a pair of small statuettes modelled from life. These little things—realistic renderings of two London *gamins*, one spinning a whipping-top, the other sitting disconsolately on a stone—were produced and exhibited in 1889, the date at which Mr. Wade's history as an exhibiting sculptor commences. They were pure studies from nature, records of fact observed with attention, and interpreted with a sense of what may be regarded as the essentials in the realisation of a modern-life subject. They are interesting now to anyone who is concerned with the analysis of the artist's aims, because they show the studious sincerity of his intention at the outset, and mark his appreciation of the obligation that lies upon every art worker to understand the facts of life before he can hope to deal with its more fanciful suggestions.

Since 1889 Mr. Wade's activity has been



CANON WADE.

remarkable, and his progress in technical power has shown clearly that this effort has been controlled and kept in the proper direction. Wisely, he has not attempted anything beyond his powers, but has in each piece of work striven to do his utmost with the means at his disposal. Year by year he has sought to make himself

more sure of his ground and enlarge the borders of his art. The care that he has exercised in his advance has helped to give it speed and certainty, for he has delayed himself by



TIRNVARUR MATHUSWAMY.

From the Memorial Statue in the High Court, Madras.

few of those mistakes that require to be painfully wiped out. Only a man who began with a deliberate purpose could in a decade grow from a novice just initiated into the mysteries of his craft into a matured worker capable of high flights.

The list of works completed by him up to the present time is by itself sufficient to stamp him as the possessor of exceptional powers of application, and as an artist peculiarly fortunate in his opportunities. All branches of sculpture seem to have occupied him—portraits, memorial statues, ideal compositions, and fanciful designs of a more or less decorative character. The majority of these productions have been exhibited at the Academy and New Gallery, and many of them have also found their way across the Channel to the Paris Salons, to Munich, and to other foreign galleries. During the period that has elapsed since he contributed his two statuettes to the Academy in 1889 Mr. Wade has been annually represented in one or more exhibitions, and has shown an almost unbroken series at Burlington House. He has, in a word, played his part in the art world with a due sense of responsibility, and with all necessary understanding of the devices by which a reputation may be legitimately built up.

Among the earliest of his works were a bronze bust of Colonel Myles Sandys, M.P.; a half-length portrait study of his father, Canon Wade; busts of Lord Suffield and Sir Morell Mackenzie; an equestrian group of "St. George and the Dragon;" and a couple of gracefully treated statuettes, "Despair" and "Aphrodite," in both of which he showed remarkable feeling for grace of line and delicacy of flesh modelling. Then came his colossal bronze statue of Sir John Macdonald for Canada, and another bronze statue of the Duke of Connaught; and to these succeeded the imposing memorial which was erected to Sir John Macdonald at Montreal—a great architectural structure crowded with symbolical figures. It is the chief of the four monuments to the Canadian statesman that Mr. Wade has carried out.

About the same time was executed the statue of a native Indian judge, for the High Court of Madras, which, in its characterisation and dignity, is worthy of a conspicuous place among the more notable pieces of modern sculpture in India. It is accomplished in technical manage-



SIR JOHN MACDONALD.

From the Statue at Montreal.

ment, and is excellent in style. A large allegorical group, "Truth," followed, a work that had a particular interest, because it showed

how the desire to deal with imaginative subjects and to enlarge the scope of his practice was growing in the artist's mind. He has latterly given an even more convincing proof of his ambition to excel in the most exacting branch of the sculptor's practice by exhibiting at the Academy another allegorical group, "Death," which has an amount of rugged strength that contrasts rather curiously with the easy suavity of line and the grace of arrangement by which his first productions were distinguished.

In the intervals between the completion of these bigger things Mr. Wade has been busily employed, and many memorials, coming in quick succession from his studio, have found permanent resting places all over the world. The most notable of these works are the marble bust of the Duke of Clarence, executed for the Prince of Wales: the portraits of Mr. Gladstone, Sir Charles Fraser, V.C., for a church at Aldershot; Sir John Macdonald, for St. Paul's Cathedral; Sir Arthur Havelock, Governor of Madras; Mr.

of Canada; the memorials to the Cameron Highlanders who fell in Egypt, and to the officers of the 2nd Goorkhas killed at Dargai;



ST. GEORGE AND THE DRAGON.

H. A. Acworth, Civil Commissioner of Bombay; Field-Marshal Sir Patrick Grant, for Chelsea Hospital, and Lord Strathcona, High Commissioner



TRUTH.

and the colossal statue of the Queen destined for Ceylon. As instances of his decorative work the four silver statuettes of the old Bedfordshire Militia, the four life-sized bronze figures for Mrs. Arthur James's house in Grafton Street, and a street fountain for Chicago, may be quoted; and a special note must be made of his bronze statuette of a horse and man for Lord Wantage, and of the pair of bronze figures called "Torch-bearers."

This list by no means exhausts the record of what Mr. Wade has done. It is sufficient, however, to make clear that, despite the unconventional nature of his training, he is by no means to be regarded as a trifle without a due appreciation of his duty to the profession he has adopted. It effectually disposes of any idea that his avoidance of the drudgery of the ordinary art school was inspired by a fear of hard work. But it also shows that in electing to educate himself he was doing what he thought was best for himself, and that he realised what was necessary to fit him for his vocation.

THE PARIS EXHIBITION.

THE BRITISH ROYAL PAVILION.

PICTURESQUE from its exterior point of view; refined, beautiful, reticent, and comfortable in its interior arrangements and fittings,

sides are original in design, and the effect of the whole is altogether admirable. It is of interest to note that there is nothing flimsy in the construction of the Pavilion in spite of its temporary character. The framework is composed entirely of steel—of which nearly 310 tons have been used—and was expressly designed by Sir Benjamin Baker. The floors of the building are of concrete and the outer walls are made of plaster on corrugated steel and expanded metal.



THE BRITISH PAVILION, FROM THE RUE DES NATIONS.

From a Photograph by Neurdein, Paris.

the building erected by the British Royal Commission on the Rue des Nations is typical of the best side of British domestic architecture and decoration, and therefore a fitting "official" exhibit of our nation. The Pavilion, which stands between the Belgian and Hungarian buildings, was designed by Mr. Edwin Lutyens, architect to the Royal Commission, and is intended to represent an old English manor house. Selecting the early part of the seventeenth century as his period, Mr. Lutyens has skilfully adapted two sides of his building from actual structures dating from Jacobean days: that on the north was taken from the south façade of the "Hall" at Bradford-on-Avon, probably one of the finest examples of Jacobean architecture, and the south side—in which is the main entrance—was adapted from another characteristic building of the period. The east and west

purpose which prompted him to transplant a



THE BRITISH PAVILION, FROM THE SEINE.

From a Photograph by Levy Frères, Paris.

bit of Old England to the banks of the Seine.

The interior arrangements had to a certain extent to be subservient to exhibition purposes, but a successful effort has been made to pre-

serve a certain homogeneity in its furnishing and decoration. The idea of the building was an old English manor house fitted with modern appliances, and the scheme has been carried out with a thoroughness deserving of high praise.

To allow of the free circulation of the public the rooms have been so arranged that visitors can pass through each apartment and make their



THE DRAWING ROOM.

By Courtesy of Messrs. Waring and Sons.

serve a certain homogeneity in its furnishing and decoration. The idea of the building was an old English manor house fitted with modern appliances, and the scheme has been carried out with a thoroughness deserving of high praise. By the generosity of several owners of collections of works of art, the rooms and corridors have been hung with magnificent examples of the British School of Painting of the eighteenth century, and a selection of mezzotints and engravings of the same period.

The main entrance is by a porch on the south side, and the visitor steps into the hall, which is floored with black and white marble tiles and decorated with a set of tapestry panels designed by Sir Edward Burne-Jones and executed by Messrs. Morris. The set consists of five designs dealing with the Arthurian legend: "The Knights at Table," "The Knights Departing," "Sir Gawaine," "Sir Lancelot," and "The Ship," and have been lent by Mr. George McCulloch. The walls are wainscotted with beautifully carved oak—above which the tapestries are hung—and the furniture of the hall is also of carved oak. The hall is lighted by

exit by a second door without any "doubling back" on their steps. To the right of the hall is a small room which has been fitted and decorated as a library entirely by the Corporation of the City of Bath, from designs by the city architect, Major Davis.

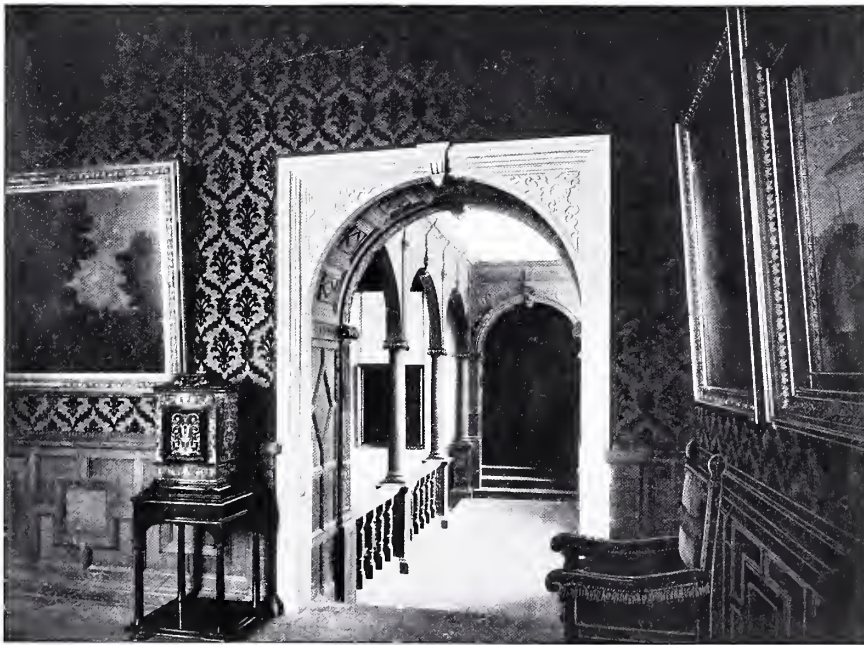
A short oak-pannelled corridor, lighted from the top and hung with twenty-one fine mezzotints lent by Lord Chylesmore, leads to the dining and reception rooms on the ground floor.

The dining-room is furnished throughout in pale oak, the colour scheme of the decoration being a dull grey-green. The great attraction, however, is the superb series of paintings by Reynolds, Romney, Lawrence, Gainsborough, and Raeburn. Chief among those by the first named are "The Snake in the Grass" and "The Masters Gawler," lent by Lord Burton. It will be remembered that Sir Joshua painted several versions of "The Snake in the Grass," or, as it is sometimes called, "Love unbinding the Zone of Beauty." There is one in the National Gallery, one in the Soane Museum, and another in the Hermitage at St. Petersburg. There are five

other works by Reynolds in this room: "Colina" (Lady Gertrude FitzPatrick), and "Miss Ridge" (lent by Sir Charles Tennant), "The Marchioness of Lothian" (lent by Mr. G. J. Gould), "Lord Loughborough" (lent by Mr. Leopold Hirsch), and "Mrs. Payne Galway" (lent by Mr. J. Pierpoint Morgan). Gainsborough is represented in this room by his portrait of Mrs. FitzHerbert and the graceful "Madame Baccelli," Lawrence by the "Miss Croker," Romney by the "Countess of Lucan," "Mrs. Ainslie and Child," and "Mrs. Glynn," and Raeburn by the portrait of "Mrs. Gregory" and "Two Boys and a Landscape."

The saloon adjoins the dining-room and is specially notable for the five works by Sir Edward Burne-Jones which adorn its walls. Four of these, "Laus Veneris," "The Sybil," "Angel of the Martyrs," and "St. George," have been lent to the Commission by Sir William Agnew, and the other, "Cupid and Psyche," by Mr. A. Henderson, M.P. The decoration and furnishing of this apartment, including some good tapestries, were carried out by Messrs. Collinson and Lock. The other apartment on the ground floor is the drawing-room, which is

To Turner is given the greater share of the wall-space in this apartment, four of his works being hung therein. The most important is Lord Strathcona's beautiful "Mercury and Argus," of which, in conjunction with "The Bay of Baie," Ruskin wrote: "Often as I have paused before these noble works I never felt on returning to them as if I had ever seen them before: for their abundance is so deep and various that the mind, according to its own temper at the time of seeing, perceives some new series of truths rendered in them, just as it would on revisiting a natural scene." The picture was painted in 1836 and exhibited at the Royal Academy in the same year. One of Turner's best sea-pieces is that of "The Nore," with its cloud-laden sky and heavy sea, and this work, which is lent by Mr. G. J. Gould, forms an admirable contrast to the "Walton Bridges" with its delightful view of the river and its delicate sunset tones. This work comes from Lord Wantage's collection. The fourth example of Turner, lent by Mr. J. Pierpoint Morgan, is the little known "Bellini's Pictures carried in state to the Church of the Redeemer." These four characteristic examples of Turner's work



THE STAIRCASE, FROM THE LONG GALLERY.

By Courtesy of Messrs Waring and Sons.

tastefully fitted up and decorated in the style of the period of James I, with a wainscot of oak relieved with panels of crimson brocade. One of the most important pieces of furniture in the room is a magnificent grand pianoforte in an oak case carved in the Jacobean style.

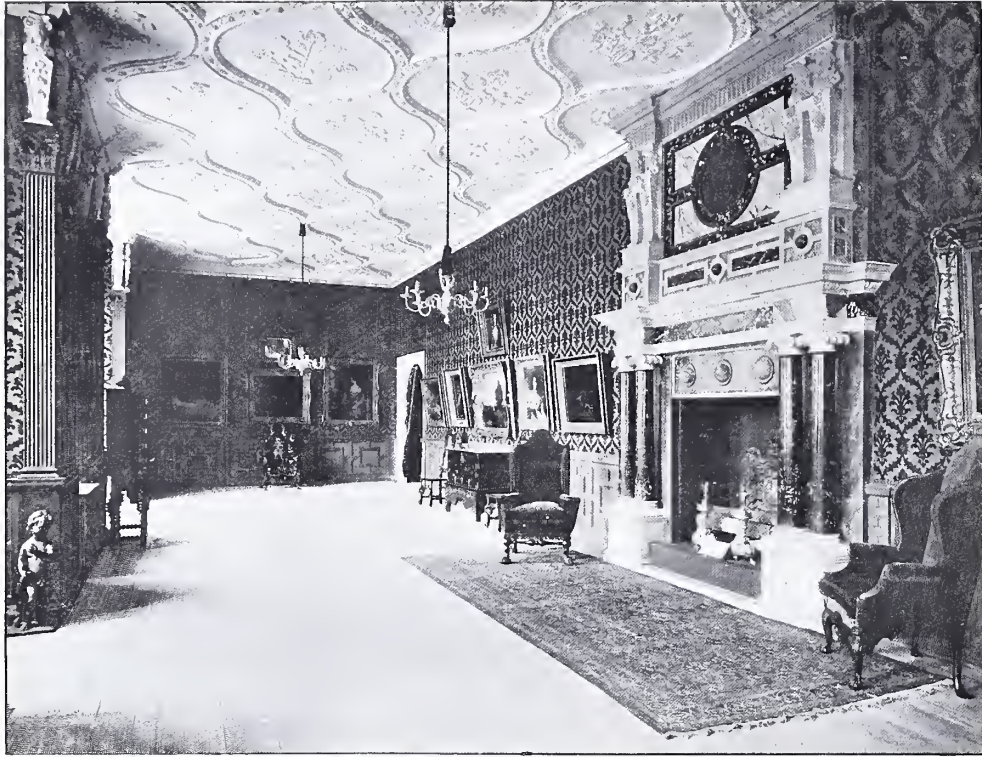
should be a source of interest to French artists and connoisseurs, for opportunity is seldom afforded them of seeing his works in France.

Portraiture in the drawing-room is represented by "The Earl de la Warr" by Romney, and three works by John Hoppner. Each of

these latter was painted when Hoppner was in the full tide of his popularity and in favour with the Prince of Wales and his "set" at Carlton House. The portraits of the Princesses Mary and Sophia (lent by her Majesty the Queen) were painted and exhibited at Somerset House in 1785; and the "Mrs. Jordan as 'Hippolyta'" is a representation of the celebrated actress

apartment is a massive chimney piece in variegated marbles, fitted up with copies of antique andirons and grate, also executed by Messrs. Elkington.

In this gallery is a still further selection of distinctive works by British artists of the eighteenth century. Here are the "Lady Caroline Price" by Reynolds, the "Mrs. Raikes" and "Miss



THE LONG GALLERY, THE BRITISH PAVILION, PARIS.

By Courtesy of Messrs. Waring and Sons.

painted subsequently to the ridiculous one at Hampton Court, in which she figures as "The Comic Muse," and which was executed about 1783.

Access to the upper floor is gained by means of the oak-panelled grand staircase which leads directly to the Long Gallery, an adaptation of the famous cartoon gallery at Knole House, skilfully carried out by Messrs. Waring and Sons. This fine example of Elizabethan architecture and decoration has been closely followed in its main features. The walls have a finely panelled oak dado, above which is a hanging reproduced from an antique Genoese velvet in deep red and old gold. The ceiling is an effective piece of work of ribwork pattern with excellently modelled plaster ornamentation in each panel. Suspended from this are beautifully executed silver sconces modelled on antique designs by Messrs. Elkington. A feature of the

Joueime" by Romney, and "Elizabeth Howard, Duchess of Rutland," by Hoppner. Gainsborough's art is represented by his portraits of "Madame Le Brun," "Miss Tyler, of Bath," and "Mrs. Russell" (both lent by Lord Iveagh), and the celebrated "Harvest Waggon" from Lord Tweedmouth's collection; "The Shepherd Boy" and a "Coast Scene: Dragging Nets." The English school of landscape painting of the period might have been better represented, even at the sacrifice of a few of the portraits, for beside the two Gainsboroughs mentioned there are only two of Constable's works to show the splendid achievements of the founders of modern landscape art. These two, however, are among the best examples of Constable's pictures—"The White Horse" and "Opening the Lock"—and both are typical of the numerous transcripts of Suffolk scenery which he painted. Morland's "Playing at Soldiers" and "Robbing



THE SNAKE IN THE GRASS.

From the Painting by Sir Joshua Reynolds, P. R. A

the Orchard," Bonington's "Boulogne," and Hogarth's "Lady's Last Stake" complete the list of artistic treasures contained in this gallery.

On the same level as the "Long Gallery" is

Applied Arts, a society of artists and craftsmen which carries on its work at Bromsgrove, Worcestershire. The decorations represent Arthurian and other old English legends, and



THE MASTERS GAWLER.

From the Painting by Sir J. Reynolds, P.R.A.

a small apartment fitted up as a china closet, in which are cases containing a representative collection of china and porcelain from the Royal Worcester works. These cases are arranged in two rows round the walls and are made of banded walnut.

The series of bedrooms—each of which is panelled and wainscotted with oak—is of interest for the modern manner in which the decorations have been effected. The south-east room was entirely decorated by the Bromsgrove Guild of

include tapestries, embroideries, and mosaics. Another bedroom has been furnished and decorated entirely by Messrs. Johnson and Appleyards, of Sheffield, and is intended to be an exact facsimile of a seventeenth-century room.

The metal work and fittings throughout this unique building have been supplied by the very best of the English designers and manufacturers, and every detail, indeed, is representative of the advance that has been made in English arts and crafts during the last few years.

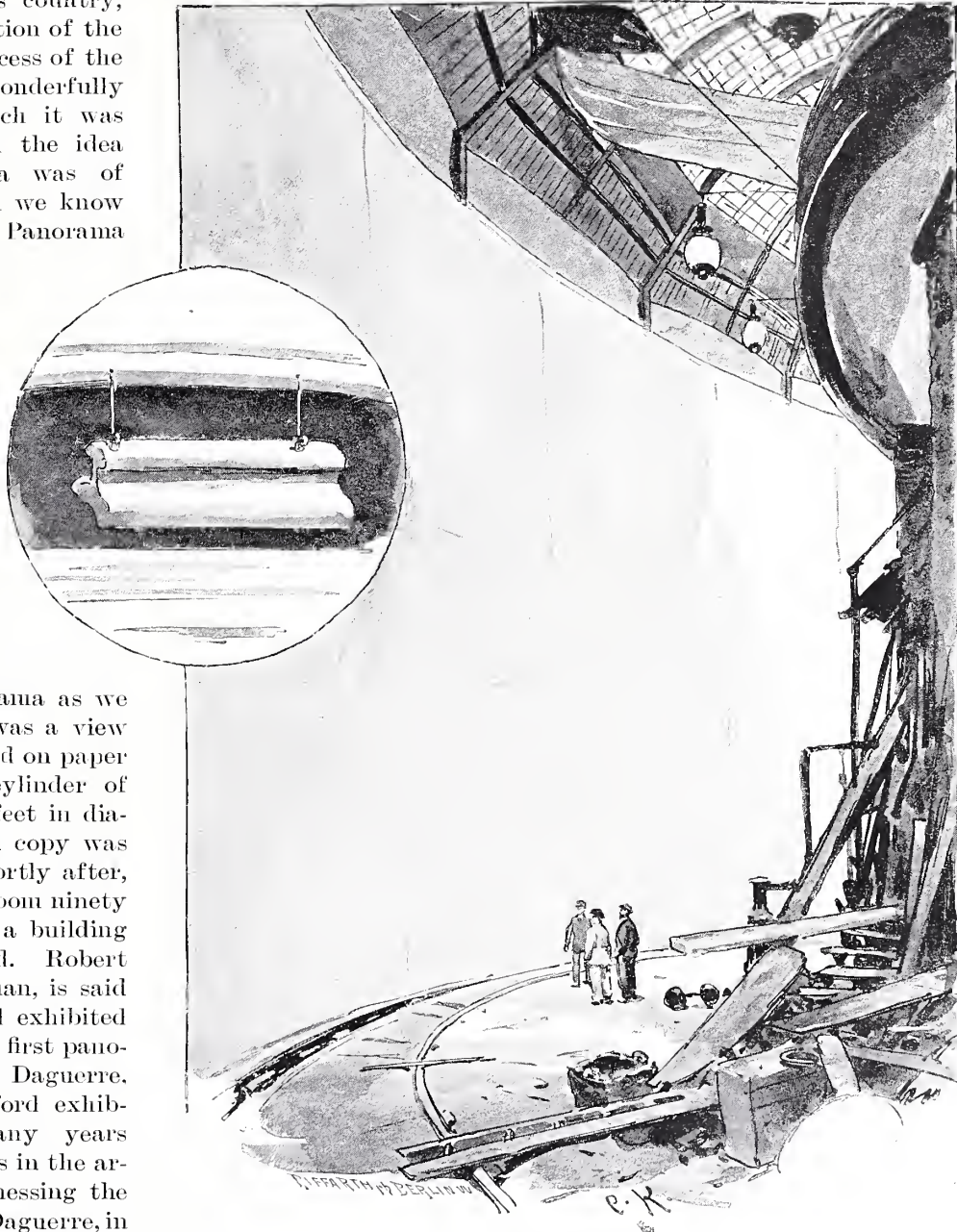
THE PAINTING OF PANORAMAS.

By W. TELBIN.

ONE of the most striking features of the exhibition year in Paris of 1878 was the marvellous representation of the siege by Philippoteaux. The tremendous success of this exhibition was the cause of modified copies of that and other subjects appearing in all the capitals of Europe. Huge circular buildings appeared with the rapidity of the growth of mushrooms. At the Crystal Palace, first in this country, was seen a reproduction of the siege. The great success of the Paris picture, the wonderfully perfect way in which it was carried out, induced the idea that the cyclorama was of French origin; such we know not to be the case. Panorama means a view all round, of course; such a picture was painted by a Mr. Barker, an Irishman residing in Edinburgh, in 1788, who is entitled to the credit, not only of having first conceived the idea, but of also carrying it out successfully on a large scale. His

panorama, or cyclorama as we should now call it, was a view of Edinburgh, painted on paper and pasted on a cylinder of canvas, twenty-five feet in diameter. An enlarged copy was taken to London shortly after, and exhibited in a room ninety feet in diameter, in a building specially constructed. Robert Fulton, an Englishman, is said to have painted and exhibited shortly after this the first panorama seen in Paris. Daguerre, Bauvardt, and Burford exhibited for very many years various modifications in the arrangements for witnessing the panoramic picture; Daguerre, in the building, now a chapel in Regent's Park, and Burford in

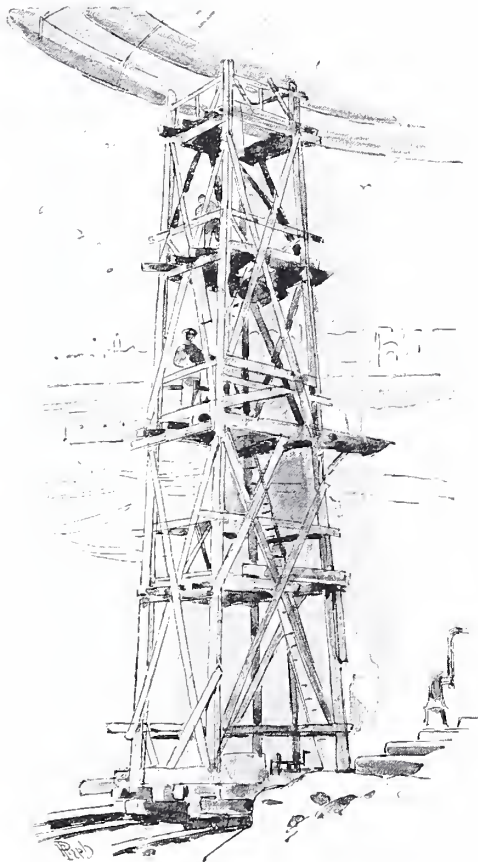
a building, now the French church in Leicester Square. Only very few of my readers can recollect either. Strange to say, at the present time in Central London there is not a single example of this class of exhibition to be seen. Not long ago at Earl's Court there was a remarkably beautiful representation of ancient Rome, and doubtless another such work will again form



CANVAS STRETCHED FOR PAINTING

(A Weight is shown in the Circle.)

one of the attractions of the place, but for some reason or other London has been content to be without a cyclorama for long and constantly recurring periods. Why? Possibly in consequence of an unfortunate choice of subject. Recently those we have seen in London have been started by French companies, and painted by French or German painters; admirably executed though they have generally been, the syndicates starting them, generally speaking, have disregarded or were ignorant of the taste of the British public. Abroad, the greatest successes have been pictures illustrating events connected with the European wars, battlefields, sieges, etc. Now, one may, without much fear of contradiction, assert that as a nation we do not love to see the perfect realisation of the heart-rending details of war,



THE PAINTERS' STAGING ON ITS RAILWAY.

even details as superbly depicted as those of *Detaille* and *de Neuville* of the great international tempests. Excepting the siege of Paris at the Crystal Palace, the first of the revived style of entertainment in London proper was the Charge of Balaclava, and for the reception of this picture a

large building was erected in Leicester Square. It was not a financial success, for after a few months the building was closed, and was ultimately reconstructed and turned into a theatre, the Pandora, and subsequently into a Theatre of Varieties, the present Empire. Nothing daunted, another company raised a large building adjacent to the Wellington Barracks, now known as the Niagara Hall, named after the one great success, the Falls of Niagara, by *Philippoteaux*. Waterloo, Tel-el-Kebir, the Crucifixion, and Ancient Egypt were also exhibited here; this building is now resorted to by lovers of skating, when denied their favourite pastime by the uncertainty of our winter climate: science has helped us to strawberries in mid-winter, and skating on real ice in mid-summer. Two similar buildings, not far from the Niagara Hall, have been erected and



A PAINTER AT WORK.

taken down after a comparatively short and unsuccessful record. On the strength of these many failures, one is forced to the conclusion that this style of art exhibition does not meet entirely the taste of our pleasure-seeking public. In accounting for the want of patronage to the warlike choice of subject, we should have mentioned one exception. This was to be found in the success of a picture exhibited some time ago in Glasgow, the *Battle of Bannockburn*. It was not on the high level of similar works shown in Paris, but appealed strongly to the patriotism of the Scotch.



AT WORK ON TWO STOREYS.

Possibly some of the surviving members of the many defunct syndicates may question the truth of the conclusion at which we have arrived, but certainly the test of popularity of any style of entertainment is only to be found in the survival of it. I think there may also be another reason of deeper origin which influences the general appreciation of any subject similarly arranged—that is, arranged with the express purpose of deception, “lying like truth, affronting the mind in deceiving the eye.” As a nation we are not so susceptible to an artistic intention as the French. They say, as Carlyle of the work of Shakespeare, “The built house is so fit that one does not inquire of the builder;” they but judge the result, we inquire into the technical construction of it, to see the other side of everything; we love to learn that the abyss, wonderfully represented, down which the river leaps, is but twenty feet; not satisfied with the verisimilitude of the sky, the admirably depicted rapids, and the far-



EXCAVATING FOR THE WATER.

away winding river, we seek to know the actual distance of the canvas surface. “Is that a real stone?” we have heard said. “Yes.” “No.” “I believe it is.” “Tap it with your stick.” “No; what a fraud!”

Possibly the solemnity of the exhibition is a little embarrassing; it has appeared to me frequently in viewing cycloramas that there is an aspect slightly as of death—particularly is this the case when much action in the picture is represented—of course, this is so in all pictorial work in the galleries, but here more is asked of us. We see the rush of waters, eddying and swirling at our very feet, but we hear no sound, none of the din and roar that accompanies the fall of a great cascade. The foreground has the appearance of being the real rock, ingeniously clothed with moss and grass, and illumined by the actual daylight; beyond one sees a party of tourists enjoying the grand prospect of the tumbling waters, but all is still;

we return again to find them fixed as death. The audience, too, in sympathy with this immovable world, speak in undertones; we do not hear the free criticisms and the small talk and general gossip that make a visit to the Academy, in the height of the season, a rather severe ordeal to the not too vigorous visitor. Possibly in the future we may have a pictorial exhibition combining all that art—and artfulness or trickery—can do, together with movement;

there are many subjects to be chosen wherein this would be possible.

Doubtless the reader, imbued with end-of-the-century inquisitiveness, will be interested to hear a few of the behind-scene arrangements for painting and erecting these enormous surfaces of canvas, sometimes fifty feet high and 400 odd feet long, forming a circle 130 feet in diameter. In Germany and France the canvas is generally painted in the circular building destined for the exhibition, enabling the artist to view his picture in progress from the point at which the spectator will, when completed, view it. It is hung on an iron ring, and at the bottom of the canvas is fixed another ring, some two feet from the ground. To this bottom ring is attached a number of heavy stones or weights, and by this mode of stretching a perfect surface is obtained. That the artist may reach any portion of the picture a scaffold is constructed that moves on a circular

line of rails round the building, as shown in the illustration. The writer of this article, on one occasion, not assisted by this excellent

when not most carefully trimmed, he found himself dropped against the wet canvas, and sticking to it almost as a fly.

A great difficulty to be met and overcome is the arrangement of the lighting. In the sober light of the spring and the autumn is a picture viewed to the greatest advantage; in winter during the day the light is not sufficient—it hides both faults and merits; in mid-summer it is too intense and exacting. To overcome this it is necessary in the winter to invoke the aid of electricity, which during the day does not harmonise well with the tones of the picture; and in the summer to reduce the power of direct light, which must never be allowed to strike upon the subject, blinds to screen, and reflectors to correct, the rays to our purpose are necessary. But even with the unremitting amount of care and thought devoted to the illumination, natural and artificial, of the cyclorama, sometimes most intrusive rays will strike upon the modelled foreground with a vigour that annihilates the painted background, upsetting the harmony that previously reigned between the one and the other.

We are constantly hearing that the taste of the public is continually changing. Is that so? or is it that the masterpiece which encourages a taste is frequently followed by indifferent copies of the original



THE WORK IN PROGRESS, SEEN FROM BELOW.

arrangement. was obliged to paint in a sort of cradle hung from the principals of the building by a line in the keeping of two attendants—a somewhat dangerous position, as, constantly wanting to be hoisted up or down, the line was unable to be fixed; the fixity of their attention also was an unknown quantity in the early hours of the morning. Now and then,

work, or, rather, work constructed on the original idea? No doubt, had we the subject and the painters to do justice to it, the cyclorama and the moving diorama would again come into fashion, and form one of the items of attraction for London sightseers. That the taste for the panorama is not dead in France will assuredly be proved this year at the Paris Exhibition.

OUR NATIONAL MUSEUMS AND GALLERIES: RECENT ACQUISITIONS.

THE BRITISH MUSEUM.

THERE have been some important additions of late to the British Museum, independent of the magnificent Waddesdon Bequest, which



ANCIENT GOLD ORNAMENT FROM CYPRUS.

In the British Museum.

has already been fully described and illustrated in *THE MAGAZINE OF ART*. In Dr. Murray's department of Greek and Roman antiquities, and in Mr. Read's department of British and Mediæval antiquities, the additions are of artistic as well as of historical interest. In point of age Dr. Murray's acquisitions may reasonably take precedence, seeing that they belong to the Mycenaean age, or about B.C. 1000. They are all from Cyprus, and complement in an interesting manner the treasure brought home to England from that island four years ago. The articles are nearly all of pure gold, and obviously had been made for the decoration of the bodies of rich or distinguished personages whilst lying in state during the preparation of the tombs. These ornaments are all from the site near Famagusta, which has been identified as the original settlement of the Greeks under Teucer on their return from Troy. This place Teucer named after Salamis, his native island, from which he had been banished by his father; the exact spot, so often looked for, had never been discovered until 1896, on which occasion the British Museum made its great find of carved ivories, gold ornaments, vases, and so forth, which may now be seen in the galleries at Bloomsbury. By the law of the island one-third of the treasure-trove had to be left there, but the portion brought home to the British

Museum abundantly proves that the original Greek settlers must have found the island extremely rich in gold and copper.

The larger articles were made to cover the mouth and the forehead of the deceased, and the patterns, which are beaten from a stamp, are very simple, being identical in several instances with the Celtic spiral. The earrings are noteworthy as showing first a direct imitation of nature in the shape of a bull's head, and next the degradation of the type into little more than a geometric pattern. The ingot of gold is of the same irregular shape and the same weight as the oldest gold coins known as darics. The rings include a very interesting double one, which was inlaid with some vitreous material which has gone. There

are also two necklaces, earrings, and a cylinder of hematite. Perhaps the most interesting articles are the dress pins, the oldest known type of the Greek fibulae, or pin, to fasten the female dress, one on each shoulder. They are simple in design, and have a long sharp point, like a stiletto. Apart from their great antiquity and their interest as articles of dress, they on one occasion played a sufficiently conspicuous part in history to attract the notice of Herodotus. This entertaining historian tells us (Book V. 87) that from a great battle between the Æginetans and the Athenians only one man of the latter escaped death; this individual, on his return to Athens, recounted the disaster which had overtaken their army, "and when the wives of the men who had gone on the expedition against Ægina heard it," they, "enraged that he alone of the whole number should be saved, crowded round this man, and piercing him with the clasps of their garments, each asked him where her own husband was: thus he died!" The Athenians



ANCIENT GOLD ORNAMENT FROM CYPRUS.

In the British Museum.

regarded this action of the women as more dreadful than the disaster itself, and "compelled them to change their dress for the Ionian"—a linen tunic which did not require clasps.

The two interesting objects which have just recently passed into Mr. Read's department may be briefly described as a gold Buddhistic relie casket, found in Afghanistan, and dating back probably to the first century B.C.; and a silver patera found in Badakshan, of the fourth

centres of the buildings, enclosed in caskets. These vessels usually contain smaller cylindrical cases of gold or silver, often of both, distinct, or enclosed one within the other. In one of these will be generally found a fragment or two of bone, and these appear to have been the essential relics over which the monuments were raised." The *tope*, it may be mentioned, is a shrine peculiar to the Buddhist religion, and those who wish to obtain some idea of the sculptures which adorned such



ANCIENT GOLD ORNAMENTS FROM CYPRUS.

In the British Museum.

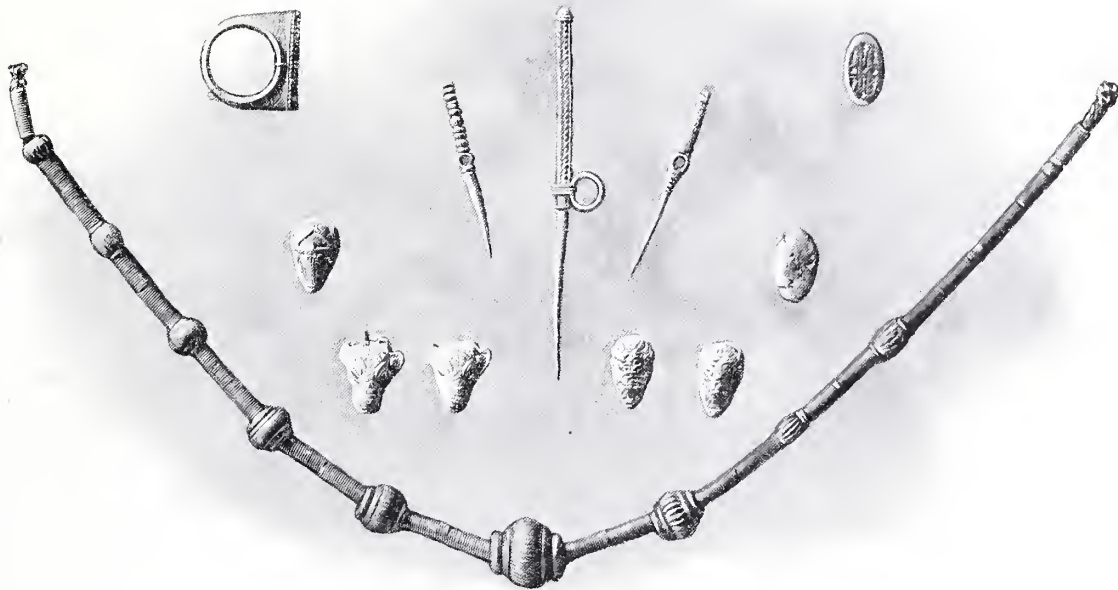
century B.C. Both these articles were in the old East India Museum, and have now been handed over to the British Museum by the Secretary of State for India. The first of these is fully described by C. Masson and illustrated in H. H. Wilson's "Ariana Antiqua," 1841. To the second chapter of this work Mr. Masson contributes an exhaustive memoir of the *topes* and sepulchral monuments of Afghanistan, and he refers at length to the relics or tokens which *topes* enclose and to the mode of deposit. He says: "The relics generally found in Afghanistan are mostly discovered in small recesses or apartments in the

shrines need go no farther than the wall of the principal staircase of the British Museum, where are arranged some of the sculptures from the great Buddhist *tope* at Amaravati, chiefly collected by Sir Walter Elliot, and transferred to the British Museum by the India Office twenty years ago.

The beautiful gold casket here illustrated came from the *Tope* of Bimaran, which had a circumference of 126 feet. In the centre of this *tope* was discovered a small apartment formed, as usual, by squares of slate, from which were procured some valuable relics. These consisted

of a good-sized globular vase, of alg, or steatite, with a curved cover or lid, both of which were encircled with lines or inscriptions scratched with a stylet or other sharp-pointed instrument, the characters being Bactro-Pali. On removing the cover, the vase was found to contain a small quantity of fine mould, in which were mingled a number of small pearls, beads of sapphire,

Both the casket (which was discovered by Mr. Masson in the "thirties") and the ancient silver patera are illustrated by Sir George Birdwood in "The Industrial Arts of India," plates i. and ii. The patera is also described and illustrated in the "Transactions of the Royal Society of Literature" (vol. xi., new series) by Sir George Birdwood; by Prinsep in the "Transactions of the Asiatic Society



ANCIENT GOLD ORNAMENTS FROM CYPRUS.
In the British Museum.

crystals, etc. In the centre was standing the casket of pure gold here illustrated. It had no cover. The copper coins in the same find point out the commemorated monarch as one of the Azes dynasty. The exterior is embellished with eight figures, or two sets of four figures repeated, evidently intended for Gautama in the act of teaching, and having on his right a religious, and on his left a lay, follower; the fourth figure is a female disciple. The spaces between are filled by eagles hovering with extended wings. The vase in which this casket was found is illustrated in Wilson's "Ariana Antiqua" already quoted, plate ii., fig. 1, and in plate iv. in the same work are lithographed, fig. 1, the casket itself, fig. 2, the four figures, and fig. 3, the ornamented bottom of the casket, representing the pericarp and the petal of the lotus. "The workmanship of this casket is very remarkable, and exhibits the character of that style which prevailed in the early part of the Middle Ages."

of Bengal" (vol. vii.); in Sir Alexander Burne's "Cabool," 1843, and in Colonel Yule's second edition of "Marco Polo," and to these authorities the reader is referred for more exhaustive details than can be given here. The patera itself had been an heirloom in the family of the Mirs of Badakshan, who claim to be descendants of Alexander the Great; it had been sold by them in their extremity, when they were conquered by Mir Morad Bey of Kunduz to Atmaran, his Dewan Begi. It was from Atmaran that Dr. Lord obtained it, and he presented it to the India Museum. The diameter of the patera is 9 inches, its depth 1½ inches, and its thickness ⅛ to ⅓ and ⅓ of an inch, and its weight 29 ounces 5 dwt. troy. It represents in high relief, with all the usual adjuncts of classic mythology, the procession of Dionysos; the god himself sits in a car drawn by two harnessed females, with a drinking cup in his extended right hand; in front of the car stands a winged Eros holding a wine-jug in his

left hand, and brandishing in his right a fillet, the other end of which is held by a flying Eros; a third Eros is pushing the wheel of the carriage, behind which follows the dancing Heracles, recognised by the club and the panther's skin.



GOLD CASKET FROM THE TOPE OF BÍMARÁN.
In the British Museum.

In the lower exergue a panther is seen pressing its head into a wine-jar. Sir George Birdwood attributes it, from the thickness of the silver, especially in the raised figures, its debased drawing and slovenly workmanship, to an age when Greek art had, under various degrading



SILVER PATERA FROM BADAQSHAN.
In the British Museum.

influences to which it was exposed during the Roman and Byzantine period, gradually become barbarised. He further conjectures that it may have been taken among the spoil when Antioch

fell to the Persians, A.D. 540. "It may, however, be ancient Indian work of Baetria of the same age as the Buddhist sculptures of Peshawur, which it closely resembles in its composition and modelling."

THE NATIONAL PORTRAIT GALLERY.

ONE of the most important additions to the national collection of portraits, both from point of interest and size, is the large picture of "George, Prince of Wales, and his brother, the Duke of York, with their Tutor, Dr. Francis Ayscough," painted by Richard Wilson, R.A. This work was included in the bequest of Lady Hamilton to the National Gallery, and was placed



PHINEAS PETT.
From the Portrait in the National Portrait Gallery.

by the Trustees on loan in the Portrait Gallery. It remained there until the successors of Lady Hamilton established the fact that Lady Hamilton had no power to bequeath the pictures, and then, with the Reynolds's and other works, it was put up for sale at Christie's. It was purchased by Messrs. Agnew and Sons, and by their generosity in presenting it to the Trustees, it has again resumed its place—and this time a permanent one—in the national collection.

The Trustees have purchased the curious portrait of Phineas Pett, the first president of the Shipwrights' Company and master-shipwright of Woolwich dockyard in the reigns of Charles I and James I. This work appears to be—at all events, in parts—from the hand of William Dobson, and represents the great naval constructor with his masterpiece of ship-building, *The Sovereign of the Seas*. Pett

was a naval designer of the highest genius, and it was to him we are indebted for the first essential improvement in ship-building. He abolished the heavy topworks; and Stowe refers to his *Prince Royal*—a vessel of 1,400 tons, of which the keel was laid in 1610—"as the greatest and goodliest ship that was ever built in England." But *The Sovereign of the Seas*—which was launched in 1637—exceeded this vessel in respect of size and tonnage. Her keel was 128 feet in length; her breadth, at the widest part, was 48 feet; and her length, 232 feet. Her tonnage was 1,637, and she had—according to Thomas Heywood—three flush-decks, a fore-castle, half-deck, quarter-deck, and round-house. On trial, however, she was found to be too high to be altogether seaworthy, and one of her decks was removed. She did good service in the Dutch wars until 1684, when she was rebuilt and her name changed to *The Royal Sovereign*. Twelve years later she was destroyed by fire.

Portraits of two great writers have been added to the collection; one of James Henry Leigh Hunt, the work of Margaret Gillies, has been given by Canon Ainger, Master of the Temple; and the other, of Robert Browning, has been acquired from Mr. and Mrs. Edmund Gosse. The latter is a life-size drawing in black chalks, executed at Rome in 1859, by Field Talfourd, and is the companion drawing to the portrait of Mrs. Browning, which has been in the Gallery for some time past. This portrait has a curious history. At the time it was drawn, Mrs. Browning was suffering from a serious illness, and Field Talfourd left, taking the portrait with him. After his wife's death in 1861, Browning made unsuccessful efforts to find the artist, and heard nothing of him until after Talfourd's death (which occurred in 1874) and the contents of his studio had been dispersed. The drawing was not heard of again until 1885, when Mr. Gosse

bought it of a Hammersmith dealer, who described it as a portrait "of one of them poets." Mr. Gosse took it to Browning, who, when he saw it, exclaimed, "At last! here is the long lost portrait of me!" and wrote on the base of the



ROBERT BROWNING.

From the Drawing by Field Talfourd, in the National Portrait Gallery.

drawing the following inscription:—"This portrait was executed at Rome, in 1859, as a companion to that of E. B. B., now in the National Portrait Gallery, by Field Talfourd—whose property it remained. I rejoice that it now belongs to my friend Gosse." The poet wrote of it afterwards to Mr. Gosse:—"My sister—a better authority than myself—has always liked it, as resembling its subject when his features had

more resemblance to those of his mother than in after time, when those of his father got the better—or perhaps the worse—of them." Field Talfourd's work is not very widely known. From 1815 to 1873 he was an occasional contributor to the Royal Academy exhibitions. For the first twenty years of that period his contributions were almost entirely confined to portraits, but he afterwards exhibited a number of landscapes.

Other recent acquisitions are portraits of "Edward, first Baron Thurlow, Lord Chancellor," painted, in 1806, by Thomas Phillips, R.A., presented by Mr.



J. H. LEIGH HUNT.

From the Portrait by Margaret Gillies, in the National Portrait Gallery.

Lawrence J. Baker; "John Freeman-Mitford, first Baron Redesdale, Speaker of the House of Commons and Lord Chancellor of Ireland," painted by Sir Martin Archer Shee, P.R.A., presented by Mr. Algernon Bertram Freeman-Mitford, C.B.; "Sir David Ochterlony, G.C.B.," the conqueror of Nepal, painted in miniature, probably by a native artist, presented by Mr. E. Lennox Boyd; and "Edwyn Sandys, D.D., Archbishop of York, the celebrated reforming prelate, with his second wife, Cicely Wilford," painter uncertain, presented by Colonel Thomas M. Sandys, M.P.

THE LATE THOMAS FAED, R.A.: IN MEMORIAM.

IT is with regret that we record the death of Mr. Thomas Faed, R.A. For more than seven years the painter had to contend with the most cruel calamity that could befall any man, and more especially an artist—the almost total loss of eyesight which impelled him in 1893 to resign his membership of the Academy.

It is forty-five years ago that he captivated popular taste with his picture "The Mithersless Baim"—his first exhibit at the Royal Academy, and a type of the work which he continued to paint until the end of his career as an artist. His art appealed directly to the people; it represented scenes and incidents of Scotch domestic life with a fidelity to realities that won for him the position of first favourite among the great public



THOMAS FAED, R.A.

From a Photograph by Elliott and Fry.

which delights in "story-telling" pictures of a humorous or pathetic nature. Miss Hepworth Dixon, in an article on Mr. Faed's work published in this Magazine in 1893, thus summarises the position which he occupied at the outset of his career in England:—

"There are painters who observe and paint what they see, and others who paint what they are instructed to see or what they conceive the masters painted before them. The first speak with the personal, the articulate note; the second with often the mere parrot voice of artistic convention. That the output of Thomas Faed belongs to the former category is a matter which hardly needs demonstration. Born into the world, or, rather, appearing in the artistic world, at a moment when Frost's



POT - LUCK.

From the Painting by Thomas Faed, R.A., in the Leicester Corporation Art Gallery.

satiu-slippered heroines and high-falutin' sentimentalities were in vogue, the young Scotchman brought an air of reality into the sphere of British *genre* painting which was as stimulating as the airs of his native stewartry. Something direct and virile was seen to belong to the work. There was observation in it, and observation, moreover, joined to a large and generous understanding. It was life, with its passions, its despairs, its struggles, its fine prepossessions, its infinite

child, a baby in arms); in 1863, "The Irish Orange Girl," and "The Silken Gown" (now in the Tate Gallery); in 1864, "Our Washing Day" and "Baith Faither and Mither;" in 1866 (the year of his election to full membership of the Academy), "Pot-Luck," and "Ere Care Begins" (his diploma work). In 1868 came "Worn Out," "The Flower of Dunblane," and "The Cradle;" in 1869, "Homeless;" in 1870, "A Highland Mother" (in the Tate Gallery); and in 1871, "A Wee Bit Fractious."

Mr. Faed gloried in his realism; his one motto and watchword was "Observe." He said on one occasion, "I never see a picture or read a poem that impresses me deeply that I do not notice everywhere the presence of the real:" and, again, "So-called imagination is nothing more or less than a superior capacity for observation." And his work to the end acted upon those opinions.

The story of his career is one to command admiration; it is one more example of that indomitable "grit" of the Scotsman which has animated so many of our public men from across the Border. "Thomas Faed was born on June 8th, 1826, at Gatehouse of Fléet, in the stewartry of Kérkeudbright, in as lonely a spot, that is to say, as could be found in the Lowlands of Scotland. It has been said of the

painter, as aforetime it was said of Wilkie, that he could paint before he could spell. He began his art studies by laboriously copying sundry prints of old engravings—the much admired productions of a Faed uncle, which at that time hung in the Burley Mill parlour—but he quickly turned to other and surer means of artistic self-training. Eye and hand were exercised on outdoor essays. In summer weather the very kilnhouse was pressed into service, and the boy Tom would be found at his easel adventuring the difficult task of making the country urchins 'stand.'

His father died while Thomas Faed was still a boy, and an elder brother—John Faed, R.S.A.—who had already gone to Edinburgh to practise art, invited the lad to join him there. The invitation was accepted and Thomas soon gained admission to the Art School of the Board of Manufactures, where he had Sir William Allan for his master, and among others for fellow pupils W. Q. Orchardson and Erskine Nicol. His first efforts at painting were ambitious, in the "semi-grand" style of water-colours,



IN TIME OF WAR.

From the Painting by Thomas Faed, R.A., in the Walker Art Gallery, Liverpool.

humours, focussed and transmitted to canvas. And this at a moment when realism was not, when it was 'literary,' polite, and wholly non-alcoholic."

For more than twenty years from the date of the exhibition of his first work at the Academy (1855), he maintained his position as a popular favourite, and a list of his principal pictures during that time indicates at once the course of his life's work and the secret of his hold upon the public fancy. In 1856 he was represented by "Home for the Homeless" and "Highland Mary;" in 1857, "The First Break in the Family;" in 1859, "Sunday in the Backwoods" and "My Ain Fireside;" in 1860, "Coming Events Cast Their Shadows Before" and "His Only Pair;" in 1861 (the year in which he was elected to the associateship of the Academy), "From Dawn to Sunset" (a picture representing the interior of a Highland cottage, in which are gathered together the cottar's family at the deathbed of his wife, ten figures in all, ranging from the bereaved man to his youngest grand-



THE SCHOOL BOARD IN THE COTTAGE.
From the Painting by Thomas Ford, R.A.

illustrations of "The Old English Baron," and the like. Needless to say, he did no good with them, and with an inspiration he turned to the scenes of his early life, and his first attempt in the direction which secured for him his success brought him in the magnificent sum of twelve guineas. At twenty-three years of age he was elected an

all felicitous appreciation of atmosphere—just that strangeness which the radiance of out of doors brings to the dimness, the obscurity, of the interior. More curious still, in a century in which, unhappily, pigments do not wear, in an age when a ten-year-old 'masterpiece' is too often found to have sunk and deteriorated these sketches of half a century ago appear like the veritable creations of yesterday.

It is of interest at this point to refer to an article published in the first volume of this Magazine—twenty-two years ago—which dealt with Mr. Faed and his art when he was in the height of his popularity. The writer said:—"It is commonly said that an age may be judged by its literature; and painting is almost equally expressive of the mental and physical conditions under which it is produced. The religious fervour of the Middle Ages made itself felt in such works as those of Fra Angelico, Perugino, and Francia; the prosaic character of the Dutch is written in Dutch art, just as the elegance of Italy is evident in Italian art, even in its days of decadence. . . . Coming to the Great Britain of to-day, we find her to be before all things domestic. The people live, not in churches, nor courts, nor camps, but in their homes, which they have filled with household gods and made, in the language of Wordsworth, 'kindred points with heaven.' We are told that



FAULTS ON BOTH SIDES.

From the Painting by Thomas Faed, R.A., in the National Gallery of British Art.

Associate of the Royal Scottish Academy, and in 1852 he quitted Edinburgh for London, with the result we have already recounted.

Mr. Faed's work as a water-colour painter is not as well known as it should be. His studio was full of carefully executed studies for his finished pictures. "A glance at the roughest and hastiest of them proclaims their author a manipulator of the highest order. The handling is dexterous, the drawing learned, while the lighting has just that sense of mystery which belongs to

those poets are the greatest who best embody in verse the spirit of their age; and if the same rule applies to the work of the artist assuredly Mr. Faed holds a foremost place among painters. No other has told domestic stories upon canvas so often and so well, and his popularity proves how thoroughly he is in harmony with the temper of his time."

This interesting contemporary estimate of the painter—for, although he died but yesterday, his work has for some while lost its hold upon the



LUCY'S FLITTIN'

From the Painting by Thomas Faed, R.A

public—contains an explanation of the painter's comparative failure in the later period of his work. The intervening twenty years have brought many changes in the popular taste, and Mr. Faed's Scotch peasants undoubtedly failed to charm the generation whose fathers had hailed with delight his "Only Herself" and "A Wee Bit Fractions," and had been ready to pay £4,000 at a public sale for these two works.

But to say that his later work was not successful in the public estimation is in no wise to detract from the value of his earlier pro-

ductions. His art all through his career was wholesome and sincere, his technique thorough and honest. Never did he produce anything that was tricky, false, or otherwise than conscientious, in workmanship; and, if he cannot be counted among the great artists of our time, Mr. Faed may at least be classed as one of those who did yeoman's service towards redeeming the English school of painting from the artificiality of sentiment and superficiality of technique under which it laboured in the early part of this century.

THE CHRONICLE OF ART.—OCTOBER.

The Paris Awards. THE following list of awards to British painters is supplementary to the one given in our August number:—

Silver Medals.

Lady ALMA-TADEMA.	BRITON RIVIERE, A.R.A.
FRANK BRAMLEY, A.R.A.	W. ROTHENSTEIN.
FRANK BRANGWYN.	SEYMOUR LUCAS, R.A.
JOHN BRETT, A.R.A.	C. H. SHANNON.
R. BROUGH.	J. J. SHANNON, A.R.A.
J. CRAWHALL.	LIONEL SMYTHE, A.R.A.
FRANK DICKSEE, R.A.	SOLOMON J. SOLOMON, A.R.A.
ARTHUR HACKER, A.R.A.	MARCUS STONE, R.A.
C. NAPIER HEMY, A.R.A.	A. CHEVALLIER TAYLER.
COLIN HUNTER, A.R.A.	HENRY S. TUKE, A.R.A.
RICHARD JACK.	E. A. WALTON, A.R.S.A.
H. H. LA THANGUE, A.R.A.	E. A. WATERLOW, A.R.A.
ALFRED PARSONS, A.R.A.	W. L. WYLLIE, A.R.A.

Bronze Medals.

R. W. ALLAN, R.W.S.	R. LITTLE, R.W.S.
EDGAR BUNDY, R.I.	R. W. MACBETH, A.R.A.
R. C. W. BUNNY.	W. S. MACGEORGE, A.R.S.A.
JOHN CHARLTON.	R. MCGREGOR, R.S.A.
HON. JOHN COLLIER.	MORTIMER MENPES, R.I.
WALTER CRANE.	ROBERT NOBLE, A.R.S.A.
LUCIEN DAVIS, R.I.	WALTER OSBORNE, R.I.A.
J. C. DOLLMAN, R.I.	RALPH PEACOCK.
ALFRED EAST, A.R.A.	J. M. PRICE.
H. DE T. GLAZEBROOK.	WALTER RAINEY, R.I.
MISS G. D. HAMMOND, R.I.	MISS FLORA M. REID.
J. H. HENSHALL, R.W.S.	JOHN R. REID, R.I.
T. B. KENNINGTON.	H. G. RIVIERE.
YEEND KING, R.I.	A. ROCHE, A.R.S.A.
WALTER LANGLEY, R.I.	BYAM SHAW, R.I.
JOHN LAVERY, R.S.A.	T. F. H. SHEARD.
W. LOGSDALE.	J. SOMERSCALES.
G. D. LESLIE, R.A.	EDWARD STOTT.
M. P. LINDNER.	

Honourable Mention:—

Mrs. ALLINGHAM, R.W.S.	J. SHERIDAN KNOWLES.
W. D. ALMOND, R.I.	MOUAT LOUDAN.
J. AUMONIER, R.I.	J. COUTTS MICHIE.
JOHN H. BACON.	ERNEST NORMAND.
A. K. BROWN, A.R.S.A.	Mrs. E. NORMAND.
H. CAMERON, R.S.A.	ERNEST PARTON.
D. Y. CAMERON.	J. L. PICKERING.
J. E. CHRISTIE.	Sir FRANCIS POWELL,
HERBERT J. DRAPER.	P.R.S.W.
JOHN FULLEYLOVE, R.I.	B. PRIESTMAN.
BERNARD EVANS, R.I.	L. RAVEN-HILL.
T. C. GOTCH.	ADRIAN STOKES.
TOM GRAHAM, H.R.S.A.	HUGH THOMSON, R.I.
GEORGE HARCOURT.	LESLIE THOMSON, R.I.
EDWIN HAYES, R.H.A.	A. W. WEEDON, R.I.
R. HARRIS (<i>Canada</i>).	GEORGE WETHERBEE, R.I.
G. SHERWOOD HUNTER.	T. BLAKE WIRGMAN.
GEORGE W. JOY.	CHARLES W. WYLLIE.

To our list of awards to sculpto must be added:—

Silver Medals: Messrs. H. C. FEHR and E. ROSCOE MULLINS.

Bronze Medal: Mr. ALBERT TOFT.

And to architects:—

Gold Medals: Messrs. W. EMERSON and E. T. LUTYENS.

Other awards of artistic interest are:—

Medals of Honour:

London School Board.
Education Department, South Kensington.
City and Guilds Institute.
Central School of Arts and Crafts (London County Council).

Gold Medals:

Royal College of Art.
Art Schools of Battersea (Polytechnic), Birmingham, Glasgow, and Liverpool.
Graphic and Daily Graphic.

Silver Medals:

New Cross School of Art (Goldsmiths' Institute).
Metropolitan School of Art, Dublin.
Art Schools of Leeds, Manchester, Leicester, Nottingham, and Edinburgh.

Bronze Medals:

Art Schools of Belfast, Croydon, Bristol, Sheffield, Bradford, Holloway, and West Bromwich.

THE report of this Gallery is not a particularly exhilarating document. The Gallery of additions made to the general collection were six, three by purchase and three by presentation. The former were:

"Landscape," by GEORGES MICHEL; "Boy and Goat," by J. B. WEENIX; and "A Portrait in Pastel on Copper," by EDWARD LUTTERELL. The latter: "Virgin and Child with Saints and Donors," by GUERCINO, presented by the Earl of Northbrook; "A Dog," by G. NAIRN, A.R.H.A., presented by Mr. J. C. Nairn; and a "Portrait of W. Rowley," by J. OPIE, bequeathed by Mrs. A. Rowley. For the Portrait Gallery the three following portraits were purchased: "James, second Duke of Ormonde," and "Godert de Ginkell, Earl of Athlone," both by Sir GODFREY KNELLER; and "David Latouche," by an unknown artist. The following portraits were presented: "Thomas H. Burke," pencil drawing by Mr. WALTER OSBORNE, R.H.A., presented by the artist; "W. J. Fitzpatrick, LL.D.," by S. CATTERSON SMITH, R.H.A., presented by Mr. L. Fitzpatrick; and "Archbishop Boulter," by FRANCIS BINDON, transferred from the National Portrait Gallery. In addition to these a large number of engravings were purchased and presented. The total number of visitors during the year was 72,117, of which 18,974 were on Sundays.

Madame de Falbe's Collection. WHILEST Sir Robert Peel's pictures realised very many more times than their original cost, the collection of the late Madame de Falbe, sold by Messrs. Christie on May 19th, showed an equally remarkable result, but in quite the opposite direction. For these pictures—exclusive of a few very large canvases which were not included in the sale and which would not have made any appreciable difference in the result—the original cost is placed, on very excellent authority, at something like £70,000. They produced a total of £13,484. Very few of the pictures had any claim to the names of the old masters to whom they were attributed, and the few which were genuine were either not remarkable specimens or had been very badly restored. The GAINSBOROUGH portrait of Mrs. Hartley, for instance, seems to have been “refined” down to the first layer or sketch; it produced 300 guineas—if it had been in perfect condition its market value would have been probably 3,000 guineas. The portrait of Lady St. Aubyn, ascribed to COTES, was generally admitted to be by ALLAN RAMSAY. OPIE'S portrait, known as “The Fortune Teller,” of a young girl in a white dress, with a gipsy woman telling her fortune, sold for 1,200 guineas; the BOUCHER picture of “Marie Leczinska introduced to the Domestic Virtues,” a composition of three female and one male figure in a woody landscape, three goats on the right, and two cupids in the clouds above, signed, and dated 1740, sold for 970 guineas, as against 143 guineas at which it was acquired thirty-four years ago. A frozen river scene, with village and numerous skaters, by A. VANDER VEER, signed, and dated 1665, brought 490 guineas; a river scene, with buildings, figures, and boat, by HOBBEEMA, 400 guineas; a so-called VELASQUEZ, a portrait of Henry de Halmale, 405 guineas; and a “Repose” of the Holy Family, ascribed to RUBENS, 500 guineas.

Exhibitions. AN exhibition of pictures by Mr. ARTHUR HUGHES has just been held in the galleries of the Fine Art Society. It was interesting not only on its merits of well handled and cleverly treated studies from nature, but also because it illustrated the work of an artist who has played a conspicuous part in the art history of this century. The majority of the canvases on view were landscapes, but a few delicately imagined figure subjects helped to vary the collection and to strengthen its appeal to a wide circle of art lovers. It is evident that Mr. Hughes has retained many of the qualities of sincere fidelity to fact and honest directness of expression that distinguished him in his Pre-Raphaelite days; he is still a painter who deserves to be taken seriously and treated with respect.

Mrs. ESTHER SUTRO'S pastel drawings exhibited in the same galleries may be described as decorative designs based more or less directly upon nature. She is an artist with a remarkable grasp of the broad and simple effects of light and colour that are characteristic of certain conditions of atmosphere. Her sense of colour is refined and subtle, and her touch is sure and confident. In these drawings she shows herself to be more than ordinarily accomplished in the management of technical refinements, and to possess a special measure of that wholesome taste that is the best foundation for a good style.

Mr. CATON WOODVILLE'S war pictures, which are on view at Messrs. Graves's galleries, represent some of the most stirring incidents in the South African operations. “My Brave Irish” illustrates the charge of the Irish Brigade at Pieter's Hill; “The Dawn of Majuba Day, 1900,” the courageous advance of the Canadian Volun-

teers at Paardeberg; and “A Chip of the Old Block” the gallantry of the young trumpeter Shurlock at Elandslaagte. All three canvases have a full measure of strength and vivacity, and are painted with freedom.

A pleasant little summer exhibition of pictures by the Society of Scottish Artists has been held in the galleries of the Royal Scottish Academy, Edinburgh. A feature of it is the extremely artistic manner in which the rooms are decorated; and with the pictures all hung on, or about, the line every work has had justice done to it, and the visitor is not fatigued in his perambulations. Last year quite a number of pretty things in sculpture were got for this exhibition from Belgium; on this occasion contributions are made by several London sculptors, and the works shown, though previously seen in London, are new to Edinburgh, and together are very attractive. Among the loan pictures are MANET'S “Jeune Fille au Fichu,”



MEMORIAL TO DAUMIER.
From a Photograph by Ballot. See p. 572.

which has been a subject of some controversy, and a remarkably fine piece of painting by Mr. SARGENT, representing Spanish dancers in rich costume set in action against a dark blue, starlit sky. Mr. JAMES GUTHRIE sends two portraits, which add greatly to the character of the show. A goodly round dozen of the members of this society have pictures on the walls which give evidence of continued and substantial progress. Among these may be mentioned Mr. C. M. MACKIE, Mr. ROBERT BURNS, Mr. JAMES CADENHEAD, Mr. DICK PEDDIE, Mr. GEORGE SMITH, and Mr. STIRLING MALLOCH. One thing is evident, that there is a strong nucleus of artists growing up who will recruit the Royal Scottish Academy in time in a worthy way. They show an increasing sense of style in colour, and their manipulation of the brush does them credit.

Reviews. *A Catechism of Art.* By Robert Elliot. London: Lamley and Co. (Is.)

THE author of this burlesque catechism has a pretty though a very youthful wit—indeed, his best ideas are

often spoiled through lack of judgment and over forcing. But the inner circle of artists will understand his jibes and will be readier to laugh than, as the writer chooses to express it, to squirm. Of course the satire is cheap, and is hardly new, but it is amusingly put. "Oil-painting is the art of making money, chiefly by smearing prepared canvas with a thin, flat knife;" "Water-colour is the art of abstention—that is, of leaving as much paper as possible unspoiled: the dexterous manipulation of a soft Turkey sponge on a paper specially manufactured to stand that sort of fun;" "this art of unspoiling paper is called Light. Sunlight is when the paper is coloured yellow with violet patches;" "a good female model may be distinguished by her unpunctuality;" there are two schools of water-colour painting, "the stippily, uncertain, or earnestly-striving school," and "the washy, rapid, or I-know-what-I'm doing school;" the three schools of sculpture are "the bumpy or good old Michael-angelic school, the bony or naturalistic school, and the inflated, pneumatic, or namby-pamby school"—the second being distinguished by "cold masculinity at any cost and whatever the sex of the work . . . and an angularity contrasted with a flattened bagginess," one of the causes of failure in this school being "osteology ousting anatomy;" while what disappointed artists usually do for a livelihood is to "teach students what they have failed to learn themselves." These quotations will show the sort of smart aphoristic which Mr. ROBERTELLIOT affects, and which he may easily be forgiven if he does not repeat it.

Le Musée du Louvre. ("Les Musées d'Europe.") Edited by *M. Paul Gaultier*. Paris: Société d'Édition Artistique.

AMONG the elaborate undertakings of this firm of art publishers none promises to be of more interest or of greater literary and critical value than this vast projected series. The plan of the Louvre section alone consists of six volumes, of which three deal with paintings and drawings, and three with archaeology, sculpture, and objects of art, so that we may have to wait long before the series is complete. M. Paul Gaultier supplies a very learned yet charmingly graceful introduction on the growth of the noble fabric of the Louvre, and M. Kaempfen, the Director of the National Museums of France, writes an introduction to the collections. The staff whom M. Gaultier has gathered round him is remarkable: indeed, the names of Messrs. Molinier, Lafenestre, de Chennevières, Georges Bénédict, and others, are almost as well known in England as in their own country. The method of dealing with the somewhat unwieldy subject shows as much judgment as conscientiousness, and although we do not care for the process of the loose plates, we must say that the work has started on its way with every prospect of success. We shall return to this work later on.

"*Over the Alps on a Bicycle*," by Mrs. PENNELL (London: T. Fisher Unwin; 1s.) is a racy description of a venturesome ride through the passes of the Alps. The little book is illustrated by rapid, clever sketches by Mr. JOSEPH PENNELL.

We have received two little pocket volumes dealing with "*Sandro Botticelli*," by A. STREETER, and "*Fra Angelico*," by VIRGINIA M. CRAWFORD (London: Catholic Truth Society; 6d. each), which are intended to popularise the story of the development of Italian art. To those who do not object to having their history of art presented through a medium of religion the booklets will doubtless be welcome. Apart from this, they are well written, and contain much information of a critical and historical nature.

The last two volumes of the Chiswick Shakespeare (London: George Bell and Son), "*Twelfth Night*" and "*Richard II.*" are quite up to the high level this admirable series has set out to attain. The illustrations by Mr. BYAM SHAW improve as the work progresses, and no better work of his is to be seen in the set than that in these two volumes.

A MONUMENT to the memory of DAUMIER, the celebrated caricaturist, has been erected at Valmondois, Seine-et-Oise, the village where the artist died in 1879. It consists of a bust, the work of M. ADOLPHE G. DECHAUME, and a pedestal, designed by M. SCILLIER DE GISORS, the architect of the Luxembourg Palace.

In place of the usual india-rubber stamps or ordinary typed label, the Gosport Free Library has adopted a bookplate for insertion in the books in the reference section. It is an example that might well be followed by other public libraries, especially if the method adopted by Mr. MARTIN SNAPE, designer of the Gosport *ex libris*, be followed. He has incorporated in the design one of the legendary origins of the name of the town and the ancient parish seal. We might wish that there were less of the scroll work background, and that the whole were of a better type: nevertheless, the design is serviceable and appropriate. Our reproduction is slightly under one-half the size of the actual plate.

THE death has occurred, at the age of forty-two, of M. ARY RENAN, painter and critic.

He was the son of Ernest Renan, and a grandson of Ary Scheffer. His artistic studies were under the direction of Gustave Moreau, and the work of his brush was as distinguished as that of his pen. M. Renan made several expeditions to Syria and Palestine, and many of his landscapes were representations of Oriental scenes. In 1895 he exhibited at the Champ de Mars his work "*Phalène*," and was the same year created a Knight of the Legion of Honour. Three of his pictures are in the Decennial Exhibition. As a writer upon art matters he occupied a leading position in France, his chief work in this respect being in connection with the *Gazette des Beaux Arts*.

The death has also occurred of M. CHARLES BELLAY, the well-known engraver. He was an Inspector of Designs and a Knight of the Legion of Honour.



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