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Index

	PAGE		PAGE
ADAMS	234	Baldry, A. Lys.™ Frederick George Cotman, R.I.	
Adams, J. Ottis	xlix	Thirteen Illus.	lvi, 167
Adams, John Quincy. One Illus.	66	Baluschek, Hans	235
Adelberg, Maria	206	Bamberger, Gustav	145
"Æmilia Ars" Society, Bolognese Women. Four Illus.	243	Bancroft, Elias	60
Airy, Anna	219	Barber, Miss Annie	242
Aktiebolaget, Nordiska Möblerings. Three Illus.	213, 215, 216	Barber, Reginald	60
Alaska - Yukon - Pacific Exposition. Loaned Paintings. Three Illus.	lxxvi	Barlow, Albert E.	291
Alberti	276	Barnhorn, Clement J.	1
Albright, Adam Emory	1	Barr	244
Alexander	xxx	Barraud, Allan. One Illus.	301
Alexander, Ada M. One Illus.	lxxix	Bartels	xxxvi, lxxii
Alexander, A. O.	147	Bartels, von	322
Alexander, Herbert	57	Bartlett, W. H. One Illus.	30, 39
Alexander, John W.	xli, 153	Barwig, Franz. Two Illus.	146, 148
Alison, David	225	Baschny	234
Allan, R. W.	56, 324	Baseleer	323
Allen, Charles J. Two Illus.	302	Bastert	323
Allied Artists' Association, London Salon	221	Bateman, Dorothy	293
Alma-Tadema, Sir Laurence	34	Batley, Eva	289
Alt, R. von	323	Baud, E. L.	150
Aman-Jean. One Illus.	46, 49	Bazzaro	274
American Federation of Arts Convention	lxiv	Beach, Martha	lxxi
Ameseder, E.	69	Beanlands, Mrs. One Illus.	129
Andersson, Maria	206	Beatty, John W.	153
Andreotti	276	Beaumont, G. de	149
Andri, Ferdinand	238	Beaux, Miss Cecilia	xliv, 153
Angeli, Prof. von	66	Beckert, F.	324
Annan, J. Craig. One Illus.	lxviii	Beechey, Evelyn	lxxix
Anschutz, Thomas. One Illus.	xlii	Beeching, Cecil	161
Apol	323	Beebohm, Max. One Illus.	101, 187
Appolloni	276	Bejot, Eugene. Two Illus.	305, 307
Aquarell-Ausstellung Exhibition, Dresden	321	Bell, H. J.	225
Arbo, Chr. One Illus.	323	Bell, R. Anning	54, 56
Architectural Gardening. By C. E. Mallows, F.R.I.B.A., and F. L. Griggs:		Belloni	274
VI. Nine Illus.	101	Bellows, George. One Illus.	xlvi
VII. Twelve Illus.	276	Beloe, Miss	244
Arentowicz, Prof. T.	147	Benczur, Bela	74
Armstrong, F. A. W. T.	57	Benson, Frank W. One Illus.	xlii, li
Armstrong, Mildred	293	Bentley, John	294
Arnold, Herbert	232	Beraud	309
Art Club's Summer Exhibition. By T. M. W. Thirteen Illus.	177	Berglund, Carl. One Illus.	324
Artificer's Guild	240	Berlin Art Exhibition. Eight Illus.	229
Art Institute School, Chicago. By Maude I. G. Oliver. Four Illus.	lxxviii	Berlin Joiners' Guild Exhibition. Three Illus.	313
Arts and Crafts Exhibition Society	297	Berlin Secession. Three Illus.	234
Ashbee, C. R.	240	Bernheim	310
Asplin, Signe. One Illus.	208	Bernstein, Leo	69
Atkinson, W. E. One Illus.	158	Berteaux	45
Atwood, Miss Clare	183	Bertrand, Alexander	234
Aublet	323	Besnard. One Illus.	44, 268
Auburtin, J. Francis	45	Betts, Louis	xlii
Auchentaller, J.	240	Betts, Louise	153
Aumonier	30	Bezzi, Bartolomeo. One Illus.	272, 275
Auriol, George. One Illus.	226	"Bikupan." One Illus.	214
BAAR, Hugo	145	Billotte, Rene	xli, 44
Bagdatopulos, S.	161	Bindesböll, Thorvald	215
Baiern, Künstlerbund	232	Binns, Charles F. One Illus.	lxix, lxxii
		Birch, S. J. Lamorna. Three Illus.	109, 113
		Bird, Maud B. S. One Illus.	289, 291
		Birney, W. Verplanck	liii
		Bishop, F. A.	326
		Bittinger, Charles	liii
		Bjork, Eva Jancke. One Illus.	208
		Blaas, Ritter von	66

Index

	PAGE		PAGE
Black, Lelant	289	Cairato, Girolamo. One Illus.	270, 273
Blacklock, Miss E.	161	Calandra	276
Blanche, Jacques Emile. Three Illus.	50, 251, lxxxii	Calderon, W. Frank	161
Blanchet, A.	150	Camaur	276
Blatherwick, Lily	185	Cameron, D. Y.	56, 302, 324, xli
Blauenstern, L.	240	Cameron, Mrs. Julia	lxv
Blommers	xlii	Cameron, Miss Kate	225
Blumenschein, E. L.	xli	Campriani	274
Boberg, Anna. One Illus.	203	Camwell, Alice M. One Illus.	287, 289
Boberg, Ferdinand. Five Illus.	203, 205, 209, 323, 325	Canciani, Alfonso	239
Böcklin, Arnold. One Illus.	xxx, xxxvi	Canning, Maud	292
Boddlington, Henry	219	Canziani, Madame	160
Boden, G. A.	161	Caputo	274
Bohrdt	231	Carcano	274
Boilly	309	Carena	274
Bone, Muirhead	101, 240, 302	Carlandi, Onorato	129, 275
Bonnard, Pierre	240	Carlsen, Emil	xl
Booth, James W.	60	Carnegie Institute, Thirteenth Annual Exhibi- tion. By Leila Mechlin. Two Illus.	xxxix
Börjeson, Mrs.	209	Caro-Delville	53
Borthwick, E. A.	224	Carolus-Duran	309
Bosselt, Prof. Rudolf. One Illus.	316, 320	Carrière	309
Boudin	lvii, lxxvii	Carrozzi	274
Brabazon, H. B.	302	Carruthers-Gould, A.	57
Bracht	231	Carter, Frederick	292
Bracquemond, Pierre. One Illus.	252, 257	Cary, Elisabeth Luther. John La Farge. Ten Illus.	lxxxiii
Bradbury, Eric	243	Casciaro	274
Bradbury, G. E.	242	Casorati	274
Brangwyn	293	Cassidy, John	60
Branson, Miss Olive	161	Cataldi	276
Branting, Agnes	208	Cawthra, Hermon J. One Illus.	294
Braquemond, Felix. One Illus.	309, lxxx	Cazin, J. C. One Illus.	53, lvii, lviii
Breckenridge, Hugh H.	xlv	Central School of Arts and Crafts Exhibition. London	327
Breithut, P.	240	Charlemont, Hugo	69
Brenner, Victor D.	xlvi	Charnley, Ethel M. One Illus.	286, 289
Brewer, Nicholas R.	1	Chase	lii
Breyer	236	Chase, William M.	xli, xlvi, li
Brickdale, Miss E. Fortescue	130	Cheston, Mrs. Evelyn	185
Briggs, R. A. One Illus.	294	Chetwood-Aiken, H. C.	58
Brigman, Mrs. Annie W.	lxv	Chevalier	53
Brinley, D. Putnam	xlvi	Chidson, Miss M.	243
Brinton, Christian: Hugo Reisinger. I. Eleven Illus.	xxix	Chiesa, Pietro. One Illus.	270, 274
Hugo Reisinger. II. Eleven Illus.	lvii	Chini, Galileo	276
Broadhead, William S. One Illus.	293	Chitarin	274
Brochner, Georg. Exhibition of Swedish Ap- plied Art at Stockholm. Twenty-six Illus.	202	Chivers, Cedric. One Illus.	299
Brock	34	Chowne	186
Brodie, Gertrude	243	Christ, Franz. One Illus.	316, 321
Bronzino	75	Ciardi, Beppe. One Illus.	270, 275
Brown, Arnesby. One Illus.	30, 32, 58, 153, xl	Ciardi, Emma. One Illus.	270, 274
Brown, Ford Madox. One Illus.	216	Ciardi, Guglielmo. One Illus.	270, 272
Brown, J. A. One Illus.	154, 158	City Apartment and its Successful Decoration. Four Illus.	ci
Brown, J. G.	liii	Ciusa	276
Brown, Marshall	223	Clarenbach, Max	xli
Brown, Professor	185	Clark, Alson. One Illus.	xlix
Browne, Charles Francis. One Illus.	xlviii	Clarkson, Ralph	lxxviii
Brownell	158	Claus, Wilhelm L. One Illus.	244, 268, 321
Brozzi	276	Clausen, George. One Illus.	34, 50, 128
Bruckman, W. L.	210	Clays	lxxvii
Brunner, F.	69	Clegg, John S.	289
Brunson, J. One Illus.	324	Clute, Walter M. One Illus.	xlviii
Brush, George de Forest	xxxix, xlv	Coburn	lxv
Bryn	75	Coleman	275
Buchner, G. J.	147	Collie, Miss Elizabeth Orme	59
Buckley, Jeannette	lxxix	Collier, Hon. John	54
Bugatti	276	Competition of Schools of Art, 1009, National. By W. T. Whitley. Twenty-three Illus.	286
Bult, Miss Constance	243	Compton, E. T. & E. H.	58
Bundy, Edgar	34	Concrete, Reinforced, Country House in. Five Illus.	xciv
Burgess, Miss E. K.	243	Conder, Charles. Two Illus.	132, 135
Burns, Robert	223	Congdon, Miss M. H.	161
Burroughs, Edith Woodman	xlvi	Connard, Philip. One Illus.	180, 184
Busch, Adolphus	lx	Conrad, Gyula. One Illus.	70, 74
Bussy, Simon	210	Constantini	274
Butler, Mildred	161	Cooper, Byron	60
Butters, Harlow. One Illus.	127		
CACHEUX, A.	140		
Cadenhead, James	225		

Index

	PAGE		PAGE
Cooper, J. Paul	56, 240	Domestic Architecture, Recent Designs in.	
Copson, Carrie	288	Twenty-one Illus.	125, 198, 294
Corinth, Lovis	235	Donaldson, William G.	292
Corot	155, lvii, lxxvii	Doncieux	226
Cossman, A	69	Donne, Walter. One Illus.	34, 36
Cotman, Frederick George, R. I. By A. Lys		Dorsch, Ferdinand	147
Baldry. Thirteen Illus	167, lvi	D'Orsi	276
Cotterill, Reginald T. One Illus.	288, 291	Dougherty, Paul	xxxvii, xlvi
Cottet	xlii	Douglas, Andrew. One Illus.	222, 224
Cotton, William. One Illus.	liv	Douglas, Stuart F.	ci
Courbet, Gustave. One Illus.	lvii	Douglas, Sir W. Fettes	294
Coutau, H.	149	Downes, William Howe. Bela L. Pratt, Sculptor.	
Cox, Minnie P.	293	Twelve Illus.	iii
Craftsmen's Union, Stockholm. One Illus.	324	Dresa	226
Craig, Gordon	240	Drury, Alfred. One Illus.	34, 216, 219
Crane, Bruce	153	Dudley, Frank V.	xlix
Crawhall, Joseph. One Illus.	180, 189	Dugdale, Thomas C.	60
Crodel	lxii	Duhem	53
Crompton, Oswald	290	Dumond, Frank Vincent	xlvi
Crooks	lxxii	Dumont	150
Crosnier, G.	149	Duncan, John. One Illus.	221, 223
Cross, E.	323	Dunki, L.	149
Cullen, M.	158	Dupré	lvii
Cumming, W. G. Skeoch	225	Duvoisin	150
Cundall, C. E.	287		
Cushing, Howard G.	xlv	EAST, Alfred:	
Czech	147	One Illus.	30, 37, 57, 153, xxxix
Czeschka, C. O.	242	By Leila Mechlin. Five Illus.	lxxii
		Eberle, Miss	xlvi
DABO	xxxvii	Eddington, Alexander. William McTaggart,	
Dadd, W.	189	R.S.A. Twelve Illus.	83
Dagnac-Riviere	64	Ederer, Karl	238
Darnaut, Hugo	69	Egger-Lienz, Albion	232, 238
Dasio, Max. Two Illus.	321	Eickhof-Reitzenstein, Marie	232
Dauchez	50, 53	Eisenwerth, Karl S. von. One Illus.	238
David	309	Elkan, Benno	320
Davis, Laurence. Two Illus.	219, 220	Elliott, Grace L. M.	161
Dawson, Mabel	225	Emmet, Ellen G.	153, xlii
Dawson, Nelson	56	Emmett, Lydia Field	xlv, liv
de Bock, Theophile. One Illus.	lx, lxxvii	Emsley, Walter	59
De Camp, Joseph. One Illus.	xlii, li	Engel, Otto H.	230
Degas. One Illus.	lvii, lx	Engelhart, Josef	236
de Hoog, Bernard. One Illus.	lxxvi	Epstein, Jehudo	69
Delacroix	309	Erdossy, Bela. One Illus.	73, 74
de Lalaing, Count J. One Illus.	314	Eschke, R.	231
De La Mare, Gertrude. One Illus	291	Estoppey, D.	150
de la Neziere	46	Everett, John	185
de la Rochetoucauld, Hubert	46		
De Latour, Fritz Bequer. One Illus.	316	FABIANO	225
Delaunay	309	Fahringer, Karl. One Illus.	64, 69
Delaunots	323	Falguiere	xxxviii, lxii
Delitz, Leo	147	Farley, Richard B.	xlv
de Maria-Bergler, Ettore	270	Farmer, Alice	185
de Maria, Mario. One Illus.	267, 270	Fattori, Giovanni	272
Demole	150	Fauley, Albert C.	xlix
de Monvel, Maurice Boutet	324	Fearon, Hilda. One Illus.	118
Dendy, Miss Vera	292	Feldkircher, Fraülein. One Illus.	310, 313
Denis, Maurice	240	Fenner-Behmer	231
d'Epinay, Prosper. Three Illus.	224, 226	Ferdinand, Archduke Francis	64
De Sanctis	274	Ferraris, Arthur von	66
des Artistes Animaliers Société Exhibition, Paris	63	Feoda	214
des Artistes Société, Salon Paris. One Illus.	229	Filipkiewicz, S.	239
des Humoristes Salon, Paris. Six Illus.	225	Fine Art Society Exhibition, London	58
Desmoulin, F.	53	Finkelburg, Augusta. One Illus.	xlix
Dettmann, Ludwig	230	Fischer-Gurig, A.	324
Deveria	309	Fischer, Otto	324
Devreese, G. One Illus.	316	Fisher, Mark. One Illus.	56, 94, 98, 186
Dew, Mary	243	Fisher, Melton	29, 54
Dewar, Miss De C. Lewthwaite. Two Illus.	137, 138	Fisher, S. Melton	219
Dewing, T. W.	xlii, lii	Fison, Winifred	293
de Zwart	xlii	Fjastad, Gustaf	213
Diaz	lvii	Flesch-Brunningen, Ludmilla von	232
Dick, Stewart	130	Fluckness	302
Dill, Ludwig	xxxvi, xli	Folcker, Dr. E. G.	205
Discovolo	274	Footet, F. F.	57
Doigneau	64	Forain	310
Dollman, Miss Ruth	58	Forain, J. L. By Prof. Dr. Hans W. Nine	Illus. 189

Index

	PAGE		PAGE
Forbes, Elizabeth. One Illus.	119	Grandjouan	226
Forbes, Mrs. Stanhope	57	Grant, James A.	293
Forbes, Stanhope A.	30, 114, 153, xl	Grassel	232
Ford, H. J.	58	Graziosi	274
Ford, J.	225	Green, T. Frank. Two Illus.	297, 298
Forestier	150	Gregory, E. J.	216
Forsyth, William	1	Greiffenhagen, M.	101
Foster, Ben	xli, liii	Greuze	309
Fowler, Walter	57	Grieve, Alexander	225
Fox, Kathleen	288	Griggs, F. L.:	
Fragonard	79	Architectural Gardening. VI. Nine Illus.	101
Frampton, Sir George. One Illus.	34, 41	Architectural Gardening. VII. Twelve Illus.	276
Franck, Philipp	236	Groll, Albert	xli
Frank, Evelyn E. One Illus.	286	Gros, Baron	309
Frantz, Henri	53	Gross, A.	147
Frantz, Henri. Nationale des Beaux Arts, Paris.		Grosso	274
Ten Illus.	44	Grover, Oliver Dennett	lxxviii
Franzoni, E.	149	Grubicy	274
Frayn, Clarence V. One Illus.	286, 288	Gruppe, Luitpold	232
Frazer, W. M.	223	Guerin, Charles	240
Fremiet, M.	34	Guibentif, G.	149
French, Herbert G.	lxviii	Guillaume	226
Frischauer, Madame	74	Guillemard, Mrs.	161
Frosberg	lxxviii	Gurd, John A. Three Illus.	xciv, xcvi
Fry, Lewis F.	57	Gustafsberg	215
Fry, Marshal	lxxi	Guthrie, Sir James	222
Fry, Roger	56	Guys, Constantin	309
Fulleylove, John	56		
Fulwood, A. H.	189	HABERMANN, Hugo von. One Illus.	xxxii, xxxvi
		Habich, Ludwig	320
GABRIEL	53	Hacker	29
Galantara	226	Haenisch, Alois	238
Gardner, Starkie	132	Haggin, Ben-Ali	liv
Garstin, Norman. West Cornwall as a Sketching Ground. Fourteen Illus.	109	Hague, Anderson. One Illus.	60
Gaskin, Arthur J. and Mrs. One Illus.	56, 303, 305	Hahn	lxii
Gast, F. ter	161	Hahn, Prof. Hermann. One Illus.	319, 321
Gaul	lxii	Hale, Philip L. One Illus.	xlv
Gavarni	226	Hall, Miss Edna Clarke	189
Gay, Walter	323	Hall, Ethel	59
Gelbenegger, F.	238	Hall, Miss G.	161
Genth, Lillian M.	153, xlii, xlv	Hall, Jessie	161
Geoffroy, Charles Louis	130	Hall, Miss Mildred. One Illus.	59
Germela, R.	69	Hall, Oliver	54
Gertler	244	Halliday, Hughitt	232
Gervex	309	Hallstrom, Gunnar	208
Giani	274	Hals	75
Gilchrist, Philip T. One Illus.	57, 59	Hamacher	231
Gillot	46	Hamilton, J. W.	324
Gioli, Francesco	270, 274	Hamilton, Miss M. E.	161
Gir	226	Hamilton, Vereker M.	161
Gisberg, Sofie. One Illus.	210	Hammershoi, Vilhelm. Two Illus.	252, 256
Glamna, Eugenie Fish	xlix	Hamp, Stanley. Three Illus.	295, 297
Glatz, Oskar	74	Hampel, Walter	147, 323
Glazebrook, H. de T.	30, 54	Hanak, Anton	239
Glehn, W. G. von	186	"Handarbetet Vännen." Four Illus.	206, 209, 212
Gleichen, Countess Helena	161	Handel	xlv
Glen, Graham. One Illus.	222	Hanisch, Alois. One Illus.	239
Gola	274	Harcourt, George. One Illus.	34, 42
Gold, F.	69	Hardenburg, Miss. One Illus.	lxix, lxxii
Goltz, Alexander	145	Harlfinger, Richard	238
Goltz, A. D.	147	Harper, Ivy E.	293
Goodall, Agnes M.	161	Harper, William A.	xlvii
Goodall, George	201	Harpignies, Henri	120
Goodman, R. Givelo	210	Harrison, Birge	xli
Gore, Spencer F.	186	Hartig	231
Gornik, Friedrich	69	Hartman, Bertram C.	xlix
Gosen, Theodor von	320	Hartrath, Lucie	xlviii
Gossens, Josse	234	Harvey	xlv
Gotch, T. C.	54	Harvey, Harold. Two Illus.	116
Gower, Florence. One Illus.	287, 289	Hassam, Childe. One Illus.	154, xxx, xl, xlvi, li
Goya	75	Hastain, E.	161
Gozan	civ	Hauptmann, E.	324
Graf, Ludwig Ferdinand. Two Illus.	145	Hawkes, Violet E.	293
Gratly, Charles	xlv	Hawthorne, Charles W.	154, xxxvii, slii, xlv
Grafton Gallery. "Chosen Pictures." By T. M. W. Nine Illus.	93	Haxell, Winifred	243
Graham, Caroline St. C.	161	Hay, P. A.	54
		Hayward, Alfred	186
		Heaton, Samuel. One Illus.	204

Index

	PAGE		PAGE
Hebert	309	Hughes, Talbot	54
Hegenbarth, Professor	147	Hughes-Stanton	30, 54, 57
Hein, Prof. Franz. One Illus.	322	Hujer, L.	69
Heinsius	309	Humphreys	xlvi
Hellard, Violet	244	Hunt, Holman	219
Helle, J.	150	Hunter, J. Young	54
Hellwag, Rudolf. Two Illus.	115, 116	Hunter, Mason. One Illus.	223, 224
Helps, F. A.	244	Hynes, Miss	243
Henneberg	lxviii	IHLEE, R.	244
Henri, Robert	xlv	Innes, J. D.	244
Henriet, Frederic. Leon Lhermitte. Ten Illus.	3	Inness	lxxvii
Henry, E. L.	liii	Innocenti, Camillo	270
Henry, George	29, 98	Interior Painting. By T. Martin Wood. Nine Illus.	251
Henry, James	30, 56	International Exhibition of Pictorial Photography in the National Arts Club. By J. Nilssen Laurvik. Five Illus.	lxv
Herbert, Miss E.	243	International Graphic Exhibition, Budapest	70
Herdman, R. Duddingston	224	Irvine, Wilson H.	xlviii
Herkomer, Sir Herbert von	29, 57	Isabey, J. B.	309
Herrmann	322	Israels, Josef	129, 158
Herrmann-Allgäu	232	Italian Art. Venice International Exhibition. By Vittorio Pica. Eleven Illus.	268
Herschel, Otto	69	JACK, Richard	161
Hess, Miss Luise	lxxi	Jackson, Fred W. One Illus.	59
Heu, Josef. One Illus.	147	Jackson, Miss	244
Hewett, Miss M.	186	Jacobi	150
Hewitt, Walter E. One Illus.	125	James, Francis	56
Hill	lxv	Jamieson, A.	101
Hill, Alfred	291	Jastrebzoff, Serge	xlii
Hepp'ewhite	xciii	Jefferys, Marcel. Two Illus.	314
Hispanic-Moresque Luster Ware. By Aymer Vallance. Twenty-three Illus.	14	Jenkins, F. Lynn	34
Hitch, Nathaniel	132	Jennings, Miss	244
Hitl, Georg	320	Jerace	276
Hitz, Dora	322	Jettmar, R.	238
Hjort, Astred Wesslau. Two Illus.	208, 212	Joanowitsch, P.	66, 234
Hochard	53	Johansen, Jean McLean	xlii
Hodler, M. F.	148	Johansen, John C.	xlii
Hodlerians	148	John	178, 185
Hoeber, Arthur	xlvi	John, A.	94, 101
Hofe, Schulte im	231	John, A. E.	189
Hoffmann-Fallersleben, Franz	230	John, Goscombe	34
Hoffmann, Josef. One Illus.	240	Jones, Minnie	292
Hoffmann, Ludwig von	242	Jonsson, C. E. One Illus.	213
Hoffmann, Stadtbaumeister	321	Jonsson, M. Carl. One Illus.	213, 216
Hoffmeister, Oscar	lxviii	Josephson, Ernst	235
Hoffmeister, Theodore	lxviii	Julius	66
Hofman, Alfred	239	Jungwirth, Josef	64
Hofman, Miss. One Illus.	lxxi	Junk, Rudolf	147
Hofmann	xxxvi	Jurres, J. H. One Illus.	cvi
Hofmann, Vlastimil. One Illus.	237, 238	KAESEBIER, Mrs. Gertrude	lxvi
Hoggson Bros. Two Illus.	xciv	Kahrer, Max	238
Hohenberger, F.	238	Kaiser	232
Hokusai. One Illus.	ciii	Kaiser Friedrich Museum Verein. Old Master Exhibition	74
Holbein. One Illus.	cvi	Kalkreuth, Count	235, 240
Hollams, Miss M.	161	Kalwoda, Alois	147
Hollyer, Frederick	163	Kampf, Arthur. One Illus.	231, 234, xxxvi
Holmes, C. J.	101	Kasparides	234
Holmes, Prof. One Illus.	183, 188	Kaufmann, Hugo. One Illus.	319, 321
Holzer, Mrs. Philip	lxxi	Kaufmann, Isidor	69
Home Workers in Various Parts of Sweden. One Illus.	323	Kay, James	xli
Homer, Winslow	xxxviii	Keller	xxxvi
Hookham, A. H.	326	Kendall, William Sergeant	liv
Hope, Robert	224	Keramic Arts Exhibition, New York Society. Ten Illus.	lxix
Hopwood, H. S.	59	Kerr, Henry W. One Illus.	83
Hornel, E. A.	29, 54, 153, 223, xl	Kever	323
Hornung, E.	150	Khnopff, F.	324
Horowitz, Leopold. One Illus.	66	Kiesel	231
Horsnell, Alexander. One Illus.	292	Kiln, Mercer	lxxi
Houbron, Frederic	53	Kilns, Grueby	lxxi
Howard, Francis. One Illus.	93, 96	King, Jessie	324
Howes, Benjamin A. Three Illus.	xciv, xcvi	Kitson	xlvi
Hubacher	150		
Hübner, Heinrich	236		
Hübner, Ulrich	236		
Hudson-Fulton Exhibition of American Industrial Arts. By Florence N. Levy. Seven Illus.	xcv		
Hudson, Thomas	lxxvii		
Hughes, Arthur	219		

Index

	PAGE		PAGE
Klein-Chevalier	232	Leistikow, Walter. One Illus.	235, xxx, xxxvi
Klimsch, Fritz	235	Leksand	214
Klimt, Gustav	240	Lely, Sir Peter. One Illus.	lxxvii
Klinger, Max	240, xxxvi, lxii	Lenbach, Franz. One Illus.	324, xxxii
Kneen, W.	189	Lenz, Maximilian	238
Knight, Mrs. Laura	57	Leonard, Mrs. A. B. One Illus.	lxix, lxxii
Koch, Ludwig	64	Lepsius	236
Köcke	231	Leschetitzky, Prof.	69
Kohler, G.	150	Le Sidaner	53, xli
Kolm, David	69	Lessing, K.	231
Kompaniet, Nordiska. Three Illus.	203, 208, 210	Lessore, Elaine T.	244
König, Friedrich	238	Lever, Hayley	57
König, Leo von	236	Leviedzki, E.	66
Konti	xlvi	Levier, Adolf	238
Kowarzik, Josef	320	Levy, Florence N. Hudson-Fulton Exhibition of American Industrial Arts. Seven Illus.	xcii
Krasinski, Count Zygmund	69	Levy, Robert. One Illus.	69, 74
Krauss	234	Lewandowski, S.	69
Krausz, W. V.	66	Leymarie	226
Krestin, Lazar	69	Lhermitte, Leon	129, lvii
Krigel	75	By Frederic Henriet. Ten Illus.	3
Krizman, Tomislav. Five Illus.	69, 140, 145	L'Hoest. One Illus.	229
Krool, Miss	lxxi	Lias, J. W.	161
Kroyer	268	Licht	231
Kruis, F. One Illus.	236, 238	"Licium." Eight Illus.	206, 209
Kuehl, G.	324, xxxvi	Lie, Jonas	xlvi
Kuehn. One Illus.	lxvi, lxxviii	Lieber	234
Kundmann, K.	70	Liebermann, Max. Two Illus.	235, xxx, xxxv
Kunstler Genossenschaft	232	Liesegang	234
Künstlerhaus Exhibition, Vienna	64	Lightfoot, M. G.	244
"Kunstschau." Vienna. Three Illus.	239	Liljefors	lviii
Kunstverein Exhibition	316	Linde-Walther	236
Kurzweil, M.	240	Lindner, Moffat P. Two Illus.	54, 56, 111
 		Lionne	275
LABILLE-GUIARD, Mme.	309	List, W.	240
La Farge, John: By Elisabeth Luther Cary. Ten Illus.	lxxxiii	Llewellyn, W.	30, 34, 54
Collection by J. Nilsen Laurvik. Two Illus.	ciii	Lloyd	274
Lagarde, Pierre	46	Lofen, Bennewitz von	231
Laing, James	lx	Looschen, H.	232, lxii
Lamb, Henry	185	Lori	274
Lambert	96	Ludovici, A.	101
Lang, Andrew	58	Lueger, Dr. Carl	64
Langhammer	231	Luijten	323
Larsson, Carl. One Illus.	205, 208, 324, lviii	Luke, Effie	289
Larwin, Hans	69	Luksch, Richard	240
Laske, Oskar. One Illus.	145	Lush, Edith M.	244
Laszlo, P. A. One Illus.	57, 66, 74, 310, xlii	Lux, Richard	147
La Thangue	34	Lytton, Hon. Neville	130
Lathrop, W. L.	xli	 	
La Touche, Gaston. Two Illus.	46, 50, 323, xlii	MACCOLL, D. S.	302
Laurvik, John Nilsen: Annual Exhibition of the Pennsylvania Acad- emy of the Fine Arts. Four Illus.	xliv	Macdaniel, Miss Frances	lxxii
National Academy Exhibition. Four Illus.	lii	MacGeorge, W. S.	224
International Exhibition of Pictorial Photog- raphy in the National Arts Club. Five Illus.	lxv	Macintosh, Charles	240
John La Farge Collection. Two Illus.	ciii	Mackennal, Bertram	34
Lautrec, Toulouse	309	Mackie, Charles H.	223
Lavery, J.	101	Maclaurin, Miss J. One Illus.	63
Lawson, Ernest	xli, liv	MacNeil	xlvi
Lav Figure: On the Love of Art	80	McCrystle, Miss	lxx
On the Collector's Hobby	164	McEvoy, Ambrose. One Illus.	178, 187
On a Blot upon Civilization	248	McIlroy, Miss M. Gilmore	101
On the Value of Gardens	330	McTaggart, William, R.S.A. By Alexander Ed- dington. Twelve Illus.	83
Leather, Decorated. One Illus.	cv	McTaggart, W.	185, 222
Lederer, Hugo. One Illus.	240	Maene, Edward	xcvii
Ledward, Miss Enid	293	Maggi	274
Lee, Stirling	101	Maillot, Aristide	240
Leempoels	323	Majani	274
Letter, Prof. H. Three Illus.	240, 323	Mallows, C. E.: Architectural Gardening. VI. Nine Illus.	101
Lefort, Jean. Two Illus.	300	Architectural Gardening. VII. Twelve Illus.	276
Legg, Charlotte M.	243	Maly, Vaclav	147
Legler, W.	240	Manchester Academy of Fine Arts, Exhibition. Three Illus.	50
Legros, Alphonse	240	Mancini, Signor	29, 275, xli
Lehmann, Henri	300	Manet, Edouard. One Illus.	300, lvii, lix
Leibl	xxx	Manguin, Henri	240
		Mann, Harrington. One Illus.	99, xli
		Manning, Westley	30

Index

	PAGE		PAGE
Marblehead Pottery. One Illus.	lxix	Mora	214
Marcette	323	Morelse	75
Marees, von	310	Morin, Louis	226
Mariani	274	Morrall, Burman W.	291
Maris	lxxvii	Morrard, E.	150
Maris Brothers	154	Morrice, J. W. One Illus.	158
Maris, Jacob. One Illus.	lviii, lxii	Morris, E.	158
Maris, Matthew	129	Morris, Frank H.	289
Markus, Otto	230	Moser, Kalo	242
Marr	232	Mostyn, Tom	30, 60
Marr, Carl	xlv	Mountford, Albert	291
"Marrowells." One Illus.	125, 127	Muhrman, Henry	219
Mars, Ethel	xlvii	Muirhead, David	186
Marschall, Prof.	69	Muirhead, J.	57, xli
Marsh, Miss	244	Müller, Hans	70
Martin, Henri	xlii	Müller, Karl	238
Martin, J. G.	243	Muller-Munster	232
Martini	274	Muller, William	302
Mason, Elizabeth. One Illus.	lxix, lxx	Mullner, Josef	239
Mason, Miss M. M. One Illus.	lxix, lxx	Munday, Mary E.	291
Matthey, G.	150	Munkacsy	lx
Maunoir, G.	149	Münzer, Adolf	xxxv
Maus, M. Octave	314	Murphy, J. Francis	xl
Mauve	154	Murray, David. One Illus.	30, 38, 56
Mavrogordato, A. J.	59		
May, E. J. One Illus.	294	NAGY, Sandor	74
Mayor, F.	186	National Academy, Exhibition. By J. Nilsen	
Mayor, Lord	302	Laurvik. Four Illus.	lii
Meakin, L. H.	xlix	National Art Competition	286
Mechlin, Leila:		National Arts Club. International Exhibition of	
Thirteenth Annual Exhibition at the Carnegie		Pictorial Photography. By J. Nilsen Laurvik.	
Institute. Two Illus.	xxxix	Five Illus.	lxv
Alfred East. Five Illus.	lxxii	Nationale des Beaux-Arts, Paris. By Henri	
Mehoffer, Prof.	147	Frantz. Ten Illus.	44
Meisel, Julius	240	Nationale des Beaux-Arts Société Exhibition,	
Melchers, Gari. One Illus.	153, xxx, xli, xliv	Paris	309
Mellor, Will. One Illus.	293	National Loan Exhibition, Pageant of Old Mas-	
Menard, Rene. One Illus.	44, 45, 48, xlii	ters, London	301
Mendlik, Oskar	74	Nattier	75
Mentessi	274	Neale, G. Hall	30
Menzel, Adolf von	xxx	Nejedly, Ottokar	147
Mercie	xxxviii, lxii	Neuhaus	xlii
Mesdag	323	Neumont	226
Mesle	53	New, Edmund H.	163
Messel, Prof. Alfred. Four Illus.	150, 321	New Gallery Exhibition, London. Three Illus.	54
Messerschmidt, C.	232	Newton, Ernest	240
Mestrovic, Ivan	239	New York Society of Ceramic Arts Exhibition.	
Metcalf	xxx, xxxvii, lii	Ten Illus.	lxix
Metropolitan Museum of Art	xxix	Nicholson, W. One Illus.	94, 101, 240
Hudson-Fulton Exhibition of American In-		Nicolini	276
dustrial Arts. By Florence N. Levy. Seven		Nisbet, R. B.	225
Illus.	xci	Nitsch, Richard	232
Metzner, Franz. One Illus.	240	Noble, Edwin	161
Meyer, Baron A. de	lxviii	Noble, J. Campbell	223
Meyn, Georg Ludwig. One Illus.	229, 231	Noble, Robert	223
Michaelson	57	Noci, Arturo. One Illus.	270, 275
Michalek, L.	74	Nomellini, Plinio	276
Michel	lxxvii	Nono	276
Michie, Coutts	54, 56	Norsworthy	243
Middleton, Frank	293	North, J. W.	56
Middleton, Mrs.	lxx	Northend, W. F. One Illus.	292
Migliaro	274	Novak, Anton	238
Milcendeau, Charles. One Illus.	305	Novak, Otto	69
Millais	219		
Millet	lxxv i	OCHTMANN, Leonard	xl
Mills, Ernestine. One Illus.	299	Offner, Alfred	238
Mills, Lillian	292	Oger	64
Milnes, Florence	289	Olbrich	242
Minne, George	240	Old Water Color Society, Exhibition	56
Mitchell, A. Croft	183	Olgvai, Victor. Two Illus.	71, 73
Mitchell, J. Campbell	223	Oliver, Maude I. G.:	
Miti-Zanetti	274	Society of Western Artists, Thirteenth Annual	
Mogk, J.	322	Exhibition. Four Illus.	xlvii
Mohrbutter	232	Art Institute School, Chicago. Four Illus.	lxxviii
Moll, Carl. One Illus.	236, 240	Olsson, Julius. Two Illus.	113, 114
Möller, Anderley. One Illus.	232	O'Lynch, Karl	69
Monet, Claude. Two Illus.	139, xli, lvii, lviii	Oppler, Ernst	235
Monkhouse, F. M.	59	Orchardson, Sir William	30, 222

Index

	PAGE		PAGE
Origo	276	Putnam, Arthur	xlvi
Orley, Robert	236	Putz, Leo. One Illus.	238, xx, xxxv
Orlik	236	Puy, Jean	240
Orlik, Emil	240	QUITTNER, R.	69
Orpen. Two Illus.	178, 180, 182	RAEBURN, Sir Henry	222
Orpen, William. Two Illus.	94, 254, 256	Raffael	232
Ostman, R. Three Illus.	213, 215, 216	Raffaelli, J. T.	53, lvii
Outram, Frank	289	Ranger, Henry W.	153, xl
PACIFIC Exposition, Loaned Paintings. Three Illus.	lxxvi	Ranzoni, H.	69
Pahnke, M. S. One Illus.	150	Raphael	75
Pankok, B.	236, 240	Rath Museum Exhibition, Geneva	148
Pape	231	Rattvik	214
Papperitz	232	Rauchinger, Heinrich	66
Pasini, Alberto	272	Rauscher, Prof. Lajos. One Illus.	70, 73
Paterson	57	Ravel, E.	149
Paterson, Emily	225	Realier-Dumas. One Illus.	226
Paterson, James	223	Rebel, Carl Max. Three Illus.	75, 76
Pattison	xlvi	Redfield, Edward W. One Illus.	xxx, xxxviii, xlvi, liv
Paul, Evelyn M. P.	292	Reeve, W. R.	326
Paul, Silas	288	Rehfous, A. One Illus.	149
Paxton, William M.	xlv	Reid	xxx, xxxvii, lii
Pearce, C. Maresco. One Illus.	185	Reid, J. R.	324
Pearson, Frank L. One Illus.	132	Reid, Robert	xlii
Pearson, Joseph T., Jr.	xlv	Reinicke, Rene	230
Pellini	276	Reisinger, Hugo: I. By Christian Brinton. Eleven Illus.	xxix
Pellizza, Giuseppe. One Illus.	272	II. By Christian Brinton. Eleven Illus.	lvii
Penman, Miss. One Illus.	lxxii	Rembowski, Jan	239
Pennell, Joseph. Eight Illus.	22, 240, lxxx, cv	Rembrandt	75, cv
Pennethorne, Miss	244	Renoir	lvii
Pennsylvania Academy of Fine Arts, Annual Exhibition. By J. Nilsen Laurvik. Four Illus.	xliii	Reynolds	155
Peppercorn	56	Reynolds-Stephens	34
Peppercorn, A. D.	101	Rheim, Fritz	236
Person, Elin. One Illus.	202	Rheiner	150
Peterson, von	233	Ricci	275
Pfuhle	232	Rich, A. W. One Illus.	189
Philbrick, Stacey	lxxix	Richter	243
Phillips, Winifred	244	Rickett	98
Phoenix	lxxviii	Ricketts	101
Pica, Vittorio. Italian Art at the Venice Inter- national Exhibition. Eleven Illus.	268	Ricketts, Charles	94, 240
Pickering, J. L.	54	Riddell, James	224
Pieters	xlii	Rigaud	75
Pietzsch, Martin	312	Ringberg, J. One Illus.	323
Pipes	244	Rippl-Ronai	74
Pippich, Karl	69	Rizzi	274
Pirie, George	224	Roberts, Miss W.	161
Pissaro, Camille	xli, lvii	Robins, W. P.	326
Pochwalski, Kasimir	66	Robinson, Cayley	54
Pomeroy, F. W.	34, 242	Robinson, F. Cayley	101
Poole, Samuel. One Illus.	299	Robinson, Sir J. C.	302
Poosch, von	234	Robinson, Theodore	lxii
Porteous, Miss Nona. One Illus.	290, 292	Robinson, William S.	xl
Potter, Louis	xlvi	Roche, Miss Dorette	243
Poulbot	226	Rodenbach, Georges	lvii
Prades, J. Vila Y. Three Illus.	138	Rodin, Auguste	xxxviii, lxii
Prague	147	Roe, William E. One Illus.	291
Pratella	274	Rogers, S.	161
Pratt, Bela L. By William Howe Downes. Twelve Illus.	iii	Roll	44
Prejelan	226	Roller, Paul	242
Prell, Herman	324	Romer, Georg. One Illus.	321
Preussner, Else	231	Rorstrand	215
Price, Mrs. One Illus.	lxx	Rose, Winter. Two Illus.	125, 126
Priestman, B.	101	Rosegrant, Mrs.	lxxi
Prini	276	Roth	xlvi
Print Collector's Bulletins. Two Illus.	lxxx	Roth, August	145, 147
Proctor	xlvi	Rothenstein, Albert. One Illus.	183, 187
Proctor, A. Phimister. Two Illus.	158	Rothenstein, William. One Illus.	180, 186, 256
Proctor, Mrs.	lxxi	Roubille	226
Protti	274	Roux, Oswald	238
Prudhon, Mme. de Talleyrand	309	Royal Academy Exhibition, 1909. Fifteen Illus.	20
Prutscher, Otto	240	Royal Arts and Crafts Museum Exhibition, Berlin	310
Prvde, James	94, 98	Royal Institute of Painters, London	216
Putbrook, Constance	292	Royal Society of British Artists, Exhibition, London	57
		Rubens	75

Index

	PAGE		PAGE
Rudnay, Gyula	74	Simon, Lucien. One Illus.	45, 50, xlii
Runge and Scotland. Eight Illus.	198	Simpson, Joseph	57
Rushton, George. Three Illus.	301	Simpson, Mary	243
Rusinol, Santiago. One Illus.	306, 308	Sims, Charles. One Illus.	29, 30, 33
Russell	158	Sinclair, Miss	lxx
Russell, W. W. Two Illus. 34, 101, 185, 189, 252, 256		Singer, Prof. Dr. Hans W. J. L. Forain. Nine Illus.	189
Ruzicka, O.	69	Sisley, Alfred. One Illus.	lvii, lx
Ryder, Chauncey F.	xli	Sjostrom, Maria. One Illus.	206, 212
SAFFORD, Mrs. One Illus.	lxx	Skarbina	232, 322, xxxvi
Saint-Gaudens	lxxix	Skogman-Sutthoff, Agnes. One Illus.	209
Sandford, Miss	243	Slevogt, Max	235, 240
Santry, Denis. One Illus.	159	Smith, George	223
Sargent, John	29, 178, 309, xxx, xliii	Smith, Granville	xli
Sarkisoff, M.	150	Smith, Kate A.	161
Sartorio	274	Smith, Minna C. Frederick Wilson. Five Illus.	xcvii
Saussure, H. de	149	Smith, Verona T. W. Two Illus.	137
Sauter, George. One Illus.	101, 153, xl	Solomon, J. M. One Illus.	159
Scattola	274	Somerset, R. G.	60
Schaefer, Hans	69	Somoff, Konstantin. One Illus.	242
Schaffgotsch, Count Herbert	146	Sorensen, Clara	1
Scharf, Victor	66, 234	Sorolla, Y. Bastida. One Illus.	153, xli
Schattenstein, Nikolaus. One Illus.	69, 234	Sortini	276
Schauffer, Victor	69	Sowerby	59
Scheffer, Ary	309	Sparhawk-Jones, Elizabeth	xl
Schille, Alice	1	Speed, Harold	30, 54
Schimkowitz, O.	239	Spiro, Eugen	240
Schindler, Osmar. One Illus.	230, 232	Spork, Gen. Johann von	66
Schmutzer, Ferdinand	238	Sprott, Miss C. M.	161
Schoental, O.	242	Stabler, H.	56
Schofield, J. W.	57	Stahl, Friedrich. One Illus.	231
Schofield, W. Elmer. One Illus.	xli, xliv	Stainton, Ernest S. One Illus.	288, 290
Schönleber	234, xxxvi	Starck, C.	320
School of Art, Bologna. Four Illus.	244	Starck, Hilda. One Illus.	211
School of Art, London	159, 242, 326	Stark, Otto	xlviii
Schramm-Zittau, Rudolf	xxxv, lxii, lxiv	Steele, T. C.	xlx
Schroder, Heinrich. One Illus.	239	Steer	183
Schuster-Woldan, Georg	232	Steer, Wilson	98, 178
Schwartz, S.	69	Steinlen. One Illus.	64
Schwarz, Adolf	69	Stemolak, Karl	148
Schwarz, Theodora. One Illus.	lxxviii	Stenberg, C. J. One Illus.	323
Scotland, Architect. Eight Illus.	198	Stengelin	53
Scott, W. Baillie	240	Sterba	lxxviii
Scottish Artists Society Exhibition. Four Illus.	222	Sterl	236
Seeboeck, Ferdinand	75	Stern, Ernst	240
Seeck, Otto	232	Stevens, Alfred	302, lx
Seeley, George H.	lxv	Stevens, Dorothy	244
Sellers, Horace Wells	xcvii	Stevens, Thomas Wood	lxxix
Selvatico, Lino	274	Stevenson, Gordon. One Illus.	lxxviii
Severn, Miss B.	161	Stiechen, Eduard J. One Illus.	lxvii
Seymour, Ralph Fletcher	lxxix	Stieglitz, Alfred. One Illus.	lxv
Shannon, Charles. One Illus.	101, 240, 302, xlii	Stohr, Ernst	238
Shannon, C. H.	94	Stokes, Adrian. One Illus.	30
Shannon, J. J. Two Illus.	29, 40, 54	Stokes, Mrs. Adrian. One Illus.	54
Shaw, Byam	29	Stolba, Leopold	238
Sheard, T. F.	57	Stonelake, Frank	161
Shepherd, Alice. One Illus.	299	Story, Julian	xliv
Shepherd, F. H. One Illus.	179, 183	Stott, Edward. One Illus.	29, 31
Sheraton	xciii	Strain, Nellie. One Illus.	291
Sherwood	244	Strang, W. One Illus.	97, 101, 302
Shields, Frederic	301	Strathmann, Carl. One Illus.	235
Shirley, Herbert. One Illus.	287, 288	Stratton, Fred. One Illus.	30, 34
Shoard, Th.	324	Streeton, Arthur	34, 57
Shoosmith, T. L.	221	By W. K. West. Nine Illus.	259
Short, Frank	58, 302	Ströher	232
Sichulski, Kasimir	147	Stuck, Franz von. One Illus.	268, xxxi, xxxv, lxii
Sicilian	270	Studd, Arthur. Three Illus.	130
Sickert, Bernhard	186	Studio Talk. One hundred and fifty-three Illus.	54, 128, 216, 299
Sickert, Walter	187	Sturm, Paul	320
Sieck	232	Sugars, Miss Fanny	60
Signac, P.	323	Summers, Gerald	189
Signorini, Telemaco	272	Suppantschitch, M.	69
Siljan, Percy	238	Sutthoff, Mrs. One Illus.	324
Silvestre, E. One Illus.	149	Swain, Rose. One Illus.	291
Simay, Imre	74	Swan, J. M.	29, 219
Simmons, S. N. One Illus.	178, 183	Swan, Mary A.	161
Simon, Franz	147		

Index

	PAGE		PAGE
Swedish Applied Art at Stockholm, Exhibition.		Vernier	lxii
By Georg Bröchner. Twenty-six Illus.	202	Vestier, Antoine	309
Swedish Applied Art Exhibition, Stockholm.		Veth, Jan	235
Six Illus.	324	Vibert	150
Szekely, Andor	74	Vienna Secession. Four Illus.	236
Szmik, Alice	74	Vigee-Lebrun, Mme.	309
TAFT, Lorado	1	Villegas	xlii
Taito	civ	Vinnen, Carl	230
Tallone, Cesare	270	Vogel	231
Tanner, H. O.	xlvi	Volkmann, von	234
Tarbell, Edmund C.	153, xl, xliv, li	Vonnoh, Mrs. Bessie P. Seven Illus.	121
Taschner, Prof.	240	Voysey, C. F.	240
Tavernier	274	Vuillard	323
Tawse, Miss Sybel	243	WADE, Caroline D.	1
Taylor, Annie M.	289	Wadere, Prof. Heinrich. Three Illus.	319, 321
Taylor, Campbell. One Illus.	29, 43	Wagner, Otto	242
Ten American Painters. Three Illus.	li, cv	Waidman	53
Terborch	75	Walcott, Harry M.	lxxviii
Terey, Dr. Gabor de	73	Waldeck, C. G.	1
Ter Meulen	lxxvii	Walker, Horatio. Two Illus.	158
Thaulow, Fritz. One Illus.	53, lx, lxiv	Walker, Nellie V.	1
Thayer, Abbott H.	xxxix	Walker, W. Eyre	59
Thiersch, Paul. One Illus.	310, 313	Wallander, Alfred. One Illus.	202, 210
Thoma, Hans. One Illus.	235, xxxv, xxxviii	Walls, William	225
Thomas, Arthur E. One Illus.	289	Walser	236
Thomas, Grosvenor. One Illus.	54, lx	Walsh, Mrs.	243
Thomson, Leslie	34, 54	Walton, E. A. One Illus.	95, 223, xlii
Tichy, Gyula	74	Walzer, Karl	242
Tiffany Hudson-Fulton Celebration Spoon.		Ward, Leslie M.	293
One Illus.	lxxvi	Warren, Dorothea. One Illus.	lxx, lxix
Tinker, Miss	60	Wastberg, Carin. One Illus.	206, 212
Titian	75	Waterhouse	30
Tito, Ettore. Two Illus.	268, 270	Waterhouse, J. W.	29, 219
Tofanari	276	Waterlow, Sir E. A.	30, 56
Toft, Albert	34, 56	Waterlow, Sir Ernest	161
Tommasi	274	Watson	lxxviii
Trachsel, A.	149	Watson, E. A. One Illus.	95
Triestian	270	Watson, Homer. One Illus.	157
Troubetzkoi	276	Watson, Spencer	54
Trübner, Prof.	240, xxxvi	Watzek	lxxvii
Tuckfield, Miss Denise K. One Illus	288, 291	Weatherby, R. C.	161
Tuff, Daisy	293	Wedekind, Hilda S.	294
Tuke, Henry Scott	30, 219, xlii	Wedgwood	lxxii
Türcke	231	Weeks	lxxvii
Turner, H. C. C.	326	Wehrle, Madame	45
Turrettini, G.	150	Weiner, Mrs. H. B.	161
Tuscan	270	Weir, J. Alden	xxx, xxxvii, xli, xlv, li
Twachtman	xxxvii	Weiss	lxxvii
UFER, J.	322	Weissenbruch	154
Ugo	276	Wendel	231
Uhde	235	Wennerberg, Gunnar. One Illus.	206, 209, 215
Uhde, von	xxx	Wennerberg, Gustav. One Illus.	210
Ullmann, Josef	147	West, W. K. Arthur Streeton. Nine Illus.	259
Unger, Hans	230	West Cornwall as a Sketching Ground. By	
Unger, Prof. William	73	Norman Garstin. Fourteen Illus.	100
Uprka, Josa	145	Western Artists Society, Thirteenth Annual Ex-	
Urban, Josef. Five Illus.	147, 246, 323	hibition. By Maude I. G. Oliver. Four	
Urquhart, Miss Annie. Three Illus.	60, 63	Illus.	xlvii
Utton, Albert E.	289	Weyr, Prof.	66
Uziemblo, Henryk von. One Illus.	147	Whaite, H. Clarence	60
VACATKO, Ludwig	147	Wheeler, Clinton A.	xlix
Vajda, Sigismund	74	Whincap, F. A.	326
Valencian	lxii	Whistler. One Illus.	302, lvii, lxxx
Vallance, Aymer. Hispanic-Moresque Luster		White, Clarence H. One Illus.	xliv, lxvi
Ware. Twenty-three Illus.	14	White, Miss M. H. Congdon	161
Vallet, E. One Illus.	149	Whitehead, F.	57
Vallotton, Felix	240	Whitley, W. T. National Competition of	
Vanderpoel	lxxviii	Schools of Art, 1909. Twenty-three Illus.	286
van der Waay	323	Whittaker, Ethel. One Illus.	203
van Dyck	75	Whittingham, Miss	242
van Hasselt, W.	180	Wieden, Ludwig	230
van Laer, Alexander	xli	Wigand, A. Albright	liv
Vautier, O.	149	Wildhagen	231
Venice International Exhibition. Italian Art.		Wiles, Irving R. One Illus.	153, xlii, lii
By Vittorio Pica. Eleven Illus.	268	Wilkie	302
		Wilkinson, W. H.	59
		Willaert. One Illus.	53

Index

	PAGE		PAGE
Wille, von	234	Wrba, Georg	320
Williams, Terrick	219	Wright, Alfred M.	289
Williamson, Curtis	157	Wright, Miss Gertrude E. One Illus.	59
Willink and Fluckness	302	Wright, Herbert W.	326
Wills, G. Berkeley. One Illus.	126	Wroe, Mary McNicol	59
Wilson	lxxviii	Wuerpel, Edmund H.	xliv
Wilson, Frederick. By Minna C. Smith. Five Illus.	xcvii	XIMENES	276
Wilson, Marion H. Four Illus.	136	YATES, Frederic	37
Wimmer, E. J.	240, 242	Young, Morris	xli
Windhager, Franz	69	Yukon-Pacific Exposition. Loaned Paintings. Three Illus.	lxxvi
Wirnhier	232	ZADOR, Istvan	74
Witzmann, Karl	240	Zanetti-Zilla	274
Woffinden, Albert E.	289	Zdrazila, A.	238
Wollard, Florence E.	186	Zetsche, Edward	69
Wollek, Karl	69	Zichy, Istvan	74
Wood, Derwent	34	Zoff, Alfred	69
Wood, Edgar	60	Zorn, Anders L. Four Illus. 207, 209, 221, 268, lviii, lxi	
Wood, F. Derwent	101	Zügel, Heinrich von. One Illus.	xxxii, xxxviii, xlii
Wood, T. Martin. Interior Painting. Nine Illus.	251	Zwintscher, Oskar. One Illus.	229
Woodbury, Charles H.	xlvi		
Woolmer, Eleanor M.	289		
Wouw, Anthony van. One Illus.	159		

COLOR INSERTS

	PAGE
AURIOL, GEORGE. A Facsimile Reproduction of the Monograms, Marks and Ex-Libris	227
BLANCHE, JACQUES EMILE. "Dining Room at Offranville." A Colored Reproduction of the Oil Painting	lxxxv
BOBERG, FERDINAND and ANNA. "Gobelin Representing a Funeral at Leksand, Dalecarlia, Sweden." A Colored Reproduction of the Gobelin Tapestry	203
BROWN, FORD MADOX. "Waiting." A Colored Reproduction of the Oil Painting	217
CONDER, CHARLES. A Reproduction in Colors of the Painted Silk Fan	133
COTMAN, FREDERICK GEORGE, R. I. "An Ancient Fort in Suffolk." "Working and Watching." Colored Reproduction of Two Water Color Paintings	175, lvi
DE LATOUR, FRITZ BEQUER. "The Drachenfels: Moonlight." A Colored Reproduction of the Water Color Painting	317
FORAIN, J. L. "Le Retour De L'enfant Prodigue." A Facsimile Reproduction of the Etching	193
FORBES, ELIZABETH. "Across Mounts Bay." A Reproduction in Colors of the Water Color Painting	119
GASKIN, ARTHUR J. and MRS. A Colored Reproduction of the Necklace Presented to Her Majesty Queen Alexandra by the City of Birmingham, July 7, 1909	303
KOMPANIET, NORDISKA. "Gobelin Representing a Funeral at Leksand, Dalecarlia, Sweden." A Colored Reproduction of the Gobelin Tapestry	203
KRIZMAN, TOMISLAV. "Street in Sarajevo." A Colored Reproduction of the Etching	143
LASZLO, P. A. A Colored Reproduction of the Portrait of H. I. M., the German Emperor	311
LHERMITTE, LEON. "Les Dentellières." A Colored Reproduction of the Pastel	ii
LINDNER, MOFFAT P. "The Moonlit Bay, St. Ives." A Colored Reproduction of the Oil Painting	111
MCTAGGART, WILLIAM. "A Ground Swell Carradale." "Harvest at Broomieknowe." A Colored Reproduction of Two Oil Paintings	91, xxviii
MELCHERS, GARI. "Two Sisters." A Tinted Reproduction of the Painting	xxxvi
OLGYAI, VICTOR. "Winter on the Banks of the Garam." A Colored Reproduction from the Lithograph	71
PENNELL, JOSEPH. "Palisades and Palaces, New York." A Tinted Reproduction of the Etching	23
STREETON, ARTHUR. "Hay Barges on the Thames." A Colored Reproduction of the Oil Painting	263
URQUHART, MISS ANNIE. "Gossips." A Reproduction from the Colored Pen Drawing	61

BOOKS REVIEWED

	PAGE
<i>An Ehren und an Siegen Reich.</i> By Heinrich Lesler and Josef Urban	246
<i>Architecture of the Renaissance in Italy.</i> By William J. Anderson	247
<i>Arts Connected with Building.</i> By T. Raffles Davison	329
<i>Assisi of St. Francis.</i> By Mrs. Robert Goff	78
<i>Brush, Pen and Pencil.</i> The Book of Tom Browne	328
<i>Catalogue Raisonne of the Works of the Most Eminent Dutch Painters of the Seventeenth Century.</i> By C. Hofstede De Groot	328
<i>Chats on Old Miniatures.</i> By J. J. Foster, F.S.A.	79
<i>Decoration and Furniture of English Mansions During the Seventeenth and Eighteenth Centuries.</i> By Francis Lenygon	163
<i>Douris and the Painters of Greek Vases.</i> By Edmond Pottier	247
<i>Drikkehorn og Solvtoj fra Middelalder og Renaissance.</i> Udgivet ved Jorgen Olrik	246

Index

	PAGE
<i>Essex.</i> Painted by L. Burleigh Bruhl. Described by A. R. Hope Moncrieff	245
<i>Etched and Engraved Work of Frank Short, A.R.A., R.E.</i> By Edward F. Strange	76
<i>Fantin-Latour, sa vie et ses amities.</i> By Adolphe Jullien	162
<i>Florentine Sculptors of the Renaissance.</i> By Wilhelm Bode	78
<i>French Chateaux and Gardens in the Sixteenth Century.</i> By Jacques Androuet du Cerceau	162
<i>Fresco Painting: Its Art and Technique.</i> By James Ward	245
<i>Hampshire.</i> By Wilfred Ball. Described by Rev. Telford Varley, M.A.	161
<i>Hessische Landes-Ausstellung für freie und angewandte Kunst.</i> Darmstadt, 1908	79
<i>Historical Guides to Paris and Venice.</i> By Grant Allen	79
<i>History of Architectural Development.</i> By F. M. Simpson	77
<i>How to Appreciate Prints.</i> By Frantz Weitenkamp	328
<i>Indian Sculpture and Painting.</i> By E. B. Havell	245
<i>In Japan.</i> By Gaston Migeon	78
<i>Le Second Livre des Monogrammes, Marques, Cachets et ex-Libris.</i> By George Auriol	78
<i>Letters of John Ruskin.</i> By E. T. Cook and Alexander Wedderburn	76
<i>Memoirs of Monsieur Claude.</i> By Katharine Prescott Wormeley	163
<i>Pastel: A Treatise for Beginners.</i> By J. R. K. Duff	329
<i>Pewter Marks and Old Pewter Ware.</i> By Christopher A. Markham	162
<i>Popular Handbook to the National Gallery.</i> By Edward T. Cook	78
<i>Porcelain—Oriental, Continental and British.</i> By R. L. Hobson, B.A.	78
<i>Repertoire General des Collectionneurs de la France</i>	329
<i>Royal Academy Pictures and Sculptures</i>	163
<i>School of Madrid.</i> By A. de Beruete	328
<i>Spanish Holiday.</i> By Charles Marriott	163
<i>Stained Glass Tours in England.</i> By Charles Hitchcock Sherrill	328
<i>Three Literary Lions.</i> By Joseph Simpson	329
<i>Trees and Tree Drawing.</i> By Edward C. Clifford, R.I.	329
<i>William Callow, R.W.S., F.R.G.S. An Autobiography.</i> By H. M. Cundall	79



"LES DENTELLIÈRES." FROM THE
PASTEL BY LEON LHERMITTE.

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JULY, 1909



MEDAL PRESENTED TO PRESIDENT ELIOT

BY BELA L. PRATT

THE WORK OF BELA L. PRATT, SCULPTOR BY WILLIAM HOWE DOWNES

WITHIN a few years it has begun to be evident that the art of sculpture in America is moving forward toward a fuller life; is, in fact, becoming a living art, in which individual talents of a distinct character are expressing themselves naturally and contributing to that "national consciousness" which builds up a school. Here and there vigorous personalities have emerged from the obscurity of the rank and file of the profession, bringing valid plastic proof of their right to bear the name of artists. There was a period, not so very long ago, when American sculpture was enfeebled almost to the vanishing point by an arid academicism, when it amounted to little more than a weak and paltry system of plagiarism. It was a watery reflection of the great old periods of antiquity and the Renaissance, void of initiative, and technically shallow, dull, in-

significant. It was thought that sculpture was no longer a living issue, that its day was gone past. We are happily beyond that point. Sculpture has had a new breath of life given to it in our own day. Once more it begins to be a real expression of real things, made by real men, related to the life about it. Among the men who have in various ways contributed to the revival of this old art is Bela L. Pratt.

The extraordinary distinction, fidelity and insight of Mr. Pratt's best work are rare qualities. Nothing could be more keenly personal than his portraiture, which possesses an intimacy of expression that recalls the Renaissance sculptures. His heads have an intensity of vitality which is most remarkable. There is a penetrating charm in many of his small works which is no less captivating, a poise and sober beauty of character that speaks to the imagination. He is a master workman, wholly enamored of his work. In his ideal figures, such as those for the *Fountain of Youth*, his creations are dis-



"DRAMA"
NEW BOSTON OPERA HOUSE

DECORATIVE PANEL FOR FRIEZE
BY BELA L. PRATT

tinguished by a pronounced sentiment for the poetry of the nude human form, its noble ideal beauty and its inexhaustible charm of movement and life. The spirit in which this work is conceived and carried out, in respect of its detachment, its purity of feeling and its sense of the dignity of the human form, is that of the Greeks, but, as is natural, to this is added the modern note of intimacy and personality. The bronze *River* figure, one of his recent works, is perhaps still more essentially modern in its vein, and is among his most striking conceptions. The pose is calculated to bring out with special emphasis the beauty and delicacy of the contours of a supple girlish form, and the idea of the work is singularly original and significant, expressing in every part the tranquil and gliding flow of the stream which is personified in this exquisite shape. The capacity to represent the nude figure is by common consent the supreme test of skill as well as of intelligence. The capacity to so present it as to do some sort of justice to its perfection, its grace, its strength, that adapta-

tion to its functions which makes it the acme of all that is beautiful, implies a more than academical power. In his *Fountain of Youth* marbles the sculptor has embodied the ideal of one of the finest things in the world, and that is youth. It is realized with a freshness of impulse, an enthusiasm guided by taste and intelligence, which not only carries the artist through successfully in matters of metier, but also gives him the power of sympathetic appeal, persuasive charm, lyricism—qualities which are rare, indeed, in the art as it exists to-day.

For just sixteen years Mr. Pratt has been producing, in response to a growing demand, a mass of sculptural work which comprises colossal groups, single figures, reliefs, monuments, statues, portrait busts, coins, medals and medallions, every variety of plastic work, and few sculptors of his age have a better showing to make, quality considered, or one manifesting a greater range, a greater fertility of invention or a higher plane of good workmanship. Of his public commissions the earliest was that for



"MUSIC"
NEW BOSTON OPERA HOUSE

CENTRAL PANEL FOR FRIEZE
BY BELA L. PRATT

Bela L. Pratt



"THE DANCE"
NEW BOSTON OPERA HOUSE

DECORATIVE PANEL FOR FRIEZE,
BY BELA L. PRATT

the two colossal groups surmounting the water gate of the huge peristyle in the Court of Honor of the World's Fair of 1893 at Chicago. Since that auspicious beginning of a busy and fruitful professional career a steady and constantly increasing succession of commissions has come to him, the mere recapitulation of which would serve to indicate a prompt recognition of his talent and ample opportunities for its exercise, opportunities which have been brilliantly and grandly used. His success is not due to favoritism, but to intrinsic merit. Every piece of good work turned out has led to another commission. The artist has emphatically made the most of his gifts, and his reputation has taken care of itself.

An excellent course of training under first-rate masters preceded his actual professional life. Born in 1867 at Norwich, Conn., he entered the Yale School of Fine Arts in 1883 and studied under Professors Weir and Niemeyer. In 1887 he entered the Art Students' League of New York, where his teachers were Augustus Saint-Gaudens, F. Edwin Elwell, William M. Chase and Kenyon Cox. During the three years he spent in this school he had the useful opportunity of working for Mr. Saint-Gaudens in his studio. In 1890 he went to Paris and continued his studies there under Chapu

and Falguière. He entered the Ecole des Beaux-Arts at the head of the class the same year. While in Paris he received three medals and two prizes. He returned to the United States in 1892, was appointed instructor in modeling in the School of the Museum of Fine Arts, Boston, in 1893, and he still occupies that position. One can trace but slight tokens in his work of the direct influence of any of the masters named. Perhaps Mr. Saint-Gaudens's marked genius for design, especially for design in relief work, had its part to play in the development of his talent; at all events, he has given much evidence of a sure instinct for the subtleties of composition, for a fine movement of line, for an effective pattern and for a delicate play of light and shadow in low relief.



DETAIL OF PANEL
"THE DANCE"

BY BELA L. PRATT



PLASTER DESIGN FOR TWO-AND-A-HALF
AND FIVE-DOLLAR GOLD PIECE

BY BELA L. PRATT

In those of his works, too, where draperies form an important part of the scheme his treatment may at times remind one of Saint-Gaudens, but only in a very general way. Of Falguière's style there is no hint in any of his productions, if we except one life-size figure, *Orpheus Mourning Eurydice*, a school piece, made under the eyes of that master in Paris, and shown at the Salon of 1898. Chapu's influence may be more clearly discerned in Mr. Pratt's customary sobriety of expression and avoidance of rhetoric.

After analyzing his art with a view to finding what foreign ingredients are present in it there will always be a residuum, and this is himself. There is a naturalness, a genuineness, a quiet but insistent force here which run through the entire oeuvre, lending character and dignity to portraiture, in which race types are interpreted in the individual type, and to the ideal creations a strain of nobility, elevation, detachment, a vein of poetry, without which sculpture is a pitifully poor thing, indeed. In a technical sense the impression is obtained by virtue of a rhythm, due to the interplay of voids and solids, the music of related masses and contours, the contrasts in light and dark values, the harmonious expression of natural functions: but all this is felt rather than perceived, as one takes in the concrete result. I will not go so far as to say that in the hundred or more works of Mr. Pratt with which I am familiar there are no weak spots, no commonplace passages, no faults, but it is strictly fair to say that,

taken in its ensemble, his work is thoroughly serious, scholarly, well considered, full of dignity and artistic character, and that when he rises to his best estate he is capable of a very high order of personal art, in which there is no dross.



LINCOLN

BY BELA L. PRATT

Bela L. Pratt

The heroic figure of a soldier at St. Paul's School, Concord, N. H., erected in honor of the one hundred and twenty boys from that school who served in the Spanish-American War of 1898, may be taken as an example of what a soldiers' monument may be made in the hands of a competent artist. The figure, which is a representative type of the manly young American volunteer, in khaki uniform, stands firmly on its legs, in an easy attitude, suggesting the free individual initiative of the modern American soldier rather than the stiff military rigidity of the older school. The head is especially handsome in its unassuming character and its expression of steadfast purpose, without bravado, but with a resolute, sober, modest, businesslike air. The conception commends itself by its reserve, and it is felt that behind this aspect of undemonstrative and tranquil confidence there is a fund of courage and resourcefulness which makes for results rather than for show. It would be a work of supererogation to point out the vast distance which separates such a memorial from the many deplorably inadequate and inane soldiers' monuments which were the fruits of our dark ages of sculpture just after the Civil War.

The full-length heroic statue of the Andersonville Prisoner Boy, erected at Andersonville, Ga., by the State of Connecticut, in 1907, in memory of the soldiers from that State who suffered and died in the stockade where so many Northern youth met a death more dreadful than that of the battlefield, is a similarly simple figure of a private infantry soldier, disarmed and helpless, standing, with a sober foreknowledge of the probable fate awaiting him, a touching type of the New England lad who looks as if he might have been just out of the high school of some hill village when the call for volunteers came. Manly and modest, he is one of the kind of boys who take things as they come, without a thought of posing; but there is something in his very genuineness, simplicity of bearing and rugged naturalness which betokens his constancy and fidelity and fortitude. The figure is eight feet high and stands upon a pedestal of about the same height. It occupies an ideal site, a level glade, with a semicircle of oak trees for background. The negative merits of this piece of work are worth special attention, a subject of this nature being so likely to betray the artist into an essay in the dramatic, allegorical, illustrative or episodic style, with its attendant risks. As it is, the work is absolutely free from meretricious traits. It is studiously couched in terms of plastic prose, but in a prose that is noble because of its deep sincerity of feeling, the



SPANISH WAR SOLDIER
SAINT PAUL'S SCHOOL, CONCORD, N. H.

BY BELA L.
PRATT

deep reality of the things it stands for. The absence of sentimental appeal makes it tenfold more suggestive to the imagination, as the facts of history are more eloquent than the comments of the historian. This figure is homely, in the sense that Lowell used when he spoke of Emerson's diction: "It is like homespun cloth-of-gold."

The new gold five-dollar and two-dollar-and-a-half coins designed by Mr. Pratt for the United States Government signalize a departure of absolute



RIVER SYMPH

BY BELA L. PRATT

novelty in coinage and of considerable practical importance. It is understood that the suggestion was made by Dr. W. S. Bigelow, a member of the board of trustees of the Museum of Fine Arts in Boston, and the execution of the idea was carried out with marked success by Mr. Pratt. For the first time in these coins the relief is so sunk below the level that friction is eliminated, and a great saving in wear and tear on the salient surfaces of the coin is effected. The design has for two of its chief features the head of a real Indian and a realistic eagle, and the composition is excellent in all its parts; but the value of the departure is, obviously, a practical advantage in obviating friction. The only precedent for this

method may be found in the carvings of the ancient Egyptians, but it had not hitherto been applied to coinage. Under this method the sculptor enjoys the advantage of a greater freedom of relief without the danger of producing a surface which interferes with the modern practice of stacking coins.

Among the works which Mr. Pratt is now at work on in his Boston studio may be mentioned three large decorative panels, 11 by 4 feet each, for the façade of the new Opera House in Boston, which will be molded in terra cotta and will form a frieze just beneath the cornice. The three panels, which are in high relief, are to be separated from each other by huge Ionic columns. They will be glazed in blue and white, after the manner of the Della Robbia high reliefs, but without luster. The subjects are *Music*, the *Drama* and the *Dance*. Mr. Pratt is also working on his full-size model for the Malden, Mass., soldiers' monument, a group of three heroic figures, which will be erected in Bell Rock Park. He also has under way a Lincoln medal for New York City, a medal for the Spanish Historical Museum of New York, portrait busts of Dr. J. B. S. Jackson, of Mr. Hargate, for St. Paul's School, Concord, N. H.; of the late Dr. Reuen



1000

FIGURE FROM
"FOUNTAIN OF YOUTH"

BY BELA L. PRATT



FIGURE OF YOUTH
FOUNTAIN OF YOUTH
BY BELA L. PRATT



ANDERSONVILLE PRISONER BOY
FOR STATE OF CONNECTICUT
ANDERSONVILLE, GA.

BY BELA L.
PRATT

Thomas, of the Harvard Church, Brookline, Mass.; of Rev. Mr. Bartol, of Lancaster, Mass., and of Mr. Ward Cheney, U. S. A., a young man who lost his life in the Philippines. Two additional *River Figures* in the nude are in the final stages; these represent a figure going against the current and a figure floating downstream with the current, and afford

the latest demonstration of the artist's remarkable vein of imagination and virtuosity.

The series of medals and coins designed by Mr. Pratt calls for a word of appreciation. His earliest essay in this field was his Eliot medal, made about fifteen years ago and presented by the alumni of Harvard University to their beloved president. This bears the most satisfactory portrait of the great man, investing him with an air of classic serenity and poise, and in the design is to be remarked the rhythmic spacing which results in a completeness and unity leaving nothing to be desired. The placing and lettering of the inscription and the subsidiary ornament entering into the design are organically related to the rest of the composition, and this is on the whole easily one of the best American medals ever struck. It has been followed by a considerable number of medals and coins and medallions, including the Yale bicentennial medal, the Longfellow medal made for the Massachusetts Historical Society in 1906, the O'Connell medal for the centennial celebration of the Roman Catholic Archbishopric of Boston in 1908, the Lincoln medal for the City of New York, to be struck shortly, and the designs for the one-half and one-quarter eagle gold coins made for the United States Mint and issued in November, 1908.

Of portrait busts there are, perhaps, a score which might be mentioned to the artist's credit, but I will only refer to those of Major Henry L. Higginson, General Charles J. Paine, Bishop Huntington, Rev. Dr. S. E. Herrick, Dr. Karl Muck, leader of the Symphony Orchestra; Mr. Flather, Mr. Burnett, Mr. Coffin, Dr. Shattuck, Colonel Henry Lee and John E. Hudson, late president of the Bell Telephone Company. Not one of these portraits can be called a perfunctory performance. If the men who sat for their likenesses were forgotten these busts would live as works of art. Yet they are intensely individualized.

Among other works by Mr. Pratt I may mention the bronze statue of Governor Winthrop at New London, Conn.; the relief of General T. G. Stephenson in the State House at Boston; the relief of Dr. John Homans in the Harvard Medical School; the relief of Dr. E. Winchester Donald in Trinity Church, Boston; the Virgin of the Annunciation in the Paulist Fathers' Church, New York; the relief of Lincoln for Lincoln Park, Lowell, Mass.; the medallion of John C. Ropes in Memorial Hall, Cambridge; the Hemenway tablet at Wilmington, N. C.; the Butler monument at Lowell, Mass.; bronze figures for the United States battleships *Kearsarge*, *Alabama*, *Massachusetts*, etc.

THE STUDIO

LÉON LHERMITTE, PAINTER
OF FRENCH PEASANT LIFE.
BY FRÉDÉRIC HENRIET.

THE painter Léon Lhermitte holds high rank among contemporary artists, and is one of whom we can say without exaggeration that he enjoys, at the present time, a world-wide reputation. This he owes to the exceptional gifts with which Nature has endowed him, but—and this is the more rare—he has known how himself to foster those talents by stubborn and unflagging labour, by a steadfast effort which has never wavered, and by an ardent and unceasing striving to attain his ideal, which has carried him to the radiant summits of his art.

It is now forty-five years since Lhermitte first attracted attention by his earliest contributions to the Paris Salons. At one bound he leapt over all those successive phases of convention which are to every artist almost a law of nature: his talent took

at once its definite character, and so, although he still continues to wield the brush with an ever-young and virile hand, the moment seems to us to have arrived in which to take a general survey of his work, in order to draw therefrom a synthetic appreciation of its aims and significance.

Lhermitte's biography will not detain us long. Like all fortunate people, those artists have no history who combine with a passionate and single-minded devotion to their art, the level-headedness, the good sense, which preserves them from adventures. We will therefore merely occupy ourselves with the circumstances of his childhood, the condition of his environment, and the hereditary influences which may explain the native savour, that touch of the soil, the charming rustic fragrance which is inherent in all the productions of his brush. At the same time we must not fail to try and discover the part that his earliest æsthetic sensations, experienced on his arrival in Paris, and



“LA FAMILLE”

(Washington Gallery)

BY LÉON LHERMITTE

Léon Lhermitte

the influence of the students with whom he mixed may have had in forming his artistic perception.

Léon Augustin Lhermitte was born on 31st July, 1844, at Mont-Saint-Père, a picturesque village in the vicinity of Château Thierry, situated on a steep hill which commands a view of the valley of the Marne. His father, a native of the district, passed here a long and honoured existence as schoolmaster. Hillsides planted with vineyards and wooded at their summits enclose the richly-cultivated plains. The country bears a joyous aspect, clear and varied; the undulating sylvan landscape is alluring rather than severe. Such is the setting wherein unfold themselves the countless episodes of rural life, the joy and ruggedness of which the painter so ably depicts. Léon Lhermitte was sickly as a child, and in consequence became solitary and meditative. During those long days which he was compelled to spend on his back, he copied for his own amusement and distraction with pen or pencil the drawings in the illustrated papers lent him by kindly neighbours. These drawings he executed with deceptive fidelity; but far from contracting

his vision, this often somewhat melancholy occupation did not prevent him, when at last returning health allowed of his essaying to draw from Nature—how fair must she not have appeared to him after his long seclusion!—from interpreting her at the first attempt with great breadth. His exceptional gifts attracted attention in high quarters and gained for the young man a grant from the Government, and also a small pension from the Conseil Général of the Department of Aisne, which allowed of his going to study in Paris.

In 1863 Lhermitte entered the *École Impériale de Dessin*, of which Belloc was the director. This constitutes, as it were, a kind of preparatory course through which one passes before entering the *École des Beaux-Arts*. Besides the obligatory training under the regular masters of the school, Lhermitte also took the course of instruction in drawing from memory, then recently instituted by Lecoq de Boisbaudran. His interest was keenly aroused by the novelty of this master's outlook; he appreciated to the full his unfettered spirit, liberated from all the trammels of conventional methods, and recognising



"LE BÉNÉDICTÉ" (CHARCOAL DRAWING)

BY LÉON LHERMITTE



“LES LAVÉUSES”
BY LÉON LHERMITTE

Léon Lhermitte

in him a true man, a force which had risen superior to the ordinary routine of art, became, like his friend Cazin, one of Lecoq's most fervent disciples. The youth of the day, and notably Lhermitte's comrades at Lecoq's studio, had developed a prejudice against the teaching at the *École des Beaux-Arts*, believing it to be opposed to the free development of originality, and Lhermitte left the school deliberately, thus renouncing all those advantages which it offers to its laureates. This was to take the longest road; but he thereby gained, in that he became the product of his own unaided effort; alone he evolved his methods of work and his technique, and in consequence has become the most individualistic of our painters.

Lhermitte had then no other teacher than Lecoq. This excellent master taught him to see, to feel, and to think. He raised before the eyes of the young artist the veil of the inner mysteries and, as it were, led him to the very threshold of

the holy of holies. And above all he inculcated in his pupil all the essentials of drawing—the ultimate foundation of all works of art, and at the same time the practical means of assuring one's daily bread; for he would often repeat, “*Il faut vivre, et qui sait bien dessiner se tirera toujours d'affaire.*”

Thus occupied solely with drawing, under a master who carried almost to extremes his contention that students are always pressed to start painting before they ought, Lhermitte, already bearing some reputation for his charcoal studies, had so far never used a brush. He had been anxious to do so certainly, but had rather feared to embark upon this branch of art. Possessed of a medium over which he had complete control, of a means of expression which amply realised his imagination, he came to make veritable pictures of his charcoal drawings. It was, indeed, only natural that he should find pleasure in a style of



“LE RÉVEIL DE L'ENFANT”



"L'AMI DES HUMBLÉS"

(Boston Museum of Fine Arts)

BY LÉON LHERMITTE

work which he had carried to the highest perfection, and which began to afford him very appreciable results. From England—it is only fair to remember it—came his first pecuniary encouragement. A former student of the Atelier Lecoq, Alphonse Legros, who for some considerable time had made London his abode, became a warm supporter of the young artist, and when, after the war in 1870, Lhermitte, fearful for the future, deemed it prudent to try his fortune in London, Legros made him acquainted with Edwards, Heseltine, Seymour-Haden, and introduced him to Ed. Sièvre, who was engaged at the moment on a publication of considerable magnitude on the works of art in the collections of England. Struck by the qualities of precision and delicacy in the work of the young draughtsman, Sièvre did not hesitate to enrol him among his collaborators. Legros went further, and admitted some of his protégé's charcoal drawings to the Black and White Exhibition, where they soon aroused interest. In 1873 Lhermitte again sent to the exhibition, again achieved the same success, and was unanimously elected a member of the hanging committee of the society for the ensuing year. 1874 was a red-letter year for Lhermitte, for the Jury of Awards of the Paris

Salon granted him a third medal, expressly voted, for his large charcoal drawing *Le Bénédicité* and for his picture *La Moisson* (purchased by the Government and placed in the Musée de Carcassonne), thus showing that in the field of painting he had not been inactive, and henceforth he worked in both mediums equally. Lhermitte learnt to paint by plunging into the midst of difficulties, in the same way as some boys, knowing no fear, learn to swim by throwing themselves into the water.

Lhermitte has scattered through the world countless charcoal drawings, themselves amply sufficient to make an artist's reputation. What a precious document we should have if their author were able to-day to give a list, as certain artists have done, a kind of *Liber veritatis* of all the studies he has made and disseminated! But he has flung them far and wide, like the rose tree its flowers.

A draughtsman so sure of himself, so adroit at realising by simple contrasts of black and white all the effects of which that austere monochromatic medium is capable, would, one supposes, find himself not unprepared to use the needle, and, indeed, at the first attempt Lhermitte proved himself a successful etcher. It was in London in 1871 that

he executed his first plate, etched under the eye of Legros, who helped him and superintended the biting. The subject was a Renaissance cuirasse damascened with foliage, destined for the work which Ed. Sièvre was editing. The latter was so pleased with the result that he at once entrusted Lhermitte with the making of a series of plates, twelve in number. The "Etcher's Portfolio" appealed to his talent, and Arthur Tooth, who had been one of the first to presage the success of the young artist, commissioned from him two excellent landscapes, *L'Eglise St. Maclou* and *La Cathédrale de Rouen*. The limited space at my disposal compels me to refer the reader to the work in which I have described and catalogued the forty-four plates which constitute the etched work of Lhermitte ("Les eaux-fortes de Léon Lhermitte," published by Alphonse Lemerre, Paris, 1905).

When in 1886, a society of Pastellists was started, modelled on the Society of Water-colour Painters, Lhermitte became a member, and from its foundation took a prominent place. It hardly seemed as though he had changed his *métier*, so much at home did he find himself at once in the new medium, which he now used in preference to charcoal, and which collectors, ever susceptible to the charms of colour, seem to the more appreciate.

We now hasten on to consider the work of the painter, following the different phases of his art from the struggles of his *début* to the apex of his career. The first period extends from 1866, the year of his first appearance at the Salon, till 1873, when a very charming work, *Le Lutrin*, gave promise of most important achievements. The second period starts in 1874 with *La Moisson*, already named, which indicates already the road which the artist now has-

tens to tread. This period is illustrative of what we shall call the first manner. If it still betrays some hesitation in the choice of subjects it numbers certain charming pieces, such as *L'Aieule* (Musée de Gand) and *Le Cabaret* (1881), a powerful painting of a peasant theme with life-sized figures, and, like *L'Aieule*, containing the germ of those qualities which find their fruition later in *La paye des Moissonneries* (1882), a work of the transition period still, on account of the rather commonplace secondary characters, but in which the figure of the resting reaper gives to the work its moral significance. This figure is a discovery. It symbolises the rugged, yet noble, toil of the soil, and harks back to the mother idea which formerly inspired the painter. From this work—a favourite with the public at the Luxembourg Museum, and one which has been popularised by engraved and lithographic reproductions—Lhermitte's style of painting continues to gain in breadth.



"L'AIEULE"

(In the Gand Museum)

BY LÉON LHERMITTE



“REPOS DE MOISSONNEURS”
BY LÉON LHERMITTE

Léon Lhermitte

He deals more freely with his models: he creates types, such as, for instance, the old reaper of the Salon of 1883, who, under a blazing sky, wipes away with the back of his hand the sweat from his brow, a symbol of harsh, overpowering, inexorable toil. He strives to depict general ideas, as in *La Vendange*, of 1884 (New York Museum), which shows us a fair and buxom village girl with rounded arms and swelling bosom: and again in *Le Vin* (Salon 1885), which depicts a wine press, where the newly-pressed juice flows abundantly under the action of the wheel which two strong vintagers are laboriously turning. This picture, which now belongs to the Vasnier Gallery at Rheims, is a veritable epic of the vine, and who could have done it better? *La Fenaison*, of 1887, shows us an aged labourer hammering the blunted edge of his scythe with ringing blows that one can almost hear resounding through the silence of the field, and in *Le Faucheur* (Exposition Universelle, 1900) the mower with the regular sweep of his scythe lays the ripe swaths in parallel lines beneath the sun.

Meanwhile an official commission for two decorative panels, destined for the new Sorbonne, attracted Lhermitte to fresh fields. The first was a portrait of the celebrated physiologist Claude-Bernard, vivisecting before the eyes of his colleagues a poor unfortunate rabbit immolated upon the altar of Science. The second represented the Professor Sainte-Claire-Deville conducting some chemical experiments before an audience of savants and students, skilfully disposed upon the tiers of the lecture theatre. These two works, placed in the Salle des Commissions in the Faculté des Sciences at the Sorbonne, form a most interesting document, containing as they do por-

traits of all the leading lights of the scientific world of that day. The Department of Fine Arts of the Préfecture de la Seine, in their turn commissioned from Lhermitte a painting for the Hôtel de Ville, the subject being one that accorded perfectly with the tastes and capabilities of the artist—*Le Carreau des Halles*, the market square early in the morning, where the food and provisions daily consumed in the great city were piled up and displayed. Lhermitte showed himself, as usual, quite equal to the new task, which he executed in a comparatively short time, for he knew exactly what he wanted to paint and how to set about it. In this huge composition (Société Nationale, 1895) a great crowd of porters, market-gardeners and purchasers push and jostle one another, struggling around the piles of vegetables, of bright-hued fruits, hampers of eggs, crates of poultry, etc.



"LE PETIT FRÈRE."

BY LÉON LHERMITTE



*(By permission of Messrs.
Thomas Wallis & Son.)*

"LES PÊCHEURS À LA LIGNE."
FROM THE OIL PAINTING BY
LÉON LHERMITTE.

Léon Lhermitte

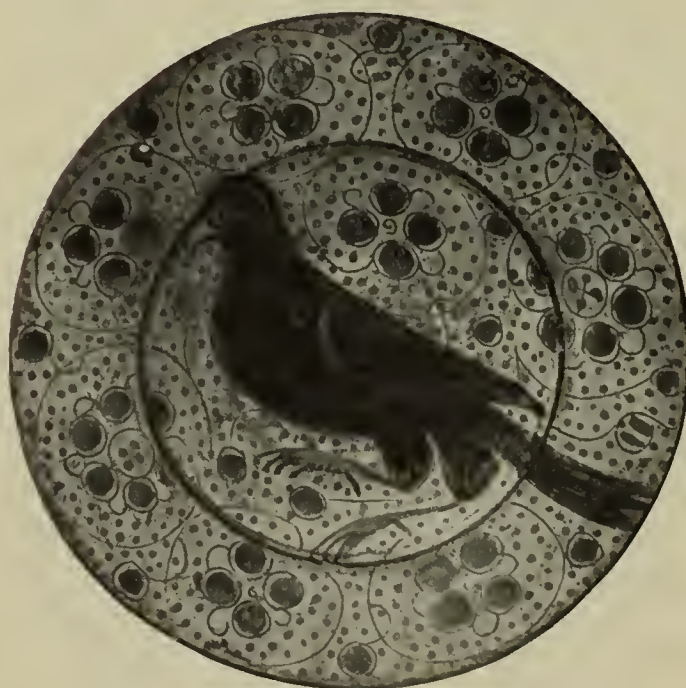
The picture was first placed in one of the apartments of the Prefect of the Seine, but as the size of the room did not allow of its being seen to advantage, it was placed in the Petit Palais of the Champs Elysées.

Lhermitte has not been content merely to depict the outward appearance of his models, their gestures and their picturesque charms, but has aimed, in certain works of a higher order, at expressing something of their inner beauty of character. Such is *L'Ami des Humbles* (1894: Boston Museum), a modern paraphrase of the story of the Journey to Emmaus (p. 7). Jesus appears suddenly to a family of peasants who are about to partake of their humble meal of soup and remain spellbound with devout emotion before the unexpected guest who honours their table. We will not discuss the intentional anachronisms of the picture. Even had he merely intended to insist upon the necessity for each and all of us, rich or poor, in this lower world, of keeping ever before our eyes a sublime ideal, one must praise the artist for his noble thought. He returns to the same idea in a beautiful painting, shown in 1905 under a similar title, *Chez les Humbles* (New York Museum). Jesus bears the glad tidings of hope and great joy to some peasants who are invoking for their little ones a divine blessing. Besides its excellent qualities of composition and execution, always a characteristic of the painter, he has imbued this work with an intensity of expression which renders it a picture of surpassing beauty. In his picture, *La Mort et le Bucheron*, the artist has shown his ability to portray the terror and anguish of a poor mortal *in extremis*. An unfortunate woodcutter, crushed by the weight of the branches he bears, falls to the earth unable to stagger along any further. He calls for Death, and when that grim messenger appears, the poor toiler, ice-cold with fright, begs him to assist him again to bear his load of faggots. "*Plutôt souffrir que mourir*" concludes the good La Fontaine! This affecting interpretation of the old fable was acquired by the State at the Salon of 1895, and is now in the Musée at Amiens.

Concurrently with the elaboration of these works of highest significance, Lhermitte produced many easel pictures, always impeccable in execution, and in which the landscape often played the leading rôle, the figures being merely accessories, but nevertheless alive and ever in harmony with the decorative scheme and the scenes in which they were placed.

The pictures of 1908 seem to sum up and crown in a kind of apotheosis of rustic family life all the

previous achievements of the artist. He has not deserted his Virgilian themes. At the close of a fair autumn day, their work done, a family of labourers gather beneath a rick preparatory to wending their way back to the farm. A young couple in the prime of life, the aged parents, the children, symbolise the three generations which constitute the normal household, not counting "trois grands bœufs blancs tachés de roux," which, if one may believe Pierre Dupont, also form part of the family. *La Famille* (p. 3) is a work of noble proportions and classic in the perfect equilibrium of the composition.



HISPANO-MORESQUE LUSTRE WARE
FIG. 1.—COPPER LUSTRE AND LIGHT BLUE DISH
(C. 1475—1510)
FIG. 2.—COPPER LUSTRE AND DARK BLUE DISH
(EARLY XV. CENT.)
(See next article)

Hispano-Moresque Lustre Ware

We had meant to conclude with this crowning work of great largeness of vision, but the indefatigable artist carries us on to this year's Salon, where he has struck a new note in his *Emigrants*, a souvenir of Wissant, Pas-de-Calais. A family of poor folk has halted for a moment by the wayside, in a clear and limpid landscape with soft valleys, whose simple lines seem to add to the impressiveness of the picture. To the present year belong also the works of which reproductions in colour accompany this article, a pastel and a painting, both bearing witness to Lhermitte's mastery in these mediums.

We have now made a survey, alas! far too

risen to the receipt of many distinctions—he has been "Officier" of the Legion of Honour since 1894, and is a member of the Institut, etc.—Lhermitte remains still, as ever, the child of Mont-Saint-Père.

F. H.

HISPANO-MORESQUE LUSTRE WARE. BY AYMER VAL-LANCE.

THE origin of Hispano-Moresque lustre is obscure. Some writers have traced it back to Persia in remote times; but, be that as it may, there can be no doubt that the secret of the metallic reflex was known, in the ninth century of the Christian era, to the potters of Bagdad, whence, through Northern Asia probably, it found its way with the Moors into the Spanish peninsula. There its manufacture was so far established among the invading population as to attract special comment and description in the first half of the twelfth century. Unfortunately, however, there is no authenticated specimen known of this early date; nor does the ware become adequately represented before the fourteenth century. Indeed, examples belonging to this period are so rare that a man may easily reckon them upon his fingers. Of the following century, however, it is otherwise. Though almost always an object *de luxe*, in the fifteenth century, and thenceforward until the practical extinction of the craft in the first quarter of the seventeenth century, lustre ware became more and more known and esteemed. What *opus Anglicanum* was among



FIG. 3.—REVERSE OF LUSTRE DISH (C. 1475—1500)

short, of the triumphant career of Léon Lhermitte. To him has been accorded the rare privilege of compelling the admiration of the *élite* who judge, and of the crowd that knows no criticism save the promptings of its heart. He is classic in the solid foundations of his talents, but also innovator in certain aspects of his work. He is allied with tradition through the clearness, the rhythm, the thoughtfulness which are the distinctive qualities of our race. He is modern in his love of sunlight, of movement, of life, and in the significance of his subjects. His work is sane and strong in its harmonious unity. It sings in praise of toil in the open air, labour in the fields, and of the love of God's earth. The genial artist preaches by example, himself carrying out the precepts of his work, for every year he returns to saturate his being with the old familiar scenes, and though



FIG. 4.—REVERSE OF LUSTRE DISH (MALAGA OR VALENCIA, LATE XV. CENT.)



FIG. 5.—LUSTRE DISH WITH DARK BLUE BIRD AND LETTERS (EARLY XV. CENT.)

works of the needle, that, in the later middle ages, was Hispano-Moresque lustre pottery among fictiles. It was sought after and treasured throughout the civilised world, more especially in Italy. Thus is accounted for the large proportion of specimens which not only bear Italian coats-of-arms, showing them to have been produced for contemporary Italian families of wealth and position, but display shields shaped in such peculiarly characteristic fashions as imply no mere verbal blazoning, but that actual drawings by Italian hands must have been supplied to the Moorish executants. Lustre ware was imported into this country in the sixteenth century, if not earlier. King René of Anjou in his private chapel had *lavabo* dishes of "*terre de Valence*" (as the Inventory describes this kind of pottery, because Valencia became the most notable centre of its manufacture and export); and seeing that René's daughter, Margaret, became, by her marriage with Henry VI., in 1445, queen-consort of England, it is probable enough that she may have brought over from her father's court, at some time or another during her thirty years' residence here,

specimens of this very ware. Excavations at Bristol, not many years since, resulted in the discovery of a number of fragments from an early fifteenth-century dish of Hispano-Moresque lustre and light blue. The design is that of a conventionalised tree of life between two deer, without antlers. Each of them stands on a ledge ornamented with a device similar to that which encircles the shoulders and base of the drug pot, Fig. 22, and which is believed to be derived from Arabic lettering. The component pieces, thirty in number, were found in a rubbish-pit, which also contained fragments of English pottery ranging from the Norman period to the sixteenth century. The dish, then, may be assumed to have reached this country not later than the sixteenth century. It was exhibited before the Society of Anti-

quaries at Burlington House, in April, 1901, and is illustrated in their published Proceedings.



FIG. 6.—DISH, PALE COPPER LUSTRE AND DARK BLUE, 13 $\frac{3}{8}$ IN. DIAMETER (VALENCIA, XV.—XVI. CENT.)

Hispano-Moresque Lustre Ware

Of the various ancient writers who have given an account of the manufacture of this ware only one, in 1585, names the vehicle with which the pigment was laid on, to wit, not a brush but a feather; with the use of which the admirable vivacity and facileness of touch are entirely consistent. This is particularly noticeable in the large sweeping curves and flourishes with which the ornament of Hispano-Moresque ware abounds. Nevertheless, many of the broader surfaces must have been washed in with a brush. Again, certain minute features, such

earlier work; while the copper-red colour, increasing in depth and intensity with the advance of time, is the sure sign of a comparatively late date. The reason is that the earlier potters were more lavish of the precious silver metal, but that, as years went on, dictates of economy caused a more sparing use of silver. The combined effect of blue and lustre together will also be found to become more rare in later work than in early specimens. The latest pieces are characterised, not only by less vigorous and more meticulous handling, but also by a uniformly heavy purplish-red tinge in the lustre.

Again, in the earlier period, the reverse side of the lusted plate had almost as much decorative care bestowed upon it as the obverse. On the contrary, in late specimens the ornament of the reverse tends to degenerate into thin and meaningless strokes and curls. Two dishes in the Victoria and Albert Museum (Figs. 3 and 4), depicting respectively an eagle displayed and a griffin segreant (a griffin formed the badge of a mediæval Spanish Order of Chivalry), illustrate the above peculiarity. Had these two not been reverses, they might have been assigned to the very beginning of the fifteenth century. But that such a date is too early the character of the obverse abundantly proves. In either example the obverse, with its over-fine and laboured intricacy, is incomparably inferior from the artistic standpoint, though doubtless at the time of its production it must have been in accord with the taste of the age. Whereas the type of design on the reverse, with its old-fashioned flavour, was already so far out of vogue and of such small

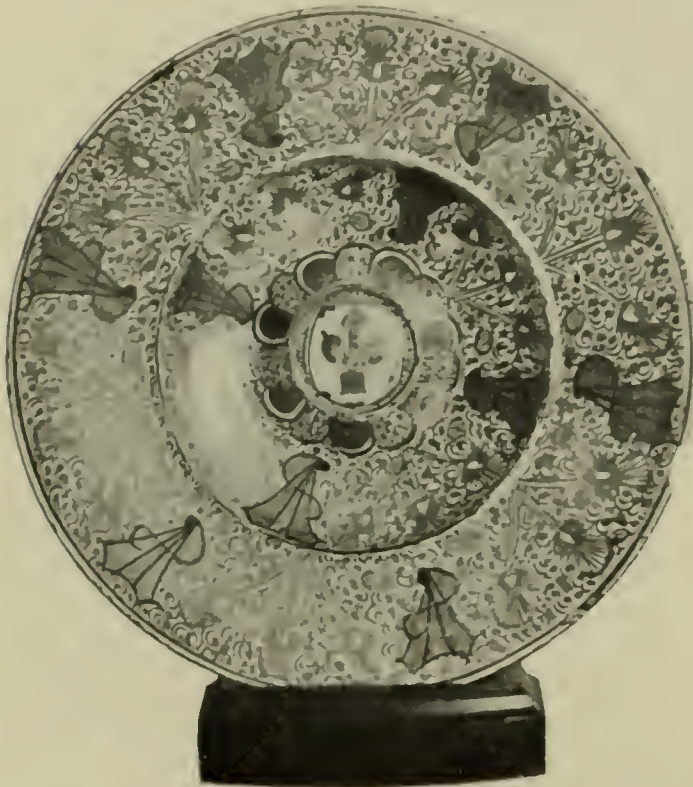


FIG. 7.—PALE LUSTRE DISH WITH BLUE OUTLINE
(XV.—XVI. CENT.)

as the tendrils of plants or serifs of lettering, for which feather and brush alike would seem to be too pliant, suggest, from the calligraphic qualities they present, the use of some such implement as a *calamus* or reed-pen.

The ground is usually a soft, cream-tinted glaze, or "varnish," as it is termed in the literature of the subject. The range of the palette is limited. For instance, black and green have been proved unsuitable for the process. Practically, therefore, the only colour introduced beside the characteristic lustre is an intense azure blue, without the slightest taint of yellow or green in its composition. As to the lustre itself, it admits of almost infinite gradations of tone from palest lemon-yellow to deep ruddy copper, according to the proportion in which silver or copper predominates. As a rule the faintest and most golden tinge distinguishes the

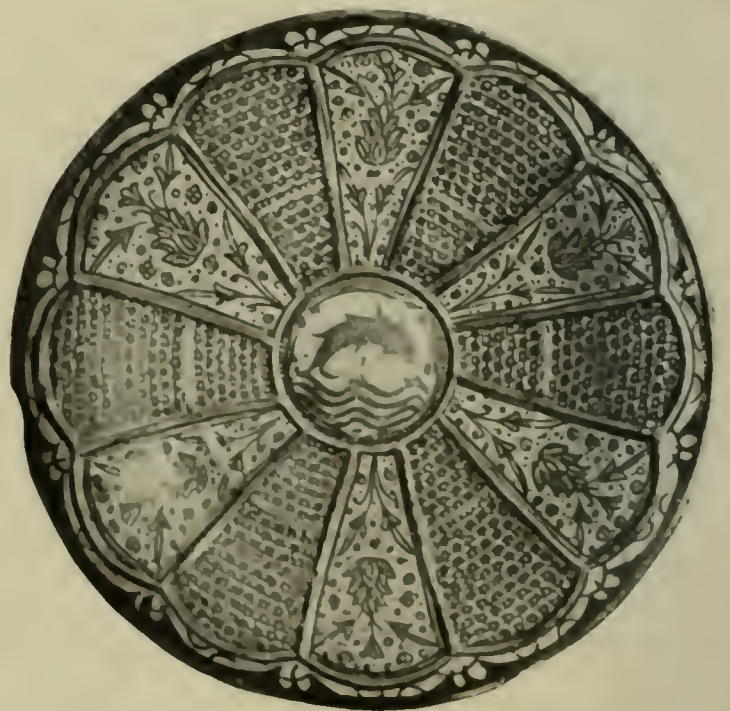


FIG. 8.—GOLDEN LUSTRE PLATE (XVI. CENT.)



FIG. 1.—GOLD LUSTRE WARE AND DARK BLUE AND BROWN ENAMEL WARE, SPAIN.

bears to the center the arms of the Augustus family of Pung or Pungung. But for this circumstance the occurrence of the initial V ten times repeated, might be thought to denote Queen Isabella King Ferdinand's wife who died in 1504. A date which should fix the limit of the production of objects for her use and service. And yet since the V is the name of point cannot be ignored it may either stand for one of the Pung family named Isabella, or it may mean that one of them was attached to the court of Queen Isabella of Castile. Whether or not any significance belongs to the vase-like ornament between the V's it is impossible to say. Nor has the flower at the bottom the bearings of the shield.

account is to be referred to the less beautiful and less important portions of the lack of the fish. But Nos. 3 and 4, therefore, belong to a transitional period nearer to the end of the fifteenth century than to the beginning. Both are of considerable size. Nos. 3 measures 47 inches, the other at least 30 or over more in diameter. The latter displays on the exterior a coat of arms believed to be that of the family of Castilian of Granada. Nos. 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100. The object is given for what it may be worth. No. 1

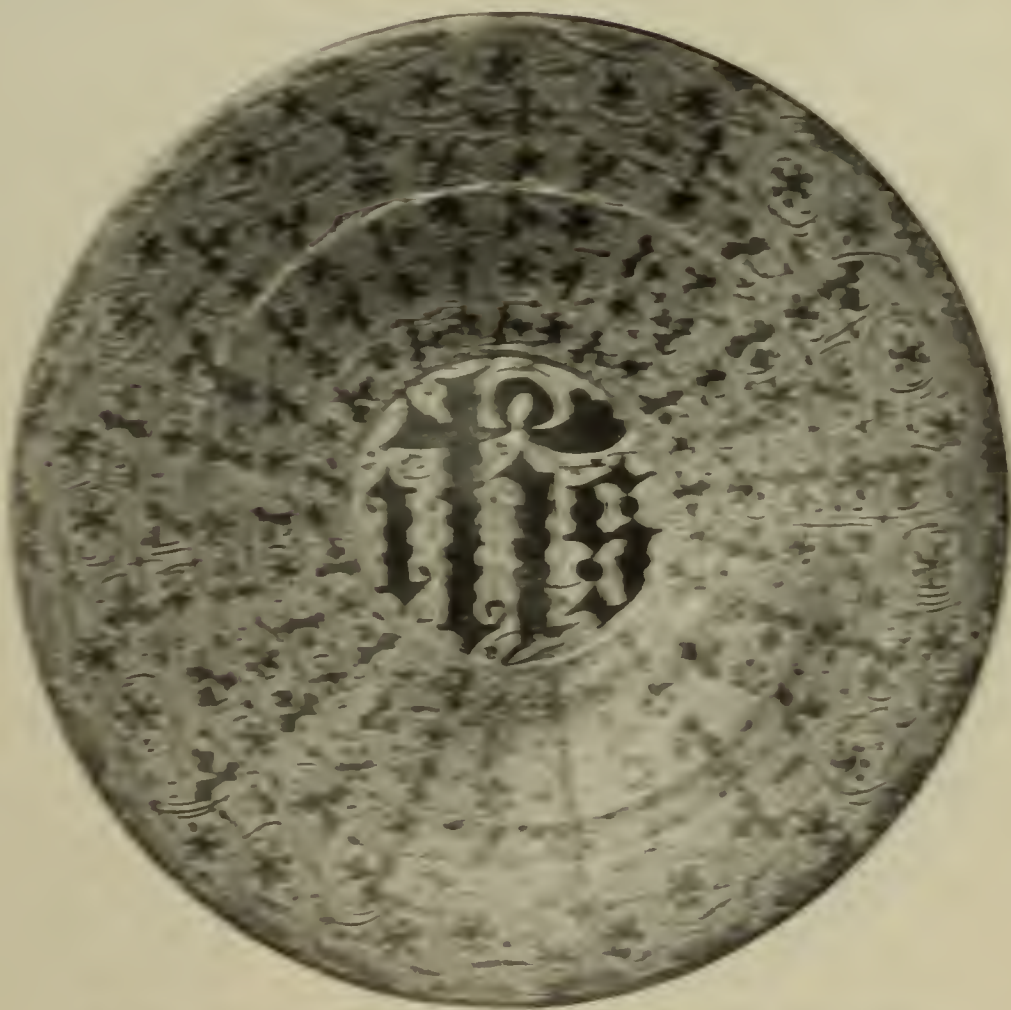


FIG. 2.—GOLD LUSTRE WARE AND DARK BLUE AND BROWN ENAMEL WARE, SPAIN.

Hispano-Moresque Lustre Ware



FIG. 11.—COPPER LUSTRE DISH WITH BLUE OUTLINE (XVI. CENT.)

on No. 13 yet been identified. No. 9 displays a wyvern; while No. 14, a lion rampant holding in his dexter paw a *fleur-de-lys*, probably represents some Italian family, notwithstanding the shield itself is not of Italian shape.

Among other examples not yet referred to, five comprise representations of various birds, which, not being charged upon shields, are to be regarded as decorative rather than heraldic. Nos. 2 and 5, the former adorned with a fine rendering of a raven, are both early examples, dating from the first quarter of the fifteenth century. Nos. 15 and 23 depict birds more nearly like pigeons than any



FIG. 12.—BROWN LUSTRE DISH, 9 1/2 IN. DIAMETER (VALENCIA, XV.—XVI. CENT.)

others. In the subject of No. 1—a late fifteenth-century dish in the Victoria and Albert Museum—the student of mediæval natural history lore current at the time when the work in question was produced will have no difficulty in recognising the hoopoe. This bird, according to the passage translated from the Latin text of the *Bestiary*, is one which “when it finds that its parents have waxen old and their eyes dimmed, gently extracts their worn-out feathers, salves their eyes, and warms their limbs, as who would say to them, ‘As ye



FIG. 13.—LUSTRE AND BLUE DISH (VALENCIA, C. 1475—1500)

have laboured to rear me, so do I in like manner for you.’ Thus are the parent birds again renewed in youth and vigour.” The moral—for every such fable, no matter how fantastic, always conveys some ethical or dogmatic application—is that “if brute creatures perform such filial service for one another without understanding though they are, much more ought reasonable human beings to render support in their turn to father and mother.” In the present representation the two young birds, depicted on a smaller scale to betoken that they are the offspring of the other, are in the act of rejuvenating the parent hoopoe. It may be remarked that, in the official label, the bird is identified as a pelican, to traditional representations of which it bears not the slightest resemblance.

Among the floral forms which are of most frequent occurrence in Hispano-Moresque lustre-ware the vine-leaf ornament of the early fifteenth-century drug-pot, No. 16—the earliest of all the drug pots illustrated—and also the bryony scrolls,

Hispano-Moresque Lustre Ware

leaves and tendrils in No. 10, are two to which attention ought chiefly to be drawn. The minute net-pattern to be seen surrounding the central shield in No. 14, and occurring also in Nos. 8 and 9, as well as the gadroon ornament in the border of the latter and of No. 15, alike betoken a somewhat late stage of the art. They will scarcely be found in any examples prior to the sixteenth century. On the other hand, the bold spirals and dots of Nos. 2 and 5 are characteristic of the best period, the first half of the fifteenth century.

The æsthetic value of lettering was fully realised by Moorish artists. Hence this factor is one which constitutes an important element in Hispano-Moresque lustre decoration. The lettering which forms a ring within the outer rim of plate No. 9, a late example, has become a meaningless convention. Far superior is the sacred monogram, in a fanciful variety of black-letter, in the centre of the dish, Fig. 10. But the finest of all are the simple black-letter characters of the text of the Angelic Salutation on the rim of the dish, Fig. 5. One has only to picture what the dish would be like without them to appreciate how enormously the decorative



FIG. 15.—DARK RED LUSTRE DISH (VALENCIA, XVI. CENT.)

effect of the whole composition is enhanced by the series of radiating lines which the principal down-strokes of the letters afford. A dish, almost an exact counterpart of this one, only with a greyhound in the middle instead of the bird, is comprised in the famous Osma Collection. Other favourite *motifs*, besides heraldic lions in great variety, are bulls, castles, and sailing ships. The device of the castle is commonly explained to represent the province of Castile. However, in connection with the above and with the fact that Manises was one of the chief seats of the manufacture of lustre ware, it is interesting to recall that the noble family of Boil, lords of Manises, bore, for coat armour, quarterly argent three castles gules and vert a bull or. For instance, it is only necessary to name the tomb with effigy of Don Felipe Boil, who distinguished himself greatly under King Jaime II. and died in 1384. The monument was set up in the chapter-house of the Dominican convent at Valencia.



FIG. 14.—DISH, PALE GOLD LUSTRE AND BLUE (MALAGA OR VALENCIA, XVI. CENT.)

Hispano-Moresque Lustre Ware

It is an infallible symptom of decadence and jaded resource when the craftsman, ill-content with the limitations proper to his craft, seeks to supplement them by adventitious devices borrowed from extraneous arts and processes. Thus, in the earlier and purer products of the Hispano-Moresque potter's art no such extravagances are found as the lumps and ribs which encrust the surface of many examples of sixteenth-century work, features inspired by the craving to imitate in clay



FIG. 16.—DRUG POT, GOLDEN LUSTRE AND DARK BLUE (EARLY XV. CENT.)

the rivets and joints of metal vessels. A slight amount of modelling, indeed, such as occurs in the embossed leafage of Fig. 23 is legitimate and effective; but the pronounced ribs of Fig. 8 are objectionable for two reasons; firstly, because, as explained above, they suggest a constructive feature false and foreign to the material, and secondly, because by breaking up the surface of the plate into a series of limited compartments they lend themselves only too readily to a cramped and enervated littleness which necessarily precludes the free and untrammelled exercise of the decorator's art. And yet, since the applied painting to the last never



FIG. 17.—EWER, RED COPPER LUSTRE (XVI. CENT.)

degenerated into realism, lustre ware remains unrivalled for its æsthetic qualities among any other kinds of pottery in the world.

AYMER VALLANCE.

The writer desires to acknowledge his indebtedness to the works of Señor Juan Riaño, Mr. Leonard Williams, and Mr. A. van de Put. For permission to reproduce Figs. 1, 3, 4, 6, 12, 15, 18 and 21, acknowledgment is due to the authorities of the Victoria and Albert Museum; and for all the other objects illustrated to the proprietors of the Spanish Art Gallery in Conduit Street.

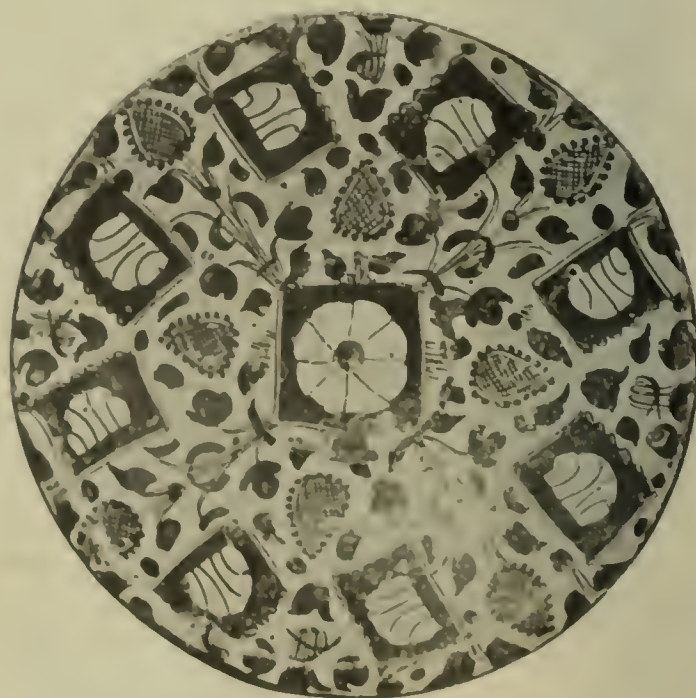


FIG. 18.—RED LUSTRE DISH, 9 IN. DIAMETER (VALENCIA, XV.—XVI. CENT.)

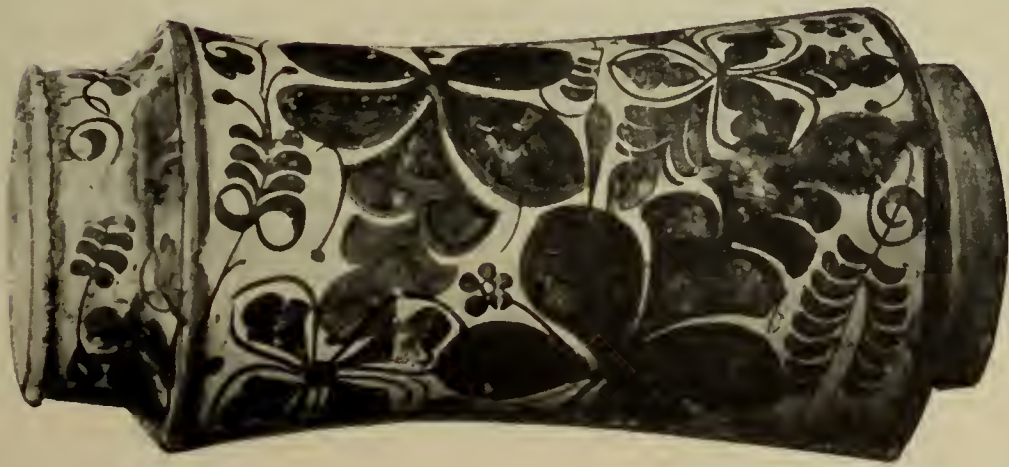


FIG. 19.—DRUG POT, GOLD LUSTRE AND BLUE (XV.—XVI. CENT.)



FIG. 20.—DRUG POT, GOLD LUSTRE AND DARK BLUE (XV.—XVI. CENT.)



FIG. 21.—DRUG POT, LUSTRE AND BLUE (VALENCIA, 1450—1475)



FIG. 22.—DRUG POT, DARK BLUE AND PALE BROWNISH LUSTRE (C. 1450—1500)



FIG. 23.—DARK LUSTRE DISH (PLATE XV, CENT)
(See preceding article)

SOME NEW AMERICAN ETCHINGS BY MR. JOSEPH PENNELL.

MR. PENNELL has returned from America, bringing with him beautiful things. The country has been decried by one of its own citizens as antagonistic to art, super-practical. But it does not appear so to Mr. Pennell. Before now he has seized upon one of its most practical and at once characteristic features, the sky-scrapers, and drawn inspiration therefrom for superb works of art. This year he has chosen his subjects from among surroundings still more decidedly American, if possible, and such as sound at first hearing still more uncouth—Coal, Oil, Steel, the three great national passwords.

To one well acquainted with the numberless ways in which Mr. Pennell has put his fascinating style of etching into practice, it seems almost impossible that there could be any chance for further novelty. Yet he will have to admit admiringly that there have been new departures. I, myself, do not over-rate novelty of treatment, and would have been well satisfied to see Mr. Pennell's same fine black-and-white convention applied to new subjects. An honestly good thing does not lose in value by repetition. However, as a matter of fact, Mr. Pennell has struck several new notes, and at least one of them would seem to have been altogether beyond the reach of his particular style, before he compassed it. Some of the new plates display a remarkable power of coloration. Take, for example, the one called

Steel—In the Works at Homestead. It conveys an overwhelming impression of thick atmosphere, saturated with smoke and grime, and strangely lurid with the sulphuric, foggy, yellow light of a setting sun. In it all contours are dissipated, and approaching objects change from hazy phantoms to real things with a startling rush, just before they reach you. I recall no instance of an artist's mastering colour with brush and oils more forcefully than Mr. Pennell has done here with his suggestions that depend solely upon the media of black-and-white.

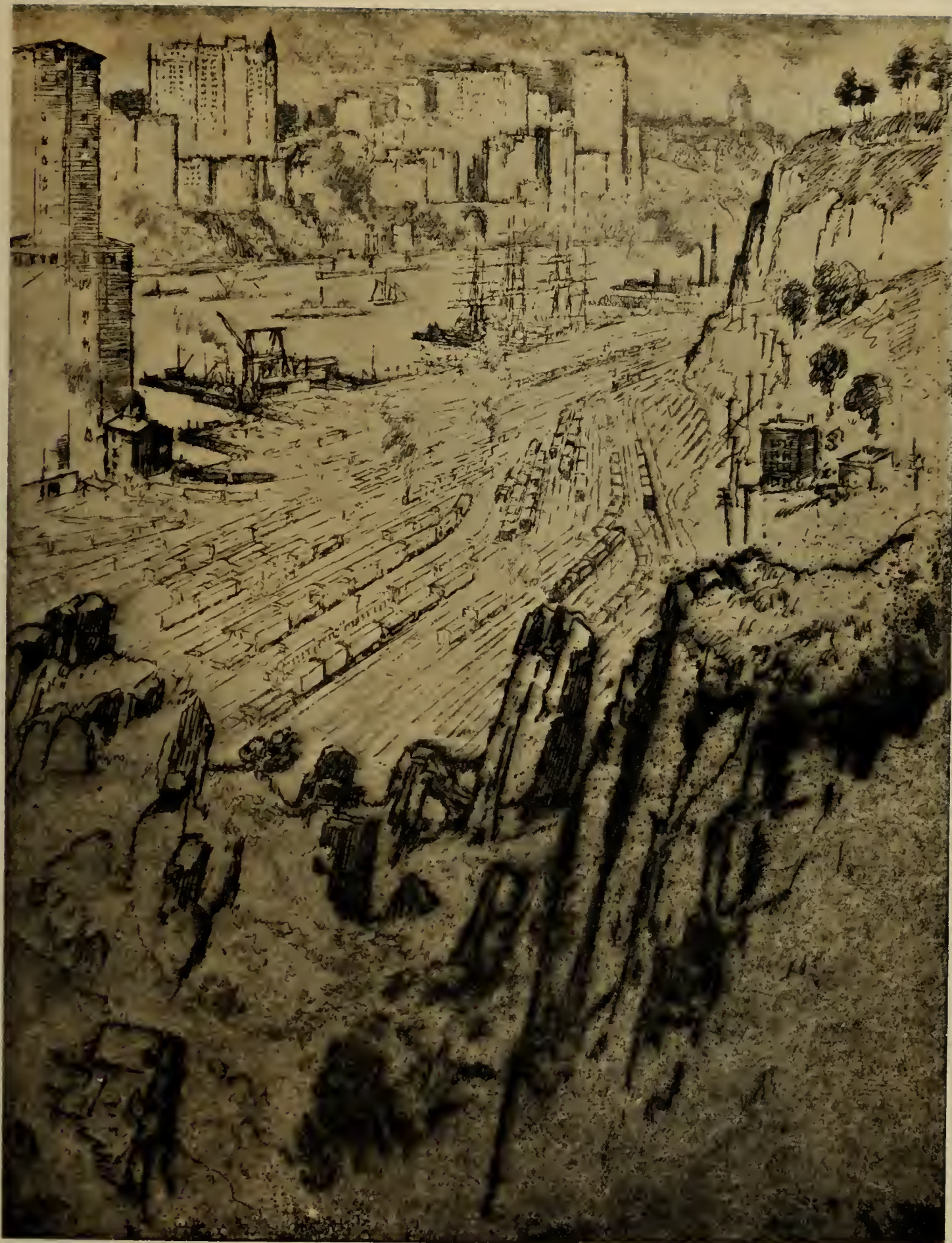
Another fine new note is that of the hazy, grayish vista, splendidly represented by the plate called *Iron and Steel—Pittsburg, No. 2.* No attempt at colour-suggestion is in evidence. There is a heavy atmosphere of fog and steam settled upon the plate. Through it indistinct piles loom up, the landmarks of a town of turmoil and trouble. In the work itself line as such almost disappears, except in the near foreground, and the plate seems to have been painted, gray in gray, like a grisaille.

Mr. Pennell even succeeds in touching new chords while working upon his old theme, upon architecture. For even some of the new Sky-scraper plates strike me as an altogether fresh handling of the well-tried subject.

I cannot help myself, I must commit a sacrilege, if it is a sacrilege,—Mr. Pennell, I am afraid, will be the first to pronounce it one. I personally place Mr. Pennell's style of architectural etching even above Whistler's. Whistler's undying glory was that of the great innovator, of the developer of a true style, at once full of taste and logical. But his interest was centred, I should say exclusively, in the beauty of his interpretation. The subject as such had no real claim upon him. Thus it happens that his etchings are essentially the same, whether he works in Venice, or in Brussels, or in London. Mr. Pennell's convention of black-and-white for architecture is, to my taste, just as beautiful as that of Whistler. But over and above that, he possesses an extraordinary power of grasping the possibilities of subject. How intensely Spanish are his Toledo plates, and how clearly do they bring to light the very essence of their character.—if we may speak of a building or of a view as possessing character! That he has the refined sense of the poet to see beauty, where ordinary mortals cannot penetrate beyond the commonplace, is a gift by itself.

I feel as if we were wonderfully indebted to Mr. Pennell for our capabilities of seeing, of enjoying, with these new plates.

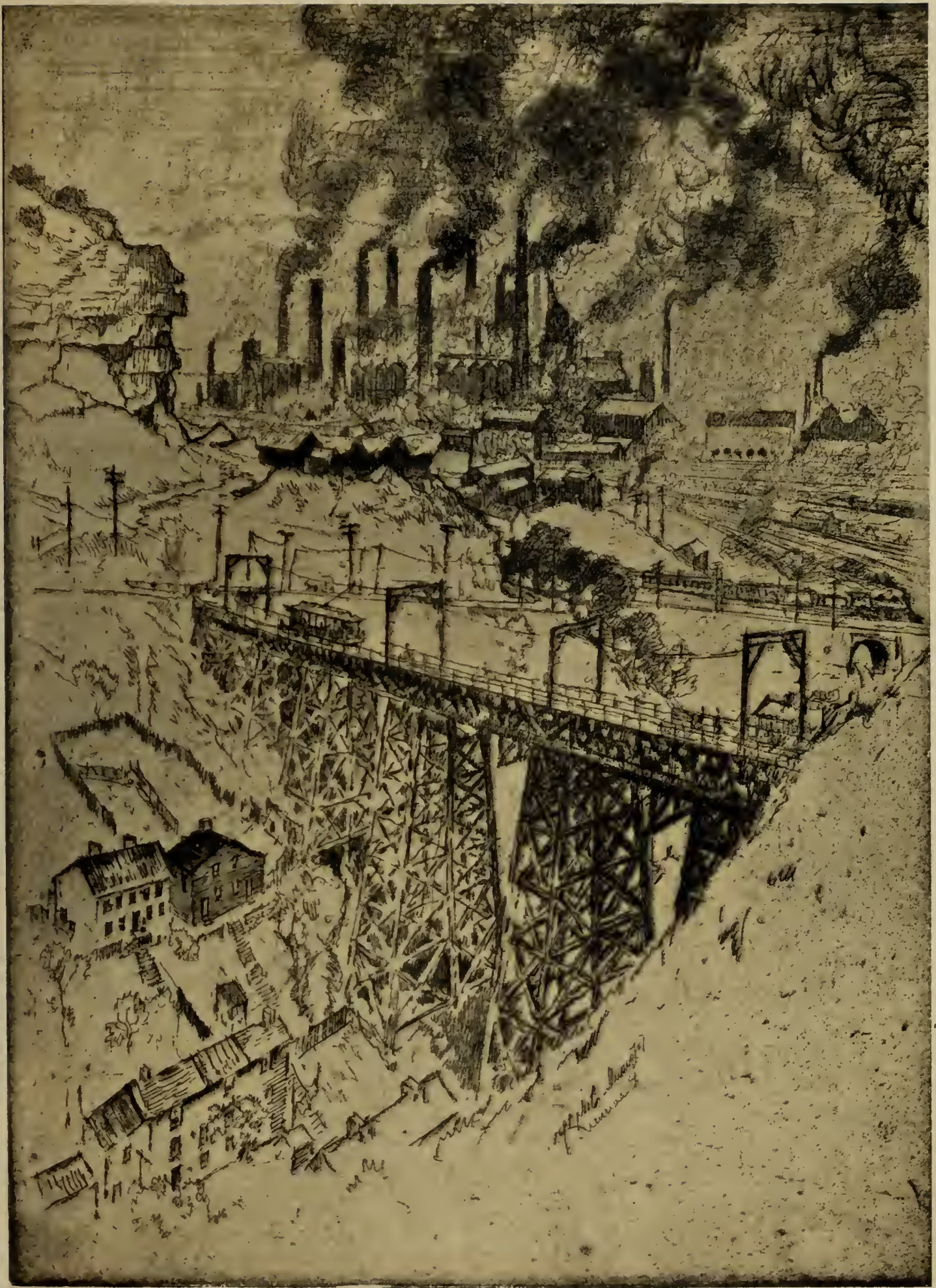
HANS W. SINGER.



"PALISADES AND PALACES, NEW
YORK." BY JOSEPH PENNELL.



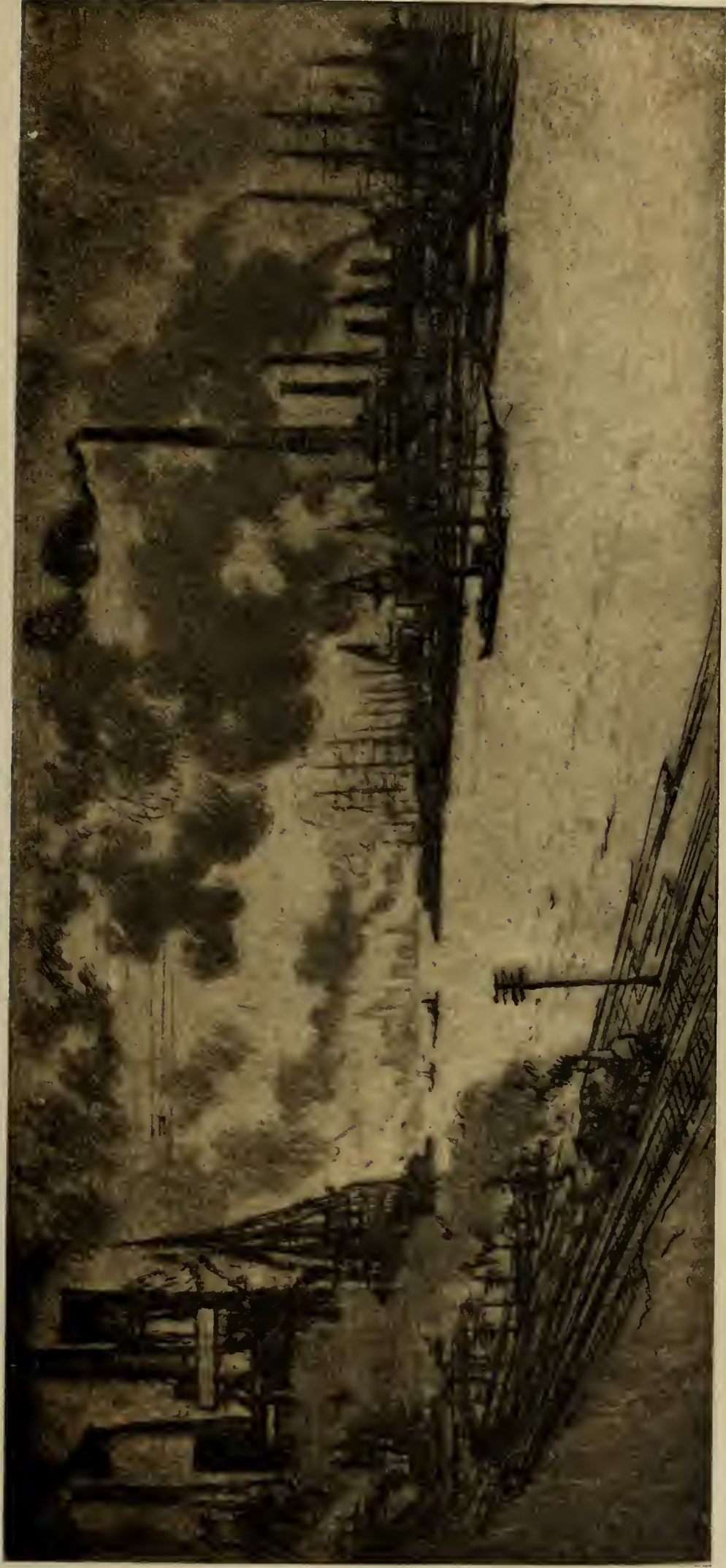
"NEW YORK FROM BROOKLYN
BRIDGE." BY JOSEPH PENNELL.



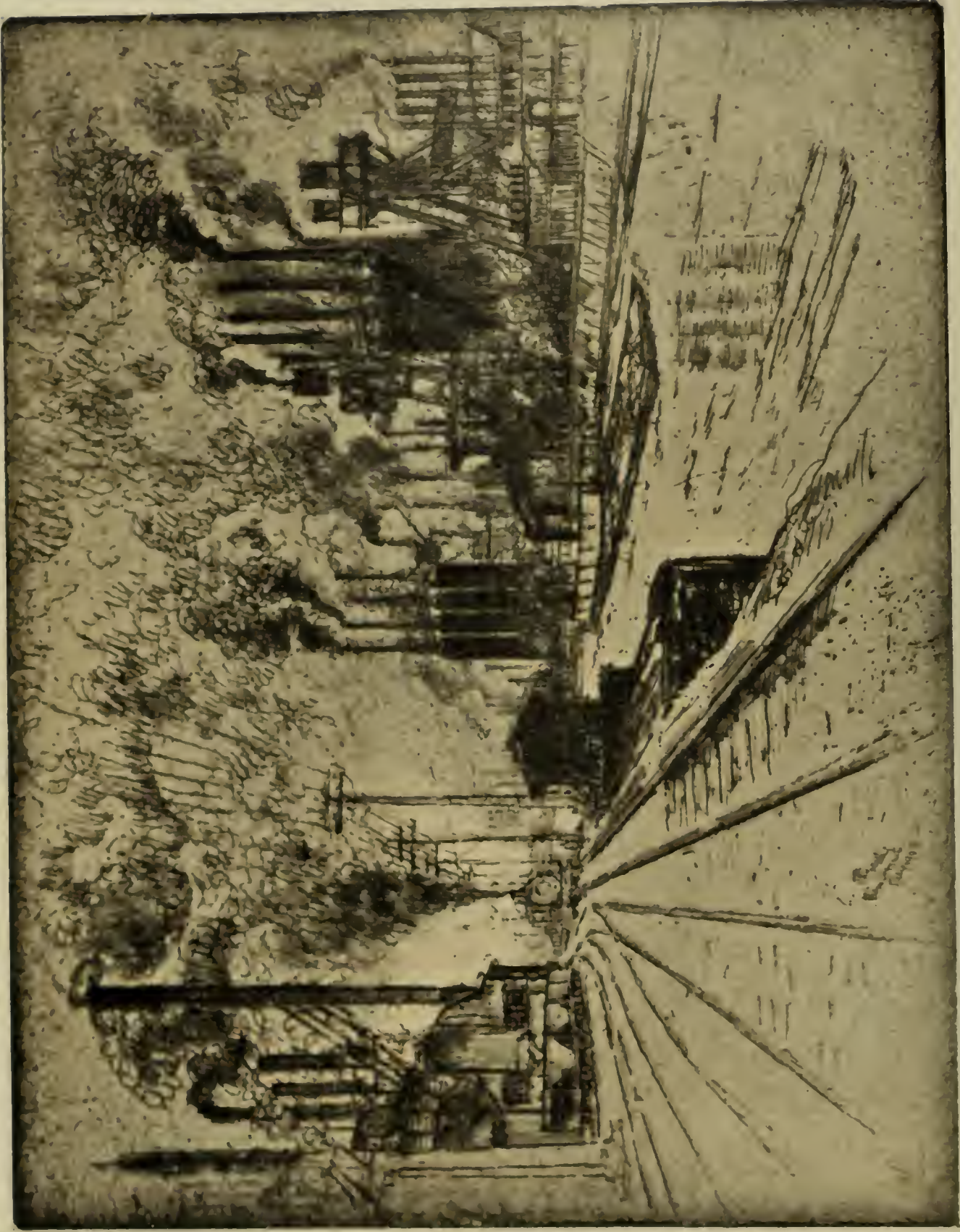
"STEEL—EDGAR THOMSON WORKS." BY JOSEPH PENNELL.



"IRON AND STEEL-PITTSBURGH
(No. 2)." BY JOSEPH PENNELL.



"OIL-STANDARD OIL WORKS, STATEN ISLAND, NEW YORK." BY JOSEPH PENNELL.



"STEEL—IN THE WORKS AT
HOMESTEAD." BY JOSEPH PENNELL

The Royal Academy Exhibition

THE ROYAL ACADEMY EXHIBITION, 1909.

THE exhibition which the Academy has provided this year is oddly lacking in either shocks or surprises: there are few things in it which surprise by their superlative merit, and there are also few which shock by their obvious incompetence. It is by no means badly hung, it is not overcrowded, and it gives quite a good idea of what is being done by the present-day artists who represent reasonably all the more rational schools of practice which happen to be in fashion. Indeed, there is even a touch of the modern extravagance which goes beyond what many people consider rational limits, for there is a portrait by Signor Mancini which has all his usual tricks and affectations, and perhaps rather less than his usual degree of cleverness. But this is the only unexpected note in a show that is otherwise quite in accordance with precedent, and that will appeal as strongly as ever to that section of the public which looks upon an annual visit to Burlington House as a social duty which may not be neglected. The collection as a whole is encouraging in its maintenance of an appreciably high level of technical achievement, and to some extent disappointing, because it shows a diminution rather than an increase of imaginative invention among the artists of this country—they have learned their trade well, but they are disinclined to apply this knowledge to the working out of ideas which are interesting or important.

It is this fact that makes particularly memorable such an example of riotous imagination as *The Night Piece to Julia* by Mr. Charles Sims, an exquisite painting which combines to perfection extraordinary fertility of fancy and the rarest beauty of craftsmanship. There is imagination, too, simpler and more restrained but sufficiently real, in *The Two Mothers* by Mr. Edward Stott, who, both in this picture and in another of similar sentiment, *The Flight*, has turned from his realistic treatment of pastoral motives to a more abstract and in some respects less confident type of art. Mr. Hacker, again, has found in rustic life suggestions for imaginative painting, and his canvases, *The Gloaming*, *The Harvest Moon*, and *The Cow Shed* are marked by qualities of serious sentiment which deserve much respect. Mr. Byam Shaw's allegory, *The New Voice*, is an instance of more didactic sentiment, of the presentation of a moral lesson through the medium of pictorial symbolism, and it is acceptable as a

characteristic work by a painter who certainly is not lacking in original ideas. Another side of his art is shown equally well in his *Rude Boreas*, which is excellent as a statement of shrewdly observed facts. A more poetic adaptation of fact distinguishes Mr. Campbell Taylor's *Bed-time*, a picture of quiet sentiment painted with charm and restraint, and open to adverse criticism only on the ground that the size of the canvas is a little excessive for so dainty a subject. Mr. J. W. Waterhouse, an artist who aims consistently at a high order of poetic expression, is represented this year by two small pictures, *Thisbe* and *Lamia*, which are delightful in their delicate and yet vigorous individuality and entirely attractive in their beauty of colour; and Mr. E. A. Hornel, a decorator rather than a painter of sentiment, combines happily sensitiveness of design and subtlety of feeling in his composition, *The Chase*. Even more sensitiveness—sensitiveness to varieties of colour and modulations of tone—is to be perceived in Mr. J. M. Swan's *Endymion*, a picture exquisitely conceived and carried out with masterly decision.

Although it has no subject in the ordinary sense and no purpose either didactic or sentimental, Mr. Sargent's *Cashmere* is to be counted as in many ways the greatest achievement which has been included in the exhibition, so extraordinarily accomplished is it in execution and so exact is it in observation. Rarely has Mr. Sargent turned to such admirable account that intimacy of vision which is one of his strongest characteristics, and rarely has he displayed such perfect understanding of graces of line and delicacies of modelling—this picture, indeed, will add appreciably to his already commanding reputation as a painter of amazing powers. His two portraits of *Mrs. Astor*, and *The Earl of Wemyss*, and his large decorative painting, *Israel and the Law*, have also very definite distinction and help greatly to make the exhibition memorable. Mr. J. J. Shannon's most ambitious picture is a large group, *Frances, Dinah, and Kathleen, Daughters of Francis Tennant, Esq.*; but the one in which he attains the highest success is his wholly charming portrait of *Chloe, Daughter of H. E. Preston, Esq.* Mr. Melton Fisher shows a very successful group of *Bettie, Thea, and Winnie Lyster*, which has given him an opportunity of painting an effect of open-air lighting which he has managed with exceptional sensitiveness and with delightful spontaneity. Sir Hubert von Herkomer's masterly full-length of *The Right Hon. Sir John T. Brunner, Bart, M.P.*, Mr. George Henry's clever

The Royal Academy Exhibition

character study of *W. Hardy Wilson, Esq.*, Mr. Waterhouse's dainty little picture of *Mrs. A. P. Henderson*, and Mr. G. Hall Neale's splendidly robust portrait of *Sir Edward Russell* are all special features of the show; and Sir William Orchardson's supreme technical skill and unrivalled understanding of the subtlest refinements of his craft are displayed to perfection in his portraits of *Mrs. Moss Cockle* and *Sir Lawrence Jenkins, Chief Justice of the High Court of Calcutta*. There are other notable portraits by Mr. H. S. Tuke, Mr. W. Llewellyn, Mr. Harold Speed, Mr. Glazebrook, Mr. Stanhope Forbes, and Mr. Charles Sims; and there is a group, *The Golden Age*, by Mr. Tom Mostyn, which can be highly praised for its originality and power.

The landscapes which rise conspicuously above the general level are Sir E. A. Waterlow's *Arundel*

Park. Mr. Alfred East's *Lavingdon Water*, Mr. Aumonier's *The Castle Valley, Tintagel*, Mr. Hughes-Stanton's *Sunset, Hamble River*, and *St. Jean, near Avignon*, Mr. James Henry's *In Flanders*, and Mr. David Murray's *In a Grove of Grey Olives*. Mr. Murray also shows a sea piece which marks in a very interesting way a successful departure from his customary type of subject; and there are three other canvases by Mr. East which excellently illustrate his methods. All these pictures can be sincerely welcomed, and with them can be associated in this welcome such sound performances as *The Idlers*, by Mr. Fred Stratton; *The Road to the Marsh*, by Mr. Westley Manning; *Twilight in the Birches*, by Mr. Adrian Stokes; *The River: Afterglow*, by Mr. Arnesby Brown; *Early Spring, Rydal*, by Mr. Frederic Yates; and Mr. W. H. Bartlett's broad and effective coast

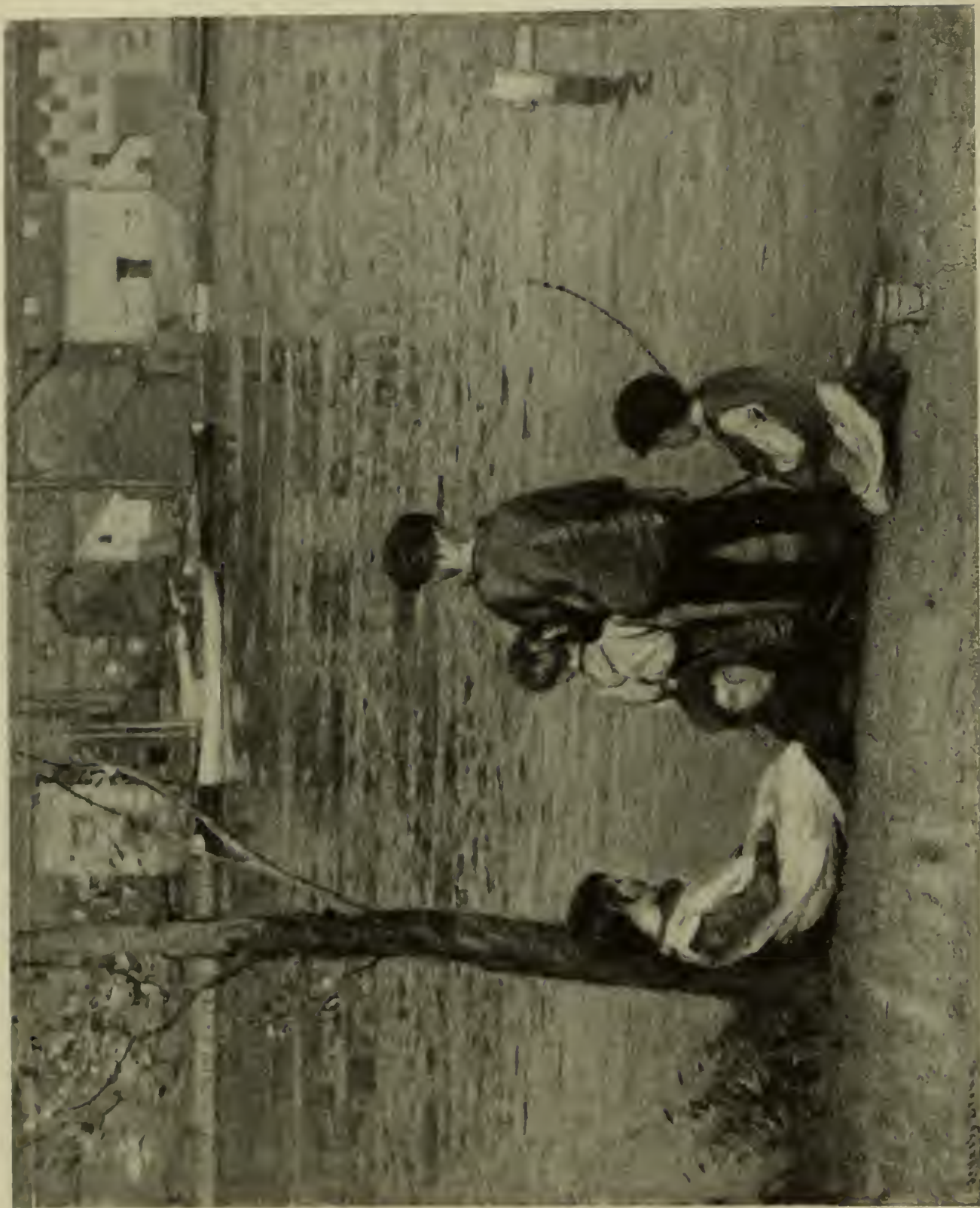


"TWILIGHT IN THE BIRCHES"

BY ADRIAN STOKES.



"THE TWO MOTHERS"
BY EDWARD STOTT, A.R.A.



"THE RIVER: AFTERGLOW"
BY ARNESBY BROWN, A.R.A.



"Her eyes the glow-worm lend thee,
The shooting stars attend thee,
The elves also, whose little eyes glow
Like sparks of fire, befriend thee."

"THE NIGHT PIECE TO JULIA"
BY CHARLES SIMS, A.R.A.

The Royal Academy Exhibition

subject. *The End of the Fair: Back to the Island*. Mr. Leslie Thomson's *Holyhead Mountain*, as well, must be included among the more remarkable of the records of nature, so sound is it in handling and in its beauty of illumination. Other pictures which have a clear claim to attention are Mr. W. Llewellyn's *The Print Collector*, Mr. Clausen's *Interior of an Old Barn*, and *Twilight: Interior*, Mr. La Thangue's *Ligurian Mountains*, Mr. Walter Donne's *The Newhaven Packet* and *The Maritime Alps*, Mr. Edgar Bundy's *City Fathers*, Mr. Arthur Streeton's *St. Mark's*, Mr. W. W. Russell's *On the Beach*, Mr. George Harcourt's *The Tracing*, and Mr. Young Hunter's *My Lady Charity*.

There is, on the whole, a less convincing display of sculpture than has been seen in the galleries in recent years. Mr. Goscombe John's bronze statue of *The Late Colonel Saunderson, M.P.*, and memorial to *The Late Bishop Lewis*; Mr. Bertram Mackennal's group, *Tragedy Enveloping Comedy*; Mr. Derwent Wood's *Atalanta*; and Mr. F. W. Pomeroy's *Model of Recumbent Effigy of the Late Bishop Lloyd of Newcastle-on-Tyne*, are important;

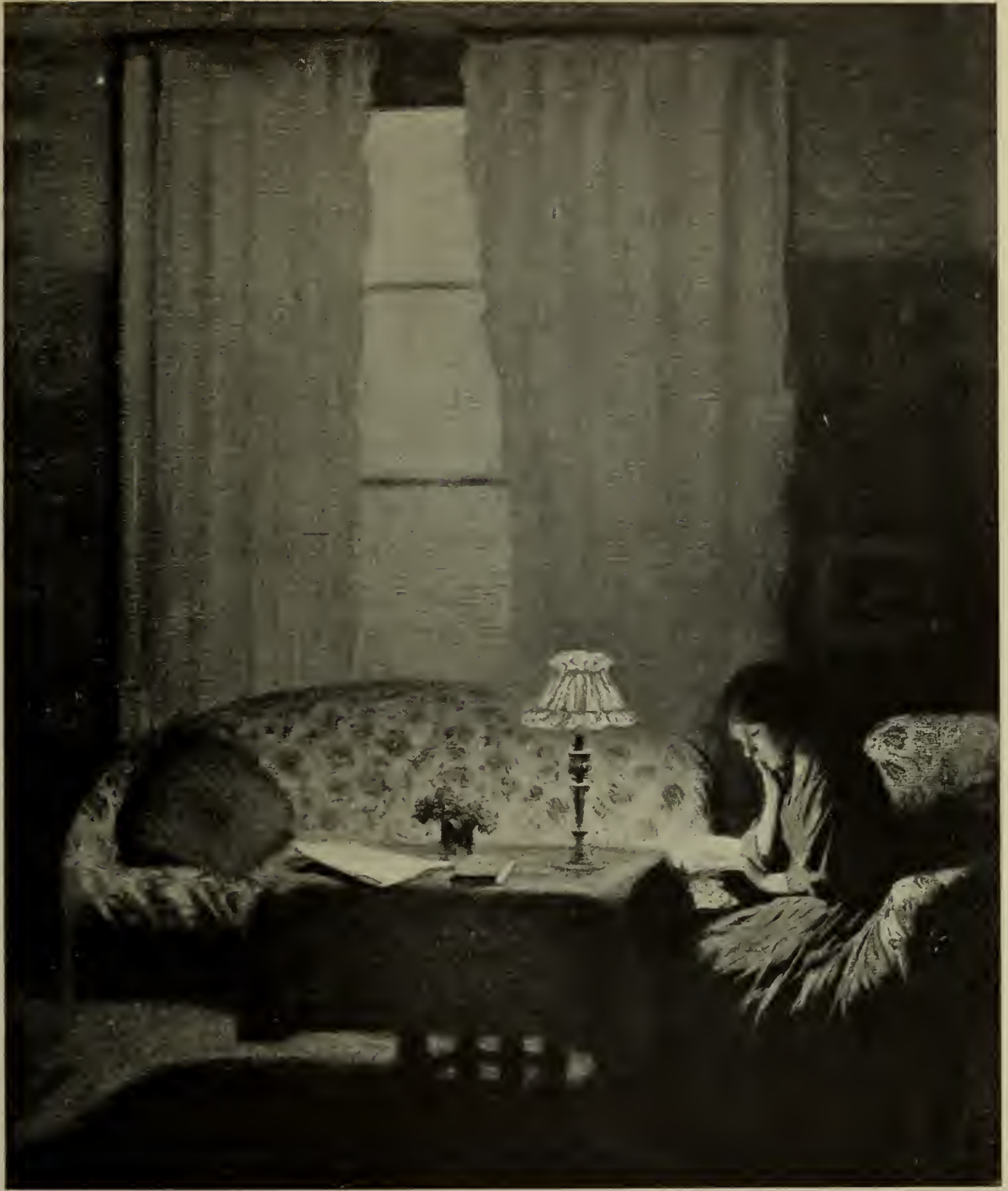
and there are smaller works of great interest, like the statuette *Destiny*, by Mr. F. Lynn Jenkins; *La Belle Dame Sans Merci*, by Sir George Frampton; *Sappho*, by Mr. Mackennal; *The Inception of the Modern World*, by Mr. Albert Toft; *The Late George McCulloch*, a relief, by Mr. Drury; and the statuettes by M. Frémiet; and there are several good portrait busts. Mr. Brock's half-size model of the *Justice* group which is to form part of the Victoria Memorial represents well a sculptor whose work is always notable; and the *Memorial for the Grave of One who Loved his Fellow Men*, by Mr. Reynolds-Stephens, is admirably ingenious in design and accomplished in treatment. But the general run of the contributions is only moderately interesting.

The Trustees of the Chantrey Fund have acquired the small picture, *A Favourite Custom*, by which Sir Laurence Alma-Tadema is represented in the show. There is already one of his works at Millbank, but this belongs to Sir Henry Tate's collection and was not a Chantrey Fund purchase.



"THE IDLERS"

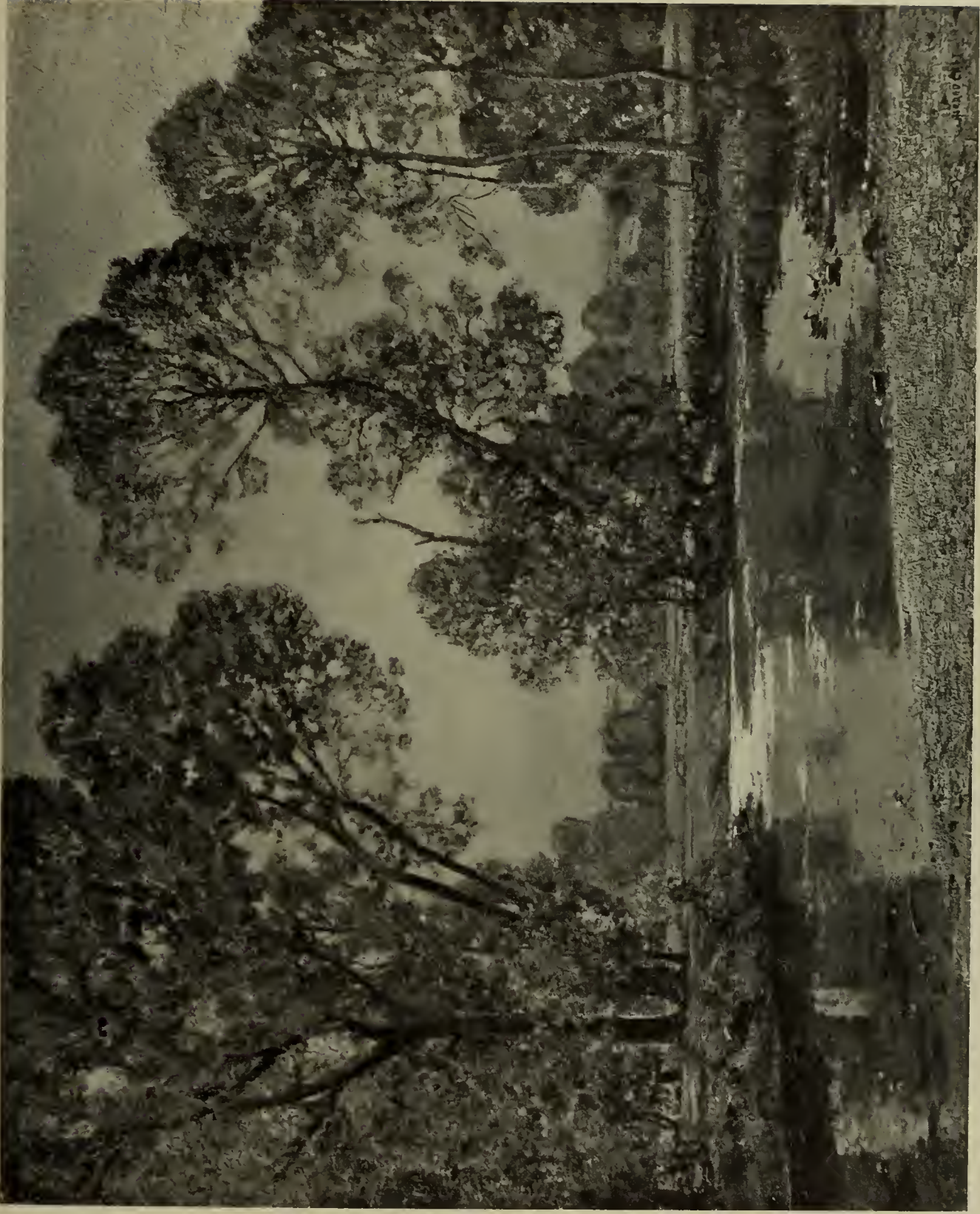
BY FRED STRATTON



"TWILIGHT: INTERIOR"
BY GEORGE CLAUSEN, R.A.



"THE MARITIME ALPS"
BY WALTER DONNE



“LAVINGDON WATER”
BY ALFRED EAST, A.R.A.



"IN A GROVE OF GREY OLIVES"
BY DAVID MURRAY, R.A.



"THE END OF THE FAIR: BACK TO
THE ISLAND." BY W. H. BARTLETT



"CHLOE, DAUGHTER OF
H. E. PRESTON, ESQ."
BY J. J. SHANNON, A.R.A.



"LA BELLE DAME SANS MERCI";
BRONZE STATUETTE. BY SIR
GEORGE FRAMPTON, R.A.



"THE TRACING"
BY GEORGE HARCOURT



"BED-TIME"
BY L. CAMPBELL TAYLOR



"MEMORIAL FOR THE GRAVE OF ONE WHO LOVED HIS FELLOW MEN"
(Royal Academy. By special permission of the Artist)

BY W. REYNOLDS-STEPHENS

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

THERE have been some very hard things said about the Salons during these last few years, and one cannot but recognise that certain of the reproaches levelled at the two Societies who annually hold these large exhibitions are not without good foundation. No one will, in fact, deny that individually the works suffer by being grouped together in such large numbers, and that such paintings as those of Ménard or Billotte—to take two names at random from among the best known—gain immeasurably by being seen in Petit's Gallery or in some other such room of restricted dimensions. Another complaint that one hears very justly made regarding the Salons, and the Nationale in particular, is that it contains so very

little previously unexhibited work. The Salon of the Société Nationale tends more and more to become a closed exhibition, and the invited works, that is to say all those by other artists than the members and associates, are year by year diminishing in number. It is therefore most unlikely to find here new talent, thus giving good cause to these detractors of the Salons.

On the other hand, were the Salons to be suppressed, where should we have a chance of seeing those large pictures which naturally cannot figure in any exhibitions other than those of this class? I can hardly imagine, in truth, how one of M. Auburtin's panels or a work by M. Besnard or M. Roll could be shown otherwise than at such a show as this. Then again most French painters belong to one or other of the smaller societies—Internationale, Pastellists, Société Nouvelle, Aquarellistes, Peintres de Paris, etc.—but in all

The Salon of the Société Nationale, Paris

these groups the foreign artists are in a very small minority, and so hardly anywhere save at the Grand Palais is it possible to see their work. So it is always at the Salons, and there alone, that one sees side by side products of the most diverse talents and has an opportunity of appreciating as a whole the trend of contemporary painting.

The distinctive feature of the Société Nationale this year is that it has received very many more large compositions than usual. Many of these pictures have not, it is true, much interest; such, for instance, as M. Berteaux's, which has a surface area of 22 square metres (over 230 square feet), and is destined for the great staircase at Nantes, and several others as well. On the other hand, I have lively recollections of three works among the decorative paintings which are of the highest importance.

Our attention is at first attracted by M. Besnard's large painting for the ceiling of a cupola. This great artist has already executed three panels for the ceiling of the Petit Palais. The first two, in which Besnard depicts with bold symbolism *La Pensée* and *La Matière*, figured at the Salon two years ago; the third, *La Mystique*, has not appeared there at all; and now, in the fourth, which he calls *La Plastique*, he shows us in a magnificent background of clouds—as it were an Olympus upon the summits of the mountains—four large figures, two of which, those in the foreground, are very beautiful paintings of the nude. Besnard has here depicted with his powerful originality, the ancient and symbolic legend of Paris and the apple; but Paris is here at the same time Apollo, god of the Arts, grasping the mane of a fiery, winged stallion, which is one of the best features of this masterly conception. The work has all Besnard's customary fine qualities—the very striking colouring, that beauty of style, and that feeling for decorative effect which are ever present in all his paintings, but have never been so completely evinced as here.

In Room I. M. René Ménard shows the series of paintings which were

commissioned by the Government for the École de Droit—the most important so far of the products of his brush. These pictures appear to mark the consummation of the painter's art, for Ménard, now in the complete possession of his technique and arrived at the full maturity of his talent, seems, so to speak, to sum up his artistic achievements in this work. As four of the panels have already appeared in THE STUDIO for April, 1909, we now give the two others which side by side form the centre of the decorative scheme. In them our readers will recognise one of those beautiful landscapes of antiquity of which Ménard holds the secret. All here is of great nobility, and of the classic breadth which connects Ménard, through his affinity with Poussin and Claude, with those pure springs of beauty and lofty thought which flow from Hellas.

M. J. Francis Auburtin continues, with much distinction and merit, his series of large decorative pictures. Disciple of Puvis de Chavannes, he seeks above all for harmony and beautiful effects of colour in mural painting. His large panel this year is entitled *L'Essor*. As he himself explains in the catalogue, he has striven to express in the four female figures the stages of human thought—first dormant, then awaking, rising upward, and finally taking flight into space, free, radiant, and immortal. It is a beautiful symbol of a very noble conception, treated with much power, and a subject admirably appropriate for mural decoration.



“LA COLLATION”

BY LUCIEN SIMON

The Salon of the Société Nationale, Paris

If these three large decorative paintings are those which most forcibly attract one's notice, though by very different characters, — Ménard tracing the continuity of classicism, Besnard allied to the traditions of the decorative artists of the eighteenth century, and Auburtin worthily carrying on the style of Puvis—there are still other works which deserve our attention and even our admiration, even though they do not display such pronounced styles. So one finds much charm and gracefulness in the panel by M. Roll, the Society's distinguished President: also in the *Fuite en Egypte* painted for a church by Madame Wehrlé with touching sentiment; a decided feeling for the picturesque in the work of M. de la Nezière, *Les Religions de l'Inde*; a dramatic power in the *Episode de 1870*, by M. Pierre Lagarde and charming drawing in the portrait of *Mme. Delarue Mardrus*, by M. Hubert de la Rochefoucauld.

The large painting by M. Gillot, *Près la Mine—St. Etienne*, deserves more than a mere mention, for it is the work of a member of the Nationale in whose talents I have the greatest confidence. Gillot is a delightful painter of Paris, and the possessor of pronounced individuality; and this individuality asserts itself in every piece of work he does. When commissioned to paint a decorative panel for the town of St. Étienne, he was quite equal to depict with his own palette one of those subjects dear to Constantine Meunier or Jules Adler. One finds here in Gillot's strong and firm work, so exquisite and yet so simple, despite the sad severity of the subject, ringing harmonies, such as in the reds of certain of the clothes of the workers dimly seen through the fog or in the glare from the locomotives and from the factory on the left of the picture.

The panel by M. Aman-Jean pleased me much,



"AU PONT DE SAINT-PÈRES"



“LA MARCHANDE D'AMOURS”
BY GASTON LA TOUCHE



“RÊVE ANTIQUE.” DIPTYCH DESTINED
FOR THE FACULTY OF LAW, PARIS.
BY RENÉ MÉNARD



“Un singe timbalier à cheval sur
un chien.” — VICTOR HUGO

“COMÉDIE”: PANEL DESTINED FOR THE
MUSÉE DES ARTS DÉCORATIFS, PARIS.
BY EDMOND AMAN-JEAN



"FRÈS LA MINE—SAINT-ETIENNE"

(Commissioned by the French Government)

BY E. L. GILLOT

though in quite a different way. This artist is possessed of an extremely graceful vision, and one cannot resist the charm and elegance of these ladies, seated in a beautiful park, who are being diverted by a scene from an Italian comedy played by some children. Some of the daintiness of those old painters of *jétes galantes* seems to linger in this work.

M. Jacques Blanche seemed to me to be amongst the best represented of the exhibitors this year, and he has seldom shown a more striking assemblage of works or pictures which contain more excellent qualities than at this Salon. Though considerably influenced by the works of English painters—and could one choose better masters?—Blanche is becoming every year more himself, and may be counted among our very foremost French portrait painters. In his contributions to the exhibition one finds something of all the subjects he affects: vigorous portraits of men; a very seductive female portrait (Mrs. Saxton Noble), the background of which displeased me a little; a brilliant piece of still life, and some flowers painted as only Blanche knows how to paint them.

M. Lucien Simon is also another of the Society's strong personalities—a fact which I have no pretensions to teach anyone,—but what is worth while to note about M. Simon is that he always remains himself, the charming colourist that we well appreciate. After the magnificence of the *Cathédrale d'Assise*, his picture of last year, he has returned to his beloved Brittany. This corner of the dining-room is already familiar to us, with its big bay windows opening upon the tranquil horizon of a fair calm autumn sea. It is the painter's own house at Bénodet, which we have already seen as the setting for portraits of his family, and among them Dauchez, M. Blanche's brother-in-law. In *La Collation* also the children gathered around the table are members of his family. It is a most remarkable work of very powerful execution, as also is the portrait of the painter by himself.

M. Gaston La Touche is also one of the best known and the most successful of the adherents of the Nationale. After the very considerable effort of his exhibition last year his energy has by no means flagged, as his large panel, *Théâtre de Verdure*, amply attests: as also do *La Marchande*



"LA PLASTIQUE." PANEL FOR THE
CEILING OF THE PETIT PALAIS,
PARIS. BY PAUL ALBERT BESNARD



"L'ESSOR!"
BY J. F. AUBURTIN

The Salon of the Société Nationale, Paris

d'Amours, and his "paysage Parisien," works in which truth and fantasy are skilfully blended with such charming effect.

M. Hochard, who so faithfully portrays all the diverse and numerous aspects of modern life, has shown us with what striking success he is able to cope with other subjects. His picture, *Mme. Bovary*, is an exact re-creation of Rouen at the time when Flaubert's heroine came there.

M. Caro-Delvaile is one of our young painters who gave much promise, and who is fulfilling those expectations. He has already signed a half-dozen works, each worthy of a place in one or other of the public galleries. His two contributions this year will certainly have the success they merit; the one, *Groupe Païen*, is a powerful study of the nude, which artists are unanimous in pronouncing a work of the first order; the other will have more success with the general public, for it presents the portrait of one of our popular heroines, popular equally in Paris and in London—I mean *Mme. Simone*.

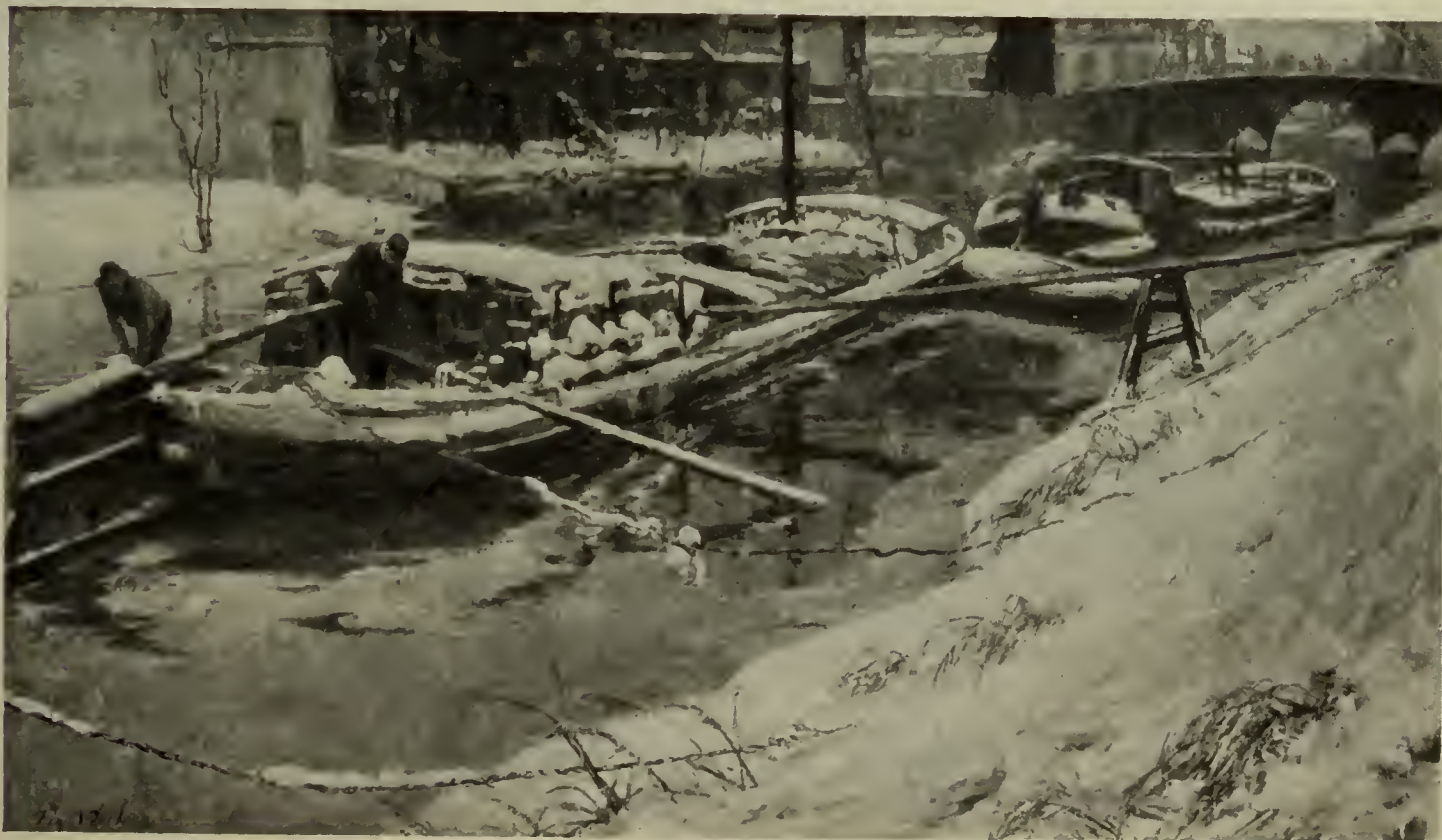
Many landscapists of talent are, as usual, represented at the Nationale, without being able however quite to fill the gap left by Cazin and Thaulow. An excellent artist who died this year, Frédéric Houbron, is here present for the last time with some superb views of Paris. Raffaëlli does not exhibit this year, which is a pity, but Billotte is very happily represented by various landscapes, among which a view of the fortifications struck me

by its delicious silvery tone. Meslé shows some charming landscapes somewhat reminiscent of his master Cazin; Chevalier some good sober sea-pieces; F. Desmoulin some very remarkable snow scenes; Stengelin some superb pictures of Holland; Willaert, the Belgian painter, a capital picture of boats under snow; Mr. Waidman has a splendid study of the Meuse; M. Duhem some Flemish scenes; M. Gabriel an extremely beautiful Barbizon picture; and there are some very excellent pieces by M. Dauchez and M. Le Sidaner.

I cannot pretend to have passed in review, in this article, all the interesting pictures at the Salon. There still remain many, such as the admirable *Jeanne d'Arc* of M. Boutet de Monvel the elder, which deserve more of our attention. But I cannot leave the subject of the Grand Palais without attracting attention to the several notable works there exhibited.

HENRI FRANTZ.

We are requested by Mr. Wilson Steer to state that the ascription to him of the title of "President of the New English Art Club" in our first article in last month's issue is an error. Mr. Steer is a member of the executive committee of the Club, but the constitution of the Club does not recognise any such office as President, all members being equal. This erroneous ascription was, we need hardly say, entirely the result of a misapprehension, and we regret its appearance.



"BATEAUX SOUS LA NEIGE, SUR LA LYS, A GAND"

BY FERDINAND WILLAERT

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The Exhibition at the New Gallery this year was the first held under the new system of management by which the gallery is to be controlled for the future. The old method of selecting works for exhibition has been abandoned, and the contributions come now from a group of subscribing artists, to each of whom a certain amount of wall space is allotted; and the hanging committee is elected from the general body of these subscribers. The exhibition lost little of the atmosphere which has distinguished it in past years, because most of the men enrolled as subscribers have been represented there by important work year after year.

Perhaps the best painting in the show was Mr. J. J. Shannon's *In the Dunes*, an exquisite variation on the conventional portrait group and a delightful example of free and spontaneous craftsmanship. But there were memorable portraits also by Mr. H. de T. Glazebrook, Mr. Harold Speed, Mr. Spencer Watson, Mr. Coutts Michie, and the Hon. John Collier; and two by Mr. W. Llewellyn—of *Mrs. Manseil Woods*, and *Nell, Daughter of James Gwynne Holford, Esq.*—illustrated excellently his decorative manner of dealing with portraiture. Mr. Melton Fisher's dainty study of *Miss Beatrice Ferrar* was also important as a telling likeness and as an agreeable piece of painting.

Among the figure pictures deserving of serious consideration must certainly be counted *Un Bain sous le Premier Empire* by Mr. Talbot Hughes; Mr. E. A. Hornel's attractive composition, *The Blackbird's Song*, Mr. J. Young Hunter's *The Orchard Door*, Mr. P. A. Hay's remarkably skilful water-colour, *The Squire's Daughter*, and the two

imaginative paintings by Mr. R. Anning Bell, in both of which he has managed different colour schemes with conspicuous success. Mr. Spencer Watson's *Cupid and Psyche* was notable for its sumptuous richness, and Mr. Cayley Robinson's *The Farewell*, for its curiously personal qualities of expression and sentiment; and there was real sincerity of manner and method in the *All-Souls Day—Hungary*, by Mrs. Adrian Stokes. Mr. Wetherbee's *A Little Herd Girl*, and Mr. T. C. Gotch's *Midsummer's Eve* and *A Study in Reds*, must not be overlooked.

Landscapes of conspicuous merit were plentiful in the exhibition—such excellent records of nature as Mr. Alfred East's *The Edge of the Pool*, Mr. Hughes-Stanton's *The Mountain Road, Provence*, and Mr. Leslie Thomson's *Over the Sea to Skye*, were specially prominent, and with them must unquestionably be reckoned Mr. J. L. Pickering's robustly romantic *Gorge of the Arora*, and *The Hills of Cargèse*, the *Moorland near Shap Fells*, and *A Breezy Day on the Upper Fell Country*, by Mr. Oliver Hall, and the expressive *Solitude*, by Mr. Grosvenor Thomas. Mr. Moffat Lindner's sunset subject, *Approach to Amsterdam*, and his brilliant water-colour, *Rain Clouds on the Maas*, did



"ALL-SOULS DAY—HUNGARY" (New Gallery) BY MRS. ADRIAN STOKES



(New Gallery)

"IN THE DUNES."
BY J. J. SHANNON, A.R.A.



"RAIN CLOUDS ON THE MAAS" (WATER-COLOUR)

(New Gallery)

BY MOFFAT LINDNER

ample credit to an artist whose work is always fascinating in its power and originality; and such paintings as Mr. D. V. Cameron's *Criffel*, Mr. Mark Fisher's *The River Side*, Mr. James Henry's *Malham Cove* and *Autumn Morning on the Ure*, Mr. Coutts Michie's *The Valley Village*, Mr. R. W. Allan's *Towards Sunset*, and Mr. Peppercorn's *The Woodland Dell*, add distinction and variety to the collection. The sculpture was not very important but included some good things by Mr. Basil Gotto and Mr. Albert Toft; and the applied art contributions of Mr. Nelson Dawson, Mr. and Mrs. Arthur Gaskin, Mr. J. P. Cooper and Mr. H. Stabler can be frankly commended.

The Dowdeswell Galleries recently afforded us an opportunity of studying the work of the late John Fulleylove, one of the most successful of the members of the Royal Institute. If the artist disappointed in pictures of a large scale, his was the not common gift of synthesising many small details in a sketch with freedom of touch and pleasant suggestion of finish. He was always at his best in his sketches, as in those of *The Orangery*, *Versailles*, *Ely Cathedral*, *Edmonton Churchyard*, and *Jesus Lock, Cambridge*.

Exquisite is perhaps just the word to apply to the art of Mr. Roger Fry, especially in such panels as *Rome* and the silvery *Verona*, and the fruit-pieces shown in his recent exhibition at the Carfax Gallery, but when out of tender colour come monsters, as in his illustrations of Dante's "Inferno," we could wish that in conception they were less jejune. There was a delicate kind of beauty in every panel, but the subjects seemed viewed nearly always through a formula—never directly.

We carried away the impression from the Old Water Colour Society's present exhibition that it is up to their highest standard if attention is not at once claimed by new and immediately striking works. Mr. R. Anning Bell in *The Arrow* is more interesting than ever, and there are some particularly beautiful little works by Mr. George Clausen, R.A. The President, Sir E. A. Waterlow, and Mr. J. W. North, both contribute in their best vein. *Loch Alsh*, by Mr. Robt. Allan, must rank with the chief of his successes. Mr. Francis James has not painted his bouquets of flowers more daintily than this year. Mr. David Murray in *At Bordighera—Grey Day*

has a notable success. Mr. Hughes-Stanton is now handling in his water-colours themes which have attracted him as an oil painter with the same command of quiet atmospheric suggestion. A fine picture is Mr. Paterson's *The Yawl*. The reflections in the water, into which, fortunately, he has not been able to intrude his ever-prevalent blue, make that picture a very beautiful piece of water-colour painting. Mrs. Stanhope Forbes's *Spring Blossoms* is a picture very charming in technique and colour. Never has Mr. Herbert Alexander's art been happier than in a little lyrical picture of sun shadows drifting over velvety downs. As their latest acquisition the Society is indeed to be congratulated on the art of Mrs. Laura Knight—a brilliant impressionist with an art full of freedom and resource.

At this year's exhibition of the Royal Society of



"THE TEMPLE OF THE MOON GOD"

BY PHILIP T. GILCHRIST, R.B.A.

(See *Manchester Studio-Talk*)

British Artists the work of a recent member stood out prominently—that of Mr. Hayley Lever, especially in his *Morning: Drying Sails, St. Ives*. Then *The White Lady* of Mr. Joseph Simpson at once claimed attention. Other works which come at once to mind among many others ably surrounding their President, Mr. East's own high achievement in *The Valley of the Wye*, were *The Hungarian Peasant*, a study by Mr. P. László, *The Late Rudolph Lehmann, Esq.*, by Sir H. von Herkomer, *Porlock*, by Mr. F. A. W. T. Armstrong, *Until the Day Breaks*, by Mr. Michaelson, *Autumn's First Touch*, by Mr. Walter Fowler, *The River near Wimborne*, by Mr. F. Whitehead, *Mists and Dews of the Morning*, by Mr. T. F. Sheard, *The Evening Hour*, by Mr. J. W. Schofield, *La Salute*, by Mr. A. Streeton, *A Breezy Day*, by Mr. A. Carruthers-Gould, *Anstey's Cove*, by Mr. Lewis F. Fry, *Sunset on the Medway*, by Mr. F. F. Footet, and some small canvases by J. Muirhead.



"THE FARMYARD"

BY ANDERSON HAGUE, R.I.

(See *Manchester Studio-Talk*)

Studio-Talk

The Royal Institute of Painters in Water Colours has just held its one hundredth exhibition. The Society was started in 1831 as the New Society of Painters in Water Colours, as a protest by the unattached water colour artists of the day against the closed doors of the Old Society. Certainly the claims which the Society makes in its introductory note to the catalogue as to the help it has rendered to newcomers to the ranks of artists in water colours have been justified. The exhibition was worthy of the occasion in its completeness of character.

At the Leicester Galleries Mr. Arnesby Brown exhibited a series of cabinet pictures, displaying to full advantage his mastery in the treatment of sudden effects of sunlight and his skill as a cattle painter. In the same galleries Miss Ruth Dollman's water colours of the Sussex Downs showed great discretion as to the difficulties they will go out and embrace, but all that the artist essays she accomplishes in a delightfully sympathetic way.

At the Ryder Gallery Mr. H. C. Chetwood

Aiken exhibited interesting pastel and water-colour drawings of Dutch and other subjects, but he is inclined to use too often the "cumulus" prescription in his skies, and stability of drawing in the buildings in such a sketch as *Twilight Bristol* would increase the reality of effect.

Among other exhibitions which claim notice is that of E. T. and E. H. Compton at the Fine Art Society. Both artists paint in a quite similar vein, sharing the same admirable qualities of strict truthfulness to certain aspects of nature, largeness and dignity of composition and scholarly drawing. And at this latter gallery Mr. Frank Short's recent exhibition of etchings, mezzotints and water colours must be mentioned. The distinguished etcher remains at his best perhaps still in plates of the character of *Rye Port*, but his excursions into mezzotints after Turner and others are very interesting. The *Fairyland* of H. J. Ford is familiar to many readers of the fairy-tale books by Andrew Lang which he has illustrated. The original drawings for these were lately shown at the Baillie Gallery, together with paintings, some of the larger



"MORNING ON THE SUSSEX DOWNS"

(See *Manchester Studio-Talk*)

BY MILDRED HALL



“AN OCTOBER MORNING”

BY F. W. JACKSON

of which were of much beauty. Mr. Sowerby's water colours at the same rooms were pleasant in their semi-pre-Raphaelite method.

MANCHESTER.—The recent annual exhibition of the Manchester Academy of Fine Arts, if not to be congratulated as a whole on a higher standard of work than its predecessors, or a noticeable enrolment to its associates, must be complimented on its more carefully thought out arrangements — especially noticeable in the hanging of the large gallery. But an exhibition containing such sincere and capable work as that by Mr. Fred. W. Jackson, Mr. H. S. Hopwood, Mr. Philip T. Gilchrist, Miss Mildred Hall, Miss Gertrude E. Wright, and others mentioned in these notes, is not one lightly to be dismissed.

In the first room Mr. Fred W. Jackson's water-colour, *An Arabesque*, attracted by its breadth, design and observant treatment of a moving crowd in a narrow Moorish street. On the opposite wall Mr. H. S. Hopwood's dexterous little sketch in body-colour of *A Café Archway, Biskra*, was interesting, though more of the artist was felt in his *Study in Rose and White*, a tall figure of a lady in a pink

dress, standing by a half-opened door; gradations of white, grey and gold with a restrained use of pastel, completing a harmony confident and truthful. *Morning on the Sussex Downs*, by Miss Mildred Hall, was a work of rare distinction among the water-colours. Other noticeable work in the same room claiming attention included W. Eyre Walker's *Berket Common on the River Eden*, with its dark sweeping evening sky; Mr. A. J. Mavrogordato's *The Parthenon — Moonrise*, excellent in colour, though the placing of the moon was rather disturbing. Immediately below was another *Moonrise*, by W. H. Wilkinson, attractive by its contrast in rich tones of brown and green. *An Anglesea Farmyard*, by Mary McNicol Wroe, *Grey Evening, Conway Valley*, by Walter Emsley, *Spring*, by F. M. Monkhouse, and *Evening*, by Ethel Hall, were all full of interest and artistic interpretation; and last, but not least, Miss Elizabeth Orme Collie's *Mary*, a charming study in charcoal, produced the desire to see more of this artist's sympathetic work.

In the large gallery devoted to oils and sculpture Mr. Fred W. Jackson's *October Morning* arrested one's gaze by its capable painting and atmospheric quality—a task handled with an intimate know-

ledge of that early scintillating light over a fisherman's bay foretelling a day of heat. In his smaller pictures, *The Widow's Garden*, and notably *Runswick Bay*, a more decorative treatment was evident, and enchanted with its alluring colour of red roof-tops, silvery-green and dove-grey shadows, crowned by a faint violet sky. Balancing on the same wall, Mr. H. S. Hopwood's *A Picardy Farm-yard* commanded attention by its direct observation; perfectly composed and painted, it was a picture to be studied, and Mr. Hopwood has seldom given us anything more virile. For genuine charm, unstinted praise must be given to Mr. Philip T. Gilchrist, R.B.A., whose *Temple of the Moon-God* gives the true feeling of moonlight, the interpretation of which so many artists treat with an inky brush. *Bringing in the Boats from the Beach*, by James W. Booth, R.C.A., had much of the breath of the wind and strength of a strenuous nature. *The River*, by Tom Mostyn, showed a markedly powerful technical accomplishment and decorative quality of painting that one would wish had been devoted to a more composedly designed landscape worthy of the artist's undoubted ability.

Making a round of the remaining gallery one remarked the brilliant colouring of *The River at Llandulas*, by Mr. Anderson Hague, R.I., whose recent exhibition at Mr. Carruthers' show-room was of considerable local interest, *The Farm-yard* here illustrated being from that collection; *A Melody*, Miss Adelina Leon, by Thomas Cantrell Dugdale; the landscape work by R. G. Somerset, R.C.A.; the flower painting by Miss Fanny Sugars, and the more carefully composed *Geraniums*, by Miss Tinker; the genuine adherence to nature by Mr. Elias Bancroft, R.C.A., in his *Yorkshire Beck*, and a similar love in *The Rising Moon*, by

Byron Cooper; the prominent imaginative and vigorous attainments by the president, H. Clarence Whaite, P.R.C.A., R.W.S.; *Autumn*, by Reginald Barber; the architectural studies by Mr. Edgar Wood, A.R.I.B.A.; the alluring work in clay by Miss Gertrude E. Wright; and the noticeable *George Milner, Esq., M.A., J.P.*, in bronze, by John Cassidy, A.R.C.A.

E. A. T.

GLASGOW.—Not the least remarkable feature of the Glasgow School of Art is the measure of individuality it seems to develop in many of the students who pass through its classes. This is particularly so in the case of the women artists, whose work, in both fine and applied art, is well and favourably known to readers of THE STUDIO. Only last month I had occasion to call attention to some excellent work by them at a recent exhibition held at the school (see Art School Notes, pp. 330 et seq.). In the course of these notes I mentioned the contributions of Miss Annie Urquhart, a former



"SPRING" (COLOURED PEN-DRAWING)

BY ANNIE URQUHART



"GOSSIPS." FROM THE COLOURED PEN-DRAWING BY ANNIE URQUHART.

student, and readers are now enabled by the accompanying reproductions to form a closer acquaintance with her work.

Miss Urquhart adopts a method at once quaint, decorative and distinctive, in her charming pictures of children, daintily gowned, and all arranged in delightful leafy environment. She uses vegetable parchment for her drawings, her method being to outline first with pen and ink and then to stipple the colour on with a comparatively dry brush. She proceeds slowly and thoughtfully, and a peculiarity of her method is that she divides the sheet of parchment into sections and then outlines and completely colours a part here and there before drawing the other parts. Miss Urquhart groups her pictures in



BOOKBINDING

BY MISS J. MACLAURIN

a relationship of subject, method and colouring, thus giving to them an additional decorative value ; but

a rather curious mannerism slightly mars some of them—a figure is bisected or a face half hidden by a tree trunk or a spreading blossom-laden branch.

Miss J. Maclaurin is also a past student of the Glasgow School of Art, and during her career there gave much attention to bookbinding, becoming efficient both in the actual binding of the book and the hand-tooling of the cover. The example of her work now reproduced shows an appreciation of the value of undecorated spaces — an important consideration in this class of design. J. T.



“BLOSSOMS” (COLOURED PEN-DRAWING)

BY ANNIE URQUHART

PARIS. — The *Société des Artistes animaliers* has held recently its first exhibition at the Cercle Internationale des Arts, Boulevard Raspail, and the show was full of interesting work. It contained a delightful contribution from Besnard, *Le*



POSTER

BY STEINLEN

cheval arabe, a careful and exact study of the animal and its specialised form, and also excellent works by Doigneau and Dagnac-Rivière. M. Steinlen has always been *par excellence* the painter of cats; no one has depicted with greater fidelity all the lithe and subtle attitudes of this branch of the genus *Felidæ*. He has made a transcript by lithography of one of the best of his studies, and this, herewith reproduced, was used as a poster for the exhibition. Lastly, there was here revealed a young artist of considerable talent, M. Oger, of whom I shall have something to say on another occasion. In his studies of birds, lions and dogs, M. Oger gives evidence of great freedom and a charming precision in the use of crayon. We shall expect much from him. H. F.

VIENNA.—The Spring Exhibition at the Künstlerhaus, which was opened by the Emperor, is remarkable

for the comparatively large number of really good works. Among them a large portrait group by Josef Jungwirth, representing a sitting in the Lower Austrian Diet, is one of the most noteworthy, because of the excellence of the composition as a whole and in detail. The work contains no less than a hundred-and-twenty portraits, for each of which the painter received sittings. Prominent among the assembled members is Dr. Carl Lueger, the Burgomaster of Vienna, to whom the members are listening with upturned faces, illumined by the light from their

green-shaded electric lamps. The entire work occupied two years in execution, and as may be imagined involved a vast amount of preparatory study in the shape of portrait sketches and other details. Two other important historical works were exhibited, both commissioned by the Archduke Francis Ferdinand—one by Ludwig Koch, representing



"TIGER AND SNAKE"

BY KARL FAIRINGER



PORTRAIT OF THE ARTIST'S DAUGHTER
BY LEOPOLD HOROWITZ



SCULPTURE GROUP: "A PROCESSION OF MONKS"

BY FRIEDRICH GORNIK

General Johann von Spork praying before the decisive battle with the Turks at St. Gotthardt in 1664, and the other by Julius, Ritter von Blaas, depicting a charge of dragoons at Kolin in 1757.

A work which has attracted much attention is a painting by John Quincy Adams, called *The Operation*, showing an operating-room, with a surgeon about to operate upon a woman. The patient's face is hidden, but nearly all the other details incidental to such a scene are given in vivid reality. It must be confessed that one finds it difficult to look at such a realistic feat of painting without a shudder, and clever as it is one feels justified in asking whether a public exhibition like the Künstlerhaus is the proper place for it. No question of that kind can arise in regard to the same painter's portraits of the prima donna

Selma Kurz and Prince Liechtenstein, both in his best manner and really fine achievements.

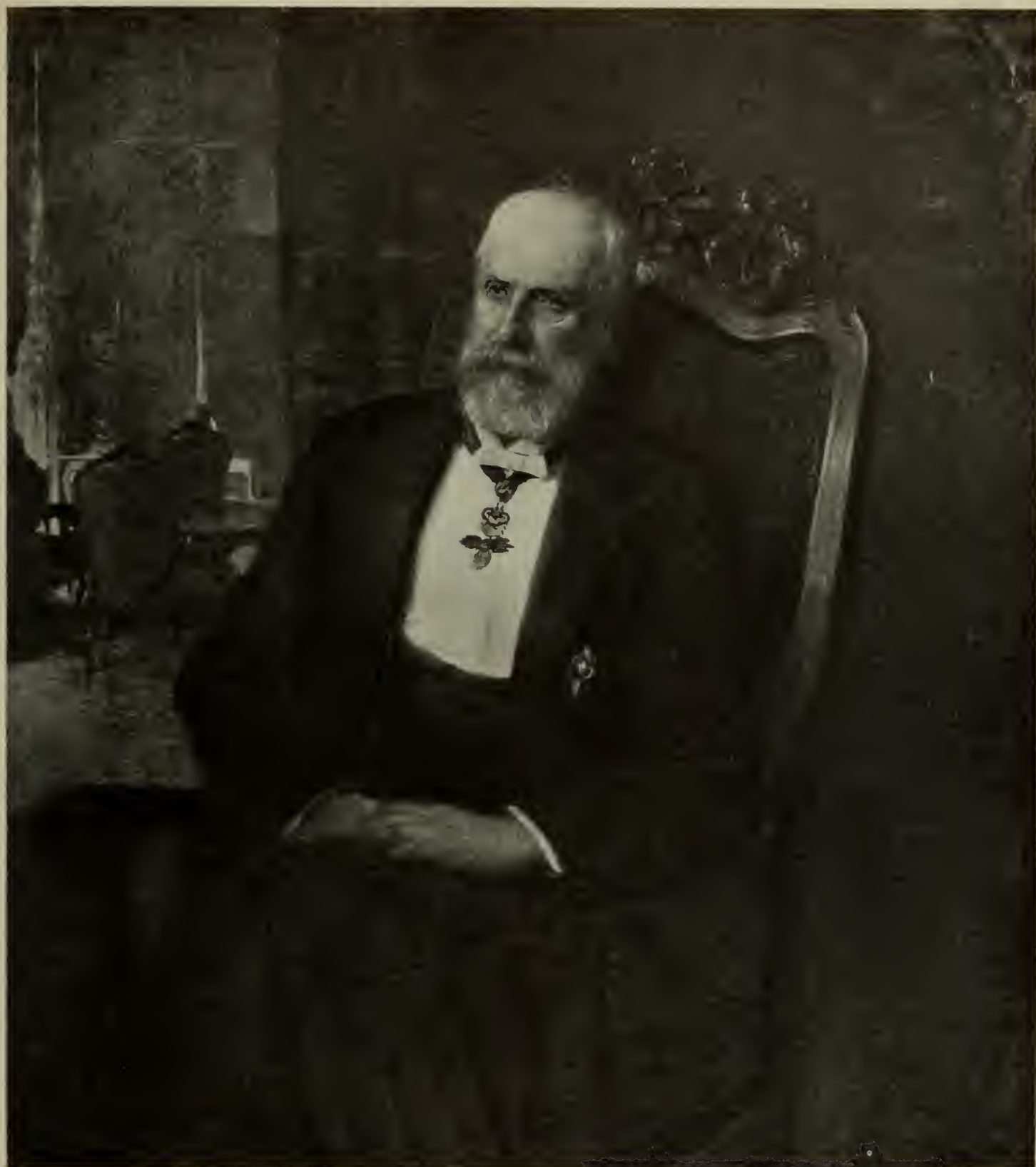
Portraits as usual form a large element in this exhibition of the Genossenschaft. That Professor von Angeli, despite his years, still maintains his vigour and artistic feeling is shown by his portrait of the well-known sculptor Professor Weyr. Pathetic interest attaches to László's portrait of the aged actor, *Ritter von Sonnenthal*, who died suddenly a short time ago, and remarkable for its delicate treatment is László's *Princess Lilly Kuiski*. The same is to be said of Leopold Horowitz's portrait of his

daughter, which is indeed a fine performance. Arthur von Ferraris's portraits include one of his daughter, whose auburn hair and fair face contrast well with the greys and dark-blues of the picture. Victor Scharf, Heinrich Rauchinger, Kasimir Pochwalski, P. Joanowitsch, E. Leviedzki, and W. V. Krausz, are all well represented. Nikolaus



"AUTUMN SPLENDOUR IN THE CASTLE GROUNDS"

BY EDUARD KASPARIDES



PORTRAIT OF PRINCE LIECHTENSTEIN
BY JOHN QUINCY ADAMS



PORTRAIT OF FRAU RAOUL AUERHEIMER
BY NIKOLAUS SCHATTENSTEIN

Studio-Talk

Schattenstein is making further strides forward, his portrait of *Frau Raoul Auerheimer* being one of exceptional merit. David Kolm's red chalk drawing of *Frau Heller-Ostersetzer* carries with it a pathetic note, as this gifted young lady, whose work as an artist has on more than one occasion been reproduced in THE STUDIO, died quite recently. Victor Schaeffer's portrait of *The German Emperor*, in scarlet mantle over a white uniform and wearing the order of the Black Eagle, was commissioned by the monarch for presentation to Count Wilczek, as a souvenir of his visit to the Count at Burg Krutzenstein some two years ago, and is a dignified work. Jehudo Epstein's portrait of a lady in black with a green shawl, is admirable.

There are numerous landscapes and *genre* pictures. Edward Zetsche, Karl Pippich, Otto Novak, Alfred Zoff, Hugo Darnaut, F. Brunner, M. Suppantšitóch, O. Ruzička, R. Germela, H. Ranzoni, E. Ameseder, Hans Larwin, Hugo Charlemont, Karl O'Lynch of Town, Adolf Schwarz, Franz Windhager and E. Kasparides, are all well represented, some of the pictures being par-

ticularly beautiful in composition and treatment. R. Quittner's *Paris Boulevard by Night* is full of bustle, life and movement everywhere; Otto Herschel's studies of drapery and interiors of our grandmothers' time are finely treated and delicate in colour. Lazar Krestin and Isidor Kaufmann are both excellent in their portrayal of Galician Jews, whom they have studied in their own country, and Karl Fahringer's animal studies are always welcome, an excellent example of them being the *Tiger and Snake* reproduced on page 64. Some good specimens of graphic art by F. Gold, A. Cossman and Tomislav Krizman are among the features of the exhibition.

In the plastic section L. Hujer, Prof. Marschall, Karl Wollek, S. Schwartz, Hans Schaefer, show medals and plaquettes of high artistic merit; S. Lewandowski sends a marble bust of the celebrated Polish poet Count Zygmund Krasinski; Friedrich Gornik *A Procession of Monks*, which is highly praiseworthy, and Leo Bernstein some excellent busts, that of Baroness Schey and Prof. Leschetitzky being remarkable for the beauty and strength of



"TREBINJE, HERZEGOVINA" (ETCHING)

(See *Budapest Studio-Talk*)

BY ROBERT LÉVY



"QUIET WATER" (COLOURED WOOD ENGRAVING)

BY GYULA CONRAD

treatment, while K. Kundmann and Hans Müller both contribute good work.

A. S. L.

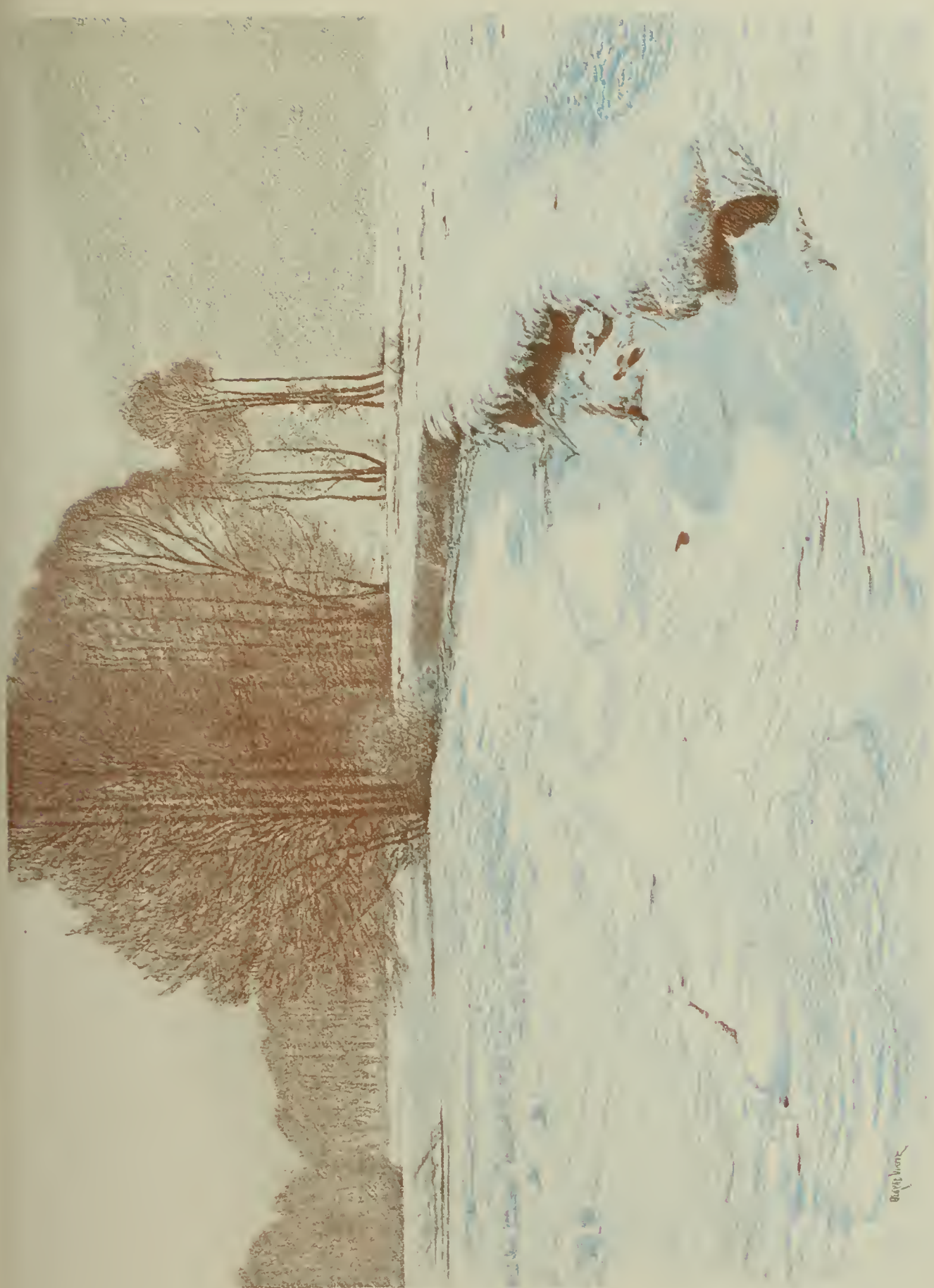
spective: in addition to work by contemporary artists of various countries besides Hungary,

BUDAPEST.—The International Graphic Exhibition held here this Spring was the first of its kind held in Budapest. Owing, however, to the immense number of exhibits and the want of order in their arrangement, it was difficult to get a comprehensive view of the whole. This is to be regretted, for as no attempt was made to show the intimate character of graphic art and its value for purposes of decoration, the majority of visitors carried away a confused idea of the ensemble. The exhibition was to some extent retro-



"ZIRBEGÉNY" (ETCHING)

BY PROFESSOR LAJOS RAUSCHER



"WINTER ON THE BANKS OF THE GARAM."
FROM A LITHOGRAPH BY VICTOR OLGYAI.

Victor Olgvai



WOOD ENGRAVING

BY VICTOR OLGYAI

in graphic art, by means of lectures and exhibitions, and also by selling proofs at a low price so as to bring them within the reach of art lovers whose resources prohibit the purchase of expensive prints. The room devoted to works by members of the society was one of the most interesting in the whole exhibition.

The two etchings by Prof. Rauscher now reproduced, not only serve to show his methods and largeness of vision, but prove that he possesses the poetic instincts of the true artist. He has experimented on some new methods for aquatinting

including the best exponents in the various branches of graphic art now living, there was a carefully selected and interesting representation of work done by the Hungarian artists of the past. This part of the exhibition was systematically arranged, thanks to the exertions of Dr. Gabor de Térey, the well-known connoisseur and director of the Museum of Fine Art. It is, indeed, owing to this gentleman that graphic art in Hungary has met with so much encouragement on the part of the Government.

The modern movement in this direction began some five years ago when an exhibition was held in Budapest. Then last year a group of young artists, among whom Victor Olgyai, a pupil of Prof. William Unger, took a prominent part, formed themselves into the Society of Hungarian Graphic Artists, and the society has quickly justified its existence. The President is Professor Lajos Rauscher, who has devoted his whole career to the furtherance of graphic art, without thought of gain, and Prof. Olgyai is acting as secretary of the society, the aim of which is to awaken more general interest



LINOLEUM ENGRAVING

BY BÉLA ERDÖSSY

Studio-Talk

which he hopes to make known to the world presently. Some very good work was shown by Oskar Glatz and Istvan Zador, in both cases portraits done in chalk and pencil. Gyula Rudnay's washes revealed fine feeling and a freedom of execution which added to the charm of his work. Gyula Conrad's woodcuts have a peculiar beauty; he loves to linger in quiet places and is peculiarly happy in such scenes as *Quiet Water*, now reproduced. The woodcuts by Prof. Victor Olgyai are of another *genre*, strong in line, betraying no sign of weakness, no exaggeration in expression, every touch sure and firm. This artist conducts a school for graphic art, and no one has done more to arouse an interest in the subject in Hungary than he. Sandor Nagy is a worthy exponent of etching in pure line. Robert Lévy's plates show a sincere

and sympathetic touch, free from hesitation; he seeks his *motifs* in such old-world spots as *Trebinje, Herzegovina*, the subject of the plate now reproduced; Béla Erdössy's linoleum engravings are interesting and point to great imaginative power. This artist also contributed some etchings of undoubted power and beauty. Andor Székely's coloured pen drawings showed a firm grasp of material and subject.

Among the other Hungarian exhibitors of note were Rippl-Rónai, István Zichy, Gyula Tichy, Imre Simay (a member of the Vienna Hagenbund at Vienna, who has made a name for himself by his drawings and paintings of animals, monkeys in particular), Oskar Mendlik, Sigismund Vajda, P. László, L. Michalek and Béla Benczur. A few

lady artists contributed to make the exhibition interesting, among whom should be named Alice Szmik, who sent a capital interior in pastel, and Madame Frischauer, whose talent was attested by a portrait.

I must pass over the work contributed by leading etchers of other countries. The exhibition was not, however, completely international, for Austria and Germany were practically left out in the cold. Had these countries been adequately represented the exhibition would have gained greatly in interest and its title would have been justified. One was glad, however, to see so much good work done by young Hungarian artists, who in spite of having learnt in various schools have their own personal touch which shows itself in its freedom, its freshness and a commendable absence of conventional methods.

A. S. L.



"AN OLD DOOR" (ETCHING)

BY PROF. LAJOS RAUSCHER

BERLIN. — The Royal Academy has been opening its galleries to the Old Master Exhibition of the Kaiser Friedrich Museum Verein. This society, the supporter of the royal



“ GANYMEDE ”

BY CARL MAX REBEL

museums, on this occasion only showed the possession of about two dozen members, and the delightful collection considerably enhanced the interest of the interval between the departing winter season and the newly prepared annual summer exhibitions. We were able here to enjoy the ennobled truthfulness of Bruyn and Krigel, Morelse and Terborch, as well as the delicate work of Nattier and Rigaud, and the sombre beauties of Goya. Hals and Rembrandt were represented by some prominent examples of their various phases, Rubens and Van Dyck by fine earlier portraits; and the grand spirit of the Renaissance spoke through Raphael, Bronzino and Titian. Portraits predominated in the exhibition, but some masterly still-life pieces created a pleasant variety. The increasing number of classical treasures in German private possession is quite astonishing.

At the Keller and Reiner Salon recently Carl Max Rebel again presented himself with a numerous collection. For some years new works of this painter have always been looked for with unusual interest

by some far-seeing collectors. He at one time gave promise of a new Böcklin, and his stay in Italy was considered a warrant for such realisations. Since then he has always kept up his standard of classical romanticism; but his colouring seemed to become rather monotonous with its green and violet tints, and his figures as well as his landscapes appeared dulled by pessimism. This year Rebel seems to have grown freer. He is still the apostle of austere beauty, the seer of classical visions in fascinating solitude, but we feel a new joy in life stirring in some pictures. Something unusual is again revealed, but we have still to wait for a real fulfilment. A series of female portraits is particularly attractive by the selection of rare individualities which though rendered in the noble Francia or Bronzino style yet look like documents of the Ibsen and Maeterlinck age. At the same galleries Leo Samberger, the Munich portraitist, also filled a whole room with his works. He gave his best in strong and serious types, especially in prominent male characters. There was also an exhibition of the portrait-sculpture of Ferdinand Seeboeck,



PORTRAIT OF SIGNORA ASSIA SPIRO

BY CARL MAX REBEL

surprising on account of its genuine and sympathetic mirroring of life. J. J.

(Owing to the many other demands on our space this month we are compelled to hold over our *Art School Notes*.—EDITOR.)

REVIEWS AND NOTICES.

The Etched and Engraved Work of Frank Short, A.R.A., R.E. By EDWARD F. STRANGE. (London: George Allen & Sons.) £1 1s. net.—To publish in volume form a Catalogue Raisonné of the works of a living artist is to honour him indeed, especially when he has deserved this tribute exclusively by his mastery over the art of expression on the copperplate. Mr. Short has long been known for an "approved good master" of the etcher's art and the mezzotinter's, while indeed no process of copperplate engraving has eluded his intimate knowledge and his triumphant practice. Did he not achieve success with drawings of Turner's which Ruskin declared could not be done by him or any other? Moreover, Mr. Short has shown that the process of mezzotint offers new

and exquisite possibilities to the artist who knows how to handle it as an interpreter of delicate pictorial vision, while all the natural magic of the simple line is at the command of his expressive etching point. So Mr. Short's plates have become prized by the artistic collector, and there was a decided need for this invaluable book, the compiling of which must have been a labour of love for Mr. Strange.

The Letters of John Ruskin. 1827—89. 2 vols. Edited by E. T. Cook and Alexander Wedderburn. (London: George Allen.)—Wonderfully written, the letters of John Ruskin are yet, so to speak, but foam-drift of his prose. A reputation might rest on them, but his reputation is such as to be unaffected by their addition. Their unflinching eagerness of thought and the originality in them cannot fail to stimulate the reader. Intense responsiveness to art gave his utterances concerning it an authoritativeness which no mere theorising can ever sweep aside. His mistakes and those of his disciples resulted from the confusion of issues, from confounding experiences of æsthetic feeling with those of reason and deducing

Reviews and Notices

too rapidly therefrom. As a critic Ruskin's failure seemed in apprehending the essential mystery of the finest craft, but writing upon art in its relationship to the development of human genius, it cannot be denied to him that his work is unapproached for profundity and illumination. In this belief we could ill afford to omit our appreciation of the publication of these letters, or of the task completed in them, as the last volumes of the monumental edition of Ruskin's works began six years ago.

A History of Architectural Development. By F. M. SIMPSON. In three vols. Vol. II. Mediæval. (London: Longman.) 20s. net.—In this second volume of his important work Prof. Simpson pursues the same aim as that which he kept before him in writing the first, noticed in these pages about three years ago, that aim being to trace the development of architecture through the planning, construction, materials, and principles of design of the buildings described, note being taken also of the influences which helped to shape that development. While the first volume dealt with the evolution and interrelation of the architecture of the Archaic nations and of Greece and its subsequent Byzantine development, the present volume

treats wholly of ecclesiastical architecture through the centuries when Romanesque and Gothic art flourished. The first half of the volume is occupied with such details of churches as arches, arch-mouldings and labels, columns, piers, capitals, bases, walls, buttresses, plinths, windows, vaultings, towers and spires, mural decoration, and other ornamental adjuncts, all discussed and illustrated seriatim, much valuable technical information being given; and the second part is devoted to a consideration of the churches as integral structures. Important chapters are those on "The Development of Church Planning" and "Gothic Architecture in England and Scotland," the author commenting in connection with the latter on the increasing readiness shown by leading authorities to acknowledge the beauty of the art of this country, whereas a generation ago there was a disposition to belittle it. An interesting point emphasized by the author in treating of French Gothic is the change that took place when the monks ceased to act as architects—that is, when the profession became secularized. The monk-designer's training had saturated him with traditional methods which he found difficult to discard, and it was to the infusion of



PORTRAIT OF FRAU I. R.

(See *Berlin Studio Talk*)

BY CARL MAX REBEL.

secular blood, as he expresses it, that were due the enormous strides made in architectural construction and design in France between 1150 and 1220. Though the churches dealt with by Prof. Simpson have been described many times before, there is so much freshness and originality in the author's treatment of the subject, the result of personal acquaintance with most of the structures he deals with, that the work has every right to rank among the standard literature of the subject. The illustrations to this volume number more than 250, and are with a few trifling exceptions quite new.

Florentine Sculptors of the Renaissance. By WILHELM BODE. (London: Methuen.) 12s. 6d. net.—A very marked difference is noticeable between the history of painting and sculpture in the great æsthetic revival that took place in Italy in the fifteenth and sixteenth centuries, for whereas the former is an unbroken record of progress influenced, but not caused, by the new light thrown on classic art resulting from the discoveries of antique statues and bas-reliefs, the course of the latter would probably but for those discoveries have taken quite another direction. This significant fact is very clearly recognized by Dr. Bode in his well-known monograph on Florentine sculptors of the Renaissance, of which a new and excellent translation has been made. Illustrated with a large number of good reproductions of official masterpieces, the book is the most authoritative work on its subject that has hitherto appeared, and combines with much keen technical criticism a realization of the personal idiosyncrasies of the artists under review such as has been rarely achieved by the author's fellow-countrymen who, as a general rule, lose sight of the craftsman in their vivisection of his productions.

In Japan. By GASTON MIGEON. (London: Heinemann.) 6s.—Among the large number of tourists who now annually visit Japan, there are probably extremely few who are so well versed in the history and characteristics of its art as the talented author of this little work. As Conservator of the Louvre Museum, he has had every opportunity of studying many phases of that art before making his pilgrimage to the Far East. Intensely sympathetic with the work of Japan's great painters and craftsmen, his impressions of her cities, temples, shrines, theatres, gardens, and museums, received during a few months' stay in that land of delight, are worthy the perusal and consideration of all who are interested in Japanese art.

A Popular Handbook to the National Gallery. Vol. I. Foreign Schools. Compiled by EDWARD

T. COOK. 7th edition. (London: Macmillan & Co.) 10s. net.—Since the early editions of Mr. Cook's Handbook appeared a somewhat extensive re-arrangement of the rooms at the National Gallery has taken place, and this has necessitated considerable revision on the part of the compiler. There have also been changes in attribution calling for further revision. Besides bringing the book up-to-date in these particulars Mr. Cook has introduced much additional matter in his notes on the pictures, and the opinions and criticisms of Ruskin, which have from the first given distinction to this Handbook, have been supplemented by quotations from other writers of authority. Neatly bound in limp leather the book, with its 800 pages of letterpress, is not inconveniently large for the pocket.

Porcelain—Oriental, Continental and British. By R. L. HOBSON, B.A. (London: Archibald Constable & Co., Ltd.) 6s. net. In the preface to his book Mr. Hobson says his object has been to give in compact and inexpensive form all the facts which the collector really needs, and in this he has been successful. But besides the collector the volume should prove useful and interesting to the student and the amateur. Not the least helpful feature in the book are the lists of marks which are given in the various sections, while the illustrations form a worthy adjunct to the text.

Assisi of St. Francis. By Mrs. ROBERT GOFF. Illustrated by Colonel R. GOFF. With an essay on the Influence of the Franciscan Legend on Italian Art by J. Kerr-Lawson. (London: Chatto & Windus.) 20s. net.—Occupying as it does a unique position in the history of the Church and of the evolution of Christian art, Assisi has, as a matter of course, been again and again pictured and described, whilst its chequered fortunes have been related from many different points of view. For all that the collaborators in the new volume on the much-discussed subject have produced a book that will forcibly appeal alike to Protestants and Roman Catholics—so true is the insight displayed by Mrs. Goff into the personality and aims of the man who for so long concentrated the attention of Christendom on the little hill city, and so well has Colonel Goff in his beautiful drawings, amongst which perhaps the finest are *Assisi: the Rocca Maggiore, Assisi from Perugia*, and the *Duomo of Perugia*, caught the very atmosphere of the scenes depicted. The story of the Saint's remarkable career is told with an eloquence and an enthusiasm that, though the episodes related are all well known, enchain the attention of the reader from first to

last, and she is equally happy in dealing with the men who endeavoured to carry out the work of St. Francis after his death. Mr. Kerr-Lawson's able essay on the Franciscan Legend well defines the singular charm, a reflection of that of St. Francis himself, which emanates from the paintings and frescoes, several of which are reproduced, of scenes from his life.

Le Second Livre des Monogrammes, Marques, Cachets et ex-Libris. Composés par George Auriol. Préface d'Anatole France. (Paris: Henri Floury). 8 frs., éd. de luxe, 25 frs.—“Ce n'est pas peu de chose que de bien dessiner une lettre,” remarks the distinguished French novelist in his appreciative preface to this second collection of M. Auriol's signs and emblems—the first made its appearance some seven years ago. The remark is made apropos of an alphabet designed by M. Auriol, but applies equally to the designs reproduced in these volumes. Most readers of *THE STUDIO* know something about these designs, for a whole group of them filled one of its pages two or three years ago, and they do not need to be told that in his particular field M. Auriol stands alone in the modern art world. The charm of his devices lies in their very simplicity: the “home-marks” or *cachets de famille*, the monograms, the seals, and even the book-plates, betray no sign of toil in their production, but seem to have been created with a few fluent strokes of brush or pen, and though throughout the 500 designs reproduced in the volume, the impress of their author is apparent, there is no lack of variety.

William Callow, R.W.S., F.R.G.S. An Autobiography. Edited by H. M. CUNDALL. (London: Adam & Charles Black.) 7s. 6d. net.—This book was originally prepared during Mr. Callow's lifetime from notes carefully made by Mrs. Callow, as her husband recalled from the diaries and memoranda written by him from his early days onwards the episodes in his long career, Mr. Cundall's task, he tells us, having been to assist the artist's widow in putting these notes into a chronological and readable form. The book is profusely illustrated in colours and black-and-white by some of the most perfect examples of his art. The “In Memoriam” which prefaces the work gives a very interesting sketch of the artist's career, which beginning, so to speak, at the early age of eleven, when he commenced to gain his livelihood by practising the rudiments of his art, may be said to have been consummated eighty years later by his “one-man” show at the Leicester Galleries in 1907. The first part of the book is full of incidents in connection with his life

in Paris in 1830 and the revolution of that time. While in Paris he taught the children of King Louis Philippe and many of the French nobility. His place in the history of water-colour art in England is an unmistakable one. In 1838 he was elected an associate of the Old Water Colour Society, and a full chronological list is given of his pictures exhibited at the Society's shows and at the Royal Academy and elsewhere. It is impossible to close the book without being affected by the sentiment of a life so prolonged and peacefully lived and by the simple charm of the nature which becomes visible through its pages.

Chats on Old Miniatures. By J. J. FOSTER, F.S.A. (London: T. Fisher Unwin.) 5s. net.—Amongst the many experts who have recently published books on miniatures, Mr. Foster takes high rank on account of his insight into the peculiarities of technique and appreciation of the difficulties with which the exponents of the beautiful art have to contend. His work is far more than a mere popular chat and gives in a less expensive form pretty well all the information contained in his larger volume, including descriptions of technical processes such as cloisonné and champlevé enamelling, published some years ago. It includes an essay on the French school, the results of its author's examination of the miniatures shown at a recent exhibition at the Bibliothèque Nationale, Paris.

In Mr. Grant Richards's publications this season are included re-issues of Mr. Grant Allen's *Historical Guides to Paris and Venice*, which have enjoyed wide popularity since their first appearance some ten years ago. Both volumes (3s. 6d. net each) have been extensively revised to bring them up-to-date, and both are now for the first time illustrated with numerous reproductions of works of art.

A volume entitled *Hessische Landes-Ausstellung für freie und angewandte Kunst, Darmstadt, 1908*, published by Alex. Koch, Darmstadt (Mks. 20), gives a comprehensive pictorial record of an exhibition which was of exceptional interest as reflecting the progress of modern art in the Grand Duchy of Hesse, whose enlightened ruler has done so much to help it forward. As an account of the exhibition was given in these pages while it was still an actuality, it is only necessary for us to say that this souvenir is entirely worthy of the occasion.

Among the latest accessions to the “Menpes Series of Great Masters,” now so widely known on account of its remarkably faithful reproductions in colour of masterpieces of painting, is Fragonard's famous work, *The Swing*, of which the original is now in the Wallace Collection.

THE LAY FIGURE: ON THE LOVE OF ART.

“COULD you tell me who the people are that writing men are so fond of describing as art lovers?” asked the Man with the Red Tie. “Are there really any art lovers—I mean who love art for herself alone?”

“Of course there are,” said the Collector. “There is a very large number of people who have a genuine and sincere affection for art, and prove the depth of their affection by generous contributions towards the cost of her maintenance. What plainer evidence of their feelings could you desire than that?”

“What, indeed?” laughed the Critic. “But, tell me, are these contributions made out of pure disinterestedness, or do these generous lovers look for anything in return for their outlay—do they regard it as a gift or an investment?”

“There you have the whole matter in a single sentence!” cried the Man with the Red Tie. “That is what I want to know. Do these people we hear so much about want to support art because she is the object of their deepest affections, or simply because they hope and expect to make something out of her? Is love or self-interest the actual inducement?”

“What a silly question to ask,” returned the Collector. “Of course love of art is the reason for the expenditure. No man would spend money lavishly, with no certain hope of return, except for an object about which he felt deeply. If there comes eventually a return for his outlay, he looks upon that as a fortunate proof of his foresight, but not by any means as something which he could exactly calculate.”

“Then you would have us believe that all the money you have spent on acquiring works of art has been laid out simply to prove your affection,” said the Critic.

“No, I would not,” retorted the Collector. “I cannot afford to be extravagant for the sake of a sentiment. I am a business man, and when I spend money I must see some way of getting it back. Yet I am also an art lover, because by my investments, if you like to use that term, I show a desire to contribute to the support of art and to encourage her activity. I am a discreet lover, not a blind and foolish one.”

“A discreet lover, indeed!” sneered the Man with the Red Tie, “a lover who lives on the earnings of the object of his affections and profits at her expense!”

“How do I profit at her expense?” demanded the Collector. “If I buy works of art I encourage art—that is obvious. Whether I buy out of mere admiration for her or in a spirit of frank business is a matter which does not affect the main principle. I am a buyer, anyhow.”

“And being a buyer, you think it does not matter whether your manner of dealing with art dignifies or degrades her,” commented the Critic. “You have certainly no sentiment.”

“No, I have to live,” replied the Collector.

“The retort is obvious—I do not see the necessity,” laughed the Critic. “But, seriously, I regard your creed as absolutely pernicious. The manner of your buying does affect the principle of art patronage, and it affects it very definitely. A bad spirit in collecting taints the whole art market; it cramps and restricts the development of art; it makes the work of art a mere article of commerce; and it subjects the whole of art production to those arbitrary laws of supply and demand which control commercial dealing.”

“Why should art claim exemption from laws which are universal? Why should it not be subject to conditions which govern the whole system of economics?” asked the Collector. “Why should art be a law unto itself?”

“Because it is,” asserted the Critic; “there is no other reason. The love of art is an instinct which is entirely independent of economics, a passion which suffers no control from expediency or commercial prudence. It is an instinct quite *sui generis*, and one which has its origin deep down in man’s emotional nature—an instinct, too, which manifests itself in many subtle ways but not necessarily in the acquisition of costly works of art, for its possession is independent of wealth—an instinct, moreover, quite distinct from that which animates and prompts the average collector one meets in the auction room buying this that or the other thing which he makes a hobby of collecting. The true art lover is no speculator with an eye always on the market returns; he is not a dealer bribing art to do what pays best; on the contrary, he is a man of a delicate mind who worships art because she is pure and uncommercial, and because she gives him pleasure of a refined and wholesome kind.”

“Then it looks as if my doubts were justified, and there are no genuine art lovers,” said the Man with the Red Tie.

“I don’t go so far as that, but among collectors I fear there are not many,” replied the Critic.

THE LAY FIGURE.

Modern Brickwork



DETAIL, LOTOS CLUB, NEW YORK

DONN BARBER, ARCHITECT

qualities and its limitations far enough to serve as the ground for illustrating the more recent aspects of American practice in a few cases.

Within a few years the architects have come into the use of many new shapes and colors of brick and, what is of greater consequence, they have returned to better ways of laying them, suggested partly by the study of the older work, partly by their own inventive genius. Embarrassed by this sudden wealth of materials they only fear that they may not have opportunities enough to fully exploit the resources now offered to them. Good bricks in

MODERN BRICKWORK—II BY CHARLES W. STOUGHTON

OUR discussion of brickwork in a previous article carried the suggestion of its good

many colors have been burned for some time, and satisfactory results have been obtained with their use in association with stone and terra cotta. In general, the brickwork played a secondary part and the building depended almost entirely on the char-



Courtesy of Fiske & Co., Inc.

DETAIL, LOTOS CLUB, NEW YORK (THIRD STORY)

DONN BARBER, ARCHITECT

Modern Brickwork



HOUSE ON PARK AVENUE
NEW YORK

LITTLE & O'CONNOR
ARCHITECTS

acter of the stone framework—the laying was regular, the joints small, the wall surfaces smooth and



POLICE STATION
MOSHOLU PARKWAY
NEW YORK CITY

STOUGHTON &
STOUGHTON
ARCHITECTS

unvarying, forming only the quiet background for the real architectural demonstration.

The range of colors is being somewhat increased, the surface texture is more varied and, with this, several tints are now obtainable in the faces of single bricks. Different shapes and sizes make possible, with the great variation of joints, pattern and tapestry work, and so open an unlimited field of design, which may be characterized as art for brick's sake. The fact that Oriental people in forgotten centuries occupied and completely cultivated this field need not disconcert us—we can use all that they have taught us, and more. It is something to have at last caught up with such artists in clay. The essential first step is taken when we return to

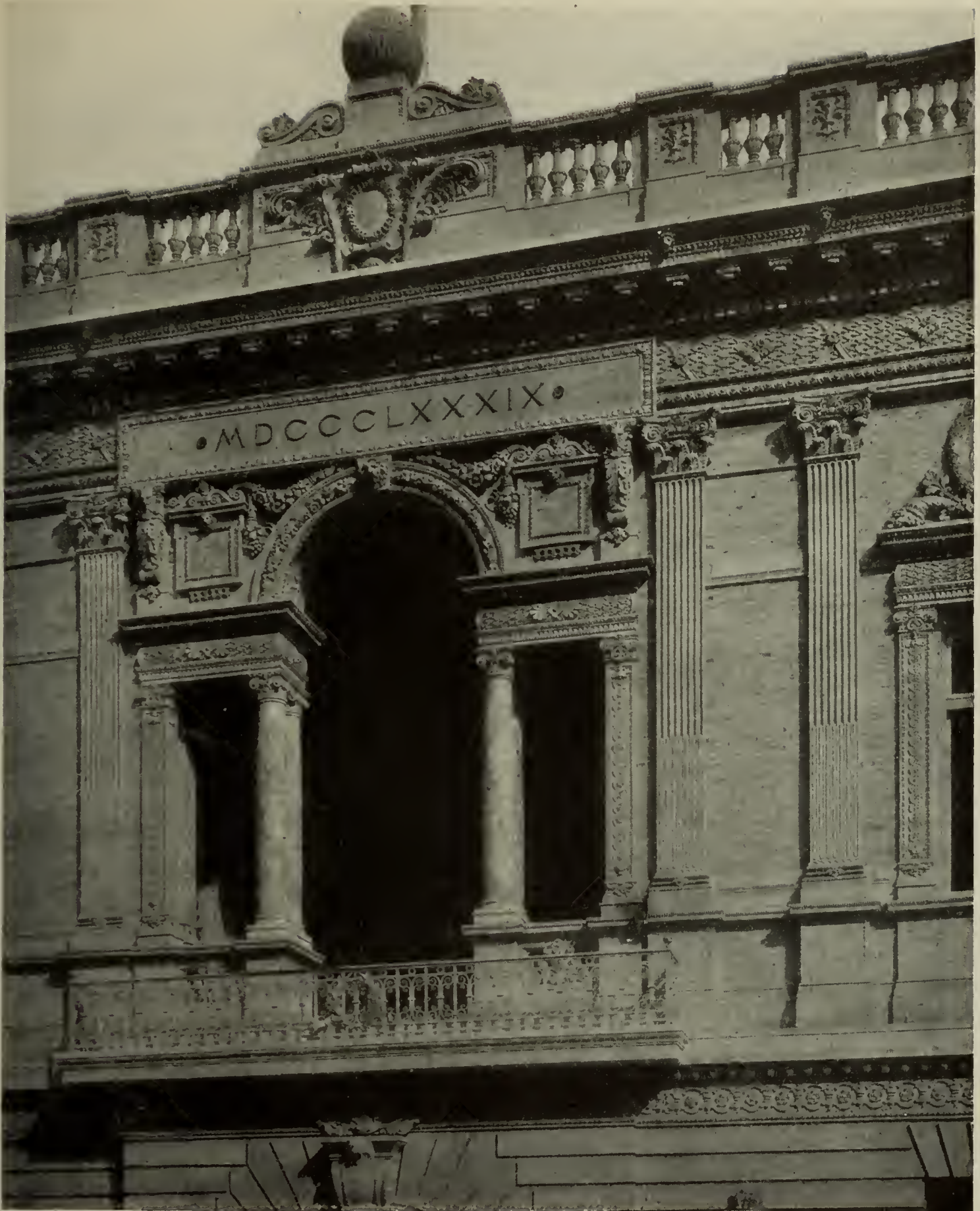


Courtesy of Sayre & Fisher Co.

BROOKLYN HEIGHTS
CASINO

W. A. BORING
ARCHITECT

Modern Brickwork



THE CENTURY CLUB, NEW YORK

M'KIM, MEAD & WHITE, ARCHITECTS

the notion of using the bricks in ways appropriate to their individual qualities with perfect confidence in their ability, unaided, to build up interesting and beautiful walls.

Brick and terra cotta have always been much

used together, the latter imperfectly filling a place midway between the brick and stone, but often out of scale with both, the pieces too large for the brick, too small for stone. A part of the function of terra cotta can be performed by brick, molded in forms a

Modern Brickwork



MADISON AVENUE
PRESBYTERIAN CHURCH

M'KIM, MEAD & WHITE
ARCHITECTS

in brick and stone, with some terra cotta, and the Madison Square Presbyterian Church in brick and terra cotta, with sparing use of stone for the columns of the portico. In the latter, as in the Century Club, by the same architects, the brick and the terra cotta make the composition and leave nothing to be desired, as always when the terra cotta is so finely modeled, so perfect in color and texture and so skilfully used that it seems as though the brick itself had simply flowered into terra cotta. The brickwork of St. Paul's Chapel, with its slight reliance on stone, and especially in its great interior expanses of mellow brick, terra cotta and Guastavino tile, gives the effect of a rich building designed with the full assurance of the sufficiency of the brick.

The admirable service performed by brick as a pavement where the traffic is not too heavy is shown, on a large scale, in the walks around the Columbia University grounds, where a red paving-brick is used, bordered with bands of stone. In the wide esplanade in front of the library the brick and stone form a great carpet of red and white panels, enlivened by a few patches of green grass. The color contrast between the brick and the terrace constructions is excellent. The panels of opposed materials give each material a greater value in the pres-

little larger than the wall bricks, for bands of ornament and moldings, or as individual units of ornamental panels, through which the wall joints run, insuring at once complete unity of color, texture and scale with the other parts of the wall.

In the combination of its simple, honest qualities brickwork serves the cause of virtue, as it brings to the builder the assurance of a sturdy resistance to the shapeless forms to which doughlike materials—concrete and stucco—so readily lend themselves. There is less temptation, and so less danger, of falling into the abyss of Art Nouveau when using well-laid bricks than with stone or with concrete.

Brickwork calls for strong and idiomatic handling, and the present generation of designers has but just commenced to enter upon its study. While a thousand edifying examples of detail might be illustrated, only a few very good buildings completely composed of brick and terra cotta could have been found in our cities before the present time, and even now their number is small, for design adapted to newly used materials develops but slowly. The Renaissance is opening; it still lies before us.

There are two new churches of preeminent excellence—St. Paul's Chapel, Columbia University,



MASONIC HALL
BROOKLYN

LORD & HEWLETT
ARCHITECTS

Modern Brickwork



Courtesy of Fiske & Co., Inc.

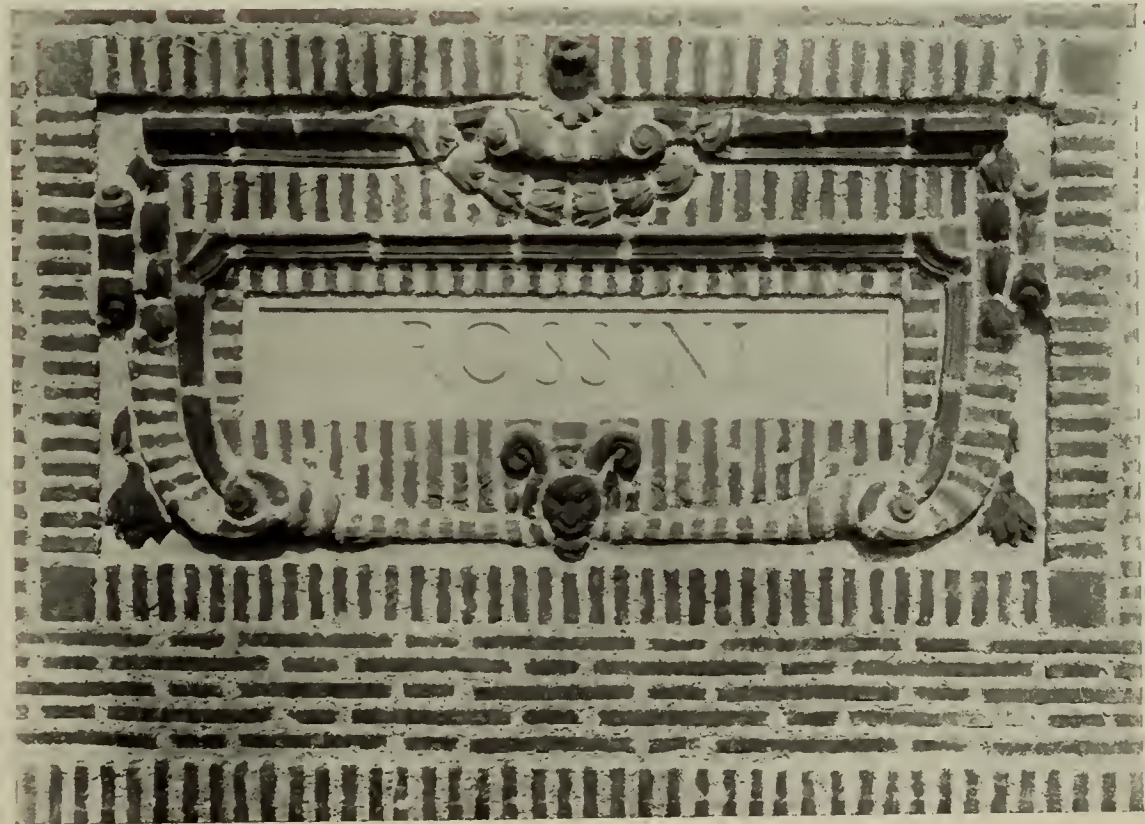
RUSSELL SAGE MEMORIAL HALL, NORTHFIELD, MASS.

DELANO & ALDRICH, ARCHITECTS

ence of the other, while the general relation of the color scheme of the groundwork and the buildings gives unity to the whole group.

On a smaller scale this use is also illustrated at the Soldiers' Monument, in Riverside Park. Here the platform and terrace approaches are paved with a yellow brick molded in shape to form radial panels around the monument, and circular and rectangular panels elsewhere, bordered and framed with white marble slabs. The brick is opaque and dull, the marble fresh and brilliant. The warm tone of the bricks and their beveled edges, rising slightly above the stone surface, form a strong,

firm base to the clear white stonework of the monument above and give a touch of color to the whole composition. Incidentally the bright red brick walls of the two large houses across the drive serve the

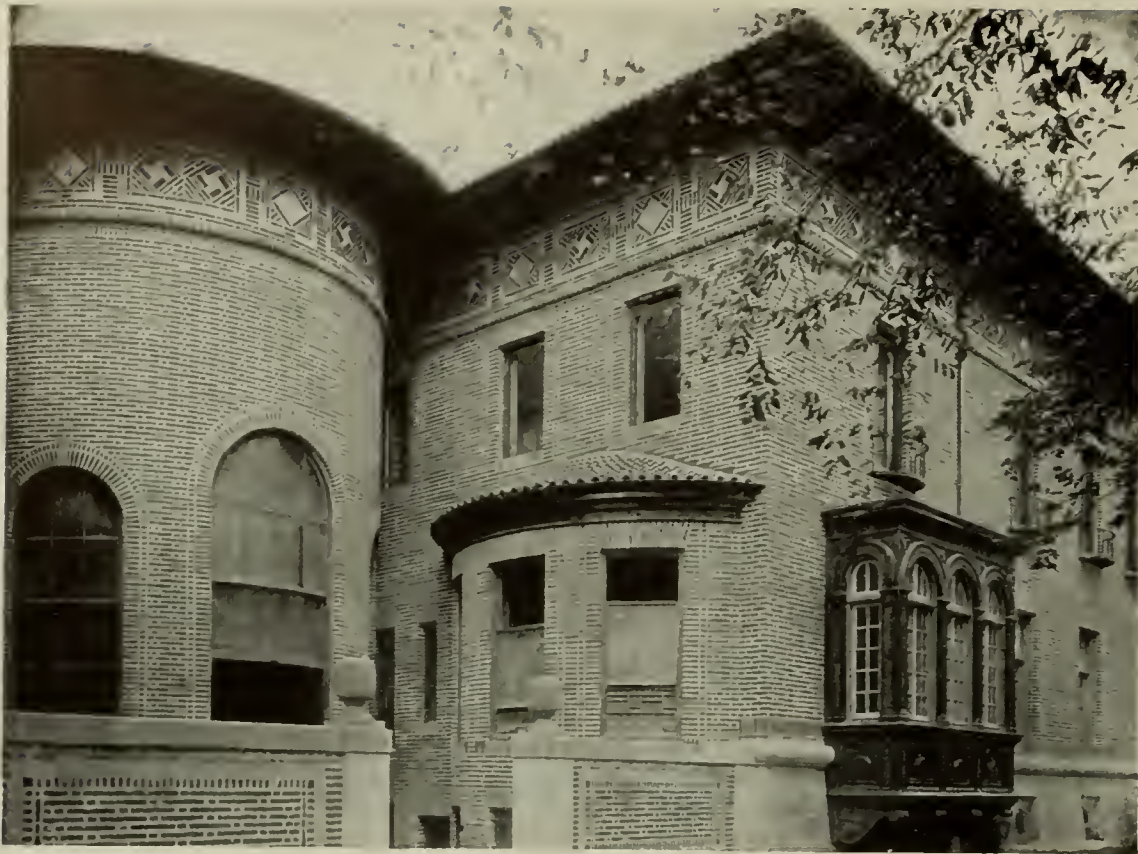


Courtesy of Fiske & Co., Inc.

DETAIL, PANEL IN BRICK

RUSSELL SAGE MEMORIAL HALL

Modern Brickwork



Courtesy of Fiske & Co., Inc.

M'LEAN RESIDENCE
WASHINGTON, D. C.

JOHN RUSSELL POPE
ARCHITECT

Park, are built of a bright red brick in two shades in panel work and diaper patterns, very slightly raised from the wall surface. There are some terra-cotta panels, and blue tiles form bands under the eaves, but the buildings depend for their character entirely upon the use of the brickwork and the bright blue tile roofs that sparkle in the sunlight over the red walls.

The other details given illustrate a few out of very many which might equally well

same purpose in opposing a strong color to the utter whiteness of the monument.

The new Academy of Music in Brooklyn is essentially a brick building, the stone and terra cotta forming merely the trimming to large wall surfaces of a light-colored brick. Many of the bricks are stamped with a device—a lyre, as those of the Lotus Club are stamped with a lotus and those in the Madison Square Church with a cross. Seen from a distance this slight pattern forms a texture; close at hand, interesting spots.

The police station house and stable standing in the Mosholu Parkway, at Bronx

have been selected—fine buildings, all of them, and with good detail, well worked out. They, at least, show some of the peculiar excellencies of the bricks now being used. They suggest how the small size



SOLDIERS' MONUMENT, SOUTH APPROACH
RIVERSIDE DRIVE, NEW YORK

STOUGHTON & STOUGHTON
ARCHITECTS



Courtesy of Charles T. Wills, Inc.

ST. PAUL'S CHAPEL
COLUMBIA UNIVERSITY
HOWELLS & STOKES, ARCHITECTS

Modern Brickwork

of the bricks permits them to make quick and unexpected turns, to give a play of color which may be due to the color of the clay, the variations in burning or the texture of the surface. Under one light all of the headers will shine in the wall; under another they will retire to give place to the stretchers and the wall then assumes a different color and different pattern, going thus through a series of subtle variations, not serious enough to affect the architecture but quite enough to affect the design.

There are two general directions for the development of ornamental brickwork: One, the introduction of tile or marble panels and bands framed with richly ornamented moldings of terra cotta or stone, with the use of many different colors of brick, in tapestries and patterns, lending a touch of almost Oriental richness to a construction of wall already ornate and full of style; the other, more suited to quiet and refined designs, the laying of bricks of about the same color with little, if any, variation of surface, but still in panels, bands and patterns. In the former case both the brick and the decoration are always in evidence and celebrate together; in the latter, one is left to consider the decoration or not as he may please—look for the patterns and they are there; dismiss them and they retire quietly into the general surface of the wall and nothing is left but brickwork.

C. W. S.

THE evolution of the English house through the

XVIII



Courtesy of Sayre & Fisher Co

HOME CLUB
NEW YORK

GORDON, TRACY & SWARTWOUT
ARCHITECTS

centuries is described by W. Shaw Sparrow in "The English House," just published by John Lane Company. Like "Hints on House Furnishing," by the same author, the book is fully illustrated.

St. Bartholomew's Facade

S T. BARTHOLOMEW'S FACADE BY RUSSELL STURGIS

THE triple porch of St. Bartholomew's Church in Madison Avenue, New York City, was built long after the general completion of the building, and as a confessed enrichment, a monumental work of art with sculpture in stone and in bronze. In that respect it is very nearly unique among American buildings. The church had long been a place of meeting for a wealthy congregation, and some members of that congregation wished to present costly bronze doors to the church. Then it appeared that the plain modern Romanesque design of the building would be rather hurt than helped by the six highly wrought valves of bronze, and accordingly a rich portal was designed for each one of the three doorways. The next step was to bind the three portals together into one

composition in a design evidently suggested by the wonderful portals of Arles and of Saint-Gilles, in Languedoc; for the design might well have been somewhat different had not those wonderful fronts in the south of France interested and strengthened the designer of the American monument. Indeed, it is surprising the amount of inspiration which one successful building will give to the artist who proposes to design another. All architectural progress has come from the direct study by the younger artists of the works of their precursors.

The church as first built, about 1865, had in the middle of its façade on Madison Avenue a porch of slight projection with one doorway; on either side of this a round-arched window, and again on either side, and near the southernmost and northernmost corners of the building, two round-headed doorways a little smaller than the entrance in the middle. This constituted the lowermost story, for the wall

was high and blank above these five round arches. Then the second story, architecturally speaking, was an arcade of fifteen arches, with slender shafts to carry them, and an arcade of five arches to the north of this and kept within the width of the slender campanile. Above this, again, rose the five arched windows, and above those the gable, filled with an arcade following the rake, even as now.

Our photograph, Fig. 1, shows a wholly new structure built slightly in advance of the old church and carried from corner to corner without break, so that the formerly projecting doorpiece on the south and the campanile on the north are alike masked by this new frontispiece. The arcade of fifteen arches above the middle doorway is the old one, though rebuilt, and so is the arcade of five arches above the northern doorway, while that of four arches above the southern doorway is, with its pilasters and crowning gable, a



NORTH PORTAL
ST. BARTHOLOMEW'S

PHILIP MARTINY, SCULPTOR
M'KIM, MEAD & WHITE, ARCHITECTS

St. Bartholomew's Facade



CENTRAL PORTAL
ST. BARTHOLOMEW'S

DANIEL C. FRENCH, SCULPTOR
M'KIM, MEAD & WHITE, ARCHITECTS

new structure replacing the upper part of the old doorpiece at that end of the façade. It has seemed necessary to explain in this way the character of the undertaking which the gift of those bronze doors was made to include. There are not many persons now who remember the aspect of the original church, although the upper part of the front, containing nearly half of its superficies, remains unaltered.

The scheme of the design was elaborated by the firm of McKim, Mead & White, and as it was clear from the commencement that sculpture would be the art most in evidence, so a complete scheme, reminding us of the work of the Renaissance masters upon a monument of the Sixteenth century, took shape through the combined good will of architects and employers.

To Mr. Daniel C. French was committed the

task of designing the main doorway, with its enriched architraves and pilasters, its highly wrought lintel for the doorway proper, its storied tympanum and the bronze valves themselves. Mr. French, indeed, asked and had the services of Mr. Andrew O'Connor, to whom he has always given most willingly full credit for a great share of the work. The southern doorway with all its detailed richness, nearly as described above in the case of the main one, was the work of Mr. Herbert Adams; that of the northern doorway was, in like manner, that of Mr. Philip Martiny. It is probable, however, that the more simple decorative parts, such as the sculptured voussoirs of the outer arch in the northern and southern portals, the capitals of the columns, and probably the enriched moldings and such like purely architectural ornamentation, are rather the work of the architects themselves and of their decorative designers, influenced

by the traditions of the Italian Renaissance, than the unrestrained work of an American sculptor at the beginning of the Twentieth century.

It remains to be said that the broad frieze in two short lengths, which flanks, as it were, the opening of the middle doorway, is the work of Mr. O'Connor. It is probable that this twofold composition excites the immediate attention of the student more than any other detail.

Perhaps the best way to study such a piece of combined sculpture and architecture, carried out along traditional and yet original lines of thought, is to take one-third of the whole design, such as the north doorway, and consider it more in detail. The tympanum over the door, with its relatively large figures and its interesting treatment of a sacred subject, reminds the student of Italian art, rather strongly of Luca della Robbia, not disagree-

St. Bartholomew's Facade

ably, not with an impression that too close a study has been made of the illustrious man of the Fifteenth century. If less than perfect satisfaction is felt in regarding this very beautiful alto relief it will be because of its lack of perfect harmony with the sculpture of the bronze doors below, and still more with the *Procession of the Cross* sculptured upon the lintel of the door. That lintel, with its design in high relief, is rather of northern inspiration—it is rather the thought of a man profoundly versed in the sculpture of the northern Gothic school seeking for greater truth

of modeling and perhaps for a more perfect grace of composition than the porch sculptures of the northern cathedrals generally contained.

Assuredly, it is not Italian of the Centre either in disposition or in the conception of each separate one of the figures in the striving and passionate group. Similar freedom of gesture, similar daring in realistic treatment of the action may, indeed, be found in Italian paintings, but hardly in architectural relief. It is an admirable thing to see in this modern front, for the diminutive scale of the whole prevents the free and irregular grouping from acting as a detraction to the architectural lines, and it is perfectly placed in broad daylight for the study of those who enjoy sculpture connected with a religious building. It is only when we compare this frieze with the semicircular lunette above, and lintel with tympanum, that the sense of discrepancy above suggested can arise in the mind. These conclusions apply in a somewhat less degree to the bronze panels below. The strong personal treatment of the heads, every one of them an ideal portrait, as it were, is, indeed, contrary to the Italianate taste as shown in the tympanum group, but when it is considered as making a strong appeal to those who pass the doorways during the times when the doors are shut nothing more impressive could be imagined. This is not to say that the design of the doors is a perfect one. The purely ornamental details, the surrounding leafage and the storied panels are less fortunate. It is not hard to see that this has been inspired by careful study of natural forms



FACADE OF ST. BARTHOLOMEW'S
(FACING EASTERLY)

M'KIM, MEAD & WHITE
ARCHITECTS

conducted in a time when nature was much better understood than ornamentation and when the loving study of her simplest forms came easy to the artist who found architectural decoration almost wholly beyond his reach.

It will be impossible here to examine each one of the portals in detail. Still less is it feasible to follow out the ecclesiological significance of the different parts. But a word must be said of the great frieze, because this, more than any other part of the design, will disturb those persons who long for tranquillity and repose in the architectural sculpture which they study. Twice it has been said to the present writer, as he stood in front of this porch with two different American artists, each of great and deserved reputation, that these somewhat contorted, somewhat overmodeled figures are too Rodinesque. It is a matter apart, the influence and the artistic merit of the great Auguste Rodin, but this one tendency of his work—the tendency toward violence and excess of gesture—is more likely to offend when seen in connection with the severe lines of a building than when found existing in the separate groups which convey this sculptor's swift and vigorous thought. The present writer feels this objection to the full and uses the citation here given merely because there is no room to dwell upon the separate details which produce that effect upon the mind of the lifelong student of sculpture. We are all of us accustomed to that fault in modern architectural sculpture, "the throwing about of the arms and legs," but it does not appear that use makes wel-

Furniture at the Colony Club

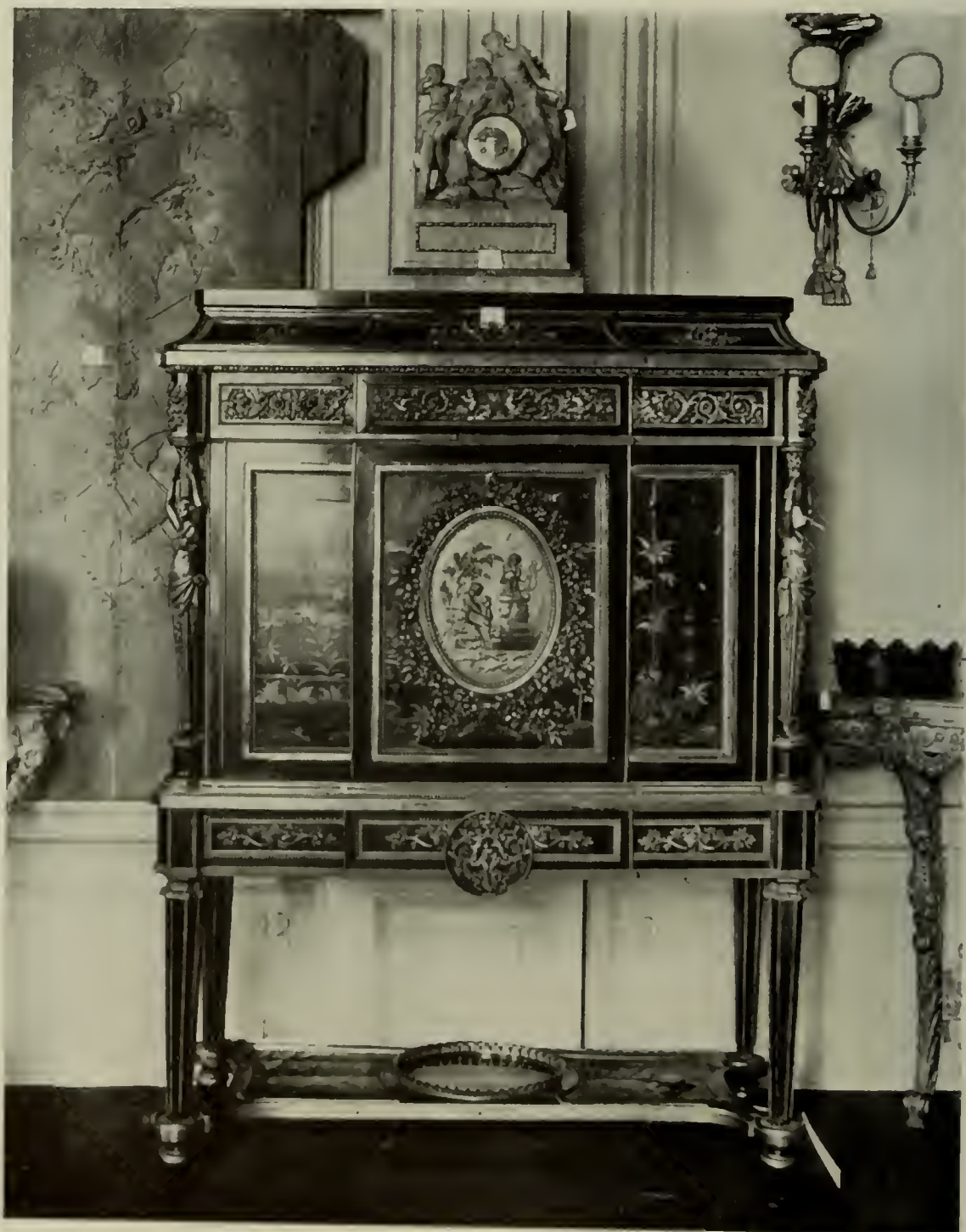
come. Even the most confirmed medievalist has been influenced so much by our knowledge of Grecian relief that his mood as he studies a band of sculpture like this will be averse to such excess of movement in the figures which make up the composition.

EIGHTEENTH-CENTURY FRENCH FURNITURE AT THE COLONY CLUB

THE furniture of the Eighteenth century is such an important source of the work of many of the best cabinet makers of to-day that a study of the furnishing and interior decoration of the palaces of the late Louis's, and the brilliant people who attended their courts, cannot but be helpful to those in search of suggestions in regard to the furnishing of their own homes. That many of the most beautiful examples of French Eighteenth-century furniture which exist to-day are at present in the houses of private individuals in New York City, was clearly shown by the beautiful exhibition held recently at the Colony Club. Here were pieces of furniture bearing the monogram of Marie Antoinette, gorgeous tapestries, and even a dinner-table set with the exquisite china and glass of that century renowned for the grace and delicacy of its entertain-

ments. Visitors to the exhibition had their enjoyment greatly increased by a little pamphlet handed them on entering, entitled: "The French Salon of the Eighteenth Century." This little pamphlet, contributed by Mrs. E. H. Blashfield, gave a short account of the history of domestic architecture and interior decoration during the Eighteenth century.

The young Marquise de Rambouillet, the Italian wife of the Vidame de Mans, who later succeeded to the title of marquis, "brought her Italian love of light and air and clear spaces to the reconstruction of her hotel, and proved herself, if not a practical architect, an able designer. She was a successful innovator in domestic architecture and introduced, if not created, a new type of dwelling. 'It was from



LOUIS XVI EBONY CABINET

COLONY CLUB EXHIBITION

Furniture at the Colony Club



GOBELINS TAPESTRY

COLONY CLUB EXHIBITION

her' (the Marquise), says Tallemant des Reaux again, 'that they learned to put the staircases on one side, so as to have a fine suite of rooms, to raise the floors and to make the doors and windows high and large, and place them opposite each other.'"

The Colony Club exhibition was arranged so that the visitor had the impression that he was entering the salon of one of the nobility of the Eighteenth century. At each end of the room were beautiful tapestries, desks, tables and chairs, while in the cen-

Furniture at the Colony Club

ter of the room was the dinner table mentioned above. Around the sides of the room were cabinets, bird cages and other large pieces of furniture.

Among the most interesting articles in the exhibition, from a historical point of view as well as from the point of view of art, was a backgammon table made in marquetry of colored wood by a cabinet maker who signed himself B. V. R. V. The ceinture contains a row of medallions, each with a small flower, contained in rounded compartments in gilded bronze. The interior is lined with ebony, with two cases containing the draughts, the dice boxes, with two double movable candlesticks. The upper side forms a chessboard and has on each side a bunch of flowers executed in violet wood on a ground of rosewood. This table is supposed to have been the property of Madame de Pompadour.

The carved wooden, painted and gilt console table with a black-and-white marble top, loaned by Mrs. M. Orme Wilson, is a good example of Louis XIV style. The central ornament of the table is a smiling face, while on either side of the face are flower garlands, shells and other decoration common to the period. The six legs are volute shaped and terminate in lion's claws.

No. 31 in the catalogue was one of the finest cabinets in the exhibition. It is made of ebony, inlaid with slabs of black and gold lacquer, exquisitely mounted with ormolu by Gouthière, a large oval plaque with a sacrifice to Cupid on the door, surrounded with wreaths of figures in high relief, terminal figures of Victory at the angles, the frieze and handles chased with infant satyrs, cupids, birds and flowers in high relief. The whole is on a stand, with three drawers and a stretcher beneath, with slabs of black and gold lacquer. The cabinet was made for Marie Antoinette and is now the property of Mrs. Vanderbilt.

On top of this cabinet was placed a clock of alabaster, probably designed by Falconnet. The design consists of a group of three figures—a man, a woman and a child, draped after the fashion of the classic gods. The man, apparently exhausted, is supported by the woman's right arm, while the child sits beside him.

Another interesting clock in the collection was No. 139, of Louis XVI design. This clock was brought to America from Paris by Mr. Charles Taylor, of Boston, shortly after the French Revolution, and has been in the possession of the family ever since.

No discussion of the Colony Club exhibition, however brief, would be complete without mentioning the beautiful tapestries lent by Mr. J. P. Morgan and Mrs. H. P. Whitney. Both of these tapestries are Gobelins, Mr. Morgan's representing a pastoral scene executed from a design of François Boucher, while Mrs. Whitney's was designed by Despayes.

Taken as a whole, the Colony Club exhibition was one of the most noteworthy that has been held in New York for a long time. It should be of permanent value in educating the taste of the American people and in teaching them that no art is a labor of a few minutes, but the work of months and years, calling for the best qualities of birth and education on the part of the craftsman.



LOUIS XIV CONSOLE TABLE

COLONY CLUB EXHIBITION

An Adirondack Camp

AN ATTRACTIVE CAMP IN THE ADIRONDACKS

ON THE north shore of Loon Lake, New York, is situated an interesting camp building, planned by James L. Burley, after designs by Louis J. Keimig. The house faces south and is constructed for both winter and summer use. It contains a large living-room, 50 feet wide and 32 feet deep, the southwest corner of which is screened off and used as a dining-room. This room extends upward to the roof of the building, after the fashion of the old baronial hall. The ceiling is crossed by rafters, which add still further to its comfortable appearance.

A balcony runs around the second story of this hall, much after the fashion of houses in Ireland, and upon this balcony open the bedrooms. Behind the fireplace and chimney, constructed of rough stones, are placed the stairways leading to the two balconies, one to the right and one to the left. The



LIVING-ROOM
CAMP IN ADIRONDACKS

JAMES L. BURLEY, ARCHITECT
FROM DESIGNS BY L. J. KEIMIG

room is paneled and wainscoted. The ceiling beams and rafters are left exposed, showing the plastered walls between the timbers. The plaster is painted a mottled golden brown. The woodwork is of chestnut stained a faded brown, while the furniture, which was especially designed and built for the room by Mr. Charles Rohlf, of Buffalo, N. Y., incorporates the locally famous tamarack tree.

One of the problems with which the architect of this room had to contend was that of concealing the heating-apparatus. Radiators were placed in the deep wall spaces under the windows and hidden by registers of an interesting design and finish. The danger of loss in heating-capacity had to be considered in hiding the radiators, but several seasons of occupancy have shown that the difficulty has been overcome with entire success.

The room is also exceedingly well lighted, both by windows and by artificial light. There is a large candelabra hanging by chains from the roof containing lights shaped after the fashion of torches.



LIVING-ROOM
CAMP IN ADIRONDACKS

JAMES L. BURLEY, ARCHITECT
FROM DESIGNS BY L. J. KEIMIG

Recent Publications



COUNTRY HOUSE

SQUIRES & WYNKOOP, ARCHITECTS

RECENT PUBLICATIONS

R IN "Two-Family and Twin Houses" (Comstock) the editor of the *Architects' and Builders' Magazine* reproduces a variety of designs showing the latest ideas adopted by architects in this country in planning this class of dwellings in city, village and suburb. The type, which calls for ingenuity in coping with the restrictions of small-lot areas, has suffered through a lack of well-directed effort, and the writer's suggestions should help to improve the prevalent standard. Two detailed specimen specifications are presented. A portfolio of reproductions of Mr. Louis Schaeffle's best mural figure decorations has been pub-

lished by the Schenk Art Company. The twenty-eight plates form an interesting series, including friezes, ceilings, panels, lunettes, amorettes and spandrels. W. Shaw Sparrow has written an untechnical history in "The English House; How to Judge Its Periods and Styles" (John Lane Company). A faithful sketch of the human side of the subject is afforded. The book is fully illustrated. Lina Eppendorff, an instructor in Pratt Institute, has produced a practical aid for classroom use in her illustrated "Handwork Construction," giving suggestions for graduated instruction in free weaving, interweaving, wrapping, borders, sewed baskets, bead work and knots. C. R. Ashbee, whose lectures in this country have attracted attention,

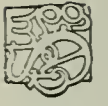
presents some deductions from twenty-one years' experience and a record of the workshops of the Guild of Handicraft in his "Craftsmanship in Competitive Industry" (Essex House Press). The book is to be heartily commended to a wide reading. It describes the arts and crafts movement and its ethical purpose, the need of a standard, the competition of machinery, etc.



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MURAL FIGURE DECORATION

BY LOUIS SCHAEFFLE



"A GROUND SWELL-CARRADALE." FROM THE
OIL PAINTING BY WILLIAM McTAGGART. R.S.A.

The INTERNATIONAL STUDIO

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AUGUST, 1909

THE COLLECTION OF HUGO REISINGER I. GERMAN AND AMERICAN PICTURES BY CHRISTIAN BRINTON

WHILE it is manifestly impossible to overestimate the influence of such institutions as the Louvre, the Hermitage, the Prado, the museums of Florence, the national galleries of London and Berlin, and our own Metropolitan Museum of Art, it should, nevertheless, not be forgotten that the private collection, through its smaller compass and more distinct individuality of choice, possesses claims which no public gallery can duplicate. At its best the museum is a necessary expedient, not the ideal solution of a baffling problem. It is all too patent that pictures were never meant to confront the hapless spectator in regimental formation. Art viewed in the bulk, as is the case with any of these vast barracks for beauty, is art neutralized and reduced to a common denominator of educational efficacy. Art seen at leisure, in the persuasive atmosphere of a private residence, is art personalized and given a touch of exclusiveness which, it must be confessed, in no wise lessens its inherent appeal. With a somewhat ingenuous lack of perspective in such matters most of us fall into the habit of thinking that pictures were primarily created to fill museums rather than to adorn palace, cathedral or home, an idea which is frankly fostered by the fact that so many purchase paintings not to live with but for the ultimate prestige of presenting them to the public. Art in the abstract is thus practically losing all relation to daily life. It has become something which exists apart from our customary surroundings. We now flock to exhibitions and museums, as to churches, seeking that esthetic or spiritual uplift which no longer obtains near at hand. We are gregarious and democratic in our artistic enthusiasms. We worship beauty, as it were, in the market place.

Although such is beyond question the general

rule, there are, however, welcome exceptions, and it is a matter for congratulation that certain of our wealthy connoisseurs are to-day gathering about them admirable examples of painting, pottery and bronzes, with which they live upon intimate and habitual rather than formal or official terms. Of no collector is this more true than of Mr. Hugo Reisinger, who is already well known to the public through his generous and successful efforts in promoting the notable display of contemporary German art lately seen at the Metropolitan Museum and elsewhere in America. Though the owner of a large number of fine canvases Mr. Reisinger, in the strict sense of the term, does not boast what is conventionally considered a picture gallery. There is no spot in his spacious and handsome New York residence that is specifically consecrated to art. Paintings and bronzes are constantly in evidence—in the hallway, the salon, the dining-room, the den, the library, the music room, on the stairways and in the bedrooms. They greet you everywhere in discreet profusion. They seem, above all, to form part of the actual, quotidian existence of those who dwell among them, and thus go much further toward fulfilling their original function than is often the case. The most distinctive feature of this collection, as a whole, is its pronounced modernity. It is the colorful and stimulating art of to-day which Mr. Reisinger alone gathers about him and of which he is an acknowledged patron and champion. To a strictly contemporary choice he has added another significant quality, and that is a wholesome eclecticism. Mr. Reisinger is in no sense a narrow specialist in his favorite field. While in this collection the modern German school naturally predominates, the Americans, Frenchmen, Dutchmen, Scandinavians and others are accorded ample recognition. In the matter of subject there is, perhaps, a leaning toward landscape, yet that, indeed, is but an added proof of the advanced character of this particular connoisseur's predilections.

Numerically the strongest, and also the most com-



POLO PLAYERS.

BY MAX LIEBERMANN

prehensively selected, it will be fitting to consider first the German work, and, for obvious reasons, the American painters will be treated next in order. In point of fact, modern German and latter-day American art are not only contemporaneous but often definitely parallel in their development. At best they are both but a generation or so old, German painting having achieved independent expression only after the Franco-Prussian War, and the rise of a sound, indigenous American school dating from about the same period or a trifle later. Although each received its initial impetus from the Frenchmen of the day, it is not without significance to note that the Teutons were alike the first in the field and the quickest to free themselves from foreign influence. That isolated and amazing pioneer of modern German art, Adolf von Menzel, was actually sketching about the boulevards, the animated squares and in the theaters of Paris as early as 1855, the year of Whistler's arrival fresh from his experience with the United States Coast Survey in Washington. While it was not until some time later that such men as Leibl, Liebermann and von Uhde crossed the Rhine into France, even they preceded by several

years our own Sargent, Melchers, Alexander, Tarbell, Hitchcock, Weir, Hassam, Metcalf, Redfield and Reid. Yet in each instance the sojourn proved correspondingly beneficial. The Germans regained their frontiers, carrying with them, as did the Americans overseas, the same unforgettable lessons in freedom of treatment and atmospheric truth. Within a score of years of the century's close the seed of modern art had, in short, been scattered broadcast over the world to spring forth everywhere after its own fashion.

While he often went to Paris later, and became the friend of Meissonier and other Frenchmen of the day, it cannot be held that Menzel, save, perhaps, in his *Théâtre Gymnase* and certain garden or café scenes, retained much of the Gallic spirit, nor does the vigorously observed pastel of a *Man Reading* in Mr. Reisinger's library reveal any perceptible tendency of the sort. It was not, in fact, either the explicit Menzel or the supreme fantasist of the south, Arnold Böcklin, nor yet the somber and philosophical Lenbach who fell under French domination. They were too positive and independent to submit to any sort of tutelage, being content to work out



DANISH LANDSCAPE

BY WALTER LEISTIKOW



LISTENING FAUNS
BY FRANZ VON STUCK



BISMARCK

BY FRANZ LENBACH

their own salvation as native temperament and circumstances might dictate. Of this sturdy trio, who are among the veritable pillars of modern Teutonic art, Mr. Reisinger owns, in addition to the Menzel pastel already mentioned, a finely romantic *At the Spring*, from the magical brush of Böcklin, and two important Lenbachs, one of which—the likeness of Bismarck—is, perhaps, the prize canvas of the entire collection. While this particular Böcklin may not show that torrent of color and stress of action which so often illumine the great Swiss barbarian's work, it reveals a deeply poetic feeling and a quiet imaginative fervor. The portrait of Bismarck occupies a distinguished place, even among the numerous presentments of the Iron Chancellor which Lenbach

executed during a friendship of twenty years' standing. While simple in pose and arrangement, it is a singularly powerful and impressive personal record. It depicts Bismarck after his retirement and has the distinction of having been painted direct from life at the old statesman's retreat in Friedrichsruh. Both these canvases, as well as Lenbach's three-quarter length nude female figure, entitled *Ecstasy*, were loaned to the Exhibition of Contemporary German Art, and, quite inevitably, were among the most-admired pictures on view.

Of the men belonging to what may be termed the middle period of modern German art, Mr. Reisinger boasts one Leibl, one Thoma, one von Uhde, two typical Liebermanns, replete with graphic vivacity, and numerous interior scenes and landscapes of commensurate merit. Essential as such canvases undoubtedly are to any inclusive survey of the subject, it is, nevertheless, upon his more recent and independent acquisitions that Mr. Reisinger's reputation as a progressive and discerning connoisseur chiefly rests. He is the first consistent patron in this country, and among the foremost anywhere, of the work of those younger and bolder spirits who are to-day so gallantly upholding the validity of later Teutonic esthetic ideals. Upon these walls one cannot fail to note the prominence accorded such men as Stuck, Zügel, Habermann, Leo



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THE TWO SISTERS
BY GARI MELCHERS



BOYS BATHING

BY MAX LIEBERMANN

Putz, Adolf Münzer and other leaders of the Secession and the Scholle. It is manifestly interesting and fruitful to compare their methods and achievements with those of their immediate predecessors. The newer men are triumphantly free and fearless. The painstaking, almost myopic observation of Menzel, the brooding intensity of Böcklin and the naive and patient archaism of Thoma have been ruthlessly swept aside in order to make room for fresher effects and less restricted treatment. With Stuck's *Listening Fauns*, with Zügel's superbly sound and atmospheric animal studies and the fluent and opulent palettes of Putz and Münzer, the break with tradition has become well-nigh final. German art here speaks its own language, unrestrained by convention and independent of external influences. It frankly rejoices in the present, caring little for the past and looking toward the future with splendid confidence.

Mr. Reisinger is especially fortunate in his trinity of Stuck canvases, which are fully typical of the Munich master's turgid paganism and rich and dark pigmentation. Of all the artists in the collection Heinrich von Zügel, however, finds the most complete representation, Mr. Reisinger counting no less than five works from the brush of this man, who today has no superior in his delineation of domestic animals. The art of Zügel is no mere Bavarian town-farmerdom. He paints with a sincerity, a beauty of coloration and a majestic strength of outline which are at present unequaled in his particular province. In connection with Zügel mention must be made of his friend and pupil, Schramm-Zittau, who has done for the poultry yard what the elder master has for his beloved sheep and oxen, and of whose work the present collection con-



SUMMER AFTERNOON

BY LEO PUTZ



AT THE SPRING

BY ARNOLD BÖCKLIN

tains more than one appropriate example. These men are both confirmed impressionists, but, as with their colleagues in every department of contemporary German art, this impressionism is assimilative, not imitative. They have taken only that which was innately congenial to their taste and temperament and in the process it has been completely transmuted. Even more characteristic of the general tendency of Teutonic painting toward simplification of style is the work of the nature poets, Walter Leistikow and Ludwig Dill, each of whom is here represented by a single fine canvas. Mr. Reisinger's Leistikow is not one of those structurally rigid Grunewald scenes which, to some minds, seem too severely formal, but a soft and ambient Danish landscape of singular charm of color and design. The Dill, which shows a stretch of Dachau moor with tall trees cutting the composition in bold perpendiculars, is a correspondingly happy acquisition. Equally modern in feeling, though of quite another type, are the three Habermanns, the largest of which, entitled *In the Studio*, is one of the ablest works this emotionally eloquent artist has thus far placed to his credit. It is unnecessary further to particularize or to note in detail more of these canvases, which, one and all,

reveal a taste that is both comprehensive and discriminating. To the foregoing names may be added those of Bartels, Hofmann, Kampf, Kuehl, Klinger, Keller, Skarbina, Schönleber and Trübner, all of whom find adequate representation, and each of whom does his share toward giving strength and diversity to the collection as a whole. They are the makers of modern German art, these men. Their sense of esthetic values is not, perhaps, so delicately adjusted as might be, yet they reveal a vigor, a sincerity and a restless striving toward adequate self expression which to-day finds no equivalent in the production of any other nation.

Of less importance, numerically, than the Germans, though selected with similar independence of judgment, are the American painters, who, in Mr. Reisinger's selection, run the gamut all the way from the scrupulous and sensitive Whistler to the robust and colorful Melchers, and, with Dabo, back again to Whistler. The head of the little girl, by Whistler, which gazes confidently at you from the walls of the music room, is one of the most exquisite among his later works. She looms softly out of the frame, with just a touch of pink in her cheeks and a hint of cherry red on the lips. The painting was fin-



IN THE STUDIO

BY HUGO VON HABERMANN

ished not long before this greatest of all American artists crossed the Channel to make his final home in London. Mr. Melchers's chief contribution, which is entitled *The Sisters*, is the large canvas first exhibited with such success at the Berlin Academy two years ago. It is one of his familiar Dutch scenes, with figures in the foreground and the sparse dunes and red-tiled roofs of Egmond rising right to the top of the composition at the back. Clear and daring in tone, and full of homely and touching humanity, the picture is one which would hold its own in any gallery, and naturally ranks high among Mr. Reisinger's treasures. Aside from these two examples of figure-painting, to which must be added Mr. Melchers's portrait of Mr. Reisinger's father and

Charles W. Hawthorne's *Fisherboy's Return*, the majority of the American pictures are landscapes. A convinced believer in the preeminence of the contemporary American landscape school, Mr. Reisinger has surrounded himself with numerous examples from the violet or sun-tipped brushes of Mr. Twachtman, Mr. Hassam, Mr. Metcalf, Mr. Weir, Mr. Redfield and Mr. Reid, nor has he neglected to include the strong marines of Mr. Dougherty or the phantom evocations of Mr. Dabo, who, by the way, is far more warmly appreciated in Germany than in the city where for years he has made his home.

In the main the American painters appear to flattering advantage, yet while Mr. Hassam's *Sunset* and Mr. Metcalf's *Dogwood Blossoms* are in their



SHEEP AND SHEPHERD

BY HEINRICH VON ZÜGEL

authors' most congenial vein, they are, nevertheless, somewhat overshadowed by the dominant mastery of Mr. Redfield's *December* and the delicate, fairy-like tracery of the late Mr. Twachtman's *Wild Cherry Tree*.

These two artists seem to have gone, each in his own way, somewhat beyond their colleagues. Mr. Redfield has clearly found his true path. There can, however, be little quarrel over men whose aims are at once so refreshing and so individual, and who are manifestly endeavoring to cast off all foreign and, more specifically, all Gallic inspiration. That they have possibly not done so with the same emphasis as have certain of the later Germans should not be a matter for wonder.

At once more receptive and more imitative than our Teutonic friends, we naturally require more time to achieve artistic autonomy than they. And, too, there is much in our composition which is more directly akin to the French than to the German temperament. With such men as Redfield and Winslow

Homer, of whom Mr. Reisinger, by the way, possesses a single but characteristic water color entitled *A Rocky Coast*, there is, happily, no further question of esthetic Franco-Americanism. These two painters, at least, are fundamentally native and racial. They stand, not without a certain robust consciousness, upon a firm basis of nationalism. In the face of such achievement as they, and to a lesser degree, the others have placed to their credit, there is small danger that America will ever relapse into a state of artistic dependence. The collection of Mr. Reisinger amply proves that the home

product is qualified to maintain its position beside the very best modern art of to-day. C. B.

A SECOND illustrated article on Mr. Reisinger's collection will appear in next month's issue, describing the French, Dutch, Scandinavian and other painters represented, including some pictures by the Glasgow men. Among the bronzes are examples by Rodin, Falguière, Mercié and others.



BLACK FOREST LANDSCAPE

BY HANS THOMA

William McTaggart, R.S.A.

WILLIAM MCTAGGART,
R.S.A., PAINTER OF SEA
AND LAND. BY ALEX-
ANDER EDDINGTON.

AN intense and passionate love of nature is the dominant characteristic of the Celtic temperament. To the Anglo-Saxon certain aspects of nature inspire dread or fear. In the old Celtic literature there is no sense of hostility between man and Nature in her wildest or gloomiest moods; the Celt gloried in the great expanses of earth and sea and sky, was sensitive to every passing phase, easily stirred to emotional activity and responded alike to the influences of storm and sunshine. He loved Nature for herself, thinking not of what she might produce for him in the way of utility. He delighted in the contemplation of the beautiful, and rose to the glories of the sublime.

It is this pure innate love of nature that is the inspiring source of the work of Mr. McTaggart. It is found in his early pictures, but becomes more and more evident with the passing of the years until latterly humanity takes its place not as something superior to but part of the nature he seeks to paint. His career has been a consistent artistic progression with no looking backward or divergence into wayward paths. It has been a progression from grave to gay, from a limited field to a wide horizon, from the definite and the minute to the freedom of mastery over the means of expression, until in these latter days there is no British landscape painter who has a more complete power of presenting Nature in her richest and most glorious effulgence of brilliant sunlight than is possessed by Mr. McTaggart. He dazzles by the force of the impression he produces. Others excel him in repose, equal or even surpass him in the mystery and witchery of certain aspects of nature, but no Scottish artist approaches him in placing on canvas a full and complete orchestration of colour or in the realisation of motion, whether it be in cloud, in wave, in vegetation or in the figure.

Born in the parish of Campbeltown, where his father was a farmer, Mr. McTaggart as a boy, working entirely on his own initiative, commenced to model from clay on the farm. Apprenticed at the age of twelve to Dr. Buchanan, who dispensed his own medicines, McTaggart utilised his considerable spare time in drawing crayon portraits, and then painted in oil, though he had neither the benefit of teaching nor example. Armed with an intro-

duction to Sir (then Mr.) Daniel Macnee, he went to Glasgow, and after spending a short time in portrait painting in that city he followed Mr. Macnee's suggestion and removed to Edinburgh, where he entered the Trustees Academy and became a pupil of Robert Scott Lauder. There he worked in association with Orchardson, Pettie, Paul Chalmers and Hugh Cameron, remaining for seven years under Scott Lauder's guiding influence and also taking some lessons in anatomy. Like others of his "brither Scots" Mr. McTaggart made excursions to Ireland, not for the study of landscape but on portrait painting expeditions to provide the wherewithal to carry on the winter studies in Edinburgh.

It was in the exhibitions of the Hibernian Society in Dublin that Mr. McTaggart first showed examples of his work, not appearing as an exhibitor in Edinburgh until 1855 with portraits in water colour. Three years afterwards he showed five subject pictures, and from then onwards portraiture gradually fell into a subsidiary position, though never wholly disappearing from the range of his art. In 1861, his first landscape, *The Cornfield*, was exhibited. It is a noteworthy tribute to the quality of Mr. McTaggart's work that while still a scholar he was in 1859 elected an associate of the Academy



PORTRAIT OF WILLIAM MCTAGGART, R.S.A.
BY HENRY W. KERR, R.S.A.

William McTaggart, R.S.A.

at the same time as J. C. Wintour and Hugh Cameron, both of them artists who afterwards achieved distinction. During this period Mr. McTaggart showed the pre-Raphaelite influence which is very evident in his *Past and Present*, painted the year after he gained associate rank. This influence was not only manifest in technique, but in theme, and for some years afterwards there was a marked choice of serious subjects for his *genre* pictures. Even late in the 'sixties he continued to show this tendency, though along with it there was development to a much broader and freer style. His diploma work, *Dora*, which hangs in the Scottish National Gallery, has passages of colour and breadth of treatment in the landscape that indicate the artistic growth that was soon to free the painter from all traditional and scholastic restraint. But the exhibited *Dora* was not a first impression. It was symptomatic of the painter's mental attitude

that his first choice was to illustrate Dora's failure, and so he represents her after she had sat with the child in the cornfield till the farmer had passed unseeing, and "the sun fell and all the land was dark." The pathos and mystery of this version of *Dora* appealed strongly to Paul Chalmers, whose imaginative spirit was more akin to the sadder cadences of Nature than her joyous moods.

Other pictures that show the serious side are *Enoch Arden* and *The Wreck of the Hesperus*, both of them works which took a strong hold on the popular imagination, though probably if any picture were to be selected as that which contributed more than any other to draw public attention to his work it would be his *Willie Baird*, inspired by Robert Buchanan's poem. These works all indicate a period of his mental and artistic development when humanity was the dominant note with its passion, tragedy and pathos, a period which



"PORT SETON"



"A SPRIG OF HEATHER"
BY WILLIAM McTAGGART

William McTaggart, R.S.A.

was however relieved by intermittent flashes of humour that found expression in such subjects as *Following the Fine Arts*—boys running after an Italian vendor of plaster figures—and *The Press Gang*—a group of children, some of whom are catching others in the sweep of their skipping rope, an old Edinburgh frolic which was known by the title the artist has adopted. The robust optimism of later life is shown in the pictures of which Crofter emigration is the theme. In *The Emigrants*—a group of families leaving a lonely Hebridean coast in their fishing-boats to board the sailing ship that waits for them in the offing—we have a picture of the poverty and privation that is compelling the departure; the difficulties of the pathway to a brighter future are indicated in the stormy sky and restless sea on which the ship that means so much to the voyagers is hardly visible, but over it and partly obliterating it with its radiance is a shaft of rainbow iridescence that lights up the whole scene with its eternal ray of hope. The foreground seems but a confused setting of human figures, hardly discernible from

the details of the rocky shore; but this seeming confusion is a studied arrangement, it is the means whereby the artist wishes to direct attention not to the sad present but to the hopeful future. Another theme which has been engaging the artist's attention for some years is the mission of St. Columba to Scotland; and in two large canvases, not yet completed, he shows the arrival of this missionary on the Western Coast and his first preaching to the Picts on the shores of a Highland bay.

In the process of development Mr. McTaggart has pursued his own path uninfluenced by the artistic currents of his own or other countries. He once spent a holiday on the Mediterranean, and on other occasions visited the galleries of Paris, Dresden, Prague, Vienna, Antwerp, the Hague and Amsterdam, but these excursions were merely tourist expeditions undertaken in the company of friends without any art motive. Nor did he ever associate much with other artists in his own country, as for example did Frazer and Bough in Cadzow Forest. All that he has accomplished has been the result of personal effort. And as



"THE FISHERS LANDING"

BY WILLIAM MCTAGGART



"OFF TO THE FISHING"
BY WILLIAM McTAGGART

William McTaggart, R.S.A.

already stated his progress has been consistent. No period can be assigned for a new departure, even if one takes only exhibited work as the criterion. The evolution has been gradual, and though the artist has now passed the three-score years and ten, which generally mean arrestment and limitation of the power to express ideas, there is to-day no evidence of lack of originality in conception or enfeeblement of technique. Indeed his power seems still on the increase. Only this spring I saw a seascape which had just left the easel that, in the quality of its colour, the rendering of light and atmosphere, and the realisation of the dash and sparkle of breaking waves, has not been excelled by his earlier work. Seldom, if ever, does he repeat himself, though he has painted so much that, as he facetiously remarked to me, his greatest difficulty now was to find a new title for a picture.

For about twenty years Mr. McTaggart had his studio in Charlotte Square, and since then he has resided at Broomieknowe, within reach of the city, but away from its diversions and harassments. Here he has constructed a spacious studio with semicircular glass roof, as near an approach to open-air conditions as can be obtained. An important picture will often be years in the making, and in these cases he always dates so as to indi-

cate the year in which it was commenced and that in which it finally left the easel. Many of his landscapes have been painted from the garden of his house, from which one obtains a view of quietly diversified landscape rising in gentle undulations towards the Moorfoot Hills, to which he constructs a foreground as in *Harvest at Broomieknowe*, reproduced in colour. Born within sound of the waves, and in early life much on the water, Mr. McTaggart has always felt the magnetism of its attraction, whether under the gray skies of Carnoustie or Port Seton, or under the rich warm light of a summer day at Machrihanish on the peninsula of Kintyre, his native district, to which he is a regular summer visitor. On few occasions has he sent his work to Burlington House, and during the last dozen years his pictures have only at rare intervals been seen on the walls of the Royal Scottish Academy. To public appreciation or criticism he is remarkably indifferent, an indifference which has no basis in hostility, but rather in a whole-hearted devotion to his work for its own sake.

The outstanding feature of Mr. McTaggart's work is his power of expressing light, colour and movement. He excels in the rendering of the sunshine of the full day and in wide, open-air



"CONSIDER THE HILLS"

BY WILLIAM MCTAGGART



“MIDSUMMER DAY”

BY WILLIAM MCTAGGART



“PORT-AN-RIGH—WELCOME TO THE HERRING BOATS”

BY WILLIAM MCTAGGART



"DAWN"

BY WILLIAM MCTAGGART

effects. There is never a suggestion in his mature work that it is other than a picture completed on the spot, except in his supersensitive method of dating. It has no taint of the studio. Nature's

fulfulness and freedom of symphonic beauty are expressed with rare understanding and fine sympathy. There is a convincing certainty in the quality of the light and the way in which it is affected by different atmospheric conditions and the objects from which it is reflected. He is not a stylist. Order and symmetry occupy a subordinate place in his mind, and thus we seldom have him approaching that unity of reposeful beauty that distinguishes work by Mathew Maris or Corot. On the other hand, his colour effects are orchestral in their variety, richness and fulness of tone. In his composition *chiaroscuro* plays a small part. It is thus impossible to translate him into black-and-white without grievous loss. He composes in



"MACRIHANISH BAY"

BY WILLIAM MCTAGGART



"HARVEST AT BROOMIEKNOWE," FROM THE
OIL PAINTING BY WILLIAM MCTAGGART, R.S.A.

(By permission of Mrs. McOmish Dott.)

"Chosen Pictures" at the Grafton Gallery

colour. Figures in his landscape are notes in the colour scheme and are frequently introduced for no other purpose. In his finest and most impressive work they lack definiteness of form, but it is rare to see a figure that is out of relation to its surroundings. They blend with and form an integral part of the landscape. In many cases one receives but a suggestion of their presence. They are merely human casuals. A great lover of McTaggart's work, who is a well-known Scottish art connoisseur, was expatiating one day on the beauties of a McTaggart picture to a friend of mine, and pausing in his remarks, he stepped nearer to the canvas and, looking critically at one part, he said, "I used to have a wee lassie here, but I've lost her!" This observation characterises in a sentence the elusiveness of these child figures. They have often to be searched for, they do not obtrude. And yet sometimes a foreground will be seen to be full of them peeping from behind some boulder or tree stem, and frolicsome as elves in the sheer joy of living.

How realistically, too, does Mr. McTaggart convey the sense of motion, whether it be that of the clouds scudding across the sky, the fishing-boat dancing on the sunlit waves, trees bending to the blast, the storm-tossed billows of an angry ocean, the rippling *arpeggios* on the shore, or the merry gambols of children at play. In *Consider the Lilies* how beautifully the rhythmic motion of the dancing children is expressed. One even feels that the lilies sway their graceful stems in sympathy. In such circumstances to attempt precise definition would be to portray the false and produce the petrified results of a snapshot camera. It is not on such an artificial basis that Mr. McTaggart has worked. Nature with him is ever-living, untrammelled, free. In his desire to be true to this great conception of nature it must be admitted that sometimes in later years Mr. McTaggart has paid too little regard to form. But to no artist has the power been given to express himself fully in all directions, and where Mr. McTaggart has failed it has been in that which was of least importance to his art. Truly may it be said that his motto is "Apprenons à subordonner les petits intérêts aux grands."

A. EDDINGTON.

"CHOSEN PICTURES" AT THE GRAFTON GALLERY.

IF we had been wishing for an exhibition that would have given us just now the utmost satisfaction, it would have been of the character of the "Chosen Pictures" recently brought together at the Grafton Gallery, and our wish would not only have coincided with its gratification, but with the peculiar moment for such an exhibition. For there is a tendency now for the various movements to draw together, and a burying of hatchets seems to be in progress on every hand. During the last



PORTRAIT OF MRS. HOWARD

BY FRANCIS HOWARD

"Chosen Pictures" at the Grafton Gallery

twenty years, or even a much shorter period, there have arisen separate groups of painters, with little apparently in common, but who are now found to have arrived at much about the same point. And it is at that point that the forecasts of the future must be made. These groups have existed independently of each other, although inspired by kindred aspirations, and in looking round this exhibition we were more conscious of the nature of these aspirations than of the differences in the expression of them. We were also conscious of the promise which the exhibition gave, that this moment in the development of painting in this country will, when looked back upon in times to come, be recognised as one of a temper and energy peculiarly its own.

Among the separate groupings of the past under which strongly individual aims have prospered, are those associated with the names of Messrs. Charles Ricketts and C. H. Shannon; Messrs. W. Nicholson and James Pryde; Messrs. W. Orpen and Augustus John, and the earlier "International" cluster. To have these aims shown together in retrospect was an entirely praiseworthy idea. We could see a little of the direction in which things have been travelling, and that where we sometimes thought confusion reigned, the general tendency was in the one direction away from superficial realism or literary symbolism, towards work of pure feeling, carrying with it, as an expression of that feeling, fluency of composition and the rhythm of imaginative decoration, or, on the other hand, a striving for a closer intimacy with Nature, a desire for her inspiration in as undiluted

a draught as possible—and in as direct a way as possible in the case of "interpretative" art—we do not say "imitative," for that word is abandoned as meaning scarcely anything which could not be put out of countenance by the camera.

One was struck by the intimate note in so many of the landscape paintings, as if the impressionist's first intoxication with the brightness of the morning and the sunset had given place to the secrets of less sensational hours. And as methods have adjusted themselves to this refinement, as in Mr. Mark Fisher's paintings, popularity is surrendered; no appeal is made to a public which has not yet, and perhaps



"THE MORRIS"

BY WILLIAM NICHOLSON
(By permission of the Stafford Gallery)



*(By permission of Messrs.
Thos. Agnew & Son)*

“THE FARM”
BY E. A. WALTON, R.S.A.

"Chosen Pictures" at the Grafton Gallery

never will, pass the invisible barrier which divides them from all that is not obvious. And so all these painters have had to make their own public and their own appreciators; but all latter-day criticism has been in their favour, as it never was in favour of revolutionists before. Their intellectual and self-conscious attitude towards their own aims could not fail to enlist the support of writers who understand that attitude better than any other.

But this self-consciousness has not been without its deleterious influence. There is not always present the art which conceals art. One of the most admirable pictures in the gallery is Mr. Lambert's *The Shop*; but the particular view of the studio, with its grouping of the figures in the canvas, is all a very consciously arranged pictorial device. Such deliberation of composition is always in keeping with the nature of purely decorative painting; but in this work the painting of the faces, of the actions, and of the clothes of the figures is

intensely realistic in its suggestion, and that the character of the composition may be identified with such essentially spontaneous handling, it also should be without evidence of too much deliberation. The handling presupposes that the view is frankly an impression, and the *naïveté* and freshness of this impression are only spoiled by the formality of the composition — for it *is* formal although it is not conventional.

A charming portrait is Mr. Francis Howard's *Portrait of Mrs. Francis Howard*, in what is perhaps the best modern tradition, or the best that modern art has as yet substituted for a tradition. The convention which it subscribes to and which Whistler developed and followed more elusively and meaningfully than anyone else, is one to which some of the best portrait painters of the day have contributed, giving it a stability which Whistler with his ghostly methods was incapable of and did not care for. It is that of the figure turning into



"REFUGEES"

(By permission of Messrs. Wm. Marchant & Co.)

BY WILLIAM ORPEN, R.H.A.



"THE SURPRISE"
BY WILLIAM STRANG, A.R.A.

"Chosen Pictures" at the Grafton Gallery

or walking down the room, and always seen as far in the room as within the frame, never standing as if close to a window-pane against the picture glass, or making those absurd attempts to leave the frame behind it, with which latter-day Academic portraiture has familiarised us.

But perhaps it was not in portraiture that the excellence and significance of this exhibition were to be found, but in the most intimate of all arts, such as Mr. Pryde's, and Mr. Rickett's, and Mr. Shannon's; for here we have what seems to promise the greatest things for the future of imaginative painting—that return to the conception of it possessed by the early Italian masters. The visions of thought and imagination are fugitive and changeable, and the brush which follows the fancy, the imagination, must be as free to obey it—to obey the shapes in which things come to the mind—as it is trained to obey the shapes that present themselves in nature. And it is in their apparent perception of this fundamental principle of

imaginative art that we have a brilliant school of imaginative and fanciful painters, whose works live, because in them afterthoughts are not allowed to slay the parent fancy by the substitution of a trivial agreement of fact for essential agreement between conception as it leaves the mind and as it finds its way to canvas.

The prefatory note in the catalogue of the exhibition explained the failure of the exhibition to be quite representative; but this failure is not to be regretted if it provides the excuse for the exhibition to be supplemented at a later date by another of the same order, including, if possible, the works of Mr. Wilson Steer, Mr. George Henry, and others, who belong distinctly to the time that is covered.

Except for the purposes of the remarks which the exhibition has inspired, it is not our intention to discriminate among the individual works gathered together, of which the majority have been seen before, many of them having already been reproduced in our pages.



"HAVRICKS"

BY MARK FISHER



“DIABOLO”
BY HARRINGTON MANN



"THE MAN IN THE BLACK SHIRT"
BY CHARLES SHANNON

Architectural Gardening.—VI.

The process of exclusion was well applied, with exceptions such as we have instanced. It would have been so easy to imperil the exceptional standard. Perfection in the management of such a show, like perfection in the arts themselves, would appear to be recognised by what is omitted as much as by what is retained. Outstanding names of artists of whose work selected representative examples were shown will convey to readers of *THE STUDIO* the range of the exhibition. They included Messrs. A. D. Peppercorn, C. J. Holmes, Stirling Lee, M. Greiffenhagen, A. John, J. Lavery, F. Cayley Robinson, B. Priestman, A. Jamieson,

Muirhead Bone, A. Ludovici, Max Beerbohm, F. Derwent Wood, and those from whose works we have selected our illustrations.

Some painters were very fully represented. Thus, Mr. W. Strang, Mr. Charles Shannon, Mr. Ricketts, Mr. W. W. Russell, Mr. W. Nicholson, and Mr. George Sauter enjoyed plenty of wall-space, and it was in the opportunity of seeing their work, not in fragments but grouped in this way, and of thus studying the art of contemporaries side by side that one was able to form some adequate conception of the strength, as well as the underlying unity, of aims asserting themselves so variously.

With the same amount of wall extended to other eminent painters, and an effort made by artists and management to fill it to the best advantage, a repetition of the exhibition is sure of welcome. For it corrects a fault of the modern exhibition system, in which works appear only to disappear, to be replaced by the work of the same painters in other moods, under other influences, and so we are kept from any certain knowledge of the real history of the progress of the individual, and of our time.

T. M. W.

ARCHITECTURAL
GARDENING.—VI.
WITH ILLUSTRATIONS AFTER
DESIGNS BY C. E. MALLOWS,
F.R.I.B.A., AND F. L. GRIGGS.



“IN THE KING’S ORCHARD”

BY EDMUND J. SULLIVAN

IF what has previously been written in recent numbers of *THE STUDIO* by way of explanatory notes or comments on the illustrations for this

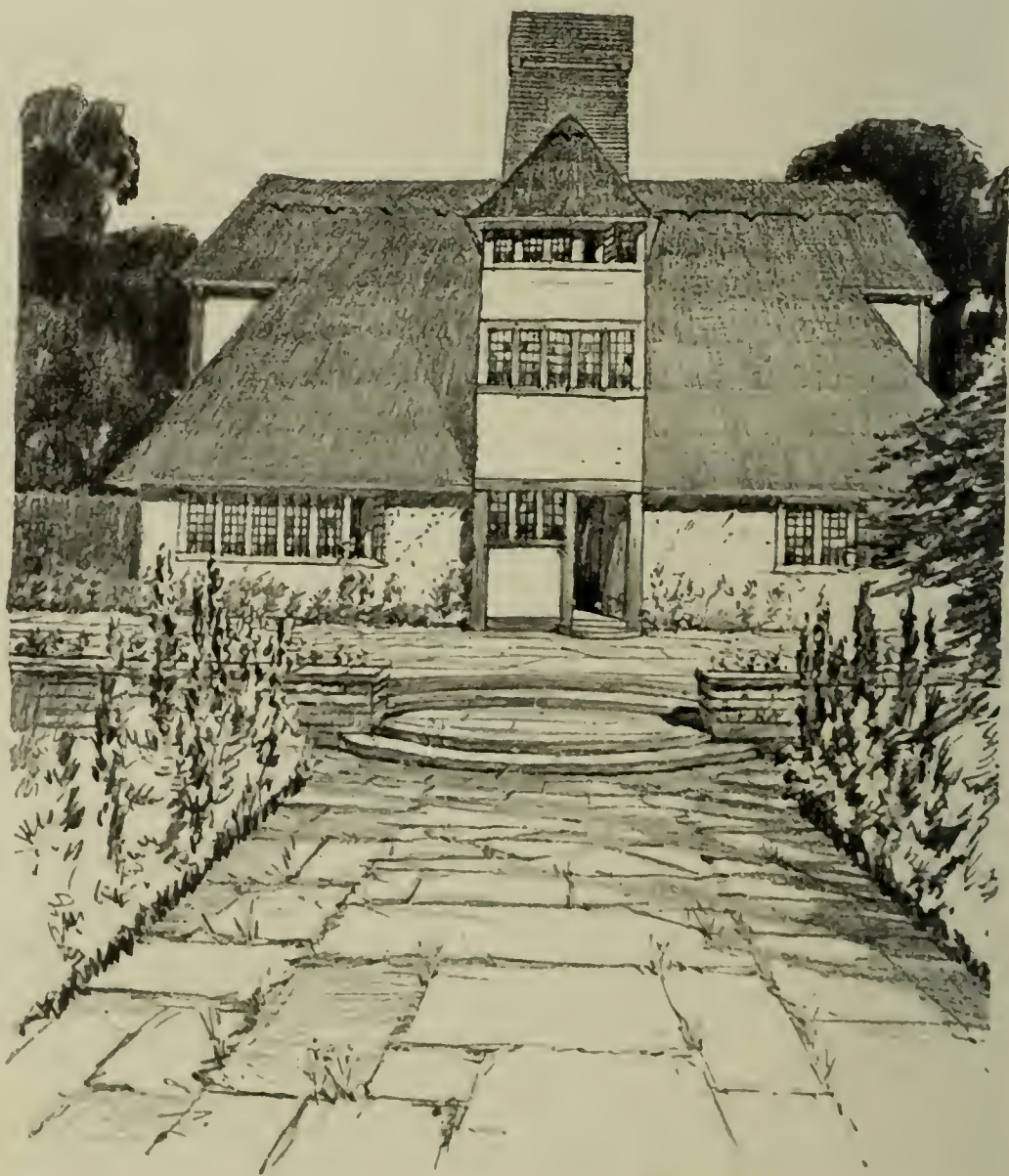
Architectural Gardening.—VI.

series of articles, and shown by the drawings themselves, has not made clear the importance of the pictorial element, and of unity, in house and garden design, at least two of the principal objects we have had in view through the publication of these drawings have failed to accomplish their purpose. By "pictorial element" is meant the studied arrangement of pictures both within and without the house, not only as concerns a composition as a whole, but also the details of its various parts. This element in modern domestic work is, in fact, one of the real tests and measures of its merit, and claims to be considered as architecture in the right sense of that much abused word; and a test to be applied just as severely as those other better-known ones relating to practical planning, construction, and sanitation. It is a curious and instructive comment on the popular attitude towards architecture that those qualities which are concerned with æsthetic principles and are recognised to some extent in painting and sculpture, are as a rule either considered of little value or altogether ignored in architecture. Yet the building of a house and the making of a garden, if they were rightly considered, would be treated as far more important matters, other things being equal, than either the painting of a picture or the shaping of a statue. It is so little understood that architecture is the mother art, and therefore the most important of them all. What is done in building usually remains, a permanent credit or discredit to its author. If the painting or the sculpture offends it can be destroyed with comparative facility, and perhaps enjoyment, but bad building (and how many *miles* are there of it in our own land?) is not so easily disposed of; it is a constant source of trouble and offence, not only to those immediately con-

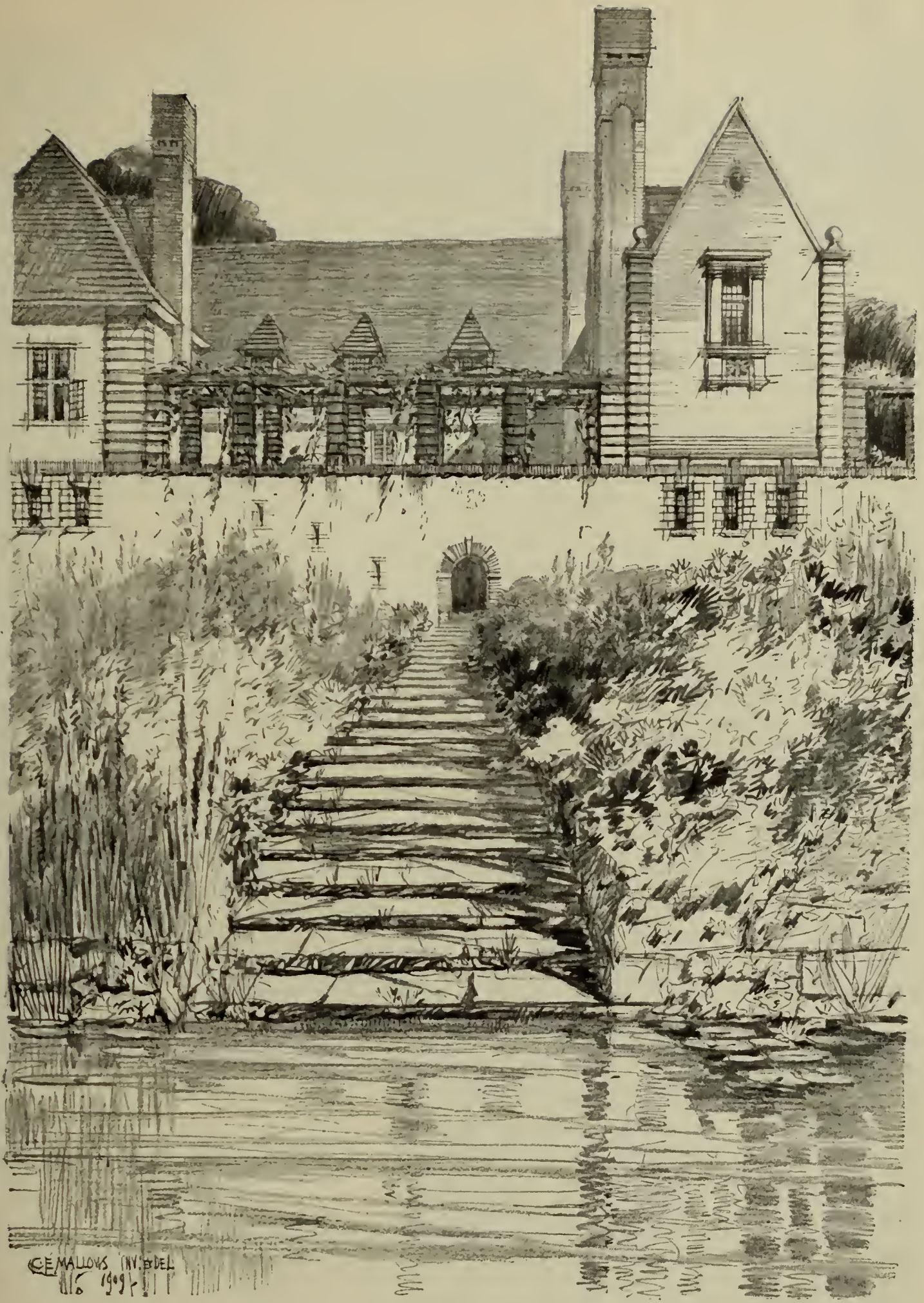
cerned with it, but to the now ever-widening circle of the general public that finds genuine pleasure in artistic things.

Another element in garden design which these notes have sought to emphasize is that "final refuge of the complex" termed simplicity. There is no more important æsthetic quality to be considered than that, and yet it is so seldom found in modern work that its presence may be regarded as a hall-mark of rare distinction.

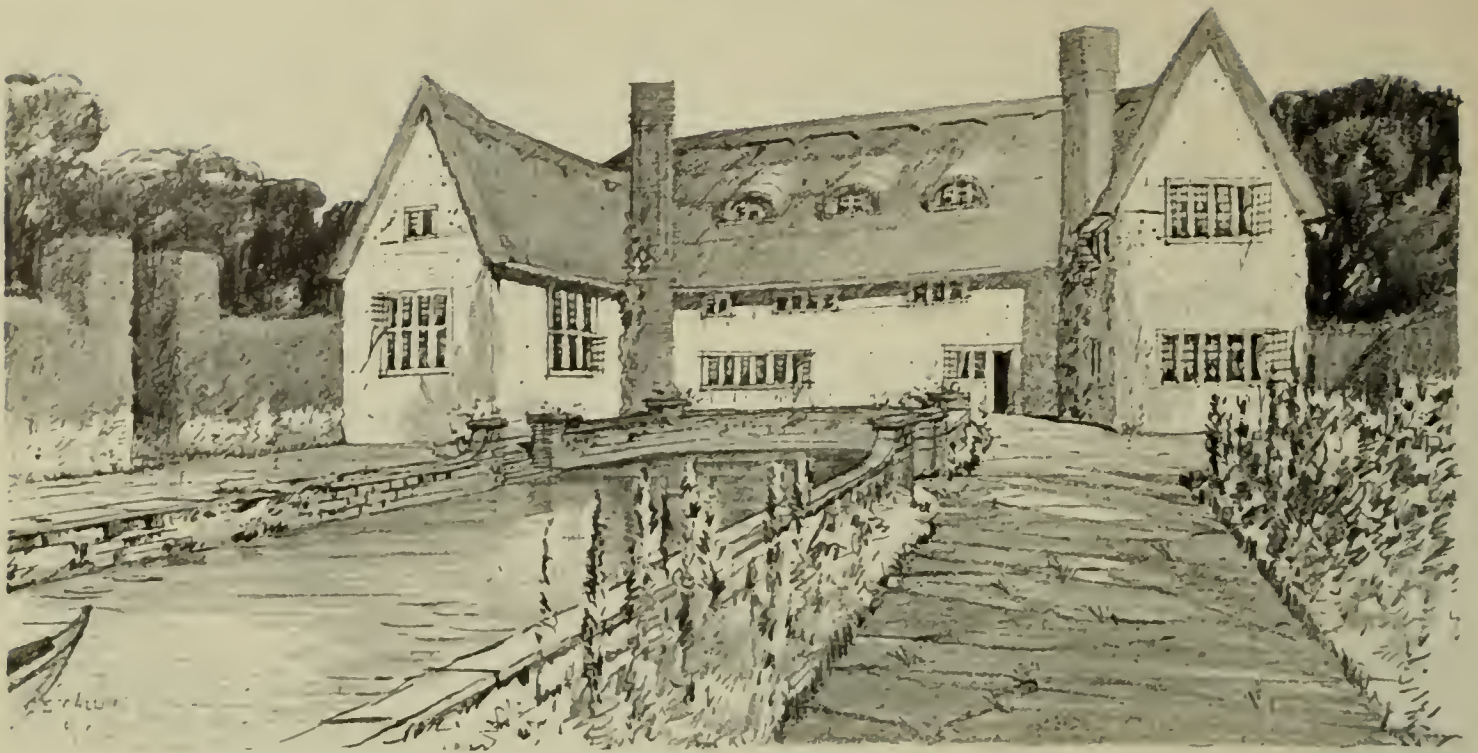
It is impossible to overrate the value of simplicity in garden work when it can be coupled with dignity and repose. The very purpose of a garden is to afford rest and relief to the mind and eye as well as body, and this cannot be accomplished if the eye is wearied and the mind troubled by a bewildering plan and a complexity of purposeless detail. An excellent and striking illustration of the want of recognition of this backbone in design is often found in the planting of groves or avenues



A SMALL HOUSE WITH LARGE GARDEN (see plan on p. 105)
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



A RIVERSIDE HOUSE. DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

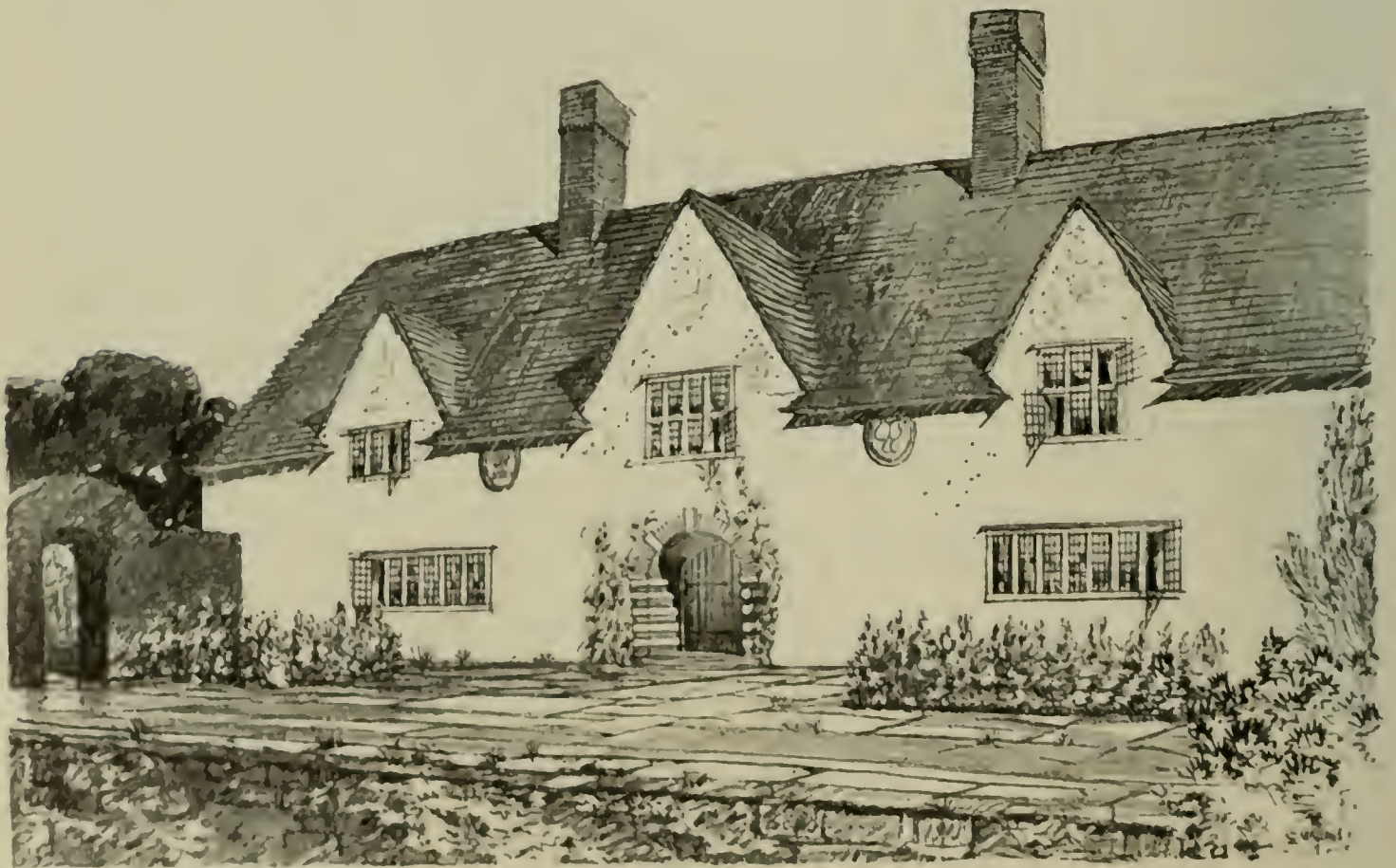


A RIVERSIDE HOUSE

DESIGNED AND DRAWN BY C. E. MALLOW, F.R.I.B.A.

of trees. An avenue of native trees, such as beech or oak or elm, can scarcely be surpassed for fine and dignified effect, just that effect of reposeful simplicity so much to be desired; but this is destroyed at once by the inclusion of other trees in the same design, such as mixed evergreens of the pine species. This is not to say that an avenue of

pinus cannot be almost as good (when a common-sense regard is paid to the locality, for they do not look well in all neighbourhoods and in some are altogether out of place) provided they are all of the same kind and size, but the indiscriminate planting of varieties, with their different shapes and colours, must necessarily result in a hard and discordant



A COUNTRY HOUSE

DESIGNED AND DRAWN BY C. E. MALLOW, F.R.I.B.A.



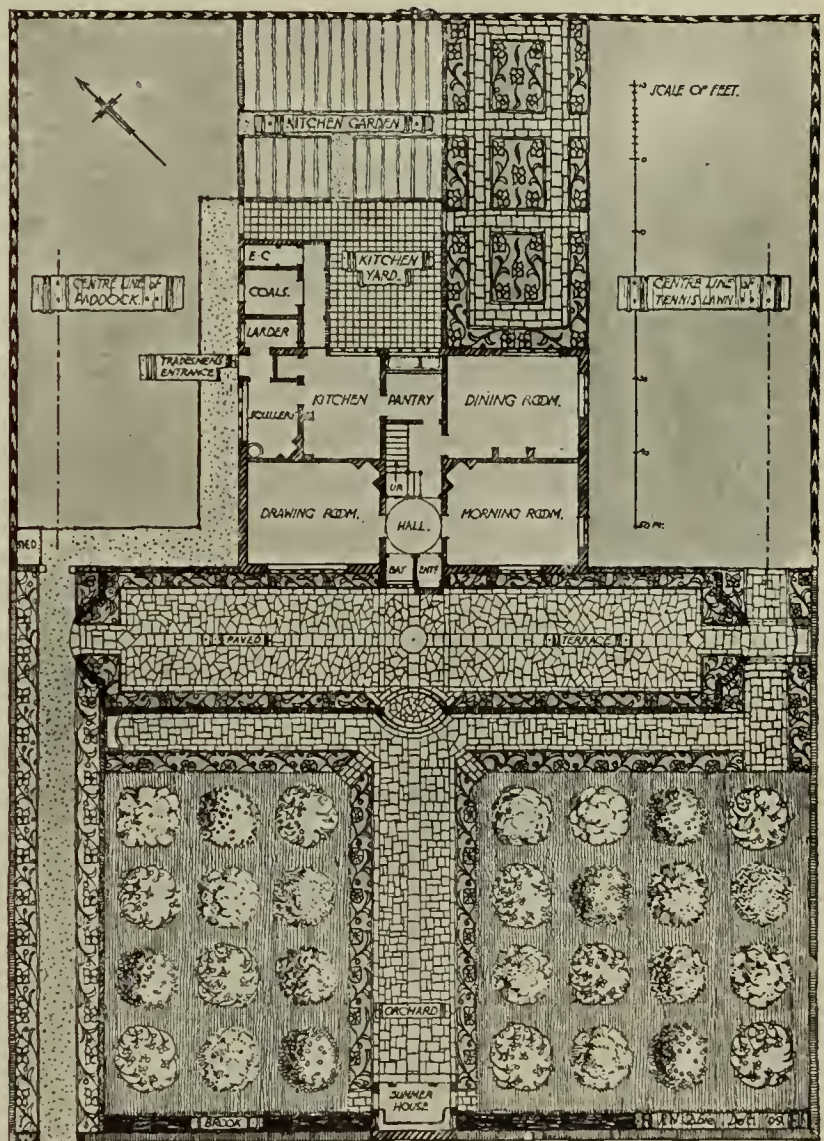
A HOUSE BY A STREAM DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

sequence, triviality and discordance, replacing the simple and quiet effects of ordered beauty so characteristic of the old work, and which are the natural result of restrained design.

This same restlessness, incoherence and conflict of intention are written all over our streets and roads and lanes in building no less than in garden design, and comes from a very simple and primitive cause—the want of sound principle and knowledge of the first laws that should govern

effect. At Wymondley Priory, in Hertfordshire, is a very ancient quadrangle of box, a sort of extra cloister, planted by the monks, of a charm beyond description, although the whole effect is now suffering from age and former periods of neglect. At Pinsbury near Sapperton, in Gloucestershire, is a long alley of yew of such density that a heavy rain scarcely penetrates it, and there are also the better-known examples at Melbourne, in Derbyshire, and the great hornbeam hedge in the gardens of Levens Hall, Westmorland. The chief beauty of effect in all these places is undoubtedly due to the fact that the trees are all of one kind.

This it might reasonably be assumed would have been self-evident without examples of failure or success to teach gardeners. Yet the lessons to be learnt from the old gardens, which all agree in praising, in the making of the new, seem to be ignored altogether in most cases, or if they are remembered, the desire to profit by the lessons the old work teaches, is invariably damaged by another desire to improve upon them, and so restlessness creeps into what ought to be “abodes of peace” and repose, bringing with it, as a natural



PLAN OF HOUSE AND GARDEN
DESIGNED BY C. E. MALLOWS, F.R.I.B.A.
(See perspective view on page 102)

Architectural Gardening.—VI.

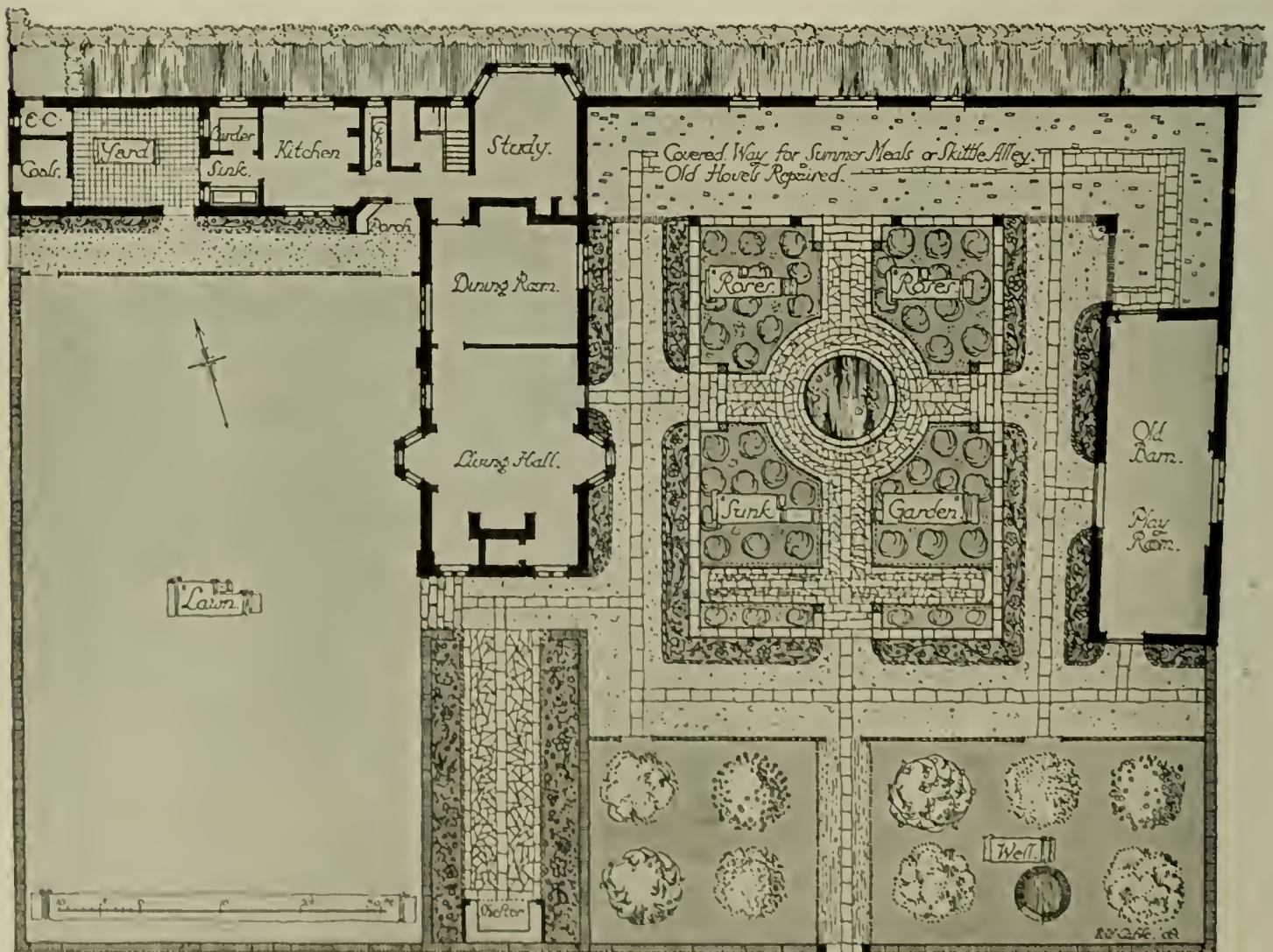
the production of all fine art. The fantastic process through which modern building was and, for the greater part, still is produced, would be a subject for mirth if the results were not so serious. Our architecture of to-day is a hotch-potch gathered from all sources and put together—it can hardly be called designed—in an indiscriminate and unreasoning way. At one time Belgium has been searched for “inspirations,” at another Holland, another Spain, then Italy, Greece and Japan, and now with the *entente cordiale* France comes to our rescue, and we are told to speak a kind of broken French (in some excellent London examples the pure French of Paris) in our streets and country houses. This is almost as sensible a proceeding as if it were proposed, as part of our future national education, that French should replace the mother-tongue.

The foundation of all sound principles in art is, after all, nothing but that provided by reason and common sense. Failing all other knowledge, house and garden design will, at least, never be offensive if these two qualities form the basis of the superstructure and it expresses the purpose it

is intended to serve in simple and natural terms. The designs here illustrated show some endeavours to keep on that sound basis.

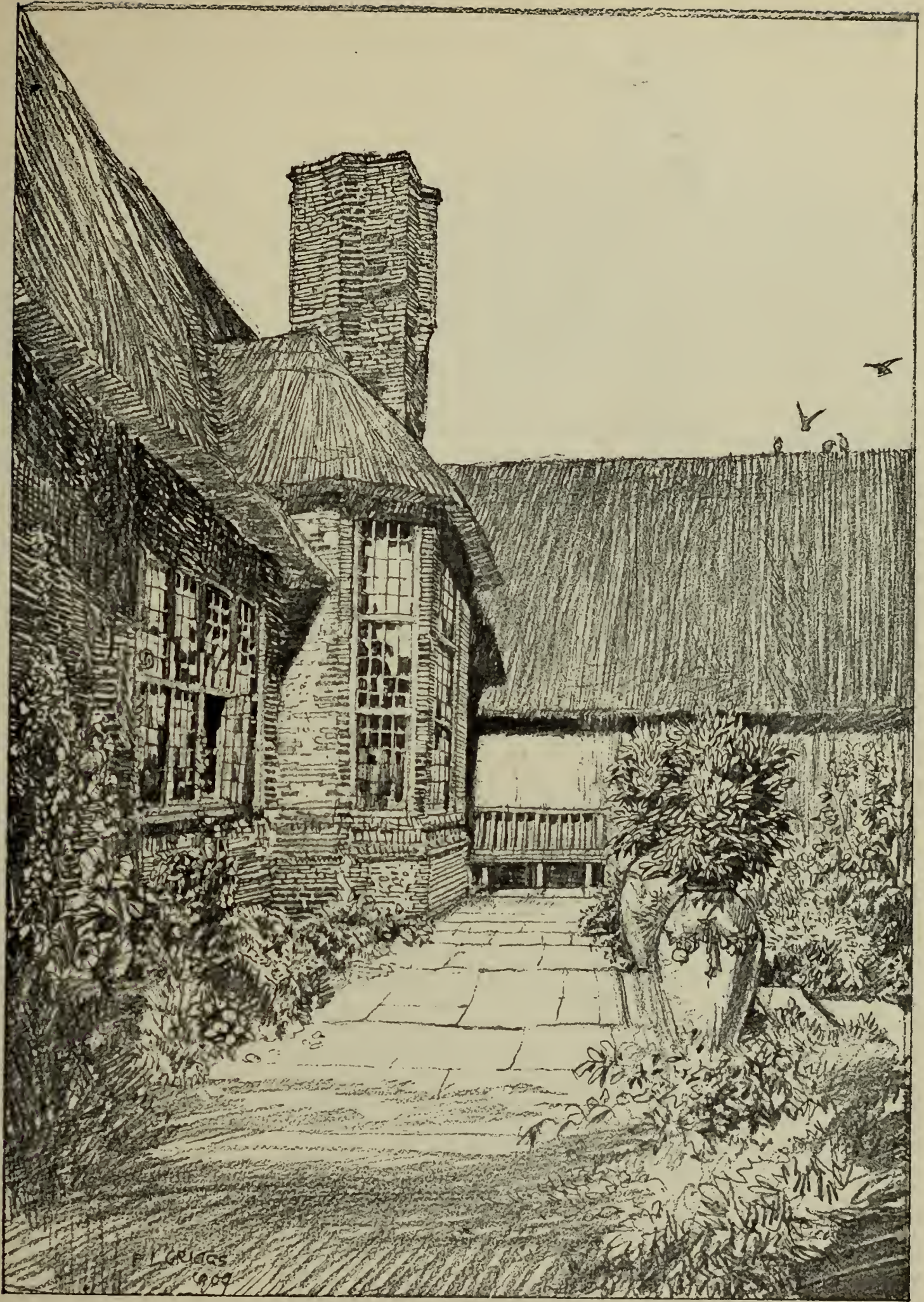
The little sketch on page 102 of the exterior of a small house surrounded by a comparatively large garden shows, together with the plan on page 105, an attempt to design a house on the most compact and economical lines possible for about the sum of £750, exclusive of course of the garden. The plan sufficiently explains the general disposition of the rooms, and the perspective view the external appearance. The roof covering is proposed of reed thatching with ordinary cheap bricks for the walling thickly white-washed.

The view on page 103 sufficiently explains the character of the external design of this house. In plan it has all the principal rooms around three sides of a central cloister court, the level of which is about 4 feet above the top step of the long flight from the riverside and about 9 feet below the general level of the principal floor where the entertaining rooms are placed. The site itself falls rapidly to the river, so that the entrance,



PLAN OF SEASIDE HOUSE AND GARDEN AT HAPPISBURGH

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



A SMALL HOUSE AND FLOWER GARDEN
DESIGNED AND DRAWN BY F. L. GRIGGS



A BOWLING ALLEY

DESIGNED AND DRAWN BY F. L. GRIGGS

which is on the opposite side of the house to the cloister court, is about at the same level as the principal floors. A covered walk encloses the garth, and is connected on the south side by a small staircase with the pergola shown in the drawing between the east and west wings. The aim in this plan has been to obtain the greatest possible amount of privacy without sacrificing too much the principal advantages of a riverside house.

The small cloister court with its covered walks, and the garth with its paved ways and central fountain would, being exposed to the south on its long side, have to the full the benefit of sunlight and air. The little round-headed doorway shown in the view would connect this court by means of the stepped way, through a wild garden, with the riverside.

The materials for the walls and roofs would be the local hand-made bricks and tiles—all the walling is proposed of brick, some variation in colour being obtained by the use of Daneshill bricks in the quoins, chimney stacks and pergola.

An idea for another riverside house is indicated on page 104, and assumes a locality where reed thatching is the natural roof covering, such as that to be found in parts of the Eastern Counties. For the rest the building would be of brick, common hard well-burnt local bricks, thickly whitewashed. The house plan contains a central hall, a living-room with a small sitting-room or parlour opening from one end, and a large work-room or studio from the other end, but at a higher level, as the sketch shows. There is also a small dining-room to be used for that purpose only, and eight bedrooms on the first floor with four attics over. The water shown in the sketch is suggested as an extension to a backwater, and joined to the latter by a small garden given up to

water-plants. All the effect of garden would be obtained on this side of the house. There would be a paddock and orchard on either side to the east and west.

Entirely simple means are relied upon in the second design on page 104, both for pictorial and practical results. The plan is arranged in order to provide a large square hall in the centre of the house, to which the round-headed doorway, shown in the sketch, leads from the garden side. To the right and left of the hall are the drawing and dining-rooms, each with a large bay window at its narrow end. These principal windows look to the west and east respectively. The kitchen offices are on the east side of the entrance court, and there are seven bedrooms over. The whole design has been carefully arranged within a long and narrow rectangle with an unbroken ridge line, in order to obtain the maximum amount of accommodation at the minimum cost.

The same desire, applied to a somewhat smaller

West Cornwall as a Sketching Ground

house, is illustrated by the sketch on page 105—which shows a portion of the south front. Here all the materials are of the plainest description and treated in the traditional manner of the district. Colour, texture and form are the only factors to be relied on in work of this nature for natural effects. The small stream forms a fence between the garden and house.

The plan of the house at Happisburgh, on page 106, was illustrated by a pencil view in our March number, and a description of the proposed alterations was given then. The property consisted of two extremely dilapidated, and not particularly interesting, labourers' cottages, with a cow hovel, old sheds and a large barn. Nearly all these buildings have been retained and brought into the service of the new house. It is situated at the end of the land reserved for the new golf links at Happisburgh, on the Norfolk Coast, about midway between Cromer and Great Yarmouth.

The illustration of a small house and flower garden, on page 107, is another view of the house which was shown on page 272 of the May number. Reference was made there to the materials of which the house is to be constructed; and a plan will be given in a future number. The quality aimed at here is spaciousness as well as compactness. In a small house and a very limited garden, it is not well to try to do too much with the area to be disposed of in each. The house, although small, has at least one large room, and the garden by extreme simplicity ought not to appear so circumscribed as it really is. A similar effect of breadth and simplicity has been sought in the design for the Bowling Alley on page 108. The same intention, as to size and cost, has been aimed at as described for the other designs, and this has kept a useful restraint on the general treatment. The materials would be rough-cast, with dressings of red bricks, and a roof of red tiles. The lawn should show that a better effect can be obtained in a formal way than if the so-called landscape manner were adopted.

WEST CORNWALL AS A SKETCHING GROUND. BY NORMAN GARSTIN.

THE "Ends of the Earth"! What combination of words fills us with a more delicious sense of vague desire? One would stand on the brink looking over the frontiers of space, gazing into the unknowable. It is the suggestion of illimitableness conveyed by the limit that fires our fancy, what is distant grows vast through some trick of the imagination. The Irish have a saying that "Cows in Connaught have long horns," Connaught being presumably distant. John o'Groats possesses a distinction unattained by many a more important John simply because his home is the Ultima Thule linked in indissoluble association with the Land's End. To those who live in crowded centres the very thought of capes and headlands that thrust themselves out into lonely seas comes with a sense of relief from the jostle and jumble of the intricate scheme of city life. In these days of universal exploration, when the pursuit of solitude seems in jeopardy of being annihilated by the very facilities offered for its attainment, the remoteness of this corner of the kingdom from the great centres of population has in large measure saved it from the vulgarisation which has befallen places more accessible. While still out of range of the crowd, the luxurious travelling facilities provided nowadays by the railway



"BLUE SEA AND GOLDEN CLIFFS—PORTH GWARRA, LAND'S END" (WATER-COLOUR). BY S. J. LAMORNA BIRCH
(By permission of the Fine Art Society)

West Cornwall as a Sketching Ground

company have popularised it among people of moderate means.

West Cornwall, or locally West Penwith, is certainly not a country that can claim to be unknown. It has been the studio of innumerable artists for nearly a quarter of a century, and has drawn to itself distinguished writers and poets not a few, some to pass and some to stay.

Novels and tales have been woven out of the homespun of the Cornish fisher's life, and countless pictures have been painted of him and his surroundings, painted too with all the resources of modern art. Impressionists have attacked it from the point of view of light, the grey school have seen it under a dull sky, the story-tellers have grouped their models, and it would really seem as if the last word must have been said long ago; but there is no last word—at least, not as long as human personality goes to the making of each work of art. Each hand shakes the kaleidoscope afresh, and each eye sees in nature what it sets out to find.

The station of St. Erth seems to be at the parting of the ways. On the right hand, travelling west, there stretches a lagoon fed from the waters

of the Irish Channel. Hayle is set on its eastern fringe, and on the west is the village of Lelant, whose towans, overlooking the great curve of St. Ives Bay, call aloud with the allurements of their golf-links. All the three miles of coast round whose sinuosities the train glides are full of beauty to anyone who cares for the free wholesome sea breaking in its many moods on sand and rock. The little grey town of St. Ives it seems superfluous to describe; hundreds of brushes have shown its rocky peninsula, its fleets of brown-sailed fishing-luggers, its tortuous streets, and the amphibious life upon its busy sands. A whole generation of artists have wrought at it, and if it were possible to exhaust that duplex combination, the variety of nature's moods and the inventiveness of man, then St. Ives would be a threadbare theme. St. Erth is, as I say, at the parting of the ways, having the landlocked lagoon on the right hand and on the left a country of quite another character, but full of possibilities for the landscape painter. Here is a country of inland farms and villages, of moorland and marshland and of old mine workings whose *débris* is being slowly reassumed and re-



"ACROSS THE BAY, FALMOUTH" (WATER-COLOUR)

(By permission of the Fine Art Society)

BY S. J. LAMORNA BIRCH



"THE MOONLIT BAY, ST. IVES." FROM
THE OIL PAINTING BY MOFFAT P. LINDNER.

West Cornwall as a Sketching Ground



"AT THE FOOT OF THE HILL, ROSEWORTHY" (WATER-COLOUR)

BY S. J. LAMORNA BIRCH

(By permission of the Fine Art Society)

clothed by nature. Like slumbering volcanoes these mines periodically come back into life and activity in response to some mysterious promptings from Tokenhouse Yard, and then relapse into quiescence in sympathy with decreasing dividends.

The marshlands lie in the hollow of the land from whose high lip one looks over the broad bay of St. Michael's Mount. St. Michael has a proprietary interest, it seems, in all lofty and picturesque piles of rock and masonry, and one feels the dignity of his charge. The Mount lines the eastern shore hard by the little town of Marazion, or Machel Jew. It insists, perhaps a little too obviously, upon its picturesque-ness. The Mount is one of those beauties that love to be seen in shop windows, but the artist and the judicious lover have this in common: that they like to see the effect of their own wooing; their egotism desires that the fruition of their hopes should come only after some assiduities, and not drop into their arms or canvases without any coyness. Such beauties are common property, they

wiggles amongst the steam trawlers with their many-coloured funnels. The dome of the market place, too, reflects itself in the tide, which, however, leaves the harbour dry for a good part of each day. The little town has some individuality of character left, in spite of the modern streets that spread themselves here and there with a depressing uniformity of design. There still remain small backwaters where the flavour of older days yet lingers. It is a busy little town, and on

have no secrets, no "*qualités cachées*."

At the other end of the white curve of beach stands Penzance, rising from the harbour in a gentle slant. Artists are like rats—they seek water, and very much for the same reason, because they both manage to pick up a living more easily about the purlieus of harbours and wharves or by streams than in dry places. From the harbour of Penzance the grey town rises most effectively; the square tower of St. Mary's floats in the basin amongst Norwegian iceships and



"SUNKEN REEF" (OIL SKETCH)

BY JULIUS OLSSON

West Cornwall as a Sketching Ground

market days is the centre of an agricultural district only bounded by the sea.

From Penzance to Newlyn is but a mile; this, again, is one of those places that have been so much described and so much painted that it seems as if they must be too familiar to everyone, and that the familiarity must have bred, anyhow, a weariness. But the Newlyn of to-day and that of the first artist settlers twenty-five years ago are two quite different places. When Mr. Stanhope Forbes painted his fish sale there was no harbour; to-day there is a spacious one which, large as it is, is crowded with fishing boats, steamers, sailing vessels and craft of all descriptions. All this has brought a life and animation that no one would have dreamt of a quarter of a century ago. These men in *sabots* and *bérets* are French crabbers, Bretons who supply *les petites soupers parisiens* with delicate *langouste* caught outside our three-mile limit. These large men with blue eyes and fair beards are Norwegians, come down from the North with ice to pack the fish in. Yonder black-hulled

steamer just leaving the harbour is bound for Genoa with pickled pilchards to help devout Italians through Lent. Here is a circle round a man with a hand-bell and high wading-boots; he is selling a "lot" of fish. Carts are being loaded up to catch the "Perishable" train. All is activity and bustle; but here and there are little knots of imperturbable fishermen, hands in trouser-pockets, pipes in mouths, who make brief quarter-deck turns. Slow of speech are these men, grave, and with eyes that seek the horizon.

Above all this life and movement rises the village, gray and for the most part of a respectable age: solid granite cottages that climb the hill in irregular streets, or lanes cobbled and resounding to the footsteps of the heavy-booted fishermen who lurch up and down to and from their luggers that lie in marshalled lines, each mast having a gull standing like an heraldic emblem on the summit. Women group themselves at doorsteps gossiping, holding babies or chiding children with shrill vehemence and petting them with equally strange



“MOONRISE, ST. IVES”

BY JULIUS OLSSON

West Cornwall as a Sketching Ground



“MACKEREL SEASON, ST. IVES”

BY RUDOLF HELLWAG

epithets. “Come ye here, Thomas Henry, my beauty, my worm, come ye here, I do tell ye. Lave ’im alone, Elizabeth Ann, I’ll break your back for ’ee.”

In amongst these simple primordial folk who get their living by catching sea creatures, there lurks that ultra-sophisticated being, the artist, who gets his by catching the catcher, immeshing his character in lines more or less cunningly set. Their studios, old cottages or sail lofts fitted with big windows, come upon one here and there, as well as the newer erections of more pretentious style.

Following the winding cliff southward one soon comes to Mousehole, a little fisher village as primitive as its name might seem to suggest. Smaller than Newlyn now, it was once of rather more importance. Above the gray granite village of clustered and huddled cottages and the small, closely-packed harbour rises the hill to Paul, the Parish Church. Old Richard Carew, of Antonie, tells how, one summer morning — “The three-and-twentieth of July, 1595, soon after the sun was risen and had cleared a fogge, which before kept the sea out of sight, 4 gallies of the enemy (Spaine) presented themselves upon the coast over

against Mousehole, and there in a faire Bay landed about two hundred men, pikes and shot, who forthwith sent their forlorne hope, consisting of their basest people, unto the straggled houses of the countrie, about halfe a mi’e compasse or more, by whom were burned, not only the houses they went by, but also the Parish Church of Paul, the force of the fire being such as it utterly ruined all the great stonie pillars thereof; others of them in that time burned that fisher towne Mowgehole; the rest marched as a gard for defence of those firers.” Here we get a glimpse into the past, the summer day, the “faire Bay,” the armed Spaniards, with shot and pike, the sun gleaming on their morions and gorgets, streaming up amongst the scattered houses with smoking brands, the frightened villagers, men, women and children, seeing from afar the flames and blue smoke that represented all they possessed. Sir Francis Godolphin played the man that day, but in the end the galleys got away, having taken all the revenge they could for the mishaps of their great Armada seven years before.

At Newlyn and Penzance the land is creased by wooded coombes that run between the steep hill sides. Here on the south slopes, and sheltered

West Cornwall as a Sketching Ground



"A BOAT'S CREW, NEWLYN HARBOUR"

(By permission of Messrs. Dowdeswells)

BY HAROLD HARVEY

from the wind, are gardens of flowers and early vegetables. Narcissi and brocoli are grown in

which white gulls drop down the wind with wailing cries as they circle round some brown field that

great quantities, for the spring is caught in the labyrinths of these gardens long before the uplands have shaken off their winter sleep. If one stands on the high ground over Penzance and looks westward it will be seen that towards the north the land is piled up into tall and barren carnes. Stony for the most part, these hills have in the spring a royal mantle of purple and gold in gorse and heather. Southward the land is an undulating table with here and there a shallow valley, but the uplands are treeless grass and fallow lands over



"THE ETERNAL SURGE"

BY RUDOLF HELLWAG

West Cornwall as a Sketching Ground



“SEAWEED GATHERERS, MOUNTS BAY”

(By permission of Messrs. Dowdeswells)

BY HAROLD HARVEY

the farmer is carving with slow, straining horses. Possibly he ploughs amongst great granite boulders that his forefathers set up some time in the dim past, it may be to worship, or, as some maintain,

hideous in their villa-like modernity, absurdly out of place on this primitive unchanging peninsula. One would like to see some traces of the lives led through all the long ages that followed the men

as enduring calendars to mark with their pointing fingers the seasons for planting as the yearly procession of the heavens slowly bends some constellation to the opposite horizon.

The square-towered churches that dot the land and here and there a roadside Celtic Cross are almost the only links that bind to-day with the age that set up the stone circles and dolmens; which goes to show how much more enduring thought is than the material adjuncts of life. The farmhouses seem to have almost no antiquity; for the most part they are



“MOUNTS BAY”

BY NORMAN GARSTIN

West Cornwall as a Sketching Ground



"NEW BRIDGE"

BY NORMAN GARSTIN

who left us the British villages and underground dwellings, those wonderful survivals from out the mysterious past. But, after all, it is life that kills life, each succeeding generation obliterating its predecessor, while in lonely deserts Nineveh and Palmyra still remain.

There are several little coves and bays on the South coast that harbour a small cluster of fisher-folk. Crabbers for the most part, they also make an occasional haul with mullet or some such oce in dainty. Lamorna, Penberth, Porth Gwarra and Sennen: these coves are usually the ends of valleys which close in some pleasant, murmuring streamlet that comes rejoicing down between the steep hills to the sea.

Sennen Cove, hard by

the Land's End, is the largest of these fishing villages, and here, too, artists have set up their studios amongst the fishermen's cottages. The sea raves and riots amongst the reefs and rocks that are strewn about the pathless ways of the adventurous fisher. The "Armed Knight" and the "Irish Lady" and many another jagged mass of granite, against which the sea frets and moans, all have tales to tell of wreck and disaster. Half our coasting commerce is constantly skirting this dangerous corner, and long trails of smoke mark the passage of tramp and liner as they wallow and roll round Cape Cornwall and the Land's End. Away on the horizon are the gray ghosts of what was once (legend tells us) the land of Lyonesse, but is to-day the group of Scilly Islands, where fish and flowers also form the harvest of the inhabitants.

Beneath the rim of the Atlantic the sun quenches its light, and the flashing beacons of the Trinity Brethren light up with their millions of candle-power these perilous waters. The "Bishop," away to the west of the Scillonian Archipelago, whirls his ominous beam, Pendeen warns the steersman on southward-bearing craft, the "Longships"



"A MOONLIT HARBOUR (ST. IVES)"

BY HILDA FEARON



"ACROSS MOUNTS BAY," FROM THE WATER-COLOUR BY ELIZABETH FORBES, A.R.W.S.



“BABY” (BRONZE) BY BESSIE POTTER VONNOH

marks the Land's End, and the “Wolf” flares from his lonely tower to the south. The fishermen push out in their small craft, launching themselves on their fateful calling; soon their riding lights will twinkle on the darkling waters and the world ashore settle down to sleep, save that half a mile down underground and extending a mile and a quarter beneath this terrible sea, other lights are glimmering in shafts and galleries where men pick and hew the very foundations of the deep to gather a living for wives and children in the upper air.

N. G.

SOME SCULPTURE BY MRS. VONNOH.

THERE is a decidedly personal note in the work which is being done by Mrs. Bessie Potter Vonnoh, the American sculptor. She looks at her art with a certain clearness of conviction and frankness of intention, which can be welcomed as expressive of her sincerity as a worker, and as revealing her belief in important fundamental principles upon which all the details of her practice are founded. She works, too, it can be seen, under the influence of a sentiment which is characteristically dainty, which has delicacy without weakness and tenderness without sentimentality.

But one of the greatest merits of her production is its essential femininity—its freedom, that is to say, from that affectation of the masculine manner which spoils so much of the work for which women artists are responsible. Many women, indeed, seem to be under the misapprehension that to allow their feminine outlook to become perceptible in their art is to stamp themselves as lacking in æsthetic understanding, and to admit a kind of artistic inferiority. They do not try to develop the characteristically feminine side of their inspiration, but seek to put forward their ideas in what they imagine would be the man's way. Mrs. Vonnoh fortunately does not commit this mistake. Her sculpture has genuine feeling, and it has, too, just the degree of technical power needed to make this feeling properly persuasive. Its vigour and certainty of handling are unquestionable, but it has none of that demonstrative robustness which would have resulted from an attempt to convey an impression of masculine audacity; rather is it convincing in its gentle restraint, its reticence and simplicity, and above all, its charm of womanly sympathy.

That the artist has looked closely at the Tanagra terra-cottas is plainly suggested in most of the statuettes illustrated—in *The Young Mother*, for



“MILDRED”

BY BESSIE POTTER VONNOH

Sculpture by Mrs. Vonnoh



"GIRL DANCING"

BY BESSIE POTTER VONNOH

instance, the group *Enthroned*, the *Sketch*, and most of all, perhaps, in the *Cinderella*—but reference to classic precedent has not made her unsensitive to modern life suggestions. Her work is agreeably alive, and has a pleasant spontaneity which shows that it owes quite as much to impressions of the moment as to study of antique tradition.

No doubt, the personal quality of her achievement comes to some extent from the manner of her training. The only art education she has received was during a period of three years' study at the Chicago Art Institute; beyond that she must be accounted as self-taught, for she has worked in no other school at home or abroad, though she has added to her experiences and enlarged her outlook by foreign travel. But on the comparatively slight foundation of three years' schooling in art she has built up a sufficiently complete executive system, and she has by the exercise of her own intelligence found out how she can best apply her capacities. That she has not wasted her energies is seen by the record of her successes—a bronze medal was awarded to her at the Paris Exhibition in 1900, when she was not more than twenty-eight years

old, and four years later she received a gold medal at the St. Louis Exhibition; and examples of her work have been acquired for the Metropolitan Art Museum at New York and for many other similar institutions. She is, too, a member of the American National Sculpture Society and of the National Academy of Design. Her position in the art world has been well earned by sincere effort and by thoughtful regard for correct æsthetic principles; and she deserves the recognition she has received because she has been consistent in her striving after individuality of the right type.



"A SKETCH"

BY BESSIE POTTER VONNOH

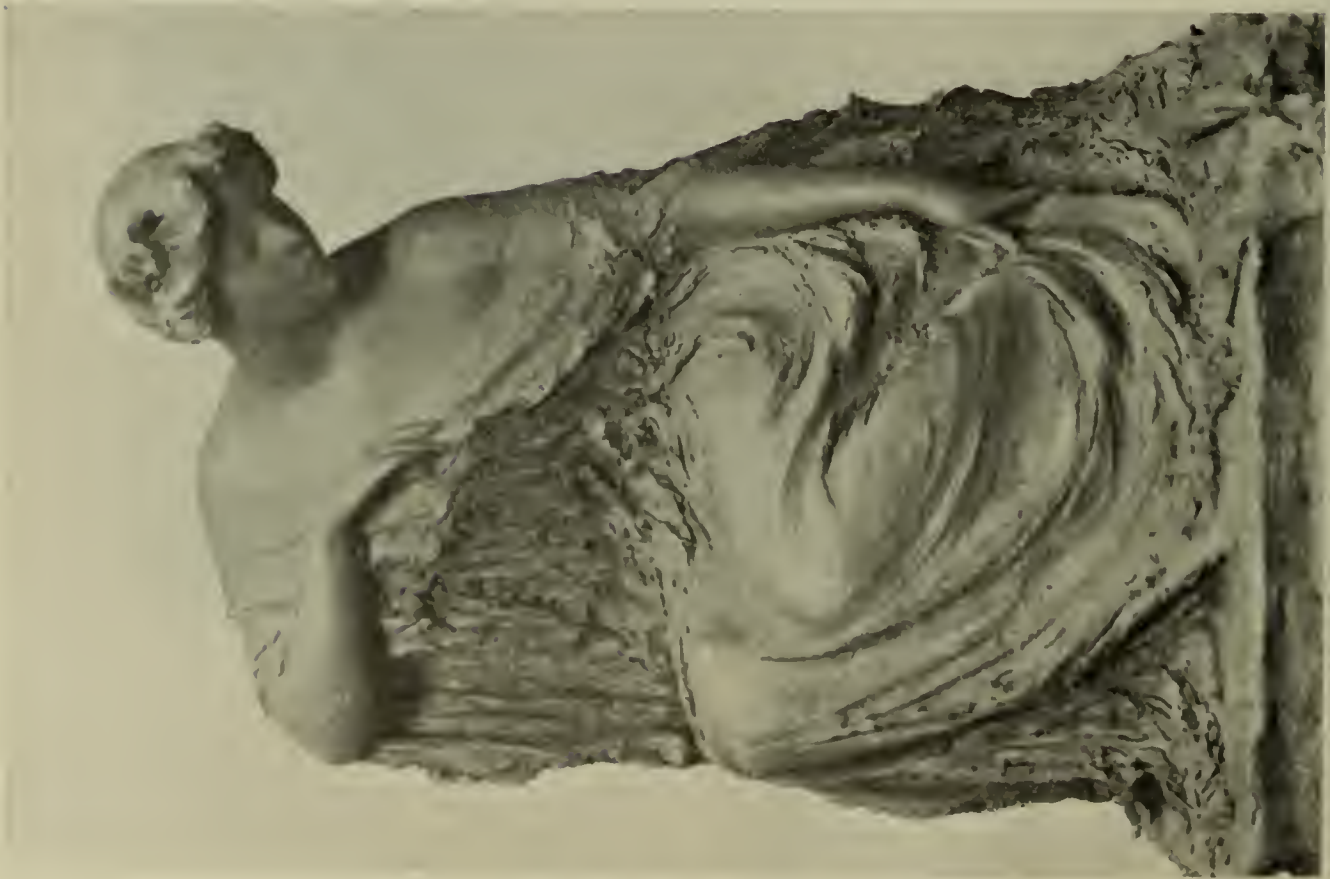


"ENTHRONED"
BY BESSIE POTTER VONNOH



BY BESSIE POTTER VONNOH

"A YOUNG MOTHER"



BY BESSIE POTTER VONNOH

"CINDERELLA"

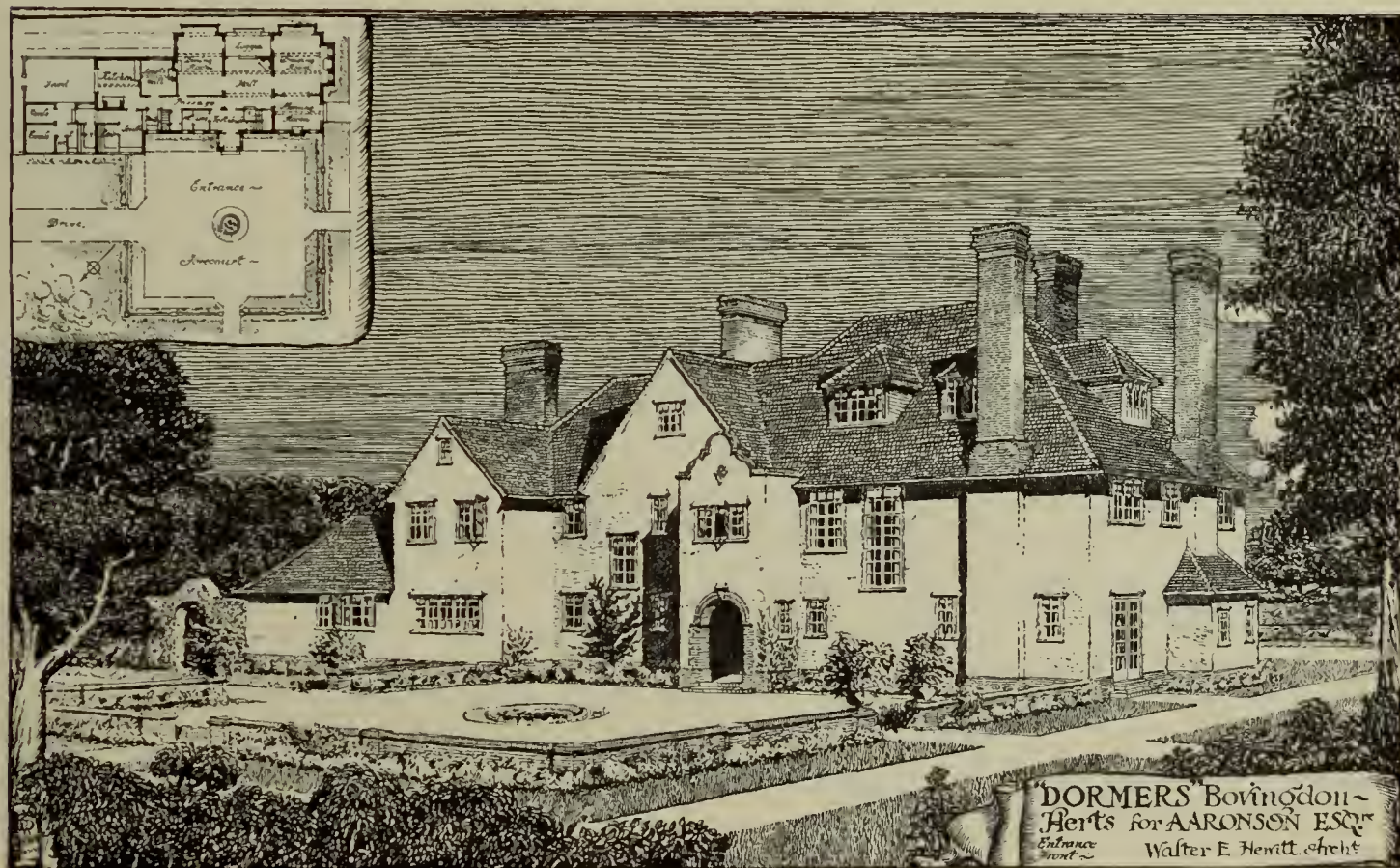
Recent Designs in Domestic Architecture

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

“DORMERS,” Bovingdon, Herts, of which the drawing reproduced on this page shows the entrance front, is a house now nearing completion upon a charming site some ten acres in extent, about $2\frac{1}{2}$ miles from Boxmoor. The external walls are of 14-in. brickwork roughly rendered with cement stucco and whitened; the plinth, chimneys, stacks and dressings, as well as the walls of the forecourt, being in red brick of varied tints; while the roofs are covered with hand-made sand-faced tiles. The accommodation consists on the ground floor of hall, spacious dining and drawing rooms (the longest dimensions in both cases being 23 feet) all opening on to the loggia, a morning-room, servants' sitting-room and the usual offices. On the first floor there are seven bed and dressing rooms, bathrooms, etc.; and on the top floor, in addition to a large billiard or play room affording beautiful views over the surrounding country on all sides, there are two bedrooms, a bathroom, boxroom, etc. An entrance lodge is also being constructed in connection with the house. Mr. Walter E. Hewitt, A.R.I.B.A., of London, is the architect.

Our next illustrations have special interest for

architects who are called upon to make extensive additions to an existing building of an unattractive type. In the case of “Marrowells,” at Walton-on-Thames, Mr. Winter Rose had to incorporate in his scheme a villa which originated in one of the most unfortunate periods of domestic architecture in this country (it was built about 1860), and it was desirable to build in as much as possible of this structure while altering the proportions of the still remaining features. The problem of planning which confronted him was, therefore, by no means an easy one. By adopting an angular treatment of the plan he was able to give the best rooms an outlook on the new garden, which is being laid out on architectural lines, and the aspect being south-west, a full share of the sun was secured for them. The new work, indicated in the plan on p. 127 by solid black lines, is designed to be executed in solid oak framing and local brick nogging, whilst the roof is covered with old and new mingled local tiles. The windows are metal casements, filled with leaded lights. The stables are approached through an archway under the chauffeur's quarters (shown in the first of the two illustrations on the next page), which are grouped around the courtyard at the rear of the house. The other view we give is of the garden front. Both illustrations are from drawings by the architect.



“DORMERS,” BOVINGDON, HERTS

WALTER E. HEWITT, ARCHITECT



"MARROWELLS," WALTON-ON-THAMES : STABLES

A. WINTER ROSE, ARCHITECT

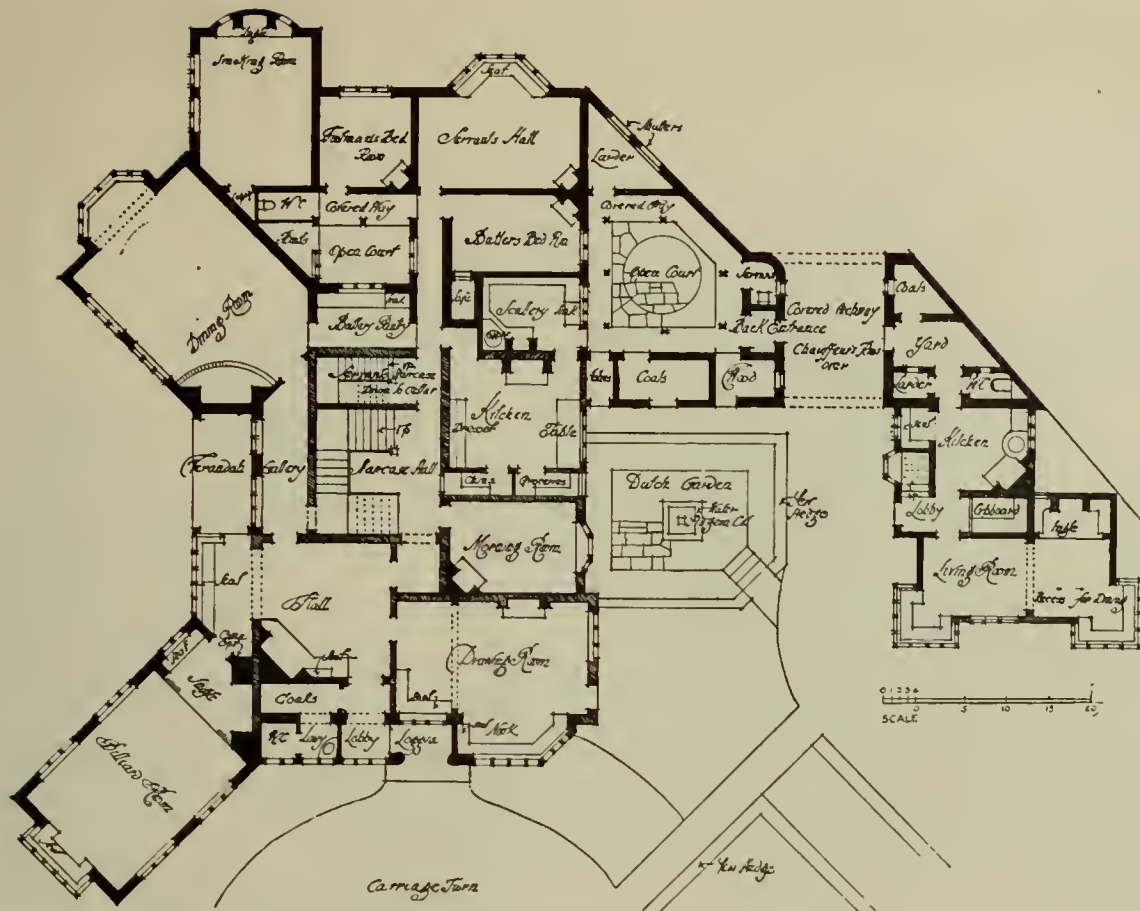
The cottage shown opposite was designed by Mr G. Berkeley Wills, for an elevated site near Brent Tor, commanding extensive views over

Dartmoor and the contiguous Cornish moors, and intended for use chiefly as a summer residence, the requirements of golfers being kept especially in



"MARROWELLS," WALTON-ON-THAMES : GARDEN FRONT

A. WINTER ROSE, ARCHITECT



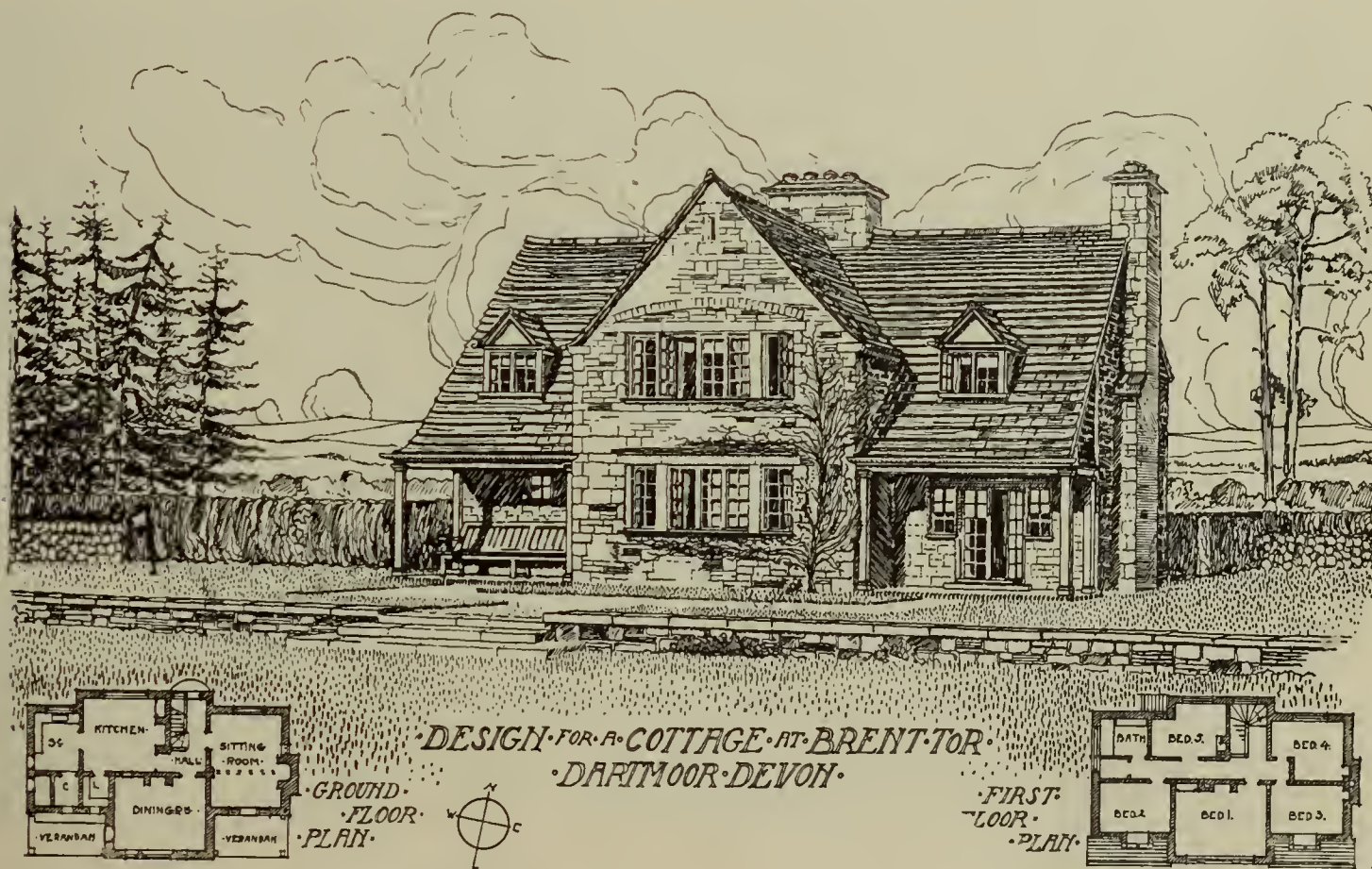
PLAN OF "MARROWELLS," WALTON-ON-THAMES

pact as possible, five bedrooms being provided on the first floor. A feature of the plan is the verandah overlooking an extensive tract of country.

The house illustrated on page 128 is one which has been erected at Mapperley Park, on the outskirts of Nottingham, from the designs of the late Mr. Harlow Butters. It occupies a fine site with an extensive outlook embracing the city and the country beyond. Externally the walls are rough-casted and lime

whitened, the materials proposed to be used in construction are local stone with granite dressings and stone slated roof; the exterior woodwork being painted white. The plan has been made as com-

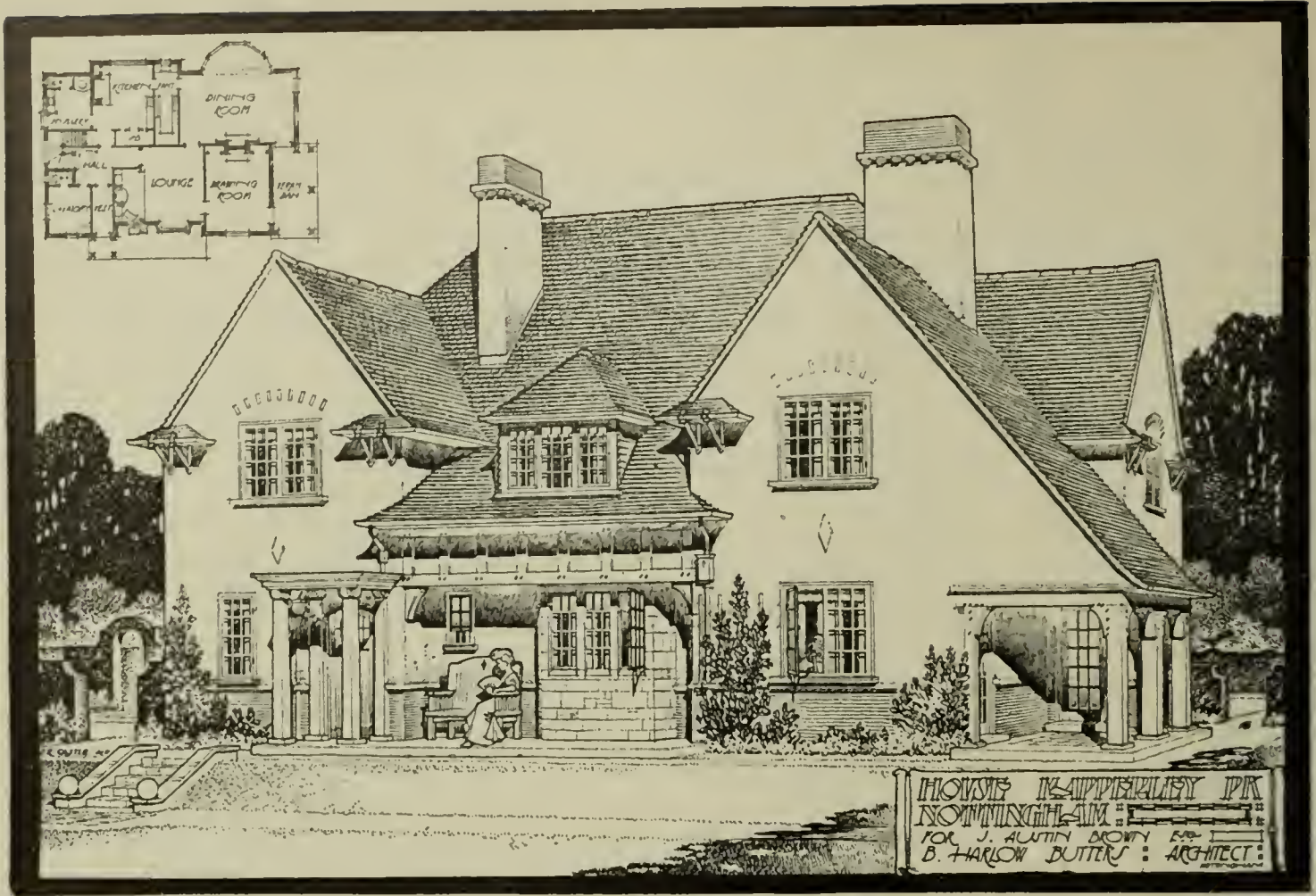
whitened, the plinth and chimney caps being constructed of 2-inch hand-made bricks from Loughborough. From the same place came the hand-made sand-faced tiles used for the roof.



DESIGN FOR A COTTAGE AT BRENT TOR, DARTMOOR, DEVON.

PROPOSED COTTAGE ON DARTMOOR, DEVON

G. BERKELEY WILLS, ARCHITECT



HOUSE AT MAPPERLEY PARK, NOTTINGHAM

B. HARLOW BUTTERS, ARCHITECT

The whole of the external woodwork is in oak, that used for the posts and beams forming the porch and verandah being old wood supplied by the owner. Oak has also been employed internally for panelling the hall and lounge, while the other reception rooms and the principal bedrooms have been treated in white wood. The small inset plan reproduced with the perspective sketch shows the accommodation on the ground floor. On the floor above there are six bedrooms, linen closets, a boxroom and bathroom.

STUDIO-TALK

(From Our Own Correspondents.)

LONDON.—Mr. Clausen's recent exhibition at the Leicester Galleries, to which we briefly referred in advance when reproducing some characteristic works included therein, represented his prolonged contest and many triumphs in a form of art where no perfect achievement comes easily or by receipt, where the difficulties are new ones on every occasion, and new to art as well as to the painter. The problem of sunlight is more difficult in a climate like our own than in southern countries,

and the comparative greyness of the brightest day in England baffles the luminists. There are moments when even Mr. Clausen, with his passion for light, is almost betrayed and his art in danger of losing the qualities of intimate knowledge, the sincere realism, that restrains—but this on the rarest occasions, and his exhibition was a series of extraordinary triumphs at just those points where so many of his contemporaries compromise or evade the only logical but greatly difficult issues of their encounter with bright light. Under no circumstances does the grasp of form of so sensitive a draughtsman as Mr. Clausen become obscured. With outline melting everywhere, the form remains within the effect, shapely, definite and quite matter-of-fact. Things prosaic in themselves are lyrically treated, but not without license. In the case of such a painter nothing could be more welcome to the student of modern painting than such a collection of his works as that brought together, for only thus could an estimate be taken of his achievements and the diversity of his talents meet with full appreciation.

Simultaneously with the exhibition of Mr. Clausen's paintings Mr. Francis James exhibited a collection of his flower-pieces at the Leicester

Studio-Talk

Galleries. If the artist has a rival in painting them in water-colours it will only be among those to whom he has communicated his own point of view. In this show his art was at its happiest, and in such things as *A Studio Note* at its very highest, the slight suggestive treatment compressing no end of knowledge of flowers and of art. Of Brabazon slightly but very welcomingly reminiscent, such studies were yet peculiarly the expression of the artist's own attitude towards nature.

From an exhibition at the Doré Galleries of some forty sketches of Victoria, British Columbia, by Mrs. Beanlands (*née* Sophie T. Pemberton), we reproduce one which fully evidences her genuine feeling as a landscape painter. Mrs. Beanlands is the wife of Canon Beanlands, of Victoria, B.C. As a figure and portrait painter she studied under Mr. Cope at South Kensington, at the Westminster School of Art, and at Julien's in Paris, where she won a gold medal for portraiture in the atelier of MM. J. P. Laurens and Benjamin Constant, as well as the Smith-Julien prize. But as a landscape artist she is entirely self-taught, and has developed her own style as a student of nature upon the Pacific Coast, a region of brilliant sunshine and pellucid atmosphere.

Mrs. Beanlands has been a frequent exhibitor in past years at the Royal Academy and the Paris Salon.

The Fine Art Society were showing last month, in addition to a notable collection of Japanese prints, a group of paintings in oil and water-colours entitled *In the Land of the Latins*, by Onorato Carlandi, characterised by the breadth and freedom of treatment which we remarked in a previous exhibition of his at this gallery. In a later issue we hope to reproduce some examples of Sgr. Carlandi's pictures.

Messrs. Wallis & Son of the French Gallery are to be congratulated on the fine selection from the works of Josef Israels, Matthew Maris, Henri Harpignies, and Léon Lhermitte, of which their last exhibition was composed. It is not always at its best that the school to which these painters belong is represented in public exhibitions. *The Young Cook*, by M. Maris; *La Nourrice*, by Lhermitte, and *A Farm at Mont Père*, by the same artist, come back to our mind as amongst the treasures of the show, and such a work as *A View on the Oise* stamped itself on the memory as representing Harpignies, the great master of stillness and untroubled scenes.



“MACAULAY PLAINS, BRITISH COLUMBIA”

BY MRS. S. T. BEANLANDS

At the Carfax Gallery the Hon. Neville Lytton and Mr. Charles Louis Geoffroy held an exhibition together. There is some similarity in their aims—the cultivation of the traditional. They are both very content with scholarship for its own sake, and Mr. Lytton adds a sense of romance. As a draughtsman in water colours of landscapes Mr. Geoffroy's talent takes an extremely high place, but in them again it is nature always viewed through old conventions.

Messrs. Dowdeswell's Galleries were very interesting last month in the exhibition of the art of Jan Steen (1626-1679), with its Hogarth like command of dramatic grouping and impulsive acceptance of every phase of life for subjects. In such single panels as the one of his wife with a mandoline, there is, perhaps, most opportunity to study the beautiful and intimate qualities at the expense of which some of his larger canvases attained their cordial readiness to embrace the difficulties of complicated moving scenes. At the same galleries Miss Eleanor Fortescue Brickdale's drawings, inspired by Browning's poems, exhibited all the characteristics of her painting to advantage. They showed in many fine passages of work advancement even on previous success, and an imagination always responsive to poetical influence. This responsiveness was refreshing, since the poetic title is still adhered to in some quarters only as an adventitious interest to the actual painting.

Mr. Arthur Studd's exhibition at the Alpine Club last month was of especial interest. Mr. Studd is in love with Venice, and it is to her service that the chief part of his talent has been devoted. He has cared little, however, for the many-coloured splendour in which a multitude of her lovers has delighted to deck her. Instead of the numberless gems of every hue, he has chosen the opal alone as the symbol of her beauty, and has taken pleasure rather in evoking through a veil of misty greys and blues a subtler variety of shifting tints. He has painted her as she has appeared to him, quite simply in a mantle of vapour and with her girdle of the sea, and has sought in each picture to give a kind of lyrical expression to the mood induced by what he has seen and felt. Next to Venice, he has been particularly attracted by the queen of Spanish cities, Seville. In the formation of his style Mr. Studd has come largely under the influence of Whistler,

with whom he was on terms of friendship. It is evident, at the same time, that he has learned much at first hand from some of the original sources of inspiration to which the phase of art represented by his master is itself indebted. His paintings are always agreeable in tone and pleasing in design, and they are at the same time clearly the work of a refined culture and a loving hand.

At the Ryder Gallery last month Mr. Stewart Dick exhibited a collection of water-colours and paintings, principally of Spanish scenes. Mr. Dick is much more successful with the medium of water-colour, which he handles with greater firmness and decision than is apparent in his oils, and in addition his water-colours reveal a finer harmony of colour. The qualities we refer to were seen to advantage in such subjects among others as *View from the Bridge of Toledo, Madrid*; *Church of San Antonio, Madrid*; and *Trees in Knole Park, Sevenoaks*.



"THE RED BRICK HOUSE"

BY ARTHUR STUDD



"THE GREAT WHITE DOME"

(By permission of His Honour Judge Sanders)

BY ARTHUR STUDD



"THE FRUIT-SELLER"

BY ARTHUR STUDD.

The reredos illustrated on this page has been made to the design of Mr. Frank L. Pearson, and its execution entrusted to Mr. Starkie Gardner. It is of repoussé bronze, known as "gilding" metal, relieved by a jewelled and enamelled border and spandrels of filigree, and measures about 7 feet by 5 feet. The whole has been gilt by the mercury process and finished to a dull hand polish. There is no modelled or applied work in the embossing, nor any casting whatever in the reredos. The central panel is recessed and beaten in high relief, the figure of our Lord being almost disengaged from the background, out of which it was hammered. Over the panel is a projecting domed canopy, and below a projecting tabernacle or ciborium—the framing of this central plaque being completed by the four archangels also under canopies. On either side on a nearer plane are scenes of the Passion in bas relief under arcades, the spandrels filled in with filigree and jewels. Rough models of the figures were produced by Mr. Nathaniel Hitch to guide the embossers, to

whom, as to the rest of the workers, considerable freedom was allowed. The arcaded base projects a few inches, and the whole is recessed within a frame, the splayed member consisting of a rich filigree border with cloisonné enamels and jewels. These are mostly semi-precious rock crystal with its amethystine and topaz varieties, emeralds, sapphires, garnets, lapis, pearls and occasional translucent enamels. The backing is oak covered with old crimson velvet brocade, and the supports are of forged and gilded iron. It stands in a subdued light, the central object in a crypt of rich marble and mosaic work.

Charles Conder found in the shape of the fan both a basis for design and a much needed limit ready set to his faculty for exhaustless improvisation. In the fan which we reproduce, as with the Japanese, the decoration is subordinate to the character of the object decorated. This is a virtue not to be discovered always in later work. From some examples of his art it is to be presumed



REREDOS

EXECUTED BY J. STARKIE GARDINER FROM A DESIGN BY FRANK L. PEARSON



PAINTED SILK FAN. BY CHARLES CONDER



DRAWING. BY CHARLES CONDER

that he only retained the fan shape for the reasons we have indicated, and as an excuse for the silk surface upon which he preferred to work. But the fan is only an incident in the story of his painting, and to refer to him, as one writer did at the time of his death, as the master of the fan, is somewhat to obscure the nature of his genius as a painter, which was great enough in itself to be altogether independent of the ends to which he adapted it.



"THE FAIRY SHIP:" PANEL IN BEATEN BRASS BY MARION H. WILSON



"SPRING:" PANEL IN BEATEN COPPER BY MARION H. WILSON

guished, and the method adopted by the artist, of throwing the deeper parts of the work into shadow by smoking the whole metal surface in the flame of a candle, thereafter polishing the raised parts, enhances the effect materially. In such work as that now illustrated, the detail is all executed with assiduous care, and particularly in the steel panels and those in "antique brass," the contrast of almost black-and-white resulting from the process described, is most striking. Like many other modern artists Miss Wilson is not limited to one department of art ; she paints

GLASGOW. — Miss Marion Wilson, one of the many *alumni* of the Glasgow School of Art to develop marked individuality, works in such metal mediums as brass, copper, steel and block tin ; selecting her subjects from the full figure, cherubs' heads, ships in full sail, the peacock, the night owl, and the decorative rose ; with these and other *motifs* she embellishes screens, overmantels, hanging and table clocks, jardinières, mirror frames, vases, plaques, sconces, door furniture, electric bell pushes, switch plates, and other adjuncts employed in the decoration of the house. In every case the designing and craftsmanship are alike distin-



TWO PANELS IN BEATEN BRASS

BY MARION H. WILSON

and models; and her pictures and casts are to be seen from time to time at many of the local exhibitions.

The art of embroidering is extensively practised here, and no one brings greater charm of execution to it than Verona T. W. Smith. Her design is always striking, but its chief merit lies in the skill with which the colours are blended, the foundation and pattern forming a harmony at once complete and pleasing. This is a strong point with artists of the Glasgow School, as frequenters of exhibitions know; in applied art it is particularly marked. Miss Smith does not confine her



CUSHION EMBROIDERED
ON GREEN SILK

DESIGNED AND EXECUTED
BY VERONA T. W. SMITH

coat-of-arms, in which the incident connected with Saint Mungo is too often hopelessly involved,



CUSHION EMBROIDERED
ON GREY LINEN

DESIGNED AND EXECUTED
BY VERONA T. W. SMITH

attention to needle-work; enamelling has great attractions for her, and she has drawn many fine examples from the kiln.

In the ever-widening circle of artistic workers in Glasgow, Miss De C. Lewthwaite Dewar takes a deservedly high position; her work showing imaginative charm and executive ability. She is a native of Ceylon and her portfolio contains a striking series of sketches of that sunny island; her studio is rich in water-colour and illuminated drawings, beaten metal work, enamelling, engraving, dainty work in jewellery—for which the fingers of a woman seem specially fashioned, and book illustration, to which Miss Dewar brings a wide culture and a full devotion that ensures alike interest and success. The triptych here illustrated is a striking example of the artist's method; the simple directness in the design of Glasgow's



CASE ENCLOSING CHAMPLEVÉ ENAMEL TRIPTYCH.
DESIGNED AND EXECUTED IN BEATEN STEEL
WITH COPPER BANDS AND MOONSTONES
BY MISS DE C. LEWTHWAITE DEWAR



TIMEPIECE IN BEATEN BRASS
BY MARION H. WILSON

is in keeping with the restraint that characterises the outside of the casket. Within, the rich champlevé enamel with sumptuous lustre, is in striking contrast, typical of the varying moods of the artist. The small casket in silveroid on this page, set with lumps of enamel as jewels held in position by perforated straps of copper, represents a successful experiment in enamelling.

J. T.

PARIS.—At the Salon des Artistes Français this year, the work of M. Vila y Prades, a young Spanish artist of considerable talent and a robust style, attracted notice. His previous contributions already made us acquainted with his undoubted gifts, and notably his large triptych called *Le dernier Ami*, a mournful page from Breton life. It has not, however, been this side of his art that has

announced his "arrival." Of Spanish descent he finds in the subjects of his own country the best expression of his art. This fact he has brilliantly attested this year in his large work *Le Départ*, an episode from the races at Valencia in the eighteenth century, and of which further description is rendered unnecessary by the reproduction which accompanies these notes. It is the work of a brilliant colourist, who has broadly and boldly



CASKET IN METAL AND ENAMEL
BY MISS DE C. LEWTHWAITE DEWAR

distributed his light and shade, and who has here succeeded in giving us those extraordinary contrasts which constitute the secret of the Spanish school of painting. M. Vila y Prades is a disciple of Sorolla y Bastida, and one can with truth assert that the pupil is worthy of the master. Like him,

Vila is an excellent painter of seascapes, and his palette renders the loveliest cerulean and glaucous tones of the Mediterranean. I will only cite his painting *Dans l'eau* here-with reproduced, which shows us a woman wading through the breakers. The picture *Le Bain* is on account of its light equally excellent. Up till now Vila y Prades has been little known in France. He had a triumphant exhibition at Buenos Ayres, and I trust it will not be long before we see an *ensemble* of his works either in Paris or in London which shall



"LE BAIN"

BY J. VILA Y PRADES



“LE DÉPART”

BY J. VILA Y PRADES

be crowned with the success which his talent indubitably deserves.

An exhibition of paintings by Claude Monet is always an important event in Paris, and furthermore it is the case with this great artist, as with Rodin, that no matter what pictures he exhibits, no matter what criticisms may be levelled against him, one finds ever in his work new evidence of a strong and noble personality and of great conscientiousness. M. Claude Monet showed recently in the Durand-Ruel galleries forty-eight paintings, the fruits of his work during the last five years, to which he has given the general title of *Les Nymphéas, paysage d'eau*, each depicting at different seasons of the year and different hours of the

day the diverse aspects of a little lily pond in the artist's garden at Vétheuil. In this series Monet has returned to a method, already followed with



“DANS L'EAU”

BY J. VILA Y PRADES



"LES NYMPHÉAS: PAYSAGE D'EAU"

(By permission of M.M. Durand-Ruel)

BY CLAUDE MONET

much success in his paintings of cathedrals and other subjects, in which his great talents as a colourist are triumphantly displayed.

The works on exhibition formed a very beautiful *ensemble*, and will certainly rank as one of the most notable artistic achievements of recent years. One could not have imagined it possible to depict, as the artist has done with so much grandeur, these few square yards of water, in which the sky is reflected—now restless and stormy, now calm and still. Only a painter of Claude Monet's refined and delicate vision could have succeeded in capturing our attention and fascinating us by a repetition forty-eight times of the same theme: in fact, the lines and drawing remain always the same, although the colouring and lighting vary every time. I am convinced, however, that these pictures will gain immeasurably by being seen

apart from one another, and that to appreciate them at their full value we must wait until they appear separately in the various galleries and private collections.

H. F.

VIENNA.—Some seven years ago a youth begged admittance as a student at the Imperial Arts and Crafts School here. He was poor and unknown, his German was so scanty that he could not make himself understood, but the drawings he showed spoke so eloquently that Baron Myrbach, the then director, at once accepted him as a pupil in his own special class. This youth was Tomislav Krizman. He had run away from his home in a tiny place in Croatia, resolved to undergo all hardships rather than enter the commercial life for which he had been trained. His parents had no sympathy with art, but in the boy the artistic impulse was all-



SELF-PORTRAIT (ETCHING)

BY TOMISLAV KRIZMAN



PORTRAIT OF MARYA DELVARD (ETCHING)

BY TOMISLAV KRIZMAN

Studio-Talk

powerful. Before he came to Vienna he had never had a lesson in drawing, but at a very early age his talent showed itself. He used to sell his drawings, and carefully hoarded his small gains in preparation for his flight. In Vienna he had to keep himself going by designing placards, never, however, losing sight of his larger aims. He has already begun to reap the rewards of his perseverance. With the proceeds of two exhibitions, held in his own studio, he has been able to go to Paris, where he is now studying and experimenting, in the hope of finding some new methods in graphic art. His prints have also been acquired for the Albertina and other collections. An etched portrait he exhibited at the Künstlerhaus attracted the notice of the Emperor, who gave him a commission to go to Bosnia and make a series of drawings.

Krizman is a wood engraver and an etcher, and has distinguished himself both in portraiture and landscape. For portraits he prefers large plates, which, after etching in the usual manner, he finishes with touches of the dry point, so as to obtain that softness which he considers essential

in such cases. But it is perhaps in his scenes from Dalmatia, Herzegovina, and Bosnia that his individuality of perception and method is best displayed. These form the subject of numerous wood engravings and etchings, and have been rendered with much poetic feeling. The procedure he pursues in his coloured etchings is interesting. These are much smaller than his portrait plates; they are drawn with the needle, but the etching is deliberately allowed to go deeper than usual in order that greater softness and gradation of tone may be achieved. For the colour impression, obtained from the same plate, he uses oil colours, which he works in with his fingers, mixing them in this way as he goes along. By this means he obtains the fine colour and atmospheric effects and the soft tones by which these etchings are characterised; and it should be added that he never dots or lines his plates or avails himself of any kindred device often resorted to for guidance. Krizman does his own printing, which requires much delicacy of manipulation.

The Spring Exhibitions of the Hagenbund have always a fresh exhilarating feeling about them



"TRAVNIK, BOSNIA" (COLOURED ETCHING)

BY TOMISLAV KRIZMAN



"A STREET IN SARAJEVO." FROM THE COLOURED
ETCHING BY TOMISLAV KRIZMAN.



"REGOVA STREET, SARAJEVO" (WOOD-CUT)

BY TOMISLAV KRIZMAN

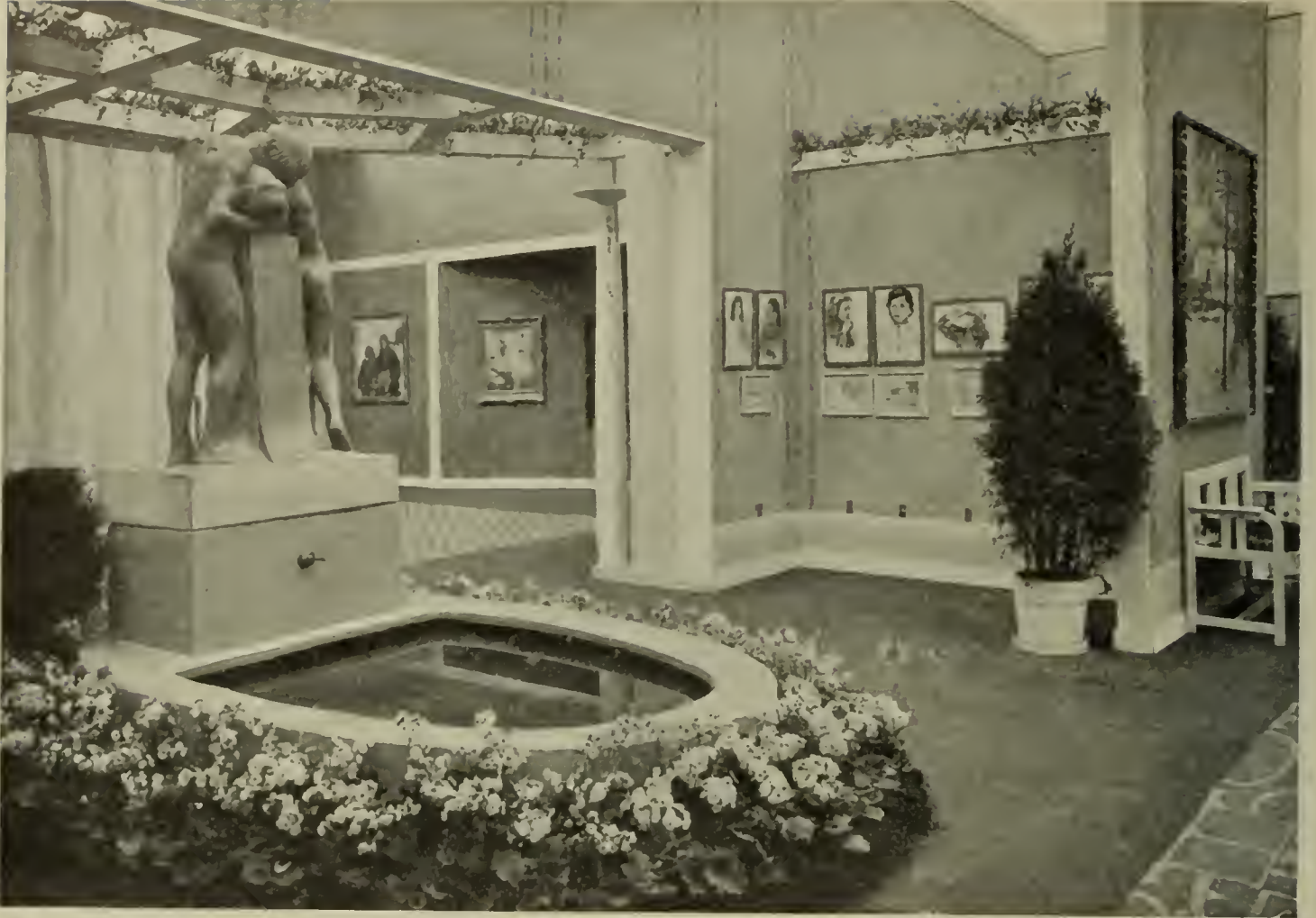
about Graf's vivid colouring, which has given rise to some criticism, few will be found to cavil with his delightful landscapes, chiefly of Southern Tyrol; many of these are nothing more than simple chalk drawings, but all alike are full of genuine artistic feeling. August Roth, Hugo Baar, Alexander Goltz, and Gustav Bamberger are other painters who contribute beautiful landscapes from various parts of the Empire. Joša Uprka's scenes of village life in Moravia should also be named, for they bear the impress of an artist who has spent his life among the people. Nor must I omit to mention in this

which makes them fully in keeping with the time of year, and the present one is no exception. All the rooms save two (which were assigned to Josef Urban) were entrusted to Oskar Laske for arrangement, and he has again given proof of his good taste and judgment in the management of interiors. The exhibition contains an admirable selection of works, numbering just over two hundred. Of particular interest are the contributions of Ludwig Ferdinand Graf, chiefly pastels, especially notable being his portrait of Madame Laurent, who is wearing a diaphanous over-dress of orange, beneath which is visible a gown of rose colour. Whatever may be said



PORTRAIT OF MADAME LAURENT (PASTEL)

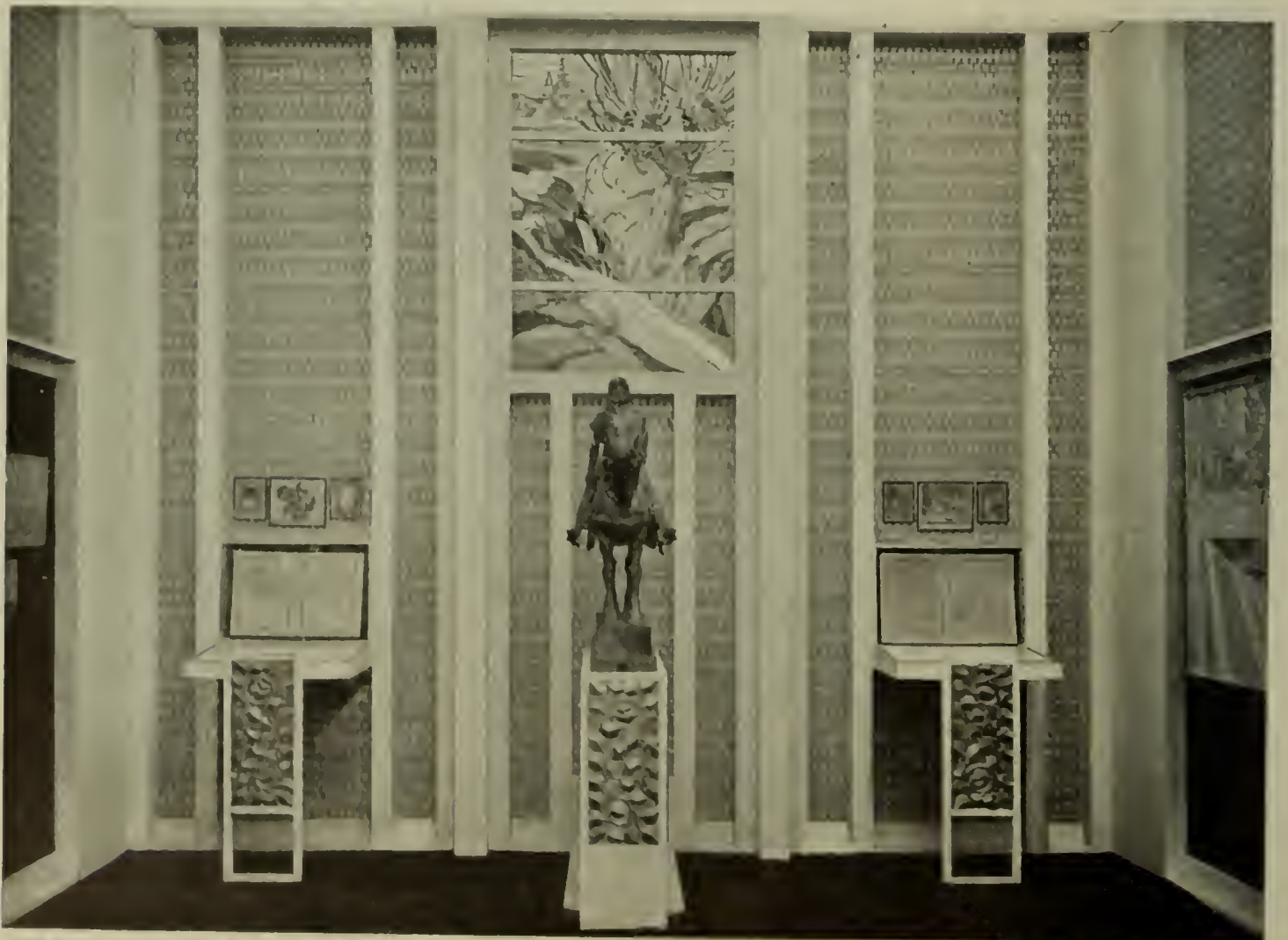
BY LUDWIG FERDINAND GRAF



INTERIOR HAGENBUND SPRING EXHIBITION

ARRANGED BY ARCHITECT OSKAR LASKE

SCULPTURE GROUP BY JOSEF HEU



INTERIOR HAGENBUND SPRING EXHIBITION

ARRANGED BY ARCHITECT JOSEF URBAN

WINDOW BY H. VON UZIEMBLO. EQUESTRIAN WOOD STATUE BY F. BARWIG



"A STREET IN BOZEN" (COLOURED CHALKS)

BY LUDWIG F. GRAF

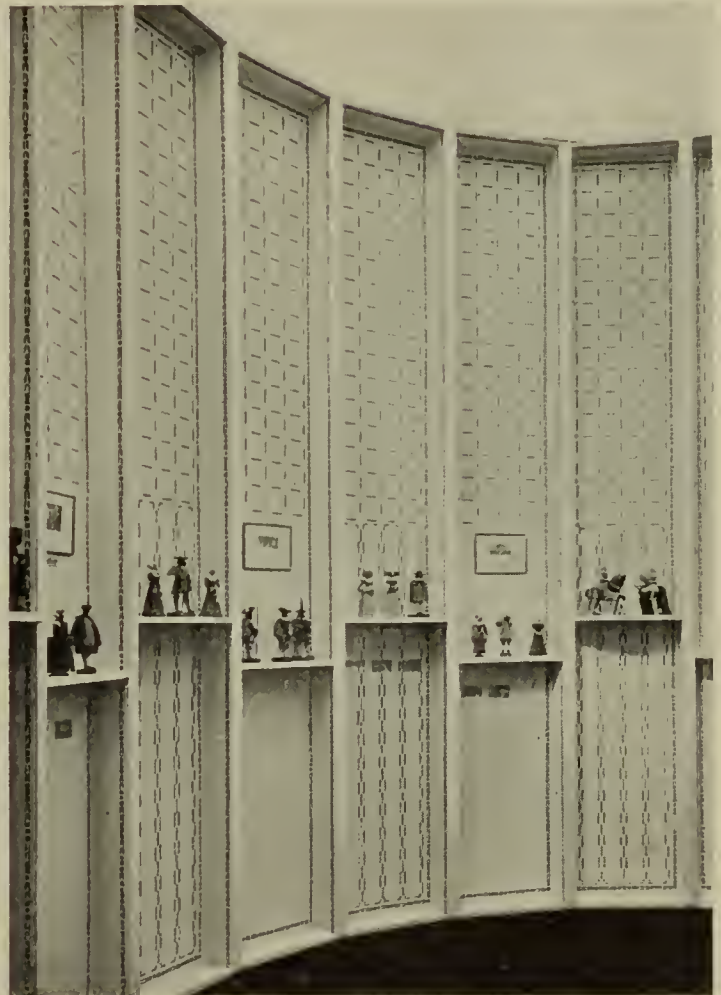
brief notice such capital landscapes as those by Professor Hegenbarth, Walter Hampel, Ferdinand Dorsch, A. Gross, and the two Prague artists, Josef Ullmann and Alois Kalwoda.

Of the portrait and figure subjects, besides those by Graf above named, there are some good examples by Leo Delitz, A. O. Alexander (whose *Disharmonie*, a group of nude female figures enveloped in mist, is remarkable for its daring interpretation of light), Prof. T. Axentowicz (who shows some fine pastel portraits), August Roth, A. D. Goltz, G. J. Buchner, Ludwig Vacatko, and others. The Czech artist, Ottokar Nejedly, achieves a noteworthy success in his *Festtag*, a view of the ancient city of Prague *en fête*, with the Hradschin in the distance; and Vaclav Maly, another Czech painter, in a scene from the Böhmerwald, showing a religious procession in progress, is no less successful.

Graphic art is well represented on this occasion by Richard Lux, Franz Simon and Rudolf Junk. The last named is an artist of much originality and variety; he exhibits coloured etchings and wood-engravings, water-

colours, book ornaments, besides a few works in oil, and I hope to say more about him on another occasion. I must also name some excellent drawings by Prof. Mehoffer, of Cracow, whence also come some good sketches for stained glass windows by Kasimir Sichulski, and a painted window by Henryk von Uziemblo.

The sculpture, though not numerically strong, is good in quality; Josef Heu's fountain group, *Frühlingserwachen*, in Untersberger marble (see p. 146), and his bust of *Frau Graf*, being among the chief items, in which should also be



INTERIOR HAGENBUND SPRING EXHIBITION, VIENNA
ARRANGED BY JOSEF URBAN
CARVED WOOD FIGURES BY FRANZ BARWIG



"LA SARVA"

BY A. REHFOUS

included Karl Stemolak's *Halbfigur*. Franz Barwig's wood-sculpture is well known to readers of *THE STUDIO*, and on this occasion a large and interesting group of his figures adds greatly to the attractions of the show. In these he has revived the types of past centuries—merchants and burgomasters and their wives, tradesmen, peasants, huntsmen, and so forth; his equestrian figure of Rudolf von Habsburg being an especially fine bit of work. I must also name here some clever wood intarsia pictures by Count Herbert Schaffgotsch, who has for some years been executing this kind of work, and has now attained a wonderful facility in blending his various woods to form pictorial compositions.

A. S. L.

GENEVA.—The recent Exhibition, organised at the Rath Museum in Geneva, by the Société des Peintres, Sculpteurs et Architectes Suisses, was of a highly interesting and individual character. The Rath Museum—the artistic wealth of which is being removed to the splendid new Historical and Art Museum, soon to be opened in another part of the city—

is still to be utilized for exhibitions, and its galleries lend themselves admirably to this purpose, as was apparent on that occasion. The Exhibition of the "Société" was not large, but it was characteristic. About 50 artists exhibited, and there were some 170 works hung in the very best light and seen to the best advantage. Painting predominated, the sculpture being exceedingly sparse, though of value and well placed.

It may be said that in these tastefully arranged Galleries, the works of three groups of Swiss artists were on view: those of M. F. Hodler and the Hodlerians; those of a strongly individual and mature group, and those of our young and promising painters. As to the first, M. Hodler himself contributed three pictures; the principal of vast dimensions, in which the artist gives us a repetition of his well-known figures. Here once more, it would seem, he seeks to give expression to that theory of parallelism on which so much of his painting is



"L'EMME BATTANT LE BEURRE"

BY ED. VALLET



"PAYSAGE À SAVIÈZE"

BY A. SILVESTRE

Of the contributions of the members of the second group, one cannot speak too highly. They were the works of artists who have no special theory to proclaim, who are devoted to their *métier* for its own sake, and many of whom have attained the plenitude of their power, while all of them have that passion for nature so strong in the race from Rousseau downwards. These artists constitute in themselves a modern Swiss school of landscapists whose works are an honour to the country and deserve to be more widely known than they are. Amongst them

based. To my thinking, in spite of certain merits, this work indicates no further progress in the artist's development. M. Hodler's best work is, without doubt, to be seen in his frescoes, such as those which adorn the National Museum at Zurich, and those he has just executed for the University of Jena. In such achievements as these, the artist's extraordinary vigour of draughtsmanship and that archaic sentiment as of the old Swiss painters, so strong in him, find their native expression; but not in such work as the vast and nameless canvas which he contributed on this occasion. Unfortunately M. Hodler has, among some of our young painters, imitators who lack his peculiar gifts. They would do better to endeavour to give expression to their own artistic faith, as is the case with M. Hermes, who, though one of M. Hodler's disciples, has a distinct vision of his own, evident in his well-executed drawings and portraits.

may be mentioned M.M. A. Rehfoos, L. Dunki, D. Estoppey, H. Coutau, G. de Beaumont, E. Silvestre, E. Ravel, G. Crosnier, H. de Saussure, O. Vautier, G. Guibentif, E. Vallet, A. Cacheux, E. Franzoni, G. Maunoir, A. Trachsel, and others. Their contributions have the charm and value of work done, not with a view to an exhibition, but



"L'AUTRE MISÈRE"

BY S. PAINKE

in the untrammelled and frank delight of the exercise of their art face to face with nature. They deal for the most part with Swiss landscape and life, not in the higher Alpine regions, but by the lake side or in the canton of Valais, which has of late evidently had a special attraction for our artists. Noteworthy amongst these were the *Brume et Soleil* and *Lac de Morat*, by M. Estoppey; the *Paysage à Savîèze* and *L'hiver à Savîèze* by M. Silvestre; *La route de Saillon, Intérieur en Valais* and *La Sarva (Va'ais)*, by M. Rehfoos; *Les Femmes de Savîèze*, by M. Vautier; *Les Rives du Lac* and *Portrait de Mlle. M. G.*, by M. H. de Saussure; *Le Printemps est proche* and *Femme battant le beurre*, by M. Vallet; *Genève, crépuscule* and *Chant de printemps*, by M. Rheiner, and M. Forestier's contributions of still life. Mention also deserves to be made of the splendid enamels of MM. Dumont and Demole.

The exhibits of the artists of the third group speak well for the future. Full of promise is work of such distinction as M. Duvoisin's *Vue d'Italie*, not to mention his treatment of still life and of portraiture. The same may be said of M. S. Pahnke, whose *L'autre misère* is admirable alike from the point of view of composition and the purity of its drawing. Amongst our young painters, the works of MM. Jacobi, E. L. Baud, A. Blanchet, J. Hellé, G. Kohler, G. Turretini, G. Matthey, E. Morrard, M. Sarkissoff, and last, but not least E. Hornung, revealed a sincerity of purpose, an audacity of research and an individual talent, rich in possibilities.

Though the sculpture occupied a comparatively small place, it was of noteworthy quality, specially the two busts contributed by that powerful Swiss sculptor, M. Vibert, and a remarkable *Beethoven*, by M. Hubacher. To these may be added a vigorous *Etude de taureau* in bronze, by M. Sarkissoff. Taken altogether,

this exhibition gave a very clear idea of certain tendencies in modern Swiss art to which I have already alluded, and afforded the opportunity, not always to be had at exhibitions, of seeing the artist at work, not with an eye to the public, but with an eye to his *métier*. R. MOBBS.

BERLIN.—The death of Professor Alfred Messel this spring has bereft Germany of one of its best architects. Berlin especially has to lament this heavy loss, as it was Messel who seemed destined to lead architecture into the way of distinguished simplicity and harmonious monumentality. Fortunately a number of public and private buildings, especially the great Wertheim warehouse (p. 152), will long remain to impress on the minds of Berlin architects the lessons he taught. When



VILLA DOTTI, GRUNEWALD, NEAR BERLIN

A. MESSEL, ARCHITECT



LODGE OF "VILLA DOTTI," GRUNEWALD, NEAR BERLIN

ALFRED MESSEL, ARCHITECT



"VILLA BRAUN," GRUNEWALD, NEAR BERLIN

ALFRED MESSEL, ARCHITECT

early in his career he came hither from Darmstadt, where he was born some 56 years ago, and where the new National Museum testifies to his genius, he found Berlin a far different city to what it is now. Then it was scarcely more than a provincial capital, but he lived to see it become a huge "Weltstadt." He helped to bring about a considerable improvement in the architectural amenities of the city, though far from as much as he would have wished. When he started practice here the type of architecture which found general favour could not but repel a man of his artistic sensitiveness. Fantastic, meaningless decoration was considered indispensable; the virtues of simplicity were ignored, and rarely was any thought paid to the need of congruity between the general design and plan of a building and the purpose for which it was destined. Messel, who, though not to be classed as one of the "Moderns," deserves to rank as their noblest leader, did his best to introduce more rational principles. He was the founder of the modern typical "Warenhaus-Stil," but the splendid corner annexe to the "Haus Wertheim" (see illustration below), dating from 1905, betrays cravings for something far beyond mere practica-

bility—the longing of the master-architect for real beauty. In Messel's art Gothicism, Renaissance and Barock have undergone an ennobling re-birth. He died in the middle of his work for the new Berlin museums.

Some of the best examples of Prof. Messel's designs in domestic architecture are to be found in the West End of Berlin and in the villa-colony at Grunewald, about half-an-hour's journey from the centre. The general aim which the founders of this colony had in view was to build houses with a reposeful, artistic environment for the man of business. Two of the houses in this colony which Prof. Messel designed are illustrated, the one a large house with a lodge (also illustrated), the other a small compact villa, comparatively inexpensive in construction.

J. J.

PITTSBURG, Pennsylvania. — Two hundred and ninety-six works were included in the catalogue of the annual exhibition of the Carnegie Institute, and of these more than half were sent from abroad. Of all the nations Great Britain was probably most largely represented, though the French, including



ANNEXE TO "HAUS WERTHEIM," BERLIN

ALFRED MESSÉL, ARCHITECT



"PLAZA DE VALENCIA"

BY JOAQUIM SOROLLA Y BASTIDA

Americans residing in Paris, made also generous contribution.

Of the seven awards, four went to British painters; a medal of the second class, with a prize of \$1,000, being given to Mr. George Sauter, for *The Bridal Morning*, and honourable mentions being accorded to Mr. Arnesby Brown for *The Gate*; to Mr. Stanhope A. Forbes for the *Village Industry*, and to Mr. E. A. Hornel for one of his inimitable paintings of children in a flowery field, entitled *Amusement*. The medal of the first class went to Mr. E. C. Tarbell, of Boston, for a masterly little interior, *Girl Crocheting*; and the medal of the third class to Mr. Bruce Crane, of New York, for an impressive transcription of a bare hillside in November.

A special feature of this exhibition was a group of paintings by Mr. Alfred East, who was a member of the international jury. By invitation of the Director of the Department of Fine Arts of the Carnegie Institute, Mr. John W. Beatty, twenty-five of his landscapes were shown; one entire gallery being allotted to them. The majority of

these had previously been exhibited in England and on the Continent, but two were very recent works, made, in fact, after Mr. East arrived in Pittsburg. The American landscape painter, Mr. Henry W. Ranger, likewise, by special invitation, contributed a large group. Some excellent landscapes were also included in the main section of the exhibition.

In portraits, numerically, the exhibition was not especially strong, but the few which were shown were of peculiar interest. In the first large gallery were to be seen a clear-cut portrait by Miss Cecilia Beaux, of a *Mother and Son*, sculpturesque in its strong modelling and frank demarcation of planes; Gari Melchers' portrait of ex-President Roosevelt in riding costume, a work just failing to attain greatness; and John W. Alexander's masterly portrait of Miss Helen Beatty, painted in an exceedingly decorative and characteristic manner. In the adjoining gallery an excellent portrait of Mrs. A. W. Drake, by Irving Wiles, was to be specially remarked, and in one of the smaller rooms, excellent work of this kind by Louise Betts and Ellen G. Emmet was noted.



"SLUMBERING WATERS"

BY J. ARCHIBALD BROWNE

The transcription of sunlight seemed to have absorbed much attention, and in many instances was cleverly accomplished. Of these, Miss Lillian Genth's chaste nudes deserve special mention, as does also Señor Sorolla's delightful little Spanish beach scene. Of the figure paintings much might be said, but in addition to those winning honours, reference can only be made to Childe Hassam's *Spring Morning*, impressionistic in treatment; to Gari Melcher's *Morning Room*, a frank, realistic statement none the less lovely; and to Charles W. Hawthorne's toneful and sympathetic rendering of a *Mother and Child*. L. M.

TORONTO. Although a young country, devoid of any art traditions and without many wealthy patrons, Canada is making rapid headway in painting and sculpture. A few years ago pictures were an unknown quantity, and whilst works of a merely decorative char-

acter were to be found in some houses, there was no serious thought of art in its higher sense, and but little interest was taken in furthering the aim and scope of the artist to produce anything more than the mere work of colouring a landscape or producing a likeness in portraiture. All this has been changed, and in a marvellously short space of time there has been created a taste for the best that art can produce. Many private collections have been made, and a desire to possess the best works of the greatest men has actuated many of the

wealthier class here, in Montreal and other large centres. Perhaps in no other country can be found finer examples of the Barbizon painters or of the nineteenth-century Dutchmen than will be seen by a visit to a dozen fine private galleries in Canada. Magnificent paintings by Israels, Mauve, the Maris brothers, Weissenbruch and others of the



"QUAI DES GRANDS AUGUSTINS, PARIS: WINTER"

BY J. W. MORRICE



"BOY FEEDING PIGS"

BY HORATIO WALKER

(Copyright photo by N. E. Montross)

modern Dutch school, and splendid works by Corot and his fellow artists, as well as worthy examples of the works of Reynolds and the other great English portrait painters may be seen, where once were bare walls or indifferent decorations. The spirit, being once awakened, seems to have accomplished magical results. Not content with foreign pictures, the collectors turned to the native field, and by their support and discrimination have given a great impetus to our own artists. Finding that the public taste and appreciation are being educated and developed, Canadian artists realize that it is no longer of any avail to go on painting inanimate soulless work. They, too, feel that they must strive after higher aims and execution than satisfied the people of a quarter of a century ago, and the result is a restless but thoughtful effort is now being made to raise Canadian art from its past formal and lifeless condition to the plane of vitality.

pleasure and pride to Canadian collectors and connoisseurs to see what can be done when the artist is untrammelled and free to do his own bidding. There is no unity of colour or treatment, for each man has struggled to give expression to his individual thought and observation. There is not the slightest evidence of the conventional, and it would be difficult to trace the influence of any

As one of the chief consequences of this change in both the public patrons and the professional artist, the creation of The Canadian Art Club was inevitable. It came into existence in the necessary course of events. It depends on ten or twelve aggressive spirits who have cut themselves adrift from local prejudices and opinions, and who feel that there is more in art than blind obedience to rules and regulations. These men have recently given their second annual exhibition, and it has been a revelation to the public and a matter of great



"PLOUGHING—THE FIRST GLEAM"

BY HORATIO WALKER

(Copyright photo by Montross)



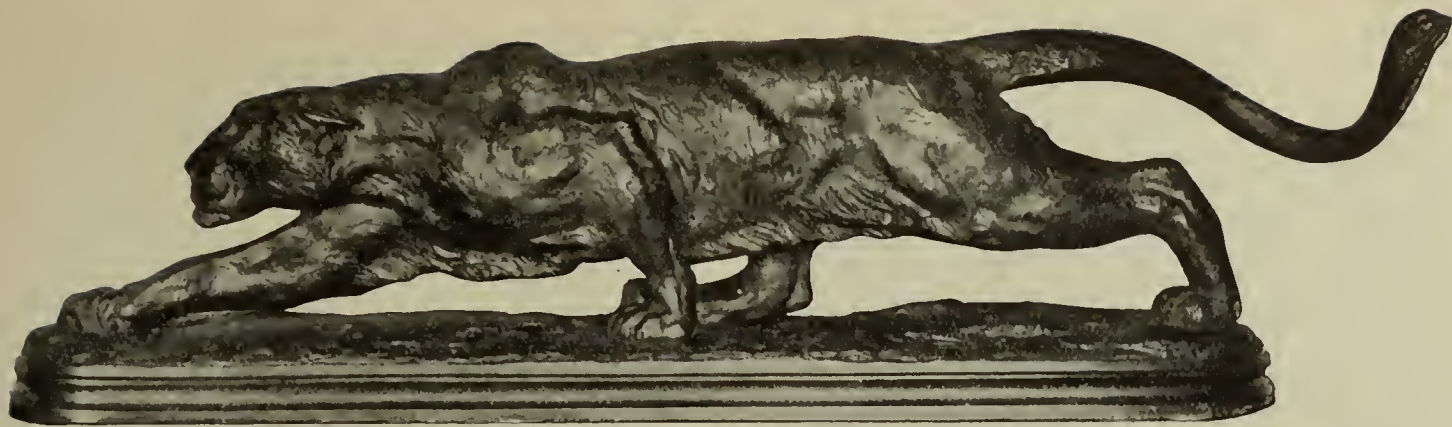
BY W. E. ATKINSON

"EVENING, WILLOWS"



BY HOMER WATSON

"NUT GATHERERS IN THE FOREST"



"PROWLING PANTHER" (BRONZE)

BY A. PHIMISTER PROCTOR

school or academic canon in any of the productions. They are spontaneous, vital, personal. Differing widely as they do in colour, technique, and treatment, the pictures appeal to the eye, not as isolated examples of different methods, but as a whole, the underlying connecting bond being vigour and a high degree of individual excellence.

Without going over the numbers in detail, it may be remarked individually that Mr. Curtis Williamson, in his life figure *Vaudeville Girl*, struck a high note in painting. Mr. Homer Watson, whose vigorous landscapes are well known in England and elsewhere, and who is the President of the Club, reached far ahead of anything he had formerly done. His *Nut Gatherers in the Forest* impressed one with the charms of a Rousseau. Differing from the Frenchman widely as it does in technique, it has the same mark of genius, and some day will be thought a fit companion to hang beside the great master. To the



"INDIAN WARRIOR" (BRONZE)

BY A. PHIMISTER PROCTOR



SHIELD IN BEATEN SILVER
DESIGNED AND EXECUTED BY DENIS SANTRY

The work of Mr. J. W. Morrice, formerly of Montreal, but now working in Paris, is marked by all that delicacy of colour-value and exquisite tonality which distinguish the man who feels and paints subjectively. Some landscapes by Mr. E. Morris and some beautiful and skilfully painted winter scenes by Mr. M. Cullen were notable contributions to the exhibition, in which also Mr. Brownell, another excellent painter, was well represented. Mr. Russell, a young Canadian now in Paris, exhibited two or three figure pieces showing remarkable skill in drawing and colour. The bronzes by Mr. A. Phimister Proctor, of New York, also added very much to the interest and value of the exhibition.

There were other meritorious works among the eighty exhibited, but without going over them in detail, it will suffice to say that art has gained much by this aggressive and determined effort on the part of the club to give to the world some original and individual views of its members, and to express themselves as the inner promptings of research and feeling dictate.

E. F. B. JOHNSTON.

writer, it has finer qualities in the way of colour, tone and sentiment than any like subject heretofore painted in Canada. Mr. Horatio Walker, a native-born Canadian now settled in New York, was represented by a large oil called *Ploughing—The First Gleam*—a wonderfully dramatic picture and a noted example of Mr. Walker's power. It calls to mind some of those psychological renderings of Josef Israels, in which the strong and vital elements of nature and man are subordinated to and dominated by the artist's genius. Mr. J. A. Brown revels in the land of dreams and the poetry of nature. A tender harmony dominates his pictures, *Slumbering Waters* and *A Midsummer Night*. Mr. W. E. Atkinson is another exponent of nature through the eye of sympathy and peace. There is in his *Evening Willows* a feeling of quiet communion, a very sympathetic touch, and a simplicity and breadth of treatment which always influence the aim and expression of this highly appreciated artist.



THE RT. HON. SIR HENRY DE VILLIERS, K.C.M.G.

BY J. M. SOLOMON



"SLEEPING BASUTO" (BRONZE) BY A. VAN WOUW

CAPE TOWN.—The shield illustrated on page 158 was designed and executed by Mr. Denis Santry of this city as a trophy to be competed for annually by the public schools of a group of districts in Cape Colony. It is of beaten silver, mounted on oiled teak. The floral decoration is based on the most typical flower of South Africa, the Protea, or "Sugar Bush," and the design at the top of the shield is derived from the beautiful old Colonial Dutch architecture, which the late Cecil Rhodes always strove to preserve and encourage. Above the shield is a boss bearing the arms of Cape Colony in enamel. The height of the shield is 42 inches over all. Until he took to craft-work Mr. Santry was an architect.

The portrait of Sir Henry de Villiers, K.C.M.G., President of the South African National Convention, is from a wood engraving executed by Mr. J. M. Solomon, and is one of a series he has been doing of leading members of the Convention, from whom he has received personal sittings, including ex-President Steyn, General Botha, Sir Percy Fitzpatrick, Mr. Merriman, Generals De Wet and De la Rey. Mr. Solomon is an architect by profession.

PRETORIA.—Mr. Antony van Wouw, whose bronze figure of a *Sleeping Basuto* is here illustrated, was born in Holland in 1862, and received his training at the Art Academy, Rotterdam. After

holding a leading position in a well-known Dutch architect's office, he emigrated to the Transvaal in 1890, and, in addition to architectural work, made a speciality of Kaffir busts. In 1895 he became professor of drawing, and in the same year obtained a commission for the monument to President Kruger, which was about to be erected here when the war broke out. This commission occupied him three years, which he spent in Europe. Since the war he has executed several notable works, architectural and otherwise; but latterly he has devoted himself almost exclusively to typically South African bronze statuettes. F. V. ENGELENBURG.

ART SCHOOL NOTES.

LONDON.—The delegates from the London students' sketching clubs who met to choose the subjects for the Gilbert-Garret Competition of the coming autumn are to be congratulated upon their selections. Except in sculpture they cover the widest possible range, and in the figure, animal, landscape and design sections no student will have any right to complain that the chosen subjects are unsuited to his particular scope of treatment. The subjects in these sections are, for figure, *Labour*; landscape, *A Cloudy Day*; design, *A Poster for a Pageant*; and animal, *The End of the Day*. In sculpture the subject *Samson and Delilah* is one with which few competitors can find fault, and it ought to inspire some spirited and picturesque models. The delegates by whom the subjects were chosen included representatives of the Royal Academy, South Kensington (Royal College of Art), Lambeth, Westminster, Calderon Animal School, St. Martins, Gilbert-Garret, Birkbeck, Heatherley's, Grosvenor, S. W. Polytechnic, and Clapham. In addition to these it is probable that many other London students' sketching clubs will take part in this always interesting competition and endeavour to wrest from South Kensington the award of honour gained in 1908. It is a pity that the award of honour—the championship of the sketching clubs—does not carry with it some sort of challenge shield or other tangible memorial that could be held for the year by the victorious school. Long ago, when the competition was in its infancy, one of its originators (Mr. A. W. Mason, of the Birkbeck School) proposed that a silver palette should be provided and held as a trophy by the winners of the award of honour; but this suggestion, unfortunately, was never carried out.

Art School Notes

Madame Louisa Starr Canziani, who died recently in London, was the first woman student of the Royal Academy who succeeded in carrying off the gold medal for historical painting. That was in December, 1867, nearly forty-two years ago, and it is curious that despite the vastly increased opportunities for training that women artists have since enjoyed only one of them, and that one a contemporary of Madame Canziani, has equalled her achievement. The fact that no woman has won the medal since the victory of Miss Jessie Macgregor in 1871 ought to call forth special efforts from the clever girl students at Burlington House who are now making preliminary studies for the pictures of *Dives and Lazarus* that will be submitted for the competition of December. Madame Canziani, who was of American parentage, was a young girl when she won the gold medal with an illustration of the subject, *David with the Head of Goliath, brought before Saul*, and to her friends she often told the story of the difficulty she experienced in finding a model for Goliath. She found him at last in a local milkman who was blessed with an exceptionally shaggy head, and except for a habit of falling asleep at inopportune moments the milkman served admirably as the impersonator of the giant of Gath.

When Madame Canziani joined the Academy Schools, Miss Herford, who had first gained for women the right of admission, was still a student. The story of the way in which this lady opened the doors of the schools to members of her sex has been frequently but not quite accurately told. The well-known fact that she was admitted on the strength of a drawing signed with initials only, which the Council took to be those of a male competitor, doubtless led to the common acceptance of the theory that accident thus forced the hand of the Academy and obliged that institution, against its will, to admit women students. This, however, is far from the truth. There is, indeed, a strong suspicion that Miss Herford's action was connived at by the authorities, and the following quotation from the Report to the Academicians in 1861 (now probably made public for the first time) proves that the Academy welcomed rather than resisted the admission of women.

Commenting on Miss Herford's success the Report says: "The admission of a female student who had successfully gone through the required probationary studies, being at present an exceptional case, does not appear to call for any remark

beyond a congratulatory recognition of the circumstance." Miss Herford was not long alone, for the Report of the following year announces that the number of women students had been increased to four. The 1863 Report shows that there were ten in that year, and that for the first time "a female student's drawings being satisfactory she was admitted to the painting school to work from the living draped model." The next year showed a further increase of women students, who now numbered thirteen, and this was as many as the Academy schools, then at Trafalgar Square, were able to accommodate. So, although applications for admission were numerous, the doors were shut, and the thirteen pioneers received no reinforcements until the removal to Burlington House two or three years later provided ample room for both male and female students.

Mr. A. S. Cope, A.R.A., will act as Visitor in the School of Drawing at the Royal Academy until the end of the summer term. The Visitor in the School of Painting is Mr. Charles Sims, A.R.A.; in the School of Sculpture, Mr. H. A. Pegram, A.R.A.; and in the School of Architecture, Mr. John Belcher, R.A.

In the John Hassall Poster Competition, held at the New Art School, Logan Place, Earls Court, most of the designs submitted showed a lack of that particular kind of knowledge that can only be obtained by special training. It is not enough for the would-be poster artist to be able to draw and colour, even when these qualities are combined with some feeling for design. Some of the rejected works in the recent competition were well enough drawn, not inharmonious in colour, and occasionally good in idea, but they were the work of students who were unable to concentrate and make the best use of their qualities because they had little or none of the practical knowledge that an accomplished poster designer might impart to them in a few lessons. The ideal poster is attractive alike on the artistic and on the commercial side, striking and harmonious in pattern, and calculated to advertise the particular thing to which it is intended that attention should be drawn. But the student who essays poster designing usually neglects the commercial side—upon which, after all, the whole thing depends—and in his effort to make something strikingly artistic is apt to over-elaborate his design and to lose the simplicity that is one of the first essentials of a picture for the hoardings. Nor can he with-

Reviews and Notices

out special training appreciate the importance of selecting colours that are not difficult or expensive to reproduce and that will not fade quickly in the sunlight to which the poster will probably be exposed.

More than a hundred designs were submitted to the judges, Mr. Cecil Aldin, Mr. F. W. Gibson and Mr. Charles Holme. They came from all parts of the kingdom, and in subject covered the entire field of advertisement, including even the Suffragette agitation. After a careful examination the first prize was awarded by the judges to a bold and strong design advertising Allsopp's beer. This design, by Mr. S. Bagdatopulos, of Ealing, showed a red-faced seventeenth-century toper, black robed and with mandoline on his arm, leaning back with an expression of intense appreciation of the contents of the tankard he has just drained. The design by Mr. J. W. Lias, of Newton Abbott, which gained the second prize, was clever both in idea and execution. It was for Colman's Mustard, the pungency of which was amusingly suggested by the figure of an old man frying his dinner, by its heat alone, on a tin of mustard. The poster for Skipper Sardines, by Mr. G. A. Boden, of Lincoln, with its wooden pier and black-sailed boats on the high horizon, was in some ways admirable; but the orange-toned sky was unfortunate in colour and out of harmony with the blue sea beneath it. To Mr. Boden was given the third prize; and honourable mentions were gained by Miss G. Hall for a clever design advertising Suchard's Chocolate; by Mr. F. ter Gast for a "Faust" poster; and by Miss B. Severn, Miss W. Roberts, Mr. E. Hastain, and Mr. S. Rogers. At the New Art School, where the poster competition was held, the teaching staff has just been strengthened by the addition of Mr. Richard Jack, the well-known portrait painter. Mr. Jack will take charge of the life classes, where a great advance on the good standard of drawing already achieved is confidently expected.

Last month, at Mr. Faulkner's gallery in Baker Street, the Calderon Art Society held its first exhibition. The Calderon Art Society is composed exclusively of past and present students of the School of Animal Painting, and studies of animal life therefore predominated in the exhibition. Landscapes too were plentiful, and it was interesting to see among them a charming little painting by Sir Ernest Waterlow, R.A., who is a past student in so far that he has worked

with the class several times in the summer open-air sessions, held in the country. The prominent artists who have worked with the class also include Mr. Vereker M. Hamilton, who showed at the exhibition some vigorous, sunny studies of Kensington Gardens, and Miss Mildred Butler, A.R.W.S., who was represented by a characteristic water colour, *Shades of Evening*. Miss Jessie Hall, another past student whose work is frequently seen in London exhibitions, showed a poetic little drawing of sheep in a fold, *One Summer Night*; and Mr. Edwin Noble, R.B.A., was at his best in *The Goat Herd*. Miss Kate A. Smith, a student who has been trained entirely at the School of Animal Painting, exhibited a picture of sleeping dogs, *Tired Out*, that was full of promise; and Miss C. M. Sprott, in her oil study of a horse, *The Half-clipped Bay*, showed an appreciation of tone and a painter-like quality that should lead her to greater achievement later on. Of several landscapes by Miss Grace L. M. Elliott, the best was one of a willow-bordered river; and close to it hung a sympathetic painting of horses in a meadow at twilight, with the moon rising above the horizon, by Mrs. Guillemard. Countess Helena Gleichen in *Thistles* had an interesting painting of a stretch of open country with a rough, weedy foreground; and other noticeable works in colour were by Miss M. H. Congdon White, Miss Agnes M. Goodall, Miss E. Blacklock, Miss Caroline St. C. Graham, Miss M. Gilmore McIlroy, Mr. R. C. Weatherby, Miss M. Hollams, and Mr. Frank Stonelake. A special word of praise is due to the clever sketch portraits by Mrs. H. B. Weiner. Miss Olive Branson, Miss M. E. Hamilton, Mr. Cecil Beeching, and Miss Kate A. Smith showed commendable drawings in black-and-white, and Miss Mary A. Swan an ably modelled bronze of a greyhound. The President of the Society, Mr. W. Frank Calderon, contributed to the exhibition some admirable studies of animals, both modelled and painted, as well as his picture, *How Four Queens Found Sir Lancelot Sleeping*.

W. T. W.

REVIEWS AND NOTICES.

Hampshire. Painted by Wilfrid Ball, R.E., described by Rev. Telford Varley, M.A. (London: A. & C. Black.), 20s. net.—Hampshire is a county so full of interest, whether in respect to its historical connections or the great variety and beauty of its landscape, as to make it a subject equally attractive to the scholar and the artist. Both the literary and

Reviews and Notices

artistic contributions to this recent addition to the well-known series of colour books issued by Messrs. Black deserve the highest encomium. Mr. Ball's work is individualistic, yet always delightful in its simplicity and modesty. The charm of an old English village, with its thatched or red-tiled cottages and its ancient church, is by no artist more happily expressed than by this painter. Nowhere in England are there more subjects worthy of his pencil than in Hampshire, and it is needless to say that he has taken as full an advantage as the natural limitations of a single volume permitted him in presenting a worthy record of a delightful theme.

Fantin-Latour, sa vie et ses amitiés. Lettres inédites et souvenirs personnels par Adolphe Jullien. (Paris: Lucien Laveur.) 25 frs.—M. Adolphe Jullien, one of the leading Paris critics, who has done much for the fame of Wagner and Berlioz, was, during thirty years, the intimate friend of Fantin-Latour, with whom he also corresponded a good deal. He has now brought together, in a charmingly illustrated volume, all his reminiscences of the great painter. Never have we been able to enter so deeply into the art of this fascinating artist, one of the greatest and truest of the French school of the nineteenth century. It is most interesting to find in M. Jullien's book, Fantin's views on art, and not only on *his* art, but also on music and literature, and to realise how exquisite the friendship of the master was.

Pewter Marks and Old Pewter Ware. By CHRISTOPHER A. MARKHAM, F.S.A. (London: Reeves & Turner.) 21s.—Mr. Markham, who is well known as the author of various books on plate and as editor of Chaffers' "Hall Marks," has bestowed an enormous amount of trouble in getting together a mass of information which all collectors of old pewter will find of utmost value. While disclaiming any intention of going deeply into the history and other aspects of pewter work, which have been fully dealt with by other writers, he gives in the preliminary sections a brief historical survey of the craft, followed by descriptive accounts of domestic and ecclesiastical pewter, together with some useful notes on the manufacture, composition, cleaning and repairing of pewter. But from the collector's point of view, the value of the book centres in the concluding four sections occupying more than half the volume, for these contain important lists which should be of material service to him in making selections. First there is a list of freemen of the Pewterers' Company; then a list of touch plates at Pewterers'

Hall, with transcripts of 200 of the touches and descriptions of the remainder (about 1168 in all), and finally an index of members of the Company from 1450 to the present time.

French Châteaux and Gardens in the XVIIth Century. A series of reproductions of contemporary drawings, hitherto unpublished, by Jacques Androuet du Cerceau. Selected and described by W. H. WARD, M.A., A.R.I.B.A. (London: Batsford), 25s. net.—By what must be regarded as a stroke of good fortune, Mr. Ward discovered at the British Museum a collection of drawings by J. A. du Cerceau, one of the leading French architects of the 16th Century. The drawings turned out on investigation to be mainly the originals for the plates published by du Cerceau in his work "Les plus excellents Bastiments de France," now exceedingly rare and, of course, costly, but closer comparison showed them to be much finer and fuller of detail than these plates. They came to the British Museum with the library of George III., who, it is thought, purchased them from some *émigré*, possibly one of the descendants of du Cerceau, at the time of the Revolution. Students of architecture will be grateful to Mr. Ward and his publisher for putting these drawings within their reach in the shape of beautifully clear collotype and other reproductions. Besides being an architect and designer, du Cerceau was an etcher and engraver, a fact which probably accounts for his remarkably skilful draughtsmanship. He illustrated numerous works on ancient and modern architecture, besides engraving a multitude of designs for decoration, furniture of every kind, plate, jewelry, etc. The drawings reproduced in Mr. Ward's folio volume represent a selection from those at the Museum, and give a fairly complete picture of architectural evolution in France during the 16th Century; they illustrate not only the work of du Cerceau himself, but that of such architects as Philibert de l'Orme, Pierre Lescot, Jean Goujon, Jean Bullant, besides many others, and the buildings shown include many of great historic interest (though not in all cases of supreme architectural value), such as the châteaux of Chambord, St. Germain-en-Laye, Fontainebleau, Ecouen, St. Maur-les-Fossés, Ancy-le-Franc, Anet, the Palaces of the Louvre and the Tuileries. Du Cerceau's own work is represented principally by drawings of the château of Verneuil-sur-Oise and some "ideal" châteaux, which, notwithstanding certain bizarre elements, fully establish his position as one of the great architects of the sixteenth century.

Reviews and Notices

A brief account of him and his family precedes the plates, and these are accompanied by an epitome of the history of each building.

A Spanish Holiday. By CHARLES MARRIOTT. (London: Methuen & Co.) 7s. 6d. net.—Mr. Marriott does not pretend to have written a book that tells us much about Spain, but gives us the simple record of a simple holiday that he made in that country, accompanied only by his waggish travelling companion James. They started, at the suggestion of the latter, to go to Genoa, but finding, after missing the steamer that was to take them there, that the name Bilbao held a magic attraction for them of which they had been hitherto unaware, they determined to make this their destination. From this place they rambled through the Basque provinces, through Castile, seeing Vitoria, Burgos, Madrid, Toledo, and so back to Bilbao again, the book forming practically a diary of the trip. The author has a pleasant discursive style, and his comments upon the things he saw, the places he visited and the people he met are often amusing and almost invariably interesting. With the several charming wash drawings by Mr. A. M. Foweraker and the excellent photographs by the author, it forms an interesting record of a pleasant holiday.

The Decoration and Furniture of English Mansions during the Seventeenth and Eighteenth Centuries. By FRANCIS LENYON. (London: T. Werner Laurie.) 31s. 6d. net.—With few exceptions, as the author explains in his introductory note, the examples of decorative work and furniture selected for illustrating this volume are derived from a collection at 31 Old Burlington Street, an early Georgian town mansion which has undergone only very slight alteration since it was built by Lord Hervey in 1720. The illustrations, which number close on 300 and are for the most part mounted on grey paper, convey a good idea of the sumptuous appointments of a nobleman's town residence of the period covered by the volume. Many of them show complete apartments, but the majority consist of individual articles which exemplify the exquisite workmanship of the old master-craftsmen and their respective schools; William Kent, the brothers Adam and their schools, with that of Grinling Gibbons, being especially well represented. Embracing as the illustrations do every imaginable class of domestic decoration and furniture, including tapestries, velvets, damasks, carpets, gesso-work, wood paneling, chimney-pieces, plaster ornamentation, sconces, lanterns and chandeliers, they should prove of great value to the designer and craftsman of

to-day. A useful feature of the volume is the list of books on furniture and decoration published before 1800.

Memoirs of Monsieur Claude. Translated by KATHARINE PRESCOTT WORMELEY. (London: Archibald Constable & Co.) 12s. 6d. net.—At the time of the first publication of these memoirs in 1881, a writer reviewing the work in the *Spectator* said that there was no reason to doubt the accuracy and veracity of the author. In the present volume, which is an abridgment of five out of the ten original volumes, we have an extremely interesting and valuable inner history of the strange and exciting happenings in France during the reign of Louis-Philippe and up to the overthrow of the Second Empire and the establishment of the Republic. Monsieur Claude was Chief of Police under Napoleon III., and his memoirs shed an interesting side-light upon the characters and lives of the important personages with whom he came in touch, of some of whom there are photographs included in the volume.

MESSRS. CASSELL'S annual publication *Royal Academy Pictures and Sculptures* is this year published in one volume at 3s. net in paper wrapper and 5s. net in cloth. The reproductions, which are excellent, and number over 200, comprise practically all the principal pictures included in this year's exhibition, besides a representative selection from the sculpture.

Mr. Edmund H. New has recently completed a pen-drawing of *The King's Hall and College of Brasenose, Oxford*, forming the second of a series suggested by the bird's-eye views of David Loggan in his "Oxonia Illustrata" of 1675, and an excellent photogravure reproduction of the drawing by Emery Walker, is offered to the public. The drawing, which is a fine example of Mr. New's skilful and accurate draughtsmanship, and has been approved by the authorities of the College, shows the group of buildings with the three quadrangles and the new front in High Street (not yet completed). Decorative effect is given to the drawing by appropriate heraldic features.

Mr. FREDERICK HOLLYER has added to his numerous list of permanent reproductions of works by notable artists, half-a-dozen of Mr. A. D. Peppercorn's landscapes. Owing to the peculiar difficulties of effectively reproducing these landscapes, he has employed a special method (to which he gives the name "Ombrotype"), enabling him to achieve a more successful rendering of their depth and range of tone than is possible by ordinary monotype processes.

THE LAY FIGURE: ON THE COLLECTOR'S HOBBY.

"I WANT very much to arrive at the right distinction between the art lover and the collector," said the Man with the Red Tie. "If it is true that few art lovers are to be found among collectors, what is the motive that induces the collector to spend his money so frequently on art objects?"

"You must not talk as if all collectors had the same motive, or as if all collectors were of the same type," laughed the Art Critic. "There are many varieties of the acquisitive instinct; nearly everyone gives way to it in one form or another, and goes to some expense to satisfy it. But the particular direction in which it is manifested depends upon individual preferences, and these are largely a matter of temperament."

"I do not quite understand you," returned the Man with the Red Tie. "If the manifestation of the acquisitive instinct is the reflection of a temperament, then the collector of works of art must be a man with artistic instincts and inclinations—an art lover, in fact."

"By no means," replied the Critic; "a man may collect works of art because he sees a chance of selling them again at a profit, or because he thinks that a gallery will add to his social distinction, or because he likes to pose as a patron of the arts and as a person of taste. He may be absolutely indifferent to art of all kinds and yet be a persistent collector."

"Surely that is absurd," broke in the Plain Man; "it is not conceivable that anyone would buy art work if he cared nothing at all about it, unless, of course, he were a dealer and meant to sell it again."

"Not so absurd as you think," said the Critic. "There are scores of collectors who have no artistic tastes or inclinations whatever, and you may know them by their habit of competing among themselves merely for the things which happen to be in fashion, and by their total disregard of all art that has not become popular. They care nothing, and what is more, in many cases know nothing about the merit of what they buy, all they ask is that the stuff they pay for should be fashionable."

"Does the art lover never follow the fashion?" asked the Plain Man.

"Only by accident; never of set purpose," answered the Critic. "The art lover is a worshipper of beauty and of fine achievement. It is

a matter of indifference to him whether the things he admires are popular or not, and he is always ready and willing to recognise merit wherever he may find it."

"But can he free himself from the influence of the moment?" inquired the Plain Man. "I mean, can he preserve his independence of mind and keep his taste from being affected by the general trend of public opinion?"

"Of course he can," interrupted the Man with the Red Tie. "He would not be a lover of art if he was not indifferent to popular clamour and if he did not set the promptings of his own temperament far above the silly suggestions of fashion."

"Quite so; and it is in this that he shows how markedly he differs from the typical collector," said the critic. "The collector whom I call typical—the man who, as I say, buys art work though he cares nothing about art—is possessed by a hobby. The idea that dominates him is that he must acquire rarities, things with a history, or curiosities that are accidentally interesting. If he satisfies his hobby by collecting pictures, he wants canvases that have gone through strange adventures or that have gained a fictitious importance by having been at some time in the possession of a famous personage. If he buys china it must be of a particular period or stamped with a special mark; and if he collects prints they must be unusual states or imperfect impressions which can be proved to be unique. The pictures may poorly represent the painters responsible for them, the china may be inartistic or in the worst possible taste, the imperfect print may be not nearly so good as the more numerous later impressions from the plate, but the collector does not trouble himself about such unnecessary artistic considerations—he has satisfied his hobby and he has triumphed in a struggle with some other collector as deluded as himself, so he feels he has not lived in vain. But I do not think he has proved himself to be the possessor of a properly balanced mind or of anything but a foolish spirit of acquisitiveness."

"I see what you mean," commented the Plain Man. "The collector's hobby is a mild form of insanity to which he cannot help giving way. The fact that he collects works of art is either accidental or a mere concession to fashion."

"Just so," replied the Critic. "The collecting of the ends of cigars smoked by famous men would give him quite as much pleasure."

THE LAY FIGURE.

Carnegie Institute Exhibition

THE THIRTEENTH ANNUAL EXHIBITION AT THE CARNEGIE INSTITUTE BY LEILA MECHLIN

EVEN more memorable than commonly was the exhibition of paintings which has just been held at the Carnegie Institute, Pittsburgh, partly on account of the high standard maintained, but largely because of the interesting character of the exhibits. A few less than three hundred pictures were shown, representing current output not only in the United States, but in Great Britain and the countries of Europe. There was enough and not too much—a feast ample and at the same time sufficiently choice to arouse the enthusiasm of the jaded "picture taster" at the end of a long, full season. And, furthermore, the exhibits were delightfully set forth with abundant space and excellent lighting.

It is at the Carnegie Institute only, in this country, it will be remembered, that the work of American artists is brought into competition with that of foreign painters, and it was good to find this year that not only the native painters but their competitors were well represented. For, after all, there is no credit in winning an ill-matched race, and effort is chiefly stimulated by good example. And what is more, the American paintings, considered collectively, were found to give unusual

token of progress, showing in addition to accomplished brushwork increased individuality and fresh inspiration. An exhibition at this time of year might well be expected to serve up the season's fruit, but instead of presenting a mere résumé, this Pittsburgh show seemed, as it were, to have opened a new chapter. To be sure, some well-remembered pictures, such as Abbott H. Thayer's *Stevenson Memorial* and George de Forest Brush's *Family Group*, were included in its catalogue, but a large proportion of the paintings set forth were recent productions which had not yet made the rounds of the exhibition cities.

As I have said, all the Western nations were represented, but Great Britain was particularly to the fore, a group of twenty-five landscapes by Alfred



Carnegie Medal of the Second Class (Silver), 1909

THE BRIDAL MORNING

BY GEORGE SAUTER

Carnegie Institute Exhibition

East, President of the Royal Society of British Artists and member of the international jury, having been made a special feature of the exhibition, and four of the seven awards going to British painters. Whether the latter was through courtesy or conviction it is hard to say, for though the intrinsic merit of the works thus signalled out for honor could not be denied, their preeminence was by no means marked. But the processes of prize giving are so complicated that they are not to be readily fathomed, and so long as the system exists it will continue to cause perplexity. For example, though all pains are taken to indicate which pictures were not entered in competition, the majority of persons visiting an exhibition fail thus to discriminate and unreasoningly accept the decision of the jury as judgment on the mass—a certain picture has received a first award and is thereby authoritatively stamped as the best. Rarely, indeed, does it happen, as in the Carnegie Institute's recent exhibition, that no injustice is wrought when currency is given to such a belief. The *Girl Crocheting*, by Edmund C. Tarbell, to which the medal of the first class, carrying with it a prize of \$1,500, was given, was, undoubtedly, the best in this show, as well as one of the best produced in modern times, and those who would again complain of Mr. Tarbell's prize-winning proclivities must seek some fresh arguments in their own defense. The second award, to a picture entitled *The Bridal Morning*, by George Sauter, of England, was less logical and has caused more dissent. Poor in composition, unattractive in theme, and devoid of the excuse of beauty, it could boast no claim to distinction save that of clever technique, the solution of a moderately intricate problem presented by the emplacement of dark figures against a screen of light. The medal of the third class went to Bruce Crane for a typical American landscape, a broad view of bare hillsides in November, which had been previously shown in the Corcoran Gallery's exhibition of contemporary American paintings, where, curiously enough, for it is a strong interpretation full of real significance, it had attracted little attention. Four honorable mentions were given, the first to Elizabeth Sparhawk-Jones, of Philadelphia, for a clever, spirited little picture, entitled *In Rittenhouse Square*, showing nursemaids and children having an urban airing on a winter day; the second to Stanhope A. Forbes of England, for a large, virile but rather illustrative painting depicting a group of men in a coppersmith's shop, *The Village Industry*; the third to Arnesby Brown, of St. Ives, Cornwall, for a painting of cows in sunlight, *The*

Gale, excellent in many respects but at some crucial points halting, and the fourth to E. A. Hornel, of Scotland, for a characteristic picture of children in a flowery meadow, lovely in color and individual in style, suggesting in a measure less a painting than a mosaic in mother-of-pearl. The jury which made these awards was composed almost exclusively of landscape painters, which, though a matter of no great significance, is worth noting in view of the fact that five of the seven awards went to figure paintings.

It was so arranged that the works by Alfred East served, as did those of Winslow Homer a year ago, as an introduction to the exhibition, being allotted the first gallery of the main series. This naturally focused the interest on landscape painting and suggested directly a comparison between the English and American style of production, especially as in an adjacent gallery an entire panel was devoted to a group of seventeen paintings by Henry W. Ranger, of New York. Mr. East's exhibit is to be treated separately and at some length in a later issue of this magazine, so it will suffice now to say that as a result of this comparison it was plainly manifested that the difference between the English work and our own was not of viewpoint, nor even technique, but rather of subject matter and tradition. Mr. East's paintings were more pictorial in intent than Mr. Ranger's, but they were no more cleverly rendered nor truly interpretative. Mr. Ranger, more than the majority of American landscape painters, keeps in mind the public's point of view, and his pictures are decorative as color harmonies aside from their subjective interest. Doubtless he is versatile, but it must be confessed that his works showed to better advantage viewed separately than in the group—that *en masse* they lacked accent, a fault, if such it be construed, which may, not illogically, be reckoned a virtue.

Of recent years there has been a tendency on the part of some of the American landscape painters to adopt certain formulas and to produce work chiefly of a single kind, partly, perhaps, through a habit of sight, and partly to satisfy a pronounced demand. Leonard Ochtman was one of these, and it had become natural to expect from him only winter landscapes in which a violet tint was dominant. In the Carnegie exhibition, however, he was represented by two landscapes in an utterly different vein, *A Day in Spring* and *In Connecticut*, both fresh in color and gentle in sentiment. J. Francis Murphy also sent a notable landscape, a characteristic autumn scene, as did William S. Robinson, Emil Carlsen and Childe Hassam—

Carnegie Institute Exhibition

works which would have well merited inclusion in permanent collections. And in addition to these Edward W. Redfield, Walter Elmer Schofield, Charles Morris Young, Chauncey F. Ryder, Granville Smith, Alexander van Laer, Ben Foster, Birge Harrison, W. L. Lathrop, J. Alden Weir, Albert Groll and Ernest Lawson were admirably represented.

The foreign painters were less notable in this field, excepting, of course, Alfred East. There were two attractive English landscapes by John Muirhead, a tremendously impressive transcrip-

tion of a bit of outlying country near Paris by René Billotte, and an engaging study of a lily pond by Monet, but none others of great importance, unless one includes Camille Pissaro's *Bridge, St. Sever, Rouen*, Le Sidaner's *St. Paul's, London* and James Kay's *Highway of the Nations*, which, of course, were outdoor pictures but not landscapes at all. D. Y. Cameron, the great French etcher, sent a painting *The Clyde*, which, while subtly rendered, was ineffective and disappointing; Max Clarenbach, who can usually be depended upon for good work, was but poorly represented by a small canvas, *Winter Morning*, and even Ludwig Dill's two contributions were not remarkable.

There were comparatively few portraits in this exhibition, but those which were set forth were peculiarly interesting, being illustrative of various contradictory modes of expression, each in its way authoritative. In the first main gallery were to be seen Gari Melchers' full-length portrait of ex-President Roosevelt in riding costume, a somewhat

dry but forceful statement; Cecelia Beaux's portrait of a *Mother and Son*, in which rude strength was beautifully reconciled with refinement; John W. Alexander's portrait of Miss Helen Beatty, painted in broad, flat tints which, while allowing emphasis to rest upon the rhythm of line, interpreted with charming reserve a distinct personality; William M. Chase's toneful portrait of *Mrs. C.*, not new, but of enduring merit, and, facing one another on opposite walls, Sorolla's portrait of a lady in a garden, wearing a white gown and black silk coat, in which unrestrained originality was seen to have degenerated into flippant eccentricity, and Mancini's portrait of Mr. Messinger, wherein the conventional was made so insistent that even artful rendering could not condone, as well, if I am not mistaken, as Harrington Mann's group portrait of Mrs. Curtis Willock and her children, frank and sympathetic but not altogether successful in regard to composition. In the adjacent gallery were found, of special note, Irving R.



Carnegie Medal of the Third Class (Bronze), 1909

NOVEMBER HILLS

BY BRUCE CRANE

Carnegie Institute Exhibition

Wiles's richly colorful and finely rendered portrait of Mrs. A. W. Drake, Thomas Anschutz's figure study, *The Tanagra*, both scholarly and reticent in handling, and E. A. Walton's peculiarly skilful and engaging unfinished portrait of G. W. Cruikshank, Esq., while here and there in the smaller galleries were to be remarked Ellen G. Emmet's portrait of Dr. Walter James, Louis Betts's portrait of a little lad, *William V., Jr.*, and E. L. Blumenschein's humorous likeness of a *German Tragedian*. That neither Sargent nor Shannon were represented nor conspicuous by their absence is, perhaps, worthy of note.

The figure paintings were more numerous and to even a greater extent indicative of national tendencies. In Cottet's forcefully painted picture of a group of fisherfolk gathered around the corpse of a man who had been drowned, *Sadness by the Sea*, there was both a dramatic and a gruesome element; in Menard's *Judgment of Paris*, reproduced in the May number of THE INTERNATIONAL STUDIO, the note of classicism predominated, and in Henri Martin's huge canvas, *Bucolique*, a fevered imagination seemed to have found rather meaningless play. The Dutch painters, Neuhuys, Blommers, Pieters and de Zwart, were more normal in their transcriptions, and if found still harping on the same string, harping with unaltered sweetness and conviction. Señor Sorolla y Bastida sent a small canvas besides the portrait previously referred to—a Spanish beach scene, which in itself conserved all those attributes which have given this painter's work surpassing distinction. It was a gem of its kind, audacious in color, terse in treatment, charming in effect, fairly dazzling with light and splendidly indicative of motion. Villegas, a Spanish painter of yet another school, contributed a study of *Wandering Gipsies* which, while not perhaps to be spoken of in the same breath, was by no means unworthy. Clever and direct was a study of two nude figures by Henry Scott Tuke.

It was interesting to note in this exhibition how well nigh universal is the absorbing desire to transcribe the effects of sunlight and how varied are the methods to this end pursued. Among those who interpreted it in terms of luminosity, rather than as a question of color, was Lillian M. Genth, to whose chaste and lovely nudes seen sporting in leafy, sun-dabbled bowers, too much praise can hardly be given. Fresh, impressionistic and at the same time very reticent, was Childe Hassam's *Spring Morning*, a study of a young woman standing by an open window, painted in a high key with exquisitely adjusted values. Less spontaneous but

even more toneful were Charles W. Hawthorne's sympathetic transcription of a *Mother and Child* and H. O. Tanner's no less appealing *Hiding of Moses*, which were hung as pendants, and so far as spirit went were undoubtedly in accord. T. W. Dewing, Robert Reid, F. W. Benson and Joseph De Camp were not represented, but Edmund C. Tarbell sent not only the *Girl Crocheting* and a portrait, but *Girls Reading*, which for some reason did not compete for honors, and Gari Melchers contributed in addition to his portrait of Mr. Roosevelt, a genre, *The Morning Room*, which, likewise, gave an engaging interpretation of representative home life. But for the fact that the design of the flowered wall paper in Mr. Melcher's picture was a little overinsistent, indicating, perhaps, a lack of atmosphere, it would be difficult to understand how it could have failed to receive an award.

But there were still other paintings in the Carnegie exhibition which recur to memory with agreeable insistence and of which space will now permit but brief mention—such, for example, as Philip László's portrait of Alfred East, La Touche's church interior showing sunlight filtered through a gorgeous stained-glass window; Zügel's group of cows, *The Village Pond*, and Lucien Simon's rather strange transcription of a *Procession During a Thunder Storm*, abrupt in manner but dramatic in effect. The Russian, Serge Jastreboff, was represented by a portrait group of a Spanish peasant family painted in a high key with a certain fierce strength, which seemed almost paradoxical, impressionism being regarded rather as the poet's badge than the tragedian's cloak. In the same vivid outdoor light in which Sorolla's subjects bask were three studies by Jean McLean Johansen, of Chicago, less authoritative, yet full of promise, and not utterly dissimilar were two works by John C. Johansen, of the same city. There was a large representation from Americans residing in Paris—clever work, but for the most part illustrative of the inclination of our countrymen to lose their national individualism in the French ateliers. For this ailment probably the best cure is the exhibition of choice foreign works in our own land, as it is the environment and not the example which proves subversive. The Carnegie Institute has already done much toward establishing reciprocal relations between American and foreign painters from which only beneficent results can accrue, and it is earnestly to be hoped that other institutions will in the near future follow its example and encourage a freer interchange of works. American art will not suffer by comparison nor lose through competition.

Pennsylvania Academy

THE ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS BY J. NILSEN LAURVIK

THE one hundred and fourth annual exhibition of the Pennsylvania Academy was notable for its high average of excellence. With the sole exception, perhaps, of the portrait of Miss Townsend, by Sargent, which occupied the place of honor in the main hall, and two or three large salon pictures, which astonished by their size rather than by their quality, there was nothing very startling in the exhibition. This is explained by what I have already said—the high general average maintained throughout.

Wherever one turned one found something worth while and very little that was wholly mediocre or uninteresting, which no doubt accounts for the very genuine popular interest shown in these exhibitions that have come to be the most widely attended of any art exhibition in this country. One observed an unusual number of new names and names of comparatively young men who are winning their first artistic spurs here. Thus the Pennsylvania Academy is affording that encouragement to the young painters and sculptors which American art so badly needs. And herein lies the chief value of its exhibitions, for only the artistic gourmand can possibly find any real enjoyment in these large, conglomerate table de hôte collections of pictures.

As a means of comparison, both to the public and the artists themselves, and as affording an opportunity of estimating the artistic output of the country, these annual exhibitions serve a purpose not unlike that of the county fair, where one comes to admire, not to enjoy, and where the final impression is of the clever trapeze performer rather than of the fine Jersey or the strutting bantam cock. So, too, in an art exhibition, the fine, subtle things that more often are the living, lasting things are lost amid the clash and clatter of the boisterous, swashbuckling things.

This quality, together with something more enduring, however, made the Sargent portrait, referred to above, the most instantly compelling portrait, or figure piece, in the exhibition. By its vivacious, impeccable technique it dominated everything around it and there can be little or no quarreling with the Carol H. Beck gold medal being awarded to him for this canvas, which, by the way, is the first picture to be so honored, as this prize was founded only last year by James M. Beck, Esq. This painting confirms anew my impression that Sargent is the most



Walter Lippincott Prize, 1909

THE TANAGRA

BY THOMAS P. ANSCHUTZ

animated painter of still life living to-day, and that all the talk about his marvelous powers of psychology is merely a misinterpretation of his unerring gift of observing and recording the outward semblance of life that gives to all his best work that striking sense of verisimilitude which betrays the average person into profound disquisitions on psychology.

Sargent and Sorolla—they are the two great conjurers in the world of art to-day, but the elusive and intimate spirit of life finds its interpreters elsewhere—in a Hokusai, in a Velasquez or a Whistler. One became conscious of something of this sort in the



THE LOCK

BY W. ELMER SCHOFIELD

wistful *Mother and Child* of Charles W. Hawthorne, who has emerged from his *Sturm und Drang* period with a chastened touch, as of one who has seen somewhat of the mystery and ineffable beauty of life. There is a wooing, persuasive quality in this work that is much like fine music. In its simplicity and dignity, as well as in its profound, almost sad wistfulness of expression, the figure of this *Mother and Child* impressed me much as does the majestic solemnity of Handel's *Largo*. Kindred in spirit and very like in its design, though differing a good deal in treatment, is the *Mother and Child*, by George de Forest Brush, now owned by the Corcoran Gallery in Washington. There is the same wistfulness of expression in the face of this mother as in that of Hawthorne's picture, and the same brooding look of maternity in the eyes. Perhaps one should reverse the order of this comparison, as the painting by Brush antedates the one by Hawthorne, who may or may not have been influenced thereby. Certainly, the two are very like in composition and general arrangement, but each is seen from the personal point of view of its creator, and that is the vital and important thing in any consideration of art. Both of these men have sojourned in Italy, where they have sought inspiration and confirmation of their artistic creeds in the works of the old masters, and both show the influence of this quest in a finer and more restrained sense of color, together with greater poise and depth of feeling.

Our great master of genre painting, Edmund C.

Tarbell, was again represented by one of his fine canvases, called *Josephine and Mercie*, showing two young women seated, one at a desk writing and the other near the window reading. In its perfect rendering of the values and in its unobtrusive presentation of the various objects in the room, such as the desk, the lamp and cut-glass bottle on the table, as well as the pictures and prints on the walls, it was highly suggestive of a fine photograph by Clarence H. White. The robust, matter-of-fact side of life was well presented in the *Maternity* by Gari Melchers, whose mother suckling her child furnished an excellent example of vig-

orous, masculine painting that takes no less delight in the paint and the labor of painting than in the subject itself, which is usually some fresh, buxom peasant woman, intent on controverting the Rooseveltian race suicide theory. Few do this better than Melchers, but when he comes to interpreting the widely quoted expounder of this theory in his portrait of Mr. Roosevelt he seems to fall far short of endowing with vitality the personality of this man in the same degree that he vitalizes on canvas his presentations of peasant types. Can it be that Mr. Melchers is less daunted by motherhood than by the vociferous champion of motherhood, or is it simply a question of indifference? Whatever it may be, a more wooden manikin of a man has seldom been offered as a portrait by an able painter than this poorly painted likeness of Mr. Roosevelt. I understand that Mr. Melchers feels somewhat the same about it, that he is much dissatisfied with it, and that he finally gave up in despair getting anything worth while out of the kaleidoscopic sittings granted him. But why exhibit it? One feels somewhat the same about the portrait of William Fisher Lewis, governor of the State in Schuylkill, by Julian Story, which is as photographically real as the portrait of Mr. Roosevelt is awkwardly unreal. The other two portraits contributed by Mr. Story were somewhat better, though obviously of the conventional society brand of portraiture. In strong contrast to these were the three portraits by Miss Beaux, of which the portrait of

Pennsylvania Academy

Miss Agnes Irwin, dean of Radcliffe, was perhaps the best. This was a vigorous, well-painted characterization that conveyed strongly the personality of the sitter. In a class with this was the fine seated portrait of *Father and Son*, by Lydia Field Emmett, which was instinct with sincerity and good taste. Offering the most positive contrast to this was the *Portrait*, by Philip L. Hale, which is one of the most hauntingly disagreeable things I have seen for a long time. It has all the supercilious cynicism of his writings, combined with a superficiality of technique that gives to the whole performance the captivating air of a clever, grimacing boy in a drawing-room. Besides this he showed *A Conversation Piece*, which talks for itself and, obviously, needs no further comment, and *The Crimson Rambler*, showing a young woman in white seated on a porch partly covered with Crimson Ramblers, which was bought by the Pennsylvania Academy for its permanent collection. Robert Henri contributed a portrait entitled *Girl in Furs*, showing a young woman with brilliant auburn hair, vivid Henri eyes and lips and the back of her head flat against the dark wall that serves as a background—the whole breathless, devoid of atmosphere as though it were a vacuum. His seascape called *Rocks and Sea*, though very painty, had at least a feeling of reality, of out of doors, of life and movement. J. Alden Weir was represented by a canvas called *The Blue Gown*, painted in his well-known manner; Howard Gardiner Cushing showed a *Woman in a Silver Dress*, very luminous in color and simple in its arrangement; Hugh H. Breckenridge was somewhat less vivaciously vivacious in color than usual in his painting called *In the Studio*, showing a lady with a child cuddled up to her on a divan, and William M. Paxton this year called your attention to *The String of Pearls* rather than to the pearl of great price shown in his much-talked-of canvas of last year, which is a difference of quantity rather than quality. This was true, also, of the canvas by Thomas P. Anschutz called *The Tanagra*, showing a young woman standing beside a pedestal,

on which rests a small tanagra figure. In its supple technique and in its fine rendering of the various textures represented this was one of the most satisfactory canvases in the exhibition and called attention to the able craftsmanship of its author. The *Portrait of Mrs. S.*, by Richard Blossom Farley, showing a thoughtful woman seated on a sofa in an attitude of deep meditation, impressed one by its careful workmanship and rather rich, decorative sense of color. The canvas by Jos. T. Pearson, Jr., entitled *Other Days and Other Ways*, showing a quaintly dressed young woman, also seated on a sofa, whose whole attitude is one of alert interest in the actions of a parrot perched on top of his cage, was one of the most striking contributions by the younger men. It is painted with a knowledge, a joy and surety of touch that will make him positively dangerous if he keeps up that pace. Lillian M. Genth, who has struck a note personal, charmingly vivacious and full of color, was represented by a breezy presentation of a nude young thing perched upon the limb of a tree, flecked by sunlight and fanned by the winds, which she calls *Pastoral*. Carl Marr had the distinction of showing one of the largest canvases in the exhibition, called *Golden Hours*, which showed a girl pensively seated in a boat, which glowed with a ruddiness as though she might be using glow worms for bait. The only other canvas to compete with this



Purchased by Pennsylvania Academy of the Fine Arts (Temple Fund), 1909

THE CRIMSON RAMBLER

BY PHILIP L. HALE



Purchased by Pennsylvania Academy of the Fine Arts (Temple Fund), 1909

NORTH RIVER

BY GEORGE BELLOWS

in size was the biblical subject by H. O. Tanner, entitled *Behold the Bridegroom Cometh*, which was much superior to Carl Marris in quality, though not comparable with Tanner at his best. William M. Chase was represented by several canvases of his usual standard of facility; George Bellows, the infant terrible of painting, showed two striking bits of New York, one called *North River*, the other *Beach at Coney*, which again reveal him as a young man with a keen and humorous eye.

Among the landscape painters Edward W. Redfield carries off the palm for a realistic rendering of nature. In his canvas called *Hill and Valley*, the scrubby, prosaic Delaware Valley country is presented with all his usual fine appreciation of its pictorial possibilities. In its pattern of laurel against the snow and sky it suggests the strong, decorative treatment of the best Japanese prints, which no doubt will both surprise and amuse Mr. Redfield, who is as far from the hyperestheticism of the Orientals as any man painting in this country. Albert Groll, in his painting called *The Passing Shower in Arizona*, presents the inevitable thing, or at least so it seems from its constant repetition year after year; he contributes nothing new, either in treatment or in point of view. In *The Barnstable Marshes* Arthur Hoerber shows nature in one of her rather solemn, quiet moods with considerable success, while Frank Vincent Dumond presents the more lively aspect of things in his *Halcyon Days*. A new name in our exhibitions is that of D. Putnam

Brinley, whose work is distinguished by a fine sense of color and arrangement. He was represented by three landscapes, all impressionistic in treatment. Jonas Lie was seen again here, after an absence of a year, with two canvases, of which *The Heart of the Woods* was one of the most impressive landscapes in the show. Charles H. Woodbury showed one of his boldly painted marines called *Ocean*, and Paul Dougherty was represented by his ably painted *White Tide*. Childe Hassam surprised his admirers this year with his canvas called *The Golden Afternoon*, which was so utterly different from his usual contributions that one did not recog-

nize him in it except on close inspection. This was not true of Metcalf, whose *Twin Birches* proclaimed its authorship at sight. It is one of his best and was purchased by the Academy for its permanent collection, making an addition of great value to its already important group of American pictures.

The section devoted to sculpture comprised one hundred and eighty exhibits, of which the plaques by Victor D. Brenner deserve especial mention, particularly the fine, living portrait of Spencer Trask, Esq., which is modeled with a nervous delicacy, yet withal instinct with force and character, revealing the astuteness and native caution lying under the amiable good nature of the man. *A Head: Marble*, by Charles Grafly, was another notable piece of sculpture, by reason of its fine modeling and masterly execution. *The Dancer*, by Miss Eberle, and the *Sitting Puma*, by Arthur Putnam, both reveal newcomers of great force and ability, whose work adds much of interest to the exhibition, as does the fine portrait head of John La Farge, Esq., by Edith Woodman Burroughs, while the productions of Roth, Proctor, Konti, Kitson, Humphreys, MacNeil, Harvey and Louis Potter are too well known to need separate mention.

J. N. L.

THE Bulletin of the Pennsylvania Museum announces that the Museum is now in possession of the most representative collections of glass and ceramics ever brought together. Glass beads manufactured at Jamestown, Va., in 1621 are included.

Society of Western Artists

THE THIRTEENTH ANNUAL EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS BY MAUDE I. G. OLIVER

TO-SET a goal ahead, to stand for a principle, to work earnestly for steady, positive improvement are vital elements in the personnel of that determined body known as the Society of Western Artists. Their goal is ambitious—how ambitious only the limitations of individual ability will decide, since, in time, they hope to crystallize a type of art that will represent the American school. Their principle is worthy, being a concerted plan of cooperation in furthering the best that is in the middle section of the country. Their improvement is constant, it is healthy, it is cogent. That their advance has been definite during the twelve years of their existence may be judged through a casual comment by a Chicago painter who has lived abroad practically since the society was founded. "Really," said she, "this is a first-class exhibition, dignified and sound. Its importance is truly a revelation to me, I'll admit, for I left here when the organization was struggling out its infantile existence. Consequently, I cannot but remember it as it appealed to me then. In the interim it certainly has made wonderful strides."

A single instance of the loyalty that is felt by the members concerning the movement is demonstrated through the presence of the large canvas by William A. Harper, *The Mid Days of Autumn*. Prior to the opening of the show Mr. Walter M. Clute, secretary of the society, enjoyed the opportunity of viewing the entire output of Harper's brush for the past year. The painting in question appealed to Mr. Clute as the most noteworthy achievement in the collection. He advised its author, therefore, to retain it for the Western

show. This suggestion was followed without hesitation. The picture is a noble production, full of expanse, full of light and scintillating color. In it the painter has distinguished himself in a work which is his own unmistakably, but which differs from his customary performance. It demonstrates the unfolding of an individual style into an accomplished manner which is a welcome variation of the impressionistic formula. The same dazzling effect of varicolored light that is managed by the impressionist through the labored application of innumerable dots has been obtained by Mr. Harper through a bigger sweep of paint. The method utilized appears to be a loading of the brush with several colors at once and then applying them freshly with a light stroke. Another work by this artist, *October in France*, contains much of the same character as that described previously, but it falls short of that which makes the former notable.

The present year inaugurates the award of a silver medal by the Wednesday Club, of St. Louis, for the best single picture in the exhibition. It is tendered this season to Ethel Mars, of Springfield, Ill. Miss Mars possesses an exceedingly clever execution. In fact, the jury must have found difficulty in determining which of the two strange types of women in her canvases—*Woman with a Jaguar* and *Woman with a Monkey*—was the more skillfully suggested. The latter was the successful work. Decorative, absolutely tonal, characteristic,



HOPE HILL, QUEBEC

BY ALSON S. CLARK



A HILLSIDE

BY CHARLES FRANCIS BROWNE

this painting expresses a strength and an originality that are thoroughly praiseworthy. The *Woman with a Jaguar* is the more daring theme; it is more unusual and the soft, dull reds in its color arrangement create an agreeable harmony. As a whole, the picture is unpleasant, except in regard to the interpretation of a type. Consequently, every detail of the work is drawn in consideration of the baneful eyes of the woman.

Turning to a more wholesome, more peaceful theme of expression in the two autumn essays by Charles Francis Browne, we note the twin winners of the "Fine Arts Building Prize" of \$500. In these works pleasing russets veiled in October hazes, give the impression of warmth, subdued and restrained by the artist's fancy. *A Hillside*, depicting the fringed slope of a hill, beyond which a glimpse of a river is seen in the distance, soon found a purchaser, probably to make of it a home furnishing. Certainly, it is one with which any person would enjoy living. It is facile, refreshing and refined. Its companion piece, *Autumn*, is a demonstration of what a carefully considered process of selection and elimination can do in an almost hopeless landscape, as far as composition is concerned. A mass of trees, all in the same plane—the possibility of distance thus being eliminated—together with a bit of weedy foreground, was the rather unpromising material from which Mr. Browne's happy arrangement was derived.

Of all the Middle West men perhaps no particu-

lar one has evinced so much growth within the last few years as has Otto Stark. Five canvases from his brush are contained in the present exhibition—five interpretations of nature's moods. *Sky Wings*, an interesting example, presents streaks of subdued rose across the heavens. *Storm Clouds* is a more tonal description, showing, beyond the horizontal bands of clouds, upward shooting rays of

light. Hollyhocks, cutting into the lower confines of *The Pergola*, a picture of much freshness and charm, assist in fixing the scale of proportion for the perspective. The grass in the open clearing beyond the pergola, half-smothered in climbing leafage, still further on, is consistent in space relations.

Walter Marshall Clute, whose home is a remodeled barn out in Park Ridge, is devoting his most serious work at present to seductive nooks in the hospitable living-room of "The Birches." *The Child in the House*, an interior in which little Marjory Clute is seen through an open door, and her mother is represented in a low chair in the big room, is one of the happiest productions in this vein. Refinement of execution, fortunately selected colors and intelligent arrangement are characteristic elements of this sincere painter's style.

Mr. Pattison, another member of the Park Ridge fraternity, presents what is regarded as his best performance in *Tranquillity*. Poetic feeling, as well as decorative quality and an innate response to truth, signalizes this work. Occupying the foreground of the picture, tall, spindling trees constitute vertical lines for the neutralizing of the horizontals. A remarkable green and a surprising pink or tan in the grass and the bare ground form the strips of horizontal coloring. Wilson H. Irvine, in his description of *On the River Aven, France*, presents one of his most characteristic canvases. *The Sunny Valley*, from the brush of Lucie Hart-

Society of Western Artists

rath, is something more than mere photographic delineation. There is a vigor in Miss Hartrath's rendition, as observed also in her *Sunlight and Shadow*, that is convincingly true and sincere. In *The Sunny Valley* some exception has been taken to the intensity of color recorded in the stream, but one would suggest, rather, that the depth of color is not so much the objection as its crudity. Blue is a particularly unsympathetic color if it is not modified by blendings from its surrounding hues. Still, the blue in *The Sunny Valley* is not unpleasant. The distance is nicely managed, a few mullen stalks in the foreground emphasizing the effect. Two children in the middle distance impart a human interest to the subject. Soft, brownish green trees huddled together, overlooking the water, in Frank V. Dudley's *Along the Nippersink* set the keynote for the harmonic scale of the work. Alson Clark, who has recently produced a clever series descriptive of picturesque Quebec, expresses unusual forcefulness in his *Hope Hill, Quebec*. Eugenie Fish Glamna is always sound in her careful portrayal of animals. In *Winter Quarters* shows her at her best. Albert C. Fauley, of Columbus, is going into marine painting in a big way. He is branching into very ambitious work in this line, of which his *Old Boats—Low Tide* is a representative example. *Smoky Hill Valley*, by Bertram C. Hartman, consists of innumerable spots placed in such a manner as not to appear confused. Looking from a height through the trunks of a few scattered trees the distant valley is unfolded in panoramic comprehensiveness. A soft, silvery haze floods the landscape, *After a Rain*, by L. H. Meakin. In this work the patch of robin's-egg blue, beginning to emerge from behind the clouds, introduces a most satisfying note. Edmund H. Wuerpel is unusually happy in his four canvases picturing

nature's quieter moods. *A Font for the Living, a Tomb for the Dead* is more decorative than that which is usually seen from Mr. Wuerpel's brush. Large, flat masses of dark foliage support the monumental lines of a marble tomb, grayed in the veil of night. The large canvas, *A Twilight Symphony*, presents an ensemble that is serene yet not cold, rich yet not heated. The thick mass of trees at the right vies with the feathery sapplings at the left for the observer's admiration. The gentle haze of autumn pervades the open clearing in a wooded landscape which T. C. Steele designates as *A Vision of Morning*. *Blue and Gray* represents J. Ottis Adams's conception of a color harmony as applied to a weather-beaten mill by a flowing brook. Tawny sand, a blue stream and transparent shadows among the distant objects are notable characteristics of Clinton A. Wheeler's contribution, *Along the Creek*. Augusta Finkelburg, of



THE CHILD IN THE HOUSE

BY WILLIAM MARSHALL CLUTE



THE BEECHES

BY AUGUSTA FINKELBURG

St. Louis, has so arranged the trunks of *The Beeches* as to occupy important space relations with the oblong of her picture. Deep green is the dominant color. *Under the Apple Trees* is an impressionistic performance entered by William Forsyth in which the unifying color is red, distributed in various spots of interest. A red barn is the largest spot and this is balanced by the distant fence, the little girl's dress and the toy cart.

As a whole, the exhibition is not a figure display. Indeed, the percentage of landscapes is very nearly inclusive of the entire number of entries. Comprised among the portrait contributions is *An Heirloom*, the work of Caroline D. Wade. The oddly tinted silk gown in 1860 cut inspires the title. However, the faithful bit of character delineation offered in the quaint face of the girl is not overshadowed by her apparel. *A Scheme in Brown* issues from the studio of Nicholas R. Brewer. A pretty girl in brown in a Morris chair is the subject. She is drawn against a brown background, the monotony of the tonality being relieved by a touch of

pink at the neck of the sitter. C. G. Waldeck offers a good portrait, besides three other figure interpretations. His *Soap Bubbles* is a chic performance depicting a small girl in white, a pink-dressed dolly in her arm, seated on a low stool. The girl herself and her glistening bubble, toward which her interest centers, are surrounded by a ground of contrasting darkness. Adam Emory Albright is represented by three characteristic canvases of rural urchins, among them *A South Wind*, showing a boy with his kite already flown and a girl behind him, her head bowed intent upon the business of launching her own kite.

Referring to children, the peasant *Mother and Child* from the water-color brush of Alice Schille is but another of this gifted artist's appealing descriptions of intimate domestic life. Invariably, one feels a sense of weariness at sight of a stereotyped theme from any artist, however excellent, and yet Miss Schille's work establishes itself as an exception to this rule. Her skilful technique is always a new source of admiration. And, too, her little bundles of humanity are such adorably helpless mites that they all appear as absolutely fresh problems

of loving interest. In this exhibition, nevertheless, Miss Schille delights us in an unaccustomed rôle, but with her usual spontaneity of viewpoint.

Etchings in the Middle West are becoming constantly more numerous. At the same time they are continually improving in standard of quality.

The sculpture examples are principally in the form of photographic records. Nellie V. Walker, in her fragments from that lofty conception, *Her Son*, demonstrates the human tenderness with which she animates her productions. Fragments from the impressive group by Lorado Taft, which the author calls *The Blind*, are effectively represented. A small figure with a mantle thrown back from the shoulders is a seriously executed work by Clara Sorensen. It is catalogued as *Meditation*. Clement J. Barnhorn, in his praiseworthy *Bust of Mr. Frank Duveneck*, has struck a note of truth that only the intimacy of close friendship can demonstrate. Further, the technique of this achievement is vigorous and big, as is that of all Mr. Barnhorn's performances.

The Ten American Painters



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SUMMER AFTERNOON

BY FRANK W. BENSON

THE TEN AMERICAN PAINTERS

THE group of paintings by the Ten American Painters shown at the Montross Galleries numbered twenty-two, and maintained that level of interest which the visitor to these delightful annual views is accustomed to expect. J. Alden Weir, who was slightly represented last season, contributed seven, including an unusually delectable landscape called *A Corner of the Field*. Childe Hassam sent four, Frank W. Benson three, William M. Chase and Robert Reid two, and the others one each. Of these Joseph De Camp's *The Blue Cup* was a deft piece of craftsmanship showing an interesting study in lights. Edmund C. Tarbell's unfinished *Girl Reading* was another of the pictures in which he has been for several years evoking a gracious reminiscence of Dutch brushes of an older day. While this painting recalls its immediate predecessors in the general design, the intended effect and the search for restrained color, it is even better. Though content not to make departures in manner, he is adding beauty to his art at each step. Mr. Benson's canvases are conceived with the vigor of outdoor light. He paints the choppy surface of an Atlantic inlet seen in the positive tones of high afternoon of a summer day, and prefers the unclouded sea. The parasol is coming to be almost a symbol of his aim, with its suggestion of glare and

daintiness together. For, though his palette is usually intense, he sees a delicacy in the fierce sunlight that beats upon the seashore in August—that is, his color is sharply vivacious. That his continued preoccupation with an unmuddied brush is not leading toward heaviness in his high-keyed contrasts is well suggested by the gentler mood displayed in the painting, *Evening Light*. Mr. Hassam, on the other hand, is, perhaps, letting his assured touch take on too heavy a quality. He has no need to do so, as he shows in the characteristic *Idyl* with two nude figures.

Among the landscapes Mr. Weir's *Corner of the Field*, already referred to, is preeminent in its charm. It is one of the best things he has done. It has the smack of nature, carrying some of the quiet of the unpretentious earth and its inexplicable comfort.

Among the landscapes

Mr. Weir's *Corner of the Field*, already referred to, is preeminent in its charm. It is one of the best things he has done. It has the smack of nature, carrying some of the quiet of the unpretentious earth and its inexplicable comfort.



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THE BLUE CUP

BY JOSEPH DE CAMP



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SUMMER IDYL

BY CHILDE HASSAM

Mr. Metcalf, too, knows how to portray the facts of the open air in a manner of authentic record. His *White Veil* is another study of the New England landscape under a screen of a snowfall, and is a transcript beautiful in its fidelity. Mr. Reid's *Wild Iris* is a satisfying and engaging piece of work. Mr. Dewing offered one of his untroubled exercises in a distinctive style in his *Yellow Tulips*, loaned by Mr. Charles L. Freer. Mr. Chase sent an accomplished still life, *The Wind Mill Etching*.

THE RECENT EXHIBITION OF
THE NATIONAL ACADEMY
BY J. NILSEN LAURVIK

THE recent exhibition of the National Academy of Design maintained its past standard of quality, firmly established through eighty-four exhibitions of a similar character. This last exhibition of the Academy constituted a sort of affirmation of the fact that it is one of the few remaining institutions in New York whose procedure is equable and fixed, maintaining the continuity of its tradition, unaffected by the mutability of life. After a prolonged absence one may return here with the assurance of finding its real character

unchanged by the passing years. Even the men whose work you admire and lingered over some ten or twenty years ago are still there (as for example: Mr. Bridgman, J. G. Brown, F. S. Church and Bolton H. Jones), their glory undiminished by time, for an academician never dies, at least figuratively speaking—the National Academy precludes all possibility of so dire a calamity overtaking its possessor. Therefore, not a few of us viewed with considerable apprehension its recent attempt to assume a position incompatible with its long-established policy, and it may well be that many who opposed this proposed change did so out of consideration for the younger generations who need just such an institution as the National Academy of Design, where they may study the traditions of the past whose work must always give pause to the overebullient and too progressive spirits of the present. No great art has ever been achieved without the presence of such a conservative element, and for the Academy to forsake its ways and enter into the active arena of revolutionary experiment, which is eminently the sphere of the young and irresponsible, would nullify its past and present usefulness. It is to be hoped that this ambitious attempt to appear something that it is not was nothing more than a sporadic deflection from its accustomed path, probably caused by the alluring sounds of the passing procession that



THE QUIET CORNER

BY IRVING R. WILES

The National Academy

have penetrated from the outer world into its inner sanctum.

As indicative of the historical continuity of its policy one greeted with especial interest the contribution by Mr. J. G. Brown, N.A., whose picture called *American Farmer* was rightly accorded the first place in the catalogue with a half-tone reproduction of it on the opposite page. In this canvas Mr. Brown has departed from his old haunts and depicted for his public, long familiar with newsboys and bootblacks, a sturdy young farmer leaning on a pitchfork with his dog seated beside him, both intent on some distant object—perhaps Mr. Patten coming up the road. In this canvas Mr. Brown shows the first baneful influences of the impressionists in painting the shadows on the boots of his farmer a diluted purple, which makes the distant mountains look like washed-out blue jeans. Reverting to past times and manners are the pictures by E. L. Henry, N.A., and the lamented W. Verplanck Birney, A.N.A., whose canvas called *A Twice-Told Tale* shows a convivial gathering of three old bachelors listening to the tale of one of their number. This is painted with all of the old-time interest in accessories of cut glass, polished silver and old mahogany, no detail of which escaped the watchful eye of this artist, who was an excellent example of the anecdotal painter of the old school. At no exhibition held elsewhere in this country has one the opportunity to see work such as this, and that alone is sufficient to make the Academy exhibitions unique in the annals of contemporary art. Re-



Inness Gold Medal, 1909

EARLY MOONRISE

BY BEN FOSTER

moved from this in treatment though somewhat related to it in subject is a canvas such as *After the Ball*, by Charles Bittinger, which expresses the past in terms of the present. But the obvious subject, possessed of a certain quaint charm in itself, seems nevertheless to have been used as a pretext for certain experiments in light and color, in which the effect of the lamp light on the figures

of the two young women in ball gowns and the suggestion of the out-of-door light of approaching dawn through the high leaded window become the real theme of the picture. This has been accomplished with so much understanding of the value and character of light as to take this picture out of the realm of the anecdotal into the domain of modern, experimental art, which is endeavoring to rid itself of rules and formulas. In a sense it is the link between the old and the new, making certain concessions to the public demand for a "subject" while advancing along the progres-



HARBOR AT BOULANGER

BY E. W. REDFIELD

The National Academy

sive lines of modern technique. By comparison with some of the other prize pictures it was more than deserving of the Halgarten Second Prize awarded to it.

The Julia Shaw Prize was this year given to A. Albright Wigand for a harmony in blue called *Woman in Blue*. The Halgarten Prize went to Ben-Ali Haggin for his full-length figure called *Eljrida*, which, by reason of its clever, supple technique, was one of the most instantly compelling canvases in the show; but it lacked something of the depth of visualization that gave distinction to his portrait of Mme. Hanako. Opposed to the foregoing in treatment was the portrait of Miss H. H., by Wm. Sergeant Kendall, N.A., which is the most stiff, lifeless and formal piece of work that has so far come from his hand. Near this hung Wilhelm Funk's fine portrait of Mr. John A. Qualy, which was one of the most vital, interesting portraits in the exhibition, easily giving him a place in the forefront of contemporary portrait painters.

The more nearly an exhibition approaches the dead level of mediocrity the more certain will one be of carrying away a strong and lasting impression of the work done by the landscape painters. This was uncommonly true of the exhibition under review, which only served to confirm the preeminent position of this branch of art in this country. Nothing better illustrative of this has been shown here recently than the *Morris Heights*, by Ernest Lawson, which again reveals him as one of our biggest landscape painters. This view of his old stamping grounds shows a bit of the Harlem River, with its blue-green water, cluttered with soggy, disintegrating ice cakes, through which a small tug is pushing its way, streaking the heights in the background with its smoke, which makes a tell-

ing note of color against the snow-covered hills dotted with their little buildings. In color and handling it is one of Mr. Lawson's finest things, and in the best sense of the word is the poetry of reality presented with unerring skill and sympathy. His *Harlem River from Washington Heights* was not quite as successful, being somewhat spotty and confused in interest which results from sticking too close to the facts of nature. In this respect Mr. Redfield displays an admirable sense of selection, strikingly exemplified in his *Cedar Hill*, which showed a wide sweep of winter landscape, austere simple in composition and painted with a sonorous, crisp touch that is very refreshing. His influence is fast beginning to make itself felt, especially in the work of the younger men, who are approaching more and more the frank, rugged rendering of nature which is his peculiar characteristic.

The Thos. B. Clarke Prize was this year awarded to Lydia F. Emmet for her canvas *Playmates*.



CALYPSO

BY WILLIAM COTTON



(Diploma Drawing, Royal Institute of Painters in Water-colours.)

"AN ANCIENT FORT IN SUFFOLK."
BY FREDERICK GEORGE COTMAN, R.I.



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THE COLLECTION OF HUGO REISINGER II. FRENCH, DUTCH, SCANDI- NAVIAN AND OTHER PAINTERS BY CHRISTIAN BRINTON

THERE has scarcely been a time since the Renaissance that France has not furnished the rest of the world with esthetic ideas. There is no denying the fact that she has now and then gained not a little from other countries, notably from Flanders and England, but she has unquestionably given far more than she has received. Of all her gifts the gift of light and atmosphere is surely the greatest, and in the annals of painting it will rank side by side with the discovery of perspective. Art was, after all, but following science, yet a less logical nation might never have applied to painting the newly formulated laws of optics.

It is but natural that a collection such as that of Mr. Hugo Reisinger should contain appropriate examples of the French impressionist school, and it is only just to add that he has been singularly fortunate in his choice of men and of canvases. No group of pictures of the more modern persuasion would be complete without the names of Monet, Sisley, Pissarro, L'hermitte, Degas and Renoir, and it is a pleasure to note that these men, as well as some of the earlier and also later artists, are here excellently represented. The most important among the older pictures is Corot's *Le ruisseau a l'arbre tortu*, painted in the environs of Beauvais near Marissel, cool and silvery of tone and truly sylvan in feeling. Of the great pioneer naturalist, Gustave Courbet, Mr. Reisinger possesses an admirable *Landscape* of small compass but distinct power. It is fresher and even closer to reality than many of the trenchant propagandist's efforts, and, together with the Corot, serves as a fitting prologue to the work of the men who follow. From the ever-sure and subtle brush of Manet there hangs on the stairway an appealing

and finely modeled *Girl's Head*, which bears the date of 1862, the year just previous to that of the famous Salon des Refusés, when this gallant band of innovators and their American recruit, Whistler, began making artistic history with such well-directed zeal. It is obvious that Manet has done bigger and more important things, but seldom has his touch been more tender and his coloring more melting and harmonious than in this little head, which is the natural companion to the *Child's Head* by Whistler in the music room.

Yet it was not in Courbet, Diaz, Dupré, Manet or Boudin, of each of whose work Mr. Reisinger owns notably handsome specimens, nor even in the liquid grays of Cazin, whose *Mon Jardin* may also be included, that this movement attained its height. Claude Monet it was who carried to its logical conclusion that conquest of light, and of Monet's incomparable fusion of art and science the present display contains three triumphant examples. While both *Sunset* and *Waterloo Bridge* belong to the sane and patient luminarist's best period, it is in *Mme. Monet dans le jardin a Vetheuil* that this art discloses itself in its most sympathetic aspect. The simple scene absolutely sparkles with light and outdoor radiance. It contains the very essence of those truths for which the master of Giverny has so manfully and so consistently fought. Quite worthy to hang beside the Monet, as it does, is Pissarro's *Femme a la Chevre*, which shows a young peasant girl in blue hood and cape standing beside a playful goat in a wooded landscape touched by the tender breath of spring. The picture bears the date of '81, and, together with the Monet and the near-by Sisley, forms a typical group of French plein air art at its best.

Bright and smiling or delicate and Vergilian as such scenes are, the impressionist of those early, acquisitive years did not confine his efforts exclusively to the country, but with Raffaelli set up his easel amid the throb of street traffic or with Degas haunted the foyer de danse, where the ballet practices

Mr. Reisinger's Collection



MADAME MONET IN THE
GARDEN AT VETHEUIL.

BY CLAUDE MONET

with a rhythm and restraint well-nigh classic the intricate contortions in vogue to-day. The Raffaëlli is a large and animated canvas, entitled *The Cathedral*, showing a group of hurrying figures in an open square, with the red roofs of the town and the tall spire of the cathedral in the distance. Somewhat less ecclesiastical in suggestion is Degas's *Danseuses*, a work of singular freedom of treatment and static poise, while completing the French pictures of this specific group are two Renoirs, one a pastel the other a small nude in oils. Just as this delicate, assured art had its sturdy prologue in Courbet, so with Gaston Latouche comes its epilogue, tinged with sentiment and redolent of by-gone grace. There are three Latouches in the Reisinger collection, one a

Sunset at Bruges, which would have delighted the heart of Georges Rodenbach, and two smaller subjects, a *Souper* and *The Honeymoon*.

There are something over a dozen Dutch pictures in the Reisinger house, all of them water colors, the most important being Jacob Maris's *Boy Painting*, which through its naive charm and sincerity would attract notice wherever it might be seen. This and a small, bright-toned Mauve show less, perhaps, of that commercial spirit to which the thrifty artists of the Low Countries have during the past few years succumbed. There is no denying that these men, from Israëls downward, have done serious and single-minded work, but they have each and all been so dexterously exploited by the dealers that one is compelled to regard them with a certain sagacious discrimination. Yet the shrewd and slowgoing Dutchman finds his antidote farther north, in the sturdy and clear-eyed Scandinavian, who as a rule paints with a refreshing sense of joy in his craft and a crisp and brilliant palette. Mr. Reisinger, who quite frankly admires Zorn above all living artists, is also sympathetically attracted to his countrymen, Liljefors and Larsson, and to the Norwegian Thaulow, each of whom is represented by one or more canvases.

Of the Zorns, one is the fluent and faithful seated three-quarter length portrait of Mr. Reisinger, another is the incomparably dashing and colorful bust of the *Peasant Girl Hall Kesti*, and the third is a



MY GARDEN

BY J. C. CAZIN



GIRL'S HEAD
BY EDOUARD MANET

standing likeness of Mr. Adolphus Busch. It is doubtful if Zorn has ever painted a better portrait than that of Mr. Reisinger, and as to the sketch, for it is scarcely more, of *Hall Kesti* it could hardly, for sheer, invigorating mastery, be equaled by any contemporary painter. The *Liljefors*, which is a notably handsome and effective composition, showing a flock of *Heath Hen in Frosty Weather*, is one of the best canvases which this matchless painter of game has ever placed to his credit, while the *Larsson* is a quaint and decorative water-color drawing of a *Girl Reading*. From the facile and indefatigable brush of the late Fritz Thaulow are two contributions, one a *Venetian Scene*, the other a *Winter Scene in Norway*, the latter of which is far more



LANDSCAPE

BY ALFRED SISLEY

truthful and spontaneous than many kindred subjects which this gifted but not always overconscientious painter was fated to leave behind him.

The balance of Mr. Reisinger's pictures, interesting as they are individually, do not readily group themselves into schools or fall into sharply defined categories, and must, therefore, be considered severally. Of the two examples of the Scottish painters, Grosvenor Thomas's *Landscape* is distinctly the more important, though there is a bleak verity of color and a strength of movement to James Laing's *Storm at Sea* which give it high rank. The *Boys of Glasgow* are far better known in Germany and on the Continent generally than in America, and it is a pleasure to find that in this instance, at least, their sincere and always poetic art receives merited recognition. Long appreciated by sympathetic connoisseurs abroad, they have in a sense failed to enlist the support of the professional dealer, which largely accounts for the fact that they do not at present enjoy the vogue which should, by right of accomplishment, fall to their lot.

The powerful and impressive *Head* by Munkácsy belongs to the realistic tradition of the seventies, and the beautiful and gemlike little canvas by Alfred Stevens, entitled *Deep in Thought*, to that half-Belgian, half-French world of delicate feminine sentiment of which its author remains the supreme and unapproachable master. Always eager for that which is best in current production, Mr. Reisinger has lately augmented his list by another Degas, a landscape by de Bock, an orchard scene with figures



BALLET GIRLS

BY DEGAS



PEASANT GIRL HALL KESTI
BY ANDERS ZORN

Mr. Reisinger's Collection

by Theodore Robinson, and from the recent exhibition of contemporary German art has purchased works by Bartels, Crodel, Looschen and Schramm-Zittau. Cosmopolitan, if anything, in his choice, and admiring good art from whatever quarter it may come, he has naturally not escaped the current enthusiasm for Sorolla, and will shortly hang upon his walls two dazzling and tonic canvases by the Valencian.

Some mention should be made of the carefully selected and significant array of bronzes which so well supplement the landscapes, portraits and figure pieces with which they are surrounded. The master emotionalist in plastic form, Auguste Rodin, is here

seen at his best in *Le Baiser* and *Le Printemps*, while his colleague and countryman, Falguière, is represented by a *Head of Diana*; Mercié and Verrier completing the list of Frenchmen. Placed by



LANDSCAPE

BY GUSTAVE COURBET

many even higher as a sculptor than as a painter, Franz von Stuck's three bronzes entitled, respectively, *The Athlete*, *The Amazon* and *The Wounded Centaur*, hold their own beside the work of any living artist. Vigorous and individual as they are in

style and treatment they are excellently offset by groups from the protean Klinger, by Hahn's *Adam and Eve*, and two graphic and faithful studies of *Sheep* and *Geese*, by the well-known animalier, Gaul.

Selected without bias or undue preconception, courageously modern yet devoid of faddism or exaggeration, it is not unnatural to assume that the ultimate influence of this collection will be far-reaching in its effect upon local artistic conditions. Mr. Reisinger's methods as a collector are refreshingly sound, direct and personal. He holds pronounced views, and, unlike so many of our wealthy patrons and purchasers, he has no assiduous and persistent advisers. As a rule,



BOY PAINTING

BY JACOB MARIS



PORTRAIT OF HUGO REISINGER
BY ANDERS ZORN



WINTER SCENE IN NORWAY

BY FRITZ THAULOW

he buys directly from the painters themselves, many of whom, both here and abroad, he counts among his intimate friends. It seldom takes him long to make up his mind whether he wants a picture or not, and, on the other hand, he is content to wait for months and even years in order to secure from a given artist something he considers typical of that particular painter's best period or manner. Art for such a temperament is not a pedantic or academic pastime, but something which is full of teeming vitality. This is not a collection for the antiquarian or the student of historical development. The oldest painter here catalogued, père Corot, is ever youthful and joyous at heart. The youngest, Rudolf Schramm Zittau, is barely out of his twenties. And the owner of these pictures prefers modern art for the same reasons that he prefers

that modern life of which this art is but the sensitive and accurate reflex.

C. B.

THE proceedings of the convention held in Washington from May 11 to May 13 last, at which the American Federation of Arts was formed, have just been published. The Federation, it will be remembered, has as its object the beautifying of every city, town and village in the United States and the development of the artistic side of the nation. Through its efforts every city in this country should be as beautiful as the most splendid

city in Europe. The published proceedings contain addresses by the Vice-President of the United States, Senator Root, Senator Newlands (to whom the Federation of Arts owes so much), Miss Leila Mechlin, assistant secretary of the Federation; the British ambassador, and numerous others.



LANDSCAPE

BY GROSVENOR THOMAS

Frederick George Cotman, R.I.

AN EAST-ANGLIAN PAINTER:
FREDERICK GEORGE COTMAN,
R.I. BY A. LYS BALDRY.

PERHAPS one of the greatest disabilities against which a young artist has to struggle at the outset of his career is too near relationship to a man of marked eminence in the same profession. The son of a famous artist starts life handicapped by his inheritance of a name which is associated in the public mind with a certain type of production and a special standard of achievement, and it is far more difficult for him than it would be for a worker with no such associations to make in his own way a place for himself in the art world. Not only is there too much expected of him before he has gained the experience which makes fine accomplishment possible, but there is a tendency to insist that he shall carry on a kind of family tradition and not be free to choose his own direction.

The judgment of the public on an artist in this position is, indeed, apt to be a little unreasonable. He must not be independent, he must not break away from the tradition which his predecessor is popularly supposed to have established, and he must be at least the equal of this predecessor in

ability if he is to receive even a passable amount of consideration; and yet, if in all these matters he satisfies the popular demand, he will never be counted as anything more than a man who has succeeded to a ready-made place in his profession—to one, in fact, that he could not help filling unless he was entirely lacking in capacity. But if, on the other hand, he happens to have an independent mind and to wish to work out for himself the artistic problems in which he is interested, if he seeks to escape from the family tradition and to build up a reputation as he thinks best, then he will find himself surrounded by a host of detractors who will reproach him for discrediting an honoured name and attack him in season and out of season for forgetting the duty he owes to his ancestry.

Either way he is faced with troubles that he will have to fight hard to overcome, and by his success in this fight his ability can be measured. The man who can emerge from the shadow of a great predecessor, and who with all the disadvantage of possessing a name that someone else has already made famous can establish himself as a popular favourite, has certainly more than ordinary strength of personality and unusual steadfastness of purpose. If he has chosen an independent way in art and



“CHRISTCHURCH, HAMPSHIRE” (OIL)
(*The property of the Rt. Hon. John Lloyd Wharton*)

BY F. G. COTMAN

Frederick George Cotman, R.I.

yet has risen to the front rank of his profession he is clearly a fighter whom no disability can hold back, and he is endowed with the power of convincing other people that his art is worthy to be judged on its own merits and without any reference to what has gone before.

It is just this endowment that has enabled Mr. F. G. Cotman to take the place which he holds among our present-day artists. The nephew of that admirable painter, John Sell Cotman, who is justly counted among the greater British masters, he needed special gifts to be able to assert, as he has, his own independence and to secure the approval of art lovers who were no doubt disposed at first to quarrel with him for thinking for himself and for not treading in his uncle's footsteps. But, as the work he has done during the past thirty years proves clearly enough, Mr. Cotman has preferred to follow the promptings of his own temperament in the wise conviction that in this way only could he do justice to his capacities. As an imitator of his distinguished relative he might have attained, no doubt, a considerable degree of popularity, but it would have been at too great a cost, for it would have necessitated the sacrifice of all his better aspirations. It was worth while risking the neglect of the public for the sake of satisfying his artistic conscience.

Fortunately, he lost nothing by taking this risk. The persuasiveness of his work in oil and water-colour gained him quickly so large a measure of support that he was able to enjoy the advantages of a well-established reputation within very few years after he had commenced seriously the practice of his art. This early development was not due to any of those special educational opportunities which he might have been supposed to have enjoyed as a consequence of his relationship to a famous artist, for he was not born till 1850, eight years after John Sell Cotman's death, and therefore owed none of his youthful inclinations towards an artistic career to his uncle's precepts or example. His instincts and tastes were innate, and they were trained in the way that suited him best, without being forced by a dominating influence into a prescribed direction.

Mr. F. G. Cotman was educated at Ipswich, his native place, but at the age of eighteen he came to London to follow a systematic course of Art training in the schools of the Royal Academy. During his boyhood, before he became a student at the Academy, he had acquired considerable proficiency as a painter in water-colours, and he painted in this medium a number of street scenes at Ipswich which were of such undoubted merit that he found no difficulty in selling them, and in



"HARBOUR LIGHTS, LOWESTOFT" (OIL)

(By permission of the Corporation of Ipswich)

BY F. G. COTMAN



“WELLS CATHEDRAL—SUNSET.” FROM
THE OIL PAINTING BY F. G. COTMAN

Frederick George Cotman, R.I.

keeping himself in pocket money by this means while he was studying in London. Among the purchasers of his water-colours were, it may be noted, both Leighton and G. F. Watts, so even at that stage his ability was sufficiently conspicuous to attract the attention of men well qualified to form an opinion about his work. It is also worth recording, as evidence of his early proficiency as an executant, that he was engaged by Leighton to assist in the painting of the *Daphnephoria*, and by H. T. Wells to do similar work on the canvases of that fashionable portrait painter.

Mr. Cotman's career as a student was marked by many successes. He took several medals, and among them the gold medal for historical painting. The picture which gained him this award, *The Death of Euclis*, now hangs in the Town Hall at Ipswich, where there are also two more of his works, portraits of mayors of the town. It was as a portrait painter that he made his first bid for notice after the period of his studentship had expired, and though he has since found many other directions in which he can express himself most convincingly, portrait painting has always been an important branch of his practice. His large group of the Marchioness of Westminster,

Lady Theodora Guest, and Mr. Guest, playing dummy whist, made a great impression when it was exhibited some years ago, and there have been others, like his full-lengths of Lady Theodora Guest and Miss Gibbs, and his excellent portraits of the Bishop Suffragan of Nottingham, Admiral Sir G Richards, and Mr. Prideaux Brune, which must be counted as distinct achievements.

But the popularity of his portraits has not by any means induced him to neglect other kinds of subject matter. His *genre* pictures are admirably sound in accomplishment, and his landscapes in oil and water-colour have qualities of a very high order. The examples of his figure painting which are reproduced here show well with what a happy combination of vigour and restraint he can deal with modern life motives, and how sensitively he can manage tone and colour effects; while his landscapes, by their grace of composition, their harmony of well-related colour, and their delicacy of atmospheric suggestion, take rank among the better things which have been produced by our modern school of nature painters.

Particular prominence has been given in this series of illustrations to his landscape work, because in some respects it represents the fullest outcome



"FLOOD ON THE GREAT OUSE." (WATER COLOUR)

BY F. G. COTMAN



“EXETER FROM COUNTESS WEIR.” FROM
THE OIL PAINTING BY F. G. COTMAN

(The property of W. H. Booth, Esq.)

Frederick George Cotman, R.I.

of his artistic experience and sums up most completely the results of his mature conviction. His paintings of open-air subjects are by no means the obvious statements of fact which come so often from the figure painter who goes out to look at nature in his spare moments; they are felt and understood in a way that is possible only to the man who can see beyond mere actualities into the subtleties which nature suggests, and who is by temperament responsive to poetic inspiration. There is unquestionably poetic sentiment of a very delightful type in such pictures as the *Winter Sun-*

rise on the Alde, the decoratively treated *Hemingford Grey*, the *Harbour Lights*, *Lowestoft*, and the spacious composition, *Exeter from the Countess Weir*; and in others, like the *Ancient Fort, Suffolk, Christchurch, Twilight: the Banks of the Orwell, Sundown, Orford*, and *On the Waveney*, and especially the *Wells Cathedral—Sunset*, there is the happiest appreciation of the charm of nature's quiet moods, and there is thorough understanding, too, of her inexhaustible variety. This acuteness of understanding can, however, be perceived in everything that Mr. Cotman undertakes.



"SUNDOWN, ORFORD" (OIL)

(In the possession of H. M. Jackaman, Esq.)

BY F. G. COTMAN



"ON THE WAVENEY" (WATER COLOUR)

(The property of Thos. Wm. Cotman, Esq.)

BY F. G. COTMAN



“RAINBOW—HEMINGFORD GREY.” FROM
THE OIL PAINTING BY F. G. COTMAN



"TWILIGHT: THE BANKS OF THE ORWELL" (WATER COLOUR)

BY F. G. COTMAN

It can certainly be said for him that in all the phases of his art he is an earnest student with remarkable powers of observation and expression and with a vigorous individuality which gives a clearly defined character to his work.

That these qualities have been widely recognised can scarcely be disputed; his pictures have found

their way into many of the chief public galleries—into the Walker Gallery at Liverpool, where there is a large canvas, *One of the Family*; into the Oldham Corporation Gallery, where there is another large picture, *Her Ladyship's first Lesson*; and into other permanent collections which represent what is best in our modern art—and he is ranked by



"WINTER SUNRISE ON THE ALDE" (OIL)

(In the possession of T. R. Parkington, Esq.)

BY F. G. COTMAN



"WORKING AND WATCHING." FROM THE WATER-COLOUR BY FREDERICK GEORGE COTMAN, R.I.



men who properly estimate the value of present-day achievement among the true supporters of that sound tradition which is one of the best assets of the British School. As a member of the Royal Institute of Painters in Water Colours, to which he was elected in 1882 when the fusion between the Old Dudley Gallery supporters and the Institute was arranged, he has helped by the consistent quality of his contributions to keep up the standard of pure water-colour work as it was practised by the greater masters in the past.

It is possible that some of the distinctive character of Mr. Cotman's paintings is due to the fact that his training was carried out entirely in this country. Unlike so many of the artists of our times he has not studied abroad and has limited his excursions beyond the confines of the British Isles to merely sight-seeing expeditions. His visits to foreign Galleries have not affected his manner of regarding nature, and have not aroused in him any desire to de-nationalise his technical methods. He is a successor, legitimate and direct, of the painters who a century ago built up the British School and put it in a position of commanding importance, and though he has not hesitated to look at modern life with the eyes of the modern man he has accepted the responsibilities of this succession with all needful respect for the past. He has, too, followed the example of some of the most characteristically British masters—Constable among them—by making himself to a great extent a painter of a district. Round his native place he has found a remarkable variety of subjects which have attracted him by the opportunities they have afforded of studying nature under specially engaging conditions. He has responded readily to the inspiration of the scenery in the Eastern counties, to the peculiar seductiveness of the flat landscape with its dimly suggested distance and expansive sky; he has felt and yielded to the appeal which a country of this type makes to the imaginative painter, and of this appeal he has evidently been conscious, even when he has wandered far from his favourite haunts near home in search of fresh material.

A. L. B.

THE NEW ENGLISH ART CLUB'S SUMMER EXHIBITION.

IN arranging for their summer exhibition to be held in the galleries of the Royal Society of British Artists in Suffolk Street, the executive of the New English Art Club took a wise step, for there the qualities which essentially denote the club came into fuller view than at any of their exhibitions for some time past. Of all societies of exhibiting painters this one could least afford to cramp itself for space even for the sake of exhibiting in such a romantically unpretentious place as their former gallery. One must have distance for the revelations of Mr. Wilson Steer's art, and, indeed, for appreciation of the aims which inspire the club as a whole. Canvas after canvas enters into a contest with the difficulties of sheer problems of lighting, to which everything, especi-



“VERY INTENT”

BY F. G. COTMAN

(*The property of Joseph Jennens, Esq.*)

The New English Art Club

ally the character of the handling, subscribes; and the spectator's first glance at each canvas must be corrected at the proper distance. In a gallery devoted to such experiments we cannot have too much elbow room. The painting of effects of the nature indicated strains the resources of the scientific palette to the utmost; the desire to paint them is to no small extent the outcome of the conscious entrance of science into every field of human thought and activity. And yet this kind of painting is the most emotional of all. Artistic emotion we might almost think of as of two kinds, active and passive, and as *sentiment* when it is merely passive. Sentiment, instead of greeting the present aspect of life, favours the past and turns naturally to the commemorative forms of decoration. Against the art of Mr. Sargent, Mr. Steer and Mr. Orpen, of the first kind, we have to set such art as Mr. McEvoy's and Mr. John's. Mr. McEvoy goes back even for his choice of colours to days when to be sentimental was to be English,

and if the woman of Mr. John's feminine type is, as we are told, in advance of present time, it is not for everyone to find this out, for though now designing most of her own dresses, she has not quite abandoned the Victorian mode.

In the "interior" *genre* which the club has now taken up so much, we find that with the majority of the exhibitors it is still the effects of nature herself that are pursued indoors, where the sun is throwing its beams upon flowers in a room. Their problem is that of the artificial conditions in which these pure elements of nature thus come again together. It is an aspect of "interior" work, however, quite different from that adopted by Mr. and Mrs. McEvoy, who would, so to speak, call the sun into the room when they wanted it, for the dramatic setting of a psychological moment, but would not dream of hastening to a room with palette set, though even by some strange contrivance of the hours Helios himself had been entrapped therein. They conceive of interior subjects



"THE COSY CORNER" (OIL)

BY S. N. SIMMONS



"THE BACH PLAYER." FROM THE
OIL PAINTING BY F. H. S. SHEPHERD

The New English Art Club

as being in their very nature quite different from those of the open air. The out-of-door world is significant of every aspect of nature; the indoor world is sacred to human nature only—and, perhaps, some privileged cats and parrots.

In Mr. Orpen's large *Portrait Group*, an eminent group of modern writers and painters are gathered round a table under Manet's famous painting of Mlle. Gonzales. More than one of the group, we may add, has, in his own art, kept tradition bright in Manet's way—by contact with nature, the keeper of all the best traditions. Many of our readers will, no doubt, recognise the members of the group. At the left of the picture, reading to the others, is Mr. George Moore; Mr. P. Wilson Steer is seated at the table just under the Manet picture, while the four others at the right, reading from back to front, are Mr. D. S. Maccoll, Mr. Walter Sickert, Sir Hugh Lane and Mr. W. Tonks. At the time that this picture was painted, Manet's canvas was temporarily housed in Mr. Orpen's studio by its owner, Sir Hugh Lane, before it left England as part of Sir Hugh's splendid gift to the Dublin Gallery. In those days the fate of the picture was, we believe, not quite certain; much rested with the action of the City of Dublin, and the picture—a symbol of all that is best in modern movements—was much in the mind of Mr. Orpen's sitters; they sit, as it were, in its

atmosphere; and it is this, I think, Mr. Orpen has suggested, as well as with his extremely subtle painting the full outward beauty of the studio surroundings in the afternoon sun.

As regards these surroundings, the greatest technical difficulties have been surmounted, especially in the difficult problem of white surfaces in the walls, the plaster cast, the table-cloth, the white porcelain tea-service and the picture of Mlle. Gonzales in the white dress—nowhere is there any sense of whiteness, white itself with Mr. Orpen being a colour. Mr. Connard does not quite achieve this result in a similiar problem in his *May Morning* (p. 184), where the white is sometimes almost chalky in effect; but his is a very distinguished picture all the same, showing an extraordinary controlling sense of decoration, extended from forms to colour and to the very effects of light in themselves. In *The Guitar Player*, another picture by this painter, the black of the cat against the enamel-like quality of a child's face and a dark red hat, showed the painter securing an achievement of colour contrast in which he has not always had success.

Mr. William Rothenstein places his family group in a modern sitting-room which seems to suggest a little of the ultra-modern affection for Victorian associations. It is part of his exquisite art in details that among the things above the mantel-



"THE PHEASANT" (WATER COLOUR)

(By permission of Wm. B. Paterson, Esq.)

BY JOSEPH CRAWHALL.



"THE DEAD PTARMIGAN." FROM THE
OIL PAINTING BY WILLIAM ORPEN



"PORTRAIT GROUP." FROM THE
OIL PAINTING BY WILLIAM ORPEN

The New English Art Club

shelf, the framed picture should, for a moment, awaken interest in itself only to evade us as a mere suggestion of colour admirably tuned to the vase of flowers against it. The whole painting is, for the observant, made up of transitions from one subtlety to another.

In his *Hunt the Thimble* Mr. Tonks gives his methods up to a colour scheme which as a whole is not beautiful even if true; forgetting it as a scheme and looking into it we find drawing and technique and minor passages of colour as expressive and fascinating as Mr. Tonks has ever given us.

The paintings of interior *genre* in the present exhibition were unusually numerous, indicating quite a movement in this direction. *The Cosy Corner*, by Mr. S. N. Simmons, which we have pleasure in reproducing, is a brave attempt to cope with the difficulties of a bright green panelled room. As regards tone, reproduction always gives good evidence of the difficulties surmounted. We also include among our illustrations Mr. F. H. Shepherd's musical painting, *The Bach Player*, using the word musical in both its senses. For harmony of colour, lacking in so many of Mr. Shepherd's pictures, has, as if in sympathy with the subject, come into this one. Colour contrasts present their own problems; harmony, as we speak of it here, is not essential in painting, but Mr. Shepherd hitherto has not succeeded so well with the other thing; his results have suffered and so been the wrong results. It should be mentioned that although Mr. Shepherd's picture is here reproduced as a full-page, it is a work of small proportions. We have noticed before a gift which belongs to Mr. Charles Stabb, and which he shares with the old masters—the ability to give an air of inevitableness to his subjects, to pose his model without giving away the fact that she is only posing. Thus we get an illusion that we have surprised some one in the midst of their every-day life. With interior *genre*, which ostensibly deals with every-day life, to have this illusion is, we might say, essential—but it is rare enough, and if Mr. Stabb has to stop short of the most difficult things of all—or prefers to stop short of them—at least all that he gives us is in-

teresting and sensible; and there are sometimes occasions in the New English Art Club when to be sensible is to be quite startling. Other works of this *genre* which should be named are *The Weaver*, by Miss Clare Atwood, and the *Interior of a Religious House*, by Mr. A. Croft Mitchell.

The landscapes were this year of the most highly satisfying character, and of course the larger galleries counted greatly in the question of appreciating them at their worth. Mr. Steer's two most interesting landscapes were subjects on the river Wye, canvases full of mysterious effects of shifting lights, great light clouds hanging over the valley of dark trees and mirrored in the river. Prof. Holmes, in *Duften Pike and Cross Fell: Morning*, and other landscapes, carefully sought agreement between the actual style and plan of a picture and the motive of its



“SOUVENIR OF COVENT GARDEN” (PENCIL AND WATER COLOUR)
BY ALBERT ROTHENSTEIN



“A MAY MORNING”

BY PHILIP CONNARD



“THE GOD AND SOME MORTALS”

BY C. MARESCO PEARCE

The New English Art Club

subject. And of this sympathy between method and subject there was also an instance in Mr. W. McTaggart's *Consider the Lilies* (*motion under cool sunlight*), a scheme of movement with a restless swiftness of execution as an accompaniment of the scampering children and blowing lilies. Close to this picture there was Mr. W. W. Russell's *The Home Farm*, its problem being that of the most uneventful English weather, the scene one of the most uneventful in the world. Mr. Russell's art is restrained by, and at the same time interprets, the poetry in his subject. The canvas was quite a contrast to the effects generally chosen in this exhibition, the choice, perhaps, determined less by the artists than by Nature, who during the last sketching season could not keep the rain-clouds out of the sky. Professor Brown interpreted in his perfect way in *Poole Harbour*, an effect of weather which seems to belong as much as anything on earth to England, and a similar subject was most admirably treated by Mr. John Everett in *Norden Heath*. Notable also among the landscapes which so well represented Professor Brown was *The Return from Milking*.

In the matter of landscape, perhaps Mr. Sargent was never so interesting as he was this year. His so brilliant handling takes nothing to itself from the charm of the subject and the scene; instead, in *The Black Brook*, his unchallengeable art lifted the simple incident up into the realms where only the highest lyrical art can live—lyrical because the notes cannot be separated from the song itself. In his picture *The Hermit*, the achievement seemed again of a miraculous order, and his other landscape seemed to have some of the delightful inconsequence of the now famous *Cashmere* of this year's Academy. *An Old Barn, Gloucestershire*, by Lily Blatherwick (Mrs. Hartrick), was a landscape fine in treatment. Appreciation was shown of the value of such a note

of colour as a red cart, without in the least vamping that note to the destruction of the dignity of all the picture, as happens with nine artists out of ten when accident or nature springs as a surprise some delightful touch of contrast before their eyes. The exhibition contained many smaller panels which reflected considerable knowledge of effects that are artistically worth attaining—notably such a one as Miss Alice Farmer's *White Perambulator*, or Mrs. Evelyn Cheston's beautiful little still-life group *Glass and Pottery*, or the fantastic little still-life *The God and some Mortals*, by Mr. C. Maresco Pearce.

Mr. John has striven very hard not to hamper the expression of his thoughts or their freedom by anything generally accepted, but already a disciple, Mr. Henry Lamb, accepts all Mr. John's innovations as traditions—and in his *Portrait* adds a



"A FAMILY GROUP" (OIL)

BY WILLIAM ROTHENSTEIN

The New English Art Club

few of his own in the matter of colours, giving the once despised magenta a place of honour. The mere mention of magenta and green together would probably have brought the life of Whistler to an end, had anyone had the temerity to mention them before him. He pushed harmony to such conclusions, that for the present perhaps we can advance no further, but the situation is not saved by such a shock as Mr. Lamb prepared us in the other way. There was much however that was really decorative and not untrue in effect in the green-haired children of this painter's *Under the Cliff*—an effect discovered of impressionism and adapted to the ends of design. Design is a matter of feeling and of course it is a mistake to think that it does not admit of the most naturalistic effects. Of Mr. John's own works in this exhibition, he has in power of painting never surpassed his portrait of Mr. William Nicholson. Too much is involved for us to attempt here criticism of his other significant canvas, *The Way down to the Sea*. We have still to mention Mr. Orpen's *Dead Ptarmigan*, a canvas in which it would seem his art has allowed itself a canter after intense painting in carrying the interior problem to the point he carries it.

Before passing to the water-colour and black-and-white room we should not forget to dwell a minute on Mr. Chowne's flower pieces, which in *Violas* and *Anemones* showed more beautiful mastery on the artist's part than ever. Flowers we had in vases like these in many interior pictures in the gallery; there they became part of a scene, hinting at their own life without asserting it inartistically. Here they stood for their portraits, getting from Mr. Chowne just the intimate sympathy which is claimed. *The Alhambra*, by Mr. Spencer F. Gore; *Early Spring—Grasse*, by Mr.

Alfred Hayward; *Willows*, by Miss Florence E. Wollard; *Nasturtiums*, by Miss M. Hewett, are other works calling for comment by younger exhibitors. Mr. David Muirhead was well represented by *The Church in the Fens*; Mr. W. G. von Glehn, by *The Old Elm, Colne Valley*; Mr. F. Mayor by *Market Place, Montreuil*; Mr. Bernhard Sickert by a beautiful interpretation of a snow scene.

Other canvases which we are not able to touch upon at any length now were the *Flowers* of Mr. Mark Fisher, and his landscapes, *Pasturage*, *Coming from Market* and the *Tilled Field*, and Mr. W. Rothenstein's portraits, *The Rt. Hon. Charles Booth* and *Mrs. Charles Booth*. Like *A Family Group*, these last are interiors, and the same qualities are pre-eminent in all three paintings, but perhaps it is in the one of Mr. Booth that an endeavour to command all the truths of relative values and at



"SUDDEN APPEARANCE OF MR. BEERBOHM IN THE NEW ENGLISH ART CLUB"
BY MAX BEERBOHM



“THE FERRY” (OIL)

BY AMBROSE MCEVOY

the same time the beauty of contrasted local colours is most noticeable. Yet far before this portrait we should prefer that of Mrs. Booth, which has all the simplicity and dignity that the inclusive scheme of local colours does not admit of. In our opinion the portrait of Mrs. Booth must rank among the finest achievements of modern portraiture. Some defiance of the traditions of portraiture goes with Mr. Rothenstein's other schemes, and we are, perhaps, led to gather from a study of them that there are certain traditions which cannot be defied—which seem based, if all unconsciously, upon some of the simplest laws of natural vision. When we are absorbed in a personality to the extent which a portrait presumes, we cannot possibly be making a draper-like comparison between the shades of tablecloths and curtains. No, the simpler scheme in the lady's portrait more nearly accords with the view that is taken by the normal vision; only the colour that is near the figure catching the eye which otherwise is forgetful of everything but a gracious presence.

The water-colour and black-and-white section seemed to have burst forth this year with unusual

energy. For one thing it had the benefit of rooms to itself, and the sudden appearance of Mr. Max Beerbohm with over a dozen full-sized caricatures made a difference to the walls. Upon this we might say official recognition of Mr. Beerbohm's art, the art world is the subject for congratulation as much as Mr. Beerbohm. Apart altogether from the merits of his satire, his line has qualities which are to be recognised among the best black-and-white art of the day, though we may regret that in such a caricature as *Triennial Negotiations between Mr. Heinemann and Mr. Hall Caine*, there is something quite repulsive in Mr. Beerbohm's convention for an eye, and that his grasp of form in the round often belies that appreciation of the grace of life which he has made clear to us as his own in literature.

Mr. Walter Sickert contributed several drawings this year to the black-and-white room, and this was a notable thing in itself. Some of the most interesting figure drawings were sent by Mr. Albert Rothenstein, such for instance as his *Arabella*, *Firelight Study*, and *Souvenir of Covent Garden*. In this department a fine *Study in Colour* well



"DUFTON PIKE AND CROSS FELL: MORNING" (OIL)

BY PROF. C. J. HOLMES



"CHICHESTER CATHEDRAL" (WATER-COLOUR)

BY A. W. RICH

Lithographs and Etchings by J. L. Forain

represented Mr. A. E. John, but especially was one of his pencil drawings to be studied for the sake of seeing what knowledge one single line can contain running instinctively without correction down the back of a figure. Miss Edna Clarke Hall's drawings always discover an artist through and through. Mr. W. van Hasselt's *Gipsy Girl* was among the very best things in these rooms. The *Cathedral, Burgos* by Mr. Gerald Summers, the *Valley of Arques* by Mr. W. W. Russell, *Mentone Town* by Mr. C. M. Pearce, *Richmond Bridge* by Mr. W. Kneen, come back to our mind, as does Mr. W. Dadd's *The North Country*, with sunlight giving an illusory charm to a sordid district of brick. Mr. A. W. Rich's water-colours were more supreme in his way than ever, his *Chichester Cathedral*, *Millmead near Guildford*, and *Plumpton Place* being especially notable. This year he has avoided the sweetness of tint that has on occasion detracted from the dignity of his colour. A delightful monotype, *Cloudy Weather*, was the work of Mr. A. H. Fulwood. And we welcomed the appearance of Mr. Joseph Crawhall's perfect drawings upon the New English Art Club walls. T. M. W.

SOME ETCHINGS AND LITHOGRAPHS BY J. L. FORAIN. BY PROF. DR. HANS W. SINGER.

A LARGE number of the artists who supply the comic papers of Paris with humorous designs have chosen to strike that popular note which delights in an extravagant—boisterous, it might be called—style of caricature. The black-and-white convention of men like the late Emmanuel Poiré (well known by his *nom de guerre* "Caran d'Ache") depends upon eccentricity for its effect. The absurdity and the contortions of the pen, as it

were, are what excite laughter. Great is the contrast between their broad farce and the refined, esoteric wit of the other school, at the head of which Forain may justly be placed. Their work has no tag upon it; its humour does not lie upon the surface. Whereas the one class aim at amusement upon a broadly popular basis only, the other are perforce at once satirists. Caran d'Ache published drawings, sets of drawings, indeed whole albums, without any letterpress at all; but Forain's design is, taken by itself, almost always a torso, not to be properly appreciated without the accompanying text. This is generally felt to be true, and consequently people have always been particularly interested in discovering what relationship exists between drawing and letterpress in Forain's work, whether he illustrates other people's flashes of wit, or whether they adapt texts to his designs, or, if he is the author of both, whether he first conceives the picture or the words.

Forain himself explained the genesis of his



"AUPRÈS DU MALADE" (LITHOGRAPH)

BY J. L. FORAIN

work, upon interrogation, some years ago to an interviewer—one of the few who were fortunate enough to overcome all obstacles and penetrate the privacy of this master (for, like many other great delineators of public life, he presents the anomaly of himself shunning publicity). Having once formed some general notion, Forain, it would appear, is the true artist in so far as an experience of the eye and not of the governing mind is the primary thing with him. Some situation that he has seen furnishes the impetus to his work. In the course of elaborating the design, and while he is handling his figures and groups—sometimes, indeed, only after he has quite finished with them—does the pass of wit or the caustic remark which they are destined to illustrate occur to him. As he quaintly puts it: "I question them, and they tell me."

His literary note is one of a modern Democritus, a scoffer of the foibles of modern civilisation. The moral key-note is one of irreverence, as has been justly pointed out. He likes above all to expose the undercurrent of ridiculous fallacy and insincerity in all the conventionalities of our daily life, which personal interest, empty authority and disingenuous cowardice take so much trouble to keep up. His satire is all the more pungent because of its restriction to innuendo. He never lashes openly, never speaks out the word itself, but always disposes text and drawing like two converging lines which stop shortly before their point of meeting, but which indicate it with such clearness that no one can fail to hit upon the word or thought that Forain himself refrains from uttering.

The same sort of reticence is a distinguishing characteristic of Forain's artistic mood. It is a modern conviction that

the very soul of black-and-white art is elimination. How wonderfully various are the possibilities of putting this theory into practice! Forain's choice of method is one of the most fascinating. He never elaborates either form or tonality; he rests satisfied with suggesting. Since the times have become awake to the truth of the theory, many a man has supposed that putting it into practice were an easy thing, and he "leaves out" gaily and inconsiderately. But this fragmentary presentation of nature is not convincing, and much of the work that parades a certain bold, unmeaning sketchiness falls below the standard of the stenciller. It requires the keenest artistic feeling to know exactly when you have to stop in the process of reducing the multiplicity of nature to simple forms, in the process of discarding superficial traits and retaining only the essential ones of the figure you depict. For elimination is



"TÉMOINS AU PRETOIRE" (ETCHING)

BY J. L. FORAIN



“LE PRISONNIER ET SON ENFANT.”
FROM THE ETCHING BY J. L. FORAIN

Lithographs and Etchings by J. L. Forain

only half the game; selection makes up the rest. The sureness with which Forain stops just upon the border-line proves his genius. However unrealistic his line may have become, it has never been pushed beyond the point where it remains intensely suggestive on to the decline where it falls into meaning and spiritless trifling.

If this justly sets forth the visible shape of Forain's art, its contents may be summed up as a never-flagging study of expression. At bottom of all that he creates there lies the desire to make his figures betray their thoughts without speaking. With the acute observation of a dumb man he has entered upon the study of mimicry, gesticulation, facial expression and that other no less telling kind of expression which depends upon our general bearing, upon the way we hold our limbs and body, while we are trying to convey our thoughts and intentions to our neighbours. With the wonderful means at his disposal he passes on the fruits of his studies to us in the form of marvellous designs that grasp all sorts of human expression with an unerring hand.

Most people will have learned to know Forain by the medium of the comic papers, in which his

drawings appear in the shape of mechanical reproductions. Only a comparatively small number of connoisseurs are acquainted with his original lithographs and etchings. By this time he has done a good many of both of these, but the edition is very limited in every case, and there are very few lithographs or etchings of which more than twenty-five copies have been issued. I have become acquainted with them at the Dresden Print Room, the Director of which, Prof. Lehms, has always been among the very foremost to recognise talent and genius among the living men. It was to be expected that in this Print Room, which possesses the finest collection of *modern* work in public possession, Forain would be conspicuous, and Prof. Lehms has brought together the splendid collection of the work of Forain (upon whom he is about to publish a study in a Viennese contemporary), from which our illustrations have been made.

Forain's lithographs are perhaps not so much a departure from as a refined improvement upon the drawings in the comic papers, which every one has come across. Monsieur Ch Guérin is upon the point of publishing a catalogue of them, which



"DANS LA LOGE" (LITHOGRAPH)

BY J. L. FORAIN



“LE RETOUR DE L'ENFANT PRODIGE.”
FROM THE ETCHING BY J. L. FORAIN.



is expected to appear before the year is out. Forain has lithographed desultorily for many years. He has reserved for this method of work, subjects that appeal to the experienced connoisseur rather than to the general public. Many among them have very little "story" to tell; they are decidedly "*l'art pour l'art*." Some few themes recur with many variations, such as *The Bath* and the *Cabinet particulier* and *The Strike*. One of the most ravishing designs is the *Déjeuner du Matin*, in which a servant brings breakfast to her mistress in bed. The *Le Tableau de Papa* (p. 196), quite different in execution, is scarcely less captivating. This seems to me one of the happiest instances of Forain's singular power to compass expression. To use a hackneyed phrase, the picture speaks volumes, and, what is more, it liberates at a single stroke ideas within us that it would take pages to jot down. Has ever anybody succeeded better than Forain has with this little girl? Her enthusiasm is genuinely touching without the faintest suggestion of any maudlin sentimentality. The picture is all the more noteworthy since it is seldom, to my knowledge at least, that Forain the

pessimist strikes so sympathetic a chord, full of warmth of feeling, as he has done here.

The etchings, on the other hand, do constitute a new departure in the life-work of our artist. Forain etched, ten or a dozen years ago, a set of small plates. They might well be missed, and seem to say that at that time the style of work did not appeal to him. Lately, however, he has taken up etching once more, and this time in quite a different spirit. His new plates are large, and all of them important; in fact they disclose new powers which he has not heretofore developed.

As far as their style goes, they are not all uniform. Occasionally he betrays a keen sense of the beauty of his material, as, for example, in *La Traite des Blanchés*, which brings out the special characteristics of dry-point admirably. At other times—for example, in the *Mlle. Mère*—he adopts a powerful breadth of line. Some of the soft ground etchings recall to mind Daumier, and other plates are conceived in the grand spirit of Legros and Millet. The nude girl seated upon a bed (p. 198) tends to purity of outline and surer draughtsmanship only. Then again he broaches the problem of



"AUX FOLIES BERGÈRES" (LITHOGRAPH)

BY J. L. FORAIN



"LE TABLEAU DE PAPA." FROM
THE LITHOGRAPH BY J. L. FORAIN



“L'ENFANT PRODIGE”
BY J. L. FORAIN



"FEMME NUE" (ETCHING)

BY J. L. FORAIN

balancing his blacks against his whites, as in his Prodigal Son plates (pp. 193, 197). The majority of the plates display a certain super-nervousness of line. They look as if the rapidity of execution had been immense. I imagine that when Forain does eventually come to elaborate his own proper style, which, as this diversity of attempts shows, he has not yet attained, it will be this nervous line that he will cultivate and probably temper, for it seems to me to lack simplicity, occasionally, at present.

For the present, however, his attentions are not directed that way; they are rather engrossed by the same pursuit after mastery of expression. And they are full of superb instances of such mastery having been compassed, as even our reduced illustrations will show. One of his favourite topics, the same that he has discussed already time and again in drawings for the magazines, are scenes

at the law courts. The plate of the *Témoins au Pretoire* (p. 190) is replete with the finest observation. The old woman has the harassed look of one who has given evidence against kith and kin. There is a marvellous twinge of inborn coquetry in the furtive glance that the little girl shoots at us, and the boy in his look of surprise mingled with self-consciousness has plainly for the first time in his life been hoisted to a position of importance, which, however small it may have been, was still in no wise the result of his own deserts. *Le Prisonnier et son Enfant* is perhaps the finest of all the plates. The besotted expression of the prisoner, debased and corrupted from birth, a true specimen of a degenerated race, surpasses anything of the kind I have seen. The presentation of his little child by its young mother is a most powerful moment in the *comédie humaine*, at a moment where that *comédie* becomes singularly tragic. H. W. S.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE illustrations which have appeared under this heading in our recent issues have almost without exception been those of English houses; but on this occasion, by way of variation, we give some examples of houses and interiors designed by a firm of German architects, Messrs. Runge and Scotland, of Bremen, whom many of our readers may remember as the designers of some luxurious cabins on the North



DR. VASSMER'S COUNTRY HOUSE : GARDEN VIEW
RUNGE & SCOTLAND, ARCHITECTS, BREMEN



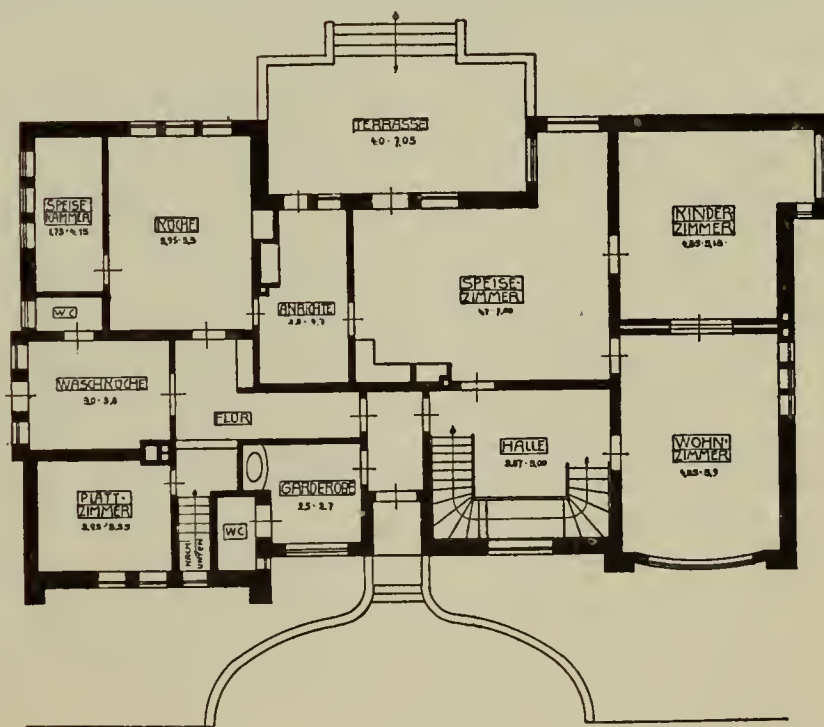
DR. VASSMER'S COUNTRY HOUSE : MAIN ENTRANCE

RUNGE & SCOTLAND, ARCHITECTS, BREMEN

German Lloyd steamship "Kronprinzessin Cecilie," which were illustrated in *THE STUDIO* for December, 1907 (pp. 238-240). Apropos of the work of these architects in relation to domestic architecture generally, and specifically in regard to the designs now illustrated, we quote the remarks of one of our German correspondents.

Two factors (he says) have played an important part in the recent evolution of country-house architecture in Germany; first, much attention has been paid to the traditional style and methods of building peculiar to a particular district, and secondly, there has been a more general recognition of the principle that between a house and its physical environment there should always exist as much congruity as possible. It is generally recognised, for instance, that it would be a gross perversion of architectural propriety to build a Swiss ch  let in one of the flat expanses of Northern

Europe, or to transplant the style of a peasant cottage of Lower Saxony to the Bavarian highlands.



GROUND FLOOR PLAN OF THE ABOVE

Recent Designs in Domestic Architecture



THE ARCHITECTS' STUDIO HOUSE: RUNGE & SCOTLAND, ARCHITECTS



A CORNER OF THE DRAWING-ROOM IN THE ABOVE

At the same time the architect of the modern school holds that it is altogether inconsistent with the conditions of life at the present day to build houses in the style of these peasant dwellings for the strenuous city worker in need of relaxation. These may answer very well for a temporary abode during the summer, but the country house which the townsman wants nowadays differs both from this peasant house and from the pseudo-castle which the wealthy merchant used not so long ago to be fond of erecting in emulation of the landed aristocracy. The tendency is to place considerations of utility in the foreground and to ignore, or at all events to assign a subordinate place to, the picturesque character of the elevation.

Messrs. Runge and Scotland have from the first pursued a middle course. While they have in the planning of the houses designed by them sought to satisfy the craving of the hard-worked city man for rest, light and air, they were led by their own predilection for the creations of peasant art which the dwellings of Lower Saxony offered them in rich abundance, to turn to account such useful and attractive features as they could discover therein. The elongated ground-plan, permitting of a favourable arrangement of the rooms in regard to sunshine, the picturesque sloping roof, the large windows made up of numerous small panes, are elements derived from the architecture of Lower Saxony, and the houses in which they are introduced have the appearance of springing from the soil and consequently accord well with the surrounding landscape.

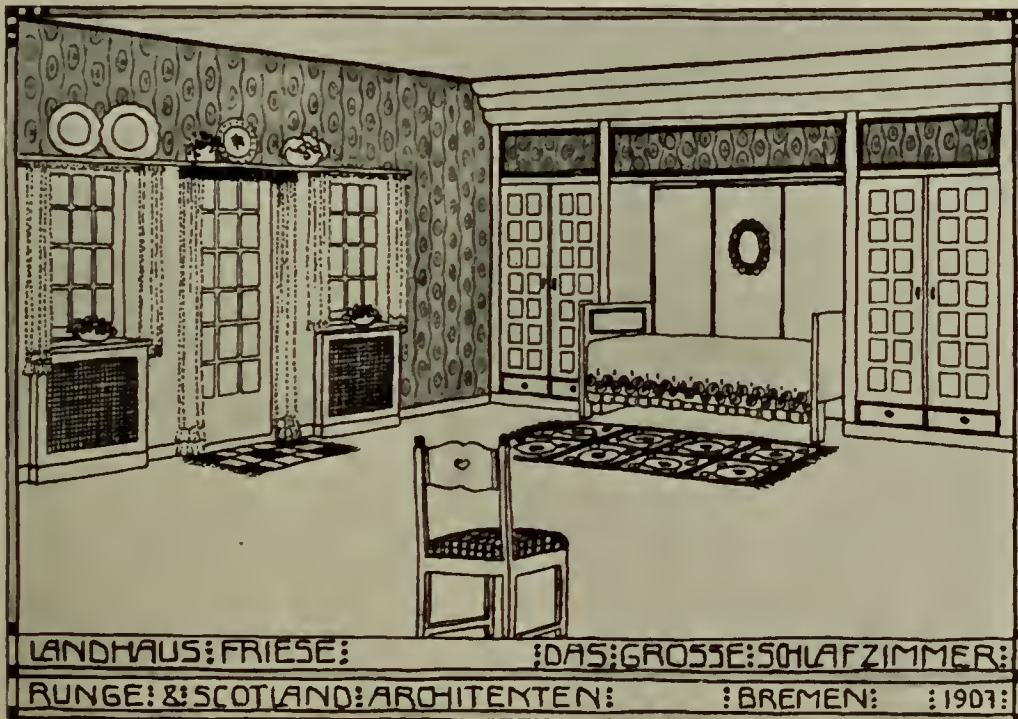
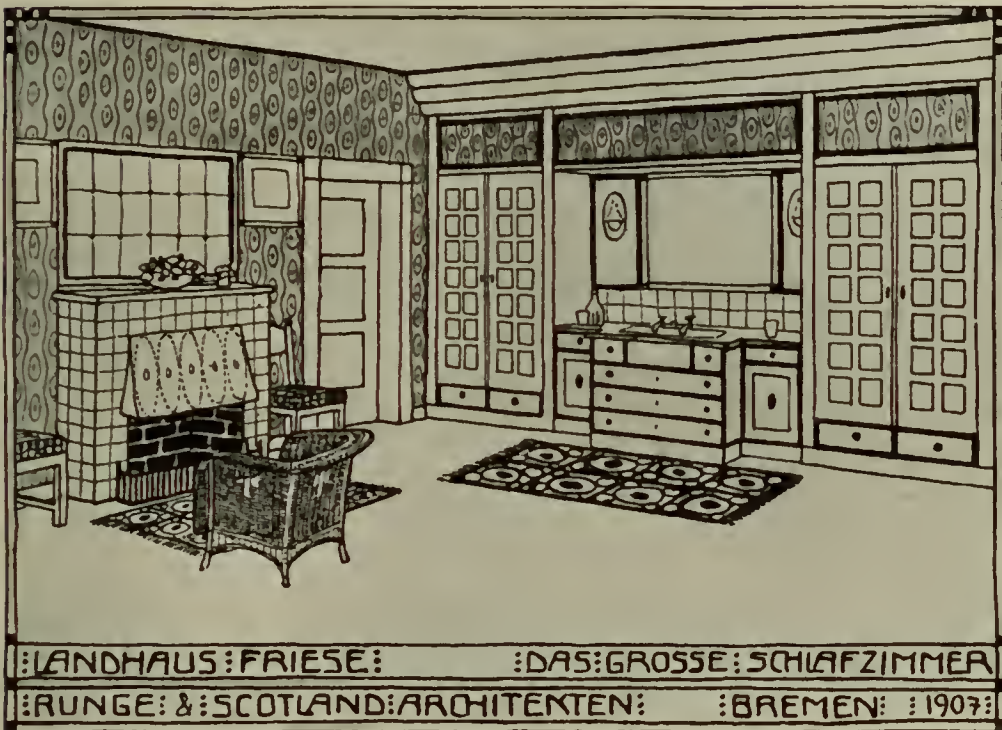
The inhabitants of Bremen have, through the close commercial intercourse which the town has long enjoyed with England, learned to appreciate the advantages of separate dwellings, and in fact preference has for centuries been shown here for this mode of living. Messrs. Runge and Scotland therefore found in this locality a favourable field for their activity. The numerous commissions which were entrusted to them in the course of a comparatively brief period, brought them face to face with a succession of novel problems, the solution of which afforded them an opportunity of displaying their skill by reconciling the practical needs of daily life with the ideal requirements of the present age. Amongst their more recent achievements, the house which they themselves occupy as a private residence and atelier (two

Recent Designs in Domestic Architecture

illustrations of which are here given), and especially the two country houses designed for Dr. Vassmer and Herr Friese, both of them admirably exemplifying the combination of practicability with æsthetic qualities, have made their name known among wider circles.

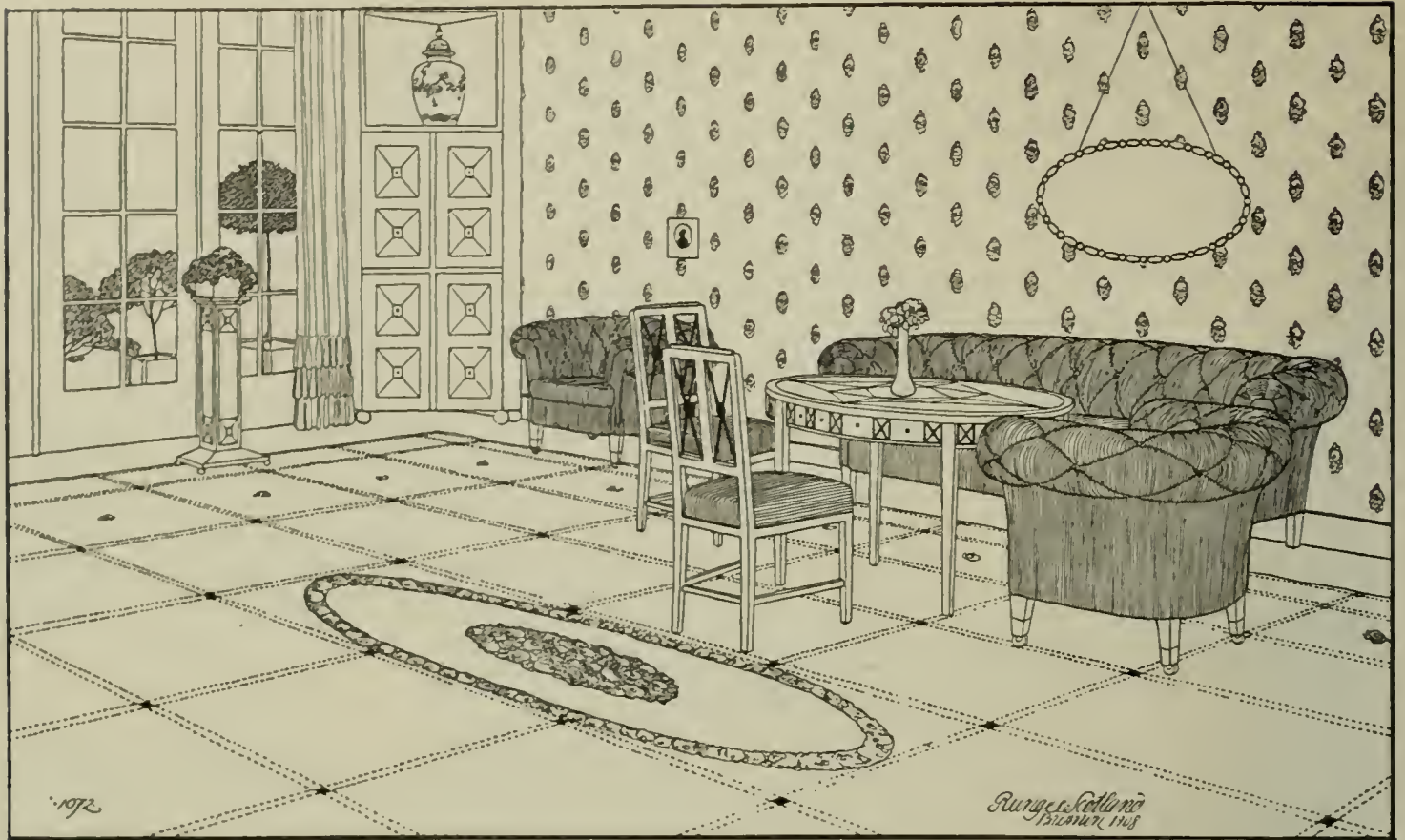
The accompanying illustrations of the "Landhaus Vassmer" show that the architects appreciate the beauty of quiet nooks, such as the loggia over the main entrance and the veranda and terrace outside the dining-room on the garden side. The white of the external walls combines with the

red-tiled roof and broad expanse of green turf to impart an aspect of cheerfulness to this house. The plan (page 199) reveals a thoughtful distribution of the apartments. As will be seen, the entrance divides off the domestic offices from the family apartments; the latter consisting of a hall, through which are reached the living-room (*Wohnzimmer*), the dining-room (*Speisezimmer*), measuring approximately 23 ft. by 15 ft., and leading out of this the children's day nursery. On the other side of the dining-room is a servery communicating with the kitchen, beyond which is the larder, the remaining offices being a wash-room with direct access to the garden, and an ironing-room. From the house which Messrs. Runge and Scotland have designed for Herr Friese, we give two illustrations of the principal bedroom, reproduced from drawings made by the architects. On each of the two shorter sides of the room are a pair of fixed wardrobes or cupboards, with drawer at the bottom of each, and between them are recesses respectively intended for the bed and the washstand. That the practical considerations which so largely influence their designs do not exclude a feeling for decorative effect is amply demonstrated both in the design of this bedroom and in that of the living-room, illustrated on p. 202, in which elegance and comfort are aptly blended. Here there are unmistakable reminiscences of the best Empire form, but it is in their shrewd blending of old and new, combined with a cultivated taste which does not shrink from utilising conventional motives, but



PRINCIPAL BEDROOM IN A COUNTRY HOUSE
DESIGNED BY RUNGE & SCOTLAND, ARCHITECTS

The Exhibition of Swedish Applied Art at Stockholm



LIVING-ROOM

DESIGNED BY RUNGE & SCOTLAND, ARCHITECTS

merely shuns what is trivial, that the chief strength of these architects lies.

the arts and the crafts, and never more so than during the last few years.

THE EXHIBITION OF SWEDISH APPLIED ART AT STOCKHOLM. BY GEORG BRÖCHNER.

ALTHOUGH the Swedes as a nation are perhaps the oldest in Europe, having for some five thousand years held possession of the land they were always proud to call their own, and although their history teems with records of doughty deeds and brilliant exploits through many centuries, they are yet a people which in youthful and vigorous energy and pregnant enthusiasm will vie with any—a fact which is constantly being made manifest within the different fields of human work and enterprise, amongst them especially



HAUTE-LISSE TAPESTRY "VERDURE" DESIGNED BY ALFRED WALLANDER WOVEN BY ELIN PERSON



GOBELIN REPRESENTING A FUNERAL AT LEKSAND,
DALECARLIA, SWEDEN. DESIGNED BY FERDINAND AND
ANNA BOBERG. EXECUTED BY NORDISKA KOMPANIET.



HAUTE-LISSE TAPESTRY: "VENUS AND THE WATER-SPRITE"

DESIGNED BY CARL LARSSON

EXECUTED BY "HANDARBETET'S VÄNNER," STOCKHOLM

The subject of this article is one instance amongst many bearing out what I have just said. It would seem rather a venturesome undertaking to hold a large and costly exhibition solely intended for Swedish applied art and art-industry; but the result has, in the happiest manner, proved the soundness of the idea, which, in the first instance, emanated from Dr. E. G. Folcker, who, as he himself modestly says, cast the small grain of mustard seed which grew into the big tree.

The one man, however, to whom the exhibition owes more than to any other, is the famous architect, Mr. Ferdinand Boberg. Not only has he conceived and worked out in detail the whole of the charming and original exhibition buildings—admirable in their plan as they are singularly picturesque in their aspect—but to him is also due the credit of having designed scores of exhibits—furniture and hangings, metal-work and glass, including some of the most striking and most meritorious items shown. True, Mr. Boberg laboured under favourable conditions: the site simply perfect, in a lovely old park on the brink of the waterway to Stockholm, the power

to do virtually what he pleased, and behind him a host of helpful and responsive friends. Boberg's art is to be recognised in the bold contours of several of the structures, in the restful expanses of unbroken wall, in the quaint and charming courtyards, and more especially in the decorative devices and ornamental *motifs* in which his artistic personality perhaps finds its happiest and most characteristic expression.

So much for the buildings, an exquisite little white city within the great setting of magnificent old trees. Whilst colour is thus banished from the exterior, it abounds within, more particularly, as might be expected, in the textile sections, which must be counted amongst the exhibition's greatest attractions, also on account of the fact that they, to a great extent, are the outcome of two distinct national movements, now, in a way, running parallel, viz., an old craft of peasant weaving, lace-making and needlework, and an entirely modern departure of great artistic merit, both, however, essentially Swedish and brought to such high degree of perfection that they may safely challenge comparison with all comers.

The Exhibition of Swedish Applied Art at Stockholm

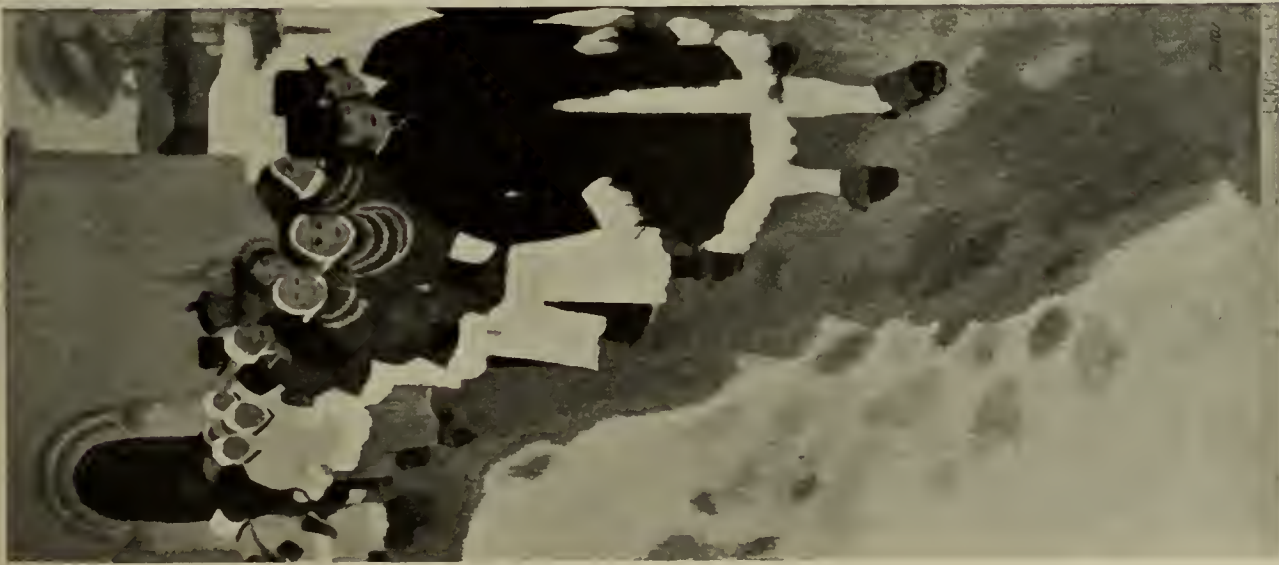
Foremost amongst the several concerns which have taken up modern artistic textile work, and which have the aid of some of Sweden's most famous painters, stands the organisation known as "Handarbetet's Vänner" (the Friends of Handiwork), to which I have more than once had occasion to refer in the pages of *THE STUDIO*. It is a self-contained and state-subsidized institution, which is being worked on strictly artistic and disinterested lines, and is instrumental in the making of a vast quantity of charming textile work, from large and costly "Gobelins" to small cushions and bags, all designed by able craftsmen and artists and worked under the supervision of the "Handarbetet's Vänner" by a large number of lady workers, who thus find a pleasant and suitable occupation.

Handarbetet's Vänner, of which Mlle. Carin Wästberg is now the artistic leader, have three or four charming interiors at the exhibition, foremost amongst which is a large room arranged as a chapel with several altars, decked with altar cloths and antependiums of great beauty. The Swedish Church, like the English, has retained its ancient equipment of sundry sets of altar cloths, etc., according to the seasons of the Church, and especially of late years a great impetus has been given to this kind of work. In Swedish homes, too, the craving for beauty has grown with leaps and bounds during the last decade, and a sense that even the most commonplace article of use may be endowed with a simple beauty of its own, is asserting itself more and more. Cause and effect often overlap each other, and "Handarbetet's Vänner"

have undoubtedly done much to foster that craving for beauty, which it has now become their business to satisfy. It is unfortunately impossible to enumerate, let alone describe in detail, even the more important work in the Handarbetet's Vänner exhibition, which comprises considerably more than a hundred items. Suffice it to mention the names of some of the artists who are represented here. Amongst the ladies there are Mlle. Maria Sjöström, Mlle. Maria Adelberg, Mlle. Maria Andersson, the artistic leader Mlle. Wästberg and several others, and amongst the men

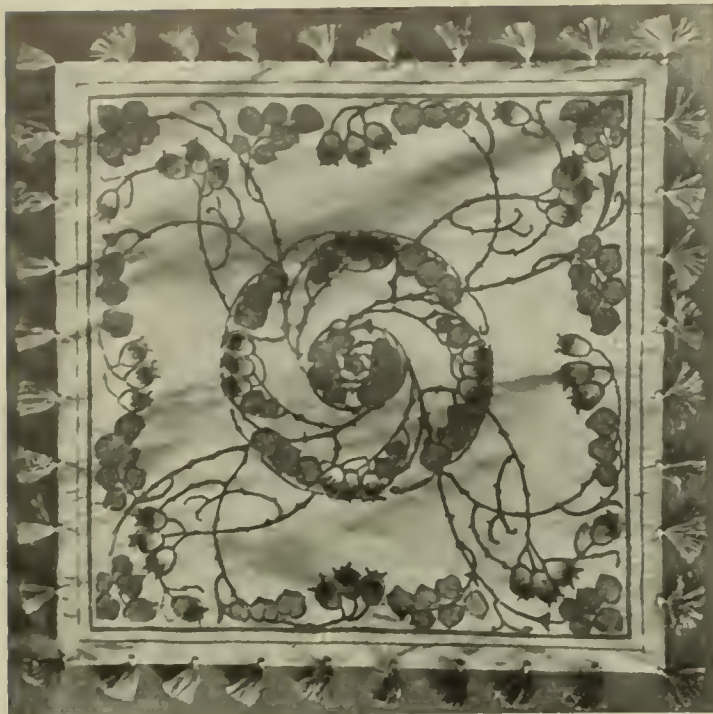


HAUTE-LISSE TAPESTRY DESIGNED BY GUNNAR WENNERBERG
EXECUTED BY THE "LICIAM," STOCKHOLM



SCREEN PANELS, REPRESENTING DALECARLIAN SCENES. DESIGNED BY ANDERS ZORN. EXECUTED IN HAUTE-LISSE TAPESTRY BY THE "LICUUM," STOCKHOLM

The Exhibition of Swedish Applied Art at Stockholm



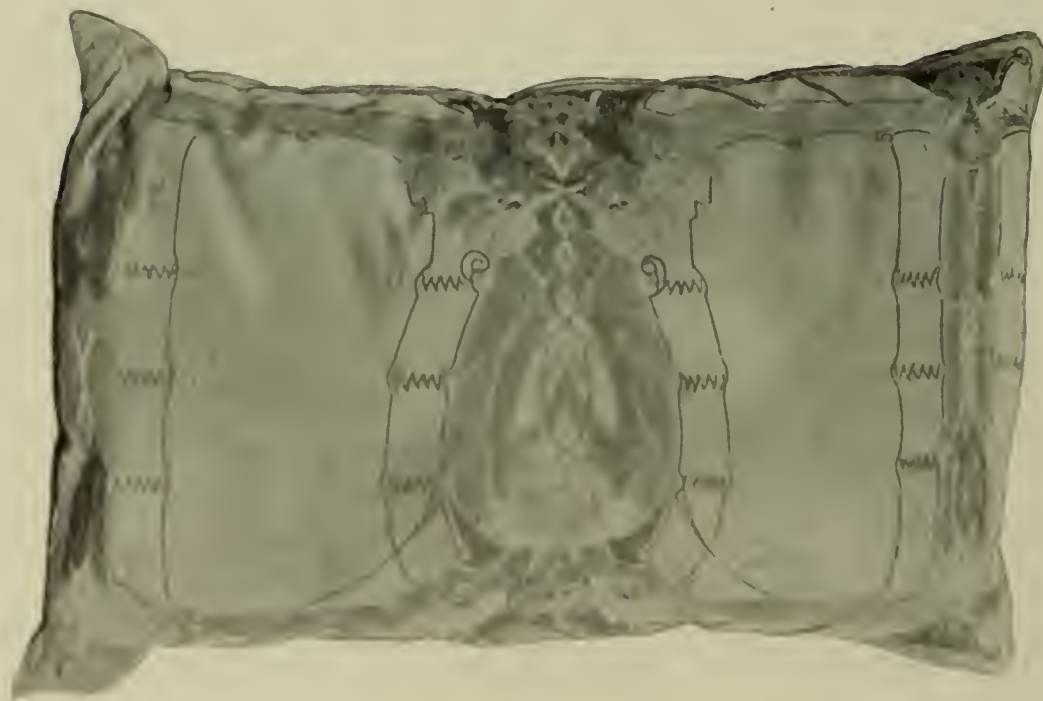
SILK EMBROIDERED CUSHION
DESIGNED BY EVA JANCKE BJORK
EXECUTED BY THE "LICIAM," STOCKHOLM

such eminent artists as Carl Larsson, Ferdinand Boberg, Gunnar Hallström, etc. Carl Larsson is represented by an important *haute-lisse* tapestry, *Venus and the Water-Sprite* (p. 205), a typical work of its famous and eminently popular designer, the head and the hands of the fair goddess, more especially, being possessed of that subtle Larssonian grace so entirely his own. The figure itself is perhaps not quite so interesting, but otherwise this Gobelin is deserving of loud praise.

I used to look upon England as being far



SILK EMBROIDERED CUSHION COVER
DESIGNED BY ASTRED WESSLAU HJORT
EXECUTED BY THE "LICIAM," STOCKHOLM



SILK CUSHION EMBROIDERED IN VARIOUS COLOURS ON GREY GROUND
DESIGNED BY SIGNE ASILIN. EXECUTED BY NORDISKA KOMPANIET

ahead of any other country in the matter of colour, but it must be admitted that some of Sweden's textile artists have attained to such admirable results that they in any case have become formidable rivals. The study and production of vegetable colours has become quite an art by itself, and one sees, in modern Swedish work, blendings and constellations essentially new and extremely beautiful, harmonies in blue or purple, or even such

sombre colours as grey and brown. The exhibition of the Handarbetet's Vänner abounds in examples of this craft, and also contains specimens of novel and modified weaving methods, upon which it would be tempting to enlarge.

Miss Agnes Branting, who some years ago gave up the management of Handarbetet's Vänner in order to start the "Licium" an establishment originally intended more especially for church work, but which soon, however, grew into a more

The Exhibition of Swedish Applied Art at Stockholm

comprehensive affair, is probably the greatest authority in Sweden in the matter of artistic textile work, ancient and modern alike, and she has published several very able essays on these subjects. The "Licism" section at the exhibition has a number of exquisite specimens both of church work and other kinds—hangings, banners, etc. Of special interest is a three-winged Gobelin, representing scenes from Dalecarlia, designed by Sweden's most famous painter, Anders Zorn, himself a true Dalecarlian, and his aged mother is depicted as one of the peasant women leaving the church. The weaving is done in the old Gobelin manner, but the subjects and the colours are treated in a more realistic style than is generally the case with textile work, and the result is most effective. There are also large, decorative hangings by other prominent artists, amongst them Gunnar Wennerberg, and some magnificent antependiums intended for

Swedish cathedrals—altogether a perfect collection of artistic textile work, of which Miss Branting and her fellow-worker, Mrs. Börjeson have every reason to be proud.

The most important and, when all is said and done, the best textile exhibit, however, is the large Gobelin, of which a coloured reproduction accompanies this article. Designed by Mr. and Mrs. Ferdinand Boberg, and woven at the atelier of the Nordiska Company, this, too, represents a scene from Dalecarlia (Mr. Boberg likewise hails from this historic province)—a funeral at Leksand, a subject which has been made to admirably answer its purpose, and which, in itself, is a singularly picturesque function, owing to the quaint and striking national dresses worn by the peasantry, one of the mourning garments, for instance, being a large bright yellow apron. Mr. and Mrs. Boberg have, in spite of the actuality of the scene depicted,



ANTEPENDIUM FOR ST. SOPHIA'S CHURCH, STOCKHOLM, DESIGNED BY AGNES SKOGMAN-SUTTHOFF
EXECUTED BY "HANDARBETET'S VÄNNER," STOCKHOLM

The Exhibition of Swedish Applied Art at Stockholm

wished to maintain the character of the Gobelin proper, and with this end in view the colours have been somewhat mellowed and toned down with exceeding skill. I am inclined to think that this Boberg Gobelin, which I understand is only the first of a series—all having for their subjects Dalecarlian scenes—can claim its place in the very front rank of modern Gobelins.

In the same room as this Boberg tapestry are also to be found several pieces of furniture, exhibited by the same company and designed by Boberg, including an elaborate—almost too elaborate—cabinet in black wood, the inside with inlaid work in diverse colours. Altogether some of the designers of furniture appear to be rather too much given to the application of colour, even in such heavy pieces, that hardly call for ornamentation of this nature. Nordiska Kompaniet is also showing several interiors equipped with furniture designed by Mr. Blomberg, an architect who has a fine sense of line and proportion, and thoroughly understands how to turn the different kinds and

colours of wood to the best possible account. Birch has of late years become a popular medium, both in Sweden and Denmark, and its satin-like surface, which admits of being stained in different tones, is often productive of most excellent results. The Nordiska Kompaniet are likewise exhibiting a quantity of metal work, beaten and wrought, by able artists.

Mr. Alfred Wallander, who is the artistic leader both of the large Rörstrand porcelain works and of the Giobel Art Slöjd concern, is represented by numerous exhibits—textiles, furniture, china, etc., including furniture for the library and the smoking room, in polished birch, and possessed of a very attractive, simple and self-contained style, rugs, curtains, cushions, chandelier, and more especially a large *haute-lisse* Gobelin, *Verdure* (p. 202), all combining to make the Wallander interiors some of the most taking in the exhibition. The Gobelin, old-time in design, is rich in its colouring and very decorative.

Essentially modern and altogether original are a



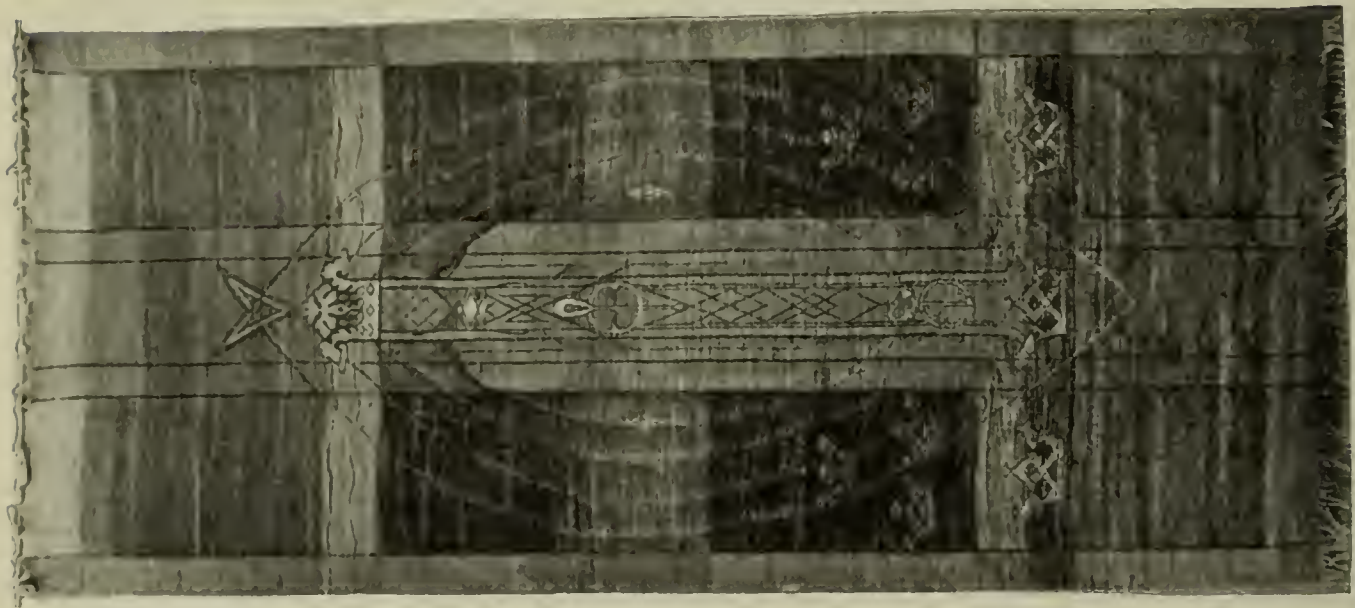
ANTEPENDIUM EMBROIDERED IN SILK AND GOLD DESIGNED BY SOFIE GISBERG
EXECUTED BY THE "LICIAM," STOCKHOLM



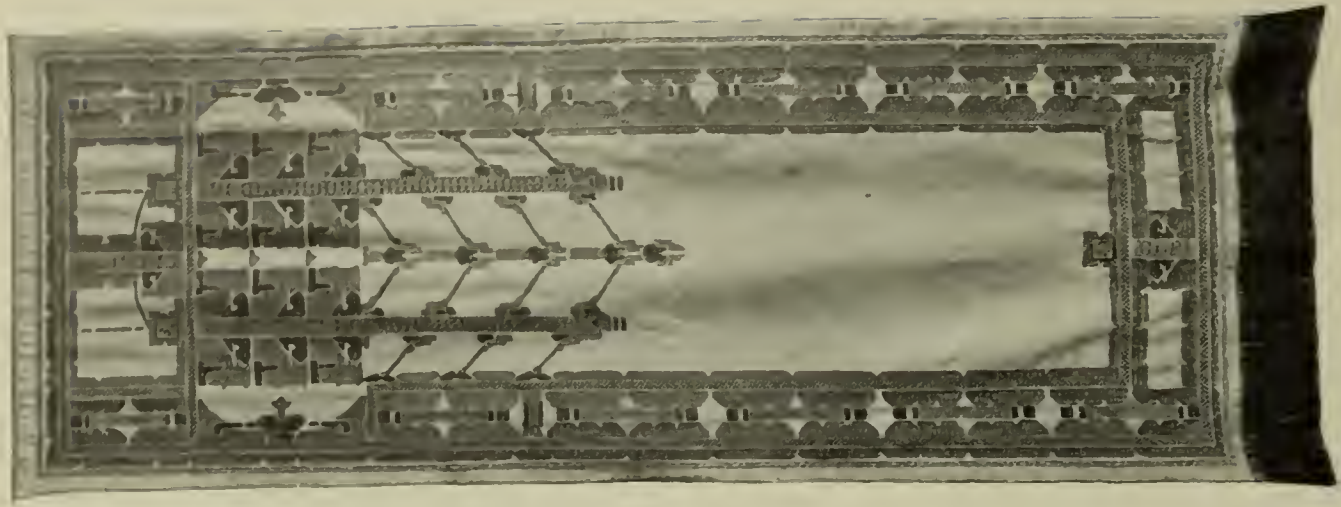
ANTEPENDIUM, ETC., DESIGNED BY HILDA
STARCK AND EXECUTED IN "POINT PLAT"
BY NORDISKA KOMPANIET, STOCKHOLM



PORTIÈRE
 DESIGNED BY CARIN WÄSTBERG AND
 EXECUTED BY "HANDARBETET'S VÄNNER"



PORTIÈRE
 DESIGNED BY MARIA SJÖSTROM AND
 EXECUTED BY "HANDARBETET'S VÄNNER"



PORTIÈRE
 DESIGNED BY ASTRID WESSLAU HJORT
 EXECUTED BY THE "LICUM," STOCKHOLM

The Exhibition of Swedish Applied Art at Stockholm

series of six *haute-lisse* hangings designed by the eminent painter, Gustaf Fjästad, and in many respects reminding one of his works in oils. They are naturalistic representations of such scenes as *Running Water*, *A Winter's Night*, *Thaw*, etc., highly effective in their way, and exceedingly clever — no other artist probably depicts such nature's moods with anything approaching Fjästad's talent — still, some good judges have taken exception to this application of their revered *haute-lisse*. Fjästad also has some heavy furniture in carved pine, like his hangings, extremely personal, and possessing a quaint, rustic, and robust decorative effect.



DINING-ROOM IN MODERNIZED KELTISH NORTHERN STYLE
DESIGNED BY CARL JONSSON AND EXECUTED BY C. E. JONSSON

On a smaller scale than those hitherto mentioned, but still very charming, is a collection of textile



DINING-ROOM FURNITURE IN POLISHED INLAID MAHOGANY
EXECUTED BY NORDISKA MÖBLERINGS AKTIEBOLAGET, STOCKHOLM

DESIGNED BY R. ÖSTMAN, ARCHITECT

The Exhibition of Swedish Applied Art at Stockholm

work arranged by the "Bikupan" (the Beehive), and which contains many articles of considerable merit. (See illustration below.)

The old crafts of weaving, lace-making, knitting, etc., general amongst the peasantry in days gone by, still prevail in many parts of the country, and have of later years again grown in favour, and that at a rapid rate, in several provinces. Societies for the advancement of this home industry have been formed in many parishes, and are receiving the aid of able artists and others interested in the movement. Some of the Dalecarlian parishes, such as Leksand, Rättvik, Feoda and Mora, are particularly to the fore, and their rooms at the exhibition are most attractive. Weavings, more or less elaborate, but mostly gay with bright colours, red and yellow, blue and green, lace caps in many colours and patterns, embroidered pouches, woollen gloves bedecked with many-coloured flowers, linen work, furs and leather specially treated to suit the local fashion, cleverly hammered and twisted ironwork, baskets and wooden wares, crowd these rural show-

rooms, which are among the most interesting at the exhibition. Volumes could be and, as a matter of fact, have been written about this multifarious outcome of "home slöjd," and many of the articles produced, especially the weavings, are constantly finding their way into artistic Swedish homes, and generally prove to be of pronounced decorative value. There is an endless variety of patterns, in the ribbons, for instance, which adorn the women's caps; they are probably to be counted by the hundred, each parish in some districts having its own peculiar patterns, which have often been handed down through many centuries. Some parts of the country excel in woollen rugs and hangings, others again in cotton and linen work, white and red or white and green or white and yellow checked or striped. These materials go so admirably with a Swedish wooden villa, which is not timbered of sombre beams as sometimes seen in Norway, but with the boarding gaily painted in various colours, for the Swedes love colour, and colours abound, in nature, in art, and in the national dresses.



COLLECTION OF TEXTILES EXHIBITED BY "BIKUPAN" (THE BEEHIVE)

The Exhibition of Swedish Applied Art at Stockholm



SIDEBOARD IN POLISHED INLAID MAHOGANY
DESIGNED BY R. ÖSTMAN
EXECUTED BY NORDISKA MÖBLERINGS AKTIEBOLAGET

Several villas and cottages, completely furnished, are shown in the exhibition grounds, bearing out what has been said above, and evidencing the high degree of perfection to which this branch of Swedish architecture has been carried. This, too, has, in fact, a touch of the national movement about it, going hand in hand with the endeavours to procure for as many Swedes as possible, peasant and artisan, merchant and artist, an "own home."

Within the limits of an article such as this it would be impossible to deal separately with other groups of exhibits, in almost all of which able craftsmen have been at work. Swedish glass deserves its high repute, and the large Porcelain works, Rörstrand, to which I have already referred, and Gustafsberg, of which Mr. Gunnar Wennerberg, a charming painter, is the artistic leader, are working energetically ahead, although in this field Sweden cannot yet vie with Denmark. The same remark, as far as I could see, applies to the craft of the goldsmith and silversmith; there certainly were many meritorious exhibits, but they have not had in Sweden such an eminently gifted and original draughtsman within this sphere as Denmark had in the late Thorvald Bingesböll.

The more old-fashioned system of crowding a number of more or less heterogeneous articles into one large hall has been entirely discarded at the Stockholm Exhibition, where a series of smaller com-

partments and rooms have been provided, with a special view to the individual requirements of the different exhibitors. This is a great boon, above all to the people displaying furniture, most of which is shown so as to form complete interiors. Of such there is a great variety, and on the whole the designers, as well as the makers, deserve much praise. The furniture as a whole lacks, perhaps, some of that stamp of nationalism which is a distinct virtue in so many textile exhibits,

although it must be admitted that no outside influences make themselves unduly felt. Much of it is possessed of a certain severe dignity, well dimensioned, and designed to serve the intended practical purpose, and the effect produced



CABINET IN POLISHED INLAID MAHOGANY
DESIGNED BY R. ÖSTMAN, ARCHITECT
EXECUTED BY NORDISKA MÖBLERINGS AKTIEBOLAGET



GUSTAFSBERG POTTERY

DESIGNED BY GUSTAV WENNERBERG

is in many cases restful and harmonious. I should like to draw particular attention to that designed by Mr. R. Östman, the well-known architect, for Nordiska Möblerings Aktiebolaget, including a very handsome set of dining-room furniture, in exceptionally good style, simple in lines but elaborated with inlaid ornamentation. Another striking dining-room, in what is called modernized Keltish-Northern style, has been designed by M. Carl Jonsson (see p. 213).

It is with regret that I bring my somewhat cursory remarks about the exhibition to an end. Before it closes next month it is to be hoped many of THE STUDIO readers may find it convenient to pay a visit to Sweden's beautiful capital and see for themselves to what admirable results the Swedes have attained within this field. The exhibition is under the patronage of the King of Sweden, and His Majesty's youngest brother, Prince Eugen—an eminently talented painter—is Honorary President.

G. B.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The career of the late Mr. E. J. Gregory, R.A., President of the Royal Institute of Painters in Water-Colours, whose death we regret to record as having taken place in the last days of June at the comparatively early age of 59, will be the subject of an article in an early issue of this magazine. Arrangements for such an article were made (with the approval of Mr. Gregory himself) some three or four months back, at a time when there was no reason whatever to suppose that when it appeared it would have to be an obituary notice, for though the distinguished painter was not then in the best of health, there was nothing in his condition foreboding an imminent termination of his life.

At the Leicester Galleries the exhibition of Ford Madox Brown's works was a notable event, plunging



SCULPTURED PANEL FOR GRAND TRUNK RAILWAY COMPANY'S NEW OFFICES, BY ALFRED DRURY, A.R.A.



(The property of Henry Boddington, Esq.)

"WAITING." FROM THE OIL PAINTING
BY FORD MADOX BROWN.

us back into the atmosphere of the romanticism of half a century ago. There was an early "attributed" work, full of beautiful mysterious qualities that the modern student strives to get, but which (if we may assume the work to be his) Madox Brown threw away in favour of the principles of pre-Raphaelitism. These, however unintentionally, excluded mystery, in feeling as well as practice. Abstractly as well as technically the pre-Raphaelites were limited to very few truths, because, in their own words, they pledged themselves to "the whole truth and nothing but the truth," which is rarely possessed about anything. Their narrowed range, however, made possible the concentration which produced such beauty of brooch and watered ribbon, folded baby-lips and hands, such intensity of representation in trifles as is attested in the picture *Waiting*, which we reproduce from the original, kindly placed at our disposal by Mr. Henry Boddington. Such qualities were possible to pre-Raphaelitism alone, and shown by no one more than Madox Brown, the father of pre-Raphaelitism, and, when all is said, perhaps its truest master.

The romantic period of which the Madox Brown exhibition reminded us was revived again with even greater force at the Tennyson Centenary Exhibition at the Fine Art Society's, where the early illustrations of Millais, the pictures by Arthur Hughes and the Rossetti drawings formed, with the small version of Holman Hunt's *Lady of Shalott* and J. W. Waterhouse's large painting of that subject, the chief artistic interests in an exhibition not as rich in them as we should have thought it possible to make it.

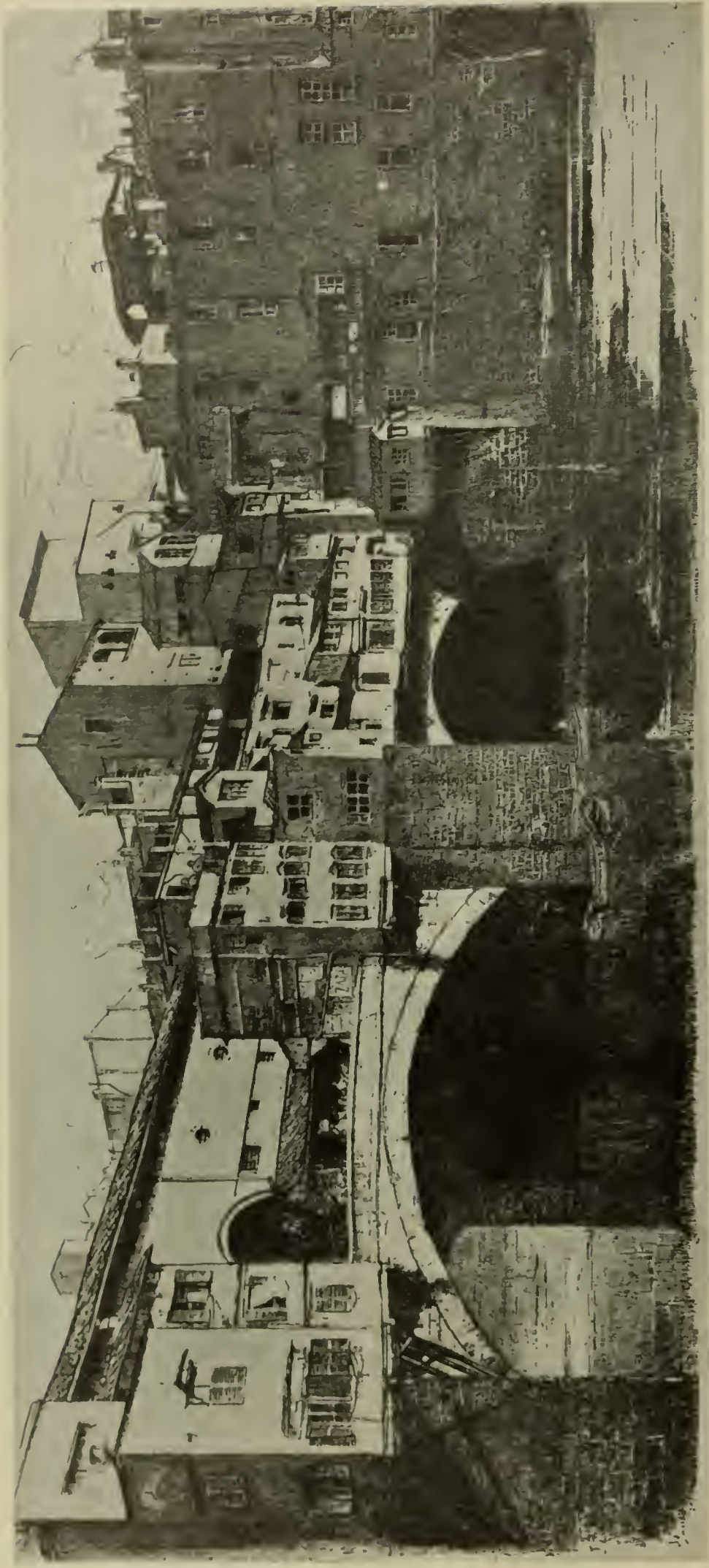
The panel which Mr. Alfred Drury has executed for the front of the new offices of the Grand Trunk Railway in Cockspur Street (the formal inauguration of which took place last month) is certainly one of the best things he has ever produced in this branch of his practice—one of the most admirable in its qualities of design and execution, and in its attractive individuality of style. (See illustration on p. 216.)

The Pastel Society's Exhibition was disappointing this year because of its neglect to encourage the qualities which essentially belong to pastel exclusively, some of the finest things in the exhibition bearing only a slight relationship to the medium. Among the works in which its qualities were observed to its truest advantage, we must place those of Messrs. R. Gwelo Goodman, Simon Bussy, S. Melton Fisher, Terrick Williams, H. S. Tuke, A.R.A., Henry Muhrman, J. M. Swan, R.A., W. L. Bruckman, and Miss Anna Airy.

In recent exhibitions we have encountered some noticeable etchings by Mr. Laurence Davis, and we have pleasure in submitting to our readers two examples of his work. It is not difficult to see that Mr. Davis has subjected himself to the best influences, but his line succeeds in being very interesting on its own account, giving evidence that he must be counted among the later arrivals who are quite at home within the principles of the difficult art.



"PONTE VECCHIO, FLORENCE, NO. 1" (ETCHING) BY LAURENCE DAVIS



“PONTE VECCHIO, FLORENCE, NO. III.”
FROM THE ETCHING BY LAURENCE DAVIS

Mr. Gutekunst has held one of the most interesting of his recent exhibitions of etching in that of the work of Anders L. Zorn, whose etchings are not so familiar to the English collector as they should be. There exists little work to compare with the Swedish etcher's for power of drawing, depths of black and play of light and genius for portraiture.

The second London Salon organized by the Allied Artists' Association was held during last month and the beginning of this at the Albert Hall, the unsuitability of which for such a purpose was again only too obvious. Over 1,700 paintings, water-colours, and miniatures were crowded into the promenade gallery at the top of the building, some fifty or sixty large paintings and decorative works were hung in front of the grand tier boxes

downstairs, and a collection of drawings, etchings, applied art productions, and sculpture occupied the arena. We shall not attempt to notice in detail the vast and incoherent assemblage of works as that which the executive of the Association here brought together—the bulk of them contributed by British artists, though many foreign countries, including the United States, were represented. Such an assemblage could hardly be other than incoherent seeing that the sole qualification for exhibiting is the payment of an annual subscription to the Association, whose members are entitled to send in three works (last year the number was five) without having to run the gauntlet of a selection jury. On the whole, however, this year's display left on us a distinctly better impression than last year's. Some few artists

of the highest repute were represented, and the number of those whose performances, though falling short of the highest level, always claim respect, was far greater on this occasion. We would suggest that next year's exhibition might show a still further improvement if the total number of works included were reduced by lowering the quota of each member from three to two, or perhaps a better arrangement still would be to give the committee power to reject one or even two out of any three works sent in—a plan which would enable them to eliminate a large proportion of the feeble achievements whose presence is very prejudicial to the really meritorious work.

At the Baillie Gallery the water-colour drawings by Mr. T. L. Shoosmith, whose work we have often admired, while marking further development in his interesting talent, showed him lapsing into an exaggeration of colour, which, gay and at first sight sometimes effective, was there at the expense of the truer observation through which nature yields to the landscape painter qualities newer than any to be made by ingenuity of palette—qualities based upon the individual vision, ensuring individuality.



“HEPTU BIDDING FAREWELL TO THE CITY OF OBB,” BY JOHN DUNCAN
(See *Edinburgh Studio-Talk*)



"HIGHLAND CATTLE DRINKING"

BY ANDREW DOUGLAS

EDINBURGH.—The Society of Scottish Artists' Exhibition, which was opened in the Royal Scottish Academy Galleries at the end of June, is one of the most interesting collections that has been brought together by this association of the younger painters. In respect of the loan work, the contributions by those who are now more identified with the Academy than with the Society in whose origin and development they took a leading part, or the pictures by the younger men to whom the association means everything in corporate life, the exhibition has reached a higher artistic level than has probably been attained at any of the fourteen previous shows.

Of the loan work exceptional interest attaches to the portrait by Sir Henry Raeburn of little *William Sinclair*, lent by the Archdeacon of London. It is the nude figure of a boy with curly golden hair, set against a crimson curtain background, the rich colour of which is reflected in the warm flesh-tones of the figure, so sweet, winning and persuasive. Raeburn, if I mistake not, painted eight portraits of the Sinclair family, who were

rather notable in the social life of the Scottish capital at the end of the eighteenth century. Sir John, the father, married a daughter of Macdonald of the Isles, and the family of thirteen were all over six feet in height, which led the Edinburgh people to name the pavement opposite their house in George Street "The Giants' Causeway." The subject of the picture became eventually Rector of Pulborough. A portrait by Sir James Guthrie of the *Rev. Dr. Alexander Whyte*, which though painted some years ago has not previously been exhibited, Orchardson's *A Tender Chord*, and William McTaggart's *The North Sea*, one of his most masterly compositions, are also among the loaned works.

Turning to the work of the members of the Society, one cannot but note with pleasure the advance made by Graham Glen, the new chairman of the Council, in *An old-time Melody*, the literary sentiment of which will be explained by the accompanying illustration. There is a robust quality in the painting which is characteristic of the artist's later work, and a certainty of touch and sense of the relationship of colour values which

augurs well for his future. Mystic subjects have appealed to few Scottish artists, and it is thus of the nature of an innovation to find such a picture emanating from an Edinburgh studio as John Duncan's *Heptu bidding farewell to the City of Obb*. The fabled hippogryph has been variously described. Mr. Duncan has bettered Ariosto with his twentieth-century modification by an aeroplane tail. This wondrous anatomical combination, bearing its nude rider to the land of sweet dreams, soars over a landscape and through an evening sky of mystic beauty. It is a charming fantasy. Two fine examples of the work of Hornel and George Smith adorn the great room, and W. M. Frazer is represented by *A Misty Morning on the Fens*, of good atmospheric quality and with a Corot-like treatment of the trees.

J. Campbell Noble, one of the staunchest friends of the Society among the Academicians, has seldom been better represented than by his Trossachs landscape with its glowing sunset warmth on the low hills, and cool, reposeful foreground. Robert Noble sends one of the richest apple blossom pictures he has painted, and a spring effect on the Tyne which realises the cool atmosphere of the vernal season on the East coast. Robert Burns — painting, evidently from the windows of the new Art School — shows a view of Edinburgh Castle with the roofs of the squalid West Port houses as a foreground under a winter effect that is an extremely clever composition as well as being an alluring study in pearly greys; and James Paterson, in a

small seapiece with formidable billows, conveys some sense of the grandeur of ocean waves. In *Springtime, Glen Dochart*, Marshall Brown has caught the spirit of the open Highland valley sweeping upward to the silent hills over which the storm clouds brood. E. A. Walton's *Midsummer* landscape has a jewel-like brilliancy in the sapphire blues which are interwoven with juicy greens, and J. Campbell Mitchell in *Early Summer, Midlothian*, shows much purity of colour allied to quiet dignity of composition.

A beautiful modulation of reds and blues harmonised in a scholarly way is the distinctive feature of Charles H. Mackie's *Farm Pond*—a Normandy subject. Mason Hunter reaches a higher level than usual in his *Silver Morning*. Frequently confusing the impression by the



“AN OLD-TIME MELODY”

BY GRAHAM GLEN



"SILVER MORNING"

BY MASON HUNTER

multiplicity of detail, Mr. Hunter is here simple, reposeful, atmospheric and sincere. In the picture of Highland cattle drinking at a mountain stream, by Andrew Douglas, the landscape has a rich quality of colour and luminous sky. Curiously mixed sensations of weirdness and humour are suggested by George Pirie's painting of a watchdog in a farmyard by moonlight; R. Duddingston Herdman's *Dryad* has charm of line and an appropriate setting; James Riddell's *Silver Poplars* shows a growing purity and naturalness of colour, and W. S. MacGeorge is seen to advantage in a woodland landscape with its foreground of hyacinth blossoms.

Among the younger figure painters Robert Hope evinces great fertility of modification in design and his passionate love of the beautiful finds most satisfying expression in *The Blue Veil*—the colour key to a charming study of a young woman holding a slender vase of roses. E. A. Borthwick has made a great step forward in his *Cupid*, a ruddy child figure poised in air who has just sent a dart earthward. In colour and modelling



"LE DERNIER LION (PRINCE DE SAGAN)"

BY PROSPER D'ÉPINAY
(Salon des Humoristes, Paris)

Paterson a clever drawing of one of the tree-shaded streets of Dordrecht, and Miss Mabel Dawson a boldly executed study of horses drawing a reaper. A. E.

PARIS.—The Salon des Humoristes has this year again met with much success, and visitors thronged the galleries of the Palais de Glace in order to sample the wit of some of our most individualistic artists. It almost seems as though the general public is tired of the large conventional pictures of the Salons, and finds infinitely more pleasure in looking at the little drawings and water-colours of the French masters of humorous art. The exhibition of 1909 was much like its predecessor of 1908, in that it revealed nothing sensational—no new talent hitherto ignored or but little appreciated. Many of the works exhibited had already appeared in the comic papers, but one saw them again in the original with added pleasure. All the diverse phases of French wit were here represented; low comedy in the work of L'andre and Faivre, modern elegance by Fabiano, bucolic drollery in the



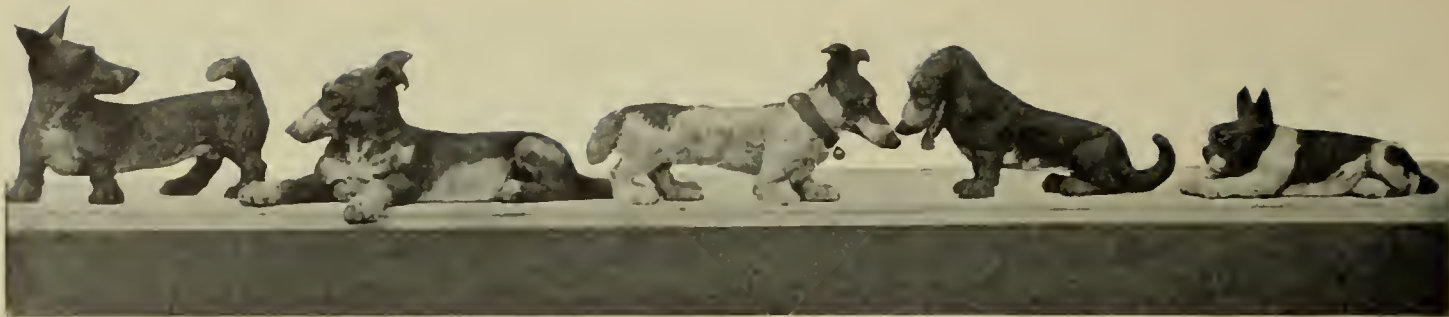
"L'ENTENTE CORDIALE, 1863: L'EMPEREUR NAPOLÉON III. ET LORD PALMERSTON (QUI A L'ŒIL OUVERT!)" BY PROSPER D'ÉPINAY
(Salon des Humoristes, Paris)

it breathes the influence of Watts. A recent member of the Society, Alexander Grieve, has attained remarkable success, both in colour and composition, with his picture of a girl playing a Beethoven pianoforte work. David Alison, also one of the young members, shows much promise in his portrait of Sir Michael Nairn; J. Ford has an excellent portrait of Dr. Calder, and W. G. Skeoch Cumming a good equestrian portrait of Major Graham Watson. The only interior of note is that of a crofter's kitchen by H. J. Bell.

In the water colour room the place of honour is given to a drawing by R. Anning Bell of the Amazon Guard at Queen Hippolyta's Bath, in which strength of colour is more evident than beauty of line. R. B. Nisbet's *Breezy Upland* suggests that the artist's recent incursion into oil painting is giving greater purity of colour and directness of touch to his work as an aquarellist; William Walls has an impressive drawing of a black panther stalking his prey; James Cadenhead a silvery Deeside landscape, Miss Kate Cameron a refined picture of rose blooms in a vase; Miss Emily



"SIR EDWIN LANDSEER" BY PROSPER D'ÉPINAY
(Salon des Humoristes, Paris)



CARVED FRIEZE

(*Salon des Humoristes, Paris*)

BY RÉALIER-DUMAS

pictures of Delaw, political satire in Forain's drawings, and character sketches by Guillaume. There was also work by Louis Morin, than whom there is no more witty spectator of Parisian life.

Certain of the men represented in this Salon are extremely modern in their outlook, as, for instance, Roubille, Poulbot, Grandjouan, Préjelan, while others, on the contrary, seem to be enamoured of old-time traditions. Such a one is M. Neumont, whose work, I was delighted to notice, is inspired by the muse of Gavarni. M. Drésa is himself attracted by the courtly school of the eighteenth century, and though painting with an entirely modern palette he presents the idyllic charm of the *fêtes galantes* or of the old Italian comedy with infinite wit and daintiness in his pictures. Sculpture also occupied an important place on this occasion, and in this branch M. Gir excelled

in his studies of dancers; M. Galantara gave proof of a very Rabelaisian spirit in his plaster figures; M. Leymarie and M. Doncieux were to the fore with their carved chestnuts, and M. Réalier-Dumas made a pleasant impression with his admirable carvings of dogs. Several retrospective sections completed a most interesting *ensemble*, particularly attractive being a collection of little pieces of sculpture—famous politicians, celebrated artists, literary men, and others—by Prosper d'Épinay.

As readers of this magazine are already familiar with the delightful monograms, seals and kindred emblems which constitute M. George Auriol's *forte*, the accompanying page containing a selection from a large number he has executed during the past few years, does not call for special comment.

Among the best sculpture shown at the last



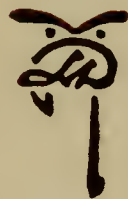
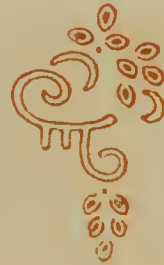
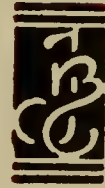
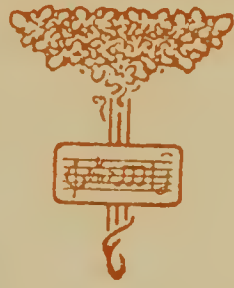
"MUSICIENS ARABES"

(*Ola Salon, Paris, 1909*)

BY EUGÈNE L'HOEST



L'ut mineur





"THE ACADEMICIAN" BY OSKAR ZWINTSCHER
(*Grosse Berliner Kunst-Ausstellung*)

Salon of the Société des Artistes français, one ought to mention the group sent by M. L'Hoest and reproduced on page 226. This artist excels in his studies of Eastern life, every phase of which appears to be quite familiar to him, and he must be counted as one of our most brilliant sculptors, and one of whom much is to be expected in the future.

Dr. Cazalis—better known as Jean Lahor—who died in Geneva on July 1, was not only one of our greatest modern poets but an art critic of great merit. He was certainly the first in France to understand William Morris and Burne-Jones, both of them friends of his, and tried to make them known on the continent, not only by his articles but also by his lectures delivered in all the great towns.

H. F.

BERLIN. — The general impression conveyed by the Great Berlin Art Exhibition is again satisfactory. In chambers arranged with skill and taste a good many interesting works are to be studied, but the lack of real inspiration, the predominance of the merely respectable, cannot in the long run remain unnoticed, and is accentuated by the division of the whole building into too many very small compartments. Instances of imaginative invention are rare, history and religion evoke very little enthusiasm, portraiture offers some attractive contributions, landscape is rather indifferent, and *genre* triumphant. We extract most enjoyment from some one-man shows and from an excellent collection of the classical portraits of prominent painters and sculptors of last century, most of which are valued acquaintances.

The much debated Oskar Zwintscher from Dresden, who has tenaciously kept his ground as one of the most noteworthy German artists, may here be studied completely. His individualism speaks from every picture. He remains the visionary and the naturalist in his own style, queer but superior, dependent on no laws except the one



PORTRAIT OF THE SCULPTOR PAGELS
PROF. GEO. LUDWIG MEYN
(*Grosse Berliner Kunst-Ausstellung*)



"AN EXHIBITION OF MUSCLE"

(Grosse Berliner Kunst-Ausstellung)

BY OSMAR SCHINDLER

within him and those dictated by nature and lofty ideals. The very type of his *Venus* sums up his artistic character. She is delicate and rigid, impressing more by soul and intellect than by physical charms. Zwintscher's colouring is somewhat dull, but latterly he has operated cleverly with Velasquez's contrasting colours. His painting *The Academician* is a case in point. Its perpendicularity cannot be pleasing, but the originality of its conception and the mastery of execution compel closer study.

Hans Unger, from Dresden, arrests attention by the beautiful austerity of his female type, which makes us seek for the mysteries of Psyche behind majestic composure. In him we have another seeker after beauty, but with this classicality a *mondaine* element intermingles. Otto H. Engel is strengthening his position as one of the favourite Berlin masters by sympathetic and solidly executed paintings. He is the realist who draws fresh strength from favourite haunts on the Frisian coast, with their lingering traces of local peasant-culture. His excellent portrait of the painter Franz Stassen, which, in its straight lineaments, mirrors so luckily the art-character of the sitter, is quite deserving of its place among our best portraiture.

Ludwig Dettmann, the naturalist, with a strong bent for the emotional, has fathomed the technicalities of impressionism. His observation of sunlight is very

fine, and he can attain fascination by a mastery of gradation. Franz Hoffmann-Fallersleben is the most sympathetic renderer of landscape in Northern and Central Germany. Whether he settles down to paint woodland, heath or moor, poetry weaves its charms round finely-mirrored details. He loves retreats where myth or history have their abode, whence weather-beaten altars or moss-grown seats whisper tales from long ago. Carl Vinnen, the Worp-swede master, is success-

fully striking out a new line in a series of sea and harvest pictures, full of the life of surge and foam. In a series of scenes from real life, René Reinicke, the renowned Munich illustrator, commends himself as an artist whose colourism equals his wit and psychology. Old Saxon-history time has found a monumental and effective delineator in Otto Markus, who does not possess elevating powers



"STILL LIFE"

(Grosse Berliner Kunst-Ausstellung)

BY ANDERLEY MÖLLER



"A WEDDING IN OLD VENICE"

(Grosse Berliner Kunst-Ausstellung)

BY FRIEDRICH STAHL

but sound realism and a pleasant seasoning of good humour.

Among the portraitists, Georg Ludwig Meyn rises conspicuously above the general level with his portrait of the sculptor, Pagels, a delightful variation to the conventional portrait, and a display of supreme understanding of the subtlest refinements of his craft. Schulte im Hofe, Vogel, Kiesel, Pape, Bennewitz von Löfen and Else Preussner (who is rather reminiscent of Whistler) are also noteworthy, and Fenner-Behmer remains the successful interpreter of female elegance and *chic*.

We can sincerely welcome some landscapes of

renowned masters like Bracht, Bohrdt, K. Lessing, Hamacher, Langhammer and of younger favourites like Hartig, Licht and Wendel. R. Eschke is visibly rising, and some pupils of the Kallmorgen School, like Köcke, Türcke and Wildhagen, arrest attention by individual notes, the two former especially, by careful draughtsmanship.

Genre paintings testify to the diversity in this domain. The president of the Academy, Professor Arthur Kampf, is again the vigorous dramatist with a scene from Bajazzo's family-life. He works out his point by a subtle gradation of tone, which becomes strongest where the catastrophe is pending. His climax, however, is evolved with



“FRIEDERBURG ZU MANDERSCHIED”

(Grosse Berliner Kunst-Ausstellung)

BY PROF. EUGEN BRACHT

such colouristic distinction that the sensationalist is sunk in the artist. Skarbina is at home among rococo witcheries, Mohrbutter and Pfuhle penetrate into the mysteries of psychic events, and Ströher understands how to spiritualise the female nude. Osmar Schindler, whose *Mocking of Christ* is the best religious contribution of the exhibition, is a sure reader of interesting male characters, and C. Messerschmidt betrays astonishing talent as the depicter of a jolly Biedermeier picnic. There are not wanting new achievements from the gifted hand of Herbert Arnold, who has this time drawn inspiration from the Schwalm, that queer peasant conclave in Hessen. Hughitt Halliday dwells with the muses, and her vision is original but rather earthly. Marie Eickhof-Reitzenstein envelops women of the Aman-Jean style in a Leonardesque atmosphere, and Ludmilla von Flesch-Brunningen lavishes pictorial distinction on the subject of female self-admiration. Richard Nitsch is the painstaking renderer of the picturesqueness of the

Silesian Peasant Woman, and his patient art does not neglect human features. Hamacher mirrors powerfully and delicately the mariners and their element, and Klein-Chevalier and Müller-Münster successfully carry out kindred subjects. Otto Seeck has finely observed the play of light in a workshop of busy tailors. H. Looschen and Anderley Möller secure attention by charming still life works.

The rooms of the three Munich groups, Künstler Genossenschaft, Luitpold Gruppe, and Künstlerbund Baiern, look so similar that differences of tendency are quite effaced. If we name the portraits of Raffael and Georg Schuster-Woldan, Wirnhier and Papperitz, landscapes by von Petersen, Kaiser, Sieck, Marr's effective *Lux Tenebris*, Grässel's ducks and Herrmann-Allgäu's nuts—we have almost exhausted the list of meritorious works. Vienna occupies us somewhat longer. Egger-Lienz's large *Death-dance* of 1809,



*(Grosse Berliner
Kunst-Ausstellung)*

"SILESIA PEASANT WOMAN IN SUNDAY
ATTIRE." BY RICHARD NITSCH



"THE CLOWN" BY ARTHUR KAMPF
(*Grosse Berliner Kunst-Ausstellung*)

with its veracious types of Tyrolese peasants, is impressive by its note of passionate resolution and hopelessness, but the painter indulges in a strange monotony of russet tones. A group of portrait painters like Adams, Joanowitsch, Krauss, Schattenstein and Scharf, with their charms of arrangement and execution, and the landscapes of Kasparides, von Poosch, and Baschny are worth singling out. Among the Düsseldorf artists Alexander Bertrand stands forth by a funeral scene in a convent, in which black dresses contrast peculiarly with the sunlight, the white and yellow flowers and the deep blue of the chapel background. Josse Gossens proves himself an effective decorative painter somewhat dry in tone, von Wille and Liesegang are the prominent landscapists, and Schreuer arrests by

genre scenes, witty in colour and observation. The Karlsruhe artists have arranged a single-man show for the pride of German landscape painters, Schönleber. He exhibits only discreetly coloured drawings, but affords supreme enjoyment. Lieber and von Volkmann help to augment the fame of their school for landscape.

Turning to this year's display at the Secession, I regret to say that even the friend of progress cannot leave it with a feeling of satisfaction. On starting his study of the new offerings of the artistic vanguard he is for some time refreshed and interested by the variety and originality of what is really good work. But the further he proceeds, the more vexatious becomes the intrusiveness of the experimenter and the incapable. A selection which presents many pieces that look really like artistic blasphemies, seems to make rather for retrogression than true development.

Among the refreshing sights we encounter works by artists who are carrying on good traditions as well as sympathetic modernists. Prof. Max Liebermann's interest in the life of *The Jewish Quarter in Amsterdam* has not diminished, as the increased area of the canvas indicates, but somehow, in spite of his convincing characterisation of market-life we miss his electric pulse; and his impressionistic joy in effective colour-spots



"DANAË" (Berlin Secession) BY CARL STRATHMANN



"THE JEWISH QUARTER IN AMSTERDAM"

(Berlin Secession)

BY PROF. MAX LIEBERMANN

has made him over accentuate subordinate objects. Lovis Corinth is again ambitious to hold a prominent position as the painter of feminine nudity, and his *Bathsheba* deserves laurels for sheer animalism. Professor Max Slevogt's *Lady in Yellow* looks crude in spite of good placing and modelling. Hans Baluschek perseveres in his representation of gutter life and the proletariat, but we must not overlook the socialist's aim in this merciless mirroring of reality. If a sculptor like Fritz Klimsch has found a reception within the Areopagus of the Secession it clearly means that seekers for beauty are also in demand here. Two colossal statues, *Reposing Youth* and *Reposing Maiden*, remind us for the moment of the Michael Angelo Medici figures, yet they look of modern descent in spite of all simplification of line. A special Walter Leistikow room does homage to the much lamented founder of the Secession, and it is a pleasure to linger among these confessions of a true poet, from which decorative charm and spiritual depth are never absent.

Painters who incline towards old methods are to be met with in several instances. Hans Thoma

represents nationality in the worthiest style, and melodiousness of tone and conscientiousness of execution testify that love is the fountain-head of all his art. Carl Strathmann practices finish with pre-Raphaelitic patience, but this virtue has a curious accompaniment in a sarcastic turn. The voice of the artist, however, is more distinct this year than that of the caricaturist. Count Kalkreuth's works always command esteem, but it seems a pity that this aristocrat prefers a certain bourgeois stamp. Several new portraits by Jan Veth again recommend the subtle draughtsman whose colouring only lacks some full-bloodedness. An interesting acquaintance is the Swedish portrait-painter, Ernst Josephson, whose qualities are best summed up in his *Portrait of the Journalist Renholm*, a masterpiece in naturalness of characterisation. Uhde is still fascinated by the sun, but too close an observation of his reflections and flickerings has led the artist to an indefiniteness of form which arouses longings for the perfect fusions in his grey-air period.

Some staunch followers of the Secession contribute favourably to this exhibition. Ernst Oppler



"DIANA"

(Berlin Secession)

BY PROF. HANS THOMA

works with finest tonalities in some small frames, and Carl Moll's effective *Phlox*, an excerpt from the exuberance of garden-vegetation, reveals unexpected possibilities for the selective eye in this domain also. Heinrich Hübner is advancing as the renderer of finely-selected interiors, and Ulrich Hübner's brush has the lightness of touch for breezy atmosphere and dancing wavelets. Fritz Rhein is coming to the front this year in portraiture, landscape and *genre*. His *Interior*, with its cleverly observed figures of modern society, seems, perhaps, to indicate the path he is best fitted to travel. From his stay under the oriental sun Leo von König has caught new colour intensities. Linde-Walther and Philipp Franck, the one in his simplifying, the other in his complicated style, successfully continue endeavours to render realistic truth. Sterl is a good delineator of orchestral musicians at full work, but he sacrifices draughtsmanship to direct statement of colour-scheme. Walser and Orlik provide enjoyment as original designers, and

Breyer seems growing in figural possibilities. The portraits of Pankok are tasteful and reliable studies, but suffer from a certain tightness of flesh and pose. Lepsius's *Lady in White* is more highly organised in spite of too much looseness, and yet not altogether pleasing in shape and tone. J. J.

VIENNA.—At the Spring Exhibition of the Secession this year the general quality of the work shown was good, while the decorative arrangements effected by

architect Robert Örley won universal praise. The division of the building into a number of rooms radiating from a central semi-circular space was a highly-pleasing feature.

There were but few portraits, but the quality made up for lack of quantity. Josef Engelhart's pastel portraits of tiny children, and Ludwig Wieden's portrait of an auburn-haired young lady in black velvet standing before an old-gold brocade



"A DUTCH VILLAGE"

(Vienna Secession)

BY FERD. KRUIS



(Vienna Secession)

“MADONNA.” FROM THE OIL PAINTING
BY VLASTIMIL HOFMANN

screen will linger long in the memory. Adolf Levier, Alfred Offner, and Maximilian Lenz were well represented, as also Friedrich König, who sent three portraits, all of ladies, including one of *Vera Schapira*, the well-known pianist, a work of refined and delicate execution.

Among the numerous landscapes were not a few of much interest. Richard Harlfinger's lake scenes showed marked progress on his previous work. One of his pictures has been acquired by the Government. Alois Haenisch gave proof of his poetic and sensitive vision in some bits of old Vienna gardens; and the same qualities were discernible in Anton Novak's pictures of mountain scenery. Ferdinand Schmutzer,

who for the nonce has returned to painting, sent three works, *An Old Dutch Village* being perhaps the best of them. Ernst Stöhr's dreamy landscapes and old-world scenes revealed a true poetic nature. Karl Schmoll von Eisenwerth exhibited several works, among them the reproduced decorative panel. Oswald Roux, Karl Müller, Leopold Stolba, Max Kahrer, Max Liebenwein, R. Jettmar, Maximilian Lenz, and A. Zdrzilka all contributed good examples of their work; and mention should also be made of F. Gelbenegger's paintings of old

Vienna. F. Kruis has been spending some time in Holland, and the series of pictures he now showed proved him to be a sympathetic interpreter of Low Country themes. Of peculiar interest were some paintings by F. Hohenberger, his subject

being the coal wharves on the Nordbahn.

Karl Ederer's strong and vigorous animal pictures and the collection of works by the Munich artist, Leo Putz, who had a room to himself, were welcome features. Albin Egger-Lienz, who has seceded from the Künstlerhaus exhibited several works, some of the most interesting of them being scenes in the life of the Tyrolese. In the religious genre the work of Ferdinand Andri always commands respect, and

that which he exhibited on this occasion—a series of paintings with the martyrs as their subjects, which are destined for a church in Vienna—lacked none of the qualities which are essential in a painter of such themes. A young English artist, Percy Siljan, who has studied in Prague, showed great promise in a still-life painting he sent. Some Polish artists were also among the guests this time, as they frequently are. Vlastimil Hofmann is one of these, and his *Madonna* is characteristic of what one sees to this day in the



DECORATIVE PAINTING

BY KARL SCHMOLL VON EISENWERTH

(Vienna Secession)



"SCHWARZENBERG GARDENS"

(Vienna Secession)

BY ALOIS HÄNISCH

villages of Galicia. The snow pictures by S. Filipkiewicz are likewise characteristic of his fatherland, where the snow falls thick and freezes before it falls.

Amongst the sculpture exhibited Josef Mullner's equestrian statue, to be executed in polished bronze with coloured eyes, is an admirable work. Anton Hanak's figures, hewn out of his favourite Untersberg marble, showed complete mastery of technique and a decided leaning to style. Good work was also shown by Alfonso Canciani, O. Schimkowitz, Alfred Hofmann, Jan Rembowski, a talented young Pole, and Ivan Mestrovic, the Croatian.

The second exhibition organized by the "Kunstschau" proved highly interesting, and the more so because it was international, French, British,

German, and Dutch artists being represented. Those included in the French group—MM. Henri



"PLACE T. GALE, PARIS"

("Kunstschau," Vienna)

BY HEINRICH SCHRÖDER

Studio-Talk

Manguin, Charles Guérin, Aristide Maillot, Félix Vallotton, Eugen Spiro, Pierre Bonnard, Maurice Denis, Jean Puy, and a few others, were entirely new to Vienna, and their methods gave occasion for considerable diversity of opinion, arrived at generally with inadequate knowledge of their meaning. An interesting display of graphic art by British artists was an agreeable feature of the exhibition, among those represented being Messrs. Charles Shannon, Muirhead Bone, Joseph Pennell, Alphonse Legros, Charles Ricketts, Gordon Craig, and W. Nicholson; and work by various British architects and designers, such as W. Baillie Scott, Ernest Newton, C. F. Voysey, Charles Macintosh, C. R. Ashbee, J. Paul Cooper, the Artificers' Guild, and others, attracted considerable notice. Many German artists of note also contributed. Count Kalkreuth sent three excellent portraits, and Max Slevogt, Max Liebermann, Prof. Trübner, B. Pankok, Ernst Stern, and Prof. Taschner were also well represented.

Among the Austrians Gustav Klimt was the

leading spirit. His seven pictures—each a poem in itself—were exhibited in a room decorated in gold and white. His *Hoffnung* (*Hope*) is a work of commanding power. In it he has sung a solemn hymn of praise to motherhood. A young woman stands nude before us, her face framed in golden hair and radiant with hope, while behind her is grim Death, with Misery, Hopelessness, Sickness, Dejection, and Sorrow in his train, symbolic of the evils which lie in wait for her. Carl Moll likewise contributed excellent examples of his art as did W. Legler, J. Auchentaller, W. List, M. Kurzweil, P. Breithut, Emil Orlik, L. Blauenstern, and other well-known artists.

The mere mention of the names of sculptors who were represented is guarantee for the quality of their work:—George Minne, Hugo Lederer, Franz Metzner, Max Klinger, Richard Luksch and Julius Meisel. There was a fine show of ceramics from Nymphenburg and from the Vienna School. The architects represented were Josef Hoffmann, E. J. Wimmer, Otto Prutscher, Karl Witzmann,



INTERIOR, "KUNSTSCHAU" EXHIBITION, VIENNA
EQUESTRIAN STATUE BY PROF. METZNER.

ARRANGED BY PROF. JOSEF HOFFMANN
LARGE FIGURES BY PROF. H. LEDERER



(*"Kunstschau," Vienna*)

"THE BREAKFAST TABLE"
BY CARL MOLL



BOOK COVER

DESIGNED BY KONSTANTIN SOMOFF

Otto Wagner, Kolo Moser, Paul Roller and O. Schoental; and there was a memorial exhibition of Olbrich's work. A series of sketches, costumes and other objects illustrated the growing co-operation of artists in matters pertaining to the theatre. Among the contributors of these were Kolo Moser, C. O. Czeschka, Emil Orlik, Karl Walzer, E. J. Wimmer, Ludwig von Hoffmann and Gordon Craig. Finally, some beautiful arts and crafts objects from the Wiener Werkstätte and artistic embroideries by various artists helped to make the exhibition not only interesting but instructive.

A. S. L.

MOSCOW.—Konstantin Somoff has in recent years almost entirely abandoned painting in order to cultivate one or other species of graphic art, and the one-time portrait and landscape painter is now giving place more and more to the decorative illustrator and miniaturist. In this new rôle Somoff shows no less a mastery than in his earlier achievements. The illustration on this page is a reproduction of a chromo-lithograph composed

by him for the Scorpion Press to serve as the cover for a volume of poems by the well-known poet, Balmont, bearing the title "Zhar-Ptitza," which is the name given to the fabulous Flame-bird of the old Russian fairy tales, here symbolized by the artist under the form of a female figure flying upwards and wearing the national *koko-schnik* or headgear with streamers of ribbon and a semi-oriental dress. The design in its combination of ornament and colour is reminiscent of the eighteenth-century style which this artist has an affection for.

P. E.

ART SCHOOL NOTES.

LONDON.—Mr. F. W. Pomeroy, A.R.A., who acted as judge last month in the competition of the Lambeth Art Club, is one of the many eminent artists who have owed their early training to the famous South London school that is now under the direction of Mr. T. McKeggie, A.R.C.A. At the

meeting and exhibition of the Art Club, held at the school, the visit of the sculptor A.R.A. was made the occasion for showing an excellent collection of modelled work. It was retrospective, and included Miss Whittingham's design for a memorial tablet, and Mr. G. E. Bradbury's design for the decoration of a concert hall, which gained a gold and a silver medal respectively in recent National Art Competitions. In the main, however, the exhibition was composed of the works submitted in competition for the local prizes offered to members of the Art Club, all of whom are past or present students of the Lambeth school. Some good work was shown in the various classes into which the competition was divided.

For figure composition, a subject to which particular attention has always been paid at Lambeth, competitors were invited to illustrate "A Fairy Tale." They might choose their own story, but it was a condition that the illustration should be upon a large scale. The prize was taken by Miss Annie Barber, with a clever sketch of *The Lost Child*, in which the frightened little girl is seen on

Art School Notes

a steep hillside at twilight, with gnomes and other fantastic figures dancing round her and racing up and down the slopes. Honourable mentions in this section were given to Miss Sybel Tawse and Miss M. Chidson. The prize for the best portrait was awarded to Mrs. Walsh for a painting of a woman in a white dress and large black hat, the colour and quality of which were alike commendable. Miss Dorette Roche gained a well-deserved honourable mention for a dexterous little portrait of a girl in water colour. There were many competitors for the prize offered for the best study of a head in oil. It was carried off by Miss Charlotte M. Legg with a spirited painting of a man in the character of a jester, and honourable mentions were given to Miss Winifred Haxell and Miss Mary Dew. Miss Sybel Tawse won the prize for black and white with a dainty pen-and-ink drawing illustrating Herrick's poem "Upon Julia's Hair in a Golden Net," and Miss E. K. Burgess the prize for design in colour, with illustrations of "The Swineherd" and "Ole Luk." The prize for landscape was given to Miss E. Herbert for a pleasant study in water colour of old red houses, with a glimpse of a grey river in the background; for still life to Mr. J. G. Martin for a commendably careful painting on a small scale; and for poster design to Miss Gertrude Brodie. The prize for a design for a dessert plate was awarded to Miss Constance Bult, and the prize for a design for a fan was divided between Miss Mary Simpson and Mr. Eric Bradbury.

The London School of Art held its annual exhibition of students' work last month at the studios in Stratford Road, Kensington. The group of compositions was, owing to special causes, smaller and less important than last year, but in all other departments the work showed a distinct advance upon that included in the

exhibition of 1908. This was particularly noticeable in the paintings and drawings from the nude. The painting of a female figure that gained the first award in its class for Mr Norsworthy was admirably observed and put in, although in colour it was, perhaps, a trifle monotonous. Breadth and vigour and the right impression of the subject as a whole, are the things especially aimed at in the life classes at this school, in which the principal teachers are Mr. William Nicholson and Mr. George W. Lambert. The students are not allowed to worry over the detail until the figure has been drawn and built up with approximate accuracy, and in one or two not quite completed paintings from the nude (executed in Mr. Nicholson's class) the faces, to which many students devote their first attention, were still mere blank ovals of paint. In the men's life class the first prize for drawing from the nude was taken by Mr. Richter, and in the women's class by Miss Sandford (afternoon) and Miss Hynes (morning). In the sketch class, for drawing in black and white from the life, under the direction of Mr. Joseph Simpson, the first prize was gained by Miss



SPECIMENS OF LACE EXECUTED BY BOLOGNESE WOMEN FOR THE "EMILIA ARS" SOCIETY, BOLOGNA



SPECIMEN OF DRAWN LINEN AND LACE WORK OF ANCIENT DESIGN, EXECUTED BY BOLOGNESE WOMEN FOR THE "ÆMILIA ARS" SOCIETY, BOLOGNA

Pennethorne. The painting of still life is always encouraged at the London School of Art, and in this class the quality of the work shown was exceptionally good. Here, again, was evident the attempt to make the students see and render the whole thing portrayed in its right relation to the background. The influence of Mr. Nicholson was shown in the directness and simplicity of the work, in the evidence of a restricted palette, and, perhaps, in the curiously coarse canvas affected by some of the students. The first prizes for still life were awarded to Miss Marsh (morning) and Miss Beloe (afternoon). Minor prizes in the various sections were taken by Mr. Barr, Miss Jennings, Miss Jackson, Mr. Pipes, Mr. Richter, Miss Hynes, Miss Marsh and Mr. Sherwood. The Director of the School, Mr. C. P. Townsley, has recently instituted classes for the study of anatomy, and weekly lectures on this subject have been given by Miss Uellina W. A. Parkes.

At the Slade School the scholarships in fine art of £35 per annum, tenable for two years, have been awarded to M. Gertler and F. A. Helps; and the Melvill Nettleship prize for figure composition to Elaine T. Lessore and W. L. Claus (equal). Other prizes for figure composition have been gained by J. D. Innes and Winifred Phillips (equal); for figure painting, first prizes (equal) by Edith M. Lush and M. G. Lightfoot, and second prizes (equal) to W. L. Claus and R. Ihlee. The first prizes for painting heads from the life (equal) were also taken by Edith M. Lush and M. G. Lightfoot, and the second prize by W. L. Claus; and the prize for painting from the cast by M. G. Lightfoot. In figure drawing R. Ihlee took the first prize, and

Dorothy Stevens and M. G. Lightfoot (equal) the second prizes. The prize of £3 for fine art anatomy has been awarded to Violet Hellard.
W. T. W.

BOLOGNA. — A society bearing the name "Æmilia Ars" was formed in this city, which is the centre of the Æmilian region, some

years ago for the development on artistic and philanthropic lines of various decorative handicrafts. The brass-work, ceramics, furniture, binding, etc., though good of their kind, have not attained sufficient importance to demand very special attention. But one branch has flourished so admirably that it is now recognised all over Italy, and, to some extent, in other countries, as being a real artistic revival. This is the linen work. Its success is fully justified by its technical excellence, the admirable choice of materials and designs, and the useful character of even the most elaborate pieces.

This development is almost entirely due to the initiative of Countess Lena Cavazza, of Bologna, who, besides collecting old models and designs, took in hand the difficult organisation of the industry, showing a rare power of compelling numbers of isolated women-workers (able enough technically, but devoid of artistic knowledge) to appreciate the importance of making their work interesting, and of infusing into their minds the sense of the necessity of co-operation. Every collaborator, however humble, after receiving full pay for her work at the highest possible rate, has a share in the profits to the extent of 35 per cent. The work is distributed among women in their own



LACE WORK, ANCIENT DESIGN, EXECUTED BY BOLOGNESE WOMEN FOR THE "ÆMILIA ARS" SOCIETY, BOLOGNA

homes, not only in Bologna, but also in the small towns and villages of the province. Table-cloths, sheets, tea-cloths, and napkins are of course the staple products, but the lace-stitches can also be used for finer work. Several artists are endeavouring to design in modern style for the work, but, so far, few of their efforts have been very successful. (Of the four examples reproduced only the lower one on p. 243 is modern, the others being old designs dating back some three centuries.) The old simple geometrical designs are still the best adapted to the material used. C. H.

REVIEWS AND NOTICES.

Indian Sculpture and Painting. By E. B. HAVELL. (London: John Murray.) £3 3s. net.—This is a work of exceeding interest to students of Oriental art. The author has studied his subject closely, and writes with an intimate knowledge of the magnificent examples of glyptic art for which India is famous. His definitions of the ideals of the native sculptor are clearly presented, and help his readers to a juster appreciation of the examples which still remain more or less intact as a witness of the æsthetic culture and technical skill of the craftsman in past ages. Among the excellent photographs with which the work is illustrated is a particularly interesting series from the shrine of Bôrôbudûr, which Mr. Havell considers to be one of the finest monuments of Buddhist art in the whole of Asia, although it is “an obscure and neglected ruin, the name of which is hardly mentioned in Europe or in Asia.” The author laments, with much justice, the ignorance of art students of these and other similar examples in India, and expresses the desire that reproductions should be made, in order that native art students may have the advantage of being able to examine the best of their own art “instead of European casts from ‘the antique,’” a desire in which we cordially join with him. Some charming reproductions of Indian paintings and miniatures, together with some valuable chapters on the development of painting in India, complete a work of extraordinary value and interest.

Fresco Painting: its Art and Technique. By JAMES WARD. (London: Chapman & Hall.) 10s. 6d. net.—That fresco painting should have become a lost art in England has long been a matter of regret to many, but fortunately there have been of late years signs of the possibility of a true revival. Certain secrets of the beautiful craft, it must be owned, still elude discovery, but experts

appear to be on the right track, and some of the recent work done in London seems likely to endure. A special cause for congratulation is the fact, proved beyond a doubt by the author of the valuable monograph on ancient and modern mural decoration, that the dampness of the British climate is not wholly responsible for the decay of the frescoes in the Houses of Parliament and elsewhere, but “the ignorance of artists of the chemistry of colours and the after action on them of caustic lime.” Mr. Ward’s useful book defines very clearly the essential qualities of the best ancient, mediæval, renaissance and modern frescoes, describes the colours used, the preparation of the walls and methods of execution in the past and present. He gives reproductions, including several in colour, of typical examples both of fresco-bromo or true fresco and spirit-fresco, devoting considerable space to a searching examination of the present state of the masterpieces of Giotto, Fra Angelico, Benozzo Gozzoli, Perugino, Raphael, Ghirlandajo, Pinturicchio, and Michael Angelo that are still *in situ*.

Essex. Painted by L. BURLEIGH BRUHL. Described by A. R. HOPE MONCRIEFF. (London: A. & C. Black.) 20s. net.—As compared with the other “home” counties, Essex is not so well known as it should be to those living beyond its borders. It is commonly supposed to be flat and uninteresting as a whole, but this volume, with its numerous coloured illustrations reproduced from pictures by an artist who has a keen eye for the beautiful, and whose knowledge of this particular county is perhaps unique, should effectively dissipate this notion, and should be instrumental in bringing the county into more favourable repute—among artists at all events. Flat, of course, it is in certain parts—those that abut on the metropolis and the river more particularly; but flatness in itself is not a blemish to the landscape painter in search of atmospheric effects—witness the landscapes of the Low Countries by the great Dutch and Flemish masters. Away from the riverine marshes, however, the county is pleasantly undulating, and in the northern portion the richness and variety of the scenery long ago received a testimonial in the landscape paintings of Constable. From the historical and archæological points of view again, as Mr. Hope Moncrieff’s entertaining record indisputably establishes, Essex abounds in interesting associations. The volume is therefore to be welcomed as a timely vindication, and we are glad to see it represented in Messrs. Black’s excellent series of colour books.



COVER OF "AN EHREN UND AN SIEGEN REICH" (MAX HERZIG, VIENNA)
DESIGNED BY PROF. H. LEFLER & JOSEF URBAN

An Ehren und an Siegen Reich. (Vienna: Max Herzig.) Salon ed. 150 Kronen; Imperial Jubilee Ed., 1,000 Kronen.—This magnificent work, which elicited general admiration when it was shown at the last exhibition of the Hagenbund in Vienna, is at once of historic and artistic interest—historic because of its fine reproductions of pictures by talented artists representing a series of stirring episodes in the history of the Austrian empire, a descriptive account of which is given in the text accompanying them, and artistic because of the amount of talent bestowed on the embellishment of the volume, some idea of which will be gained from the illustrations we give of the cover and title-page. These, with other decorative features, are the joint work of Heinrich Lefler and

Josef Urban, both of them well known as decorative designers of the first rank in Austria. In the case of a volume of this character, with a definitely historical purport, it was only natural that the ornamental designs should embody traditional elements, but while this is so, there is at the same time abundant evidence of the originality for which these artists are noted. The work is dedicated to the Emperor Francis Joseph, to whom as its patron a copy of the larger jubilee edition was presented. A similar volume was produced some time ago with German history as its subject-matter, and a third volume is contemplated in which British history will be signalized.

Drikkehorn og Sølv-tøj fra Middelalder og Renaissance. Udgivet ved JÖRGEN OLRIK. (Copenhagen: G. E.

C. Gad.)—This folio volume, published under the auspices of the Danish National Museum, gives an account of the important collection of drinking-horns and silver plate in the museum, as also of the large accumulation of silver treasure-trove which has come to the museum from different parts of Denmark, consisting of a large variety of articles, ornamental and useful, supposed to have been hidden by their owners during the wars of the seventeenth century. Some very fine specimens of the drinking-horns for which Denmark (and, in fact, Scandinavia generally) is noted are illustrated, many of them being ornamented with elaborate silver decoration. That the craft of the silversmith was an exceptionally flourishing one in Denmark in Mediæval times is shown by

Reviews and Notices

the treasure-trove just named and other evidence, which points to a fairly general use of silver spoons in the later Middle Ages, until the country was visited by the ravages of war. It is a commendable feature of the Danish law in relation to treasure-trove that it encourages the preservation of such finds in the National Museum, the compensation given to finders being very liberal.

Douris and the Painters of Greek Vases. By EDMOND POTTIER, Member of the French Institute. Translated by Bettina Kahnweiler. (London: John Murray.) 7s. 6d. net.—Prefaced by a scholarly note from the able pen of Dr. Jane Harrison, this excellent translation of M. Pottier's essay appears at a very opportune moment, when interest in antique pictorial art has been intensified by recent discoveries. The author has a very thorough grip of classic lore, and in spite of the paucity of information respecting Douris and his contemporaries, he has succeeded in calling up a very realistic picture of the artist craftsman, and to describe, as if he had been himself an *habitué* of a Greek workshop, all the processes employed in the production of art pottery. Artists and students of antiquity will no doubt delight in the illustrations and detailed descriptions of the masterpieces of ceramic art, that reflect the characteristics of the art paintings produced in the golden age of Pheidias and Praxiteles; but the book should also make a strong appeal to the outside public, much of the work of Douris and his followers having been done for the use of the people, giving scenes from their daily life.

The Architecture of the Renaissance in Italy. By WILLIAM J. ANDERSON. 4th edition, revised and enlarged. (London: B. T. Batsford.) 12s. 6d. net.—Originally published in 1896 as the outcome of a series of lectures delivered at the Glasgow School of Art, this perspicacious sketch of the Architectural Renaissance in Italy has earned a well-deserved popularity among students, especially since its revision and enlargement in 1898, when in addition to other improvements there was appended a very useful chart of the principal Renaissance buildings in Italy, tabulated in chronological and topographical order. That the work still maintains its popularity is shown by the demand for a

fourth edition, the preparation of which has been entrusted to Mr. Arthur Stratton of King's College, who has found it unnecessary to make any considerable alterations in the text, but has materially increased the value of the work to the student by adding many photographs and measured drawings. The collotype plates, which are a unique feature of the book, are also much more numerous than in previous editions, but in spite of this large accession of new material the price of the volume remains the same.

From the office of the Munich weekly journal, "Jugend," we have received a small quarto volume containing 3,000 black and white reproductions of pictures by artists of various nationalities (chiefly German) which have appeared in colours in that periodical during the past thirteen years. The reproductions though small (there are nine and occasionally more to a page), are remarkably clear. The price of the book in cloth is 3 marks.



TITLE-PAGE OF "AN EHREN UND AN SIEGEN REICH" (MAX HERZIG, VIENNA)
DESIGNED BY PROF. H. LEFFLER & JOSEF URBAN

THE LAY FIGURE: ON A BLOT
UPON CIVILISATION.

"I WANT to get away into the country," said the Art Critic, "to some place where artists will cease from troubling and even critics can be at rest. Where can I go?"

"Surely there are plenty of places where you can hide yourself and hear not even the faintest murmur from the Art world," laughed the Man with the Red Tie. "Seek out some stronghold of the Philistines and consort with them; Art will not trouble you there."

"But I do not want to associate with Philistines," protested the Critic. "The Philistine would only make me yearn for Art as a sort of antidote to his blatant want of taste. I want Nature, pure and unsophisticated, frank, free Nature; and I want to sit at her feet and learn from her how I can best judge Art."

"Is that all?" scoffed the Man with the Red Tie. "Nature is everywhere; you need not go far to find her."

"But the Philistine is everywhere, too," complained the Critic, "and he gets in my way wherever I go. He intrudes offensively between me and Nature, and I am perfectly certain that nothing will ever make him realise how bitterly I hate his interference."

"Who are the Philistines?" broke in the Practical Man. "How do they come between you and Nature? Talk plain English for a change and explain what you mean."

"The Philistine, as he appears to me," said the Critic, "is that annoyingly practical person who thinks that his schemes and his ideas are the only things in the world that matter. He looks upon Art as a kind of immoral eccentricity unworthy of any serious attention and upon Nature as a useless idler, who is to be flouted and outraged in every possible way."

"What are you talking about?" cried the Practical Man. "The Philistine, as you call him, goes his own way, and Nature, I suppose, goes hers. Where can they clash?"

"Can you not give us an illustration?" asked the Man with the Red Tie. "I am afraid our friend cannot understand you when you talk in parables."

"Well, what better illustration can I give than that of the advertiser who plasters the whole countryside with notices of his wares?" replied the Critic. "The advertiser, I suppose you will admit, is an extremely practical person, always on the

look-out for chances of asserting himself; he is to me the typical Philistine who caring nothing for the feelings of decent people comes unblushingly between me and Nature and robs her of her charm to serve his own sordid ends."

"The advertiser's notices are only intended to tell the public where they can get the things they want, and naturally he puts them where they are likely to be seen," said the Practical Man. "Surely you cannot blame him for understanding the fundamental principles of business and for merely exercising his common sense."

"I do blame him; I blame him very seriously," returned the Critic, "when he makes the exercise of his common sense a matter of offence to me. I cannot take a railway journey now without being irritated by a hideous notice-board whenever I want to look at some particularly charming piece of scenery. It is an annoyance from which it is impossible to escape at home or abroad. Look at the fringe of advertisements beside the English railways; look at the hedge of notices which shuts in the line from Boulogne to Paris; look at the staring letters which grin disgustingly from this cliff or that mountainside. Are not these things an interference between me and Nature; are they not objectionable and unnecessary—are they not in fact a serious blot on what we call our civilisation?"

"You are too sensitive!" sneered the Practical Man. "If there were anything in what you say people would object. They would write letters of complaint to the papers, and I am sure that public opinion would soon put a stop to any real abuse of advertising."

"The papers you must remember live by advertisements and therefore would scarcely publish letters of that sort for fear of offending their best supporters," laughed the Man with the Red Tie, "so there is no chance of organising public opinion in that way."

"But there is a very vehement public opinion against this very real abuse of advertising," said the Critic, "and a great many people would be ready to echo my complaint. But what is the remedy? I do not know. Perhaps it would do some good to tax the owner of the land on which these notice-boards are stuck up. I am sure no one could say that the value of his land, as a place for displaying advertisements, has been enhanced by any exertions of his: what has he done that he should profit? He is enjoying an unearned increment anyhow, and he might well be made to pay for it."

THE LAY FIGURE.

Pictorial Photography

INTERNATIONAL EXHIBITION OF PICTORIAL PHOTOGRAPHY IN THE NATIONAL ARTS CLUB BY J. NILSEN LAURVIK

THE claims of photography to be regarded as a medium of personal expression was presented in a diverse and interesting manner in the International Exhibition of Pictorial Photography held at the National Arts Club from February 2 to 20. In its diversity of subject as well as treatment and in the high quality of its individual exhibits this show was by far the best ever held in New York.

The chief aim of this exhibition was to show the evolution of pictorial photography as illustrated by a series of representative prints by the leading exponents of the various schools of photography, both abroad and in this country. That it did this successfully was evident from the unusual interest aroused on the part of the general public, as well as the painters and the photographers who came in great numbers to see this remarkable collection of prints. Many who came to scoff remained to praise, while others, unable to divest themselves of established prejudices, could not and would not believe that they were not looking at reproductions of paintings, or else at prints that had been painted upon with a brush. When told that they were neither one nor the other they simply replied that they knew better. Curiously enough, in almost every instance the prints selected to be damned were the straightest kind of straightforward photography. So what is the use of arguing? Give them time and they will prove their own case no less successfully than have the once-sneered-at productions of Whistler.

As for what this exhibition comprised it is only necessary to state that, beginning with the seven prints made by Coburn from negatives made by D. O. Hill in 1843, the evolution of pictorial photography was shown up to the present time, including representative groups of prints by such comparative newcomers in the field as Mrs. Annie W. Brigman and George H. Seeley. The group of Hill's was a revelation to every one. Though done some fifty-odd years ago it did not suffer one jot by comparison with the best work done to-day by our ablest men. It showed photography at its best—full of light and distinguished by a charming simplicity of arrangement in the posing of the figures. Of historic importance, though somewhat less beautiful artistically than the Hill's, were the four prints



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WINTER ON FIFTH AVENUE

BY ALFRED STIEGLITZ

by Mrs. Julia Cameron done back in the early seventies. Her portrait of Herschell was one of the most impressive prints in the exhibition, and this despite the fact that it was poorly printed, the present fine art of printing having been achieved only quite recently.

Next in order chronologically, but in many respects of prime importance because of the wide and positive influence exerted by them on the whole movement of present-day pictorial photography, is the group of seven prints contributed by Alfred Stieglitz. Here one found the incentive for many a print by newcomers and not a few paintings, as, for example, the *Winter on Fifth Avenue*, done in 1893, which has furnished many of our younger photographers the inspiration for a whole series of New York street scenes, besides being responsible for opening the eyes of the painters to the pictorial possibilities of so-called ugly New York. Pictorially and photographically these prints were among the most interesting and important in this exhibition of big men. Absolutely straightforward, plates and prints untouched by any manipulation whatever, they more than held their own with much of the

Pictorial Photography



Courtesy of The Photo Secession

VILLA FRASCATI

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BY HEINRICH KUEHN

more pretentious, eye-compelling work that at first sight took your breath away.

Contemporaneous with Mr. Stieglitz in this pioneer movement the names of Gertrude Kaesebier and Clarence H. White stand out conspicuously. The group of seven prints contributed by Mrs. Kaesebier, including her portrait of Rodin, her well-known print called *The Heritage of Motherhood* and the *Sorbonne*, was highly indicative of her powers. No better example of intelligent and inspirational use of the camera has so far been achieved than the work of Clarence H. White, whose group of seven prints was distinguished by a fine sense of the limitations as well as the possibilities of photography. The motif, so to speak, of all his best work is *light*. He celebrates the glory of light on the summit of things and the mystery of light in the shadows to a degree unsurpassed by any one else. This was beautifully exemplified in the fine seated portrait of Mrs. White, which was, photographically speaking, not only the best print in the exhibition by reason of its masterly handling of the light in the shadows and its correct rendering of all the values, giving a sense of space and atmosphere, but in my opinion it was the best print pictorially. It possesses in a high degree all the qualities that distinguish a fine portrait. It has reserve, simplicity, combined with dignity, that give to the whole an air of supreme distinction. If photography ever attains that gen-

eral and intelligent recognition which it assuredly merits, this portrait will be considered one of the great things in art, not unfit to rank with the most living portraits done in modern times.

Kindred in spirit though quite different in subject is the work of George H. Seeley, whose prints, rich brown platinums, also show a seeking after light, but of a more dramatic quality than anything in Mr. White's work. There was a luminosity in the

shadows and a brilliancy in the high lights in these prints that contrasted strongly with the flat, rich



Courtesy of The Photo Secession

PORTRAIT OF
GEO. FREDK. WATTS

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BY EDUARD J.
STEICHEN



Courtesy of The Photo Secession

PORTRAIT

All Rights Reserved

BY CLARENCE WHITE

black enamel-like surface of some of Mr. Stiechen's gum prints, such as in the noble portrait of Watts and in the Rodin, both done in 1902. In both of these, especially in the Watts, real light has been sacrificed for a decorative and dramatic effect that,

however alien it may be to photography and to life as seen from the point of view of Mr. White's work, is nevertheless singularly impressive. Though one may quarrel with them because of their glorification of certain painterlike qualities at the expense of

Pictorial Photography

qualities essentially characteristic of photography, it cannot be denied that they are among the very few things produced *via* the camera that must be reckoned with in any consideration of photography.

That they hark back to painting rather than point forward to something new, as do the prints of Mr. Stieglitz and Mr. White, is at once their strength and weakness, and explains their widespread vogue and influence. They have met the prejudices of the art world more than half way; they are not *caviare* to the general, being more easily comprehensible in that they are achieved along well-marked lines of tradition, thereby winning a measure of recognition for photography that even the best work of Mr. Stieglitz and Mr. White could not wring from an unwilling public. Their influence upon the younger workers is quite pronounced; both Mr. Seeley and Mr. Coburn have come under their spell one way or another, without, however, attaining the stunning, compelling quality that makes every fine print of Mr. Stiechen arrest and hold the eye as do few things in photography. By comparison Mr. Coburn's group did not hold its own—pictorially interesting and potentially good it nevertheless failed to hold one, by reason of a technique that as yet is tentative and lacking in the masterly qualities that would have made his prints, individually and collectively, carry with the other big men in the same room.

One of the most delightful notes in the show was the group of seven prints by Mrs. Annie W. Brigman, whose work is the most personal and highly imaginative contribution to pictorial photography that has appeared in some time. This group created considerable interest among artists and public alike and did much to illustrate the wide diversity of subject and treatment among the workers in this movement. Of like interest and importance were the delicate evocations of Herbert G. French, whose prints,

almost breathlike in their subtlety of tone, furnished the most striking example of artistic reticence in the exhibition. In a measure comparable with these, not as evasively delicate, though executed much in the same spirit, were the prints of Baron A. de Meyer, whose work betrays an almost hypersensitive feeling for light, combined with a certain aristocratic aloofness that gives an air of distinction to everything from his hand.

In strong contrast with Baron de Meyer's work were the large prints by Messrs. Kuehn, Watzek, Henneberg and the Hoffmeisters, which dominated the whole show by their size and the vigorous, painterlike treatment of their subjects, which made them carry across the room, much in the same manner as would a boldly painted canvas. The most unforgettable photograph in the show was, perhaps, the large print by Theodore and Oscar Hoffmeister, *Solitary Horseman*, which astonished every one by its size as well as by its somber, decorative qualities.



Courtesy of The Photo Session
JANET BURNET

All Rights Reserved
BY J. CRAIG ANNAN



EXHIBIT BY MISS ELIZABETH MASON



EXHIBIT FROM THE MARBLEHEAD POTTERY

NEW YORK SOCIETY OF KERAMIC ARTS EXHIBITION

THE exhibition of the New York Society of Ceramic Arts, held recently in the galleries of the National Arts Club and comprising work by contemporary workers in porcelain painting and in pottery, was one of the most beautiful and interesting exhibitions of the year.

To any one who may have thought of our decorated porcelain as an undeveloped craft this showing of china, dignified and distinguished in decoration and original in design, must have been both a surprise and a delight. But to those who have been in touch with the studios and who have watched the

steady progress and earnest endeavors of this body of craft workers the annual exhibitions have figured as milestones, each marking an advance upon that of the year before. The response of the public to work of this character can be confidently predicted, since in no other way than from the hands of these skilful craftsmen (and craftswomen, if one may coin a word more applicable to the present case) can work of the same choice merit be obtained. The

work of the factories is not in competition with it, since even the best factory work is hampered by an unavoidable rapidity of output, both in design and execution. In this china from the studios we see the wide possibilities of the craft. Lovers of rare and beautiful china have not been slow to appreciate it.

The great variety of the pieces and handling, the design and the individual taste displayed made the north gallery a most attractive room. The plate designs showed the whole range from the simplest breakfast plate to elaborately wrought service and place plates. This same variety of decoration was seen, also, in salad and dessert sets, quaint and beautiful pitchers, tea caddies and service for coffee and chocolate in table china, while vases and bowls of beautiful line and proportion (for our new school of china craft lays special stress upon these two qualities) were the popular decorative pieces and were by no means the least attractive objects in the tall cases which ornamented the north gallery. The case containing Mrs. A. B. Leonard's china showed an especially charming bowl in soft-toned



VASE BY CHARLES F. BINNS
ALFRED, N. Y.



CERAMICS BY MISS WARREN



EXHIBIT BY MISS M. MASON

pink, green and bronze gold. Some dessert plates with a demure abstract design of fruit baskets were fine in both color and treatment. This case was one of the most attractive in the exhibition. Miss Dorothea Warren showed many pieces of great variety in design, her work bringing out in a most interesting way the possibilities of warm colors, especially of certain reds, which were handled in a successful way. As a contrast to these colors a handsome salad bowl in soft green and grays made up the color harmony of Miss Warren's group of pieces.

Among the many porcelains shown by the Misses Mason one remarked the distinguished design of Miss Elizabeth Mason's work. The fancy and naiveness which it displayed, together with its taste and refinement, were very refreshing. The work of Miss M. M. Mason showed a marked influence of Romanesque design, especially in the large vase, which was attractive for its color harmony of green, red and warm gray.

Miss Sinclair, of Brooklyn, exhibited a number of beautiful pieces of work, the design simple and strong, and the color combination unusually well felt and delightful. One of her most attractive exhibits was a salad bowl of charming shape, the finely spaced border of which had for its motif a pergola covered with a vine. Lest this suggest a pictorial treatment let us hasten to explain that the "unit" of the border reduced the motif to half a dozen straight lines and angular spaces. The colors in the border were green, blue and red orange, all very soft and lustrous.

Mrs. Safford, who has long been identified with the club as an active and valuable member, made of her exhibit a very piquant and beautiful thing. The

daintiest of white tea sets, chosen for its beautiful modeling, was decorated in such a clear, deep blue as to closely approach an underglaze richness of quality. In design the decoration was simply placed and charmingly proportioned. Carrying out the craftsman idea that any beautiful thing should have harmonious setting, Mrs. Safford displayed the set on a gray-toned tray of wood, and made for the teapot a stand of lacquered brass of an interesting design.

Much interest was manifested in the exhibits sent by Miss McCrystle and Mrs. Middleton, Chicago painters.

In strong contrast to the directness of style shown by many of the other designers these artists have followed the spirit of the Satsuma porcelains. Beautiful in tints of color, flow and interplay of line and exactness of drawing, this method of treatment seems delicate and almost evanescent in its decorative results, and in its very departure from our modern Occidental treatment of design the work of these ladies cannot but be a welcome addition to any exhibition. A small teapot, of which green and gold formed the general scheme of color, was exquisite in its grace and its execution. Among the plates, also, were beautiful examples of this elaborate style.

Mrs. Price showed pieces of widely diverse design and treatment. Her group of china indicated taste and versatility. A cylindrical vase in gray and pale primrose yellow, with designs of ships and sails, suggests the technique of Royal Copenhagen ware, so simple and direct is the handling. In contrast to



CERAMICS BY MISS HOFMAN

this her plates with blue enamel border, abstract design, seemed unfortunately placed; the massive gold which covered them surely needed, at least, a sumptuously arranged dinner table to keep it in countenance.

Miss Hofman's collection of pieces was subdued in color, although in a general way she has been known for bright color combinations. The designs showed a study of spacing for its pattern value and a desire to avoid hackneyed treatment. A very large belleek vase was in blue and orange red, enveloped in clear, transparent gray.

From the group of Bridgeport painters, who have made great progress in design under the instruction of Mr. Marshal Fry, came a number of notable exhibits. These were remarked for the beauty of their color harmonies as well, and the salad bowl and plates by Miss Martha Beach and the dessert plates by Mrs. Philip Holzer showed a study of tone relations that added greatly to the



EXHIBIT BY THE MISSES PENMAN AND HARDENBURGH

value of the exhibition. The salad set was exhibited on doilies of gray linen which had wood-blocked borders of the same design, making a unique and very charming combination that holds much suggestion for the housekeeper who entertains.

Many exhibitors showed only two or three examples of their work, adding in this way to the attractiveness of the exhibition and yet not striking a sufficiently individual note to bring their work into special prominence. Miss Krool had a few pieces showing charm of color arrangement. Mrs. Rosegrant, Mrs. Proctor and Miss Luise Hess also contributed individual and interesting pieces.

The work shown by the potters was a very important part of the exhibition and of a quality that was heartily appreciated. Fewer of the large manufacturers made entries than on former occasions, but the great number of individual potters made up an exhibition of varied interest and one which could only be thoroughly enjoyed



EXHIBIT OF MRS. S. E. PRICE

by giving careful attention to differences in surface and in glaze. Perhaps the most fascinating, and certainly the most hazardous of the craft arts, pottery has never lacked originality and a personal expression. Some of the experiments which have been carried on in the Volkmar Pottery are especially charming in their results. In addition to the matt glazes of the more somber tones, which we knew before, we have, in their new products, quite intense and brilliant colors here and there, with a depth of glaze no longer "matt" in finish. Some small jars in an interesting crackle were of ivory white and ornamented with dashes of clear red and apple green that were a delight to lovers of color.

The pieces from the Mercer Kiln (known as Moravian pottery) showed principally tiles for all kinds of decorative purposes, from the plain, unglazed product in dull reds and ochres to the incised and glazed squares ornamented with weird and delightful beasts and birds.

Some garden pottery from the Grueby Kilns was in graceful and suitable shapes, bulky, dignified and depending for its acceptability upon its proportion and dull gray colors. This was without glaze, as pottery to be set among shrubbery should be, and with only a few grooves or some modeled lines for decoration. In this class, however, the unpleasantly shaped basin, which for some reason was placed conspicuously in the middle of the room containing the porcelain, does not belong.



TEA SERVICE BY MRS. SAFFORD

Mr. Alfred East's Landscape Paintings

It is a delight to turn from this basin to the pottery made by Mr. Crooks.

"Salt glaze" is beautifully exemplified in these productions of a man who shows a fine sense of form and of decorative value. The colors, dark grays and blues approaching black, with the ornament in soft yellow pink, indefinite at the edges, are very agreeable, and would harmonize well with almost any surroundings. His motifs are almost invariably animals, and are handled with excellent pattern effect.

From Alfred, N. Y., the State school of pottery, came a collection of the work of Mr. Charles F. Binns. While many of the shapes were interesting the chief value to students lay in the varied and beautifully colored glazes, most of them semi-matt, and also in the quality of the surfaces. Much of this work was so successful as to remind one of the finest Oriental pottery and to give the student a sense of surprise and pride in the beautiful and sincere work being done in pottery in this country.

Miss Penman and Miss Hardenburg exhibited striking and attractive pottery from their studio, and Miss Frances Macdaniel showed some original and charming shapes in her unique black glaze.

A FINE jasper paste and decoration vase has recently been presented to the Art Institute of Chicago. This style was perfected by Wedgwood.



EXHIBIT BY MRS. ANNA B. LEONARD

M R. ALFRED EAST'S LANDSCAPE PAINTINGS BY LEILA MECHLIN

A SPECIAL feature of the Carnegie Institute's recent international exhibition was a collection of landscape paintings by Mr. Alfred East, President of the Royal Society of British Painters, which, during the coming winter, is to be shown in Chicago, Washington, Philadelphia, New York and possibly other cities. This collection when set forth at the Carnegie Institute comprised twenty-five canvases and was allotted an entire gallery—the first gallery of the main series in which the previous year Mr. Winslow Homer's works were displayed. Thus segregated it formed, as it were, an independent exhibit and especially invited critical study and analysis.

A comprehensive display of any one painter's work is always of interest, inasmuch as it gives opportunity to justly estimate his power and gain a conception of his aims, or, in other words, to place his individual characteristics; but especially is this true when, as in this instance, the question of nationality is also involved. Art is, undoubtedly, as we have long been told, a universal language, but it is spoken with varied accents in different parts of the world. Mr. East's accent, to continue the



A WOODED COMMON OF THE COTSWOLDS

BY ALFRED EAST, A.R.A.

Mr. Alfred East's Landscape Paintings

figure, is essentially British though his utterances are, for the most part, couched in common terms. His work is conservative and traditional—he builds according to rule—he borrows not a little from the French, the Germans, the Italians—yet there is little chance that his pictures would ever be accredited by an astute observer to other than a painter born in Great Britain. Profoundly serious, his work is academically correct but is saved from resultant dullness by the intervention of the artist's personality, which in his productions finds, almost invariably, subtle expression.

As every one knows, it is possible to sacrifice force to finish—the spirit to the letter. Even a good picture can be painted to death—art effectually smothering inspiration. American painters are seldom guilty of this error—British painters more often. Mr. East seems, however, to have found, and succeeded in holding, a middle ground. Keep-



OLD DURHAM

BY ALFRED EAST, A.R.A.

ing primarily in mind the pictorial, and exercising wisely his prerogative of choice, he apparently spares no pains to give accurate information. In an article on "Sketching from Nature," published in *THE INTERNATIONAL STUDIO* over three years ago, Mr. East thus defined his conception of a picture: "The 'sketch,'" he said, "differs from a 'study' in

the same sense that the former is the confident, direct and rapid expression of a transient effect, while the latter is the careful drawing of material. A finished picture should be the combination of both. It combines the careful drawing of the study with the vitality and directness of the sketch." Undoubtedly this is the painter's aim, the knowledge of which is essential to an appreciation of his art. To it is due, to an extent, a certain lack of spontaneity in the finished product but, also, an equally patent dura-



A NEW NEIGHBORHOOD

BY ALFRED EAST, A.R.A.



THE NUNS' GARDEN

BY ALFRED EAST, A.R.A.

bility of charm. The clever, gay, extraordinary production will inevitably attract to itself chief attention, but as compared with a work in which intellectual quality is combined with sensuous beauty it cannot endure. Having delivered its message fully in a single outcry its interest is dissipated. There is, of course, always chance of stepping off on the other side of this straight and narrow road, but Mr. East has not often done so, because he is first and always a lover of nature—an interpreter as well as a translator. Being moved by that which is beautiful, his desire, obviously, is to manifest it to others, and to this end he makes resort to art, drawing to the fullest extent upon the sources of acquired knowledge. Thus he carefully composes his pictures, balancing mass with mass, eliminating non-essentials, noting only big facts, fashioning a pattern with design, perfecting the intention of nature. In almost all of his landscapes it will be noted that the eye of the observer is led into the picture by means of a line which retreats from the foreground to the horizon in a zigzag direction, following and emphasizing the several planes of vision. This line is not always unbroken, nor is it ever pronounced, but it adequately serves to convey the impression of distance and to satisfy the requirements of linear perspective. Possibly this is employed by the painter in-

tuitively rather than deliberately, but even so it is no less an instrument of art.

I have said that Mr. East's accent was British but I have not meant to infer that it was in any sense provincial or colloquial. Whereas an indefinable nationality betrays itself in his speech, a distinct cosmopolitanism is manifested in his manner. His sympathies are broad, and, more than the majority, is he susceptible, one may believe, to the influence exerted by environment. For example, there is strong resemblance to the works of the Barbizon painters in some of his pic-

tures produced in France; the flavor of the modern German school is found in *The Nuns' Garden*; and both *Junction Hollow* and *A Suburb of Pittsburgh*, painted last spring in the "City of Steel," are in the spirit of American productions. This superversatility insures variety in effect but it also, in a measure, militates against marked individuality of style. For this reason it is, perhaps, in the transcription of English scenes that Mr. East is most felicitous and successful. None has more truly interpreted the gravely dignified and pictorial English landscape than he, in *A Wooded Common of the Cotswolds, Warwickshire*, *Tewkesbury Road* and similar canvases. None knows better the anatomy of Great Britain's noble trees—and for good reason. "I have sketched them for years," he has said, "and in this way begun to know how they live, to see how they grip the earth, and how the sap finds its way up through the trunk into the leaves. Trees are to the landscape what flowers are to the garden—they decorate the earth." And so he paints them, not as so many have painted them, as lifeless things, but as having character and individuality and yet also as factors in a composition, properly related. Upon this one cannot dwell too strongly. To paint a tree without some knowledge of its habit of growth is precisely like endeavoring to produce a portrait of an individual without taking into ac-

Mr. Alfred East's Landscape Paintings

count the bony structure of the skull. It is here that attention may well be called to Mr. East's technical methods, because it is at this point they become most apparent. He paints foliage not with the short, broken stroke employed by the impressionists and their followers, nor yet with the smoothness of finish characteristic of the method of the tonalists, but rather with the breadth and freedom of the plein air painters. His color is not always as fresh as perhaps it might be, but it is allowed to flow freely from his brush and is disposed in ample masses. His handling is studied, but eventually direct, and the results he attains have the virtue of conclusions carried to definite finality.

For the most part Mr. East's pictures are painted in a low key without apparent effort to reproduce the vibrations of light and the illusion of atmosphere, which, with a certain romantic sentiment, gives them kinship with the works of Corot and his great contemporaries rather than with the works of the painters of to-day.

There is, moreover, a lyric quality in this artist's pictures which still farther separates them from the present. An English critic has said that from countries that have advanced far into the meshes of civilization there escapes into art a cry of homesickness, and that the greater the landscape the plainer the cry with its remembrance of people who have walked under the trees, of lives lived and ended, as if invisibly, in the obscurity of the village. Whether or not Mr. East has heard this cry I cannot say, but one will discover that in almost all of his landscapes he has introduced a human interest. In some instances it is merely an idler by the wayside; in others a shepherd with his flock; while yet again it may be some fancied sylvan creature, as much a part of the landscape as the strong-limbed trees or the mirrorlike pool. Never does he let this inter-

est intrude or become in any wise dominant; never in Mr. East's pictures is sentiment allowed to dribble into sentimentality. Rather does it seem that an imagination both rare and vital had escaped the bonds of reticence and thus subtly compelled expression.

Mr. East was born at Kittering in 1849 and first attended the Government School of Art at Glasgow, after which he studied in Paris at the Ecole des Beaux Arts and under M. M. Tony Fleury and Bouguereau. He is an etcher as well as a painter, and was represented in the oil painting, water color and black and white sections of the British art exhibition in the great Franco-British Exposition at Shepherd's Bush last summer. His pictures are owned by many important galleries, among which may be named those of the cities of Venice, Manchester, Liverpool, Birmingham and Leeds, and the national galleries of Italy, Belgium and France. He is a member of several distin-



AN IDYLL

BY ALFRED EAST, A.R.A

The Tiffany Hudson-Fulton Spoon



Tiffany & Co., New York

HUDSON-FULTON CELEBRATION SPOON

gushed art societies in England, France and Japan, and has received numerous medals and honors. His enthusiasm for his art is unbounded, and truly enough, though quaintly, it is set down in the English edition of "Who's Who" that his recreation is "His work first." It is this, undoubtedly, together with his trained ability, which gives his paintings real significance and distinction. Other opportunities for viewing his work here, including, it is hoped, his water colors, will occur this fall.

LXXXVI

THE TIFFANY HUDSON-FULTON CELEBRATION SPOON

AN ATTRACTIVE souvenir of the Hudson-Fulton Celebration, to be held in New York and vicinity this fall, has been prepared by Tiffany & Co., in the form of a spoon, a reproduction of which is shown on this page. The spoon, of silver, is severely simple. The bowl is oval, the stem widening gradually to an end, midway in shape between the old pointed end and round end, which is turned down. There are no ridges and the whole is cut and shaped from a single piece of metal. It is decidedly modern in design and betokens the advanced processes of its manufacture.

ALASKA-YUKON-PACIFIC EXPOSITION—A GROUP OF LOANED PAINTINGS

AN INTERESTING group of paintings has been loaned to the Alaska-Yukon Exposition by R. C. and N. M. Vose, of Boston, three of which are shown herewith in illustration.

By the Fireside, by Bernard de Hoog, is, perhaps, the most important example of this artist's work in



Courtesy of R. C. and N. M. Vose

LADY DENHAM

BY SIR PETER LE LY

The Vose Loan to the Alaska Exposition

America. Two Dutch women are sitting before the hearth, where the fire is blazing under the great kettle, and beside one of the women is the baby in a cradle. The room is pervaded by a soft light from a window at the left, and the whole atmosphere is one of cheeriness and contentment. In technique and color the picture is subtle and yet strong. It is essentially a home picture.

The Pool, by Theophile de Bock, is an example of the middle and best period. On the edge of the pool are some great oaks silhouetted against the sky of great fleecy clouds, and among the rocks grow long sedge grasses. The land is rough and broken—an ideal watering place for wild

creatures. De Bock studied much in France and his work combines the best elements of the two schools—sincerity and rugged truth, refinement and ideality. He was Holland's poet painter.

Lady Denham, by Sir Peter Lely, and its companion picture, *Lady Nugent*, by Thomas Hudson, are brilliant examples. In those days the artists



Courtesy of R. C. and N. M. Vose

BY THE FIRESIDE

BY BERNARD DE HOOG

ground their own colors, thus knowing that they were pure, and as a result they hold their brilliancy through the ages. They were masters in the painting of draperies. The court beauties which they depicted have a regal dignity.

Beside these the Vose loan comprises important works by Corot, Millet, Clays, Ter Meulen, Michel, Boudin, Maris, Weiss, Weeks and Inness—altogether, a splendid group. Mr. S. M. Vose practically introduced the work of the men of 1830 to the American public, beginning in 1852.

The entire exhibition contains over three hundred pictures. The pictures are loaned by well-known public and private galleries and individuals, among them the Art Institute of Chicago, Buffalo Academy of Fine Arts, R. C. & N. M. Vose Galleries, of Boston, Charles E. Bushnell, Henry T. Chapman, George A. Dowden, W. T. Evans, J. B. Haggin, George A. Hearn, C. L. Hutchinson, Francis Lathrop, Mrs. Kate L. Linde, Burton Mansfield, Gen. W. H. Seward, H. W. Treat, Wm. Trevor, S. M. Vose, T. B. Walker and Mmes. Fiske, Warren and A. L. Wyant.



Courtesy of R. C. and N. M. Vose

THE POOL

BY THEOPHILE DE BOCK

The Art Institute, Chicago



WALL PAPER

DESIGNED BY THEODORA SCHWARZ

WORK OF SCHOOL OF THE ART INSTITUTE, CHICAGO BY MAUDE I. G. OLIVER

THE recent season of the Chicago Art Institute, as shown in the annual exhibition, was a period of representative and healthy achievement. It was educational in a very broad and practical sense. An illustration of the searching study which has pervaded the school was the cooperative work done for the Italian Renaissance Pageant. This was an ambitious undertaking, which required elaborate costuming, appropriate scenery, and original writing and staging. A period from the time of Giotto to that of Michelangelo

was covered. Thomas Wood Stevens was the author of the libretto and the director of the performance. He was assisted by an efficient corps of helpers. About five hundred participants, including students and members of different art societies, appeared in the various scenes. The Donald Robertson players carried the leading parts. Socially, it was one of the prominent events of the winter. An altogether new venture for the school, this was an index to the life of the Institute, where the atmosphere is nothing if it is not picturesque, where students are accustomed to dramatic work, and where all the entertainments deal more or less with costuming.

A second success of the year was the class annual issued by the normal students. This, the first publication of *Art Throbs*, contains a sprightly mixture of nonsense and sobriety, well illustrated and attractively printed.

Still another feature of the past year

was the closing reception and dance given by the present students to all former classes.

In the exhibition admirable portraiture, in which good, solid painting was conspicuous, occupied three walls of the first gallery. Ralph Clarkson, Harry M. Walcott and Oliver Dennett Grover were the instructors for this work. Caroline D. Wade conducted the class in still life, the work of which occupied the fourth wall of the same room. Forming a frieze above the other work were decorations from the classes of Thomas Wood Stevens and Charles Francis Browne. In the next room were seen charcoal drawings, executed under the guidance of Messrs. Vanderpoel, Wilson, Sterba, Phoenix, Watson and Frosberg. The third room



MURAL PANEL FOR LANE TECHNICAL HIGH SCHOOL

BY GORDON STEVENSON

The Art Institute, Chicago

contained specimens relative, chiefly, to illustration; sketches in various mediums, produced in from one minute to three hours' time; etchings, done under the direction of Helen B. Stevens, and finished illustrations and page decorations from the ateliers of Ralph Fletcher Seymour and Thomas Wood Stevens. The normal school, conducted by Miss Jeannette Buckley, was represented in the adjoining room, while the fifth room was devoted to the architectural display, to the work in decorative design and to the large fountain, *The Spirit of the Mines*, a plaster executed by the class in modeling. In the corridor were examples of work from the juvenile school—some of them, too, were thoroughly creditable—and of pottery and overglaze decoration, the latter showing the results of instruction by Stacey Philbrick and by Evelyn Beechey. In the gallery above were to be seen drawings and paintings from the nude, representing work executed under differ-



CHARCOAL DRAWING

BY LOUIS RITMAN

ent masters of the school. Among the recent exhibitions at the Institute was one of the works of Saint-Gaudens, held August 3.



LIBRARY INTERIOR

SECOND-YEAR DESIGN BY ADA M. ALEXANDER



BILLINGSGATE

BY WHISTLER (1859)

THE PRINT COLLECTOR'S BULLETINS
THOUGH primarily a price list the series of

Mr. FitzRoy Carrington contributes an introduction to the illustrated bulletin on Anders Zorn.

Print Collector's Bulletins issued by Frederick Keppel & Co., which now include fifteen covers, comprising information on twenty-five painter-etchers, forms a valuable and interesting set of little books. The Whistler bulletin contains a short article on "Whistler as an Etcher," by Joseph Pennell, and over twenty reproductions. The bulletin on Mr. Pennell's work contains an introduction by Mr. Frederick Keppel, with upward of twenty illustrations.



TEAL

BY FÉLIX BRAQUEMOND

The INTERNATIONAL STUDIO

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OCTOBER, 1909

JOHN LA FARGE

BY ELISABETH LUTHER CARY

THE definition of "style" given many years ago by Mr. Brownell applies to the work of Mr. La Farge in a very special and interesting fashion. "Style," Mr. Brownell says, "implies a sense of relations as well as of statement. It is not mere expression of a thought in a manner peculiar to the artist (in words, color, marble, what not), but it is such expression penetrated with both reminiscence and anticipation."

This backward look, united to the prophetic vision, is what gives to Mr. La Farge's compositions their peculiarly rewarding quality for minds to which representation of the visible object is not the end of art, minds to which even the intimate personal expression of the more poetic painters is too limited and too thin for their complete enjoyment. A large class of people live, consciously or unconsciously, in the past. It contains the models upon which they erect their traditional beliefs and tastes and, of course, all their positive knowledge. To only a few dreamers does the future seem the important time, and even these dreamers construct the future, necessarily, in terms of the past.

Therefore, the imagination which can call the great past from its slumber and evoke for us figures and events in the freshness of their first bright modernity, before they had become associated with dry symbols, is one to be cherished. The reminiscent note to be found in Mr. La Farge's habitual treatment of his subjects is far from that of personal reminiscence. It is not, perhaps, extravagant to say that his art is, among other things, the criticism of history. It makes vital what has been embalmed in records, and his attitude is not unlike that of the sympathetic critic, whose function is as much as anything to recreate mankind.

If we examine the remarkable series of mural

paintings which in the recent years of his ripened genius have blossomed in brilliant and sturdy beauty we find beside the learned color schemes and powerful linear design, which are his contribution to the science of his art, this curious soul of the past revived. Both the sense of beauty and the sense of history are stirred in us, and we feel in the artist, above his technical qualifications and beyond his power of coordinating and synthetizing the elements of the visible scene, an insatiable love of life, not merely his own life, which is enough for the average man, but love of the life of other peoples and other ages, of the inextinguishable vitality of ancient races and their kinship with our race; of the mingling over the whole world of old and new strains of thought and manners of seeing, moralities, religions and social codes.

Consequently, we are only discussing in a very limited way Mr. La Farge's accomplishment if we do not take into consideration that part of it which seems almost to chant in rhythmic line and solemn color: "Let us now praise famous men and our fathers which were before us!" If, for example, we have looked with interest at the four paintings for the supreme court room of the new capitol at St. Paul, Minn., which were completed rather more than two years ago, we can hardly have failed to be impressed by the extraordinary vitality and truthfulness with which old stories, stories that have come to seem sagas to our modern minds, are set before us. In that composition, the subject of which is, perhaps, the most remote of the four, *The Recording of Precedents*, we are brought into relation with the ancient Chinese world and made so keenly to feel the relation as to believe ourselves for the moment a part of that world from which we have wandered so far. On a carpet in a formal Chinese landscape, it will be remembered, the learned Confucius sits pondering his annotations to a roll of manuscript, and his pupils and disciples are about him. It all makes a very pictur-



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THE RECORDING OF PRECEDENTS
SUPREME COURT ROOM, ST. PAUL CAPITOL

BY JOHN LA FARGE

esque appearance—the little cascade, the gnarled diminutive trees, the bent form and hidden face of one of the persons in the picture, the long, graceful rolls of manuscript, the handsome and richly colored robes—but it is to the faces, the attitudes and the gestures that we look for great intellectual pleasure. In these we see something different from the purely pictorial material, delightful as that is; we see the movement of thought and feeling over the thirsty mind. Independent of physiognomy and vestment the eternal element of reasoning humanity is shown, as easily recognized in these

strange persons removed from us, not only by almost incalculable years, but by differences of race and tradition, as though it were embodied in the persons of our statesmen, philosophers, poets, thinkers of all kinds in this our own age. It is not, perhaps, quite what the Japanese artist designates as “life’s motion” in a picture, which I take to mean an evidence of physical life; it is something even subtler and less often found—it is the motion of the spirit struggling within its cage for blessed freedom.

It may or may not be significant that in the most



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MORAL AND DIVINE LAW
SUPREME COURT ROOM, ST. PAUL CAPITOL

BY JOHN LA FARGE



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THE WOLF CHARMER
BY JOHN LA FARGE



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ATHENS
DECORATION FOR BOWDOIN COLLEGE, BRUNSWICK, ME.

BY JOHN LA FARGE

nearly modern of the decorations, the one in which the title *The Adjustment of Conflicting Interests* is applied to the complex interests of the church and to those of the feudal lords and of the developing municipality, there is somewhat less of this sense of inner life than in the subjects drawn from a greater antiquity. Interesting and impressive as the scene is (it represents Count Raymond, of Toulouse, in a stately cathedral taking his oath to observe the liberties of the city before the bishop

and other representatives of religious orders) it has more of the suggestion of fixed arrangement and less the look of a momentary experience which presently will change and give place to others than the scenes of Oriental and Grecian inspiration.

In the Greek scene, especially, which the artist calls *The Relation of the Individual to the State*, we have in the highest degree this sense of the momentariness of the occasion united to the permanence underlying all intellectual life. Socrates



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THE RELATION OF THE INDIVIDUAL TO THE STATE
SUPREME COURT ROOM, ST. PAUL CAPITOL.

BY JOHN LA FARGE

John La Farge

is talking to a rich young man in the exedra so wisely planned by the Greeks for that argumentative discourse in which they delighted. Other persons have paused to listen. A pretty tambourine girl leans on the marble ledge, also apparently listening, or, perhaps, only watching the beautiful, imperious face of the youth. At one side, a little in the distance, a charioteer is driving two spirited horses up the hill and there is plentiful sunshine gilding the greens and purples of the fair Greek landscape. Nothing more certainly could have happened. That it did happen is the one thought in our minds as we look and instinctively listen for the words of the philosopher. Yet all this reality is obtained without recourse to the vulgarity of pure naturalism. I am forced to quote Mr. La Farge's own comment on Corot in explanation of what I mean, since no sentences of mine could do other than indirectly repeat his lucid statements. He is explaining how Corot holds to the classic past despite his affiliation with those of his day who were moving more and more toward realism. "The essence of those paintings," he says, "even when most veiled by the movements of light and shade, is the arrangement of light and the proportion of shade. It is that which gives the strange recall of something which we have dreamed

of, which we knew before. It is the recall of all the solemn dispositions of light and space which have come down to us from all time. In such landscapes he has placed figures under influences equally divided. They are placed as if they had been really seen; they have the look of realism very often and they are so seen in that they are intimately associated with the space that holds them, with an accuracy far beyond that of the majority of the most accurate representations. They are so placed that they could move; they do not look as if the painter had chosen their position, but look as if he had only recorded what he saw, and at the same time in reality they are a part of the mechanism of the make up of the picture which could not do without them."



Water Color Drawing

GIRLS SLIDING THE WATERFALL
AT PAPASEA, SAMOA

BY JOHN LA FARGE

It is very difficult for the observer who has not tried to create with lines and spaces a visible interpretation of life to understand how this appearance of reality and the mechanism of a picture's composition can be so closely related, and it is, of course, of the essence of the painter's task to conceal the relation. That it should be so necessary to the artistic result indicates the extent to which the artist who produces the look of reality is equipped for his work.

When Mr. La Farge comes to record the life of such places as Japan and the islands of the South Seas, where, in a way, his pictures of the past "came true" for him, where he saw ancient Greece and the long traditions of the Orient appear again in beauty, he made accurate studies and sketches,

John La Farge

many of them in color, which should preserve for him and for others the beautiful material for pictures which he had found. Yet even in these notes of postures and types, of curious ceremonials and dances, which he meant only for simple, faithful chronicles and not at all for "pictures," in the artist's strict sense of the term, his selection has been so guided by his trained intelligence that the facts grouped themselves into pictures before him, and his so-called "sketches" and "studies" have a completeness of significance which we associate with long-pondered and elaborately executed compositions.

They have, moreover, an indescribable joyousness. They are saturated with the poetry of the scenes depicted, and the scenes are so removed from the realities of our lives that they have the appearance of festivals taking place upon the stage and associated only with our pleasure. The fact that no stage setting was ever so beautiful has nothing to do with it—the point lies in the impression given that we are spectators who feel no necessity of sharing the emotions of the people we are watching but can give ourselves up to our sense of relaxation and holiday. This, of course, is where the simple truthfulness of the records comes in. They are what was seen by one observer, singularly gifted with sympathy and comprehension, yet to whom, as to us, the whole was a fairy tale or at least a dream.

Should he make this material into pictures, in his sense of the term—indeed, in those instances where he has done so, he proves our point for us—the sense of reality would be greater than in the accurate and faithful study. Such is the curious transmuting power of a genuinely creative mind.

If, instead of discussing Mr. La Farge's power to move our imagination, we turn to his methods, we shall find ourselves on very difficult ground indeed. Confronting his pictures, wall decorations or glass compositions, we are especially impressed by the simplicity of his methods—if we are not ourselves artists, that is. Masses of pure, brilliant color are placed in juxtaposition, and broad lines and folds of drapery flow with a remarkable effect of naturalness and freedom about the main figures of the composition. Or if it is a landscape, and no one has enough insisted upon the great beauty of Mr. La Farge's landscapes, the hills rise with the majesty that we are apt to think of as one of their chief attributes, the waterfall spills over its rocks with that down-tumbling excess of enthusiasm which we have watched many a time on days of picnic and pleasuring, the trees rise from the solid ground with that protecting dignity familiar to all lovers of nature, it is the same outdoor world that we know, it is the same history that we know, it is the human life that belongs to us all, and stated with a simplicity that seems to have a kind of naïveté, until we realize that each line has been

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CONFUCIUS
BALTIMORE COURT HOUSE

BY JOHN LA FARGE



By Courtesy of M. Knoedler & Co.

EVENING DANCE IN THE OPEN AIR, SAMOA

BY JOHN LA FARGE

studied in relation to every other line, that there is not an inch of space that has not been fitted into the puzzle of varying shapes and spaces, until we consider that the science of color harmonies has been called upon for every pair of colors that are joined together in indissoluble union, and what seemed at first so easy to criticise and comment upon turns out to be the wedded theory and practice of a theorist and executant so armed and invulnerable that our comments dissolve in weakness in the presence of so much knowledge.

There is, however, a great deal of pleasure to be had from studying the arrangement of any of the designs without the idea of discoursing upon them, with merely the idea of learning from them. In looking at one of the decorations of which we already have spoken, for example, that called *The Relation of the Individual to the State*, it is interesting to see how suave a curve is described by the arrangement of the figures within the arc of a circle which was the shape designed for them to fill, and how the dignity of the perpendicular lines provided by the standing figures is emphasized by the stiff little statue in the background of which only the lower portion is seen. It is interesting

also to note how the imagination is carried out of the picture and beyond the immediate scene by the break in the encompassing foliage through which



By Courtesy of M. Knoedler & Co.

SEATED SIVA DANCE
OR PANTOMIME, SAMOA, 1891

BY JOHN
LA FARGE

John La Farge

we see the purple of the distant mountains, and how well the corners of the difficult space are filled and made attractive by the tambourine girl at one end, who has just "happened" into the episode but who serves so many useful purposes, and at the other end the glowing leafage of a luxuriant vine. And for a single detail that adds to the impression of a definite mood portrayed in the picture, what a feeling of repose and leisure and uncontentious converse is given by the long arms of the two seated figures spread with relaxed muscles on the low wall of the exedra. In the entire arrangement we feel, rather than perceive, that the thrust and weight of the color is adequately sustained by the framework of the design.

In the South Sea studies there is a distinct pleasure in observing the depth and quantity of color the artist has wrested from pigment, a material which consents to glow only under the touch of the great masters, and which, in comparison with glass, must seem more than usually rebellious and difficult to win over to the side of beauty.

But it is in the glass work, after all, that one is introduced to the mystery of technique in its highest phase. Not since the Egyptian conquered his black granite and alabaster and diorite has material been made more completely subservient to the artist's desire and at the same time expressive of its own individuality.

It is late in the day to expound the merits of Mr. La Farge's glass, which is known in many countries

and holds a special rank by common consent. Most people who are interested in the subject know how he conceived the idea of using opal glass together with the non-opalescent variety, and experimented on a very small scale with one workman in his painter's studio until he had convinced himself that he could thus obtain a special kind of beauty, that of modulated tones and contrasts of density and transparency and blendings of color not before attempted in glass work. His fame as the inventor of "opaline glass" no doubt will last as long as his fame as an artist, and justly, since it was the most legitimate invention possible to an artist, the gift to art of a new material.

He did not, of course, stop with the combination of opalescent and transparent glass. He explored his field in every direction and produced marvelous effects by means that could not fail to be of absorbing interest to a technician, and that even to the ordinary observer revealed their novelty.

I have not, of course, tried either to estimate or chronicle Mr. La Farge's work in this brief space. I have tried instead to indicate certain points at which the ordinary observer may approach it with special, yet untechnical, interest and work out for himself some of its peculiar attributes. Its most impressive attribute, that which most closely connects it with the art of the old masters, is its complete sanity, and this quality is in itself enough to insure its pleasure-giving power through the long future.

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LYCURGUS
DECORATION FOR BALTIMORE COURT HOUSE

BY JOHN LA FARGE



"THE DINING-ROOM AT OFFRANVILLE." FROM THE OIL PAINTING BY JACQUES EMILE BLANCHE.

Modern Interior Painting

THE PROBLEM OF MODERN INTERIOR PAINTING. BY T. MARTIN WOOD

THE man of genius is not fastidious. Far from searching with pain for beauty, he cannot escape its presence until he goes blind. And the paradox is not to be rejected that the same scene is a different one for every painter, confronting him with his own problems, and above all assuming the complexion of his mind, whether classic or common-place.

If Charles Lamb had been a painter I think he would have been an interior painter,—he had the genius for being indoors. And yet something of this genius, this sense that indoors the world is quite different from what it is out-of-doors, counts too in the constitution of a landscape painter; for to whom does nature offer such a cup as to him who steps out into the sunlight from a room? But with the sun coming through the window we

are conscious that nature environs us indoors as much as out, transforming the moment while attuning us to it; and it is this, if anything, which lives, this *music*—preferring the word to *poetry*—of the moment, for that lives in art which, born of a moment, continues for ever the spirit of the moment in which it was born. Who could fail to be attracted to M. Blanche's picture of *The Dining Room at Offranville*, in which the very happiness of nature itself seems descending to the breakfast table? We are not separated from the spring morning by the French windows; all things are lyrical indoors as well as out, and the light on cups and tea-spoons is as silvery as the dew.

Interior painting deals with the pervading air of a room, and often the more hygienic the less romantic, for a dusty atmosphere brings mystery and the charm of it; dust itself being but the *poudre d'amour* on the face of faded things. It is with old and curious and beautiful things that so many of the modern interior painters are dealing. But



"THE CHINTZ COVER"

XXXVIII. No. 152.—OCTOBER, 1909.

BY J. E. BLANCHE

the true artist to some extent does not even choose his subjects. Objects of art are at hand in which beauty has already been consciously achieved; then why not add beauty to beauty—that of a thing itself to the interpretation of it in a picture, which commemorates it and makes us further conscious of it?

Old things are reminiscent of past associations; such associations themselves can be carried into the picture, though the art of doing this is the rarest of all. It was done by Charles Conder, it is still done by Mr. James Pryde and one or two others, masters not only of the aspect of things but somehow of their secrets, of that for which we generally turn to literature. But analysis of the legitimate literary quality in such art is in itself a subject.

Often, as in M. Bracquemond's *Intérieur chez le Graveur* or M. Blanche's *Chintz Cover*, the painting is the pure expression of a painter's pleasure in his problem, but the latter, like Hammershoi's *Old Piano*, is modern in something besides the nature of the problem. It is full of a human interest, created by inference alone where older art would have felt the introduction of a figure to be necessary. And this kind of inference has been made so consciously and successfully only in present times, to a lately acquired responsiveness in the modern mind.

In the paintings of Hammershoi, the modern Danish painter, the room that is painted is generally quite empty, but the partly-opened door is eloquent of someone that went out. The painter is a poet; we find ourselves wondering what vanished presence is reflected still in the empty room, in the things preferred and arranged there, everything in the room, as in any great interior painting, bearing witness before all to the life that has been lived in it. This is why a studio-arranged interior is the least interesting of all interior paintings, because the least human. One thing is here and another there for the sake of an effect, but this effect, whatever else it may give the picture, cannot give it the spiritual and dramatic interest occasioned by the casual disarray in any living room. After all, it

is the human associations which are behind everything that are eloquent to the painter with the gift of painting the interior of a room. Of course all true painters love things for themselves. We doubt very much whether a painter could paint perfectly in his picture a piece of good porcelain if he did not love its surface for itself. It gives a fine painter pleasure to paint almost anything, for the possibilities in everything appeal to his art. Might it not almost be made a test as to the worthiness or unworthiness of any object to form part of the furniture of a room, whether it would be accepted or rejected by a painter of genius for representation in his picture?

In studying the character of the resistance an object offers to the light, and in this connection regarding the shapes of things as partly determining their colour; in painting effects with transcendental forgetfulness of their causes, modern painting enters into its kingdom. And it is as painting becomes subtler in its appreciation of an infinity of variation, where the untrained eye would see no variation, that it approaches finish.



"THE LETTER"

BY W. W. RUSSELL



"DRAWING ROOM AT OFFRANVILLE"
BY JACQUES ÉMILE BLANCHE



"SIR ARTHUR BIRCH IN HIS STUDY"
BY WILLIAM ORPEN



*(By permission of
John J. Cowan, Esq.)*

“THE OLD PIANO.” BY
VILHELM HAMMERSHOI

Modern Interior Painting

In the old Dutch interior paintings, in their still life paintings—for these two go together—we feel the pleasure which the painters took in each little incident they painted. How they loved to make everything so very real though all on a doll's house scale. They were like children with a doll's house. It has significance, perhaps, that the present return to all this interior incident began in Mr. William Rothenstein's *The Doll's House*. Mr. Rothenstein had to go on to other things, for a true artist scarcely directs himself. Perhaps Mr. Orpen has expressed himself best in interior painting, because of his pleasure in glasses and picture frames, in papers and trays, in sunny spaces of wall and bright things shining from the shadows, in the curiously pale and rainbow gleams of old porcelain—and above all, because his art is so evidently the expression of his pleasure in these things, his and their owner's—for he paints the portraits of collectors, I believe, for the sake of their collections. He has shown this pleasure in art which is also expressive of the purest pleasures of painting itself.

Mr. Walter Russell has more than once been attracted by the problem of light coming through large windows, invading the room to such an extent that the contrast between the indoor and out-of-door values becomes almost hypothetical. But this excess of light multiplies rather than diminishes the difficulties; the flowers near the window greet it, it flashes pleasantly upon them; but it wars upon the kind of beauty intrinsic to interior objects seen in a partial light.

To take pleasure in a kind of surface beauty, which is only to be found indoors, as the old masters took pleasure in it, and yet to be compelled to lose sight of it, to dissolve it all into tones, and out of these to reconstruct it all over again with a miraculous incorporation of the light of which it is partly made—this is the problem of modern painting.

By embracing truths which were beyond ancient vision, which are impossible to realize by ancient methods, this is how the not yet complete history of interior *genre* desires to complete itself. To preserve the right relationship of the whole scheme of values, the picture must be conceived not in parts—which admit of easy elaboration—but, once for all, as a whole. This condition it is, of course, that makes the difficulties in obtaining that finish of touch in detail which seems as essential to the true expression of these things as it might be out of place in an "impression" of the wind-driven sea. It is an "impression," as with a sea piece, but if of anything at all, of surfaces precise and smooth, to which in the end the paint must accommodate itself. Many canvases, of course, give a very charming rendering of the *precious* quality of detail, at the expense of all sense of atmosphere and harmony. It might almost be said, I think, that harmony and the sense of atmosphere go together, that they are scientifically inter-dependent, the result of the same law in the phenomenon of



"THE QUIET ROOM"

BY V. HAMMERSHOI

(In the possession of Leonard Borwick, Esq.)



"INTERIEUR CHEZ LE GRAVEUR"
BY PIERRE BRACQUEMOND



"THE MORNING ROOM"
BY W. W. RUSSELL

(By permission of
Samuel Wilson, Esq., Leeds)

Arthur Streeton

vision. The eye embracing a whole scene is appealed to by a general sense of colour, but if first one object is looked at and then another, the colour of each one of them is seen as a separate sensation. With such separate sensations we have the beauty of contrast so greatly desired of the primitives, and inevitably impressionism evolved towards the art of Whistler, hovering at the very border of purely musical and harmonic expression.

The precision of the Dutchmen enabled them to excel with the beauty of surfaces in the most trifling things, things which you cannot make mystic. It is perhaps those whose failure is with the beauty of this world who plunge into mysticism. The old ideal of a realism perfectly finished and intelligible is not usurped, but supplemented by the desire for the sensation of space and air. But the hands of the modern painter are embarrassed with a knowledge which makes everything mysterious. The edges of things evade him, and he has always found it impossible for him to paint what he sees with receipts still in his hand for the old things.

T. MARTIN WOOD.

AN ARTIST FROM AUSTRALIA: MR. ARTHUR STREETON.

THE career of Mr. Arthur Streeton affords an admirable illustration of the way in which a man of clear artistic conviction and vigorous individuality can make for himself a position of distinction in the art world without having enjoyed the advantages of any systematic training. The artist who is self-taught, who has, that is to say, acquired the necessary knowledge of the practical details of his profession by his own exertions, is apt to develop in a manner that is more or less unexpected. He has no ready-made system of working provided for him by masters who make it their business to smooth the student's way to a complete knowledge of craftsmanship; he has no opportunity offered him of profiting by the experience of men who have reduced executive processes to rule, and who can prescribe exactly the methods he should employ to express his ideas and impressions. He learns no school tricks and no time-saving devices which enable him to attack



“LA SALUTE, VENICE”

BY ARTHUR STREETON

Arthur Streeton

the more abstruse problems of art while he is still little more than a beginner. He has to find out everything for himself, to construct his own system, to build his foundation of technical knowledge in his own way, and upon this foundation to base the manner of expression which is to be his throughout his life.

But though, no doubt, self-education involves some loss of time for the student, because he has to hunt out unassisted all the short cuts, instead of having them pointed out to him by a master who knows the whole of them by heart, it encourages in him a very valuable habit of self-reliance and an entirely personal attitude towards the principles of artistic practice. Best of all, it gives full scope to his individuality and saves him from the risk of having his instincts conventionalised. In a school there is necessarily a clearly defined course of training to which every student has to conform, and this conformity is apt to limit in after life the powers of initiative which these students naturally

possess, and to incline them to work by rule rather than by inspiration. It takes much strength of character to enable an artist to break away from the dogmas which have been imposed upon him by an art school and to allow him to be frankly himself; the memory of the things he was told to do when he was too young and too inexperienced to have much will of his own has a surprising power to affect him in his maturer years, even though with a wider understanding of his craft he has come to recognise that many of these things are actually prejudicial to his art and interfere with his proper development.

In Mr. Streeton's case there has certainly been nothing to hamper the evolution of his personality. From the first he has been free to work out his artistic destiny in the way that seemed best to him, and to choose the course in art which was most in accordance with his temperament. He was born in Australia—at Melbourne in 1867—and in Australia he remained until he was thirty years old,



"SAN GEREMIA, VENICE"

BY ARTHUR STREETON



"SYDNEY HARBOUR." FROM THE OIL
PAINTING BY ARTHUR STREETON



"THE RIALTO, VENICE"

BY ARTHUR STREETON

so that he had not only no art school teaching, but also none of that education by association which is possible to the youth who in European cities has ample opportunities for studying and comparing the works of the masters of all periods. But during these thirty years he was making himself an artist of a very notable type by the best possible mode of training — incessant contact with and study of nature—and he acquired in this way shrewd habits of observation and sound methods of direct and significant execution which have served him admirably ever since.

It must be noted, however, that at this period of his life he was not entirely without artistic companionship. He was one of a small group of able young Australian artists, all enthusiastic students of nature, and his association with these men, who were well able to sympathise with him in his

aims, was no doubt helpful, because it enabled him to measure his work against theirs, and because it brought him into a surrounding where frank and kindly criticism of his efforts was to be expected as a matter of course.

An eminently practical outcome of this association was a kind of open-air studio, an artist's camp in which he spent several years with Tom Roberts and Charles Conder, and worked persistently out-of-doors, gaining steadily in command over the practical details of craftsmanship and learning surely how to look at nature under

all sorts of aspects. The pictures he painted at this time have a singular attractiveness, a vivid and decisive actuality which is remarkably convincing. They bear the stamp of an indisputable sincerity and of frank unquestioning faith in the sufficiency of nature as a guide, and they are dis-



"THREE PALACES ON THE GRAND CANAL, VENICE" BY ARTHUR STREETON



"HAY BARGES ON THE THAMES." FROM
THE OIL PAINTING BY ARTHUR STREETON.



"BAMBOROUGH CASTLE"

BY ARTHUR STREETON

tinguished by a brilliant directness of statement which proves clearly how sure he was of himself even at that early stage, and how well his instincts served him in his choice of methods of expression. These qualities in his art were promptly recognised when he began to show his paintings in European galleries. Art lovers will remember the excellent impression made by the canvases he contributed to the exhibition of Australian art which was held some years ago at the Grafton Galleries. His first Academy picture, too—*Golden Summer*, which was at Burlington House in 1891—was

visited Cairo, proposing to spend a week there, but Egypt so fascinated him that he remained for five months painting assiduously and turning to full account the artistic opportunities which were so amply available in these new surroundings. He added further to his experiences by spending a month at Naples; and when at last he arrived in London he had considerably widened his outlook and had begun very definitely that evolution in his practice which has produced such remarkable results during the last ten years.

The effect upon his art of this move from

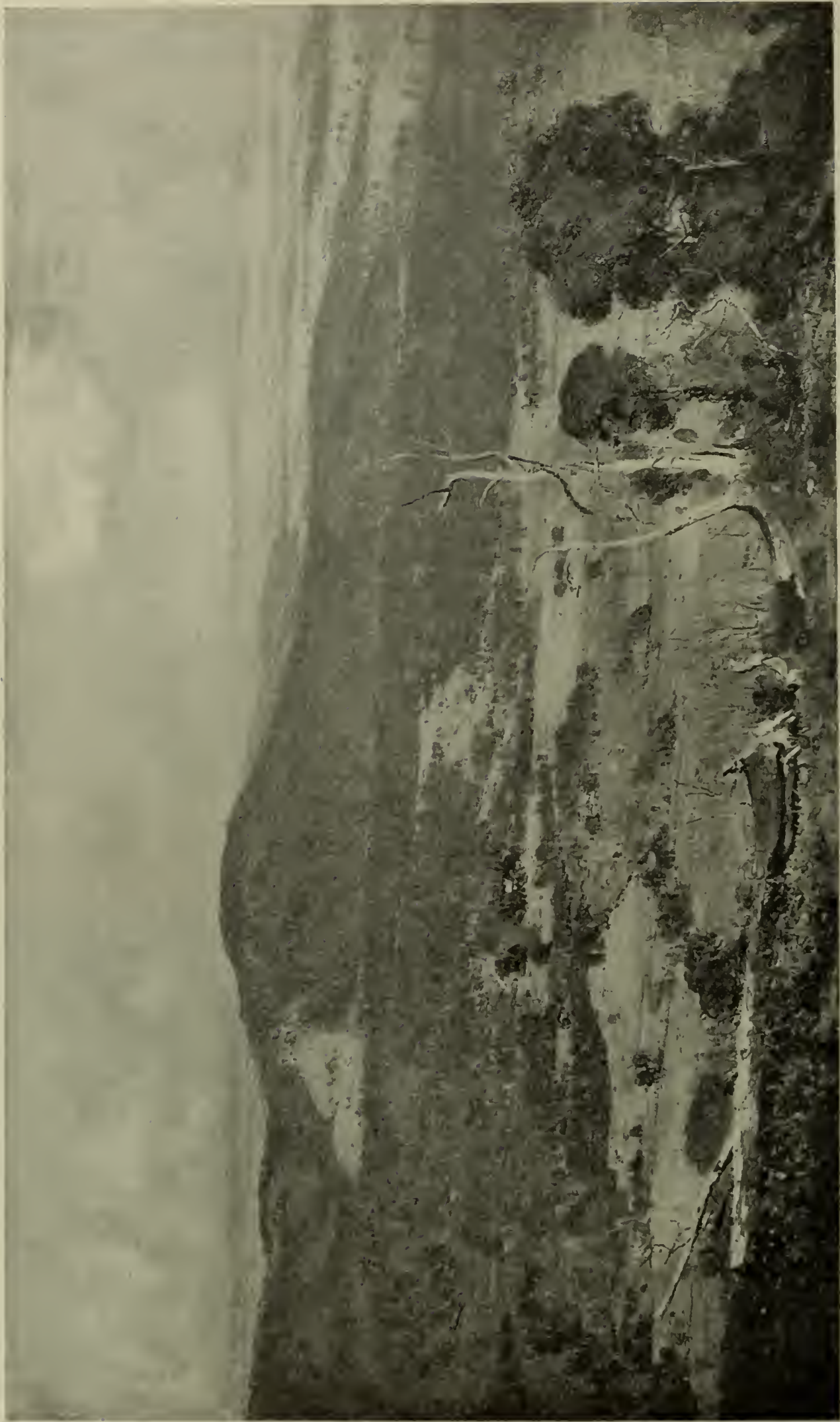
awarded an honourable mention at the Paris Salon in 1892, and was bought by a well-known collector, Mr. Charles Mitchell, of Jesmond Towers.

It was not until 1897 that Mr. Streeton decided to leave his home in Australia and to establish himself in London. For five or six years previously he had been working in New South Wales and had got together a considerable collection of pictures which he exhibited at Melbourne before his departure. On his way to Europe he



"THE GRAND CANAL, VENICE"

BY ARTHUR STREETON



“AUSTRALIA FELIX.” FROM THE OIL.
PAINTING BY ARTHUR STREETON

Australia to England has, indeed, been as marked as it has been interesting. Directly he came to London he began quite perceptibly to feel the influence of the stylists in painting, and under this influence he became conscious that he possessed decorative instincts which as yet he had hardly attempted to develop. So upon his robust actuality he grafted in a very individual way refinements and subtleties of expression which increased the delicacy and charm of his work without diminishing its power. He gave more attention to the adjustment of the details of his design and to the working out of a consistent scheme of pictorial arrangement, and he learned more surely the value of intelligent suggestion in his transcription of nature's facts. He added, in fact, to his art just that touch of restraint and just those qualities of orderly contrivance which were necessary to make its vitality fully effective, and to give to its masculine originality the right degree of æsthetic interest.

For the last ten years there has been no intermission in this process of development, and there has been no pause in Mr. Streeton's progress towards that position in the front rank of British artists to which he is entitled by virtue of his unusual ability. He has matured steadily, thoughtfully, and with a sense of responsibility that deserves admiration; and he has acquired a complete control over his resources without sacrificing any of those essential characteristics which have from the first accounted for the attractiveness and the unusual distinction of his achievement. He has exhibited much at the Academy, the New Gallery, and many other galleries in this country

and abroad, and his work has always more than held its own wherever it has been shown. In 1906 he went out to Australia and had exhibitions of his pictures at Melbourne and Sydney, in both of which cities he was welcomed with enthusiasm and received the most practical proof of the opinion that was held there of his powers. Several of his paintings were purchased for the art galleries of the different states, and he had a host of private buyers besides.

He returned to London at the end of 1907, and, in January 1908, was married to Miss Nora Clench, the well-known violinist, and shortly after he went for some months to Venice, where he painted a series of pictures which are in many respects the most important he has as yet produced. It is decidedly instructive to compare these



“CLAIR DE LUNE SUR LES TABLES D'UNE TAVERNE ROMAINE”
(See next article)

BY MARIO DE MARIA

Italian Art at the Venice International Exhibition

Venetian canvases, the finely felt study, *The Rialto*, the dignified *Three Palaces*, the poetically suggested *San Geremia*, and *La Salute*, and the splendidly spacious *Grand Canal*, with his admirably decorative *Hay Barges on the Thames*, and with his expansive and expressive landscapes *Australia Felix* and *Sydney Harbour*, or with that delightful piece of impressive design, the *Bamborough Castle*. By this comparison it can be seen how rightly adaptable he is and how judiciously he responds to the spirit of the place in which he is working. His *Australia Felix*, which, by the way, has just been awarded a bronze medal at the Salon des Artistes Français, is, as might have been expected, singularly happy as a record of the Australia he knows so well; but the acuteness of vision which makes this picture supremely memorable gives not less authority to his Venetian and English subjects, and accounts equally for their brilliant power. Mr. Streeton, indeed, is an artist with a natural equipment which will serve him well in any situation, and the habits of self-reliance which he has acquired by the manner of his training make possible to him the highest type of achievement, because he has no conventions to cramp his freedom of action.

W. K. WEST.

ITALIAN ART AT THE VENICE INTERNATIONAL EXHIBITION. BY VITTORIO PICA.

THE chief attraction of the eighth International Art Exhibition of Venice, and without the slightest doubt that which has obtained the unanimous suffrage of admiration and esteem of public and critics alike, consists of the groups of individual exhibits by a few amongst the most characteristic Italian painters of the present day, to each of whom has been assigned an entire room or adequate wall space.

Though we may admire at this exhibition the subtle and profound charm of the art of Besnard, the Frenchman, the fantastic power of Franz Stuck, the German, the plastic vigour of Zorn, the Swede, the realistic methods of Kroyer, the Dane, the evocative and illuminating work of Claus, the Belgian, these great foreign artists are so well known in their various pictorial manifestations to the readers of *THE STUDIO*, that I think it will be more opportune for me to speak to-day of the Italian artists who figure prominently in Venice.

The most complete individual collection among the Italians, and the one before which the crowds



"LE CÂBLE"



"LES DUNES"
BY ETTORE TITO

seem to linger with the greatest pleasure, is that of Ettore Tito, who exhibits forty-five pictures, large and small. Tito is a keen observer of Venetian life, a brilliant colourist, sensuous and emotional, unsurpassed as a draughtsman, excelling in popular subjects, and full of vivacity and *brio*.

Another typical exponent of modern Venetian painting, free and dashing, is Guglielmo Ciardi, who excels in landscapes and sea pieces. He generally turns for inspiration to the ancient and glorious Queen of the Adriatic, and reproduces now with delicacy, now with vigour, the perennial beauties of the City of the Lagoons, or the varied aspects of sea, lakes, rivers, mountains and plains of Italy, from the extreme north to the remote south of the peninsula. Side by side with Guglielmo Ciardi, who though now close on sixty-seven is still hard at work and full of energy, we must mention his son and daughter, Beppe and Emma, worthy offspring of their father. Beppe Ciardi exhibits a luminous and powerful Alpine scene, also a perfectly charming picture of children at play in a meadow, while Emma Ciardi shows two poetically suggestive Italian villas peopled with seventeenth-century figures, a *genre* of which she has made quite a speciality. Of Mario de Maria, who for so many years preferred to be known by the romantic pseudonym of "Marius Pictor," I have already more than once had occasion to speak to the readers of *THE STUDIO*. As I have told them, I consider him to be one of Italy's most expressive and original painters, one of whom Italy is justly proud. Of his imagination, often weird and whimsical, of the peculiarity of his style and principal tendencies, of his elaborate technique and enlightenment, we have evidence in the numerous canvases portraying so many different subjects and impressions that now so worthily represent him in Venice.

Hard by the two Venetians, Tito and Ciardi, the Bolognese, De Maria, and the Ligurian,

Cesare Tallone, whose ability as a portraitist is represented by works of unequal merit, are the Tuscan, Francesco Gioli, the Triestian, Girolamo Cairati, and the Sicilian, Ettore de Maria-Bergler. One and all—whether in oils or pastels—they have depicted the different well-defined characteristics of Italy from north to south.

The Roman painter, Camillo Innocenti, stands pre-eminent. He was requested by the jury of the Exhibition to make a special exhibit of his works—a great distinction, as he is still a comparatively young man. Of such a high tribute Innocenti was well worthy, as he is without question the most brilliantly endowed of the young artists whose talents have been discovered and encouraged by the biennial exhibitions in Venice. We admire in him the infinite variety and delicacy, the ability he shows in reproducing his



"RADIEUSE"

BY ARTURO NOCI



“L'ENFANCE.” FROM THE TRIPTYCH
PAINTED BY PIETRO CHIESA

Italian Art at the Venice International Exhibition



"SOLEIL D'HIVER"

BY GIUSEPPE PELLIZZA

conceptions, the directness with which he presents the picturesqueness of the manners and customs of the people, the grace and beauty of the women, the charm and intimacy of family life, with ever-varying and graduating progression of colour and kaleidoscopic effects.

Besides those already mentioned there are four celebrated Italian painters who have died during the last ten years—Pasini, Fattori, Signorini and Pellizza. Alberto Pasini was a very clever, conscientious painter, who sought his inspiration from the East. He brought out in his paintings the particular atmosphere of the Orient. Giovanni Fattori, although at times uneven and erratic, and perhaps too prolific, was always original, vigorous and insinuating; his chief aim was to express with his brush the instantaneity of life in movement. Telemaco Signorini was a realistic, sincere and convincing painter. During his long career he cultivated figure as well as landscape painting and etching. He had a very facile pen, which he used most dexterously in artistic polemics, and although perhaps less spontaneous, less original

in controversy than Fattori, he showed himself, nevertheless, powerful and thoroughly at home amid all the conflicting elements of argument regarding technique, &c.

Giuseppe Pellizza, of Volpedo, who died by his own hand in 1907, before reaching the age of forty, and who has already been the subject of a notice in *THE STUDIO* (October, 1908, pp. 65, *et seq.*), was one of the band of enthusiastic and faithful followers of the divisionistic technique, the school of Seurat and Signac,

which he in common with Segantini, Morbelli, Grubicy, Previati, Lionne and Balla did not follow unreservedly. However, at the Venice exhibition the outcome of his novel technique and naturalistic tendency is brought into prominence in a series of canvases, large and small, which conquer our admiration by their exquisite poetical sentiment.

The work of the other Italian painters is distributed throughout the various rooms allotted to each province of Italy. Among the Venetians I must mention Bezzi, who sent in a beautiful winter scene with snow effects, in which is found all the



"LE CALME"

BY GUGLIELMO CIARDI



“LE SALUT DU SOLEIL.” FROM THE
PAINTING BY GIUSEPPE CAROZZI

Italian Art at the Venice International Exhibition

exquisite delicacy of his poetical fancy. Fragiaco exhibits two pictures, of considerable interest though not perhaps among his happiest efforts; Costantini, a charming rural scene, in which he expresses with masterly skill the solitude of the dim twilight; Chitarin, an autumnal landscape, showing fine effects of light; and, among the younger men, Lino Selvatico, with a graceful portrait of the beautiful Contessa Morosini; Zanetti-Zilla, and Scattola. Prominent among the best known draughtsmen is Martini, with a series of masterful illustrations for Poe's works.

In the Lombardy School I must name besides Carcano, Gola, Mentessi, Bazzaro and Belloni, who maintain their high reputation with works of pronounced merit, Carrozzi, with two very large mountain views of remarkable perspective; Grubicy, with three small pictures in which clouds, land and water are admirably delineated under the mobile play of light and shade; Mariani, who with two scenes full of liveliness and vivacity, transports us into the feverish surroundings of the Casino of Monte Carlo; Rizzi, who gives an excellent portrait

of his wife; and Chiesa, with a festive triptych full of sun and infantile grace.

Of the Piedmontese group, besides Grosso with his dexterously painted Society portraits and sketches, and Maggi, with his snow scenes, the following painters are conspicuous: Giani, with two tender female figures of romantic expression; Tavernier, with a broad flowery expanse of meadowland; and two young artists who are exhibiting in Venice for the first time—Carena, who sent up a beautifully modelled nude figure delicately tinted; and Casorati, who made a great impression with his two groups of wrinkled old women and fresh young girls full of expression and contrast.

Among the Tuscans, Romagnolis and Emilians; a special word of praise is due to Gioli, Tommasi, Graziosi, Discovolo, Majani, Lori, Lloyd, Protti, and Miti-Zanetti; and among the Neapolitans, Campriani, Migliaro, Casciaro, Caputo, De Sanctis and Pratella are conspicuous.

Special praise also is due to the Roman group, as besides the fine pictures of Innocenti, already alluded to, and Sartorio's sketch for a magnificent



"LE JARDIN DE L'AMOUR"

BY EMMA CIARDI



“ POESIE D'HIVER ”

BY BARTOLOMMEO BEZZI

decorative frieze for the great new hall of the Italian House of Parliament, there are two noble portraits by Mancini; two very interesting can-

vases by Lionne; a female figure by Noci, besides excellent works by Coleman, Carlandi and Ricci.

As for Italian sculpture, which as a rule has



“ NUAGES BLANCS ”

BY BEPPE CIARDI

won such well-deserved triumph in former Venetian exhibitions, it is this year on the whole somewhat disappointing and insignificant, in spite of the majestic classic "high relief" exhibited by Calandra, some good busts by D'Orsi, Jerace, Ximenes, Alberti and Bazzaro, and some exquisitely modelled figures of animals by Bugatti, Tofanari and Brozzi, and some groups by Troubetzkoi, Apolloni, Origo, Ciusa, Andreotti, Nicolini, Nono, Pellini, Graziosi, Prini, Camaur, Cataldi, Ugo and Sortini.

Italians may well feel elated at the great strides which decorative painting has made in Italy during the last few years. This is strikingly exemplified at this Exhibition, notably in the works by Sartorio, Galileo Chini and Plinio Nomellini. V. P.

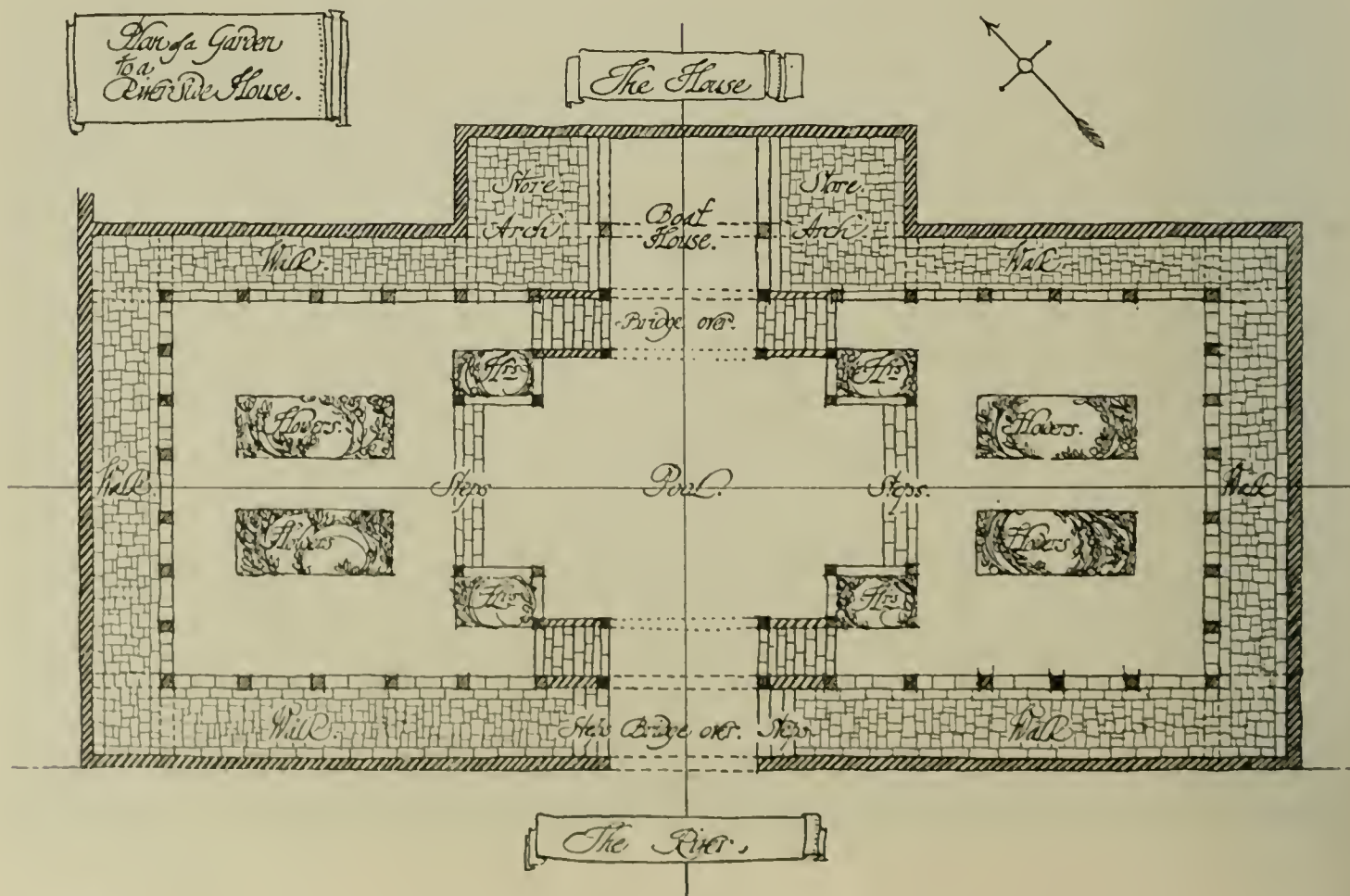
A RCHITECTURAL GARDENING.
—VII. WITH ILLUSTRATIONS
AFTER DESIGNS BY C. E.
MALLOWS, F.R.I.B.A., AND F. L.
GRIGGS.

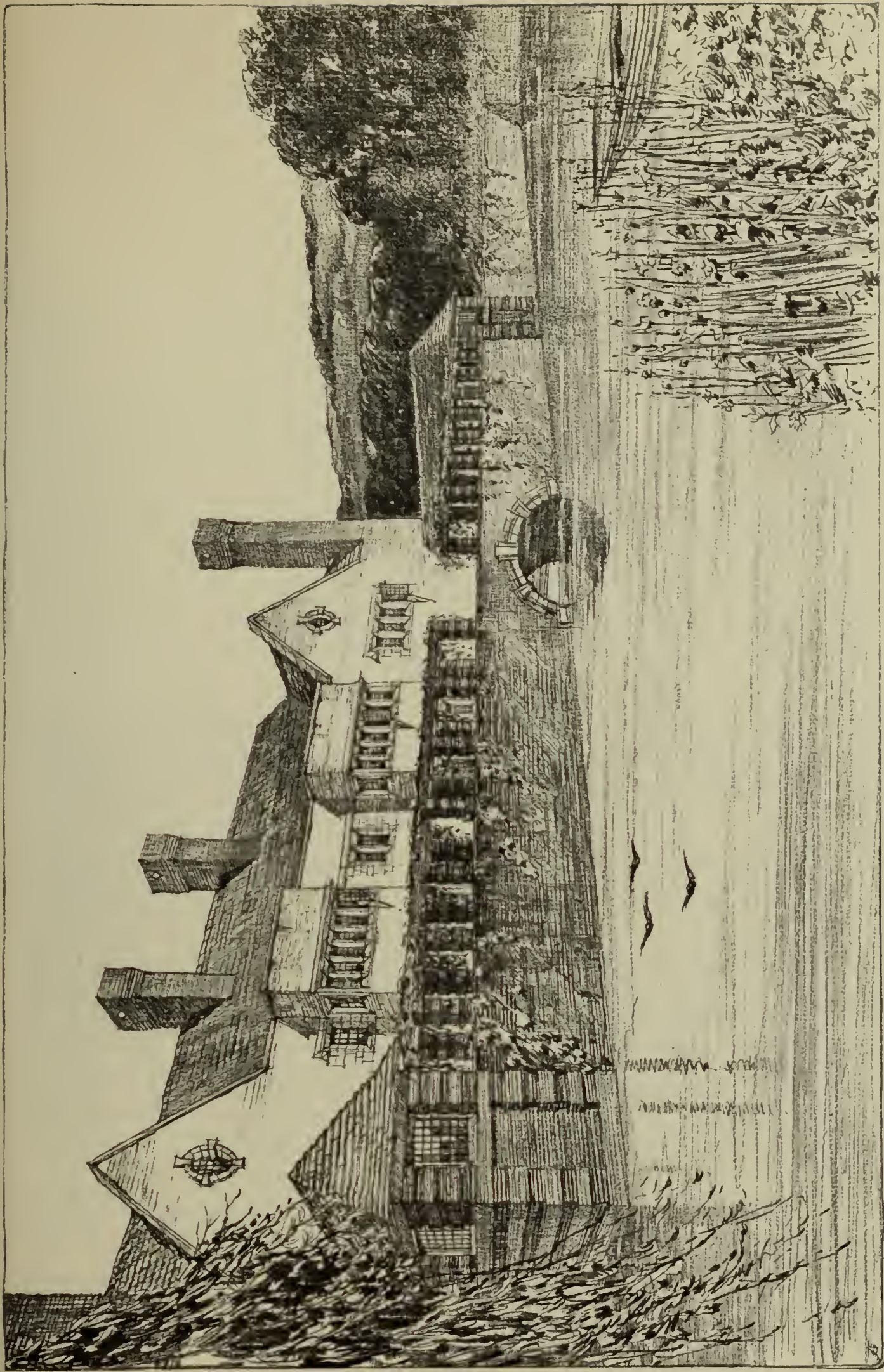
IN the previous notes on this subject one of the principal intentions has been to show by the illustrations as well as by the letterpress the close relationship that should exist, in a good scheme, between the house and garden, and particularly in

those portions of the garden immediately adjoining the house. This should be evidenced not only in things pictorial (such as the grouping of the strictly architectural portions of the gardens with the main building) but also in the equally important questions relating to the disposition and general arrangement of the whole in order to secure the maximum amount of convenience and simplicity in the practical working. There is also to remember the added interest and charm which a studiously contrived garden plan will give to the living rooms it adjoins.

The design shown in the perspective view of a riverside house and garden on the opposite page, and the plan in explanation of it on this page, have been specially designed to illustrate some of these points. A casual glance at the sketch might prompt the question as to the manner in which this view illustrates the subject of these notes at all, but a reference to the plan will show that the garden, so far from being a subsidiary part of the general plan, is the dominant factor in the design, and controls the planning of the house as it should in a scheme for a summer residence.

This house has been designed to meet the special requirements asked for in a house and garden used principally in the summertime, and proposed to be built on the banks of a well known river. Here the life would, in favourable summers,





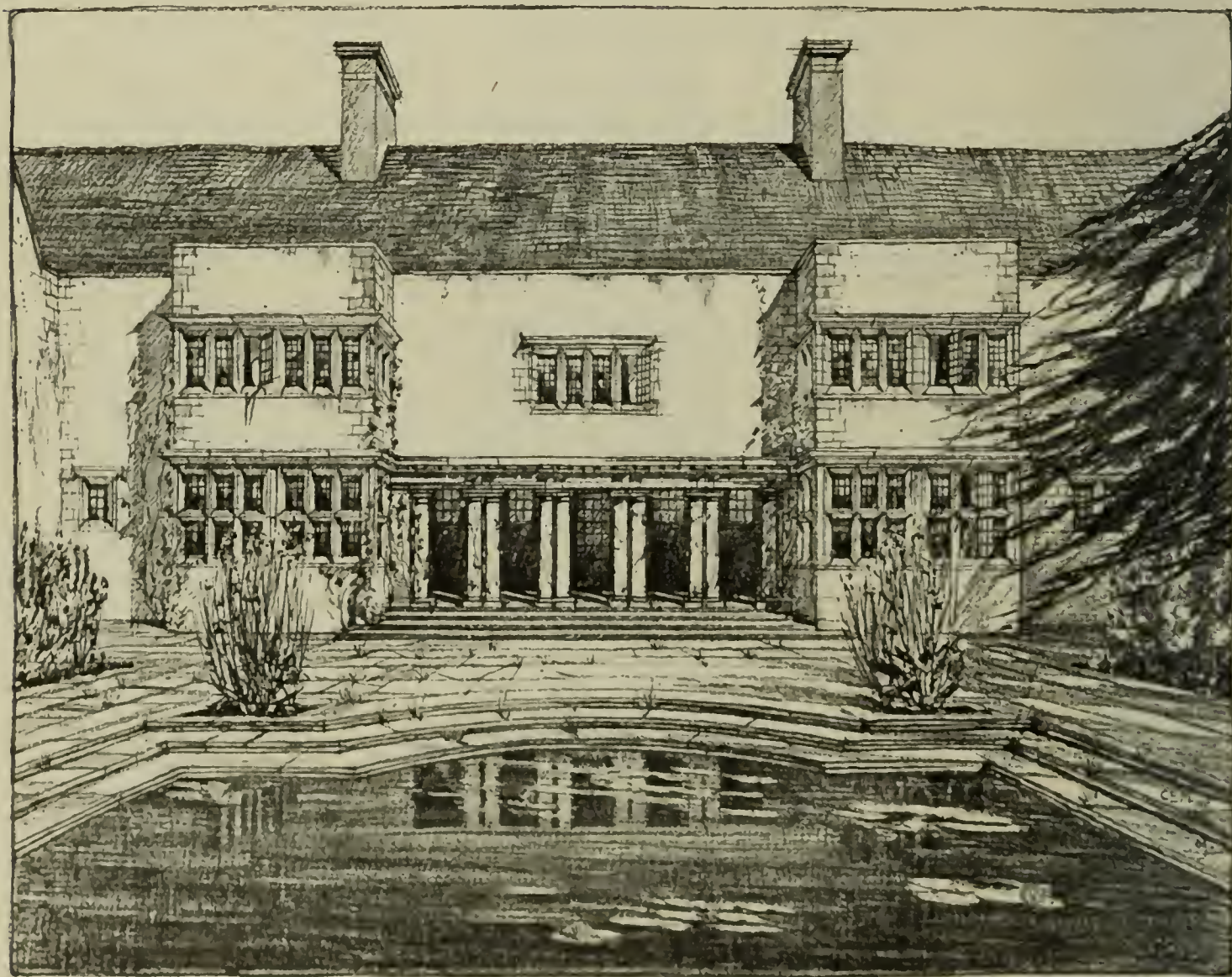
A RIVERSIDE HOUSE AND GARDEN. DESIGNED
AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

be spent chiefly out-of-doors, and the principal amusements centred on the river, and general out-door sports and pastimes. Therefore it is desirable that the greatest possible advantage should be taken of the water and of the surroundings of the water, and of the interest which the landscape itself lends to the whole. But it is also necessary to remember that while the fullest advantage should be gained from these things, it should not be gained at the expense of the comfort and privacy of the house dwellers. The river is a public one, and the problem that requires solving is, obviously, how to keep all the advantages just referred to with the maximum amount of privacy within the boundaries of the garden.

As the site has a gentle slope to the riverside, an advantage is gained at once by setting the house back from the immediate banks of the river and forming a water-garden between the two. In this garden the river water can be diverted directly with great effect by a simple connection as shown in the centre of the sketch. By enclosing the

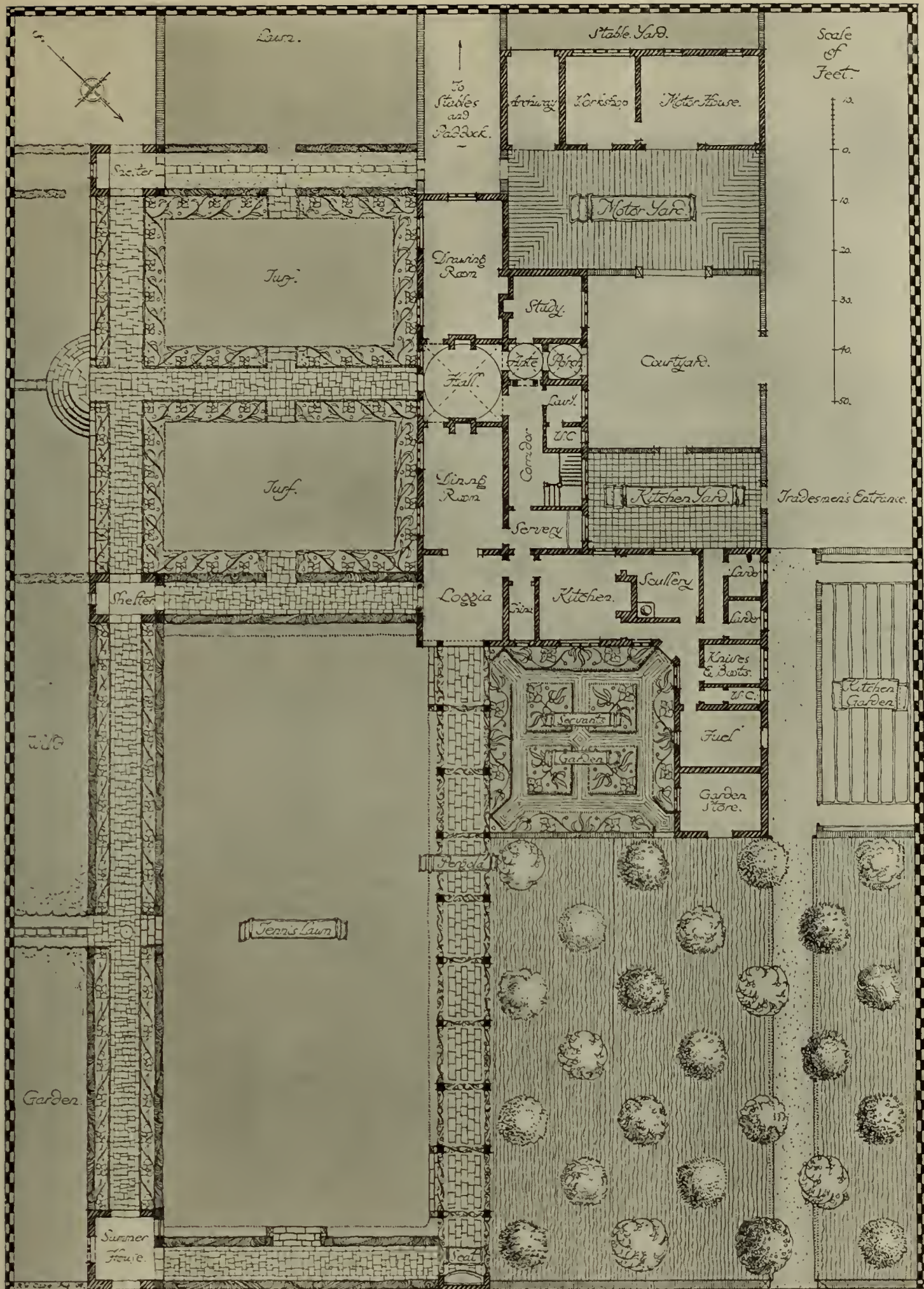
garden with a screen wall on one side all the necessary amount of privacy is secured from the river. The ground floor of the house, being higher up on the bank, raises the living rooms well out of sight from the river, and yet gives all the advantages of the river from the rooms as well as a clear view, from the principal windows, of the landscape beyond. The water garden sunk in front of the house in this manner would also form a pleasant foreground, with its boundary lines partly formed on each side by the pergolas in front and the conservatory on one side and loggia or open-air living room on the other. All this upper level would, of course, have the full benefit of the river and landscape.

Another gain from this arrangement of the plan on the natural levels of the site is that all the living rooms, both external and internal, are raised high above highwater mark, giving, as just mentioned, across the wide river, fine views of the distant scenery. The principal windows, it will be seen on reference to the view, are placed in the centre of



GARDEN COURT

DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



PLAN OF HOUSE AND GARDEN WITH OPEN-AIR LIVING ROOMS. BY C. E. MALLOWS, F.R.I.B.A.



LOGGIA AND APPROACH
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.

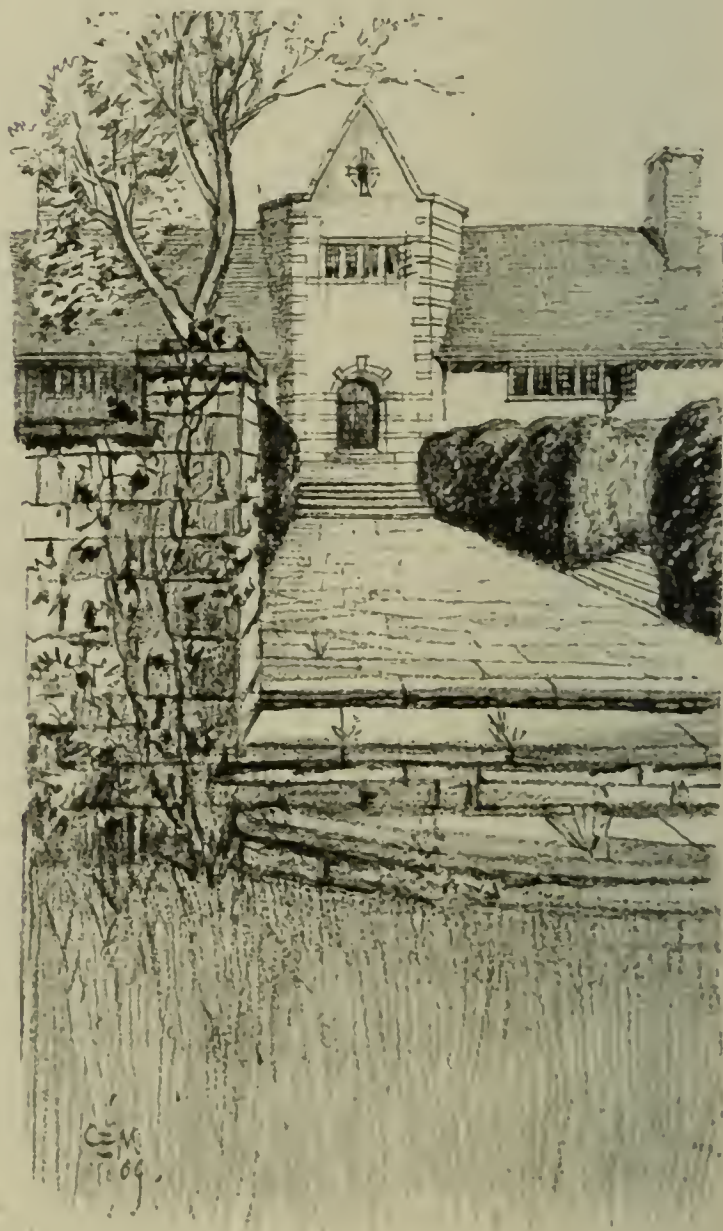
the garden, and look through the wide break between the pergolas on each side. At the level of the water garden itself an open arcade or walk runs round the four sides, and is interrupted only by the central archway from the river and the boathouse on the opposite side. This lower level forms an almost complete cloister, oblong in shape, the central space or "garth" being occupied by water and flowers. Under the small terrace between the bay windows the boathouse is placed, and access to the garden from the upper level is obtained by the steps arranged on each side of this small terrace and the bridge opposite.

This scheme illustrates, perhaps as clearly as any in this series, the idea that the term "Architectural Gardening" is intended to convey, viz., the arrangement, within preconceived and definite architectural lines, of the garden in relation to the house.

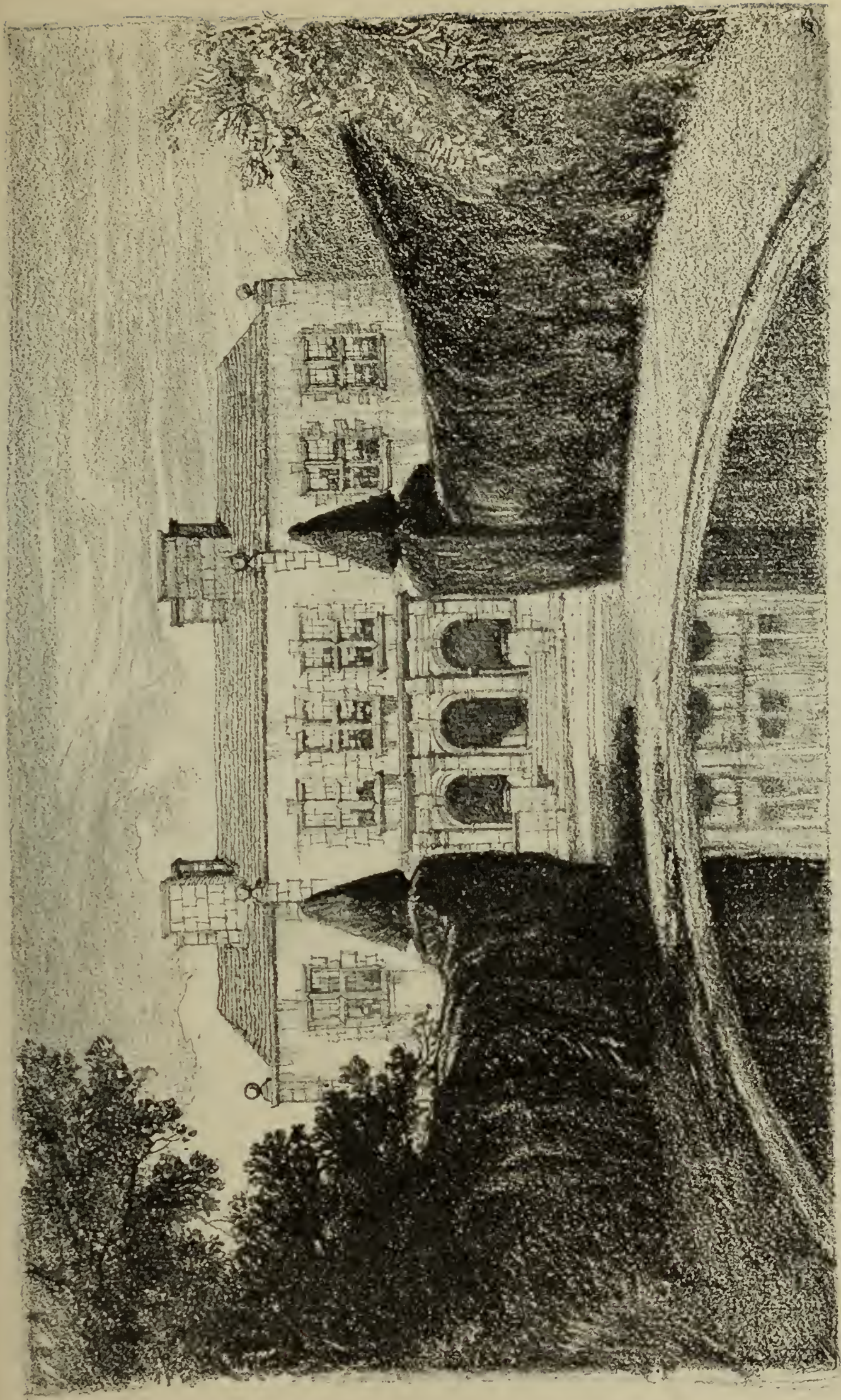
The same central idea in design of square bays with a recessed space between, is shown on page 278 in the design for a garden court. In this plan the lower part of the central space is occupied by an open loggia, which serves the

double purpose of a garden entrance linking together the drawing- and dining-rooms, and also of an open-air living-room. As the sketch indicates, an important part of this plan is the treatment of the water, which is arranged as a square pond placed on the centre line of the loggia. This water being on the south side of the house would form a cool and pleasant space with its reflections of the house and trees and flowers, viewed from the shade of the loggia, on hot summer days.

In a matter of important detail one of the pleasantest and certainly one of the most useful features in an English garden is (or rather should be, for the point is nearly always ignored or forgotten) an outdoor sitting- or living-room where meals can be served and enjoyed in comfort. When some attention has been given to this point, the provision made is such that it is usually quite inadequate, and those who wish



A GARDEN ENTRANCE AND APPROACH
DESIGNED AND DRAWN BY C. E. MALLOWS, F.R.I.B.A.



AN ENTRANCE FRONT AND LILY POOL
DESIGNED AND DRAWN BY F. L. GRIGGS

to take their meals out of doors are either driven to windy and exposed corners of the house, or to the making of temporary provision in the shape of unsightly tents or structural additions to the house in the shape of unattractive verandahs where, when in actual use, most of the people who would use it are found outside, because of its tightness in planning.

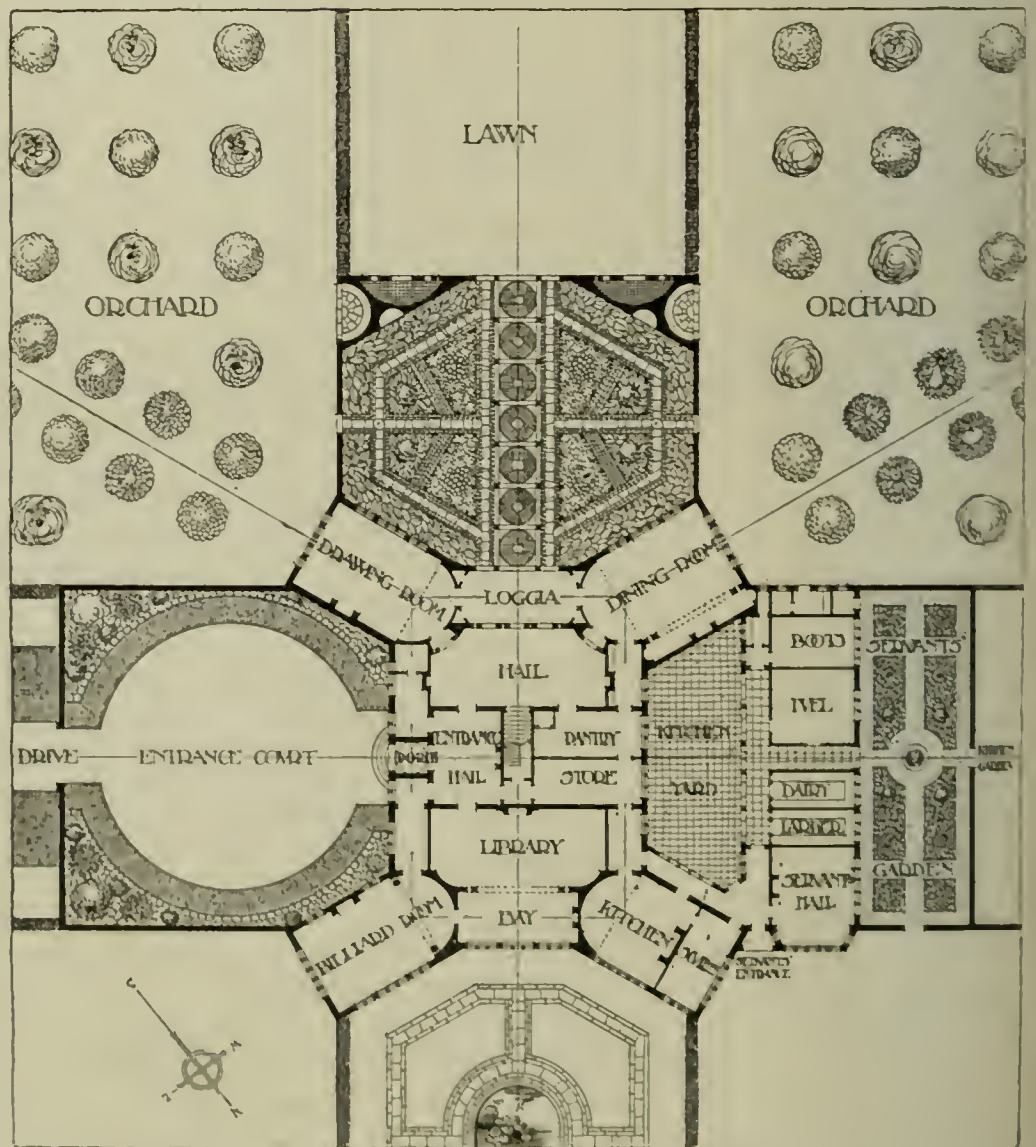
In spite of the English climate, and with all its drawbacks, gardens are used a great deal for sitting in, badly planned and arranged for that purpose as they usually are. In a carefully planned and constructed loggia breakfast, at least, would be possible in the open air during the greater part of the year, and during summer months nearly all the family meals could be taken there, to the great gain not only of pleasure but of comfort and health. The greatest care in the planning of such spaces is necessary, however, not only in regard to their size, position and aspect, but also as to their relation to the domestic working of the house on the one hand and to the garden on the other.

The plan on page 279 shows an endeavour to illustrate one method of accomplishing this. The loggia in this scheme is on the north-east side of the dining-room, and is, in fact, but an extension of it in the garden. In this way it can be made to serve the double purpose of a garden room and as a convenient adjoining place for after dinner, smoking and coffee. It will be seen that this space is planned so as to be readily accessible to the kitchen service and independent of approach from the dining-room. It has, as touching its connection with the garden, the benefit of two pleasant vistas, one looking down the narrow paved path between two hedges shown in the sketch on page 280, and the other looking down the length of the pergola. This

plan may serve to indicate some of the practical and pictorial advantages of the open-air living-rooms, and to show one way in which they can be made interesting and attractive parts of the general scheme.

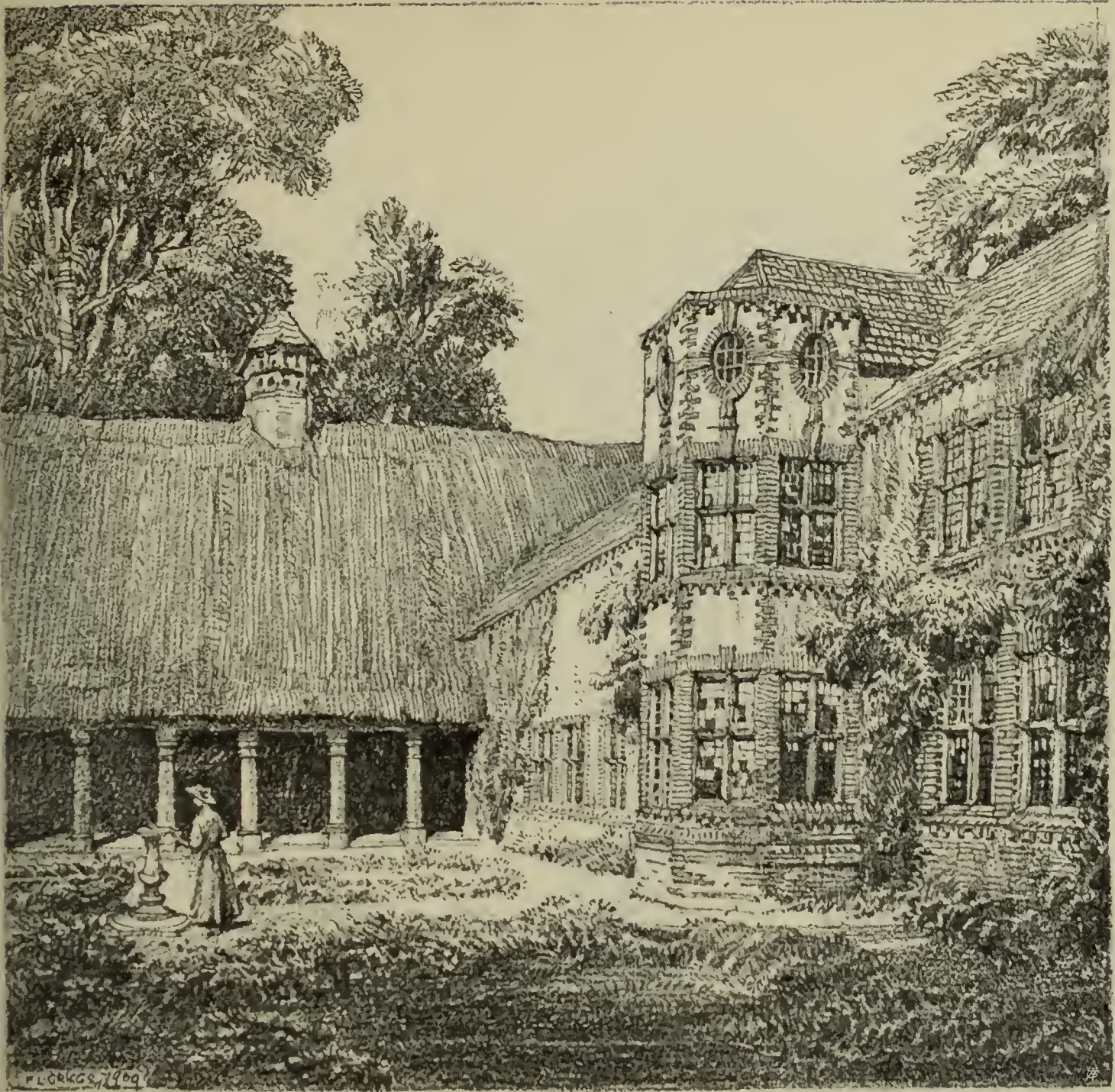
Another, and quite a different plan, is shown by the view on page 284, called "A Garden Entrance." Here the loggia takes a position on the east side of the dining-room, and opens from it between two bay windows, the southern one of which is shown in the sketch. That portion of the space next the house is recessed and protected, whilst the other portion has the benefit of three different vistas in the garden.

The drawing on page 281 represents the entrance front of a north country house, as it would appear from a small oval pool enclosed by yew hedges round which the drive circles. The enclosing hedge being open at either end does not interrupt a view down the drive from the house, and at the same time gives interest to what is otherwise so often a dreary expanse of gravel.



PLAN OF HOUSE AND GARDEN

DESIGNED BY C. E. MALLOWS, F.R.I.B.A.



A SUFFOLK HOUSE AND CLOISTER
DESIGNED AND DRAWN BY F. L. GRIGGS

The plan on page 282 shows a scheme of house and garden where an endeavour has been made to contrive a series of set pictures from each of the principal rooms and at the same time to arrange a serviceable outdoor living-room which should also form a part of the pergola in the centre of the flower garden, and in addition is the garden entrance to the hall, dining- and drawing-rooms. This outdoor living-room is placed in the centre line of the staircase so that from this a view is obtained through the loggia and the length of the pergola to the landscape beyond. On the occasions when the loggia or garden entrance is used for meals, overflow parties could extend to the pergola as far as necessary, whilst the shade from the pergola would not in any way obstruct the access of light to the principal rooms or to the loggia. It will be observed that the end windows of both the dining- and drawing-rooms look on to grass glades planned through the orchards on each side, whilst a different picture altogether, of flowers and flagged paths, is given to both rooms through the windows on the long sides.

In the general conception and arrangement of a garden scheme it is often desirable that it should include provision for some places of shade in direct connection with the house and in such a manner that it is possible to gain access to the more important parts of the garden without discomfort either in summer or in winter.

One of the most effective ways of accomplishing this end is by the intelligent placing of loggias and open-air living rooms as just described, but another and still more beautiful and practical method is by an arrangement of covered walks in cloistered form.

These can be planned in immediate contact with the house, as shown opposite in the sketch of a courtyard garden, where the connecting walk is indicated to the left of the sketch, or the cloister can be treated as an independent feature in itself, and made to form a serviceable part in a scheme of conservatories and glasshouses.

The drawings on pages 283 and 284 show parts of a house and

garden supposed (for the purposes of this article) to be remodelled from a farmhouse and adjacent barn; plenty of such opportunities are to be found in the Eastern counties, the barn and a high enclosing wall forming backgrounds for two sides of the quadrangular cloister. In the drawing on page 283 is shown a central bay on which all the inexpensive ornament the house receives is centred, which is immediately opposite the summer-house (a companion feature in the scheme) shown opposite. The thatched roof of the barn is brought down lower to form a covering for the cloister on that side, and is continued along the wall. The garden itself is crossed by flagged paths, bordered with virginia stock, and at the crossing in the centre is a sundial. In a garden such as this shade and shelter and cosiness would be gained at once, and the pleasure a garden affords could be enjoyed on more days of the year.



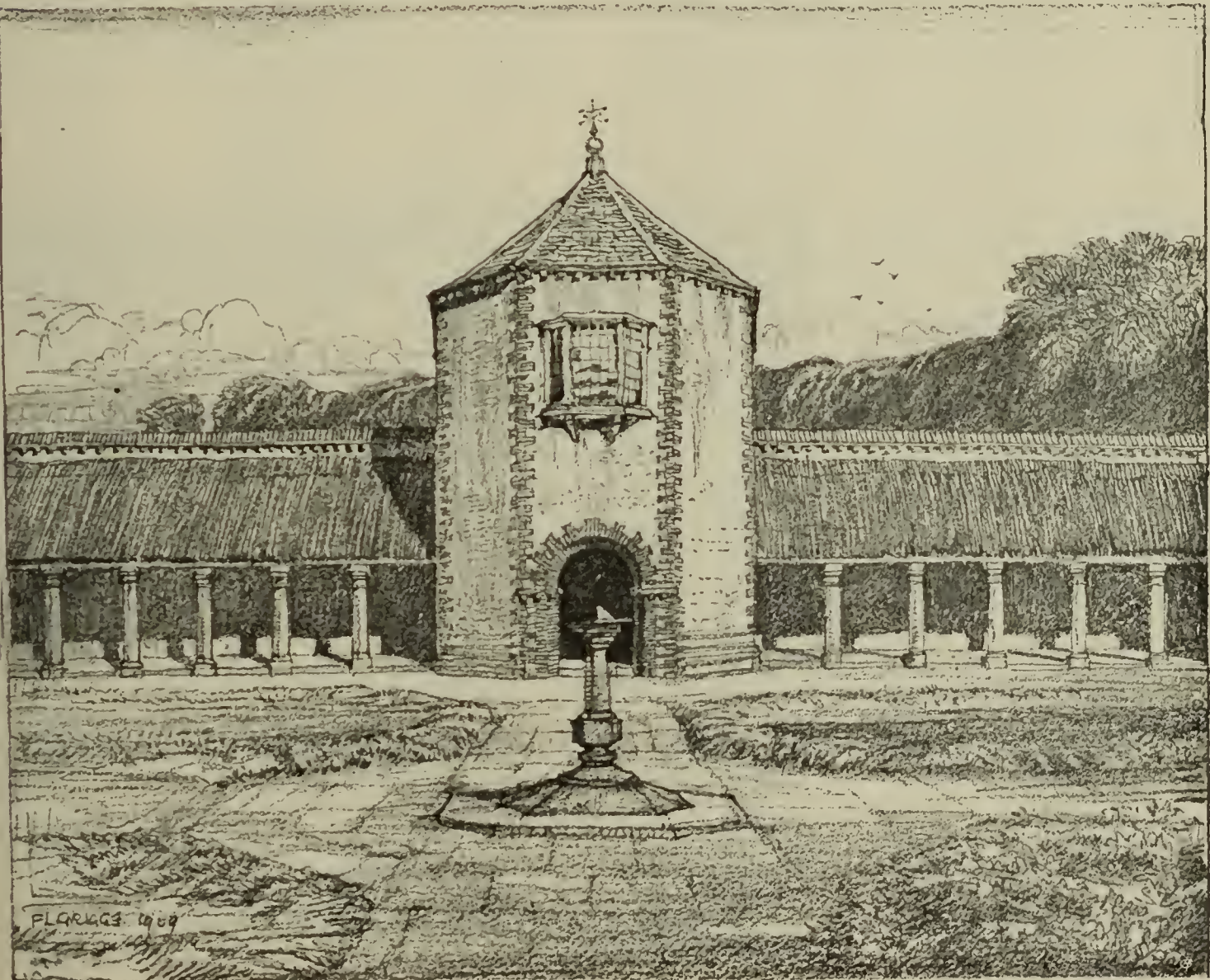
A GARDEN ENTRANCE

DESIGNED AND DRAWN BY F. L. GRIGGS



SKETCH DESIGN FOR A COURTYARD GARDEN

BY C. E. MALLOWS, F.R.I.B.A.



A CLOISTER AND SUMMER HOUSE

DESIGNED AND DRAWN BY F. L. GRIGGS



DESIGN FOR NECKLET AND PENDANT
BY ETHEL M. CHARNLEY (LEICESTER)

appearance from any things of the same kind that had been seen before. There was a welcome sanity about the general tone of the work at South Kensington this year, and a fairly high level of accomplishment, both in design and craftsmanship, but, nevertheless, looking at the exhibition as a whole, it is impossible to help agreeing in some measure with the views expressed in the report of the judges in the pottery section. They complain of the paucity and poverty of the designs for domestic articles — which were confined this year to plates, cups and saucers — and regret that the



DESIGN FOR SILVER
BROOCH
BY EVELYN E.
FRANK (LEEDS)

attention of the students seems to be concentrated almost exclusively upon what it is the fashion to call "art" pottery. This tendency was noticeable also in other sections of the National Art Competition. The things that most of the students design and make are too ornate and too expensive for common use, and

THE NATIONAL COMPE- TITION OF SCHOOLS OF ART, 1909.

IF we may judge by the exhibition of the National Art Competition works held at South Kensington last month the "New Art" craze of a few years ago no longer influences our young designers. Of eccentricity there was, indeed, very little trace in the exhibition, and although originality was not lacking, there was evidence in much of the work shown that the designers had aimed at fitness and at what they regard as beauty, rather than at the production of objects whose chief quality was difference in



DESIGN FOR SILVER SUGAR-BASIN
BY CLARENCE V. FRAYN (BRADFORD)

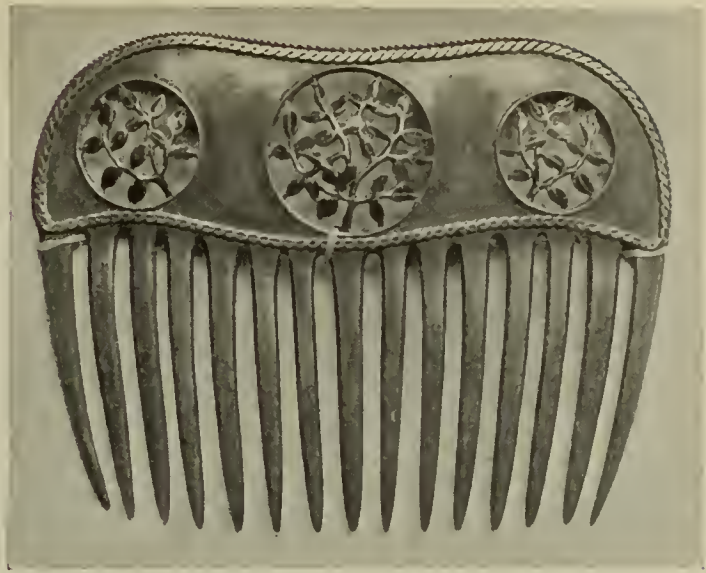
insufficient attention is given to the production of objects with qualities of simplicity and beauty, independent of costly materials and elaborate workmanship.

It is unfortunate, of course, that at the present time the beauty of simple things does not appeal to the majority, and that the market for them is therefore limited, but it should be the object of the artist-designer to endeavour



DESIGN FOR DECORATED HAND-MIRROR
BY FLORENCE GOWER (REGENT STREET POLYTECHNIC)

to elevate the standard of popular taste, and already there are signs, faint enough to be sure, of improvement in this direction. And nothing can do more to further this improvement than the development of beauty in the objects of ordinary use, the things we see and handle and have about us in our daily life. "Have nothing in your houses that you do not know to be useful or believe to be beautiful" was a maxim that Morris impressed again and again upon the members of the Birmingham Society of Art and School of Design



DESIGN FOR ENAMELLED SILVER HAIRCOMB
BY HERBERT SHIRLEY (BIRMINGHAM, VICTORIA STREET)

when he delivered in their presence that admirable address known as "The Beauty of Life," which deserves to be read and studied by every artist.

Although in craftsmanship and design the general level of the National Art Competition Exhibition was as high as last year, or even higher, it contained nothing so fine as the best examples of 1908. There was, for instance, nothing among the pottery to compare with the bowls and pots in silver and ruby lustre that Mr. C. E. Cundall

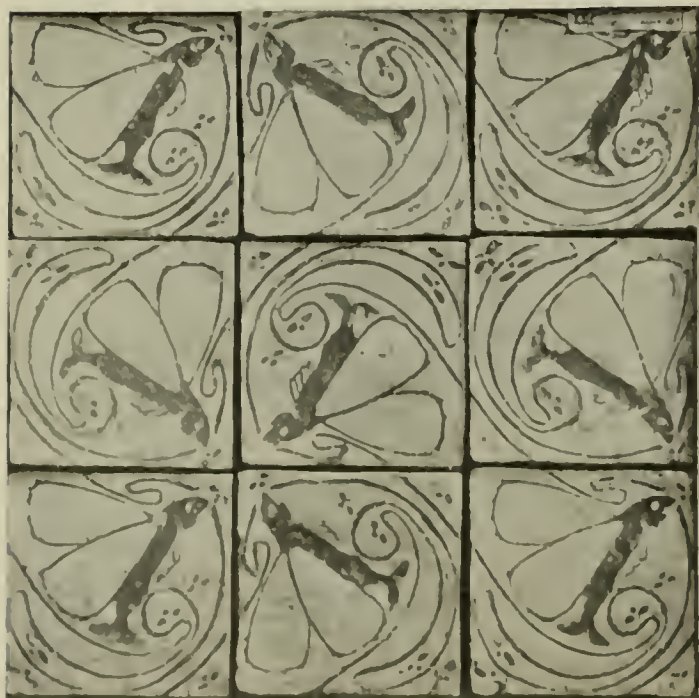


DESIGN FOR NECKLET AND PENDANT SET WITH STONES
BY ALICE M. CAMWELL (BIRMINGHAM, MARGARET STREET)



DESIGN FOR POTTERY PANEL
BY REGINALD T. COTTERILL (BURSLEM)

showed last year, or, in another section, with the beautiful enamels contributed by Miss Kathleen Fox and other students of the Dublin School of Art. Among the works in metal shown this year the elegance of the sugar-basin in silver with a plain glass bowl, by Mr. Clarence V. Frayn of Bradford, deserves high commendation. The highest award made by the examiners in this section is the gold medal



DESIGN FOR TILES
BY DENISE K. TUCKFIELD (KINGSTON-ON-THAMES)

given to Mr. Silas Paul, of Leeds, for a steel presentation trowel accompanied by a leather case with metal fittings. It is difficult to agree with the judges concerning the beauties of Mr. Paul's trowel, the "excellent design, great taste and masterly execution" of which they praise in the report. The comparative freedom from eccentricity of the National Art Competition works was nowhere more marked than in the jewellery, among which were few, if any, pieces that could not be worn. This is more than can be said for some of the jewellery exhibited in London during the past three or four years by French artist-craftsmen, whose exquisite skill has too often been devoted to the production of ornaments fitter for the showcases of museums than the head or neck of a woman. Among the hair-



MODEL OF TURKEY FROM NATURE
BY ERNEST S. STANTON (BIRMINGHAM, MARGARET ST.)

combs in the National Art Competition Exhibition one of silver, with enamel roses and foliage round a centre opal, by Miss Carrie Copson, and another of pierced silver with foliage in green enamel, by Mr. Herbert Shirley, deserve

The National Competition of Schools of Art, 1909



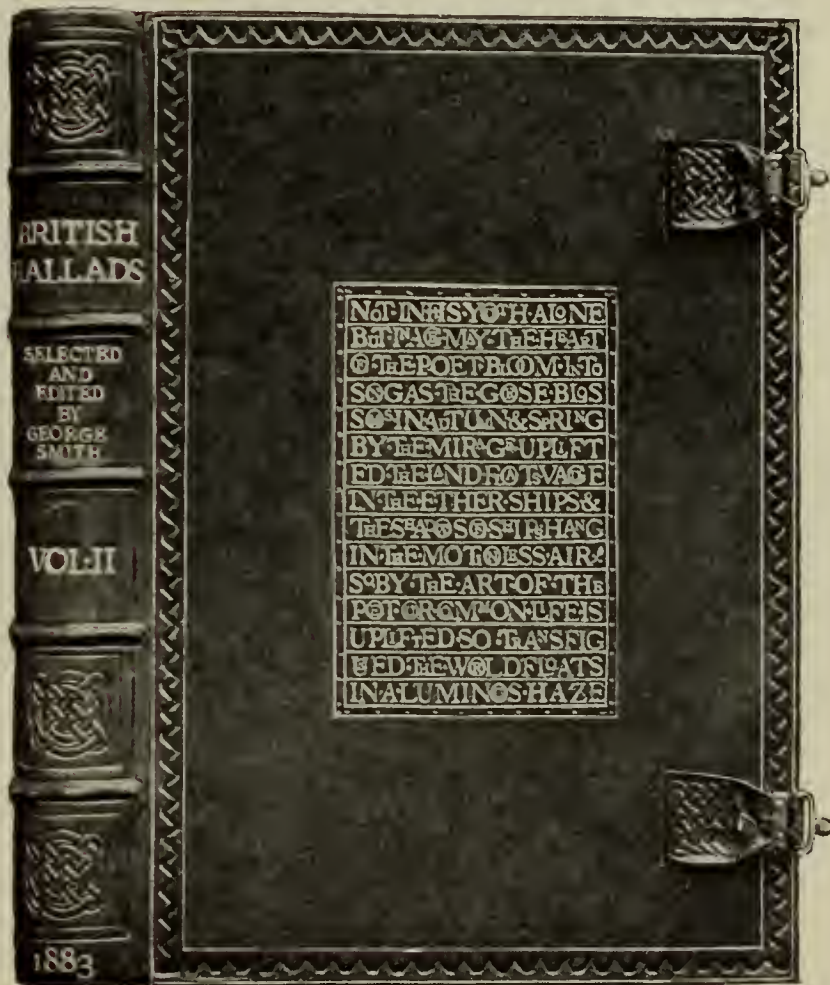
DESIGN FOR EMBOSSED LEATHER TOBACCO-BOX
BY ARTHUR E. THOMAS (BIRMINGHAM, MARGARET ST.)

particular notice. Both were the work of Birmingham (Vittoria Street) students. Another good piece of jewellery from Birmingham (Margaret Street) was Miss Alice M. Camwell's necklet and pendant of silver, green enamel and opal. The colour was the least attractive feature of Miss Camwell's jewellery. From Leicester came a nice necklet in silver by Miss Annie M. Taylor, and a dainty pendant in gold and pearls by Miss Ethel M. Charnley. An effect at once original and pleasant was obtained by Miss Florence Milnes, of Bradford, by the combination in her necklet of dull silver with clear, transparent and almost colourless stones.

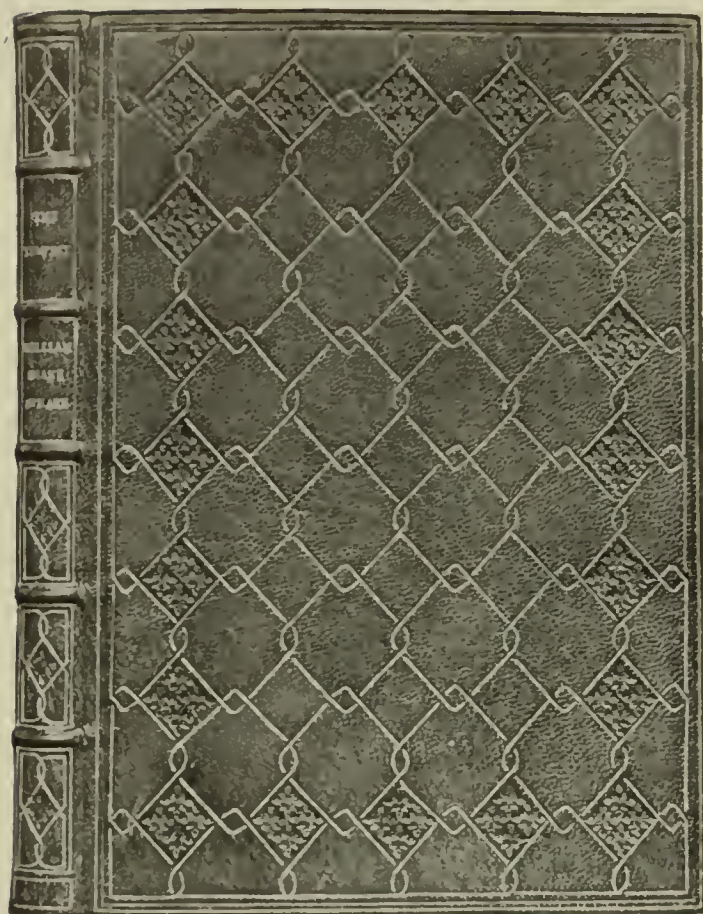
The key, which the hands of the craftsman of an earlier period transformed into a thing of beauty, still fails to attract the young metal worker of today. There was not a single key in the exhibition, but there were several pieces of door furniture, including an elaborate lock-plate in wrought iron by Mr. Albert E. Utton of Camberwell,

and several attractive door handles in brass and bronze by Mr. John S. Clegg, Mr. Frank H. Morris, and Mr. Albert E. Woffinden of Birmingham (Margaret Street). Mr. Frank Outram of Birmingham (Margaret Street) showed some fire-dogs in wrought iron with brass inlay. Other good examples of metal work were the enamelled christening cup by Miss Effie Luke, of Dublin, the vase in copper and silver by Mr. Lelant Black, of Islington (Camden), and a copper bowl of distinction by Mr. Alfred M. Wright, of Birmingham (Vittoria Street).

One or two of the few examples of leather work in the exhibition were unusually good. Perhaps the best was the black tobacco-box, with inscription, by Mr. Arthur E. Thomas, of Birmingham (Margaret Street). The hand-mirror by Miss Florence Gower, of Regent Street Polytechnic, with its quaint Elizabethan decoration in gesso, and the vellum covered caskets by Miss Rosa Gibb, Miss Eleanor M. Woolmer, and Miss Eva Batley, all students at the Ipswich school, should be noticed among other minor pieces of design and craftsmanship in this section. With them, for some unexplained reason, was shown a capital little



DESIGN FOR LEATHER BOOK-COVER
BY MAUD B. S. BIRD (BIRMINGHAM, MARGARET ST.)



DESIGN FOR LEATHER BOOK-COVER
BY ROSE SWAIN (ISLINGTON, CAMDEN)

model in plaster of a turkey cock from life by Mr. Ernest S. Stainton, of Birmingham (Margaret Street), that should have been included among the work of the sculptor students.

The enamels were altogether inferior to those of last year. The best of the enamels from



DESIGN FOR EMBROIDERED PANEL
BY NONA PORTEOUS (LEEDS)

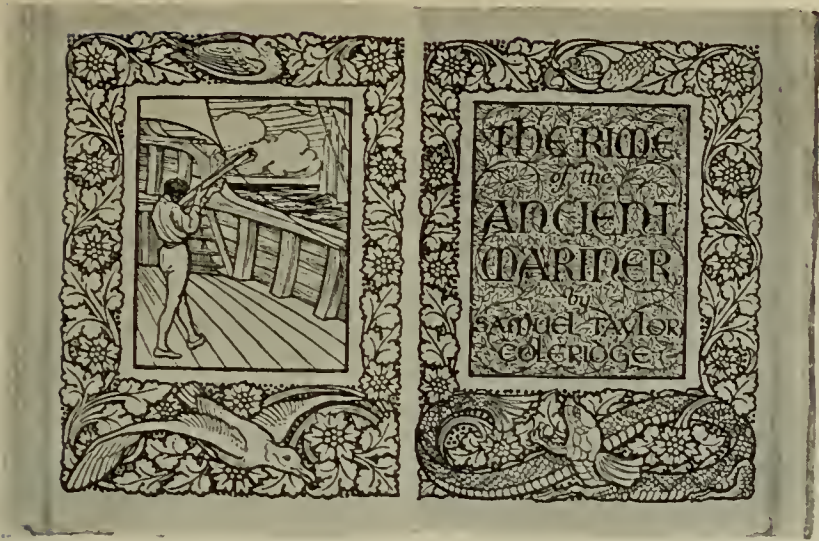
Dublin that were shown then were not so much pictures as beautiful pieces of colour, in the arrangement of which the designers had kept always in view the qualities and the limitations of the material in which they were executed. This year the students have strayed from the right path, and in almost every instance their work was an attempt to emulate in enamel the effect of pictures in oil or water colour. In this attempt Mr. Oswald Crompton, of Sunderland, succeeded as well as any with his representation of the Virgin appearing to Bernadette in the fields at Lourdes. It was, however, less



DESIGN FOR DECORATED MIRROR FRAME
BY GERTRUDE DE LA MARE (REGENT STREET POLYTECHNIC)

happy in other respects than the plaque for which Miss Dora K. Allen, of Dublin, has been awarded a silver medal. The small pieces of pottery shown in an adjoining case included a sgraffito vase with a pleasant design based on the teazle, by Mr. Norman Walker, of Leeds;

The National Competition of Schools of Art, 1909



BOOK DECORATION

BY W. F. NORTHEND (SHEFFIELD)

a nice bowl, by Mr. George Goodall, of Salford; a small vase, with heraldic lions, by Mr. Albert E. Barlow, of the same school; and a lustre vase,

striking in pattern but better in colour was another work in gesso, a design for the decoration of a mirror frame by Miss Gertrude De La Mare, of



DESIGN FOR CARVED WOOD FRIEZE FOR REREDOS

BY WILLIAM E. ROE (MANCHESTER)

by Mr. Alfred Hill, of Burslem. In the pottery cases several wineglasses were shown, but in no single instance was the result happy. There seems to be no room for the further development of design in the wineglass.

Regent Street Polytechnic. The wood carvings included a frieze for a reredos by Mr. William E. Roe, of Manchester, much better than anything else of its

An admirable panel in pottery, square in shape, with a medallion in the centre showing a vigorous design in high relief of a man on a bare-backed horse, was contributed by Mr. Reginald T. Cotterill, of Burslem. The tiles shown in this section were poor in comparison with those of other years, particularly with those of 1907, but there was something attractive about the odd, archaic-looking design in red by Miss Denise K. Tuckfield, of Kingston-on-Thames. The glazed and lustred panel, with classical figures in relief, by Miss Mary E. Munday, of Burslem, the lustre plate in grey, green and purple, by Miss Nellie Strain, of Oldham, and the design for a holy-water stoop by Mr. Albert Mountford, of Burslem, were all above the average in quality.

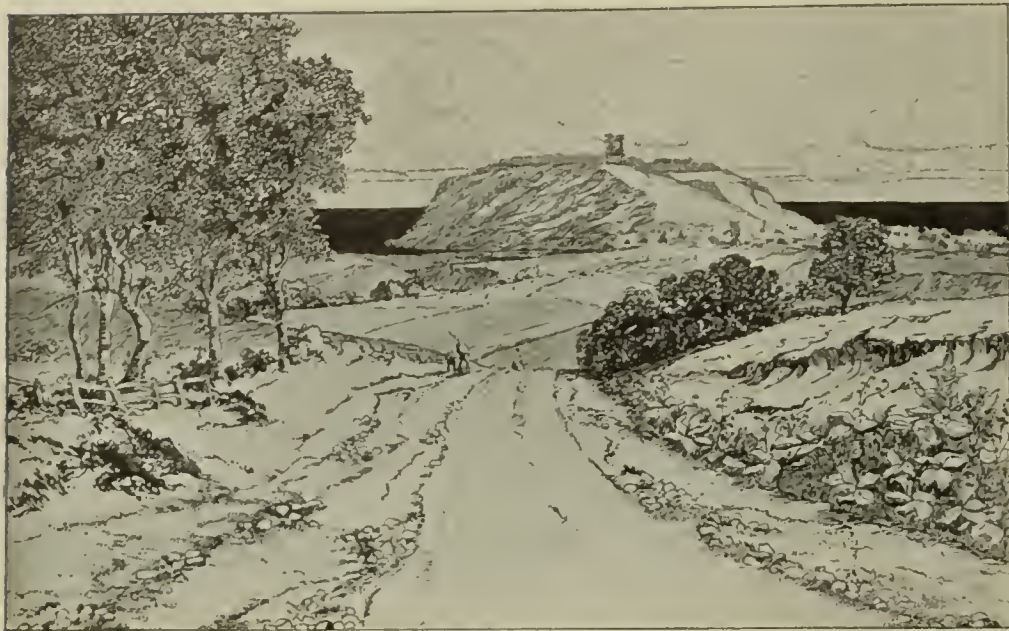
About the bookbindings there is not much to say. They were in most instances pleasing in design and good enough in execution, but there



DESIGN FOR LUSTRE POTTERY PLATE

BY NELLIE STRAIN (OLDHAM)

The National Competition of Schools of Art, 1909



BOOK ILLUSTRATION

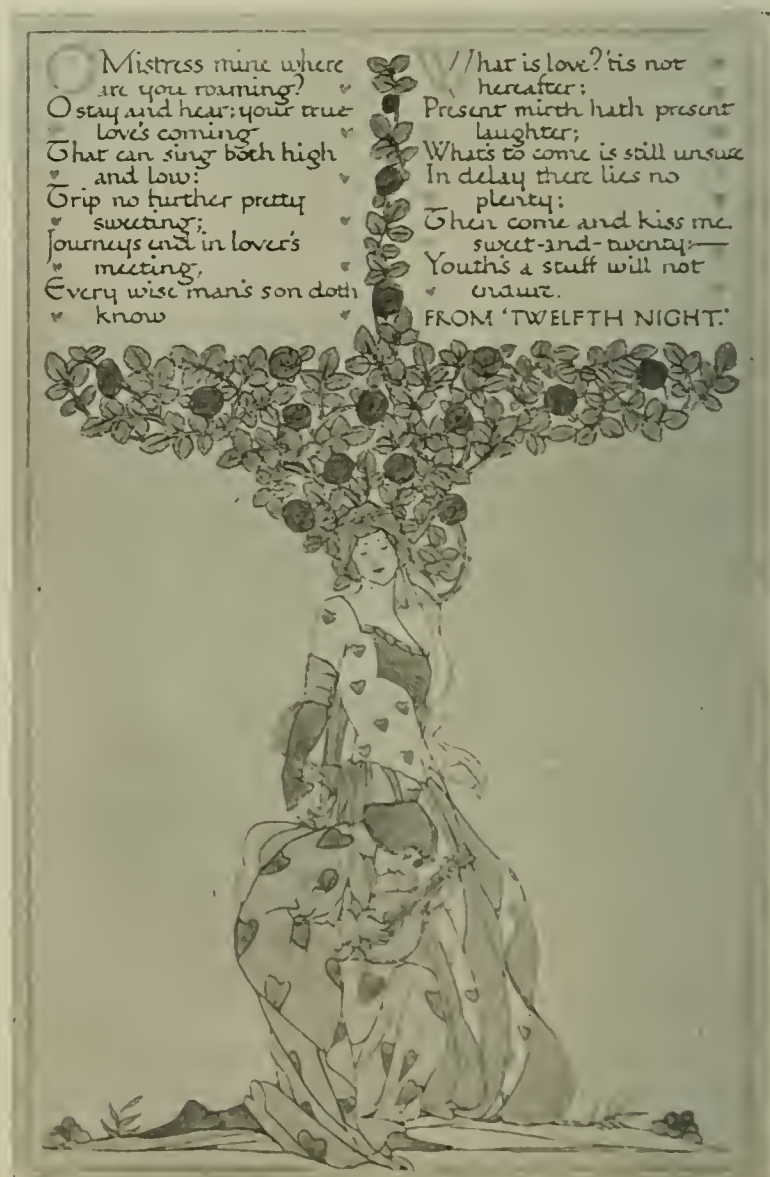
BY ETHEL WHITAKER (SCARBOROUGH)

class, and an oak firescreen, in the decoration of which Mr. William G. Donaldson, of Carlisle, displayed an ingenious development of the well-known linen-fold pattern. The designs for lace, cut linens and embroideries rarely rose above mediocrity. One of the best was the design for a collar in cut linen, by Miss Maud Canning, of Aston Manor. Other good designs were those for an embroidered cut-work tablecloth, by Miss Minnie Jones, of Dudley, which has been awarded a silver medal, and for a panel by Miss N. Porteous, of Leeds.

Miss Evelyn M. B. Paul, of Islington (Camden), who gained a gold medal last year for her designs for colour prints, has again carried off an equally high award. She showed nothing this time of the Rossetti-like quality of her dusky, richly attired maiden of 1908, but Miss Paul's work on the whole is of remarkable promise, and this promise was indicated perhaps more strongly in the sheets of suggestions and sketches than in the more finished studies that represented her in the recent exhibition. There was nothing else among the designs for colour-prints to rank with the efforts of Miss Paul, but mention should be made of the vigorous landscapes by Miss Lillian Mills, of Lambeth, the quaint elegance of the drawing of a bride and bridegroom, by Miss Vera Dendy, of the same school, the floral calendar by Miss Constance Purbrook, of West Ham and the auto-lithograph in colour of

Mr. Alexander Horsnell, of Chelmsford. The book illustrations and black-and-white designs were better than usual. Mr. Frederick Carter, of Regent Street Polytechnic, carried off for the third year in succession a gold medal for designs for book illustration that showed a distinct advance upon those of 1907 and 1908. Mr. W. F. Northend, of Sheffield, also takes a gold medal for a piece of work that could be accomplished probably by very few students or designers.

The printed copy of "The Rhyme of the Ancient Mariner" was produced by Mr. Northend unaided



DESIGN FOR ILLUMINATED MANUSCRIPT

BY WILL MELLOR (MANCHESTER)

The National Competition of Schools of Art, 1909



DESIGN FOR POSTER BY WILLIAM S. BROADHEAD (SHEFFIELD)

by any other hands. He designed the illustrations, decorative borders, initials and tailpieces, and printed and bound the volume. The pages are printed in red and black, and the little illustrations are certainly creditable. It was, of course, hardly to be expected that they could realise for us the magic of Coleridge's marvellous verses, that have yet to find their real illustrator. More of our younger artists might with advantage try their hands on "The Ancient Mariner," and give a little rest to Omar Khayyam. Other illustrations in the exhibition that are worthy of praise were by Miss Enid Ledward, of Putney, and Miss Ethel Whittaker, of Scarborough.

It is perhaps due, indirectly, to the influence of Mr. Brangwyn that the exhibition of the National Art Competition contained so many designs for composition in which the modern shipwright, wharves and docks are the motives. Mr. Leslie

M. Ward, of Bournemouth, has received a gold medal principally for his designs of this kind, and there were others more or less good by Miss Dorothy Bateman, Miss Violet E. Hawkes, Miss Minnie P. Cox, and Mr. James A. Grant, all of Liverpool. Mr. Grant was seen to greater advantage in his design for a painted panel in oil, with ladies in Watteau dresses, gardens, fauns and cupids. The execution, light and free in handling, and in colour tender and harmonious, was exactly fitted to the subject. Some of the best work in illumination and lettering came from Miss Mildred Armstrong, of Newcastle-on-Tyne (Armstrong College); Miss Ivy E. Harper, of Birmingham (Margaret Street); Miss Daisy Tuff, of Islington (Camden); and Mr. Will Mellor, of Manchester. The designs for printed nursery cotton hangings, by Frank Middleton, of Regent Street Polytech-

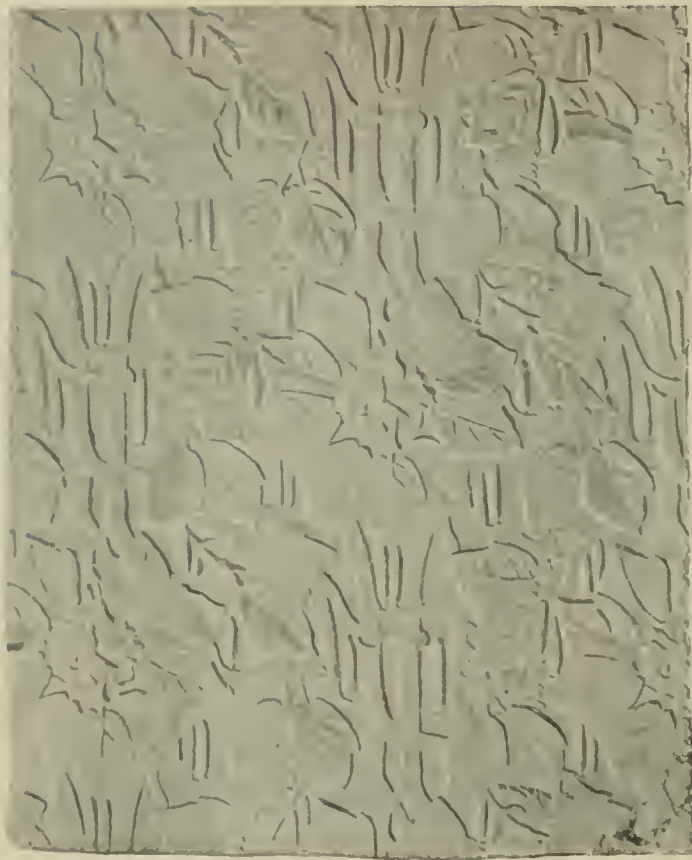
nic, were quaint and amusing, and among the few posters should be mentioned those of Mr. William S. Broadhead, of Sheffield; Mr. Harold Dearden, of Rochdale, and Miss Winifred Fison, of the Royal Female School of Art.

Work in sculptured marble is rarely to be seen at the National Art Competition exhibitions, and



DESIGN FOR AUTO-LITHOGRAPH

BY ALEX. HORSNELL (CHELMSFORD)



MODELLED DESIGN FOR WALL FILLING
BY SAMUEL HEATON (SHIPLEY)

rarer still is an example of such competence as the panel for a chimney-piece, by Mr. Hermon J. Cawthra, of Leeds. The modelling from the life fairly maintained the higher standard reached in recent years, and there was observable a welcome tendency to work on a larger and bolder scale than formerly. The drawing and painting from the living model appeared generally to have retrograded rather than advanced. One of the best pieces of painting in the exhibition was an admirable still-life study in oil by Miss Hilda S. Wedekind, of Beckenham. W. T. WHITLEY.

Among recent accessions to the Scottish National Gallery at the Mound, Edinburgh, of which Mr. James L. Caw is director, is a fine landscape painting by Sir W. Fettes Douglas, a former President of the Royal Scottish Academy. This work was purchased at Christie's by Messrs. Wallis & Sons on behalf of the gallery for a small sum. Three water-colours by the same painter, purchased at another sale, have also been added.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

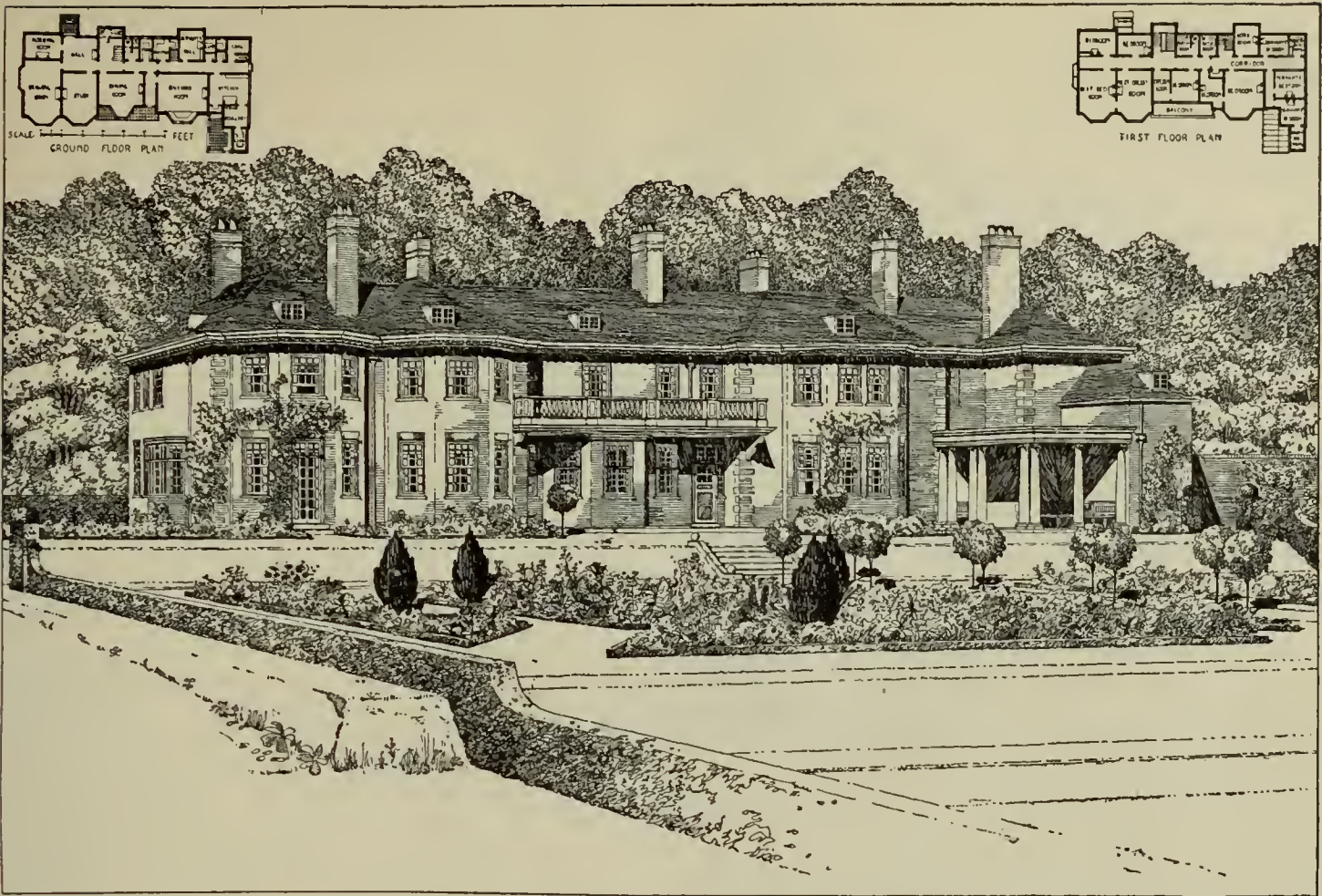
RWORMLEY MANOR, of which we give an illustration opposite, has been built near Broxbourne, Herts, from the designs of Mr. R. A. Briggs, F.R.I.B.A. It is situated in a high part of the country, and the estate is surrounded by a luxuriant belt of trees. The house contains five reception rooms and a hall, and twelve bed and dressing rooms. The windows for the most part are sash windows, but those to the staircase and corridor are mullion windows with iron casements. The walls externally are faced with red bricks, and the roofs were covered with tiles from the Hailey Brick Company. The principal external doors are of oak, the rest of the woodwork being painted white. Mr. John Bentley, of Waltham Abbey, was the general contractor. The drawing which we reproduce was exhibited at the Royal Academy this year.

Our next illustration is a view of the entrance forecourt of a house just finished from the designs of Mr. E. J. May, F.R.I.B.A. This house, which is situate at Bramshott, near Hindhead, is built of red brick with tile hanging and tile roof. All the external woodwork is oak left to weather to a silver grey, and oak is also largely



DESIGN FOR MARBLE PANEL FOR CHIMNEY-PIECE
BY HERMON J. CAWTHRA (LEEDS)

Recent Designs in Domestic Architecture



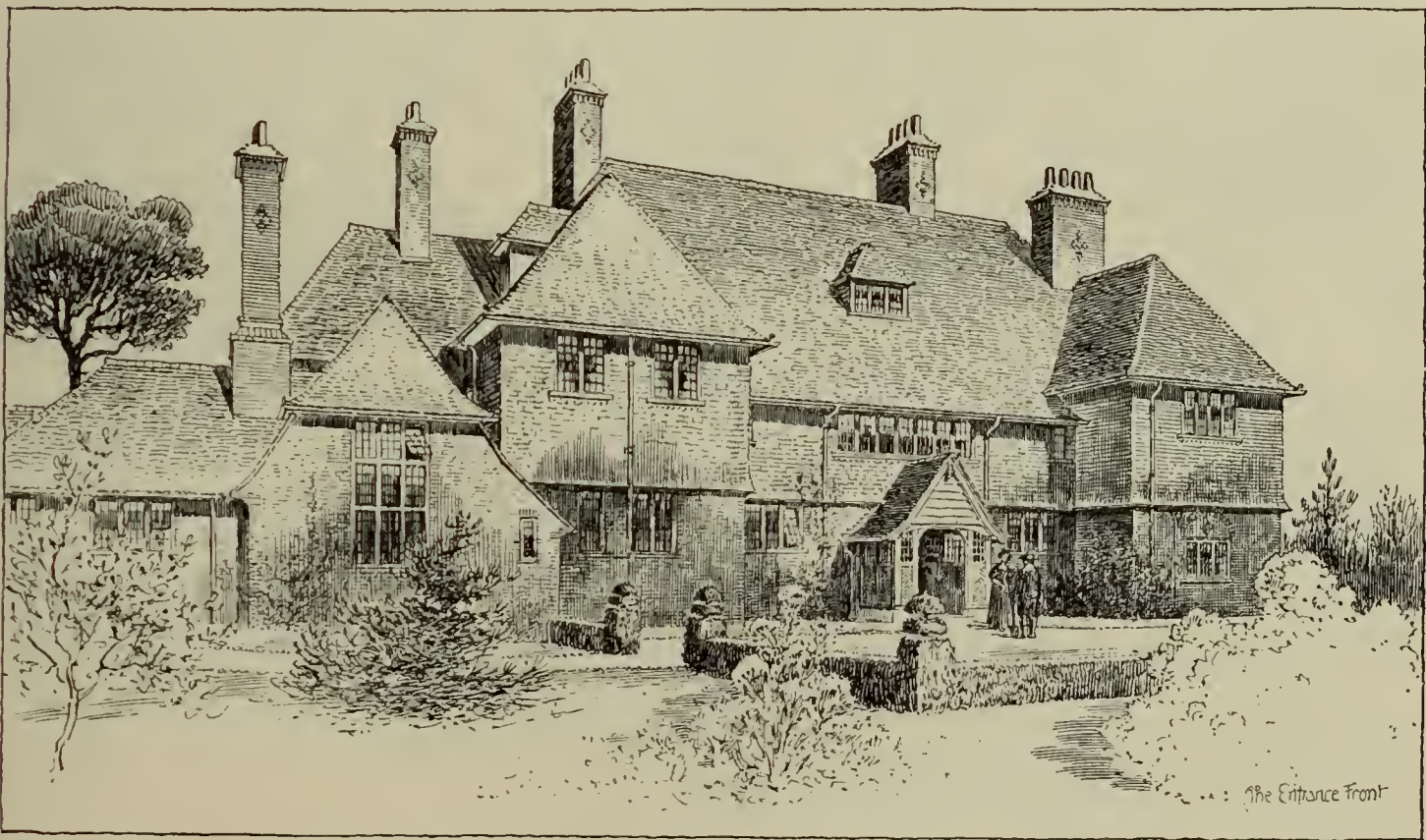
THE MANOR HOUSE, WORMLEY, HERTS.

R. A. BRIGGS, F.R.I.B.A., ARCHITECT

used internally. This drawing also was in the recent Royal Academy exhibition.

we give two views on pages 296 and 297, has been designed by Mr. Stanley Hamp (of Messrs. Collcutt & Hamp) for a beautiful site at Gerrard's

The house at Gerrard's Cross, Bucks, of which



HOUSE AT BRAMSHOTT CHASE, HINDHEAD, SURREY

E. J. MAY, F.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture



HOUSE AT GERRARD'S CROSS, BUCKS.

STANLEY HAMP, ARCHITECT

Cross, from which extensive views can be obtained. It has been designed for an artist, and the studio (shown at the left of the drawing above) has been so arranged that at any future date it can be used as a garage. The hall and dining-room are to

be panelled with oak. The side next the drawing-room is made movable, so that the two rooms can be used as one large reception room. The flooring all through this room is to be of polished oak. Old red, sand-faced bricks are to be used for



GROUP OF COTTAGES AT BEACONSFIELD, BUCKS.

STANLEY HAMP, ARCHITECT

Recent Designs in Domestic Architecture

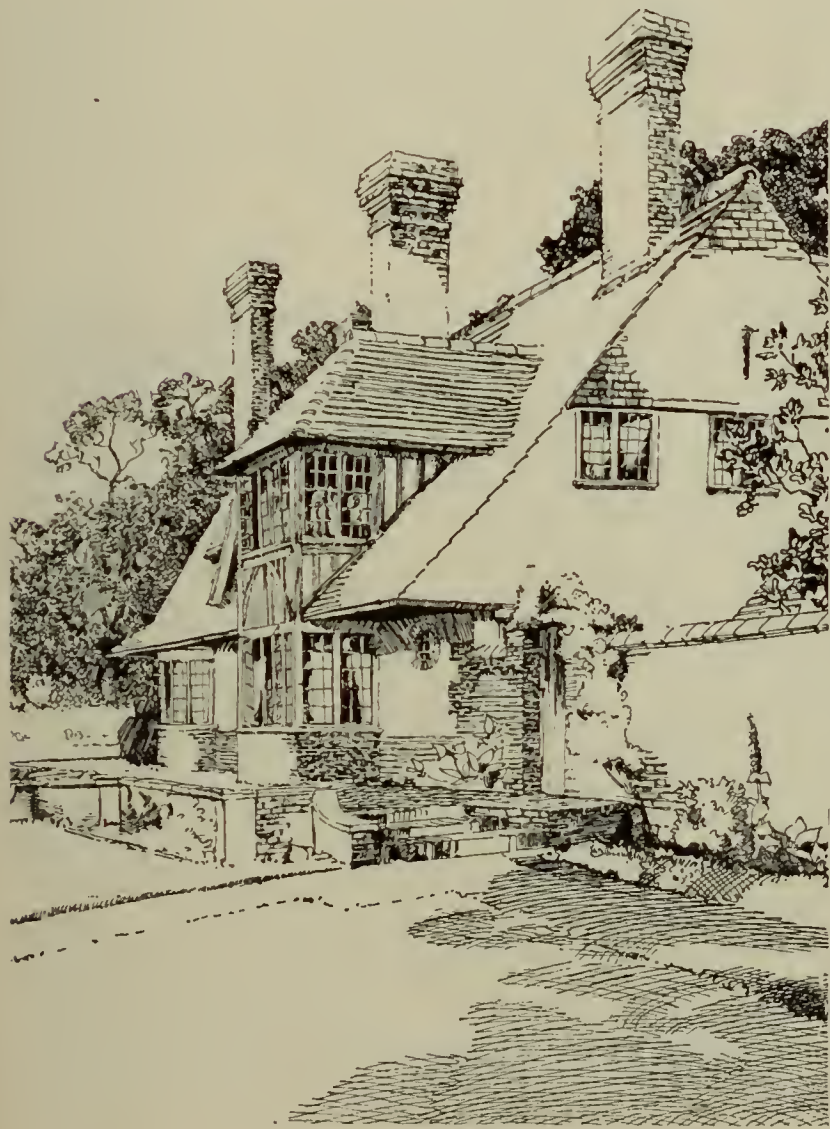
facings, with rough cast and old tiles for the roof. The window frames and half timber work will be of English oak. The garden falls rapidly from the terrace towards the lawns and rose garden.

Mr. Stanley Hamp has also designed the group of cottages illustrated on the opposite page. These cottages are intended for the employees on an estate near Beaconsfield, Bucks, and the accommodation consists of two living rooms and three bedrooms to each. The half timber work is to be of English oak, and the roof is to be covered with old tiles from barns which have been pulled down on the estate. The contract price for these cottages is £875.

Howe Combe, Watlington, Oxon, illustrated on page 298, is built in a combe of the Chilterns overlooking Howe Hill on the road from Watlington to Oxford. Its position was selected and the planning largely influenced by the desire that all important windows should command picturesque views of valley and hill. Externally, the design follows—in material at all events—methods traditional to the district, the walls being faced with a

mixture of grey and brown flints quoined and diapered with red bricks—a combination which quickly weathers to the tint of older buildings. Hand made Leicestershire tiles have been used for the roofing. All the arches over the windows are of tile, and the recessed arch over the porch has voussoirs and key of the same, this material being also used in patterns where emphasis was considered desirable. Tile “straights” are used over all lead soakers, and this, a thoroughly practical expedient, effects a more pleasing junction between wall and roof than the stepped lead cover flashings commonly employed. The internal treatment is of the simplest, but care has been bestowed upon all points of constructive interest, the fireclay enamel surrounds for fireplaces, with the decorative panels, having all been made from the architect’s drawings, as have all mantels and other fitments, such as book-cases, sideboard, etc. The door furniture of iron, “sherardised” and armour bright, was also designed by the architect to harmonise with casement fastenings of the same material, the latter being copies of old examples. The entrance

door has bronze furniture also specially designed for its position. Leaded lights and metal casements are used throughout the main building. The floors of the principal rooms are of oak, the remainder (except the offices, which are tiled) being of wood blocks on the ground floor and on the upper floors of narrow width deal. The external pavings are of brick, those in the more important parts being of two-inch bricks laid herring-bone fashion. The work, including drive, garden walls, lodge and entrance gates, was designed and carried out for A. H. Pawson, Esq., by Mr. T. Frank Green, A.R.I.B.A., of London, the general contractors being Messrs. Hacksley Brothers of Wellingborough.



HOUSE AT GERRARD'S CROSS, BUCKS - STANLEY HAMP, ARCHITECT

ARTS AND CRAFTS EXHIBITION SOCIETY. — Under the presidency of Mr. Walter Crane, this Society, founded in 1888, held annual exhibitions during the first three years of its existence; but from the beginning of the late Mr. William Morris's presidency (1893-96) the exhibitions have been triennial. Thus, though the Society is more than twenty years old, its forthcoming exhibition to be held at the New Gallery in



HOWE COMBE, WATLINGTON, OXON

T. FRANK GREEN, A.R.I.B.A., ARCHITECT

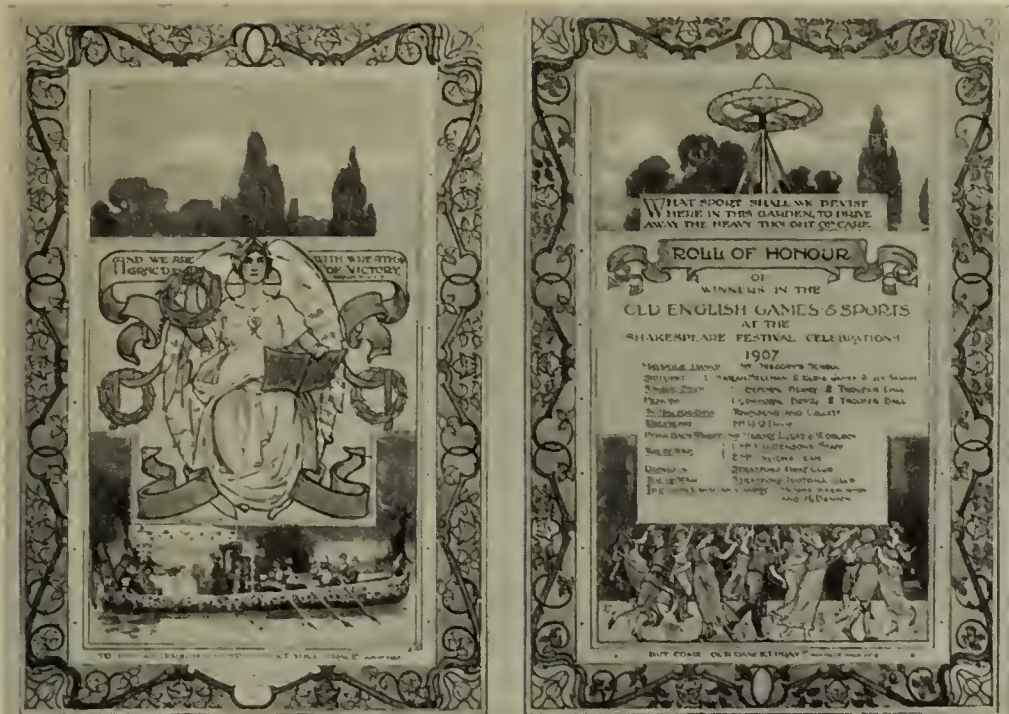
January next will only be the ninth of the series. This will consist of contemporary work in design and handicraft (limited to the last twenty years and not having been previously shown in London), such as—Designs, cartoons and working drawings, decorative painting, hand-woven textiles, tapestry, embroidery, lace, stained-glass, table-glass, metal-work, jewellery, enamels, goldsmiths'

and silversmiths' work, pottery and tiles, modelled and carved work, plaster-work, cabinet-work and furniture, book-decoration, black-and-white design, calligraphy and illumination, printing and book-binding, wall-papers, leather-work, and other kinds of work at the discretion of the Committee. The receiving day will be Tuesday, December 28, 1909.



HOWE COMBE, WATLINGTON: THE PARLOUR

T. FRANK GREEN, A.R.I.B.A., ARCHITECT



COVER OF ILLUMINATED TROPHY AND ROLL OF HONOUR. DESIGNED AND EXECUTED BY S. POOLE. GOLD TOOLING BY MISS A. SHEPHERD. BOUND AT THE CEDRIC CHIVERS BINDERY, BATH

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—At the last Election of the Royal Academy, Mr. J. J. Shannon, who became an A.R.A. in 1897, was elected full Academician in place of the late Mr. Gregory. His first important picture at the Royal Academy was exhibited in 1881, three years after his arrival in England from America, in which country he was born, the intervening period being spent at the South Kensington Schools.

On this page we give an illustration of the covers of an illuminated trophy and roll of honour, presented to the Council of the Shakespeare Festival, Stratford-on-Avon, by Cedric Chivers, Esq., J.P., of Bath. The "Roll of Honour" is intended to perpetuate the names of winners in the old English games and sports, held at the annual festival.

Poole, and carried out at Messrs. Chivers' bindery at Bath.

We also reproduce a set of three enamels on copper in a silver frame, by Ernestine Mills, which was among the most notable efforts in this medium in the last Academy. A drawing, *Sunset*, by



THREE ENAMELS ON COPPER IN SILVER FRAME

BY ERNESTINE MILLS

It is in book form, bound in purple levant; in the outer cover is inlaid a "vellucent" (colour under transparent vellum) panel, bearing the arms of Stratford. The surrounding gold tooling is by Miss Alice Shepherd. The two covers are appropriately decorated on the inside, the work being also covered with transparent vellum, tooled and inlaid with mother-of-pearl. The book itself is made up of pages of vellum, on which will be engrossed the prize winners' names from year to year. The work has been designed and executed by Mr. Samuel



"SUNSET." FROM A DRAWING
BY ALLAN BARRAUD

Mr. Allan Barraud gives by a method of black-and-white drawing which is the artist's secret, an unusually skilful rendering of effect.

The Chapel of the Ascension, Bayswater Road, grows towards completion. Two large and three small paintings have just been added to its walls from the hand of Mr. Frederic Shields, being the fruit of his past year's labours.



"THE KING"

BY GEORGE RUSHTON

Royal Society of Painters in Water-colours and the Royal Society of British Artists, the Officers of the National Art Collections Fund and many others.

The Great National Loan Exhibition, or the Pageant of Old Masters as it has been called, which is being organised with a view to augmenting the National Gallery funds for the purchase of works of art, and which is to be held at the Grafton Galleries, promises to be as uniquely representative as it should be. The committee includes the Keepers of the National, the National Portrait and Tate Galleries, the First Commissioner of Works, the Vice-President of the International Society and several members of the Royal Academy, besides the Presidents of the Royal Scottish Academy, the

We reproduce on this page three examples of decorative work by Mr. George Rushton, principal of the Ipswich School of Art. The two panels below were worked in coloured relief, that of *Bacchus and the Nymph*, in which the predominating colours are blue and gold, being modelled upon a projecting surface and placed upon carved figures at the end of a room in a private house; while the other was executed for a passenger steamer's



"BACCHUS AND THE NYMPH" (PANEL IN COLOURED RELIEF)

BY GEORGE RUSHTON



"ROMAN BOATS" (PANEL IN COLOURED RELIEF)

BY GEORGE RUSHTON



“VIRTUE THRUSTING EVIL FROM THE PATH OF YOUTH,” AND “INDIAN FAMINE RELIEF” : TWO PANELS FORMING PART OF A MEMORIAL TO THE LATE RIGHT HON. SAMUEL SMITH AT LIVERPOOL, CHAS. J. ALLEN, SCULPTOR

smoke-room. The panel, called *The King*, in which reds and greens form the colour scheme, was executed for a theatre staircase.

Mr. D. S. MacColl is greatly to be congratulated on his recent departures in hanging at the Tate Gallery. An important innovation is the hanging of drawings in water-colour and pencil, etchings and lithographs in the one room, No V., which has been cleared for this purpose. Recent acquisitions are the water-colours by William Muller left by Lady Weston, and etchings by Whistler, Muirhead Bone, D. Y. Cameron and Frank Short, lithographs by Mr. Charles Shannon, a pencil portrait of Mr. Henry Newbolt by William Strang, and eight plates by Wilkie, presented by Sir J. C. Robinson through the National Art Collections Fund. Mr. Muirhead Bone is represented partly by his beautiful plate of *St. James' Hall*, which was reproduced in this magazine some time back. The fine examples of H. B. Brabazon's water colours are also among the valuable works of the modern school now to be seen at the Tate. Room V. contains, too, the notable studies in *sanguine* by Alfred Stevens for his *Isaiah*, the cartoon itself of *Isaiah* for St. Paul's Cathedral being in an adjacent room.

LIVERPOOL.—A general appreciation of the late Right Hon. Samuel Smith, who strenuously supported many schemes of world-wide range, productive of benefits to his fellow-men, led to a public subscription for a memorial to be erected in Sefton Park. The recent unveiling of the memorial by the Lord Mayor of Liverpool was attended by a large gathering of other prominent citizens. The memorial consists of a polished red granite obelisk 60 ft. high on a pedestal, the architectural details being designed by Messrs. Willink & Fluckness. The two panels here reproduced, representing *Virtue thrusting Evil from the Path of Youth*, and *Indian Famine Relief*, which, together with a medallion portrait and a descriptive tablet, occupy the four sides of the pedestal, were all designed and modelled by Mr. Charles J. Allen, and cast in bronze by Mr. A. B. Burton, of Thames Ditton. H. B. B.

BIRMINGHAM.—Our coloured illustration on the opposite page recalls an interesting incident in the recent visit of their Majesties the King and Queen to Birmingham, when the Lord Mayor, on behalf of the city, presented to the Queen a beautiful



NECKLACE PRESENTED TO HER MAJESTY
QUEEN ALEXANDRA BY THE CITY OF
BIRMINGHAM, JULY 7, 1909. DESIGNED AND
EXECUTED BY ARTHUR J. GASKIN AND MRS. GASKIN.

necklace designed and executed by Mr. and Mrs. Arthur Gaskin. Our illustration is reproduced from an autochrome photograph taken by Mr. Harold Baker, of Birmingham. The necklace, consisting of chain and pendant, is executed in 18 carat pale gold, and, as will be seen, is a very delicate piece of workmanship. The exquisite hue of the two large cabochon sapphires at the centre of the chain and pendant supplies the dominant note in the colour scheme. Around the sapphires are emeralds, pearls, and pink topaz, while small diamonds set in trefoils add little points of light to the ornament as a whole. Mr. Gaskin, we need hardly mention, is head-master of the special school for jewellers and silversmiths in Vittoria Street.

PARIS.—After a retirement of several years, during which time he has devoted himself exclusively to his art, M. Charles Milcendeau has made his reappearance before the Parisian public, in an exhibition at the Dewambez Galleries of an entire series of most interesting pictures. One knows well that M. Mil-

cendeau has always possessed the reputation of being an untiring and a conscientious recorder of different aspects of life, and certain of his works, so minutely, and yet again at times so boldly, executed, are pre-eminent in respect of their sincerity of observation and their unfaltering technique. For long he devoted his talent to the portrayal of the peasant life of La Vendée, but now he returns with the fruits of a few years' sojourn in Spain—not the Spain of the tourist, but a Spain poor, sad, melancholy, with rugged barren landscapes and an indigent population, but all, notwithstanding, full of character. A very charming feature of these pastel drawings of Milcendeau is the absence of trickery and conventionality; he never makes it his deliberate aim to be seductive, though he frequently succeeds in arousing our sympathy and enthusiasm by the great strength which betrays itself in his work.

Among recent works to which M. Eugène Béjot has given his signature, the two plates here reproduced are particularly notable as recording those aspects of Paris with which he is so much



“FAMILLE ESPAGNOLE”

BY CHARLES MILCENDEAU

enamoured, and which he knows so well. The one entitled *Port Saint-Nicolas* represents a part of the Seine just below the Louvre where the little steam boats are constantly loading and discharging their cargoes, while further off, forming a fine sweep, the Institute building, the quays, and "La Cité" unfold their splendid outlines. From the point of view of the graver's technique, this is admirable in its strength and precision; and the tree in the foreground is executed with that assurance which belongs to the greatest masters. The view of *Le Pont Mirabeau* is an equally fine plate. By means of black-and-white alone the artist has succeeded in giving us in an eminent degree the impression of colour, of shimmering water, of sparse vegetation, and of a vast expanse of sky interspersed with tenuous clouds.

M. Santiago Rusiñol is the painter *par excellence* of Spanish gardens—those wonderful gardens in which one knows not whether one ought to admire most the handiwork of man—seen in such things as the marble masonry, the statuary and vases—or the work of nature. In any case nothing in M.

Rusiñol's work is finer than the resourceful way in which he manages to extract beauty from these two elements, both of which have provided him with motives for many notable canvases. It was about a dozen years ago that M. Rusiñol exhibited at the Bing galleries his first series of Spanish garden pictures, and aroused our enthusiasm by the poetic sense which he revealed in common with other gifts. And since then this Spanish painter's panels have become for many one of the chief attractions at the National Society's Salon. These admirable Spanish gardens—those of the Balearic Islands, of Cordova and of Seville—have no longer any secret to yield up to Rusiñol; at one time he permits us to penetrate the mysteries of groves where box and yew surround some old moss-covered vase; at another time we get a glimpse of Majorca with its masses of orange trees in full flower. Everywhere and always Rusiñol is in the truest sense of the word an artist; he is a man of much culture and rare taste, as is once more proved by the beautiful work reproduced on page 308, the dignified ordering of which will be appreciated by all. M. Rusiñol besides being a painter is also



"PORT NICOLAS, PARIS" (ETCHING)

(By permission of Messrs. James Connell & Sons)

BY EUGÈNE RÉJOT



“LE PONT MIRABEAU, PARIS”
(ETCHING). BY EUGÈNE BÉJOT

(By permission of Messrs. James
Connell & Sons)



"L'ESCALIER (JARDIN D'ESPAGNE)"
BY SANTIAGO RUSIÑOL

Studio-Talk

a poet of much talent, and one who has played an important part in the renaissance of Catalan literature and art.

The Société Nationale des Beaux Arts has again organised, this year, an interesting retrospective exhibition in the charming eighteenth-century pavilions. This consists of portraits of women who lived in the days of the three French Republics, that is at the end of the eighteenth century (after 1789), in 1848 (second Republic), and after 1872. Of the first period we have a few remarkable examples, such as the admirable portrait of the *Marquise de Pastoret*, by David (1748—1825), into which this classical painter has put so much life and reality. Baron Gros is also represented by portraits of the actress *Mlle. Mézeray* and *Mme. Lucien Bonaparte*, which show us typical beauties of that period. Greuze is represented by the portrait of his wife, *Mme. Vigée-Lebrun* by portraits of herself, and *Mme. de Talleyrand Prudhon* by a portrait of *Mme. Mayer*. Among the less known artists, *Mme. Labille-Guiard*, with the portrait of *Duchesse d'Aiguillon*, Antoine Vestier, with one of *Mme. de Genlis*, J. B. Isabey, with a portrait of *Clemen-*

tine de Reiset and Heinsius with a portrait of *Mlle. Bazin*, are very interesting. The little works of Boilly are also representative of the period; they charm by their admirable perfection. With the Republic of 1848, we find the romantic school in full bloom, but the works of Delacroix, Devéria, Henri Lehmann, Ary Scheffer are not amongst the best of this period. Of the first years of the third Republic we have also a few good portraits, such as a head of a girl, by Béraud, works by Bracquemond *père*, Carolus-Duran, John Sargent, Carrière, Delaunay, Hébert, Gervex, and especially Manet with three beautiful portraits, all unnamed.

In all periods painters have found themselves lured to depict the fleeting and transitory aspects of the life of Paris, her streets, her theatres and her restaurants. Among those who have done very personal work of this nature, one must give a place to M. Jean Lefort. In his *Concert des Ambassadeurs* one finds him, not indeed in the expression of it, but rather in the idea itself, harking back to the traditions of Toulouse Lautrec and Constantin Guys. The artist has depicted with consummate ability the appearance of the crowd



“CONCERT DES AMBASSADEURS”

BY JEAN LEFORT



“L'ALLÉE DES ACACIAS”

BY JEAN LEFORT

of spectators seen from the back with the stage in the distance. The other painting which we reproduce renders with much truthfulness a charming and graceful vision of the Allée des Acacias.

In the exhibitions organised by them at their galleries in the Rue Richepanse, MM. Bernheim give proof of the utmost eclecticism. Certainly that with which they brought their season to a close must be reckoned among the most interesting of the year. It was an exhibition of the works of Forain, who is without doubt one of the most captivating personalities in French art, and a worthy descendant of Daumier and the powerful caricaturists of the school of 1840. It is above all in caricature that Forain's reputation has been made; for more than a quarter of a century he has been castigating the politicians in power just as Daumier did Louis Philippe and his Ministers, and that with a wealth of invention, a sharpness of satire, and an ingeniousness of verbal comment, such as no one before him has possessed. But Forain is at the same time a painter of a most robust order; in the austere realism of certain of his canvases he approaches very closely to Degas. H. F.

The next Autumn Salon will have as special features an exhibition of Italian Art and the works of the German painter, von Marees.

BERLIN.—The admirable portrait of the German Emperor by Mr. Philip László, which we are enabled by courtesy of the Berlin Photographic Company to reproduce in colours, is, without doubt, one of the artist's most successful achievements. In addition to this portrait of His Majesty, Mr. László executed at the same time portraits of the Empress and other members of the Imperial family, and the exhibition of all these portraits at Schulte's gallery was one of the notable events of the past season.

The Berlin Royal Arts and Crafts Museum has arranged an exhibition of furniture trimmings with



SOFA-RECESS IN A LADY'S BOUDOIR
DESIGNED BY PAUL THIEBSCH, AND FRÄULEIN FELDKIRCHER
(Exhibition of Furniture Trimmings, Berlin.)



(By kind permission of the Photographische Gesellschaft, Berlin, owners of the copyright.)

PORTRAIT OF H.I.M. THE GERMAN
EMPEROR. BY P. A. LÁSZLÓ.



BEDROOM DESIGNED BY PROF. FRANK SEECK
(*Exhibition of Furniture Trimmings, Berlin*)

the idea of infusing fresh life into a somewhat lagging industry. This undertaking is sure to achieve its purpose, as the fabrics on view offer an interesting study and are presented in an exceptionally appropriate setting. The architect, Paul Thiersch, has erected within the beautiful state-hall of the museum a kind of peristyle containing different rooms, an altar-niche and a funeral decoration, to prove the utility and fine effect of such modern textiles applied to interior decoration, and many exhibits are besides laid out in single cases. Modern manufacturers, have recognised the necessity of adapting such wares to the simpler and more constructive style of our day; they have produced braids, tassels and fringes after designs by well-known craftsmen. A collection of historical trimmings from the Middle Ages down to the nineteenth century convinces one of the excellence of old textiles, especially those of the seventeenth and eighteenth centuries. They are distinguished by lightness, richness of design and interesting technique, which makes but slight use of the wooden filling. Modern trimmings have profited by the teachings of the past, and at the same time answer the demands of our day. In their modest colouring and cleverly adapted design they appear desirable com-

pletions of the furniture, and good substitutes for friezes and borders. Objections will certainly be made by friends of stone or wooden wall ornaments, but these woven or plaited additions are of great solidity, and can improve a plain style as well as enhance elegance. The different rooms offer welcome object lessons. Professor Bruno Paul, the manysided craftsman, upholds his reputation for distinguished and solid taste by a room in grey velvet with trimmings in green and black, and by a fine choice of single articles. Professor Franz Seeck has designed a very neat and bright bedroom in sand-colour, with wall-borderings of olive satin set in narrow braids of black with silver and gold. The sofa recess, after the design of the architect Paul Thiersch and Fräulein Feldkircher, with its intense notes of ochre and blue, is intended to carry a strong colour accent into an interior of reserved tenor. Director Dr. Jessen and superior craftsmen like Professor Schulze-Naumburg, the Berlin Municipal Weaving School, some eminent architects and technical teachers, as well as various first-class manufacturers, have co-operated to create this original and useful exhibition.

The Berlin Joiners' Guild has been holding in the extensive buildings of the Zoological Garden an exhibition of interior decoration and Berlin wood fabrics, which is proving one of the strongest attractions of this summer season. The valuation of our artisans has been somewhat neglected by



RECEPTION ROOM DESIGNED BY PROF. BRUNO PAUL
(*Exhibition of Furniture Trimmings, Berlin*)



"COUR ENSOLEILLÉE"

BY MARCEL JEFFERYS

the successes of leading craftsmen, and the effect of such a show as this is to restore the proper balance. An almost inexhaustible suite of complete apartments and single rooms demonstrates the preference for historical styles, but shows at the same time the strong influence of modern ideas. This clearly traceable feature ought to generate in our leading furniture makers a friendly attitude towards progressive ideas. Good technique and good taste are fully demonstrated, and the whole is so sumptuously arranged that the pecuniary success seems well deserved.

J. J.

BRUSSELS.— Among the young artists whose talents have been brought to our notice through the recent and numerous art exhibitions, one must mention among the foremost M.

Marcel Jefferys of Brussels. He contributed a large number of works in great variety to the Salons of Liège, Brussels, Paris, and lastly to that of the Indépendants de Bruxelles, works which attracted attention by their brilliant colouring, their fine execution and the enthusiastic spirit in which they were conceived. As M. Octave Maus wrote in *L'Art Moderne*: "Par le contraste des ombres et les lumières, par la justesse des relations tonales, par l'exacte observation des reflets, M. Jefferys affirme un tempérament de peintre que nous avons déjà signalé et qui trouvera son expression définitive dans une étude

plus rigoureuse de la forme."

The large bronze group, *La Lutte équestre*, by Count J. de Lalaing, which was greatly admired in the last Salon de Bruxelles, has been set up at the



"FABRIQUE INCENDIÉE"

BY MARCEL JEFFERYS



"LA LUTTE EQUESTRE"
BY J. DE LALAING



PLAQUETTE

BY G. DEVREESE

entrance to the Bois de la Cambre, the fashionable promenade of the capital. The work is of very striking *allure*, and in composition most cleverly conceived. It is rather a pity, perhaps, that its position, albeit chosen by the artist himself, does not allow of the group being sufficiently isolated. Had it been mounted on a rather higher pedestal and on a site that would have permitted of its silhouette being seen from all sides, one would have had a better opportunity of appreciating the felicitous disposal of the masses and the spaces, and the essential lines of this remarkable group.

The authorities of the town of Brussels without, as is the usual custom, having recourse to the lottery of a public ballot, have confirmed for a further period of nine years MM. Kufferath and Guidé in their appointments as directors of the Théâtre royal de la Monnaie. The life of Brussels is so inextricably bound up with that of the Théâtre de la Monnaie that all that concerns the latter has, as some one has very truly remarked, all the importance of an official civic occurrence. The expression of sympathy and approbation towards the artist-directors has met with warm support on all sides. Their friends and admirers, as a mark of the affectionate esteem in which they hold the directors, and with a desire to commemorate in tangible form the first period of MM. Kufferath and Guidé's fraternal collaboration, entrusted

Mons. G. Devreese with the execution of a plaquette bearing the double portrait of the directors, which we here reproduce. Several reproductions of M. Devreese's talented work have already appeared in THE STUDIO, and this last piece from the hands of the Belgian sculptor—of whose work, by-the-by, the Musée du Luxembourg already possesses an important *ensemble*—in no way falls short of the high standard of his previous achievements. F. K.

MUNICH.—The Kunstverein of Munich recently held an exhibition of landscapes in water colour by Fritz Bequer de Latour, their subjects being derived partly from England and Paris and partly from the artist's native homeland, the country of the Rhine. In the midst of the crowd of oil-paintings with which the Kunstverein is from time to time inundated these mature and delightful drawings of Bequer's left a very agreeable impression. They were all of



PLAQUETTE, BY RUDOLF BOSSELT



PLAQUETTE: "WINTER SPORT"
BY FRITZ CHRIST, MUNICH



"THE DRACHENFELS: MOON-
LIGHT." FROM THE WATER-COLOUR
BY FRITZ BEQUER DE LATOUR.



PRINCE REGENT LEOPOLD MEDAL, BY HUGO KAUFMANN

quite modest dimensions, but in spite of this they held their own amid their surroundings by virtue of the admirable qualities which distinguished them—a straightforward, honest technique from which all trace of cheap artificiality is absent, and a refined and sincere attitude towards nature—an attitude in pursuance of which the aim is not exclusively to reproduce the subjective impression but to pay due regard to the objective aspect of things. At the same time Bequer de Latour is far from being a painter who selects a pretty bit of scenery merely in order to please. His innate good taste, which his visits to England and Paris have been instrumental in disciplining, has always kept him from that.

The works included in the exhibition comprised many diverse themes, such as the *Champs Elysées*, *Westminster Abbey*, *Marxburg on the Rhine* and the *Chapter House*. In the drawing of *The Drachensfels*, now reproduced in colours, the artist has completely realised the romantic sentiment of a moonlight night on the Rhine, and yet has avoided that sweetness and affectation which, as a rule, render Rhine pictures so unpalatable. He has a wholesome contempt for that *bravura* method of work and that mania for elimination which are so often

regarded as the highest attainment in the water-colour technique at the present time. Wherever possible he utilizes the characteristic property of water colour—its transparency—and laying one pure colour over another instead of mixing them achieves in this way, along with clarity of tone, great depth and illuminative power.

Bequer de Latour received his training as an artist at Düsseldorf, Munich and Paris, and for the last two years he has been working in England. He is, as already indicated, a native of the Rhine country, his home being Coblenz. He is devoting himself exclusively to the water-colour medium, and endeavouring to secure for it greater favour among artists—a laudable undertaking, but one which in presence of the almost tyrannical sway of the oil medium is not likely to prove easy of accomplishment.

In that branch of art which is concerned with the production of medals and plaquettes Germany is behind England and France, for she is without the tradition which these countries possess both in respect of the technical methods associated with the art and in regard to its appreciation among connoisseurs.



CONFIRMATION MEDAL, BY HEINRICH WADERÉ



FRANZ VON LENBACH MEDAL, BY PROF. HERMANN HAHN



MEDAL "ST. GEORGE"



BY MAX DASIO

Much as this is to be deplored (especially in the interests of the creative artist), it is equally difficult to see how any improvement can be brought about. In Germany the erroneous belief is still widely entertained that for the purposes of portraiture the medal is proper only to crowned heads, generals, and other great men; there is no recognition of the fact that in point of worth it is equal to the painted portrait and at the same time is far more enduring; least of all has it dawned upon the German people at large, how incomparably more valuable a medal or a plaquette must be as a record to hand down to posterity than a photograph, which soon becomes faded, and never perhaps had any artistic merit. Such being the condition of things the artist who has devoted himself to this class of work has found himself making perpetual sacrifices and rarely reaping any compensation in return from the public; for such few commissions as are given by the State and other public bodies nearly always fall into unworthy hands



JEWISH MARRIAGE MEDAL

or are entrusted to the medal factories, in which art receives much less than her due. It is therefore very gratifying to find that generous support and encouragement for the medallist is forthcoming from a private individual, a man possessed of a keen sympathy for art and who has spared no efforts to induce German sculptors to interest themselves in medal work, who has liberally supported their achievements and secured for them an increasing patronage among the public. This gentleman is Herr Georg Hitl, formerly proprietor of a Bavarian Minting establishment.

It is from the series of medals and plaquettes published by Herr Hitl that the accompanying illustrations have been selected. To discuss in detail all the works of this character which have made their appearance under his auspices would carry us too far, and these few examples must suffice to show the broad eclecticism which animates this generous patron of the medallic art. Besides the artists represented in these reproductions, his collection comprises works by various other men prominent in modern German art, such as Ludwig Habich, Josef Kowarzik, Theodor von Gosen, Benno Elkan, Georg Wrba, Paul Sturm, C. Starck and others. Prof. Rudolf Bosselt of Düsseldorf, besides



MEDAL "CHRISTMAS"

BY GEORG RÖMER



BY H. WADERÉ

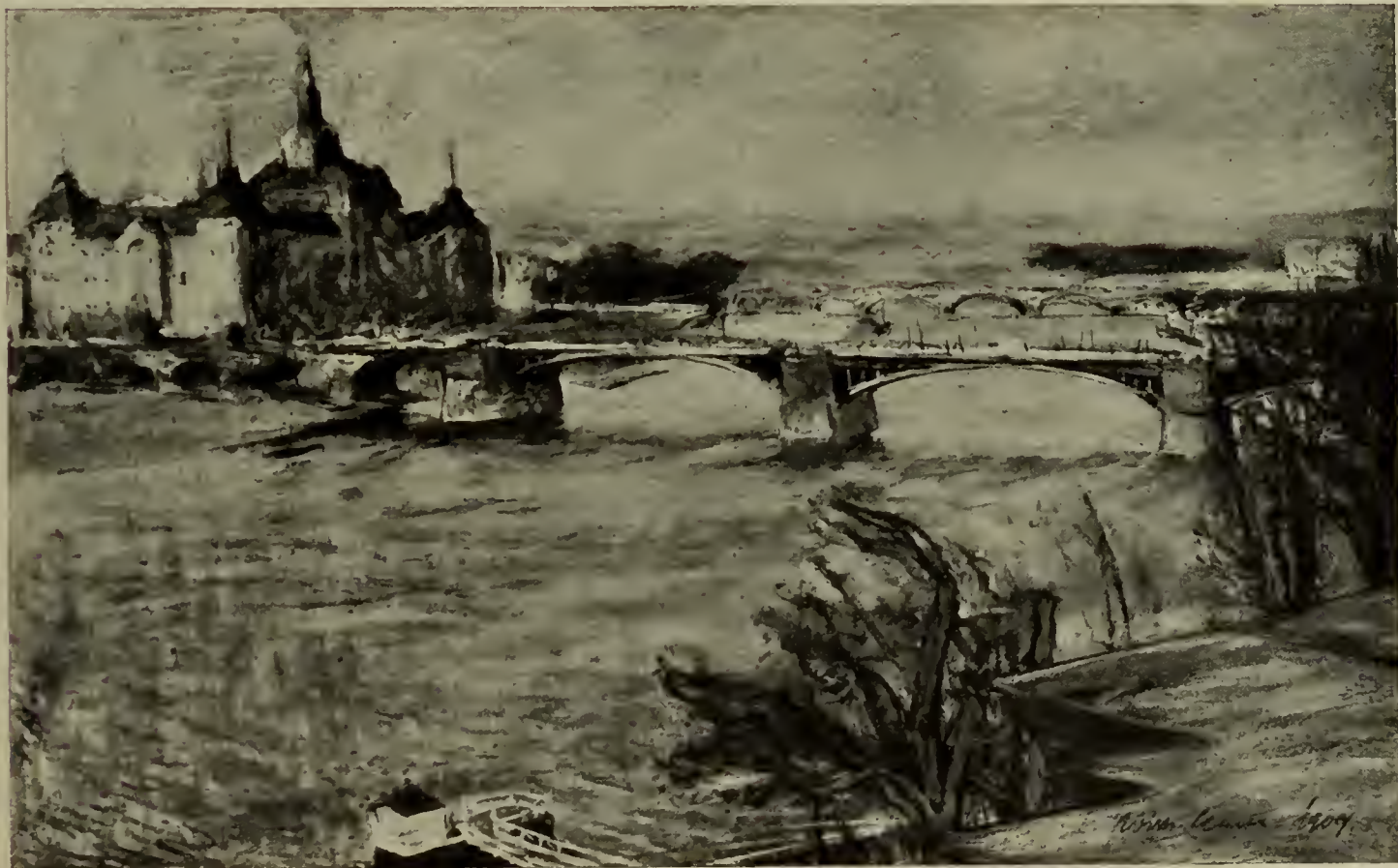
a marriage medal and several others, has contributed one which serves as a title or emblem for the series. Some years ago Bosselt won the first prize in a competition for a baptismal medal, organised by the Kultusministerium of Prussia. One could have wished that Prof. Hermann Hahn had been represented in the series by further examples besides his Lenbach medal—for instance, the plaquettes dedicated to the architects Alfred Messel and Stadtbaumeister Hoffmann. The late Franz Christ, of Munich, in addition to an admirable Schiller medal, contributes to the series a plaquette dedicated to *Winter Sport*; the obverse, showing the goddess of winter riding on a polar bear, is admirable, but the reverse betrays a leaning to that affectation and sweetness of manner which the later Munich school are so fond of, but which is not, on that account, any the more appropriate to the essential character of the medal. Hugo Kaufmann's medals are among those which show a laudable endeavour to emphasize those points which express clearly the purpose of the medal without recourse to supplementary means. It is a pity his beautiful Goethe medal is not in the series. Prof. Heinrich Waderé, of Munich, is represented by a confirmation token and marriage and ordination medals, in which the chief point of interest is the reverse, the obverse, representing

biblical figures, being somewhat too academic in treatment, though it must be acknowledged that herein he had not an altogether free hand.

In the work of the artists above-mentioned there is traceable the influence of the French medallists, from whom something has undoubtedly been learnt by the Germans, especially in regard to the technique of bronze casting and machine reduction. Two artists, however, have to be named who are not to be classed in this category—Georg Römer (Florence) and Max Dasio (Munich), whose particularly expressive technique either recalls—Dasio's especially—the coins and engraved gems of the Greeks and Romans or follows a wholly independent line. Both these artists are endeavouring to revive the old steel die process. If that could be done it would be a good thing, and no doubt collectors would pay especial attention to examples produced by this method.

H. E. K.

DRESDEN.—The Grosse Aquarell-Ausstellung in the Academy Building on the terrace is a good deal more comprehensive than its name—Water-colour Exhibition—would imply. In fact, no colour-technique has been ruled out except pure oils. Water colours, body colours, pastels and even



“THE ELBE AT DRESDEN”

BY WILHELM CLAUS



"THE OLD RESERVOIR"

BY PROF. FRANZ HEIN

nique proceeds clearly on water or body colour lines, vie in spirit, conception and general character with the work of the painter in oils. These are the paintings — canvases I had almost said — which are enclosed in heavy frames with no mount intervening between frame and picture, and the large important works of Von Bartels, Herrmann, Skarbina, J. Ufer and others are certainly marvels of skill. It is surprising how close they can come to the effects of the painter in oils. In the end, however, one likes to revert to the

paintings in tempera, so long as the medium employed was water, have been hung. The awkwardness of the exhibition halls has been well overcome by the Dresden architect, Martin Pietzsch, who has laid out and decorated a surprisingly pleasant series of rooms, where ordinarily—unless special efforts of this kind are made—badly lighted and ungainly shaped halls are the plague of exhibition committees.

work in which the specific character of water-colour or pastel, its delicacy, its fleeting touches,

Work on a large scale, work that in its thorough finish and general aspect competes directly with the art of the painter in oils, occupies the main hall with its recesses. There are tempera pictures, such as a *Self-portrait*, by J. Mogk, and *Among the Pistrrian Hills*, by Dora Hitz, which cannot be distinguished from oil paintings, and there are many other pictures which, though their tech-



"RAPUNZEL"

BY H. LEFLER AND J. URBAN

(By permission of Messrs. Gerlach & Wiedling, Vienna)



SWEDISH HOME-SLOJD SOCIETY'S EXHIBIT AT THE STOCKHOLM EXHIBITION. FURNITURE DESIGNED BY CHR. ARBO, AND EXECUTED IN SWEDISH BIRCH BY HOME-WORKERS IN VARIOUS PARTS OF SWEDEN
(See *Stockholm Studio-Talk*, page 324)

excellent work, amongst which that by the late R. von Alt and the beautiful, delicate miniature-like art of W. Hampel, particularly struck me. Setting aside all rules, the Austrians have been allowed to hang a series of etchings in colour—not to the improvement of the general effect.

Belgium has sent in large effective paintings by Leempoels, Van der Waay, Marcette, Delaunots, Baseleer, Luijten. The recess, devoted exclusively to the Dutch masters Mesdag, Kever, Bastert, Apol, etc., is, however, more impressive, in spite of the single works being smaller and less pretentious. Among Frenchmen I note P.

its capricious way of resting upon such portions of the subject as are particularly interesting and hurrying over the rest, are brought out to full advantage.

Signac, J. T. Raffaelli, Gaston La Touche, E. Cross, Vuillard, Aublet, Walter Gay (whom we

The Exhibition is the best of its kind that I have seen for years, and the Committee, consisting of the Kunstverein and a number of representatives chosen from the various artists' societies of Dresden, are to be sincerely congratulated upon their success. About 660 pictures have been hung out of a total of 2,000 submitted to the jury, it is said. It is an international affair. Austria is brilliantly represented, a small room being devoted entirely to the fascinating colour illustrations by H. Lefler and J. Urban. The large room contains much



SWEDISH APPLIED ART EXHIBITION, STOCKHOLM: THE YELLOW COURT. FERDINAND BOBERG, ARCHITECT. WALL DECORATION BY C. J. STENBERG. VASES DESIGNED BY F. BOBERG, EXECUTED BY J. RINGBERG
(See *Stockholm Studio-Talk*, page 324)

may call a Parisian at least if not a Frenchman); among British artists Th. Shoard, J. R. Reid, J. W. Hamilton, R. W. Allan, D. Y. Cameron, Miss Jessie King, etc. Maurice Boutet de Monvel has sent only one small picture, but it is one of the best things in the Exhibition; the same holds true—it goes without saying—of the four wonderful little paintings F. Khnopff has contributed; and I must not forget to mention Carl Larsson.

All the many schools of Germany are represented pretty well, above all the Dresden artists, as was to be expected. Otto Fischer, A. Fischer-Gurig, G. Kuehl, E. Hauptmann, F. Beckert, J. Ufer, are a few of the names selected at random, which show how well our local artists are able to hold their own in the general race. There are one-man shows—on a moderate scale—of F. von Lenbach, Herman Prell and G. Kuehl. The first of these might well have been dispensed with, since none but the very late pastels have been secured for exhibition, and Lenbach does not show up to advantage in them. Taken altogether, the exhibition is, as I mentioned before, an excellent one, and not a bad makeshift for the large, general

Fine Art Exhibition, which we have to do without this year, because the grounds are occupied by the International Photographic Exhibition.

This latter is, indeed, a sight for this year's visitors to Dresden, and a huge one at that. The show has been preparing for many years, and has been laid out on a carefully-thought-out and large plan. Nearly every fashion and form of photography and every branch of human activity in which photography has played a part are shown from the early days down to our own. H. W. S.

STOCKHOLM.—The illustrations we give on these pages from the Exhibition of Swedish Applied Art at Stockholm are intended to supplement those we published in the article on the exhibition which appeared in our last issue. As our readers were therein made acquainted with the chief points of interest in this unique display of Swedish design and craftsmanship, detailed comment on these supplementary illustrations is unnecessary. We are glad to be able to give some views of the exhibition buildings as evidence of the resourceful



DINING ROOM IN FUMIGATED OAK. DESIGNED BY CARL BERGLUND AND EXECUTED BY THE CRAFTSMEN'S UNION, STOCKHOLM. CARPET DESIGNED BY MRS. SUTTHOFF AND WOVEN BY J. BRUNNISON



THE TRIANGULAR COURT

SWEDISH APPLIED ART EXHIBITION, STOCKHOLM : F. BOBERG, ARCHITECT



WATERFALL IN THE LOWER COURT

F. BOBERG, ARCHITECT



PEASANT INTERIOR AT THE STOCKHOLM EXHIBITION. FURNITURE & FABRICS NEWLY EXECUTED FROM OLD DESIGNS

talent of their architect, Ferdinand Boberg, who has done and is doing so much for the furtherance of Swedish architecture and the various arts and crafts ancillary thereto.

ART SCHOOL NOTES.

LONDON.—At the St. Martin's Sketch Club the summer season was wound up in the customary fashion by an exhibition, to which each member contributed a set of works submitted in competition for prizes awarded by Sir Hubert Herkomer. On the night of the exhibition there was a large gathering in the principal studio at St. Martin's School of Art, in which the drawings and paintings were arranged. When Sir Hubert arrived the exhibition room was temporarily cleared while the judge, accompanied by the Head Master, Mr. J. E. Allen, and the Club Secretary, Mr. W. P. Robins, inspected the work. Sir Hubert's examination was made in the most thorough fashion, and he found it difficult in more than one instance to decide between two competing sketches—"judging pictures at the Academy was nothing to it," he jocosely remarked. However,

finally he gave the first prize to Mr. Herbert W. Wright, the second to Mr. W. P. Robins, the third to Mr. F. A. Bishop, and the fourth to Mr. H. C. C. Turner. A special prize for decorative work he gave to Mr. F. A. Whincap, with honourable mentions to Mr. W. R. Reeve and Mr. A. H. Hookham. The judging finished, the students begged for a speech, but Sir Hubert unfortunately had prepared nothing. Still, he would say something if they liked, and, asking their permission to be seated, he sat himself down on the arm of a big chair.

"Now," said Sir Hubert, "ask me something. What do you want me to tell you?" Some of the students asked for a criticism of the work on the walls, but Sir Hubert said that he had already looked at and judged the work, and that there was not much more to be said about it. A tendency towards seriousness and breadth seemed to characterise it generally, and he was glad to see that it was unaffected by that curse of our times, the cult of ugliness. "But," said the famous artist, "in your work you all appear to have had patterns in your eye. A good pattern may be all very well,

Art School Notes

but in any case it is a dangerous thing." And he went on to tell them how he, too, in his youth, had had a pattern, and that it had been almost a life struggle to get rid of it. He was obsessed by Fred Walker, and the obsession blocked his way—even now he was furious to think of it—for he could only see in nature what Walker saw. It had been curious to him to have seen recently, at the Quilter sale at Christie's, Walker's *Bathers* side by side with his own *Chelsea Pensioners*, the picture in which at length he freed himself from the bond. "And yet," he said, "I hated the *Pensioners* because it was so unlike Walker." Many other stories, autobiographical and otherwise, did the artist tell the students, to whom he confided that he had never been able to sketch, and that he envied those who could, and that his present obsession was the development of a certain form of black-and-white—the making of a new art out of an old one. Sir Hubert told them something, too, of the history of his house at Bushey, and then, as if a thought had struck him, said suddenly, "But I can tell you much better about this in the house itself. Come and see it, come all of you, as soon as I come back from my holiday in Germany." It is perhaps unnecessary to say that the invitation was joyfully accepted.

Some excellent examples of design and craftsmanship were shown at the exhibition held at the end of the summer term at the Central School of Arts and Crafts, Southampton Row. The exhibition was composed of works submitted in competition for the London County Council scholarships and exhibitions, in which for the first time the judges were assisted in making the awards by the representatives of the newly organized Consultative Committees, composed of employers and employees selected by the various Associations and Trades Unions. In the examinations Sir George Frampton, R.A., Mr. Charles Ricketts and Mr. Selwyn Image acted as judges, assisted by Mr. H. Wilson and Mr. C. J. R. Smith, representing the Goldsmiths, Silversmiths, Jewellers and Allied Trades, and by two delegates from the Committee on Book Production, Mr. Emery Walker and Mr. Douglas Cockerell. The exhibition, which included, among other things, examples of cabinetmakers' work, bookbinding, jewellery, pottery, printing, engraving, stained glass, book illustration, and many kinds of design, was admirably arranged, but its value was discounted by the absence of a catalogue, and of those portions of the aggressively orange-coloured labels that showed from which school each work

had come. And if the exhibition could be kept open for a month instead of only two or three days, it would be an interesting object lesson to the hundreds of provincial students who come to London in the autumn to see the National Art Competition works.

The principals of the St. John's Wood Art Schools are entitled to congratulation on the result of the recent examination of students for admission to the Royal Academy. Out of a total of five from all England they passed in three, one being the only girl student admitted.

At the Heatherley School in Newman Street Mr. Henry G. Massey intends during the coming winter still further to develop the Quick Sketch classes from the nude, by posing models not singly, as before, but in groups of two and three. These classes, which are on the same lines as the *cours de croquis* in the French schools, were so popular last year that many applicants were unable to obtain admission to the Heatherley School in the early part of the winter.

W. T. W.

BIRMINGHAM.—A Day School of Architecture has been founded at the Municipal School of Art in Margaret Street with the object of providing architectural students in the Midlands with a thorough training in all the branches of their profession and preparing them for the examinations of the Royal Institute of British Architects. The school course will be spread over four or five years. It is intended that the first two years shall be spent at day classes and that they shall take the place of the first two years of articulated pupilage. The latter two or three years will be spent at evening classes and will run concurrently with articulated pupilage. A large number of prominent architects in the Midlands have promised to forego the whole or a portion of the fee ordinarily received by them in the case of pupils who shall have attended the school. The syllabus for the first year includes lectures on architectural history, building construction, elementary physics and geometry; demonstrations and practical work in stone-masonry, carpentry and brick-laying; simple planning, elementary design; perspective drawing and lettering. For the second year, studies in ancient architecture, including measuring; practical work; lectures on the historic styles and on iron and steel construction, physics, etc.; design. The third and fourth years will be

devoted mainly to design, advanced physics and kindred subjects. The teaching staff of the School of Architecture consists of Messrs. J. L. Ball (General Director); E. F. Reynolds (Soane Medalist, 1903); W. H. Bidlake, M.A., A.R.I.B.A. (Pugin Scholar, 1885); F. B. Andrews, A.R.I.B.A., John B. Surman, A.R.I.B.A.

REVIEWS AND NOTICES.

The School of Madrid. By A. DE BERUETE. (London: Duckworth & Co.; New York: Charles Scribner's Sons.) 7s. 6d. net.—The gifted son of a gifted father, Señor A. de Beruete—whose valuable work on the School of Madrid has been well translated by Mrs. Steuart Erskine—has ably carried on the investigations inaugurated some ten years ago into what has been aptly called the *terra incognita* surrounding Velasquez and his followers. The dominating personality of the great Court painter had practically swallowed up all lesser lights, but many of the works assigned to him are now claimed to have been produced by certain of his contemporaries, who, though not exactly his pupils, were all more or less strongly influenced by him. His book, the illustrations of which include several pictures not before reproduced, as well as much information now for the first time published, carries on the history of painting in the Peninsula, so ably begun by his father in his important work on Velasquez, down to the time of its decline under the alien influence of the Italian Luca di Giordano. The writer devotes the bulk of his space to the great master's son-in-law, Juan Bautista Martinez del Mazo, who has been practically discovered by the Beruetes, and to whom are given several celebrated paintings hitherto unhesitatingly attributed to Velasquez. Three of these are celebrated works belonging to London collections, and with other less well-known works are dissected by the brilliant young Spanish critic with a discernment that, whether the opinions he advances be endorsed or not, cannot fail to command respect and attention, every point of affinity and disparity between the styles of the two artists being so clearly defined.

Brush, Pen and Pencil. The Book of Tom Browne. (London: A. & C. Black.)—Mr. Tom Browne is well and favourably known to readers of *Punch*, *The Tatler* and other English papers, by his excellent humorous sketches. The little monograph on his work contains many favourable examples, culled for the most part from various periodicals, and supplemented by some unpub-

lished notes from his sketch-book. The coloured examples from his more serious work do not show him at his best.

How to Appreciate Prints. By FRANTZ WEITENKAMP. (London: Grant Richards.) 7s. 6d. net. Very simple and straightforward, yet most difficult of achievement is the aim of the author of this book, for he makes no claim to historical completeness for his work, but gives only such data as illustrate the principles he wishes to enforce. His dominant motive is to enable authors to share his own keen delight in masterpieces of etching, engraving, and the kindred arts, and were it possible to communicate the critical spirit with which he is himself endowed his book would no doubt add largely to the number of true connoisseurs. As it is, it is to be feared that it will be read only by those who are already in sympathy with the writer's enthusiasms, many of whom, whose knowledge is not equal to their taste, will welcome the clear explanations of processes with which each section is prefaced, and appreciate the numerous good reproductions of famous etchings and engravings enriching the text.

Stained Glass Tours in England. By CHARLES HITCHCOCK SHERRILL. (London: John Lane.) 7s. 6d. net.—In this book the author has done for England what he did in a previous work for France. He conducts the reader through various tours to Cathedral cities and other places of interest, where fine examples of stained glass may be seen. Mr. Sherrill has all an American's enthusiasm for things English, and writes as interestingly and as sympathetically about stained glass in this country as he did in "Stained Glass Tours in France." The various itineraries he maps out for the reader strike one as being extremely well arranged, and apart from its undoubted charm, the work should prove of very practical value as a guide book.

A Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century. Based on the work of JOHN SMITH, by C. HOFSTEDE DE GROOT. Translated and edited by EDWARD G. HAWKE. (London: Macmillan & Co.) Vol. II. 25s. net.—The second volume of Mr. Hawke's excellent translation of the Dutch edition of the well-known Catalogue Raisonné of John Smith, deals with Albert Cuyp and Philips Wouwerman and well maintains the high level of excellence of its predecessor. As in the latter, the work of the learned Hofstede de Groot has been supplemented by notices of many pictures not mentioned by him, and an index of the painters and engravers mentioned in the text has been

Reviews and Notices

added. The one thing that somewhat militates against the weight of the conclusions arrived at by the Dutch editor is his naïf admission that he has suppressed criticism likely to give offence to collectors, so as, to quote his own words, "not to risk depriving himself of their co-operation, without which the completion of the enterprise would be to some extent involved in doubt."

The Arts Connected with Building. Lectures on Craftsmanship and Design delivered at Carpenter's Hall, London. Edited by T. RAFFLES DAVISON. (London: B. T. Batsford.) 5s. net.—With the laudable aim of stimulating the ambition of craftsmen towards a high ideal of attainment the Carpenter's Company instituted the series of lectures which, after being delivered at the Company's Hall in the spring of this year, are now, by publication in permanent form, placed within reach of a wider public. Thirteen lectures were delivered—three by Mr. Weir Schultz on "Reason in Building"; two by Mr. Voysey on "Ideas in Things"; two by Mr. F. W. Troup on "The Influence of Material on Design in Woodwork" and "External Leadwork," and single lectures by Mr. Guy Dawber on "Woodwork," Mr. Romney Green on "The Influence of Tools on Design," Mr. Baillie Scott on "Ideas in Building, False and True," Mr. Charles Spooner on "House and Church Furniture," Mr. L. A. Turner on "Decorative Plasterwork," and Mr. Starkie Gardner on "Decorative Ironwork." The papers, which are illustrated by numerous fine examples of old and contemporary work carefully selected to give point to the remarks of the lecturer, teem with thoughts and suggestions of the utmost importance to all concerned in the arts and crafts connected with building, and though ostensibly addressed to young craftsmen and students of architecture and design, they provide profitable and exhilarating reading for many who have left their novitiate far behind.

Pastel: A Treatise for Beginners. By J. R. K. DUFF. (London: Simpkin, Marshall, Hamilton, Kent & Co.) 1s. 6d. net. Mr. Duff disclaims any intention to teach artists, although he thinks that those accomplished in other mediums may learn from his notes something about pastel to their advantage. It is probable that the artist may learn something, and certain that the student can learn a great deal from Mr. Duff, who is himself a master of the medium of which he writes. His book contains practically all that the young pastellist can learn by reading. The other things—and the best—in pastel as in all other branches of

the arts, can only be learnt by incessant study and practice. The hints given by Mr. Duff on sketching from nature, and on the outfit necessary for the worker in pastel, are especially valuable.

Trees and Tree Drawing. By EDWARD C. CLIFFORD, R.I., R.D.S. (London: George Rowney & Co.) 1s. A knowledge of the characteristics of trees is of essential value to the student of landscape, who can make good some of his probable deficiencies in this respect by studying Mr. Clifford's manual. He gives careful and elaborate drawings of the commoner English trees in their summer garb, and separate studies of the trunks and leaves of each. These drawings are accompanied by descriptions of the families of the trees and of their habits of growth, and the student who consults this book will not be likely to make such blunders as that of the painter of a picture described by Mr. Clifford, in which young silver birches were shown growing in the shade of a thick beech wood.

Mr. D. J. Rider, Bookseller, London, has just published, under the title of *Three Literary Lions*, a series of caricatures by Joseph Simpson, of certain well-known London literary men. Mr. Simpson has earned for himself a foremost place among modern caricaturists, and his reputation will be well maintained by three forceful drawings.

The fourteenth annual issue of *Répertoire Général des Collectionneurs de la France*, compiled and published by E. RENART, "libraire-expert" of Maisons-Alfort, Seine, price 15 francs, is a stout volume of nearly 900 pages, containing comprehensive lists of collectors of every kind of object, scientific, artistic, literary, &c.; also of learned and artistic societies, museums, libraries, auctioneers, dealers in antiquities and second-hand books in France and its dependencies. In the list of collectors, pictographic symbols are employed to indicate the speciality of each. M. Renard, who has also compiled similar directories for foreign countries, has evidently bestowed a prodigious amount of labour on these publications.

A dainty booklet, which those who contemplate buying furniture will find interesting reading, comes to us from the well-known establishment of Messrs. Heal in Tottenham Court Road. It is written by Mr. Joseph Thorp, who tells how, in himself, a dormant æsthetic sense, willing to tolerate even mid-Victorian monstrosities, became in time awakened to extreme and lasting pleasure by a close study of the work and methods of Messrs. Heal & Son.

THE LAY FIGURE: ON THE
VALUE OF GARDENS.

“WOULD you count gardening among the Arts?” enquired the Practical Man, “I notice that some people talk about gardens as if they had a real artistic value; is such a point of view reasonable?”

“Of course it is,” replied the Critic, “gardening is undoubtedly an art, and an important one too. It offers very valuable opportunities for the exercise of ingenuity in design and for the display of trained taste, and it is certainly capable of producing quite beautiful results. What more could you want?”

“But surely it is an unpractical art,” objected the Practical Man; “what is the use of it and in what measure does it contribute to the national welfare?”

“Do you look upon a garden only as a place in which you can grow cabbages?” interrupted the Man with the Red Tie. “Can you not think of it as productive of something else besides edibles—as a source of pleasure to men of refined minds, and as a means by which true æsthetic instincts can be rationally satisfied?”

“On the contrary, I think for myself I should be more inclined to count the mere pleasure garden as a waste of good land,” returned the Practical Man. “The person who appropriates for his own enjoyment ground which could be better employed is a selfish being, surely, and to argue that he is encouraging the art of gardening by his appropriation, seems to me but a lame excuse.”

“Then, I gather that in your opinion the national welfare demands the suppression of artistic invention,” said the Critic. “If you regard the gardener’s art as merely a waste of good material, then you would also regard all other forms of art as wasteful, purposeless, and of no use to the community—that seems to follow as a matter of course.”

“Well, when you come to think of it, all art work is unproductive,” retorted the Practical Man. “It is in a sense waste; but it cannot be urged against the painter or the sculptor, like the gardener, that he is wasting something that is in general demand, and that can be used for the benefit of a large number of people.”

“Your argument would apply equally to the land which is covered by our cathedrals and other historical buildings,” broke in the Man with the

Red Tie. “Do you consider that that land is wasted?”

“No, the two cases are not quite the same,” replied the Practical Man; “we are always told that such buildings are useful as architectural examples, or that they have associations which justify their preservation. There is something to be said for that contention and I am quite willing to accept it.”

“But the contention is equally applicable to gardens,” cried the Critic, “or at all events to those gardens which deserve to rank as illustrations of the art of gardening, and there are scores of them in this country. As an illustration of a special and valuable form of design, a fine piece of garden making is every bit as worthy of preservation as the cathedral or historical building, which you admit has a right to exist. The land which that garden occupies is most distinctly not wasted if it is used for the display of a real artist’s work.”

“Yet it is of no public benefit,” argued the Practical Man, “because it is the property of a private owner. It gives pleasure to him and his friends only, and the community derives no enjoyment from it whatever.”

“Is that not true also of the pictures and pieces of sculpture in a private collection?” asked the Critic. “Would you say that these works of art should not be preserved because they are not public property?”

“I believe that some people look upon works of art as a sort of national asset,” replied the Practical Man. “I do not take this view myself, but I am prepared, as a reasonable man, to allow freedom of opinion to others in such a matter.”

“Then you cannot deny it to the lovers of the art of gardening,” said the Critic, “for the gardens which are artistically important, are as fittingly to be reckoned among the greater possessions of a nation as the pictures and statues which are treasured in public and private collections. Such gardens owe their perfection to the unceasing care of many generations of art lovers and to the constant attention of art workers who have made a special study of their subject. They are of inestimable value as object lessons for the designer, and they serve as schools in which the garden makers and designers from other countries can learn how to apply the principles of their craft. Any economic change which might cause the old gardens to be neglected or destroyed, would be nothing short of a national disaster. That would be a waste indeed—a waste of the artistic activity of centuries.”

THE LAY FIGURE.

Hudson-Fulton Furniture Exhibition



Courtesy Metropolitan Museum of Art

CHEST, "CONNECTICUT TYPE"

"HADLEY" CHEST

PANELED CHEST

THE HUDSON-FULTON EXHIBITION OF AMERICAN INDUSTRIAL ARTS BY FLORENCE N. LEVY

THE Metropolitan Museum of Art, New York, is holding a special exhibition in connection with the Hudson-Fulton Celebration. It opened with a reception on September 20, and will remain on view until the end of November. Paintings by Dutch artists of Hudson's time occupy the four galleries of the second floor in the north wing on Fifth Avenue.

Objects of the industrial arts made or used in this country from the earlier settlements until about the death of Fulton in 1815 and paintings by American artists born before 1800 fill three galleries in the same wing.

The Dutch paintings form a wonderful exhibition, including thirty-three by Rembrandt, five by Vermeer, and works by all the great Dutch masters of the Seventeenth century.

The showing of American industrial arts, however, is of greater importance in that it brings us in direct contact with the objects in daily use during the two centuries when this nation was in its formative period. It is the first time that such an exhibition has been brought together, and is a revelation in many ways. There are English, Dutch and other foreign pieces brought over by the settlers as part of their household effects or imported as they gradually acquired wealth. Side by side with them are objects more or less skilfully made in the colonies, reflecting the influences of the foreign furniture, but which,

combined with native sturdiness, produced pieces uniting honesty of construction with beauty of design. The two hundred and fifty pieces of silver exhibit the same characteristics, and study of this entire section—paintings, furniture, silver, pottery, glass, pewter and textiles—will be an inspiration to the craftsman of to-day.

The Seventeenth century room begins with the carved and paneled chests and shows how, in time, one drawer was placed under the chest, then two, and, when it became too high for convenience, the change was made from the "chest *with drawers*"



Courtesy Metropolitan Museum of Art

CUPBOARD

LAST QUARTER SEVENTEENTH CENTURY

HUDSON-FULTON EXHIBITION

Hudson-Fulton Furniture Exhibition



Courtesy Metropolitan Museum of Art

TURNED DAY BED

LAST QUARTER SEVENTEENTH CENTURY

chest of two drawers to one of five drawers on a plain low frame with six legs, then to a more elaborate frame, when it became known as a "highboy," from the French "*haut bois*." The dressing tables, or "lowboys," were made in pairs with the "highboys," and the exhibition contains a rare set of these pieces, with all the original parts intact, even though in a dilapidated condition.

Chairs, perhaps, are the most interesting types of furniture, for they quickly reflect every change of style or mode of living. Following the wainscot chairs of the Ja-

to the "chest of drawers." So, also, we can follow in the exhibition the development from the small

cobean period came the elaborately carved ones with caned seats, showing Flemish influences. Then in the early Eighteenth century there came to us, under the name of "Queen Anne," chairs with the Dutch cabriole leg and broad, flat splat. All through this century the American cabinet makers combined the various styles, and we find in the exhibition chairs with rounded (Dutch) backs and splayed (Spanish) feet, or stepped (Spanish) backs and cabrioled (Dutch) legs. The pine paneling which came from a Connecticut house built about the middle of the Eighteenth century forms a good setting for these transition pieces.

The Dutch back was the foundation for the style adopted by the English cabinet maker, Chippen-



Courtesy Metropolitan Museum of Art

SIX-LEGGED HIGHBOY
END OF SEVENTEENTH CENTURY

HUDSON-FULTON
EXHIBITION



Courtesy Metropolitan Museum of Art

LOWBOY

HUDSON-FULTON EXHIBITION

Hudson-Fulton Furniture Exhibition

dale. The books of designs published by him and by the other English cabinet makers—Sheraton, Hepplewhite and the Adams brothers—enabled all to copy them, and much furniture in these styles was made in America.

Oak was succeeded by walnut and mahogany, which were better suited to the open carving and light pieces. In different sections of this country special types of furniture were made. As Connecticut is noted for its chests, so Newport became renowned during the second half of the Eighteenth century for its mahogany desks and bureaus with blocked fronts carved in shells. This style is extremely well represented by a cabinet desk loaned by Mr. Richard Canfield, a slant top desk from the collection of Mr. George S. Palmer, of New London, a knee-hole desk from Mr. Harry Harkness Flagler, and a bureau loaned by Miss Frances C. Morse." The richly carved mahogany highboys and lowboys



Courtesy Metropolitan Museum of Art

FLEMISH STYLE
END OF SEVENTEENTH CENTURY

HUDSON-FULTON
EXHIBITION



Courtesy Metropolitan Museum of Art

CLOCK

FIRST QUARTER
NINETEENTH CENTURY

of the end of the century were made in Philadelphia. The third gallery shows the influence of Sheraton and Hepplewhite. Here we see satinwood used for panels to relieve the dark mahogany. Lightness is the keynote of the graceful desks.

Country House in Reinforced Concrete



RESIDENCE OF WM. C. DE LANOY, ESQ.
SHORT HILLS, N. J.

JOHN A. GURD, ARCHITECT
BENJAMIN A. HOWES, ENGINEER

A COUNTRY HOUSE IN REINFORCED CONCRETE

ONE of the most notable and interesting recent examples of the successful use of reinforced concrete for building a country dwelling is to be found in the residence of William C. De Lanoy, Esq., at Short Hills, N. J. The owner, it is understood, was rebuilding after the complete loss of a former house by fire and made it the first requisite of his new plans that the building should be fireproof in the strictest sense. Undoubtedly the result is fireproof, practically without qualification. Yet it is one thing to set up a structure which, apart from its contents, is

unburnable; the feature that renders the De Lanoy house unusually interesting is the pleasing architectural quality secured by an intelligent acceptance of the characteristics of the material.

Being all creatures of habit we are disposed to



CORNER OF LIBRARY
DE LANOY HOUSE

INTERIOR DECORATIONS
BY HOGGSON BROTHERS

Country House in Reinforced Concrete

scout the idea of changes. When concrete was proposed for serious architectural use the dictum went forth from many respected quarters that though concrete served perfectly for some structural purposes it would never do to look at. This train of thought is, after all, very human. To-day, when the centenary of the Fulton steamboat is being celebrated, we can recall as a quaint freak of reasoning the elaborate proof made by a learned gentleman once that it would never be possible to propel a vessel all the way across the Atlantic by steam alone. But at the time this was probably not at all an unreasonable conclusion. To-day nobody would seriously hold that it is a pity the learned argument was not accepted as closing the question and that we are not still receiving our mail and making our trips by packet. When we rush into a controversy prematurely and before a fair amount of data is accessible, we usually find leisure later on to grow in wisdom.

It has for some time been apparent that the controversy which greeted the late extension of concrete construction to include dwellings was, on the whole,



DE LANOY HOUSE
WING FROM REAR

JOHN A. GURD, ARCHITECT
BENJAMIN A. HOWES, ENGINEER

premature. The material is rapidly making converts. The appearance of the flat concrete wall has ceased to be a bugbear. In the first place, the concrete can, like any other material, be concealed. The walls and ceilings may be plastered and papered, but the uncovered wall, so delightful a fea-



STAIRWAY AND ENTRANCE TO LIBRARY
DE LANOY HOUSE

INTERIOR DECORATIONS
BY HOGGSON BROTHERS

Country House in Reinforced Concrete



RESIDENCE OF WM. C. DE LANOY, ESQ.
SHORT HILLS, N. J.

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BENJAMIN A. HOWES, ENGINEER

ture of the De Lanoy house, is growing in favor, and properly handled it affords a singularly attractive interior surface. The variations in shade and tint and texture that are at the architect's disposal are almost unlimited. In this respect the experience of the engineer responsible for the concrete work of the De Lanoy house, Mr. Benjamin A. Howes, is interesting. Mr. Howes, in speaking of his clients' preferences, says: "In my second concrete house the owner papered the walls and put in hardwood floors. The third was partly plastered, but the owner greatly prefers those rooms which were left in concrete and tinted, although demanding that the board marks be obliterated. A later one is finished inside with fine cement blocks in appropriate colors, except on the upper floors, where the concrete is not plastered. The last owner for whom I have worked is captivated by the evidence of construction in the house, as in any hand-made object. In a room where tapering beams were used the forms were so made that the board marks on the concrete are retained as a decorative treatment, not even the ceiling being plastered."

Concrete, of course, has certain characteristics which in working are noticeably unlike those of

other materials, and this results in a tendency to characteristic forms. The architect of the De Lanoy house, Mr. John A. Gurd, has successfully met this opportunity in several ways, of which one in particular is immediately striking, the low roof. In concrete a flat roof is much cheaper than a sloping roof, whether concrete is used alone or tile is laid on a concrete skeleton. The high pitch required in wood construction to withstand snowfall is not needed, because a properly made flat roof in reinforced concrete will withstand the weight as well and better. The high-pitched roof has, in fact, except for the attic storeroom, lost us a whole story. The Orient still retains it. We are beginning to regain it in the city here and there in the dwelling, and more generally in hotels and theaters. With concrete construction this outdoor floor is at its best and in the country house it is found most attractive, either as a simple open platform or with loggia and fireplace.

The color of the De Lanoy house is suitable to the surroundings. A smooth finish of pale gray is effectively set off by the blue green of the roof tile and the shadows of the full-grown chestnut grove in which the house stands.

THE ART OF FREDERICK WILSON
AND ITS MESSAGE: AN APPRE-
CIATION
BY MINNA C. SMITH

THE other day, in a talk with a New York painter who has won his spurs in his chosen field of battle for the beautiful, we spoke of the advance in architecture in the United States, and he deplored the consequent ease of reclame for certain unprepared painters who have been commissioned for mural decorations in important buildings. By way of contrast, I named Frederick Wilson, and he exclaimed:

"Now there's a man at the other extreme! He had been doing the right things for years in as big a silence as Puis de Chavannes worked in at first. His work has always been of mural sort, too, as far as technique goes."

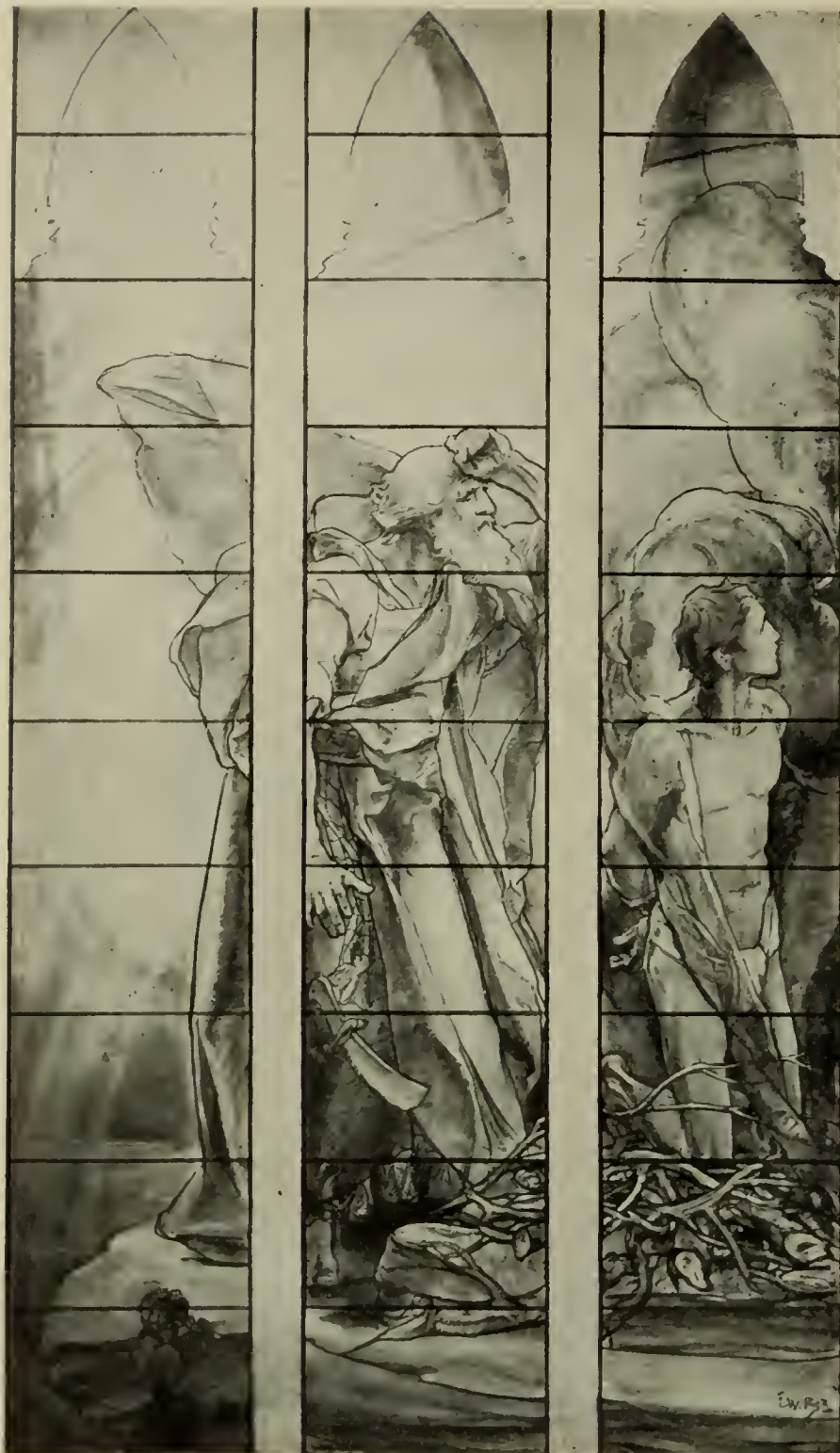
Certainly the masterpiece, so far, of the artist we spoke of is of mural sort, a painting, *Christ Reigning from the Cross*, for a reredos, placed in November at St. Clement's Church, in Philadelphia. The opportunity was an interesting one. The low Norman apse, that for fifty years formed the chancel of the church, had been reconstructed by the architect, Horace Wells Sellers, to give it adequate height and dignity, with interior walls of rosy English sandstone, carved and pierced with narrow leaded windows at intervals in the arcades, forming an appropriate setting for a new altar, whose mensa, also of redstone with a reredos of oak, is in the form of a triptych with folding wings and traceried baldachino, all richly carved by Edward Maené. While in treatment designed to produce devotional feeling the architect's

results had been as a body breathless of informing life had the picture for the central panels lacked qualities such as Fifteenth century painters brought to such work. Strong, glowing in color, effective, as simple in idea and composition, far more human in drawing than Fifteenth-century men had notion of, Mr. Wilson's picture is an extraordinary answer to any who should say that there could not be found a modern artist to imbue an altarpiece with like direct simplicity of worship. The modernness of the work is in the painter's conception of the central figure and in its impressive power. Although stretched upon the cross, this is not the suffering Redeemer of the world as the elder artists were used to show him. This is the conquering ruler



CHRIST REIGNING FROM THE CROSS
REREDOS, ST. CLEMENT'S CHURCH
PHILADELPHIA

PANELS IN GESSO
BY FREDERICK WILSON



Sacrifice of Isaac

WINDOW, THIRD PRESBYTERIAN CHURCH
PITTSBURGH

BY FREDERICK
WILSON

vested as priest and king—the king of humanity, with strength of pure virility in face and figure. On either side of the Christ are angels bearing the symbols of the human and divine natures. On the outer panels to the right and left are the Blessed Virgin and St. John, the English face of Mary as significant as ever Italian ones of old. Mr. Wilson's work for these panels was done at his studio at Briarcliff Manor before they went to their sumptuous carved and golden shrine. The work is painted, engraved and modeled. The texture

of the background in gesso is most successful and seems as a fabric. To work in such a medium for such an end is, the result shows, a communicable delight. There is boldness in the handling comparable only to the richness of vermilion, gold and green of the color employed.

An artist must be both poet and mathematician to reach high success, as Frederick Wilson has done, in producing pictures for church windows. His art, which has been translated in glass before it has reached its permanent place in many buildings of this country and England, has the same qualities that make also for success in mural painting—balance, spacing, freedom and breadth in construction. By his cartoons and paintings for church windows he has enriched our times with a vast body of art alive with deep religious feeling, as unmistakable in our own day as when William Blake pictured his visions. He is giving to the world of the strongest art of the present day. Many scores of cartoons and paintings are testimony. He is a modern mystic, whose appeal is to the inner man, an Homeric mystic, if you choose, with Greek appreciation of the beauty of the body, but Miltonic in perception of spiritual beauty, and in communicating the perception. Plainly to him the evidence of things unseen is not merely a phrase. Faith is an element of his fitting out as an artist, not uncommon in equipment. Worship is not only in the large carrying out of the theme in such a composition as the great

window at Syracuse, the *Te Deum Laudamus*, but also in every detail. The *Te Deum* is a composition of first importance, and shows in one grouping all the characteristics of this artist. In its presence one understands that he is a man imbued with the antique sense of the divine in art. A virile conception of the message of art makes it possible to convey his message with force. In this magnificent theme, more than one hundred figures contribute to the *Te Deum* in three distinct groupings, yet with unity, and interdependent, as



Copyright, 1904, by Frederick Wilson

H. H. HUNNEWELL MEMORIAL
ARLINGTON STREET CHURCH
BOSTON, MASS.

BY FREDERICK
WILSON

well as separate, harmony. A choir of cherubim and seraphim and angels of the sun and moon and angels of the stars form the central and upper parts of the window, adoration and praise in every line of faces and figures and in the symbolic wings. In the center of the picture, linking in worship the Old and New Dispensations, are two Angels of Prayer. The mounting choir directly above are angels, male and female, playing upon musical instruments and praising God with song. The Law and the Prophets at the right is full of strength. The first figure is Moses, then Daniel, the lion of Judah indicated beside him; Ruth the Moabite, ancestress of the house of David, with her sheaf; Melchizedek with his chalice, David with his harp, and Isaiah, whose prophecy of Emmanuel is shown. In the foreground is the erect militant figure of Joshua, with sun standard and shield.

In *Blessed Are the Merciful*, one of a series of eight windows on the Beatitudes at the Arlington Street Church, there is a prophetic story. A strong herald of the future is represented breaking a sword. This series of windows shows the imaginative power of the artist in interesting manner. In a number of windows by one man (as in all the mural paintings for a church in Michelangelo's day) an artist has broad and stimulating scope. The



Copyright, 1907, by Frederick Wilson
"Blessed Are Ye When Men Shall Revile You"

WINDOW, ARLINGTON STREET
CHURCH, BOSTON, MASS.

BY FREDERICK
WILSON



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BENJAMIN HARRISON MEMORIAL
FIRST PRESBYTERIAN CHURCH, INDIANAPOLIS, IND.

"Awake, Thou That Sleepest, and Christ Shall Give Thee Light"

BY FREDERICK WILSON

Beatitudes are typical of Mr. Wilson's larger development of a theme. In each picture there are three figures in the composition, yet different in mutual relation and with distinct dignities. *Blessed Are Ye When Men Shall Revile You* has the central figure with clasped hands, and on either side of her child angels, boys. In *Blessed Are They That Mourn* the faces of the heavenly attendants are partly concealed against the draperies of the central figure, sorrowing and with eyes downcast. Construction is so good that, as before a faultless decoration by an old master, one becomes occupied with the thing the master had to say rather than the fashion of saying it. This is true in equal measure of the most famous, perhaps, of Mr. Wil-

son's works, the *Awake Thou That Sleepest* for the memorial to Benjamin Harrison at Indianapolis. In this the central figure is a gloriously modeled St. Michael in old armor, with red cope, the face and figure commanding, the right hand upraised, the left bearing the trumpet. The new memorial to Admiral Sampson for the chapel of the Naval Academy at Annapolis is less in Mr. Wilson's genius, more clever than instinct with greatness. *Peace*, the chief figure, is portrayed as the figurehead of a vessel, an heroic angelic being pointing upward with the right hand, the dove on the outstretched finger, the left hand carrying the sheathed sword pointing downward. The prevailing color is olive of the symbol.

A City Apartment and Its Successful Decoration



THE FURNISHING OF THE DINING ROOM IS CHARACTERIZED BY DIGNITY AND SIMPLICITY

A CITY APARTMENT AND ITS SUCCESSFUL DECORATION

AN INTERESTING example of interior decoration of a city apartment is set forth in the illustrations herewith, showing the dining room and living room, with an intervening hall. The apartment is that of Mrs. Albert Laflin, in Park Avenue, New York, and the success with which it has been furnished is largely due to the trained judgment and taste of Mr. Stuart F. Douglas, of the Tobey Furniture Company. The effect throughout is quiet and pleasing. No attempt has been made to follow a period, and several styles have contributed here and there without an aspect of incongruity. The Japanese cabinet, for example, in the hall, recalls the personal taste of the owner for Ori-

ental art, while the Ionic column, used as a basis for design in the sideboard in the dining room and the clock in the hall, suggests the endeavor that characterizes the whole work to be severely simple without stopping short of an almost lavish perfection of workmanship. This sideboard, for in-



VIEW FROM THE HALL INTO THE LIVING ROOM

A City Apartment and Its Successful Decoration

stance, gives at first sight an unexpected impression of monumental massiveness for which no other note in the general scheme has made preparation. Yet for all that it is none the less interesting as an un-hackneyed exercise in present-day designing, and the great beauty of the workmanship involved is immediately striking. Here, as in the other pieces of furniture, made especially for this apartment, the absence of seams, visible joints and panels is effected by skilful lamination, so that the decorative qualities of the wood itself find free play. The wood is a Sant Iago mahogany, which is used also for the picture frames on the walls. The latter are covered with old-gold grass cloth in the rooms shown in illustration. The floor covering is of a deep, warm sepia-brown tone, lightened in the hall by several Oriental rugs. The woodwork at doorways, windows and wainscot is finished in ivory enamel. The lamp shades, an important note of color by night, are of a brownish rose silk.

As a whole the color scheme is mellow. None of the elements is assertive and the balance is well kept. The mahogany, of which the furniture is made, is, as is well known, an excellent harmonizer for juxtaposed tints, its rich, deep tone assisting as an adjustment in color values in any well-planned scheme. Of the general grouping of pieces it may be said that we find here a satisfactory medium position between the historical interest in period styles and complete informality. The objects show some kinship in form, but without any deliberate



THE WALLS ARE COVERED WITH OLD-GOLD GRASS CLOTH, WOODWORK IN IVORY ENAMEL

limitation. On the whole, as is manifestly best for wooden furniture, the wood is allowed to express itself by way of decoration. Surfaces are given broadly and bulk is not compromised with.



DINING TABLE WHICH ILLUSTRATES THE CARE TAKEN TO PRESERVE THE NATURAL BEAUTIES OF THE WOOD

The John La Farge Collection

THE JOHN LA FARGE COLLECTION

BY J. NILSEN LAURVIK

THE collection of Oriental art formed by Mr. John La Farge, which was sold recently in the American Art Galleries, New York, was especially noteworthy because of its fine examples of Japanese draughtsmanship and painting. While not all of the very first importance the collection contained not a few masterpieces such as have seldom been seen in New York, and even among the prints of lesser importance there were few that were not characterized by some touch of exquisite beauty or some bit of consummate technique that set one wondering at the artistry of this sensitive and dexterous people, whose most unpretentious efforts put our best work to shame.

To the student of Oriental art these objects offered an unique opportunity for a ready comparison of the old with the new, revealing the essence of Japanese art, which presents the curious anomaly of a realistic presentation of life by means of an essentially formal and circumscribed mode of expression. But, with the Japanese, veracity to the subject treated is never confused with the Occidental's all-absorbing desire for absolute verisimilitude; with him truth is not a matter of numbers, of facts and data. He arrives at it through a subtle process of suggestion, by means of a careful elimination of unessentials, until the matter is presented to us in all its innate beauty, with a few well-chosen lines. To him, more than any other, art is a synthesis of life, in which an austere simplicity goes hand in hand with a luxurious fancy. And in the midst of this preoccupation with the essence of reality there is the no less strong feeling for design that shall make of his pictures of court life, of domestic scenes and gay festivals a piece of pure decoration that will make a pleasing and harmonious spot for the eye to dwell upon. Nor do these preoccupations, and the conventions within which they are developed, prevent him from stamping the mark of his personality upon his work, so that the intelligent student identifies a Hokusai and a Harunobu as readily as a Durer or a Velasquez.

In some respects Mr. La Farge was extremely fortunate in his acquisition of examples by the great master Hokusai, who may be said to mark the culmination of the Japanese art of painting. In him one finds all that is best and most significant in Japanese technique, which he used with a force and freedom never since equalled. He understood better than any of his predecessors the laws govern-

ing the harmony of line and of movement, which he applied with a keen sense of the beauty and the mystery of life. An excellent example of this was the fine Kakemono of the *Diver*. This painting on silk shows one of the young girl divers for Awabi shells, off the coast of Idzu, rising to the surface of the brown water.

This subject had often been treated before in Japanese art but never so realistically as in this



THE DIVER

BY HOKUSAI

painting. The color of the silk, a warm brown, was not that of old age, but deliberately stained to give the effect of transparent, submarine tones. This is one of Hokusai's earliest drawings of the nude. He had about this time just discarded his earlier manner, and in this painting he is experimenting with the technique that eventually developed into the strong delineation of 1810. The drapery of this figure is modeled in semi-European fashion, borrowed from the Dutch, while the rocks are the result of his own observations. The thin arm shown above the waves is so finely drawn that one may well believe that it is studied from nature, and the face is typical

of all Hokusai's work in 1802. To compare this with the interesting cartoon on paper by Taito the Second, a favored pupil of Hokusai, was to realize the immeasurable superiority of the master over all his contemporaries.

Thus from one print to another one had the opportunity here of studying the varying phases of Japanese draughtsmanship, from its most delicate, subtle vein in Hokusai's *Diver* to the broadly executed cartoon called *The Devil Killer*. One observed how the progress of this art was an evolution from the extraordinary minuteness of the eighteenth century painter to the bold, vigorous directness of a hundred years later, which produced such work as the rough drawing of *Ghosts* by Gozan.



OBJECTS OF ORIENTAL ART

JOHN LA FARGE COLLECTION

Throughout all these designs there was to be observed one thing, however, characteristic of the best of Oriental art, namely, its innate truthfulness, which is made no less evident in the purely decorative schemes than in their pictorial compositions. This may, perhaps, be due to the fact that their costumes and their life lend themselves so well to a decorative treatment without robbing it of its reality. This was especially apparent in the various screens in the collection. If one examined the figures composing these designs one discovered in them an almost realistic treatment of the figures used, which, however, were given their true decorative value by the manner of their placing more than anything else.

In the Galleries



Courtesy Frederick Keppel & Co.

NEW YORK FROM BROOKLYN BRIDGE



Courtesy Frederick Keppel & Co.

CORTLANDT STREET FERRY

TWO EXAMPLES FROM MR. PENNELL'S NEW AMERICAN SERIES

I N THE GALLERIES

THE new series of etchings made in New York and other cities of this country by Joseph Pennell will be found at the Frederick Keppel Galleries, 4 East Thirty-ninth Street, New York. An exhibition comprising the numerous plates and drawings which the artist has recently made will be hung, or, at least, as many as it is convenient to view will be hung, and open to the public September 22. This will undoubtedly be one of the most interesting exhibitions of the opening season. Readers who have noted the reproductions after several of these plates in our July issue and who have seen the dozen remarkable drawings of New York, with the artist's enthusiastic article on the beauties of this city as a sketching ground, contributed by Mr. Pennell to our Summer Number, will be glad of the op-

portunity to view the collection as a whole. The exhibition which follows, beginning October 14, will bring together a collection of etchings and drawings by Rembrandt which promises to be of great importance. Probably no one but Mr. Keppel is in a position to assemble such a group as will be shown.



Courtesy Charles R. Yandell & Co.

HAND-TOOLED LEATHER

SCREEN IN OLD FLEMISH STYLE

In the Galleries



*Courtesy Berlin Photographic Co.,
New York*

HOLBEIN'S CHRISTINA

five hundred numbered copies, of which two hundred and fifty have been reserved for this country.

ONE of the principal recent exhibitions at the Kraushaar Gallery, 260 Fifth Avenue, New York, was devoted to the paintings of J. H. Jurres, one of the most important of the Dutch artists of the day. Last year he painted a portrait of Queen Wilhelmina.

A VARIED collection of decorative leather work is displayed by Charles R. Yandell & Co., 14 West Forty-fifth Street, New York. Specimens are included from China, Persia, Portugal, Spain and Italy. Two leaves of a screen illustrate an elaborate old Flemish style of decorative leather, with ornaments partly hand tooled, the background showing the natural texture of the ox hide in soft green.

THE Berlin Photographic Company has prepared a facsimile reproduction of the portrait of Christina of Denmark, painted by Holbein, which was recently the subject of foreign news cables. It will be recalled that, according to despatches at the time, the portrait almost passed out of England into the hands of an American collector. The edition of the reproduction is limited to

THE exhibition with which Mr. N. E. Montross is greeting the Hudson-Fulton interlude makes an interesting contrast to special shows undertaken elsewhere to mark the event. While the Metropolitan, for instance, is opening a splendid collection of works by Dutch artists of Hudson's time, Mr. Montross has hung a picked selection of paintings by the several Americans whose work gives his gallery distinction from season to season. There is an early Twachtman, painted in 1881, a glimpse of a Holland windmill town against the sky, a substantial presentment, interesting for the suggestion of the solid basis on which his characteristic manner rested. Two moodful studies of the sea in half light from the shore are by George Alfred Williams. Works are on view by Messrs. Dewing, Dow, Hassam, Lathrop, Melchers, Metcalf, Schilling, Tryon, Weir. In the latter part of the month will follow Mr. Montross's annual water-color exhibition.



Courtesy Kraushaar Galleries

GIVING ALMS

BY J. H. JURRES



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