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RALPH NEVILL publishes through The Macmillan Company a volume on "French Prints of the Eighteenth Century," illustrated with fifty full-page plates. No previous work in English has dealt with the subject so much from the collector's point of view. The late Lady Dilke wrote with much erudition and artistic judgment of the French draughtsmen and engravers of the period, but her admirable work scarcely touched on the question of "states," and made no attempt to discuss the decorative value of the various prints.



French Prints of the Eighteenth Century. The Macmillan Company

LA BARONNE
BY AND AFTER AUGUSTIN DE ST. AUBIN

The author divides his discussion under three heads: "The Line Engravers and Their Work," "Color Prints" and "Print Collecting." The rest of the volume, about one-half of the whole, offers a classified catalogue with detailed descriptions of the most important French engravings executed in the eighteenth century, together with notes on their various "states."

During the last twenty-five years, says the author, furniture, pictures and engravings of the eighteenth century have come into great favor, not only with collectors but also with those merely desirous of adorning their houses with beautiful things. English engravings in particular have in many instances risen in price to such an extent that in really good states some of them are quite out of the reach of all except those possessed of an ample purse, sums reaching well into three figures being constantly given for prints which in the mid-Victorian period were only esteemed by the cultured few, who in artistic matters were far ahead of their age.

The general public to-day is more or less alive to the value of old engravings, but at that time it was quite indifferent to their attractions, in many cases ruthlessly mutilating rare impressions which in a perfect state would now realize considerable sums.

Vandalism of this kind is, however, becoming less and less frequent, the English mezzotint being at present accorded the full measure of public appreciation which



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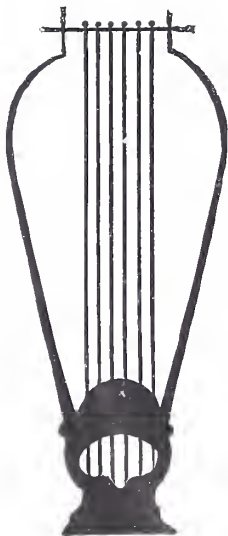
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it undoubtedly deserves. On the other hand, comparatively little attention has as yet been devoted in this country to the French line engravings and color prints, so many beautiful examples of which were produced in the three decades preceding the fall of the old monarchy.

Besides presenting in a number of instances a faithful picture of the manners and life of a peculiarly attractive epoch, the *estampe galante*, for the most part decorative in the extreme, is as a rule devoid of that tendency toward insipidity in so many cases a characteristic of English eighteenth-century engravings. There are several reasons why the *estampe galante*, so popular in France, where its attractions are fully recognized, should in this country be in some degree neglected. An idea, for instance, prevails that its style is too pronouncedly "French"—that is to say, improper; as a matter of fact, the great majority of pretty French prints are perfectly suitable for domestic decoration.

The mist of Puritanism which hangs like a pall over so much of English life has here once again exercised its depressing influence. Writing of *Le Monument du costume*, called by the de Goncourts *cette suite charmante ou Moreau déroule les joies maternelles*, an English critic has said: "Moreau the younger held the mirror to fashionable society." Engravers scattered prints from his pictures broadcast, and probably contributed something to sowing the seeds for a coming revolution. His record of fashionable license leaves a nasty taste in the mouth. *La Sortie de l'opéra*, *Le Souper fin* and the rest have all the loathsomeness of Hogarth's depiction of vice except that they are varnished over with an elegance that is vitiating."

La Sortie de l'opéra, thus contemptuously dismissed, was, it may be added, selected by the late Lady Dilke as the gem of a series which in her erudite and admirable volume on French engravings and draughtsmen is very rightly characterized as "not only the most real but in certain aspects also the most dignified representation of the days of Louis XVI.

Presumably the writer who denounces the beautiful designs of Moreau would also deplore the "vitiating elegance" displayed in *Comptes sur mes serments* and *Au moins soyez discret*, two charming portraits of Augustin de St. Aubin and his wife, designed by the former as a tribute to conjugal love.

Years ago a custom-house officer at Dover is said to have destroyed *Les Hasards heureux*, by de Launay, after Fragonard, as being a print unfitted for admission into England. A replica of the original picture is at present one of the chief treasures of the Wallace Collection, contributing, no doubt, according to Puritan ideas, toward the further dissemination of that "nasty taste" which seems ever present in the mouth of ignorance, prudery and cant.

Another reason preventing a general appreciation of French engravings is the lack of accurate knowledge as to the nature and value of their various "states." French prints are little understood in England, many people hesitating to buy from fear of making a mistake.

Nevertheless, the formation of even a small collection of engravings of this kind can be made a source of easy and unalloyed delight.

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A. G. RANDALL recently showed at the Art Club, Providence, an exhibition of sketches in black and white by his pupils. The work was done at Boothbay Harbor, Me., where Mr. Randall's Commonwealth Art Colony maintains cottages, studios and workshops for craftsmen. A salesroom has also been opened to provide an opportunity for members for disposing of their work. A plan is in contemplation for affiliating the colony with another organization—the Commonwealth Handicraft Society. Mr. Randall, who is director of manual arts in the Public Schools, Providence, will hold his usual summer class at Boothbay this year.

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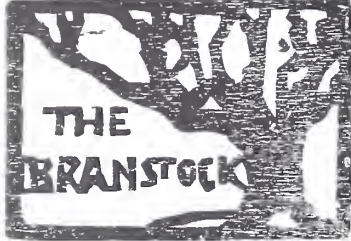
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The chapter on color work alone is worth many times the cost of the book, inasmuch as there is little known on this subject, and there is a large, growing demand for this class of work. The author has taken for granted that the reader knows nothing whatever about the material and has explained each progressive step in the various operations throughout in detail. These directions have been supplemented with halftones and line illustrations, which are so clear that no one can misunderstand them. The Amateur Craftsman who has been working in clay will especially appreciate the adaptability of concrete for pottery work, inasmuch as it is a cold process throughout, thus doing away with the necessity of kiln firing, which is necessary with the former material. The book is well gotten up and is printed on heavy coated paper and abounds in handsome illustrations throughout, which clearly show the unlimited possibilities of ornamentation in concrete.

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AMERICAN ART ANNUAL 1909-1910

MISS LEVY's indispensable *Art Annual* appears in its seventh volume for the two years 1909-1910. In this volume information about art societies which heretofore has been published with the other matter has been omitted. The editor announces the intention of publishing Volume VIII next autumn and making the reports of work accomplished during the past three years by art museums, societies and schools its chief feature.

The directory of architects this year is the most complete list of architects of standing yet compiled. It contains 2,549 names and addresses of men and women who are members of the American Institute of Architects, its twenty-eight chapters and other recognized architectural clubs.

The directory of painters, sculptors and illustrators contains 3,415 names and addresses, with biographical notes whenever these were obtainable. It is interesting to note that 714 names appear here which were not in the previous issue and that 405 have been dropped owing to deaths or the facts that they have neither exhibited during the past two years, are not members of art societies, nor replied to request for present address.

The section of paintings sold at auction includes 2,205 pictures by 918 artists in forty sales held during the two seasons. Works sold for \$50 and over are recorded, whereas formerly the limit was \$100. The pictures are classified alphabetically according to artists, and special attention is called to the entry of the nationality of each artist and the dates of his birth and death. This list is kept constantly under revision and is, therefore, more accurate than any encyclopedia.

A special article is devoted to a memorial notice of the late Charles Follen McKim. Miss Levy remarks in an editorial note: "He was one of the leaders in erecting simple, dignified and beautiful buildings that might serve as a fitting background for the work of the painter, sculptor and craftsman. It is not only as an architect, however, that we honor Mr. McKim, but as a man who gave freely of his time and his knowledge for the betterment of his country and of his profession. The addresses, reprinted, give full praise for his share in the planning of the city of Washington, but it is the founding of the American Academy at Rome that will stand as one of his chief monuments. This school for mural painters, sculptors, musicians and architects was established chiefly through his efforts, and the bulk of his fortune will go to it in time. In line with this interest is the scholarship founded by him at the School of Architecture at Columbia University, New York. The tributes tendered to his ability and his character show that we, as a nation, are not insensible to talent, and it is worthy of note that full recognition was given to Mr. McKim during his lifetime."

BOOKS RECEIVED

PELLEAS AND MELISANDE. By Maurice Maeterlinck. Translated by Erving Winslow, with an introduction by Montrose J. Moses. With frontispiece in colors and other illustrations, decorative borders, doubleures and cover. Thomas Y. Crowell & Co., New York.

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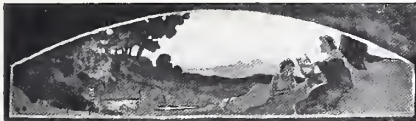
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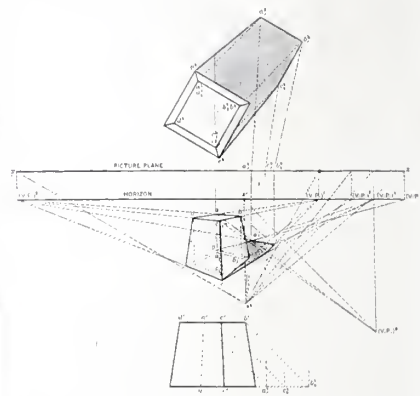
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PERSPECTIVE: TWO PRACTICAL BOOKS

SHERMAN M. TURRILL has published through D. Van Nostrand Company a useful "Elementary Course in Perspective." A convenient feature of this handbook is the series of folding plates containing diagrams, of which a specimen is reproduced in reduced size. The author divides the discussion between two methods, that of orthographic projection and that by scale. The author contrasts these two methods as follows:

"If the first method is used you have to place the plan, not necessarily draw it, upon the drawing board. This, as a rule, requires a wide drawing board and a long, straight edge to draw the horizontal projections of the rays. In this method you get both the perspective of points and lines of the object. This method usually requires fewer lines and less time to draw the perspective, after the plan and elevations are correctly placed, than the second method does.



From "Elementary Course in Perspective." By S. M. Turrill. Copyright, 1910, by D. Van Nostrand Company

PERSPECTIVE OF THE SHADOW OF THE FRUSTUM OF A SQUARE PYRAMID

"In the second method, as well as in the first method, the projections of the object are on different pieces of paper from those upon which the perspective is drawn. In the first method they are usually tacked to the drawing board in their proper position for drawing the perspective. In the second method they simply lie loosely upon the drawing board, to be used only for scaling or computing distances. In this second method, the method by scale, the drawing board does not have to be as large. In this method we very seldom draw the perspective of a line of the object, unless we do it as a check. The perspective of a point is found by the intersection of the perspective of two horizontal lines, lying in the same plane as the given point, and making forty-five degrees with the picture plane. This shows that for the perspective of each point you must have the perspective of at least two lines, and the point where each one of these lines intersects the picture plane must be scaled in order to get their perspective. If you wish a check on this work you must have a third horizontal line in the same plane as the other two lines, and the point where this intersects the picture plane must also be located by scaling before its perspective can be drawn. This third, or check, line is usually perpendicular to the picture plane, and hence its vanishing point is in the center of the pic-

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Another useful book is issued by the Manual Arts Press and is entitled "Simplified Mechanical Perspective." This is designed for use in schools. The author, Frank Forrest Frederick, is director of the Trenton School of Industrial Arts. Mr. Frederick is to be especially congratulated upon the success with which he has made practical and direct application of his subject to interesting and every-day problems. The book is abundantly illustrated with diagrams. Following his preliminary problems and discussion the author takes up the perspective of furniture, interiors, circles and oblique lines. Some remarks he finds occasion to make on the neglect of theory grounding in perspective deserve to be headed.

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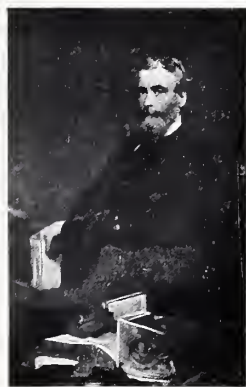
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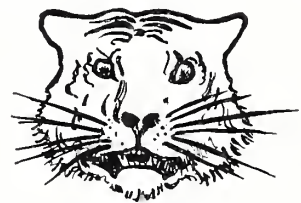
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"THE ARROW." FROM THE
WATER-COLOUR DRAWING BY
ROBERT ANNING BELL, R.W.S.

*(The property of the Rev.
J. W. R. Brocklebank.)*

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THE WORK OF JOHN QUINCY
ADAMS WARD, 1830-1910
BY WILLIAM WALTON

THE first bronze equestrian statue cast in the United States, so said the assistant sculptor, is that which stands in Union Square, New York City. It is one of the best in the United States. When it was finished the young sculptor whose budding talent had contributed largely to its artistic excellence cut his master's name deep in the base: "H. K. Brown, Sculptor." "Now," said the older man, "put your own name on it, as assistant sculptor." And as the other demurred, through modesty, the master with his own hands added the signature: "J. Q. A. Ward, Asst., 1854"—where it may be seen to this day. The funds for the erection of this monument were largely contributed by wealthy residents of Union Square and vicinity, and it was formally unveiled July 4, 1856. Cast by the Ames Works, in Chicopee, Mass., its completion was attended by the usual difficulties besetting great and novel enterprises; the thickness of the metal being insufficient, the hind quarters of the horse sagged away from the body, and a great fissure developed adown the flanks on both sides; the French bronze workers, chasers and riveters, employed on the finishing, struck for higher pay and were promptly dismissed by the young man, who assured his doubting elder that their services could be dispensed with, and who, in his own words, spent more days in the body of that horse than Jonah did in his whale's—and, probably, much more strenuous ones. Thanks very largely to his enterprise, courage and skill in this then practically unknown field, the equestrian statue of General Washington was completed and erected, and though Brown would sometimes look at it in later days and say, doubtfully: "Ward, if we had that horse to do over again we would do it differently—we might make the tail a little less stiff, we might, etc., etc."—though it is possible that they might have bettered

it, successive generations have cause to be well satisfied with their maiden efforts.

Henry Kirke Brown, "the first American sculptor," as he has been called, was forty years old at the date of the signatures on this his masterpiece, and J. Q. A. Ward was twenty-four, the former having been born in the State of Massachusetts and the latter in Ohio. As the noble art of monumental sculpture was then practically unknown in the United States they were both obliged to turn their talents to lesser works, and first one and later the other wrought in ornamental hilts for presentation swords, figures of Columbia, cast in gold, heads for canes and other practical objects for the house of Tiffany and others, done into metal by the Ames Works. In this young Ward displayed such aptitude that he was engaged at an annual salary, and, as his time was not fully occupied, he turned his thoughts to other themes, such as might be expected to haunt the brain of a young sculptor, the ideal, the nude. In his early home in the Western Reservation traces of the noble redman still survived, of the Wyandottes and the Shawnees, and that forerunner of the ethnological school of American sculpture of the present day, the *Indian with His Dog*, now in bronze in Central Park, was first modeled as a statuette in 1857, and executed as a statue seven years later, the former differing in some respects from the latter. In the meantime, he had made a journey to the far West to study the aborigines more intimately and to supplement his larger sculpturesque conception with the technical accuracy which seems to be required. The *Indian*, in his first state, was exhibited in the great art store of that day, Snedecor's. One day the sculptor received a visit from a stranger, a gentleman halting a little in his step, who said that he had seen the figure and was pleased with it, and wished the author of it to make him a bronze portrait statue of his father-in-law, Commodore Matthew C. Perry, he who had opened Japan to the commerce of the world in 1854. This request from August Belmont

The Work of J. Q. A. Ward



SCULPTURAL DECORATION
NEW STOCK EXCHANGE PEDIMENT

BY. J. Q. A. WARD

was Mr. Ward's first commission, and from that date he was never without one.

The statue stands in Newport, R. I., a heroic bronze figure on a circular pedestal bearing reliefs, and was unveiled October 2, 1868. Two years earlier he had been at work on the group of the *Good Samaritan*, cut in granite (very faithfully and almost reverently cut, as he used to recall, by an old man named Barry), erected in the Public Gardens, Boston, to commemorate the discovery of the use of ether as an anesthetic. In this group a turbaned and bearded figure supports on his knee the relaxed nude body of the "certain man," and stanches the flow of blood from the wound in his chest. The pedestal was by Ware and Van Brunt, architects, both of them distinguished. The *Freedman*, which shares with the *Indian Hunter* the honor of being an opening by American sculpture of new fields, dates from about 1865, and both these works appeared at the Paris Exposition Universelle of 1867. But few productions of contemporary art have been received as so fully expressing the fervor of a great national movement as the *Freedman*, though it was never executed larger than a statuette. "We have seen nothing in our sculpture more soul-lifting or more comprehensively eloquent," said Jarves in his "Art Idea."

One of the pleasantest memories in the sculptor's long and busy life was that of the ceremony of the unveiling of the *Shakespeare* on the Mall in Central Park on the morning of May 23, 1872 (although the date of the signature is 1870, and the inscription on the pedestal reads: "Erected by the citizens of New York, April 23, 1864, the 300th anniversary of the birth of Shakespeare"). The pedestal had been designed by Wrey Mould, architect, to whom we are indebted for many of the most picturesque

of the little bridges in the park, and who, a musician himself, had planned all the features of the ceremony, including an orchestra entirely of stringed instruments. The spectators were ranged in a wide semicircle; there were the white dresses and the flowers; the weather was perfect; Edwin Booth read a poem by R. H. Stoddard. This was one of the rare occasions on which the artist finds his perfect reward.

Another of his Central Park statues is that of the *Soldier of the Seventh Regiment on Guard*, signed "1869," erected by the regiment ("MDCCC-LXXIII," on the pedestal) in honor of those of its members, fifty-eight in number, who gave their lives in defense of the Union, and still another is the *Pilgrim*, unveiled June 6, 1885, erected by the New England Society in the city of New York. In this it was intended to draw clearly the distinction between the Pilgrim and the Puritan forefather—there was to be no personification of righteous intolerance, no Cotton Mather, no Deacon Chapin. At Herald Square is the statue of William E. Dodge, erected by voluntary subscription under the auspices of the Chamber of Commerce of the State of New York; in front of the Tribune Building, in Printing House Square, the seated figure of Horace Greeley (1890), one of the sculptor's greatest triumphs in the rendering and translating of an apparently impossible sculpturesque theme. This was a commission from the Tribune Association and Mr. Whitelaw Reid. The stately and handsome *Washington* on the steps of the Sub-Treasury in Wall Street, very nearly the exact spot where the first president took the oath of office in 1789, was unveiled November 26, 1883; the bust of Alexander Lyman Holley, eminent for establishing and improving "throughout the world the manufacture



ON THIS SITE IN FEDERAL HALL
APRIL 30 1789
GEORGE WASHINGTON
TOOK THE OATH AS THE FIRST PRESIDENT
OF THE UNITED STATES
OF AMERICA

GEORGE WASHINGTON
SUB-TREASURY, NEW YORK
BY JOHN QUINCY ADAMS WARD

The Work of F. Q. A. Ward

of Bessemer steel," in Washington Square, October 2, 1890. The ornamental pedestal for this bust was designed by the architect Thomas Hastings, and the monument, as the inscription records, was erected by the engineers of two hemispheres. In the new Public Library is the bronze bust of George William Curtis, December 7, 1903.

Brooklyn boasts its Beecher memorial, commemorating, among the many episodes of the great preacher's life, his embassy to England in 1863, the brave stand made against British public opinion and the hostile audiences that frequently endeavored to hoot him down. The attendant figures on the pedestal symbolize his work for the freedman in that of the grateful negro girl who lays a palm branch at his feet, and his love for children in the group, on the other side, of the boy supporting the little girl who endeavors to hang a garland of oak leaves. The famous cape coat and the soft hat are made sculpturesque. "I am not afraid of the modern frock coat and the trousers," said the sculptor. This, one of the great portrait statues of the contemporary school, was unveiled June 24, 1891, and was erected, the inscription records, "to honor the great apostle of the brotherhood of man." As may be remembered, there was much debate as to the appropriate site, whether to erect it at one of the entrances of Prospect Park or in front of the City Hall; the latter alternative was finally decided upon.

An even more important and imposing monument is that of President Garfield near the Capitol, in Washington (1887), the three epochs of whose life—Student, Warrior and Statesman—are figured in the seated statues around the pedestal. In these Mr. Ward found one of the comparatively few opportunities of his long career to give full flight to his creative and imaginary powers—in the Student, to the treatment of a classic theme and the nude; in the Warrior, to the presentation of a new heroic type, the Saxon, the Northman, from whom the President descended; in the Statesman, to a stately personification of the Roman Law. Mr. Ward was favored with a rather intimate acquaintance with Mr. Garfield and endeavored to present the various sides of his personality in these allegories as completing the synthetical portrait statue above.

For the fine equestrian statue of General Thomas in Washington, of 1878, a careful search was made through all the reproductions of equestrian statues in all countries, in order that the new one might duplicate none of them, and the action of man and horse which it reproduces, at once so natural and so well adapted to monumental purposes, was verified

by studies made by the sculptor at one of the Western forts, the officers riding up on a little promontory that he might get the action of a spirited steed looking out over the battle field. A fortunate peculiarity of General Thomas's horsemanship permitted the loose rein which adds so much to the decorative lines of the mass and gives so much more freedom of action to the animal's uplifted head. Mr. Ward had been a great horseman himself, and one of his favorite mounts was a fine Arabian; as a fisherman, also, he excelled and whipped many a trout stream in the neighborhood of his summer home at Peekamoose, in the Catskills.

The statue of General Reynolds on the battlefield of Gettysburg, unveiled August 31, 1872, is a standing figure, as is the Revolutionary General Daniel Morgan, in his hunting shirt, erected in 1881 in Spartansburg, S. C.—the nearest town to the site of the battle of the Cowpens, which the statue commemorates. In Hartford, Conn., is the heroic bronze statue of Israel Putnam, unveiled June 18, 1874; in Newburyport, Mass., a statue of Washington; in Madison Square, New York, one of Roscoe Conkling; in Charleston, S. C., one of William Gilmore Simms, unveiled June 11, 1879; in the rotunda of the Equitable Life Insurance Company Building, New York, one of Mr. Hyde, the founder of the company. In Burlington, Vt., the monument to Lafayette commemorates his second visit to this country, in 1824-25, he being then at the age of sixty-one. For this last, unveiled June 26, 1883, the sculptor had made unavailing efforts to find in France an authentic portrait of the period desired when, on the occasion of a moonlight excursion down the Potomac and a chance visit to Mount Vernon, he was overjoyed to discover in a corner just such a portrait bust, in plaster, of French workmanship, and liberally coated with whitewash by the careful guardians of the mansion. He was at that time modelling the head of the founder of the Corcoran Art Gallery; on his offer to present a copy of the bust in bronze in return for its loan Mr. Corcoran exercised a trustee's authority and enabled him to secure the portrait for his statue.

Of his many portrait busts, among the earliest was that of Alexander H. Stephens, later Vice-President of the Southern Confederacy, in 1858 and another, that of Senator Hale, of the same date. At the invitation of Stephens the sculptor carried his unfinished clay down to the bachelor home of the statesman in Georgia, where he found the proverbial Southern hospitality and a patriarchal and kindly relation between the master and his slaves. The list of these busts is too long to be given here, or



HENRY WARD BEECHER
BEECHER MEMORIAL, BROOKLYN
BY J. Q. A. WARD

The Work of F. Q. A. Ward



WILLIAM SHAKESPEARE
THE MALL, CENTRAL PARK
NEW YORK

BY JOHN QUINCY
ADAMS WARD

to have been carried in the veteran sculptor's memory—there were busts of vice-President Hannibal Hamlin; of Dr. Valentine Mott; of Joshua Giddings; of James T. Brady; a colossal one of Abraham Cowles in Newark, N. J.; of William H. Vanderbilt; of Dr. Goodale at Columbus, Ohio; of Mr. Corcoran in marble; of Governor Horace Fairbanks

in marble in the public library at St. Johnsbury, Vt.; of Orville H. Dewey; of Dr. Jones in Washington, D. C., in marble; of Col. Elliot F. Shepard, marble; of Joseph Drexel, marble, in Washington, D. C., and others. Many of these are of heroic or colossal size. In collaboration with Charles R. Lamb he executed a portrait of Professor Murray for a large tablet in the chapel of Princeton University.

One of his first works, since destroyed we believe, was an alto-relief founded on an incident related of Henry Hudson's voyage up the river which bears his name, representing an Indian breaking and burning his arrows in sign of peace, while a little girl looks on. This was intended for the Capitol at Albany. On pinnacles surrounding the cupola of the State Capitol at Hartford, Conn., are five of Mr. Ward's few emblematic statues; one of the most important of these symbolic figures is the colossal *Poetry* in the rotunda of the Congressional Library, Washington, one of the eight statues typifying as many characteristic features of civilized life and thought which are set upon the entablature over the engaged columns, above the ring of portrait statues of the great artists, poets, statesmen, scientists, etc. The selection of the sculptors to be commissioned in the work on this building was made on the advice of Mr. Ward, president of the National Sculpture Society, and of Augustus Saint-Gaudens and Olin Warner, whom he associated with himself on this very important committee.

On the Dewey Arch, in New York City, 1899, Mr. Ward was awarded the crowning work, the great group on the summit in which Victory in her sea chariot, drawn by six rampant sea horses, swept onward to triumph. This Victory was inspired by the Niké of Samothrace, taken as a theme. And, finally, the colossal groups on the pediment of the new Stock Exchange in New York (1903), in which the bigness lies as much in the original conception as in the imposing execution, the bulk and power of the figures taking the place of the abundant detail and the methodical filling of the great triangular space usually adopted for this most difficult sculpture problem. The central figure typifies Integrity, the personification of business honor—possibly more typically appropriate here than on any other house of commerce; with outstretched hands she assures all the world that the spoken word is the bond. At her feet are two cherubs; on her right, the two figures represent the mechanical arts and electricity; on her left, the sturdy agriculturist bends under the weight of his produce, and his woman-kind, young and graceful, stands just behind him.

The Work of J. Q. A. Ward



LIEUTENANT-GENERAL PHILIP H. SHERIDAN
WASHINGTON, D. C.

BY JOHN QUINCY ADAMS WARD

The great nude figures appear again in the narrowing corners of the tympanum, filling, adequately, these awkward spaces—tracing designs and studying plans.

All the vast and wide-reaching interests which find representation in this building seem symbolized in this gigantic sculpture.

For his latest works, Mr. Ward returned to the theme of his first—the equestrian statue of General Sheridan, of which a reduced sketch model was shown in the sculpture exhibit of the National Academy display in this city, December, 1908—and

of General Hancock, destined for Fairmount Park, Philadelphia.

Mr. Ward was elected an associate of the National Academy of Design in 1862, an academician the following year and president of the academy in 1874. This honorable office, that also of president of the National Sculpture Society and, later, honorary president of the latter, he held for many years. But he was never a believer in the building of royal roads to art, if such highways be possible—rather, he thought, the student should demonstrate his real ability and earn his spurs by hard blows. W. W.

The Work of J. Q. A. Ward



MAJOR-GENERAL GEORGE H. THOMAS
THOMAS CIRCLE, WASHINGTON, D. C.

BY JOHN QUINCY ADAMS WARD

LIST OF WORKS OF J. Q. A. WARD

Bronze equestrian statue of General Washington, Union Square, New York, 1854, unveiled July 4, 1856. Assistant to H. K. Brown, sculptor.

Indian and His Dog, bronze, Central Park, New York, 1857-1864.

Alexander H. Stephens, bust, 1858.

Senator Hale, bust, 1858.

The Freedman, bronze statuette, 1865.

Commodore Matthew C. Perry, statue, Newport, R. I., unveiled October 2, 1868.

The Good Samaritan, group in granite, commemorating the discovery of the use of ether as an anesthetic. Public Garden, Boston, September 26, 1868.

Seventh Regiment Memorial, bronze statue, Central Park, New York, 1860-1873.

The Peace Pledge, group in relief.

General Reynolds, bronze statue, Gettysburg, August 31, 1872.

Shakespeare, bronze statue, Central Park, New York, May 23, 1872.

Israel Putnam, bronze statue, Hartford, Conn., June 18, 1874.

General Thomas, bronze equestrian statue, Washington, D. C., 1878.

William Gilmore Simms, bronze statue, Charleston, S. C., June 11, 1870.

Gen. Daniel Morgan, bronze statue, Spartansburg, S. C., 1881.

General Washington, bronze statue, Newburyport, Mass.

Lafayette, bronze statue, Burlington, Vt., June 26, 1883.

General Washington, bronze statue, Sub-Treasury, New York, November 26, 1883.

Pilgrim, bronze statue, Central Park, New York, June 6, 1885.

Garfield Monument, bronze, Washington, D. C., 1887.

William E. Dodge, bronze statue, Herald Square, New York, 1885.

Horace Greeley, bronze statue, Tribune Building, New York, 1890.

Alexander Lyman Holley, bronze bust, Washington Square, New York, October 2, 1890.

Beecher Memorial, bronze, Brooklyn, N. Y., June 24, 1891.

Five emblematic statues round cupola of State Capitol, Hartford, Conn.

Quadriga on Dewey Arch, New York, 1899.

George William Curtis, bust, New Public Library, New York, December 7, 1903.

Gov. Horace Fairbanks, marble bust, Public Library, St. Johnsbury, Vt.

Vice-President Hannibal Hamlin, bust.

Dr. Valentine Mott, bust.

Joshua Giddings, bust.

James T. Brady, bust.

Abraham Cowles, colossal bust, Newark, N. J.

William H. Vanderbilt, bust.

Col. Elliot F. Shepard, marble bust.

Dr. Goodale, bust, Columbus, Ohio.

Mr. Corcoran, marble bust, Washington, D. C.

Dr. Jones, marble bust, Washington, D. C.

Joseph Drexel, marble bust, Washington, D. C.

Orville H. Dewey, bust.

Roscoe Conkling, bronze statue, Madison Square, New York.

Poetry, statue, Library of Congress, Washington, D. C., 1897.

Pediment on New York Stock Exchange, marble, 1903.

General Hancock, bronze equestrian statue, Fairmount Park, Philadelphia, 1908.

Soldiers' and Sailors' Monument, Syracuse, N. Y., 1907.

General Sheridan, equestrian statue, 1908.

Mr. Robert Anning Bell

MR. ROBERT ANNING BELL'S
WORK AS A PAINTER. BY
T. MARTIN WOOD.

WHEN Mr. Anning Bell exchanged the restrictions and embarrassments of design in coloured plaster or glass for the freedom of a liquid state of painting in oils, tempera, and water colours, his art itself won a freedom which, while still decorative, was perhaps in a sense new to modern decoration.

At the time that *outline* was in process of becoming nothing to the impressionists, it was almost an obsession with the decorative designers. An arbitrary line, like the leaded line in glass work, necessary nearly always to meet the conditions of applied design, was carried into oil and water-colour paintings as an indispensable convention. And when the subject was abstractly Gothic in inspiration this line seemed all the more inevitable. In Mr. Anning Bell's art, however, when it became pagan and a little more gay, this convention seemed to embarrass the freedom of movement of his figures, like stiff ecclesiastical robing, and

almost without his knowing it, though we watched it, his more pagan subjects slipped *the outline* altogether, becoming almost impressionistic—and here it is interesting to reflect that impressionism borders the realm of illusion, which is where imaginative art begins.

Viewed in the Gothic spirit, ideal realms are super-sensual and apart from us, while in a pagan mood there can be familiarities between gods and men, and frivolities without irreverence. Too light a touch were unworthy of cloistral sentiments, and one can almost see in the leaded line a symbol of the restraint which the priesthood had imposed. The tendencies that to-day follow the Gothic revival are an outcome and not a reaction. Rigid lines are falling away, not being forced down, but surrendering as life itself moves religiously to freedom. We seem to see the happy maidens of Mr. Anning Bell's art issuing forth into the open, with their bows and arrows in their hands, pretending to be Amazons, but not belonging to the early world, having the reflection of altar lights in their eyes, and the restraint of those who have once followed in solemn proces-



“THE BATTLE OF FLOWERS”

(Diploma Drawing reproduced by permission of the Royal Society of Painters in Water-Colours)

BY ROBERT ANNING BELL, R.W.S.

Mr. Robert Anning Bell

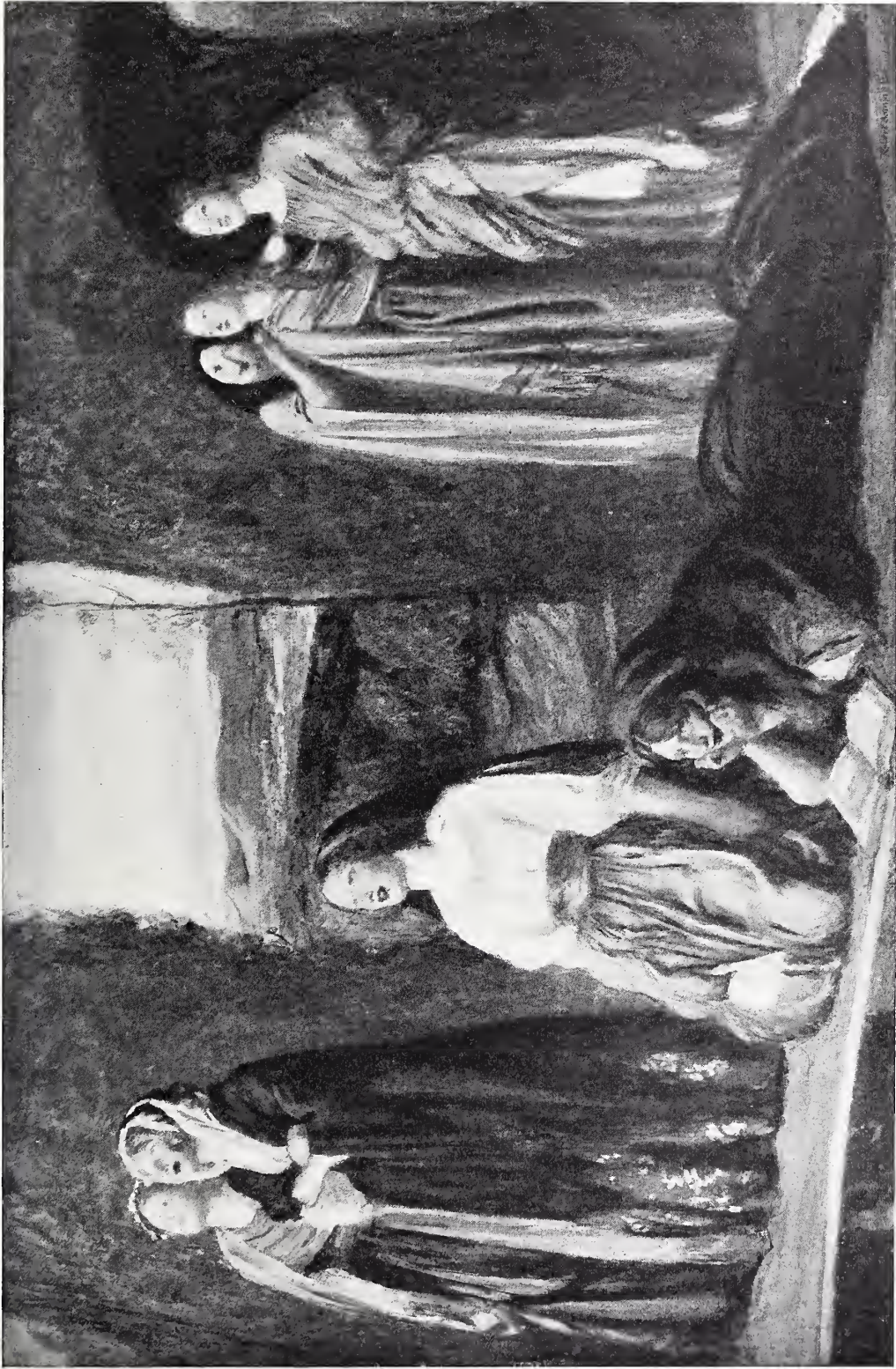
sion behind an image of the Virgin. Almost by accident we get here in miniature the issues of the Italian Renaissance; and this is surely the gift of this age, its ability to revive in art remote experiences which have passed into its veins. In these days art is as a clear stream containing many reflections. It is the scholarship, not pedantic but instinctive, in Mr. Bell's art which makes it so interesting, that sort of scholarship, about the appearance of another time, in which nothing has remained to him but what has amused his imagination. Imaginative art is unsuccessful—indeed it is not imaginative, though it deal with imaginative subjects—if it does not create a place apart, an expression of the artist's inmost secret. If we are able to say that our own fancy is also at home there, and something of our own desires embodied, that is the only appreciation of any value to the artist. Without Mr. Anning Bell's paintings on the walls of the Old Water-Colour Society, we should miss, not only line and colour and beautiful arrangement, but a window through which we look to another place, not a pretentious place or sombre, but charming, suggesting a garden and woman as the loveliest flower in it, a quite unreal place, perhaps, yet one where the artist's real life is lived. The Lives of the Painters have often seemed to me superfluous writings while their art remains. Everyone has preferences among an artist's subjects, and we particularly like *Mockery*, because of its fantasy and unreality, gestures brought into the scheme of a pattern, the *motif* and history of those gestures made into the poetry of a title which is a sort of after-thought; a mockery which will not kill, accompanied by action and signs conveyed as musically as in a dance. And dance and design are seen to be closely connected if we analyse them, both having the mathematical structure of music—the structure which the unhappy artists,

like Dürer and Leonardo, both with the genius of science to embarrass their genius for art, attempted to explain, instead of going on with their work.

We must admire the titles of some of the artist's pictures, such as *The Banners*, with its simple invitation to the imagination. One sees nothing of the procession, only the figures looking on from the balcony and the floating banners. This is not a literary conception at all—though this is a *subject* picture—but an artistic one, in which the sensation of colour is imaginatively felt. Mr. Bell's pictures often seem to us impromptu. There is much to be said in favour of the impromptu in art, correction and revision often detracting from the interest of the final result, instead of enhancing it—destroying rather than building up. The best artists have always proceeded somewhat capriciously, respond-



“THE BANNERS” (WATER-COLOUR) BY ROBERT ANNING BELL, R.W.S.
(The property of G. G. Gribble, Esq.)



"THE GARDEN OF SWEET SOUND"
BY ROBERT ANNING BELL, R.W.S.

(National Gallery of British Art, Millbank,
Chantry Bequest Purchase, 1906)



“THE GARDEN OF THE SLEEPING
BEAUTY.” BY ROBERT ANNING
BELL, R.W.S.

(The property of H. Silva, Esq.)



(The property of Robert Corry, Esq.)

“THE SLEEPING BEAUTY”
BY ROBERT ANNING BELL, R.W.S.

Mr. Robert Anning Bell

ing not only to other sources of inspiration but also to suggestions contained in the first lines with which they touch the paper. There is a sense in which a picture finishes itself.

The Archers is a panel of great interest because it is so expressive of Mr. Bell's later mood, that of a romanticist trying to be classic. The interpretation of classical themes not in their own convention, the use of a classic *motif* by a mind that is distinctly a product of romantic influences, always gives us that unusual savour of remote, fantastic experiences that has made the work of Botticelli so acceptable to the present age. The romanticists at the beginning of the nineteenth century waged war upon the classic; we are as romantic as ever, but we regard the classic itself romantically. The feud round which so many words have been written is scarcely sustained. Pictures always reflect intellectual tendencies of the time, and this *entente* between the classic and romantic in art, the fusion of the two in pictures, shows us life as in a mirror and the fusion of old ideals which used to strive against each other.

Interesting art leads to digression, suggesting everything, while it may pretend to little. In Mr. Anning Bell's painting, *The Garden of Sweet Sound*, stress is laid upon the connection between design and music, which lovers of art affectionately trace. A garden of sweet scent — that would have been impossible in paint, for it is not *to* the senses but *through* them that the appeals of art are made. In the arts the two most spiritual senses, vision and hearing, leading direct into the soul, play into each other, so that there can be pictures painted to music, or music written to pictures—though we are not sure whether the latter has ever been properly done. Beardsley's famous illustration to the Third Ballade of Chopin, though it may not be your or my interpretation, is a real illustration to music, a fantasy born at least from the memory of sound. And the attitudes of the figures in Mr. Bell's picture become unattractive if by a mental effort we attempt to separate the arrangement of the design from the associations of music.

In chronicling an artist's record, his most interesting period is not always

identified with the moment of writing, but with Mr. Anning Bell's work it is so; it seems now on the threshold of its most expressive achievement. In paint he now seems to be finding more of the freedom and emotionalism that he used to show in illustrations for Keats and Shelley—an abandon, a forgetfulness of the model that gives play to intellectual feeling. Smaller panels, such as *Mockery*, and above all *The Archers*, perhaps contain most of this feeling, and are most anticipatory of a new chapter. At every point of his career the artist's talent has been noticeable for the continual sense of progression, and he is nearer now than ever to the field of expression and success in which an elaborate and difficultly acquired technique becomes instinctive.

The true artist goes his own way despite all expressions of opinion, but those interested in criticism of this work, or in tendencies that we think we discern, may wonder at our use of the ever-dangerous word "abandon," with its invitation in almost any art to clap-trap. Of art work,



"MOCKERY" (TEMPERA)

BY ROBERT ANNING BELL, R.W.S.



FROM A STUDY IN SANGUINE
BY ROBERT ANNING BELL, R.W.S.

Mr. Robert Anning Bell



“THE ARCHERS”

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

BY ROBERT ANNING BELL, R.W.S.

even more than of life, it is true that *facilis est descensus Averni*, but it is also true of art work, even more than of life, that to reach anything of the heart's desire there must be less and less dependence upon externals and more and more trust in the inward vision; for the imaginative view is the temperamental one, that of eyes raised to see things in their own way—and none the less so, if unconsciously, since consciousness in such things is the embarrassing curse of the self-analytical, giving the mind a part it has to live up to, without enabling it to do so any better.

A respect in which Mr. Bell's work has been further perfecting itself in recent years is in the character of colour. In decorative pictures we see only too often the essential decorative *motif* obscured by a naturalism in the treatment of colour which is out of keeping. In his latest designs there has been more sympathy than ever between drawing and colour. Design, colour, touch, in the decorative picture, should all be part of one condition of mind, and in that relate to each other. This seems very obvious; but much of the satisfaction derived from Mr. Bell's designs is derived from the fulfilment of this requirement—one that is so rarely fulfilled in contemporary work. For few painters have cultivated the habit, in the absence of the instinct, of seeing outline and pattern of colour in unison.

Nothing in art perhaps wears the appearance of artificiality like a spurious naturalism transported to art which can never be natural, in the ordinary sense of the term. But because of this independence of Nature in the usual sense, it is the especial temptation of the decorative and imaginative artist to be superficial. The superficiality which supplants observation in that sort of bon-

bon work of which the bulk of “imaginative” paintings are but a larger edition, justifies the attitude of contempt to everything done away from Nature, still assumed by some schools, but growing rarer, as men begin to divine that the experiences of emotion and so of art cannot be limited. But the old academic attitude in regard to imaginative subjects, the constant and hopeless attempt to reconcile the luxuriance and extravagance of the imagination with the few studio properties at hand, cannot be justified so easily. The difficulties of this question have arisen through one type of artist trying to lay down laws for another type. The laying down of laws should be left to critics. Truth in the realms of fancy goes in dread of a danger far greater than facile generalisation; it is ever in danger of succumbing to the academic point of view through fear of asserting its independence of fact in its own dominion and in spite of the philistine who, having no familiarity with the coin of this realm, is ever confusing the market.

Since Mr. Anning Bell is always decorative in his art, we have written as if decorative and imaginative art were the same; and of course it is true that those things which escape actuality altogether can only be rendered in symbolism. His art will help one to think of symbolism in its wider sense, as embracing the greater realities which begin where a so-called realist would have exhausted his subject.

T. M. W.

The Curator of the National Art Gallery of New South Wales informs us that the picture called *The Castellan*, by the late E. J. Gregory, R.A., which was reproduced in our issue for November last, belongs to that gallery and not to the Adelaide Gallery.

Charcoal Drawings by Henri Harpignies

THE CHARCOAL DRAWINGS OF HENRI HARPIGNIES. BY HENRI FRANTZ.

ATTENTION has been drawn by a recent exhibition at Messrs. Obach's Galleries to an exceedingly interesting, and certainly the least known, side of M. Henri Harpignies' varied talent. I refer to his charcoal drawings, several of which are here reproduced by the kind permission of Messrs. Obach.

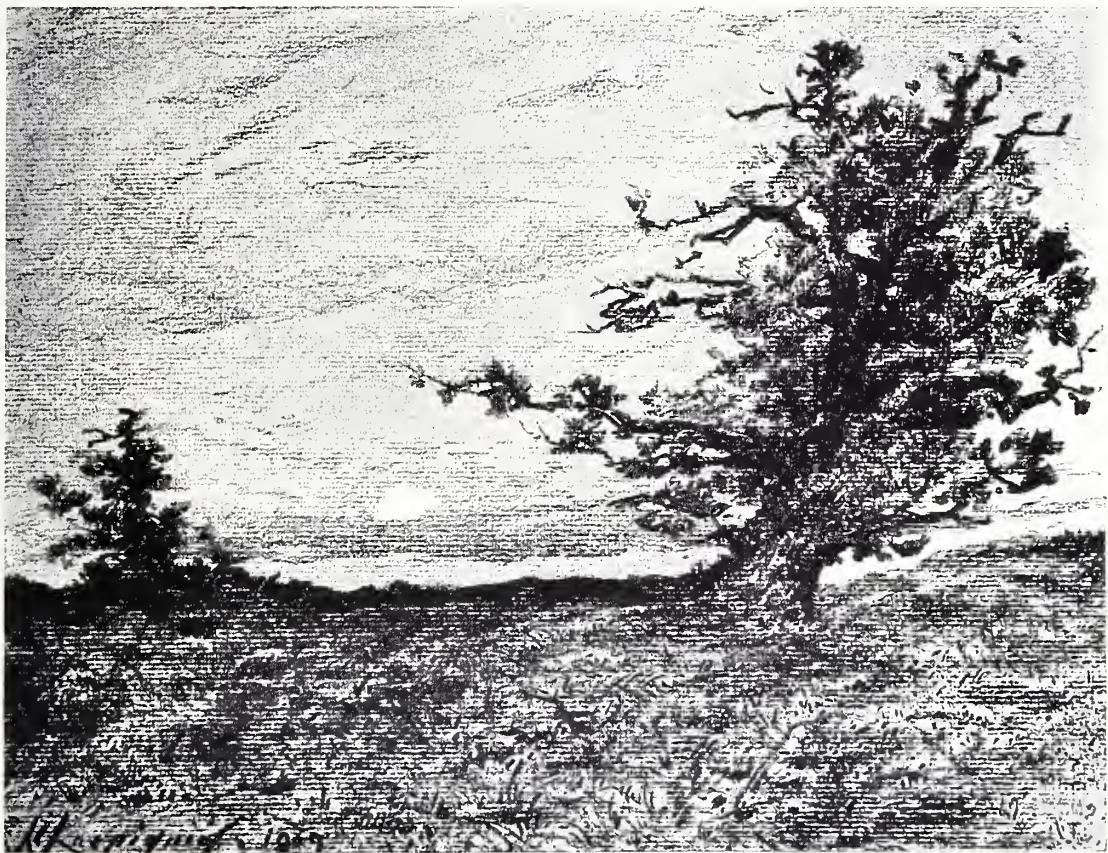
One may fairly say, without running any risk of being accused of exaggeration, that this distinguished artist is universally accorded an unrivalled reputation. No one would have the hardihood to deny that the stalwart veteran of the school of 1830, who, despite his ninety-one years, shows no signs of tiredness or failing strength, is the equal, or at any rate the worthy successor of masters like Corot, Millet, Rousseau, or Daubigny.

So we reckon Harpignies as being among the most celebrated of contemporary artists, and no one who makes any attempt to keep in touch with

the affairs of the art world of to-day can afford to ignore the pictures which the master exhibits year by year at the Salon des Artistes Français. There is something so pure, so unaffected, so healthy, in his work, his paintings are veritable poems, in which he sings of nature with so much truth, so much power, that it is impossible to remain indifferent to them—his beautiful landscapes seem, as it were, to engrave themselves upon our hearts and to arouse our emotions with singular and compelling power.

His water-colours also contribute in no small measure to the high reputation of the artist, executed as they are in accordance with the best traditions of the art—so liquid, so lightly and daintily drawn as they are, so pure in drawing and so transparent in colour. It is not, therefore, in the least surprising that in galleries and collections these water-colours of Harpignies compare favourably with and hold their own among the most famous works of this *genre*.

M. Harpignies' charcoal drawings are very much less known and as yet have not enjoyed the same popularity as his drawings in water-colour. The



“SUNSET”

(Reproduced with seven others by permission of Messrs. Obach & Co.)

BY HENRI HARPIGNIES

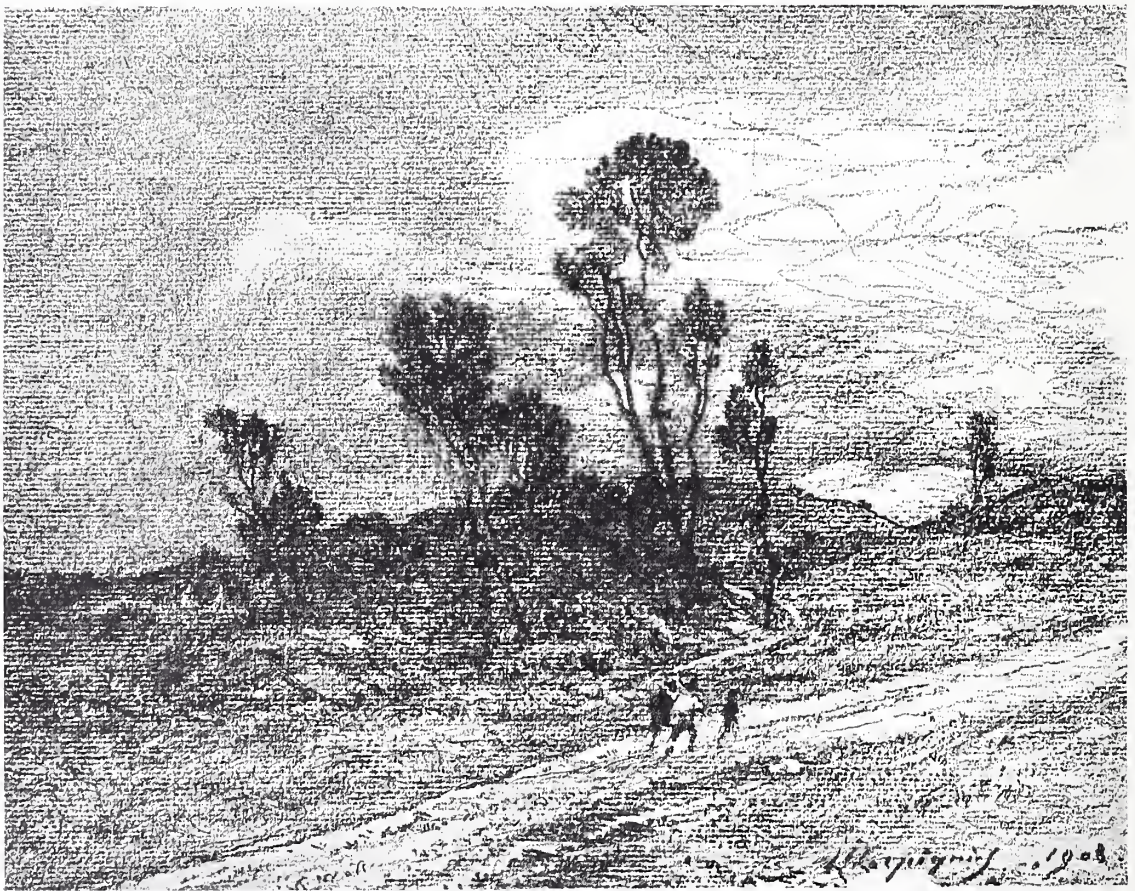
Charcoal Drawings by Henri Harpignies

reason for this is to be found in the fact that the artist has only quite recently commenced to work in this new medium. He has been always a prolific draughtsman and well versed in the art of suggesting colour through the medium of black-and-white, as will be seen by anyone who refers to an earlier volume of this magazine in which numerous examples of his drawings were reproduced (see *THE STUDIO* for April, 1898, Vol. xiii.). His lead-pencil drawings are especially charming, and we find the painter wonderfully skilful in depicting water, the sky, the massive architecture of trees and rocks, or the distant undulating line of the horizon in these little sketches. But up to a very recent date he had not worked at all in charcoal.

How is it that now he has come to take up this technique? No doubt he has felt in these last few years the desire to record more rapidly upon paper his visions of nature, and probably forsaking pencil or pen drawing—those delightful little sketches which the master used to like to

send, like visiting cards, to his intimate friends—he has been drawn irresistibly by the peculiar attractions which this, for him, new technique offers, its rapidity, and the wonderfully quick but at the same time eloquent results attainable.

Harpignies has also certainly been influenced by the charcoal drawings of M. Léon Lhermitte, himself another master of landscape painting in France, and who belongs also to the men of 1830, but is more particularly related in his art to Jean François Millet, while Harpignies, on the other hand, derives from Corot. There are great differences between the work of the two artists, for while M. Lhermitte depicts in nature not merely the landscape but also the life and labour of mankind, Harpignies, except on very rare occasions, is interested in pure landscape. This does not prevent him from admiring the charcoal drawings of his brother artist Lhermitte, though as a matter of fact the latter never offered him any advice upon the subject, and indeed it was not until the other day, while on a visit to M. Harpignies,



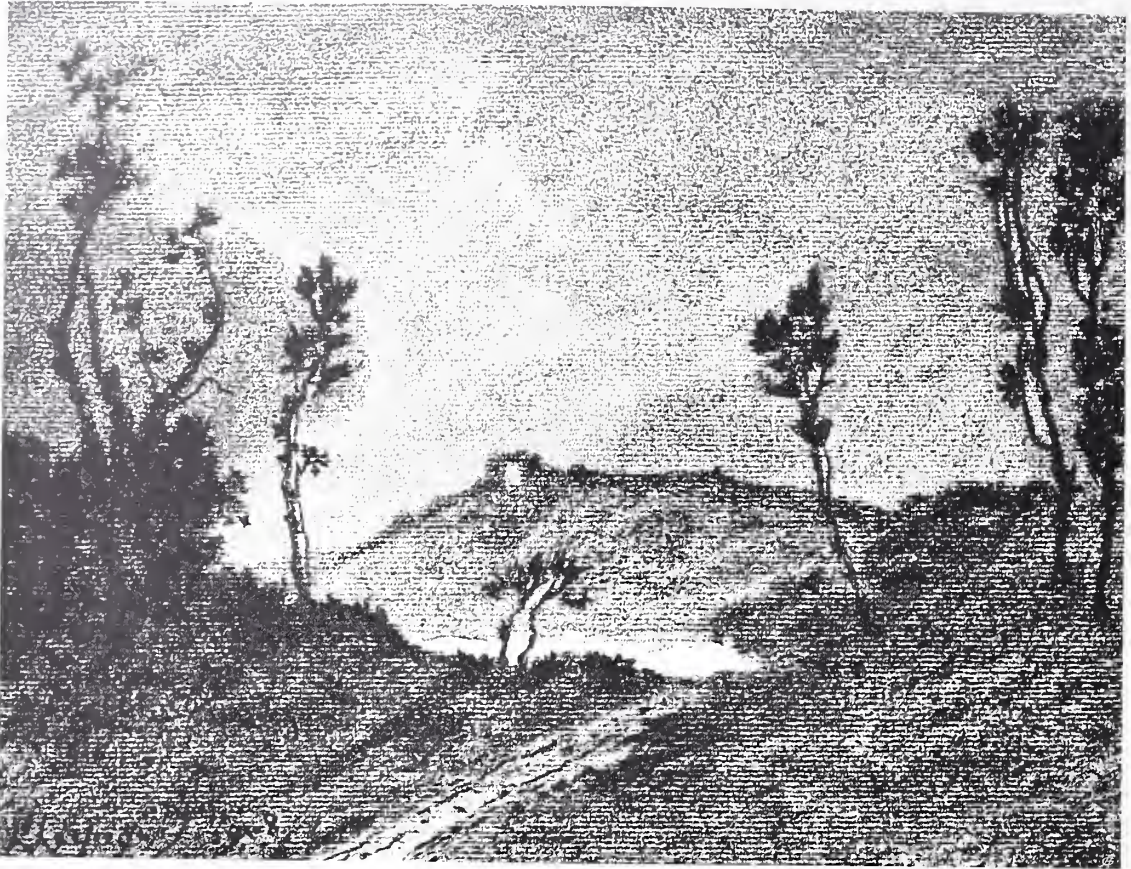
“THE COUNTRY ROAD”

BY HENRI HARPIGNIES



“ENTRANCE TO THE WOOD AT ST. PRIVÉ”
BY HENRI HARPIGNIES

Charcoal Drawings by Henri Harpignies



“THE BORDERS OF THE RHÔNE”

BY HENRI HARPIGNIES

that M. Lhermitte heard from the lips of his old friend that he had taken up drawing in charcoal. “Je vais maintenant pouvoir faire comme vous,” added the aged artist, with his customary irony and humour.

Charcoal as a medium has been used before with much success by other artists. Georges Michel, the earliest of these, for he was born in the second half of the eighteenth century, had fixed upon paper in delicate charcoal drawings impressions of the glades in the forest of Fontainebleau. Corot had used charcoal in drawings of trees with their foliage lightly stumped in on white paper. Rousseau had vigorously depicted in the same material silhouettes of his favourite oak-trees. Allongé made a speciality of this technique, and his works remain charming specimens of the *genre*.

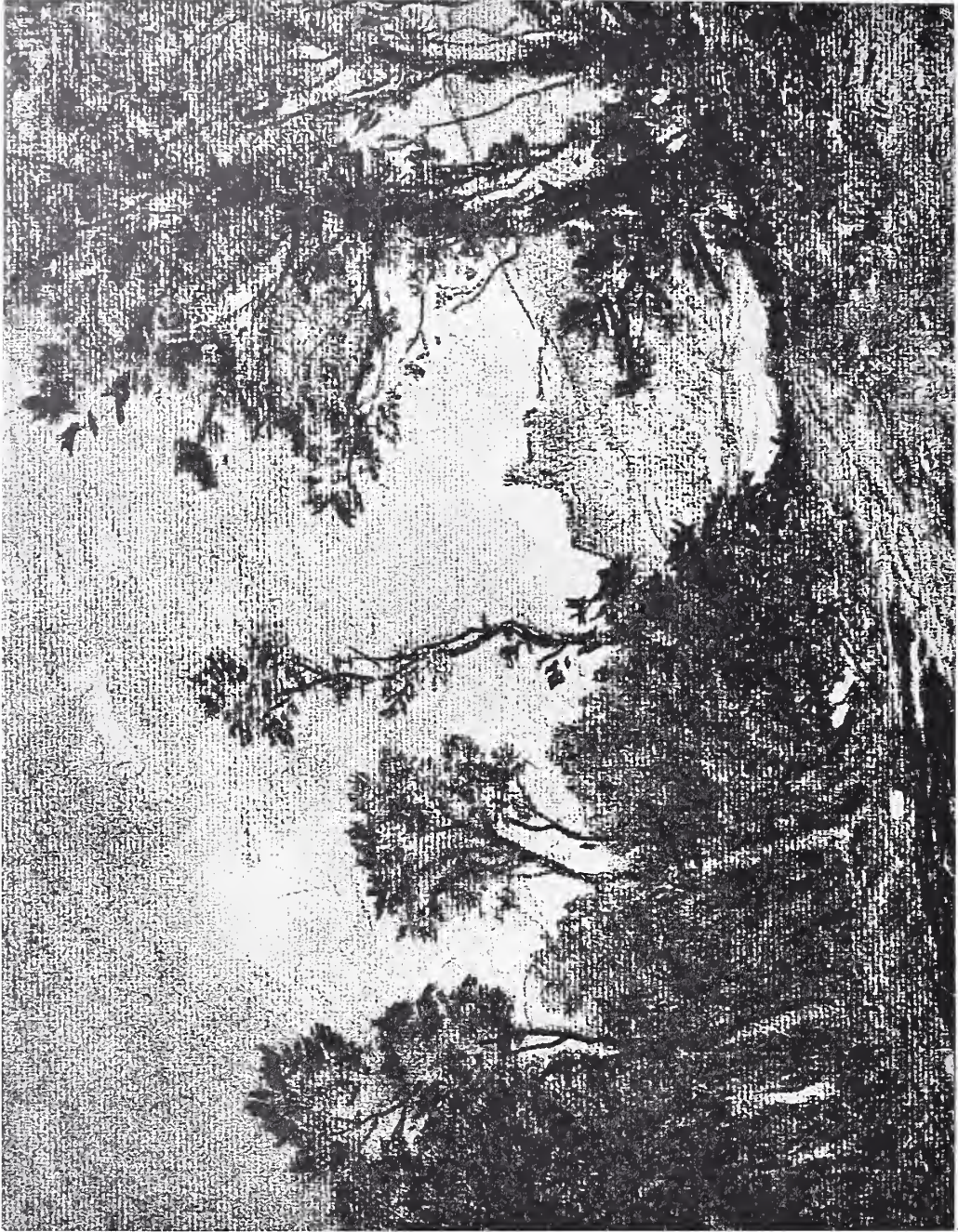
M. Henri Harpignies spends several months each winter at Beaulieu, near Nice, and here the veteran artist loves to work all day in the open-air among the olive-trees. Here it was that formerly he used to execute so many of his water-colours, while now it pleases him to make with

strong, firm strokes his large charcoal sketches. Returning to the studio he finds in these a kind of repertoire or dictionary of *motifs* and impressions of scenery in the neighbourhood, and they enable him to work effectively in his studio, and there to execute pictures with the greatest fidelity to nature. His eye is so susceptible to all the colour effects in nature that he can see in these simple studies in black-and-white all the most subtle *nuances* of colour.

There is much pleasure and much profit to be gained in looking at these fine drawings, which speak so eloquently for themselves that there is no necessity to praise their charm and perfection, and as one looks at them one cannot help admiring the character of a man who at such an advanced age seeks still to learn—still to teach himself; and surely it is the more significant at a time when so many young men blossom forth as artists, and believe themselves to have probed, after a few months of work, all the intricacies and secrets of a *métier* which a Harpignies hardly thinks he has mastered after seventy years of toil!



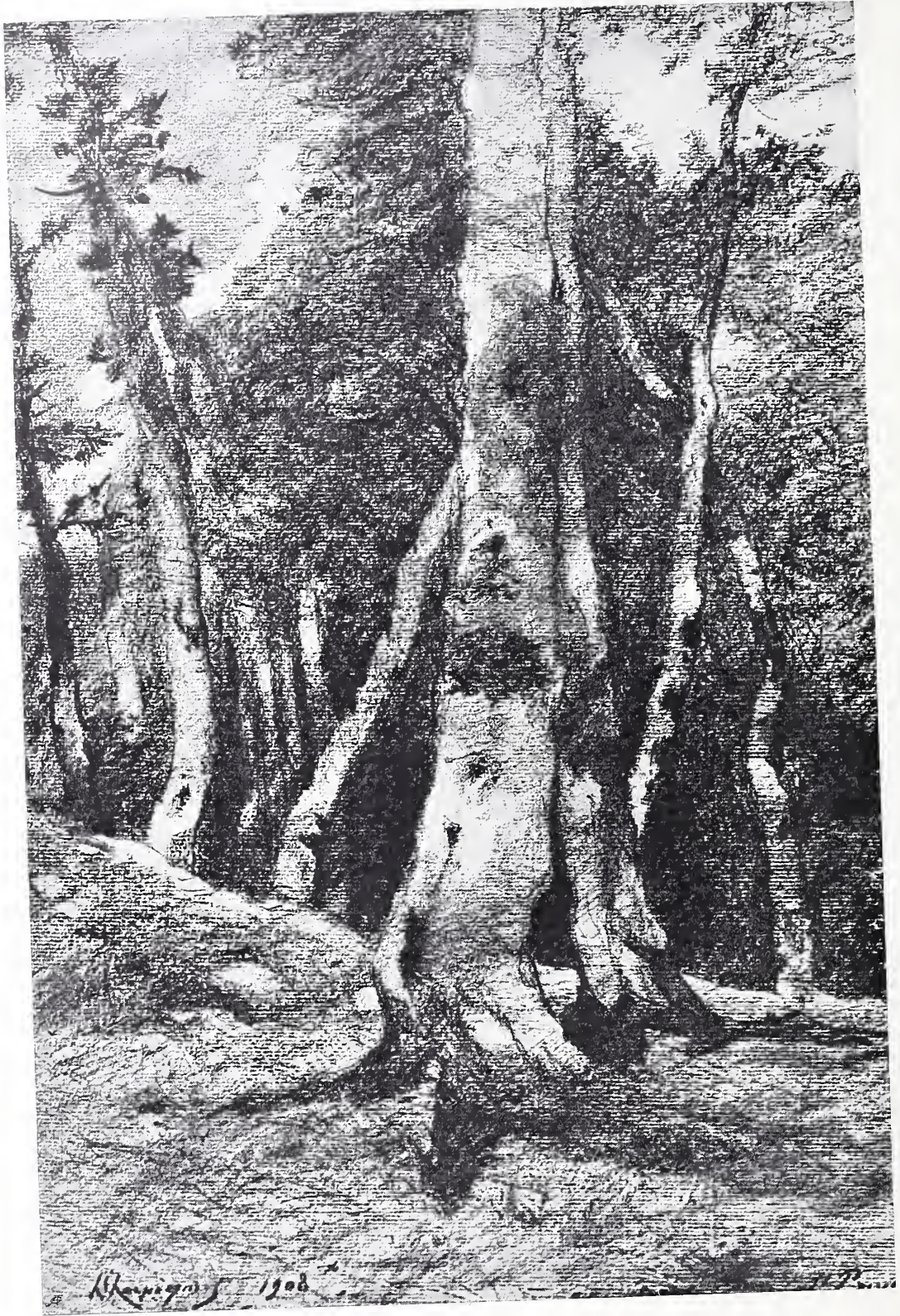
"THE LONELY FISHERMAN"
BY HENRI HARPIGNIES



"THE BANKS OF THE LOIRE"
BY HENRI HARPIGNIES



“WINDY WEATHER”
BY HENRI HARPIGNIES



"TREE TRUNKS AT ST. PRIVÉ"
BY HENRI HARPIGNIES

The Société des Peintres et Sculpteurs

THE EXHIBITION OF THE SOCIÉTÉ DES PEINTRES ET SCULPTEURS IN PARIS.

THIS Society of painters and sculptors, formerly known as the Société Nouvelle, is to-day emphatically the most homogeneous and the strongest of all the numerous societies whose various exhibitions follow one after the other in the Paris galleries. There is in fact no group, with the exception of this one, that succeeds so amply, and which achieves the difficult feat of uniting no less than thirty artists who are *all* men of great talent. It is for this reason that we propose to single out the recent exhibition of this society for very special notice, and to deal with it in preference to others of a similar kind, for practically every work, and certainly every artist who exhibited, deserves to be carefully studied in detail.

M. Albert Besnard was represented this year by five pictures, no one of which it must be admitted was of quite the same importance as certain works

shown by the artist in preceding years—the portrait of Mme. Besnard or his *Féerie intime* for instance, both of which aroused a great deal of attention; nevertheless all the paintings shown here were exceedingly fine and of great warmth of tone and very beautiful in handling. The one that attracted my attention the most was entitled *Le premier Acte*, showing two ladies in evening dress in the semi-darkness of a box at the theatre. His other exhibits, *Une Adolescente*, *Electre*, *Une Italienne*, were in the same inimitable manner of this accomplished painter.

M. J. Blanche owes his high reputation to his charming portraits, but he is an artist of such varied and diverse talent, that not content to specialise in one branch of his art, he has in recent years been engaged in painting most interesting still-life pieces and interiors; but in such works as these he remains always the same remarkably fine colourist so well known to us. I singled out for particular comment his *Salon rose*, a canvas painted with surprising freedom of touch, and in



“PANNEAU DÉCORATIF”

BY ANDRÉ DAUCHEZ

The Société des Peintres et Sculpteurs

which the distinctive colouring and the charming composition could not fail to attract the attention of every one.

M. Charles Cottet is attracted by Brittany and by Venice in turn, and from one or other of these places he has already brought back pictures which rank among the finest productions of the present day. This year he has no large canvases such as he has been wont so often to exhibit. He showed some small easel pictures, certain of which nevertheless are quite up to the standard of his finest work. He seemed to me to be most happy in his *Moulin de Bretagne*, and his *Soleil Couchant*, while his *Pointe de Quillern*, his *Moulin sur la Côte* are in every way worthy to rank side by side with those important pieces upon which his reputation is based.

M. Dauchez has made giant strides in the last few years; his draughtsmanship has taken on a firmness and decisiveness quite remarkable, and no one is better qualified than he to penetrate into the recesses of the melancholy soul of the landscape of "la basse Bretagne." His decorative panel *Prairies bordées d'Arbres* was among the most imposing things in the exhibition, but I liked equally well his painting of a cloudy sky in the neighbourhood of Guilvinec, his *Moulin à Lesconil*, his *Troupeau au Groasken*, and especially his picture of meadows by the banks of a river.

M. Henri Duhem is also gifted with perfect comprehension of the country in which he dwells, and he takes pleasure in depicting in paintings full of character, Flemish scenery, with its big canals, its churches enveloped in mist or surrounded by water. His *Barges de Canal*, and his *Abreuvoir* were among his most typical exhibits.

A portrait painter who has achieved great popularity and who is one of the most sought after and the most remarkable among painters of contemporary

womanhood, M. La Gandara, exhibited a female portrait executed with that subtleness and penetration that are so characteristic of his work. Besides portraits, the artist showed some charming drawings. He has previously done some little pictures in the Luxembourg Gardens, and his *Parc de Saint Cloud*, which he showed in the exhibition, was admirably successful in its grey harmonies.

M. Walter Gay is unanimously admitted to be our premier painter of interiors, and it is quite certain that he has brought this class of picture into fashion again, and our descendants will owe him a debt of gratitude for having preserved in paint the image of the most beautiful interiors of our day. The Château de Révillon has been made the most recent subject for his brush, and the two pictures he showed of this place were very remarkable. I should also mention his picture entitled *Japoneries*, purchased by the State, and which we reproduce among our illustrations.



"LE SALON ROSE"

BY J. E. BLANCHE



"JAPONERIES." BY WALTER GAY

The Société des Peintres et Sculpteurs

M. Griveau was represented this year by a very large number of works, among which I noted particularly the *Château de Combourg* in spring time. M. Griveau is a most conscientious artist, and though perhaps not quite in the very front rank, he is emphatically one who has held his place here in the exhibition most worthily.

M. Le Sidaner remains always upon his own high plane in his picture *Fenêtre rose*, his *Pavilion*, his *Maison au Bord de l'eau*, and his *Lavoir*, but the same praise cannot be bestowed upon M. Henri Martin, an artist of very great talent, who, however, did not seem to have given of his best to the exhibition.

The pictures of M. René Ménéard are always a source of pure joy for the spectator; the least of his paintings impels our admiration by the beauty of its conception, the nobility of its sentiment, and the great charm of its colour. After a sojourn during the summer in Normandy, M. Ménéard has returned with a superb sunset picture of the cliffs, which must be accounted a veritable masterpiece. His three pastels, and his *Bergers* in particular, deserve especial notice.

Mr. J. W. Morrice, whom we shall soon see again in the Société Nationale des Beaux-Arts, is a Canadian artist, who came not long ago from Montreal to settle in Paris, and his work has been referred to in these pages in connection with the exhibitions of the Canadian Arts Club. He is of course not one of the original members of the Société Nouvelle; but this new recruit is not by any means the least interesting among the most characteristic painters of this group, and his *Vue de Bretagne* and his picture of Venice attracted attention by reason of their striking colouring, even in an exhibition where this is a distinctive feature of even the least of the works shown.

M. R. Prinnet showed several interiors of most charming sentiment, but he also proved that he can be at times an excellent *plein-airiste*, as his water-colour *La Plage*, a very good piece of work, amply testified.

The surprise of the exhibition for me was the work of M. Raoul Ulmann. This artist showed eleven pictures, all of which pleased me greatly. It seems to me that the artist has set his palette with the silvery tones of Ruysdael and Van Goyen.



“LE MOULIN

BY RAOUL A. ULMANN



"LE PREMIER ACTE"
BY ALBERT BESNARD

The Société des Peintres et Sculpteurs



"BELLE JOURNÉE"

BY GASTON LA TOUCHE

In particular I must mention *Le Bateau de Hollande*, his mill at Damme, his *Accalmie sur le Canal*, his *Vue de Dordrecht*, all of which charmed one by their exquisite setting. There is no doubt that M. Ulmann is to-day one of our leading landscape painters. The variety of this artist's work is not the least of his merits; he does not slavishly fetter himself to any formula, but depicts with the greatest fidelity the varied characteristics of Dutch landscape just as the subject appeals to him.

M. Rodin, the distinguished president of the society, was represented by six works. His bust of M. Alphonse Legros, whose fine strong head is depicted as leaning pensively forward, shows all the fine qualities of execution of the sculptor's best work. This work was immediately acquired by the State, and will represent this great artist this summer at the Brussels International Exhibition. The beautiful, rather reddish, patina of this piece, is particularly worthy of notice.

The bust of the Duc de Rohan was another piece of sure technique and great fidelity to the model. This work was shown in the plaster and has not yet received its definite form. Another plaster was the bust of Mr. Thomas Ryan, and two little pieces in marble, too modestly catalogued as "studies" completed M. Rodin's contribution.

M. Gaston Schnegg was represented by two excellent statuettes in bronze, and M. Lucien

Schnegg by two marbles. Mlle. Jane Poupelet, who recently joined the group, gained for herself in the exhibition a place in the fore front. She endues her work, two pieces of which she showed, with a kind of antique elegance, to which is added exceeding dexterity of handling.

Nothing could have been more full of life than the little statuettes of Prince Paul Troubetzkoi, always so appreciated by the discerning members of the public. I must mention the portrait of the Grand Duke Paul, the portraits of M. Errazuriz and of his daughter, and that of Professor Pozzi. In the sculpture section also there was an excellent bust of the charming landscape painter, Billotte, by M. Albert Despian, and a bust in marble by M. Eugène Lagare. H. F.

At a General Meeting of the Royal British Colonial Society of Artists, held on April 4th, Mr. Holman Hunt, O.M., and Sir Henry Cunynghame, K.C.B., were elected hon. members of the Society. Messrs. Ernest George, P.R.I.B.A., A.R.A., H. C. Corlette, F.R.I.B.A., E. R. Hughes, R.W.S., A. K. Brown, R.S.A., Edgar Bundy, R.I., T. Austen Brown, A.R.S.A., and J. H. Lorimer, R.S.A., A.R.W.S., were elected Members; and Messrs. W. H. Y. Titcomb, J. Shaw Crompton, R.I., B. Eastlake Leader, and St. George Hare, R.I., were made Associates.

Sir Hubert von Herkomer's Lithographs

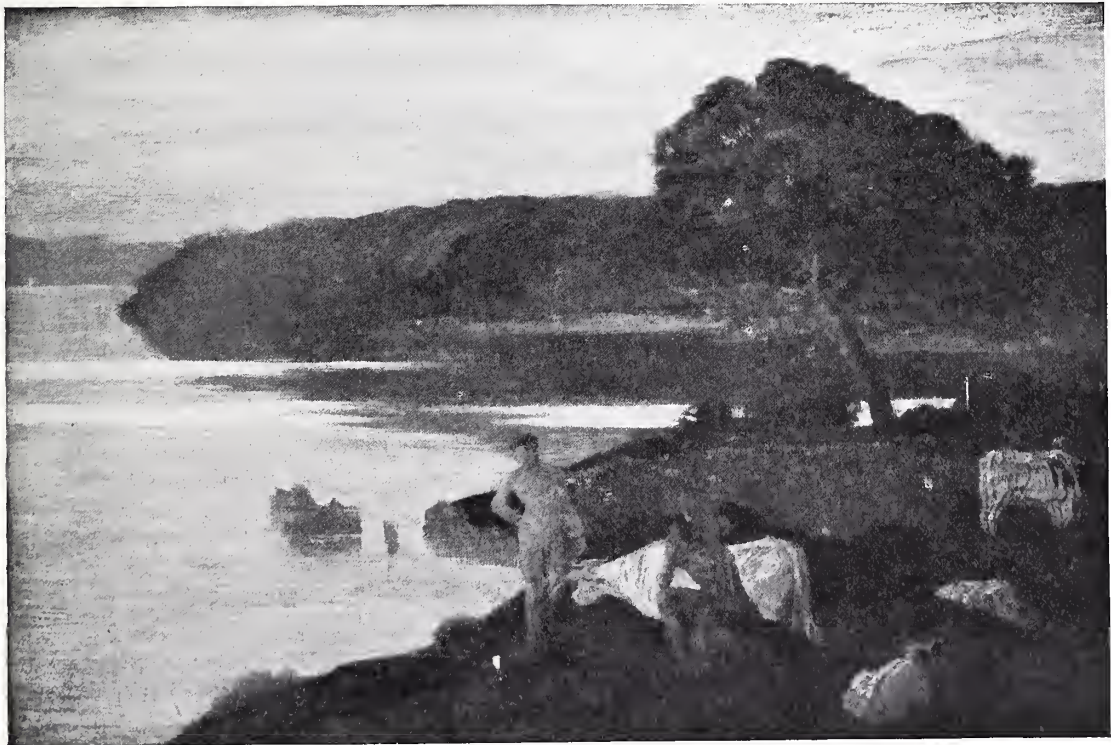
SIR HUBERT VON HERKOMER'S LITHOGRAPHS.

A DEBT of gratitude is always due to the artist who can invent a new mode of expression or improve upon one already in use. The addition he makes to the common stock of artistic knowledge may be in itself of striking importance, or it may be merely a suggestion, opening up possibilities which other men can develop; but either way it is to be welcomed as something which marks a step forward, and by which fresh influences can be brought to bear upon the activity of the art world. Such a welcome is certainly to be given to the remarkable results which have been attained by Sir Hubert von Herkomer, after some twelve months spent in investigating the capabilities of the art of lithography, for he has not only produced a quantity of work which, if judged solely on its merits, has a quite indisputable value, but he has also pointed the way in which this fascinating, but comparatively neglected, black-and-white art can be raised to a far more honourable and responsible position than it has hitherto been allowed to occupy.

It is characteristic of him as an art worker, that

in examining the properties of a medium which is new to him, he should strive always to discover fresh ways of developing it along legitimate lines, and it is not less characteristic of him to set before other workers the conclusions at which he has arrived, and to submit these conclusions, without any concealment of his methods, to the judgment of his fellow artists. Therefore it is not in any way surprising that his lithographs should be distinguished by eminently personal qualities of intention and achievement, or that he should have already published a detailed explanation of the various working processes by which these qualities have been secured. This explanation he has put into the form of a lecture, describing fully his methods step by step, and accounting completely for the technical and mechanical devices he has employed. The whole matter is so plainly stated in this lecture, that no one who has had any experience of even the rudiments of lithographic work could fail to understand his meaning, or could be under any misapprehension about the reasons for the evident difference between his lithographs and those which so far have been produced by other artists.

Fundamentally, this difference is due to a conviction of his own that the scope of lithography



"LES BERGERS"

(See preceding article)

BY RENÉ MÉNARD

Sir Hubert von Herkomer's Lithographs

has been needlessly limited by the conventional acceptance of the art as merely a form of autographic chalk drawing—as a convenient process by which both slight sketches and elaborate drawings in chalk can be reproduced and printed. To escape this limitation, and to contrive a way in which it could be removed, he brought to bear upon his first experiments with lithography the knowledge he possessed of mezzotint engraving, and by the light of this knowledge he quickly evolved a method which enabled him to get, in working upon stone, results closely akin to mezzotint, but distinguished by even greater subtleties of effect than are ordinarily within the mezzotint engraver's reach. To the perfecting of this method he has devoted several months of strenuous labour,

he has tested it assiduously, and with the most serious consideration of its possible defects, and he has delayed publishing his conclusions about it until he had satisfied himself that their correctness could be guaranteed by actual demonstration and definite achievement

The first essential of his method is that the work should be done directly upon the stone; it does not permit the use of transfer paper, because a drawing made upon paper could not be carried to completion by the processes he employs and then be transferred to the stone. At the outset the stone is granulated by being delicately ground with very finely sifted sand, and is given a grain much smaller than has hitherto been customary in lithographic work—though, it may be noted, this

granulation can be varied by subsequent grinding here and there with coarser sand if the stone is being prepared for a subject which requires in some parts a larger grain than in others. Then the stone is blacked all over with an ink made, in the usual manner for lithographic work, by grinding together parings of lithographic chalk and a proportionate amount of Russian tallow. This ink, however, is not smeared or rubbed on with a stump or leather—the way in which it has been usually applied—but is dabbed on firmly with a stiff hog-hair brush so as to force it well into the granulation of the stone, and to make it lie on both the depressions and the projections of the grain.

There is a particular necessity for care in laying this black ground, because it is by scraping away the ink that Sir Hubert obtains all the tone effects that are required in the picture he is producing. Just as mezzotinters scrape away the tooth on the copper plate, so he removes the ground to a greater or less extent according to the degree of tone he desires to express—the more, of course, the amount of

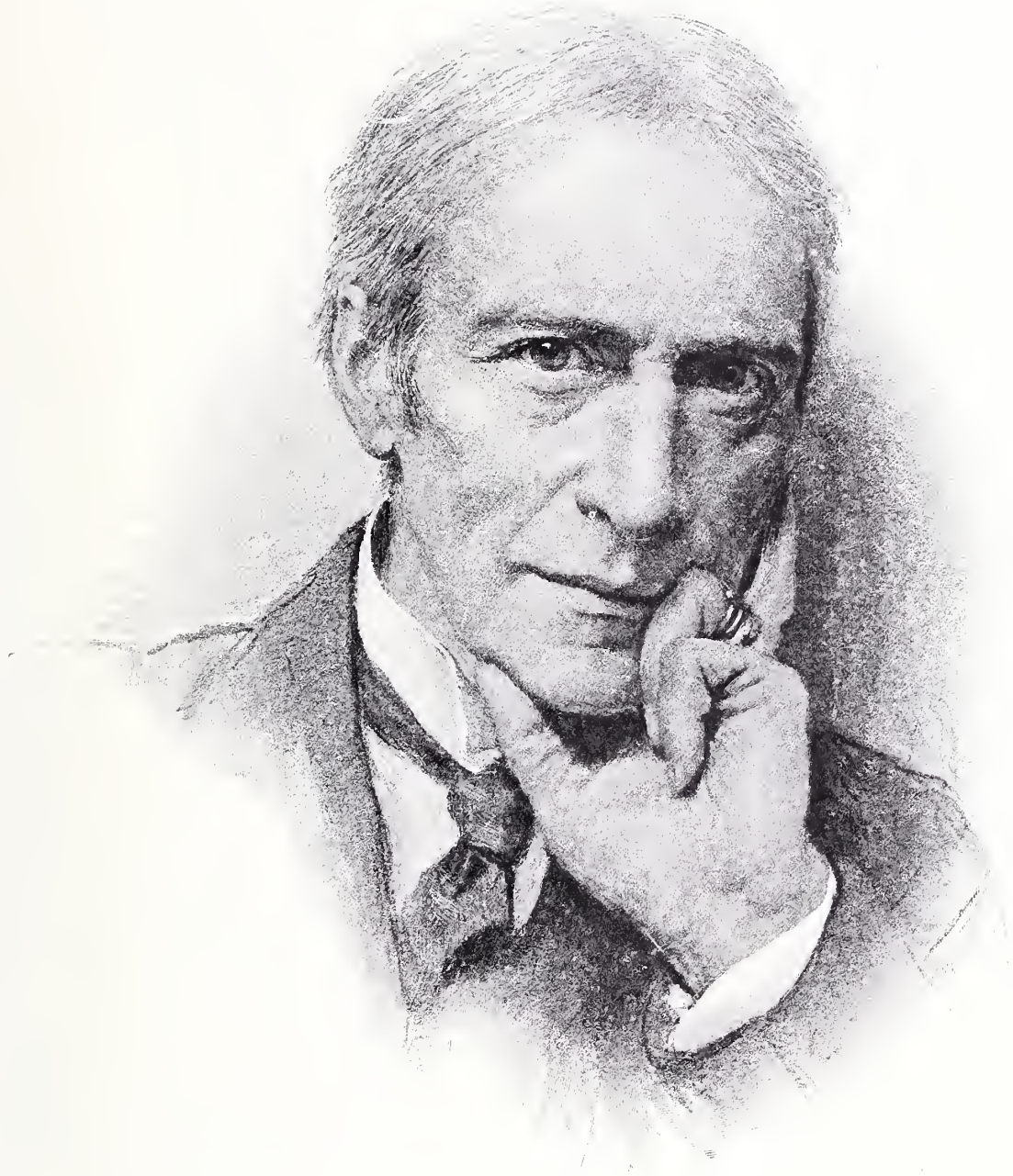


“LE PARC”

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(See preceding article)

BY A. DE LA GANDARA



SELF-PORTRAIT. FROM A LITHOGRAPH
BY SIR HUBERT VON HERKOMER, R.A.

Sir Hubert von Herkomer's Lithographs

scraping the lighter will be the resulting tone—and it is obvious that unless the ground is full and rich in quality to start with, any wide range of gradation in the subsequent work cannot be ensured. It is for this reason, too, that the ink must be dabbed so firmly into the granulation of the stone; if it were simply smeared over the surface it would lie only on the projections of the grain and would be almost immediately removed by the action of the scraper, but by being driven into the depressions of the grain it remains through even prolonged scraping and lends itself to the expression of an infinitely great variety of tones.

For securing the full modulation of tones from absolute black to pure white Sir Hubert usually employs, in addition to the scraper, a pen and a sharply pointed tool. The scraper is used for the broader and simpler tone effects, but for the more subtle tones, and where small and delicate modellings have to be realised, he finds the pen of the greatest possible value. It will scrape away the ink in exquisitely fine lines, and it is so flexible and so completely under control, that it can be applied with certainty in the most intricate and difficult passages of a minutely finished picture. The pointed tool is necessary for the occasional picking out of white dots in a tone which might print too opaquely and seem, if it were unrelieved, to be lacking in the right degree of luminosity.

When the scraping is finished and the picture on the stone has been fully developed, it is etched in the customary manner with a mixture of nitric and hydrochloric acids in an emulsion of gum arabic, though, it must be noted, a stone treated by Sir Hubert's method needs to be etched more strongly than those worked on in the ordinary way. In the subsequent processes of rolling up, inking, and printing, he follows the usual course of lithographic work, except that he requires from his printer a definite sense of artistic responsibility and an educated appreciation of the special qualities of the work to be dealt with. Lithographs with such unusual characteristics could hardly be printed satisfactorily by the merely mechanical operation of the press, and intelligent observation of the stone while impressions are being taken from it is indispensable.

However, there is one other matter in which he has departed from precedent. Lithographers have been accustomed to re-sensitize a stone which has been worked upon and printed from, and to make, when required, corrections in the original drawing, though their recourse to this device has been only occasional. But Sir Hubert uses this re-sensitizing

as a regular thing in his method of working. It enables him to prove his lithographs stage by stage in the same way that an etcher tests the different states of a plate, and it gives him opportunities of carrying his work to the highest pitch of completeness. A stone can be re-sensitized three or four times, if necessary, and fresh work can be done upon it with chalk at each stage, but twice is, as a rule, sufficient. By over-use of this convenient device the drawing upon the stone runs some risk of injury because the pyroligneous acid, which is the chief agent in the re-sensitizing process, has a mordant action on the stone and to some extent eats away the portions of it which are not covered with ink. It sharpens the grain and consequently increases the definiteness of the drawing, so the possibility of losing certain subtleties in the work has always to be guarded against.

Obviously, in this lithographic method the quality of the stone used is a matter of considerable importance. The softer yellow stones are not to be trusted, as they have inequalities of texture and at times other defects which may annoyingly interfere with the artist's intentions; and in a less degree, but still quite appreciably, the same objections apply to even the harder yellow stones. The best of all is the blue stone, which is exceedingly hard and close in grain and is generally freer from dangerous blemishes. The colour may, perhaps, be a little disconcerting at first to the artist who is seeking to estimate exactly the relation between very delicate tones, but this is a difficulty which he will be able to overcome with comparatively brief experience, and the gain to him of having a really dependable surface for the various processes of his work is not to be disputed.

But with the right materials and a sufficiency of intelligence and patient application, admirable results are within the reach of any artist who will take the trouble to study the principles of this mode of lithographic working. Sir Hubert has proved by example that these results are entirely possible, and he shows by precept how they can be arrived at; there are no secrets in his method, no tricks of mechanism, and no devices which any purist could quarrel with as not legitimate. His work is all pure lithography, and is wholly sincere in its respect for the traditions of the art. What he has done is to point the way convincingly in which artists can develop a graphic art that lends itself most admirably to a wide variety of purposes; and he has established by his own work a standard of practice against which they can measure their performances.

A. L. B.



"A GERMAN LITHOGRAPHER." FROM
A LITHOGRAPH BY SIR HUBERT VON
HERKOMER, R.A.



“GOING TO CHURCH.” FROM A LITHOGRAPH
BY SIR HUBERT VON HERKOMER, R.A.

Lady Waterford's Drawings

THE DRAWINGS OF LADY WATERFORD. BY MRS. STEUART ERSKINE.

THE late Louisa, Marchioness of Waterford, a collection of whose water-colours was exhibited last month at the residence of Countess Brownlow in Carlton House Terrace, occupies a unique position amongst amateur artists. Gifted far above the average, qualified by her imaginative powers, her fine sense of composition and her eye for colour, to occupy a high position among contemporary artists, she yet lacked the training which would have entitled her to such a claim. She herself was very far from putting it forward; she recognised the difference which must always exist between the work of amateur and artist, and protested strongly against any comparison being made.

It was in this, as in many other things, that she showed her strength. She was essentially modest about her work, and although she devoted the greater part of her life to her favourite pursuit, she was always keenly alive to her shortcomings.

"I went to the Grosvenor (gallery) yesterday,"

she writes in 1879, "I was curious to see how my drawings looked. I can only say these exhibitions are the best levellers I know; one has no more illusions about oneself and no flatterers are of avail. I see myself just an amateur and no more, not altogether bad, but not good, no, not good at all; and it is the same with all amateurs—there is the difference."

So much for her own opinion of her technique. With regard to the intention of her work, she takes higher ground. She admits that "she had made an attempt in the right direction," and here we touch on the secret spring of her ambition



LOUISA, MARCHIONESS OF WATERFORD



"ROW OF CHILDREN" (FROM SCRAP BOOK)

BY LOUISA, MARCHIONESS OF WATERFORD

Lady Waterford's Drawings



"CHILDREN WITH BRANCHES" BY LOUISA, MARCHIONESS OF WATERFORD

To her niece, Lady Pembroke, who had urged her to more serious study, she wrote:—

"I have a something which has been given to me to comfort and fill up a void, but it is no more. To some, such gifts would be given as would help their lives in other things—action, eloquence, influence—and each would have it as it had been God's will to bring it to them. To me, without children, without own family, a gift was given to be used—not only for self, but in some measure for the setting forth of ideas which I have no eloquence to speak of, and that it

and on the inspiration of her genius. If she knew and lamented her limitations in one direction, in the other her ambitions were without limit. She worked in the highest fields of art; her conceptions were large, her mind travelled often and freely in the company of great thoughts. Life, death, immortality, fame, time, joy, and sorrow, all such themes occupied her pencil together with the Bible scenes and the charming studies of child-life for which she is so well-known. The sketches which she executed are often small in size, but they are always large in handling, and for this reason they have attracted the genuine admiration of artists. The late Mr. G. F. Watts, always generous in recognising talent, and Sir Edward Burne-Jones, also a great admirer of her work, at one time begged her to give herself up to art. Mr. Watts, indeed, used often to say that nature intended her to be one of our greatest artists, and that circumstances alone prevented her from concentrating herself on her art.

But not only circumstances were against the evolution of Lady Waterford's genius. She herself had not the smallest wish to give her whole life to study. She liked her life as it was; she recognised her responsibilities, she accepted her position. Moreover, her strongest characteristic was probably her love of religion. With her, art was the hand-maid of Religion, and her talent was a gift which she was called upon to use in the cause of religion and as a means of enforcing its doctrines.

might sometimes express what must otherwise be sealed up."



"CHILD WITH MANDOLIN" BY LOUISA, MARCHIONESS OF WATERFORD.

Lady Waterford's Drawings



"HUSH-A-BYE FATHERLESS." BY LOUISA, MARCHIONESS OF WATERFORD

So much has been written concerning Lady Waterford's life that only the briefest notice is necessary here. Born in Paris in the year 1818, in the room once occupied by the beautiful Pauline Borghese, Louisa Stuart was the younger daughter of Sir Charles Stuart, afterwards Lord Stuart de Rothesay, at that time British Ambassador to the Court of France. Much of her childhood was passed in Paris, but it was in Rome, which she visited with her parents after the marriage of her sister Charlotte to Mr. Canning in 1835, that she received her strongest inspiration. Here she accepted an ideal in art to which she remained faithful all her life.

In 1839 she met her fate at the Eglinton Tournament in the shape of the young Lord Waterford. He was a shy, strange creature who hated society and lived for sport, and the match was not at first approved of by her parents, although they afterwards withdrew their opposition. The marriage took place in 1842, and for the next seventeen years of her life Lady Waterford lived chiefly at Curraghmore, her husband's place in Ireland. Here she devoted herself to the poor, visited them in their cabins, encouraged a woollen industry, attended mothers' meetings, and sketched all the school children.

Lord Waterford was devoted to his wife, but he left her a great deal alone; in the hunting season he would often not return till ten o'clock, when he would go to bed for a couple of hours, after which he would get up and dine at midnight. These eccentric habits do not seem to have interfered with his wife's happiness. After a long day spent in painting or in visiting the sick, she would establish herself by the fire with her sketch book and

work out her fancies or paint any friend who happened to be visiting her. On March 29, 1859, came the great crash of her life. A few days before the 29th Lord Waterford had been out hunting and the hounds had drawn a blank. Lord Roberts, who was then a little boy, was out for his first day's hunting, and Lord Waterford, seeing his disappointment, said to him: "Never mind, youngster; we'll have better luck next time." But next time he was destined to be thrown

from his horse and killed on the spot.

After this her life was spent at Ford, the old Border castle, which she had as a dower-house, a



"CHILD WITH DOGS"
BY LOUISA, MARCHIONESS OF WATERFORD

Lady Waterford's Drawings



"CHILDREN WITH PALMS"

BY LOUISA, MARCHIONESS OF WATERFORD

fine old house partly spoiled by restoration, situated in the romantic country south of the Cheviots near to Flodden Field.

It was here during the first years of her widowhood that she began the great work of her life, the frescoes for the school at Ford—a work which occupied about twenty-two years. The original idea was to instruct the school children, and for this purpose she chose subjects illustrative of the lives of good children. Cain and Abel, Abraham and Isaac, Jacob and Esau, Joseph and his brethren, little Josiah, the king of eight years old, Samuel, David the shepherd, and such subjects were all represented, with a large design of Christ blessing little children, which took up the whole of the end wall. The models for these pictures were the village schoolmaster, the organist, the carpenter, the gardeners, the colliers, indoor and outdoor servants, and the school children. During the progress of this work a procession of villagers went up to the castle to be sketched, and the paintings exhibit a regular village picture gallery. The children were her special delight and her favourite models; her love of children is shown in the way she handles her subject.

Lady Waterford at one time had lessons from Ruskin, the only lessons which she is ever known to have taken since her childhood. These lessons did more harm than good. Ruskin worried her and insisted on her painting minutely in the pre-Raphaelite style, in a manner totally foreign to her nature. She persevered bravely, and executed some extraordinarily clever paintings of school-children, following out exactly his instructions. These pictures, however, are quite without the stamp of genius which mark her spontaneous work, and the master himself was the first to perceive it. He told her that she must follow her own inspiration and not take any more lessons. It seems a pity that she should have had a master

who strove to mould her talent to a certain shape instead of helping her to acquire that knowledge which would have been of service to her. Still, she had a great admiration for Ruskin, and read everyone of his books with eager interest; while he had an enthusiastic admiration for her as a colourist.

Of Lady Waterford's technique I know nothing

beyond the fact that she did not trouble about it at all. As long as she accomplished her purpose the means by which she achieved it were to her the merest matter of detail. The talented artist herself is remembered with love, and even veneration, by those who were fortunate enough to know her well. Her appearance was extremely picturesque; her manner, as she advanced in life and forgot her natural shyness, was charming. She was adored by her friends and her relatives, and by the poor to whom she devoted such a great part of her life.



"CHILD DANCING"

BY LOUISA, MARCHIONESS OF WATERFORD



"THE DROOPING ASH." FROM AN ETCHING
IN COLOUR BY ALFRED HARTLEY, R.E.

The Society of Graver Printers in Colour

THE SOCIETY OF GRAVER-PRINTERS IN COLOUR.

THE multiplication of art societies which has been going on during the past few years has not unnaturally called forth criticism on the part of some of those who pass judgment on the doings of artists, and it must be admitted that in certain cases there has been ample excuse for unfriendly comment, for it has been difficult to discover any *raison-d'être* of sufficient cogency to justify their addition to the almost bewildering number of societies that one hears of. On the other hand, there is a good deal to be said for this segregation of art-workers into groups, large or small, where the impelling motive for their union is not a mere shibboleth but some definite line of work or mode of procedure, the prosecution of which is not

espoused by any existing society, or, at all events, not adequately fostered. Those societies which exist for the encouragement of a special branch of art which may, perhaps, have been in a languishing condition, or even become extinct, undoubtedly exercise a beneficial function; and the same may be said where a society has for its aim the production of a high quality of work and takes steps to ensure that the productions of its members shall comply with certain rigorous conditions the fulfilment of which serves as a guarantee of good craftsmanship. As will be seen from the following account of the society of Graver-Printers in Colour, this society is one which has kindred aims, and in that respect alone has established its right to existence.

The society was formed in February of last year at a meeting held at the studio of Mr. Theodore



“THE BEACH, BOGNOR” (ETCHING)

BY THEODORE ROUSSEL

The Society of Graver-Printers in Colour

Roussel. The artists present, besides Mr. Roussel, were Mrs. E. C. Austen Brown, Messrs. E. L. Laurenson, J. D. Batten, W. Douglas Almond, R.I., Sydney Lee, A.R.E., Raphael Roussel and myself. These artists were unanimous in declaring that in the constitution of the society proposed to be formed the following conditions should be regarded as fundamental:—

(a) That all works should be the invention of the artist, to the exclusion of all copies or reproductions of any kind;

(b) That all prints obtained from original engravings should be the work of the artist, and should be *printed by himself*;

(c) That all works in the production of which photography has been employed should be excluded;

(d) That all proofs should be guaranteed as printed in colour by the artist, and not coloured or completed by hand.

At the meeting just mentioned it was unanimously resolved that the society should be formed; and it was arranged that the exhibitions of the society should, for a period agreed upon, be held

at the galleries of Messrs. Manzi, Joyant & Co. (successors to Goupil & Co.), of 25, Bedford Street, Strand. Its first exhibition will be opened at these galleries on the 20th of this month and continue open for about a month, after which it will be transferred to Paris.

In the interval that has elapsed since the formation of the society half-a-dozen new members have joined. These are Mrs. Lee Hankey, Mr. F. Morley Fletcher, Principal of the Edinburgh College of Art, Mr. Frederick Marriott, Headmaster of the Goldsmiths' College School of Art at New Cross, Mr. Alfred Hartley, R.E., Mr. W. Giles and Mr. Allen W. Seaby, all of whom are showing at the first exhibition along with the President and other original members.

The society puts forward as the *raison d'être* of its existence the great desirability of showing the public and lovers of art the colour print as an expression of art in contradistinction to the coloured etching or mezzotint coloured *à la poupée*—the showing of colour prints and not *coloured* prints. Therein lies a great difference. The colour print is obtained by the superimposing of several



“SUMMER NIGHT, BRUGES” (ETCHING)

BY FREDERICK MARRIOTT



"SNOW SCENE." FROM A WOOD-ENGRAVING BY A. W. SEABY.

The Society of Graver-Printers in Colour



“THE SHEPHERD AND HIS FLOCK” (WOOD ENGRAVING)

BY E. C. AUSTEN BROWN

engraved plates, wood blocks or stone, or the using of one plate several times to produce the same print. The design is engraved solely for the colour, each plate or block having a part engraved upon it necessary to the whole. It may be necessary, say in the case of a *head*, for the hair only to be engraved on one plate, the face on another, and the background on a third; and in the case of metal plates a general design of the whole may be engraved on a fourth plate. The register of each plate or block is of course a most important factor in the production of such delicate printing.

Much variety may also be obtained by using lithography, wood blocks and metal plates in the one process. Each process, of course, has its own individual quality, but the conjunction of two or more in the production of the same print gives an almost unlimited scope to the graver printer in colour. The use of aquatint, with its unlimited grounds, the processes of soft ground etching and mezzotint, also of varied texture, are all available to him.

The colours employed also play a most important part in the production of a print. The colours may be thick or transparent, and black may be

used when needed. Great judgment has to be used, and much time spent in the preparation and application of the pigments.

In the production of a colour print from wood blocks, each colour requires its corresponding block, which is cut out to the exact shape required by the design; and this forms a tableland of wood, on which the colour is applied, this part being left in relief and the rest cut away. Although in wood blocks the imposition of one colour on another is used, in general practice the printing is done in a somewhat mosaic-like way—a separate block of exact shape being cut and separately printed for each colour that appears in the design. The gradation of colour possible in a wood block colour print forms quite a strong feature, and it is by this means possible to gain many very beautiful effects; note, for instance, the blue in the sky of many of the Japanese landscape prints.

The quality of paper used for the print, again, forms an interesting part of the process. Every etcher will admit that old hand-made paper is the most suitable for printing, but it is now very difficult to obtain in any large quantity. There are several firms and societies who manufacture a

The Society of Graver-Printers in Colour

modern paper hand made which is almost as good as the old, providing a certain care is taken in the damping; and for wood block prints nothing is better than the Japanese paper.

The Society of Graver-Printers in Colour are not competing to produce thousands of proofs for ready sale at a small price, but rather to turn out really personal and artistic efforts for the print lover, and to further the study of colour printing completely by itself as opposed to the coloured print or coloured etching.

Colour printing, as embraced by the Society of Graver-Printers, is not in any way a reproductive art, and is not in rivalry with colour printing as practised by colour printing firms or societies. It is an art by itself and in its infancy in England, and in fact in Europe generally. The colour printing in Japan is too well known to need any reference; it is one of the most beautiful and expressive of arts. Colour printing does not ape or pretend to be anything but what it is, but is a presentment of things seen and felt by the artist through the medium of printing, the printing carried out by himself alone.

It may be interesting to note the methods employed by some of the Society's members, and

notably those of the President, Mr. Theodore Roussel. For the past twenty-five years Mr. Roussel has devoted himself to the discovery of the secrets of colour-printing. His use of from three to twelve plates for the production of one print is well known to printers in colour, and the result obtained shows a complete mastery of the difficulties he has had to contend with. It is to be regretted, that owing to technical difficulties it has not been found practicable to include, with the illustrations to this article, a reproduction in colour of one of Mr. Roussel's prints. Mr. Roussel's prints, in their subtlety of tone and delicate colouring, do not admit of satisfactory reproduction by the ordinary process. He is the only colour-printer that can use metals as inks in direct printing. The use of the dry point and soft grounds of infinite variety play an important part in Mr. Roussel's plates. Apart from the colour schemes, these plates appeal to the eye as complete decorative schemes, as in each case the *motif* is mounted on a background, also printed, which, with the printed frame, make up a pleasing arrangement, unique and graceful.

The prints of Mrs. Austen Brown, Mr. Seaby, Mr. Morley Fletcher and Mr. W. Giles are inte-



“THE PASSING OF THE CRESCENT, ITALY” (WOOD ENGRAVING)

BY W. GILES



"THE ALHAMBRA." FROM AN ETCHING
IN COLOUR BY W. LEE HANKEY.

The Paintings of Enrique Serra



"CONSTANCE" (WATER-COLOUR PRINT FROM WOOD-BLOCKS)
BY JOHN D. BATTEN

resting from the point of view of direct decorative treatment, and the use of fluid and thick colour combined. In the choice of subjects simple effects are aimed at by them, the quality, for the most part, depending on the application of the colour. A great fascination these prints possess is their translucent-like surface, akin to that of water-colour. In the prints of Mr. Sydney Lee, Mr. J. D. Batten and Mr. Laurenson we find a sober treatment of

Sydney Lee's wood-block prints.—THE EDITOR.)

THE PAINTINGS OF ENRIQUE SERRA. BY ADRIAN MARGAUX.

A SPANIARD by birth and an Italian by adoption, the career of Enrique Serra has resembled in some respects that of his countryman, Mariano Fortuny.



"SUR UN QUIAI À ROME"

BY ENRIQUE SERRA

Enrique Serra

Like Fortuny, he was born of very poor parents, and consequently his education in boyhood was very scanty. Like him, however, Enrique Serra had an opportunity of showing at an early age his great natural talent, with the result that in a large measure public assistance made good the lack of private fortune. Mariano Fortuny, it may be remembered, happened to have as his grandfather the proprietor of a travelling wax-works show, and the skill shown by the youth in painting the figures attracted the attention of the civic authorities at Barcelona, who granted him an allowance to enable him to enter upon a course of study in its Academy. Enrique Serra had the luck to be born in this, the most art-loving city in Spain. At the age of 16 he had painted a large picture, *La Paz de España*, and this being shown to the Mayor he was invited to exhibit it in the Town Hall. It aroused much enthusiasm, the tangible result of which placed Serra as a student at the Barcelona Academy, where, like Fortuny before him, he won in due course the Prix de Rome, the coveted scholarship awarded by the Spanish Government for tenure at the Spanish Academy on the banks of the Tiber.

Enrique Serra took up his residence in Rome in

1878, when he was eighteen years of age, and, with the exception of a few months spent in Paris, he has remained there ever since. Fortuny's untimely death had taken place four years before in the city to which he had been similarly faithful. But his influence, it need hardly be said, still dominated the Spanish Academy, and it was under the full force of that influence that Serra completed his academic career and began independent work as a painter. Here the parallel between the men breaks off. Fortuny died at the very early age of thirty-six, a victim to the malarial fever which is still the curse of some parts of Italy; Serra at the age of fifty is happily in the full vigour of his work, recalling in some of its mannerisms the deceased master and exhibiting also in other qualities a healthy individuality of his own.

Within five years of arrival at Rome, Serra's talent had won sufficient recognition as to enable him to obtain a commission from the Pope for the private gallery at the Vatican, his subject being *The Virgin of Montserrat*. This picture, which he afterwards reproduced in mosaic, won for its painter admission to the select circles of the Academy. The Quirinal in this matter followed the example of the Vatican, the late King



“LE MARCHÉ À TERRASINA”

BY ENRIQUE SERRA



"TRAVAUX AU TIBRE"
BY ENRIQUE SERRA

Humbert purchasing more than one of Serra's pictures in the course of the next few years. Among other royal patrons have been the King of Spain, the King of Bavaria, and the German Emperor, whilst several examples of Serra's art have found their way to the Academy of Fine Arts at St. Petersburg. In 1888, at the International Exhibition in Rome, he was awarded a medal for a landscape of the Roman Campagna.

Rome and the country around it have always been Enrique Serra's favourite sketching ground. "He is enamoured of Rome as of a lady," wrote an Italian critic recently. He is as studious of its glories as an historian. In his pictures of Roman life he has all Fortuny's weakness for rich colouring and decorative detail, but he has given them besides the spirit of present-day actuality. His series of *Travaux à Rome*, of which three subjects are reproduced in these pages, present to us scenes of real workaday life such as may be witnessed at any time by visitors to the Eternal City. *Le Marché à Terrasina* lacks somewhat the vitality of the Roman pictures, but it is perfectly in harmony as a piece of the romantically picturesque. The subject of *Pompeii* has become commonplace for Italian painters, but Serra's sense of "atmosphere" enables him to present with a charm that is all his own the scene of classic ruin. In nature the painter would seem to prefer the more neutral shades; it is only amid the bright movement of the city that he gives full play to his powers as a colourist. A. M.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—By the death of Sir William Quiller Orchardson, R.A., British Art has lost one of its most distinguished and most individual painters. Born in Edinburgh in 1835, his early studies were carried on under the famous Robert Scott Lauder, whose sound methods laid the foundation of so many successful careers. He was early attracted to London, where, in association with John Pettie, he soon began to give expression to that great ability which steadily brought him fame. To the general public he is best known as a *genre* painter, for his *Napoleon on board the "Bellerophon"*; *Hard Hit*; *Mariage de Convenance*; *First Cloud*; *Her Mother's Voice*; *Young Duke*; and many other notable works, are fraught with dramatic incident and romance. To the artist his splendid series of portraits probably make the stronger appeal, and many of them, notably his own portrait in the Uffizi Gallery, place him in the front rank of his contemporaries. During the last few years his output has been limited, and though he may sometimes have failed to maintain the high level of his greatest achievements, his mastery, technique and sense of design have never failed him.

Of the various picture exhibitions which are open in London during the present month several are noticed below; but as regards the



"LAVEUSES PRÈS LE TIBRE"

BY ENRIQUE SERRA



"POMPEII" BY ENRIQUE SERRA



CHINESE LANDSCAPE
BY SESSHU

*(Exhibited at the Japan-British
Exhibition, Shepherd's Bush)*

Studio-Talk

summer exhibition of the Royal Academy, we shall defer what we have to say till next month, when we hope, as usual, to reproduce a selection of the works exhibited. We propose in the same number to give some of the interesting things from the exhibition of the International Society at the Grafton Galleries, which we understand will continue to be the Society's show-place now that the New Gallery has been closed to art.

The footsteps of multitudes of art-lovers will this summer be turned to the Great White City at Shepherd's Bush, where a bounteous feast has been prepared for them in the Japan-British Exhibition. There can be no question that, so far as art is concerned, the display is the finest of its kind ever brought together. The assemblage of British works of art at the Franco-British Exhibition, two years ago, was a remarkable one, but the present collection is even more noteworthy. The King has signified his interest in the Fine Art section by lending a group of historical works, and many other distinguished owners have been generous in their loans of masterpieces. The priceless treasures which have been sent to the exhibition from Japan will of course attract many students and connoisseurs, eager to avail themselves of the rare opportunity afforded them of making intimate acquaintance with the artistic genius of Nippon. One of the works on view in this section is the *Chinese Landscape* reproduced opposite. It was painted in ink by the famous Sesshu, a painter priest of the fifteenth century and one of the half-dozen greatest of Japanese artists. Sesshu spent some years in China, where his genius was acknowledged as readily as in his own country, and he received

an order to decorate a part of the Imperial Palace at Peking—an honour never accorded any foreign painter before. His heavy, strong brush work was no doubt a little difficult for his imperial patrons to understand at first, but a little acquaintance with the spirit and methods of Eastern art is sufficient to make clear the nobility of Sesshu's ideas and the power of his execution.

The exhibition now being held at the French Gallery, 120, Pall Mall, offers an excellent opportunity of considering the work of three of the most gifted painters of the last generation in its relation to that of present-day artists now showing at Burlington House and the Grafton Galleries; for the influence of Maris, Mauve, and Fantin undoubtedly shows itself in certain phases of the art of to-day. But apart from the opportunity of



"A DUTCH INTERIOR"

(By permission of Messrs. Thos. Wallis & Son)

BY JAMES MARIS

Studio-Talk



"THE MILL WHEEL"

BY JAMES MARIS

comparison thus afforded, we have at the French Gallery a selection of works which is, in its way, of unique interest for those who can appreciate the lofty expression of what is best in modern painting. The art of James Maris may here be studied from its beginning, when he was producing figure subjects under the influence of his brother Matthew down to the later period, when he found himself in those vigorous and stately views of his own beloved Holland, with their grand rolling skies and picturesque old houses and quays. While Maris and Mauve possessed a remarkable aptitude for rendering the sombre atmospheric effects of their country, their selection of subjects was usually entirely different, for Mauve sought inspiration in the sandy dunes and quiet pastures. A number of his peaceful sheep pictures, with their refined pearly grey colour-schemes and luminous skies, are to be seen in the exhibition, together with a few of his seashore scenes, so full of poetry and quiet sentiment. Fantin Latour has seldom been seen to better advantage than he is here, and it is possible to obtain a fairly comprehensive survey of the various phases of his art—his etherealized figures, his

dignified portraits, and his delightful flower-pieces, so singularly beautiful in their technical achievement. We have been permitted, by the courtesy of Messrs. Wallis & Son, to illustrate some of the works they are displaying, and our coloured reproduction opposite represents a particularly beautiful little drawing by Maris, one of the gems of the collection.

At the Royal Institute of Painters in Water-Colours the pictures have been much better hung this year, creating a very favourable impression. The very delicate—for it was only at its best when delicate—art of the late E. J. Gregory, R.A., has a place of honour, as the Society's recent President. *Poole Harbour*, by Mr. James S. Hill; *An Arab Market*, by Mr. Dudley Hardy; *Tremezzo, Lake Como*, *The Pleasure Garden* and *The Orangery*, by Mr. Graham Petrie; *A Wanderer*, by Mr. John Hassall; *The Old Bridge, Whitby*, by Mr. F. Stuart Richardson; and *The Green Dress*, by Miss J. L. Gloag, impressed themselves upon us as successes of the exhibition. Mention should also



"THE WASHING PLACE"

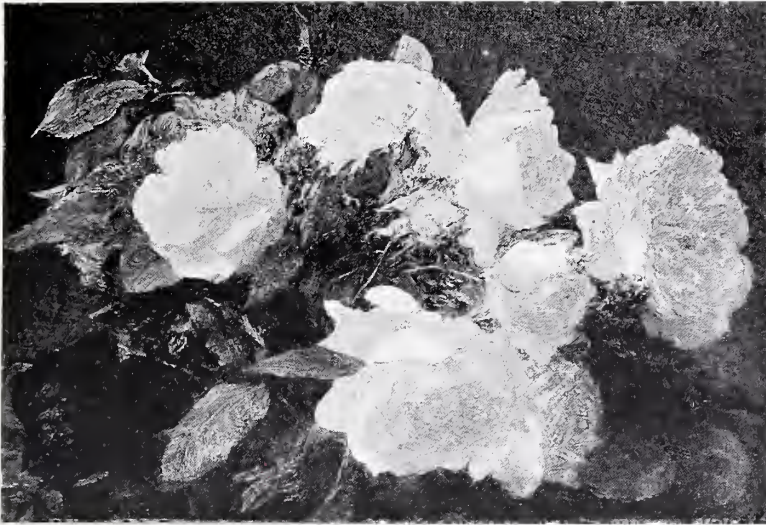
BY JAMES MARIS



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

"OLD HOUSES, AMSTERDAM." FROM
THE WATER-COLOUR DRAWING BY JAMES MARIS.

Studio-Talk



“ROSES”

BY H. FANTIN-LATOUR

(By permission of Messrs. Thos. Wallis & Son)

be made of *Lilith*, a beautiful work in sculpture, by Mr. John Tweed.

It is not given to every Society to surpass itself in successive exhibitions, to have an always heightening standard in the place of a fluctuating one. This, however, seems to be the case of late with the Old Water-Colour Society, whose summer exhibition is now open. Mr. Sargent is represented by two Venetian water-colours, miraculous as ever in their skill and in the analytical vision they display, but rather unemotional for a Society which, on the whole, has always shown a wholesome tendency towards emotion. The President, Sir Ernest Waterlow, R.A., contributes this year some country scenes, as English and as full of charm and feeling as ever. Mr. David Murray has gone abroad and far afield, and shows some very interesting results. *By the Dancing Rills* shows Mr. J. W. North, A.R.A., freeing himself a little from unpleasant browns in the shadows and somewhat unnatural yellowy-greens

supplying a light note, by Mr. C. Shepperson and Mr. Rackham; a notable colour success, *Place des Moutons, Tunis*, by Mr. H. S. Hopwood; and an impression full of beauty is the *Kentish Homestead*, by Mr. Herbert Alexander. *The Miracle of Roses* is a departure for Mr. H. S. Crocket, inviting congratulations. *The Gate of Paradise*, by Mr. Walter Bayes, is a design of much distinction. Mr. Mathew Hale's tender and beautiful *St. Mark's, Venice*, though small, is a picture to be remem-



“THE BATHERS”

BY H. FANTIN-LATOUR

Studio-Talk

bered. *The Old Roman Well*, by Mr. Robert W. Allan; *Lincolnshire Marshland*, by Mr. H. Marshall; *The Princesses*, by Mr. Edmund J. Sullivan; *Old Hastings*, by Mr. R. Thorne-Waite; *Rowing to Windward*, by Mr. Napier Hemy, A.R.A.; *The Old Bridge of Gearn*, by Mr. Robert Little; *Where Seamaids Ride*, by Mr. J. R. Weguelin; *The Flying Buttresses of Beauvais*, by Mr. J. H. Lorimer; and *A Rambler Rose*, by Mr. A. Parsons, A.R.A., were all among the most important of the exhibits. Mr. D. Y. Cameron's *Tweedside Morning* is another work in which he seeks for strong effects in a single key of colour; and Mr. James Paterson's extreme facility has not betrayed him in his rendering of rare atmospheric conditions in his separate works. Seldom does anyone paint the movement of a peacock, though many succeed with its colour. Mr. Edwin Alexander is one whom the subtleties of action of the wonderful bird do not evade, and one of his finest works this year is certainly the *Peacock*.

The Royal Society of British Artists have been holding a very successful exhibition. Canvases which call for particular mention are *A Summer Night*, by Mr. F. F. Foottet; *Early Morning*, by Mr. D. Murray Smith; *Ibis on an Australian River*, by Mr. E. W. Christmas; *Mrs. Wemyss Muir*, by Mr. Edward Patry; *The Japanese Cabinet*, by Mr. Denys Wells; *On the River Seine*, by Mr. John Muirhead; *Sekoa*, by Mr. R. Grenville Eves; *The Path to the Mill*, by Mr. Harry Spence; *Folding Time*, by Mr. Alfred Hartley; *Fresh Breeze*, by Mr. Hayley Lever; *Diana's Pool*, by Mr. L. Grier; *A Gleam in a Dull Afternoon*, by Mr. A. M. Foweraker; *Water Meadows*, by the Countess Helena Gleichen; *The Little Chicks*, by Miss Dorothea Sharp; *Roses*, by Mr. H. Davis Richter, and *The Mirror*, by Mr. Joseph Simpson. The President has never been more interesting than in his *Winter's Morning, Cornwall*.

Mr. Walter W. Russell's show at the Goupil



"WINTER MORNING, CORNWALL"

BY ALFRED EAST, A.R.A., P.R.B.A.



PORTRAIT OF LADY STIRLING-MAXWELL
BY SIR JAMES GUTHRIE, P.R.S.A.

Studio-Talk

Gallery was one of the most important exhibitions held last month. His is an art that is made up of surprising passages of beauty, which do not perhaps call attention to themselves in the first look at a canvas by him. In his big seaside canvases a thousand incidental effects reveal themselves, and in his interiors the decoration on some cushion, the perception of what is perfect in such decoration for the purposes of rich and beautiful accessories is emphasised by a thrilling sense of light.

We have so often appreciated in these columns the art of Mr. Oliver Hall, that, important as the new collection of his works was at Messrs. Dowdewell's lately, we need here do no more perhaps than record the fact that, advancing still upon old lines, the painter is achieving something unusually perfect.

Mr. Mark Fisher's water-colours at the Leicester Gallery was another of the shows that went to make April a rich month for the connoisseurs of modern art. As with many a great oil painter, mastery in another medium sufficient for a reputation in itself, is eclipsed, and as with many another great oil painter—though there are not so many of them after all—his water-colours show the most happy and spontaneous, and in some cases the most essential, quality of his genius—in his case it is nothing less than genius that is evident throughout.

The Fine Art Society have lately held an exhibition of water-colour landscapes by Mr. James G. Laing, R.S.W.; these were of exceptional interest on technical grounds, Mr. Laing being much at home with the best qualities to be found in his medium. Miss E. H. Adie's works at the same gallery—garden scenes mostly in Italy—showed that her point of view was anything but hackneyed.

At the Baillie Gallery, the most important feature lately has been Mr. J. Campbell Mitchell's exhibition, a painter with appreciation of all that makes for breadth and atmosphere. Also at these galleries the work of Mr. W. Alison Martin afforded a novel interest; and there was much that was attractive in Miss Annie Paterson's work, which was shown at the same time.

In our notes last November we referred to Mr. W. H. Walker's exhibition at the Walker Gallery, consisting of a collection of water-colour drawings of a humorous order, and we now have pleasure in

reproducing one of the happiest of these pleasant little fantasies. The old man, who has spent weary days and years in his quest of the elixir of life, has at length fabricated a mixture of substances which suddenly resolves itself into a merry throng of babes, and realised *More than he Expected!*

GLASGOW.—It would be difficult to say whether the figure-pictures or landscapes are the more attractive in this year's Exhibition of the Royal Glasgow Institute of the Fine Arts. *Eve*, by Solomon J. Solomon, R.A.; *Lady Stirling-Maxwell*, by Sir James Guthrie, P.R.S.A.; and *The Student*, by George Clausen, R.A., exercise a spell over the visitor, as do *The Village*, *Whitehouse*, by William McTaggart, R.S.A., whose death last month has removed a painter of whose achievements Scotland may well be proud; *In a Grove of Grey Olives*, by David Murray, R.A.; and *Lingering Winter*, by George Houston, A.R.S.A. Sir James Guthrie's picture is more than a portrait, it is a refined work of art, charming in composition, and subtle in colour.

Other notable figure studies are *Memories*, by Francis H. Newbery, well drawn and vigorously painted; *The Workroom*, by Harrington Mann, a clever handling of a difficult subject; *Roses and Chintz*, by Harold Speed, delightfully delicate and decorative; and *Homewards*, by E. A. Hornel, in which the artist unwontedly and successfully divides the interest between figure and landscape. *Fresh Codlings*, by John McGhie, suggests all the breeziness of an East Coast fishing haven. In *A Connoisseur*, W. Somerville Shanks expresses strongly that mastery of the figure so conspicuous in many of the younger Glasgow men; likewise in *Lady in Grey*, G. G. Anderson encourages the hope that pastel, charming though it be as a medium, will not prevent him giving adequate attention to the more robust oil in which his latest portrait is rendered. In portraiture the pictures of children, by William Findlay and Hamilton Mackenzie are worthy of more than passing notice.

From the animal painters there are no more interesting contributions than *Foxhounds*, by Sam Fulton, a work that merits the place assigned to it in the City permanent collection; *The Brood*, by George Pirrie, an artist on terms of closest intimacy with the fowls; and *As shades of evening close, beckoning to sweet repose*, by Robert Louis



"MORE THAN HE EXPECTED!"
FROM THE WATER-COLOUR DRAWING
BY W. H. WALKER.

Studio-Talk

Sutherland, in his pastoral renderings as poetic as in his titles.

In close proximity to the McTaggart landscape, there hangs *Lingering Winter*, a great Houston, in some respects the picture of the year. This transcript of the Ayrshire countryside is charged with fine naturalness, and herein is the secret of the artist's success. Other notable canvases are *A Summer Sea*, R. M. G. Coventry, A.R.S.A., a striking marine by the President of the Art Club; *Loch Garry*, by A. Brownlie Docharty, rich with primordial grandeur; *When Autumn leaves breathe not a sound*, by Archibald Kay, R.S.W., well composed with stream, birch-clad banks and towering hill beyond; *Dundonald*, by Walter McAdam, R.S.W., a poetic Ayrshire landscape; *The Lune*, by William Wells, R.B.A., a characteristic stretch of the Lancashire country with group of well-drawn figures; *From the Mussel Beds*, by William Pratt, and *The Doves of the Salute, Venice*, by C. I. Lauder, R.S.W., a delightful study of Italian architecture and atmosphere.

This is but brief mention of a few striking pictures in a capital exhibition. There is, however, one other picture that cannot in justice be omitted; it has been the cynosure of all true art lovers at the exhibition, and through the generosity of a discriminating citizen it will take its place in the Corporation permanent collection. *The Clouded Moon*, by Julius Olsson, is the work of an artist who has studied the sea to some purpose; and the whole subject is treated in the most masterly manner. J. T.

PARIS.—The fifth exhibition of the Société Internationale de la Peinture à l'Eau, founded five years ago by that master of the art, Gaston La Touche, was full of work by the leading exponents of water-colour. The show was admirably arranged, and the exhibits were most happily grouped on the walls, and, indeed, the *ensemble* reflected great credit upon the Society's distinguished President. Though certain members, such as the Russian Alexandre Benois, or Henry Cassiers, were unrepresented



“LA PLAGE”

BY ALEXANDRE MARCETTE



"BARQUES SUR LA PLAGE"

BY ALEXANDRE MARCETTE

this year, their absence was atoned for by the fact that one saw a quite remarkable series of invited works.

The drawings shown by Madame Lucien Simon were quite a revelation to me. This lady's work, which does not in any way appear to be influenced by her husband's talent, is, in its warm colouring and by reason of the subjects chosen, comparable with the paintings of the Primitives and of the English Pre-Raphaelites. This criticism is particularly applicable to her mystical *Rosier*, which brings back memories of Rossetti. Another of the artists who were invited to contribute to the Exhibition was M. Jeanès, whose remarkable work is well known. His eight water-colours attracted attention by their exceeding variety—they included several mountainous landscapes—particularly *L'Arberg* and the *Pelmo sous un nuage*, both of seductive grandeur, and also other pictures of a quieter character, such as the *Vieux Pont*. M. Bigot, who has made a name for himself with his sculptures in wood, showed some water-colours, executed with much success, rather in the Japanese manner, in which were depicted pheasants, owls, owlets, a head of a turkey, a hawk and a buzzard. One of these we here reproduce.

Of the regular members of the Society, La Touche evinced his usual virtuosity in three important works. *Le Baise-mains* was attractive in its extreme elegance, and I was also much charmed with his spirited and brilliant *Course de Taureaux*. M. Ferdinand Luigini is also an artist of very personal style. He manipulates water-colour with an impasto and a richness that is more like oil-painting. Luigini is familiar with all the picturesque spots of Flanders, and his *Canal de Bruges*, *Chevaux de*

halage, and his *Pont* ought not to be forgotten. Another excellent painter of Flanders whose talent



"COURSE DE TAUREAUX"

BY GASTON LA TOUCHE



"OWLS"

BY RAYMOND BIGOT

I have often had occasion to praise in the pages of *THE STUDIO*, is M. Alexandre Marcette. He must be ranked as one of the finest of Belgian sea-painters, and his contributions this year seemed to mark new progress, a wider vision, and a deeper searching for effect. _____

M. Lucien Simon remains, as ever, a brilliant water-colourist—his ability is unequalled, and his *Batteuse* was a charming specimen of those fine pictures of open-air life in which Simon sings in praise of nature and of toil. Of quite another

present international domain of art-embroidery. The Berlin Royal Museum of Arts and Crafts recently signalled this fact by dedicating to her the entire suite of rooms reserved for extra exhibitions. This original artist has attracted attention on several occasions, but never had we been in a position to study her to such full extent. We could expect from her quite personal designs and colour effects, decorative charm, and the speciality of poetical landscape pictures, but her development in the sphere of the dramatic and the imaginative was the great surprise this time.

style, a water-colour by Fernand Khnopff reminded us that this artist remains ever faithful to his delicate and essentially poetic visions. Mr. Walter Gay has in very few years attained quite extraordinary freedom in the medium of water-colour. His three interiors were perfect, in composition and colouring, while a landscape *Le Pont* showed us that also in *plein-air* subjects the artist retains his own personality. H. F.

BERLIN.—Florence Jessie Hösel holds a unique position in our



"SPRING IN THE GRUNEWALD"

EMBROIDERED BY FLORENCE JESSIE HÖSEL



“PHANTASY”

EMBROIDERED BY FLORENCE JESSIE HÖSEL

She produces with the facility of real genius. New *motifs*, unseen colour-combinations, blossom forth continually under her hand. She scatters them lavishly over cushions, insertions and covers. But lately her fervour has only been satisfied by extensive wall-hangings. She is not content to embroider impressions of nature around her from the pine woods of the Grunewald near Berlin, but she has revelations of her own in which fairy tales and dreams strangely blend with naturalistic forms and landscape reminiscences. Such subjects she considers fit for the contents of wall-hangings. She invents stitches and applications, prepares and mixes her own colours, and embroiders her frescoes quite intuitively, without previous sketching. Jessie Hösel, in whom our leading craftsmen are deeply interested, is a woman who quite deserves the honours of high art.

The exhibition of American paintings at the Royal Academy of Arts left no doubt as to the production of good pictures in America, but evidence was lacking of the existence of a home-grown art. Those who expected to see therein a reflection of the race of beautiful, self-sure women and iron-willed men, the country of contrasts in

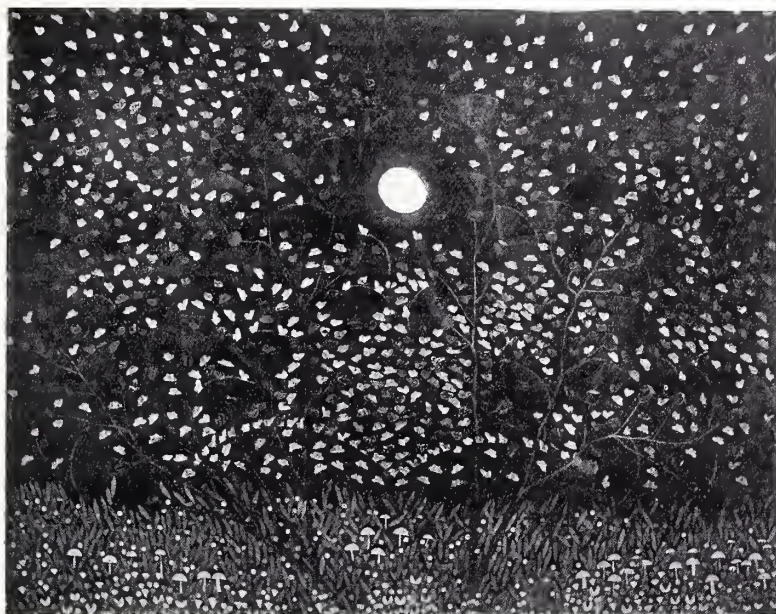
humanity and scenery, the whole organism of unparalleled vitality, were disappointed. What one saw savoured more of the London Royal Academy, or, to some extent, of the Paris Salons. We were also reminded of Old Holland, Düsseldorf and Fontainebleau, and breathed an atmosphere of gentleness, refinement and puritanic reserve. Land-



“MAY”

EMBROIDERED BY FLORENCE JESSIE HÖSEL

Studio-Talk



"A SUMMER NIGHT"

EMBROIDERED BY FLORENCE JESSIE HÖSEL

Transcripts of nature by Inness, Hunt, Metcalf, Davis, Childe Hassam, Winslow Homer, Harrison and Dabo, were particularly admired, and also the portraits of Sargent, Chase, Alexander, de Forest Brush, Cecilia Beaux, Hamilton, and the *genres* by MacEwen, Mary Cassatt, Hubble, Dewing and Duveneck. Whistler's seductive sensitiveness was to be studied in a series of water-colours, and the individualism of the etcher Joseph Pennell scored a triumph.

scape was the prominent feature, and there were a few portraits and *genre* pictures of superior quality.

been providing a most varied and satisfactory series of art-shows. Raffael Schuster-Woldan, who

Schulte's Gallery has



RECEPTION HALL AT MESSRS. KELLER & REINER'S GALLERIES, BERLIN

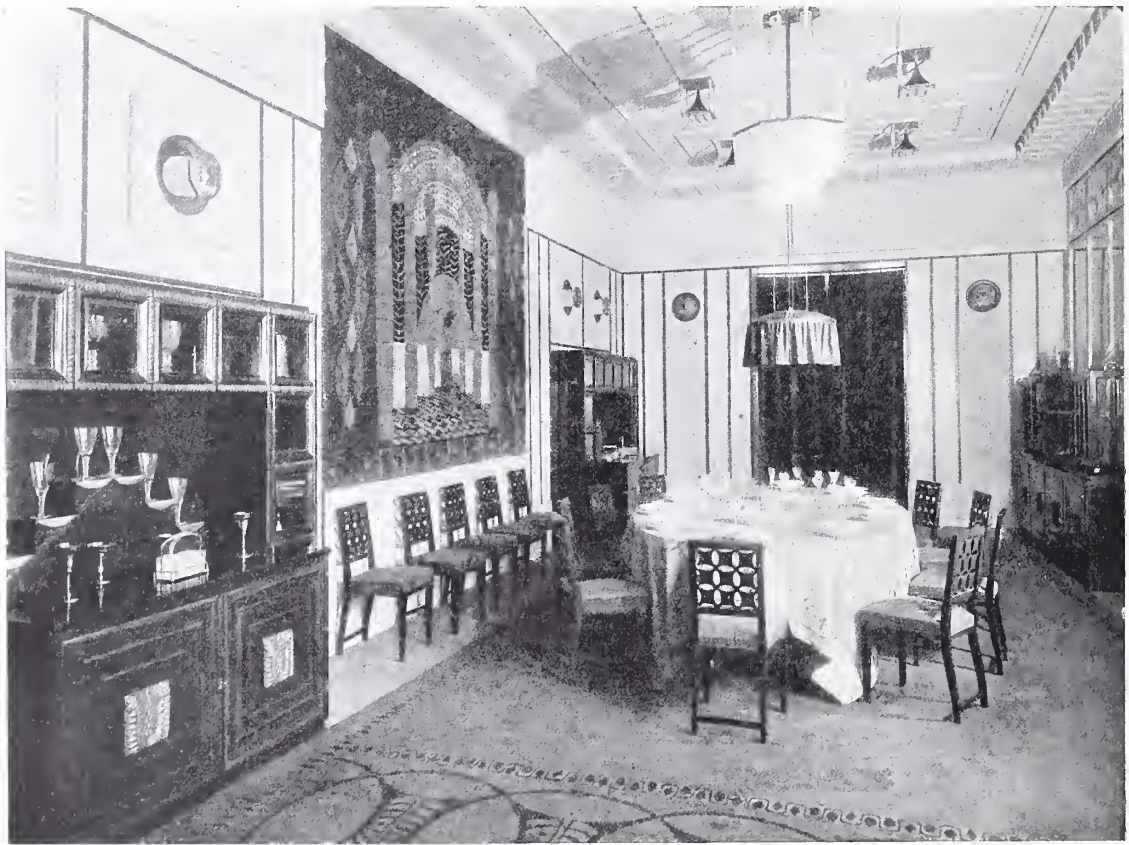
DESIGNED BY PROF. BRUNO SCHMITZ

Studio-Talk

has been called from Munich to Berlin to execute the wall pictures for the great hall in Parliament, has exhibited there the latest fruits of his sedulous activity, including several portraits and some romantic figure compositions. This distinguished artist is one of the solitary idealists at the present day who paint under the pure stimulus of beauty. He selects his models very carefully, and his types would have enraptured Titian and Leonardo. The portraits are infused with subtle emotions, and his fancies and curiosity find expression in very original conceptions. Chaste nudity in Southern landscape is his favourite *motif*; the goddess, the madonna, the modern lady with mysterious yearnings, and occasionally the mondaine look at us with enigmatic eyes. The painter's brush seems rather too prone to dull mediums, and this melancholy toning derogates from his merits; but the *memento vivere* is audibly sounded in some of his very latest accomplishments. Otto Heichert paints actuality, but though his temperament reaps success in scenes and single figures pulsating with life, his hand does not convince of a perfect com-

mand over technical difficulties. We were grateful for a thorough insight into the delightful art of Boutet de Monvel. His *Life of Jeanne d'Arc* is not quite convincing in its presentation of the heroine, but fascinates by the statement of martial encounters and historical appurtenances. His many other water-colours showed the refined draughtsman, and in particular a child-portrayer whose grace, good humour and decorative charm are evident in all he does. In the portrait-busts of prominent thinkers by Alfonso Canciani, vigorous characterisation is attained by an austere emphasizing of structure, whilst W. von Scharfenberg seemed to strive for intimate individualisation in his heads.

In Cassirer's Salon an artistic event of first order lately was the exhibition of about thirty Edouard Manets from the Pellerin Collection in Paris. We were here able to study a mastery which equals that of Hals and Velasquez in the portrait of the *Engraver Desboutin*, and the *Breakfast Table*, and to enjoy a delicious fragrance of tone and



DINING-ROOM IN CITRON WOOD AT MESSRS. KELLER & REINER'S GALLERIES. DESIGNED BY PROF. ALBIN MÜLLER



"PROMETHEUS"

BY PROFESSOR HUGO VOGEL

touch in *Nana* and a series of female pastel portraits.

At Fritz Gurlitt's interest was aroused by a collection of the "Scholle," a Munich group of artists who are all vigorous but somewhat daring technicians with a rather intrepid sympathy for the female nude. Leo Putz carried off the greatest success with his graceful group of ballet girls, *Behind the Scenes*. Adolph Münzer again convinced of decorative talent in paintings of somewhat decadent carriage, and Reinhold Max Eichler commanded attention by youthful freshness and refined tonalities. It was interesting to see Carlo Böcklin turning away from his great father's heritage and seeking personal utterance in delicate aspects of Florentine landscape. In the drawings of Max Mayrshofer, grace is coupled with vigour. However impressionistic his jostling crowds, his nudes, grotesques and landscapes appear, a closer study always reveals extraordinary assiduity.

Messrs. Amsler and Ruthardt were very fortunate in securing an array of unique old master drawings from the Lanna Collection for exhibition before their dispersal in the Stuttgart Gutekunst

auction. It was a rare treat to trace the varying register of pencil expressions from Pisanello to Del Sarto, from Clouet to Watteau, to see charming leaves from the hands of Dürer, Belotto, Rembrandt and Chodowiecki.

Professor Hugo Vogel, whose new wall-pictures for Hamburg met with such universal applause, has executed the large painting *Prometheus* for the Hall of Industry in the German division of the Brussels World Exhibition. It is a very impressive work, not only by the grandeur of the landscape frame, but also by the creditable interpretation of a powerful myth. Although the decorative intention is clearly visible, the principal stress is laid on character, and nowhere is the idealising Kaulbach period recalled.

J. J.

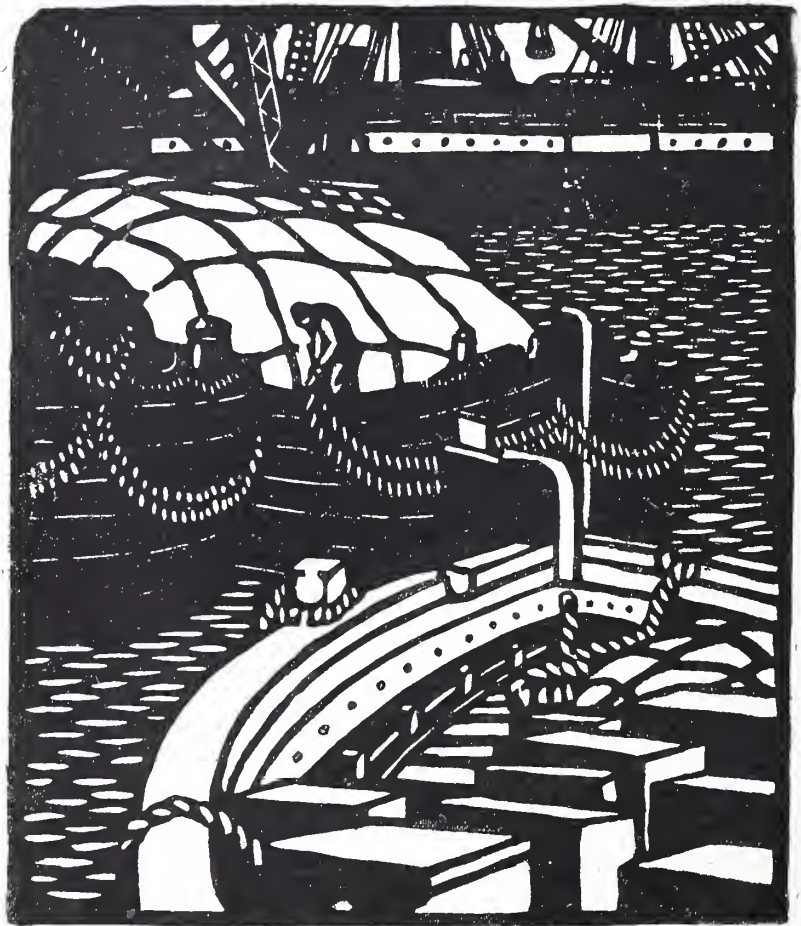
The Keller and Reiner Salon has removed to a new house in the Potsdamer Strasse, and in the sumptuously and tastefully arranged showrooms and galleries Berlin is enriched with a first-class establishment for exhibitions of high and applied art. This firm, which fifteen years ago was largely instrumental in propagating the Van der Velde style, now has Professor Bruno Schmitz for its

Studio-Talk

directing spirit. His solemn perpendicular style is stamped upon the entrance-hall, in which brownish marbles cover walls and floor. The timber-work of the ceiling is kept in black-and-gold, and only significant symbols or antique *motifs* occur in the ornamentation; but in an establishment where all sorts of rarities, ancient and modern, are brought together, such a style could not possibly be maintained throughout, and the various interiors have therefore been treated according to their contents. A square hall, in olive outfit and lighted from the ceiling, is destined for exhibiting pictures and sculpture. All the rooms on the entire first storey are decorated in one or other historical style. The second storey contains modern interiors, and good taste has directed all the dispositions. Eccentricities are strictly avoided and the principles of soundness and reserve carried out everywhere. The contributors include craftsmen like Peter Behrens, Albin Müller, Billing, Grenander and Möhring, whose names in themselves form a programme. Professor Behrens' Empire salon is of great distinction. He has contrived as wall-decoration large partitions, covered with a woven material, each of which contains a massive wreath as central piece corresponding to circles in the ceiling. This satisfies the geometrical bent of the artist, but does not leave the slightest space for a picture. Professor Müller is Viennese when he covers the whole wall-space in his dining-room with white lacquered wood with black lacquered wood borders, and one beautiful piece of hand-woven tapestry after his own design by way of additional decoration. The third storey of the building is to contain the equipment for a modern country house. The picture-gallery on the ground-floor affords a kind of general survey of present-day art production.

Jaques Casper has opened a second art salon in the west end of Berlin, and his carefully selected paintings here certainly show to greater advantage. He has organised a one-man show for Friedrich Stahl, the remarkable re-animator of early Florentine Renaissance, and F. Apol, the distinguished Belgian landscapist.

VIENNA.—Rudolf Kalvach, two of whose wood-engravings are here re-produced, studied under Professors Roller and Czeschka at the Imperial Arts and Crafts Schools, where, it is needless to say, his training was an efficient one. His earlier years, and in later life his holidays, were spent at Trieste, where the wharves, the docks and the harbour were a continual source of attraction to him, so much so indeed that he passed every available moment studying the ships and the busy life and commotion at the port. Here was his centre of interest, and he early began to make studies for a



“A WHARF AT TRIESTE” (WOOD ENGRAVING)

BY R. KALVACH



"IN TRIESTE HARBOUR." FROM
A WOOD ENGRAVING BY
RUDOLF KALVACH



EUGEN VON MILLER ZU ALCHHOLZ

BY JOSEF KOPPAY

painting, but abandoned this for wood-engraving, which he thought would better express the impressions made on him. This young artist sees everything with a broad and keen vision, and though eager and impulsive in his work, he carries it out with a fine artistic feeling. It is, besides, essentially strong and virile; and his colouring is broad and convincing. In all his works, both in colour and monochrome, he shows that although but at the beginning of his career, he possesses the instincts of the true artist. He is ready to acknowledge that he has still much to learn, and, moreover, has the courage to overcome the difficulties which lie in his way. Rudolf Kalvach has also executed some charming decorative paintings on wood which, like his woodcuts, show that a feeling for decorative qualities is one of his gifts. Among other work done by him I should mention an ingenious set of designs for playing cards used in the Hungarian game of "Tarock," the designs in

this case all savouring of harbour life. The Austrian-Lloyd has acquired these, and is having them printed for use on board the Company's ships. Kalvach has also designed some placards with maritime *motifs*, and these also have passed into the hands of the same company.

Josef Koppay, a few of whose portraits are reproduced here, is a Hungarian by birth but has resided for many years in Vienna, where he has gained repute as an artist of distinctive merit and great charm. He is a member of the *Künstler-genossenschaft*, but there has been little opportunity of seeing his works at their exhibitions, for of late years he has practically avoided all publicity. This by no means implies that the artist has not been fully occupied. At the present time his field is America. He has been there three years, and has been kept constantly busy painting distinguished personalities. Already at the beginning of his career Koppay promised much. At that time he did little else than paint the portraits of children, which were of high artistic value, full of charm, and showed a keen

insight into the character of his juvenile sitters. Later on he took to painting grown-up people. The Emperor sat to him, many others followed suit. In turn he painted every member of the Imperial House, and naturally many of the nobility. Queen Victoria heard of him, and commissioned him to paint the well-known portrait of her granddaughter, the Czarina of Russia, then just betrothed to the Czar Nicholas. This portrait revealed the artist as a man of refined taste and judgment, and as having a particular gift for the interpretation of feminine personality. No wonder that sitters flocked to him. There is a certain elegance and *chic* in his portraits which is distinctly the artist's own. Even in his portraits of men Koppay shows his right feeling for the decorative in dress. The uniform of the magnate with its fur, ornaments, ribbons and stars of various orders, the gala dress and state uniform appeal to him, and these he paints with the same *intimité* and



HIS EXCELLENCY BARON HENGELMÜLLER
BY JOSEF KOPPAY



MISS HARRIMAN. BY JOSEF KOPPAY

Studio-Talk

close observation as he does the dresses and ornaments of his lady sitters. The various portraits now reproduced serve to illustrate the range of his talent. In the sketch of Eugen von Miller zu Alchholz, the well-known art collector, the artist has been particularly happy in catching the far-off look and characteristics of his sitter. It is excellent as a likeness, and the pose is admirable and perfectly natural.

A. S. L.

BRUSSELS.—The Société Royale Belge des Aquarellistes has held its fiftieth exhibition. That implies a long career for a society of artists who devote themselves to the practice of only one branch of art. While recently celebrating the jubilee of its foundation the Society organised a retrospective exhibition, showing the historic evolution of water-colour drawing during the second half of the nineteenth century. The development of the art as shown in this exhibition has been extremely interesting—one feels in the work of practically all the artists who employ this medium a striving to escape from the restrictions and limitations which the *genre* would seem to impose; and to the freshness and fluidity of the early wash-drawings the artists of to-day are seeking, and with success, to add something of the richness and solidity of oil painting. The Society has endeavoured furthermore to commemorate this anniversary by offering an excellent and complete exhibition of its own active members—which is in every way an entire success.

The Belgian sculptor Paul Dubois, who has been showing at the Bonte galleries some of his most recent works, worthy successors of his earlier achievements, by reason of their sound

knowledge of form and supple modelling, has added to his success as a master of the plastic art success also as a teacher, for it is a pupil of his, M. Rau, who has been unanimously selected for the Prix de Rome. This is the first time M. Rau has entered for a competition, and he was the youngest of the competitors.

F. K.

Next month an International Congress on the subject of Numismatics and the Medals of To-day is to be held in Brussels—the first of the kind ever held, we believe. The Congress will open on June 26th, and the sittings will be continued on the 27th, 28th, and 29th. In connection with it there will be an international Salon de la Médaille, in which all the leading artists of the world who devote themselves to this branch of art will be represented. The arrangements are in the hands of a committee, of which M. A. de Witte is president. It is proposed to publish a memoir of



THE HON. WALTER ROTHSCHILD

BY JOSEF KOPPAY



"LE DERNIER BAISER" (LÉGENDE D'ORPHÉE)

BY PAUL DUBOIS

the event, which will also be commemorated by the issue of a medal in silver and bronze.

STOCKHOLM.—The artistic season of 1910 began with a very extensive and interesting exhibition of Count Louis Sparre's works ranging over the last twenty years. This painter, though belonging to one of Sweden's oldest families, has lived so long in foreign countries, especially France and Finland, that he is nearly unknown to the art-loving Swedish public. Count Sparre is the same type of artist as the Finnish painter, Edelfelt, an experienced and cultivated technician with a sure eye for the possibilities of a *motif*. His versatile talent shows as well in his water-colours as in his oil-paintings or etchings and he devotes himself as much to landscape painting as to portraiture or *genre* painting. Sparre settled in Stockholm a year and a half ago,

and since then he has devoted himself almost wholly to depicting the beauty of Stockholm, dear to him since the days of his childhood. Readers of *THE STUDIO* have seen some examples of his Stockholm pictures in the last Special Summer Number ("Sketching Grounds"), in which Count Sparre with pen and pencil gives due praise to Stockholm as a sketching ground. We reproduce on p. 328 his *Spring Evening in Stockholm*. His portraits range from old to young ladies, from elderly statesmen to young boys and girls, one of the most characteristic being the portrait of young *Miss Cornelia Kuylenstierna*, reproduced on page 328. The laughing, mischievous-looking girl in a white dress stands effectively against the green wainscoting and the big blue-and-white china pot. As Count Sparre's excellent graphic work has been both spoken of and shown in *THE STUDIO* and its Special Number on Modern Etchers, we leave it out in this short *résumé*.

Studio-Talk

While Sparre's exhibition was on show in "Konstnarshuset," a rather miscellaneous collection of works by several Swedish, Norwegian and Danish artists were exhibited in the galleries of "The Swedish Art Union," in which some charming water-colours by Carl Larsson and some paintings by Carl Wilhelmson and Hanna Pauli were most prominent.

In the Hallin Konsthandel's galleries a memorial exhibition of the works of Miss Eva Bonnier (1858—1909) showed that Sweden by her death lost a very talented artist, I dare say the only one who could compete with the just mentioned Mrs. Pauli for first place among Swedish women-painters. Miss Bonnier was never a productive artist, and all her work was done during one decade, from 1880—90, the years when nearly all the artists

that give the Swedish art of our days the high place it now takes, first appeared before the public. The originality of several of her fellow-artists, men like Zorn, Carl Larsson, Bruno Liljefors, Nordström, Josephson and many others, seemed to Miss Bonnier so overwhelming that she quite lost all faith in her own powers, and gave up painting to become instead one of the most intelligent art patrons we have had in Sweden. It therefore was a great surprise to the Swedish public to find in her a very solid artist, whose portraits and *genre* paintings bore witness to an almost manly talent and a refined sense of colour. In many respects her pictures remind one of that very sympathetic American artist, Miss Mary Cassatt, in her early style. We may add that Miss Bonnier's exhibition also included some good *objets d'art* made during the years when she had already ceased to paint.

Her name will live long in Sweden not only through her work, but also through her generous gift of a large sum of money, the interest of which is to be used for the beautifying of Stockholm.

In the same galleries were exhibited a large collection of landscapes by a Swedish artist, whose name is less known in Stockholm than in Venice or Munich, Otto Hesselbom. He is already a man of sixty, but still this was the first time that a considerable number of his works had been on show in Sweden, a rather remarkable fact when one considers that Hesselbom is represented in many public and private collections on the continent. Hesselbom's landscapes are always decorative. One never finds in his works any real intense study of the details, but always a festive conception, rhythm and breadth in the composition. Hardly any of our land-



"L'AUTOMNE"

(See Brussels Studio-Talk, p. 325)

BY PAUL DUBOIS



"SPRING EVENING IN STOCKHOLM" BY COUNT LOUIS SPARRE
(By permission of Fritz Treschow, Esq.)

Arts, afterwards becoming professor of landscape painting in the Academy. That his works are much esteemed is shown by the fact that several have been acquired by the National Museum in Stockholm, the Gothenburg Museum, the Finnish Museum, Helsingfors, and various foreign institutions, as well as by distinguished individuals, and further by the fact that he has received gold medals at several international exhibitions. He always paints direct from Nature and though he now devotes his talent almost wholly to landscape, he

scapists, with the exception perhaps of Prince Eugen, has a stronger sense of decorative style. Hesselbom's big, often panoramic pictures, like the beautiful *Our Country*, *Over Forests*, *Mountains and Lakes*, or *My Fatherland*, ought to be used for architectural purposes.

still occasionally paints a figure-subject, especially when visiting his native region where the peasantry, with their picturesque costumes, furnish an abundance of interesting themes for the painter. T. L.

Two other artists, of whom one cannot say that they are new to the Swedish public, have also been having separate exhibitions—Per Ekström and Olof Arborelius. Both are old in years but young in spirit, and their works are far from showing any weakening. Both confine themselves mainly to landscape painting. Ekström's power of painting different sun effects seems to be the same as ever. Good examples of the art of Hesselbom and Ekström were bought by the National Museum in Stockholm, which museum also has acquired one of the very best pictures by Eugen Jansson.

Professor Arborelius comes from Dalarna, which is also Zorn's country, and many are the pictures he has painted of that region. As a student he won the Royal Medal at the Academy of Arts, and also a travelling scholarship which enabled him to visit Dusseldorf, Munich, Paris, and Rome. He was for a time a teacher at the School of Decorative Art here, and in 1890 was elected member of the Royal Academy of Liberal



MISS CORNELIA KUYLENSTIERNA BY COUNT LOUIS SPARRE.
(By permission of Capt. O. Kuylenstierna)

Art School Notes



"OVER FORESTS, MOUNTAINS AND LAKES"

(See *Stockholm Studio-Talk*)

BY OTTO HESSELBOM

ART SCHOOL NOTES.

LONDON.—Mr. William Strang's criticism of the work of the Sketch Club at the St. Martin's School of Art was delivered in the life-room before a large attendance of students, all anxious to hear what the distinguished

Vice-President of the International Society had to say about their paintings and designs. Mr. Strang's method was entirely different from that followed by Sir Hubert von Herkomer when he judged the Sketch Club work last summer. Sir Hubert made his examination of the exhibits privately, marked the prize studies in their order of merit, and then



"AN AUTUMN DAY IN DALARNE"

(See *Stockholm Studio-Talk*)

BY PROF. OLOF ARBORELIUS

Art School Notes



"EVENING AT A WOODLAND POOL"
(See *Stockholm Studio-Talk*)

BY PROF. OLOF ARBORELIUS

admitted the students and addressed them on the tendency of their work as a whole, and on the general lines he thought they should endeavour to follow. Mr. Strang criticised the works in the presence of their authors, and in each section passed them all in review with a running fire of comment, sometimes humorous, sometimes fault-finding, but always exactly to the point. He was most anxious, he told his audience, not to be too severe, and he hoped that they would not consider him so. All that he wished to do was to point out errors where they existed, and on no account to discourage the students.

One of the landscape sections (subject, *Moonlight*) was the first dealt with by Mr. Strang. He thought the work good, taking the section in its entirety, but that the artists showed in most cases a tendency to lay too much stress on the features of the landscape, instead of massing and losing them and trying to get the actual quality and mystery of moonlight. In reality things were not so plainly seen in moonlight as they appeared to be, and some of the pictures before him looked

almost like daylight landscapes. He impressed upon the students that London moonlight, owing to the hazy, smoky atmosphere, was not cold, and sometimes even approached to a warm glow. In criticising a picture in which some pillars were shown reflected in water with excessive exactness, Mr. Strang warned the young artists that this tendency might lead to their work being hung upside down at galleries. He himself, when hanging pictures at an exhibition, discovered a work of this

kind that had been placed in a reversed position on the wall. "And it looked very well, too," said Mr. Strang, with a twinkling eye. He concluded his examination of the landscapes with some valuable hints on composition and the right placing of the picture on the canvas.

The subject chosen for figure composition, *London Workers*, was, in Mr. Strang's opinion, an ideal one. The most obvious London workers were the workers in the streets, and they were always fine to watch and study, but whatever the task they were engaged upon, the artist's first effort



"A BERGSLAGEN LAKE"

BY PROF. OLOF ARBORELIUS
(See *Stockholm Studio-Talk*)

Art School Notes



OAK CHEST

BY MISS F. M. HOLTUM
(City School of Art, Liverpool)

should be to show that they were really doing it. The prevailing fault, said Mr. Strang, in figure compositions generally, was that the people in them were not doing the things at all. Fine poses were no good if the figures were not telling the story, not doing the work they were supposed to be doing—if, in fact, they looked like a collection of London art-school models. The critic illustrated his meaning by comments on the works before him, and remarked that in one particular picture (very well drawn, as he admitted) men were shown pulling with tremendous energy at a block of stone that was already leaning over towards them. Another common failing in illustrating this kind of subject was to make rakes, spades, and other common tools, too small.

In criticising another competition for the best design for a title page, Mr. Strang insisted on clear lettering. The lettering on a title page was of supreme importance, and the decoration should not be allowed to draw the eye away from it. Nor should the lettering be of the type that some architects were fond of inventing—so fanciful that it could hardly be read. The symbols for lettering were now fixed, and the deviation should in any case be no more than a hair's breadth. Mr. Strang concluded his interesting and most valuable comments by a few words on drawing from life, in the course of which he told the St. Martin's students that he personally had never done any teaching, although he had lots of theories on the subject. Mr. Strang awarded the prizes for

figure composition to Mr. William P. Roberts and Mr. William P. Robins (bracketed equal); for landscape (*Street Scene*) to Mr. Sidney M. Litten and (*Moonlight*) Mr. Albert Petherbridge; for the best design for a title page to Mr. W. H. Manuel; and for drawing from the life to Mr. F. A. Bishop and Mr. H. Pecker.

At Lambeth School the meeting of the Art Club was accompanied by the usual exhibition and a series of competitions, in which Mr. F. W.

Pomeroy, A.R.A., himself an old Lambeth student, acted as judge. Mr. Pomeroy awarded the prize for design in colour to Miss Althea Summers; for design in black-and-white to Mr. George S. Perriman; for a design for a poster to Miss Helen McKie; and for designs for stained-glass windows to Mr. Eric Bradbury, who also won a prize for book illustration, and another for modelling a decorative panel. The landscape prize was awarded to Miss Evelyn Herbert; the prize for painting a head in oils to Miss Augusta Prideaux; and the prize for the best still life group to Miss Edmée Butler. Miss Maude was awarded an extra prize for modelling, and honourable mentions were given to Miss Margaret Johnston, Miss Payne, Mr. Witney, Mr. Bertram Gilbert, Miss Legg, and Miss Brooke.

The amalgamation has just been effected of two important London Art Schools. Mr. Townsley, who is returning for a time to America, has given



COPPER JEWEL BOX

BY MISS F. M. COOPER
(City School of Art, Liverpool)



SILVER BELT BUCKLE, SET WITH CARBUNCLES BY T. D. BRYAN
(City School of Art, Liverpool)

up the direction of the London Art School, Stratford Road, Kensington, which he has conducted for several years with conspicuous success, and that institution has been acquired by Mr. John Hassall, R.I., and Mr. Francklyn Helmore, the proprietors of the New Art School in Logan Place. Complete arrangements for the future joint conduct of the two schools have not yet been made, but for the present both establishments will be carried on with the same excellent staffs, and the same systems as heretofore. There is some idea of holding the vacation sketching classes of the two schools at Canterbury, which is a convenient centre, and in the midst of charming and paintable scenery.

W. T. W.

LIVERPOOL.—The recent exhibition inaugurated by the Lord Mayor at the Walker Art Gallery of the work by the students of the City School of Art, Mount Street, and its branches, clearly proved that the drawing and painting from life, under the direction of Mr. Fredk. V. Burridge, maintains its usual high quality.

The very interesting group of etchings contributed by Miss E. Stewart and Mr. S. A. Gammell in landscape subjects, examples of the ancient architecture of Chester by J. R. Taylor, and a view of a fine old tomb in Chester Cathedral by Miss Beswick, showed that good progress is being made in this branch of the school's work. A varied collection of holiday sketches done in black-and-white, water-colour and oil, testified to much industry in the out-of-door practice in these mediums.

There was more diversity in craftsmanship than

in some of the exhibitions of previous years, with perhaps rather less importance given to sculptural design, though the modelling from life was good. Among the few modelled designs may be mentioned a pair of newel posts in the Tudor style with figures in Elizabethan costume (intended for wood-carving) by Miss Margery Dogget, and a design for carved oak stall ends.

Increasing interest in wood-carving appears amongst the students, and there was commendable work in the oak chest by Miss F. M.

Holttum, and in another carved chest by Miss E. Wyberg. The metal workers made a good display, including two ink-stands by F. G. Tryhorn, a copper jewel-box by Miss F. M. Cooper, a silver-gilt beaker by Wm. Potter, a silver chalice by T. D. Bryan, a copper box by Mrs. A. A. Paton, and a silver bowl by Mrs. R. I. Bolton.

Articles of jewellery were more prominent than



PENDANT OF SILVER AND PEARL BLISTER, BY MRS. K. GARNETT
NECKLACE OF SILVER AND PEARL BLISTER, BY MISS J. MACKAY
(City School of Art, Liverpool)

Reviews and Notices

in former exhibitions, noticeably the examples wrought by Miss F. Bentham, Miss M. W. Thornton, Miss G. Frimston, Mrs. K. Garnett, Miss J. Mackay, and a belt buckle by T. D. Bryan. If expert workmanship has not been fully achieved, it may be said that the crafts generally are proceeding along right lines at the Mount Street School, where the liberal extensions of the buildings now in progress will presently afford increased facilities to the staff and to the students. H. B. B.

REVIEWS AND NOTICES.

A Complete Inventory of the Drawings of the Turner Bequest. Arranged chronologically by A. J. FINBERG. By order of the Trustees. 2 vols. 15s.—Students and lovers of Turner's drawings are under a great obligation to Mr. Finberg. The work of compiling an inventory of the master's drawings in the National Gallery, on which he has been engaged during the last few years, is now completed, and the public has the opportunity of acquiring, at a moderate price, two volumes of the utmost value to those who take a serious interest in the subject. When we consider that the collection embraces over 19,000 drawings and sketches, some idea can be gained of the magnitude of the task Mr. Finberg has set himself; and the thoroughness with which he has performed it, and the sound judgment he has displayed, may be gathered from his interesting preface to the first volume. It is not a mere inventory he has given us, for he has endeavoured not only to arrange the drawings in chronological order, but in many cases he has, after considerable trouble, identified the subjects of drawings and sketches which hitherto have been nameless. This has enabled him to trace the itinerary of the sketching tours, and draw together various sketch books. We are glad to learn, from Sir Charles Holroyd's Introductory Note, that this is only the beginning of the work of making "these wonderful records of our great landscape artists' communings with nature" more accessible to the students and the public, and that the task of mounting and protecting them, so that they may be safely and properly displayed, is to commence immediately. It is, however, to be hoped every care will be taken that these priceless treasures may never again be subjected to the risk of irreparable damage by undue exposure to light, as has in the past been the fate of some of the finest examples in the collection.

The Practice of Oil Painting and of Drawing as Associated with it. By SOLOMON J. SOLOMON,

R.A. (London: Seeley & Co.) 6s. net. With this excellent manual from the pen of one of the foremost figure painters of the day, a new series of handbooks is inaugurated, the object of which is to put before the student the principles and methods essential to good technical achievement; and if future volumes are up to the standard of this initial one, the series is pretty certain to prove a success. The plan of Mr. Solomon's book is admirable, but as the work is intended mainly for the student of the figure, the title might have indicated this. First there is a course of fifteen lessons or chapters, in which the student is instructed in the fundamental principles of pictorial representation, the first six dealing with the delineation of the figure and light and shade, while the rest are mainly concerned with the technique of painting. The remainder of the book is devoted to discussing the methods and characteristics of the master-painters of all the great European schools — Italian, Flemish, Dutch, Spanish, French, and English; the value of copying, the method of analysing a pictorial composition, winding up with some timely observations on the study of æsthetics. The whole object of the book, the author tells us, is to combat the careless craftsmanship so common nowadays, and to this end he lays great stress on a thorough and systematic study of drawing and anatomy — the chapter on "The Construction of the Figure" being an important one in this connection. The value of the book is enhanced by the numerous illustrations, which throughout are *en rapport* with the letterpress.

On the Oxford Circuit, and other Verses. By the Hon. Mr. JUSTICE DARLING. (London: Smith, Elder & Co.) 5s. net.—This is a very nicely got-up little book of verses, which have for the most part already appeared in somewhat similar form in various magazines. In his first poem, which gives the title to the collection, the author tells of the progress and sudden death on circuit of Mr. Justice Talfourd; but though the metre he adopts is well fitted to describe the pomp and ceremony incidental to the holding of assize, we think he is happier in some of the shorter pieces, two of which, "In a Print Shop" and "In Winter," are charming in their simplicity and neat wit. Mr. Austin Spare has contributed several clever drawings in his usual manner.

Das Niederländische Architekturbild. Von HANS JANTZEN. (Leipzig: Klinkhardt & Biermann.) Paper 12 mks., cloth 14 mks.—In this volume the author deals with a theme which we believe

Reviews and Notices

has not hitherto been treated in any systematic way — the painting of interiors of churches by artists of the Low Countries from the days of the Van Eycks to the close of the seventeenth century. The last hundred years of that period witnessed a remarkable concentration of talent on the problems associated with the painting of such interiors, the solution of which is to be seen in a multitudinous array of pictures. At the close of the book a list is given in which are enumerated close upon seven hundred paintings of this character, by Dutch and Flemish painters (sixty-four of which are reproduced as illustrations to this volume), so that abundant material exists for a study of this interesting phase in the art of the Netherlands. Unfortunately for the student who desires to make a first-hand acquaintance with them, these works are now dispersed over about one hundred and thirty public and private collections in Europe and America (though Amsterdam still has by far the largest share), and recourse must therefore be had to photographic reproductions, which if carefully made, as they have been in this volume, are not bad substitutes where the rendering of tone is the chief consideration.

The National Gallery: Lewis Bequest. By MAURICE W. BROCKWELL. (London: George Allen & Sons.) 5s. net.—This valuable and interesting catalogue of the pictures acquired with the yearly interest on the sum of £10,000 bequeathed by Mr. Thomas Dennison Lewis in memory of his father, William Thomas Lewis, the famous actor who flourished during the latter part of the 18th century, enables one to realise, as Sir Charles Holroyd says in his preface, what marvellous results have been achieved by the Trustees and former Directors of the National Gallery with a comparatively small outlay. The works acquired comprise some of the most interesting ones the Gallery contains, and of particular interest to readers of *THE STUDIO* is one of the most recent acquisitions, namely, that of *April Love*, by Arthur Hughes, for £350. This picture, it will be remembered, was reproduced recently in our pages. That Mr. Brockwell has done his work very thoroughly the copious and useful appendices, bibliography, tables and index at the end amply prove.

The Growth of the English House. By J. ALFRED GOTCH, F.S.A., F.R.I.B.A. (London: B. T. Batsford.) 7s. 6d. net.—The literature of English architecture, abounding as it does in works large and small treating of particular periods, was in need of one which presented at a glance,

as it were, the course of development from one age to another. This want is admirably met by Mr. Gotch's handy little volume, which traces the history of the English house in its architectural development through seven centuries (1100 to 1800), noting first one and then another influence which left its mark. Mr. Gotch, who has devoted years of study to the subject, speaks with the authority of one who has an unusually extensive first-hand knowledge of the various stages in the progress of domestic architecture in England, and the merit of his book, which is copiously illustrated, is that the layman with little technical acquaintance with architecture, as well as the trained architect, can read and profit by it.

A History of Gardening in England. By the Hon. Mrs. EVELYN CECIL (the Hon. Alicia Amherst). Third and enlarged edition. (London: John Murray.) 12s. net.—What Mr. Gotch has just done for the English house Miss Amherst did, at greater length, for the English garden fifteen years ago, and this new edition of her book, which contains some important additions both to the text and illustrations, will be welcome to that increasing section of the public to whom garden lore appeals. The author has delved deep into the old literature bearing on the subject, a clue to the extent of her reading being furnished by the valuable bibliography of printed works on English gardening which occupies nearly fifty pages of the volume; but her own book is in no sense a mere compilation, but an extremely interesting and brightly-written survey of gardening under its various aspects, from the earliest times to the nineteenth century, in the course of which the ideals which prevailed at one period and another are noted and discussed with judgment.

Simple Jewellery. By R. LL. B. RATHBONE. (London: Constable & Co.) 6s. net.—Mr. Rathbone is well known as a worker in jewellery, and his book should be of considerable use to the many art students and others who find themselves attracted by, and desire to turn their attention to, this fascinating craft. The author starts with the very simplest work, and eschewing too many technicalities, leads the beginner through the various steps, giving very copiously illustrated chapters to all the different methods of work that are to be employed. The volume certainly justifies the sub-title the author gives it of "a practical handbook."

Le Livre d'Or des Peintres Exposants. By HOFFMANN-EUGÈNE. (Paris: Bureaux du Livre d'Or.) 12 frs. In this volume of nearly 600 pages

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information is given concerning practically all the painters, foreign as well as French, living at the beginning of this year, whose works have been on view at the Salons and other important exhibitions in Paris. In a large number of cases the notices of these artists run to considerable length and contain references to all their principal works, while in other cases the information consists of no more than the name and address, a brevity which considerably mars the usefulness of the book, especially as not a few of those thus enumerated are painters of undoubted distinction. The book is illustrated by numerous portraits and reproductions of paintings, drawings, etc.

Lives of the British Architects. By E. BERESFORD CHANCELLOR. (London: Duckworth & Co.) 7s. 6d. net.—There have been numerous works devoted to the history of architecture in this country, and several biographies of the most famous architects, but so far no work has appeared that gives in handy and compact form the lives of all those great men whose names are honoured in the history of the art in Great Britain. Mr. Chancellor supplies, and in a very comprehensive manner, the want of such a work. He gives concise epitomes of the life and works of the great architects from William of Wykeham to Sir William Chambers, and his book, interestingly written and well illustrated, should be in the hands of every student of architecture.

By Divers Paths: A Notebook of Seven Wayfarers. (London: Gay & Hancock.) 3s. 6d. net.—The purpose of this little volume of charming extracts from the writings of Messrs. C. C. Cotterill, C. H. Herford, Greville MacDonald, and Mesdames Annie Matheson, Maude Egerton King, May Sinclair, and Eleanor Tyrrell is best described in the words of Miss Matheson's preface: "Its aim is of the humblest. It asks only for odd moments, those chance moments that come all too seldom, when for a few seconds the rush and clamour of the road are less insistent, and the wayfarers may take an instant's rest."

Die Batikfärberei. Von WILHELM ZIMMERMANN, Färberei-Chemiker (Barmen: published by the Author.) 3 Mk. 50.—The process known as *batik* is, as most of our readers probably know, one which for centuries has been employed by the women of Java for ornamenting their textile fabrics with colour dyes. Only of late years has it been introduced into Europe, but now it has pretty firmly established itself, and not only in Holland, where it naturally made its first appearance, but also in Germany, numerous artists prac-

tise this method of decoration, and in various public and private schools of applied art it forms part of the curriculum. The chief difficulty connected with the process is the employment of suitable colours, *i.e.*, colours which can be fixed in a cool bath, for in a hot dye-bath the wax used for covering those portions which are not to be dyed would, of course, melt. The aim of Herr Zimmermann's handbook is to guide the artist in the choice of colours, and he enumerates 120 or more which answer the requirements. He also gives many useful hints in relation to other details.

Monthly Gleanings in a Scottish Garden. By L. H. SOUTAR. (London: T. Fisher Unwin.) 6s. net.—The authoress starts her book by speaking of a quaint story which tells how Christ as the Shepherd and the months as the sheep strayed upon the Hills of Time, and for her chapter headings she takes the names of those twelve sheep. Each chapter is devoted to a month, to the birds, the flowers and the trees that herald its coming, and she weaves her fancies, thoughts and observations to form a fair tapestry of the story of the year in her garden.

The "International Art Series" which Mr. Fisher Unwin is publishing in this country is a series of monographs of large format, written by critics of repute, and treating most of them of the work of a distinguished artist or group of artists, numerous examples of which are reproduced by way of illustration. Among recent additions to the series are *Hodler and the Swiss*, by Rudolf Klein; *Constantin Guys*, by Georges Grappe; *Dante Gabriel Rossetti*, by Arthur Symons; and *Japanese Art*, by Laurence Binyon—the last an excellent sketch of the great Kano School of Japanese painting. The translations of the essays by Herr Klein and Herr Grappe leave much to be desired; the literalness of the rendering seems to point to their having been made by a foreigner, and this impression is strengthened by the bad punctuation, though this and the frequency of misspelt words may be due to the fact that the letterpress, like the rest of the matter, has been printed abroad. The price of each part is 5s. net.

The "Holdinslide" mount—patented and made by J. Wright & Co., of Kew—is a simple but ingenious contrivance by which a succession of sketches, prints, etc., can be shown mounted with much greater facility than that afforded by the ordinary "slip-in" mount. The mounts are made with openings corresponding in size to those of sketch blocks, and being reasonable in price, should be popular with artists.

The Lay Figure

THE LAY FIGURE: ON PRINCIPLES AND TRADITIONS.

“I wonder why so many artists are at the present time wasting their energies in imitating the technical mannerisms of men who have been dead and buried for centuries?” said the Man with the Red Tie. “Is it merely an affectation, or is the average artistic intelligence degenerating?”

“Why should the display of finely cultivated taste and of a sincere respect for the achievements of the great masters be regarded as either a sign of degeneration or as an affectation?” demanded the Pedant. “How would an artist prove more plainly his intelligence and his knowledge than by following devoutly the lead of those men who have fixed for ever the standards of art?”

“I should have thought that an artist would prove his intelligence better by thinking for himself than by acquiring his opinions at secondhand,” laughed the Man with the Red Tie. “What is the good of cultivating his taste if he destroys his natural instincts? I want to see a man develop his individuality and find his own way in the world; he is of no earthly use if he has no idea of being independent and if he is always trotting at the heels of someone else.”

“But the first duty of an artist is to maintain the great traditions,” cried the Pedant, “and the man who in developing his individuality, as you call it, disregards these traditions, fails to fulfil his mission in the art world. He becomes simply an eccentric, a man who is absolutely without balance or authority.”

“How sad!” sighed the Man with the Red Tie. “Would you kindly tell me what you consider to be the really right type of artist?”

“Well, I will quote an example,” said the Pedant: “I have a young friend who has given some years to the closest and most devout study of the works of the early Italian masters; and so highly has he cultivated his appreciation of those exquisite craftsmen, that he can work now absolutely in their manner, with all their lovely simplicity and all their delightful ingenuousness and quaintness of style.”

“Here, wait a minute!” broke in the Art Critic. “Are you seriously putting forward your young friend as a modern artist of the proper type? Does that purely imitative sort of work appeal to you as right?”

“Of course it does,” returned the Pedant. “It is right, absolutely right, because it is in accordance

with a pure and noble tradition; because it is free from every taint of modernism; because it shows thought and learning, and the sincerest regard for the past.”

“You like it because it is everything it ought not to be,” scoffed the Man with the Red Tie; “because it is silly, affected, unnatural, and utterly out of touch with the sentiment of our times.”

“Great traditions are for all time,” objected the Pedant, “they are immutable, monumental, and nothing can change them.”

“The traditions may be immutable,” replied the Critic, “but the application of them varies, and should vary, in every age. Because the vital principles of art do not change, it does not by any means follow that the men who respect them ought all to think alike and work alike. Indeed, the truest regard for these principles is shown in keeping the practice of art from becoming stereotyped, and in carefully avoiding conventional affectations.”

“But surely you would not condemn the artist who has made so close a study of these principles as laid down by the ancients that he can work in the very manner of the old masters,” said the Pedant. “You would not call him conventional or affected?”

“I hardly know what to call him,” returned the Critic. “Perhaps he would be best described as an anachronism. But anyhow, he is perfectly useless as a worker in the art world. Your young friend, for instance, who paints like an early Italian, is doing absolutely nothing to uphold the great principles of art; he does not even understand what they mean. The early Italian was simple, unaffected, and primitive, because the age in which he lived was primitive and unsophisticated; the modern man, who lives in the midst of a complex and highly developed civilisation, cannot possess this antique innocence, and with him to paint like a primitive is a pose and an affectation. He is blind, incapable of observation, unreceptive to impressions; he is stupefied by study of the mannerisms of art, not of its principles.”

“Then what are the principles of art?” cried the Pedant.

“The one great principle that includes all the rest is fidelity to the spirit of one’s own time,” replied the Critic, “and the man who is true to this principle maintains the tradition to which all the great masters have adhered. Art is a living force, not a dead language, and our duty is to keep it alive; we must not fail in that duty through mistaken respect for the past.” THE LAY FIGURE.

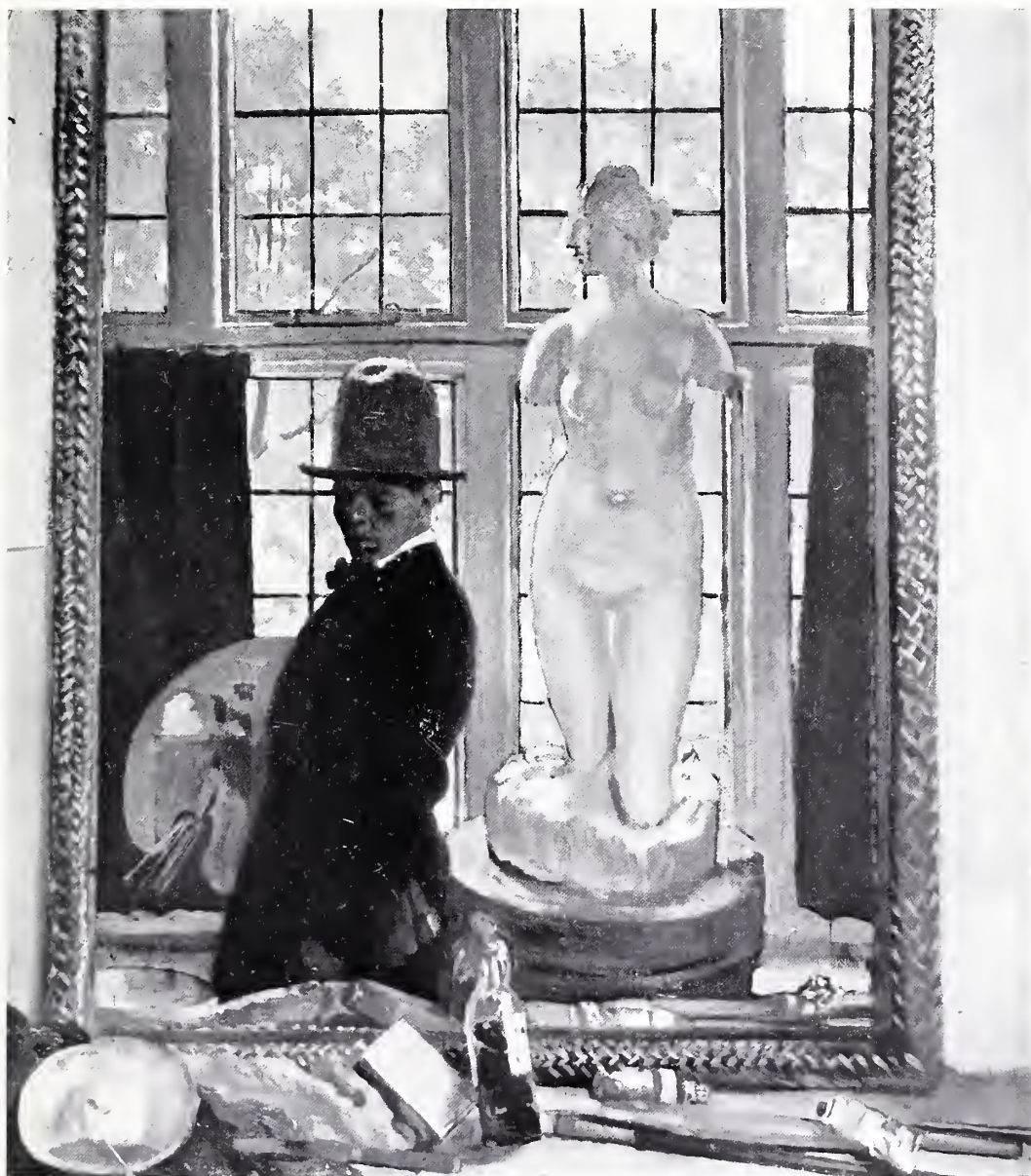
Carnegie Institute Exhibition

THE CARNEGIE INSTITUTE'S INTERNATIONAL EXHIBITION
BY LEILA MECHLIN

THREE hundred and four paintings are set forth in the fourteenth annual exhibition, which opened at the Carnegie Institute, Pittsburgh, on May 2, and will continue until the last of June. Of these about one-third are by foreign painters. Almost every country in Europe is represented. England and Scotland together make the largest

numerical contribution, after which in order come France, Germany, Russia, Belgium, Holland, Italy and Spain.

In every instance the leading contemporary painters have made contribution, so, though the representation is not large enough to demonstrate national tendencies, the standard is such that whatever witness the works individually bear may be accepted as authoritative. Thus the visitor is relieved from the necessity of establishing comparative values and permitted to view the entire



Medal of the First Class and Prize of \$1,500, Carnegie Institute, 1910

PORTRAIT OF THE ARTIST

BY WILLIAM ORPEN

LXXXIX

Carnegie Institute Exhibition

exhibition from the common platform of art, the one universal language.

The exhibition occupies seven galleries, in only one of which are the pictures hung in more than a single line. Naturally, this assures good lighting and effective arrangement. Never before, it is thought, has a higher general average been maintained. A few—a very few—of the exhibitors are not represented at their best, but the majority have made notable contributions and many show distinct advance.

The keynote to the exhibition is given in a collection of thirty-nine paintings by Childe Hassam, which serve as an introduction to the display, being hung in the first of the main series of galleries. Fresh, spontaneous, sparkling with light and color, these paintings give joyous greeting and a promise which is not ill fulfilled. Mr. Hassam is supposedly the leading exponent of the French impressionist school in America, and yet in this exhibition his work seems conservative and, in the best sense, realistic. Has our viewpoint shifted in these latter days?

Quite a number of the paintings in this special exhibit have been borrowed from public galleries and private collectors, but within reasonable limit they are recent works. The most significant, perhaps, are those interpreting the sea, off the coast of New England, though the landscapes and street scenes are no less clever and convincing. Indeed, in some respects the last are most engaging, interpreting the spirit as well as aspect of urban life. The value of Mr. Hassam's work is increased by aggregation, the various phases of his art being thus brought into harmonious interrelation.



Medal of the Second Class and Prize of \$1,000, Carnegie Institute, 1910
IDLERS, AUGUST

BY KARL ANDERSON

For the most part the paintings comprehended in this exhibition are of sturdy merit, varied, as expressions of art must always vary, through individual interpretation, yet free from capricious experimentation. The ultra, the bizarre, the violent have not found admission, nor has the flippant and merely clever been given inclusion. In the first main gallery hangs a recent painting by Abbott H. Thayer, not previously exhibited—a *Winged Figure*—the Virgin in angelic form, characteristic but less appealing than some of this painter's earlier productions. Beyond, to the left, on the end wall, is Cecilia Beaux's *Banner Bearer*, a work of compelling strength and convincing simplicity—a work utterly without mannerism. Here, also, are John W. Alexander's latest paintings, *The Tenth Muse* and *A Summer Day*, shown last winter in New York and Philadelphia; Frank Duveneck's portrait of Mr. Alexander, painted a number of years ago; John S. Sargent's portrait of Miss Brice; Sorolla's portrait of President Taft, together with impressive full-length portraits by Sir James Guthrie, John da Costa and Thomas Eakins. By Sergeant Kendall

Carnegie Institute Exhibition



Medal of the Third Class and Prize of \$500, Carnegie Institute, 1910

LAUREL

BY EDWARD F. ROOK

there is an excellent portrait group; by Cottet a portrait study of a young girl wearing a rose-colored hat, subtle and exquisite in tone; by William M. Chase two portraits and an interior very significant. In this gallery are some canvases by the French impressionists—Monet, Sisley, Moret, Pissarro, Maufray—and landscapes by our own men, who while profiting by their teaching possess independent conviction—such men as J. Francis Murphy, Leonard Ochtman, Charles H. Davis, Willard Metcalf, Daniel Garber and Charles Morris Young.

In the second gallery a large and powerful marine by Frederick J. Waugh, *The Outer Surf*, terminates one vista, and a big, impressive canvas, *The Communicants*, by Joseph Bail, the other. To a charming picture by Hornel, the Scotch painter of children, a place of honor has been given, and to *The Bridge of Arts*, a skilful and interesting painting by La Touche, another. Harrington Mann, Augustus John and Robert MacCameron are each repre-

sented by a strong portrait in this gallery. Here, also, is a portrait by Charles Shannon of Miss Lillah Macarthy, in the dress of *Dona Ana* in Bernard Shaw's "Don Juan in Hell"—not a pleasant picture but unquestionably well painted.

The works of two of the Russian artists deserve special mention—Nicholas Fechin, a painter of portraits which are psychological as well as decorative in suggestion, and Constantin Krijitzki, who contributes a winter landscape, subtle in treatment and at the same time strong. Mesdag and Neuhuys are the Dutch painters represented, the former by a marine and the latter by an interior. Emil Carlsen, Charles H. Woodbury and Paul Dougherty all contribute excellent marines. Henry O. Tanner sends two small canvases of much merit—*The Disciples See Christ Walking on the Water*, and *Mary*. From Arthur Streeton and P. Wilson Steer have come spontaneous and thoughtful transcriptions of landscapes with buildings, and from George Symons,

American Water Color Society

J. Alden Weir and Henry Golden Dearth, American landscapes of note.

The jury of awards this year was composed of William M. Chase, Charles H. Davis, Childe Hassam, W. L. Lathrop, Henri Eugene Le Sidaner, Albert Neuhuys, Leonard Ochtman, Edward W. Redfield, W. Elmer Schofield and Charles H. Woodbury, with John W. Beatty, the director of the department of fine arts of the Carnegie Institute, as chairman. The result, however, was no less surprising and, on the whole, illogical, from the lay-



LIBERTY STREET
CREVASSE

BY COLIN CAMPBELL
COOPER

man's viewpoint, than usual. The first prize, carrying with it a medal and \$1,500, was given to William Orpen, of London, for a portrait of himself, in a mirror, which reflected as well the sunny glare of an open window and a statue of the *Venus de Milo*—a brilliant piece of technical jugglery. The second prize, carrying a medal and \$1,000, went to Karl Anderson, of New York, for a figure painting, impressionistic in tendency, vividly colored but well drawn, of two young women out of doors on the grass, in the glaring light of midsummer sun. The third prize, a medal and \$500, was awarded to Edward F. Rook for a landscape showing prominently in the foreground a clump of blossoming laurel. In addition honorable mention was given to a remarkable painting of still life, *Chinese Porcelain*, by Joseph Oppenheimer; a winter landscape, *Farmhouse*, by Charles Morris Young; a landscape, *Hills of Byram*, by Daniel Garber, and a portrait study of a little girl, *Apple Blossoms*, by Louis Betts. To the average visitor these pictures will not be singled out as the most significant, the public demanding something more than technical achievement, but under these conditions, if the artists themselves did not encourage by reward good painting, who would? Certainly it is technical facility which permits the expression of lofty sentiment and the transmission of worthy ideas. Because many of the paintings set forth in this exhibition possess these attributes it is important and impressive.

EXHIBITION OF AMERICAN WATER COLOR SOCIETY

A FEATURE of the annual exhibition of the American Water Color Society held in the Fine Arts Building, West Fifty-seventh Street, New York City, was the group of work in other media hung in the central gallery. Drawings, etchings in color and color monotypes were included. A number of drawings by Arthur B. Davies from the nude demonstrated a spontaneous and finished mastery of draughtsmanship. John S. Sargent was represented by a drawing of the Irish poet, William Butler Yeats. Charles Keene and John Leech, the illustrators of *Punch*; Aubrey Beardsley, Frederic Remington and James D. Smilie, whose recent death marked a loss in the ranks of American etchers, were represented to good purpose. There were some of the Samoan drawings by John La Farge, a group of sketches by Augustus E. John, tenement-district transcripts by William Glackens, and colored monotypes by Everett Shinn.



WILLIAM BUTLER YEATS
BY JOHN SINGER SARGENT

Miniatures by Miss Dix

PORTRAIT-MINIATURES BY MISS EULABEE DIX
BY NORREYS JEPHSON O'CONNOR

MINIATURE painting, according to Miss Eulabee Dix, has at present fallen into disrepute. It is looked down upon by many artists, when it should be considered one of the most difficult and charming branches of painting. A miniature is not merely the makeshift of one who cannot paint successfully in oils—witness Holbein, the founder of the art in England—but is a peculiar expression of the artistic nature, distinct in itself. If those who scorn miniature painting will but consider the origin of the art they will find it a development of the illumination of manuscripts with the portraits of saints and martyrs by the monks of the Middle Ages. And, as the art of illumination (now lost) is one of the most beautiful, so miniature painting is a modern survival of an exquisite product of medieval times. Is not the best miniature painting, filled with a sincerity, an attempt to express adequately and in perfect form the sentiments which animate the artist, akin to the poetry of one of the great singers of courtly love?



PORTRAIT OF MRS. C. BY MISS EULABEE DIX



Copyright, 1910, by Eulabee Dix

MARK TWAIN

BY MISS EULABEE DIX

XCIV

Jewel-like color, resembling the earliest stained glass, is the effect Miss Dix has most zealously striven for. In the miniature of Mrs. Michael Dreicer the sitter is clothed in emerald green, a color which contrasts most effectively with her reddish-brown hair. The miniature of Mark Twain in the gown of an Oxford doctor of letters shows a prevailing tone of gray, the broad red band of the gown lighting the whole picture. The miniature of Miss Purdon-Clarke is exceedingly beautiful. This shows only the head and neck of the sitter, thrown into strong relief by a dark grayish-blue background. Every feature is strongly modeled, and even the tiara in the hair stands out distinctly. From across the room the color in this miniature is still brilliant and striking. It is an example, moreover, of what Miss Dix feels she can do particularly well, an effective background and an attractive neck. Her belief is, I think, well sustained by her work. The backgrounds of her miniatures are all agreeable in tone and harmonize perfectly with the portraits of the sitters. Miss Dix's sense of color values is peculiarly happy.

The portrait of Mrs. William Wood Plankinton shows a lady in pink against a lavender background. She holds a spray of apple blossoms, which gives the final note of color to the picture. In the miniature



Miss Ella Goin
Miss Corsa

Mrs. Michael Dreicer
Mrs. William Wood Plankinton

MINIATURES
BY MISS EULABEE DIX

Miniatures by Miss Dix



MISS MORRELL

BY MISS EULABEE DIX

of *The Sisters* are two girls, the taller with blue eyes and black hair, and the shorter, more sallow one with hazel eyes and brownish hair. The background is gray. The miniature of Miss Morrell, so suggestive of an eighteenth-century shepherdess, is a study in yellows.

In composition Miss Dix has obtained unusual and attractive effects. In the miniature of Mrs. Dreicer the back of the sitter is partially turned, but she is looking at the beholder, her head slightly thrust forward. The curve of the neck and the knot of hair are most pleasing to the eye. The right hand is in an easy and natural position. In *The Sisters* there is a certain well-bred artificiality about the pose of the taller of the two girls, in contrast to the perfectly unaffected pose of the shorter. The hands of both the sitters are very well disposed of; the flower in the hands of the taller adds to her gen-

eral air of distinction. In the picture of little Miss Corsa there is childish simplicity in the way the hands rest naturally in her lap, and a charming touch of self consciousness in the poise of the head, slightly on one side. The portrait is that of an unaffected child who has determined to look her best.

frame. The hands rest naturally on the voluminous skirt, bulging at either side. The large hat adds to the general effect and attracts the eye.

Miss Dix thoroughly understands the art of

eral air of distinction. In the picture of little Miss Corsa there is childish simplicity in the way the hands rest naturally in her lap, and a charming touch of self consciousness in the poise of the head, slightly on one side. The portrait is that of an unaffected child who has determined to look her best.

In the miniature of the Countess Fabricotti, of London, the head is slightly tilted to the left and the left arm thrown gracefully over the arm of the chair in which the Countess is seated. The right arm hangs naturally at the side. The curve from the neck to the end of the left hand is most felicitous. The draperies of the bodice enhance the effect of the composition, and the whole has an atmosphere of early Victorian sincerity and grace. In the miniature of Miss Morrell the sitter commands attention from the center of the



MISS PURDON-CLARKE

BY MISS EULABEE DIX

Miniatures by Miss Dix

miniature painting as distinct from portrait painting "in the large"—that the miniature occupies in relation to painting in general a position somewhat analogous to that of the sonnet in relation to poetry. The miniature must attract the eye at a glance, and from then on lead it to discover new and ever newer beauties.

The portrait in oils, Miss Dix believes, is part of a decorative scheme, rather than a separate and highly finished piece of work, like the miniature. There is a certain kinship between the hand worker in gold and precious stones and the painter of portrait miniatures; each has a limited space to fill with beautiful work which will attract the eye at first glance and cause ever-increasing pleasure upon closer scrutiny. Were not the monk, who labored devoutly and patiently over the ornamentation of a beautiful manuscript with the earliest miniatures, and the goldsmith of the Middle Ages, who worked with no less pleasure and patient endeavor in the embellishment of a golden cup or coffer, animated

by much the same spirit? The analogy is closer in medieval times, but can it be denied that it still exists? Miniature painting is, therefore, in its essence a survival of a purely medieval art, and, like painting in oils, has undergone many changes in the lapse of time; but is it not more what it was in the Middle Ages than any other form of art? Perhaps the very neglect of miniature painting in recent years is a cause of this.

It has been said that Miss Dix's miniatures possess qualities which would make the artist successful as a painter "in the large"; but this is, I think, a wrong conception of Miss Dix's art. It is like saying that a successful writer of sonnets would have excelled in writing an epic. The qualities needed by a painter in oils and on ivory are essentially different; a successful miniature is successful because it has not the qualities that will make it a great oil painting. Imagine taking a monk of the Middle Ages, who had been engaged in manuscript illumination, putting a brush in his hands and asking

him to paint a portrait "in the large." What, think you, would have been the result in most cases? The combination of the qualities necessary in a portrait and miniature painter is rare in the same person; when we have it we have a Holbein.

Miniature painting is a survival of a medieval art, and successful because it does not possess the qualities of painting "in the large."

THE Corcoran Gallery of Art, at Washington, announces its third biennial exhibition of contemporary American oil painting. It will be open to the public on December 13, 1910, and will close on January 22, 1911. Four prizes, offered by the Hon. William A. Clark, will be awarded. The first carries a gold medal and \$2,000, the second a silver medal and \$1,500, the third a bronze medal and \$1,000, and the fourth an honorable mention and \$500. F. D. Millet is the chairman of the jury.



THE SISTERS

BY MISS EULABEE DIX



Collection of John G. Johnson, Esq.

DAVID

BY SELLAIO

THE COLLECTION OF MR. JOHN
G. JOHNSON. II. THE EARLY
ITALIAN PICTURES
BY WILLIAM RANKIN

AN IMPORTANT follower of Lippi is represented in Mr. Johnson's collection, Jacopo del Sellaio, belonging to Botticelli's generation and influenced by that artist and by Uccello, yet developing on independent lines a craft which has recently had its due meed of recognition. As Horne has promised to list the undocumented works of this man I need not discuss Mr. Johnson's fine specimens in detail. We can obtain from Sellaio a good notion of the

more descriptive and decorative ideals which moved the Florentine painter when free from the responsibilities of monumental work. Sellaio gives us a high average; painters of his caliber and temper are needed to-day, and he may teach us the secret of training them. Of the pictures here we give the clever and delightful *David*, a surprising *tour de force*, of great interest in its connection with other Florentine conceptions of the theme. A large and very serious *Nativity*, late in style, has in its elaborate and delightful landscape an almost Dutch feeling, illustrating how essential emotions in art tend to transcend the limits of an historic style. *The Battle of the Romans and Sabines*, a fine late work under Botticelli's influence, brings out well the splendid decorative capacity of this artist. There are two or three other pictures by or near to Sellaio in the collection. The *Nostagio degli Onesti* panel given to him seems more like a work of Ghirlandaio's following.

Piero di Cosimo's remarkable and very sympathetic *Madonna*, a late work of almost High Renaissance type, has been reproduced and described in *The Connoisseur* by a previous student of the gallery, and the superb portrait of a male member of the Spada family is also well known. Both of these pictures are of high typical importance in the history of art. The powerful and quite modernlike portrait of *Filippo*

the Humanist is now more properly given to Rosso, which takes it out of our province.

Among the most striking of the Italian portraits must be classed the supposed *Giuliano de' Medici*, ascribed to Amico di Sandro, a fine, frank presentation of life and character, with a charming landscape vista, a picture quite worthy of Botticelli, to whom it has been attributed.

The pictures of the Umbrian Schools, with those of the Marches and the Roman-Umbrian *milieu*, are a little hard to classify and summarize. I have already mentioned the Umbro-Florentine *Madonna*, which I think closely relates to Piero della Francesca. An exquisite *Madonna* by Giovanni

The John G. Johnson Collection

Francesco da Rimini, with the Squarcionesque fruit wreath, illustrates the mingling of North Italian and Central Italian motives. Several other works, as a *Madonna* on an Early Renaissance throne with curtains and a landscape vista and the Christ Child holding a bird, and an upright *Madonna with the Child* seated on a cushion holding an apple or orange, may belong to the Marches. I can make little of the *Madonna* ascribed to Melozzo da Forli, but there is an *Angel Gabriel* of Melozzo's following—perhaps a Palmezzano—and an important *Madonna* by the now well-known Roman painter, Antoniazzo, a pupil of Melozzo, who is also at times close to the more typically Umbrian Fiorenzo. A fine single figure of a *Male Saint* holding a lily, reproduced by F. M. Perkins in his important notice of the collection with a tentative attribution to Alvise Vivarini, seems to me inspired by Fiorenzo in its nervous draughtsmanship—quite like

Alvise's—and to be, perhaps, by Antoniazzo. One should compare Mrs. Gardner's beautiful *Annunciation*, disputed now between Antoniazzo and Fiorenzo. A small *Mystic Marriage of St. Catherine* may also be in this milieu. It is similar to a picture in the Vatican Gallery and may be compared with certain works ascribed to the youth of the north Italian Macrino d'Alba. The brilliant *Magdalen*, a bold, rapid improvisation ascribed to Signorelli, is either a very late example of that master or an able atelier piece. We have the true Umbrian strain in a suave *Madonna* of the school of Perugino. The Virgin adores the Child on her lap between a youthful St. John the Baptist and St. Stephen. Several other semi-Umbrian works will repay study: as a good *St. Peter*, strong in color; an upright *Pieta*, Christ between Mary and the Magdalen. I no doubt overlooked some things in this region, and several



Collection of John G. Johnson, Esq.

MADONNA

ATTRIBUTED TO SQUARCIONE

Madonnas of great charm I omit for want of definite notes.

The representation of the north Italian schools, including the Venetian, is very strong. The leading masters may be seen in typical work, mostly well known. The *Lady Worshipping an Idol*, already mentioned, is the earliest example in this region. We give a reproduction of a recently acquired *Madonna* attributed to Squarcione, but the rare dignity and beauty of the work depend largely on the color. A rope of coral, wonderfully painted against the pale sky, exhibits a fresh note of eager research into values of tone and color—and a new technique; also a representative ideal joined to the decorative, which, with the lighting of the stuffs and a tense harmony of wonderful mottled greens, light wine reds and other notes, seems to lie at the basis of the style of the young Giovanni Bellini. We surely have at least a clear relationship here to

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MADONNA

BY FOPPA

Giovanni's art. I feel a young and tentative hand achieving his effect in spite of the odd drawing and proportions we see in Squarcione's atelier, and I recall the very timbre of Giovanni's boyish work, as especially the *Dead Savior between Two Angels*, with a forged monogram of Dürer, in the Correr Museum at Venice, like this a picture of a heightened emotional, a true lyrical tone, beyond analysis and of extraordinary charm. From the signed *Madonna* at Berlin and the work of his atelier or school we infer in Squarcione, in spite of some of Donatello's mouth and force translated into painting, more of a decorative than a monumental ideal, Mr. Johnson's *Madonna* may, I think, be by Giovanni; but it is certainly Squarcionesque and a very important document for the study of Venetian style in its origins. Giovanni's very early *Madonna*, of an evident portrait type, may be com-

pared in the gallery with the Squarcione. All the authorities accept it as a typical example of its period, the most fascinating stage in Giovanni's career, perhaps; and it has been well described by Fry and Mather.

It is not easy now to estimate how much the personal force of Squarcione counted with his two great followers, Mantegna and Cosimo Tura, both of whom feel the influence of the mighty Donatello. The Johnson Mantegna, an *Adoration of the Magi*, complements the earlier masterpiece at Fenway Court. We have the sheer sentence of the ceremonial with no concession to picturesque incident, yet with lovely detail, in the Oriental vessels which hold the offerings; we miss, on the other hand, the genial, highly romantic character of Mrs. Gardner's example. The powerful and glyptic painting of Tura is superbly illustrated in the *St. John Baptist* and *St. Paul*, monumentally grand and senti-

ent images on a small scale, still in their exquisite original frames. Carlo Crivelli, who is well represented in America and brings with him a very intimate Italian savor, feels in part the Paduan impulse. The *Pieta* here, probably near in date to the somewhat similar composition in the National Gallery at London, may at first disturb us with its demonstrative passion, but in the end its sincerity, its perfection of design, color and indelible craft, with the personal note that adds so much, will have their way with us. It is a very beautiful example. *Two Saints* by Bartolommeo Vivarini, half Paduan in form, are temperamentally Venetian, serene, sturdy, companionable art for every day. There is also an attractive *Madonna* by this important master, and, I think, still another specimen of his art on which I have no note.

Phenomenal in its way is the incursion of An-

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ENTOMBMENT

ATTRIBUTED TO GIULIO GRANDI

tonello of Messina into Venetian art. The personality of this artist is not easy to understand, but we all feel his power, his intense reality. Theme and craft, idea and form are one. His presentments, as his assertive portraits, once seen, are never forgotten. Mr. Johnson's *Male Portrait* gives us an achieved and striking characterization. How far Antonello affects and is affected by Venetian and other north Italian art is a question of great interest, not as yet entirely answered. We have effects of the Paduan influence often to consider in Venice and the Veneto, and the recently acquired altarpiece, *The Enthroned Madonna and Saints*, by Bartolommeo Montagna of Vicenza, gives us a magnificent illustration of the Vivarini tradition, carried out by a master of independent initiative. We feel here the inexhaustible wealth of Italy in those schools of art that are not absolutely central. Even more important historically, but not so monumental, is the *Madonna* here reproduced, a silvery-toned image of an almost gipsylike type, by Foppa, the founder in the Brescian and Milanese region of a developed quattrocento style. The representation in this *milieu* is centered for most of us by a lovely Luini, but fine examples of less familiar artists may be noted without detailed comment—as *The Madonna with Nursing Child*, an important altarpiece by Defendente Ferrari; an *Enthroned Madonna* with a pensive Child and a chubby infant John the Baptist, by Macrino

d'Alba; a *Madonna and Saints*, with the Instruments of the Passion, near to Giovanone and showing Leonardo's influence; an *Annunciation* of Foppesque character, two decorative panels of the Venice School with Homeric subjects, and an Italo-Flemish, or Italo-French, *Cardinal Saint with Four Angels*, a work of high interest labeled, in some old collection, Gentile da Fabriano. Some of these works which I pass with a word open up whole chapters in the endless story of Italian painting and will be of the greatest use to students.

There remains much to be noticed, particularly in the Ferrarese and the Venetian schools. A grandly impressive *Entombment*, in a lunette, which we reproduce, is of nearly cinquecento type and has been given conjecturally to Giulio Grandi. Like the few compositions with which we can compare it—Francia's, Fra Bartolommeo's, Raphael's—this work, if a little academic in feeling, is majestically conceived and worked out, and it takes a high place in a monumental series of essays in its supreme subject. It would be interesting to consider with care how an ideal of this kind develops from the dugento, as represented by a remarkable deposition at Wellesley College, to end in such work as we see in Mr. Johnson's very impressive *Crucifixion* by Guido Reni—with the small Siennese *Crucifixion* and the Crivelli *Pieta* here for intermediate types—but the inquiry would transcend our critical function.

Photographs by Clarence H. White

Such matters, however, underlie the study of style. The interest of old pictures can, indeed, be in no way monopolized by the student of style. We have only begun to study art in its full human significance and must not think we have done much from our narrow view of it as practitioners or connoisseurs. But, to come back to our stylistic classifications, I may cite as a specimen of various attractive pictures in the field under consideration a *Flagellation* which recalls work attributed to Bianchi Ferrari, the reputed master of Correggio, and mention the presence of a dozen things to which I am not able to do justice for want of the special erudition required. Examples of artists like Giacomo Francia and some secondary masters of the Emilia, who are in evidence, belong to the cinquecento usually in date if not in inspiration. I may mention a miniature portrait of great interest of the early Ferrarese school, and must not forget a winning *Portrait of a Boy* ascribed to Bonsignore, of Verona, and a *St. Sebastian* recalling the artists of Coticignola. We pass over the important *Ecce Homo* by Andrea Solario and the drawing by Da Predis as essentially High Renaissance works. In the Venetian school there are several pictures which represent the Early Renaissance as a style surviving when Giorgione was beginning his career. A quiet, modest altarpiece, *The Madonna Enthroned and Two Saints*, in a landscape, and a *Male Portrait* with a rich landscape background are good examples of Basaiti. The altarpiece grows on acquaintance. The portrait is less pleasing. With Carpaccio's *Mythological Composition*, already well known as one of Ruskin's choice pictures, a late work seemingly of remarkably broad character, we are close to the High Renaissance in feeling.

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ON THE SAND DUNES—EVENING

BY CLARENCE H. WHITE



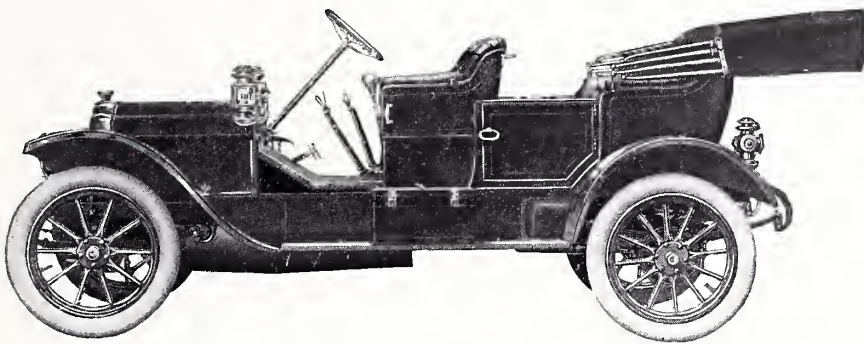
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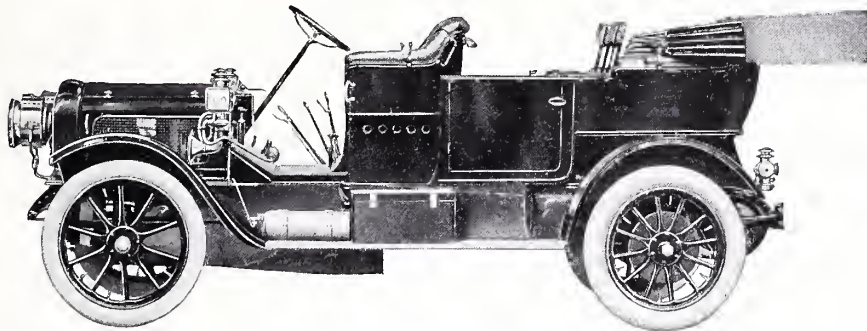
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GARRETT CHATFIELD PIER, assistant curator of the Metropolitan Museum, issues through Putnam's a useful book for students under the title, "Pottery of the Near East." This covers Mesopotamian, Egyptian, Syrian, Syro-Egyptian, Persian, Turkey European and Asiatic pottery. The book is illustrated with sixty-four half-tone plates, mainly of subjects in the Metropolitan Museum of Art. The author remarks by way of preface:



From "Pottery of the Near East." Copyright, 1909 by Garrett Chatfield Pier.

VASE
SYRO-EGYPTIAN
EARLY XIV CENTURY

During the last few months many choice and remarkably preserved examples of the ceramic wares of this section of the Orient have reached our markets, examples distinctive in material, form and ornamentations. Among these were found certain pieces of more than usual interest, since they provide us with new facts in regard to the dating of certain of these early medieval ceramic productions. To present these facts as concisely as possible is the purpose of this monograph, which, it may be added, deals with the Mohammedan wares of every section of the Near East, with the single exception of those of Saracenic Spain, so ably treated by Doctor Van de Put. The volume referred to is "Hispano-Moresque Ware," which was published in this country by John Lane Company. A remarkable metallic luster is mentioned in the Egypto-Saracenic types. The oft-quoted Nassiri Khosrau, writing in the eleventh century, expresses his surprise at seeing in Cairo all kinds of faience, including bowls, dishes and plates decorated with colors similar to that observed in a certain marvelous stuff called at the time bukalemun, of which the color changed according to the angle in which it was held to the light. This is certainly a reference to some sort of metallic luster, of which a unique fragment, found amidst the Fostat mounds, may be an illustration. Of a greyish-white paste, its decoration consists of a six-pointed starlike medallion in flam-



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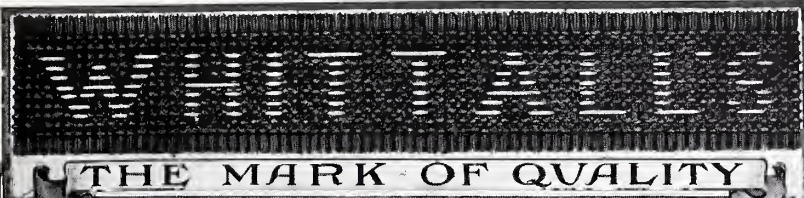


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LUSTERED VASE
RAKKA, MESOPOTAMIA
XI-XII CENTURY

ing ruby luster, filled in with small crossed lines in pale gold. This medallion divides what appear to be flowing cufic characters, of which the decoration is in part the richest ruby, in part pale gold covered with a beautiful madreperla luster. A sight of one of these brilliantly lustered pieces might well have caused the Persian traveler to record his surprise. In point of fact, and in spite of the skill presently achieved by the Persian imitators of these Saracenic-Egyptian ceramists, it is not until the time of the great Gubbio masters that one may again expect to find such rich, fiery ruby luster in ceramic decoration.

The bowls of this period are deep, outward spreading and resting on a circular unglazed foot, seeming to perpetuate or revive a shape in common use during the latter years of the Twelfth Dynasty in Egypt. Their decoration is generally floral in style, the design being enriched by encircling dashes of pale yellow luster. To this period also are attributed those large vases or jars of heavy gray siliceous paste, covered with a thin yellow-brown enamel and decorated at the center with heart-shaped floriated designs in pallid gold between bands of floral design rope pattern, or, as in the case of the vase in Doctor Fpurquet's collection, of twisted rope pattern and huge nilotus fish, the latter a common object of ceramic decoration under the kings of the early Twentieth Dynasty of Pharaonic Egypt. A large fragment of a vase now preserved in the Koechlin Collection, and figured by both Migeon and Wallis, is another of these lustered pieces, the decoration consisting of a splendid cufic inscription in low relief, enriched by tiny spirals picked out in white against a soft pale golden luster.

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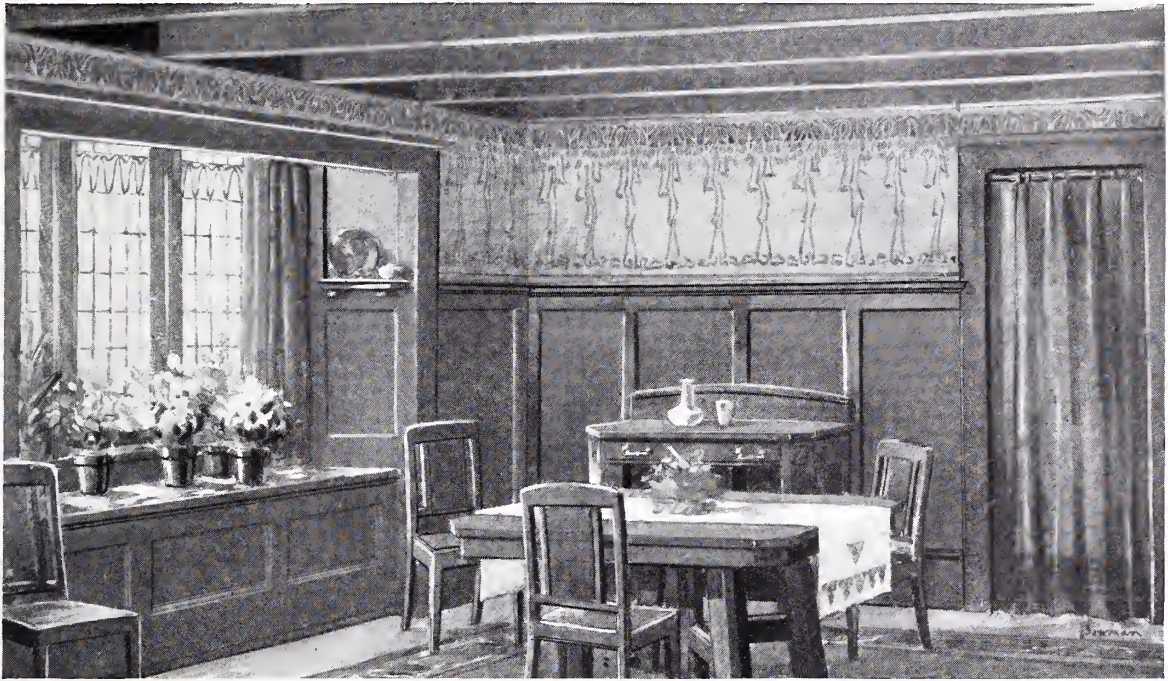
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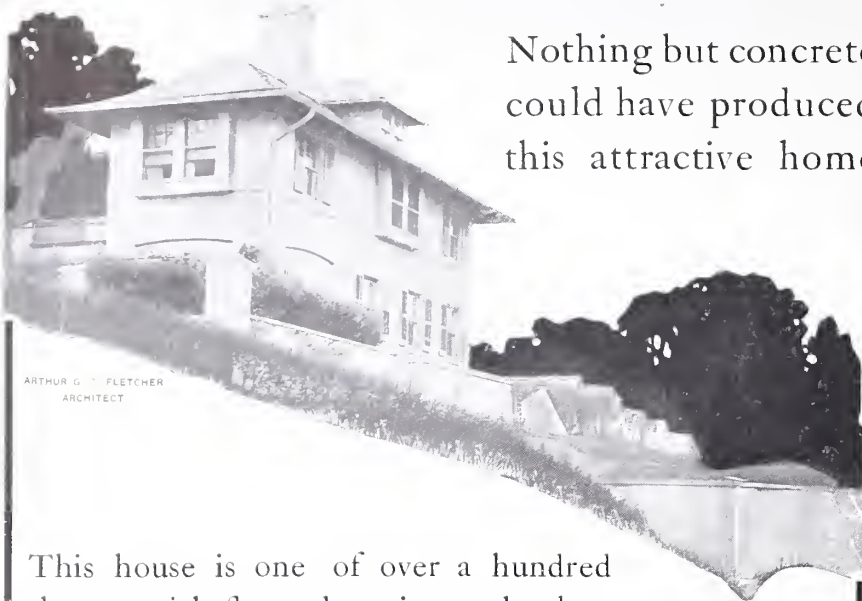
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THE EGYPTIAN EXPEDITION AT LISHT AND KHARGA

THE programme of excavation in Egypt carried out by the Metropolitan Museum of Art expedition during the season 1908-09, says the Metropolitan Museum *Bulletin*, was in continuation of the work of the previous year on its concessions at the pyramids of Lisht and the Oasis of Kharga.

At Lisht the work centered chiefly in the clearing of the pyramid temple of King Sesostris I, of the twelfth dynasty. The excavation was begun on the eastern front of the temple and gradually carried back to the rear through large mounds of debris under which the construction lay buried. A force of one hundred and fifty to two hundred men, according to requirements, with a double line of railway, was engaged continuously in the work from February 1 until the end of June.

As is very generally the case in the excavation of Egyptian structures of this type the temple was found to have been pulled down at some later period and a part of its material removed for the construction of other buildings, but it was sufficiently preserved to make it possible to determine its plan and principal architectural features and thus to prove its relation in type to the earlier pyramid temples of the fourth and fifth dynasties. A large amount of the painted relief sculpture from the temple walls was also recovered, which exhibits an unusually perfect preservation of color, owing to the considerable depth of clean sand and debris by which it had been protected. A lion's head of heroic size in limestone, which originally had served as an exterior ornament on the temple, was found in the position in which it had fallen.

The total results of the season's work at Lisht form a distinct contribution to the history of Egyptian art during the Middle Empire and the material thus added to the collection places it in a unique position in its representation of that period.

At the Oasis of Kharga a force of about one hundred and forty workmen was employed from January until April in the continuation of the excavation of the Christian necropolis and a section of the ancient city of Hibis. Here the work yielded results illustrative of the later period of Egyptian civilization, such as a horde of bronze coins of the joint reigns of Diocletian, Maximian and Constantius, several types of plaster statuettes, small bronzes of Osiris and Harpocrates, terra-cotta lamps and pottery and objects in glass and glaze.

At Thebes a third branch of the expedition continued the work begun in 1907—of copying in color a number of the best preserved painted tombs at Sheikh Abd el Gurna. Copies of three of these in full scale are now nearly completed and will be reconstructed in the Metropolitan Museum in due course.

Through a plan of cooperation with the Smithsonian Institution the expedition had in the field this year the service of Dr. A. Hrdlicka, who carried on an examination of the skeletal material resulting from the excavations at both Lisht and Kharga. His valuable observations are to be embodied in a report on the subject to be published by the Smithsonian Institution.

During the winter of 1909-10 the Egyptian expedition with five of its members has been engaged in the clearing of the temple of Darius at Kharga. This has

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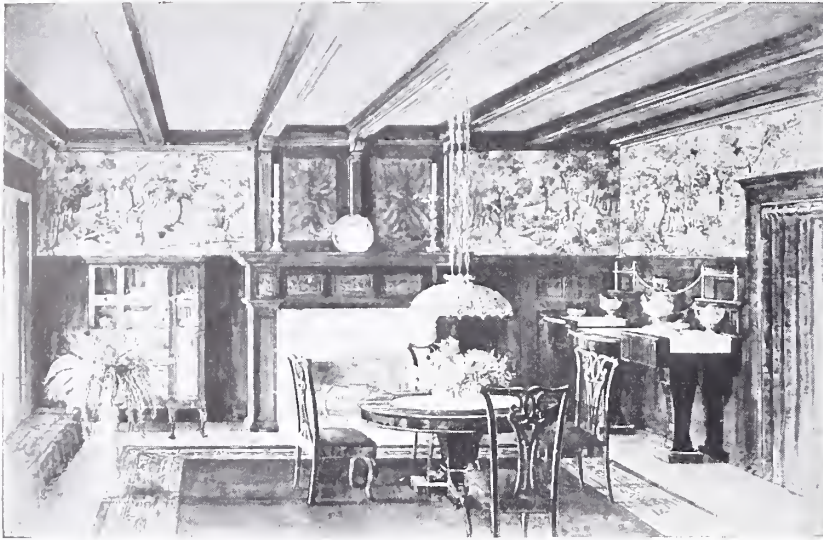
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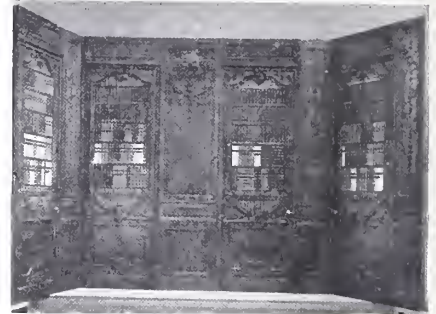
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been undertaken with the cooperation and assistance of the Egyptian government. At the same time there is being carried out at the museum a complete rearrangement of the Egyptian collection and the installation in the rooms on the main floor of the new Fifth Avenue wing of both the older part of the collection previously exhibited and the new material resulting from the work of the expedition during the past three years. The new arrangement will be a chronological one. Beginning in the present accession room with the illustration of prehistoric and early dynastic art the series will continue in chronological sequence.



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EXHIBITION AT PASADENA BY BENJAMIN C. BROWN

AN EXHIBITION of paintings by Benjamin C. Brown was recently held in his studio in Pasadena. The subjects were California scenes and upward of a score of works were shown. Mr. Brown, after preliminary studies at the St. Louis school, studied at the Julian Academy in Paris. Among his instructors have been Halsey C. Ives, Paul Harney and John H. Fry, of St. Louis; Jean Paul Laurens, J. P. Benjamin-Constant and Jean Albert, the Swedish landscape painter. Mr. Brown has exhibited with the Society of Western Artists.



“CHANTECLER”

in **HAMPTON'S MAGAZINE** for June

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“**HAMPTON'S**” for July will contain the second act of “Chantecler” and subsequent acts will appear in “**HAMPTON'S**” for August and September. As this magazine has secured the exclusive rights to publish “Chantecler” in English, you will be able to read it *only* by securing the four summer numbers of “**HAMPTON'S**.”

The advance demand for “**HAMPTON'S**,” containing the English translation of “Chantecler,” has been enormous. No


one can tell where it will end. No one may safely prophesy how long any issue of “**HAMPTON'S**” containing any act of “Chantecler” may be had. Therefore, the only way to make sure of “Chantecler” complete is to subscribe for all four summer issues of “**HAMPTON'S**”—June, July, August and September. Buy of your newsdealer or send your money direct to us. The June, July, August and September issues of “**HAMPTON'S**” containing “Chantecler” complete—the four acts, all exquisitely illustrated in colors—may be had for Only Fifty Cents.

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EARLY CHINESE POTTERY IN THE METROPOLITAN MUSEUM

BY GARRET CHATFIELD PIER,
ASSISTANT CURATOR OF DECORATIVE ARTS, METROPOLITAN MUSEUM

THE hitherto ephemeral interest in the ancient families of Ju, Kuan, Ko and Ting was doubtless the result of a not unnatural feeling of hesitation inspired by the apparent hopelessness of a quest for veritable early examples of those oft-discussed types, says Garret Chatfield Pier, in the *Bulletin* of the Metropolitan Museum.



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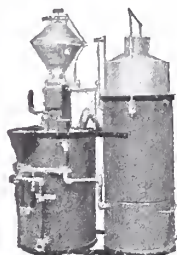
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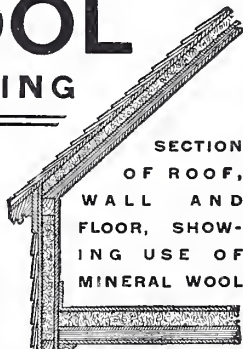
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red-bodied mortuary jars with cylindrical necks and globular bodies, often covered with an oxidized malachite green glaze. In glaze and form these pieces imitate early bronzes—the resemblance of the malachite glaze to that sometimes met with on the older bronzes being at times most deceptive. Besides the jars of this form there are various objects similarly funerary in character, such as models of houses or huts, surrounded in some cases by miniature walls which sometimes shelter a flock of sheep or of goats, men on horseback—symbolic, perhaps, as with the Japanese during the age of the dolmen, of the servants or companions of the departed—and figures of archaic-looking lions and other wild beasts, birds of prey, or the domestic hen sitting upon its nest.

The second type consists of certain tall mortuary vases of a yellowish-gray paste, having rounded or ovoid bodies, long, flaring necks and high, bell-shaped covers. Specimens of this type are embellished with molded designs affixed to neck and cover. The decoration consists in the main of dragons, birds and genii that encircle the upper half of the body or crown the cover. The glaze of these archaic-looking vases varies from white, black, brown, gray to a pale celadon green, crackled and translucent, allowing the body color to be seen below. It would not be at all surprising if this latter shade prove to be the forerunner of the prized and certainly more delicate Ju-yao of the Sung, presently to be discussed. These earlier types of ware, considered in so far as our present uncertain knowledge of them will permit, we pass to a better-known period—that of the Sung. The Chinese potter at this period still preferred an earthen body, though he did allow himself at times a semiporcelaneous paste resembling that seen in the first period of Gombur ware, though smoother, more delicate and far more beautiful in decoration. This white semiporcelain was made at Tingchou (Chi-li) as early as the middle of the seventh century and under the name of Ting-yao it has been manufactured ever since. During the Sung dynasty its glazing colors would seem to have included white, brown, red, purple and black. Of the last four we know nothing other than through literary sources, but the Metropolitan Museum possesses an example of white Ting. This is a saucer of thinnest semitranslucent body, having an impressed floral design in the paste. The glaze is uncrackled, creamy, and about the foot thicker and of a greenish tone. This answers to the description of the old Fen or Pai-ting which, we read, should have a fine paste, a smooth, uncrackled glaze and a decoration consisting in the main of floral designs, flying phoenixes, or a pair of fish molded, incised or painted in slips.

For some unexplained reason this exquisite ware fell for a time into disrepute, its place being taken by the red-bodied Ju-yao, famous for its glaze of "the blue of the sky after rain." This much-discussed ware could be of two colors—pale blue and grayish or greenish celadon. If of the first, it was a direct descendant of the well-nigh unknown Ch'ai-yao of the previous dynasty; when grayish or greenish it would appear to have preserved the semiceladons of the funerary ware to which we have referred above. It was both crackled and uncrackled, the crackle being either large and ir-

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It’s your property which is to be insured. It’s your money that pays the premium. You are to get the indemnity in case of fire. In short, it’s your business and this matter is up to you. Why then, don’t you DO something? And here’s what to do. At the bottom of this advertisement is a coupon. Cut it out, write in the name of your insurance agent or broker, sign your name and mail it to him.

Any agent or broker can get you a policy in the HARTFORD if you tell him to do so. Don’t be a “fiddler” in the face of fire. Cut out, fill in and mail the coupon. DO IT NOW.



STATEMENT JANUARY 1, 1910

| | |
|---------------------------------------|----------------|
| Capital, | \$2,000,000.00 |
| Liabilities, | 14,321,953.11 |
| Assets, | 23,035,700.61 |
| Surplus for Policy Holders, | 8,713,747.50 |

....., 1910.

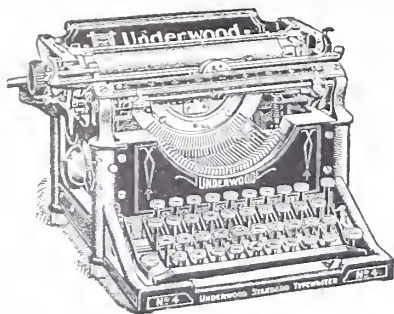
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(Name of Agent or Broker)

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(Address.)

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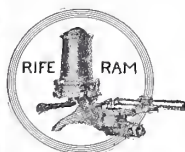
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regular—the "crab's claw," or small and more or less uniform—the "fish-roe" crackle. When we add that it was likened to the better wares of the Ko type, soon to be discussed, we see that the objects of this class must have shown a marked improvement over the funerary semiceladon already mentioned.

With the Kuan-yao—Imperial or Government ware—we are similarly in the dark. The color of the modern Kuan glaze appears to be a crackled lavender, either light or dark; the "starch blue" of the dealer and a tint that but vaguely suggests Ta-Kuan, as the earlier Kuan ware was called—"Ch'ing colored (light or dark blue) with a touch of red." Possibly the red indicates the red paste or body of the object which appeared to the eye where the glaze was thinly spread. Red, we know, through the researches of Dr. Friedrich Hirth, was the color of the paste found at Phenix Hill, near Hang-chou, at which place after the flight of the Sung to the south two factories were founded for the perpetuation of the Kuan glazes.



ALCOVE
EARLY FRENCH EIGHTEENTH CENTURY
DECORATIVE ARTS WING
METROPOLITAN MUSEUM

These glazes, according to the ancient records, consisted of five different colors—viz., *claire-de-lune*, or moon-white; *yueh-pai*, a glaze pale blue or green; *fên-ch'ing*, gray or ash colored; *bui-sè* and a brownish or emerald green; *ta-lu*, probably a caladon similar to the imitative deep-green Persian celadon. An imitative *fên-ch'ing* is the bottle of Near Eastern provenance which is of a pale-blue glaze splashed with a dab of purple. In this we have representative examples of the "fire-blotched" butterfly fish and bird forms referred to by Capt. F. Brinkley. Certain of these Kuan glazes are said to have had "crab's-claw" crackle, an iron-colored foot where unglazed, and a mouth rim which showed brown wherever the thinness of the glaze permitted its being seen. The iron-colored foot and brown mouth occur again in still another ancient type of ware—the *Ko-yao*. This "Elder Brother Ware" was manufactured by Chang, Senior, at Liutien in Lung-ch'uan-hsien during the era of the Southern Sung—1127-1280. It was famous for its crackle, described as having the appearance of fish roe or as though it had been broken into a

BUNGALOWS

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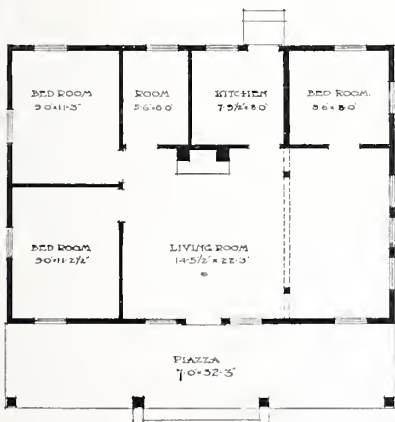
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hundred pieces. Its glazing colors were varied, consisting of a green (celadon)—which differed from the usual Sung celadon in that it was refined and cracked—a pale blue, a rice colored and a stone gray. The pale blue appears to be indistinguishable from the fen-ch'ing of the Kuan glazes.

Examples of the Ko glazes in the Metropolitan Museum consist of a Yung-cheng copy of the rice-colored white covered with large crackle and a contemporary sacrificial cup which has, indeed, the "broken-into-a-hundred-pieces" effect already noted. The mention of the Chang brings us to the celadons, the ch'ing-tzu of the Sung. In common with the greenish Ju glaze this was probably a direct descendant of the archaic funerary ware. It is said to have been manufactured, with some hint of its later beauty and refinement, as early as the seventh century. We are certain that ch'ing-tzu was made by the younger brother of the above mentioned Chang during the early years of the Southern Sung dynasty. Chang, Junior, deserted by his brother, stayed on at Lung-ch'uan and continued to make gray or deep olive-green celadons, differing from the wares of his brother in that they were never cracked.

We are, unfortunately, unfamiliar with the beautiful celadons of the younger Chang, a mere hint of their delicacy and grace being given us through the writings and illustrations of a Chinese connoisseur named Hsiang. With the removal of the Lung-ch'uan potters to Ch'u-chou-fu, early in the Ming dynasty, the Lung-ch'uan celadon changed from grass green or deep sea green to a green of a gray or bluish tone, a color often seen in those comparatively common heavy jars and plateaus, ringed about the bottom with a ferruginous circle. An example of the earlier celadon is shown in a bowl of thin porcelaneous stoneware covered with a gray-green glaze and decorated with a design of lotus flowers engraved in the body.

From the delicate celadon tones we turn to the marvelous productions of Ch'u-chou, where as early as the end of the tenth century there were produced those compelling flambé glazes, so varied, so gorgeous, so indescribable. Aside from the flambés, however, the Ch'u-chou potter made use of eight glazing colors, all of which are mentioned in detail by Bushnell. Of the aubergine-purple Chun the Moore collection furnishes a representative example, a miniature vase of fine red body covered with a thick, minutely pitted aubergine purple and splashed on one side with a patch of sky blue. An example of the sky blue or t'ien-lan is a somewhat similar vase splashed with aubergine purple. Akin to these are the beautiful bowls, narcissus dishes, etc., of the Yuan-tzu, pieces made either of fine red earthenware or dense semiporcelaneous body and enriched with rich opalescent glazes of palest lavender or moon-white streaked or clouded with purple. An especially beautiful example is illustrated in a bowl from the Moore collection which displays to perfection the oft-times translucent manganese purple of this type streaked with purple.

Before closing we should, perhaps, refer to the Sung ware of Chien-chou, or, as it became during the Yuan period, Chienyang, a factory to which both the Chinese and the Japanese patrons of the ancient cult of the almost sacred tea ceremony owed so much.



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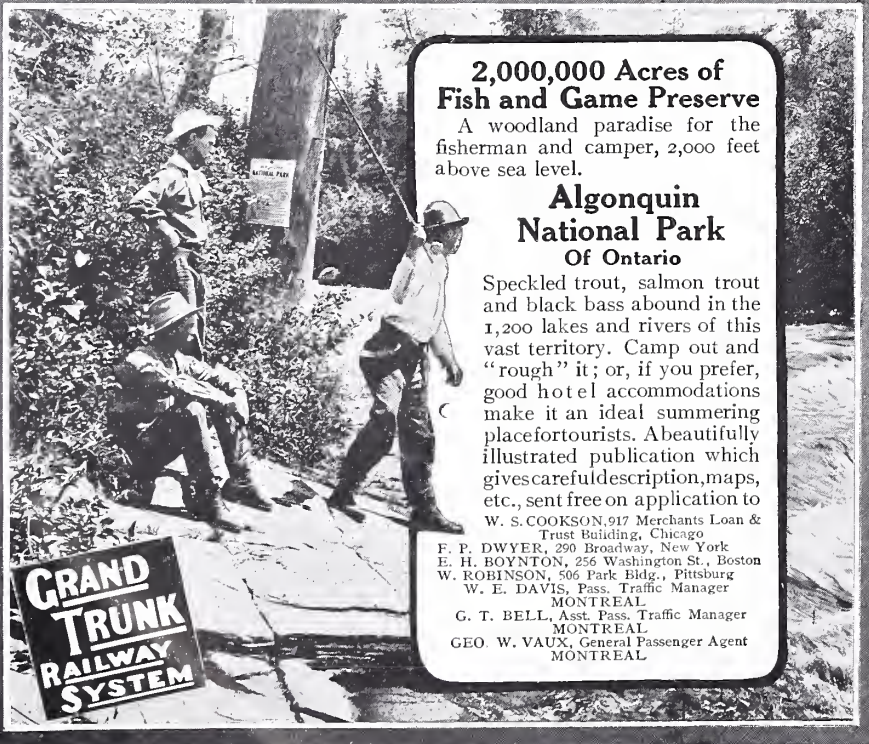
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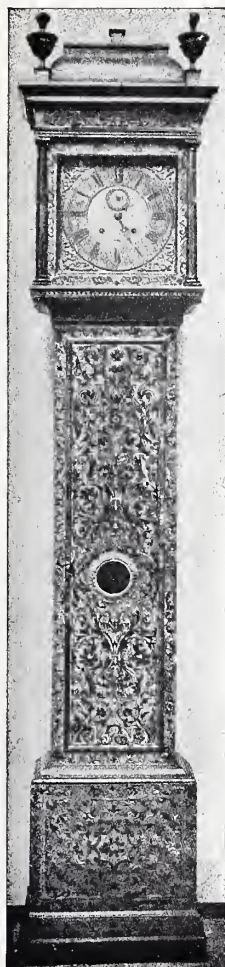
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FURNITURE AND FITMENTS

By PERCY A. WELLS and JOHN HOOPER

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Since the heyday of Versailles the craft of cabinet making has been attracting more and more popular attention. During the past twenty-five years particularly remarkable changes in methods of production have come about, and to-day the term "cabinet making" covers a much wider scope in craftsmanship than it did formerly. It has been the aim of the authors of this volume to illustrate the practice of the craft in all its applications, from the making of a joint to the preparation, setting out and complete construction of the numerous and various types of furniture and woodwork which the cabinet maker is called upon to fashion.

The book should prove of value not only to all those engaged in the actual production of furniture, but to salesmen, architects and collectors. Dining, Drawing, Bedroom and Library Furniture, Museum Cases, Office Work, Paneling and Interior Fitments are dealt with exhaustively, and a chapter is devoted to Chair and Couch Making, with a chart describing periods, characteristics and proportions.

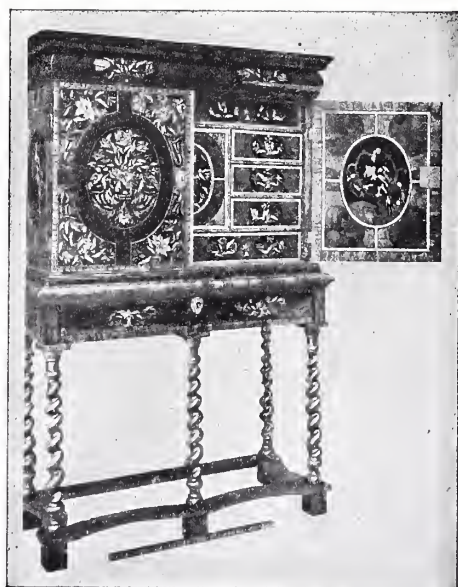
Over two hundred furniture woods are described in detail; while the growth and structure of timber, its diseases, shrinkage and warpage, seasoning, conversion—all illustrated, with sizes of logs, ports of shipment and special uses—form part of a chapter. Other chapters are devoted to:

| | |
|------------------------------|------------|
| Drawing | Styles |
| Geometry | Estimating |
| Joints and Their Application | Material |
| Veneering and Inlaying | Processes |
| Principles of Construction | |

Altogether the book should prove invaluable to art lovers and practical craftsmen.

Veneering is an old and decorative art. In the British Museum some examples of Egyptian work may be seen which are thousands of years old. From that day to this it has influenced the construction and design of household furniture. In ancient Rome the choicest and costliest pieces of work were the tables veneered with rare woods. In Italy cabinets were veneered with tortoise shell, ivory and ebony, and inlaid with pearl and precious stones. In the Dutch and French work of a later period it reached an exalted place in furniture decoration, and in our own eighteenth century the masterpieces of Sheraton and Heppelwhite which are so much coveted to-day are a witness to the utility and decorative advantages to be found in veneering. To the ordinary householder the word "veneer" means to cover up cheap and shoddy work, or to make a whitewood cabinet look like a mahogany one. Hence the mistaken idea that all veneering is bad work. That such work is done must be admitted, and this makes it more difficult to convince the public that veneered work, when it is well and rightly done, and shows that it is veneer, is the best and most effective work for the following reasons:

1. It is the only way to use the rare woods, such as "curly" in satinwood and mahogany, "burrs" in walnut or amboyna, and cross-grained but pretty wood which would only twist if used in the solid.
2. The extra layer of veneer tends to strengthen and preserve the wood upon which it is laid. This is best illustrated in the Queen Anne work, most of which is walnut veneered on oak, or yellow deal, which must have perished but for the veneer.
3. That veneering gives the only opportunity for flat decoration in furniture, by using the grain of the wood for designs in panels and on wide surfaces.
4. The process needs more care and thought in the selection of wood, its preparation, application and finish, than ordinary "solid" work requires. These explanations are necessary because of the misunderstandings as to the right use of veneer, and the suspicions which naturally arise from them.



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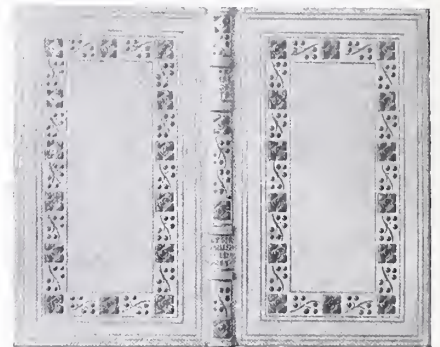
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BOOKBINDINGS BY MISS COLE

BCHARACTERISTIC individuality is the keynote of the examples of bookbinding by Miss L. Averill Cole exhibited during March at the salesrooms of Houghton Mifflin Company in New York and Boston.

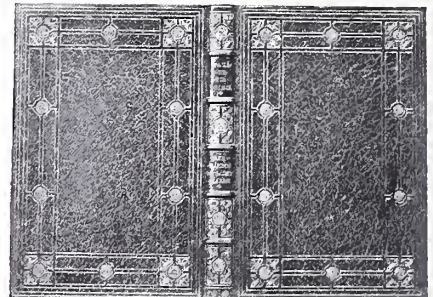
This is by no means a new idea. Rather is it as old, or nearly so, as the bookbinding craft itself. But if it be true that an idea belongs to him who expresses it best Miss Cole is unquestionably entitled to certain proprietary rights as one of its most accomplished exponents.



Certaine Sonets. By Sir Philip Sidney

BOOKBINDING BY MISS COLE

Starting as an amateur under the impulse of a love of books and of design as well, she later carried on an exhaustive study of the art in several of the capitals of Europe, including Brussels, where she was awarded first prize in an international exhibition of arts and crafts, with over two hundred competitors. For a time she was located in London, where she taught, beside filling orders from various distinguished patrons.



Paul et Virginie. By Bernardin de Saint Pierre

BOOKBINDING BY MISS COLE

Miss Cole is now in charge of the department of special bindings maintained in connection with Houghton Mifflin Company's famous series of Riverside Press editions of noted classics. Under the circumstances she is doubly to be congratulated—first, because of the almost ideal facilities for the practice of her craft, and second, because, though employed by a modern publishing house, she has yet kept from her work any suggestion of the mechanical or commercial.

Miss Cole never attempts the decoration of the cover of a book until she has become not merely familiar with its contents and import but thoroughly imbued with its spirit. Sometimes this process alone requires months of thought and study. Again, the significance of a piece of litera-

1910 THE INTERNATIONAL STUDIO 1910

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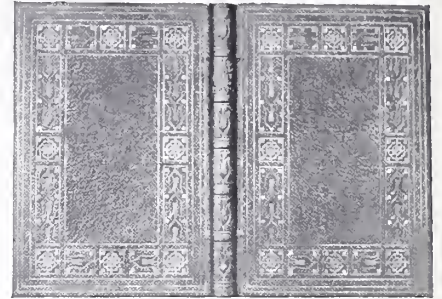
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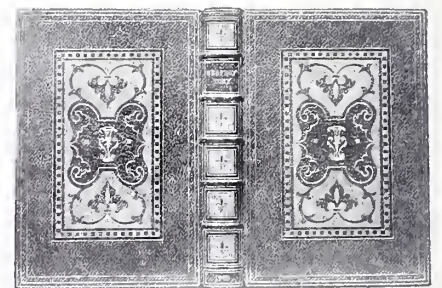
ture and a harmonious idea for its decorative interpretation will evolve itself in her mind at once. In either case the end to be attained is the same—the salient characteristics of the book must percolate through the binding and suggest themselves to the observer of the outside.



The Banquet of Plato

BOOKBINDING BY MISS COLE

A notable example of Miss Cole's workmanship and method is the copy of "Marcus Aurelius," which won for her the first prize at Brussels. Here the outer covers are severe and impressive in their simplicity. The material is olive-green levant. There is an inlaid design of gray-green levant, blind tooled. But open the cover and you are at once struck by the richness and brilliancy of the inner portion. The decorations here include an interlaced design, with doublures in levant and an inlaid border, the background being studded with dots and gold. All this, of course, typifies the outward austerity of Marcus Aurelius, the philosopher, and the wealth of brilliancy which is disclosed once you have delved below the surface.



Geofroy Tory

BOOKBINDING BY MISS COLE

Another of Miss Cole's distinct achievements is her rendering of the cover for the "Georgics" of Virgil. Here the treatment is appropriately serious, simple and of Roman conventionality, though the result is reached only after an enormous amount of painstaking labor upon the details. The book is bound in full terra-cotta pigskin with a blind-tooled border in mosaic of over five hundred inlaid green and copper beads of leather. A conventional central medallion inlaid in the same colors completes an effect which suggests at once the deep warm tones of Mother Earth and her clothing of verdure, as well as the dignity of the volume's place in literature.

Miss Cole's own individuality and way of looking at things is perhaps best exemplified in her treatment of a copy of the "Rubaiyat of Omar Khayyam." Instead of emphasizing the sensuousness of the poem, the material characteristic which

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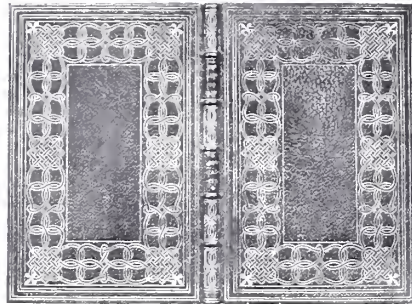
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strikes the casual reader, she has gone deeper and touched upon the philosophy and wisdom embodied in the poet's reverence for the vine. The binding is a remarkable shade of purple levant with a large inlaid panel of conventionalized grapes and vine leaves with flashes of gold.

Plutarch's "Consolatorie Letter to His Wife" with its drooping laurel leaves and purple berries at once suggests the gentleness of mourning, while Shelley's translation of the "Banquet of Plato" is done in a classic simplicity which is essentially Greek.



Life of Dante, Boccaccio

BOOKBINDING BY MISS COLE

The most exquisite of the bindings is that made for Sir Philip Sidney's "Certain Sonnets." In this there is the true Elizabethan feeling, expressed in elaborateness of design and brilliancy and charm of color scheme. Cream levant is used with an inlaid floral design in old rose and delicate green, gold tooled, the same effect being continued on the inner cover of cream silk bordered with levant.

The volume, however, in which Miss Cole herself feels the greatest pride is Boccaccio's "Life of Dante." In this case she has not attempted an interpretation of the subject matter, an impossible task, but has confined herself to providing a fitting expression of the splendor and richness of the Italian Renaissance.

THE NATIONAL LEAGUE OF HANDICRAFT SOCIETIES

HANDICRAFT reappears as a monthly publication and as the organ of the National League of Handicraft Societies. The April issue, just at hand, contains articles on "Suggestions on Industrial Education," by Lockwood de Forest; "Exhibition Catalogues," by Frederick Allen Whiting; "The Ecclesiastical Metal Worker: A Plea for his Further Education," by Frank E. Cleveland, and a general account of the League. The general object of the League, which was organized in February, 1907, is to bring together the various societies that are working for the same general purpose; to provide a small traveling exhibit which could serve as a set of standards; to provide traveling libraries of technical handbooks and of photographs; to arrange in cooperation with local societies large exhibitions in various centers; to revive *Handicraft* as an organ of the League; to arrange courses of lectures through cooperation so that the various societies can secure the leading lecturers at a minimum cost, etc. The next conference of the League will be held in Chicago, probably in October.



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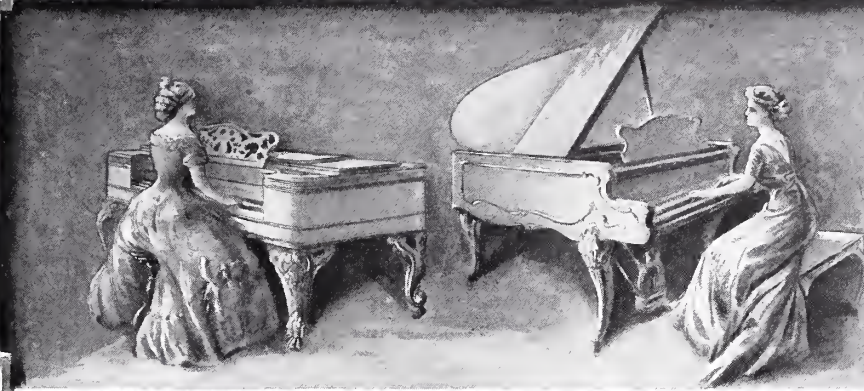
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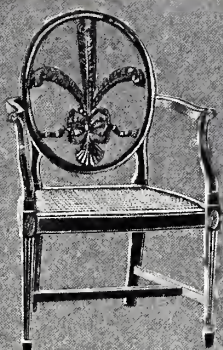
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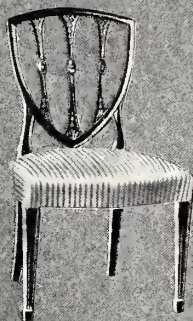
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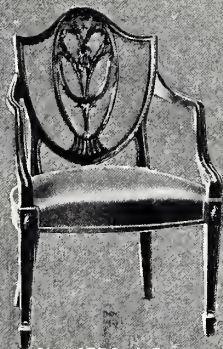
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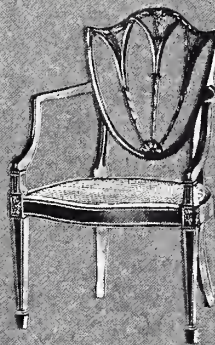
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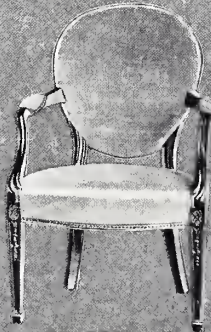
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