

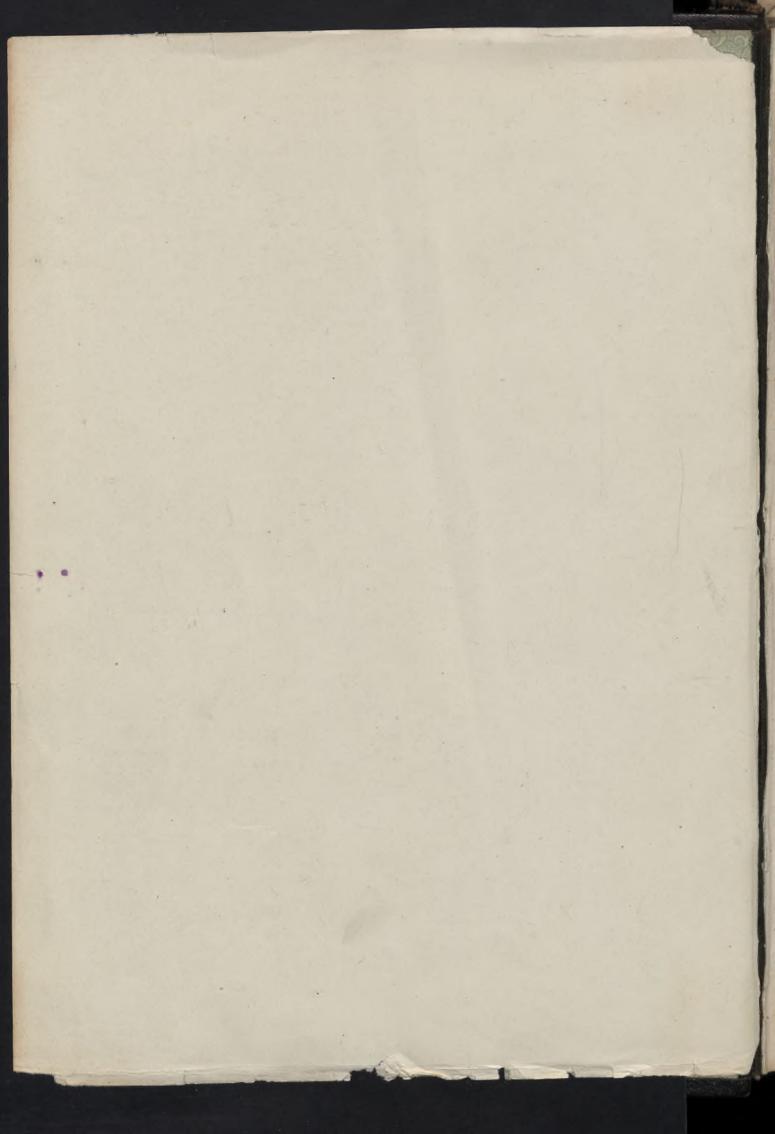
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HE ART OF FANTIN LATOUR. BY ANTONIN PROUST.

FANTIN LATOUR was born at Grenoble on the 14th of January, 1834. His father, a native of Metz, was a painter, who chiefly affected pastel work. He was the son of a colonel of Artillery. Fantin's father married a girl of Russian parentage, and one need not be very deeply versed in anthropology to recognise the Slavonic character in his face. Fantin often painted his own portrait, from the time, long ago, when returning to his studio after studying the masters at the Louvre, he found himself, from want of means, obliged to be his own model. Thus he would sit in front of his lookingglass and paint himself, some of his efforts being sheer masterpieces. One of the finest of his portraits of himself, done in 1863 for the Uffizi Gallery, Florence, is now reproduced.

On being asked by THE STUDIO to write a "study" of Fantin Latour, I went to spend an

afternoon at No. 8, Rue de l'Ecole des Beaux Arts, where the artist has lived for thirty-three years in his studio on the rez-de-chaussée, the walls of which are adorned by the works of his youth.

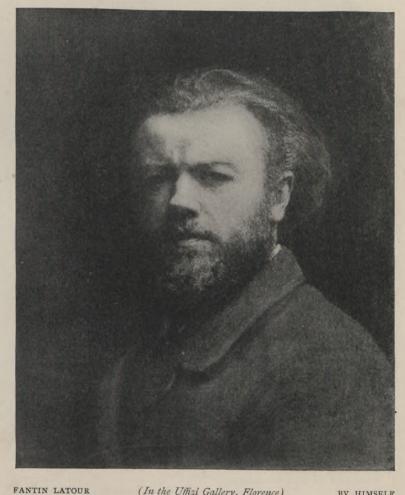
I had not seen Fantin Latour for eleven years; we had not met since 1889, when he was one of the Jury of the Exhibition. I found him engaged in painting a piece of still life.

He had a shade over his eyes to temper the glare of the light, yet his eye had all the brightness and vivacity of his young days, when he was making his wonderful copies in the Louvresay in 1857-and puzzling the crowd of copyists there by the bold simplicity of his method.

If my memory serves me, Fantin Latour was, in 1857, both at the School in the Rue de l'École de Médecine -the old school founded by Bachelier-in company with Legros, Regamey, Cazin,

Lhermitte and others, and at the École des Beaux Arts, which was very different from what it is to-day. At that time there were no ateliers gratuits at the establishment in the Rue Bonaparte for painters, sculptors, and architects, with professors directing them. The student worked there for two hours a day at the most under the supervision of masters such as Ingres, who had arranged with various members of the Institut to give courses of lessons which were both varied and instructive. The transformation which occurred in 1863 altered all this, and the words of M. Grévy apply to the present École des Beaux Arts, as well as to many of our national institutions. "Change does not always mean reform." Without going into the old dispute once more, one may nevertheless express the firm opinion that the new method is greatly inferior to the old. On leaving his class at the old École the student was in a position to choose a free atelier outside, and to go where he pleased ; whereas, nowadays, the ateliers

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XXIV. No. 106.-JANUARY, 1902.

(In the Uffizi Gallery, Florence)

BY HIMSELF 231

The Art of Fantin Latour

libres have been superseded by the official establishments, the result being that all emulation has ceased, and every year, no matter how great the merit of the appointed professors, the competitions for the "Prix de Rome" reveal the same disheartening banality, the same intolerable uniformity in the students' work. One guesses that such and such a picture comes from the studio of M. Gustave Moreau, of M. Bonnat, of M. Gérôme, or of M. Barrias; but what one sees quite plainly is that all these things are simply based on superficial formulæ, and that the young men who gain the Prix de Rome have but one desire, namely, to get back from the Eternal City with all speed, in order to bask once more under the sky of Paris.

Fantin Latour was advised in 1857 to study under Courbet, and he tells the story of this little escapade with charming humour : "When we arrived," says he, "the painter, addressing us in his drawling but somewhat emphatic tones, remarked, 'Mes enfants, I am surrounded here not by pupils, but by collaborators.' For my own part," adds Fantin, "I was at that time, and still am, immensely impressed by Ingres, who even now is perhaps not sufficiently honoured. I did not stay long with Courbet, nor, by the way, did he keep his 'studio of collaborators' any great length of time. I found a modest dwelling at No. 13, Rue de Londres, after having stayed a considerable time with my father in the Rue du Dragon, and having made my first journey to England in 1859. I have never been to Italy, always feeling more drawn towards the North."

Let me remark *en passant*, that the last picture exhibited by Fantin Latour's father was a *Christ upon the Cross*, which appeared in the Salon of 1866. I cannot discover that his work, which was largely reminiscent of others, ever had any influence on the son's genius.

It is constantly said and written that what is known as the "Romantic" movement of 1830 was a protest against the rhetorical style prevailing at the commencement of the century; that the



"UN ATELIER AUX BATIGNOLLES" O. Scholderer Manet C. Artruc C. Scholderer Manet C. Scholderer Manet C. Scholderer Manet C. Artruc C. Scholderer Manet C. Artruc C. Scholderer Manet C. Artruc C. Scholderer C. Scholderer C. Artruc C. Scholderer C. Artruc C. Scholderer C. Sc



"L'OR DU RHIN" FROM THE PAINTING BY FANTIN LATOUR

(Sulon, 1888)

The Art of Fantin Latour

basis of romanticism, moreover, was a horror of reality and an ardent desire to avoid it. Nothing could be more untrue than the second part of this proposition. The Romanticists of 1830 strove, as many others, particularly Ingres, had striven since 1800, to recapture our natural language-to speak French, in a word. That the mysterious, the strange, the lugubrious, and the extravagant were often unduly prominent is indisputable; every protest is apt to overshoot the object at which it is directed. But the reformers of 1830, and more particularly the landscapists who were the precursors of the Courbets, the Manets, and the Fantins, "personalised" the art which David and his imitators had robbed of all personality, by preferring direct observation to a regard for antique traditions and dogmas.

In all sincerity I ask-do we not derive more



PORTRAIT OF EDWARDS THE ENGRAVER AND HIS WIFE

BY FANTIN LATOUR

enjoyment from the smallest sketch of Ingres, or from one of Fantin Latour's admirable compositions than from the Græco-Roman "arrangements" of David? At the same time, I yield to no one in my admiration of the painter of the Sabines, when he keeps to his own subject, without borrowing from elsewhere.

When he first exhibited-in 1859-I think the members of the jury who had previously refused his works must have felt some anxiety, not to say disquietude, at the sight of the public crowding round his superb picture.

From the day when Manet-who also had the honour of being rejected in 1859-gave his loyal support to the young artist, the professional daubers took fright ; for their position was assailed, not by the public, but by the real artists, who had nothing to do with the distribution of favours and orders.

> No one is more insouciant, and at the same time more keen than Fantin Latour. It has never occurred to him to formulate a process already known. He is fully master of his art, and has the faculty of dominating his material.

> I know nothing more admirably descriptive than the set of compositions in which Fantin Latour has celebrated the genius of Wagner and of Berlioz. One sees therein the inspiration which is the result of studies made again and again, corrected, retouched, and finally ended at the moment when, with Nature as his guide, he has discovered the realisation of his dreams. The earliest of these inspirations-the scene from "Tannhäuser"-was exhibited in the same year as the Hommage à Delacroix. In both these compositions the artist has summed up life with marvellous acuteness of observa-The double current tion. which has constantly borne Fantin Latour at once towards the ideal and the real made itself felt even in his earliest works. But as he advanced in years his ideas became



"SIEGFRIED ET LES FILLES DU RHIN." FROM THE DRAWING BY FANTIN LATOUR

(Salon, 1889)

The Art of Fantin Latour

gradually directed more and more to the cult of reality. In the *Nibelung's Ring* and in the *Rheingold* finale the artist's lights become clearer and simpler, the half-tints tend to disappear; the creation—tender, mysterious or tragic as the case may be—approaches so closely to a literal translation of the thing seen, that one no longer finds any trace of the superfluous.

Fantin Latour, indeed, has a profound contempt for the ornamental accessories he regarded as indispensable at the outset of his career. This incessant self-criticism and surveillance have produced extraordinary results. Unity is achieved; the very flesh seems woven in golden light, and in every detail, however small, one feels that the master is in full command of his art. The romantic and the realistic, which had long walked side by side in his works, now go hand in hand.

There was one man in the last century who might be compared to Fantin Latour—I mean Gustave Flaubert. Both strove to attain propriety, exactitude of expression, to find the word which—so to speak—should cling to the idea, or the tone exactly adapted to the thought. Both were great idealists, men of melancholy, yet always the faithful servants of Truth.

Among all Fantin Latour's works, his absolute masterpiece is the portrait of *Edwards the Engraver* and his Wife, exhibited at the Salon of 1875, and seen again in the "Centennale" in 1889. England may be justly proud of having inspired this superb work.

His lithographic production is considerable. M. Germain Hediard has drawn up a catalogue of it, with remarks of much interest on the plates, which number no fewer than one hundred and twenty.

Does the lithographic work of Fantin Latour differ greatly from his paintings. Is it superior? I have no hesitation in declaring it is not. Moreover, the sole essential in art is the faithful expression of the visible object, the means employed by the artist to attain that end being of quite secondary importance. Victor Hugo's melodious prose cannot make me forget that I am in the presence of the poet. The form may be different : that is all. The technical analogy, as



(Salon, 1884. In the Van Cutsem Collection, Brussels)

BY FANTIN LATOUR

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" L'ÉTUDE "



(By permission of M, Haviland. Salon, 1892) "PRÉLUDE DE LOHENGRIN" FROM THE PAINTING BY FANTIN LATOUR

The Art of Fantin Latour

in the works of all men of genius, remains, notwithstanding, and impresses one instantaneously. So with Beethoven. He wrote not only symphonies but operatic music. Yet there is the same character in all that proceeded from his brain. Fantin Latour, in his lithographic work as in his paintings, brought his full resources into play; yet he remains essentially a painter. That his first plates - Tannhäuser at Venusberg and Venus Disarmed-are inferior to those which he produced fourteen years later in the admirable Rheingold series cannot be denied; but the same elements are there. The man is just as much himself when he stammers the first words of the sad and melodious phrase proper to his nature as when he utters that same phrase with the accent of a master.

One may say this of Fantin Latour's lithographic work. Certain early hesitations apart, his 120 plates form an *ensemble* so admirable and so remarkable that they ought to be exhibited in every art gallery, and studied by every art student.

Edgar Quinet, in his retreat at Veytaux, said to me one day, "When I am tired of dealing with a subject I pass on to another, and feel altogether different." To which I replied, "You may deal with all sorts of subjects, but you are always Edgar Quinet." It is one of the illusions dear to the genius to imagine that he is in a perpetual course of transformation.

The chief character of Fantin Latour's work is, I repeat, the instinct of the ideal blended with observation of Nature. It was this made me compare him with Flaubert. Both were at once realists and idealists, and their creations will never grow old. They will be refreshed and revived on the slightest contact with Truth, which is "for all time," or with Imagination, which also is eternal.

ANTONIN PROUST.



" TANNHÄUSER "

(Salon, 1886)

BY FANTIN LATOUR



"PARADISE AND THE PERI" FROM A LITHOGRAPH BY FANTIN LATOUR



"RHEINGOLD" FROM A LITHOGRAPH BY FANTIN LATOUR

HE FIRST INTERNATIONAL "STUDIO" EXHIBITION. PART II.

WE have already remarked upon the good quality of the decorative needlework and other finewrought textiles at this exhibition. Especially in the matter of design, the improvement which has taken place in modern embroideries is very significant. In the sheer technique of the needlecrafts, women have always excelled; but in design they have flagged periodically, and been content to diffuse in laborious detail the steady energy, the enthusiastic patience, that characterise so much of their work in art. Prodigality of effort in the

process itself has often starved the intellectual and imaginative side of decoration.

The entrance of women into the ranks of designers for textiles of the larger kind cannot fail to re-act well upon their needlework, the planning of carpets and curtains giving the embroiderer a greater breadth and individuality of treatment and a keener sense of proportion, composition, and decorative line. Exigencies of space rather curtailed the exhibits which might have run in this direction, but some half-dozen remarkably good *portières* were included. Two of these were by Beatrice M. Venables: one a strong and simple *appliqué* decoration on deep-red linen; the other a more ambitious composition representing a field of



PORTION OF "LA DAMNATION DE FAUST" (Salon, 1888) BY FANTIN LATOUR

corn, with birds flying over it, cleverly worked out in corn-yellows and greens on a sky-blue ground, with a bright glint of poppies at the base. The necessary flatness and restraint of treatment were very well observed. An admirable piece of decoration was the portière by George Duxbury and Agnes Smith. Here the composition centred in a small panel of rich colour, high up in the body of the curtain, bearing a conventional figure of a ship; the subdued treatment of the ornament surrounding and leading up to this, and carried out in soft dark blues and greens, secured an altogether harmonious and pleasing scheme of colour. The workmanship fully sustained the quality of the design. Near it was an interesting and effective convention of a growing tree with fruit, by C. Oxenford, carried out in silk and velvet appliqué on grey serge ; the ruddy fruit making the chief points of light among the sober foliage. Two woven portières, of heavier quality, were notably successful in technique. One by V.

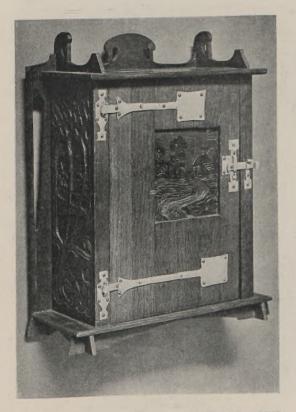


FURNITURE DESIGNED BY G. M. ELLWOOD. EXECUTED BY J. S. HENRY



METALLED GLASS WARE

Hellesen and R. Gamble, with reversible pattern, was especially good in colour, with a simple floral pattern on deep blue, surmounted by doves in flight. Another, by Professor Paul Horti, was equally pleasant in colour and design; this also was a harmony in the dull blues and greens which seemed to yield the favourite colour-scheme of a large majority of competitors.



· SMALL CABINET

BY E. H. ROUSE

DESIGNED BY KOLO MOSER EXECUTED BY BAKALOWITS AND SÖHNE

Hand-woven and knotted rugs formed another interesting group of textiles. Two of the latter, by C. F. Crowly, were very neat and substantial in build, and the simple design was carried out in a restful combination of primary colours. A woven tapestry in dark peacock-green by Reginald Warner was solid and carpet-like in quality, but the design would be equally pleasing

for a portière. Embroidered cushions showed a great variety and range of style, from the novel and remarkably clever use of appliqué leather on darker leather by Adela Kanetzberg, to the exquisitely fine and luxurious silk embroideries of Madame Anna Papadopulo, in which an almost mediæval delicacy of stitch and colouring was the dominant charm. The treatment of the leather, on the other hand, by the former designer, aimed rather at durability of surface and a bold simplicity of decoration; which in fact was admirably achieved in this method on a cushion for a hall or smoking-room lounge. The colouring was quiet and the stitching confined to the edges of the appliqué figure. Two large cushions by Florence Holmes, a round and a square, embroidered on coarse selfcoloured linen, were also very effective. The composition of the wild-rose design on the square cushion was well thought out and very tastefully executed. There was also an excellent cushion by Jeanne Brandenburg, with appliqué work and fine embroidery on dull-green satin. The same lady sent a banner in biscuit-coloured silk, with a design applique and embroidered in sober greens and greys. Another and smaller banner was by A. M. J. de Ranitz; while a charming little banner-screen for a fireplace, in

peacock-blue, by B. Boeykens, was decorated with straps of the same colour, which served to roll it up when out of use. Among the table-linen, one of the daintiest pieces of handicraft was a tea-cloth by Millicent Beveridge : this was on self-coloured linen, laid out in "drawn-thread" work and then embroidered in silks of the most delicate rose-pink, lilac, and green-an ambitious but very successful use of the colours. Adela Kanetzberg, the designer of the appliqué leather cushion, also sent a pretty tea-cloth in appliqué work on brown linen, and there was a larger cloth by M. E. Dawson and M. Craven, embroidered on undyed linen in a pleasing conventional design. A similarly good treatment of a side-board cloth in ivory silk, embroidered with a light conventional pattern of leaf and flower, was shown by Edith Jones. Another good tea-cloth was of green linen, embroidered by Ada K. Hazell. In an embroidered cover for THE STUDIO magazine, Winifred M. Burlingham had preserved with admirable skill the leading features of its own cover design, which she reproduced in purple and green silk. A small book-cover embroidered in gilt-thread on white silk, by Rosamund F. Pulley, illustrated the application of needlework to bookbinding; and an example of the almost obsolete but once so popular fashion of pierced embroidery on white cambric was shown by I. D. Sarg.

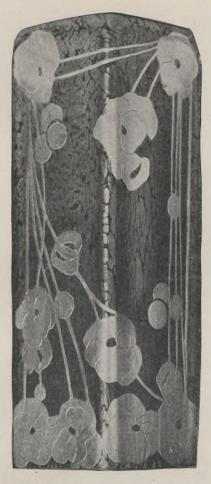
There were several embroidered screens representing long and conscientious labour on the part of the designers and craftswomen. The most important of these was by Louisa F. Pesel. A strong but unobtrusive floral figure in applique embroidery was the decoration of a substantial three-folder, occupying a leading position in the room. The others were fire-screens: one by Augusta Winter, bright in colour and somewhat pictorial in treatment ; and one by M. E. Dawson, a delicate and fanciful little design of rabbits conferring together at sunset. This last was especially well-mounted in an oak frame which, for beauty of proportion and general comeliness and stability, was itself one of the best examples of the building of furniture.

One of the most striking features of the exhibition was the revival of an old and beautiful method of textile decoration known as Batik. This may be roughly described as a species of stencilling with wax instead of with pierced metal, and yielding much more delicate and varied impressions. The wax is spread over the whole of the surface to be treated, and then broken with the hands, so that the colour then applied may penetrate not only the wider cracks which produce the main lines of the design, but also the innumerable smaller cracks which occur in the process of opening up the principal figure. Thus is produced a fine



DESIGNED BY KOLO MOSER EXECUTED BY BAKALOWITS AND SÖHNE

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METALLED GLASS VASE DESIGNED BY KOLO MOSER EXECUTED BY BAKALOWITS AND SÖHNE

irregular network of lines in colour, subordinate to the pattern itself, yet forming a considerable element in the charm of the decoration. This method, much practised in the Dutch East Indies, has been revived in Holland, and the exhibitors on this occasion were Mrs. Wegerif and Mr. John Th. Uiterwyk. Their curtains and cushions in velvet and velveteen made a remarkably interesting and striking display, and one felt that nothing was lacking in taste, in choice of design, material, and colouring, or in fine and discriminating labour, to do justice to the possibilities of the craft. As well as in its application to furniture and draperies, the Batik process was shown in a great variety of

smaller articles, such as hand-bags, blotting-cases, and covers for handkerchief or glove-boxes, which were very daintily made up, and quite delightful in the matter of colour. There were also some silk Batiks for scarves, very light and fine in texture, with the pattern coming out in wonderfully delicate and fairylike webs of colour.

In painted velvet there was a handsome and original mantelborder by Dorothy Ward, with a design of fishes on a ground of sea-blue; the decoration was ingenious, and admirably worked out. The same lady sent a cushion square treated in the same exacting method. '

Stencilling for friezes and wall-hangings was illustrated by Edith C. Paull, Etta Painter, A. Harold Smith, William Morse, whose "peacock" and "columbine" designs were very successful, and Reginald T. Dick, who sent an excellent frieze, with tapestry corresponding, and a pretty little fan, with bats and other elusive night-creatures shadowed forth in stencil. An



PANEL IN STAINED AND MODELLED LEATHER BY MARY G. HOUSTON 249



SILVER SPOONS

interesting series of black-and-white designs for stencilling on cards, neatly arranged and framed, was the work of E. H. Rouse.

Furniture, as has already been explained, was

limited by considerations of space; but the exhibits of G. M. Ellwood sufficed to give a fair representation of recentcabinet-making-perhaps a little florid in decoration, but of excellent proportions and sound workmanship. A small music cabinet and three boudoir tables, polished and inlaid, made a compact and serviceable suite for needlework and afternoon tea, the work-table having drawers and other receptacles suited to its purpose. The inlay was of light woods on dark red. There was also a very good oak table by the same designer. The name of John Th. Uiterwyk was associated with some very original work in light mahogany, especially in a writingtable conspicuous for its novel and picturesque form. Without any sacrifice of utility or comfort, the ordinary bureaustage had been modified in the direction of lightness and grace, its stern rectangular lines relieved by slender arched supports, the larger drawers set to the left of the writer's knees, and the smaller ones above the table, interspersed with pigeonholes and open spaces. In the same wood were some handy little tea-tables

inlaid with plain white and green tiles. There was also a mirror-frame harmonising in treatment with the bureau, and showing admirably the decorative properties of mahogany as it may be under a light but firm handling and the least possible amount of polish. Some inlaid chairs by the same exhibitor were simple and shapely, and the seats were covered in velvet with Batik designs. A small clock-case, the sole exhibit of this class, was in a light wood inlaid, by James Rudd, with the inscription : "Nae man can tether time nor tide."

BY B. CUZNER

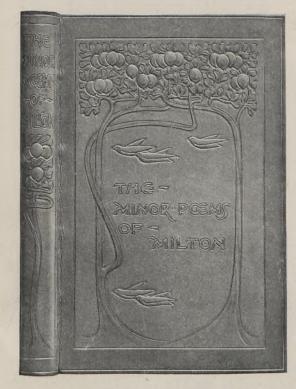
The decoration of a flat surface in plaster or gesso is one of the most fascinating forms of panelling, and in this and kindred branches of modelled design the exhibition had the benefit of



BOOK-COVER IN VELLUCENT

BY H. GRANVILLE FELL

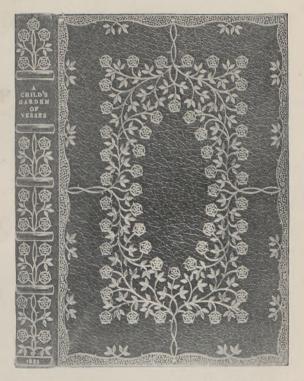
some of the well-known and beautiful work of Mr. R. Anning Bell. This artist showed three coloured reliefs in terra-cotta—*Wheatear*, *A Mermaid*, and *Ippolita*—and one in coloured plaster, *An Angel Adoring*. Special praise is also due to a little gesso panel by Eva Marsh —a thoroughly satisfying and restful piece of decoration—consisting of poppies on a ground of dull gold; an excellent colour-harmony, but more notable still for the good arrangement of the flower in a decorative convention.



LEATHER BOOK-COVER

DESIGNED AND EXECUTED BY ALICE SHEPHERD

The leather-work was chiefly confined to book-bindings and handy pocket-wares, but there was one handsome embossed panel for a firescreen, well framed in oak, by Maud Wheelwright; here the leather was richly toned, and the vigorous ship design harmonised pleasantly with the setting. Eugen Fischof sent a very pleasing collection of stained, embossed, and tooled card-cases, cigar and cigarette cases, purses, photograph frames, and other small articles, showing admirable delicacy of workmanship and taste in design. Leather cases of similar style were also shown by Victor Tull.



BOOK-COVER

BY A. DE SAUTY



BOOK-COVER

BY ETHEL TURNER 253



PAINTED TAPESTRY BY

BY EDMUND REUTER

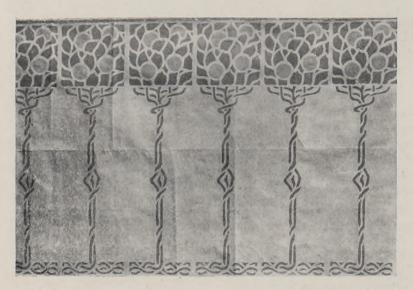
From R. E. Barnard came a bold design of daffodils for a blotting-book, and a cover for a

"visitors' book" embossed in a similar manner. The blotting-book, card-case, and photograph



EMBROIDERED PORTIÈRE

BY BEATRICE VENABLES



STENCIL WORK 254

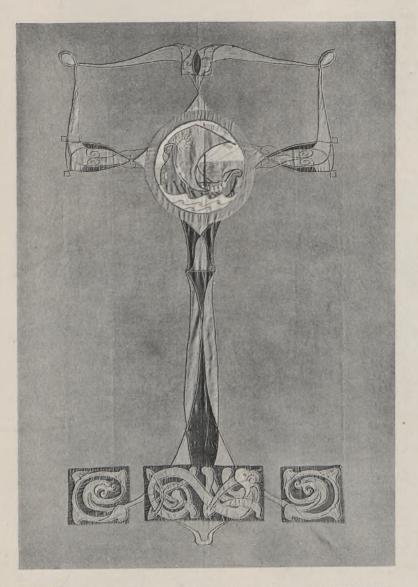
BY E. H. ROUSE

frame by Florence C. Moore were the lighter exercises of a craftswoman who appeared most favourably in a binding of Shakespeare, admirable for its quiet taste and conscientious workmanship. Indeed the bookbinding section was altogether of high quality. Among the best examples were those by H. Granville Fell and Cedric Chivers, who sent some beautifully tooled work in stained leather for "Church Services" and other choice

devotional volumes. Other fine examples of bindings *de luxe* were by Spigel Frigyes and A. de Sauty, who had found congenial subjects for cover-design in the sonnets of Keats and Mrs. Browning and books of mediæval tales and poems. The accomplished craftsmanship and poetic imagination of Mary G. Simpson were seen in her admirable treatment of embossed leather. There were also two good examples by F. G. Garrett—



CLOAK CLASP



APPLIQUÉ WORK PORTIÈRE

BY GEORGE DUXBURY AND AGNES SMITH

"The Nature of Gothic" and "Beauty's Awakening" - and some undressed morocco bindings by Annie S. Macdonald. The unconventional and individual work of Evelyn Underhill deserves special praise; her little bindings in rough calf for the "Morte d'Arthur," "Launfal," "Life of Wedgwood," and "Bab Ballads" were full of charm, and showed a singularly fresh and piquant fancy in design. An equally capable and conscientious worker, Mary G. Houston, sent a panel in stained and modelled leather, and Winifred Fairfax Cholmeley a bookbinding which sustained the same high average of craftsmanship. In the field of illumination there were several worthy competitors, and one of the most elaborate and substantial pieces of work was the book of the "Hull Ballads," by E. Haworth Earle who also showed a smaller volume in similar style. Two illuminated books by Percy J. Smith and two single - page illuminations by the last-named ex.

BY A. H. JONES

hibitor and Isabella E. Brown completed this section. The only attempts at colour-printing were Ethel Kirkpatrick's three dainty little impressions from the wood block.

The collection of pottery and glass, which formed several important groups, represented some of the best modern work in this direction. The bulk of the fine glassware shown by Professor Kolo Moser and Messrs. E. Bakalowits and Söhne seemed, indeed,

"-All too bright and good For human nature's daily food."

Vet if we admit the principle of the *édition de luxe* in bookbindings, there seems no reason for rejecting it in the service of the table. This granted, contemporary handicraft has given us nothing more exquisite of their kind than these vases and drinking vessels, mounted in many instances in silver holders which a rare gift of decorative invention had wedded perfectly to their fragile contents. Whether in plain glass of the simplest modelling, or in iridescent colours and fanciful forms, a rare grace and shapeliness characterised all these exhibits. Among them may be mentioned the ingenious little vase set in a light outline-frame of silver in the semblance of an owl, and another



ENAMEL PLAQUE 256 BY ALEXANDER FISHER



ENAMELLED PLAQUE

BY LILY DAY

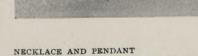
cunningly devised in the figure of a rose, the restrained treatment of the metal giving the utmost value to the pearly blue and green of the glass. The convenient shape of some of the small table-

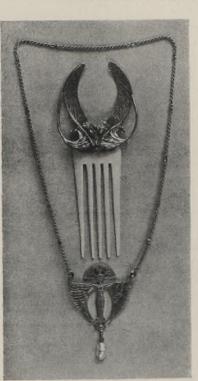
> holders for short-stalked flowers was very welcome; for who does not know the torments of trying to fix half-a-dozen top-heavy roses in an ordinary bowl or jug?

> In the pottery and stoneware a large yellow vase, by the Amstel Hoek Company, was very pleasant, being well-proportioned, of pure and soft colour, and decorated with a quaint and pretty design of antelopes running round the neck of the bowl. The well-known and beautiful decorative pottery of William de Morgan was represented by a number of handsome pieces in lustre and in Persian colouring. Some of Messrs. Doulton's designers-notably Margaret E. Thompson, F. C. Pope, Elise Simmance, and M. V. Marshall -made a highly creditable and interesting show. The first-named was especially successful in her use of the human figure in flat decoration on some tall and shapely Faience vases finished in smooth glaze. In a vase by F. C. Pope the human subject was ingeniously used for a modelled decoration instead of



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HAIR COMB AND NECKLACE BY CH. BOUTET DE MONVEL

NECKLACE AND PENDANT BY THEODORE LAMBERT





BROOCHES

BY PAUL HORTI

NECKLACES AND PENDANTS

BY EDGAR SIMPSON . 257



COLOURED PLASTER PANEL

BY HELEN LANGLEY

in the flat, and two female forms served as handles to the vessel. The stoneware by Elise Simmance was decorated in low-relief, glazed, on a ground of pale brown. M. V. Marshall's pottery was equally satisfying in shape, decoration, and craftsmanship. That of E. D. Stellmacher was in a decidedly original vein, especially the "fish" vase, which was composed of a quaint bulb having its base in the swirled body of a fish, and forming a strong and picturesque ornament. A bowl for an electric-light fitting, with the figure of a girl seated at the brink of the hollow, was admirably modelled by the same designer. The raising of the standard of decoration for pottery of every grade should not be without its influence on the controversies that surround its manufacture.

The list of exhibitors in jewellery and enamelled trinkets was certainly a strong one, and included a good proportion of women designers. There were also several friendly rivals from Continental *ateliers* whose work showed many interesting features in comparison with that of Edgar Simpson, W. S. Hadaway, Arthur Berger, A. H. Jones, and other young English craftsmen who are now making their mark in this field. The series of pendants and fancy pins by Mary Wintour were remarkable for the richness and delicacy of the enamelling, especially in a little dragonfly and pair of iridescent wings, mounted as ornaments for the hair. The colour was equally pleasing in the pendants—blue, red-andgold, and iridescent "dragon-fly" hues, and a daisy-pattern centring in a pearl. Lily Day sent some silver-work of excellent quality, notably a buckle of ingenious and graceful design, set with small blue enamels. The necklet and



IVORY STATUETTE

BY CH. SAMUEL

pendant by Dorothy Hart were of a more slender and filigree type, ornamented with enamels and pearls. A necklace of pearl and amethyst by Ethel Virtue was an admirable piece of workmanship, and would have borne a greater individuality of design. Examples of enamelling by Annie Noufflard included two cloak-clasps, a necklace and pendant, a jewelled hat-pin, and one of those fashionable and pretty coverings for the back of a straight collar or waistband which, for want of a better name, is called a " plaque." Beyond its justification as an ornament, the "plaque" really serves to hold the band in position and to conceal-or, better still, to emphasise and beautify-its attachment to the gown. One of the French exhibitors, C. S. Mangeau, sent a very successful treatment of this subject, designed for a collar of green velvet, and also a dainty butterfly ornament in oxidised silver, set with mother-o'-pearl. Another French designer, Charles Boutet de Monvel, sent a large collection of jewellery, admirable in workmanship and strikingly fanciful, in design. Among the most novel combs for fastening the hair were those ornamented with jewelled snakes, lizards, and other uncanny beings; and perhaps the most charming of the gown decorations was a silver buckle with a design of a crane. In the few exhibits that



than abouseful of feastings with strife"

PANEL

BY C. H A. COULTHARD



STENCILLED FRIEZE

BY W. MORSE 259

introduced colour the use of it was very judicious and effective.

The refined and sympathetic work of Edgar Simpson was represented by chains and pendants in gold and silver, set with opals and serpentines, fashioned with that welcome sobriety of taste and simplicity of form which we have already learnt to expect from this designer. To W. S. Hadaway, an artist of somewhat different calibre, we look for bold and fruitful adventures in colour, and find them combined, in his present exhibits, with a buoyant inventiveness in design and workmanlike finish. The necklace, with its plain, circular ornaments set in sea-green and iridescent enamels, was characteristically his own; and the long waistbelt, with its archaic designs of animals in small, enamelled panels, was no less pretty than quaint in conception and treatment.

From A. H. Jones came a large and interesting collection of jewellery in various styles, including a beautifully wrought clasp and buckle with the figure of a ship in high-relief, yet so well contrived as not to be obstructive,



STAINED GLASS PANEL

BY JAN SCHOUTEN





vase by m. e. thompson 260

VASE BY M. E. THOMPSON

VASE BY ELISE SIMMANCE

brittle, or dangerous to the wearer. There was also a very effective clasp in silver repoussé, and a buckle set with enamels in delicate green, together with a number of brooches and pendants of sound craftsmanship and graceful invention. The twentysix pieces sent by Arthur J. Gaskin also showed fertile fancy, even affecting the barbaric in some designs, but admirable in the setting of precious stones and jewels. Some excellent rings were shown by Theodore Lambert, in which the use of enamels with pearls was very pleasing; also some brooches in quiet but distinctive

The New English Art Club

taste, of pearl and enamel with simple settings of gold. Another beautiful set of buckles was by Arthur Berger; these were refreshingly simple in form, consisting of a few broad lines and curves of plain silver, giving the utmost value to the single jewel of turquoise or garnet which afforded the centre point of the design. A silver brooch by William A. Davidson, and a panel, with *repoussé* and pierced jewellery, by P. Wylie Davidson, were the sole exhibits of these two craftsmen. Professor Paul Horti, whose work in other branches of decoration has already been noticed, sent a dainty little series of buckles and

brooches. Bernard Cuzner added to his silver tableware, mentioned in our former article, some equally praiseworthy items of personal jewellery; and the quaint shoe-buckles, set with small green enamels, by Talwin Morris, were happy instances of his versatility as designer and craftsman.

HE TWENTY-SEVENTH EXHIBITION OF THE NEW ENGLISH ART CLUB. BY OSWALD SICKERT.

THE New English Art Club has passed the stage when its exhibitions raised the question whether or no it was a considerable body, and not the least potent among the factors that have brought about the general acceptance of the club as an important phenomenon is the general acknowledgment that Mr. Wilson Steer is a considerable artist. His admirers are not far to seek, and if admiration is in some cases crossed with a certain uneasiness, that

tinge of reluctance is caused by what is, indeed, a surprising peculiarity of his work—to wit, its variety.

I do not think the most entire believer in Mr. Steer's genius need deny a certain sympathy with those among his admirers who complain that he is always changing. How far he does change, in what measure, for instance, the present picture of *The Mirror* differs from the stark model on the bed, painted six years ago; or that from the girl in the chair with the artist reflected behind her, and that from *Jonquil*, and *Jonquil* from the girls by the pool, and they from *Miss Jenny Lee*;



"THE THUNDERSTORM" (By permission of Miss Louise Salaman)

The New English Art Club

what sort of a distance, other than an advance in that mastery which makes paint speak, separates The Rainbow of this exhibition from the early Walls of Montreux-these are questions which must be left to the occasion when Mr. Steer shall get together for us a collection of the work he has done. Meanwhile there is this to be said for those who find the changes from one picture to another radical : the pictures are, if we may use the expression, in themselves radical. Each one as it came before us gave the impression of having been painted with a whole heart-freely from the bottom, as it were-with nothing affected or wilful intervening; and if one remarks differences between pictures which have that depth and directness, it is natural, if not logical, to conclude that the differences must also be fundamental.

It would be less surprising to meet variety in a painter whose work had all along revealed the character of facility, and whose source of inspiration seemed to be pictures rather than the appearances

of nature. But the fluency of The Rainbow, the eager run of touches astonishingly just, the dignity, the deep brilliance and the stillness with which the river glows beneath us in the sudden break of sunshine-here is a power of expression which, on the face of it, the painter has won and not slipped into. Nor did this painter's handiwork at any time seem light of achievement, or produced without an ever more and more practised concentration of energy. There is a sharpness in Mr. Steer's work, an edge, and an eagerness, that mate not at all with the idea of facility.

Neither has Mr. Steer's work looked as if its source were in other pictures rather than in the world as we can see it, and do see it, at this moment. In what he produces there is a vigour and a happiness that are the very note of the smart personal contact between vision and the medium. Even the pictures which were held to show plainly the influence of Monet or Manet, to take an instance, had the hand and the eye of the artist in them, active and full of life. The spectator felt none of the despondency that flows from borrowed work, as from a charge brought in our very faces against the day in which we live. Indeed, their newness is exactly one of the surprises of Mr. Steer's pictures. If one thinks of Constable when one sees The Rainbow in the present exhibition, that is rather because the mind must travel back -over much beautiful landscape-still back to Constable before it meet again the grand, unmoved landscape, the picture in which the action of the natural scene has been so realised that it can be projected whole, severed from this or that tie of sentiment, and left, almost coldly, to speak to the spectator of such things as he has ears to hear. The French romantic painters of landscape, and Cecil Lawson with his fellows in England, had a



"A WINDOW IN A LONDON STREET"

BY W. ORPEN

The New English Art Club



"THE BELFRY AND WATCH-TOWER OF CALAIS"

BY D. S. MACCOLL

sentiment about nature which is not characteristic of Constable, and beside their landscapes Mr. Steer's is certainly cold. They were attached to nature as the discoverers of a neglected truth before which they first knelt with longing. The moving appeal of their attachment, the sentiment of such a communing with trees and pools and the tender sky, is clean wanting in Mr. Steer's landscape. With his power of detachment Mr. Steer can go back to scenes and weather which have been little touched by painters since Constable, the wide expanse of country, full summer, the blaze of even sunshine, the open weather of wind and sunny clouds, the brassy green of a whole valley when the sun bursts through a rainstorm. In such weather sentiment has no place. As for imitation I could more easily see the unusual failure of Mr. Tonks's The Farmyard, in Constable's sketch of The Glebe Farm, or refer the hollowness of Mr. Muirhead's brave Water-Mill to his admiration of that painter.

If the course which Mr. Steer has taken has not led him to the cultivation of an unfailingly gracious surface, his painting has a native splendidness, it is always justified by the fulness and subtlety of its effects, it is never wilful or tired. It has the charm, and the power of carrying the spectator along with it, which seems to belong to his instinctive feeling for the purposes of oil-paint. And, as a novel reader might say that he would not jeopardise a single scene out of the "Comédie Humaine" for the sake of the fairest style in French literature, so I should hesitate to bargain for any surface, however gracious, at the possible price of what Mr. Steer has to say. Constable himself did not arrive at so satisfying a surface as Old Crome.

Mr. Steer has never shown more clearly how much he is the master of his medium than in his picture of the two nude figures, with a reflected third, which he calls *The Mirror*. The colour scheme of apricot and silver is a new thing, a discovery. The feeling of the picture, its content, the artist's mind on the subject, is the fresh delight in the fair bodies, their grace, the health, the glow, the brilliant truth that has more persistently than any other ravished the eyes of painters. If we seldom hear it spoken out, that is because to realise so fully just those beauties which are the sense of

the subject, to straighten neither modelling nor colour, supposes such a manipulation of paint as no one else possesses. The picture is no dream or reminiscence—it is a piece of good news; and so little has the painter felt any call to set it away from us into a fabled world, that we can catch sight of bright, pearly Chelsea through the window.

For those who remember the picture, also of women's figures little draped, which hung at the last exhibition in the place which Mr. Steer's now occupies, the gaiety of The Mirror turns a little point of malice against the painters who are less at ease. The picture in question was painted in a helpless mood by a painter of rare and welcome distinction. Half-hearted, apparently, in pursuit of a subject which did not favour the exquisite manner he has got for himself of touching the canvas with paint, Mr. Charles Shannon drooped his women's figures about, beyond any demands of composition, in deprecating poses ; he purified flesh of its blood, strengthened the shapes of limbs to imposingness, depressed the heads from their prettiness, suggesting that he had an excuse for painting undraped figures in the shape of a moral about marriage, a lesson which the spectator sought uneasily and sadly failed to find. One saw with pleasure why Mr. Shannon dressed the models of his picture at the International in their peculiar costumes. His peculiar touch was engaged by the delicate drawing of a figure under grey silk. Such a reason is sufficient—one asks for nothing more.

One does ask more from Mr. Strang. That his unfluent and stiff painting is fitted to tell us that the man Christ on earth was in simpleness and poverty among the simple and the poor was hardly sufficient justification for painting Emmaus, since the stiff quality is unpleasant, and he wearies us a little with his long-winded tale of reality. I think he has wearied himself, for in a moment of forgetfulness he has put in a Titian woman holding aloft a plate of fruit at the back, and an uncalled-for study of a back in the foreground. Judging from the picture, one would imagine that "Why not paint an Emmaus?" about represented the extent of the motive which drew the artist to this subject. Once settled at the task and finding in the execution of it, in the actual business of painting, little of that inspiration which might carry a painter, in the wake of his hand and eye, to a higher plane of interest, Mr. Strang has, no doubt, put a serious face upon it. But his Emmaus looks out of place in an exhibition of the New English Art Club exactly because it lacks seriousness, a seriousness which no after contraction of the brows can replace, for it goes with an initial interest in the vision offered and a desire to be at it with hand and medium. With exceptions, of course (Mr. Sholto Douglas's portrait, for example, is clearly one of



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BY P. WILSON STEER

"THE RAINBOW 266



"THE GREEN SHUTTER "

them), and with variations ranging from the tactrul looseness of Mr. W. W. Russell's *A Scene on the Wye* to the relentlessness of Mr. Bate's *The Chess-Player*, this seriousness is characteristically present in the exhibition, giving the visitor, apart from the pleasure he may derive from any particular contribution, a general feeling of gratefulness to painters who, in their various ways, are busy with a world they find interesting.

We have grown accustomed to see this seriousness signally successful among the water colours, and the wall devoted to the art is remarkable on this occasion for the tinted drawings by Mr. D. S. MacColl and Miss Hogarth. With a most unassuming pencil Mr. MacColl has traced out to the end The Belfry and Watchtower of Calais; Miss Hogarth, with her heavier line, multiplies the windows and piles up the mass of the Ponte Vecchio and the buildings behind it. Mr. Hugh Carter understands, what hardly one of the exhibitors at the last exhibition of the Pastel Society understood, that pastel is for drawing. His little Thames, near Greenwich, is a drawing in charcoal, touched with colour-the drawing of a hand that casts about, as it were, with a charming Against each of the three drawings instinct. Mr. R. E. Fry's The Mill, also a tinted drawingor, rather, a water-colour with lines put into itBY MARY HOGARTH

sounds a little note of protest. Indeed, the artist here stands midway between two other watercolours from his own hand, casting doubtful looks on this side at his realistic *Boxhill*, which is rather wanting in structure, and on the other at his *Titans*, which is entirely a design.

The contention which The Mill seems to uphold -namely that there should be choice of lines in a drawing-is irrefutable. One may even accept without demur the further proposition it suggests, and agree that when Titian drew the trunk of a beech tree or Rembrandt the uplifted hand of the master expostulating with the unmerciful servant, there was more choice of line than in Mr. MacColl's Calais. Yet The Mill, with its choice, is further from fine drawing; is, indeed, not on the road. All drawing from Nature is a convention, and includes a certain degree of choice, since the draughtsman puts lines where there are none in nature. The great draughtsman is he that, in following and searching nature with his keen point, has found the line which reveals the most, laying open with a sensitive hand the appearances of things. The hand in The Mill has given up all sensibility, recognising no need to follow or search, nor any desire to find the expressive convention. The artist begins at the other end, and, having proclaimed the necessity of a convention,

The Darmstadt Artists' Colony



STATUE

BY L. HABICH

forthwith fetches one out readymade and imposes it upon his landscape of trees and water and boys bathing. It is interesting, and there is something so inherently right in a tinted drawing that one would rather have it than not, even when the convention does not justify itself.

Quite recently, within the last year, a new interest has been added to the exhibitions of the New English Art Club by the work of Mr. Orpen and Mr. McEvoy. Whether or no it is possible that we have at last turned the corner, and oil-paint is no longer to remain recalcitrant and hardly to be wooed into any submission, certain it is that in the very first pictures they exhibited Mr. Orpen and Mr. McEvoy have shown a remarkable power of making paint do what they wish. Before pictures so accomplished—in the face of the painted chandelier, let us say, in Mr. Orpen's *A Window in a London Street*—the epithet "promising" may, for once, falter even upon a critic's lips.

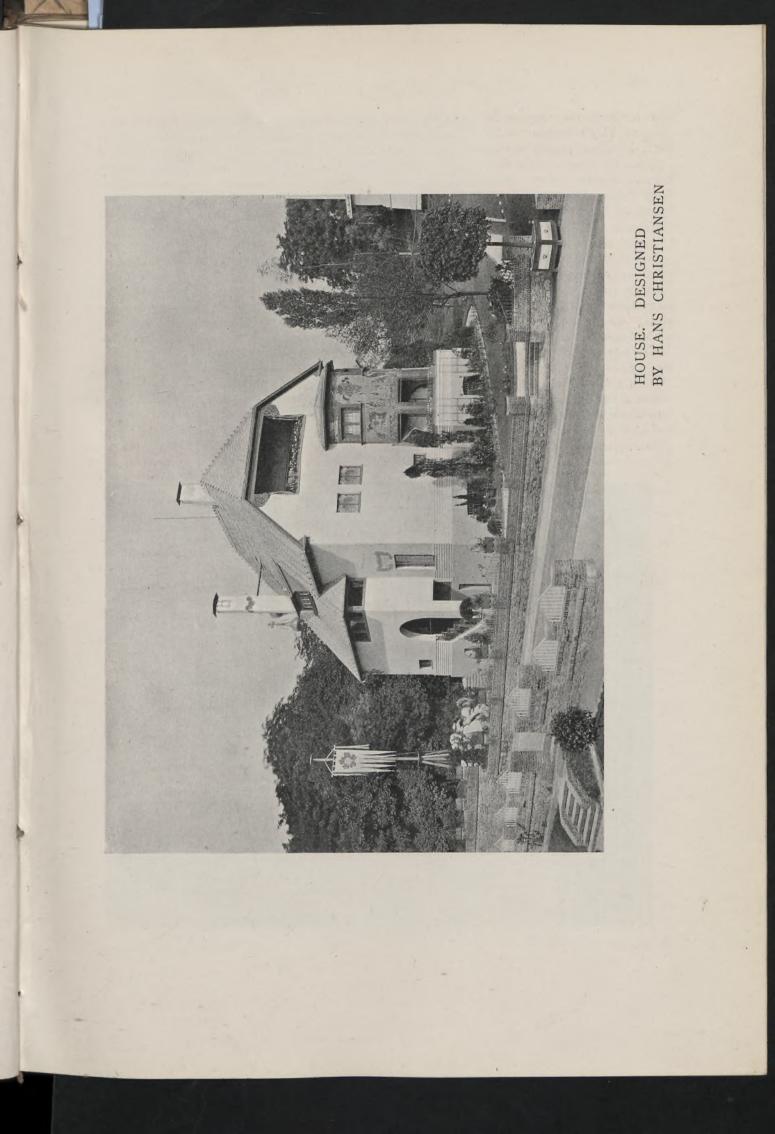
HE DARMSTADT ARTISTS' COLONY (CONCLUDED). BY W. FRED

IF we talk to the Man in the Street about the new fashion of fitting up private dwellings, or the new style

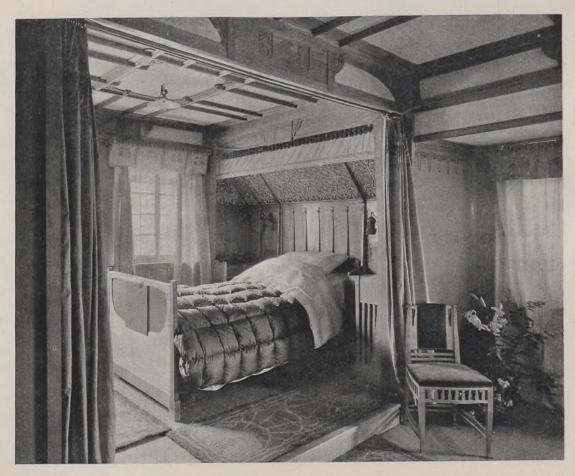


MONUMENT TO THE LATE GRAND DUCHESS ALICE OF HESSE

BY L. HABICH



of furniture, the response is a sigh. "There is no simple modern furniture," he declares. "It is either beyond one's means or doesn't fit into the home and the life of ordinary man." Those who thus relieve their feelings by sighs, not always without cause, will, to judge by his work in the Darmstadt Colony, find in Patriz Huber a ready helper, and will derive from his interiors the conviction that simple middle-class furniture may be produced which will meet modern art requirements. Middle-class-bürgerlich-the word is very expressive of a certain kind of interior architecture. And if we seek for another significant word, "German" soon suggests itself. "Middle-class" and "German"-this is indeed the tendency in all the rooms of Habich's house, of Glückert's house, and in the bachelors' dwellings which have been designed by Huber in the Colony. Now, the word "German "-in using which we have to take in all shades of Germanism from the utmost north to the extreme south, including Munich art, for instance, but excluding that of the Viennesenaturally comprises a great range of peculiarities, of typical values. Essentially "German" is Heinrich Vogeler, the painter and etcher of Worpswede, who often designs furniture, in his graceful yet angular manner. "German," too, was the entire "Biedermaier" style. "German," too, the fashion of richly-carved furniture; and "German" the desire to live as the French and Italians of former centuries lived. But when I apply the epithets "German" and "middle-class" to Huber's interiors much is expressed. In the first place the artist is conscious of the fact that he is raising dwellings and designing furniture for ordinary men. He begins by excluding extravagance in colour and outline. His aim is comfort combined with agreeable effect. Of course he is also endeavouring to found a new style. Only he seeks his effects less by designing rooms strongly individual-individual, that is, as regards the inmates-than by inventing new forms for typical furniture. Any number of people could live in Glückert's house; even Habich's house, which has



DESIGNED BY PATRIZ HUBER

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métier, but he is often very successful in his employment of textiles. He works his wood frequently in the modern manner by staining-at Darmstadt much is done by colouring and staining - and polishing, but rarely by intarsia work, and oftenfar too often, in my idea -by carving. This is his favourite decoration. In this respect-if I may use a somewhat superficial expression-he is too "nonmodern." Nothing can be said against the occasional employment of carving for sumptuous pieces of furniture, because otherwise a technical accomplishment of the

BY P. HUBER

been erected for a creative artist, does not bear the stamp of being intended to serve for a man of a special turn of mind. In this essential difference between Patriz Huber and Behrens and Olbrich, as well as many other modern architects of interiors,

highest repute would decay through want of use; but I should keep away artistic carving from every-day furniture, bedsteads, or wardrobes.

The colour effects aimed at by Huber are very chaste and sober. We find little glitter in his



CARPET

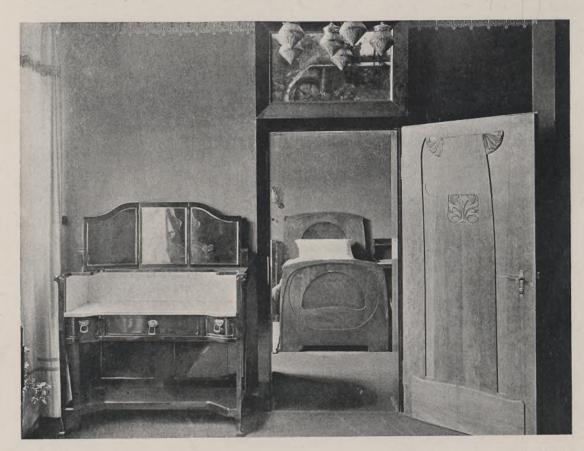
BY P. HUBER

lies a good deal of Huber's special distinctiveness. A further indication of what I have called the "middle-class" and the "German" is the selection of the means with which Huber works. He gets his effects almost exclusively from the wood employed. The treatment of metals is not his interiors, little of a strong tendency. The panelling of the walls, as well as the ceiling and hangings, display quiet tones, the whole impression being that of somewhat heavy comfort. It is unnecessary to give a detailed description of Huber's rooms. The illustrations convey a good

idea of them, showing especially his cleverness in arranging bedrooms, while the illustrations of some remarkably good textile work, particularly that of a carpet, give us a notion of the manner in which Huber uses decoration. An inspection of Huber's work in the Colony reveals the gradual evolution of this artist, who, starting with decoration of a distinctly naturalistic kind, proceeds by degrees to the more simple, linear, architectural style, despising all effects obtained by association with Nature, and obtaining them solely by *lines*. This is especially noticeable in the ground-floor rooms of Glückert's house, where, finally, the whole scheme of the ornamentation is repeated on a *portière*.

In Habich's house one side of the dining-room, a recess in the wall, is deserving of attention on account of its correct dimensions; and the same applies to a small bedroom, with good, simplyshaped furniture, in which the effect is obtained by the excellent proportions and the decorative division of the surfaces. Habich is weak when he attempts elegant, delicate forms. He has no gift in that direction; or, perhaps, it is only that he has failed to find the right manner of expressing his conception of elegance.

In Glückert's house the maid's bedroom is a great success. The room has been separated into two sections by a change in the level (the angle of the window has been raised) and by a division in the centre (longitudinally), of which the window portion contains the bed, wash-stand, and chest of drawers, and in such a manner that the bed, which has also been placed longitudinally, with the head to one of the walls, stands free in the room, the wardrobes and washstand, connected together, being inserted in the wall opposite. The lower part of the room contains a table, seats, and wardrobe drawers, and may be used as a living-room. In this house, which represents the type of a middle-class dwelling, many of the details are good ; an armchair, with cut-out back, is especially noticeable, as being a successful effort to combine comfort and convenience. I do not think Huber is the man to increase the productiveness of art-handicraft in a large city. But the middle classes of medium-sized and smaller German towns and owners of country



BEDROOM 272 BY P. HUBER



The world-i.e. Nature and man-is reflected in an artist. This is the first principle. One man sees in lines, in sharply defined outlines - as it were, in strokes and surfaces - this is the "black-and-white" artist. To another everything forms itself into sculpture; the plastic form, the relation of the one object to its surroundings, to the atmosphere interests the born sculp-Then there is tor. another who sees in halftones; the transitions, the shading, the effects of light and shade, are the artistic domain of the etcher. In every

BY P. HUBER

houses, who prefer substantial, firm and safe dwellings, and have a sense for the artistic fitting-up of rooms, will find full satisfaction in his work, for he is highly talented, and possesses great executive ability. In this respect his work will certainly exercise an educational influence.

The point where the artistic activity of Hans Christiansen begins is colour. He is a colourist.

For him decorative art consists in the distribution and manipulation of colours. It is given only to giants to work in all branches of creative art, to become productive, and to influence its development. In the whole of Germany and Austria I can point only to one man of our time who is able to express himself in all the languages of art-in painting as well as in sculpture and etching. That man is Max Klinger. And it is, perhaps, more a question of vision than a question of ability to express oneself surely; more a question of artistic ingenuity than a technique.

CARPET

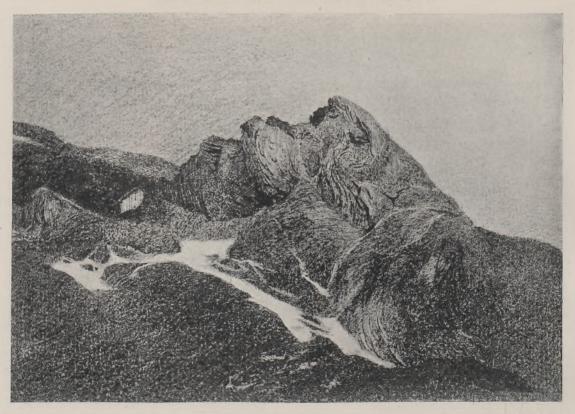
branch of art each personality has its especial creative domain, and the degree to which the artist is able to find his own domain is the measure of his mastery of his art.

As already observed, Hans Christiansen is essentially a colourist. Herein lies his talent. So far as this branch of art is concerned, he may be trusted. Let us endeavour to discover



INKSTAND

BY RUDOL BOSSELT 273



DRAWING

whether he applies his colour in true proportion ; whether he does not neglect line and form in its favour. This appears to me to be the case in Professor Christiansen's house, the architect of which is Professor Olbrich. I know very well that the first objection to criticism in such a case is this: We have built these houses for ourselves, and we must be the final Court of Appeal to decide the question whether they are good-good for those immediately concerned-or not. Now, this is at once true and false. Every criticism is a judgment of work and intention. The intention and the result are weighed one against the other. For my part, I am able to judge whether the intention is good, and I am able to strike a balance and decide as to how far the intention has been realised. The first point-the intention-must naturally be of secondary importance in a critical report on the Exhibition Houses. Everything turns on the second point - the result.

It was the natural wish of the artist to arrange his house for his special mode of living. I shall, therefore, not think of judging Christiansen's BY PAUL BÜRCK

building by the standard of a dwelling-house for a bank official, a schoolmaster, or a subaltern officer. It is the house of a painter. Colour prevails every-



DECORATION

BY LUDWIG HABICH

The Darmstadt Artists' Colony



DRAWING

BY PAUL BÜRCK

where. The façade is, for the greater part, hidden by glass mosaics; the chimney-stack is painted; in the interior there is no window without an insertion of stained glass, no textile material without some rich colour effect.

The house is called "In Rosen." This is to say, the *motif* of the rose, as flower, blossom, or leaf, recurs in a hundred variations. All the tapestries (most of them woven in Scherebeck) employed for covering walls, or for chair-backs, etc.—there are several excellent examples in the dining-room —have rose ornamentations.

Shape and outline in this house are less emphasised than colour. If we except a few of the electric light fittings, and the simple, cheerful dining-room, as well as the stove in the large hall, it may be said that the lines of the furniture are simple, straight, and not always modern. The gradations of colour and light are the factors which have to produce effect in Professor Christiansen's house. Nothing new need be said of the art of glass-staining, which is a special branch of Hans Christiansen's activity. It has often been discussed in these pages.

Hans Christiansen has designed for the Colony a large number of small objects. His silk stuffs, for ladies' dresses and men's neckties, which possess a soft lustre and have a good effect in the light, are quite charming, and should be generally appreciated.

The jewellery designed by the artist has been very successful. Of course, enamel is his favourite material. In no other substance is it possible to convey one's love for colour more effectively. A set of necklaces, buckles, and buttons, ornamented with enamel of the most costly description, is very attractive; the rare combinations of colour and the many lights and reflections on the metallic surfaces have a curious charm.

In other articles of jewellery Christiansen follows the methods of the French, by interlacing the lines, or endeavouring, chiefly by accumulating the material, to create an impression of exceeding costliness. I remember a lady's ring of his which contains a large number of pearls heaped together —a piece of tasteless extravagance.

To conclude: What Professor Christiansen still wants, and what he will, it is to be hoped, acquire in the future through his connection with the Colony, is artistic firmness, the capacity of varying his means, of adequately expressing his impressions, now in one way, now in another. At present everything in his eyes is simply a combination of colours.

Studio-Talk

Rudolf Bosselt possesses a highly - developed sense of the special qualities of metal. His cups and bowls, his jars, statuettes, and plaquettes are all conceived and executed in bronze and silver. Evidence of this gift is afforded by his larger jars and bowls, which all bear traces of his delight in working in bronze. Similar proof is also furnished by his jewellery, which, in a far greater degree than that of other contemporary artists, strives for its effect in the metal itself, in the interlacing of lines; in a word, more in artistic treatment than in adornment with precious stones. Very often he seems to be "playing" with the material. Thus we frequently see him apply his filigree buckles to coloured leather, or producing gold modelled heads of men and animals, with artistically placed ruby eyes, and similar work. We often find him employing mother-of-pearl shells, which are beginning to be used quite extensively.

Bosselt uses for his enamels a process producing quieter and lighter effects than Christiansen's *émail* \dot{a} jour and *émaiu translucide*. The design is first cut out in the gold plates with the fret-saw; then the fluid enamel is allowed to flow over the plates. Of course, a rough, uneven surface is created, which

is then rubbed down, so that the design comes out partly in veins of gold, partly in enamel. Naturally, this enamel allows the light to pass through it, and thus the effect is freer and better than in the old method, which required a backing of metal. Altogether, Rudolf Bosselt has a decided Germanic note, which responds wherever struck.

Ludwig Habich's style is quite different. I should say his sculptures have a leaning towards the antique. His method of treating outlines of bodies and surfaces, as well as the selection of his subjects and models, point that way. There is also a strange repose in these bronze figures which contrasts strangely with their *bizarre* attitudes. He has a passion for twisting his bodies in the most curious way.

Fun is, on the whole, an excellent feature of this artist's work—not the anecdotal fun of the jejune, genre like representations of certain sculptors, but the native mirth which arises from the fantastic distortion of natural faces and figures. Thus he has provided the knobs of his bath and all the pipe-taps of the installation with curious faces of elves and fauns, which sometimes grin horribly, sometimes are comically angry.

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Paul Bürck, the painter of the Colony, is a young man. A series of paintings by his hand show undoubted talent, which is exercised chiefly in the direction of decoration.

STUDIO-TALK.

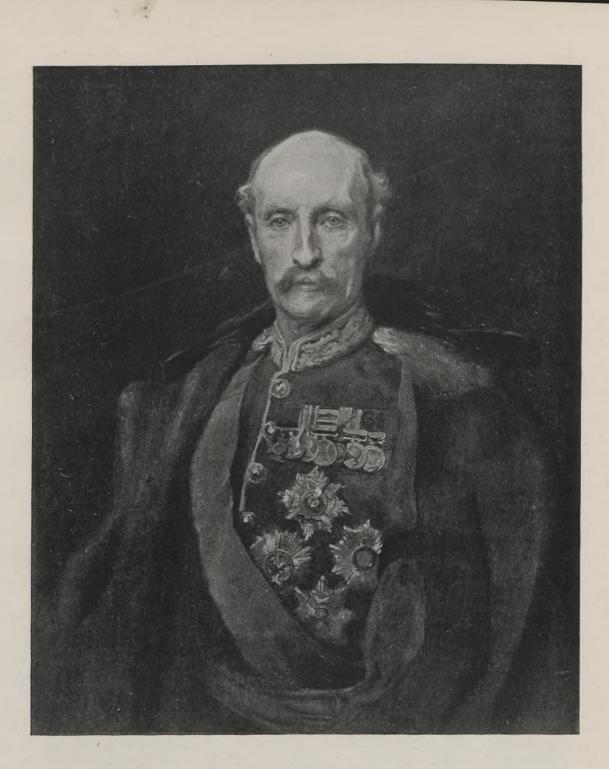
(From our own Correspondents.)

ONDON .- Broadly speaking, the contemporary art of portraiture may be divided into a couple of schools, the English and the French, and the chief and distinguishing qualities of the one contrast strongly with those of the other. Mr. László, to whose courtly and persuasive art we return again this month, is by choice a follower of the English tradition in portrait-painting, though one note of the dramatising French influence may be found in the excellent portrait of Sir George White (p. 277). For the overcoat is arranged in such a manner that it seems to have been blown open by some wind of fortune, in order that the medals and the other decorations may be seen to the best advantage.



BOOKPLATE

BY J. WALTER WEST



(By gracious permission of His Majesty the King)

SIR GEORGE WHITE FROM THE PAINTING BY F. E. LÁSZLÓ



"PAOLO AND FRANCESCA" FROM THE DRAWING BY A. BAUERLE

Studio-Talk

Miss A. Bauerle, in her design of *Paolo and Francesca*, shows some hesitancy in the details of her drawing, and Paolo's cloak is not stirred by the rapid movement through space. But the design itself is conceived in a spirit that is touched and charmed with true imagination. Here is a drawing that would have appealed to Rossetti. The subject illustrates some lines in Mr. Stephen Phillips's "Paolo and Francesca."

The bookplate by Mr. Walter West (illustrated on page 276) is characterised by all the tender qualities of line that we are accustomed to associate with this able designer's name, this Ex Libris, in addition to its decorative charm, has what may be called an historic interest. For in past times, as very frequently to-day, the girl graduate's reading was interrupted by Cupid, who, scrambling his way over the wheel of fortune, put to flight the grave owl of wisdom—and made the world happier.

The Winter Exhibition of the Royal Society of Painters in Water-Colours is specially interesting, because it includes a larger number than usual of sketches and studies by the younger members, and because it shows that recent importations of clever and progressive workers have done much to modify what used to be the somewhat old-fashioned view of the association. Such drawings as *The Moorland Road* and *The Hill-Side Farm*, by Mrs. Stanhope Forbes; *Pasture, Haze*, and *A Wet Day*, by Mr. Edwin Alexander; *The Bracken Brae*, by



"THE DANCE OF THE WHITE ROSE "

(See Glasgow Studio-Talk.)

BY JESSIE M. KING 281 Studio-Talk



BRASS REPOUSSE MIRROR BY MISS DOUGLAS IRVING (See Glasgow Studio-Talk.)

Mr. David Murray; Woolmer, Midlothian, by Mr. Robert Little ; Chinon on the Vienne, by Mr. H. M. Marshall; The Gipsies' Saturday Night, by Mr. A. E. Emslie ; Gather ye Rosebuds while ye may, by Mr. J. Walter West; and Durham, by Mr. Albert Goodwin, are of the greatest value to the exhibition. Mr. E. A. Waterlow's Across the Meadows to Christchurch, Hants, is an admirable landscape, good in colour, excellently drawn, and very happy in its atmospheric qualities; Mr. R. Anning Bell's figure composition, The Bathers, has exceptional dignity of style and individuality of manner; and Professor von Herkomer's Bavarian study, The Awakening Conscience, is not only one of the best things in the show, but also one of the strongest water-colours he has produced for some years. A number of attractive black-andwhite drawings, by Mr. Anning Bell, Mr. Walter Crane, Mr. J. W. West, and Mr. Arthur Hopkins, deserve to be mentioned.

Though it cannot be said that the exhibition which was opened at the New Gallery in November is to be ranked as one of the best ever held by the Society of Portrait Painters, it is certainly worth remembering as a pleasantly balanced collection of works by men prominent in the modern art world. Mr. G. F. Watts 282

and Professor von Lenbach, Mr. J. J. Shannon, Mr. Lavery, Mr. Robert Brough, Mr. Solomon J. Solomon, Mr. Harold Speed, Mr. E A. Walton, the Hon. John Collier, Mr. W. Strang, Mr. Dagnan-Bouveret, and Mr. R. Jack contributed canvases of much merit. Mr. Whistler sent a delightfully decorative colour study, Violet and Blue-The Red Feather, and M. F. E. Lázló a seated three-quarter length of The Baroness Emile D'Erlanger, which deserves to be commended for its unconventionality of arrangement and technical strength. A note must also be made of a pretty portrait of a young girl by Mrs. Jopling, and of Mr. James Clark's very well painted picture of Madame Ruth Lamb.

At the Holland Fine Art Gallery a show of "Oil Paintings and Water-Colours by



"EGYPTIAN PRINCESS" ENAMEL ON COPPER BY MISS HARVEY (See Glasgow Studio-Talk.)



" VANITY "

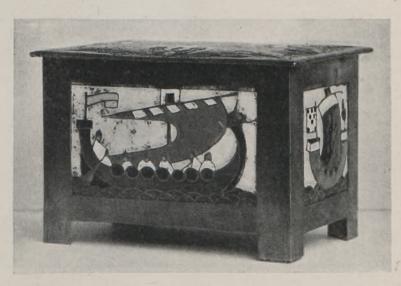
DRAWN ON COPPER BY MISS DEWAR (See Glasgow Studio-Talk.)

A Happy Family, which is full of brilliant accomplishment.

Religious pictures which combine soundness of painting with correctness of sentiment are comparatively rare at the present time, so that many people will welcome the appearance, at Messrs. Dowdeswell's Gallery, of the great composition by M. Eugene Burnand, representing *Christ's Prayer after the Last Supper*. It has the great merit of being perfectly devotional and sincere, and yet in all details of execution most carefully and intelligently studied. It is a masterly achievement strong, decisive, and most memorable in its cleverness—and it is schemed with striking originality.

The exhibitions of Rembrandt's etchings which have been arranged by Messrs. Obach & Co. and Mr. R. Gutekunst claim a word of praise on account of the general excellence of the impressions which were gathered together in each case. It is so difficult now to find on the market really good examples of Rembrandt's etched work that these shows must be noted as exceptionally important. Between them they summarised some of the best aspects of the master's practice, and illustrated many of the most important phases of his activity.

Members of the Dutch School" is worthy of attention, because it includes, in addition to many good things by Th. de Bock, Bosboom, Roelofs, Apol, and others of the same rank, an extremely sound and well-painted view of Dordrecht by James Maris. It is large in style, dignified, and impressive, and has rare qualities of breezy atmosphere. By the same artist is a little Dordrecht Harbour, luminous in effect and delicate in colour; and by William Maris there is a remarkable picture,



JEWEL CASKET IN COPPER AND ENAMEL (See Glasgow Studio-Talk.)

BY AGNES HARVEY

G LASGOW.—The annual exhibition of the School of Art has just been held in the Galleries of the Royal Glasgow Institute of the Fine Arts. This show consists of pictures, applied art, needlework, &c. executed by members of the School of Art Club ; and the authorities rely chiefly for the material for their annual exhibition upon the work executed during the summer vacation.

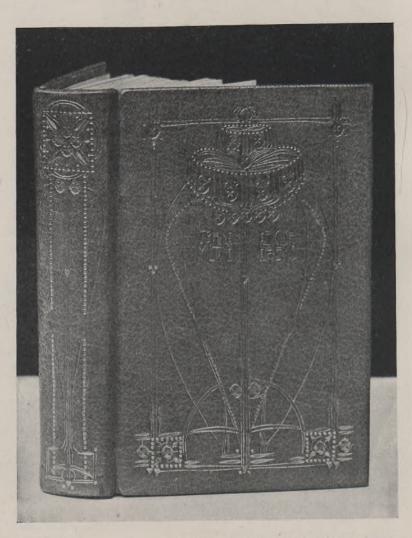
Worked by students for students, the exhibition has for many years past been of interest to those who study the trained efforts of students who may be expected in due time to become the painters and art workers of the coming generation. It is intended to illustrate the result of the education afforded by the school during the months of the academic year. The verdict that must be passed

upon the exhibition is that its standard of excellence was lower than that exacted by the School, and that the show, while exhibiting the average, distinctly fell below the possible. The introduction of professors from the Continent to take charge of the higher work of the School has made possible a technique of work hitherto not obtainable.

In the best of the exhibits there was noticeable an individuality of feeling and treatment, giving evidence of a certain independence of thought and action which would not be possible under a system of formal routine, where the blind authority of the teaching body limits the student to the narrow convention of a barren tradition. At the same time it must be admitted that we could have wished to see space better occupied than by "pretty articles" of the bazaar type, in which fancy of a weak and vagrant sort had been permitted to indulge itself,

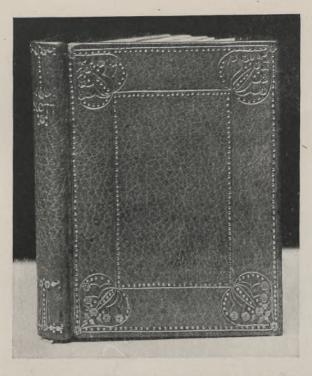
without the wholesome discipline of reticence and due recognition of the limits and possibilities of the materials employed.

To expect original forms or new decorative treatment from students is to expect fruit when the flower is not yet in bud. That new idea which should be the starting-point of every creation is often the last thing attained even by the skilled and intelligent craftsman; but in either case the lack of ideas is not concealed by sacrificing quality to variety, and beginners should not be permitted too much licence either in the choice or treatment of a subject. There is probably a growing recognition of the importance of good models, placed in municipal collections or supplied by competent and experienced modern designers, and were these more studied much of the present-day work would



BOOKBINDING

DESIGNED AND EXECUTED BY ALICE GAIRDNER



BOOKBINDING DESIGNED AND EXECUTED BY MARY E. SIM

show the debt it must ever owe to the past. Such a preliminary training need be in no way inconsistent with a free and intelligent development of the student's individuality, and the wholesome limitations of his early training, far from being fetters to the imagination, will enable him in after years to carve a way for himself towards his own artistic ideal.

Two of the galleries at the Institute were filled, one with pictures produced by senior students of the School, the other with work of an elementary character. Pictorial art naturally occupied most space, and in the first room were a number of interesting works. Miss Susan F. Crawford sent four charming etchings, one of the bridge at Ayr being a notably fine example of this versatile lady's art. Forrester Wilson sent a wellmodelled head, and H. Rigg had some landscapes and character sketches from Holland. Annie French's The Doleful Lady Eleanor and the same lady's illustration to the Ballad of the Banisht Man were quaint and fanciful. Miss Dorothy C. Smyth's Card Party was both effective and original, and Miss Jessie M. King sent some of her characteristic work full of delicate imagination. Miss Ann Macbeth's Sleeping Beauty, a work of great charm of colour and treat-

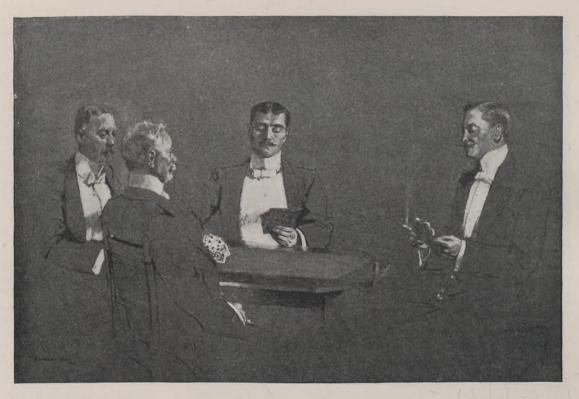
ment, and one of the most pleasing works in the room, will be illustrated in a later issue. Miss Agnes Harvey's copper and enamel jewel casket, here illustrated, and her panel, do not show to full



"BALLAD OF THE BANISHT MAN"

ILLUSTRATED BY ANNIE FRENCH 285

Studio-Talk



"A CARD PARTY"

advantage in reproduction, owing to the loss of the colour values. A mirror back, by Miss Emily Arthur, was good in treatment if somewhat hackneyed in form. An encouraging beginning has been made in the designing of book-covers, and several of merit were exhibited. Another branch of women's industry was fairly well represented in the show of artistic needlework. Always a feature of the School show, the quantity this year was less chiefly owing to the fact that the International Exhibition claimed the best efforts of some of the ladies whose skilful execution and appropriate design usually lend peculiar interest to the collection. The Banner presented by Glasgow to the President of the British Association (Professor Rucker) was the chief exhibit. It was worked in applique linen, and was designed and embroidered by Mrs. Newbery and Miss Ann Macbeth.

IVERPOOL.—An exhibition of pictures and applied art by a group of local artists and craftsmen at the studio of Mr. H. Bloomfield Bare surprised many by its revelation of the progress made during a comparatively short period by some of the younger designers and craftsmen. BY DOROTHY C. SMYTH

Oil painting and water-colour, mainly landscapes, were ably represented by Robert Fowler, R.I., J. Hamilton Hay, Mary McCrossan, Ethel Martin, R. E. Morrison, Marian Walker, and Florence Cooban. Marian Walker's portraits and studies in pastel and miniatures formed an attractive part of the collection.

A bronze bust of the late Philip Rathbone, a small bronze group, *Rescued*, and a few fine medallions were exhibited by Charles J. Allen; and a charmingly delicate statuette, *Eros*, was shown by G. Crosland McClure. Two low-relief coloured plaster panels, *The Briar Rose*, by Alfred R. Martin, and *Spring*, by Constance Read, showed admirable composition and technical skill. Fredk. V. Burridge, R.E., and J. Hamilton Hay contributed etchings, and the Misses Dorothy and Agnes Hilton displayed delicate pencil drawings, pen-and-ink illustrations, and illuminations on vellum showing remarkable ability.

A daintily executed series of colour prints, *Days* of the Week, by Florence Laverock, a beautiful coloured cartoon for silk embroidery, and several excellent posters by Constance Read, all claimed much attention. The versatility and skill of the

Misses McLeish were displayed in their designs for book-covers, posters, colour-prints, black-andwhite illustration, and embroidery. Mrs. Gray Hill's treatment of floral subjects in decorative panels showed some unique and charming qualities, her *Hydrangea* and *Wallflower* being amongst the most pleasing things in the exhibition. Cleverly designed and well executed embroideries were contributed by Nellie Thorburn, Jennie Sharples, Miss Rigby, Miss Hostage, Miss Huxley, and others ; and painted silks, stained linens, and stencilled hangings by Ruth Bare, Bessie Morris, and Frances McNair. The enamels and jewellery by Lily Day, G. E. H. Rawlins, and



MIRROR BACK BY EMILY ARTHUR (See Grasgow Studio-Talk.)

Miss Phipps, formed a very attractive feature of the collection.

The decorative appearance of the Studio Exhibition rooms was greatly enhanced by the specimens of Della Robbia pottery interspersed with the other exhibits, a few of the more important pieces being designed by Harold Rathbone, Cassie Walker, and Ruth Bare.

Good design and craftsmanship were particularly noticeable in the hammered copper-work of Alfred Hughes, Will T. Pavitt, and Harry Eckstein. The repoussé copper, white metal, and lead-work panels by H. Bloomfield Bare indicated some of the capabilities of these materials for architectural and decorative design. Herbert and Frances McNair's silvered metal panels, dessert table-glass, silver ware and jewellery, all of original character in design, gained especial attention. Mention must also be made of the excellent stamped leather work of Susan Firth, the stained cabinet work of Edwin Jolliffe, the furniture designs of Arthur Baxter, and some very original posters by Roland Clibborn. H. B. B.

ARIS .- The talent, I was going to say the genius, of M. Henry de Groux (for it is undeniable that M. Henry de Groux, fortunately or unfortunately for him, possesses far more genius than talent) has lately been manifested in an unmistakable manner at the Georges Petit gallery. This admirable artist, in the hundred and thirty-four pictures he exhibited there-pictures inspired one and all by what M. Arsène Alexandre, in the preface to the catalogue, calls "its great bibles of humanity, viz. : the 'Divine Comedy,' the 'Life of Christ,' the 'Life of Cæsar,' the legend of the 'Nibelungen,' and the victories and defeats of Napoleon "-has proved himself to possess gifts of an absolutely exceptional order. He brings to his work a prodigious imagination, a flashing intensity; he is unbridled in the extreme, whirling as with vertigo, as revealing and obscure as another Apocalypse. What haunts and enraptures us in an equal measure about his work is the almost fantastic breath of life and passion, of heroism and horror, that sweeps over his canvases. In the Christ Reviled (a well-known and justly famous picture by this inspired brush) and in his Francesco de Rimini, in the Fall of Phaeton and in his Napoleon at the Battle of Marengo, in the First Meeting of Dante and Beatrice, as in his Siegfried Killing the 287

Studio-Talk

Dragon, his qualities as a visionary, be the subject what it may, are shown to be only less rare than his dispositions as a painter. How shall we describe as well his series of portraits of women and girls, so sumptuously, so uncannily, so magnificently immortalised amid scenery in which reigns the splendour of the Italy and the Flanders of the sixteenth century? And, again, what shall we say of his astonishing revelations of Louis II. of Bavaria, of Richard Wagner, of Charles Baudelaire, of Hamlet, of Julius Cæsar, of Dante? It is not less than a joy, in these days of narrow prejudices and narrow passions, of unswerving realism and finikin observation, to have the chance of greeting an artist of such a breadth of outlook and insight as his. Undoubtedly the art of M. de Groux is not free from defects and inaccuracies; but it is a virile art, a dramatic art, an art of high thought

and lofty imagination. No man, who is free from bias and capable of understanding a conception of art so different from the popular conception as is that of M. de Groux, would, after having seen this exhibition, hesitate to bring himself in line with the opinion of M. Alexandre, affirming that the painter of the *Christ Reviled* is "a great painter."

G. M.

A NTWERP.—Several exhibitions of interest have recently attracted attention here. Foremost among them was that of a group of young artists held in the galleries of the "Oud Muzeum,"Venus Straat. The best known of the exhibitors were Edmond van Offel, the late Karel Collens, Strÿmans and E. van Mieghem, who on this particular occasion were reinforced by Aloïs de Laet, Ernst Naets and Armand Maclot. Van Offel displayed a numerous series of illustra-

> tions, ex-libris, and poèmes dessinés, among them being several lovely things-De Fee (The Fairy), Koning Lear (King Lear), Mei (May), and Legende. His oils and pastels pleased me less, with the exception of Verleden (The Past), a little work, admirably conceived and executed. Collens on this occasion revealed himself an impressionist of the highest promise, particularly in a series of scenes from Antwerp and the banks of the Scheldt, done in a style at once original and thoroughly Flemish, and occasionally filled with keenly observed figures. Without affectation of any sort, but solely by his insight and fidelity of vision, he had the gift of impressing one deeply, even in those scenes from which the human figure is absent, as in Huizekens (Cottages). Collens was one of the most supple and versatile of the young Antwerp School. Van Mieghem exhibited a large selection of pastels, drawings, and

Without resem-

bling or deriving inspiration

from Raffaëlli, he never-

sketches.



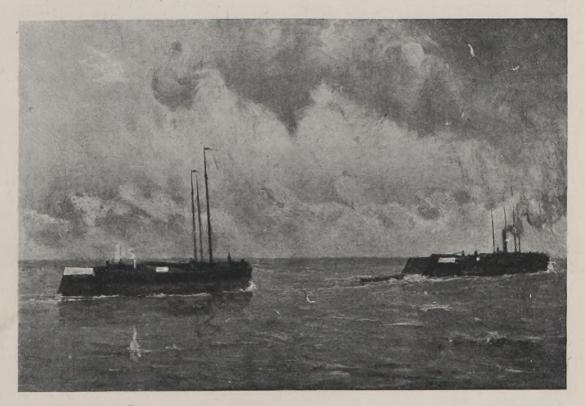
DESIGNED AND EXECUTED BY MRS. NEWBERY AND ANN MACBETH

BANNER

theless reminds one of that artist. The Frenchman's work is richer, riper, more fully rendered; but it is in no way superior in feeling and sentiment. The types common to the poor quarters of Antwerp are as thoroughly understood by Van Mieghem as are those of the queer outskirts of Paris by Raffaëlli. Another young man of great talent is de Laet. A many-sided artist, at once realist and fantaisiste, he paints with equal facility the figures of his dreams or the concrete beauties of Nature. With a little more finish his Laatste Zonnestralen (Sun's Last Rays) and his O. L. Vrouw (The Madonna) would be exquisite things. It is a pleasure to mention a beautiful water-colour by Naets, also two Marken types, and a solidly composed drawing, De Schutter (The Archer). Strÿmans contributed a fine bronze, Wanhoop (Despair). As for Maclot, the youngest of the group, two of his pictures, although quite superficial, are sufficiently meritorious to augur well for him. Finally, I must mention the paintings, ten in number, by L. Istas, a poor consumptive who died some months ago, before he had well reached the age of twenty. Two of these works fill one with sadness and regret-Herfst (Autumn), an avenue of trees boldly brushed, and Winter, two

little old men supporting one another amid the falling snow. Istas lived too brief a life to reveal the extent of his talent, but these two canvases plainly show that he might have become a very fine painter.

In the Salle Verlat-horrible in its new architectural garb, but admirably situated-we have had a display by Boudry, the genre painter, and Rul, the landscapist. The first-named artist is, I am glad to say, making real progress. Among his best efforts I will name Moeder Coleta (Mère Colette), Bij Onweer (In the Storm), his portrait of Mrs. B-, and, finally, two excellent things, the finest I have seen of his-Bij den Haard (By the Fireside), and his interior, Binnenhuis. With regard to Rul, whose young, fresh, and tender colours have long attracted me greatly, I should like to see him penetrate more deeply into the character of the things he paints, and also enlarge, not his canvases, but his vision ; see him extend his horizon, and give us our Flemish landscapes in all their vastness. Nevertheless, I greatly enjoyed some of his recent works, such as Duinen (Downs), Herfst (Autumn), Oude Dennen (Old Pines), and particularly, two admirable things, April and Abeelen in 't Naiaar (Autumn Birches).



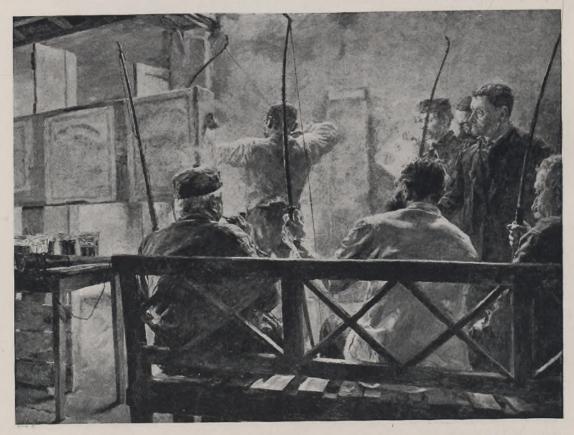
"THE LOWER SCHELDT"

BY FRANZ HENS 291

The exhibition of the "Arte et Labore" society brings us once more to the galleries of the "Oud Muzeum." As was the case in other years, there was nothing very striking in the display. This society should rid itself of half its members, and keep only seven or eight, among whom H. de Smeth and Looymans are facile principes. I have already expressed my opinion of these two artists. They are both vigorous colourists, and several of their canvases, particularly Styfhoofdige (The Headstrong) and Terugkomst van de Schapen (Return of the Sheep), by de Smeth, and De Discrpelen van Emaus, by Looymans, deserve high praise. Let me name also as producers of work worth pausing to look at-Alois de Laet, Nykerk, Haeck, Allaerts, Pierre and Leo van Aken.

In an ancient *chapelle* in the boatmen's quarter —or, to be more exact, in what still remains of the "Schippers Kwartier" of former days—Richard Baseleer exhibited a large collection of studies, sketches, and pictures, some in pastel, some in oils. I have no hesitation in describing this display as, on the whole, the finest manifestation of art I have seen in Antwerp for the past two or three years. Baseleer has made his way in the face of strong opposition, which has, perhaps, retarded his progress. But now that he has emerged victorious from the conquest his triumph is the more striking. Under the general title of De Schelde (The Scheldt) his pictures lead one, ordinarily by the waterway, through that interesting arm-of-the-sea which stretches from Antwerp to Flushing. Baseleer has certainly the right to take his place among the best of our seascapists. P. DE M

B ERLIN.—In the Kunstgewerbemuseum there has been an exhibition of very noteworthy productions of the Swedish association, "Handarbetets Vänner." The intelligent and cultivated women of this Swedish society, stimulated by the ancient traditions of a national textile art, have succeeded in deriving delightful inspirations from the old work, and the Swedish peasant's arts of weaving, embroidery,



FLEMISH ARCHERS

BY LEO VAN AKEN

Studio-Talk



"ANTWERP: RETURNING FROM A WALK IN 1530" (See Antwerp Studio-Talk) BY KAREL BOON

and lace-making have been very successfully revived. Special mention must be made of the works of Fröken Branting, president of the association "Handarbetet's Vänner," of Sofia Gisberg, Maria Sjöström, Gustav Wennerberg, and the painter Carl Larsson.

Besides these productions there have been exhibited in the Lichthof of the Kunstgewerbemuseum some works by Hermann Obrist. Avoiding every illogical detail, Obrist strives, in his series of fountain designs, to produce effects by practical forms and lines, and often discovers quite surprisingly simple and pleasant solutions of problems. The works of Obrist, amongst which are to be found grave stones, urns, and other sculptured objects, are evidences of the spirit of a time which desires to rise from the effeminacy of former epochs to vigorous activity. His creations may be mentioned as noteworthy guides to a future style.

The Berlin painter, Lesser Ury, has had an exhibition in the Kunst Salon of E. Schulte. His works proclaim a remarkably lively and flexible talent without showing any particular artistic individuality. He sees landscape in fantastically brilliant colours, and his skill permits him to imitate the boldest experiments of the boldest innovators. I cannot endorse the extravagant

praise that has been meted out to this artist's work by many critics.

The competition for a monument to Richard Wagner at Berlin has not produced altogether happy results, and it is to be hoped that Gustav Eberlein's design, which received the first prize, will not be carried out. L. K.

IO DE JANEIRO .- The annual Fine Arts Exhibition was, as usual, opened on the 1st September, and from the relatively large numbers of works sent in by the artists, as well as from the excellence of a great number of them, it was one of the best of the late years, and showed that in spite of the economical crisis which we are passing through, and which has left its impression upon all classes alike, our artists have valiantly striven on and have produced fine paintings, the collection of which combined to make a very interesting exhibition. As usual, Henrique Bernardelli's exhibits were numerous and good. His principal work this year was a genre painting representing a musical party at the palace of King D. João the Sixth, at the beginning of last century. Bernardelli showed also Bathers, a graceful scene in old Rome ; the portrait of the artist, a very vigorous bit of painting ; a portrait of Augusto Girardet, the medallist; a portrait of a middle-aged lady, and a small portrait, very finely painted, of a woman seated.

Prof. Rodolpho Amoedo had an allegorical painting done in modern tempera. Modesto Brocos exhibited two regular and well-balanced portraits, and a genre picture of Brazilian country-life, the Southern Cross-a fine decorative painting. This artist made a distinct hit with his etchings representing portraits of some of our eminent men. Gustavo Dall' Ara showed a view of our marketplace and bay, full of sunshine and blue water ; Benjamin Parlagreco, the landscapist, some splendid pieces of scenery around Rio bay; and Benno Treidler, the water-colour painter, some of his usual glowing and impressive drawings. Roberto Rowley Mendes, a young Brazilian painter who has English blood in his veins, was represented by three landscapes in pastel, full of poetry and sentiment; and D. G. y Vasquez showed well painted landscapes of some sombre sides of Brazilian scenery.

I must also mention Joaquim Fernandes Machado, a young artist who has won the travelling purse with a biblical picture—*The Dream of Jacob* which possesses some fine qualities of drawing and colour; Augusto Luiz di Freitao, just returned



" STUDY 294

BY D. NICOLINA DE ASSIS



"IN THE CONVENT" BY HENRIQUE BERNARDELLI

from Rome, from whence he brought interesting landscapes, figure-paintings, and an improved technique; the Misses Anna and Maria Cunha Vaseo, whose drawings in water colour are always interesting and reveal steady progress; Eugene Latour, with a very fine bust of a young lady, a genre picture and a *plein-air* subject; and Auguste Petit, Angelo Agostini, Benjamin Corestante Neto, Evencio Nunes and Luiz Ribeiro, the marinepainter.

In the sculpture-room were some remarkable works by Prof. Rodolpho Bernardelli, which included an impressive bust of the late journalist Ferreira de Araujo, a portrait which demonstrated the remarkable technical qualities of this artist.

Octavio Correia Lima, a young Brazilian artist now in Rome, sent a St. John the Baptist in plaster; The Prisoner, a small bronze statue of an Indian, with a wild and defiant expression;

Reviews

and the *Pagé* (the Indian wizard), a small crouching figure in bronze. The artist is a talented young man, and all his works are distinguished by careful execution, minute anatomical treatment and distinctive character.

D. Nicolina de Assis, a pupil of Rodolpho Bernardelli, had two interesting works, a study of a head, with a certain grace of contour; and a very delicately treated little sleeping girl. Auguste Girardet had two admirable portraits of Admirals Barroso and Tamandaré in bas-relief, and some fine medals and cameos, in which he is a pastmaster. In the architecture room were some fine designs for markets and theatres by Adolfo Morales de los



" ABANDONED "

BY AUGUSTO L. DE FREITAS

Rios, who received the Gold Medal; and a design for a church in S. Paulo, by Victor Dubugras. Besides this general exhibition, we have had several one-man shows, but reference to these must be postponed until another time. I will speak in my next letter of Elyseo Visconti, whose exhibition was of exceptional interest, for he is the first Brazilian artist to enter fully into the

modern movement of decorative art.

C. A. S.

REVIEWS. Sir Henry Raeburn, R.A. By SIR

WALTER ARMSTRONG, with Introduction by R. A. M. Stevenson, and descriptive Catalogue by J. L. Caw. (1.ondon: W. Heinemann.) £55s. net. —This magnificent volume, the result of the co-operation of two of the best

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art-critics of the day with the famous art craftsmen, Messrs. Annan of Glasgow, and Mr. William Griggs, the well-known chromo-lithographer, is one of the most beautiful monographs on artists which have recently been published. The Introduction, from the pen of the late R. A. M. Stevenson, the author of Velasquez and other able essays on painters, is full of the critical acumen for which he was celebrated, and will be a monument to his memory as well as to that of the subject of the present work. Stevenson's descriptions of the homegrown artists of Scotland, with their racy humour and insight into character, are delightful reading. He touches

PORTRAIT

ETCHED BY M. BROCOS

off the personalities of those with whom Raeburn was brought in contact with the accuracy of photography, and the imaginative skill of a true artist. One after another he introduces, with a few pregnant words of description, the kindly but astute jeweller, Gilliland, to whom the young Raeburn was apprenticed, and who condoned his pupil's neglect of his duties on condition of receiving a half-share of his profits as a portrait painter; the fashionable but mediocre artist, Martin ; the wealthy widow, ten years older than Raeburn, who became his bride, and enabled him to work out his own salvation as a painter, unhampered by the fear of want; the fat, handsome king, George IV., who took such a fancy to the bigger, handsomer artist; the courtly Sir Joshua Reynolds, who let Raeburn work with him gratis, for two months; James Byers, the archæologist, once owner of the Portland vase; Gavin Hamilton, the collector and dealer, of Rome, with all the great men who sat to the Scotch master, including Sir Walter Scott, Hume Robertson, Dugald Stewart, and many others. The influence of each and all Stevenson assesses at its true value, forcibly bringing out, however, the important fact that Raeburn was really, from first to last, independent of the traditions of the century in which he lived. Comparing his art with that of his contemporary, Reynolds, the critic says : "We shall find it less captivating in style, but more thoroughly and more directly derived from Nature.' Apropos of the methods employed, he adds that Raeburn approached more nearly to Velasquez and Rembrandt than to any modern masters, especially in his mode of treatment of light. "If any painter of the eighteenth century . . . used paint after the surest and most enduring methods, it was Raeburn."

So exhaustive is the Introduction, and so vivid is the picture it gives of the Scotch master, that there would appear to be little left for Sir Walter Armstrong to add, yet the interest of his narrative is as great as is that of his collaborator, so full is it of personal anecdote, and so complete in its examination of the domestic, social, and artistic environment of Raeburn. With sympathetic touch the biographer traces the development of the portrait painter's peculiar style, and sums up in many a pithy sentence the characteristics which give to the work of the honest, sturdy Scotsman, the individuality which sets him apart from all the painters of his time, and made him, in the best sense of the word, a true forerunner.

Amongst the photogravures in this valuable 296

monograph which may be noted as especially successful in their rendering of the sincere and direct work of the originals, may be named the Lady Stewart of Coltness, one of Raeburn's earliest portraits of women; Sir John Tait and his grandson, in which the contrast between age and youth is well brought out; Mrs. Robert Bell, in which the head and bust are relieved against the lightly indicated draperies with happy effect; Mrs. Scott-Moncrieff, considered one of Raeburn's best portraits, handled, as it is, in the master's usual fresh and trenchant manner, with the addition, says Sir Walter, 'of a greater variety of impasto, fuller modelling, deeper tone, and richer, if more sombre colour"; Dr. James Wardrop, the strongly marked features of the old head, with the light falling on them from the left, recalling the work of Rembrandt; and the Boy with the Rabbit, the diploma picture for the Royal Academy, a portrait of the grandson of Lady Raeburn, who was deaf The latter is a charming picture, and dumb. with its admirably rendered sunlight, and the pathetic expression of the afflicted child.

The Saints in Christian Art : Lives and Legends of the Evangelists, Apostles, and other Early Saints. By Mrs. ARTHUR BELL. (London: George Bell & Sons.)-A good book on a good subject is the verdict that may justly be passed on Mrs. Bell's new enterprise in research and criticism. Indeed, the book is so good that it cannot be rightly appreciated by anyone who has not some first-hand knowledge of the masses of material that Mrs. Bell handles with tact and skill, always keeping clear of the pitfalls of controversy lying about her every step. It is her present business to avoid entangling the threads of her stories in disputes over details ; it is quite enough to relate, in a short and direct way, all that need be generally known about the Saints dealt with-the prose facts, the legendary embellishments, and the meaning of the attributes or symbols. In the present volume the essays are arranged in chronological order, and have for their subjects St. John the Baptist and his Parents, the Parents of the Blessed Virgin, St. Joseph of Nazareth, the Four Evangelists, St. Matthew and St. Mark, St. Luke the Evangelist, St. John the Evangelist, the Twelve Apostles, St. Peter, St. Paul, St. Andrew, St. James the Elder, St. Philip and St. Bartholomew, St. Thomas, St. James the Less, St. Simon, St. Jude, and St. Matthias, the Family at Bethany, St. Mary Magdalene, St. Veronica, St. Joseph of Arimathea, a group of First-Century Converts, St. Stephen and other First-Century Martyrs, the Great Saints of the Second Century, Martyred Popes and Bishops

of the Third Century, Martyred Priests and Deacons of the Third Century, Martyred Soldiers and Laymen of the Third Century, Saintly Matrons and Maidens of the Third Century, and other martyred women of the same period. The book, then, is rich in excellent subjects, and Mrs. Bell is to be congratulated on the critical judgment and the good taste that give modesty and dignity to her informing pages. We shall await with interest the publication of the second volume, treating of the Fathers of the Church, and the great Hermits, and other Early Saints.

By BERNHARD BERENSON. Lorenzo Lotto. (London: George Bell & Sons.) 15s. net.-This volume, an edition of which has already appeared in America, is a remarkable tour de force ; a good example of the constructive ability of its author, who is as skilful in building up the personality of an artist from his work-or rather from a few fragments of his work-as any anatomist at constructing a complete skeleton from a single bone. A peculiarity of Bernhard Berenson is that he generally preludes his dissertations by taking the reader into his confidence, leading him, as it were, behind the scenes, and showing him all the strings by which his puppets are to be moved. He says, for instance, in his preface to "Lorenzo Lotto"-"The point of view taken by the writer eight or nine years ago, when he first composed this work, was determined by interests that then seemed much more important than they do now. Yet," he adds with a naïveté scarcely to be expected from so experienced a writer, "as he has no means of arriving at the certainty that his present interests are essentially more real than the earlier ones, as these earlier interests also are, at all events, permanent ones; and as, moreover, if the author's present point of view, and this point of view only, were regarded, the new edition would have perhaps no greater likeness to the old one than if the subject were handled by a different writer, the author has thought it best to stick to his old position." This rather remarkable admission is succeeded by a somewhat chilling warning to the reader against the "assumption that in art there is such a thing as progress. Technical advance," owns this strangely frank writer, "there has been and may be, but it is by no means coincident with advance in art; and a counsel of perfection would be to avoid confounding an interest in the history of technique with love of art, and, most of all, to beware of finding beauty where there is only curiosity." Those who are able, in spite of this somewhat repellent caution, still to take an interest in the

technique of Lorenzo Lotto will marvel at the constructive skill of the critic who has been able out of next to nothing to evolve a complete theory respecting it, and to trace not only the growth of the style peculiarly characteristic of his subject, but every single stage by which that style was built up. The first glance at the contents of the book is not cheering, for it resembles too closely a catalogue, with its succinct statements as to topographical details and its elaborate dissertations on pictures. Again, however, the reader will be rewarded it he has the courage to grasp the nettles and with his guide trace the fortunes of the hero ot the volume from his early life, as "Lotto archaic," through all his vicissitudes, when acted upon by the Vivarini, Cima da Conegliano, Montagna, and others, till he emerges at last as Lotto himself, the mature Lotto, the real author of the few works Berenson allows him to keep. Guarding carefully "against confounding an interest in the history of technique with love of art," the cautious reader may yet allow himself to enjoy the beautiful reproductions in this remarkable biography, which every one who ventures to write on art should read, mark, learn, and inwardly digest ; and shutting his mind against any hasty critical judgment, he will no doubt delight in the Glory of St. Nicolas of the Church of the Carmine, the Visitation and Annunciation of the Jesi Library, the Presentation of the Santa Casa at Loreto, with others of the gems chosen to illustrate either the style of Lotto himself or that of one or another of his contemporaries.

Conversations of James Northcote, R.A., with James Ward on Art and Artists. Edited and arranged from the manuscripts and note-books of James Ward by ERNEST FLETCHER. (London: Methuen & Co.)-James Northcote, the second son of humble parents, was born at Plymouth in 1746. At an early age he was apprenticed to his father's trade of watchmaking, but the love of art was so strong within him that he spent all his spare time in teaching himself to draw and paint, till at last he was able to earn more money with his pencil than he did at his trade. In 1771, when nearly five-and-twenty years old, he journeyed to London and, thanks partly to his own talents and partly to a letter of introduction, he managed to enrol himself among the pupils of Sir Joshua Reynolds, with whom he lived and boarded for five years. From this fortunate time to the last year of his long life (1831) James Northcote worked laboriously, showing a warm independence of spirit that made him more feared than liked in many quarters; and if his art to-day commonly seems ineffectual, like a fire which has burnt low, the man himself and his brilliant discursive talk are not the less worth a close attention similar to that which is given to Eckermann's character-sketching records of his conversations with Goethe.

It may be that Northcote would have become a greater painter had he been less gifted as a talker, for he burnt away in excellent speech a very great deal of the life-giving enthusiasm that his art required. Reynolds not only noticed this chatterbox danger in the lives of artists, but said in Northcote's presence that a young painter ought instantly to sew up his mouth when he feels a great inclination to talk. This advice never stayed the tongue of Northcote, and were it not for James Ward, a painter of merit, we should know but little now of the real Northcote-the versatile and brilliant conversationalist, witty, cynical, wayward, suggestive, refreshing, original. We should certainly know all that Hazlitt says in his volume on the intercourse which had taken place between himself and Northcote; but this, though good, is not really half enough. The present book, carefully edited by Mr. Ernest Fletcher, is a most welcome supplement, and should appeal to a wide circle of readers.

Dutch Painters of the Nineteenth Century. Edited by MAX ROOSES. Translated by F. KNOWLES. (London: Sampson Low, Marston & Co) £2 25. net .- It will be with regret that the owners of the three previous volumes of this fine series of reproductions of masterpieces of the Dutch School will realise that the one now issued is the last. As beautiful in its general appearance and in the excellence of its reproductions as its predecessors, this fourth volume has the special distinction of containing more that is new to the English public than any of the other three. Only one of the twelve men noticed-Matthys Maris-is well known out of Holland, but it will probably not be long before the paintings of Martens, De Bock, Wijsmuller, Bilders and Bakker Korff will win for their producers the European reputation they certainly deserve. Martens, best known by his portraits of the young Queen of Holland and her mother, has done much excellent work as a painter of rural scenes, to some of which he has given a touch of the pathos so characteristic of the landscapes with figures of Millet. De Bock, who, in his quiet rambles at Barbizon, seems to have caught something of the spirit of the same great French master, takes especially high rank as a painter of trees, which he is never weary of studying, whether in the full glory of their summer foliage, or the

dignified simplicity of their winter nudity. Wijsmuller, whose work is remarkable for its careful drawing and poetic feeling, is especially successful in rendering the quaint old towns of his native land. Bilders, who died two years ago, is likened by his biographer to Rousseau, but his landscapes have none of the storm and struggle in which the "Eagle," as Corot called Rousseau, delighted. They are, indeed, chiefly remarkable for their quiet, peaceful charm.

One of the best articles in the new volume of "Dutch Painters," from the literary point of view, is that on Mme. Mesdag. The self-denying character of the wife who so merged her own ambition in that of her distinguished husband that her art career did not begin until she had passed middle life, is well brought out, whilst the beauty of her interpretations of the wide heathlands of Holland, and of such simple, poetic scenes as Sheep being driven into a barn at night, is pointed out with sympathetic acumen. To Bakker Korff, who died ten years ago, equally full justice is done. He is, indeed, somewhat overpraised, for he is called the Meissonier of Holland. His pictures are full alike of pathos and humour, and the accessories are worked up with almost too much attention to detail.

The Germ (London : Elliot Stock), price 105. 6d. net, is a reprint in facsimile of the four numbers of The Germ and its successor, Art and Poetry, as originally published in 1850. The preface to this reprint, written by Mr. W. M. ROSSETTI, appears as a separate pamphlet of 32 pages, uniform in size. The writer gives some interesting details of the inception and history of this short-lived magazine, and of the Pre-Raphaelite Brethren, of whom it was the literary organ. There can be no doubt that the publication contains some valuable papers on art and some good verses, but the chief claims it has to-day upon our consideration are those which depend upon its personal associations. The fact that DANTE G. ROSSETTI and his sister, CHRISTINA ROSSETTI, contributed largely to its pages will give it exceptional value to the numerous admirers of their literary and artistic productions.

Barnaby Rudge. By CHARLES DICKENS. With an Introduction by GEORGE GISSING and Notes by F. G. KITTON. Illustrated by BEATRICE ALCOCK. (London: Methuen & Co.) Two vols. 6s.— This, the third issue of the admirable "Rochester Edition" of the works of Charles Dickens, fully maintains the high standard set in the previous volumes. The task of illustrating the various buildings and localities as they appeared at the time referred to in the story has in this instance been entrusted to Miss Beatrice Alcock, whose fourteen excellent pen-and-ink drawings conform with the methods adopted by Mr. E. H. New and Mr. R. J. Williams, the illustrators respectively of "Pickwick Papers" and "Nicholas Nickleby" of the same edition.

The Life of a Century : 1800 to 1900. By Edwin Hodder. (London : George Newnes, Ltd.) Price 10s. 6d. net.-Every page of the seven hundred and sixty of which this publication consists holds something of interest to students of politics, religion, commerce, art, science, literature, sociology, sports, pastimes, music and drama in Great Britain during the most remarkable period of human history; and Mr. Hodder may, on the whole, be congratulated upon the success with which he has grappled with the formidable task of recounting in a concise and attractive manner the progress of great movements and the careers of great workers in all departments of thought and action. In the compilation of so voluminous and intricate a work as this, faults of omission may, or course, be condoned ; but a history that professes to carry us down to the year 1900 must be counted incomplete without some reference to the new movement in the decorative arts and the progress of domestic architecture. Both these important subjects are entirely ignored. We have, however, an interesting chapter on "Painters and Pictures of the Century," which, so far as it goes, will be found valuable for reference; but, stopping short as it does at Sir Edward Poynter and his contemporaries, a charge of incompleteness must in this case also be preferred. The volume contains no fewer than five hundred and nineteen illustrations.

The English Pre-Raphaelite Painters, their Associates and Successors. By PERCY BATE. (London: George Bell & Sons.)-The second edition of this sincere book is very welcome, not only because it contains some interesting new material, but also because it is a thoughtful and brief review of a phase of art that now belongs essentially to the past. Mr. Bate certainly shows quite clearly, both in his illustrations and also in his criticisms, that the influence of the English Pre-Raphaelite painters still survives here and there; but, then, a sunset is always followed by an after-glow. Already the great majority of art lovers feel more distantly removed from the P.R.B. than they do from any manifestation of art, however ancient, that had its origin within the civilisation or the times that witnessed

The Pre - Raphaelite its rise to greatness. painters were unhappy in their lot; they felt ill at ease amid the sordid heroisms of the nineteenth century; not only did they revolt against its spirit, but they sought refuge in isles of dreams; for a time they dwelt there, to the admiration of the many, quite forgetting that the world is much too energetic and too vigorous to take permanent delight in a dreamland rebellion against the vast realities of life. It is well that students of the schools should bear this fact in mind. Young enthusiasms are easily fired by ardently-written books; and by this means many may be encouraged to waste a great deal of valuable time in some historic backwater of the main stream of art. English painters and designers could gain nothing of great importance by loitering longer in the backwater of Pre-Raphaelitism. What they need is virility with cheerfulness and poetry.

The craze for collecting book-plates or ex-libris does not yet seem to have died out, if the appearance of new books on the subject may be regarded as a criterion. The best of the most recent works upon the subject are German Bookplates, a handbook for collectors, by COUNT ZU LEININGEN - WESTERBURG (London : George Bell & Sons), and Ex-libris by WALTER VON ZUR WESTEN. (Bielefeld & Leipzig: Velhagen & Klasing) The former, which is translated into English by G. Ravenscroft Dennis, is illustrated by reproductions of a large number of interesting old specimens, chiefly from the author's collection, dating from the fifteenth century to the present time. The latter work, while illustrating a few of the earlier German plates, is mainly devoted to modern examples of an international character.

One of the many evidences of the modern renaissence of decorative art in Germany is in the production of the ornamented book. Many volumes of poetry are now being issued there with dainty covers and decorated borders which exhibit much good taste. Helen Voigt-Diederichs Unterstrom (Leipzig: EUGEN DIEDERICHS) is the title of a volume of poems with some clever landscapes and ornaments printed in golden brown and dull peacock blue, designed by J. V. CISSARZ. Frühling und Liebe is a little collection of Lyrics written and illustrated by RICHARD GRIMM. (Leipzig: Voigtländer.) The borders and illustrations are well designed and are effectively reproduced in two shades of sage green. In a selection of *Poems* by ANNETTE VON DROSTE (Leipzig: E. Diederichs) ROBERT ENGELS is responsible for some excellent pen drawings and

ornaments printed in heliotrope and purple slate colours.

The plate issued annually to its subscribers by the Art Union of London is this year an etching by W. L. Wyllie, A.R.A., entitled *Victoria Victrix*. It commemorates the ever memorable day upon the Solent, the 1st February, 1901, when the body of our late beloved Queen was conveyed from Cowes to Portsmouth on board the "Alberta," through the long lane of British war vessels. Mr. Wyllie has been highly successful in his rendering of the impressive, acute solemnity of the occasion, and his plate deserves to become popular throughout the Empire.

The series of coloured lithographs known as *The Fitzroy Pictures*, published by G. Bell & Sons, of London, has been enriched by four new ones, entitled *The Months*, designed by Mr. Heywood Sumner. Upon each plate three months are represented by typical subjects, drawn in the broad decorative spirit best suited to pictures intended for the decoration of schoolroom walls. The low price at which they are issued—ten shillings for the set of four prints—should ensure a large sale.

The chromo-lithographic art studio of 24A, Gloucester Street, London, is producing some excellent work, and among its recent successes may especially be cited a reproduction of the drawing of monkeys by Mori Sosen now in the British Museum. This print is copied upon a large scale

suitable for framing, and is published and sold by the Art for Schools Association, 29, Queen Square, London. The colours and the many subtle qualities of the original have been superbly retained, and the plate is in many respects a quite notable and creditable performance.

WARDS IN "THE STU-DIO" PRIZE COMPETI-TIONS. DESIGN FOR A PADDOCK FENCE AND GATE. (A XVI.) The awards in this com-

petition will be published next month. 300 CLASS B. PEN-AND-INK WORK.

DESIGN FOR A MOTTO.

(B XI.)

This competition having failed to produce anything even moderately good, the prizes will not be awarded.

CLASS C. PHOTOGRAPHS FROM NATURE

A PORTRAIT STUDY.

(C XIII.)

The FIRST PRIZE (*One Guinea*) has been won by *Délicieux Abandon* (Pierre Dubreuil, 27 Rue d'Angleterre, Lille, France).

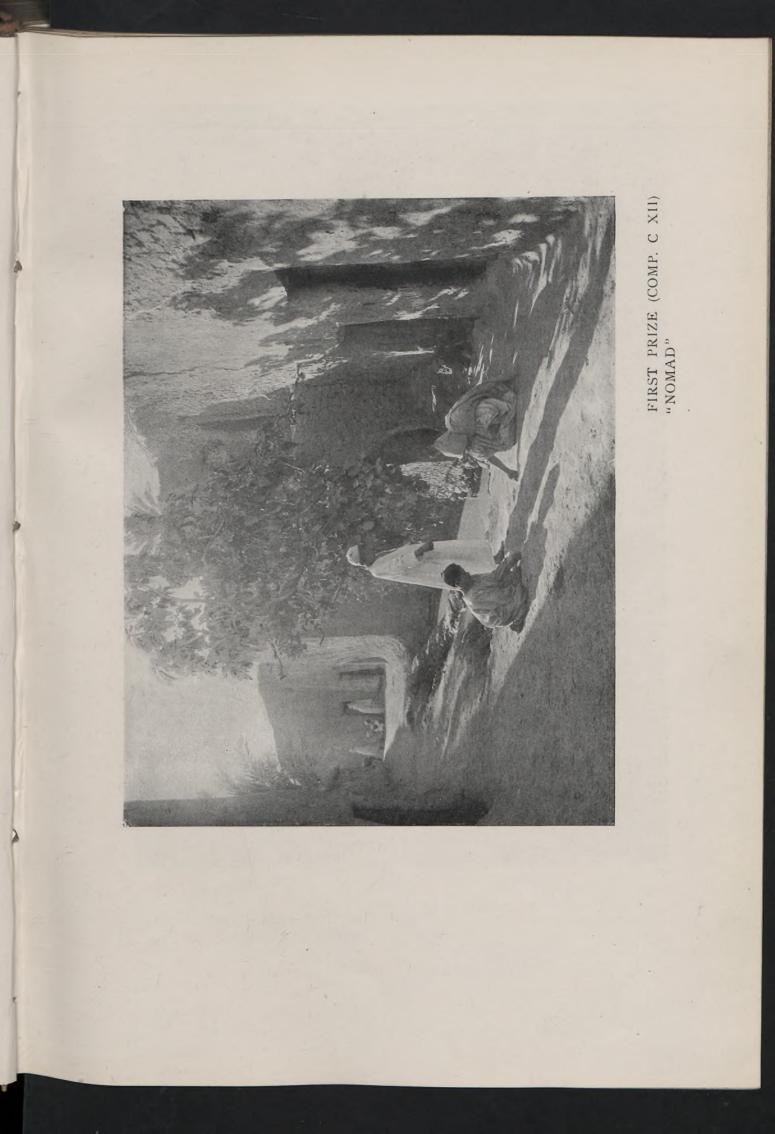
The SECOND PRIZE (Half-a-Guinea) by Wysdaei (J. Cruwys Richards, Wysdael, Bournville).

Honourable Mention is given to the following competitors :— Thérèse (A. Charrel); Betty Blue (Bessie Stanford); Hilda (W. E. Dowson); L'Efforn (Léon Sneyers); Brock (George J. Carder); Zigovaux (Alfred Abrard); Banshee (E. T. Holding); Aquarius (Agnes B. Warburg); Doubtful (Constance H. Ellis); Fifer (Harry P. Maiden); Nellie (Alfred W. Hill); Dria (Sybil Aird); Mac (John A. McMichael); Napsugár (Z. de Szász, Hungary); Nature (Mrs. Caleb Keene); Dragon Fly (F. D. Jamison); Ragnar (A. Schmitt); Witch - Doctor (A. L. M. Bonn); Violeta (L. G. de Ossa); Argosy (Constance H. Ellis); Daub (Maud Shelley); and "W" (A. E. Baumer).



HON. MENTION (COMP. C XII)

" AQUARIUS

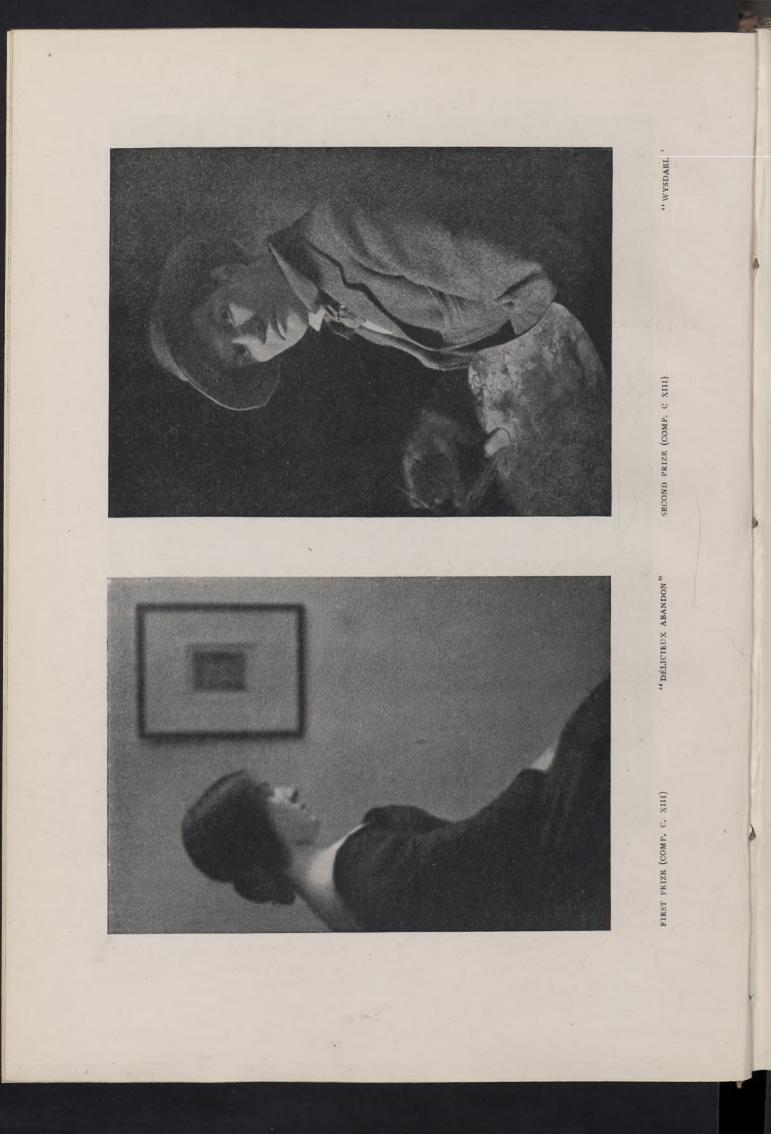


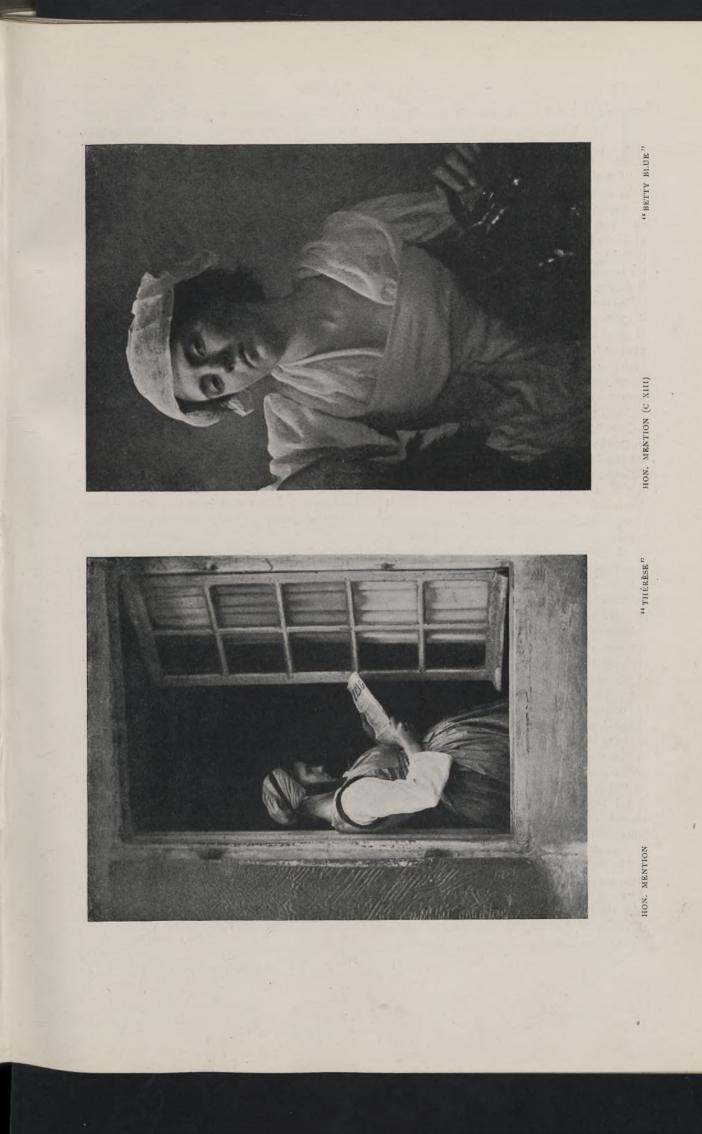


SECOND PRIZE (COMP. C XII) "PHILOCTETES"



HON. MENTION (COMP. C XII) "EXCELSIOR"





HE LAY FIGURE ON A SPEECH BY THE PRESIDENT OF THE ROYAL ACADEMY.

"ON the roth of December," said the Critic, "the President of the Royal Academy made a long speech to the students of his schools. He had just distributed the prizes, and he spoke as the titular head of British Art. As such, rightly or wrongly, he is looked upon by most of his countrymen, so that his speech is well worth criticising. Have you read it?"

"Certainly," replied the Reviewer, " and I heard it spoken. It made me think of the best piece of good advice that Sir Joshua Reynolds ever gave to his fellow workers, telling them that they ought to sew up their mouths if they felt themselves inclined to be talkative, or they would unquestionably go to nothing,"

"Yes, that's excellent," agreed the Critic. "Quite apart from the fact that talking is very frequently a waste of creative enthusiasm, it is difficult for a painter to talk in public about art without giving a praiseful defence——."

"Of a Helena and Hermia," suggested the Journalist.

"Of his own methods," continued the Critic. "This is bad enough, but what if he makes an attack upon methods differing from his own? Is not that a breach of professional etiquette?"

"Not always," replied the Art Historian. "Some painters, like Fromentin, are born critics, and their practical experience of art adds weight to their judgments. Yet it is always a hazardous thing for one artist to criticise another adversely. He runs the risk of being accused of jealousy, or else of trying to discredit such progressive ways of work as are taking precedence over those in which he believes. This is what the President of the Royal Academy forgot in his speech on the 10th of December. He spoke, not as a private man, but as the recognised head of a great national institution, which ought to be friendly to art in all its varied phases : so that the President of the Royal Academy was lacking in tact when he warned his students against the present - day tendencies of those painters whose work has the best chance of governing art's future."

"By so doing," cried the Critic, "he compromised the whole body of Academicians."

"On the contrary, I listened to sentences," said the Reviewer, "which sounded like a challenge to the most brilliant young members of the Royal Academy. Think, for instance, of

the remarks made on the subject of techniquemade to students, remember, whose whole attention should be given to the handling of their materials. How are they to express their ideas if they fear to work boldly and with facility? Yet they are told by their President that they ought to regard technique as a real danger to the higher aspirations of their mind. The President cannot but admit that a brilliant display of technical knowledge and facility has a great fascination, but he wants to see it used in the rendering of still life, and not employed to the degradation of lofty themes, in which human action and human passion and human portraiture come into play. All this means that the presentday tendencies of art displease the President, who delights in sweetness and a mirrored classicism."

"In any case," said the Critic, "the President's remarks on technique are at odds with the best tradition of British painting. Reynolds, Raeburn, Gainsborough, Constable, Romney, Crome, were all *bainters*, masters of the brush; and it is worth remembering that neither Turner nor Cox achieved his best until, after many years of patient struggling, he acquired such a rapid and assured dexterity of hand as gave him a completed ease and courage in the rendering of his poetical impressions of nature. Neither Cox nor Turner had that inborn freedom with the brush which enabled Girtin to be a great painter before the ag of twenty-seven."

"Two or three other points in the President's speech provoke remark," said the Painter. "What did he mean when he spoke of 'the daring, if vulgar, execution of Franz Hals'? And why did he sum up the Old Dutchmen as painters of still life? If the Old Dutchmen appeal to us in any one way more than another, it is in that which brings us closely in touch with the humble life in the midst of which they lived; they are historians in their own way, and I love them for the frank, jolly homeliness of their village sympathies. Why did the President forget this side of their unpretending art? Is their humanity nothing to him but a study in still life?"

"What seriousness!" laughed the Man with a Clay Pipe. "Why, the President was only joking; he wished to delight the students and amuse his brother Academicians. It was only his fun, his way of anticipating the gaiety of Christmas. Why else did he believe that hard work alone, without cleverness, without genius, would enable his students to rise steadily to—eminence?"

THE LAY FIGURE.