

# THE STUDIO

**A**LPHONSE LEGROS, PAINTER  
AND SCULPTOR. BY LÉONCE  
BÉNÉDITE.

LEGROS has not long been well known in France. Generations pass, and names are forgotten when men's works are not present to defend them in the struggle of the yearly Salons, or when the authors themselves are too far away to exercise their personal influence in the artistic centres. It has needed several "manifestations," initiated by his friends (the most recent, it will be remembered, being the exhibition officially organised in the Musée du Luxembourg), to restore the great name of Alphonse Legros to current circulation.

Not so in England. There, where he was welcomed so cordially, and where he made his second home, his teaching, if not his actual work, made itself deeply and authoritatively felt. His lessons, like his counsel, have borne fruit, for his pupils, and numberless others indebted to him, have procured for the artist a certain popularity.

This popularity is based on gratitude, and that gratitude is well deserved. For while in France instruction in the arts is dispensed with method, with discipline, with the aid of a whole bundle of doctrines, preserved by an old, strong, and vigorous tradition derived from its very ancient institutions, which were directed by masters, who—take David or Ingres, for instance—were extraordinarily



"EX VOTO"

(In the Dion Museum.)

FROM THE PAINTING BY ALPHONSE LEGROS



## *The Paintings and Sculpture of Alphonse Legros*

pedagogic, and dominated all Europe. England, on the other hand, has lived artistically very much by foreign assistance, and many of its artists have either commenced or completed their education on the Continent. Strictly speaking, no pedagogic tradition has been formed there. Is this an advantage, or the reverse? I will not discuss the point now, but simply state the fact.

It should be known that Legros, when he came to England in 1863, was strongly impregnated with the ideas of his master, Lecoq de Boisbaudran, and thought of nothing but teaching. Moreover, all this exceptional master's pupils shared this same apostolic spirit, and felt it to be their vocation to spread the glad tidings, and explain the mysterious sense of design. It was with this thought in mind that Cazin, in 1871, came to London to join Legros.

Thus, on his arrival in London, Legros found himself on almost virgin soil, which it delighted him to clear and to cultivate. To this task he devoted more than twenty years of his life, sacrificing his own work, with its prospects of success and other more material advantages, to this labour. Whether in painting or in etching (he restored to his place of honour, next to Rembrandt, our great Méryon, whose influence is to be seen in

every modern English plate), or in medal-work (which he again brought in touch with Pisanello), or in statuary (he made one feel and love and better understand the divine genius of antiquity), Legros—aided by his friend Lanteri, the modest and learned sculptor—teaching at South Kensington, exercised a profound and a real influence by means of his solid, practical and methodical instruction, by force of his own work, so sober, thoughtful, lofty, grave and even austere, and by dint of studying and admiring the great masters, and noting attentively the grand principles by which they were inspired.

The teacher almost obscured the artist; but, happily, from time to time there appeared one of the admirable engravings referred to with such precise competence by Mr. W. Shaw Sparrow, in the January number of *THE STUDIO*. But, in turn, the etcher caused the painter to be forgotten; and therein lay yet another injustice. For with Legros the painter was uppermost during a certain part of his life. It was his painted works which first brought him success, and in days to come they will serve to place him in no ordinary rank amid that hierarchy which is constituted by the appreciation of posterity.

Truth to tell, the canvases painted by Legros are not very many in number. If we include the



"THE DEAD CHRIST"

FROM THE PAINTING BY ALPHONSE LEGROS

(In the Luxembourg)



## The Paintings and Sculpture of Alphonse Legros

studies, heads and landscapes—of which, at the outset, he produced many, as his chief means of subsistence—or the *morceaux* executed as demonstrations in the course of the silent conferences for which he was in such great demand in all parts of England, it would be impossible to collect more than forty of his subjects, portraits or compositions, from the galleries of France and England and from private collections in London.

It may now be well to sketch in a few lines the biography of Legros. I shall not labour the subject, for it is sufficiently well known nowadays, and I have had the good fortune to contribute thereto myself. Let me then recall a few of the salient facts.

Alphonse Legros was born at Dijon, on the 8th of May, 1837. His family all belonged to a small neighbouring village, and came of an old Burgundian stock. His father was an accountant. The home was full of children, and life there was somewhat restricted. Alphonse, while still quite young, was sent to the School of Fine Arts in the town, in order that he might learn drawing, with the idea of qualifying him for some trade, and, in fact, at the age of thirteen he was placed with a house painter, who proudly styled himself "Maitre Nicolardo, peintre en bâtiments et colorieur d'images." In 1851 the lad left for Paris, stopping on the way

at Lyons, where he was employed on the decoration of a chapel in the Cathedral. There he stayed six months, and, reaching Paris at last, was engaged by Cambon, the well-known theatrical decorator. He also attended the drawing classes at a school which exists to this day under another name—"L'École des Arts Décoratifs"—but was then known simply as "La Petite École." His master here was the Lecoq de Boisbaudran to whom I have already alluded. He taught his pupil a very fine and practical method of studying forms by what he called "le dessin de mémoire"—a method which formed quite an appreciable number of highly meritorious artists. I need do no more than name Bonvin, Fantin-Latour, Dalou and Rodin, Cazin, Lhermitte and Guillaume Régamey, all well known in England. Furthermore, like all his comrades, Legros, by the advice of the master, worked much at the Louvre.

His first attempt at painting was made only after a considerable period of study, for it was one of "Père Lecoq's" principles that no painting should be done until one could draw satisfactorily, and, above all, that one should delay exhibiting as long as possible. It dates from 1857, in which year Legros sent two portraits to the Salon; one was refused, the other, accepted, was the portrait of his



"EVENING"

FROM THE DRAWING IN WASH AND LINE BY ALPHONSE LEGROS



*The Paintings and Sculpture of Alphonse Legros*



"THE TRIUMPH OF DEATH—PESTILENCE"

FROM THE SEPIA DRAWING BY ALPHONSE LEGROS

(By permission of Messrs. Obach & Co.)



PORTRAIT OF MRS. ESSINGER

FROM THE GOLD POINT BY ALPHONSE LEGROS

father, which now figures in the Tours gallery. It was presented by the artist to this collection at the time when Cazin was its conservator. The beardless face, the compact profile, the sober modelling recall Holbein's *Erasmus*, one of the masterpieces for which the young artist had a special devotion.

This painting attracted notice, at any rate in the combative circles wherein a struggle was in progress against the insolent and despotic domination of the degenerate representatives of the academic doctrine. Champfleury, Duranty, and Baudelaire who, each in his own fashion, was engaged in "pushing" those artists known at the time as "realists"—which meant, in short, all those, come whence they might, who were opposed to the torpor in the routine of the Académie—enrolled





"BANK OF A RIVER." FROM  
THE SEPIA DRAWING BY  
ALPHONSE LEGROS

(By permission of Messrs. Obach & Co.)





PORTRAIT IN PENCIL OF WOLF DEFRIES, ESQ.

BY ALPHONSE LEGROS

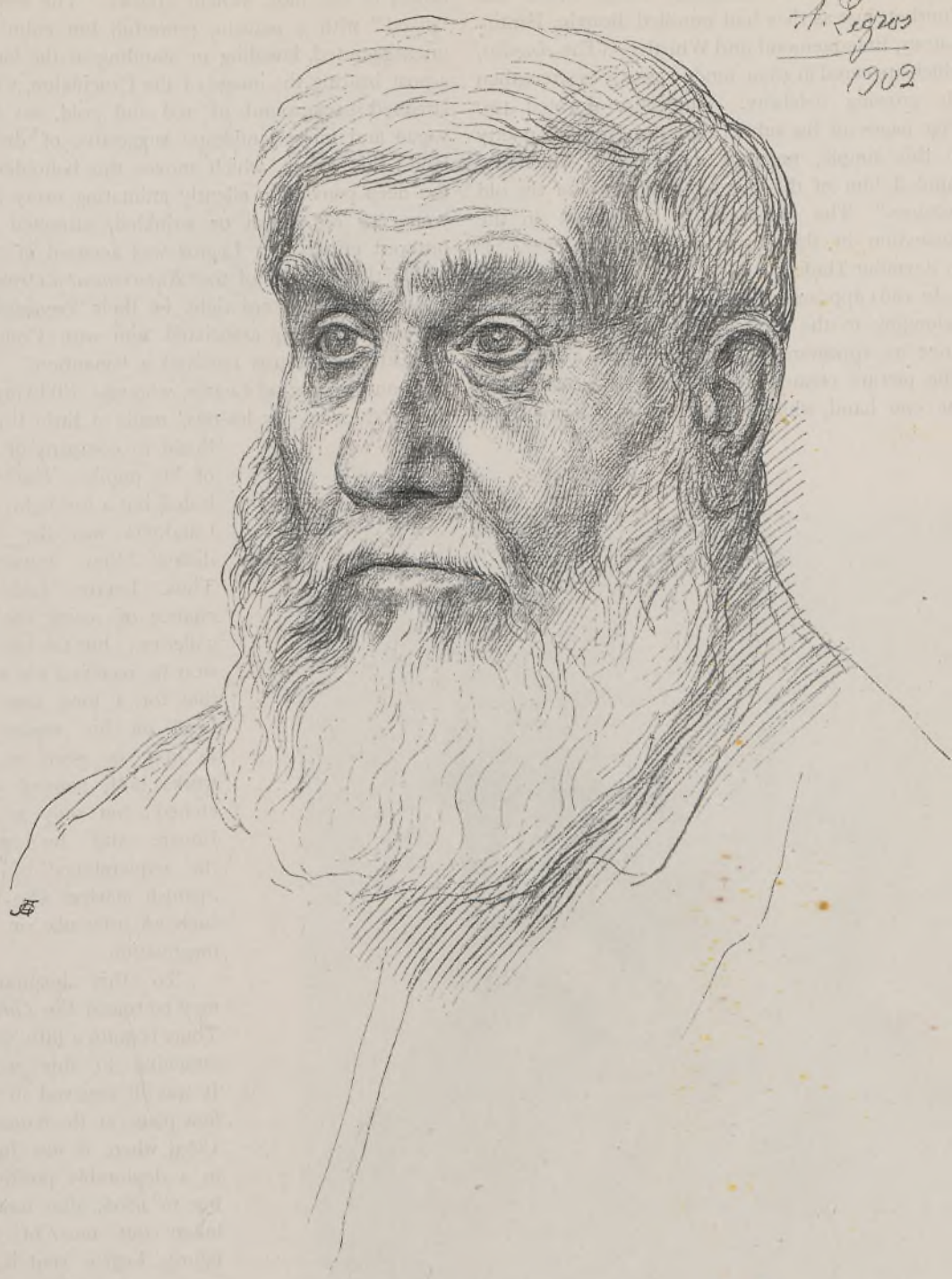


PORTRAIT OF M. CONSTANTIN MEUNIER  
*(In the Luxembourg)*

BY ALPHONSE LEGROS



A. Legros  
1902



“HEAD OF A PEASANT”  
BY ALPHONSE LEGROS



## The Paintings and Sculpture of Alphonse Legros

Legros in this wild battalion, whose leader was Courbet, just as they had enrolled Bonvin, Fantin-Latour, Bracquemond and Whistler. The *Angélus*, which appeared in 1859, tended greatly to strengthen his growing celebrity. Baudelaire devoted two long pages of his subtle, rare and exquisite poetry to this simple, precious masterpiece, which reminded him of the "ardent simplicity of the old pictures." The painting has long been in the possession of the illustrious English etcher, Sir F. Seymour Haden.

In 1861 appeared the *Ex Voto* (now reproduced), belonging to the Dijon gallery, and better known since its appearance at the Universal Exhibition. The picture created an outburst of applause on the one hand, while on the other it formed the

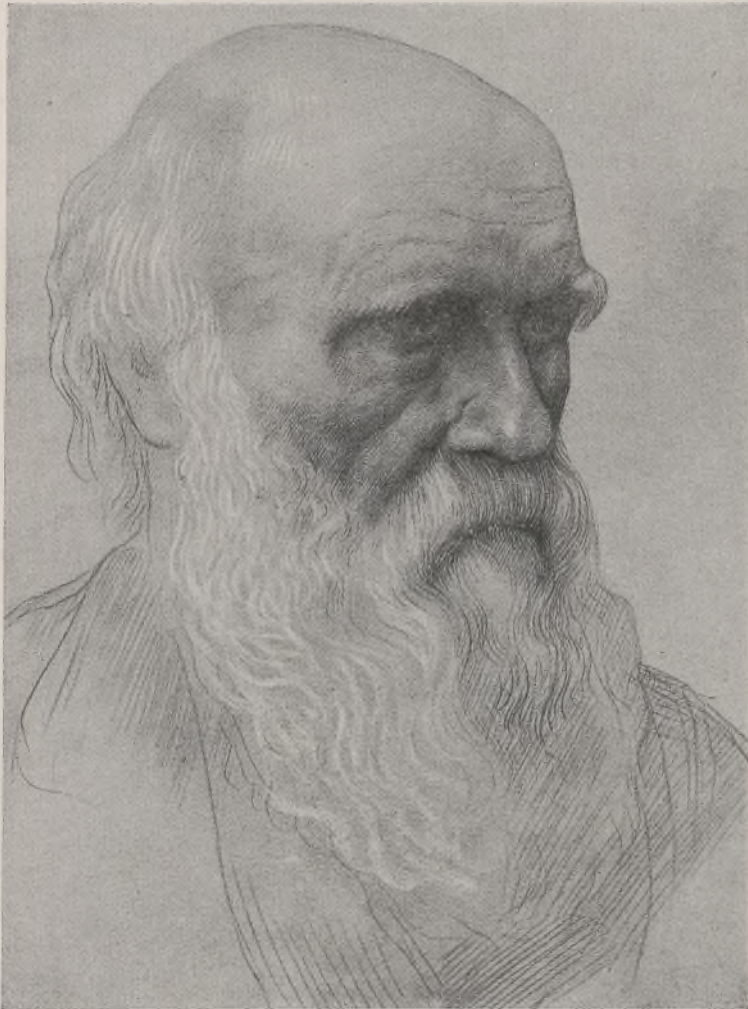
object of the most violent attacks. The women, "fixed" with a realism, powerful, but calm and unexaggerated, kneeling or standing at the foot of a post bearing the image of the Crucifixion, with a streaked background of red and gold, set in a vague and misty landscape suggestive of dream-land: this group, which moves the beholder by the deep conviction silently animating every face, young or old, fresh or wrinkled, attracted the bitterest criticisms. Legros was accused of "reviving the scandal of the *Enterrement d'Ornans*," and the critics were right in their keen-sighted hatred when they associated him with Courbet. Nevertheless, Legros received a "mention."

About this period Legros, who was still living on the produce of his lessons, made a little trip to

Spain in company of one of his pupils. The visit lasted but a fortnight, and Catalonia was the only district they traversed. Thus Legros had no chance of seeing the art galleries; but the impression he received was such that for a long time he lived on his memories, as may be seen in his works both painted and etched; but only in the Louvre did he make the acquaintance of the Spanish masters who had such an influence on his imagination.

To this inspiration may be traced the *Lutrin*. There is quite a little story attaching to this work. It was ill received in the first place at the Salon of 1863, where it was hung in a deplorable position; but in 1868, after having taken out one of the figures, Legros sent it in again to the Salon, where it won a medal. This greatly pleased his ironical spirit.

The year 1863 was the date of his departure for London. The *Lutrin* had been composed under



PORTRAIT IN GOLD POINT OF CHARLES DARWIN BY ALPHONSE LEGROS  
(In the Collection of G. J. Knowles, Esq.)



*The Paintings and Sculpture of Alphonse Legros*



"A YOUNG PEASANT"

FROM A DRAWING IN PENCIL BY ALPHONSE LEGROS

impossible conditions. Poverty and sickness pursued him, and creditors too. Then it was that Whistler, who was leaving for London, gave him hope of work in England. Legros followed his friend's advice. On reaching London, whither his reputation had preceded him, he was warmly welcomed by two of the noblest figures of the modern English school, D. G. Rossetti and G. F. Watts. Thanks to their efforts the voluntary exile, so sadly misunderstood by his own people, obtained charge of an engraving class at South Kensington Museum, which enabled him to keep his head above water for several years. A little later another friend, as noble and disinterested as the others, Sir Edward Poynter, gave up to him, by the most delicate subterfuge, the post he himself occupied

at the Slade School, University College. This position Legros held from 1876 to 1894.

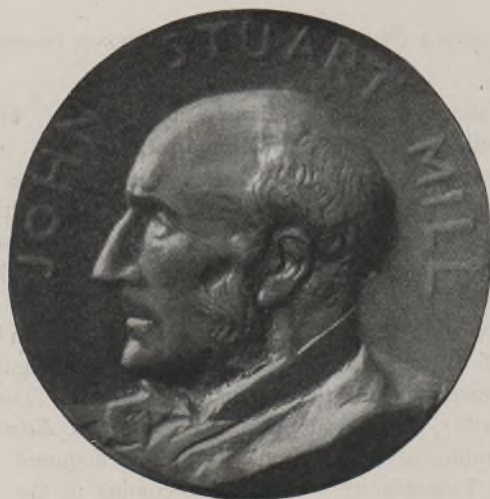
During this long period his paintings were of necessity few. He sent practically nothing to the Paris Salons, except in 1880, when he was represented by the *Songe de Jacob*, and in 1882, his exhibits then being engravings and medals.

Nevertheless, ever since his start in London he had contrived to keep up a more or less regular connection with the Parisian exhibitions. Thus, in 1867, he showed his *Lapidation de St. Etienne* (Stoning of St. Stephen), which was acquired by the Luxembourg. Success was coming to him in his own country now that he was far away!

This picture was afterwards sent to the gallery at Avranches, where it was unhappily destroyed in a



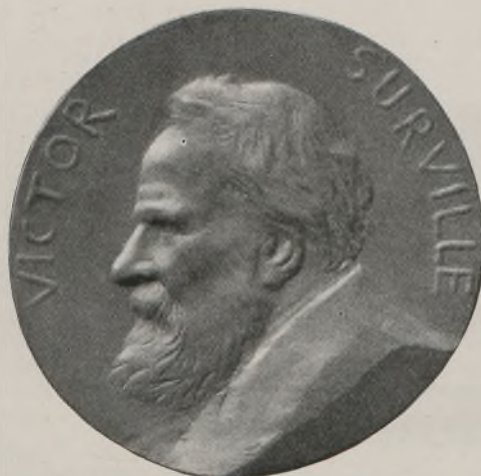
*The Paintings and Sculpture of Alphonse Legros*



MEDALS. BY  
ALPHONSE LEGROS



*The Paintings and Sculpture of Alphonse Legros*



MEDALS. BY  
ALPHONSE LEGROS



## The Paintings and Sculpture of Alphonse Legros

fire which occurred there some years since. In 1867 he also exhibited a *Scène d'Inquisition*, a subject which united his ever-lively memories of Spain with that taste for the tragical which he had shown at a very early stage in his etchings and his drawings. In 1868, as I have said, he returned his *Lutrin* to the Salon, together with the *Amende Honorable*, which is to-day the pride of the Luxembourg Gallery. In 1869 still greater success was won by the *Réfectoire*. Public esteem began to grow with regard to a talent which was nevertheless regarded as somewhat too restrained. At length, in 1875, appeared the *Chaudronniers*, which became the property of Mr. Ionides, the celebrated amateur, who preceded the lamented Mr. Knowles in his great liking for the inspirations of Legros. The artist continued to produce, more or less regularly, it is true, works some of which are of the highest importance. First, we have a whole series of portraits; at their head must be placed that of Gambetta, done in 1875. It was ordered by Sir Charles Dilke, and that distinguished statesman has generously bequeathed

the painting to France, which will take possession of it in due course. One should also note the portrait of Burne-Jones, belonging to Lord Carlisle—a very curious and expressive work—and those of the poet Browning, Professors Marshall and Huxley, Poulet-Malassis, M. Cassal, ex-deputy, and others.

In the gallery at Alençon one may find his *Jeune femme se promenant au bord d'une rivière*, displayed at the Centennial Exhibition of 1889, and presented by the artist, together with several other pictures and drawings. Lord Carlisle owns a series of works by Legros, all of high interest: the *Baptême*, of 1869; the tragic *Barricade*, the *Repas des pauvres*, and the admirable *Psyche*, a work of great singularity, in the sharp tones of its green and white draperies, and one of extreme beauty in the noble, simple harmony of its hues, so severely and yet so melodiously modulated. In the Luxembourg is a curious little landscape, given by Bracquemond, which strongly recalls Courbet, also the austere and pathetic *The Dead Christ* (1888), which was exhibited at the

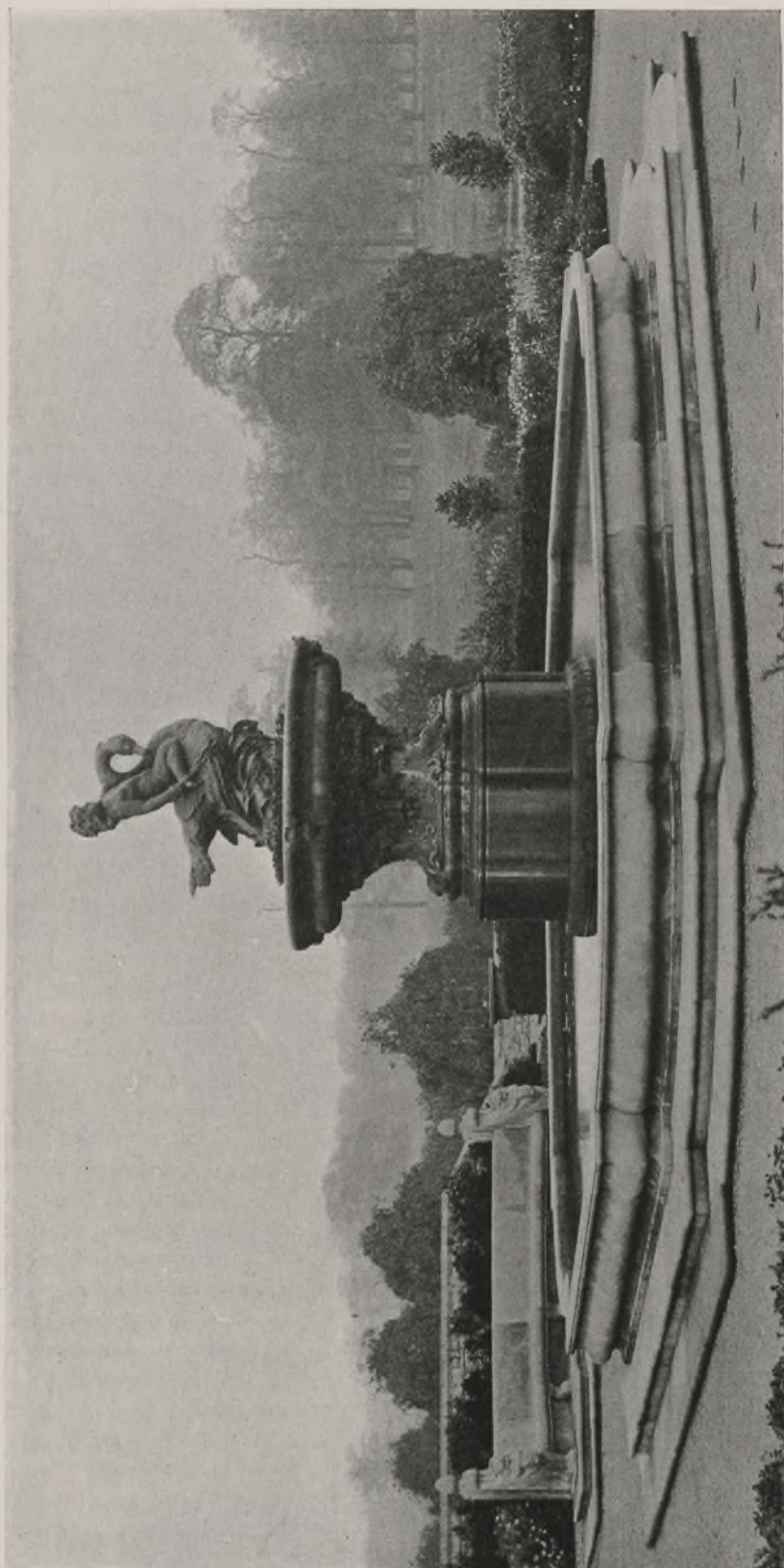


SOUTH FOUNTAIN, WELBECK ABBEY

(Reproduced by permission of the Duke of Portland. Photograph by the Sherwood Photo. Company)

BY ALPHONSE LEGROS





TERRACE FOUNTAIN, WELBECK ABBEY  
BY ALPHONSE LEGROS

*(Reproduced by permission of the Duke of Portland.  
Photograph by the Sherwood Photo. Company, Mansfield)*



## The Paintings and Sculpture of Alphonse Legros

New Gallery at the same time as that masterpiece, the *Femmes en prière*, belonging to the Tate Gallery. With English readers I have no need to insist with regard to this painting, which is already classic. One cannot conceive anything more gently touching than this grand and pensive scene, where all is on the same lofty level—sentiment, form and execution. It is one of the most important productions of modern art.

It will be noticed that subjects of a religious nature abound in Legros' work: sometimes as general, historical, biblical, or evangelical conceptions, such as the *Amende Honorable*, the *Scène de l'Inquisition*, the *Enfant Prodigue*, or the *Songe de Jacob*, *Lapidation de St. Etienne*, *St. Jérôme*, or the *Dead Christ*; elsewhere in the guise of popular compositions based on contemporary life: for example, the *Angélus*, the *Ex voto*, *Femmes en prière*, the *Bénédiction de la Mer*, the *Baptême*, &c., &c. Moreover, at the

outset people misunderstood his real character. Some, like Champfleury, regarded him as a "realist," at the very time when Baudelaire was enrolling him among the "religious painters."

The actual truth, here as always and everywhere, lies in the *juste milieu*—midway between the two opinions. To be exact, Legros belonged to the movement started in France at the beginning of the century, with Géricault at its head, and definitely revived with Millet from 1847 in a more highly significant sense, tending to give an expression of modern life at once formal and internal. The Revolution of 1848, St. Simonism and other "isms," the writings of Proudhon, and even the doctrines of Auguste Comte had a very marked effect on the artistic conscience. The "realism" of Champfleury, the "modernism" of Baudelaire, and the "positivism" of Courbet, if so I may express it, furnish evidence of the fact. While Millet was drawing the whole mystical soul from

out the life of the fields, others sought to represent not only the exterior but the interior meaning of the life of the humble classes in the large and small towns. François Bonvin, Adolphe Leleu, Armand Gautier, and Alphonse Legros are the best-known representatives of this popular and democratic form, which is associated with the common Calvinistic—one would like to say Republican—tradition of the Dutch school, and in France with the grand solitary figures of Chardin and the brothers Lenain. The religious *motif*, with Legros as with Bonvin, is but a pretext for associating with scenes of real life something of imagination and idealism. For while he occasionally went astray in his "historical" subjects, to use the adjective in its old general sense, as a rule he was attracted simply by spectacles based on



STUDY FOR A FOUNTAIN

FROM THE SEPIA DRAWING BY ALPHONSE LEGROS



## The Paintings and Sculpture of Alphonse Legros



STUDY FOR A FOUNTAIN FROM THE DRY-POINT BY ALPHONSE LEGROS

sheer observation of popular life, as is seen in his *Tinkers*, his *Fish-hawkers*, his *Wood-cutters*, &c., whom we know by means of his paintings, together with all the other honest, humble folk who throng his plates—milk-girls, egg-sellers, peasant girls going to market, all, as a rule, dressed in the sober but spruce style of the women of Boulogne, a town he often visited, his mother living there. Then we have men cutting faggots, coal-men, harvesters, and frequently gipsies, vagabonds and old beggars, for whom he had a special tenderness.

From the point of view of form and style Legros' work is somewhat complex in character. It would appear to be divided into two great periods, each possessing a distinctly different physiognomy. Thus the whole of his early period has a savour rough, keen, and primitive, a picturesque and at times a minute realism, which was bound to appeal specially to the pre-Raphaelite circle into which he

was about to enter. This may be discovered the more easily by examining his etchings, which at that time were marked by a certain ardent and somewhat wild sense of poetry.

His favourite masters just then were the German and Italian "primitives." On arriving in England he quickly modified his style; not, to be sure, that he copied the English artists, with whom he lived on terms of excellent comradeship; on the contrary it cannot be said that he assimilated anything from this association, remaining absolutely refractory to the British spirit. But, isolated as he was from the combative circle of his first years of struggle, forming about him a sort of separating zone, within which he was free from immediate influences, he simply associated himself with a set of chosen friends—faithful friends, faithfully loved, friends with veneration styled Masters—Holbein, Mantegna, Albrecht Dürer, Rembrandt, Titian and Poussin, not forgetting Ingres, whose pupil he had always longed to be. These names alone reveal the changes in his artistic sense and in his technique. He abandoned his primitive "precocity," to the great regret of the critics who had applauded his

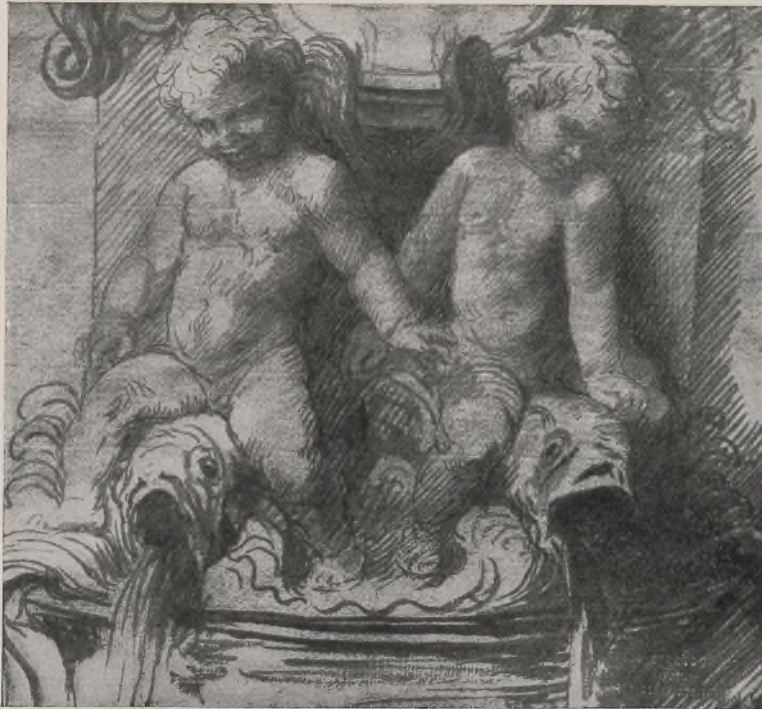
early efforts. He renounced the charm of colour in favour of the manlier beauty of design; he lost something of his strange accent, but he gained in simplicity, in grandeur, in dignity, in unity; in a word, he entered the ranks of what are known as the classics.

Space prevents me from referring here to his innumerable pen and pencil drawings, also to his silver and gold point work, wherein, reviving the old methods, he immortalised the most famous of his contemporaries both in England and in France. This taste for old techniques, for disused methods, led him, even from the outset of his labours, towards etching; thence, one day, he was attracted towards medal work, which, as he said, was part of the painter's craft, and, in fact, was restored to honour by painters themselves.

It was inevitable that some day or other he must attempt sculpture. His curiosity led him to



*The Arts and Crafts Exhibition.*



STUDY FOR A FOUNTAIN

BY ALPHONSE LEGROS

try all the arts, as did the great artists of the sixteenth century, and his sense of method and reflection, which grew with his years, facilitated his attempts in this new direction. He has created many works of sculpture which, despite their restraint, have become famous, notably his *Femme de Pêcheur*, his *Mask of Miss Swainson*, that delightful little torso which is as much admired at the South Kensington Museum as at the Luxembourg; and, above all, that monumental fountain of his done for the Duke of Portland, wherein he shows not only the very special qualities demanded of the genuine sculptor, but also those of an architect and decorator of uncommon originality.

His entire work, whether painted, drawn, engraved, or sculptured, represents enormous achievement, in which exceptionally fine results abound. And as I write these

lines, the quiet and simple artist, whose glory two nations share, is quietly sitting at his working table in the solitude of his little country cottage near Brasted, engaged in increasing his splendid store, without thought of the noisy world outside, or of the laurels which shall be showered on him, with the serenity of the sage who esteems labour itself as the sweetest fruit of his travelling.

LÉONCE BÉNÉDITE.

**T**HE ARTS  
AND CRAFTS  
EXHIBITION  
AT THE NEW GAL-  
LERY: FOURTH  
NOTICE.

CONSIDERING the large proportion of writing-tables among the furniture exhibits, it is a little surprising not to find more variety in their design and structure. The favourite model of the moment seems to be the compact

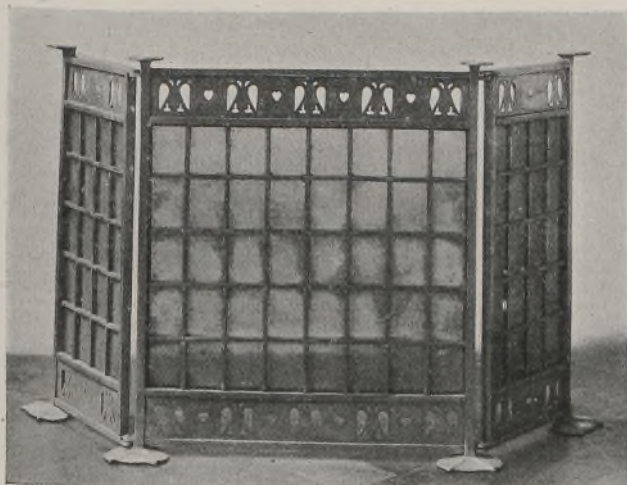


PULPIT IN OAK INLAID WITH EBONY

DESIGNED BY H. WILSON  
EXECUTED BY C. TRASK AND SONS

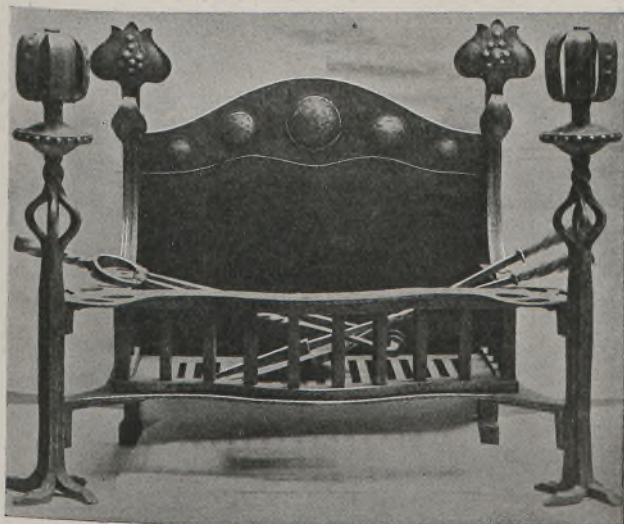


## The Arts and Crafts Exhibition



FIRE-GUARD

BY HAROLD COOPER



WROUGHT-IRON  
BASKET GRATE

DESIGNED BY W. J. OSBURN  
EXECUTED BY W. THORNTON,  
C. DOWNER AND F. BROWN

oblong box set on a light stand or trestle, and opening in front with the familiar drop-lid when in use. This has the disadvantage that it cannot be closed without a dire upheaval of manuscripts; but it offers greater privacy, combined with protection from dust, and so may often better suit a writer who is not constantly at his desk. On the other hand, regarded as an object in the room, the box form cannot compare, for a liberal and inviting aspect, with the open table. There is, moreover, the danger that a slight error of proportion in the length, especially if it be plain and polished, may cause it, when closed, to assume an unpleasantly coffin-like appearance. To return to those built in the table form, that of Mr. C. F. A. Voysey has already

been noticed; but it remains to be said that this offers the sole example of a sloping surface for writing, surely one of the most important items for the health and comfort of the writer. A sloping desk raised in the centre of a flat surface for books and papers seems the most generally convenient plan. But in spite of a flat top and rather limited writing-space, the bureau designed by Arthur W. Simpson, and executed by Townsend Graham and the Faulkner Bronze Company, was one of the most pleasing exhibits, and struck the eye at once as a beautiful and satisfying piece of furniture.

As a contrasting example of the cabinet type, the little bureau by S. Ernest Barnsley and Ernest W. Gimson was a model of compactness, light and sound



PANEL OF TILES BY LEWIS F. DAY  
EXHIBITED BY THE PILKINGTON  
TILE AND POTTERY COMPANY



## The Arts and Crafts Exhibition



TILES

DESIGNED BY WALTER CRANE  
EXHIBITED BY THE PILKINGTON  
TILE AND POTTERY CO.

structure, and delicate finish of workmanship. This should commend itself by its modest claims on cubic space and by the beauty of its sober chequered surface.

Mr. Sidney H. Barnsley has built a bureau in oak on a similar plan, but here the natural grain of the wood, selected in darker tones than that of the frame, yields a decoration of a remarkably successful kind, in the shape of plain square panels in relief. The interior fittings are ample, and conveniently arranged. The same designer sent an oak side-board of an unconventional and handy size; also a beautifully wrought cabinet of English walnut inlaid with pearl, having the decoration applied most richly to the door of the small central cupboard, which is surrounded by drawers filling the remaining spaces. In another exhibit, a little chest in darker wood with mother-o'-pearl, simple in form but rich in surface like an old-time work-box or tea-caddy, he had the co-operation of R. W. Schultz.

For combining the simplest form of writing-table with just enough store-room for stationery and letters, nothing could be better than the exhibit of Mr. Charles Spooner, whose work in furniture we have already noted. This table, made by P. A. Wells and H. Martin, is of light oak with a very delicate inlay of the whitest pearl, culminating in a quaint little ornament for the escutcheon of a pair of doors that enclose the light cupboard in front of the writer. Ivory instead of pearl is used for the inlay of the dainty little cabinet in Italian walnut by the same designer, which is made by W. Sparrow and E. J. Minihane. Some much larger and more florid cabinets for china and curios were to be seen in the west room—one designed by George Jack and exhibited by Morris & Co., and one by S. Ernest Barnsley and Ernest W. Gimson, in the red mahogany



CARTOONS FOR  
STAINED GLASS



BY MARY J. NEWILL



## The Arts and Crafts Exhibition



"SIR GALAHAD"  
DESIGN FOR STAINED GLASS BY HENRY A. PAYNE

used by Mr. A. W. Simpson for his writing-table. Some other exhibits by this designer have already been alluded to, such as the oak chair made by John Shearer. This is at once strong, comfortable, and compact in form, with a plain leather seat and a back of vertical bars, well suited to a dining-room or library. Mr. Simpson also sent a neat little stationery case which appeared in Mr. Voysey's cubicle, and an inlaid oak sideboard designed by Dan Gibson and executed by Townsend Graham, of excellent proportions, but somewhat marred by unsuitable ornament.

Another original and interesting piece of work was Mr. Léon V. Solon's little panel in gesso, *Queen Elizabeth*. The decoration is somewhat symbolically carried out. In the background is the returning and victorious fleet; a well-wooded country is suggested by the conventional treatment of the shore; and tall white lilies stand on either side of the commanding figure of the virgin queen.

One of the most sympathetic pieces of church

decoration no doubt escaped a good deal of notice owing to its quiet and sensitive drawing and its secluded place; this is Mr. Arthur Orr's beautiful cartoon for a window at Pyscombe parish church, Brighton, on the subject of the Madonna and Child. It is entirely original in feeling—almost daringly so in its frankly modern and humanistic presentation of the young Mother and her attendant girl-angels, and the simple and natural treatment of the Babe; but the freshness and vitality of the composition are combined with great tenderness and sobriety of design. On the same wall



STAND AND COVER FOR A FONT BOWL  
DESIGNED BY R. EVANS, EXECUTED BY  
D. HOLLOWAY AND A. DUFOUR, EXHIBITED  
BY MESSRS. WALTHAM AND CO.



## The Arts and Crafts Exhibition



CABINET OF ENGLISH WALNUT

BY S. H. BARNESLEY

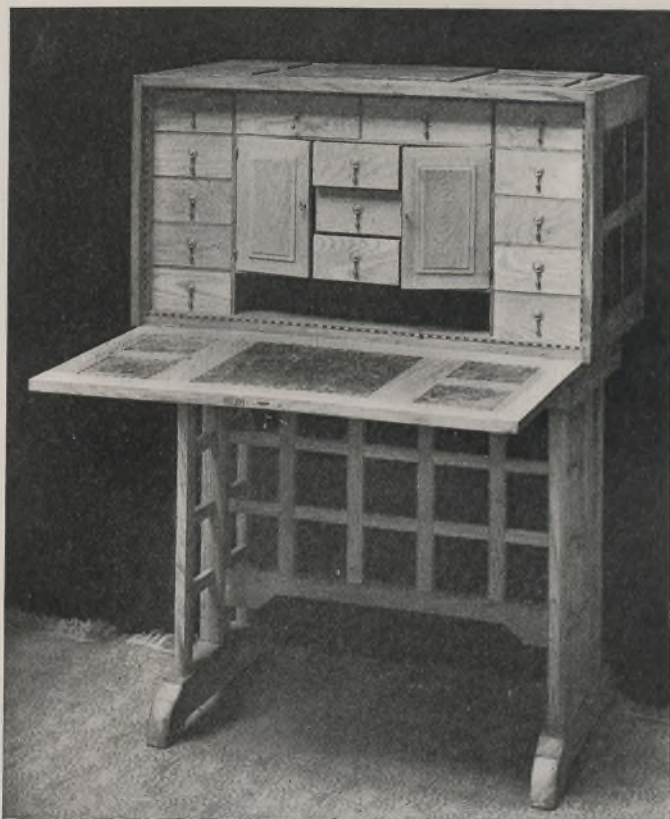
little font—or, rather, “stand and cover for a font-bowl”—in forged iron and wrought copper, the metal panels are kept free of ornament and in the lowest tones of colour; but a band of lettering borders the upper edge, and the cover terminates in a conventionalised figure of a dove suspended over the water. This sober and efficient piece of work is designed by R. Evans and executed by D. Holloway and A. Dufour.

Although textile designs do not at once claim attention as a prominent class of exhibits, they well repay a leisurely survey from the home decorator's point of view. Modern novelists have lavished their amiable scorn upon our grandmothers' chintzes, and the chilly, inhospitable sofas and ottomans they adorned. Nothing, indeed, could be less restful than a glazed and loud-patterned seat or lounge. Yet under some conditions, especially in houses

were Miss Mary J. Newill's cartoons for a window in three lights representing the parable of the Good Samaritan. The composition is well balanced and carried out with good decorative feeling and careful draughtsmanship. Another thoughtful and imaginative stained-glass design was the *Sir Galahad*, by Henry A. Payne, which shows the knight kneeling at a shrine, and is full of poetic and symbolic detail.

Mr. Harold Cooper's effective use of plain lattice squares of glass in his three-fold fire-screen has already been described; but a pleasant little basket-grate in wrought-iron from the Guild of Handicraft remains to be noted. This is designed by W. J. Osburn and executed by W. Thornton, C. Downer, and F. Brown. The solid standards at either end are carried out with a modification of the poppy-head form, and harmonise well with the treatment of the back and fire-irons.

In Messrs. Waltham's simple



WRITING CABINET

BY S. E. BARNESLEY AND E. W. GIMSON  
EXECUTED BY P. WAALS





BY HORACE WARNER

WALL-PAPER



BY WALTER CRANE

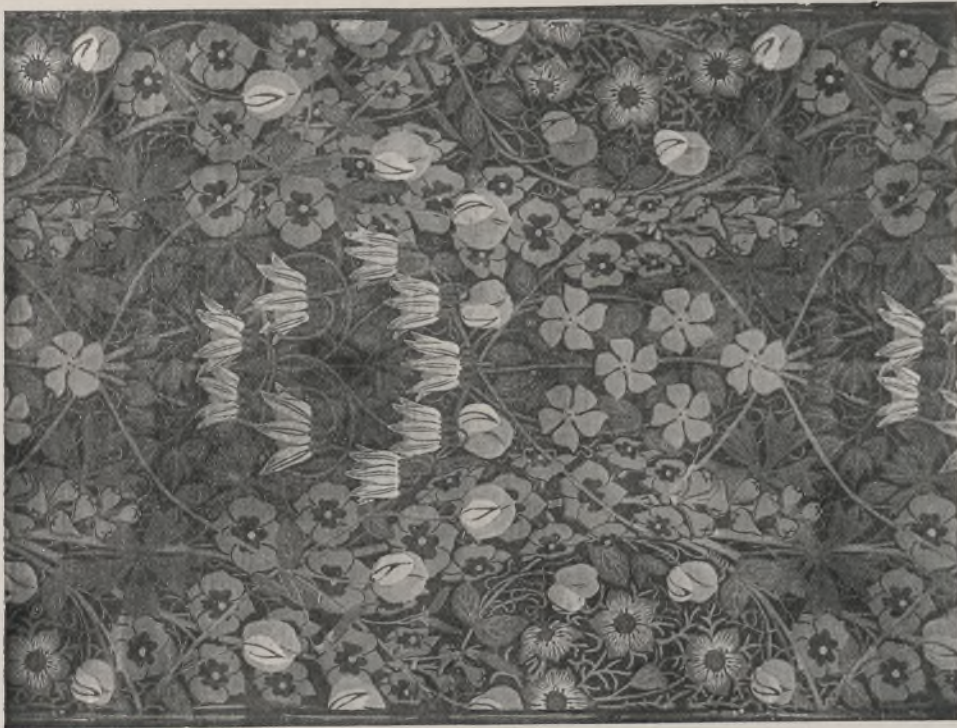
WALL-PAPER





BY A. F. VIGERS

WALL-PAPER



BY A. F. VIGERS

WALL-PAPER



## The Arts and Crafts Exhibition



WRITING-TABLE

DESIGNED BY A. W. SIMPSON  
EXECUTED BY TOWNSON GRAHAM

near a dusty thoroughfare, or snug rooms near the roof, a glossy and dust-resisting surface may be quite pardonable in curtains and draperies, and a strong pattern acceptable even in a limited space. Mr. Cecil Millar has caught something of this old-fashioned charm in his "Rose Garden" chintz, executed by G. P. & J. Baker—a charm not to be recovered by imitation, but by a certain fluency in the disposal of conventional forms which the best of early Victorian textiles undoubtedly show, and which has its use among the more laboured and deeply studied patterns from "nature" schools. Mr. Millar, however, is by no means lacking in modern feeling, as he shows by his beautiful "Rose and Pomegranate" design for silk and wool tapestry, executed by Warner & Sons—a form of decoration demanding clean air for its habitat, and a minimum of daily friction. Probably half the ugliness of our grandmothers' chintzes came from their being regarded chiefly as so much covering for the best furniture—a sort of respectable *déshabille*, in which it might spend most of its time, never allowing us to forget its presence, but effectually shut off from all the comfort and usefulness for which it might be supposed to have been made. In fact, the dominant note of modern draperies is that they are made to be decorative in themselves, and not to serve the pinafore ideal of furnishing. The designs of Mr. Lewis F. Day in Recess No. 2 were admirable illustrations of this. His printed cottons, linens, and velvets were each sufficiently

rich and interesting, both in design and colour, to furnish a room, a wall, or a window-nook in a dignified and satisfying way.

For textiles of a more sunny and springlike character we may turn with pleasure to the fresh and vital work of Mr. Allan F. Vigers, whose excellent wall-papers have elsewhere been noted. His "Rose" design, carried out in several bright and clear colour-schemes, is as wholesome and gladdening a piece of decoration as any one might wish to live with; and its spirit has been very successfully kept in the printing by Swaislands (Messrs. G. P. and J. Baker).

The woven hangings included some of the handspun and woven silks with which Mrs. Annie Garnett and her helpers have now made us happily familiar. For purity of colour and fineness of texture and surface these



CHAIR

DESIGNED BY A. W. SIMPSON  
EXECUTED BY JOHN SHEARER



## The Arts and Crafts Exhibition



CARTOON FOR  
STAINED-GLASS  
WINDOW.  
BY A. A. ORR

effective hangings in the gallery.

The use of the *appliqué* method for decorating textiles has been revived and developed of late years with pleasing results in many quarters. Among the best examples at the Arts and Crafts were a chairback border by Miss Alice Waddington, and a somewhat daring decoration of a linen quilt by Miss Margaret Hussey, which challenges abundant space and light, like the piece of work

beautiful materials will not easily be surpassed. Another excellent piece of weaving, with a delicate green woof, was by Miss Charlotte Brown. Miss Catherine M. Manning's woven hanging was of a stouter quality, and had a very pleasing character of its own. But the most original piece of design in this group was by Mr. Reginald Warner, executed by the English Silk-weaving Co., Ltd., at Ipswich, but suitable either for silk or wool. The pattern is striking in form, but wisely subdued in colour to a scheme of sober grey-blue and green, in which it afforded one of the most

placed next to it—an appliqué-embroidered hanging by Mr. Aylmer Vallance, executed by Miss K. Delano Osborne with sound and even craftsmanship. The same designer and worker showed a fine embroidered cushion square; and among the more delicate and elaborate needlework the exhibits of Miss Una Taylor were conspicuous.

Perhaps the most original of the smaller embroideries was the clever little panel *Demone*, exhibited by Mary A. Smith, designed by C. G. Kingsley, and executed by Kitty S. Chambers, who has caught most happily the weird and elfin-like character of the design. The demons are rendered with a gossamer lightness and transparency of touch in very subtle modulations of colour—blue, green, and silver, and the whole decoration has a vitality and imaginative charm very difficult to sustain in the medium of silk embroidery. The drawing and composition of the design are also singularly good. Another pleasant little embroidered panel, more pictorial in treatment, was Miss Kate Button's *Snow-bound*.

The jewellery work of Mr. and Mrs. Arthur



BRONZE AND ENAMEL TRIPTYCH

BY GERALDINE CARR, ASSISTED BY  
W. DACRES ADAMS AND A. FOGLIATA



## A Painted Ceiling

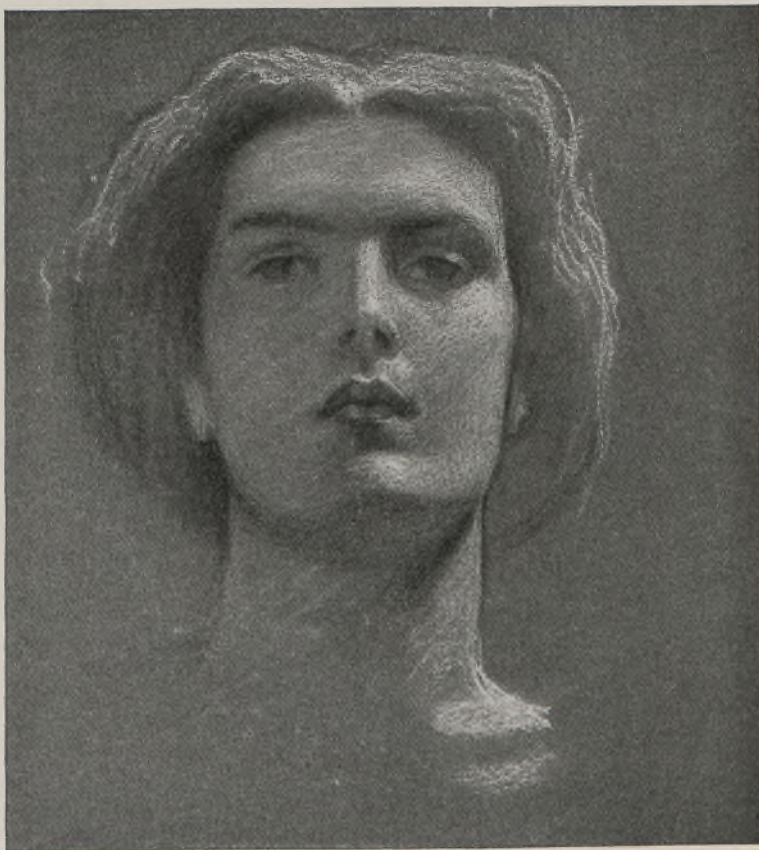
Gaskin is always marked by originality of treatment, sound workmanship, and excellent taste. Especially notable was their series of gold and silver necklaces, chains, and pendants set with different kinds of jewels, and a dainty little group of hat-pins and lace-pins, also with precious stones at the head. A beautiful little mirror in copper-gilt, set with turquoises, was enamelled by Miss Effie Ward. Messrs. Hodel & Weingartner showed, among many other good exhibits, some excellent silver buttons—examples of a branch of craft which enamellers and silversmiths might develop to great advantage. It is surprising that so little has been done, especially by women, to beautify these common accessories of dress, while the less essential ornaments, such as brooches, are becoming tiresome by prolixity. Both the London and Birmingham Guilds of Handicraft were well represented by jewellery of the kind for which they are known, but the former is in some danger of making a mannerism of what has been aptly called the "wire and pip" style of design. Mr. W. S. Hadaway's enamels were again conspicuous in the decoration of pendants, belts and clasps; and there was some careful and fine work shown by the Central School of Arts and Crafts, as well as by such capable and interesting metal-smiths as Mr. Bernard Cuzner and Miss Gertrude Hildersheim.

A great part of the South gallery was devoted to books and their bindings, which indeed deserve a separate article, but some of the more important may be mentioned here. A collection of old Chapbooks, bound by Miss G. de Lisle, at once attracted notice by its uncommon shape and thickness, and the naïve charm of its roughly embossed cover tied with green ribbons. Miss Jessie King's fairly delicate line-work was at once recognisable in the cover-design for "The Story of Rosalynde," and Miss Woolrich showed

some fine tooling on morocco in Stevenson's "Child's Garden of Verses." Miss Rosamund Philpott's "Church Towers of Somerset" showed excellent judgment in the treatment of a large book for table reference. Here also were some interesting bindings from the Camberwell School of Arts and Crafts, by A. Langford, Roland Hill, G. H. Sweetman, Arthur H. Neate, William Terry, and Frances D. Rye, and a representative group from the Birmingham Guild. The Doves Press, the Pear Tree Press (with Mr. James Guthrie's original and sombre touch in the designs), the Chiswick Press, the Ashdene Press, and Mr. Douglas Cockerell's binders had each a few well-chosen examples, together with those of Mr. A. de Sauty and Mr. D. S. and Miss MacColl.

**M**R. HERBERT DRAPER'S  
PAINTED CEILING. FOR  
THE LIVERY HALL OF THE  
DRAPERS' COMPANY.

THE late Louis Gallait, a Belgian painter of



STUDY FOR THE HEAD OF JUNO

BY HERBERT J. DRAPER



## A Painted Ceiling

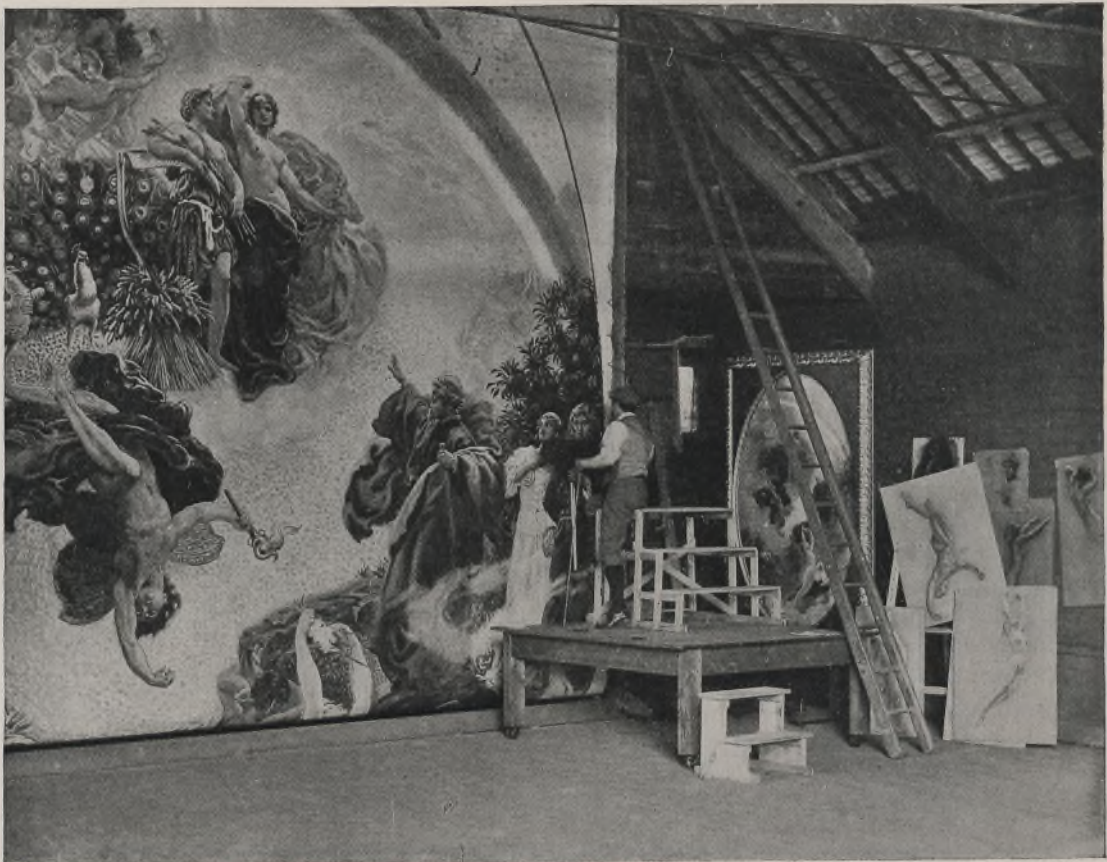
distinction, once found himself at dinner with several ambassadors. The Salon had just been opened in Brussels, and the ambassadors talked of it and of nothing else. One large picture by a young man was much criticised, and Gallait was invited to add his voice to the general chorus. "You agree with us, no doubt?" said one ambassador. "In these questions of art," replied Gallait, "I am naturally diffident, for I know too well the difficulties of painting; but it seems to me, gentlemen, that the picture you are discussing is full of cleverness. In it a young fellow has thrown very well on canvas a good many figures, all life-size; and when a young man does that I am inclined to think that he might succeed in any walk of life. I should not despair of him if he entered the high diplomatic service, in the hope of becoming an ambassador."

This little story deserves to be remembered whenever a critic finds himself face to face with an important work by a young artist, and hence it is a story that we gladly remember now in thinking of the painted ceiling that Mr. Herbert

Draper has just brought to completion for the great Livery Hall of the Drapers' Company, though the work is not likely to stand in need of defence. Before this notice will be read in print the ceiling will have been judged by a host of persons, and already we hear rumours of the verdicts which will be passed. Some may say that the painter has pitched his scheme of colour in a key too high and too light, a criticism that fails of all significance when we remember the indifferent light received by a London ceiling during seven-eighths of the year, and the incessant action of the air in darkening an unprotected painting.

Mr. Draper has shown an able grasp of the requirements of the work committed to him, realising that, unlike the proper treatment of a mural painting, where the reality of the wall surface must be preserved in appearance, in the case of a ceiling the flat surface, which does no work architecturally, and is *structurally* unnecessary, should be lost, and not emphasised.

These considerations, together with the fact that the painting, although measuring 30 ft. by 20 ft.,



MR. DRAPER AT WORK IN HIS STUDIO AT ST. IVES

FROM A PHOTOGRAPH





BY HERBERT J. DRAPER

GROUP OF NYMPHS



BY HERBERT J. DRAPER

GROUP OF FIGURES



## A Painted Ceiling

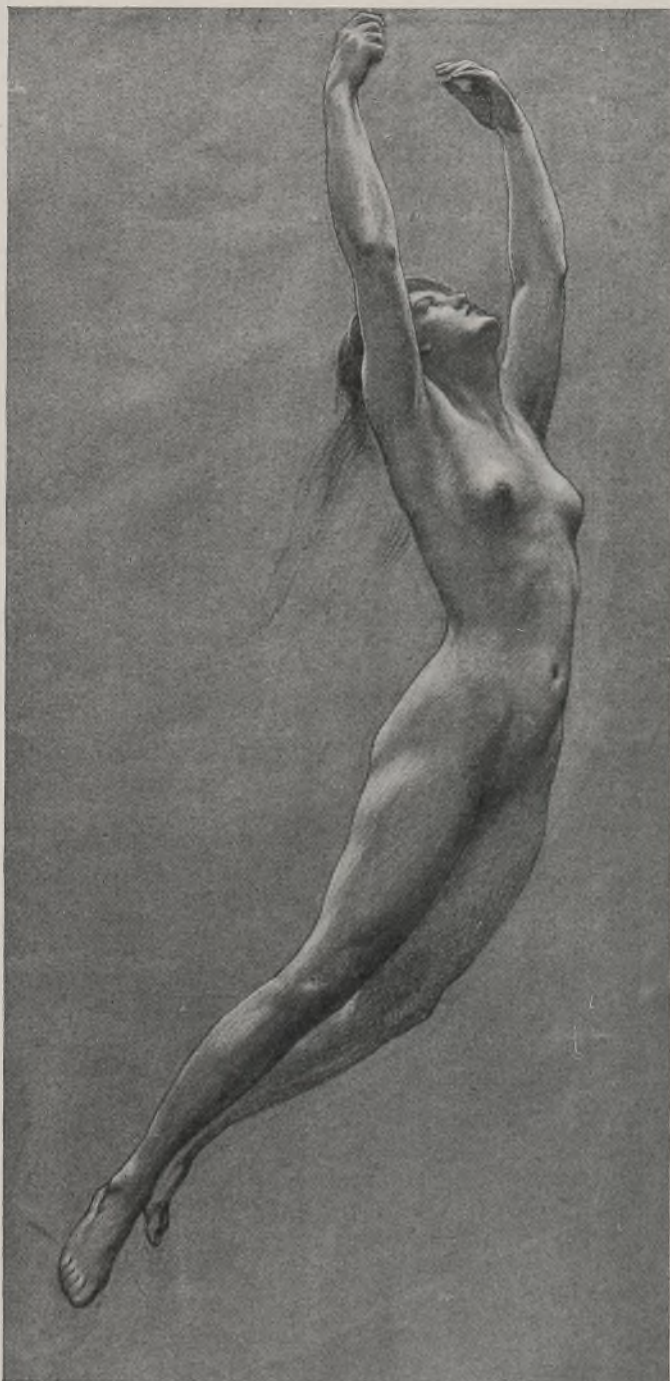
occupies a comparatively small portion of the ceiling, and is but a painted panel in a ceiling rather than a painted ceiling, have called for a pictorial treatment leaning neither to architectural stability of repose, on the one hand, nor, on the other, to an endeavour after illusion by means of strained perspective.

Mr. Draper has worked in a gallant spirit and with great intelligence, enlarging his style, and adding greatly to his reputation as a painter. Whatever criticisms may be passed on the results obtained, he has certainly proved that he can handle with confidence and talent such vast designs as the conditions of to-day rarely bring within the province or an artist's thought. His composition is animated and well knit together in all its parts, and is a piece of true decoration; while the drawing throughout is spirited and of high excellence. It is, therefore, to be hoped that Mr. Draper will have many opportunities to continue the decorative work thus well begun in almost his first venture.

The canvas, as we have already said, measures 30 ft. by 20, and one illustration shows (p. 34) the manner in which it was passed, at both ends, over a roller, so that it might be drawn up or down at a moment's notice. Mr. Draper never saw the whole of his completed work until it was placed *in situ*, some three or four feet of the canvas being always rolled up at the top or at the bottom. All the painting was carried out in six months at St. Ives, in Cornwall, but the work of making the innumerable studies used in the painting has been under Mr. Draper's hands for two years. The principal flying figures are 8 ft. 6 ins. high.

The subject, representing *Prospero Summoning Nymphs and Deities*, is a fortunate one for a ceiling decoration, as it not only takes us into an imaginary world, but gives many opportunities for flying and cloud-supported figures. The stern realities of life look out of place in a ceiling decoration, and Mr. Draper has

wisely accentuated the vision-like conception of his subject by the skill with which he has lighted the figures from above, so that they seem to float in space. In this he is pictorial, but not more so than is justified by the strong mouldings by which his composition is framed in the middle of the ceiling.

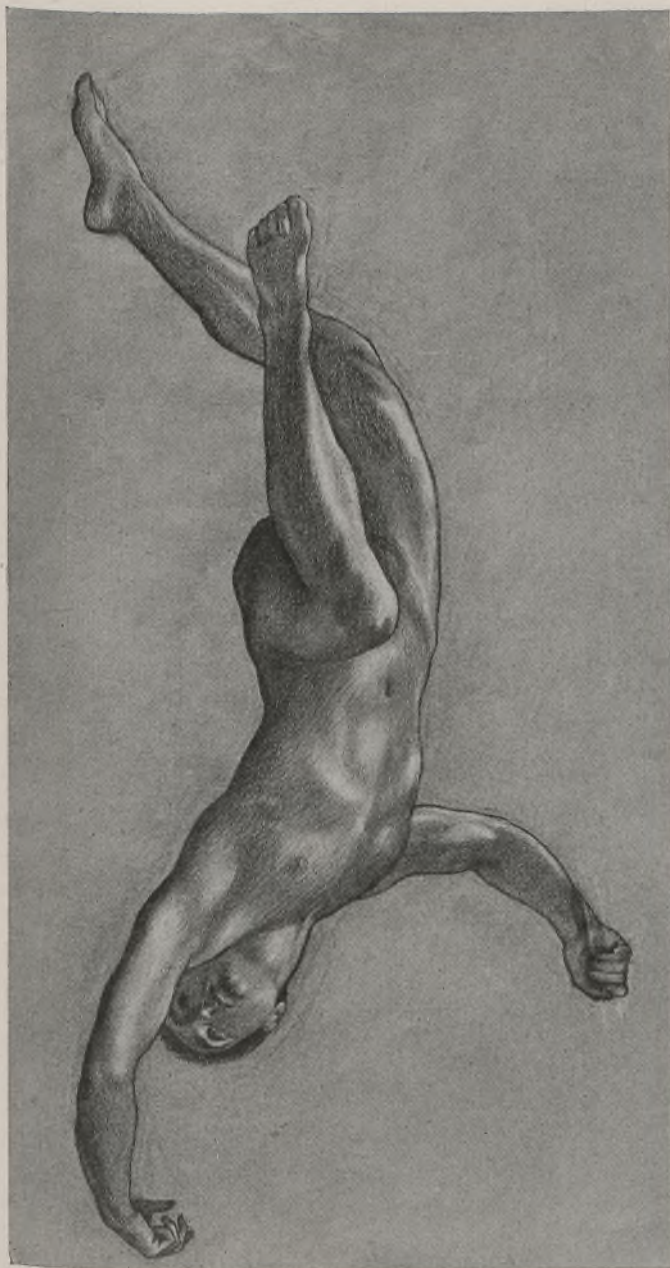


STUDY OF A WATER-NYPH

BY HERBERT J. DRAPER



## A Painted Ceiling



STUDY FOR FLYING FIGURE

BY HERBERT J. DRAPER

A few words may now be said about the technique. The canvas was well grounded with silver-white (*blanc d'argent*), and the medium used for the painting was paraffin wax dissolved in spirits of turpentine and spike oil. The modelling was obtained not by light and shade, but by colour, a dual illumination being adopted; and note, too, that Mr. Draper made skilful use of that process of cross-hatching which has been employed by fresco-workers in all times and

countries. There is not room here for a full account of the problems of colour, but the following facts will be of interest to art students. Mr. Draper had constantly to bear in mind that his decoration would be seen very frequently by artificial light, during the dinners given by the Company; and hence it was necessary to choose those colours which were least affected by that light. Experiments proved that cobalt in the yellow light faded to a dull slate-tint, whereas a green-blue or a purple-blue kept its value in the general colour-scheme. Purple became much redder but retained its tone. Yellow responded well—to the artificial light, while touches of transparent colour in the darker parts were useless as shadows, the yellow light passing through them to the canvas and returning to the eye with very little loss of luminosity. Tints of lilac and of puce had to be discarded, and cold blue-greens were found to be more effective than yellow-greens, which were too receptive to the influences of artificial light. But at last, after many experiments, Mr. Draper saw his way clear, and decided that his scheme of colour should be an arrangement of orange-red, cold greys, and pale yellow.

The illustrations that accompany these notes will enable everybody to form a just opinion of the scope of Mr. Draper's work, and we have no doubt that the studies will be widely appreciated. They are a great advance on everything which he has done in the same line.

There was a time when Mr. Draper's studies lacked that character which is soon acquired on the Continent in any good school of drawing. They had a certain prettiness of aspect, a certain want of structural vigour, firmness and precision, proving that the artist had studied in the Royal Academy Schools and had acquired there the besetting vice of English figure draughtsmanship. It may be that Mr. Draper became conscious of this defect; it is certain, in any case, that his studies have



## A Painted Ceiling

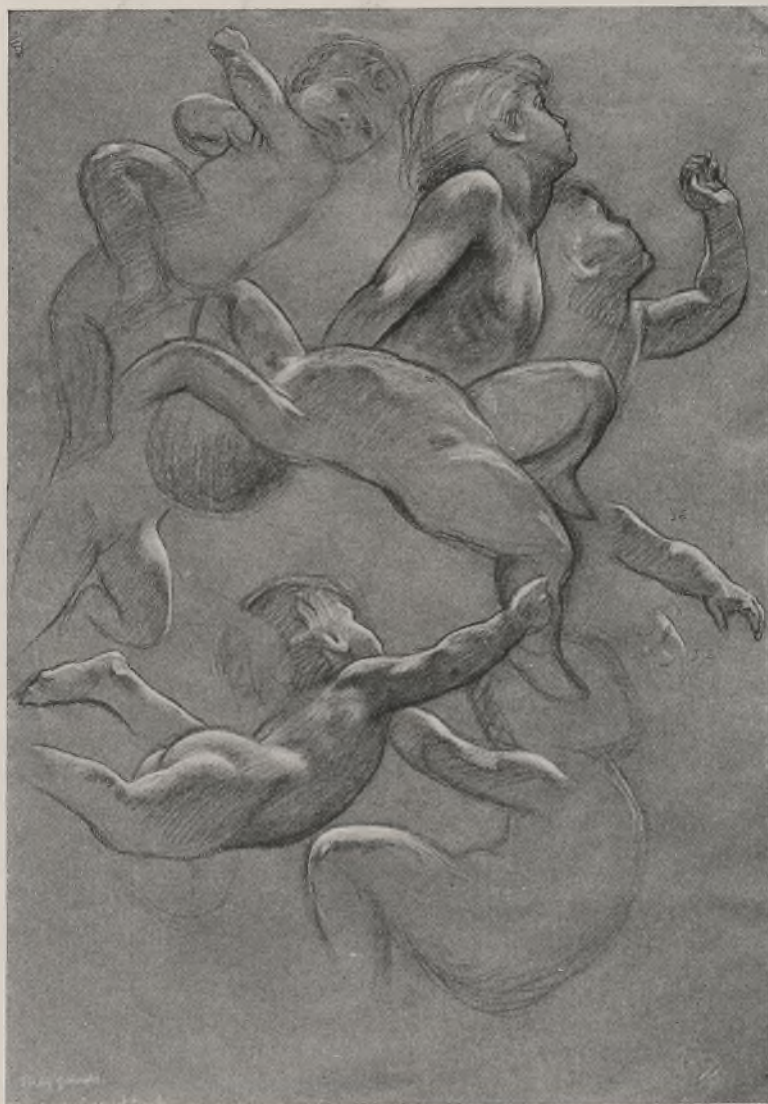
become bolder and firmer year by year, without losing any of that refinement which is so welcome a characteristic of Mr. Draper's style. In art, let us remember, refinement without masculinity is a weakness; and it is precisely in the masculine qualities of his work that Mr. Draper now shows a rapidly strengthening grasp on the essentials of art.

Finally, the members of the Drapers' Company have every reason to be satisfied with the manner in which their commission has been carried out. Their encouragement of art has made an excellent beginning, and we may expect it will be continued with a thoroughness of temper equal to that which is shown by the Skinners' Company in the ornamentation of their Hall, which

is now being decorated by Mr. Frank Brangwyn in conjunction with Mr. Campbell Jones, the architect, and with Mr. R. Anning Bell. Mr. Brangwyn is engaged upon a series of panels illustrating the history of the Company, and the work to be done will occupy five years or thereabouts. It is an encouraging thing that two great City Companies should thus place themselves at the head of the art patrons, and renew in England that wise patronship which the arts in other countries received so often in bygone times from the historic guilds of traders.

It is said that the City Companies were long at odds with the suggestion that they should encourage the arts, as they did not wish anything to interfere

with the interest they felt in certain public charities of a very deserving kind. Was any form of art of sufficient national importance to deserve the strenuous support of their members? This question has been asked many a time in England by public and private institutions, but in recent years the answer to it has been dictated by the competitions of trade, which find the services of art ever the more necessary. England, indeed, for the first time in her history, is becoming alive to the fact that the arts are not merely luxuries, but necessary servants to all the needs of life in a progressive country. When they are neglected, the standard of workmanship is lowered in a thousand ways throughout a whole nation, and the dignity of independent labour declines at a rapid pace, much to the injury of national character. To encourage art is thus a national charity, and the City Companies of London have set an excellent example to other institutions.



STUDY OF CHERUBS AND AIR-SPIRITS

BY HERBERT J. DRAPER





STUDY FOR PROSPERO'S  
HEAD. BY H. J. DRAPER



## The Spring Exhibitions

### THE SPRING EXHIBITIONS.— THE ROYAL ACADEMY. BY A. L. BALDRY

THOUGH the present exhibition at Burlington House does not include many pictures which can honestly be called great, it is, on the whole, a reasonably interesting show. There is in it plenty of evidence of honest endeavour, and of serious, if somewhat uninspired, effort. Quite a number of the contributors have sent works which prove that they have thoroughly mastered the principles of craftsmanship, and that they know how to manage the technical side of their art. What is wanting is a touch of inspiration, of extravagance even, which would wake the exhibition from its condition of dull respectability. It is not good that our painters should go on plodding year by year in the same narrow path, without caring to look about for new fields in which to exercise their capacities. Their very skill will be a source of trouble to them if they get into the habit of doing without fresh ideas, for it will give them a fatal facility in dealing with commonplaces, and will lead them into that easy accomplishment in certain branches of practice which kills the desire to strive for greater things.

However, as the collection presumably summarises the present-day tendencies of our school there is little use in speculating as to what it might be under different conditions. It must suffice to accept what is presented, with all faults and deficiencies, and to feel a measure of gratitude to the Fates which have permitted so much that is artistically competent to be gathered in the galleries, despite the distracting influences now affecting the art world. Such pictures as Mr. J. W. Waterhouse's *Echo and Narcissus*, *Windflowers*, and *Psyche opening the Golden Box*, Mr. Orchardson's *Mrs. Siddons in the Studio of Sir*

*Joshua Reynolds*, and perhaps Sir E. J. Poynter's *The Cave of the Storm Nymphs*; such landscapes as Sir E. A. Waterlow's *Warkworth Castle*, Mr. David Murray's *The Orwell from Wolverstone Park*, Mr. J. Aumonier's *Herefordshire Common*, Mr. La Thangue's *Mowing Bracken*, Mr. East's *Morning in a Berkshire Meadow* and *Tintern*, and Mr. David Farquharson's *Winter*; and such portraits as Professor von Herkomer's *Sir Herman Weber*, Mr. J. J. Shannon's *Miss Dulcie Laurence-Smith*, Sir George Reid's *Lord Mount-Stephen*, Mr. C. W. Furse's group *The Return from the Ride*, Mr. G. Spencer Watson's *The Earl of Leitrim*, the late Walter Osborne's *Sir Frederick Falkiner, K.C.*, and J. S. Sargent's *G. McCorquodale, Esq.*, give the Academy of 1903 some claim to be remembered. They are really fine achievements which would do credit to a far more remarkable show.



VICE-ADMIRAL SIR JOHN FISHER

BY A. S. COPE, A.R.A.





MISS DULCIE LAURENCE-SMITH  
FROM THE PAINTING BY  
J. J. SHANNON, A.R.A.



## The Spring Exhibitions

Mr. Waterhouse, indeed, has not often before touched so high a level, admirable artist as he always is. His *Pysche* is an exquisite picture, with wonderful grace of design and draughtsmanship, and rare subtlety of colour; his *Windflowers*, a scheme of purple, green, and white, is as charming in execution as it is persuasive in sentiment; and his *Echo and Narcissus*, two figures beside a stream with a forest background, is largely felt, and is painted with masculine directness. Mr. Orchardson's *Mrs. Siddons in the Study of Sir Joshua Reynolds* has in full measure those qualities of execution, tone management and dramatic expression, which have made his works so popular for many years past; and Sir E. J. Poynter's *The Cave of the Storm Nymphs*, a larger version of the picture he exhibited last spring, is an exceptionally good example of his learned workmanship. It has those faults of dull colour and thin, empty brushwork which are hardly ever absent from his paintings, but the academic correctness of the drawing, and the serious accuracy of the pictorial

statement, make it distinctly worthy of attention. It tells its story, too, with due significance.

There are other figure pictures which can be chosen for notice because they have either soundness of method or effectiveness as illustrations of the subjects selected. Mr. G. W. Joy's *Flower of Wifely Patience* is very delicately imagined, and has beauty of style; Mr. J. H. F. Bacon's *Hiding* and *A Romance* are clever little canvases, and his larger picture *The Homage-Giving, Westminster Abbey, August 9th*, is a successful rendering of an historical scene; Mr. J. M. Swan's *Iris* and *The Cascade* are adequate examples of his always individual art; Mr. Stanhope Forbes in his *Nomads* and *Round the Camp Fire* is more than usually decisive and vigorous; and Mr. S. Melton Fisher's *The Chess Players* is especially brilliant in its technical readiness and its gaiety of colour. Then there are Mr. G. H. Boughton's *Imogen*, Mr. H. S. Tuke's *The Stowaway*, Mr. E. A. Abbey's *Potpourri*, Mr. E. P. Fox's pretty picture, *A Love Story*, Mr. Byam Shaw's *The Fool who would please*



"THE STOWAWAY"

BY H. S. TUKE, A.R.A.



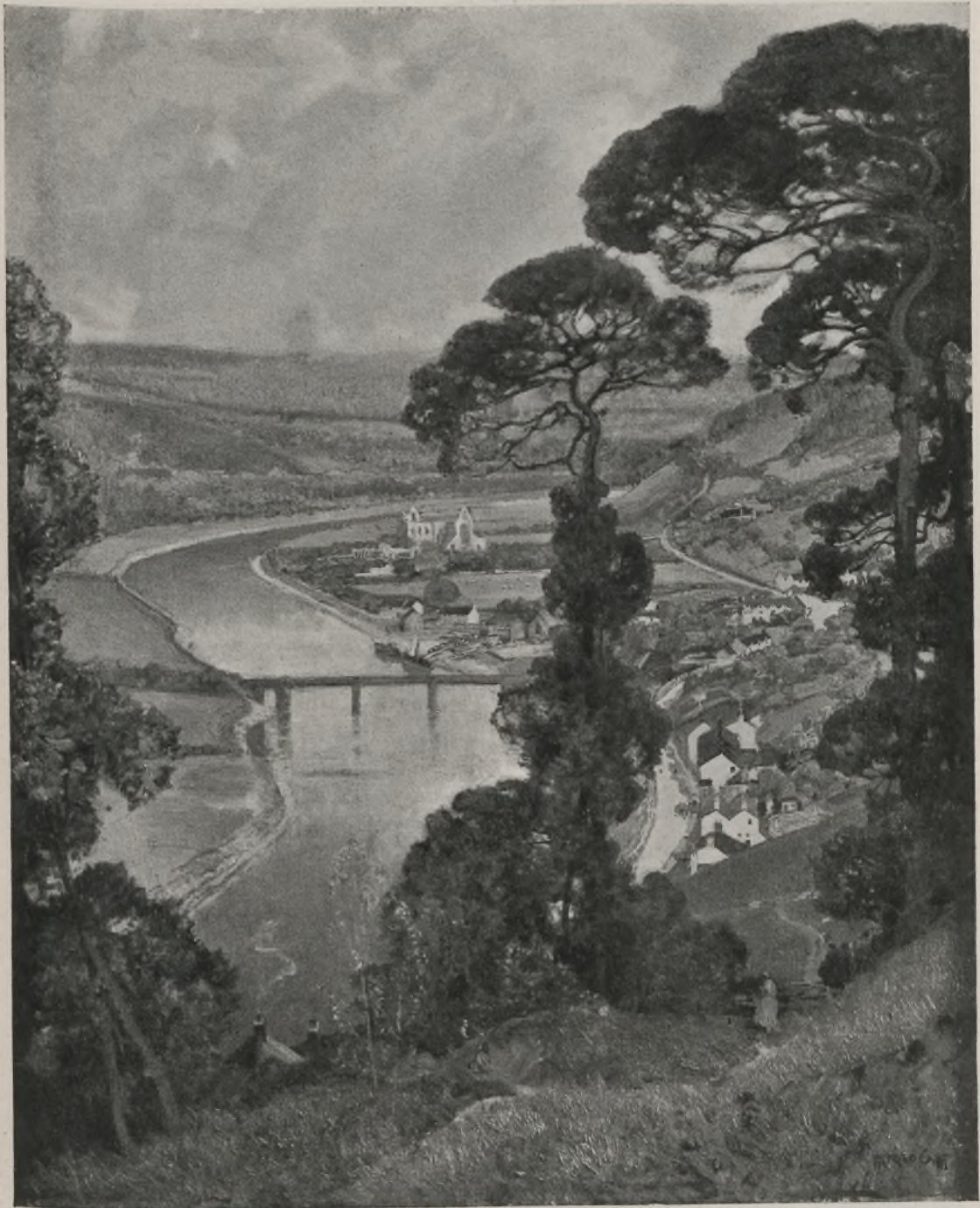






"THE BANKS OF THE LOING"  
FROM THE PAINTING BY  
SIR ERNEST A. WATERLOW, R.A.





"TINTERN, IN THE VALLEY OF  
THE WYE." FROM THE  
PAINTING BY ALFRED EAST, A.R.A.





"LOUISA, SARAH AND MARGARET  
DAUGHTERS OF C. H. PAINE, ESQ."  
BY RALPH PEACOCK



*The Spring Exhibitions*



"THE COMING DAY"

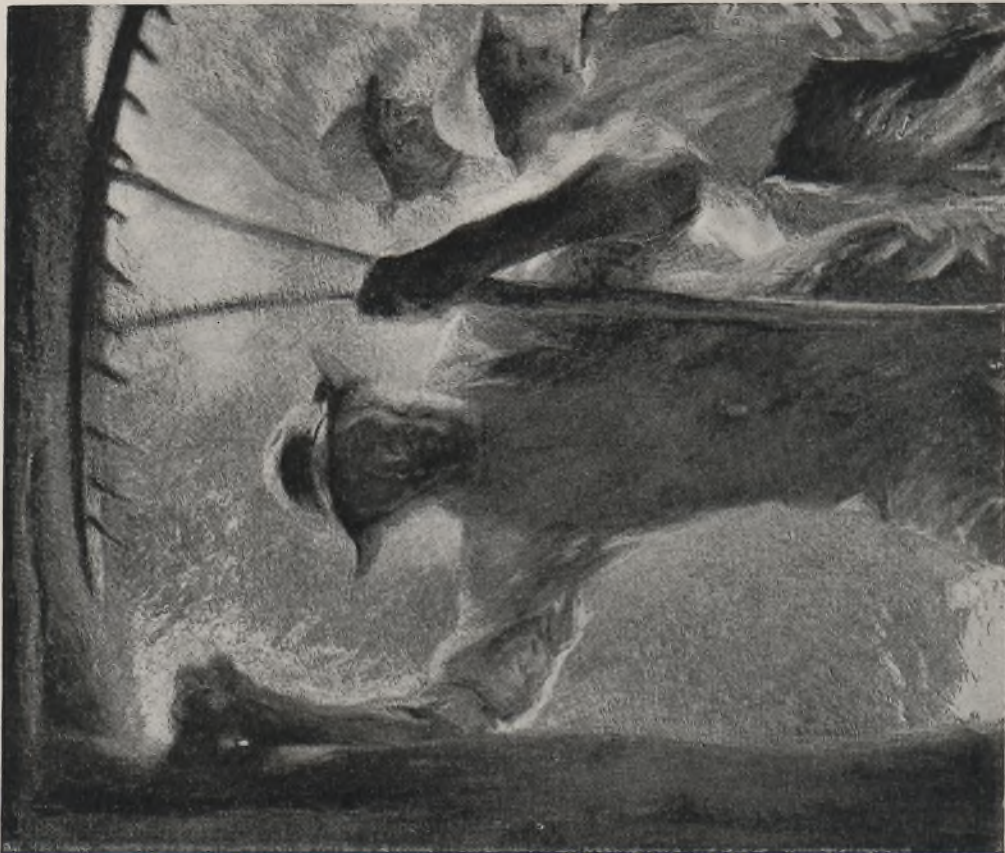
BY ARNESBY BROWN, A.R.A.



"ON A FINE DAY"

BY MRS. STANHOPE FORBES





"THE HAYMAKERS

BY G. CLAUSEN, A.R.A.



"BY THE ROAD SIDE"—CHINA

BY L. V. SOLON



## The Spring Exhibitions

every man, Mr. George Clausen's *The Haymakers*, Miss E. F. Brickdale's *Rosamond*, Mrs. Young Hunter's *The Road-mender*, Mr. St. George Hare's sound piece of flesh painting, *Miserere Domine*, *The Water Babies* by Mr. Charles Sims, *Mowgli made Leader of the Bandar-log* by Mr. J. C. Dollman, and Mr. Hacker's delightful fantasy, *Leaf Drift*—all of these are of appreciable value in the exhibition.

The landscapes are, if anything, more important than the figure pictures. Mr. East's *Morning in a Berkshire Meadow* is the most attractive of his contributions; but his nobly decorative *Tintern*, his strong colour-note, *The Castle of Cœur de Lion*, and his study in tones of grey, *The Turn of the Road*, are hardly less fascinating. Sir E. A. Waterlow is admirably represented by his *Crossing the Heath* and *The Banks of the Loing*, as well as by his *Warkworth Castle*; and Mr. J. Aumonier has done nothing more masterly than his expansive and atmospheric *Herefordshire Common*. Mr. David Murray's *The Orwell from Wolverstone Park*

is the most complete of his canvases, but there is excellent naturalism in his river-meadow subject, *In the Country of Constable*, and in his *June and River Blossoms*. Mr. David Farquharson's *Winter* is one of the great landscapes of the year; and Mr. La Thangue's *Mowing Bracken*, with its harmony of rich colour; Mr. Edward Stott's *Echo*, a rural scene very ably rendered; Mr. George Clausen's *Dusk*, Mr. Arnesby Brown's *The Coming Day*, Mr. Joseph Farquharson's *Winter Sunset*, Mr. J. Coutts Michie's *Home from the Hills*, and Mr. Yeend King's *The Home Croft*, have sterling qualities which claim full recognition.

It cannot be denied that the show suffers somewhat this year from the comparative weakness of Mr. Sargent. Though, as has been already mentioned, there are portraits by other men which have very definite interest, the fact that only one of his is of first-rate importance is a matter for regret. However, besides the contributions of Professor von Herkomer, Mr. J. J. Shannon, Sir George Reid, Mr. G. Spencer Watson, and Mr. C. W.



"ROUND THE CAMP FIRE"

BY STANHOPE A. FORBES, A.R.A.



## The Spring Exhibitions



"UNTO THIS LAST"

BY F. SPENLOVE-SPENLOVE

Furse, there are to note Mr. Solomon J. Solomon's *H. J. Levy, Esq.*, Mr. Frank Dicksee's *Lady Aird*, Mr. Frank Bramley's *A. S. Leslie Melville, Esq.*, Mr. R. Jack's *Woman in Yellow*, Mr. Briton Riviere's *The Rev. Nevison Loraine*, the Hon. John Collier's full length of *Mr. Lewis Waller*, Mr. Mouat Loudan's *Mrs. Cameron and Daughter*, Mr. W. Llewellyn's *Mrs. Arthur Blomfield*, and Mr. Ralph Peacock's group of the three daughters of Mr. C. H. Paine.

The sculpture rooms contain much that is admirable, for example *The Truth Seeker* by Mr. Bertram Mackennal, *The Spirit of Contemplation* by Mr. Albert Toft, Mr. Frampton's busts of *Chaucer* and *William Strang*, and his bronze panel for a memorial to a hero, Mr. Alfred Gilbert's bust of his mother, Mr. W. R. Colton's marble group *The Springtide of Life*, Mr. Drury's busts of the King, and the late Sir W.

McCormac, Mr. F. W. Pomeroy's bust of *Sir Henry Thompson*, a section of a church screen in metal and other materials, a beautiful bronze group by Mr. W. Reynolds Stephens, and a striking group, *A Phantasy in Copper and Enamel*, by Professor Hubert von Herkomer, R.A.



"FLEURS DE PARIS"

BY ANGLADA



## The Spring Exhibitions



"FEMME À LA FENÊTRE"

BY MORISSET

### THE EXHIBITION OF THE NATIONAL SOCIETY OF FINE ARTS. BY HENRI FRANTZ.

THE first impression produced by this year's Exhibition—which is undoubtedly interesting, and

evolution of art and on the education of the public, which, to-day, can understand and welcome the innovating youth of yesterday, so that no one now cares to dispute the talent of the artistic faction which first became known through this association. Our gratitude to the National Society of Fine Arts



"NAVIRE AU QUAI"

BY DAUCHEZ



## The Spring Exhibitions

for having received with open arms the young painters which the Juries of the old Salon were determined to ignore, is such as to prevent our being captious now that the Association is trying to be cautious.

To enumerate all the inferior works would take us too far, nor is that the object of this article, in which I propose to note the really characteristic works in the exhibition and the personal efforts which may be distinguished in the mass. Some of these superior works are to be found, as if intentionally brought together, in the first room, and of these I will speak first. Side by side with Carolus Duran and Guignard, of whom I can say nothing new, are three men of the highest class: Zuloaga, Cottet, and Jacques Blanche. The first of these is of the race and breed of Velasquez and Goya, from whom he borrowed rather directly in his earlier works, though he has since studied more closely from nature. Zuloaga here sets before us in three pictures, scenes from the life of the damsels of Seville,

seized with wonderful keenness of vision and sense of life. In one of these pictures we see peasants, too nearly related perhaps to the *Borrachos* of Velasquez, meeting a girl whom they jest with; in another a Gitana of dark complexion is leading a young Sevillana to a rendezvous; and the third, and finest, represents two Andalusian women dressing to go to a bull-fight. Zuloaga has rendered the pale or faded hues of the silks, the dark lighting of black eyes in faces plastered with powder, with an astonishing feeling for light and shade, a penetrating apprehension of character, and wonderful skill as a colourist; and at the same time he fixes on his canvas the nervous grace of the Southern Spanish woman, carrying on the series of studies which make Goya famous.

Charles Cottet, like Zuloaga, loves and studies character. His power is manly and severe; but while the Spanish painter seeks a bright, light key, the painter of Brittany has a dull-hued palette, though infinitely varied in its tones. He is par-



"UNE CRIQUE: BRETAGNE"

BY CHARLES COTTET

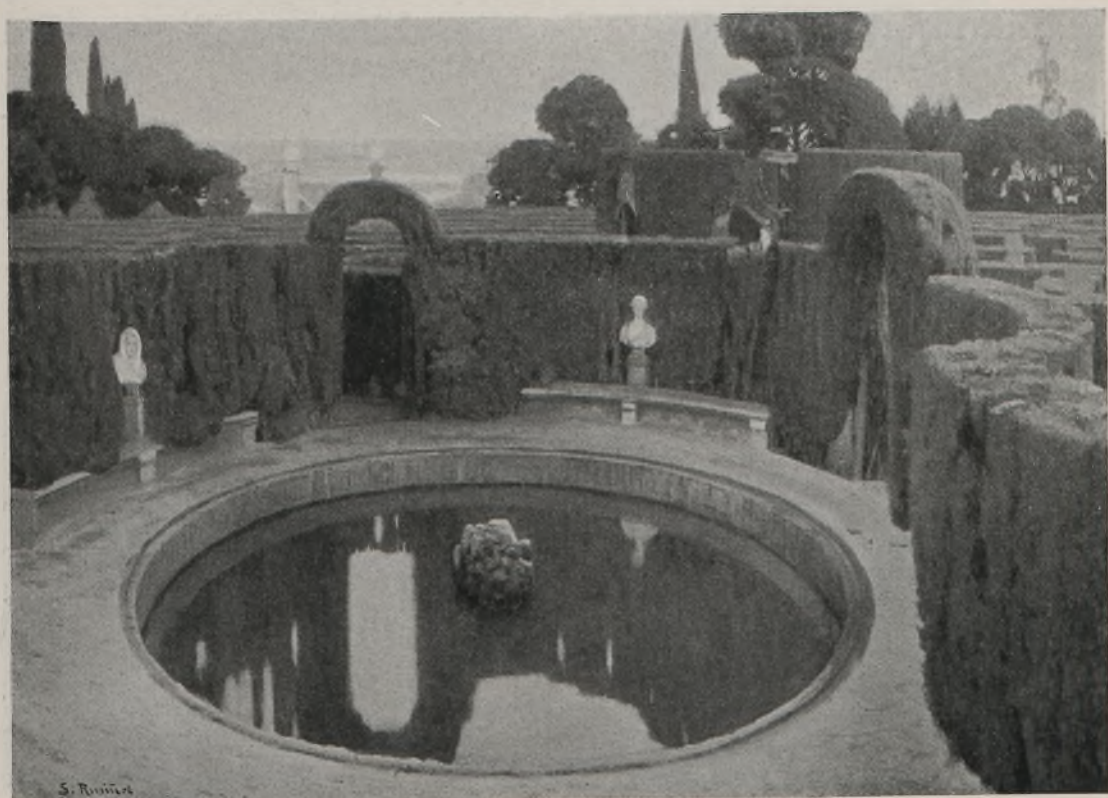


*The Spring Exhibitions*



"LE COUP DE VENT"

BY LUCIEN SIMON



"LE LABYRINTHE"

BY S. RUSIÑOL



## The Spring Exhibitions

ticularly well represented this year, with his melancholy sea-pieces, true pictures of the uttermost promontory of Finisterre, where the waves break and foam against the cliffs under a lowering sky. Next to these studies of nature, he gives us a piercingly human episode: three generations of widows, sitting all in similar attitudes by the seashore, their hands folded in resignation. Here, as ever, Cottet expresses with overwhelming force the fateful power of the elements, as contrasted with human submission—the impotent submission which is so highly characteristic of the Breton women.

THE STUDIO will ere long devote an article to Jacques Blanche: for the moment we need merely



"LE PIQUE-NIQUE"

BY PRINET

mention the fine series of portraits, among which I particularly like those of M. Debussy and M. Lucien Simon. The treatment is bold, the painting capital, and there is a manly and emphatic



"LE TEMPLE D'EGINE"

BY RENÉ MÉNARD





"LAVEUSES À LA RIVIÈRE"  
BY L. LHERMITTE



## The Spring Exhibitions

feeling for rather complex character. There are some other portraits by no means devoid of merit. One, painted by M. Faivre, of an elegant woman and a girl in a garden, is perfectly fascinating, though the painting, it must be said, rather lacks breadth—the breadth we so much admire in Sargent's "Portraits of the Misses Hunter," also exhibited here. Here, indeed, we have an artist of the very first rank, one of the greatest portrait painters of our day, who gives us with wonderful insight the actual image of the modern lady. This is really living art. Living in the wonderful colouring, the easy freedom of the attitudes, and the indescribable feeling of life. The three young ladies are surprised, caught, in the very secret of their charm and beauty, seated on a sofa, dressed in gowns of sober hue, brightened here and there by a white lace bow or the rosy tints of a hand. Sargent indisputably reigns supreme in portrait painting, and certainly the work of Dagnan-Bouveret, Carolus-Duran, Rosset-Granger, Picard, Montzaigle, Thévenot, or Aman-Jean will bear no comparison with his, in spite of their various merits, which I am far from denying; we can but bow before the indisputable pre-eminence of a master. Besnard alone, in his *Portrait of Madame B.*,

reveals an individuality even more marked, though in a quite different way, and even more specialised gifts as a painter. Who, indeed, but he could have achieved such a task as this portrait of a lady seen in profile, in the cold white light of the studio, in an attitude so full of movement? This is a work of such simplicity, such severity, as quite takes us by surprise, coming from so startling a colourist. But though he has here disdained the resources of his palette and relied wholly on black and white, we find in another room the Besnard whom we know—the Besnard, I feel inclined to say, of the *Fêtes galantes*, who, like his precursors of the eighteenth century, can depict with ease the flickering light and shade on the nude limbs of a woman. Here are a few small pictures of delightful quality, in which we discover, as we look, unexpected variety of tone and colour. There is not in this exhibition any artist who carries on more splendidly the tradition of the great French colourists.

There is a fine air of sincerity in M. Lucien Simon's work; his two female portraits show much of his usual high quality. I prefer, however, the *Old Men's Refuge*, and the capital small picture representing Breton men tramping across the plain



"LA SEINE ET NOTRE DAME: L'HIVER"

BY G. GILLOT



## The Spring Exhibitions



DESIGN FOR TAPESTRY

BY L. LÉVY-DHURMER

under a gale. Here the painter is really himself, with the subtle blendings of colour in which he excels.

Some other portraits worthy of note are those by Mr. von Glehn, Mr. Lavery, Madame Leroy d'Étiolles, and that of the caricaturist *Sem* by Boldini. These claim attention by their strong individuality; and the same may be said of those by M. Caro-Delville, and of the refined portrait of a lady, painted by M. Desvallières against a background full of rich detail, *à la* Gustave Moreau.

Personal tendencies are more variously shown in landscape than in any other class of subjects. Here every style and every manner is to be seen, from the most advanced impressionism to the most classical conventionality, and it would be hard to determine which of them all is characteristic of the French school. Thus, here again, I must dwell on personal qualities. M. Ménard's fine talent seems, year by year, to gain in serious force and concentrated glow. From the classical and unchangeably beautiful places that he visits, he has gained a higher serenity, and we linger gladly by the

columns of the *Temple d'Égine*, or in the autumn *Forest*, with its russet tones. In these we see a revival, with a quite personal vein, of the noble art of Claude Lorrain. M. Dauchez, another marked personality, renders with peculiar intensity the dismal solitude of the heaths of Brittany, undulating as far as the eye can reach, under low grey clouds. His *Navire au Quai* seems to have been painted under the same burthen of melancholy.

The scenes painted are as various as the painters' methods. M. Raffaëlli, using his peculiar oil-crayons, always gives us views of Paris, rendered in his well-known manner; M. Billotte affects evening shades, and the subdued light of the northern climes; and M. Gillot excels in views of ports and rivers, and the most unexpected play of light. Then, in strong contrast, we have the brilliant landscapes of the South strongly sketched in by M. Auburtin, who also exhibits a large decorative piece: among the best small works are some heavily-painted studies by Mr. Morrice; some good views of the *Lake of Geneva* by Lebourg; and some poetic bits of the *Villa d'Este* by Monod.



## Studio-Talk



"FEMME À LA TOILETTE"

BY SAGLIO

As to M. Lhermitte, I need say nothing in praise of his noble ideas or of his country life.

In so short an article I cannot dwell on any but the most important works: I shall omit any long list of names, to mention those only of some of the most original artists. Such, as it seems to me, is M. Anquetin, who, in a small picture called *Evening*, has achieved effects of colour and texture which are quite unique; it is a relief to the eye after so many dull and indifferent pictures. Another fine colourist is Anglada, who, like Anquetin, seeks inspiration in nocturnal and squalid Paris. Spain sends us another artist of marked personality, Santiago Rusiñol, who paints the gardens of Majorca, with their high terraces, splendid with vegetation, and their solitary flights of steps and large marble basins.

Among the various foreigners who exhibit here I must not omit Thaulow, a master in his way, who sees into the heart of things; nor Claus, who renders with amazing fidelity the most complicated effects of light; nor Courtens and Willaert, the poets of the dead-alive towns of the Netherlands.

A few pleasing studies of interiors attract the

eye, by Lobre and W. Gay, who paint the halls of Versailles; and we have scenes by Saglio, who aims simply at harmony; Prinnet, whose certainty of hand grows upon him; Guiguet, and Morriset, And after having paused before M. Prouvé's strong decoration I must finally mention the brilliant fancies of La Touche, and the powerful studies by Roll—painters so dissimilar and so strongly characterised—who contribute in no small degree to the interest of this exhibition.

HENRI FRANTZ.

### STUDIO-TALK.

(From our own Correspondents.)

LONDON.—The two supplemental plates accompanying these notes are a reproduction of M. Paul Helleu's dry-point portrait of his charming daughter, which was one of the features of the recent Exhibition of the Royal Society of Painter-Etchers, and a coloured illustration of a water-colour by Mr. William Rankin. Mr. Rankin is a new recruit in the ranks of water-



THE WAR MEMORIAL AT WAAL BY H. VON HERKOMER  
THE GILT-BRONZE PLAQUE

(See London Studio-Talk.)



## Studio-Talk



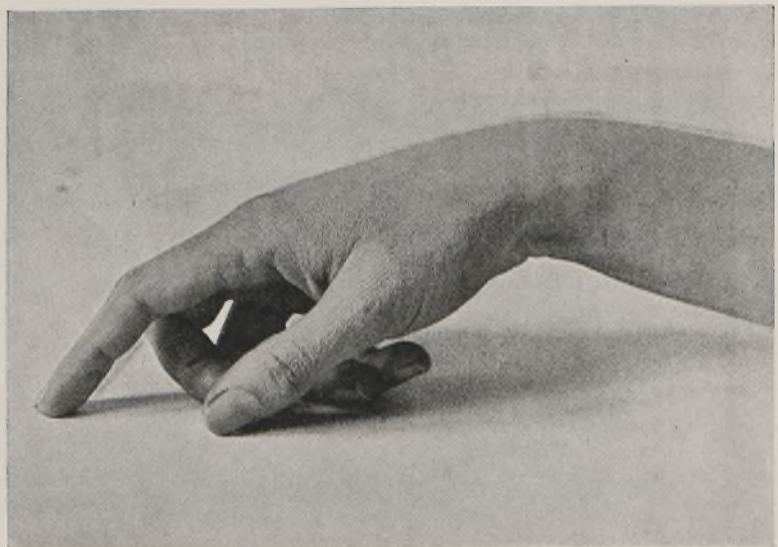
THE WAR MEMORIAL AT WAAL: THE RED MARBLE SEAT

BY PROFESSOR H. VON HERKOMER, R.A.

colour painters. He has already turned out some clever landscapes, and there is abundant promise in the figure study given here.

collect locally would have been inadequate for the erection of anything larger than the conventional obelisk; but Professor von Herkomer, by

The Kriegersdenkmal or war-memorial, of which two illustrations are here shown, was unveiled at Waal, in Bavaria, towards the end of last year. It is the work of Prof. H. von Herkomer, whose father lived in the village for many years, and who was himself born there. No less than 52 men out of a total population of 1,000 went out from this small township in the cause of their country, and it was felt that such a fact deserved commemoration. The small sum which the Burgomaster was able to



STUDY OF A HAND

FROM A PHOTOGRAPH BY W. CADBY



## Studio-Talk



STUDY OF A HAND

FROM A PHOTOGRAPH BY W. CADBY

conscious and not due to a lack of acquaintance with the canons of classical sculpture. When the seat was ready, the figure was set up in plaster, to enable the artist to judge of the general effect, and several alterations inspired by this general view can be observed by a comparison of the two photographs. The unveiling ceremony was attended by representatives from every veteran society in southern Germany.

offering to take charge of this money and accept the whole responsibility for the design and erection of the monument, was enabled to carry out a long-cherished scheme of doing honour to a place endeared to him by such associations, and Waal has been fortunate enough to secure thereby a memorial second in artistic interest to none in Germany. The monument takes the form of a seat of red marble from quarries in Bavaria. This seat is classical in design, and has in the centre a large gilt bronze plaque, on which is an allegorical figure of a Germania with the palm of peace in her left hand, while with her right hand she holds up the laurel wreath of victory to greet the rising sun. The central idea thus set forth is that of the rise of a united Germany, which was made possible by these wars, whose influence largely neutralised the results produced by the Thirty Years' War. The figure is in bas-relief, and though semi-nude, is not essentially "classical." The whole work is strongly impressed with the individuality of the artist, since his mannerisms have been cultivated and not suppressed. His modelling work has all been in miniature, and consequently he makes no claim to be a sculptor; this work should rather be judged as that of a draughtsman. One strong effect to be seen in the original, which does not appear in the photograph, is afforded by the perspective of the figure. Starting with five inches at the knee, the relief is gradually reduced, until some of the laurel leaves which wreath the head are actually below the general surface. Some of the lines in the drapery would shock the classical sculptor, but these faults, if they are adjudged to be so, are



PANEL IN THE SCREEN AT  
CHRIST CHURCH, WALLINGTON  
"THE BURNING BUSH"

BY THE REV.  
J. M. BLAKE



*Studio-Talk*



THE ST. ANDREW'S PANEL  
BY MRS. COLDWELLS



THE ST. GEORGE'S PANEL  
BY MRS. COLDWELLS

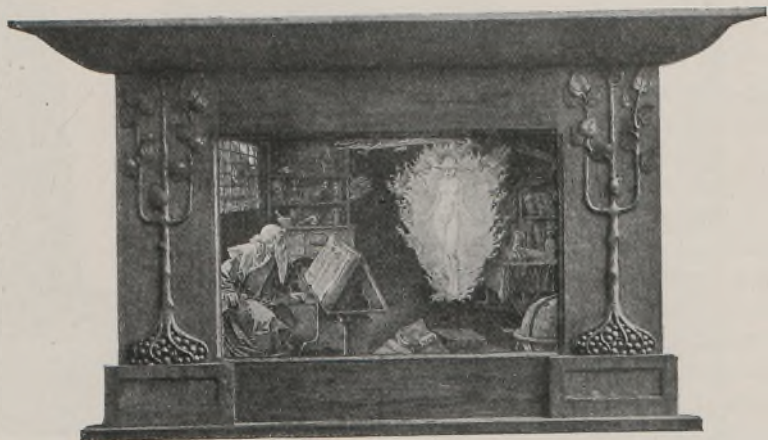
Handicraft sets a good example in the exhibition it held toward the end of April. Various kinds of work in metal, embroidery, wood, glass, painting, leather, inlay and jewellery were shown. Much of this work was excellent; all of it was locally produced. The aim of the Guild is to discourage mere commercialism and to foster individualism. More power to it!

The Presbyterian Church has hitherto given slight attention to the part which the creations of Art may well take in the enrichment of a Christian place of worship. This makes the undertaking of the minister of Christ Church, Wallington, Surrey, the more interesting. He has himself designed a

We give illustrations of two admirable photographic studies of hands by Mr. W. Cadby. Studies of this kind should prove of considerable value to artists.

screen and canopy to be set up at the back of the apse of his church, and with the help of ten

The decay of village industries in arts and crafts is much to be deplored. The race of rural stone-carvers, wood-carvers, workers in brass and iron, is nearly extinct. They have left behind them many memorials of their handiwork, visible to-day in church, churchyard, manor-house and cottage. We should welcome all influences which may tend to revive these ancient arts. The Harting School of



"FAUST AND THE  
FIRE MAIDEN"

BY FREDERICK RHEAD. THE FRAME  
EXECUTED BY H. SCHMIDT



## Studio-Talk



OAK STATIONERY CABINET

BY A. W. SAMPSON

the branches of the "Clarion" Guilds of Handicraft existing in Birmingham, Blackpool, Bristol, Chester, Eccles, Leeds, Liverpool, Newcastle, Oldham, West Bromwich, and Wilmslow. One excellent feature was the number of combined pieces of work, the design conceived on right lines and intelligently carried out. Altogether the result was very successful considering the comparatively short period the guilds have been in existence.

members of his congregation, the work, which is in oak, has been enriched with deep, bold carving.

We give an idea of three out of the seven central panels, symbolising the Burning Bush (the emblem of the Presbyterian Churches), the St. George's cross and wild rose of England, and the St. Andrew's cross and thistle of Scotland. The first is the work of the Rev. J. M. Blake, the two latter were carved by Mrs. Coldwells.

**L**IVERPOOL.—  
With all its associations and rich treasures of ancient art, Chester was very appropriately chosen for an exhibition of handicraft work, having for its

main object the revival of the spirit of the old craft guilds—the upholding of the dignity of hand labour as opposed to the production of decorative work by machinery. Under the energetic organisation of Mrs. Julia Dawson, assisted by Mr. Joseph Crouch, Mr. J. P. Steele, Mr. Robert Gray, and Mr. Charles E. Dawson, about 900 excellent contributions were gathered from all parts of the country, mainly from

Contributions outside the membership of the Guilds were numerous and of great interest, noticeably the book-bindings by Alfred de Sauty, B. Riley (Huddersfield), H. Brown, and others. The delightfully rich effect and brilliant colours of the translucent enamels by Evelyn Bethune, N. S. Hadaway, and Gertrude Hildesheim attracted much attention. Very good specimens of flower-making and metal-work were sent from the Potteries by the



COPPER HANDLE BY R. C. WALLHEAD



COPPER CLOCK CASE

DESIGNED AND EXECUTED  
BY C. H. ALLEN



## Studio-Talk



DESIGN FOR A BOOK ILLUSTRATION BY H. W. WILEY

Duchess of Sutherland's Cripples' Guild. Fine embroideries were exhibited by Anne Macbeth (Glasgow), Mary Newill (Birmingham), and *appliqué* work of good design by Mrs. Osborn (Chester); there was also a richly-embroidered hanging in green and gold by the West Bromwich Guild. Furniture and fittings of a fireplace by H. J. Osborn (Chester), and specimens of wood-staining by Robert Gray (Egremont), and stained-glass panels by Sylvester Sparrow (London) claimed particular notice. Mr. and Mrs. Arthur Gaskin's gold and silver jewellery and enamels gave general delight. The Haslemere Peasant Industry sent a fine *appliqué* hanging, *The Spies*, designed by Godfrey Blount, and several rich hand-woven rugs, all work of a high quality; while the St. Edmundsbury Weaving Works, Haslemere, showed tapestries and altar cloths, in silk and wool and silk and gold thread, of good decorative design, by Edmund Hunter. H. B. B.

**B**IRMINGHAM.—There are many things to be considered when criticising the work of so important and large a school as the Birmingham one, and the extensive collection of students' work exhibited this year must of course be judged from several standpoints. It is necessary for students who are intending to take art-teachers' certificates to execute careful drawings on specified lines. More than that, since in every student's training routine work is essential, and a very great proportion of the students, especially at the branch schools, are only in the more elementary stages of that routine, it is evident that much of the exhibited work must consist of more or less conventional studies and completed drawings. And even where the work reaches a higher plane, most of the results are of value chiefly as a means of judging the merit of the system of instruction under which they are produced.



DESIGN FOR A BOOK ILLUSTRATION BY H. W. WILEY

Bid-me-discourse-and-I  
will-entant-thine-ear





DESIGN FOR A BOOK ILLUSTRATION

BY H. W. WILEY

It is of particular interest to remember this at a moment when, by the stern law of superannuation, the School is to be deprived of the headmaster who has so long and so successfully organised and controlled its destinies and inspired its enthusiasm. And if in looking round the walls of this exhibition one sees little strikingly individual work, but rather a high level of general achievement, the spirit of the teaching speaks with abundant evidence through wise results, and thoroughly justifies his administration. The routine work is excellent, considerable attention being bestowed upon the History of Ornament which is a point too often neglected.

Special mention may be called to the Designs for Illustration in Colours of Mr. H. W. Wiley. They exhibit careful drawing and faithful interpretation of child life, and are full of a dainty humour of their own, and repay repeated inspection.

Space will not, unfortunately, admit of a detailed description of the numerous excellent works exhibited, and it must suffice to say that there is abundant evidence of life, effort and promise in



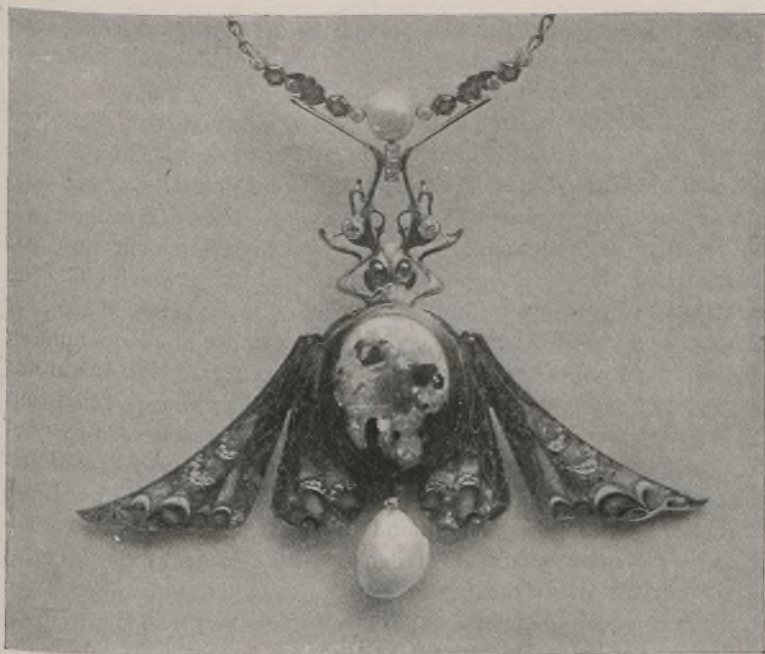
PENDANT

(See Brussels Studio-Talk)

BY P. WOLFERS



## Reviews



PENDANT

BY P. WOLFERS

still life, very sumptuous in colour, attracted much attention; M. R. Janssens exhibited a fine *Interior of a Church*; M. O. Coppens some faithful studies of Flemish landscape; MM. Baes and Van den Eeckhoudt various pastel and charcoal studies; M. A. Lynen some extraordinary drawings, full of bold and happy fancy; M. Fabry, decoration.

The screen representing *Penelope*, embroidered by Madame Derudder, and the jewellery, of every variety, executed by M. Ph. Wolfers, once more showed with what skill these artists handle precious and decorative materials.

every department. In resigning his high post Mr. Taylor may look with satisfaction and pride, not only upon the past traditions, but also upon the present sound and healthy condition of the school he has loved and served so well.

A. S. W.

**B**RUSSELS.—The eleventh annual exhibition of the Brussels club *Pour l'Art* was noteworthy for a distinctly loftier vein of feeling and more careful execution than of yore, as seen especially in the examples sent by the painter A. Ciamberlani and the sculptor V. Rousseau.

M. Ciamberlani exhibited a series of good studies as well as the large painting called *Life Serene*, a very poetical and essentially decorative work, broadly and at the same time carefully painted. Among the various pieces sent by M. Rousseau what appears to have most captivated the public is a dainty statuette, *The Woman with a Hat*, wonderfully free and delicate in the modelling.

Of the monumental figures exhibited by M. Braecke and M. Derudder, that by M. Braecke was remarkable for its architectural simplicity of line, that by M. Derudder for dramatic emphasis. Among the painters, M. A. Verhaeren's studies of

Some interesting exhibitions have recently been held in the rooms of the Cercle Artistique at Brussels: a collection of landscapes by M. A. J. Heymans, the finest of the Belgian landscape painters now living; and one of the works and studies of G. M. Stevens, including genre, portraits, landscapes and flowers, drawings and engravings. A series of landscapes, too, by M. Rul and M. Sohie; and *Scenes of Genre* by M. Jacobi.

M. J. Delvin, a painter of Ghent, whose work has often been praised in *THE STUDIO*, has been appointed Director of the Academy of Fine Arts at Ghent. It has been said with truth that "no better choice could have been made. To his merits as an artist M. Delvin adds qualifications as a professor, which give great hopes as to the prospects of the school under his guidance."

F. K.

### REVIEWS.

*The Book of Job*. Illustrated by R. T. Rose. The Abbey Press, Edinburgh. (London: George Bell & Sons.) 25s. net.—Well printed on handmade paper and bound in limp vellum, this little volume has all the general attractiveness characteristic of work issued by the Abbey Press. Mr. Rose has been fairly successful in catching the spirit of the tragic poem that has been the subject of such varied criticism, and he has realised the characters



## Reviews

of the afflicted patriarch and his friends with considerable skill. Unfortunately, however, his illustrations are somewhat spoiled by the heavy masses of ink and by the sharpness of the contrast between black and white affected by the school to which he belongs. This is very notably the case with the fine design of the Frontispiece, and the same fault is apparent in many of the minor decorations, the black setting distracting the attention from the really beautiful drawing. The remarkable interpretation of the words: "He has garnished the heavens," which is a mere unrelieved mass of black with a few white dots upon it, might well have been omitted, and that of the "Son of man which is a worm" has an almost comic effect.

*The Sketch Book of Sir Anthony van Dyck.* By Lionel Cust, M.V.O., F.S.A. (London: Bell & Sons.) £2 2s. net.—Although as a general rule a completed picture from the hand of a master is of greater value than any mere sketch can be, a deep interest often attaches to the latter as a revelation of individual character and mode of procedure. This is very notably the case with the travelling Sketch-book of Van Dyck, intended, as it was for no eye but his own, in which he jotted down, sometimes with a pen in bistre-coloured ink, sometimes with a black-lead pencil, the impressions made on him by the work of other artists. The Sketch-book, from which forty-seven pages have been selected for facsimile reproduction by the Director of the National Portrait Gallery, is not, as its name would seem to imply, a collection of original sketches from Nature by the great Flemish painter, but of notes on the pictures in European galleries that happened to take his fancy. Thus they include a number of drawings after Titian; numerous characteristic groups from the paintings of Paolo Veronese and the frescoes of Raphael; quaint bits culled from the genre pictures of Breughel and Lucas van Leyden; the religious engravings of Albrecht Dürer, etc., all catching with rare skill the peculiarities of each artist, and proving their author's sympathy with styles quite unlike his own.

As remarkable in its way as Van Dyck's own power of interpreting the work of others, is the technical skill displayed in the fac-similes from his Sketch-book, which brings within reach of all students one of the greatest treasures of the Duke of Devonshire's famous collection. Stolen from Chatsworth in the eighteenth century, it was restored to its rightful owner in 1898, by Mr. Herbert C. Cook, who had bought it in ignorance of its identity. A detailed description of all the contents of this unique heirloom, proves how cosmo-

politan were the tastes of Van Dyck, and adds greatly to the value of the reproduction of selected leaves.

*Antique Works of Art from Benin.* Collected by Lieutenant-General Pitt-Rivers, D.C.L., F.R.S., F.S.A. (London: Batsford.) 12s. 6d. net.—In spite of all the progress recently made in the elucidation of art history there still remain unsolved certain problems connected with it which elude the most skilful expert. No one has yet been able, for instance, to explain the existence of a large number of works of art in a town so degraded as Benin was in 1897, when it was entered by an expedition sent to exact satisfaction for the massacre of a party of Englishmen. These extraordinary relics of an advanced civilisation, of which no other traces are left, were found buried beneath the king's compound, or hidden in native houses, and were most of them still covered with blood, probably from the human sacrifices in which they had been used. They consist of bronze plaques with admirably designed figures in low relief, statues, bells, and ornaments of a great variety, excellently cast in bronze, utensils in various metals, carved ivory and wood, etc., all executed with a technical skill such as no native artist of Africa could surpass. Turning over the pages of the remarkable book issued by the learned Inspector of Ancient Monuments it is difficult to believe that the works represented in it were really produced in Benin, or to accept the theory that they were introduced by Portuguese settlers. In fact the riddle remains a riddle, unparalleled even in America, that land of vanished civilisations, where the life story of those who preceded the present occupiers has at last been pieced together into a consistent whole.

*Buddhist Art in India.* By Professor ALBERT GRÜNWEDEL. Translated by Agnes Gibson. (London: B. Quaritch.) 12s. 6d. net.—Well translated by Miss Gibson from the first German edition, and revised and enlarged with the aid of the second by Mr. James Burgess, formerly Director-General of the Archaeological Survey of India, this fully illustrated volume remains the chief authority on the subject of which it treats. With infinite care and patience Professor Grünwedel has sought out the often widely scattered and mutilated relics of Buddhist art, some still *in situ*, others dispersed in public museums or private collections, piecing them together wherever possible, and unravelling their meaning with wonderful skill. Yet he confesses that the work is as yet but begun, and remarks that the solution of many difficulties will only be reached when the history of the different



## Reviews

types of Buddhas, etc., is traced, for which task the raw material has not yet been made accessible. This learned manual has, however, paved the way, and, as Mr. Burgess says, with it in his hand, the visitor to any collection of Buddhist sculptures need find it no difficult task to understand their character and meaning. The illustrations to this most erudite book, of which there should certainly have been a separate list, bring out very forcibly the chief characteristics of Buddhist art, with its beauty of detail, but overcrowded composition.

*British Mezzotinters: Valentine Green.* By ALFRED WHITMAN. (London: A. H. Bullen.)—"Though prints may exist that have escaped notice, and though states may be found that have not been described, the catalogue which follows is the most complete record of the engraved works of Valentine Green that has yet been published," are the author's opening words in the brief introduction to the catalogue. That this is but a modest statement of fact is justified when it is borne in mind that the hitherto most copious list of the engraver's works—the contemporary catalogue of the Düsseldorf exhibition, 1793—enumerates only 230, whilst the catalogue which forms the second part of the present volume gives particulars of 325 plates out of a possible 400. Such an achievement speaks for itself as to the painstaking character of Mr. Whitman's work. The catalogue is preceded by a biography, which in a brief but appreciative twenty-two pages tells all that is known of the great mezzotinter. The thoroughness of the catalogue which follows will be appreciated by the collector. It proceeds chronologically, gives every known state, size, and published prices, as well as present market values where possible. Paper, type, and arrangement are quite of the best, and the six illustrations, allowance being made for their small scale, are excellent.

*Of Aucassin and Nicolette.* A Translation from the old French. Together with *Amabel and Amoris*, given for the first time. By LAURENCE HOUSMAN. (London: John Murray.) 5s. net.—Certain old classics exercise so irresistible a fascination upon the modern intellect, that however satisfactory earlier renderings may be, new translations are constantly attempted, in which now and then some fresh meaning of the original text is brought out. This is very notably the case with that unique survival of the twelfth century, the manuscript love-story of Aucassin and Nicolette, in which is preserved the alternate prose and verse of the now almost extinct *conte-fable*. A comparison between the translation

by Laurence Housman with that by Andrew Lang, published in 1887, and now out of print, brings out very forcibly the inevitable colouring given by the medium through which the old French has been strained. Mr. Lang kept very strictly to the original; Mr. Housman has given an extremely free rendering, naïvely explaining that the liberties he has taken were necessitated by the fact that the illustrations were done in advance by Mr. Woodroffe, and the translation was made to suit them! This would, of course, be a dangerous precedent to follow, but the beauty of the drawings is so great, and they have been so exquisitely engraved by Miss Clémence Housman, that every true lover of art must condone the offence against literary accuracy.

*Classic and Early Christian Architecture.* By PROFESSOR T. ROGER SMITH, F.R.I.B.A., and JOHN SLATER, B.A., F.R.I.B.A. (London: Sampson Low.)—This handy little volume needs no new recommendation, for its clear definitions of the characteristics of the various styles reviewed in it, and lucid descriptions of their development in different countries, have already won recognition from teachers in art schools and students of architecture. The Lectures of the late Professor Roger Smith at University College, London, were very popular; many a well-known architect owes his first inspiration to tuition from him, and his genial presence will long be missed by his colleagues.

*Michael Angelo Buonarroti.* By Charles Holroyd. (London: Duckworth & Co.)—7/6 net. The most interesting features of this Life of Buonarroti by the accomplished keeper of the "Tate Gallery," are a translation of Coudivi's *Vita*, and an appendix from the Portuguese of Francisco d'Ollanda (whose father was probably a naturalised Fleming), evidently a man of parts, who has left a spirited if somewhat conceited record of some conversations in which Michael Angelo took part, though we infer from his artless admissions (pp. 170-172) that the great man found him a bore. His treatise on Painting, including much of these dialogues, was published in French by Raczyński in 1846. Coudivi has of course been the mainstay of biographers, but the complete life is new in English. Of Michael Angelo's works not much can be said that is new. Mr. Holroyd is interesting, sympathetic, and enthusiastic, without magniloquence. His selections from the Master's letters reveal the tender, true and lofty rectitude of this unique man. He gives a list of Michael Angelo's surviving works, but some notice of his more important drawings in various collections would also have been welcome. We are glad



## Awards in "The Studio" Prize Competitions

to see a case of wrong labelling at the Victoria and Albert Museum corrected (p. 105, note); and a judicious hint is given as to the state of the valuable casts in the Crystal Palace, of great interest, and unique in England, we are told.

*Old St. Paul's.* By CANON BENHAM, D.D., F.S.A. (London: Seeley & Co.) 5s. net; or in cloth, 7s. net.—A thorough master of his subject, Dr. Benham has given in this scholarly essay an exhaustive account of the grand building that preceded the present Cathedral, and was, as is well known, destroyed in the great fire of 1666. He tells of its foundation by Bishop Maurice, and notes the various additions made by his successors, describing minutely each distinctive feature. Written in a bright and popular style, full of quotations from contemporary authors, this well illustrated book gives a very vivid picture of London during the evolution of Old St. Paul's, and will be found a valuable aid, not only to the student of ecclesiastical architecture, but to all who are interested in Norman and Tudor London.

*Gedichte von Heinrich Vogeler.* (Berlin: Schuster und Löffler.)—There is a delightful ring about some of Mr. Vogeler's poems, and they may be commended as easily committed to memory by English children learning German; but the illustrations of the work are scarcely worthy of the name, so sketchy, shadowy, and wanting in character are the greater number of them.

*The Withered Wood.* By Frances M. Whitehead. With Illustrations by the Author. (London: Skeffington & Sons).—Children will perhaps find this story interesting and amusing, but there is little that is original either in it or its illustrations. The talk of the animals does not impress the reader with any sense of reality, and the results of Sylvia's disobedience are not such as to justify it in any way.

*The Forsaken Merman.* By Matthew Arnold. Decorated by Jean C. Archer. (London: J. M. Dent).—Clearly printed, with numerous illustrations, amongst which that of the Forsaken Merman himself is perhaps the most pleasing, this little volume interprets with fair success the quaint poem of Matthew Arnold, with its mingled pathos and humour; but it is a pity that the contrasts between the black and white of the marginal decorations are so rigidly sharp.

Messrs. Thomas Agnew & Sons are about to publish five mezzotints by J. B. Pratt after notable paintings by David Cox. They will be limited in number to one hundred and twenty-five impressions of each plate.

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XL.)

DESIGN FOR A WEATHER VANE.

The FIRST PRIZE (*Two Guineas*) has been won by *Isca* (E. Lacombe, Wilton Place, St. James's, Exeter).

The SECOND PRIZE (*One Guinea*) by *Leo* (L. A. Bowen, 3 St. James's Crescent, Swansea.)

Hon. Mention: *Curlew* (L. G. Bird); *T. Square* (George Hulme); *Sou'wester* (E. G. Theakston); *Kestrel* (Sidney Lewis).

(A XLI.)

DESIGN FOR A USEFUL MODERN BEDROOM SUITE.

The FIRST PRIZE (*Five Guineas*) has been awarded to *Merry* (T. Frost, 26 Kensington Square).

The SECOND PRIZE (*Three Guineas*) to *Zephyr* (G. Logan, 17 Ardgowan Street, Greenock, Scotland).

The THIRD PRIZE (*One Guinea*) to *Max* (MacLachlan, Leibnitzstrasse 2<sup>iv</sup>, Mainz, Germany).

Hon. Mention: *Curlew* (L. G. Bird); *Light* (S. S. Turner); *Quo Vadis* (J. Ednie); *Damon* (C. Shaw); *Haymarket* (W. M. Robertson); "*F*" (F. Crossley); *Alex* (A. S. Carter); and *Grachus* (W. Allen).

(B XXIX.)

DESIGNS FOR MONOGRAMS.

The FIRST PRIZE (*Two Guineas*) has been awarded to *Philomel* (Alfred C. Hooker, 111 Gladstone Road, Watford, Herts.).

The SECOND PRIZE (*One Guinea*) to *Isca* (Ethel Lacombe, Wilton Place, St. James's, Exeter).

Hon. Mention: *Curlew* (Lennox G. Bird); *House* (H. H. Van Es); *Saule Pleureur* (Jacques Bonnier); *Nadia* (Fernand Thibaut); *Hunjé* (C. W. Simpson); *Kif-Kif* (H. Niestlé); *Brush* (P. Lancaster); *Black III.* (M. Hugesell); and *Ains* (G. A. Hewett).

(C XXX.)

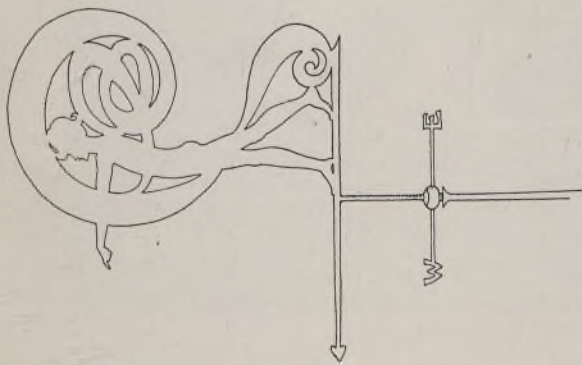
LANDSCAPE: EARLY SPRING.

The FIRST PRIZE (*One Guinea*) has been won by *Touchstone* (F. J. Mortimer, 10 Ordnance Row, Portsea).

The SECOND PRIZE (*Half-a-Guinea*) by *Nordheim* (Edward Hepburn, Nordheim, Sidcup, Kent).

Hon. Mention: *Sol & Co.* (R. D. Perceval); *Redmund* (R. E. Berger); *Light* (C. E. Colling); *Rêveur* (E. Adélot); *Kendal* (W. E. Dixon); *Milanion* (R. Adams); *Lisa* (Mrs. A. Dickmann); *Grosvenor* (H. Wanless); *H. L. G.* (H. L. Groves); *Tag* (Agnes Mitchell); *Italia* (Italo Bertoglio); *Home Art* (Dr. A. Wermund); *Concurs* (J. Dunlop); *Ver* (H. W. Burnup); *Gellivare* (Gunnar Malmberg); *Dranrab* (R. C. Tanner); *Solitude* (J. L. Sievwright); and *Set Square* (Arthur Marshall).





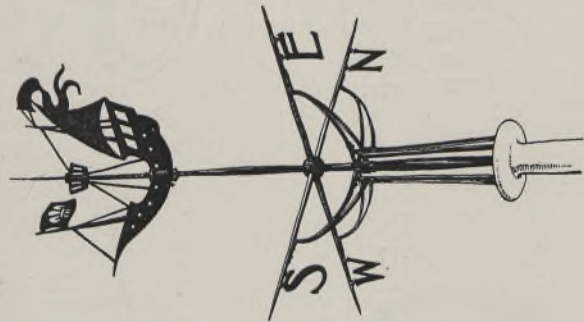
FIRST PRIZE

"ISCA"



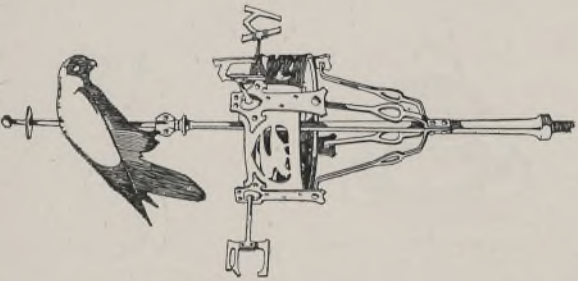
SECOND PRIZE

"LEO"



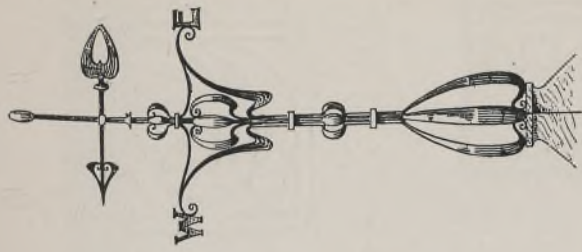
HON. MENTION

"CURLEW"



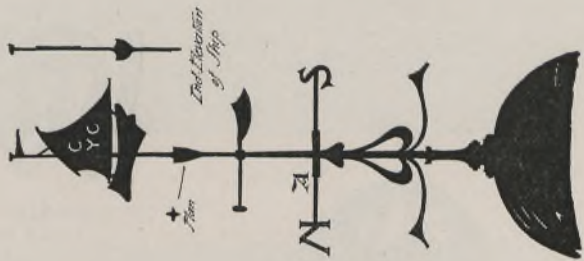
HON. MENTION

"KESTREL"



HON. MENTION

"T-SQUARE"



HON. MENTION

"SOU'WESTER"

AWARDS IN COMPETITION A XL





FIRST PRIZE  
"PHILOMEL"



SECOND PRIZE  
"ISCA"



HON. MENTION  
"HUNJÉ"



HON. MENTION  
"BRUSH"



HON. MENTION  
"KIF-KIF"



HON. MENTION  
"SAULE  
PLEUREUR"



HON. MENTION  
"BRUSH"



HON. MENTION  
"BLACK III."



HON. MENTION  
"AINS"



HON. MENTION  
"AINS"



HON. MENTION  
"CURLEW"



HON. MENTION  
"HOUSE"



HON. MENTION  
"NADIA"

AWARDS IN COM-  
PETITION B XXIX



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. C XXX)

"TOUCHSTONE"



SECOND PRIZE (COMP. C XXX)

"NORDHEIM"



## The Lay Figure

### THE LAY FIGURE: MODERN FURNITURE.

“You misunderstand my point,” said the Critic. “I do not object to a discreet use of time-saving machinery, but many craftsmen of to-day use it too much. They become slaves to machinery, and the work they do has a hard, angular character that offends the eye and gives a stereotyped ungainliness to things which should look graceful and comfortable in our homes. This was noticed in much of the furniture recently exhibited at the New Gallery by the Arts and Crafts Society, and it is, I believe, a very real danger to the revival of good craftsmanship and of good design.”

“A danger so real,” said the Connoisseur, “that the task of furnishing a house in a modern style is one which very few persons of taste dare to undertake, for it requires infinite patience and a great deal of time. I once asked a well-known designer why he had filled his home with old-English furniture, instead of encouraging the present-day crafts. ‘Well,’ he answered, ‘this old stuff suits me; it is pleasant to live with, every part of it being so supple, so alive with the modelling touch of a clever hand; and if I wished to find modern furniture of equal merit, I should have to spend two or three months in a war with the manufacturers. I should get what I needed in the long run, and I should start at once if I were not so busy in other ways.’ Not busy in other ways! Besides, it is easier and more amusing to pick up good old things at auctions than to spend tiring days in the large show-rooms of the furniture manufacturers, whose trade mainly consists in supplying cheap goods for those who cannot afford to pay for the better kinds of workmanship.”

“Quite true,” remarked the Man of Business. “The furniture manufacturers work for the general public, but some among them try hard to attract that small section of the public that likes the best hand-labour. Whether they succeed or fail, I do not know. But it seems to me that their practical efforts form an example that the devotees of art should follow, for the devotees of art spend most of their energy in talk. They are always ready to fire volleys of criticism in a random manner, without aiming at anything in particular. They have, I am told, an Arts and Crafts Society, that opens an exhibition now and then, greatly to the distress of those whose work is not accepted. Well, why is this Society less useful than it might be? Why is it not managed in a spirit of practical enterprise?”

Might it not easily set on foot a warehouse for hand-made furniture of the finest quality? That would be a thing worth doing, and I am surprised that the scheme has not been suggested by some one more interested in art than I am.”

“It is not a bad scheme,” said the Critic; “but if the Arts and Crafts Society took it up, the warehouse would need to be managed by a very capable man of business—a strong man, too, for a body of artist-craftsmen is a difficult one to manage. Not very long ago, for instance, I heard three craftsmen discuss a scheme very similar to yours, and they all wished to exclude certain well-known designers whose work was in rivalry with their own. In their anxiety to benefit themselves, they were wildly unjust to their competitors, and such a feeling as they showed would wreck any enterprise having for its aim a permanent exhibition of the best workmanship now produced by designers and craftsmen. Still, we certainly do need such an exhibition, and the Arts and Crafts Society would do well to consider the means by which a warehouse could be opened for its members’ work—opened, of course, in a good neighbourhood, and placed under a strong management.”

“Good luck to that suggestion!” cried the Reviewer. “We have all talked more than enough about the revival of design and handicraft, quite forgetting, somehow, that the good subject of our endless chatter attracts little but professional notice in our bustling age. What the revival in question now needs is a permanent home where its best work can be seen at all times by the purchasing public. Such a home or shop would be an education to the public, for even the unpractised eye soon learns to appreciate the difference between the hand-made and the machine-made. It soon perceives that woods planed by machinery have never the ‘living’ surface of woods planed skilfully with a hand-tool; and when this fact is once noticed, the supple beauty of hand-work becomes a need. The eye looks for it, and takes a greater delight in even the rudest carpenters’ furniture than in the best things turned out to-day by the machinery of the manufacturers.”

“It seems to me,” said the Journalist, “that the warehouse of which you speak would benefit the manufacturer as well as the artist-craftsman, for it would attract public attention to the best work, and would help to make that work the fashion. In other words, it would extend the present trade in the best craftsmanship, and would thus encourage the manufacturers to be its rivals.”



## Albert Paul Besnard

### THE WORK OF ALBERT PAUL BESNARD. BY MRS. FRANCES KEYZER.

A FRENCHMAN every inch of him, and essentially French as an artist is M. Albert Paul Besnard, although the English influence during his two years' sojourn in the land of Turner and Rossetti has left its mark upon his work, and this influence is especially noticeable in his marine pieces and his studies of Algerian life. It is interesting to know something of the man who has succeeded in impressing us with the charm of his colouring, with those delightful pastels that recall a glorious sunset with the eyes of a woman gleaming through the purples and gold, the mauves, and the luminous pinks; and it was with something that savoured of a sensation that I approached M. Besnard, expectant of a strong personality, of an originality that would explain this wonderful conception of colour so brilliantly transmitted to his canvases. I found a largely-built man with a pleasant, good-humoured expression, a man of some fifty years of age. A husband and a father—a family man in every sense of the term—living at his ease in a "hotel" constructed after his own plans, with

commodious studios and unpretentious sitting-rooms. A man with a pronounced taste for sport, outwardly translated in checks of huge dimensions in place of the traditional velvet; to be met on *fête* days with the reins between his talented fingers, with his wife beside him and children in the rumble overweighting a light cart, smiling his content at the good things it has pleased Providence to send him.

I also found originality, but not where I expected it. To quote his own words: "I paint while I sing canons and fugues." Need it be said that M. Besnard is no musician? He has the power of hearing without noticing sound; a fact that is singular. This he explained by saying that he does not listen, and is, therefore, no more affected by music than by any other noise. From an artistic point of view it seems extraordinary that a man who paints with such brilliant arrangement of colour, with the softly-blended tones that are so admirable in his work, should be devoid of the sense of music; that the *Mass in D*, *Fidelio*, *Orpheus*, the weird passion of Chopin, should be a dead language to him! A man's eye may be more developed than his ear, but to be deaf to the symphony of sound is a loss that appears



"PONIES WORRIED BY FLIES"

BY ALBERT PAUL BESNARD



## Albert Paul Besnard

irreparable. Can it account for a certain lack of harmony in some of his more ambitious works?

If, however, M. Besnard proved something of a surprise to me, he, on his side, seemed disappointed. He, perhaps, imagined that when *THE STUDIO* announced its intention of publishing an article upon him, the management would have sent a Ruskin to Paris to see and appreciate him and his home in the Rue Guillaume Tell. But that a woman—and one not very well known to him—should be instructed to acquaint the readers of such an esteemed magazine with his achievements has strangely puzzled him, and will possibly continue to puzzle him.

As a painter, M. Besnard is a man of undisputed talent, a *fantaisiste*, with an impulsive temperament, quick to take impressions, and with a great gift of assimilation. His work is highly decorative, of clever draughtsmanship and luminous colour, sometimes bold, sometimes caressing, always captivating;

charming the senses without touching the mind; picturesque, even marvellously so, but with the picturesqueness of the rainbow, with as quickly fading an impression.

In company with other well-known painters of the day, M. Besnard has been called upon to devote his talent to the decoration of the principal buildings in Paris. At the Hôtel de Ville, the ceiling of dazzlingly beautiful colour, representing *Truth Diffusing Light*; three semi-circular panels in the Mairie of the First Arrondissement, near the Church of Saint-Germain-l'Auxerrois; the Sarbonne lecture-hall for chemistry, and the frescoes in the School of Pharmacy are the most important. In M. Besnard's youth, it was one of his ambitions to paint frescoes after the manner of Pietro de la Francesca at Arezzo—the famous dream of Constantine has given rise to many such aspirations. But fate willed that the French painter should encounter a charming and talented artist—a

sculptor—Mlle. Dubray, whom he married and followed to London, where she achieved a position, both socially and artistically. It was in London he painted the portraits of Lord Wolseley, then Sir Garnet Wolseley, and Sir Bartle Frere, and among others a work called *Remorse*, exhibited at the Salon of 1882. Then commenced the decorations for the École de Pharmacie that have made him celebrated throughout the art world. The freshness of his mind, the straightforwardness of his purpose, are apparent in every panel; the scenes of sickness and convalescence, the animals on land and sea, the flowers, the laboratories, the sunny river with its leafy reflections, all bear the impress of earnest work. And it was at this time that great things were expected of M. Besnard.

The city of neutral tints, however, could not



"A WOMAN'S PROFILE"

BY ALBERT PAUL BESNARD



## Albert Paul Besnard

satisfy his irresistible craving for colour, and it is to the brilliant beauty of Algiers that we owe the most remarkable of the painter's later works. All the Algerian scenes, with their vivid colouring, have been rendered by the great French painter with the appreciation of an artist. Everything has appealed to him in this richly-endowed land—the women, the horses, the landscape. Yet only one of his impressions of Eastern life has found a place in the Luxembourg collection—*A View of the Port of Algiers*—and this not one of his best.

It is as a painter of horses that M. Besnard claims our greatest regard. He evidently understands the animal, and his labour is one of love. We feel the caress in the ruddy browns, in the glossy coats of the *Ponies*, and admire the freedom of his drawing in all his impressions of the horse. In fact, it may be said that as a horse painter M. Besnard has no equal in France.

The portrait of Mme. R. Jourdain—the first of his so-called eccentricities—which has become celebrated as *La femme iaune*, raised a storm of

comment at the time it was painted. It was described by one of the critics of the day as "a portrait of an elegant woman with one-half of the face violently illuminated by the yellow light of a lamp in an adjoining room, literally drowned in a saffron sauce; the other half immersed in the blue rays of the moon, imparting a green hue to the long chamois glove." This painting was exhibited a year after the *First National Fête*, representing some beautiful women grouped in a boat beneath one of the bridges across the Seine, while the city in the distance sparkles with myriad lights from Bengal fires. Both these works were much discussed and the latter was admired for its originality and colour. Only a few months ago the portrait of Mme. Jourdain was shown at the Georges Petit Gallery in the Rue de Sèze, in conjunction with the paintings of Cazin, Claude Monet, Sisley, Thaulow, and others. This time, however, public opinion was no longer hostile to the severely criticised work. The charm of the composition, the graceful outline of the figure

appealed to them, and that which was once called "saffron" was now deemed delicately beautiful and in no way eccentric.

The world is always shy of new ideas, of any departure from the trodden paths. In M. Besnard's paintings any attempt at originality has always been violently discussed, and in many instances condemned. Must we look for the reason in the fact that the effects are sought after, and not the outcome of feeling? Or is the remarkable combination of colour a natural vision, a development that only this artist has reached?

In his decorative work, especially in the most ambitious efforts, the lack of harmony can be attributed to the absence of the musical sense to which allusion has already been made. A striking instance is afforded in the



"RÊVERIE"

BY ALBERT PAUL BESNARD



Albert Paul Besnard



"L'HOMME MODERNE À L'ÉCOLE DE PHARMACIE"

BY ALBERT PAUL BESNARD

decoration in the Sarbonne, *La Vie renaissant de la Mort*. The idea is most poetically expressed in the printed explanation offered to the visitor. This is the epitome: Life born of Death; the Forces of Nature; the principles of Organic Chemistry creating plants, animals, and men, under the influence of the sun; Butterflies, the companions of Decomposition and the bearers of germs. We turn to the painting to find the translation in the dead body of a woman in the centre of the canvas, fertilising the world; butterflies hovering about in a bright scheme of colour. Beneath the body coils the serpent, the emblem of mystery; on the left is

a chasm of fire vomiting a pillar of smoke, curling upwards in a dense picturesque mass; on the right is the Garden of Eden, the golden apples tempting the man and the woman near a winding stream in the shade of trees. In the colouring of the ground, in the wonderful blue tints in the scales of the serpent, the attention is centred; but it is only gradually, by the help of the explanatory notes, that the composition unifies itself, and that we see the embodiment of the conception. We cannot but admire the powerful and brilliant technique in this colossal work, yet one turns from it with the impression that the ideas, so clearly defined in the printed matter, are disconnected in the work itself.

In the Mairie of the First Arrondissement, in the Salle des Mariages, the decorations are: *Le Matin, Le Midi, Le Soir de la Vie*. The *Morning of Life* is represented by a youth and a maiden surrounded by the flowers of spring. The sky is clear. Not even the smallest cloud darkens the horizon. Birds of wondrous shades of mauve deepening into the purple of the iris, hover near the centre figures and give colour to the scene. The *Mid-day of Life* is shown in the man and woman in the height of their physical power; the man



"DANS LE VENT"

BY ALBERT PAUL BESNARD





"AT BERCK" FROM THE PAINTING  
BY ALBERT PAUL BESNARD



## Albert Paul Besnard

working the earth, the woman nursing her child. This is another example of the small account that so many painters take of the intellectual life. It has occurred to none, in their search after perfection and truth, to represent a poet, in the widest recognition of the term, a painter in words or on canvas, a musician or a scientist, a man at the zenith of his mental as well as his physical power. It is, however, M. Besnard's province to depict the external colour of life, and the *Evening* is more complete. Leafless trees, a dimly luminous sky, two old people gazing into space, give an easy translation of the approach of the end.



PORTRAIT OF MADAME RÉJANE

BY A. P. BESNARD

M. Besnard is at his best in his portrayal of women. Be they the creatures of his imagination or portraits of celebrities, there is something in the nature of the daughter of Eve that appeals to his fantastic temperament. Of these *Entre deux rayons* and *Femme qui se chauffe*, in the Luxembourg Galleries, are splendid examples of the charm of his colouring and the boldness of his touch. The *Portrait of Mme. Réjane*, that brilliant apparition of the famous actress with the luminous satin robe that seemed to have become inflated with the breath of inspiration, is the embodiment of this painter's art with all its faults and all its

qualities. The rapidly-gliding movement of the figure, the slight exaggeration in the reflection of light upon the shoulders, the pose, the background, and the texture of the dress, are all personal notes executed with a brio that comes like a flash of genius. Of all M. Besnard's works, decorative and others, it is perhaps this portrait of Mme. Réjane, which has given rise to so much comment in the artistic world, that will immortalise the painter.

In the Salon of 1899 another mood was upon him. There were proofs of a seeking after fresh paths, merging into the road trodden by Watteau. M. Besnard, with his piping shepherds and his sylvan glades, has re-become French. He has thrown off the early English influence, and is the son of his soil; a Watteau of the nineteenth century submitting to the influences surrounding him, breathing that taint of vulgarity that marks the difference between the great century and our own, and reproducing it in the dancing nymphs, who, with





"LA FEMME AUX PAONS"

BY ALBERT PAUL BESNARD

all their freshness of colour and airy gestures, are but the modern type of the dancing girl.

In *Féerie Intime*, exhibited at the salon of 1902, he once more reveals himself as a great master. The nude figure of a woman is curled into a deep silvery chair, tinsel, spangles and satin glimmering at her side. Her feet are resting on a large fur rug. At the back the moonlight through the casement touches the pearl in the inlaid cabinet, and it is in this background that M. Besnard has put his best work and all the poetry of his idea.

Although we are not moved to the same degree in the *Portrait of Mme. Besnard*, the wife of the artist, that figures in the salon of this year, there is

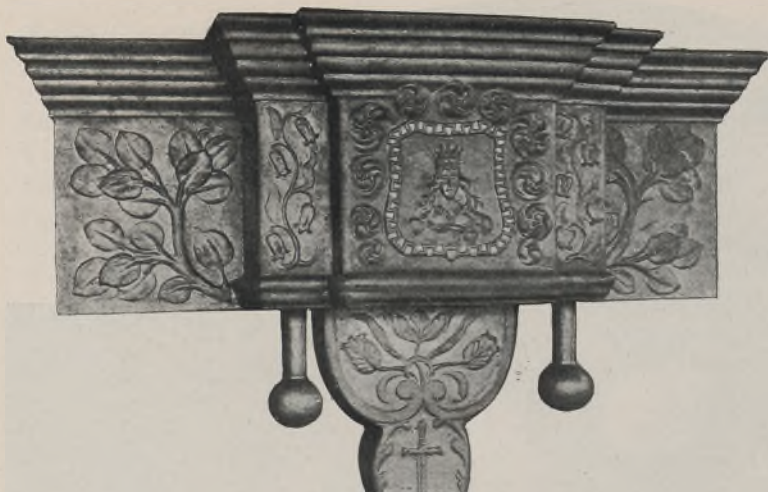
the sensation of strength and charm in the blacks in the silk dress and the ruffle at the throat; in the beauty of the hands, soft, white and dimpled; in the silvery light on the polished floor, drawn with a master's hand in the plenitude of its power.

FRANCES KEYZER.

We have been asked to state that in connection with the important Arts and Crafts Exhibition now being organised at Elgin, to mark the inauguration of Colonel Cooper's gift to the city of a public Library and Museum, the honorary secretaries are anxious to secure good examples of work from all art centres.



*Mr. G. P. Bankart's Leadwork*



LEADWORK

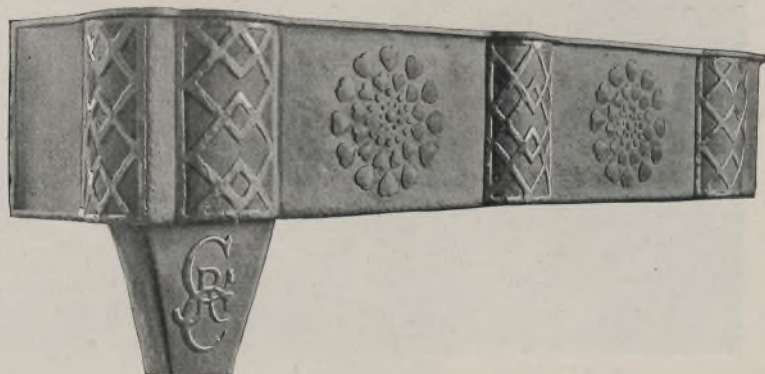
BY G. P. BANKART

**M**R. G. P. BANKART'S LEADWORK. BY ERNEST RADFORD.

SAYS Mr. Lethaby, writing of leadwork :—  
 "While few are more worthy of artistic care, no metal is more adaptable to noble use through a range of treatments that cannot be matched by any other. It combines extreme ease of manipulation with practically endless durability, and suitability to any scale, from a tiny inkwell, or medal, to a statue of horse and rider, or the tallest cathedral spire." It can be hammered, cast, or cut, and consequently there is no limit to the uses to which an intelligent workman can put it. If the centuries to come are witnesses of a revival of that "metal-cased architecture" to which reference is made in his chapter on "Lead Coverings," we shall see plumbers reinstated in the position they held when building and the ornamentation of building would have been impossible without their assistance. They showed little reserve in the

use of it, truly, but "liked this metal casing, and that was enough." And this that they liked, what was it? Not the "milled lead" of our day, but a material rich in silver and arsenic, which was the cause of the beautiful white oxide it showed. Modern lead blackens, as the preparation of lead now includes its desilverisation. The acid of unseasoned timber decomposes lead. It follows that the employment of it in building endangers the leadwork, besides depriving it of the silvery sheen it should have.

Little wonder, then, that practical workers are the most diligent readers of the old books that tell them what the properties of these splendid materials are, or that the examples we have of old work are treasured in our museums. Attention will be called presently to some examples of modern



RAIN-WATER HEADS

BY G. P. BANKART



## *Mr. G. P. Bankart's Leadwork*

work by Mr. Bankart, but the art will seem better worth reviving when the extent to which lead was used in the past is realised, and when we have said once more that among the artistic crafts there is none of higher rank than the lead-worker's.

Mr. F.W. Troup, instructor in the Central School of Arts and Crafts, London, contributed a paper to the Journal of the Architectural Institute which should be read by all who desire to be better acquainted with the technical side of the matter. There is a scarcely perceptible point at which every craft that deserves the name passes into the region of art, but before beginning to talk of its achievements in that domain, it would be as well to know what the potentialities of the lead-worker's materials



PORTION OF LEAD PARAPETTING

BY G. P. BANKART



LEADWORK AT DEAN COLLETT'S  
SCHOOL FOR GIRLS, HAMMER-  
SMITH

BY G. P. BANKART

are. While much, very much, may be learned from Mr. Troup's paper, and nothing he has to say can well be spared at the moment, Mr. Lethaby's book is more for the public at large, and his pages glow with his own delight in the subject matter.

Nearly all roofs, as we know, were lead-covered of old, but roofs must be "finished." A very familiar finish was a figure of a Patron Saint, beaten out in lead, and Mr. Troup mentions a payment made in 1514 to "John Pothyn, sculptor (of Rouen), for having carved a prophet in walnut-wood to serve as a mould and model for the work in hand."  
. . . . "all, then, the sculptor had to do was

to hammer sheets of lead over the wood statue until they fitted the shape." In all such cases as this the leadwork is subsidiary, but there are unnumbered examples of sculpture in lead direct. Where casting has been resorted to, it no more deprives the work of its originality than it does in the parallel case of bronzes originating in the clay

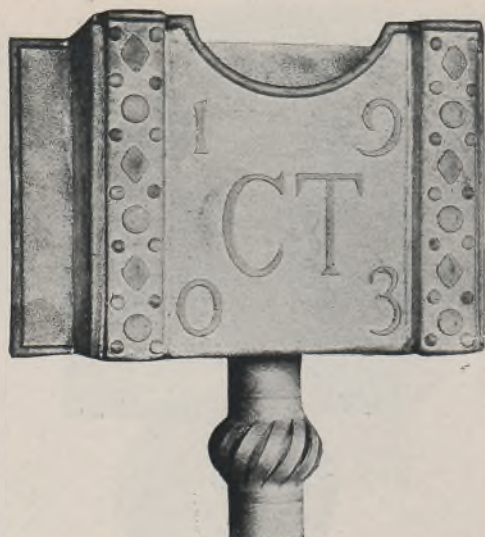


LEAD PANEL MODELLED IN LOW RELIEF

BY G. P. BANKART



*Mr. G. P. Bankart's Leadwork*



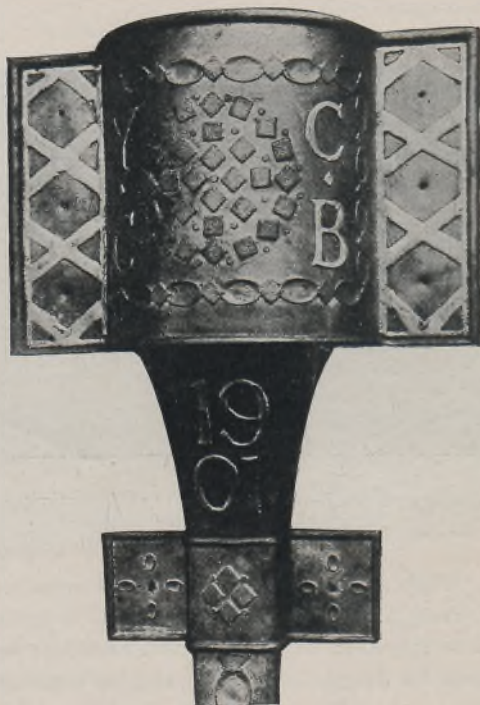
RAIN-WATER HEAD

BY G. P. BANKART

model, and casting, it may be said here, being the only way of obtaining sheet-lead, was of necessity practised before the lead could be ornamented. "The invention of rolling, which superseded the casting of lead, was introduced about 1670, for we find Sir Philip Howard & Co. advertising themselves in that year, and trying to throw discredit on the more ancient casting method still being loyally practised by the Plumbers' Company."

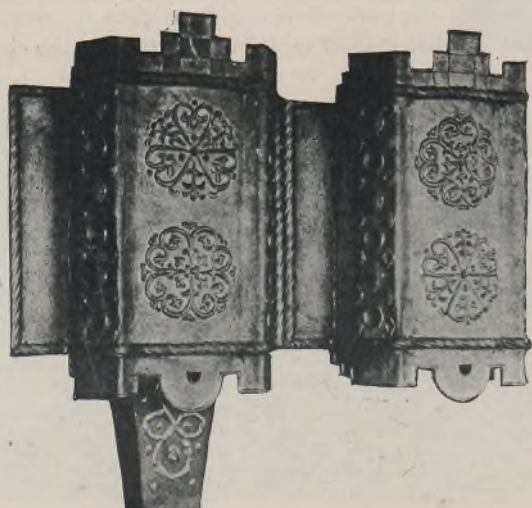
With regard to casting, and its artistic aspects, it was commonly done on the flat, giving sheet-lead. If it had to be ornamented, the model in relief was impressed on what is described as a sand-bed, and the lead discharged upon it. The only

danger of these lead facsimiles of models in other materials is that the ornament, while proper to wood or clay, may seem not quite what is wanted here. The old lead, as has been explained, had a great deal of natural colour which the modern pure metal lacks; but, nevertheless, colouring it further was constantly practised, either by gilding or tinning, or, more fancifully, by the addition of anything seeming appropriate. Instance the wine-cup of Roman origin described in Mr. Lethaby's book. Though only five inches high, it supports Bacchus, Silenus, and figures of the Seasons, each with her emblem—a garland, a sheaf of corn, or wreath of



RAIN-WATER HEAD

BY G. P. BANKART



RAIN-WATER HEAD

BY G. P. BANKART

clambering vine—and around its middle a belt set with glass jewels of various colours—dull red, green, blue. None but practically everlasting materials are worth lavishing art upon, and here, at the base of an immensity of the unsparing love-labour that we call art, we have the humblest of metals—lead.

The process of tinning, much practised when there are surfaces to be brightened and ornamented by an alloy of lead, is well explained in Mr. Troup's paper, and much besides that has been pressed into service.

"Lead," says Mr. Troup, "is singularly affected



*Mr. G. P. Bankart's Leadwork*



RAIN-WATER HEAD

BY G. P. BANKART

by expansion from heat and by contraction from cold . . . it is necessary then that it shall be free to expand and contract, following the changes of temperature."

Apropos of the foregoing, the square shapes of the down pipes in old English houses was noted by Viollet le Duc, who explained that pipes of that shape will expand when the water freezes, while circular pipes would burst. The most natural shape for a

pipe seems circular, certainly; but there was prevision in the choice of the square form, and nothing much is lost, considering that decorative artists, the younger especially, are more at home "on the flat" than on a rounded surface.

The volume so often referred to was published ten years ago, when it seemed to be true that "lead-working as an art for the expression of beauty had been entirely killed out." Mr. Blomfield, writing of gardens, had previously called attention most feelingly to the manifest uses of a material above everything homely, not too expensive, and not subject to rust, like iron; and both these writers are to be congratulated on the success of their efforts to bring lead into favour again. When Professor Lethaby wrote, a few of his friends were having sheet-lead on their floors and stairs, since there seemed no other use for it; but while he was telling us that, he was looking

mansions, and other houses bearing witness to the sincerity of somebody's wish to have something of this kind to show.

hopefully forward to seeing it employed ornamentally as freely as it used to be in coffins, urns, statues, vases, caskets, cisterns, weather-vanes, dials, and by the builders as often as there is use for beauty in works entrusted to them.

Artistic lead-work, such as Mr. Bankart practises, must be chiefly for public buildings and private houses in which there is absolute property. But even here there is scope enough; and already there are dozens of churches, public buildings,

The illustrations accompanying this article fail, of course, to convey the idea of the colour which is so interesting a feature of leadwork, and which is more particularly valuable at a distance, where detail is lost, and effective ornament is wanted.



PORTION OF RAIN-WATER HEAD

BY G. P. BANKART



GARDEN VASE IN LEAD

BY G. P. BANKART



## Impressionist Painting

### IMPRESSIONIST PAINTING: ITS GENESIS AND DEVELOPMENT. —SECOND ARTICLE. BY WYN- FORD DEWHURST.

The outbreak of the Franco-German war in 1870 scattered far and wide that interesting and now historic little group of painters, poets, and authors, the *élite* of their class in Paris, whose weekly habit it had been to assemble for congenial social intercourse at the celebrated Café Guerbois.

Manet, then the leading spirit of the group, whose work was causing an extraordinary furore in Paris, took service as captain in the "Garde Nationale," though little fitted for the post. There, to his surprise, he found himself under the colonelcy of Meissonier, who, jealous and disdainful of the *nouveau venu*, did not help to make military life in any way agreeable to the high-metalled painter of *Olympe*.

Boudin and Jongkind retired to Belgium, where they eked out a most precarious existence, reduced at times even to offer their services as manual labourers. Guillaumin feared the *mal de mer* of a passage to England, and so missed the chance of first-hand profit by the study of British art on the spot, and was enabled only to take subsequent advantage of it by hints from Monet, Pissarro, Bonvin, Daubigny and other compatriots who did brave the elements and settle in London. They came over almost penniless, saddened, disgusted, and hostile to an imbecile government, which had plunged their beloved country into a reckless and ruinous adventure.

It was a momentous journey for them and for art, and chiefest interest now centres in their doings.

The following portion of a letter from Pissarro to me, reveals the methods of work they adopted and various influences felt by the exiles in London:—

"ERAGNY BAZINCOURT,  
"6 Nov., 1902.

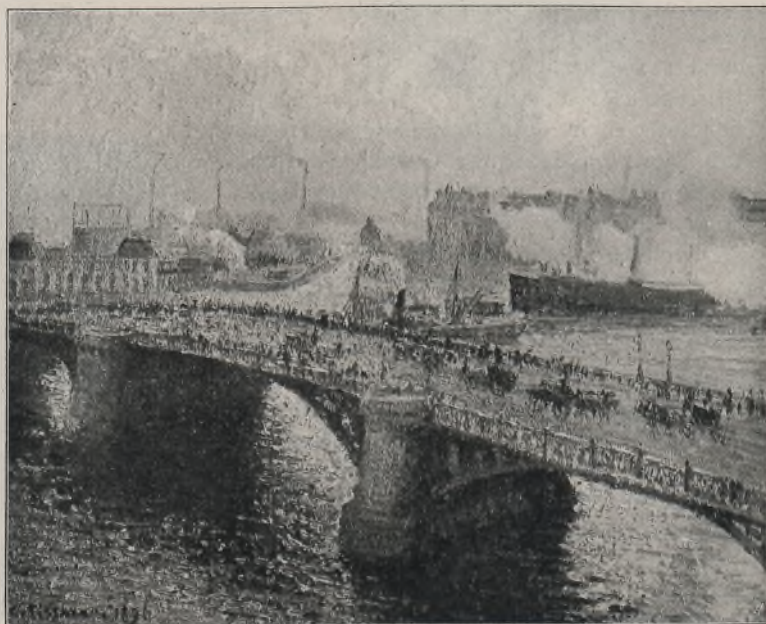
"... En 1870 je me trouvais à Londres avec Monet; j'y rencontrais Daubigny et Bonvin.

"Monet et moi étions très enthousiasmés des paysages de Londres. Monet travaillait dans les parks; j'habitais Lower Norwood, d'où je rayonnais dans les environs, qui à cette époque étaient charmants; étudiant les effets de brume, de neige, de printemps. Nous avons travaillé uniquement sur nature; plus tard, dans ces derniers temps, Monet a fait à Londres de superbes effets de brume. Bien entendu, nous visitions ces musées. Les aquarelles et les peintures de Turner, les Constable, les Old Chrome, ont eu certainement de l'influence sur nous. Nous admirions Gainsborough, Lawrence, Reynolds, etc., mais nous étions plus frappés par les paysagistes, qui rentraient plus dans nos recherches du plein air, de la lumière et des effets fugitifs. Watts, Rossetti, nous ont fort intéressés parmi les modernes.

"Nous avons eu à ce moment l'idée d'envoyer de nos études à l'exposition du Royal Academy; nous avons naturellement été refusés. . . ."

Note *en passant* the last paragraph. Is it not even now morally certain that our insular, exclusive, and most prudent Academy would just as naturally refuse to hang their works, *chefs d'œuvre* though they be, creations of men of acknowledged genius and result of fifty years of strenuous practice in their art?

Besides Monet and Pissarro—Bonvin, Daubigny, Yvon, Alex. Prévot, and the picture dealer, M. Durand-Ruel, formed a little *coterie* of eminent Frenchmen in temporary sojourn amongst us. With what feelings of eager joy and surprise must



"LE PONT BOIELDIEU À ROUEN"

BY C. PISSARRO



## Impressionist Painting

they have studied the works of the great Englishmen mentioned in Pissarro's letter. How indelibly they were impressed, as had been their countryman Delacroix thirty-five years before them, by the same pictures;\* how they marvelled at finding already in existence practical certitude in matters of technique which they had but vaguely suspected and discussed at the Café Guerbois. How all this must have brightened their existence and dulled the keen edge of the misery of exile. How they worked and copied in our museums and art galleries—public and private, by the riverside, in

\* "Delacroix reconnut hautement avoir subi l'influence du maître anglais Constable." In his published journal the artist himself records—"Constable et Turner sont de véritables réformateurs." At the Salon of 1824 the picture of Constable caused him to completely repaint his large canvas, *Scène du Massacre de Scio*, in the same exhibition. In 1825 so stimulated was his curiosity that he visited London purposely to study our artists' work, and returned to Paris full of admiration and astonishment:—"Il revient émerveillé de la splendeur par lui insoupçonnée de Turner, de Wilkie, de Lawrence, de Constable, et met immédiatement à profit leur enseignement." Again he chronicles in his journal how he noticed that Constable, instead of painting in the usual flat tones, composed his pictures of innumerable quantities of little touches of different colours juxtaposed, which at a certain distance recomposed in a more powerful and more atmospheric natural effect, and that this new method was very much superior to the old-fashioned one.

the parks, streets, and fields of London and suburbia, is well known to their friends, and is readily noted in its effect upon their style then and subsequently. With what red-hot enthusiasm they absorbed and adopted the technique of Turner, Constable, and Watts is to be seen in Monet's haystacks, etc.; in Pissarro's street scenes; its recoil in Sisley's landscapes; and in the strong luminous work of Guillaumin, d'Espagnat, Vuillard, Maufra, and the rest of the moderns. It completely revolutionised their style and ideals, and their resultant practice was totally at variance with the dull gray and russet brown manner pre-1870. Readers will imagine with what joy these men resumed work in their own country, the calamitous war-cloud blown over, and the reconstruction both of their country and of their art before them. Their minds were full of the new and wonderful discoveries made in England, of a precious cargo of accumulated inspiration, and of the prescience that they would carry the new ideas still further with practice, and that the seed would fructify a hundred-fold. Their imagination longed to express all this



"PLACE DU THÉÂTRE FRANÇAIS"

BY CAMILLE PISSARRO



## Impressionist Painting

in paint and to accomplish something great. Their old familiar sketching grounds took on new aspects of unconventional line and brilliancy of colour, for their minds had been enlightened, even in foggy London; for "c'est dans nous qui vit la beauté et non en dehors de nous."

Week in and week out some fresh step in advance was achieved, duly applauded and discussed in their regular reunions, this time at the Café de la Nouvelle Athènes.

On the artistic side of the picture there was nothing but gratitude and thankfulness, joy and wonder at their new offspring, and the admiration and constant encouragement of their ever-widening circle of friends. Fresh recruits joined the movement almost daily, for it had begun to take on the aspect of a crusade; artists of every denomination and professional men of every class were attracted by the novelty of this new, brilliant system of colouring and remarkable outlook upon nature. Amongst the crowd of their adherents was Emile

Zola,\* one of the earliest of the men of letters to grasp the full significance of the impressionist idea, and to predict its ultimate triumph.

He was a convinced and mighty press champion of the already persecuted painters, his invariable text being—"Il y a une lutte évidente entre les tempéraments indomptables et la foule. Je suis pour les tempéraments et j'attaque la foule. Les tempéraments seuls dominent les ages."

This valiant defence of an unpopular artistic ideal cost him much personal prestige and financial loss. He was practically turned off the staff of "Le Figaro," and found the utmost difficulty in making his opinions public; yet he, too, succeeded in the end, and infant impressionism owes much to its stalwart wet-nurse Zola. Together with him were other famous writers: Alphonse Daudet, Théodore Duret, lifelong friend and literary executor of Manet; Gustave Geffroy, who, in

\* Every art-lover should possess himself of Zola's "Mes Haines." They will find much food for reflection therein, expressed in inimitable language, trenchant and inspired.



"LE BOULEVARD MONTMARTRE; EFFET D'HIVER"

(By permission of M. Durand-Ruel)

BY CAMILLE PISSARRO



## Impressionist Painting



"LA LISIÈRE DE LA FORÊT DE FONTAINEBLEAU"

(By permission of M. Durand-Ruel)

BY SISLEY

Monet's opinion, gave the most *fameux coup d'épaule* of the lot (see "La vie artistique"); Arsène Alexandre, now of "Le Figaro," and a staunch supporter of *l'art moderne*, whose book in defence of the Balzac of Rodin is a literary *chef d'œuvre*; Gustave Cahen, who has treated of the life and times of Boudin in masterly fashion; Roger Marx, Franz Jourdain, and many others.

Yet, alas, they must live, these artists, they must nourish their families and satisfy numberless creditors; and how? Their pictures were beautiful, were new in idea and style, were the product of the most ardent mental and physical labour by men of genius and artists born, and for those very reasons they did not sell. The public—even the buying public, the regular patrons of art, and they are numerous enough in France—collectors, and owners of galleries full of contemporary works, did not understand, so did not support the movement. They would await developments, incredulous of success.

The vulgar crowd and the stodgy *bourgeoisie* were in open hostility. Mention of the very word "impressionist" was sufficient to throw any otherwise peaceable gathering of them into paroxysms of righteous indignation, for was not this new

art invented for the sole purpose of mocking their most cherished æsthetic ideals?

They openly scorned without even pitying the hapless painters. The critics of serious art journals condemned the movement, with here and there an honoured exception: whilst "comic" actors in frivolous music-halls reaped frantic applause in jeering at an art which their mental capacity precluded them from understanding.

In 1871, and for many a long wearisome year afterwards, Impressionists were in a deplorable financial condition. No public salon or even semi-private gallery was open to them to show their work in, no sales, no encouragement, a gloomy outlook for the future. They could truly say, "Everywhere we are jeered at and repulsed, everywhere the value of our efforts is denied, and nobody wishes to know anything about us or our discoveries. All eyes are closed to the truths which we could show them. Could we paint with light itself, light would be denied by the public. If we envelope our landscapes in living, transparent, vibrating air, the public will refuse to come and breathe that air. "On the surface of water, rivers or seas we paint the wind-driven *frisson*, reflections of limpid skies or the trembling drops of sea-spray on the edge of



## Impressionist Painting

froth-whitened waves, yet people refuse to acknowledge the truth and beauty of our reflections and would, an they could, have us drown in our own stormy waves."

These were the evil times of evictions amongst the artists, of visits by the broker's man forcing the sale of cheap and scanty household gods for the settlement of insignificant debts. Better, however, draw the veil over this sordid side of their struggle for the barest means of subsistence.

It goes without saying that those early years were a cruel chastening of the spirit to proud, manly, refined, and richly endowed natures; of humiliating and trying episodes of tragedy often verging on the comic, broken now and again by glimpses of hope and comfort, as some new champion in the press appeared.

And at what rate were the painters then valuing their productions? Were they expecting hundreds or thousands of pounds, or motor cars, or forest lands in exchange for single canvases as now? Not a bit of it. With £2 to £4 a picture, they could have lived and worked tranquilly, £8 was already an event, and £20 absolutely unhopd and unlooked for.

Since it has already been published, and illustrates very completely this phase of their existence, I quote the following letter from Manet to Théodore Duret, apropos of a recent visit of the former to Monet at Argenteuil, in 1875.

"MON CHER DURET.—Je suis allé voir Monet hier. Je l'ai trouvé tout-à-fait à côté. Il m'a demandé de lui trouver quelqu'un qui lui prendrait, au choix, de dix à vingt tableaux, à raison de 100 francs. Voulez-vous que



"LISIÈRE DE BOIS

(By permission of M. Durand-Ruel)

BY SISLEY



## Impressionist Painting

nous faisons l'affaire? J'avais pensé à un marchand ou à un amateur quelconque, mais j'entrevois la possibilité d'un refus. Il faut malheureusement s'y connaître comme nous, pour faire, malgré la répugnance qu'on pourrait avoir, une excellente affaire et en même temps rendre service à un de talent. Répondez-moi le plus tôt possible, ou assignez-moi un rendezvous.—Amitiés,

“E. MANET.”

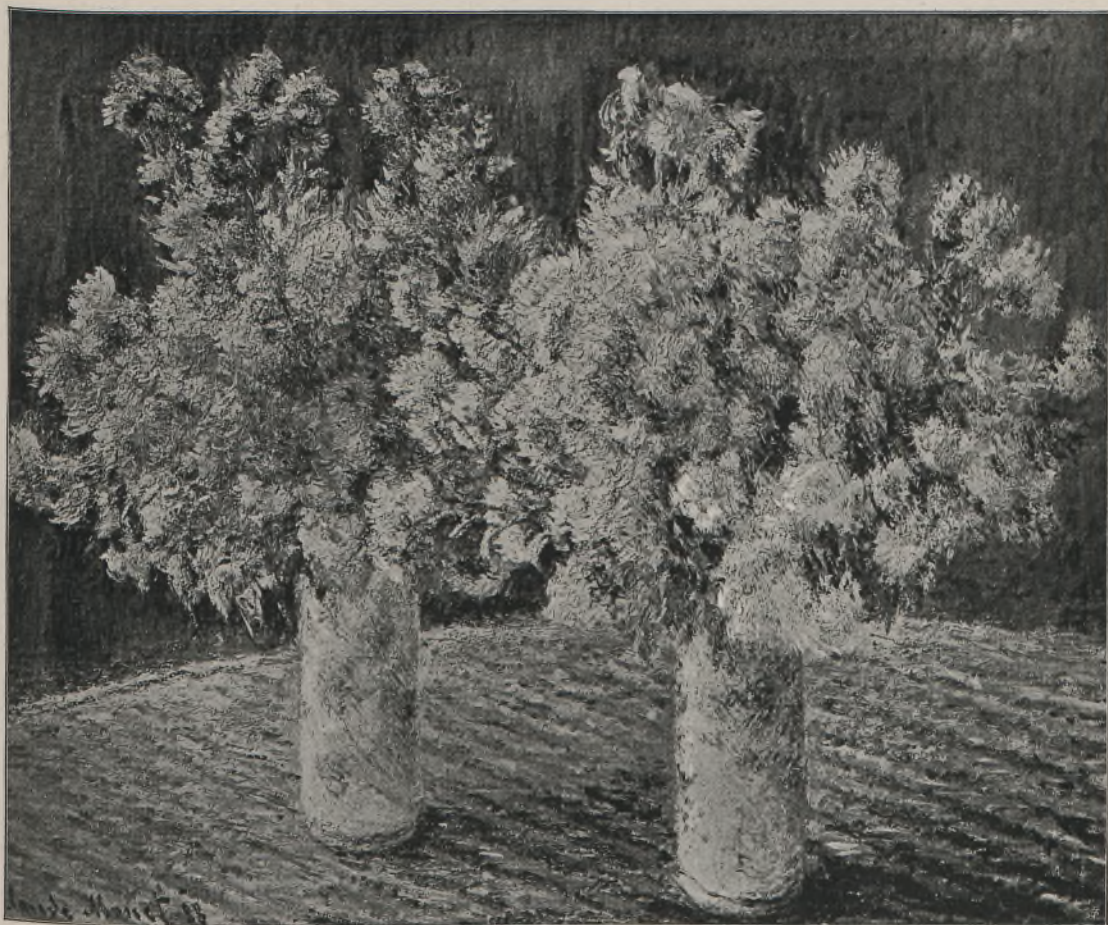
Here is proof positive—if any were needed—of the dire straits to which one of the leaders of the band was reduced, and how an artist as well known as Manet was afraid of a refusal from both dealers and collectors to the offer of such a bargain as a score of “Monets” at £4 apiece. The letter also proves that the one or two professional dealers who supported the new men were at the end of their tether, notably M. Durand-Ruel, who seriously crippled his resources through a too generous investment in impressionist work and the consequent ostracism of buyers and critics.

In January, 1872, M. Durand-Ruel, having

previously bought a couple of studies, called upon Manet, at his *atelier*, and purchased on the spot twenty-eight canvases for the sum of 38,600fr. The whole impressionist camp was naturally elated at this unlooked for event, imagining that the millennium had arrived—yet it had not, by any means.

Both the pictures and the capital they represented remained locked up for years. Likewise it would appear that the few “amateurs” of the new style had had enough; even they were not to be counted upon to dole out £4 apiece for works of important dimensions, whatever their artistic merit might be. The public had yet to be educated. Now if the great men, the leaders of the movement, suffered thus, how about the rank and file?

Yet in spite of semi-starvation, which was for years their lot, they held on, strong as the faith within them. The ordeal was a severe one, and meant much for them and for art: for them, long years of humbled pride and discouragement, public disdain, and consequent



“CHRYSANTHÈMES”

(By permission of M. Durand-Ruel)

BY CLAUDE MONET



## Impressionist Painting

poverty; for art, the birth of a new and lovely convention.

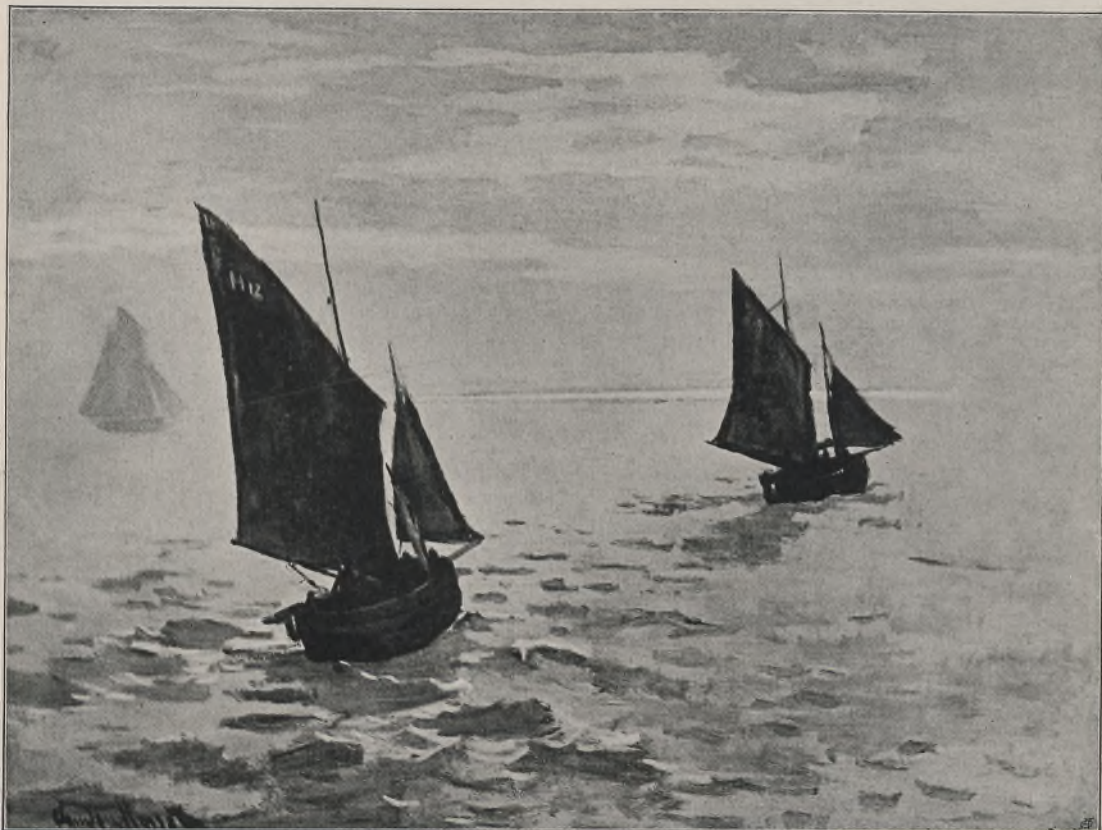
Yet things moved on slowly. Confident in their talent, yet fearful of its reception, the painters organised a small collective exhibition of their work in 1874, at Nadar's Galleries, in Paris, an event now become historic. It will be interesting to note the names of a few of the exhibitors—Boudin, Bracquemond, Cals, Cézanne, Colin, Degas, Guillaumin, La Touche, Lepine, Monet, Berthe Morisot, Pissarro, Renoir, Sisley, and Rouart. Both press and public attacked the pictures and their devoted painters in a spirit of almost diabolical virulence. They were lampooned in idiotic cartoons, were branded as idiots and traitors, disloyal to their country's traditions, trucklers to the foreigner, and unworthy of respect.

Impressionists' pictures are now housed in the public art-galleries of many nations. The press and public miss no opportunity of repairing to the survivors of the original group of persecuted ones the cruel injuries which are now seen to have been so unmerited, yet so nobly borne. In these days

we are all impressionists, voluntarily or involuntarily. It is in the air, and one cannot escape its inoculating influence. It may, I think, with safety be affirmed that 90 per cent. of the students who adopt landscape painting professionally, are instilled with admiration for, and are daily propagating impressionist ideals and methods, for it is the art of to-day and to-morrow.

Since the great triumph of impressionist art has been in the landscape branch of it, landscape should have first title to consideration. For that reason the work of Manet, impressionist as he was and perhaps leader of the movement pre '70, will interest us less than that of Monet his friend, who has almost entirely devoted his energies to landscape painting proper. Manet's laurels were gained with portraits and *genre* pictures before the London visit of his colleague, and weighty tomes, booklets and magazine articles by the score have grown up round about his name and art.

Edgar Degas is also one of the innovators who has lived to see the great revulsion in popular taste. He is allied to the modern development



"BATEAUX DE PÊCHE"

BY CLAUDE MONET

(By permission of M. Durand-Ruel)



## Impressionist Painting

of the movement more in sympathy than in actual practice. He works in a line of art and lives a life apart from the rest. Painter *par excellence* of ballet-dancers, racehorses and female nudes, draughtsman of pre-eminence, his singular art has been enormously discussed, and he will leave behind him a record of work extraordinarily accomplished and refined.

Claude Monet's achievements have been dealt with so often and so fully that little need be said of him here. Moreover, little that is fresh or instructive can, I should imagine, be now added to the mass. Without doubt he is one of the greatest landscapists of modern times, and has probably shown more originality and creative genius in his art than any man since the days of Turner and Corot.

One noteworthy fact may be recalled here, which is that, with the exception of a semi-private show of work in Bond Street, Monet made his *début* in England at the Winter Exhibition, 1888, of the Royal Society of British Artists, then under the presidentship of Mr. Whistler.

Little personal or anecdotal matter, always interesting as indications of character, can for obvious reasons be published here. Yet, without harmful disclosure of confidences, the following suggestive episode may be related, since it illustrates conclusively a dominant trait in the artist's character—unflinching determination.

In the spring of 1892 Monet was very busily occupied painting in the neighbourhood of Fresse-lines, a wonderfully picturesque wild region of precipitous cliff and huge boulders, in the valleys of the rapid flowing Creuse and Petite Creuse. The celebrated poet musician, Rollinat, whose guest Monet

was at the time, told me over the nuts and wine in his charming cottage the following amongst other little incidents.

A huge oak tree, standing out in relief against the ruddy cliffs, was occupying Monet's whole attention morning, noon and eve. Numerous studies of it at all angles, in all effects of light, were in process of completion. Bad weather, wet, warm and foggy, intervened, and operations were suspended for three weeks. Upon resumption of work, horrors! there stood the lordly oak sporting his new spring green suiting, his colour and form completely metamorphosed. *Quoi faire?* The average painter would have quitted the spot in anger and disgust, losing the fruits of much labour. Not so Monet. Without hesitation he called out



"AU PIANO"

(By permission of M. Durand-Ruel)

BY RENOIR



## Impressionist Painting

the villagers and left imperative orders with the carpenter, as foreman, that not a single leaf was to be visible by the same hour the following morning.

Argument unavailing, the novel feat was accomplished. A score of ladders aided a hundred willing hands to despoil the rash tree of its unwelcome finery, and the cause of art triumphed. When I saw it in 1901 it was well on its way to complete recovery from this shock to its pride and nerves.

Of Pissarro also so much has been said and written that he is as well known as Monet himself. He has weathered the storm, and his name is assured of a record on the enduring scroll of the illustrious. He lives and works, as befits all *paysagistes*, in the heart of a beautiful stretch of country outside Gisors, close by Monet's habitation at Giverny, and within easy touch of Paris.

For his personal qualities as an artist I have the highest admiration, yet his art itself, outside those excellent Parisian street scenes, wherein will

lie his title to fame, does not ring the tune I love the best. If I state that I feel Pissarro's landscapes to be joyless in colour, hard, dry, and niggling in technique, and that he loves to record aspects of nature from which I should turn unmoved; that his pictures are mostly without composition, without charm, and transmit to me no desire of possession, another man equally as well qualified to state an opinion will for all and every of these very reasons extol his art. The splendid palette of modern paints is also apparently lost upon Pissarro, whose notes are few and plaintive; and elsewhere must we look for the masterly stroke of a full-charged brush, straight from the shoulder, hot from the brain.

Given a cold, windy, sunless summer day, a few colours attenuated to gray tones, and he is in his element. Much the same remarks will apply to his studio chum, Renoir, who is another pioneer, and worthy the honours which a long life of devotion to art in its impressionist aspect has brought him. He is, above all, the painter of

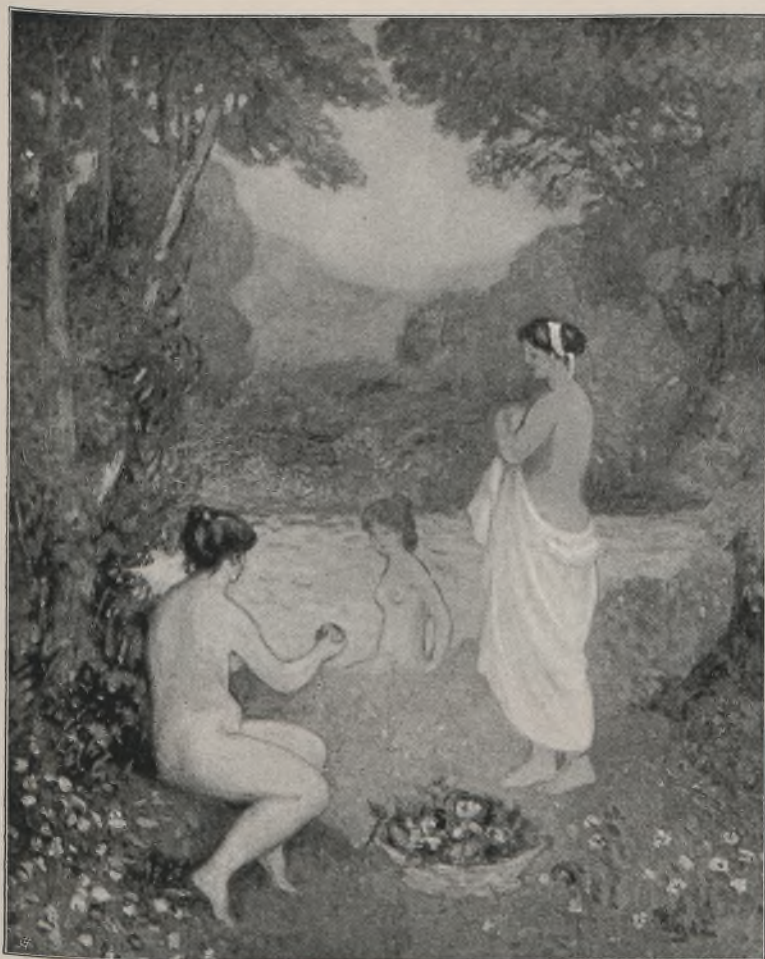


"MONET PEIGNANT DANS SON JARDIN"

BY RENOIR



## Impressionist Painting



"FEMMES AU BAIN"

BY D'ESPAGNAT

women and children, rendering in marvellous fashion the subtle play of light upon the flesh of buxom women. His single portraits and groups of children are also remarkably charming and typically French, graceful of line, and satisfying in colour. Also, I have seen scattered about in various galleries several small groups of people *en plein air* which have pleased me, notably, for its extraordinary skill and truth to nature, his *Bal au Moulin de la Galette*, a most difficult theme, which will repay close study by students. Through all his works, however, large and small, runs an unpleasant tone of Prussian blue, and the handling especially of the life-sized groups is coarse and repellent. For Renoir's landscapes I must confess to little appreciation. They seem vapid and thin, of a uniform greasy, woolly texture, lacking structural quality and recording nothing extraordinary in effect.

Rare, indeed, the artist who can distinguish himself in every branch of art: lucky enough the man who excels in any one, or even of any subdivision of one. A typical example of this latter excellence lies in the work of Alfred Sisley, who was a landscapist pure and simple, and who has left us a legacy of some of the most attractive *paysages* ever painted. He was also in the vanguard of the impressionist movement in France. A luminarist, *par excellence*, who developed as such with extraordinary rapidity after the return of Monet and Pissarro from London.

Though born in Paris (Oct. 1859) Sisley was the son of an Englishman, and paid frequent visits to England, working for a considerable time in the neighbourhood of Hampton Court and on the Thames generally.

Formerly a painter of the conventional Salon picture in russets and gray *à la Courbet*, he succeeded in evolving a style peculiarly his own, abundantly rich in colour and agreeable in line, noting especially the violet tints of a sunlit landscape. In former days, canvases as big as the side of a house alone seemed to satisfy his soul's desire. He specialised his efforts almost solely to transcripts from the poplar-bordered river side; the *Loing* particularly, and from here comes his *chef d'œuvre*. He was less successful, particularly in draughtsmanship, when he attempted to achieve with Moret church what Monet did with Rouen cathedral. The discernment of the following appreciative lines by Henri Fouquier renders unnecessary any apology for their quotation here:—

"Les toiles de Sisley représentant presque toutes des paysages de rivière, avec des eaux et des ciels à côté des fabriques, ce qui permet d'apprécier la façon dont l'artiste profondément original traite des aspects de la nature très divers et l'impression de la lumière dans l'espace et sur les corps fluides ou liquides. L'étude de cette variété



## Impressionist Painting



“APRÈS MIDI D'ÉTÉ”

BY D'ESPAGNAT

de la lumière selon les objets qu'elle touche ou qu'elle pénètre est, à mon sens, le grand secret et l'originalité propre des peintres qu'on appelle les impressionists.”

To the day of his death (Jan. 30, 1899), in spite of the production of many masterpieces of art, Sisley was a prey to the most galling inquietude. Leading a life of the most frugal description, aided by a devoted wife, he was nevertheless for ever uncertain of finding the barest means of subsistence and so tranquillity of spirit. This melancholy fact embittered his existence, and tended to cut short a noble talent and life of blameless activity.

A contemporary of Sisley, equally gifted, and more fortunate, is Armand Guillaumin, whose art, practically unknown in England, is one of those numerous treats reserved for visitors to Paris, and at the Bernheim Galleries, rue Lafitte, much of it is to be seen. Never have I seen colour so resplendent, pure, and vigorous, yet perfectly harmonious and poetic. His style, his subjects, and his character are of the frankest and simplest. Possessing few tastes outside the exercise of his art, his life is one long, unceasing, active devotion to its perfection.

Son of a linendraper, like Corot, he passed his youth at the shop, and later in some city bureau, in the meantime attending, when possible, that curious, professorless Académie Suisse, by the Quai

des Orfèvres, Paris; two of his comrades there being Cézanne and Pissarro, I believe. This, together with study in the rich storehouses of art so numerous and so easily accessible in Paris, and work from Nature in the streets and parks and river-side, constituted his sole art-education. He tells me that Courbet, Daubigny, and Monet are the masters who have most influenced his style. With special stress upon Monet, I should think; for certain it is that he has profited enormously by the practice of the men of '70, as did the bulk of the landscapists of his time.

Some years ago, a lucky speculation in a lottery of the Crédit Foncier brought him the *gros lot*, about £4,000, which immediately freed him from further servitude, and gave him complete liberty to exercise the art he lives for. He was one of the little group of originals who, in 1874, organised “Chez Nadar,” a collective show of paintings, celebrated as the first occasion on which the Impressionists tried conclusions with the public. His contributions, views of Charenton, etc., marked him as a man of special talent and originality.

Again in 1894 at the Durand-Ruel Galleries there was an exhibition of about a hundred of his canvases, done in various mediums, which all Paris visited. Its influence upon students has been remarkable and widespread. The pictures were transcripts from Agay, Daimette, and above all



## Impressionist Painting

from Crozant, of pleasant memory. In the solitude of these winding, steep, cliff-hung valleys, traversed by the limpid Creuse and Sedelle rushing down to the sea from the volcanic regions of the Cevenne Mountains near by, he works, year in and year out, leading a hermit's life, two hundred miles from Paris and far removed from railways and civilisation.

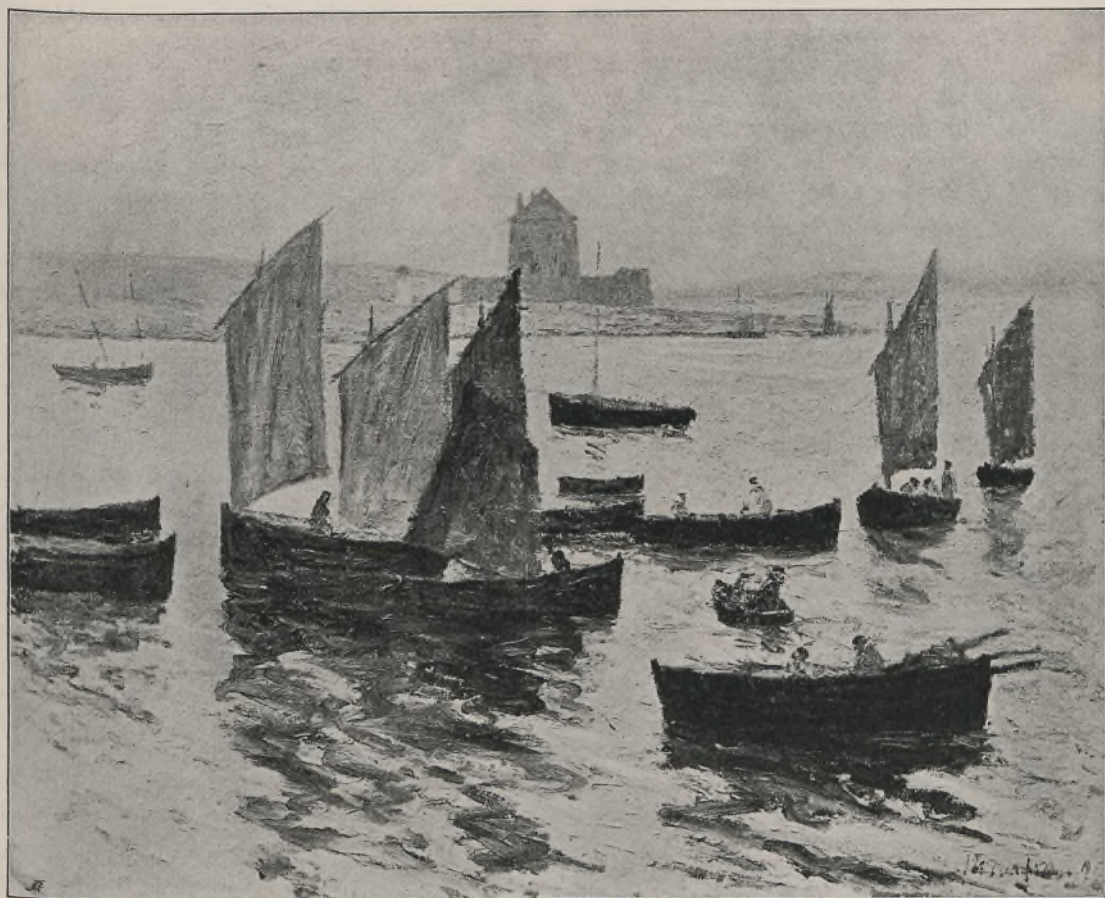
Guillaumin is an incredibly prolific worker, almost certain sign of the true artist nature, yet this abnormal output is greatly deplored by all admirers of his art. In countless bits of sketches and frequent repetitions of the same theme, is being frittered away a talent capable of producing matchless *chefs d'œuvre*. Born in 1840, at best but a few more active years remain for him in which to crown the glory of his career with some important masterpieces which his record so clearly proves him capable of producing. Zola's reproach addressed to Gustave Doré comes unbidden to mind, and my sincere admiration for Guillaumin's gifts will I trust pardon its warning quotation.

"... l'atelier des artistes en vogue devient parfois une manufacture; les gens de commerce sont là, à la porte, qui pressent le crayon ou le pinceau, et l'on arrive peu à peu à faire en leur collaboration des œuvres purement commerciales."

Many appreciations of this painter's art have been written, notably those by Arsène Alexandre, Roger Marx, Huysmans and Gustave Geffroy.

Both d'Espagnat and Maufra are new comers, and welcome to the feast. They are artists of the finest instinct, highly trained, and rapidly developing a personal and very charming style. To men of their stamp one may look with confidence for the continuance and enrichment of the Impressionist ideal. The illustrations give some idea of their composition, which is in accordance with a natural feeling for design.

That there are scores of other artists more or less intimately connected with the splendid development of Impressionism goes without saying. Space permits mention of but a few names—the student will follow up the analogy—such as Claus, Besnard, Carrière, Pointelin, Liebermann,



"L'ARRIVÉE DES BATEAUX DE PÊCHE, CAMARET"

BY MAUFRA



## Impressionist Painting

Domeneghi, Théo van Rysselburghe, etc. All of them are men of exceptional gifts and achievements, artists in the truest sense of the word, producing meritorious works full of the promise of enduring fame.

The art of modern illustration also has been much affected throughout the world by the in-effaceable imprint of Impressionism. This may be noted in the works of Degas, Raffaëlli, Toulouse-Lautrec, Forain, Chéret, Steinlen, Vièrge, Legrand, Renouard and Lepère, to name but a few of the most noteworthy.

Naturally such a successful revolution and evolution of the painter's art has attracted universal attention and many rivalries. Coteries of artists, in Paris particularly, grouped around some leader and central idea, have sprung up for a season and vainly tried to "go one better," the most formidable and temporarily successful being that of the "Néo-Impressionists," an innovation which would have reduced painting to a scientific record, art to a formula.

I well remember seeing in the eighth exhibition organised by the Société des Artistes Indépendants, 1892, some very ambitious canvases painted in the new and then hotly discussed "Pointillist" style, interesting, yet totally unconvincing in effect. Seurat, Signac Ibels, and Maurice Denis were the *chefs du mouvement* here. Other manifestations of the same laudable spirit of emulation took the form of "Idealism," for which André Mellerio is spokesman. The shortlived and very amusing Society of the "Rose ✕ Croix," under the domination of its high priest, Paladin, demonstrated the faith within them at Durand-Ruel's in the spring of 1892. I remember it as a kind of Free Masonic, architectural, symbolical farrago of aesthetics and nonsense, which has since been buried in well-merited oblivion. Then came the Néo-Traditionalists (the "Mystiques") and the "Symbolists" (the Chromo-Luminarists), and, finally, the more recent and more sober school of "Intimists," of which the shining lights are Charles Cottet, Le Sidaner, and Simon Bussy, who have produced and are now producing some beautiful and uncommon pictures of the intimate home life of the proletariat.

I now take the opportunity of thanking Monsieur Durand-Ruel for most courteously placing at our disposal for reproduction his own private collection of pictures and photographs, most of them here given being published for the first time. Coupled with this, I wish to record my opinion—which is, moreover, shared by all those who know

best—that of much more importance to the development of Impressionism than any of its wonderful offspring of "isms" or "ists," or than the influence of the whole of the intermediary masters, mentioned in my first article, has been the action of this celebrated Parisian dealer in fine art—a connoisseur of sure judgment and a veritable guardian angel of artists.

Much of the history of the movement has been literally made by him, for, but for his backing, some of the artists concerned must surely have succumbed in the terribly trying times, 1870 to 1890. He has fought their battle with consummate skill and generalship, and if incidentally he has enjoyed a share of their success no one has better merited it. The painters have every reason to be thankful to him, and they are for ever indebted to his foresight, courage, and business ability.

Philosophers and gifted writers have summed up for us the burthen of the debt which posterity owes to each *luminarist* in particular, and to Impressionism generally; to the first, rare examples of the most sterling qualities of character, apart from art; to the second, the legacy of some hundreds of exquisite creations, absolutely new in style, epoch-making, and models for the admiration and emulation of generations to come.

As to the trend of the future development of the art, time alone can show. Many brilliant intellects throughout the world are daily solving that problem. Yet it will be palpable, even to the dullest observer, that an art which is so eloquently and truthfully preaching the gospel of bright colour, that strives to bring into our homes and drab, sad lives some suggestions and glimpses of blessed sunshine, will and should flourish abundantly. Above all, foggy, dyspeptic England would profit by its cult, and would be the healthier and the happier were all its inhabitants impressionists—in spirit, at least—taking joy in the sight and possession of radiant colour and a purer atmosphere, in which that colour alone is possible.

And who of more right than we to the enjoyment of these luminous impressionist pictures, since the art which has rendered possible such fairy bouquets of sweetness and light owes its very existence to the need of our country and the genius of our race.

Very justly has Ruskin observed that—

"Wherever men are noble they love bright colour, and wherever they can live healthily, bright colour is given them in sky, sea, flowers, and living creatures."

WYNFORD DEWHURST.



*W. J. Neatby*

**M**R. W. J. NEATBY AND HIS WORK. BY AYMER VAL-LANCE.

HOWEVER individual a man's gift of imagination, however great his manipulative skill may be by nature, early training and associations cannot fail to have left their mark upon him for better or worse, and to have contributed to the formation of his matured work. It is, therefore, not only interesting but profitable, for the better appreciation of an artist, to recall the main points in his career.

No sooner had he left school than Mr. Neatby, at that time only a boy of fifteen years, was articled to an architect in a northern provincial town. There he remained, as pupil and afterwards as clerk of the works, altogether six years. During that period, if nothing remarkable occurred to break the monotony of ordinary routine work, Mr. Neatby was steadily and diligently acquiring that training and experience which have proved of vast service to him in after life.

From the first the young man's taste inclined him toward the study of monumental art, oppor-

tunities whereof he found in the surrounding churches of the East Riding of Yorkshire. Many of them, especially in outlying districts removed from the beaten track, had still, at that date, happily not been subjected to the obliterating hand of the "restorer."

Two years longer, after leaving the office at which he was originally articled, Mr. Neatby followed his architectural profession, at Whitby and other places in Yorkshire; and however little scope for decoration was afforded by many of the tasks in which he had to engage, such as the designing of engine beds and the ironwork for a large mill-roof, the discipline of being brought face to face with problems of matter-of-fact engineering, sheer and simple, forced him to attain a habitual sense of anatomical construction on the one hand, and of the capacity and fitness of material on the other, factors which are never absent even from his most elaborately ornamental compositions.

At the age of twenty-three Mr. Neatby entered upon a new phase. He took service in the Burman-tofts Potteries at Leeds, as designer of tiles for



INTERIOR AND FURNITURE OF A STUDIO

BY W. J. NEATBY



*W. J. Neatby*

where he took charge of the architectural department for the design and production of mural ceramics. This, it should be understood, is a distinct branch, apart from the vessels and other objects which, on account, no doubt, of their portability, are more widely known to the public at large than are stationary works of architectural nature. The eleven years he spent there gave him the advantage of an extended knowledge of practical technique. Untiring in perseverance and



CHIMNEY-PIECE PANEL  
IN ENAMELS AND GOLD

BY W. J. NEATBY

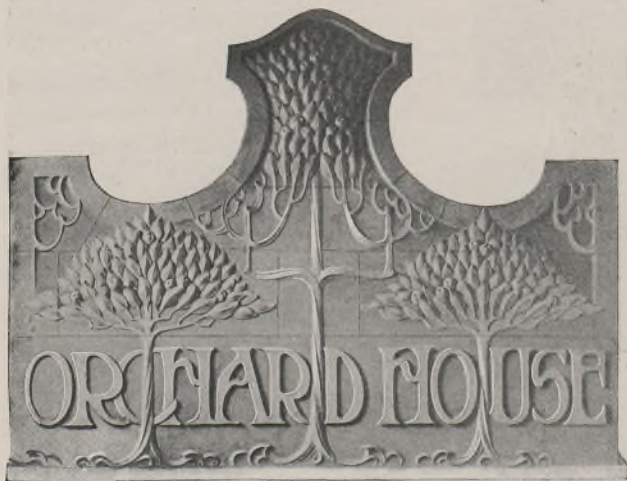
interior decoration. However, he was no mere draughtsman on paper, but used to paint tiles himself and execute them in several different methods.

After six years in this employment Mr. Neatby joined the staff of Messrs. Doulton, of Lambeth,



CHIMNEY-PIECE PANEL IN "TEMPERA  
IMPASTO" AND RAISED GOLD

BY W. J. NEATBY



PORTION OF AN ENTRANCE TO A BUILDING

BY W. J. NEATBY

bold in enterprise, his habit has always been to go to the root of matters. In order to be able to superintend and direct he must make himself cognisant of every detail of his craft, from the chemistry of earths and pigments to the utmost possibilities of its resources. The facilities of the firm enabled him to experiment largely, and, by combinations or developments of existing methods, to introduce several fresh processes. And herein lies, as has been remarked already, the strength of Mr. Neatby's work, that he is no mere theorist, but at once a designer, vivid in imagination, and a handicraftsman



W. J. Neatby



PORTION OF A FRIEZE IN  
INTAGLIO PARIAN ENAMEL BY W. J. NEATBY

who has thoroughly mastered the ways and means of his material.

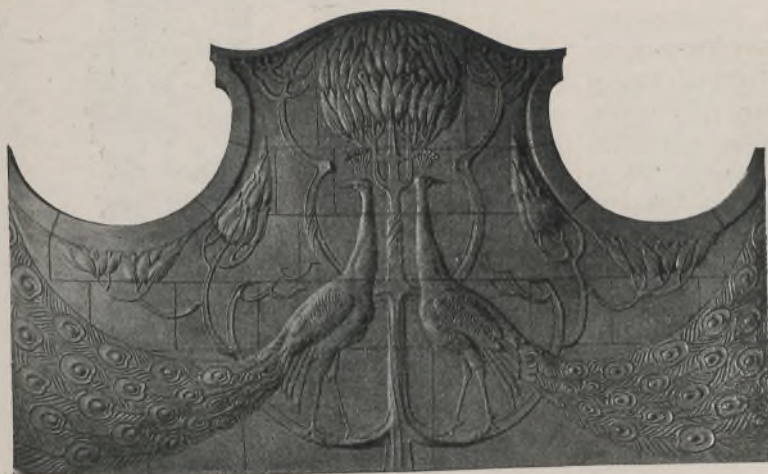
When Mr. Neatby eventually left the employ of Messrs. Doulton, which he did in order to work on his own account, so far from severing his connection with the firm, he maintained with them, and still maintains, the friendliest relations, frequently

working in concert together with them when they require a special design supplied, or when he himself has occasion for getting tiles made and fired. Independence, however, of official connection with Messrs. Doulton placed Mr. Neatby in a position to undertake art-work in many other branches which interest him, in addition to ceramics.

Thus he has designed and executed a large amount of stained glass for domestic as well as for ecclesiastical purposes. His strong predilection for this beautiful art was, no doubt, fostered in the first instance by his youthful excursions among the churches of Yorkshire; not a few of those in the district round about where he lived, *e.g.*, Woolley, Elland, and Thornhill, for example, not to mention York Minster itself, and the parish churches of the city, being exceptionally rich in remains of mediæval glass.

Again, Mr. Neatby has a particular gift for metal-work, not only as accessory to furniture, in the way of hinges, lock-plates, scutcheons, etc., for which purposes his designs are as individual in quality as they are decorative, but also in objects complete in themselves, like the trivet illustrated on p. 117. True, this may not be an article of very particular importance, but, with its gracefully pierced top and its hammered legs, treated in a manner eminently characteristic of the material, it is worthy of note, because it shows how consistently and carefully, in small things as in great, the artist thinks out every minute detail of his work. He is a skilful enameller on metal, while the personal jewellery, the caskets, cups, lamps, and other articles of metal-work incidentally introduced into his decorative figure compositions manifest his wealth of fancy in all these branches of design.

In respect of furniture, it was the examination of such examples of Jacobean wood-work as he noticed in old Yorkshire churches that drew Mr. Neatby's early attention to the importance of a sound and simple basis of construction. Yet, the application of this cardinal principle, as he conceives it, in no way involves the revival of Jacobean fashions. Nay, so plain and severe are most of



PANEL IN UNGLAZED TERRA-COTTA

BY W. J. NEATBY



## W. J. Neatby



PANEL IN DARK  
BROWN TERRA-COTTA

BY W. J. NEATBY  
MESSRS. NEWTON AND  
CHEATLE, ARCHITECTS

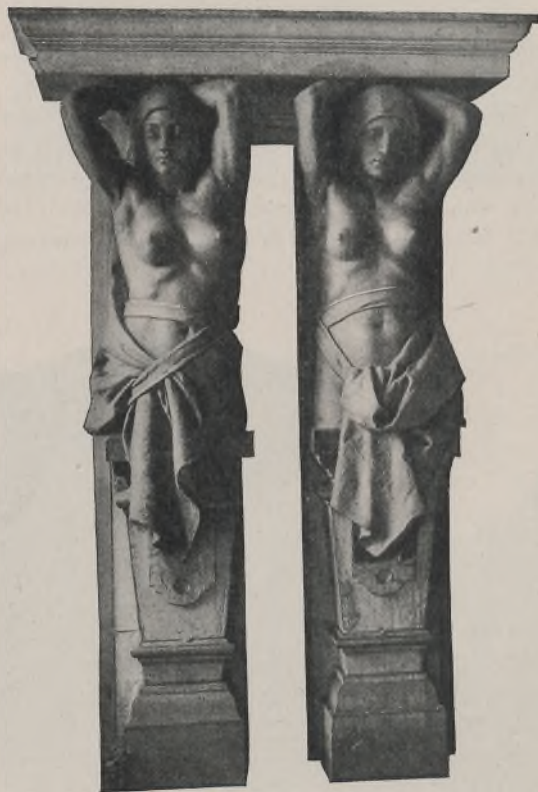
the lines of the furniture designed by him, that it cannot be said to assimilate to any given period. Rather it embodies the simplified essence of all true constructiveness, and depends more on this quality and on its dignified proportions than on any supposititious attraction derived from outward embellishment. But that Mr. Neatby does not disapprove of ornament applied to furniture is proved by the occasional introduction of inlay, painted panel-work or painted carving, the sparsity of which, however, only serves to give them greater emphasis whenever they do occur.

Though he does not undertake to execute actual cabinet-making with his own hand, Mr. Neatby is a capable wood-carver and graver. Allied to these arts is modelling for architectural statuary, in which he is an adept, as his terminal shaped Caryatides, illustrated on this page, fully testify. These figures are of heroic scale, executed in "Carrara ware," that is to say, terra-cotta with an eggshell surface enamel. The two ornaments in unglazed terra-cotta, for the over-door decoration of Orchard House, Westminster (pages 114 and 115), are typical examples of the artist's design in modelled relief. It should be remarked, however, that Mr. Neatby was not responsible for the eccentric outline of the pediment; and, with regard to the lettering of the name, that it is but a poor specimen, and not one by which the artist should be judged. In the majority of instances where he introduces lettering it is of an excellent standard,

being both ornamental of form as well as being bold and clearly legible.

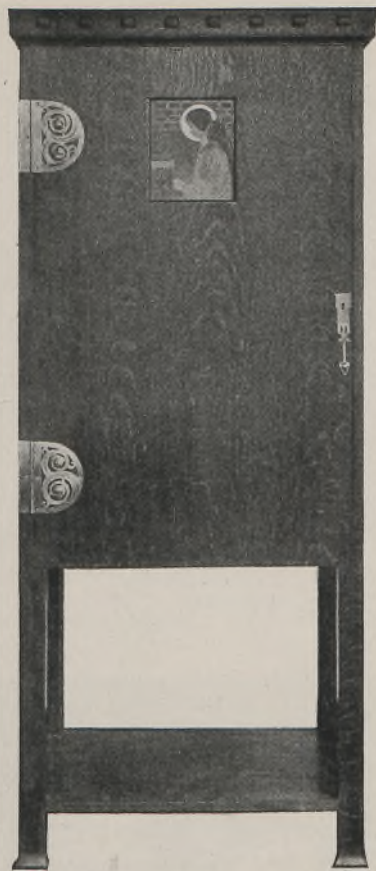
Akin to modelling is gesso, which Mr. Neatby uses with good effect, either by itself or in combination with decorative painting and for accentuating embroideries or embossed ornaments. A recent work of this description is entitled *Dolci Bella*, a female head and bust in profile; the lace of the cap and of the throat ornament, the jewels and the sleeve embroidery being rendered with that lavish inventiveness and scrupulous fidelity which are among the artist's most prominent characteristics. The painted panel for the centre of a chimney-piece (p. 114) is executed in a process of the artist's own invention, which he describes as "tempera impasto." It is not only decorative in effect but admits of the introduction of raised gold and other enrichments, while it is at the same time perfectly hard and durable.

Among some larger works which Mr. Neatby has designed or executed in conjunction with architects, may be mentioned the interior decoration of the Masonic Hall at the Restaurant Frascati, in Oxford Street. The glass of the windows is by the artist, but far more important is his painted



CARYATIDES IN "CARRARA WARE" BY W. J. NEATBY





MUSIC CABINET IN GREEN WAX-POLISHED OAK WITH METAL HINGES, AND PAINTED PANEL OF ST. CECILIA BY W. J. NEATBY

decoration of the ceiling and three large mural frescoes, representing throned female figures, attended respectively by leopards, peacocks, and serpents. The whole composition is carried out with a liberal, not too obvious, rendering of Masonic symbolism, and such sustained decorative unity in every part that makes one regret that the work is not in a position where it might have the opportunity of being better known to the general public.

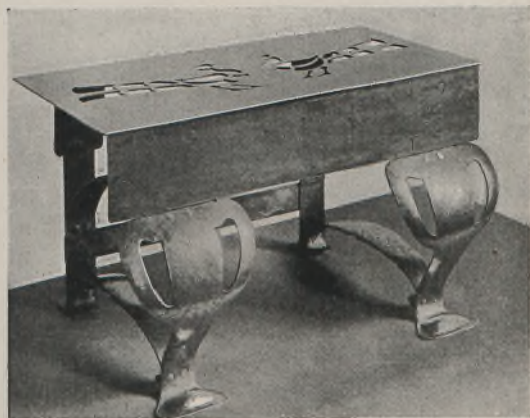
The last remark cannot be said to apply to another, equally clever, achievement of Mr. Neatby's—viz. the ceramic decoration of the large hall for the sale of meat, poultry, game and fish at Messrs. Harrod's Stores in the Brompton Road; yet it would be interesting if one could be assured that any considerable percentage of the customers who frequent the place have ever observed the work in question. It was just a year ago that Messrs. Doulton, having been commissioned to supply the tiles for this purpose, entrusted Mr. Neatby with

the designing of the same. The time allowed was only nine weeks, and within that short space the artist had to design and arrange for the entire lining of the large hall with ceramics from roof to floor. The scheme included the making of full-sized cartoons for twenty circular panels, four feet in diameter, all different, depicting scenes of falconry, hunting, game, and other animals, with a conventional tree repeated between each medallion; four varieties of vesicas with peacocks, pheasants, and other birds for the walls; and the designing and modelling of the architectural relief ornament of polygonal columns for the doorways, surmounted by golden peacocks. The whole undertaking, conducted at high pressure, was managed with an ingenuity and a fertility of invention truly amazing.

Mr. Neatby was responsible, under the architects, Messrs. Newton and Cheatle, for the interior decoration of the King's Café at Birmingham; comprising the stained glass, the metal work, and mural tiles, the latter being manufactured for him by Messrs. Doulton. The full-face figure of a king (p. 114) represents the panel over the fireplace in the same café. It is carried out in Parian enamels and gold, in slight relief, in a very rich scheme of colour.

Another notable work of the artist's is the tile decoration of the arcade that leads into the market square at Norwich.

Lastly, Mr. Neatby is at present engaged on the modelled plaster decoration of the pendentives of the dome of the new Gaiety Theatre; but this work is still so incomplete that anything beyond mere mention of it would be premature, and a detailed account must therefore be left over for some future occasion.



TRIVET IN PIERCED AND HAMMERED COPPER AND BRASS

BY W. J. NEATBY



# SOME RECENT PORTRAITS BY HARRINGTON MANN.

AT the present time there are two schools of portrait painting, and their aims and methods contrast strongly with each other. The one may be described as the French School, because it has spread all over the world from the Parisian *ateliers*; the other is the English School, or perhaps we ought to say the British School, which has little formative influence on the Continent of Europe. The former is a school more or less of impression: its aim is to avoid particularities and to give, in a free, masterly and dramatic manner, the general aspect and character of the person sitting. Mr. J. S. Sargent, undoubtedly, is by far the greatest living master of this French style of portraiture. The British manner, at its best, is far more minutely constructive, for the artist's attention is fixed searchingly on every small part of his subject, and he obtains his general effect by the skill with which he gathers his elaborately studied parts into a whole. His brushwork is closer and more precise than that employed by the impressionistic French School; and there is commonly less analysis accompanied by greater homeliness of sympathy. His work as a consequence looks well in a room, but is generally eclipsed by French work in the public galleries.

It has fallen to the lot of Mr. Harrington Mann to produce a form of portraiture that unites in a pleasant manner many of the best qualities of both schools. It is sufficiently French to be admired by those whose tastes are wholly Parisian; it is sufficiently British to find for itself a place among our national works of art. Mr. Mann is also fortunate in possessing a receptivity of temperament and style which helps him to succeed equally well whether his subject be a child, a woman, or a man. He is a portrait painter in the widest sense, and not merely a specialist of one kind of portrait. There was a time when his paint had a tendency to be rather dull and earthy. But this defect is passing away; and we notice, too, that, unlike many of his confrères, he leaves room for his colour to mature with age. In short, Mr. Harrington Mann deserves the reputation which has come to him early in his career.

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WILLIAM, FRANCES, AND MICHAEL BLACK

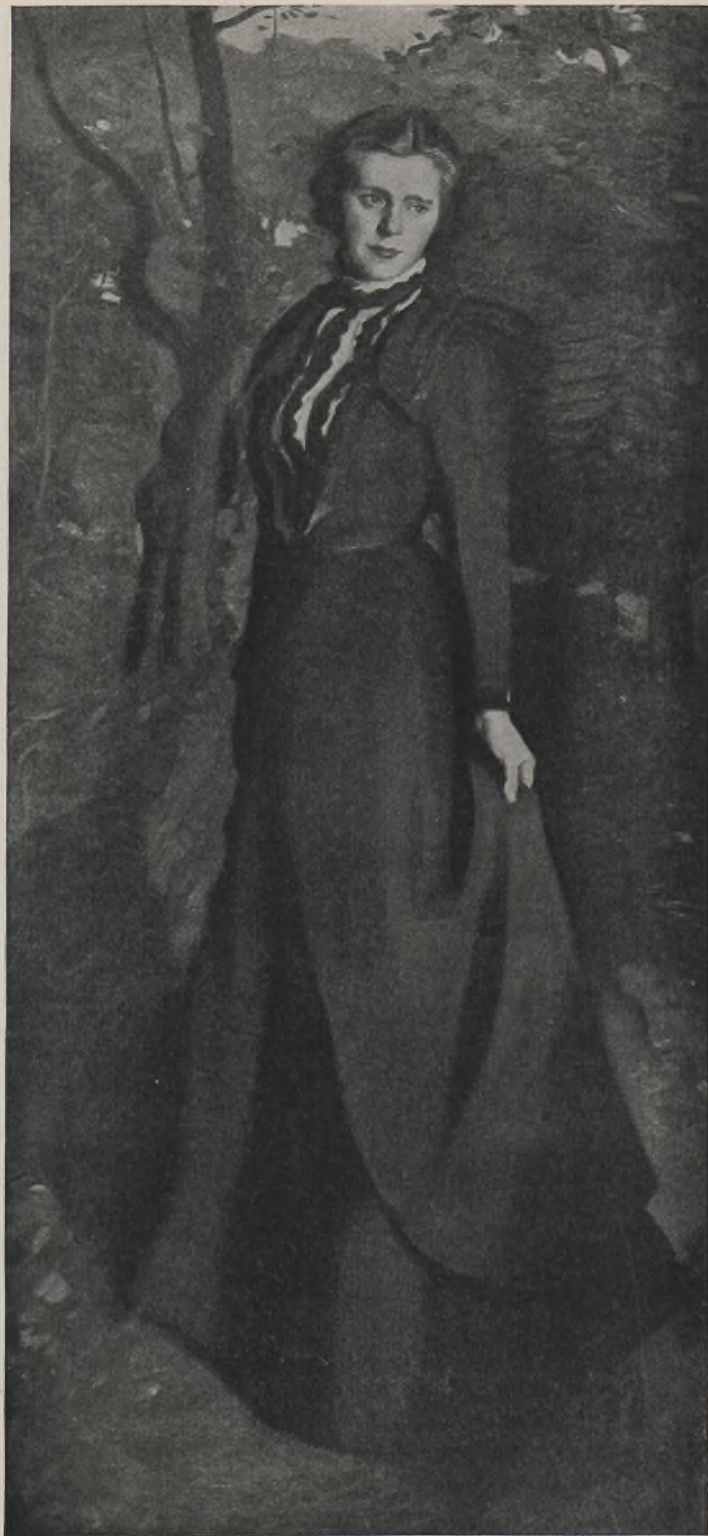
FROM THE PORTRAIT GROUP  
BY HARRINGTON MANN





"MONA AND KATHLEEN."  
PORTRAIT GROUP BY  
HARRINGTON MANN





MISS EDITH NAIRN.  
FROM A PORTRAIT BY  
HARRINGTON MANN





SPENCER NAIRN ESQ.  
FROM THE PORTRAIT  
BY HARRINGTON MANN





MRS. NAIRN. FROM  
THE PORTRAIT BY  
HARRINGTON MANN





MISS MARY NAIRN.  
FROM THE PORTRAIT  
BY HARRINGTON MANN

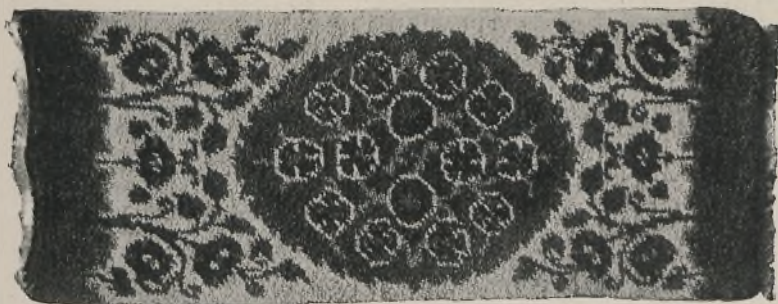




THE LADY MAUD WARRENDER  
FROM THE PORTRAIT BY  
HARRINGTON MANN



## Studio-Talk



HAND-WOVEN PILE RUG

DESIGNED BY GODFREY BLOUNT

### STUDIO-TALK.

(From our own Correspondents.)

**L**ONDON.—An unique opportunity for spreading sound principles of design is afforded by the Home Arts and Industries Association, with its large staff of voluntary workers, its handicraft classes in all parts of the country, and its affiliation with so many technical schools. Considering how greatly the organisation is handicapped by divided aims—the purely philanthropic side of the enterprise so often threatening to eclipse the artistic and educational—it is encouraging to see how much good aesthetic propaganda work has actually been done. In this year's exhibition, held in May at the Royal Albert Hall, the difficulty of keeping up the standard of design and workmanship was more than usually apparent, except perhaps in the textile classes. These—notably Haslemere, Winder-

mere, and Langdale—have not allowed themselves to be bound by the endeavour (worthy enough in itself, but irrelevant to art) of providing remunerative employment to deserving amateurs. They have, on the other hand, developed their industries on a thoroughly practical basis, and, with the aid



PEASANT TAPESTRY  
WALL-HANGING

DESIGNED BY  
GODFREY BLOUNT



PEASANT TAPESTRY  
WALL-HANGING. "THE DEEP SEA" DESIGNED BY  
GODFREY BLOUNT

of enthusiastic and discriminating class-holders, kept pace with the best artistic feeling of the day.

At Haslemere many years of wisely directed work on the part of Mrs. Joseph King and Mr. and Mrs. Godfrey Blount have resulted in a "developed industry" of spinning, weaving, and embroidery which, for the quality and variety of its output, may now compare with anything of the kind in this country. The workers have a very real sense of beauty in texture, colour, and ornament, and their work has the charm and freshness of being



## Studio-Talk



PORTION OF A FRIEZE  
OF COLOURED WOOD-CARVING

DESIGNED BY  
GODFREY BLOUNT

deliberately and intelligently done. Their woven wool rugs are again conspicuous for their soft finish and delicate colouring; and the finer qualities of the craft have been in no way coarsened by its application to the heavier stuffs. The linen and woollen hangings, household tapestries, and dress goods are as pleasing as ever; and the *appliqué* embroideries show many novelties in design without departing from the breadth and simplicity which have marked them from the first.

The Langdale and Windermere classes sustain equally well their good repute, especially in their beautiful mixtures of linen and silk. A new class at Kendal for embroidered linens also calls for praise; and the handsome church embroideries done by Mr. Hunter's class at Haslemere are conspicuous for the effective and legitimate use of gold, silver, and copper thread. Mr. Godfrey Blount's carving class, producing very simple decorative panels in coloured woods, is another interesting development of the Haslemere activities.

The British and Irish spinning and weaving



HAND-WOVEN LINEN  
COVERLET

DESIGNED BY  
GODFREY BLOUNT

industries are producing tapestries of a more ambitious and pictorial kind; and the enterprising little class at Bushey must be congratulated on some of its woollen tapestries especially, which show excellent feeling for colour and design. Many

good village industries are also represented, which merely sustain old traditions of workmanship and pattern, and make no attempt at original design or at the use of standard designs by modern artists. In other than textile crafts the work of classes taught by the Hon. Mabel de Grey, Mrs. Carpenter,



BOX

DESIGNED BY GODFREY BLOUNT

Mrs. Waterhouse, Mrs. Watts, and other ladies pioneering industries in country districts, is always of interest. The basket-maker at Saxmundham has been very successful in carrying out Miss de Grey's adaptations of designs in common use in Normandy and also in Rome. The East Grinstead carving class has greatly improved in the direction of simplicity, but indifferent ornament and upholstery spoil what might have been a good chair. The Killarney furniture industries are the most promising of their kind; the simple little bedstead made by them in green wood is entirely pleasing, and the broad oak settle shows a sound instinct for comfort and utility which sadly needs applying to artistic work in the furnishing of unpretentious dwellings. Among other Irish exhibits, some of the Drimoleague toys may be favourably mentioned. As a rule the home-made toys err on the side of being too mechanical and intricate. Mr. Rathbone's exhibit of pottery from Birkenhead and the Keswick School's exhibits were pleasantly conspicuous.



## Studio-Talk



DRAWING IN LEAD PENCIL

BY ADOLF VON MENZEL

We have pleasure in giving coloured reproductions of two excellent water-colours by Mr. and Mrs. H. G. Stormont.

Although Professor von Menzel is known by repute all over the civilised world as one of the greatest of modern masters, he is to people in this country little more than a name. Few of his productions have been exhibited here, and English art lovers have not had many opportunities of judging for themselves what may be the reasons for the high estimate of his abilities which has been formed abroad. For these reasons the exhibition of more than sixty of his pictures and drawings, which has been recently held at the French Gallery in Pall Mall, deserves to be noted as having added much to our knowledge of an artist of extraordinary capacity. During his long career, Menzel, who is now in his eighty-eighth year, has been a most prolific worker, and has distinguished himself as much by the variety as by the excellence of his

effort. He has painted all sorts of subjects, and in them all he has displayed consistently a singularly happy balance of fine qualities. He is a shrewd observer and a masterly executant; and his powers have been matured under the influence of prolonged and careful self-discipline. Few painters have schooled themselves more strictly, or have devoted more assiduous care to the acquisition of absolute control over every detail of their craft.

The examples of his work which were gathered in the French Gallery were

certainly very well selected. Among them were half-a-dozen oil pictures, several water-colours, and quite a considerable series of black-and-white drawings, so that all sides of the Professor's practice were sufficiently illustrated. The most remarkable oil paintings were the *Market Day*, *Piazza d'Erbe*, *Verona*, with its crowd of bustling figures; the broadly-handled *Street in Paris*, admirable in its effective treatment of light and shade; and the delightful *Performance at*



STUDY

BY ADOLF VON MENZEL

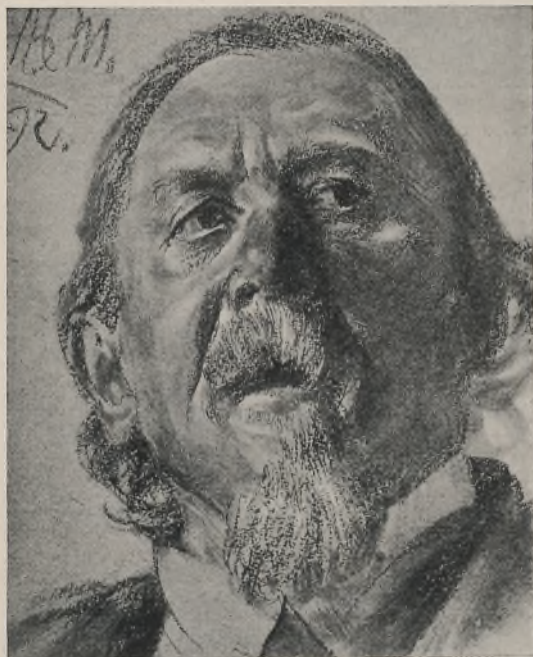


## Studio-Talk

*the Gymnase, Paris.* The best water-colours were the two small portraits of *Dr. Puhmann* (page 134) and *Major Leuthold*; and of the black-and-whites the most accomplished were the *Woman Drinking* (page 133), the three studies of a farm at Interlaken, and the two little nude children's figures. But the whole series of these drawings was fascinating in its assertion of the artist's extraordinary understanding of the resources of his medium. Hardly one sketch or study, no matter how summary it might be in treatment, failed to suggest to the utmost the subtlety of his observation and the accuracy of his analysis. Every touch revealed

recognised authority, gaining, through his improved inventions for the camera, his technical skill, his original and artistic work, many prizes both in this country and abroad. His lectures upon his foreign travels, illustrated by beautiful lantern pictures from his own negatives, were remarkably instructive, humorous, and enjoyable.

Paul Lange was several times President of the Liverpool Amateur Photographic Association. An excellent portrait of him by Frank T. Copnall was exhibited in the last autumn exhibition at the Walker Art Gallery. H. B. B.



STUDY

BY ADOLF VON MENZEL

the thinker, the man who had by rigorous training brought hand and eye into perfect adjustment, and had become so much master of himself that he had eliminated from his practice all possibility of mistake.

LIVERPOOL.—The sudden death of Paul Lange occurred in Berlin while on a holiday trip. He had so recently left Liverpool in apparently excellent health that the news caused great surprise and widespread regret. Esteemed all through his prominent business career, he enjoyed also the distinction won by his practice of photography, in which he was a

PARIS.—Among the artists of the younger generation who have made their mark in the old Salon (the "French Artists"), next to Henri Martin, a fine decorative painter, to J. Adler, a strong painter of the life of labour, and to Emile Wéry, the poetical student of Dutch canal scenery, we must record the name of Jules Gustave Besson, whose fine pastels exhibited two years ago in Hessèle's rooms are not forgotten.



STUDIES

BY ADOLF VON MENZEL





"WOMAN DRINKING"  
BY ADOLF VON MENZEL

(See *London Studio-Talk*)



## Studio-Talk

M. Besson, one of the few men taught by Moreau who turned to realism, is the painter of lowly and suffering humanity, too seldom understood by artists. Lumber-men, dock-hands, the labourers who work in strange and picturesque callings, supply him with subjects in which strength and beauty are combined. Besson is a no less sympathetic painter of domestic life, and has often been particularly happy in representing the loving embrace of a mother and child. As a colourist he reverts to the tradition of the romantic school; his *Iconoclasts*, sent to the great Exhibition and now in the Museum at Rouen, is one of the fine works produced in France of late years.

M. Camille Bourget, whose two water-colours in the same salon are excellent, is also a colourist,

but he prefers imaginary subjects to scenes of daily life. In his large water-colours M. Bourget gives us mythological subjects—*Mercury and Argus* and *Prometheus*—besides *The Flight into Egypt* and historical scenes, *The Normans* and *The Invincible Armada*, or fanciful pictures, as the *Hayfield: Sunset*, treated with a fine feeling for composition and effects of light that are remotely suggestive of Turner. M. Bourget's technique, too, is interesting. This is not the classic and traditional use of water-colour, but a rich *impasto* of paint, which, nevertheless, preserves the fresh limpid quality of water-colour. The *Adoration of the Kings* is, both in composition and execution, one of the best things by this artist, who has given the apparently worn-out subject an entirely new aspect.



PORTRAIT STUDY OF DR. PUHLMANN

(See London Studio-Talk)

BY ADOLF VON MENZEL

In the Georges Petit gallery, where the last shows are now open before closing for the summer, M. Armand Point has an exhibition of his works and of those of his pupils. This little colony of artists, formed a few years since in a suburb of Paris, is an interesting experiment. Besides pictures we here find applied arts, in which enamel work is prominent. M. Point, in his painting, is a refined and by no means blind follower of the early Italians—sometimes of Ghirlandajo, or, again, of Botticelli or Filippino Lippi; but such work is often only pupil's work, and M. Point shows us, in his fine red crayon drawings, that he could do more than this if only he would come out of himself and look directly at nature.

M. Lucien Monod has just finished some charming female portraits in three-coloured crayons which ought to bring this elegant artist into notice.





STUDY

BY J. G. BESSON

It seemed as though M. Helleu had exhausted the possibilities of the subject, but M. Monod, in his turn, gives us delightful studies of the woman of the day. These portraits, in their light daintiness and grace, are directly related to those of the eighteenth century, though with a reminiscence of Ingres and a personal sympathy with the elegant type of our own time. The drawing is less powerful than M. Helleu's, but more correct. The portrait of Madame Akté is one of M. Monod's best things.

H. F.

**V**IENNA.—The Spring exhibition of the "Hagenbund" was quite new in arrangement and exactly suitable to "Spring," and Joseph Urban is to be congratulated upon his achievement. The best piece of sculp-

ture in the exhibition was shown by the young sculptor, Josef Heu, in his fountain *The Freeing of the Waters*, a work of great power and promise (page 138). There is much verve and energy in the forms and features of these men striving with might and main against that element so much more powerful than they. There are faults of technique, no doubt, but Mr. Heu is young and has the world before him, and will overcome such difficulties. His portrait bust in marble of Count Eugen Karl Lamberg, not shown in this illustration, is a dignified work, the red marble drapery forming a brilliant contrast to the finely chiselled face. The picture on the left of the illustration, *In a Sailing Boat*, by Ludwig F. Graf, is a daring and striking effect of colour, the rays of the burning sun above casting a brilliant yellow light toned by the red parasol. The

artist uses the same tones in a portrait of himself walking along the seashore, the hot sun just catching the red necktie and bringing out the features in a glow of light. The pictures on either side of *In a Sailing Boat* are village scenes, harmonious, and full of softening lights, by Adolf Luntz. This artist also exhibits some fine etchings. The large picture to the right, *The Princess and the Dwarf*, is by Walter Hampel, and this, as well as his *Spanish Dancer* (Mlle. Eva Tanguay), show what we may expect in the future from this artist: the former picture has been acquired by the State for the New Modern Gallery in course of construction. In both these works the dominant tone is silver-grey, all other colours being subservient to, and at the same time in harmony with it. In the former work the relief is afforded by the greens



## Studio-Talk



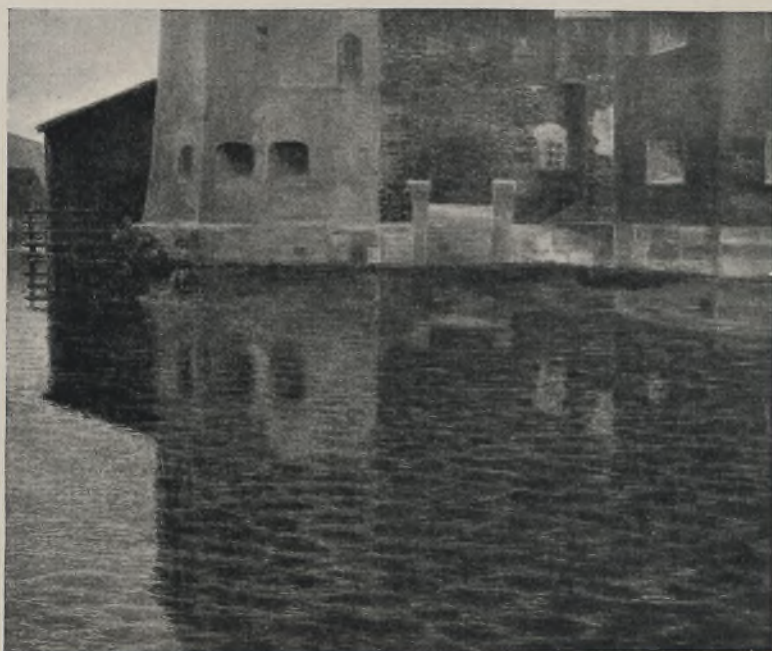
"AMOUR MATERNEL"  
(See Paris Studio-Talk)

FROM THE PASTEL  
BY J. G. BESSON

legs of the table and chairs were of aluminium, which is very much in vogue here. Mr. Urban gives us another proof that he is progressing: he is always experimenting, and that is, after all, the right spirit. The etchings on the wall are all by Fritz Hegenbart (Munich), from the cyclus, *A Life's Canon*, and they represent—In the Struggle, In Distress, In Difficulty, Forwards, The End, and The Return. Hans Ranzoni (Vienna) has only two pictures, one *The Old Keep* (Die Alten Kasematten), and *The Old Cemetery*, both in tempera, and both worthy examples of this artist's work. Mr. Ranzoni delights in seeking out practically unknown spots, but those who have seen the originals recognise at once his representation of them as old friends. The delightful reflection of the old house in the little river, sometimes so swollen as to threaten inundation, and that solemn old cemetery with its beautiful firs, through which the wind is lightly moving, are good examples of his work. Max Suppant-schitsch's *Abendschein* is bright with the glow of sunset, and full of fine feeling, as are also *Heiligengeist Cloister*, and the *Pfarrhof* (parsonage). Eduard Ameseder, of Vienna, shows *Cypresses* and the *Sacred Grove* (tempera), while Walter Fraenkel is represented by *Herodias*, a very beautiful piece of archaic painting. There

and a dash of red about the dwarf; in the *Spanish Dancer* it is brought about by the brilliant red in the hair and red flowers in the belt. Every detail in the dress is delicately treated, all the tones running into the predominant one; and the expression of the face and the suggestion of movement as the dancer is about to begin her gyrations are extremely good, while the contour leaves nothing to wish for.

In an interesting interior by Josef Urban (page 139) the furniture was inlaid with mother-'o-pearl, and the



"THE OLD KEEP"

BY HANS RANZONI



## Studio-Talk



"A SPANISH DANCER"

BY WALTER HAMPEL

good examples of their work.

The Spring Exhibition of the "Secession," reserved for members only, was most successful. The new method of arranging each artist's works in separate rooms, niches, or groups was a very good one. A fresh note was struck at once on entering the first room — a rectangle, arranged by Hoffmann (page 139), which charms by its simplicity. The fountain in the centre is the joint work of Joseph Hoffmann and Richard Luksch; to the former the architecture, to the latter the sculpture, and both artists are in harmony. The beautiful effect is brought about by the inner white alabaster pillars and the outer dark maple ones. The chalice round which the dark bronze maidens are dancing is of black and white marble, as is also the column

are many other works worth noticing, but space forbids mentioning more than names:—Hans Wilt, Hans von Hayek, Eduard Kasparides, Joza Uprka, Karl O'Lynch Von Town, Karl Fahringer, Freiherr von Drasche, Emanuel Hegenbarth, Rudolf Konopa, and others, all painters; while, among the sculptors, Rose Silberer in the *Ruf*, a boy shouting, shows much originality, and Theodor Stündl, in his bronze figure, and Arthur I. Löwenthal, in his bronze portrait plaques, also sent



"TWILIGHT"

BY ADOLF LUNTZ



Studio-Talk



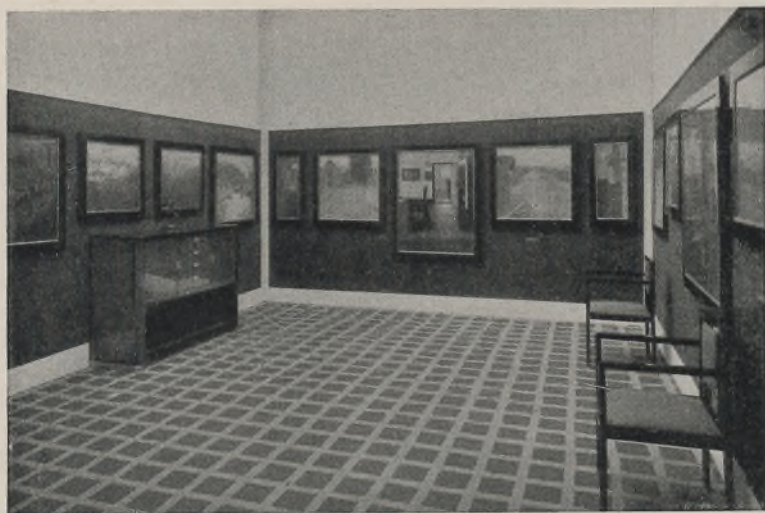
HAGENBUND EXHIBITION, VIENNA

ROOM ARRANGED AND DECORATED BY JOSEF URBAN  
SCULPTURED FOUNTAIN BY JOSEF HEU  
"IN A SAILING BOAT" BY LUDWIG F. GRAF

supporting it. The roof is formed of an iron plate. The work was executed by H. O. Schmidt. In this room there is a picture, *Adolescentia*, and two very beautiful panels, encrusted with precious

stones, by Frau Elena Luksch. The sculptures are by Richard Luksch; they are full of movement, and broad in conception. The lovely frieze in the Japanese manner is the work of

F. Hohenberger. It was painted for the Japanese Consul, M. Felix Fischer. The tones change from dull blue to dull yellow, while the architectural form is of bright red, through which touches of gold are to be seen. There is much grace and symmetry, not alone in the frieze, but in all the surroundings.



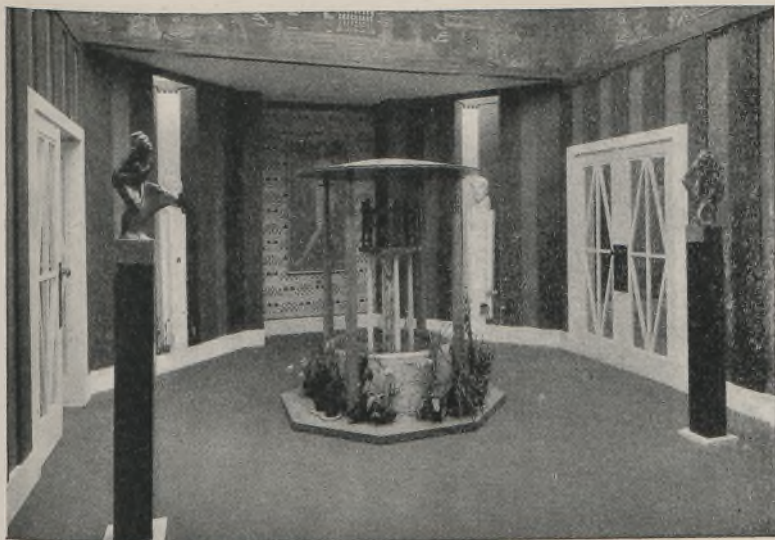
SECESSIONISTS' EXHIBITION, VIENNA

INTERIOR ARRANGED BY KOLO MOSER  
CABINET DESIGNED BY EMIL HOLZINGER  
EXECUTED BY PORTOIS AND FIX  
PICTURES BY CARL MOLL

In the lower illustration on this page the pictures are by Carl Moll; the cabinet by Emil Holzinger, executed by Portois and Fix; the bronze upon it by Elsa von Kalmar, while the arrangement of the room was carried out by



## Studio-Talk



SECESSIONISTS' EXHIBITION, VIENNA

INTERIOR ARRANGED BY J. HOFFMANN  
FOUNTAIN, DECORATIVE PANELS AND  
BRONZES BY R. LUKSCH

Kolo Moser. The central picture shows an interior of a house designed by Josef Hoffmann for the artists' colony in Heiligenstadt; and most of the others are motives from the same neighbourhood. In these designs the artist is at his best.

The illustration on page 140 shows the works of several artists. The Rodanesque figure at the extreme end, entitled *The Soul returns to God*, by Theresa F. Ries, is destined for the grave of a youth. The marble busts are by Alfonso Canciani, and this sculptor has also another work, not shown here, *The Somnambulist*, which is very finely conceived. The bronze statue is by Josef Engelhart, executed by Hans Frömmel. This work, intended for the grave of his father, is very powerful, though there is no striving after effect, and therein lies its beauty.

his etched portraits of Max Klinger and the Director of the Imperial Opera, Mr. Mahler, are



HAGENBUND EXHIBITION, VIENNA

FURNITURE DESIGNED BY JOSEF URBAN  
EXECUTED BY B. LUDWIG



## Studio-Talk



THE SECESSIONISTS' EXHIBITION, VIENNA

INTERIOR ARRANGED BY L. BAUER  
MARBLE BUSTS BY A. CANCIANI  
BRONZE FIGURE BY J. ENGELHART

remarkably strong. The same may be said of F. Schmutzer's work, especially of his *Joachim Quartett*, which is no less than 5 ft. in breadth, probably the largest etching ever made. Mr.

a newcomer, a sculptor, Franz Metzner, who has some beautiful exhibits, among them a lovely sleeping child (in marble), an old woman, a relief for a music-room, and a large relief for a grave monu-

Schmutzer has a broad touch, and his technique is admirable. There are numerous works by Ernst Stöhr, J. M. Auchen-taller, Friedrich König, Rudolf Jettmar, Ferdinand Andri, Anton Nowak, Baron Myrbach, Max Kurzweil, and others im-possible to mention in these short notes, and everywhere there is plenty worthy of praise. There is so much right feeling, so much striving after better things, that one always leaves the Secession with a feeling of satisfaction. Before closing these notes a word must be said of



"STARLIGHT ON THE BAY"

BY ALBERT L. GROLL





"THE COMING STORM"

BY ALBERT L. GROLL

ment. Nor must the cabinets by Kolo Moser be forgotten. Nothing simpler or more useful can be imagined.

A. S. L.

treatment and remarkable evidence of controlled power.

S. A.

NEW YORK. — Among the younger American landscape painters A. L. Groll is coming rapidly to the front.

His landscapes are earnest interpretations of nature, skilfully handled, diverse in character, and individual in feeling and manner. The harmony of his *Starlight on the Bay*—a study in dark blues and purple, with a silvery effect in the distance—is subtle and refined. One has seen the picture several times at exhibitions, and with increasing satisfaction. The tranquillity of its treatment is admirably poetical and impressive.

*The Coming Storm*, on the other hand, gives scope to the painter's largeness of feeling. It is a stirring picture, full of atmosphere and colour, and suggesting the solitary charms of the seashore and the grim grandeur of an approaching storm with much fidelity. One may not be attracted by the subject or the sentiment, but it is impossible to ignore the virility of conception and modelling, and, even more, the broad, simple manner of

CAIRO.—M. de Zogheb, diplomatic agent of Denmark in Egypt, receives a large number of guests, which fact, together with the climatic considerations, had to be kept in view in planning his house, some illustrations of which accompany these notes. The Arab style lent itself singularly well to the realisation of the scheme. Thus the "ka'ah," the large *salle de fête* of the mediæval palaces, naturally suggested itself as the principal apartment in the building; and this it is which forms, so to speak, the kernel of the house, the other rooms grouping themselves around it.

The house consists of three storeys—a very low *rez-de-chaussée*, a first floor, and then a second. The *rez-de-chaussée*—or ground floor—contains the chief entrance, surmounted by a portico, and behind this is a polygonal staircase leading to the first floor. The ground floor also contains the *garde-robe*, the family dining-room, the *chancellerie*, or offices, the kitchens, etc., etc. Under the right-hand corner of the northern front, facing the garden, is the "hall,"



## Studio-Talk

which, with the large terrace adjoining, permits the guest to watch the play on the lawn-tennis courts beyond. The geometrically ornamented ceiling above the staircase prepares one for the rich architecture of the other apartments, of which the hall is the most finely constructed.

The hall occupies two storeys, the higher of which boasts a parapet in "machrabieh"—a sort of turned wood—running along the walls. The light filters softly through the interstices of the "machrabieh," separating the two parts of the *salle*. Over the big arch is placed the *loggia*, with its three arches, leading to other dwelling rooms.

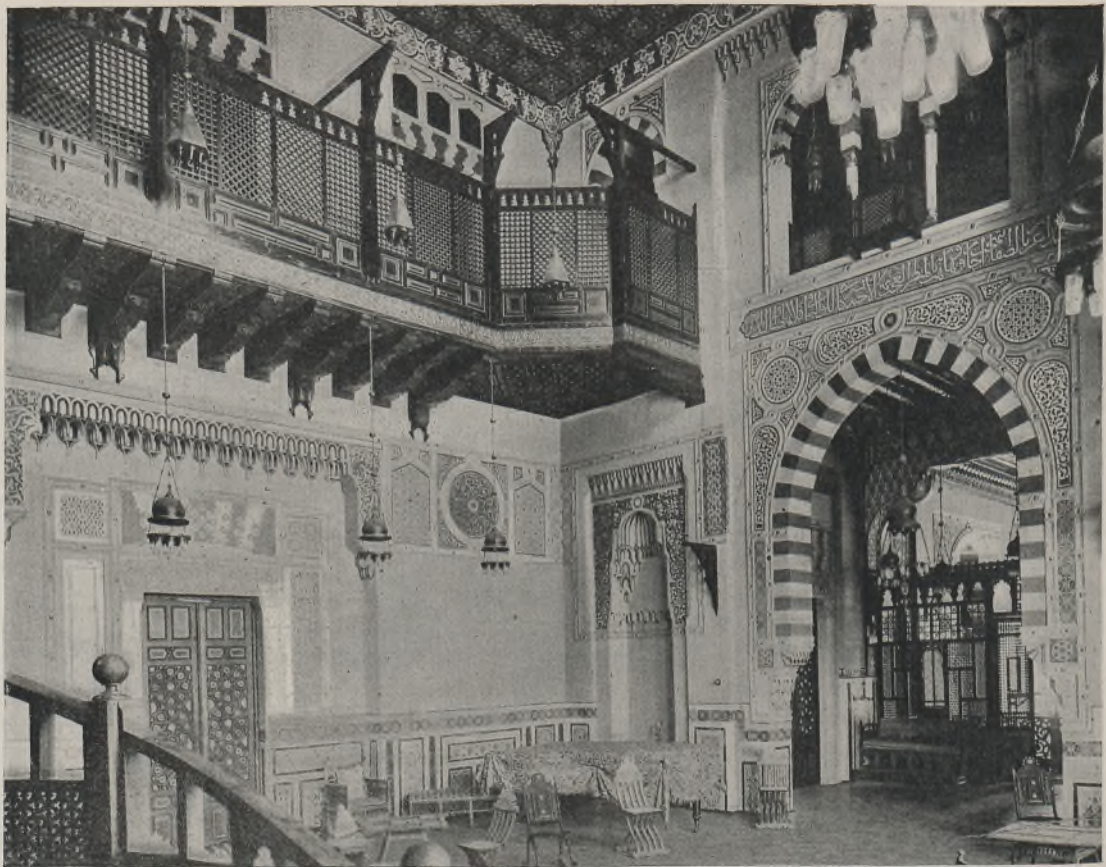
The staircase is best displayed in the illustration on page 143 (right), in which one can follow the convolutions necessitated by the form of its "cage." To the left, through the half-open door, one obtains a glimpse of the smoking-room, also constructed in Arabian style. Here, as elsewhere, we find rich *motifs* in painted and gilded arabesques and *entrelacs*, the sole difference consisting in the

wainscoting, which in the smoking-room is of multicoloured marble, and in the hall of Oriental *faïence*, copied from the most beautiful models.

Many other details in the house are copied from, or at least suggested by, the fine monuments in which Cairo is so rich. For instance, the ceiling of the hall has its original in the Mosque of El-Achraf, while the "mak'ad"—or *loggia*—of the library is a replica of one of the ceilings of the Aboubakr Mosque.

There is a tendency at the present time in Egypt to build in the style of the country, and MM. Herz Bey & Battigelli frères, the architects of M. de Zogheb's house, have undoubtedly taken a prominent place in that movement. E. B.

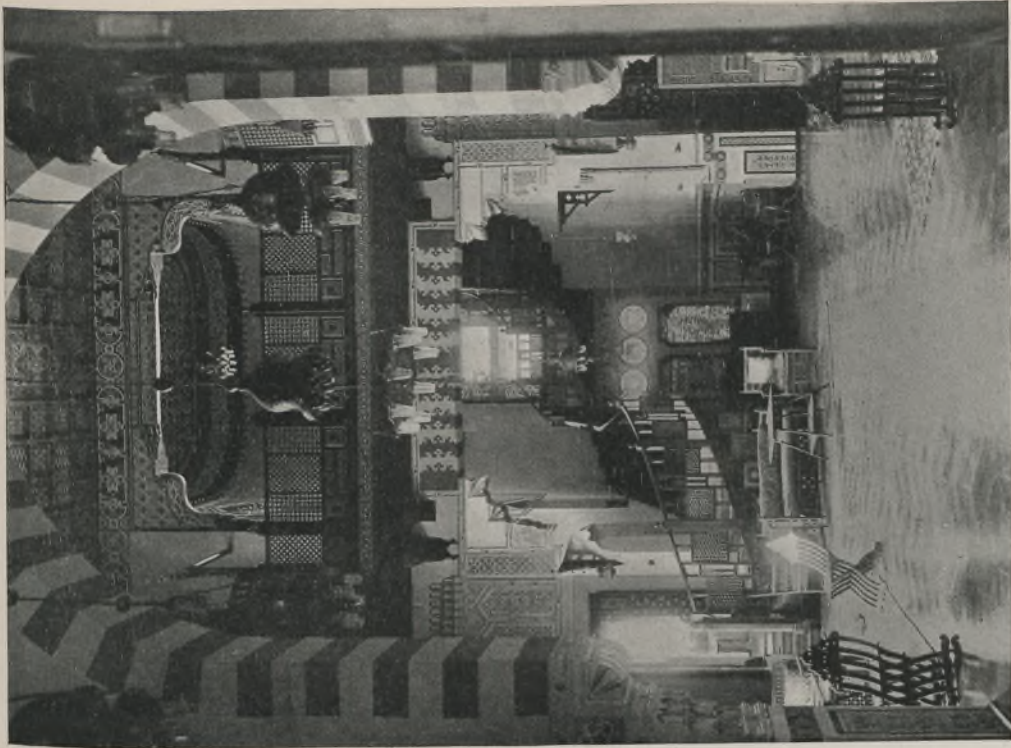
MELBOURNE.—Art lovers and those interested in art matters welcome the exhibition of Japanese art-work—the property of a lady just returned from Japan—which is at present being shown by Messrs.



M. DE ZOGHEB'S HOUSE AT CAIRO

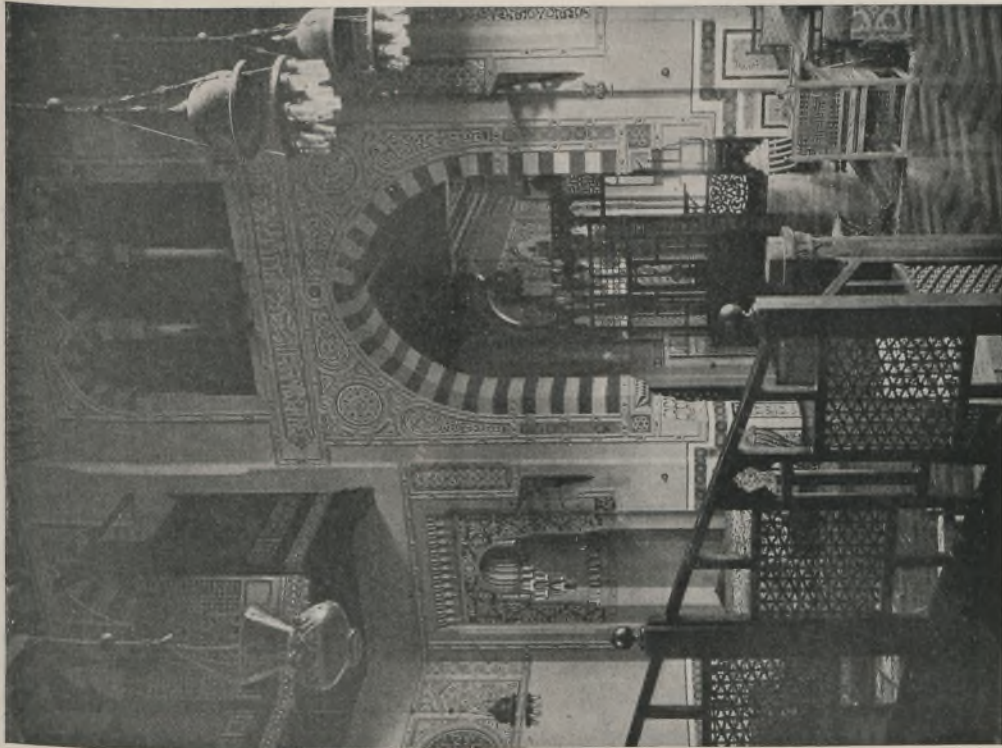
HERZ BEY AND BATTIGELLI BROTHERS, ARCHITECTS





HERZ BEY AND BATTIGELLI  
BROTHERS, ARCHITECTS

M. DE ZOGHEH'S HOUSE AT CAIRO



HERZ BEY AND BATTIGELLI  
BROTHERS, ARCHITECTS

M. DE ZOGHEH'S HOUSE AT CAIRO



## American Indian Basket-Work



M. DE ZOGHEB'S HOUSE AT CAIRO

HERZ BEY AND BATTIGELLI BROTHERS, ARCHITECTS

Robertson and Moffatt. A lion executed in silk embroidery attracts attention for its powerful presentation and clear, lustrous colour; and executed in the same medium is a fine screen of birds framed in carved Japanese teak. Some beautiful cloisonné enamel work shows the possibilities in this direction, as also does a handsome cabinet of original design, finely carved, and surmounted with the ubiquitous dragon. But the *tour de force* of the collection is an exquisite group, a few inches high and as many round, depicting a bag of grain which some mice have invaded. The *ensemble* and detail are alike of a kind which defies criticism, and shows the wonderful resource and invention of the Japanese designer. Verily, if genius be an "infinite capacity for taking pains," this small ivory carving demonstrates it very forcibly. It is impossible to speak too highly of the value of this important exhibition. J. S.

We have been asked to state that J. S. Cotman's painting, *The South Gate, Yarmouth*, belonging to Mr. Arthur Samuel, is dated 1812, and not 1810, as given in "Masters of English Landscape-Painting."

### LETTER TO THE EDITOR ON THE SUBJECT OF AMERICAN INDIAN BASKET-WORK.

DEAR SIR,—The value of a full and correct understanding of the details relating to the origin of ornament is so great that, perhaps, I need not apologise for addressing a few lines to you upon North American Indian baskets—objects which are remarkable for the variety of pattern-work displayed upon them and for their general decorative value. In America native-made baskets are greatly treasured, and fabulous prices are sometimes paid for examples displaying remarkable quality of workmanship. As much as fifteen hundred dollars have been asked for a single example of surpassing excellence. But the point upon which I wish especially to say a few words is the symbolism displayed in the ornamentation of these articles. As is generally known, the tribal languages in America are somewhat limited in their vocabulary, and symbolism becomes a necessity of intercourse. Marks and signs of



## American Indian Basket-Work



FIG. 1

the most rudimentary character are the only means of written intercommunication; but these, at times, bear a remote resemblance to the ideographic forms of China and ancient Egypt.

In the four baskets which I send to you for examination, some interesting symbolic patterns appear, which, if my information be correct, seem to call for fuller investigation and elucidation of the subject than, to my knowledge, has hitherto been attempted. How far the symbolism of the ornament upon them is established by ancient usage I am unable to say. The Indians themselves are generally most reticent upon the subject. Fig. 1 is a basket made by a squaw of the Atsugo or Hut-Creek tribe of the State of California. The triangular forms running round the basket in bands represent arrow heads. Those pointing obliquely upwards represent dead birds. Those pointing obliquely downwards represent dead ground game. The large central ornament represents a store-house. By the combined forms it is meant to express "We have hunted and filled our store-houses."

Fig. 2 was made by a Digger Indian. The two dark encircling bands signify two tribes in search of game, represented by the arrow heads pointing up and down. At the base of the basket a circle is shown from which radiate short lines (see Fig. 3). This represents a group of men gathered round the camp fire—the whole signifying that "two tribes upon friendly terms went hunting, and afterwards gathered round the camp fire."

Fig. 4 is another Digger basket. The cross in the large central ornament represents a fire (probably suggested by crossed sticks), and the triangular forms attached may signify game. In

the bands of ornament we recognise the men gathering round. At the base of the basket is a four-petalled blossom, supposed to be a melon flower, which indicates the period of the ceremonial.

Fig. 5 is a basket made by a Washoe squaw. The zig-zags represent lightning in the hills. The diamond form symbolises a chief, and the arrow heads pointing downwards, ground game. The whole signifies that "our chiefs were out hunting when a great storm of lightning occurred in the hills." These examples are typical of the great variety of subjects treated by American basket-weavers, and my only object in referring to them is to draw attention to what appears to me to be a fascinating study, intimately connected with the beginning of



FIG. 2

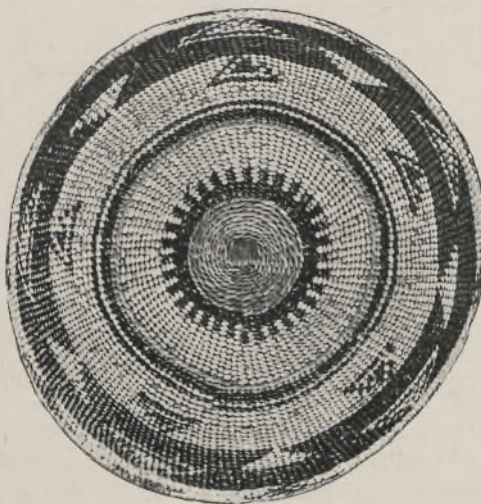


FIG. 3





FIG. 4

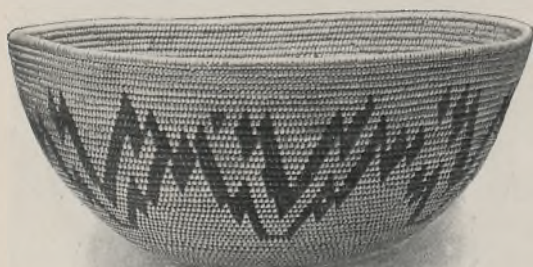


FIG. 5

art; and to induce others, better qualified than myself, to contribute to your columns further information upon the subject.

Yours truly,  
TRAVELLER.

#### REVIEWS.

*Isabella d'Este.* By JULIA CARTWRIGHT. (London: John Murray.) Two volumes, 25s. net.—Written in the easy, graceful style for which its authoress is noted, bearing on every page the stamp of conscientious research, and illustrated with a number of excellent reproductions of portraits and other works of art connected more or less directly with the d'Este family, this biography of the greatest lady of the Renaissance will be eagerly welcomed by all who are interested in that remarkable period of artistic and intellectual activity. The two volumes are no mere *résumé* of the work of others, no dry dissertation

on an outworn theme, but a vivid realisation of a drama of enthralling fascination, in which the actors live and move as if their final fates were still uncertain, and the verdict on their actions had not yet been given. As the author points out, Isabella d'Este, like her sister Beatrice, whose story has been graphically told by the same writer, was "a typical child of the Renaissance, and her thoughts and actions faithfully reflected the best traditions of her day." Blameless in her private life, a faithful wife and a most devoted mother, she exercised a very salutary influence on contemporary society, whilst her close connection with the reigning family of the great Italian States, gave her a position of exceptional importance.

It was, however, above all, as a patroness of art and letters that her name will be longest remembered; for she knew how to secure the best work of the best men in every branch of culture, and the letters to and from those who honoured her by accepting her commissions are historical documents of priceless value. She sat for her portrait to Leonardo da Vinci, Giovanni Santi, Andrea Mantegna, and Francesco Francia, and the masterpieces of Michael Angelo, Perugino, and Correggio adorned her rooms. She knew the young Raphael when he was painting his first pictures at Urbino, and was the guest of Pope Leo X. in 1518 when his portrait, now in the Pitti Gallery, was being painted. In a word, Isabella d'Este was thoroughly in touch with all the master spirits of the day, and this exhaustive account of her life will be a mine of wealth to all future students of the Renaissance.

*The Beginning of the World.* Twenty-five pictures by Sir Edward Burne-Jones. (London: Longmans, Green & Co.) 7s. 6d. net.—Only a fragment, but a most charming fragment, of what, had its author lived long enough to complete it, would have been one of the most beautiful illustrated Bibles ever produced, this unpretending little volume will be looked upon as a valuable heirloom by all admirers of Sir Edward Burne-Jones. As is explained by his widow, the designs in it were made for an edition of Mr. McKail's *Biblia Innocentium*, which was to have been produced by the Kelmscott Press, and to have contained upwards of 200 pictures. Many, says Lady Burne-Jones, were begun, but none quite finished. Those here given to the world were, however, so far advanced that it was found



## Reviews

possible to complete and reproduce them, with the aid of Mr. Catterson Smith, who had worked on the Kelmscott Chaucer under the personal direction of Sir Edward. "Accordingly," explains Lady Burne-Jones, "the conventions agreed upon for certain parts of the Chaucer drawings have been used here, and the colour tradition of black-and-white then taught has been followed. Where the pictures were finished they have been exactly reproduced, and where, as in some parts, little more than a suggestion was given, the skill and sympathy of the pupil have understood and made it visible to others." So far as it goes, the work done is remarkable for the dignity and simplicity of composition, the beauty of form, and the refinement of expression characteristic of everything from the hand of the master, to whom design was ever the first consideration.

*Andrea Palladio.* By BANISTER F. FLETCHER. (London: G. Bell & Sons.) 2 1s. net.—Although from time to time attempts have been made to write the life of the great master of the Renaissance, who paved the way for the evolution of the modern style of Italian architecture, and whose influence is still felt throughout the whole of Europe, it was reserved to Mr. Fletcher to combine with an accurate biography a really critical examination of the work of Palladio. Himself a distinguished architect, winner of many medals, and a very popular lecturer, the author of this new volume has brought special qualifications to bear upon the work before him. He takes a view very different from that of most critics of the so-called Palladian style, which has been found fault with as wanting in simplicity and overladen with ornament, claiming for it quiet dignity and constant striving after repose, and declaring that all that is best in modern English architecture is the result of the influence of the famous Italian. Mr. Fletcher examines with infinite care every typical example of Palladio's work which has been preserved, explaining the original significance of each feature, and omitting no detail of decoration, however apparently trivial. His text is supplemented with a great number of excellent reconstructions of plans, façades, interiors, completed palaces, and groups of houses, enabling his readers to judge for themselves of the accuracy of his conclusions, and he adds completeness to the whole work by a *résumé* of the contents of the celebrated *Quattro Libri dell' Architettura*, by the Italian architect himself, explaining for the benefit of the lay reader the various technical terms employed.

*Views and Reviews.* By W. E. HENLEY. Second Series. (London: David Nutt.) 5s. net.—The well-

known editor and art critic, Mr. W. E. Henley, has gathered up, in this little volume, a number of his most characteristic essays on modern art and literature, in which he discourses in the easy, chatty style peculiar to him, on characters so diverse as Hernani, Napoleon I., Sir Walter Scott, Lord Byron, David, Géricault, Delacroix, and many of the great authors and artists of the more immediate past. The brief notes on Corot, Millet, Monticelli and Bastien Lepage are especially noteworthy, so fine is their appreciation of the idiosyncrasies of those typical leaders in the modern art movement, whilst the articles on Rodin, the sculptor, and R. A. M. Stevenson, the art critic, define with rare skill the characteristic excellencies of those masters of style in lines so different. "Rodin," says Mr. Henley, "has seen hell, and, like Dante, has turned his experience into immortal art." The "Velasquez" of Stevenson is, in his opinion, worthy to rank with the "Maîtres d'Autrefois" of Eugène Fromentin, a masterly essay, too little known in England. Corot, to this master of definition, is the "Mozart of landscape"; with Monticelli the "be-all and end-all of painting was colour"; Millet is "ethical as well as plastic"; in the pictures of Bastien Lepage, in spite of the ugliness of many of them, "there is a curious distinction of style, an abiding virtue of sincerity."

*In Memoriam.* By ALFRED LORD TENNYSON. With Illustrations by ALFRED GARTH JONES. (London: G. Newnes.)—Perhaps no modern poem offers greater difficulties to the illustrator than does the introspective masterpiece, "In Memoriam," the outcome of many years of weighty thought, the reflection of the development of one of the greatest individualities of the nineteenth century. "In Memoriam" is no mere elegy on a single lost friend, it is the expression of the deepest pathos, the most profound passion of humanity itself; and as such it could only be worthily interpreted by one who has himself been stirred to the depths by sympathy with that pathos, and has felt in his own heart the throbbing of that passion. To say that Mr. Garth Jones has failed in a task so stupendous that even Sir John Millais might well have shrunk from attempting it, is no disparagement of that clever draughtsman, whose work indeed shows in this case, so far as actual execution is concerned, an advance in technical skill. Though not so satisfactory in expression as the designs for "Paradise Lost," the drawings gain by the abandonment of the Egyptian rigidity of figure, the heavy black tree masses, and irritating cross hatching previously



## Reviews

indulged in by Mr. Jones. "The Love clasping Grief" and the "Ring out, Wild Bells," are especially graceful and full of poetic feeling.

*The Cathedrals of Great Britain.* By P. H. DITCHFIELD, M.A., F.S.A. With Illustrations by HERBERT RAILTON, J. A. SYMINGTON, H. M. JAMES, H. CRICKMORE, and others. (London: Dent.) 7s. 6d. net.—In spite of the great number of cathedral guides already in existence, this little volume, with its excellent plans, will be found useful by those who have not time to study more important works. It gives in a compact form much useful information, but it is a pity that the author did not pay more attention to literary style. Moreover, his knowledge of architecture is decidedly unprofessional, for in summing up the characteristics of the Gothic style, he makes no reference to the fan tracery roof, which is so distinctive a feature of its later phase in England, and in minor matters his descriptions are often misleading. The little book has, however, a distinct value of its own on account of the beauty of many of the illustrations, especially those after the delicate drawings of Mr. Herbert Railton.

*Art Sales of the Year 1902.* Edited by J. HERBERT SLATER. (London: Hutchinson & Co.) Collectors of pictures and prints will find this record of the prices obtained at auction from October 1901 to the end of the season 1902, with its well-arranged alphabetical index, of invaluable assistance to them in their transactions. More than three thousand items are included in the volume, with the dates of the sales, the prices realised, and, in many cases, concise descriptions of the works sold. In his introduction Mr. Slater makes the interesting statement that the average life of a picture in the hands of a private owner and casual buyer extends to about ten years. This should be stimulating news to the Chantrey trustees, who are said to be burning to purchase, but unable to procure, works by Rossetti, Legros, and Burne-Jones. Moreover, a study of the useful volume under review will reveal the fact that their desire might have been gratified, at a by no means exorbitant cost, between October, 1901, and the end of the season, 1902.

*Froissart's Modern Chronicles.* Told and pictured by F. CARRUTHERS GOULD. (London: T. Fisher Unwin.) 7s. 6d. net.—Brimming over with wit and fun, teeming with life and humour, this parody on Froissart's well-known chronicles by the famous cartoonist of the "Westminster Gazette" is yet so full of kindly tact that neither text nor illustrations could offend the most sensitive

of those who are satirised in it. The author makes good his claim to have worked in the spirit of the great French historian, and those familiar with the writings of that chronicler of the doughty deeds of mediæval chivalry might almost imagine that he had come to life once more as they read of the doings of the various eminent personages whose identity is thinly veiled under such names as Sir Joseph de Birmingham, Sir Gladstone le Grand, Sir Harcourt de Malwood, Sir John de Morlaix, etc.

*Leonardo da Vinci.* By DR. GEORG GRONAU. (London: Duckworth & Co.)—In this new volume of the Popular Library of Art, Leonardo is treated of only as an artist; his learning and his amazing deductions, anticipating modern research, lie outside Dr. Gronau's purpose. An outline is given of the master's life, and a critical account of all his recorded works; the value of his sketches is also rightly insisted on. The chapter on the *Last Supper* is full of instruction, and the student who will read it, in front of the copy by Marco d'Oggionno in the Royal Academy, will gain a valuable lesson in composition. The author makes some keen comments on the artistic difference between an instantaneous photograph and rapid visual impressions (pp. 158, 160); but it seems strange to say (p. 167) that the *Mona Lisa* is not duly appreciated. The translator is not always equal to his task; we speak of the *middle distance* not the *centre ground* of a picture (p. 90); the sun *illuminates* but does not *enlighten* objects. An index is much needed.

*A History of Decorative Art.* By W. N. BROWN. (London: Scott, Greenwood & Co.)—Had its title been somewhat less ambitious, this little Manual might have been characterised as a useful elementary introduction to its subject, but to call it a history of decorative art is to invite hostile criticism. The information it gives is trustworthy and expressed in clear and simple language, but it only skims the surface of a subject that the greatest expert would shrink from dealing with in 96 small pages.

*A Versailles Christmas-tide.* By MARY STUART BOYD. (London: Chatto and Windus.) 6s. net.—The joint work of Mr. Stuart Boyd, the well-known contributor to "Punch," and his wife, the author of "Our Stolen Summer," etc., this is a charming record of a winter spent in the old French town, at a time when, in the absence of foreign visitors, the people of the place could be studied to the best advantage. Only a simple, brightly written account of actual experiences, the book bears the unmistakable impress of truth, and the drawings



## Awards in "The Studio" Prize Competitions

with which it is illustrated are full of character and refined humour. Especially clever are the portrait sketches of the "Ogams," as the writer calls her fellow guests at the Hotel, notably those inscribed "Meal Considerations," the "Young and Brave," the "Two Colonels," "Ursa Major," and "Malcontent." Mrs. Boyd describes very sympathetically the simple, frugal life of the Versailles, recognising their superiority in certain respects to their contemporaries of a similar class in England, and humorously touching off their peculiarities.

*Fables.* By ROBERT LOUIS STEVENSON. With Six Etchings by ETHEL KING MARTYN. (London: Longmans, Green & Co.) 10s. 6d. net.—The reader of these fragments, for they are nothing more, cannot fail to share the frankly expressed opinion of the editor, that they would probably never have seen the light had their accomplished author lived to complete the work for which they were notes. The natural longing for a touch from a vanished hand, and the sound of a voice that is still, is the only real excuse for their publication, and the etchings accompanying them have nothing very distinctive about them.

*Moderne Gläser.* By GUSTAV E. PAZAUERK. (Leipzig: Hermann Seemen.)—One of a series of valuable monographs on modern applied art, this new volume is as noteworthy as its predecessors for the thorough grip its author has of his subject. Richly illustrated, it includes reproductions, some of them in colour, of the masterpieces of such modern experts as the Italian Tiffany, the Frenchman Emile Gallé, and the English firm of Powell, with a great variety of examples of the work of less celebrated glass makers. Not content with describing what is now being done, Herr Pazaurek gives a complete history of glass-making, explains its technicalities, and forecasts its future development.

*Love Poems and Little Lyrics.* By J. A. Middleton. (London: Limpus & Baker.) 2s. net.—A dainty little volume of sentimental verse interspersed with bright touches of philosophy and humour. There is a convincing sense of reality throughout the little book, and one feels that the charm of old-world romance still lives in the loves of to-day, despite the prosaics of the times. The author knows well how to turn a pretty sentence gracefully, and in perfect accord with the ethics of verse production. The little book is exquisitely got up.

### "THE GENIUS OF J. M. W. TURNER."

As a sequel to "Masters of English Landscape," and uniform with it, THE STUDIO will shortly issue a very fully illustrated special number dealing with the work and genius of J. M. W. Turner. In order

that complete justice may be done to the artist's extraordinary versatility, the collaboration has been secured of expert writers who have made a special study of his various phases; and the Editor has been fortunate enough to obtain for illustration, from private collections and other sources, a number of hitherto unpublished works of great beauty and interest. As is usual in the case of Special Numbers of THE STUDIO, reproductions in colour will form an important feature of the publication, and through the courtesy of the well-known collector, Mr. W. G. Rawlinson, sixteen facsimile illustrations of rare states of the "Liber Studiorum," reproduced by a special process, will be included in the work.

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XLII.)

### DESIGN FOR A PEWTER HOT-WATER JUG OR CAN.

The FIRST PRIZE (*Two Guineas*) has been won by *Pott* (B. L. Smithers, 14 Wakehurst Road, Wandsworth Common, London, S.W.).

The SECOND PRIZE (*One Guinea*) by *Lamp-lighter* (J. P. Hully, New Road, Lancaster).

Hon. Mention: *Ajrose* (A. W. Shaw); *Ymer* (Svante Olsson, Stockholm); *Tramp* (David Veazey); *Fram* (H. C. Hall); *Damon* (C. J. Shaw); *Lochaber* (James Nicoll); and *Curlew* (L. G. Bird).

(B XXX.)

### DESIGN FOR A MENU CARD.

The FIRST PRIZE (*Two Guineas*) has been awarded to *Pan* (Fred H. Ball, 83 Scotland Road, Stanwix, Carlisle).

The SECOND PRIZE (*One Guinea*) to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Hon. Mention: *Isca* (Ethel Larcombe); *Lady Peggy* (Irene Kaye); *Dandelion* (Lucy Renouf); *Merry* (Thomas Frost); *Bloom* (T. A. Cook); *Elsa* (Lilian Crabb); *Fan* (J. Mitchell); *Jak* (J. J. Crook); *Hylus* (W. E. Tyler); and *Alex* (A. S. Carter).

(B XXXI.)

### DESIGN FOR THE COVER OF A SOUVENIR ALBUM.

No drawings of merit were sent in for this competition; the prizes are therefore withheld, but they will be offered again in a future number of THE STUDIO.

(C XXXI.)

### STUDY OF A FLOWERING SHRUB.

The photographs sent in for this competition are so unsatisfactory that no prizes can be awarded.

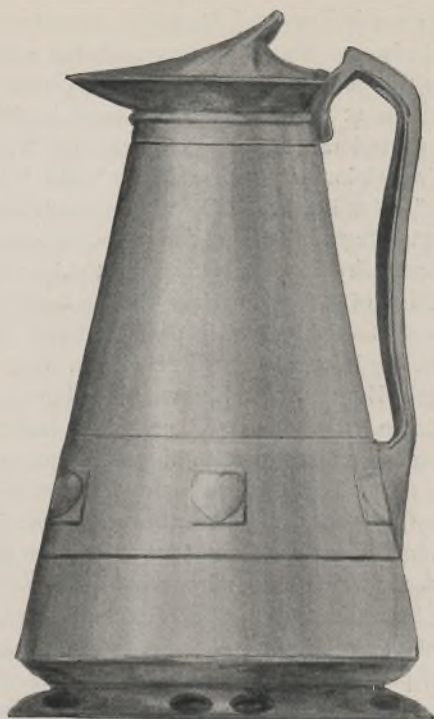


*Awards in "The Studio" Prize Competitions*



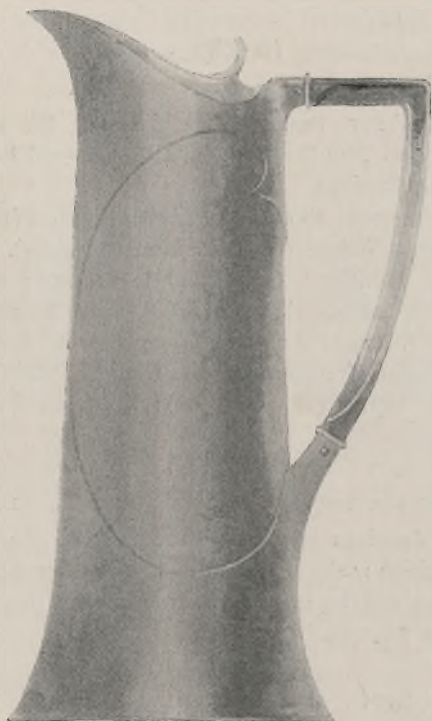
FIRST PRIZE (COMP. A XLII)

"POTT"



HON. MENTION (COMP. A XLII)

"AJROSE"



SECOND PRIZE (COMP. A XLII)

"LAMPLIGHTER"



HON. MENTION (COMP. A XLII)

"YMER"



*Awards in "The Studio" Prize Competitions*



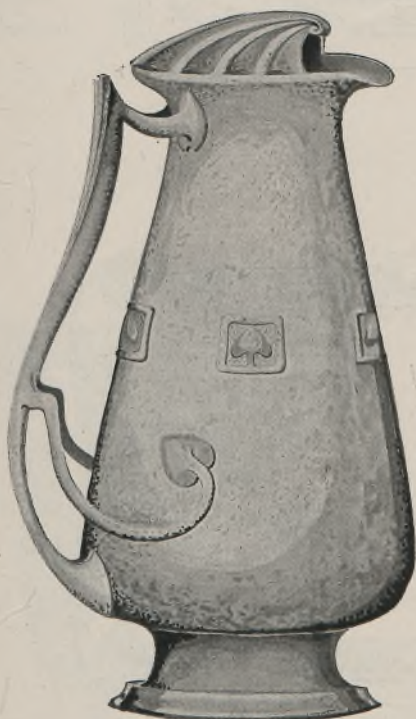
HON. MENTION (COMP. A XLII)



"TRAMP"

HON. MENTION (COMP. A XLII)

"FRAM"



HON. MENTION (COMP. A XLII)

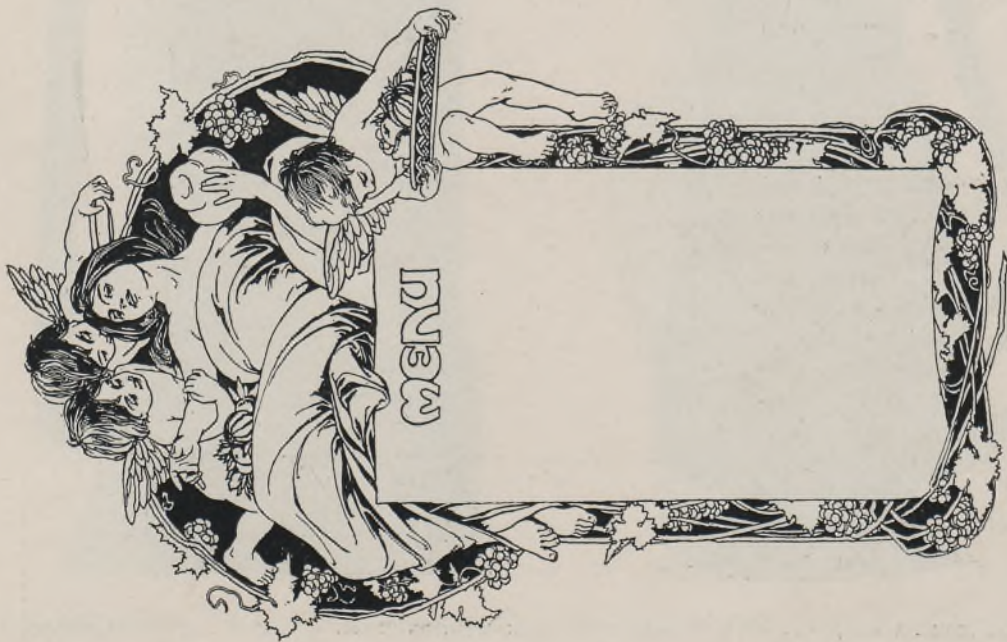
"DAMON"



HON. MENTION (COMP. A XLII)

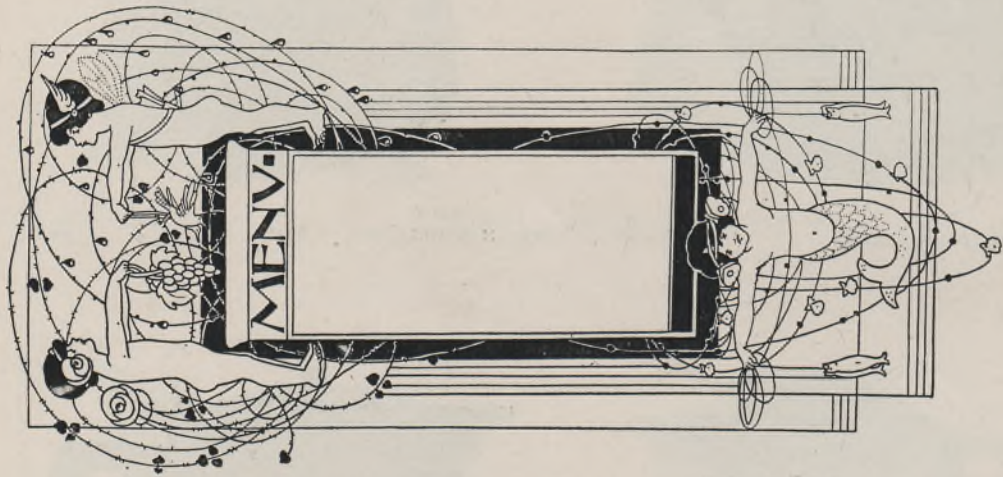
"LOCHABER"





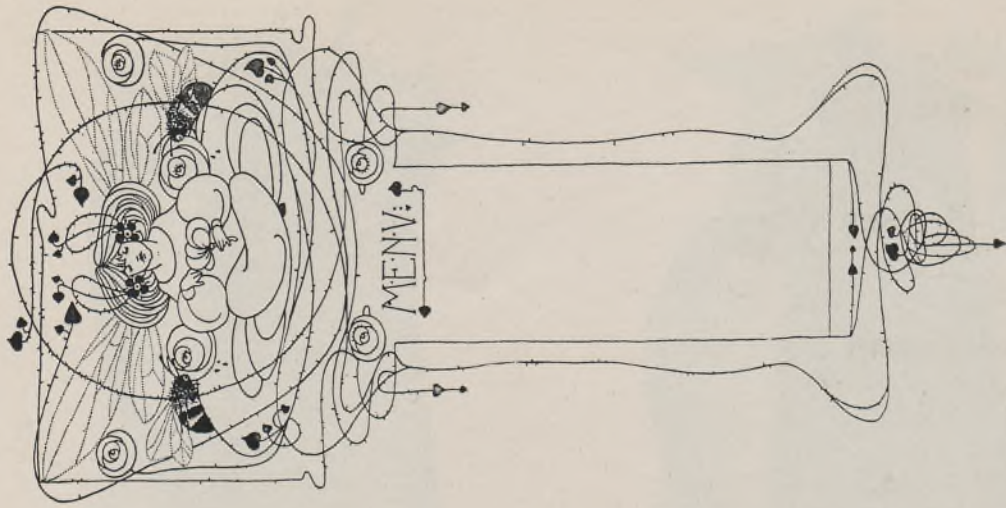
FIRST PRIZE (COMP. B XXX)

"PAN"



SECOND PRIZE (COMP. B XXX)

"ISCA"



HON. MENTION (COMP. B XXX)

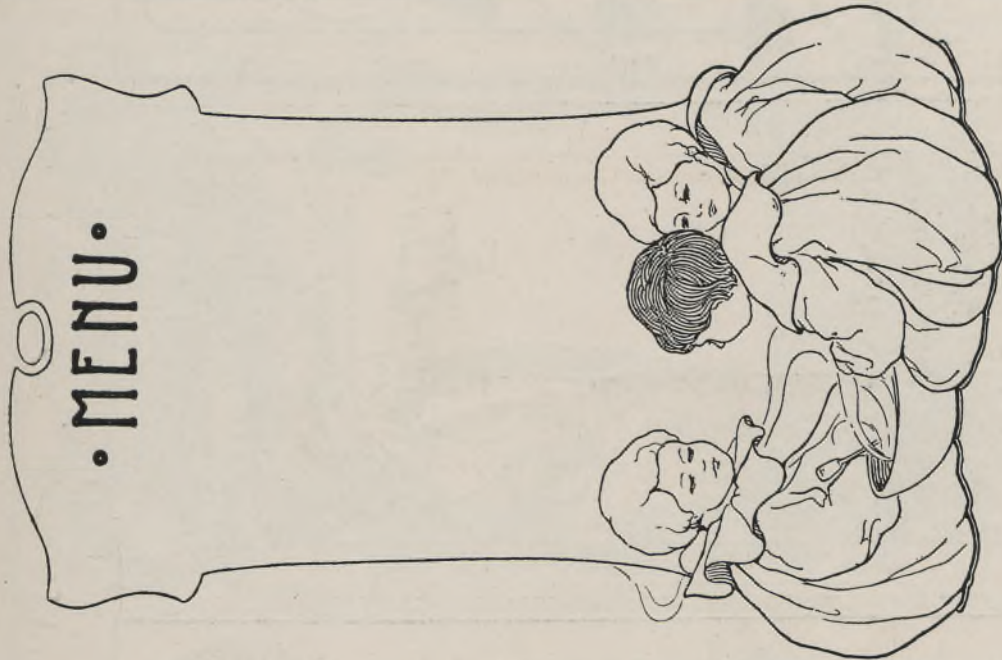
"ISCA"





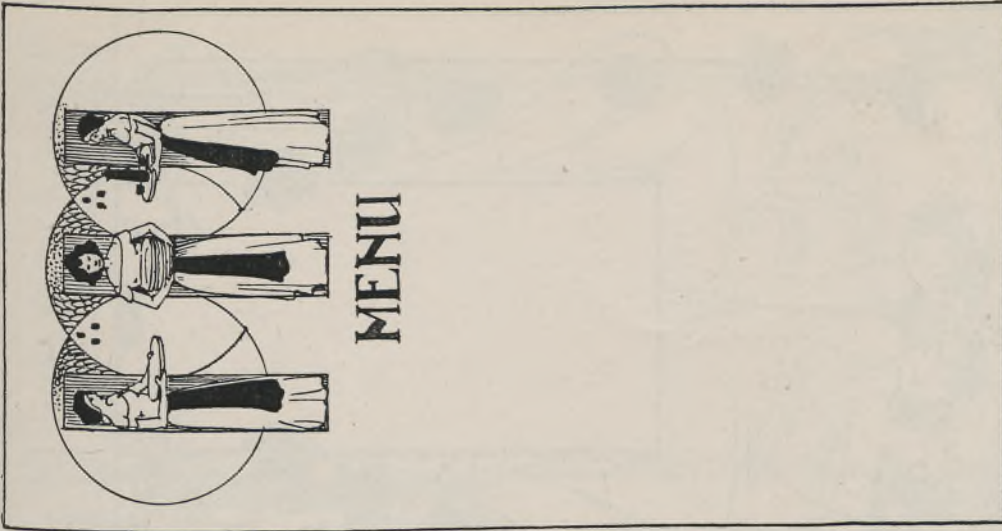
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"LADY PEGGY"



HON. MENTION (COMP. B XXX)

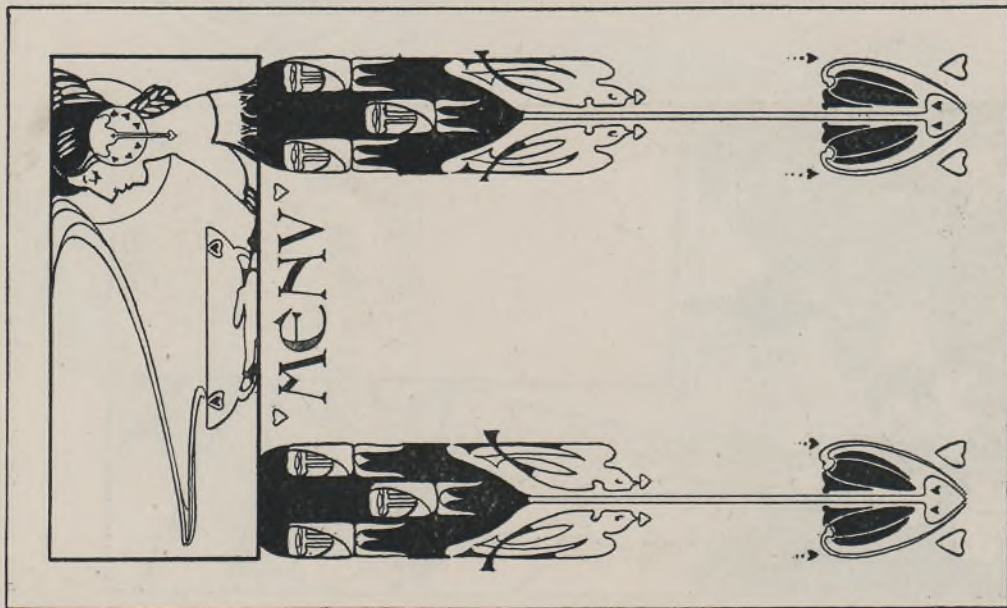
"DANDELION"



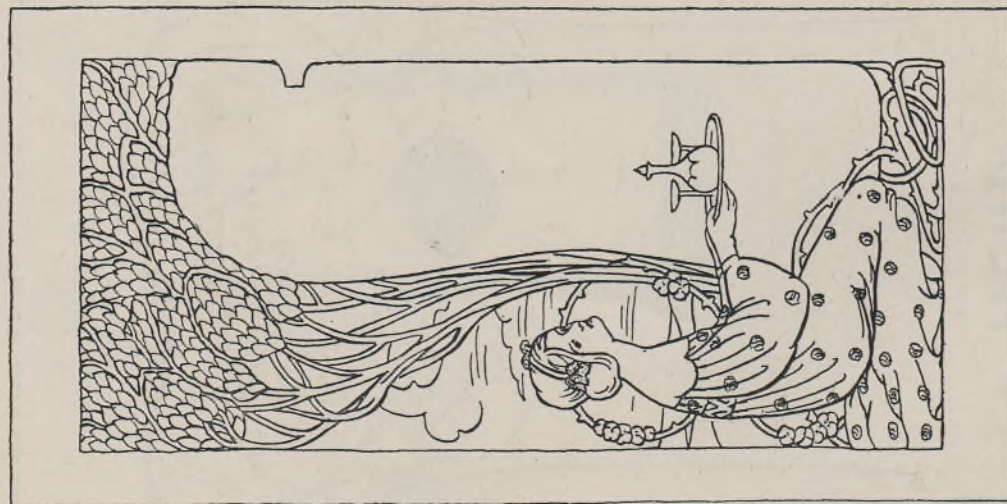
HON. MENTION (COMP. B XXX)

"MERRY"

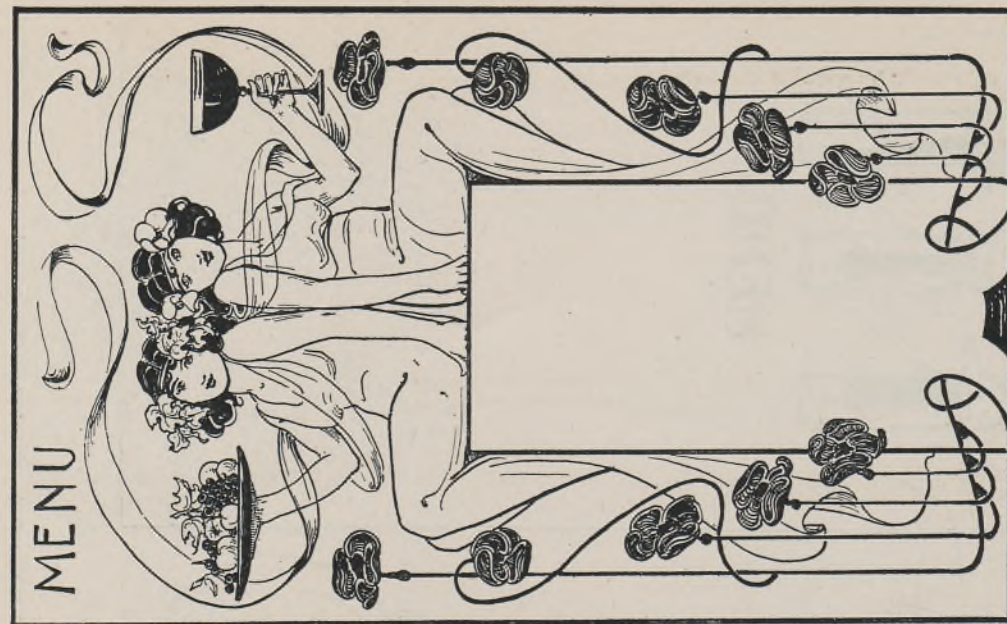




HON. MENTION (COMP. B XXX)



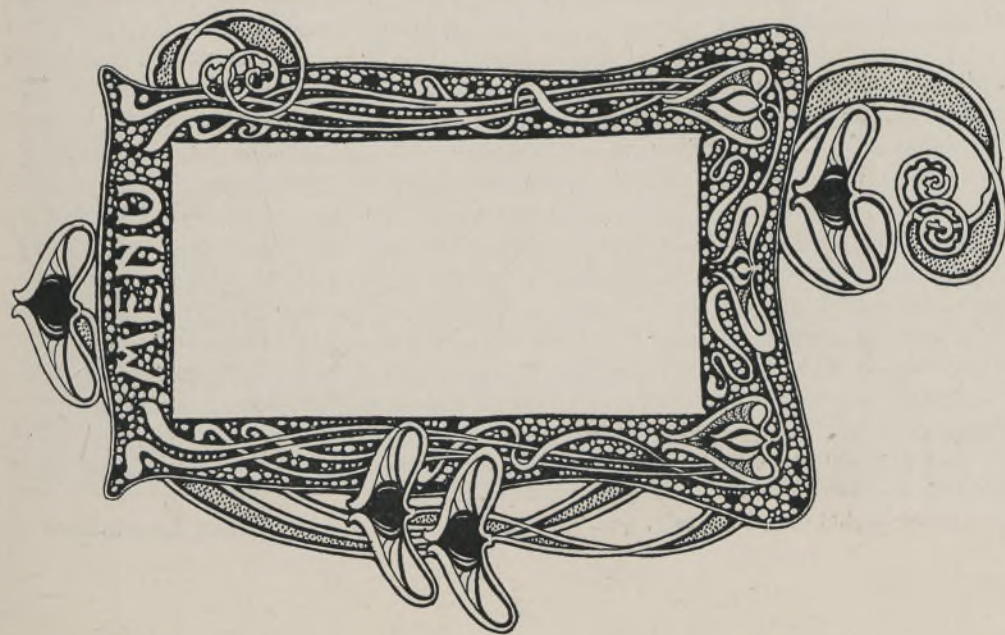
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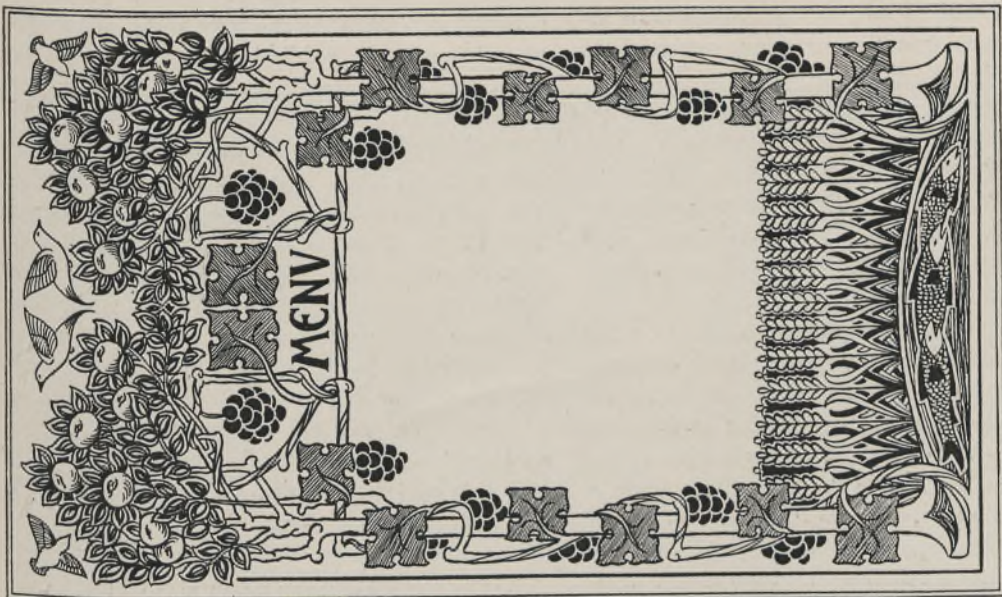
"ELSA" HON. MENTION (COMP. B XXX)

"JAK"

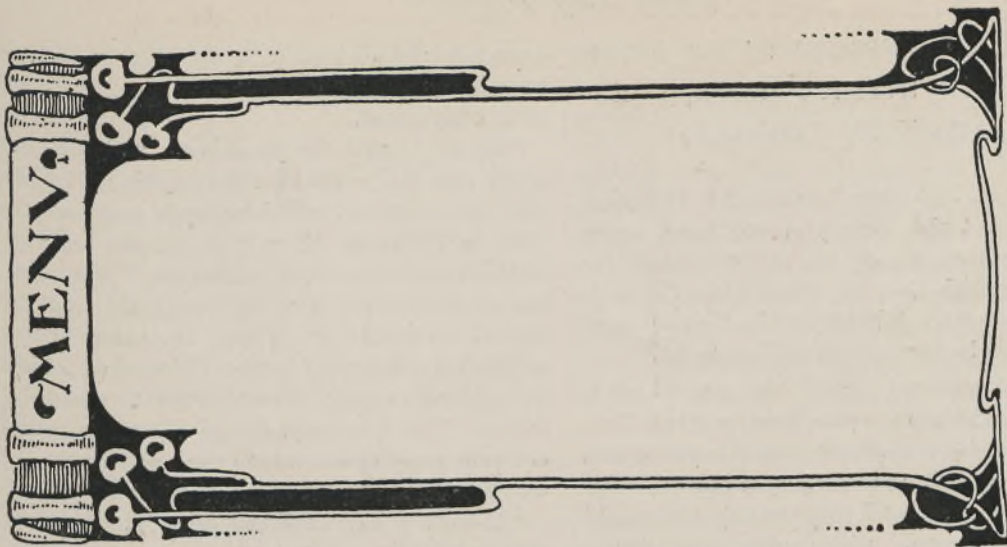




HON. MENTION (COMP. B XXX)



"JAK" HON. MENTION (COMP. B XXX)



HON. MENTION (COMP. B XXX)

"ALEX."



## The Lay Figure

### THE LAY FIGURE: THE NEED OF AN INTER-COLONIAL EXHIBITION IN LONDON.

"Is it not high time," asked the Journalist, "that we in Great Britain should know something more than we do at present about the arts in the British Colonies, those lesser Englands beyond the seas? Would not an Exhibition of Colonial Arts be attractive as well as useful?"

"Curiously enough," replied the Critic, "I asked the same question the other evening at my Club, and the opposition it excited proves to me that it is a question very well worth considering. The objection to it was that Europe was already so well stocked with pushful young art schools, that it would be absurd to add to their numbers by importing products from the æsthetic nurseries of the Colonies. It would waste time to take this assertion seriously. The main point is this: the Colonies are young and virile, unbound by traditions, and therefore free to exercise their spirit of originality. This is their character from a political and commercial point of view. Is it their character also in their work as painters, sculptors and craftsmen?"

"It seems to me," remarked the Reviewer, "that you have summed up the whole matter correctly. Of course, we all know a good many of the Colonial artists, but we know them only in a scrappy and patchy way, and not one of us could give a clear and adequate account of the general condition of the arts in Canada, New Zealand, Australia, and the Indian Empire. We have a vague kind of notion that the art training of Europe has found its way into several of their schools of art, as into the one at Melbourne; but I doubt if anyone of us is aware what results are being produced by that training. This question, and many others not less interesting, would be answered by a great Colonial Art Exhibition in London. Even from the political standpoint, it would be an admirable thing at the present time to take this matter in hand. A scattered Empire like the British may be drawn together in more ways than one. The fevered patriotism produced by war is not so lasting as many believe, for it is generally followed by a reaction. There comes a cold fit, and it is precisely then that the intellectual and artistic forms of patriotism are a god-send. The Colonies justly feel that their artistic attainments do not deserve the slights which are so often put upon them here in England, and these slights would not exist if an

opportunity were given us to see what original art work is being done in Greater Britain. We need to be enlightened."

"Bravo!" cried the Journalist. "Though you speak with the words of a leading article, I agree with you. Such an exhibition would be a joy after those which return to us year by year with the dismal regularity of the income-tax. But, then, how in the world is it to be inaugurated, and by whom? If it were set on foot as a purely private undertaking, its appeal to the Colonies would not be sufficiently strong. Should it not be a national affair? That is to say, should it not be undertaken by some Government Office, and be graced with the highest Royal patronage?"

"It ought to be," said the Critic, "and it would be worth while to bring the matter before the Colonial Secretary. If he were to be favourable, the scheme of the Exhibition would have all the scope that is necessary to make it a huge Imperial success."

"The scheme of the Exhibition," echoed the Man with the Briar Pipe—"a useful phrase that. You have been talking as though all the artistic ability in the Colonies were in Anglo-Celtic hands. You have not said one word about the native Indian craftsmen, and the admirable work done elsewhere by those who are under British rule—the Maoris, for instance. In a word, let the exhibition be genuinely representative of every form of art and craft practised by our Colonial fellow-subjects; and, further, let all exhibited works be of recent date. Then we shall be able to see whether the native arts are really declining under the present-day influences of trade and commerce."

"Yes; that's a good suggestion," said the Critic. "There has been a loud outcry of recent months over the supposed decay of the arts in India; and certainly it would be a useful thing to have this one question confirmed or refuted by such a display of native Indian work as would be sent to an inter-Colonial exhibition. Let us remember, also, that such exhibitions set up a standard of workmanship by which progress or decline may be measured in after years. They produce traditions, and nations try hard not to fall away from them. This is another reason why the subject of this discussion deserves recognition in official quarters."

"I am tempted," said the Journalist, "to speak to you in a departmental voice, and silence you with the word—Expense! But I refrain. We shall hear that word quite soon enough—and it is pleasant to dream."

THE LAY FIGURE.



## The Work of Zuloaga

**A** MODERN SPANISH PAINTER:  
IGNACIO ZULOAGA. BY HENRI  
FRANTZ.

To the fairly well-informed observer it is clear, beyond all doubt, that the great tradition of the Spanish school—that to which we owe Velasquez, Murillo, and Zurbaran—was broken in the nineteenth century, after the death of that great artist Goya. With the departure of this original and powerful personality Spanish painting underwent a crisis from which it is only just beginning to emerge. Forgetting all that once constituted its force and its greatness, neglecting that vigour of observation, that acute perception of Nature, that grandiose power of execution which delight one in the works of the masters I have named, the painting of modern Spain wandered

aimlessly about in all sorts of academic shallows, paying heed to nought but the dainty and the pretty, or to the irritating type of sham historical painting practised by Paul Delaroche. Thus Pradilla, despite all his ability and knowledge, despite his patient attempts at reconstitution, which gave his works the appearance of an exhibition of tinsel and old costumes, altogether failed to revive the past. Quite factitious, quite undeserved, too, is the reputation of Bulliure, who is simply over-emphatic when he attempts to be impressive. Nor is Villegas, despite all his cleverness, an artist of originality. As for artists of the type of Madrazzo, assuredly it was not for them to lift Spanish painting from the academic rut into which it was sinking deeper day by day.

To realise fully the utter poorness of the modern



"DANSEUSES ESPAGNOLES"

XXIX. No. 125.—AUGUST, 1903.

BY I. ZULOAGA



## The Work of Zuloaga

Spanish school, one had but to glance at the Spanish section of the Universal Exhibition of 1900 or at the Exhibition of Spanish Artists which was held at the Guildhall. In this latter display especially, one was struck by the contrast between the mediocrity of most of these contemporary artists—Fortuny, of course, excepted—and the eternal youthfulness of the old masters whose works palpitated with life and strength.

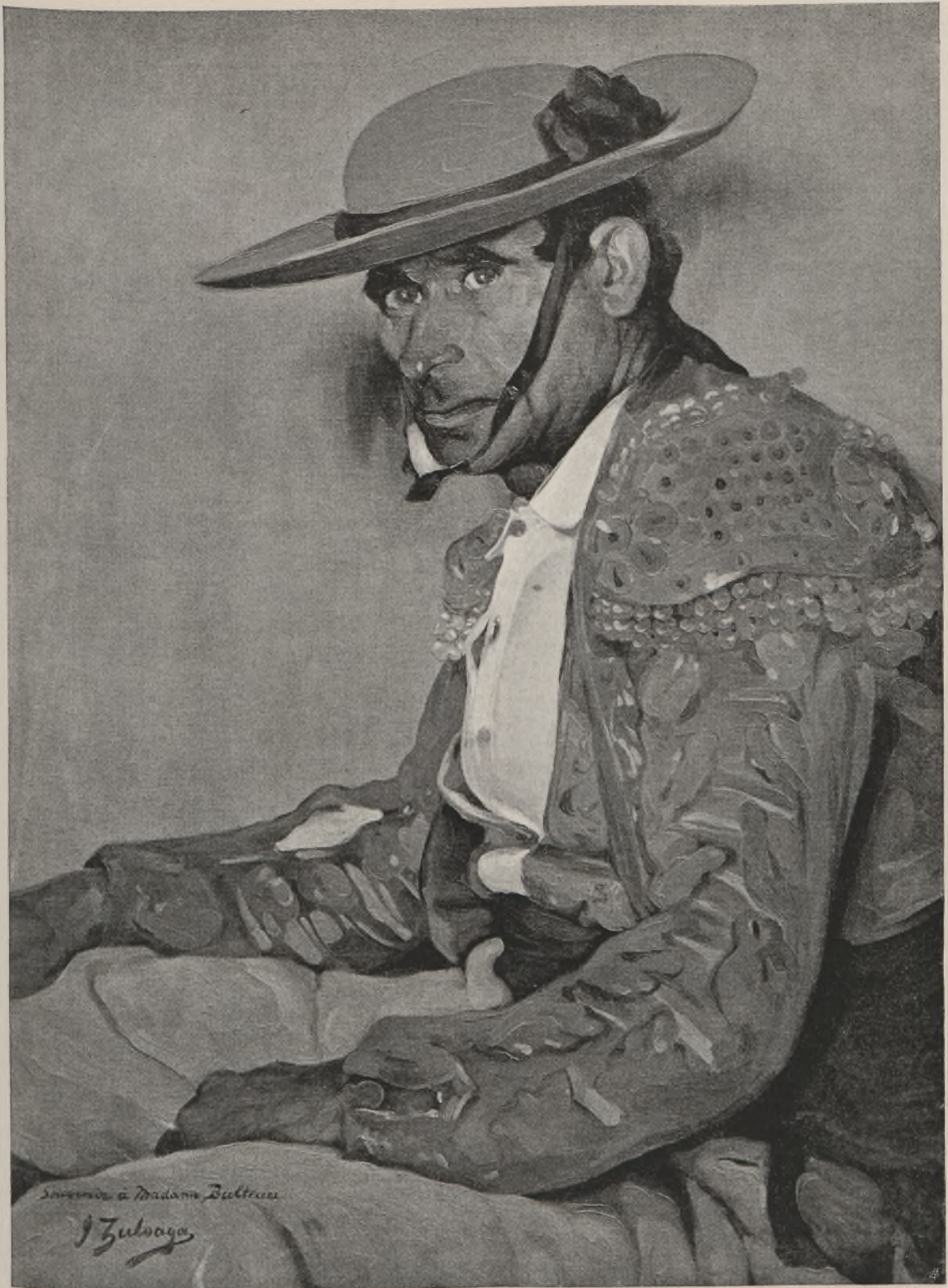
Now, within the past few years, the strong, rugged spirit of these great artists seems to have become incarnated in a young painter who to-day is admired by the intellectual *élite* of Europe, and of whose works some are known to the readers of THE STUDIO from having been reproduced in these pages. But I am exaggerating a little in saying that this renovator of Spanish painting, this artist who possesses right to the marrow the characteristics of his national art, has been comprehended and

admired throughout Europe. One country there is which has wilfully closed its eyes to this nascent genius—and that is Spain itself! The fact that the artists who organised the Spanish section at the Exhibition of 1900, who revelled in the inept trivialities of their living compatriots, should have rejected Zuloaga's pictures, surely furnishes still further proof of the artistic debasement to which I have alluded. One would refuse to believe, were the fact not abundantly proved, that the most personal painter in Spain has been thus renounced; I tell the story because its conclusion is very curious. No sooner had M. Zuloaga's two pictures been refused by the judges than the artist sent them to the Exhibition of the "Libre Esthétique" of Brussels. There they made a sensation, as other of his works had done at the Paris Salon of the previous year, and were both acquired for art galleries. One of them is to be seen in the



"UN MOT PIQUANT"





PORTRAIT. BY  
I. ZULOAGA



## The Work of Zuloaga

Brussels Gallery, and the visitor admiring it to-day, and finding it in no way out of place beside the masterpieces of the past, will read with surprise on its frame that this picture was rejected at the Universal Exhibition of 1900.

Moreover, these were not Zuloaga's first productions; and to show the monstrous injustice shown to him by his native land—while seventeen European galleries prided themselves in possessing his work—I refrained from alluding at the outset to the artist's beginnings, and did not tell how, and under what influences, and by what successive stages his genius has been shaped, and from what atavism he derives his proud artistic nature.

I have already remarked that M. Zuloaga is, from the very essence of his talent, a veritable Spaniard. He springs, indeed, from an ancient Iberian stock,

and the blood of his ancestors runs pure in his veins. Ignacio Zuloaga was born at Eibar, in the rough Basque country, which seems to endow its children with all that is energetic and audacious. His grandfather was director of the Armerio of Madrid, and a master in all that concerned metallic art. His father is the damascener Placido Zuloaga, famous all the world over as the man who has succeeded in reviving an art industry for which his country was renowned in days gone by. He founded a school, of which he remains the unchallenged head, and his unequalled *maitrise* is strikingly revealed in the monument to Prim. Zuloaga's uncle, Daniel, has brought about a *renaissance* in art pottery at Segovia analogous to that due to Placido at Eibar.

Trained in surroundings such as these, bearing



"LE BALCON"





"A STREET SCENE"  
BY I. ZULOAGA



## The Work of Zuloaga

a famous name, and with these fine examples of artistic independence before his eyes, young Zuloaga was naturally ambitious to be "some one" himself. It would have been surprising had it been otherwise. His early years were spent in the ancient little town of Eibar, in a delightful sixteenth-century house, where everything spoke of the past, hard-by a beautiful church, and amid many other remains, all calculated to inspire in him a love of the Spain of bye-gone days. But while learning to love the old artists, Zuloaga had the opportunity to study the life around him. For Eibar is far from being a dead city, and the work-

ing-folk employed at the foundries, the bull-fights and fêtes of all descriptions, the constant bustle of the people go to form a spectacle worthy of attracting the painter's eye, and even supplying him with fresh material for observation.

These two influences—ancient art and modern life—are the real starting point, and, as it were, the essential basis of Zuloaga's talent. On the one hand, the artist passionately loves the old masters of his native land, whose work he knows thoroughly. Indeed, by dint of hunting about, he has got together a gallery of about 300 Spanish pictures—one of the most complete collections to be seen anywhere. Zurbaran keeps company with Del Mazo, Pantoja de la Cruz with Herrera, and Moralès with Le Greco, an admirable bit of religious painting by whom was shown to me quite recently by M. Zuloaga. Also, he possesses several Goyas, one of which (a *Portrait of a Man*), was exhibited in Vienna, and so much admired that 80,000 kronen were offered to the artist for a work which he had bought for 3,000 pesetas in Madrid. This love which Zuloaga incessantly proclaims for the masters of Spanish painting, and particularly for Velasquez and Goya, has often led opinion astray on the subject, and I should blame myself were I to neglect the opportunity of endeavouring, as emphatically as possible, to put an end to the legend which represents Zuloaga as *imitating*, even as *copying*, the old masters.

Are people aware—and I have this affirmation direct from the artist's lips—that not only has he never attended an Academy, but he has never in his life copied a picture by an Old Master—the exercise *par excellence* of the artist bound up in tradition? All the studies signed by Zuloaga have been done straight from Nature. Moreover, one needs only to look carefully at his pictures to see that the *technique* differs quite sharply from that of Goya, whom people allege to be his immediate master.

No, Zuloaga loves all the great artists of Spain without imitating them; but as he is of their blood and of their race, his art necessarily contains certain of the ideals and the characteristics, together with the same general conception of things that one finds in their work. Would he really deserve the title of "great Spanish painter"—a title bestowed on him not by myself alone, but



PORTRAIT OF THE POET  
DON M. DE SEGOVIA

BY I. ZULOAGA



## The Work of Zuloaga

by Muther, by Paul Kurth (of the "Neue Freie Presse"), by Arsène Alexandre, and by Gustave Geffroy—if, like his predecessors—I mean those who preceded Goya, and not those of the nineteenth century—he did not show himself devoted to honesty and sincerity in art, fond of contrasts, and a passionate observer of character? In Zuloaga's art there is all this, and therefore he may justly be associated with the great Spanish masters, whom, once more, he does not copy.

Another point of analogy there is between Zuloaga and them—I refer to his representation of certain types, certain faces, also to be found among the old painters. But it seems hardly necessary to insist that he found these faces, not in pictures exhibited in the galleries, but in the real world around him. In his own country side, which has retained its old attractive characteristics, he has been able to re-find, at every step, the forms and the costumes which enchanted his masters.

Let it not be forgotten that the personages represented to-day by the artist with so keen a sense of reality, are the grand-children of those who live in the galleries; they resemble one another strongly, just as the Venuses and the Dogareses of Titian and of Veronese resemble the women of modern Venice, or as the women of the humbler quarters of Amsterdam resemble, say, the portrait of Saskia by Rembrandt. But while Zuloaga's figures have certain affinities with those I have mentioned, they too, as I shall endeavour to show, live of themselves, quite independently. In the picture which appeared in the Salon of 1903, styled by the painter *Un Mot Piquant*, we notice a peasant's head very like one of the faces of the *Borrachos*. The explanation is that Zuloaga actually met his model



PORTRAIT

BY I. ZULOAGA

in the fields of Seville; and when he paints his women, admirably draped with their mantillas, just as in Goya's day; when he represents the flower of the *Tuna*, the Sevillian Bohemia; when his brush "fixes" that funny world of tattered starvelings, the *picaros*, the dwarfs, the maimed and the deformed; or when he depicts the emaciated ascetics, after the manner of Zurbaran, or the haughty nobles, like those of Le Greco; or when he enters the brilliant variegated circle peopled by *filles* and toreadors, he remains true to the absolute reality, to the sheer impression of the things he has seen.

When Zuloaga announced to his family that he intended to become a painter, he was met at first with the most determined resistance. But, resolved to succeed in spite of everything, he went to Paris to try to make for himself a place in the art world there. For years he had to struggle against the



## The Work of Zuloaga

bitterest difficulties, and was almost reduced to absolute destitution; but he struggled with all his force, undertaking the hardest tasks, yet resolutely refusing to let the dealers, who would gladly have relieved him of his canvases, have them for "a mere song." During his stay in Paris Zuloaga never lost sight of Spain; and, whether he found models among his own countrymen, or whether he made use of sketches made when at home, at any rate he continued to paint Spanish types. He made his first appearance at the Salon of 1898 with his *Portrait de la Grand'mère de l'Artiste* and that of *Don Pedro*, the dwarf. Then came sudden fame, when he sent to the Salon du Champ de Mars a canvas representing some Spanish women with a dog. Within a few days Zuloaga became by universal consent one of the masters of contemporary art. His picture was bought for the

Luxembourg, and enthusiastic critics of newspapers and magazines spread abroad the fame of the young artist in whom had been revived the great tradition of Spanish art. "M. Zuloaga," wrote M. Gustave Geffroy, dealing with the Salon of 1899, "has the ruggedness, the wild grace of Goya. He has failed to bring into pleasing harmony his background and his figures; but these figures—this solemn man, these two dark, laughing women, garnished with yellow roses—are quite unforgettable—the sombre, cavalierly pride, the sensuous ingenuousness, the lively grace of form, the eyes sparkling with mischievous promise, the happy mouth of the woman who has retained the animal joyousness of childhood—all these things are there, breathing and living, in M. Zuloaga's terse and lofty painting."

Although in 1900, as we have seen, M. Zuloaga



"GITANE ET ANDALOUSE"

BY I. ZULOAGA





"COURSE DE TAUREAUX DANS  
MON VILLAGE" BY I. ZULOAGA



## The Work of Zuloaga

made no appearance in the Universal Exhibition, some privileged persons at any rate had an opportunity of admiring the rejected paintings, which hung in his *atelier* during his short stay in Paris. There I saw, before they were sent to the "Libre Esthétique," three remarkable *morceaux*. One of them, the *Course de Taureaux dans mon Village*, brushed with the usual violent contrasts, the usual bold colouring, was a remarkable study of Spanish popular life, an altogether novel interpretation of a subject often treated in an artificial and a commonplace manner. In another of these pictures—*A Street Scene* (page 163)—Zuloaga grasped all that is characteristic, all that is picturesque in the Spanish girl of the most degraded type. In these painted, bedizened creatures, with their velvety glances, their alluring gestures, their supple attitudes, he succeeds in discovering a fascination—even a loveliness. One of these girls especially attracts the gaze, from the manner in which she has been surprised in her most characteristic attitude, lifting her skirt with the instinctive grace of the Spanish woman, and showing her foot; and, while playing with her fan, she has let fall her mantilla below her waist, as she looks for him whom she seeks.

This picture was exhibited in Berlin in the September of the same year, together with a collection of other of the artist's works. Among them was a very characteristic one, the portrait of the poet, *Don M. de Segovia*, who is depicted by the painter thin and ascetic, like the Castilian nobles of the 16th century, draped in his long cloak, beneath which may be seen the red shoulder of the national costume, resting with the right hand on his stick, and in the left holding a sheet of paper on which he has written his verses.

In 1902, Zuloaga exhibited at the Salon of the Société Nationale a picture which, by its dimensions, is one of the most important things he has ever

done. This is the *Promenade après la course de taureaux*, an admirably-composed canvas, with groups of figures against a grey-toned background. The eye lingers lovingly over the exceptional richness of the execution, and on certain isolated bits of the picture, which are of the very first order, while at the same time faithfully playing their proper part in the *ensemble*—a notable picture, not only on account of the landscape, a thing rarely attempted by Zuloaga, who is essentially a figure-painter, but by reason of the *accent* of all the personages therein.

Although Zuloaga chiefly affects sombre colour-schemes (the variety and the subtlety of his blacks and greys often astonish one), he will on occasion delight the eye by an unexpected bit of bright and varied colouring. This is conspicuous in his three pictures shown in the Salon of 1903. The artist is "celebrating" the young women of Seville—girls more *pimpantes*, more "dressy," more fond of tinsel and colour than those of the Basque country, girls who, by the pallor of their skin, the dark gleam of their eyes, the nervous grace of every movement, betray their wild Arab origin.



"PRÉPARATIFS POUR LA COURSE DE TAUREAUX"

BY I. ZULOAGA



## Vellucent Book-Bindings



"TYPES D'ESPAGNOLES"

BY I. ZULOAGA

Such, then, are some of the aspects in which the great gifts of Zuloaga reveal themselves. This entirely Spanish painter, whose every work shows his profound love of life, and his wonderful faculty of seizing and realising it in all its manifestations, has already produced eighty pictures, many of which hold a prominent place in the galleries of Brussels, Ghent, Vienna, Berlin, Stuttgart, Budapest, Posen, and Venice—in a word, in some of the finest collections in Europe.

And when one thinks that the artist who paints with such masterful ease is only thirty-three years of age, there should be no hesitation in ranking him with the greatest artistic personalities of our time; for in honouring him we honour the restorer of grand painting in Spain, and the worthy descendant of our proudest and most glorious masters.

HENRI FRANTZ.

## A NEW METHOD OF DECORATION FOR BOUND BOOKS—THE "VELLUCENT" PROCESS.

SOME years ago a remarkable method of decoration for the binding of books originated in the fertile mind of Mr. Cedric Chivers of Bath, and after making several experiments, which gave promise of future successful employment of artists with fresh ideas of treatment, he requested the writer of this article to prepare designs for binding to be produced under the required conditions. Specially selected skins of clear unstretched vellum were the simple and legitimate means employed, and after a few further trials and experiments, the result proved the new method to be wider in scope and more varied in its range of artistic possibilities than any previously attempted.

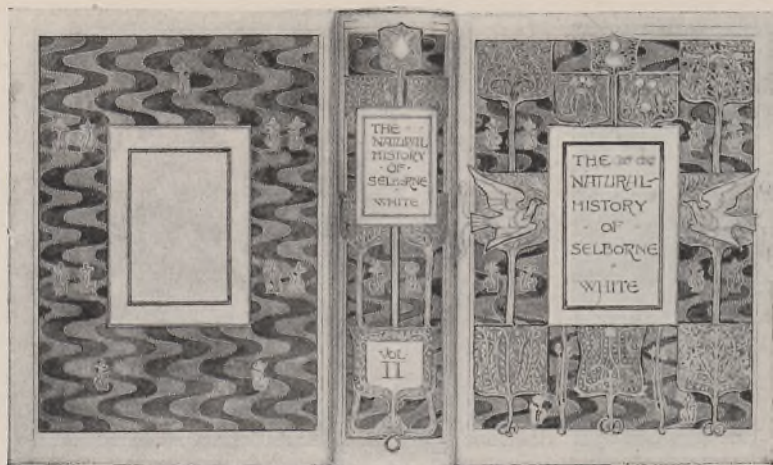
Since the art of gilding leather was introduced into Europe from the East, about the year 1470, by the Venetians, nothing new in the external decoration of books has been achieved which gives such endless opportunities for beautiful and permanent decoration as does the transparent vellum, or "Vellucent," method. Originally, leather-bound books depended for decoration mainly upon the blind impressions the leather received from brass dies or blocks. The introduction of gold was a distinct advance, giving as it did a more brilliant



LEVANT BINDING WITH PANELS OF "VELLUCENT"  
DESIGNED BY H. GRANVILLE FELL  
EXECUTED BY CEDRIC CHIVERS



## Vellucent Book-Bindings



"VELLUCENT" BINDING

DESIGNED BY H. GRANVILLE FELL  
EXECUTED BY CEDRIC CHIVERS

and satisfying result, and this method has remained for the past 400 years the chief means employed in the ornamentation of books. To obtain varied effects in colour, dyes, stains, paintings and inlayings have all been used. Painting upon the surface has been generally discarded, owing to its liability to damage by

friction. Stains and dyes have proved destructive to the leather, so that inlaying of different coloured leathers has become the method most generally employed as a means of obtaining effects in colour. This plan of colouring, however, has its very strict and obvious limitations. The impression of engraved tools, either blind or in gold, very closely circumscribes the field of fancy for the art-worker in book-decoration. The "Vellucent" method, on the other

hand, allows of the utmost freedom of conception compatible with the tenets of good surface decoration; and, since by reason of its nature, greater liberty of pictorial treatment is legitimised, the field both for design and colour becomes almost limitless.

The permanency, strength, toughness, and durability of vellum as a binding material has



"VELLUCENT" BINDING

DESIGNED BY H. GRANVILLE FELL  
EXECUTED BY CEDRIC CHIVERS



## Vellucent Book-Bindings



"VELLUCENT" BINDING

DESIGNED BY DOROTHY SMYTH  
EXECUTED BY CEDRIC CHIVERS

for ages past been fully recognised, and the fact that the surface is capable of being cleaned without injury, being impervious to the action of damp, was an important point in Mr. Chivers's deliberations while dealing with the external decoration of books by the particular method he had in view. This method is perfectly simple and logical in its process. The designs were first painted or drawn in colours with as full a palette or as subdued a richness of colouring as the artist chose to employ. Various iridescent materials and precious metals, pared to the thinness of paper or even of leaf gold, according to the fancy of the designer, were often introduced, to enhance the richness of the scheme; mother-o'-pearl, shell, beetles' wings, these and other beautiful materials were utilised in the carrying-out of the designs with the greatest felicity of effect. The transparent vellum was

then laid upon the surface of the painting and the two pressed together till they became disseverable. Gold tooling was now superimposed upon the surface of the subcutaneous colouring, often with results surprising in their richness and beauty. Indeed, the vellum itself, though of perfect transparency, has, from its delicate warmth of hue, the quality of rendering luminous and reconciling colours otherwise difficult to combine harmoniously in juxtaposition, its appearance being that of a beautiful enamel-like glaze. The whole field of colour, of gold and iridescence, is thus open to the artist who elects to decorate books bound in "Vellucent."

It may be claimed that the colour effects produced, seeing the nature of the materials employed, exceed in brilliancy and beauty anything in the whole range of artistic expression yet achieved.

A book when complete will stand constant use and everyday wear and tear; it has neither excrescences nor protuberances, is absolutely flat, smooth, and pleasant to handle. The design, however beautiful and precious, is permanently secured from dirt and damp in one of the strongest and best materials ever used for the binding of a book. The iridescent and other materials used have been the subject of the most interesting experiments. In spite of the novelty and seeming incongruity of the idea, step by step, each new introduction was carefully thought out, and a trial made of its adaptability under translucent vellum, Mr. Chivers adopting a wise policy of restraint in allowing only those effects entirely satisfactory to the trained eye of the artist to be accepted for use.

Those who visited the Goupil Gallery exhibition of bookbinding in 1898, the bookbinding at the Paris Exhibition of 1900, and, later, the "Studio"



## *Vellucent Book-Bindings*



LEVANT BINDING  
WITH "VELLU-  
CENT" PANELS

DESIGNED BY H. GRANVILLE FELL  
EXECUTED BY CEDRIC CHIVERS

176) shows the prophetess uttering her incantations over a blazing altar. Behind her is a dim and shadowy sky barred with arrowy streaks of light. Gold tooling has been used to enrich the borders.

"THE SERIOUS POEMS OF THOMAS HOOD." An illustration of a "Vellucent" panel combined with leather binding. A sea nymph with waving hair—the subject taken from the poet's "Hero and Leander"—bends over a shell, represented by an inlay of real mother-of-pearl. The background of deep-sea blue, with copper-coloured fishes and red anemone and waving water-plants. The border, a framework of gold tooled upon the purple leather, enclosing inlays of polished green levant.

"WRITINGS OF RUDYARD KIPLING." A series of "Vellucent" bindings, with elaborate illustrative designs by Dorothy Smyth, enclosed in borders of conventional ornament with floral shapes having pearl centres, and embellished with gold tooled lines and powdering.

HERRICK'S "HESPERIDES AND NOBLE NUMBERS." This book shows a rather more elaborate treatment of the combination of "Vellu-

Exhibition in Grafton Street, may remember the results achieved in the earlier results of "Vellucent" binding.

The following are some of the more recent examples of this work :—

"THE BASILICA DI SAN MARCO." A conventional design by Samuel Poole, based on elements taken from the architectural features of the cathedral. On the backs of the fourteen volumes are figures of saints and apostles in the Byzantine manner; the backgrounds show an effective novelty of treatment in tooling suggestive of gold mosaic, the mother-of-pearl inlays representing variegated marbles in use at that period.

"THE KELMSCOTT EDITION OF CAXTON'S 'TROY'" (kindly lent for this article by Madame Goddard Crampton) is decorated with panels containing figures of Helen of Troy and Cassandra, each enclosed in a floral border on a gold-tinted ground. Helen is in a flaming orange garment, and stands upon the walls of Troy, from the towers of which fires issue into a deep blue sky charged with heavy purple clouds. The other panel (see page

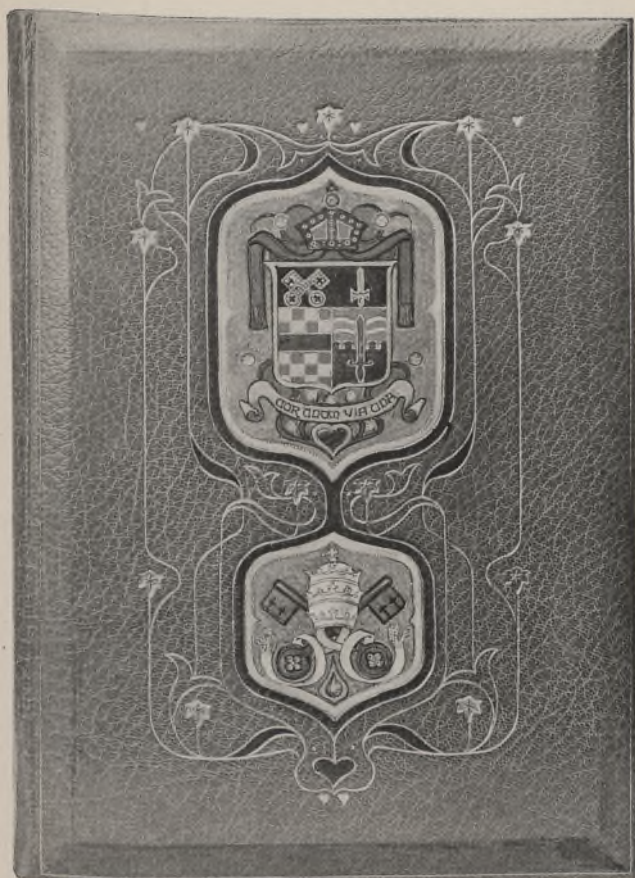


LEVANT BINDING WITH  
"VELLUCENT" PANELS AND  
INLAYS OF COLOURED LEATHERS

DESIGNED BY  
H. GRANVILLE FELL  
EXECUTED BY  
CEDRIC CHIVERS



## Vellucent Book-Bindings



BOOK PRESENTED TO HIS HOLINESS THE POPE. BOUND IN LEVANT MOROCCO WITH INLAIS OF "VELLUCENT"      DESIGNED BY S. POOLE EXECUTED BY CEDRIC CHIVERS

cent" panels with a leather binding. The subject, the greater part of which occupies the upper and larger panel, depicts the muse of Herrick in golden yellow robes, surrounded by a swarm of singing blue-birds, with a background of blue sky and spring blossoms. The smaller panel below encloses the bare feet of the figure standing upon green turf amid crocuses and the floating hem of her garments. The two panels are connected by the framework of gold tooling; and tooled inlays of red leather, representing conventional flowers and fruit, are decoratively placed here and there.

There is also in hand a sumptuously illuminated copy of the quatrains of Omar Khayyam with borders executed throughout in the Persian style, with great feeling and understanding, by Mr. Samuel Poole, the chief designer on the Portway staff, wherein the artist has proved his power to make full use of the beautiful materials at his disposal. The result so far has been a revelation of gorgeous

Eastern colouring, and the binding of this volume now being carried out is of unusual interest, as showing how beautifully adaptable the process has proved itself to exigencies of a clearly defined style like the Persian.

Mr. Chivers has also utilized his method with great effect in the treatment of illuminated addresses, some specimens of which rank among the most successful productions of his house. He appears to favour for this class of work the style and form of a bound book, using his vellucent as a means of covering and protecting the address proper, and frequently reverting to the solid leather outer binding with an inlaid "Vellucent" panel in the centre to contain coats-of-arms, or other designs, amid a framework of gold tooling.

In many cases these "Vellucent" panels of varying shapes have been introduced into tooled French levant and *repoussé* leather bindings, the effect of the sparkling and jewel-like spot of colour set in the deep rich tone of the leather being very beautiful. Another good effect that may be obtained is by conjunction or combination with small mosaics, or inlays of coloured leather, as in the Herrick here illustrated (page 174).

Vellucent-covered illuminated inscriptions or excerpts from celebrated authors, alike for the haunts of students, for libraries, reading-rooms and the cosy corner, form a most appropriate and beautiful means of decoration.

Fortunately, Mr. Chivers intends to keep this outlet for artistic ingenuity open solely to original work, thus preserving it from the degradation which it would certainly suffer at the hands of the cheap colour-printer, so that each binding issued in this form will possess the additional artistic value of an autograph work of the designer. It is difficult indeed not to become enthusiastic over the idea of the gorgeous aspect of a wealthy booklover's library of "Vellucent"-bound books, which may become at the same time a cabinet of works of art, each one of his choice and rare volumes bearing an unique specimen of the book decorator's skill, and embellished with the most varied and brilliant effects.

To conclude, one is warranted in prophesying for Mr. Chivers's invention, without fear of contradiction, a widespread and deserved approbation.



## Mr. Watts' Portraits at Holland House

His energetic, far-seeing and vigorous development of a method he has consistently believed in and laboured for is worthy of the success he has already achieved, and of the golden opinions of all virtuosi and of those who love to see their favourite books so nobly clothed in garments of permanent and changeless beauty—truly a joy for ever!

Here is given unlimited opportunity for the artist, while his work remains unassailable from the point of view of the binder as a craftsman.

H. GRANVILLE FELL.

### MR. G. F. WATTS' PORTRAITS AT HOLLAND HOUSE. BY MRS. STEUART ERSKINE.

THOSE who are well acquainted with Mr. Watts' exhibited work—with the large collection in the Tate Gallery, the incomparable portraits in the National Portrait Gallery, the pictures in the annexe to his studio in Melbury Road—have very

little idea of the important works which are to be found in Holland House and which we are able, by the courtesy of Lord Ilchester, to reproduce with this article.

Mr. Watts' connection with Holland House and its owners is of very long standing, dating from the year 1843, when he went to Florence with an introduction to the third Lord Holland, at that time Minister at the Court of the Grand Duke of Tuscany. Lord Holland, who had a real devotion to art and literature and an inherited talent for gathering around him all that was gifted and interesting, invited the young painter to spend a few days at Casa Ferroni, then the British Legation. The invitation was accepted, and from four or five days it was extended to something like four years, and, indeed, went on for some time indefinitely, for Mr. Watts, after the above-mentioned visit, always had a room kept for him at Holland House, and he accompanied the Hollands to Paris in 1856.

Holland House is a name to conjure with. It is not only the actual charm of the old red-brick and stone house, with its terraces and formal garden, its cedars bordering green lawns where water-lilies lie in silent pools and where the sound of running water is in the air—an island of verdure, as it were, set in the great sea of London—but the charm of association is there too. London and the twentieth century disappear behind the great iron gates designed by Inigo Jones which stand at the entrance to the avenue leading up to the house. Up this avenue the wit and talent and beauty of succeeding generations have passed, in coaches and sedan chairs, on foot and on horseback, and the echo of ghostly footfalls is almost audible. Inside the house there is the same wealth of association. Room after room hung with ancient damask, adorned with pictures and china and valuable books and antique furniture are there, and it is in this setting of ancient and mellow beauty that we go to see the works of a modern master. It is surely a tribute to Mr. Watts' greatness that his work holds its own so completely, for here, rarely enough, the present sits enthroned on the past and we can pass from one century to another without breaking



"VELLUCENT" BINDING

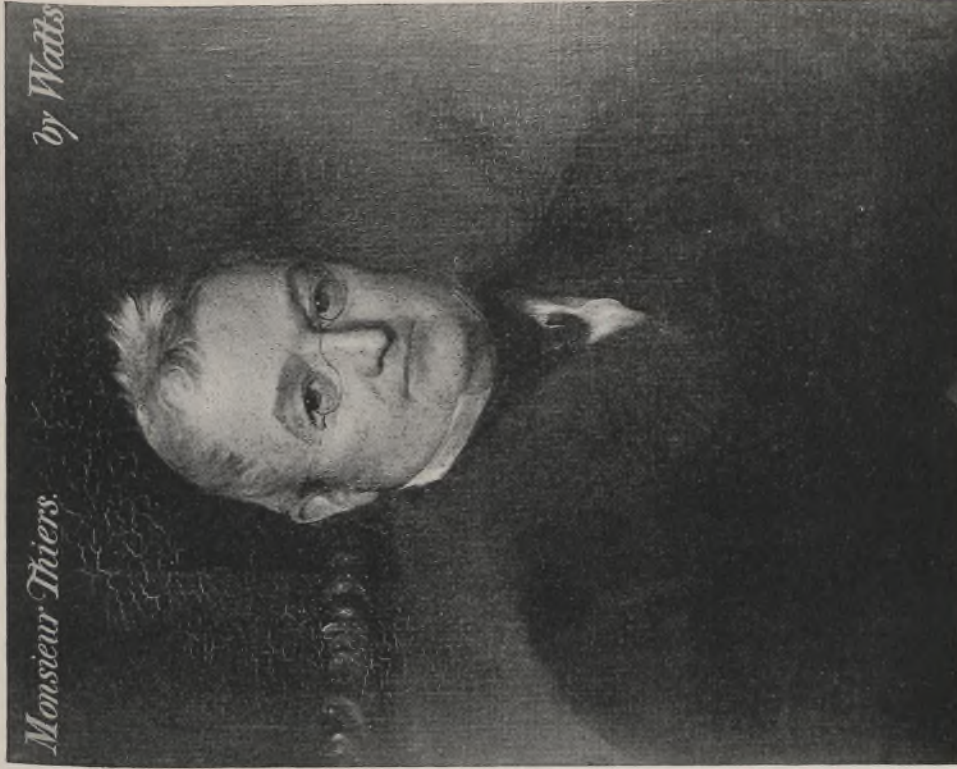
DESIGNED BY H. GRANVILLE FELL  
EXECUTED BY CEDRIC CHIVERS





PORTRAIT OF M. GUIZOT

BY G. F. WATTS



PORTRAIT OF M. THIERS

BY G. F. WATTS



## Mr. Watts' Portraits at Holland House

the continuity of the charm. His art is not copied from the past. It is different; but it carries on the tradition.

The thirty-seven pencil sketches which hang in an ante-room leading to the Gilt Room, just off the dark oak of the principal staircase, must come as something unexpected to many of us, as, although Lady Holland gave and bequeathed several to her friends, they are unknown to the general public. We are accustomed to associate with the name of Mr. Watts large canvases on which some symbolic idea is grandly treated, and in which breadth of style and treatment go hand in hand, and we are not prepared for these delicate and careful sketches which resemble silver-point or a miniature in pencil. It will be seen, however, that the characteristic breadth of treatment is preserved, and that the sketches have all the reserve and fidelity which are so conspicuous in his larger works, joined to an

extreme delicacy of execution. They were sketched by candle-light during the artist's stay in Florence, when he took advantage of the open house kept at Casa Ferroni and of the many interesting people who gathered together there in the evenings, to leave a record of the *habitués* and to impress on posterity the fact of that unflagging industry which has always been such a marked characteristic of his career as an artist.

Society in Florence was at that time exceptionally brilliant, and we find portraits of some of its best known and most interesting members. Here, for example, is Prince Tommaso Corsini, and here, too, is his younger brother, Don Neri, so well known during the earlier part of the nineteenth century, when he was Minister under the Grand Dukes Ferdinand III. and Leopold II. To him, and to his colleague in office, Vittorio Fossombroni, are due many of the great public works which were carried out in Tuscany at that time. Another pencil sketch by Mr. Watts, probably a replica of the one at Holland House, is in the possession of the Corsini family. Here, too, we find Lord Walpole, Lord Wharncliffe, Lady Dover, Fazakerly, Comte Pourbus, Lord Frederick FitzClarence, the American Livingstone, Sir George Bowyer and Dr. Playfair, a physician practising in Florence—perhaps the finest drawing of the collection. There is much power in the face, and infinite delicacy in the drawing of the high cheekbones, thin temples, and faintly humorous mouth, while the necessary accent is obtained by the dark eyes. Next in interest comes the very fine portrait of Commendatore Vincenzo Martini, Director of Customs in Tuscany and one of the best writers of Italian comedy in his day—father of the present Governor of Erythrea, who is himself an accomplished writer. He was only about forty years of age at the time of Mr. Watts' sojourn in Florence, but looks more. He has a long, thin



PORTRAIT OF G. F. WATTS

BY HIMSELF





*Mary Augusta.*  
*Lady Holland.*

BY G. F. WATTS

PORTRAIT OF LADY HOLLAND



*Miss Mary Fox,*  
*with Spanish Pointer.*

BY G. F. WATTS

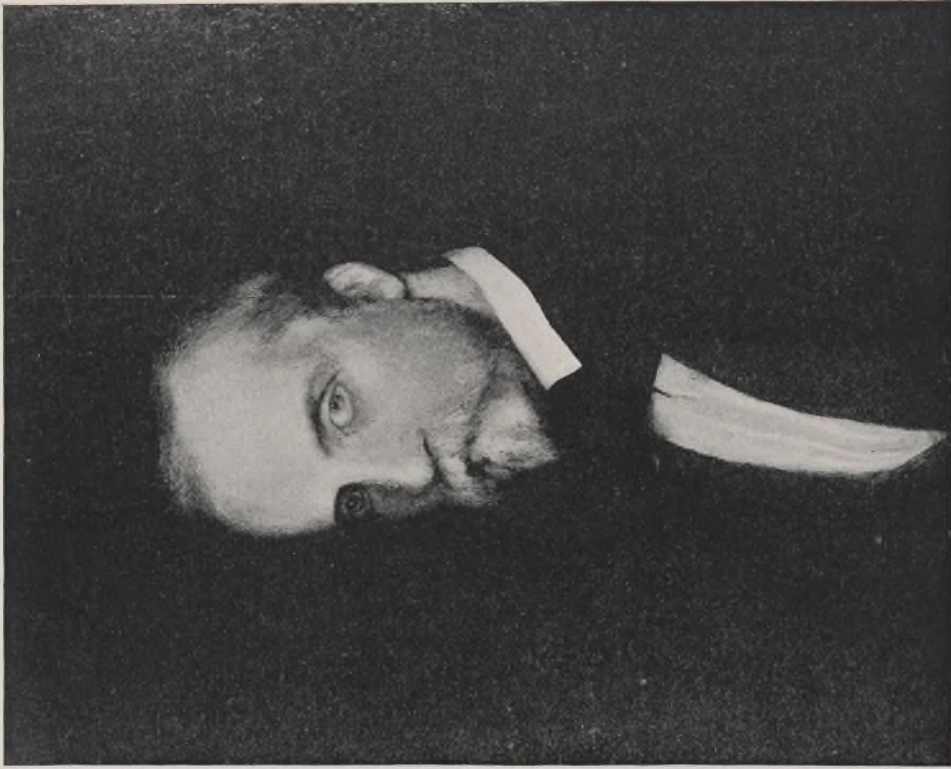
PORTRAIT OF MISS MARY FOX





PORTRAIT OF PRINCE LUCIEN BONAPARTE

BY G. F. WATTS



PORTRAIT OF H.R.H. LE DUC D'ANGOULÊME

BY G. F. WATTS



## *Mr. Watts' Portraits at Holland House*

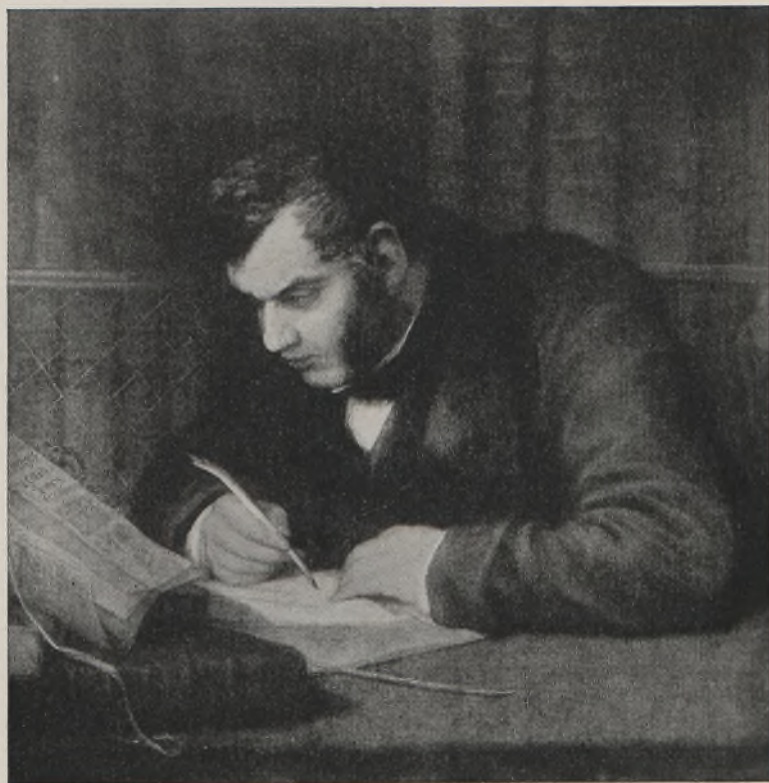
face with lantern jaws and thin temples; a most interesting and characteristic head. The sketch of Conte Benino is an example of the skilful rendering of the signs of age, and gives an excellent idea of his character. He was the last of an ancient race, true type of an old-world gentleman; he was highly cultivated and a lover of art, and had a keen and mordant wit which made him as much feared as he was respected. He was the patron of the sculptor Duprée in his youth, and died, a bachelor, in 1856. Roberto Aldobrandini was also one of the last survivors of an ancient race; the name being now borne by the Borghese family; the Marchesa de Heredia, of Spanish descent, was also well known in the society of that day. In the Madame de Flahaut, a well-bred old lady with a calm, self-contained expression, there is the same delicacy of treatment which we have observed before in the rendering of the temples and of the eyes, deeply sunk in their large orbits. Leaving the artistic merit of the drawings apart, and it is great, there is much to interest in this glance back into a vanished past which held so much that was brilliant and accomplished.

Passing up the stairs to Lady Ilchester's sitting-room, we find a small head in oils of Mary Augusta, Lady Holland, and also a portrait of H. R. H. the Duc d'Aumâle, which suffered in the fire of 1871 and has been partially repainted by the artist. It represents a fair-haired man with moustache and imperial and keen blue eyes.

There is also a full-length of Lady Holland in the room in which Addison died, but by far the finest portrait was the one in the Nice straw-hat painted in Florence in 1843, which she left to the King.

On the ground floor is the little "Watts Room," where some of the finest works are collected. Here we have the portrait of Antonio Panizzi, political refugee and principal librarian of the British Museum, a replica of the canvas in

the National Portrait Gallery. It is difficult to compare two pictures at a distance, especially when in very different conditions and environment. The original at the National Portrait Gallery hangs under a strong top-light, between the portrait of Rossetti, which has the mask of the face in light, pinkish flesh tints, full red lips and red hair; and that of Matthew Arnold, painted more coarsely and in a sombre key. The replica at Holland House is isolated, and is not in a good light. It appears to be on a larger canvas and to be more close in texture and darker and mellow in tone; but this, of course, may be the effect of the difference in lighting. Panizzi is represented as a heavily-built man, with shaggy eyebrows, large intellectual brow, and mutton-chop whiskers. He is intent on his writing, and gives no impression of sitting for his portrait. It is painted with a restrained palette, the russet of books in the background, the dull red of a book in the foreground, and a piece of pink blotting-paper being the only notes of colour. On the other side of the door hangs the portrait of Marie Fox, afterwards Princess Lichtenstein, a charming study of a child with her arm round the neck of a Spanish pointer. On the



PORTRAIT OF ANTONIO PANIZZI

BY G. F. WATTS





PORTRAIT OF MADAME DE FLAHAUT

BY G. F. WATTS



PORTRAIT OF SIR GEORGE BOWYER

BY G. F. WATTS



### *Mr. Watts' Portraits at Holland House*

opposite wall we have the portraits of M. Thiers and M. Guizot, both painted in Paris, when both were intimate with the Hollands, and often had long and interesting discussions in the *salon* which Lord Holland, according to his custom, lost no time in initiating. It is interesting to see the two pictures hanging side by side on the walls of a house in that country which had so often been a bone of contention between the two statesmen, and in which Guizot had found a home both in the time of his prosperity and his adversity, and to remember that if they were constantly in opposition to each other, they had also much in common. Both were supporters of that throne which was said to be "founded on a barricade," and both were conspicuous and distinguished figures in the *Monarchie de Juillet*. The portrait of M. Thiers, spectacles on nose, rather Napoleonic in expression, with dark brilliant eyes, is a solid piece of

painting and evidently a careful character-study. M. Guizot is seen in profile, and the painting shews the same delicacy of treatment in the eyes, cheek-bones and hollows of the temple, which characterise the pencil sketches. There is also a head of the beautiful Contessa Castiglione in this room, which is unfinished. Another interesting portrait, of which we give an illustration, is that of Princess Lieven, which hangs in the Journal Room. It represents her as an old lady, and was painted in Paris in 1856, the year before she died. Wife of Prince Lieven, at one time Russian Ambassador in London, she was one of the interesting figures of the day, and was the centre of a society of her own. She is dressed in black and has a cap tied under the chin; the look of age in her face is tempered with a certain sprightliness. The colour scheme is rich but sombre; a full green, which is repeated in the foliage of a plant and the cushions of the chair, being the dominant note.



PORTRAIT OF PRINCESS LIEVEN

BY G. F. WATTS

The remaining pictures by Mr. Watts are to be found in a small apartment called the Chloe Room, which opens into the garden, the most interesting being the portrait of the artist as a young man, painted during his stay at Casa Ferroni. It has a Florentine background and the artist, whose oval face is turned to the spectator, is in armour. It is interesting to compare it with the later portrait in the Tate Gallery. In both pictures we have the face of the poet and dreamer; the face of a man who would deliberately turn his back on the fleshpots and pursue the ideal.

Prince Lucien Bonaparte hangs opposite; a small-featured man in a black frock-coat, with the red ribbon of the Legion of Honour in his button-hole.

Besides these paintings and drawings Mr. Watts has left his mark as a decorator in Holland House; some frescoes around the ceilings of the staircase, various decorations on panels about the house, and





PORTRAIT OF DR. PLAYFAIR

BY G. F. WATTS



PORTRAIT OF COMMENDATORE VINCENZIO MARTINI

BY G. F. WATTS



### *Mr. Watts' Portraits at Holland House*

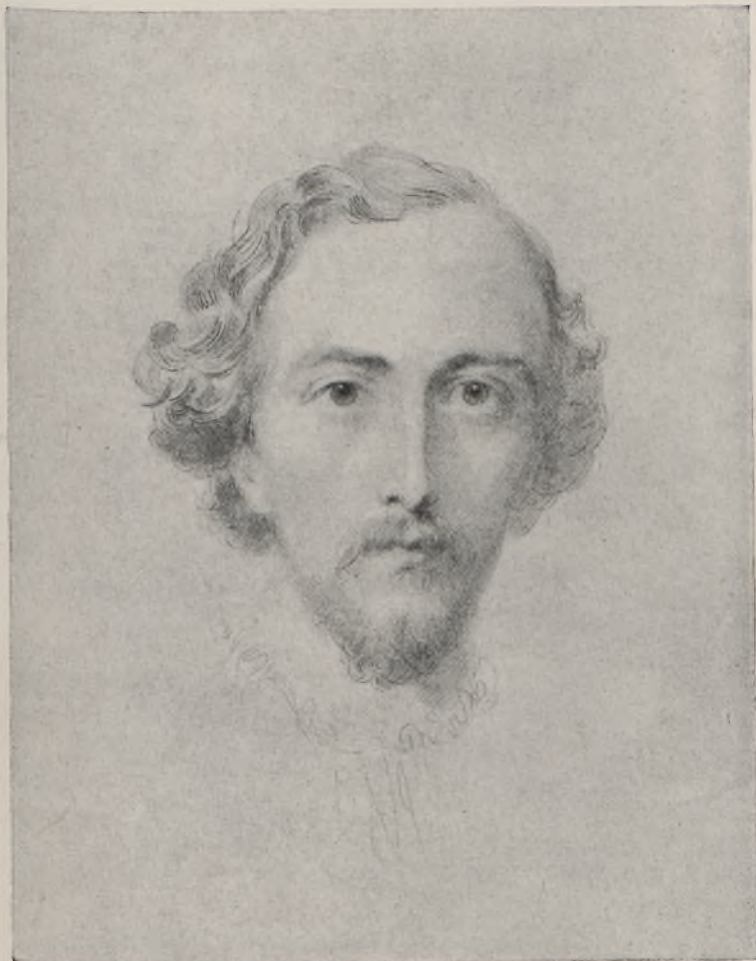
the panels on the great chimney-pieces in the Gilt Room being the more important.

The Gilt Room is part of the original house built by Thorpe for Henry Rich, first Earl of Holland, and was decorated especially for a great ball which was to be given in honour of the marriage of Prince Charles and Princess Henrietta Maria of France. Francis Cleyn, whom he employed as decorator, was a native of Rostock, and had been in the service of Christian IV. of Denmark, after which he travelled in Italy, and became an adept in the art of ornamental grotesque. It was at Venice that he was discovered by Sir Henry Wootton and by him recommended to Prince Charles, who, with his usual discernment, kept him in his service and introduced him to the notice of the King. The room is panelled in gray, and has heraldic devices, giving a general effect of gray and gold with some red.

The ceiling was once adorned with grotesques by Cleyn, which have, unfortunately, disappeared, as have also the panels on the chimney-pieces, on which tradition says he copied the famous *Nozze Aldobrandini*, the fresco discovered in Rome in the time of Pope Clement VIII.; but the four medallions on which he painted the heads of Charles, Henrietta Maria, Francis I. and Sully, are still there, and bear interesting record of the occasion for which the whole room was decorated.

The chimney-pieces are high, and have marble pillars dividing the upright panels on the overmantel. On these panels Mr. Watts has placed four allegorical figures, which are painted in perspective, seated on high. They are clothed in solid gold, and look very well with their surroundings. He is also responsible for some smaller panels in grisaille, which are now in the places once occupied by the lost *Nozze Aldobrandini*.

It will be seen that these works of Mr. Watts are far from being representative. With the exception of the decorations they are all portraits, and all belong to the earlier part of his career; and in this fact, perhaps, lies part of the interest. For, if it is advantageous to take a man's life-work as a whole, it is also advantageous to take a well-defined portion such as that which we have been considering, and view it by itself. There are two phases of Mr. Watts' art. In the first we find him painting solidly, chiefly intent on acute character-study, sparing no pains to penetrate into the interior, to acquire and express truth; in the second, indeed, these qualities remain, but the technique is different, and the love for symbolism and the desire to express mystery with the brush is more apparent. In most of his great imaginative pictures, and now in portraits also, Mr. Watts has used colours which are



PORTRAIT OF THE COUNT DI BOSSI

BY G. F. WATTS



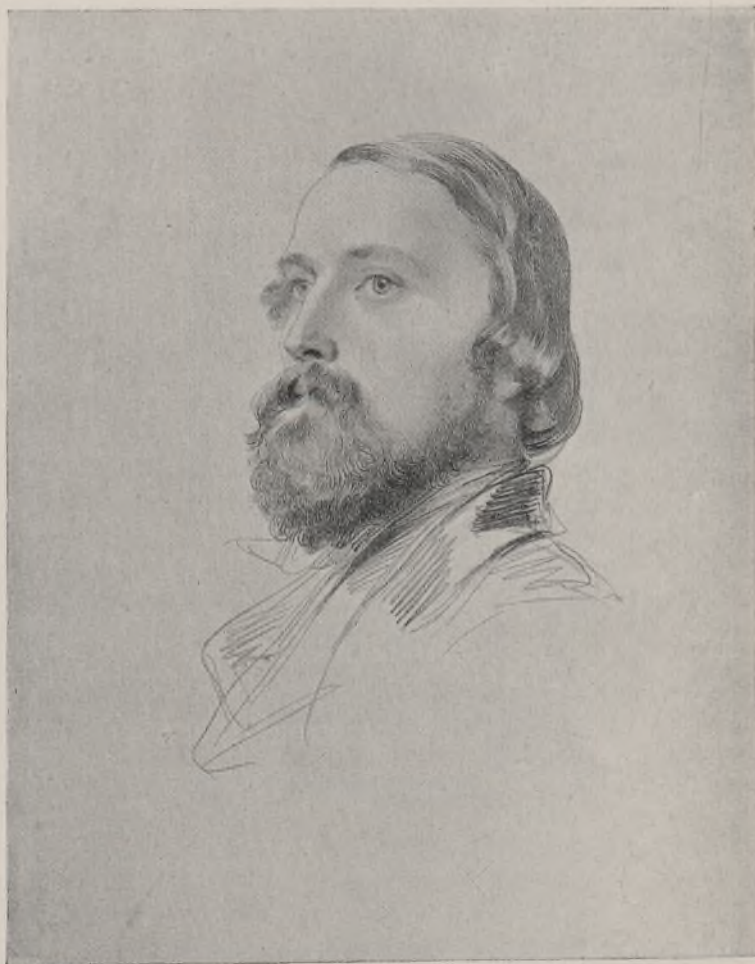
### *Mr. Watts' Portraits at Holland House*

especially ground for him, being prepared with a minimum of oil—pure colours, with so little medium that the work has sometimes more the effect of fresco than of oil.

It would be impossible, and indeed unfitting, to attempt any detailed criticism of a great artist's work within the limits of a short article. It may be of interest, however, to conclude with a few notes on what Mr. Watts himself thinks of an artist's career. To begin with, he must work very hard and rise very early. Mr. Watts, at his advanced age, still rises at 3:30 in the summer, works till seven, when he has his bath and breakfast; then works till one, when there is an interval for lunch and a short rest, and returns to the studio till six or seven o'clock. Of course, these working hours have to be much curtailed in the winter. But he takes every advantage of the long morning hours of the summer, often best and brightest of the whole day, when the dawn broadens into sunshine and the birds sing and nature awakes refreshed by the night's rest. It is the time when the intellect is keenest, before the little worries and trifles that come with the day have tired the spirit, the hour when so many writers and painters can work the best, and the veteran artist finds it hard to understand the idleness which prevents the younger generation—more especially in this country—from taking advantage of it.

As to the education of an artist, Mr. Watts has strong views; but it must be remembered that he is a man of genius, strongly biassed by his own experience. He himself went to the Academy Schools as a youth, but finding that he derived very little benefit from the teaching there, he worked alone, making studies from the antique in the public galleries, and he maintains that very little can be taught in the schools beyond the

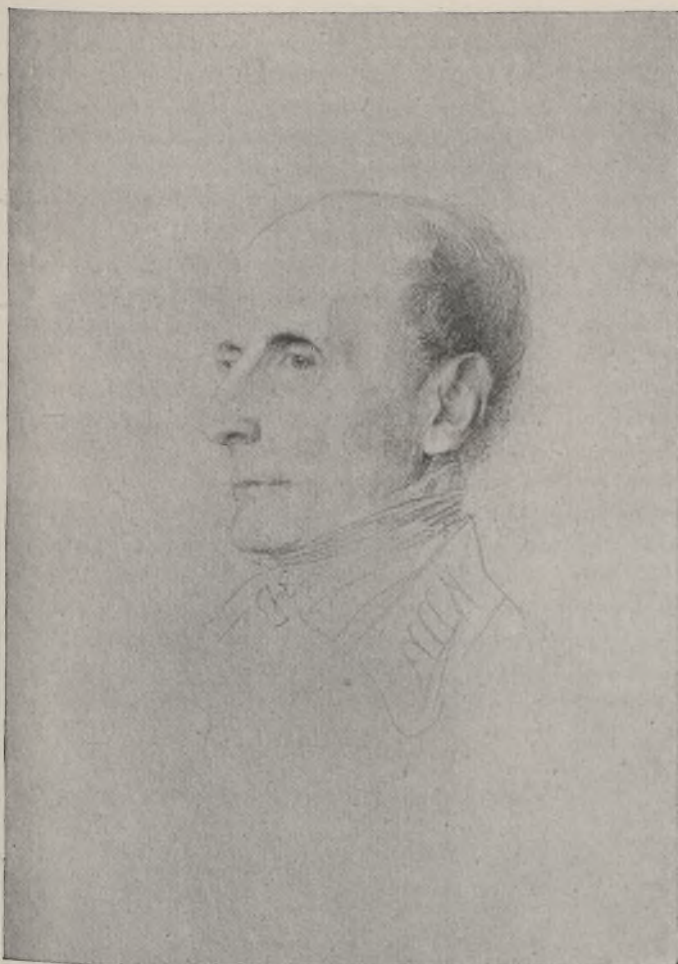
methods of technique, the art of painting certain things in a certain way; the result being the production of much work the only merit of which is acquired knowledge. Burne-Jones and Rossetti were both self-taught; and Leighton's natural powers were, in all probability, restricted by his academic perfection. When it is remembered that the late Lord Leighton was his life-long friend, and that he had the greatest admiration for him as a draftsman and considered him an incomparable designer, it will be seen that this remark is quite without animus, and is merely a regret that his genius was not allowed its fullest expression. Mr. Watts' advice to any student with talent is to obtain the best general education possible, only drawing because the true artist cannot help drawing everything he sees, afterwards training the eye and hand by constant practice and hard work and leaving the imagination, which cannot be fed or taught by others, to



PORTRAIT OF MR. LIVINGSTONE

BY G. F. WATTS





PORTRAIT OF DON NERI CORSINI

BY G. F. WATTS

germinate and bear such fruit as the quality or quantity of the inspiration dictates. He has often said to a beginner, "Hardly anything can be taught, but there is everything to be learnt."

The motto which has always expressed Mr. Watts' artistic aspirations is, "The utmost for the highest," and he has always lived up to it. In a day when the only form of art which is financially successful is portrait painting, and with a very decided gift for that special line, he has preferred to devote himself to the dictates of his fancy and only to paint the portraits of people who have interested him personally or whose portraits would prove a precious heritage to the nation. His object has always been to paint the pictures which came to him in his own way, and to satisfy his inner vision before anything else, leaving the result on the knees of the gods.

BEATRICE ERSKINE.

EXHIBITION OF  
DRAWINGS BY  
THE OLD MAS-  
TERS AT THE  
BRITISH MUSEUM. BY  
LAURENCE BINYON.

THE exhibition now filling the walls of the single gallery of the British Museum allotted to the Print Room consists of drawings acquired for the nation during the last six or seven years. The sole exceptions are ten German drawings which have been in the Museum since 1753, as part of Sir Hans Sloane's bequest: but as it is only quite recently that these particular examples have been taken from the famous old black-bound album in which the Sloane Durers originally were, and that their authorship has been identified, these are equally new to the public. The exhibition has been on view for some time, but some quite recent additions and substitutions have brought it up to date.

There are 161 drawings by foreign masters in the exhibition, 324 of the British school. These are, of course, only a selection from the total amount acquired

since 1895, but the majority, and all the more important ones, are shown. In this article I shall treat only of the foreign schools.

The aim of the department is to provide for students, in historical sequence, as representative a series as possible of the work of the masters of the past down to recent years. Naturally the representation in the present show is not complete; yet all the great schools are represented, and most of the supreme names in draughtsmanship—Michael Angelo, Leonardo, Del Sarto, Correggio, Rubens, Vandyck, Rembrandt, Watteau, Claude, Millet, Delacroix. Durer and Holbein are absent, since the fine collections of their work already in the Museum have not been supplemented since the splendid acquisitions of the Malcolm Collection in 1895; and Titian is represented only by a school-piece, unless a fine drawing of uncertain attribution is to be put down to his hand.



## Drawings by Old Masters

Let us begin with the Italians. Italian drawings of the fourteenth and early fifteenth century are growing daily rarer and harder to procure. The early examples are, therefore, few; but some of them are of great interest.

Every one knows the delightful *Procris* by Piero di Cosimo, in the National Gallery. Here is a drawing that might almost seem intended for a companion picture of *Ariadne*. She lies asleep on the shores of Naxos, abandoned by the ship which is faintly seen upon the sea. At the sides, on different pieces of paper patched on the main piece, are Bacchus and a female Satyr carrying a little Faun. These figures are on a larger scale, and may have been intended to serve as pilasters separating a series of compositions; or they may have been joined by a later hand, though belonging presumably to the subject. In any case the drawing is a rare treasure, full of Piero's wonderful sense of romance. What a different temperature and atmosphere are brought to us by the neighbouring *Head of a Saint*, by Montagna, at once impassioned and austere, doubtless for some wounded St. Sebastian "severe in youthful beauty!" The rugged black-chalk lines contrast strangely with the smoothly washed contours of the portrait by Solario beside it, as the ascetic fire and defiance of Montagna's youth contrast with this man of the world's placid features.

Florentine draughtsmanship in its triumphant prime and height of mastery is revealed in the little red chalk drawing of an old man's head by Leonardo da Vinci. Many heads of similar type are to be found all over Europe, but very few are genuine. The greater number are imitations; others are the work of the school. The imitations are easily detected by their violence or timidity; the drawings by pupils, such as Boltraffio, Cesare da Sesto, Ambrogio da Predis, are

often very beautiful, but they also are recognisable by a certain stony hardness of outline. Leonardo's line, though full of force, is equally full of fire; never iron-bound, always nervous. And this study serves admirably for a touchstone of style. What could be more decisive than the outline of this old man's skull, yet what more sensitive? Look, too, at the rendering of the flaccid wrinkles of the throat beneath the firmness of the jaw. And behind all is that sense of something, passionate and alive, which Leonardo's pupils never give us.

A few more numbers bring us to Leonardo's ancient and greatest rival. Michael Angelo is represented by two drawings. One of these is of his late time, and is a study of the Virgin's figure, full of knowledge and grandeur, for an *Annunciation* painted from the master's designs by Marcello Venusti. This, like some other choice things, was recently acquired by bequest from the late Dr. Radford, of Sidmouth. The other example is one of the most famous of all Michael Angelo's drawings, and ranks with the greatest drawings in the world. It was formerly in the collection of the Earl of Warwick.



"THE LAMENTATION OVER CHRIST"

FROM THE BLACK CHALK DRAWING BY  
MICHAEL ANGELO



## Drawings by Old Masters

Earlier artists, such as Andrea Mantegna, and Botticelli, had already treated this subject—*The Lamentation over Christ*—with a force and passion running over into violence. But to force and passion Michael Angelo adds that profounder intensity which grief accumulates in a mind of transcendent powers, tragically illuminated by its own brooding intellect. And his vision of the scene shapes itself with that grandeur of beauty the secret of which he possessed beyond any artist since the ancient world. No man since, except Shakespeare in poetry, could hold such tremendous emotions under the spell of beauty. Here, again, is a drawing which intimately reveals

its author. To Michael Angelo it is as if the desired forms existed already in the chosen sheet of paper no less than in the marble block; and with stroke upon stroke, feeling his way, he woos the one perfectly expressive line to reveal itself. He seems as if working down through some impeding material to the form he seeks. Only a sculptor would work thus; contrast for the moment with Michael Angelo's reverential line the arrogant instantaneous sweep of Durer's line in his maturity! As with other famous drawings of a master this has a highly-wrought marmoreal quality which in any hand less strong would be tame and disagreeable. Some have even supposed that these drawings

were finished up by pupils; but to a close scrutiny the work seems absolutely of one piece, and I think the supposition has no grounds. Yet as a model in drawing, doubtless we rightly prefer those other examples, where the first thoughts leap freshly to the eye in direct touches. Thus, simply for their method, one cannot admire too much the splendid vigorous beauty of Andrea del Sarto's figures, which plant their feet so firmly. Andrea is represented here by two excellent specimens of his much-treasured studies in red chalk, one of them from the collection of Lord Leighton.

Passing to the next row of drawings, we come to Raphael and his pupils. There is nothing here of quite capital importance, though the study reproduced may originally have been of rare quality. It has suffered much; been rubbed and in some parts almost effaced, in others weakened by later retouches. Yet it remains beautiful. It is a study for the *Madonna di Foligno*, but the attitude of the Child was altered in the



PORTRAIT OF HUBERT  
VAN DEN EYNDEN

FROM THE DRAWING IN BLACK CHALK AND  
INDIAN INK BY ANTONY VAN DYCK



## Drawings by Old Masters

painting to make a better rhythm with the rest of the picture. In itself the pose in the study seems to me superior in beauty.

Raphael's manner, reduced to mannerism, soon prevailed throughout Italy, and a steady degeneration set in. But among the decadents of that age were some who could at times produce work, tainted indeed with the coming insipid elegance, yet of singular grace and refinement. The drawings of Primaticcio, one of the Italian group employed by Francis I. at Fontainebleau, are sometimes mistaken for those of Raphael. Raphael's genuine drawings are always more masculine, but the finest work of Primaticcio may well claim kinship with the great master's softer side. And no finer examples of his work could be

found than the *Charity*, here reproduced, or the delicately washed study of *Temperance*.

Of Parmigianino, after Raphael the most influential draughtsman of his time, carrying the passion for mere elegance to extravagant attenuation, there are two studies, one of which, a Madonna with two Saints, is of his best and least mannered style. I have not space to do more than mention the large design for completing the façade of San Petronio in Bologna—a series of such designs still preserved in that church—the interesting Vasaris, and the amusing Zuccherro. In the masterly study of a child's head by Baroccio (reproduced) we see signs of the rising tendency to realism. The power which ebbs more and more in the religious or imaginative art of the period asserts

itself increasingly in portraiture. Baroccio, one of the eighteenth-century idols, whose *Virgin and Child* Sir Joshua found "wonderful genteel," is now entirely neglected. Yet in such studies as these, and perhaps still more in his delightful *gouache* landscape studies, he shows himself possessed of rare powers.

We now come to the Venetians. Here is a little sketch of a harbour by Carpaccio for one of his famous St. Ursula pictures, which only after it came into the Museum was detected by Mr. Colvin to be a make-up from two different woodcut views in Breydenbach's book. Another typically Venetian landscape study is the mountainous background by Cima, which it is interesting to compare with the later background study, newly added to the exhibition, by P. F. Mola. An early (engraved) example of that sometimes charming, sometimes repellantly coarse, extravagant artist, Domenico Campagnola, brings us to the near neighbourhood



PORTRAIT OF HIMSELF DURING  
RECOVERY FROM AN ILLNESS

BY NICOLAS POUSSIN



## Drawings by Old Masters



"TOBIT RECOVERING HIS SIGHT"

FROM THE DRAWING BY REMBRANDT

of Titian, whom for a time he worked with. *The Holy Family*, in a landscape, long passed for the great master's work, but it is certainly the work of some one of his school. Attributed to Correggio, however, is a drawing which has possibly more right to Titian's name. It is a study of two children, in red chalk, and in the decision of its contours and certain details, like the feet, recalls the Venetian painter, especially that enchanting masterpiece at Madrid, the so-called *Worship of Plenty*. Similar studies of cherubs and Cupids are to be found in various collections, sometimes under Titian's, sometimes under Correggio's name. There can be no doubt, however, about its companion, a pen-sketch of hovering angels, drawn with a line that feels always for the suggestion of floating poise in which Correggio surpassed all others.

Of the earlier school of Verona, still under Mantegna's austere influence, is the dignified study of three heads in black chalk, by Francesco Bonsignori; while of the later art of that city, ripened under the glow of Venice, is the noble group of saints, drawn in the master's characteristic method, with white lights on gray-blue paper, by Paolo Veronese. A copy of this drawing is in

the Ambrosiana at Milan, and is reproduced in the Knackfuss series of monographs. Good examples of Paolo's followers, Farinati and Zelotto, to the latter of whom modern criticism ascribes the beautiful *Vision of St. Helena*, in the National Gallery, lead on to Tintoretto. Perhaps more interesting than the two numbers attributed to the last-named is the drawing conjecturally called *Christ Disputing with the Doctors*, though Mr. Claude Phillips plausibly suggests the *Threats of Rehoboam* as the subject. This also has long been called a Tintoretto, and was at first exhibited under his name; but it seems more probably, as Mr. Berenson conjectured, by the hand of his follower, El Greco. The rest of the Italian work exhibited consists of portrait studies by Maratti and Salvator Rosa; compositions by Passeri; a series of sketches of the entry of the Polish Ambassador into Paris in 1645, by Stefano della Bella, the sprightly etcher, by whom the Museum already possesses a large set of charming drawings for masquerades; and a delicious aerial *Grand Canal* by the vivacious Venetian painter, Guardi. Spanish art is shown only in a single drawing, but this of exceptional brilliance, by Goya. As Velasquez scarcely seems to have made any drawings,



## Drawings by Old Masters

Goya ranks as the most important of Spanish draughtsmen; and this may claim to rank with his very finest work. It is of his latest period, done probably at Bordeaux, and is a fantastic sketch, suggested by a Moorish bivouac. Goya, towards the end of his life, seems to have been fond of using printer's ink, both on canvas and paper; this material is here employed with oil colours, and gives a peculiar effect.

The earlier German drawings are mostly of the Nuremberg school, or of the Swiss School of Glass-Painters, and more interesting to the student than to the ordinary amateur, though good examples of their class. Holbein the Younger is not represented; but the *Head of a Man Laughing*, is typical of the fine work in silver-point of his less famous father. Everyone interested in Rembrandt should pay special attention to the bold sketch of *Diana and Calisto* by Adam Elsheimer, the Frankfort artist who worked in Rome, and had so great an influence on Dutch painting. His novel dramatic effects of strong light and shade, and his original way of seeing landscape, seem to have fascinated the young Rembrandt; and here we see him working in brush and bistre with a force and boldness that anticipate the sketches of the great Dutchman. Nor was he without influence on Claude.

Passing from Germany to the Netherlands, we find first an elaborate drawing on dark paper with white lights, conjecturally assigned to Bernard van Orley, and, certainly, very closely in his manner; a study for a picture by the artist hitherto called "Dirk van Star," from the monogram on his engravings, and only quite lately discovered to be really Dirk Vellert, a painter who worked at Antwerp, and made many designs for glass; portraits of the ill-favoured, effeminate Valois kings *Charles IX.* and his brother *Henry III.*, by Hans Liefvinch; *A Band of Musicians*,

by the designer of hunting scenes, Stradanus; and a *Bacchus and Ceres* by the amazingly clever Hendrik Goltzius, who is as brilliant in portraiture, as he is feebly violent in allegory.

So we come to the mighty transformer of Flemish art, Rubens. The six specimens from his hand show him fairly well in various manners; one of the most striking being the large oil and distemper study of a negress' head, while the study by the master from his own picture of the *Martyrdom of St. Andrew*, is a splendid example of the drawings made for his engravers to work from. It is full of delicacy and fire.

Vandyck also made many drawings intended for the engraver's use; the portrait of *Hubert van den Eynden* is one of them. The three other numbers



STUDY FOR THE FIGURES OF TWO SAINTS,  
FOR A PICTURE IN THE BERLIN GALLERY

BY ANDREA DEL SARTO



## Drawings by Old Masters

under his name are a sketch for a lady's portrait, a first thought for an *Adoration of the Magi*, and a little study of a hillside with cottages and trees, a slight specimen of his beautiful drawings in landscape, of which the Museum has already several, both in pen and water-colours or *gouache*.

One of the most sumptuous drawings in the gallery is the large study in colours by Jordaens for his picture at Brussels of *St. Martin Exorcising a Demoniac*. The painting shows many differences of composition, and, being much heavier in colouring and less vivid in execution, is far less attractive

than this design. Another drawing that has always been called Jordaens' is, I am convinced, the work of David Wilkie. Less robust and confident than the Fleming's work, it is more delicate, intimate and sober, and shows much more interest in character. Wilkie made a number of such spirited and careful studies from older masters; this, however, is not made directly from Jordaens', but from a small adaptation of the subject (*The Satyr and the Peasant Family*, various versions of which are at Munich and Brussels) by some English painter of about 1800, now in the Dulwich Gallery.

A group of four extremely brilliant and witty brush drawings, which are placed next, has borne, like other sketches of the same class, which are fairly numerous in England, the name of Adrien Brouwer. The usual style of that greatest of all the Dutch painters of tavern life is, however, different from this shorthand manner; and it is, perhaps, more probable that these drawings should be credited to Egbert van Heemskerck, who came to England in William III.'s time, and whose name in an old handwriting has been found on one at least of the drawings of this class in a public sale. If Egbert van Heemskerck be really the author, he deserves to be better known than he is at present. The nation is fortunate in having acquired since the Rembrandt exhibition at the Museum, which closed last year, no less than seven new drawings by the master. All are good and beyond all doubt, and one or two are of exceptional importance. The *Judith returning in Triumph with Holofernes' head* is a subject so apt and congenial to Rembrandt's



"LADY AND GENTLEMAN"

FROM THE DRAWING BY ANTOINE WATTEAU



## Drawings by Old Masters

hand that one cannot but wonder if he ever painted it. It would have made a splendid picture; the thrilled procession, the onlookers on the wall, the banners and horsemen coming up behind, and the face of Judith focussing the intoxicating joy of triumph. How the scene would have acted itself before us, and sent the roll of drums through one's imagination! In admirable contrast with this is the *Tobit recovering his Sight*, which one cannot look at without sharing the intense eagerness of the watching group, and listening for the old man's cry of wonder as the light from the window penetrates his eyelids and seems to pervade all the nerves of his body, half-lifted from the chair. Rembrandt surely went further in drawing than any mortal man; his lines are alive; they create by magic, so that without thought of any interposing artifice we are admitted to the heart of a reality. Yet no man studied other artists more; here is a sketch to prove it, one of several which he made from the *Last Supper* of Leonardo, as of many other works by the great Italians.

Caspar Netscher, Wouverman, a couple of pleasing landscapes by Swanevelt, one of Claude's

many Dutch imitators, Thomas Wyck's interesting view of London, with old St. Paul's from Blackheath, and some of the careful water colour work of eighteenth century artists, still preserving the national tradition in a sense of daylight and atmosphere, bring us to the end of the Dutchmen.

There remains the French School. French draughtsmanship is very unequally represented in the Museum, for while there is a magnificent set of Claudes—over three hundred—and a superb set of Watteaus, rivalling that of the Louvre; most of the other artists are quite inadequately represented, or not at all. The recent acquisitions here shown, while adding to Claude and Watteau, strengthen the existing collection where it was poor, and fill up some important gaps. Thus there is a delicate Fragonard in sepia, from the De Goncourt collection; some delightful studies by Gabriel de St. Aubin, a most accomplished draughtsman; a rich, elaborate sketch for a picture by Greuze; two Daubigny landscapes; three black chalk studies by Millet, one of which, *Les Bêcheurs* is specially powerful, and notable as being the subject of one of his etchings; and a splendid study



"A MOORISH BIVOUAC"

FROM THE SKETCH IN OILS BY F. GOYA



## The "Instrument" of Institution of the Royal Academy

in chalks and water-colours by Delacroix, for the *Femmes d'Alger*, of the Louvre. The Claudes and Watteaus are all most desirable acquisitions; one of the Watteaus, a sheet of studies of heads, has that wonderful draughtsman's qualities of delicate firmness, vivacity of line, and exquisite appreciation of his materials, in an almost unapproached degree. The *Head of a Young Man*, by Nicolas Laigneau, is also a welcome addition to the Museum collection of the work of this artist, best known by his portrait studies of old age: and if the landscape bearing Gaspar Poussin's name may be thought, in spite of its charm and of certain Gaspar-like mannerisms, to betray rather a later and, perhaps, an Italian hand, there can be no doubt about the strange, incisive portrait of himself by Nicolas Poussin, made during recovery from an illness, as one might well divine from the haggard features without the aid of the attesting inscription below.

### THE "INSTRUMENT" OF INSTITUTION OF THE ROYAL ACADEMY OF ARTS.

[In response to a large number of inquiries for information on the subject of the foundation of the Royal Academy of Arts, we reprint herewith the original "Instrument," which defines the Society's constitution and government. A few days after the completion of this document, twenty-eight of the thirty-four Academicians nominated by the King drew up and signed an obligation by which each one undertook to observe all the laws and regulations contained in the "Instrument," and also all other laws, bye-laws, or regulations which might be subsequently made for the better government of the Society.—Editor, THE STUDIO.]

"WHEREAS sundry persons, resident in this metropolis, eminent professors of painting, sculpture, and architecture, have most humbly represented by memorial unto the King that they are desirous of establishing a Society for promoting the Arts of Design, and earnestly soliciting his Majesty's patronage and assistance in carrying this their plan into execution; and, whereas, its great utility hath been fully and clearly demonstrated, his Majesty, therefore, desirous of encouraging every useful undertaking, doth hereby institute and establish the said Society, under the name and title of the Royal Academy of Arts in London, graciously declaring himself the patron, protector, and supporter thereof; and commanding that it be established under the forms and regulations hereinafter

mentioned, which have been most humbly laid before his Majesty, and received his royal approbation and assent.

"I. The said Society shall consist of forty members only, who shall be called Academicians of the Royal Academy; they shall all of them be artists by profession at the time of their admission—that is to say, painters, sculptors, or architects, men of fair moral characters, of high reputation in their several professions; at least five-and-twenty years of age; resident in Great Britain; and not members of any other society of artists established in London.

"II. It is his Majesty's pleasure that the following forty\* persons be the original members of the said Society, viz.:—

JOSHUA REYNOLDS	RICHARD WILSON
BENJAMIN WEST	G. MICHAEL MOSER
THOMAS SANDBY	SAMUEL WALE
FRANCIS COTES	PETER TOMS
JOHN BAKER	ANGELICA KAUFFMANN
MASON CHAMBERLIN	RICHARD YEO
JOHN GWYNN	MARY MOSER
THOMAS GAINSBOROUGH	WILLIAM CHAMBERS
J. BAPTIST CIPRIANI	JOSEPH WILTON
JEREMIAH MEYER	GEORGE BARRET
FRANCIS MILNER NEWTON	EDWARD PENNY
PAUL SANDBY	AGOSTINO CARLINI
FRANCESCO BARTOLOZZI	FRANCIS HAYMAN
CHARLES CATTON	DOMINIC SERRES
NATHANIEL HONE	JOHN RICHARDS
WILLIAM TYLER	FRANCESCO ZUCCARELLI
NATHANIEL DANCE	GEORGE DANCE

"III. After the first institution, all vacancies of Academicians shall be filled by election from amongst the exhibitors in the Royal Academy; the names of the candidates for admission shall be put up in the Academy three months before the day of election, of which day timely notice shall be given in writing to all the Academicians; each candidate shall, on the day of election, have at least thirty suffrages in his favour, to be duly elected; and he shall not receive his letter of admission till he hath deposited in the Royal Academy, to remain there, a picture, bas-relief, or other specimen of his abilities approved of by the then sitting Council of the Academy.

"IV. For the government of the Society there shall be annually elected a President and eight other persons, who shall form a Council, which shall have the entire direction and management of all the business of the Society; and all the officers and servants thereof shall be subservient to the said council, which shall have power to reform all abuses, to censure such as are deficient in their

\* The number of members was not actually brought up to forty until five years later. The names of Johan Zoffany and William Hoare were added in 1769 to the thirty-four artists first nominated by the King.



## *The "Instrument" of Institution of the Royal Academy*

duty, and (with the consent of the general body, and the King's permission first obtained for that purpose) to suspend or entirely remove from their employments such as shall be found guilty of any great offences. The council shall meet as often as the business of the Society shall require it; every member shall be punctual to the hour of appointment, under the penalty of a fine, at the option of the council; and at each meeting the attending members shall receive forty-five shillings, to be equally divided amongst them, in which division, however, the secretary shall not be comprehended.

"V. The seats in the council shall go by succession to all the members of the Society, excepting the secretary, who shall always belong thereto. Four of the council shall be voted out every year, and these shall not re-occupy their seats in the council till all the rest have served; neither the president nor secretary shall have any vote either in the council or general assembly, excepting the suffrages be equal, in which case the president shall have the casting vote.

"VI. There shall be a Secretary of the Royal Academy, elected by ballot, from amongst the Academicians, and approved of by the King; his business shall be to keep the minutes of the council, to write letters, and send summonses, &c.; he shall attend at the exhibition, assist in disposing the performances, make out the catalogues, &c.; he shall also, when the keeper of the Academy is indisposed, take upon himself the care of the Academy and the inspection of the Schools of Design, for which he shall be properly qualified; his salary shall be sixty pounds a year, and he shall continue in office during his Majesty's pleasure.

"VII. There shall be a Keeper of the Royal Academy, elected by ballot, from amongst the Academicians; he shall be an able painter of history, sculptor, or other artist, properly qualified. His business shall be to keep the Royal Academy, with the models, casts, books, and other moveables belonging thereto; to attend regularly the Schools of Design during the sittings of the students, to preserve order among them, and to give them such advice and instruction as they shall require; he shall have the immediate direction of all the servants of the Academy, shall regulate all things relating to the schools, and, with the assistance of the visitors, provide the living models, &c. He shall attend at the exhibition, assist in disposing the performances, and be constantly at hand to preserve order and decorum. His salary shall be one hundred pounds a year; he shall have a convenient apartment allotted him in the Royal

Academy, where he shall constantly reside; and he shall continue in office during the King's pleasure.

"VIII. There shall be a Treasurer of the Royal Academy, who, as the King is graciously pleased to pay all deficiencies, shall be appointed by his Majesty from amongst the Academicians, that he may have a person on whom he places full confidence in an office where his interest is concerned; and his Majesty doth hereby nominate and appoint William Chambers, Esquire, architect of his works, to be treasurer of the Royal Academy of Arts; which office he shall hold, together with the emoluments thereof, from the date of these presents, and during his Majesty's pleasure. His business shall be to receive the rents and profits of the Academy, to pay its expenses, to superintend repairs of the buildings and alterations, to examine all bills, and to conclude all bargains; he shall once in every quarter lay a fair state of his accounts before the council, and when they have passed examination and been approved there, he shall lay them before the Keeper of his Majesty's Purse, to be by him finally audited and the deficiencies paid; his salary shall be sixty pounds a year.

"IX. That the Schools of Design may be under the direction of the ablest artists, there shall be elected annually from amongst the Academicians nine persons who shall be called Visitors; they shall be painters of history, able sculptors, or other persons properly qualified; their business shall be to attend the schools by rotation each a month, to set the figures, to examine the performances of the students, to advise and instruct them, to endeavour to form their taste, and turn their attention towards that branch of the arts for which they shall seem to have the aptest disposition. These officers shall be approved of by the King; they shall be paid out of the treasury ten shillings and sixpence for each time of attending, which shall be at least two hours, and shall be subject to a fine of ten shillings and sixpence whenever they neglect to attend, unless they appoint a proxy from amongst the visitors for the time being, in which case he shall be entitled to the reward. At every election of visitors four of the old visitors shall be declared non-eligible.

"X. There shall be a Professor of Anatomy, who shall read annually six public lectures in the schools, adapted to the arts of design; his salary shall be thirty pounds a year; and he shall continue in office during the King's pleasure.

"XI. There shall be a Professor of Architecture, who shall read annually six public Lectures, calculated to form the taste of the Students, to instruct



## *The "Instrument" of Institution of the Royal Academy*

them in the laws and principles of composition, to point out to them the beauties or faults of celebrated productions, to fit them for an unprejudiced study of books, and for a critical examination of structures; his salary shall be thirty pounds a year; and he shall continue in office during the King's pleasure.

"XII. There shall be a Professor of Painting, who shall read annually six Lectures, calculated to instruct the Students in the principles of composition, to form their taste of design and colouring, to strengthen their judgment, to point out to them the beauties and imperfections of celebrated works of Art, and the particular excellencies or defects of great masters; and, finally, to lead them into the readiest and most efficacious paths of study; his salary shall be thirty pounds a year; and he shall continue in office during the King's pleasure.

"XIII. There shall be a Professor of Perspective and Geometry, who shall read six public Lectures annually in the Schools, in which all the useful propositions of Geometry, together with the principle of Lineal and Aërial Perspective, and also the projection of shadows, reflections, and refractions shall be clearly and fully illustrated; he shall particularly confine himself to the quickest, easiest, and most exact methods of operation. He shall continue in office during the King's pleasure; and his salary shall be thirty pounds a year.

"XIV. The Lectures of all the Professors shall be laid before the Council for its approbation, which shall be obtained in writing, before they can be read in the public Schools. All these Professors shall be elected by ballot, the last three from amongst the Academicians.

"XV. There shall be a Porter of the Royal Academy, whose salary shall be twenty-five pounds a year; he shall have a room in the Royal Academy, and receive his orders from the Keeper or Secretary.

"XVI. There shall be a Sweeper of the Royal Academy, whose salary shall be ten pounds a year.

"XVII. There shall be an Annual Exhibition of Paintings, Sculpture, and Designs, which shall be open to all Artists of distinguished merit; it shall continue for the public one month, and be under the regulations expressed in the bye-laws of the Society, hereafter to be made. Of the profits arising therefrom, two hundred pounds shall be given to indigent artists, or their families, and the remainder shall be employed in the support of the Institution. All Academicians, till they have attained the age of sixty, shall be obliged to exhibit at least one performance, under a penalty of five pounds, to be paid into the treasury of the

Academy, unless they can show sufficient cause for their omission; but after that age, they shall be exempt from all duty.

"XVIII. There shall be a Winter Academy of Living Models, men and women of different characters, under the regulations expressed in the bye-laws of the Society, hereafter to be made, free to all Students who shall be qualified to receive advantage from such studies.

"XIX. There shall be a Summer Academy of Living Models to paint after, also of Laymen with draperies, both Ancient and Modern, Plaster Figures, Bas-reliefs, models and designs of Fruits, Flowers, Ornaments, &c., free to all artists qualified to receive advantage from such studies, and under the regulations expressed in the bye-laws of the Society hereafter to be made.

"XX. There shall be a Library of Books of Architecture, Sculpture, Painting, and all the Sciences relating thereto; also prints of bas-reliefs, vases, trophies, ornaments, dresses, ancient and modern customs and ceremonies, instruments of war and arts, utensils of sacrifice, and all other things useful to Students in the Arts; which Library shall be open one day in every week to all Students properly qualified. One of the Members of the Council shall attend in the room during the whole time it is open, to keep order, and to see that no damage is done to the books; and he shall be paid ten shillings and sixpence for his attendance. No books shall, under any pretence, be suffered to be taken out of the Library; but every Academician shall have free ingress at all seasonable times of the day to consult the books, and to make designs or sketches from them.

"XXI. There shall be annually one General Meeting of the whole body, or more if requisite, to elect the Council and Visitors; to confirm new laws and regulations; to hear complaints and redress grievances, if there be any; and to do any other business relative to the Society.

"XXII. The Council shall frame new laws and regulations; but they shall have no force till ratified by the consent of the General Assembly, and the approbation of the King.

"XXIII. Though it may not be for the benefit of the Institution absolutely to prohibit pluralities, yet they are as much as possible to be avoided, that his Majesty's gracious intention may be complied with, by dividing as nearly as possible the emoluments of the Institution amongst all its Members.

"XXIV. If any Member of the Society shall, by any means, become obnoxious, it may be put to the ballot, in the General Assembly, whether he



## Studio-Talk

shall be expelled, and if there be found a majority for expulsion, he shall be expelled, provided his Majesty's permission be first obtained for that purpose.

"XXV. No Student shall be admitted into the Schools, till he hath satisfied the Keeper of the Academy, the Visitor, and Council for the time being, of his abilities; which being done, he shall receive his Letter of Admission, signed by the Secretary of the Academy, certifying that he is admitted a Student in the Royal Schools.

"XXVI. If any Student be guilty of improper behaviour in the Schools, or doth not quietly submit to the Rules and Orders established for their regulation, it shall be in the power of the Council, upon complaint being first made by the Keeper of the Academy, to expel, reprimand, or rusticate him for a certain time; but if he be once expelled, he shall never be re-admitted in the Royal Schools.

"XXVII. All modes of elections shall be regulated by the bye-laws of the Society, hereafter to be made for that purpose.

"I approve of this plan; let it be put into execution.

"GEORGE, R.

"ST. JAMES'S, *December 10th, 1768.*"

### STUDIO-TALK.

(*From our own Correspondents.*)

LONDON.—Although the space allotted to works of art at the Earl's Court Exhibition is comparatively limited, the artistic exhibits are by no means the least interesting things in the show. They consist for the most part of pictures and drawings of great conflagrations, and of episodes of a dramatic type connected with fires. The collection is more or less historical, for it includes many works by old painters who have recorded stirring scenes which have become famous in the records of London and other cities; but there are also a few modern paintings by artists of note. One of the chief things in this latter class is *The Rescue*, by Millais, and of the highest interest are also the sketch by Mr. Stanhope Forbes for his Royal Exchange wall painting of the *Fire of London*, a picture by Mr. Charles Vigor of a fireman saving a young girl from a burning house, and a pathetic scene, the death of a fire-brigade officer, by a French artist, M. Renard. As an adjunct to the remarkable gathering of ancient engines and other appliances for fire extinction the picture gallery is a feature

of much importance, and it has certainly many reasons for attracting popular attention.

There have been lately several one-man shows of more than ordinary value which have come as pleasant exceptions in the crowd of minor exhibitions opened during the spring season. Mr. Mortimer Menpes, perhaps, provided at Messrs. Dowdeswell's gallery the most generally attractive collection in his series of sketches and studies of scenes at the Durbar. In this he turned to good account the many opportunities he has had of studying effects of tropical sunlight and the gorgeous combinations of Eastern colour. The show, indeed, was one of the best for which he has ever been responsible; it was full of variety both of subject and treatment, and exceptionally happy in its suggestion of the splendour of the great Indian function. The works included gave an excellent impression of his skill as an oil-painter and water-colourist, and of his unflinching ingenuity in choice of appropriate material.

Another noteworthy exhibition, of pictures and drawings by Mr. R. Macaulay Stevenson, was to be seen at the Bruton Gallery during July. It gave a very good impression of the powers of an artist who holds a high place among the younger Scottish romanticists. He is obviously a follower of Corot, in the sense that he has studied closely the methods and artistic principles of that master; but he has turned his study to excellent account and has used it as a foundation for methods of his own which are strongly individual and full of personal quality. The great charm of his work comes from the manner in which he adapts landscape details to the purposes of well considered design without losing the charm and subtlety of nature's effects. He is a delicate colourist and plays daintily with quiet modulations of grey and green; and he arranges his canvases with a very just appreciation of refinements of line composition.

Mr. Herbert Marshall's water-colours of *London, France, and Holland*, exhibited in the galleries of the Fine Art Society, claim mention as characteristic performances by an artist who occupies a very definite place in our modern school. Part of the collection consisted of those admirable drawings of London streets which have gained for Mr. Marshall his wide reputation as an intelligent student of the picturesque aspects of a great city; but there were besides some fascinating landscapes treated with delightful delicacy of draughtsmanship



## Studio-Talk

and tenderness of atmospheric effect. In these the artist showed that he is a great deal more than a specialist in one class of subject, and that he is as capable of dealing with the more elusive aspects of nature as with the more obvious facts of town architecture.

Miss C. M. Nichols, whose paintings, drawings, and etchings were recently on view at Mr. McQueen's gallery, is best known as a clever and original etcher. In this branch of art practice she has gained much distinction, and that her reputation is amply justified this exhibition proved indisputably. Her black and white work has remarkable strength and decision, great breadth of touch, and freedom of method, and in most instances it deals

with very well-selected subjects. Among the paintings in oil and water-colour shown, there were several which can be sincerely commended—for instance, the *Old Houses at Norwich*, *A French Château, Montreuil*, and *Hoveton* deserve particular mention as sound pieces of technical accomplishment.

Messrs. Broadwood & Co., the well-known piano manufacturers, are to be congratulated upon their enterprise in breaking away from time-worn traditions, and enlisting the services of so modern and so original a designer as Mr. C. R. Ashbee. The illustration, on this page, of a grand piano decorated by Mr. Ashbee, while it conveys no idea of the beauty of colour of the original,



GRAND PIANO

DESIGNED AND DECORATED BY C. R. ASHBEЕ, EXECUTED BY MESSRS. BROADWOOD AND CO.



## Studio-Talk



STAINED-GLASS WINDOWS BY ARTHUR A. ORR

must be no departure. Indeed, the household uses of stained glass windows are now so various that it would be folly to exclude such light and graceful kinds of realistic treatment as may be made decorative. This has long been understood by Mr. R. Anning Bell, and to-day Mr. Arthur A. Orr proves that he can be a follower of Mr. Bell without losing his own individuality. Gifted with a very pleasant sense of colour, he walks with confidence, and his designs show that he is able to appreciate the value of line and the patterning support of leading. There is abundant room for windows of this kind. In almost every large house in our modern cities there are windows from which the look-out is so ugly and dismal that the view should be hidden from sight. This, no doubt, is the most general opportunity for the use of stained glass in houses. But why should it not be more employed also for the embellishment of school rooms, and as a means by which local history may be commemorated in town halls and other public buildings?

Past and present students of Oxford and Cambridge will doubtless be glad of an opportunity to possess souvenirs of their universities which are at once durable and artistic, and the medallions, recently produced by Mr. M. Seeck, one of which is illustrated on page 209, fulfil these requirements. On one side is given the coats of arms and dates of foundation of the various colleges, arranged round the arms of the university itself with the inscription "Oxonia alma mater mea" and "Cantabrigia alma

nevertheless demonstrates the fact that the decorator has very successfully grappled with a difficult subject.

The conventions which once governed the art of the stained-glass worker have been modified in recent years, and they are now in sympathy with the growing demand for secular and homely subjects. The ancient sternness of design is still adhered to when the occasion needs such treatment, but it is no longer regarded as a thing from which there



STAINED-GLASS WINDOW

BY ARTHUR A. ORR



Studio-Talk



"WINDOWS FOR AN INGLENOOK"



BY ARTHUR A. ORR

represent views of the respective university towns. The medallions, which are good examples of the medallists' art, are issued in silver and in bronze.

The silver trowel, of which an illustration appears on page 210, was used in connection with the ceremony of laying the foundation stone of Mr. A. Saxon Snell's additions to Charing Cross Hospital. The trowel was designed and executed by Mr. J. Hodel and Mr. L. Weingartner respectively, members of the Bromsgrove Guild of Applied Arts, an association which

mater mea." On the reverse is given a figure of the Muse of Learning, while the backgrounds

has earned a reputation for good design and honest craftsmanship.



MEDALLION



BY M. SEECK



*Studio-Talk*

done much for the successful result which has been achieved.

The beautiful bas-relief in bronze which constitutes the memorial to William and Mary Howitt, poets and writers, has been executed by Mr. George Frampton, R.A., and, appropriately, forms the centre-piece in the arrangement of the memorials, under the colonnade at the entrance



TROWEL DESIGNED BY J. HODEL  
EXECUTED BY L. WEINGARTNER, OF THE  
BROMSGROVE GUILD OF APPLIED ARTS

**N**OTTINGHAM.—From time to time the valuable collections of the Nottingham Art Museum have been enriched by individual generosity, and the fine examples of sculptural art which have recently been handed over by the Trustees of the Holbrook Bequest claim special attention. Under the will of the late Mr. W. Holbrook, the sum of £1,800 was bequeathed for the erection of memorials to the Nottinghamshire poets, Lord Byron, Henry Kirke White, William and Mary Howitt, Robert Millhouse, Thomas Miller, and Philip James Bailey, "for the benefit and edification of the inhabitants of Nottingham." The discrimination in the selection of sculptors to execute the memorials completed, has



HENRY KIRKE WHITE MEMORIAL BY O. SHEPPARD



## Studio-Talk



HENRY KIRKE WHITE MEMORIAL BY O. SHEPPARD

to the Museum. The literary reputation of the Howitts is world-wide, and their long and useful lives are worthily perpetuated. Their unison of thought and literary companionship, which formed so prominent a feature in their lives, is portrayed with that depth of feeling which is characteristic of Mr. Frampton's work. Their love of literature is illustrated by the open book which they hold, and on which their attention is concentrated. It is a singularly happy composition, and the decorative background of laurels, with its dignity and simplicity, is in keeping with the subject of the memorial. The whole treatment of the bas-relief

is original, spontaneous, and decorative, and it is the happy facility which Mr. Frampton has of producing resemblances full of life and intelligence, combined with artistic qualities, which has secured for him a well-merited reputation.

The memorial to the veteran poet, Philip James Bailey, has been carried out by Mr. Albert Toft, who had the good fortune to model the bust from life, and in its realisation of character and life it possesses indisputable power. On the silver granite pedestal below the bust is a panel illustrating a passage from "Festus."

The rendering of this difficult subject reflects infinite credit upon Mr. Toft. It is essentially ideal in treatment, and the modelling throughout is delicate and truthful.

Mr. Oliver Sheppard, late modelling master of the Nottingham School of Art, was entrusted with the execution of the bust of Henry Kirke White. Authentic portraits of the poet are rare, and Mr. Sheppard has succeeded in



HENRY KIRKE WHITE MEMORIAL BY O. SHEPPARD



## Studio-Talk



BYRON MEMORIAL

BY ALFRED DRURY, A.R.A.

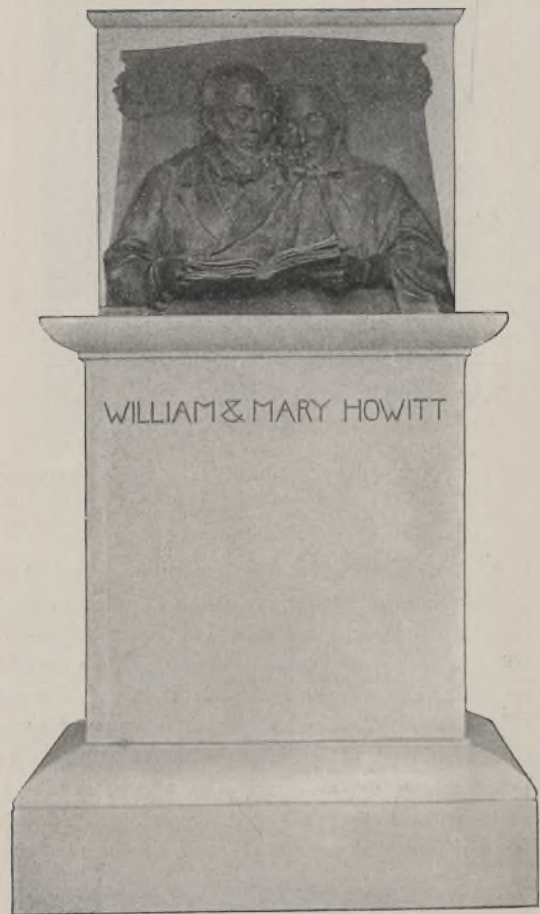
producing a bust which is worthy of all praise. The pedestal is enriched with a bronze bas-relief representing the allegorical figure of *Genius* mourning the early death of the poet, and holding a volume, over which hang laurel wreaths. The pose of the figure is full of refinement and dignity, and the face is expressive of regret. Mr. Shepard's work displays creative powers of the highest order, and foretells a brilliant future.

The Byron Memorial is the work of Mr. Alfred Drury, A.R.A., and this conscientious bust of the poet will doubtless meet with just appreciation.

It is reminiscent of the idealistic Philip's portrait, with which many are familiar. The memorials to Miller and Millhouse await execution, and in the course of a few months it is expected that the bequest will be completed in its entirety.

The memorials have been carried out under the supervision and advice of the Director, Mr. G. Harry Wallis. They form a valuable record of illustrious citizenship, and the high quality of the work is an incentive towards life's noble ideals, and renders the bequest of national importance.

**Y**OUGHAL.—Of all the varieties of Irish lace, that known as Youghal lace is justly regarded as the most beautiful. It is at the same time the most difficult to make, being worked stitch by stitch without any foundation. The Youghal lace industry had its birth in 1847, the Irish famine year. Mother

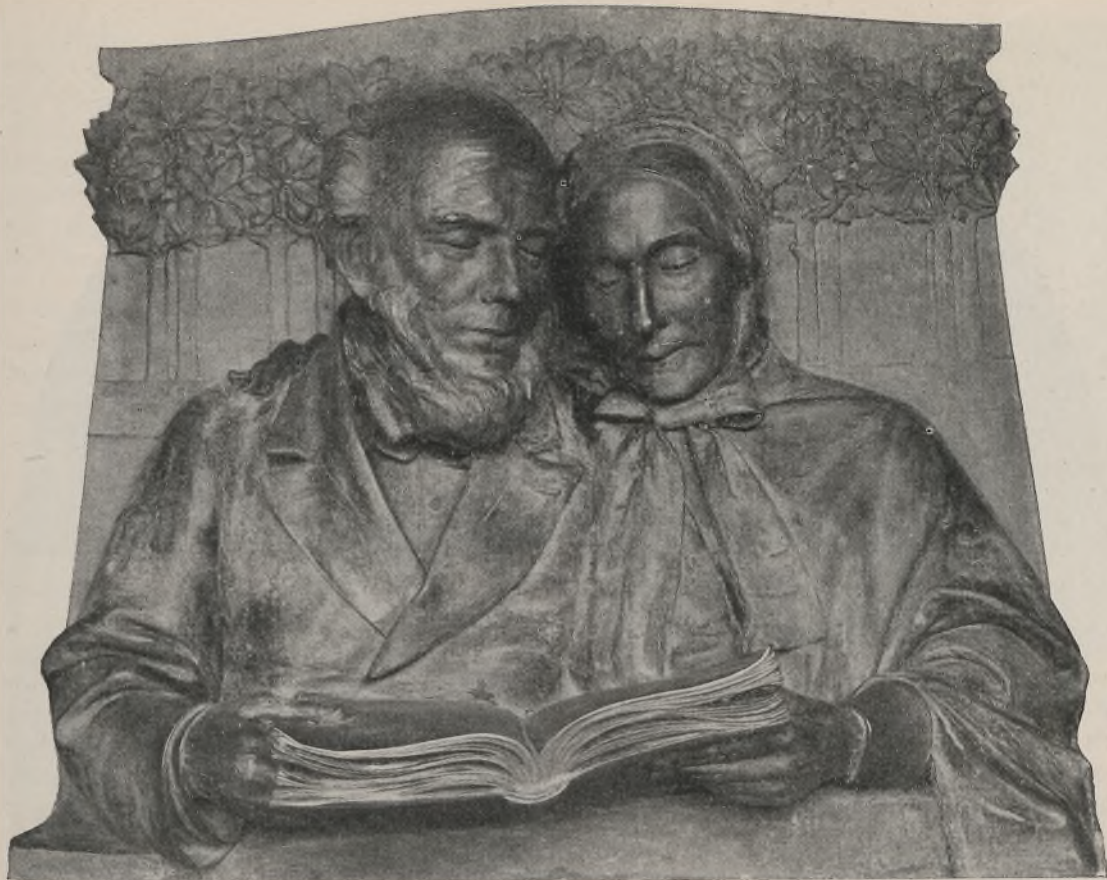


HOWITT MEMORIAL

BY GEORGE FRAMPTON, R.A.



*Studio-Talk*



HOWITT MEMORIAL

*(See Nottingham Studio-Talk)*

BY GEORGE FRAMPTON, R.A.

Margaret Smyth, a nun in the Presentation Convent, co. Cork, horror-stricken at the sight of the starving women and children around her, con-

ceived the idea of starting some employment which might provide them with bread. But of what that employment should consist sorely perplexed Mother



OVERMANTEL PANEL IN SILK APPLIQUÉ

*(See Glasgow Studio-Talk)*

BY ANN MACBETH



## Studio-Talk



ORNAMENTAL PANEL FOR MISS CRANSTON'S TEA ROOMS

BY ANN MACBETH

(See *Glasgow Studio-Talk*)

Smyth. It so happened that one day, searching in out-of-the-way nooks and corners, she chanced to light upon a scrap of rare old Italian lace. The moment of inspiration had come. Here was work which might yield bread for poor hungry girls and children. That lovely scrap should be made to give up the secret of its construction. Setting to work, she picked the lace to pieces, unravelling it thread by thread, until at last she fully grasped all the details of the delicate and intricate pattern. Mother Smyth's difficulties were, however, by no means at an end. Her self-imposed task was an arduous one; but at last, after many attempts and repeated disappointments, she succeeded in establishing a school for lace which is now of European reputation.

Of the original scrap of old Italian point which served as Mother Smyth's model, nothing now remains, as in her eagerness to master its in-

tricacies she unravelled it to the last stitch. As time went on and the workers acquired skill, they invented new stitches, and made so many changes in the original pattern that at the present day Youghal needle-point lace may justly claim to be

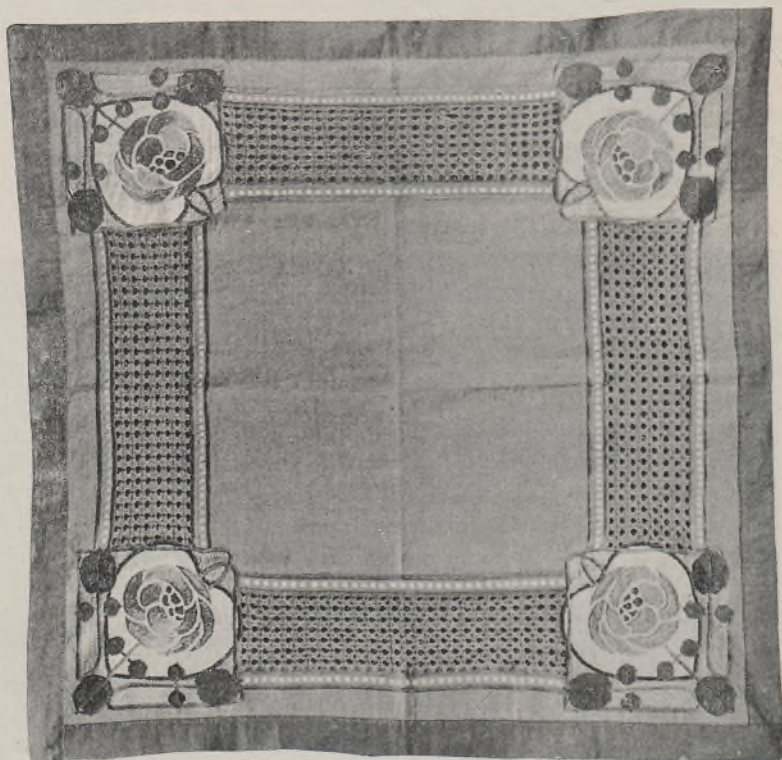


TABLE-COVER IN LINEN

(See *Glasgow Studio-Talk*)

BY ANN MACBETH



## Studio-Talk

regarded as a purely Irish production. Hundreds of new stitches have been invented, and the threads are so complicated as to render it almost impossible to unravel. No words could do justice to the beauty of these almost fairylike productions of the needle, some of which rival the spider's web in the fineness and intricacy of their meshes.

Youghal lace, from the countless number and complicated nature of the stitches, is far more lasting than most other laces, and will bear any amount of wear and tear. After undergoing for years the process of washing and making



"MARCH"

FROM THE WASH DRAWING  
BY MONRO ORR

up, it will be found as good as ever. The greater part of the lace is made by the girls in the convent, under the supervision of the nuns themselves. Some, however, is made by the women, married and single, of the surrounding neighbourhood. So profitable has the industry proved to these, that many not only support themselves, but also clothe their children on their earnings, while some depend upon it as their sole means of living. Thus the Youghal lace industry has been the means of dispelling the grim shadows of want and hunger from many a poor home, and enabling numbers to enjoy some of the comforts of life. E. L.



"SCOTTISH LAWYER"

BY MONRO ORR

GLASGOW.—Mr. Monro S. Orr, whose drawings are reproduced in this and the following pages, studied at the Glasgow School of Art under that excellent teacher, Mr. F. H. Newbery. He passed through the whole course of study, and as his natural bent was for figure work, he gave particular attention to anatomy and succeeded in winning a Queen's Prize for that too often



"THE LOLLARDS"

BY MONRO ORR



## Studio-Talk

neglected subject. Mr. Orr has exhibited drawings in the Glasgow Institute and also in the Walker Art Gallery, Liverpool. A good deal of his time has been devoted to book illustration, and not long ago he won considerable success by the work he did for "A Sea King's Midshipman" (John Murray), and again "The Great Khan's Treasure" (Messrs. Blackie). In addition to book illustration, mention must be made of the designs for book covers which Mr. Monro Orr has executed. Among the best of these are "The



"THE MISER"

FROM THE DRAWING  
BY MONRO ORR

Unchanging East," "Our Naval Heroes," "Towards Pretoria," "The Blessing of Esau," and the ever-delightful "Kidnapped," by R. L. Stevenson.

It has fallen to Mr. Orr's lot to possess a style which has a strong character of its own. Being bold and without the least air of prettiness, it is not at the first glance an attractive style; but it grows upon one after a little familiarity, like the old German woodcuts, with which it has some points of linear resemblance. There are



"NOVEMBER"

FROM THE DRAWING  
BY MONRO ORR

times when Mr. Monro Orr does not sufficiently consider the size of the paper on which he works, and the consequence is that some of his drawings seem to be cramped into a space too small for them.



"A BOOKWORM"

BY MONRO ORR



## Studio-Talk

It is not necessary to enter into more detailed criticism, as a good many of his drawings are here reproduced, and may be left to speak for him and for themselves. But it is worth pointing out that Mr. Orr's technique is very well adapted to all those forms of semi-decorative art which are now used for advertisements. It would be very effective in a poster, and also in the illustrated press advertisements that have become such noteworthy features in the newspapers and magazines.

Although a great deal of art work is now being done for advertisements, very few people try to understand the conditions governing this pursuit, with the result that not ten published drawings in a hundred are really fitted for their purpose. The great majority are not simple and strong enough in line, and the custom of suppressing the draughtsman's name is little likely to improve this defect. If every drawing were signed, the cleverest students would be attracted towards this means of earning a livelihood. As it is there is a general feeling in artistic circles that the men who draw for advertisers are anonymous slaves, not independent and known workers. The advertising agents seem to think that they have the right to keep their co-operators obscure; but they should remember that they cannot do this without in some measure failing to achieve the aim they have at heart. More than one business firm has owed a fortune to a simple drawing, and this fact alone should prove that the maker of the drawing deserves something more than the recognition which is paid in money. He deserves too the popularity of being known by name. He is an officer

in the commercial warfare, and should be recognised as such. If this were understood by everyone interested in artistic advertisement, men of the merit of Mr. Orr would give their best thoughts to this useful art.

We have pleasure in giving illustrations on pages 213 and 214 of some of Miss Ann Macbeth's most recent embroidery work.

PARIS.—An interesting attempt, certainly worthy of record in the annals of French decorative art, is that of two architects, M. Augustin Rey and M. Abel Landry, who have exhibited, in the Salon of French Artists, a completely decorated hall. We some-



"THE NOISY LAUGHTER OF THE FOOL"

(See *Glasgow Studio-Talk*)

BY MONRO ORR.



## Studio-Talk

times hear a complaint that modern decorators do not design a whole room instead of exhibiting separate dainty pieces of furniture; but these two capital artists have in fact done so. They seem to have tired of the sharp curve and comma-shaped ornament which has for some years been the fashion, and to be desirous of reviving the straight line. Their hall, a wide semi-circle, shows two divans, curved in form to correspond; from these rises a row of double columns, crowned with a cornice and pediments like those of a temple. The same little columns are repeated in the legs of the table and the backs of the chairs. At the back of the hall is a pretty fountain, emphasising the architectural character of the whole design, which is very simple and *constructive* in all its details, with a view to their practical value. M. Landry, a French artist who was among the first to appreciate the new vitality of decorative art in England, himself worked under William Morris, and has exhibited in Paris ere now. M. Rey might with advantage be more frequently employed by public bodies. I shall, however, have future occasion to discuss his talents and his work, and to point out what may be hoped for in architecture from art which is based on reason and logic. Unfortunately, State commissions almost always are given to *Prix de Rome* students; and what is to be expected of architects, however gifted, who are brought up in blind respect for the art of the past, and who deliberately ignore the necessities of modern life? —

Mr. Rupert Bunny, who has exhibited of late years in the Salon of the National Society, has collected his work for exhibition at Silberberg's rooms. Here he shows us, besides certain allegorical pictures in the pre-Raphaelite manner, with a

marked imitation of Rossetti's heads, some other pieces very charming in colour. Two portraits attracted me, more especially that of *Mme. B.*, flowing in execution and glowing in tone, at once distinguished and full of life, with some details—for instance, the two roses—which show him to be an artist of great delicacy of hand and taste.

M. Anquetin, though some of his larger pictures are not wholly satisfactory, is nevertheless one of the most original artists exhibiting in the Salon of the National Society, and his small painting called *Evening* is certainly one of his best efforts. It is a small study, full of careful observation; the artist sets before us with vivid reality a corner of the boulevard after dark. To the left is the strong glare of a milliner's shop-front; in the middle stands a group of two men and two women; on the right is the clumsy mass of an omnibus. It has been said very truly that this is the work of a Guys.



PORTRAIT OF MADAME S. (See *Switzerland Studio-Talk*) BY CHARLES GIRON





"LA CIME DE L'EST"

BY CHARLES GIRON

that clever draughtsman of the Second Empire, with the added gift of colour; Anquetin has, in fact, the same observant eye and insight, and the command of a palette so rich that it might have been bequeathed to him by Delacroix.

Some fine examples of the potter's art deserve notice in the Salon of the National Society. Though the use and manufacture of earthenware seems to be getting commoner, and the designers to be increasing in number, still, first-class work must always be first-class. The earthenware by Delaherche is as fine as the products of China and Japan, and Dammouse never rests from his researches. M. Bigot is successful in his designs for decorative purposes, and M. Moreau-Nelaton shows some pleasing use of colour. M. Lachenal has always some pleasant surprise in store, and his efforts to produce something new each year are conscientious and highly successful.

H. F.

SWITZERLAND.—Readers of *THE STUDIO* are already familiar with Mr. Charles Giron's work. Both as a portrait and landscape painter he occupies an enviable position among Swiss artists, and his fame has long passed beyond the frontier. It is a fame which has been won, not by that strangeness which often passes for originality, but by a painter-like feeling for and rendering of the beauty of nature and life around him. He is unperturbed by the passion for the unexpected, to which some modern artists sacrifice the more solid and permanent qualities of their art.

There is health as well as distinction in his work, and in studying it we share the pleasure the artist had in doing it. We can live with these portraits and landscapes or return to them with ever-renewed delight. Mr. Giron's achievements in portraiture easily place him in the front rank of Swiss portrait-painters. His realisation of character is more than



## Studio-Talk

mere facial delineation. He knows how to make us feel the intimate life, the associations, the social quality, the national character of those who have sat to him.

Rarely has the charm of a familiar subject been more effectively rendered than in *Nounou*, in which the artist's child is depicted *attablée* in the arms of its nurse, a woman of the pure Italian type, nervous as a she-goat on the mountains. A duplicate of this delightful work exists, and was purchased by the late Empress of Austria. In the *Portrait of the Princess M. W.*, which was exhibited this year at the Salon de la Société Nationale, the colour-scheme is of a deep, sombre tone. The decorative background of a park, from the lawn and trees of which the light of summer evening is withdrawing, is



PENDANT  
DESIGNED BY A. RUBBIANI  
EXECUTED BY "EMILIA  
ARS"



SIDEBOARD WITH DECORATIONS IN BEATEN COPPER  
(See Copenhagen Studio-Talk)

well-chosen to throw into relief the slender, elegant, life-size figure of the sitter. The portraiture is as vital as it is distinguished, and in the care bestowed upon the rendering of the fine quality of dress and lace-work we feel the artist's delight in the material for its own sake. This portrait is one of the most supple and perfect works of the kind the artist has done.

The pure and firmly drawn profile of *Madame S.* obtained a great success at La Nationale in 1902, where it was exhibited side by side with *Les Nuées*, a beautiful landscape which was reproduced in *THE STUDIO* a few months ago.

There can be no doubt that one of the best of Mr. Giron's landscapes is *La Cime de l'Est*. In this



Studio-Talk

painting the artist has sought to interpret the austere beauty of the mountain by the logic of its architecture and the atmospheric effect of the hour of sunrise. The first rays have touched the lofty peak; the steep, rocky, massive slopes, the architectural character of which is here so marvellously drawn, are suffused with a mauve, ashy-garnet coloured light, and the snow on their ledges, here and there, gleams as if on fire. It is the awakening of nature in the high, solitary mountain-world, while, far below, the plain still sleeps, enveloped in blue, cold shade. The mist is coiling up from the valley, and in the distance, through a rent in its thin and ever thinner veil, one catches a glimpse of the tower of a village church.



PENDANT

DESIGNED BY A. RUBBIANI  
EXECUTED BY "ÆMILIA ARS"

Such work as *La Cime de l'Est* is a permanent contribution to Swiss art. R. M.

COPENHAGEN.—Interest in the new movement in the applied arts has increased here considerably of late, and many well-known and clever artists are now devoting their attention to designs for objects of everyday use. The sideboard illustrated on p. 222, with its beaten copper decorations and good proportions, is interesting by reason of its originality and of its novelty of treatment.



PENDANT

DESIGNED BY A. RUBBIANI  
EXECUTED BY "ÆMILIA ARS"

FLORENCE.—The Gold-workers' branch of applied art has not hitherto received so much attention in modern Italy as it has lately done in England. The



PENDANT

DESIGNED BY A. RUBBIANI  
EXECUTED BY "ÆMILIA ARS"



*Studio-Talk*

country is so rich in the beautiful jewellery of the past, that the first stirrings of renewed activity naturally carried the minds of men backward; and led, not to development and invention, but to the imitation, notably by Castellani of Rome, of Etruscan and Roman Work. Jewels of this kind, however, appeal but to a restricted public; and the growing recognition of the fact that jewellery should be neither a mere



POTTERY-WARE

DESIGNED BY GALILEO CHINI. EXECUTED BY THE SOCIETY "ARTE DELLA CERAMICA"



VASE

DESIGNED BY GALILEO CHINI  
EXECUTED BY THE SOCIETY  
"ARTE DELLA CERAMICA"

money investment nor an excuse for the display of wealth brought French modern ornaments into some requisition.

It would indeed be strange, however, should the



VASE

DESIGNED BY GALILEO CHINI  
EXECUTED BY THE SOCIETY  
"ARTE DELLA CERAMICA"



*Studio-Talk*



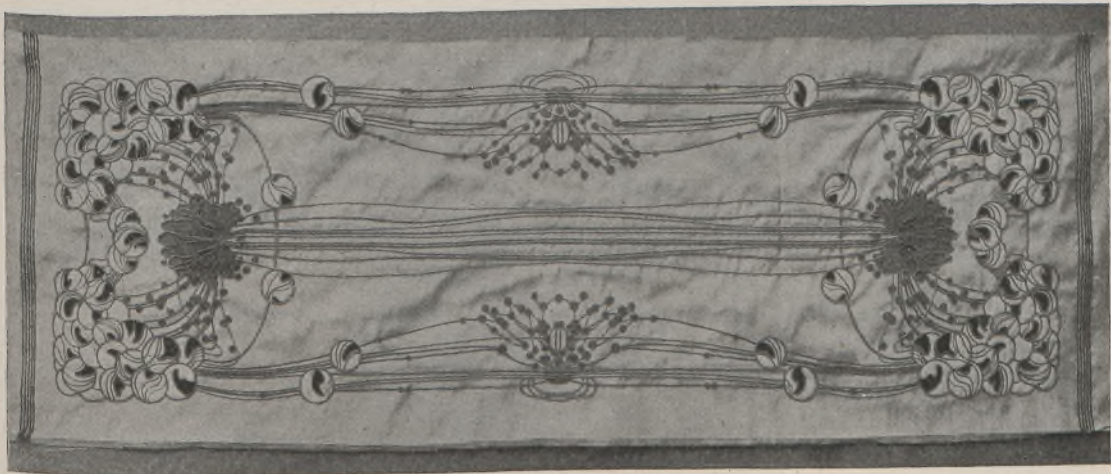
"ETERNAL SPRING" : EMBROIDERY

(See *Vienna Studio-Talk*)

DESIGNED BY ERWIN PUCHINGER  
EXECUTED BY C. GIARNI

land which in the fifteenth and sixteenth centuries gave lessons in the jeweller's art to the rest of Europe, remain content with copying its past, or with receiving its jewellery from beyond the Alps. The

only fear was that in their haste to "arrive," Italian artists might thoughtlessly adopt the forms of other lands and produce an art which should in no sense be developed from the national



EMBROIDERED TABLE-COVER

(See *Vienna Studio-Talk*)

DESIGNED BY ERWIN PUCHINGER  
EXECUTED BY C. GIARNI



Studio-Talk



EMBROIDERY

(See Vienna Studio-Talk)

DESIGNED BY ERWIN PUCHINGER  
EXECUTED BY C. GIARNI



EMBROIDERY

(See Vienna Studio-Talk)

DESIGNED BY ERWIN PUCHINGER  
EXECUTED BY C. GIARNI

artistic sense. These dangers now seem likely to be avoided.

In 1898 a number of ladies and gentlemen of Bologna founded a society known, from the province of its birth, as the *Emilia Ars*. Its aim,

as set forth by its founders, is to "secure the improvement, with regard to their art and their practicalness, of those artistic and decorative industries which have to do with the fitting-up of the home. It hopes also to increase the artistic and industrial produce and work of the Province, to the



## Studio-Talk

bined elegance and sobriety, and the absence of that evident striving after originality which shakes one's faith in the artistic sense of many designers.

A few years ago a little band of enthusiasts started, in a suburban street of Florence, a modest furnace for the baking of a pottery which, while an outgrowth of the past, should satisfy the transformed taste of the present. The artistic director of the little band was Signor Galileo Chini. Signor Chini was determined that his work, however modern in feeling, should be solidly based on the wisdom of the ancients, whose methods he has carefully studied himself and warmly recommends to all his pupils.

After a time the enthusiasts were joined by the Conte Giustiniani, who, struck by the seriousness of the endeavour and the quality of the work turned out, supplied the funds necessary to float the concern commercially. The workshops, though still modest, have been considerably enlarged, and a shop rented in the centre of Florence where the goods can be displayed. The little company goes under the name of the "Arte della Ceramica." I. M. A.

**V**IENNA.—Erwin Puchinger is a true son of Vienna. To understand what this means one must live among the Viennese—not among one class, but among all



EMBROIDERED TABLE CENTRES

BY E. PUCHINGER

advantage of the artists and artworkers. The "Æmia Ars" prepares designs and models of artistic value (for furniture, stuffs, porcelain, iron-work, bronze, silver, embroidery, etc.), which may be had as copies by the workers of the Province."

Jewellery is, of course, included among the decorative arts, and the artists of the society show exquisite feeling in the combination of enamels and precious stones. The forms also of the jewels are highly to be commended for their com-



PORTION OF THE NYEGAARD HOME, ALTONA

EUGEN KÜHN AND PAUL BAUMGARTEN, ARCHITECTS

(See Berlin Studio-Talk)



## Studio-Talk

classes. One must learn to understand their temperament, be with them in their laughter, and be with them in their sorrow. For the Viennese grow upon one the longer one dwells among them. They are always in a rush, but never in a hurry. They rejoice in anticipation, and when the time arrives rejoice still more; for though it may not fulfil their expectation, it is "doch etwas." Puchinger is full of this Vienna "rush," and shows us this in the great variety of designs and works which he has already achieved, although he has little more than completed his first quarter of a century. He has travelled much, having visited Italy, Switzerland, Germany, Bosnia, Herzegovina, and Russia. His various journeys have laid many new fields open to him, but have not robbed him of his individuality, for this artist is pre-eminent for his individuality. He is full of rich fancy—mystic, dreamy fantasy, which expresses itself in the dizzy whirl of his dancing girls and in the rich, deep, warm tones he has chosen to express his fancies.

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The accompanying illustrations of embroideries will give a fair idea of Puchinger's methods of designs, which he has applied also to the production of stained glass, posters, etc. A. S. L.

**B**ERLIN.—In the rapid development of Germany, which is obvious to everyone who visits the larger towns, art has received a great impetus. Building goes on apace all over the Empire; and public buildings, monuments, and statuary are being erected everywhere.

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At the Annual Art Exhibition in Berlin, there is always a large section devoted to architecture, where the designs and models for public works are exhibited, so that one gets an idea of the number of important buildings erected every year. When one considers that most large towns have similar art exhibitions, with a section for architecture where such designs are shown, the thought occurs that Germany must, in time, become the richest country in the world in monumental



THE NYEGAARD HOME FOR LADIES IN REDUCED CIRCUMSTANCES, ALTONA

EUGEN KÜHN AND PAUL  
BAUMGARTEN, ARCHITECTS

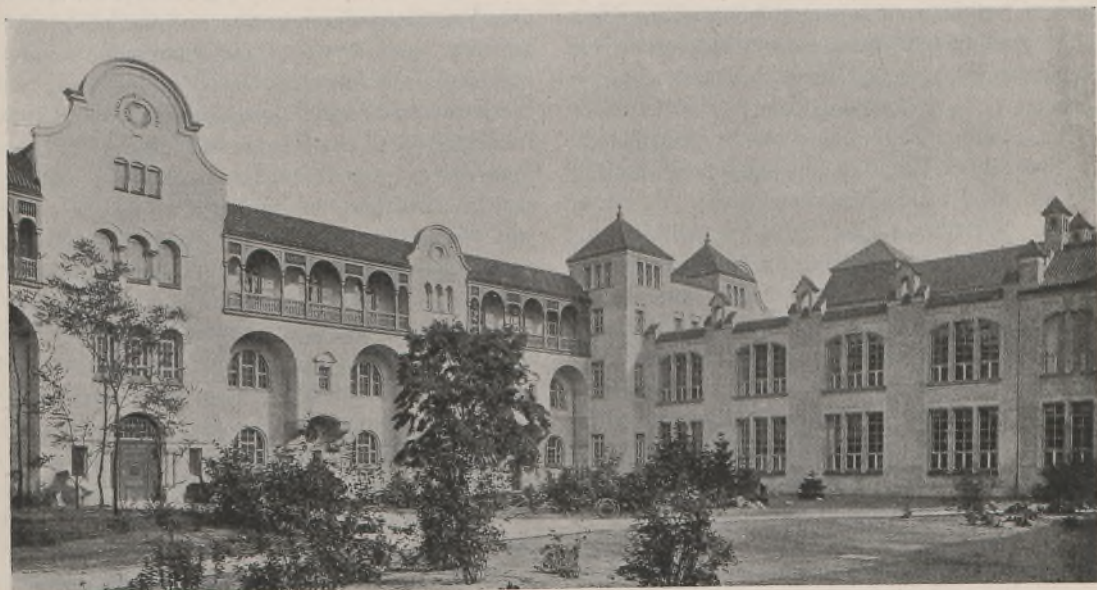


## Studio-Talk



THE NEW ACADEMY OF ARTS, BERLIN

MESSRS. KAYSER AND GROSZHEIM, ARCHITECTS



THE NEW ACADEMY OF ARTS, BERLIN: THE INNER COURTYARD MESSRS. KAYSER AND GROSZHEIM, ARCHITECTS

works and imposing public buildings. As an instance of how Berlin is becoming imbued with artistic feeling, the following is interesting. At all public functions certain privileged photographers are usually allowed to use their cameras; but at the opening of the new Academy of Arts and Royal High School for Music, which took place recently, with great pomp and ceremony, the permission was refused by the police on the ground that "photographers with cameras would spoil the artistic effect of the scene!"

The imposing building illustrated on p. 228 is the

work of the architects Eugen Kühn and Paul Baumgarten, and has been erected in Altona, near Hamburg. Frau Hedwig von Nyegaard left a sum of money to be applied to the founding of a home for ladies in reduced circumstances, those from Schleswig-Holstein to have the preference. The Nyegaard Institution was to be composed of a series of fourteen houses containing, in all, sixty-three residences, forming a uniform whole. The task set the architects was no easy one, for three large groups of buildings, which fronted on to four different streets, formed eight long façades, which had to be decorated at a com-



## Studio-Talk

paratively small expense. Each of the sixty-three residences contains a sitting-room, either one or two bedrooms, a kitchen and vestibule or porch, and balconies have been provided where possible. The buildings are of brick afterwards plastered in grey, while the door-jambs and window-frames are of Plagwitz sandstone. The bright effect of the red-roofed buildings is much enhanced by the use of copper for the roofs of the towers and in other parts where metal was required.

Amongst the various imperial educational establishments erected in Berlin within the last few years, the new Academy of Arts and High School for Music is, no doubt, one of the most important. Formerly these two public institutions were in separate buildings, situated in different parts of the city, whereas now, although they cannot exactly be said to be in one building, they adjoin and form together one huge block of buildings. A long title has been given to the combined institutions, but at present they are popularly known as "Die neue Akademie."

The architects had no easy task in designing the buildings; there were difficulties which required all their practical experience to overcome. A certain number of studios facing north, for painting and sculpture, had to be provided for both masters and students. The music school had to be entirely isolated and yet must, as it were, adjoin; a concert hall, a theatre, a museum and glass-house for a menagerie, so that the students might paint animals from the life and in the open air, had to be provided. It was the necessity for such a variety of buildings which made the architects decide upon forming a complex of buildings with a series of courtyards, one large edifice being almost impossible under such conditions; besides, there would be a pecuniary advantage. Had all been combined under one roof the institution would have required a certain imposing order, whereas divided into a series of sections it was possible to make the buildings on the frontage decoratively important, and those at the back simple and without much ornamentation. The architects and artists engaged on the work were Messrs. Kayser, Groszheim, Adams, Ludwig Manzel, and Professor Otto Lessing.

**V**ENICE.—There is no doubt that the Municipality of Venice were actuated by a desire to make the latest exhibition an advance in every way upon the preceding ones, excellent though they were. Although considerable space was allotted to the applied arts,

my remarks, owing to the exigencies of space, must be confined to the pictorial exhibits only. Although there are many such exhibits which will stamp the present exhibition with exceptional character, notably those of von Faber der Faur and Ignacio Zuloaga, and some fine portraits, one is compelled to admit with regret that on the whole it is disappointing, and that it falls short of previous exhibitions.

The general managing committee appear to have done their best to obtain a well-selected and representative exhibition of the modern art of painting, and their object was clearly expressed in Article 5. "The exhibition of Venice aims at collecting the choicest contemporary artistic productions. It accepts works of every school and of every technique, but rejects every form of vulgarity." In furtherance of this they gave explicit instructions to the judges to be most severe in their selection, and it would appear that the judges conscientiously observed these instructions, with the result that a very large proportion of the works submitted were rejected, and barely sufficient remained to cover the walls. Indeed, it is reported that in one department of Italy not a solitary work was accepted. Amongst the rejected were a great number of representative names—leading painters of Italy. This is not the place for dwelling upon this phase or reproducing the official letters on the subject which appeared in the public press. Suffice it to say that, as might have been anticipated, the decisions were met by anything but general approval. The municipal executive decided to allow a second examination of the rejected works by the hanging committee, and to provide for the hanging of those accepted in a separate gallery, under the title of "Salva Refusa." This questionable policy, open to the objection of publicly throwing discredit on the impartial judgment of the distinguished judges, was adopted, and forty works were selected and shown.

The majority of works selected to represent the British School can in no way be taken as representative. The exceptions would, of course, include H. H. La Thangue, A.R.A., Alfred East, A.R.A., and F. Brangwyn. We can only regret, in the interests of the exhibition and of British art, that the British contributions are so very indifferent. The Scottish School is particularly disappointing. This is more regrettable, as this very school was the feature of one of the previous exhibitions.



## Reviews

Works worthy of extended notice, did space permit, were those exhibited by Augusto Mussini, Luigi Serra, Giulio Aristide Sartorio, H. Zügel, Sarolla, Antonio Rizzio, the late Professor C. Kirchmayr, G. Nuli-Zanetti, Pietro Fragiacomio, E. Tito, C. W. Furse, John Lavery, Byam Shaw, and especially the portraits by Anders Zorn and Peter Krayer, the wonderful series of eighteen paintings by von Faber der Faur, and the fourteen remarkable pictures contributed by Ignacio Zuloaga.

**A**NTWERP.—Among the relatively large number of exhibitions opened during the first six months of the year in the old artistic metropolis of Belgium, there are five or six which specially demand that I should give brief notice of them to readers of THE STUDIO.

First and foremost must be mentioned the exhibition by Madame de Rudder, the widely-appreciated artist in embroidery, together with her husband, the sculptor, Mr. de Rudder, and their friend and comrade, Philippe Wolfers, the jeweller and sculptor. Rarely, if ever, has an artistic display proved so completely successful. Madame de Rudder showed, in addition to the embroidered screen, *Pénélope*, the property of Baron van Eetvelde, four large panels representing *The Seasons*, and executed "after" her husband's cartoons, and under his direction. These panels are equally admirable in point of colour, of modelling, and of technical treatment. De Rudder himself sent a collection of stoneware and porcelain, and a choice series of decorative masks, also a tombstone figure, gravely conceived and full of style. As for Wolfers, to give any idea of the richness and the perfection of his work, it would be necessary to devote thereto as many pages as I have lines at my disposal. Suffice it to say then, that not in Holland, nor in Germany, nor in Belgium is to be found the equal of the Brussels jewel-maker as an inventor of appropriate *motifs*, or as an arranger of coloured *ensembles* of the utmost elegance.

Edgar Farasyn succeeded the three artists just referred to with a display of some fifty of his canvases, mostly landscapes and sea-pieces, with a few "interiors." He is a conscientious artist, who excels in expressing the melancholy of the hazy morn, the moon-lit night, and the pensive stream. A moderate "luminist," he stands, perhaps, midway between Claus and Baertsoen.

A very interesting display of pastels, water-colours and etchings was that organised by the Société des Beaux Arts, whose intelligent activity I am greatly pleased to record. Here one found assembled all the most successful Belgian exponents of the particular branches of art just named. There was evidence that the jury had exercised a certain degree of severity, and the Salon gained in interest thereby. Among the most remarkable exhibits let me mention those of Baertsoer, Buysse, Claus, Frantz Charlet, Alfred Delannois, P. J. Dierckx, Donnay, Ensor, F. Khnopff, Lynen, Heymans, Laermans, Mellery, Meunier, Morren, Mertens, Rassenfosse, Jakob Smits, Leo van Aken, van Leemputten, Wÿtsman, and Théo Verstraete; and, among the ladies, Anna de Weert, Clara Voortman, M. Marcotte, Ketty Gilson. A special word of admiration is due to Khnopff's delightful water-colour, *Une Recluse*, to Buysse's *Le Dock à Gand*, to Baertsoen's series of powerful etchings, to Charlet's *Le Veuy* (which has been acquired by the Musée), to the church scenes by Delannois, to Morren's strongly drawn studies, to the magnificent set of drawings by Mertens, and to the superb portraits and interiors by Smits.

Under the style of "Einigen" (a Few) certain young artists got up a little salon in the Künstlerbund—an interesting display, and one that provoked much discussion. This exhibition tends to prove once more that a renovating movement is pending at Antwerp, and we may expect the happiest results therefrom. The most notable works were exhibited by Richard Bascler, De Laet, Morren, Van Offel, Walter Vaes, Nykerk, Van Mieghem, Van Aken, Jakob Smits, and Paul Mertens.

P. de M.

### REVIEWS.

*Vittore Carpaccio et la Confrérie de Sainte Ursule à Venise.* By POMPEO MOLMENTI and GUSTAVE LUDWIG. (Florence: R. Bemporad & Son).—The joint work of two enthusiastic admirers of the genius of Carpaccio, who have brought to their self-imposed task many special qualifications for dealing satisfactorily with it, this copiously illustrated monograph will appeal equally to the student of art and to all who are interested in the state of culture in Italy in the 15th century. It is, indeed, no mere *résumé* of the work of others, but a new examination of the unique series of paintings now in the Academy of Venice, with a complete



## Reviews

reconstruction of them as they appeared before they were mutilated. Much fresh information, or, to be strictly accurate, much information conveyed in a fresh and forcible manner, is here brought together in an easily accessible form, which will be a mine of wealth to the future gleaner in the same field. In their preface the able collaborateurs remark that the first thing to strike the observer who examines the nine paintings from the Scuola of St. Ursula is that no two of them are of the same height, and they add, that in the state archives they found a statement to the effect that all but one of them had six Venetian inches cut off the top in 1647. Moreover, these careful critics discovered that several centimetres had also been taken off the sides, possibly, however, not until 1810, when they were removed to the Academy. Having made quite sure of these important facts, Messrs. Molmenti and Ludwig proceeded to build up a careful reconstruction of the Great Hall as it was when, in 1490, Carpaccio, his task completed, laid down his brush. For the Exterior the ancient plan of Venice, attributed to Jocopo dei Barbari, was pressed into service; for the Interior the paintings themselves were drawn upon, whilst to give back to them their original appearance, the recently taken photographs were supplemented by the clever draughtsman, Silvio Minato, with drawings of the pieces which had been cut off, with the aid of constant comparison with the well-known engravings of De Pina after the untampered-with pictures. From these materials an excellent black-and-white reproduction of the Scuola as a whole was obtained, which has been further supplemented by drawings and plans of the alterations that preceded the final disappearance of the previous building, the site of which is now occupied by the Church of SS. Giovanni e Paolo. The skeleton of the Scuola having been thus deftly put together out of the scattered dry bones of the past, it was next clothed with what may well be called the still undecayed flesh and blood of the immortal paintings of Carpaccio, in which the master caught with such rare felicity the very spirit of the quaint legend of the martyred maidens, introducing into the extraordinary drama actual portraits of the most noted of his Venetian contemporaries, so that his work illustrates also the widely different aspect of society as it was in his own day. The life of Carpaccio, the whole legend of St. Ursula, the history of the Scuola, the mode of life of its inmates at different times—in a word, the very environment of the various characters who pass across their canvas is given by the

authors of this most fascinating record, so that when they come at last to deal in detail with the actual paintings, the way has been thoroughly prepared for their full and complete comprehension. Indeed, from the literary and historical point of view the book leaves nothing to be desired; but unfortunately the plates, with some few exceptions, scarcely do full justice to the originals; many of them, especially that of the *Apotheosis of St. Ursula*, are dry and flat-looking, far inferior to work of a similar kind recently issued in England. Moreover, the lettering is somewhat awkwardly printed, and the names of several of the pictures are wrongly given, St. Ursula being made the daughter of the King of England and her lover the son of the King of Brittany, although the relationships are correctly described in the text. Perhaps the finest of the plates are Nos. 1., III. and IV., in which the colour values are fairly well rendered. The numerous process blocks are also good, and include reproductions of certain little-known works by Carpaccio, which it is interesting to compare with those of the St. Ursula series, and also of interpretations of the same legend by other masters. Probably through a mere printer's error the paintings on the Great Shrine at Bruges are, however, attributed to Jean instead of Hans Memling.

*Hampshire Days.* By W. H. HUDSON. (London: Longmans & Co.) 10s. 6d. net.—A worthy companion of the "Wild Life in Hampshire Highlands," published a few years ago, this delightful volume will be welcomed by all true lovers of Nature, full as it is of carefully observed facts and thoroughly imbued with the subtle aroma of the scenes it depicts. Mr. Hudson has a genuine sympathy with the wild creatures of the fields and forest, which enables him to enter into the mysteries of their inner life, combined with something of the spiritual insight of the poet, but it cannot be denied that he has the defects of his own best qualities. Having once started a theory he closes his eyes to everything which can tend to shake it, and is occasionally guilty of exaggeration, as when he endows insects with feelings that certainly never existed, claims that glow-worms exercise a supernatural influence over those who watch them, and asserts that such a thing as a pretty girl is unknown in North Hampshire. Mr. Hudson prophesies, and it is to be hoped that in this he will be found to have made no mistake, that ere long legislation will interfere to stop the ruthless destruction of the charms of the New Forest by those who claim to have rights in it.



*English Book Illustration of To-Day.* By R. G. D. SKETCHLEY, with an Introduction by ALFRED W. POLLARD. (London: Kegan Paul, Trench & Co.) 10s. 6d. net.—The title of this book is somewhat misleading, for it can scarcely claim to be truly representative of modern English book illustration, but is rather a useful introduction to the subject, such as might well pave the way for a really exhaustive compilation. Its preface by the well-known critic of the work of the past, Mr. Alfred W. Pollard, will be read with interest by all who care for the quaint survivals of a time gone by, and the Bibliography with which the volume closes will be of great service to the future student of book illustration as a whole; but the body of the book does but skim the surface of a subject of great fascination. On the other hand, the illustrations, though some of them are by no means the best examples which might have been given, include specimens of the wonderful wood-engravings of Laurence Housmann, the designs of Walter Crane, Heywood Sumner, Anning Bell, H. G. Ford, J. G. Millais, Harry Furniss, and other clever draughtsmen.

*Scottish Portraits.* A series of one hundred-and-twenty photogravures. Edited by James L. Caw. Parts I., II. and III. (Edinburgh: T. C. and E. C. Jack.) Price, 21s. each part.—This fine publication is to be issued in five portfolios, each containing twenty-four photogravures, and the edition is limited to 350 numbered copies. Judging from the first three parts, the series promises to be a very noteworthy monument to the makers of Scottish history from the fifteenth down to the nineteenth century; but in addition to its historical interests, students of the development of portrait painting and of costume will find the work of great instructive value. The list of artists whose paintings are reproduced includes, amongst many others, such names as Jamesone, Van Dyck, Lely, Kneller, Ramsay, Hogarth, Reynolds, Gainsborough, Romney, Nasmyth, Raeburn, Lawrence, Hoppner, Chantrey, Wilkie, Geddes, and Sir George Reid. Mr. James L. Caw, the Curator of the Scottish National Portrait Gallery, has accomplished the difficult task of selecting the subjects with marked ability and judgment; while his biographical notes, critical descriptions of the paintings, and his introduction, prove him to possess not only an intimate knowledge of the work of the portrait painters of past ages, but also a wide acquaintance with the notable characters of Scottish history. The admirable photogravures are the work of Messrs. T. and R. Annan.

### "THE GENIUS OF J. M. W. TURNER."

THE Special Winter Number of THE STUDIO, on the subject of the Genius of J. M. W. Turner, will be divided into five sections, dealing respectively with the pictures in oil, the water-colour drawings, the monochromes, the Liber Studiorum, and the engravings after the artist's works. The first section will be illustrated by means of twenty-four black-and-white reproductions and three coloured plates; the second by sixty black-and-white and eight coloured plates; the third by twenty-three reproductions, including the noble black-and-white drawings of the Swiss tour; the fourth by sixteen facsimile reproductions of rare states, as already announced; and the fifth by eighteen exact facsimiles of the steel engravings in the Collection of Mr. W. G. Rawlinson. The Winter Number will be published in October.

### THE LATE J. McNEILL WHISTLER.

THE Editor of THE STUDIO has arranged to publish a series of articles on the work of James McNeill Whistler. In addition to numerous illustrations in the text, reproductions in colours of characteristic works will accompany each article. The first of the series, dealing with the late artist's methods of work, will be contributed to the next number of the magazine by Mr. Mortimer Menpes, assisted by Mr. Whistler's goddaughter, Miss Dorothy Menpes.

### AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XLIII.)

DESIGN FOR A MEMORIAL TABLET.

The Prizes in this competition are withheld, as no designs of real merit have been sent in.

The following receive Honourable Mention: *Nemo* (Edward Rouse); *Pecksniff* (William Pyper, jun.); and *Modern* (J. J. W. Norris).

(B XXXII.)

DESIGN FOR A SHOWCARD.

The FIRST PRIZE (*Two Guineas*) has been awarded to *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

The SECOND PRIZE (*One Guinea*) to *Curlew* (L. G. Bird, 3, Minor Canon Row, Rochester).

Hon. Mention: *Jak* (J. J. Crook).

(C XXXII.)

A VILLAGE CHURCH.

This competition has failed, and the prizes are withheld.



## The Lay Figure

### THE LAY FIGURE: ON THE LACK OF ENTHUSIASM AMONG YOUNG ARTISTS IN ENGLAND.

"I AM really beginning to think," said the Journalist, "that England is going back to that light-heartedness which, in pre-Puritan days, won for her the title of Merrie England. She can put on a holiday mood without the least difficulty now, and can enjoy herself as jollily as she used to do in the times of the old May Day festivities. I thought of this when the French President came, saw, conquered, and gave London a mid-week holiday. But I suppose," he added, looking at the Reviewer, "that you will have something nasty to say about this change in English popular life."

"That depends," replied the Reviewer. "I admit what you say about the holiday spirit and the merry-making; but I notice also a corresponding falling-off in seriousness—or, rather, in that enthusiasm which a progressive nation should feel for all forms of work as well as for all kinds of play. I am an old man myself now—not far short of seventy—and, as I look back upon my life, I can follow, step by step, the gradual change of our English attitude towards solid hard work. From youth to middle-age I lived with men who, though they worked like Trojans, never once admitted that they had overmuch to do. It was looked upon as boasting and bad form to speak of the long hours of business. Then a change came, and a new generation began to hurry, and fret, and chatter about their work, though, in truth, they did less than their fathers. To-day a man looks vexed if you ask him if he is busy. He wants you to use a stronger word, and pile on the agony. He wants you to think that he is a slave to his work, a martyr to the strenuousness of the time. And yet, believe me, there was never less enthusiasm than there is now in all walks of life. Look about you and study the men in Parliament, the men in the City, the professional men, and the painters, sculptors, and designers, and you will find among them, as among the artisans and labourers, a certain diletantism—a certain want of zealous enterprise and earnestness. The artists, above all, astonish me and amuse me. If they work for four hours on end they feel they have the right to soothe their tired nerves for the rest of the day; and to do this they cultivate an exquisite social taste. Most of them have their eyes fixed on society. When I think of them and remember the untiring manner

in which Turner and his fellows served their art, I cannot help feeling that our present-day art workers are becoming lazy. Do you think that a crotchet of an old man?"

"As for that," replied the Journalist, "I have no opinion. Whether artists work much or little, they certainly produce more than they can sell."

"Yes," said the Critic, "but that is not really the main point. Personally I am quite at one with the Reviewer. Artists and craftsmen alike show a singular lack of enthusiasm. In the early days of the Royal Academy it was no uncommon thing for such men as Etty to give their evenings regularly to studies from the life, recognising, no doubt, that an artist remains throughout his career a student. He can never afford to relax his energies, and say to himself that he is a master. I think of poor Etty, when aged and dropsical, slowly panting upstairs to his life class, a dear, kind, worn-out old student, yet brimful of ardour. And, again, consider the amazing perseverance and toil of Turner, of David Cox, of Stothard, and of all the leading men of their generations. Their endless delight in their industry was free from all vainglory. It proved that they were modest men, never satisfied with their achievements. Upon my word, I wish the same spirit would come back, for the arts are not thriving now as they ought to do."

"There certainly is a kind of slackness in the studios," remarked the Student, "and I don't wonder at it. The study of art is made so abominably easy to-day that we youngsters in the schools feel that all the adventure is gone out of it. In the old days, when a career of art was looked upon by papa and mamma as a wicked and dangerous thing, likely to lead to the workhouse, the life of an art-student was worth living. He had a jolly rough time of it. He took pride in muddling his way over difficulties, and in proving to the angry judges at home that he had not mistaken his vocation. Art in those days was as exciting as bush-ranging. But now that we art-students are pampered and coddled and petted, we get lethargic, and suffer from what I must call a State-aided habit of taking things too easily. The difficulties of the future are not foreshadowed by any anxious hardships in our apprenticeship nowadays. Discourage the arts, and enthusiasm will revive. Take my word for it."

"Common sense—yes, that's common sense," the Reviewer said approvingly, and the discussion ended.

THE LAY FIGURE.



## James McNeill Whistler

### JAMES McNEILL WHISTLER. HIS ART AND INFLUENCE. BY A. L. BALDRY.

It is by no means an exaggeration to say that for practically the whole of his working career of some five and forty years Whistler was a personality of extraordinary prominence in the art world. His remarkable and erratic genius, his strange and surprising individuality, gained him from the very first an amount of attention far beyond that usually bestowed upon an artist who dares to take an independent line in his professional practice. He never had, like so many other men who have since been acclaimed as masters, to labour in obscurity, and it was by no means his fate to spend the whole or even any considerable part of his life in striving for recognition. At no stage in his career was it possible to overlook him; his work was too surprising in character and his assertion of himself too outspoken for anyone to fail to be conscious of his existence. People who worshipped his productions as evidences of the rarest ability, and people who refused to regard him as anything but a charlatan who made up in impudence what he lacked in skill, quarrelled for years over him, and he had the wit to perceive that this antagonism was for him a valuable source of publicity and to keep it alive by numberless ingenious devices. Few men have had a shrewder appreciation of the uses of advertisement or have known better how to help themselves on by playing cleverly on popular enthusiasms. He made up his mind from the first that he would not be ignored, and so long as his importance in the world was admitted he was supremely indifferent as to what might be the feelings of the general public towards him.

But this strenuous advertisement was not in

Whistler's case, what it has so often been with other men, a deliberate contrivance for glossing over a want of real ability. He was unquestionably a master of the painter's craft, an artist who within the limits to which he confined himself was without a rival among his contemporaries, and one who is fairly entitled to a place among the great executants whose names are recorded in the history of art. It is, indeed, as an executant pre-eminently that he has to be considered: an imaginative painter with literary ideas he certainly was not. His pictorial intention, from which he never departed throughout his life, was to realise with exquisite subtlety the most delicate gradations of tone and the most dainty modulations of colour. He had a marvellous faculty of observation, which enabled him to perceive the artistic possibilities of what may be called the commonplaces of the modern world, and he



STUDY IN CHALK, ON BROWN PAPER

BY J. MCNEILL WHISTLER

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## James McNeill Whistler

was quite satisfied to exercise this faculty without ever attempting to digress into abstractions for which intellectual rather than visual capacities would be required. It is on this ground that the customary inclusion of him among the impressionists is to be justified; his art may be defined as strictly a record of the impressions made upon him by his surroundings, as the solution of problems set him by circumstances. His inspirations came to him by happy chance, but he had an infallible instinct for recognising what were his most useful opportunities, and he knew exactly how to turn them to the best account artistically.

It may be taken as certain that the essential characteristics of his work were not the result of any system of training to which he was subjected in his youth. Born in 1834, or 1835, either in Russia or America—there is some uncertainty about both the date and place—he came of an American branch of an old English family which had its headquarters in the fifteenth century near Goring on the Thames. As so many other artists have been, he was the son of an engineer, so that he presumably inherited the constructive sense, which is one of the most valuable cornerstones in the equipment of an art worker. At first there seems to have been an idea that he should follow a military career, for he was educated at the United States Military Academy at West Point; but about 1855 or 1856 he was employed in a Government office as an engraver of maps and charts. This work came to an end, it is said, in consequence of a quarrel with his superiors; and he then betook himself, in 1857, to Paris, where he entered Gleyre's studio. By this master, a sentimental classicist, he may have been taught the grammar of painting, but he assuredly learned nothing else from him. His choice of direction was probably spontaneous, or possibly guided to some extent by artists like Degas, Fantin-Latour, and Bracquemond, who were among his most intimate friends in his student days.

At any rate, when he made his first appearance as an exhibiting painter he had already decided upon the form of practice to which he adhered with little or no modification for the rest of his life. Actually, the first of his performances to come before the public were etchings, and of this fascinating art he soon showed himself to be one of the ablest of modern exponents. The plates which he published in Paris in 1858, and the Thames etchings which he began to issue soon after his arrival in London in 1859, were welcomed as works of unusual significance and laid the foundation of his reputation as an etcher—a reputation which even the severest critics of his pictures have never ventured to dispute. But the verdict of art lovers in general and of artists in particular was by no means unanimous about the



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value of his canvases. There were some people who became immediately enthusiastic about his surprisingly personal performances, and were ready to accept him without hesitation, because they saw that by exquisite draughtsmanship, marvellously expressive brushwork, perfect harmonising of lovely colour, and the most sensitive management of subtle tone, he could make his studies of every-day nature masterly expositions of a pictorial instinct which was as completely balanced as it was unusual in character. There were many others who, measuring him against conventional standards, refused him all consideration, simply because their dislike of what they called his eccentricity blinded them to the noble technical qualities which lay beneath the surface of his art. But neither the often indiscreet praise of his friends nor the bitter antagonism of his enemies could divert him from what he had decided to be his right course. He had in ample measure that sublime self-satisfaction which, where it is allied with real power, helps an artist to achieve great things, and his vanity, though it made him abnormally aggressive in his dealings with everyone who did not see exactly with his eyes, was a factor of much importance in his vehement conviction.

The two influences which seem to have played the chief part in forming his style were those of Velasquez and the master draughtsmen of Japan. From the great Spanish painter he acquired his dignity of arrangement and his love of subdued tone; from the Japanese the decorative distribution of lines and colour areas, which is always to be admired in his compositions. Some of his earlier pictures suggest slightly the inspiration of Rossetti; and at one period he was obviously influenced by Albert Moore, almost the only English artist for whom he expressed the frankest admiration. He went so far, indeed, as to paint one or two pictures in intentional imitation of Albert Moore's particular mode of expression. But whatever he learned from other men he rearranged and adapted to suit his own point of view. He was much too independent to be a follower of any master, however great; and

he was too convinced of the correctness of his own judgment to admit that any other artist knew more about his trade than he did himself. Moreover, he had, fortunately, the good sense to see that true individuality in art is a matter of temperament, and that however much a man may study recognised authorities in his profession he must, for good or ill, depend upon himself in the making of his career. Subservience to tradition and the acceptance of stock dogmas, without question and without analysis, were the very last things which would have been possible to an innovator so restless and at the same time so consistent.

It is very questionable whether the influence which Whistler in his turn exercised upon others has been on the whole beneficial. Like most other painters with startling methods and constantly



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asserted pretensions to infallibility, he gathered round him an array of followers who were quite prepared to do just what he would not have done himself, and to imitate blindly all his tricks and mannerisms. A few of these followers, endowed with more than average strength of mind, have had the sense to disentangle themselves from the crowd of copyists and to work out independent artistic theories by the aid of his teaching, but there still remain many men who think that their only mission in the world is to ape his eccentricity and to travesty his independence. Of course, this is a ridiculous attitude; but, perhaps, those who take it up may be excused because, as is the case with all copyists, they are incapable of realising what a very poor figure they cut among people of intelligence. Such a master as Whistler cannot be imitated. His technical devices belonged

to himself; they were the consequences of his habit of thought and even of his physical peculiarities, and he evolved them more or less unconsciously in obedience to the promptings of his own temperament. If another Whistler, identical in character and with the same strange mixture of qualities, could be created, he would quite possibly work sincerely in the same fashion, but such a re-incarnation is contrary to the principles of nature. The follower who, with a

totally different personality, tries to paint exactly like his leader, stamps himself plainly as insincere and as unfit for the profession to which he has attached himself. He becomes a discreditable appendage of which the master has every reason to feel ashamed.

Moreover, the limitations of Whistler's pictorial work make it bad to copy. We have every reason to be thankful that he lived and laboured as he did, for he has added a great figure to the array of world-famous painters. But at the most he has only shown us one side of art, and all his consummate skill has been expended within a narrow area. If he was absolutely right all the other masters who are recorded in history—with the exception of Velasquez, perhaps—must be rejected as false guides and bunglers who deserve condemnation rather than re-

spect. Even Velasquez, judged by the Whistlerian standard, was too diffuse and broke bounds frequently in an inexcusable manner. Now that Whistler is dead it is, it must be frankly said, far better that what may be called his visible influence should die with him. Any effort to keep it alive by the aid of men who are blind enough to believe that his mantle has fallen upon them is necessarily predestined to failure.

Yet there is one lesson to be learned from study



ETCHING: "LILLIE ARTHUR"  
BY J. MCNEILL WHISTLER  
(By permission of Frederick Keppel, Esq.)



ETCHING: "THAMES WAREHOUSES"  
(By permission of Frederick Keppel, Esq.)

BY J. MCNEILL WHISTLER



*James McNeill Whistler*

of his performances—a lesson which every painter who aspires to greatness would do well to master. He has proved beyond all question what vast possibilities there are in common things. The beauty of everyday life was one of his strongest convictions, and his faculty for finding suitable material for great pictures in any direction never failed him. He never had to wander far from home in search of subjects; he took what came and illuminated it by the light of his genius until the merest commonplaces were full of exquisite artistic suggestions. It was his rare decorative instinct that saved him from ever missing his mark, and led him always aright in his management of the resources of his craft. If the artists who seek to rival him will estimate justly the significance of this factor in his greatness he will assuredly not have laboured in vain.



STUDY IN CHALK, ON BROWN PAPER BY J. McNEILL WHISTLER  
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REMINISCENCES OF WHISTLER. BY MORTIMER MENPES. RECORDED BY DOROTHY MENPES.

How fascinating those were, the days when I lived with Whistler in the intimacy of his studio! And it was at the very best period of his life that I knew him—a period which is known as the "Maud" period. Yet at that time there was a good deal of fighting to be done. His position then was not what it is now. Now Whistler's pictures are recognised by everyone to be masterpieces, and Whistler himself a great master; but I can remember the time when scarcely a single critic of a single London paper failed to rail and jeer at him and his work. And some of the men about him—men who had been hypnotised by his overpowering personality, myself among the number—clubbed together and formed a little army, whose sole aim of existence was to fight Whistler's battles, and to place him, where he should be placed, far above the unbelieving Philistines and on a par with such men as Velasquez and Rembrandt. We called ourselves the "Whistler Followers." We were intensely in earnest; that was the best and the saddest thing about us. We were boiling over with enthusiasm. We thought of nothing else but Whistler. We talked of nothing else but Whistler. We lived for nothing else but Whistler. We had no time to do any actual work, our time was taken up in fighting for the master. In silence and in secret, and from a respectful distance the followers worshipped him. We felt that the master was in possession of tremendous secrets about art, but we never got within a certain crust of reserve and mystery in which he kept his real artistic self



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ETCHING: "WESTMINSTER BRIDGE"

(By permission of Frederick Keppel, Esq.)

BY J. MCNEILL WHISTLER

embedded. Still, this was as it should be. How could we suppose that one so great would readily reveal himself? We were very grateful to him for giving some of us, to a certain extent, the freedom of his studio. We used to steal in and furtively make sketches of his palette, and then meet to discuss the combinations of colour that he used. One of us found that he had been using black as a harmoniser, and that was so important a discovery that we called a general meeting at once to consider it. As a find it was tremendous, and so were its results. No matter how fair the subject, the tones must be harmonised with black. This was the master's secret. Certainly at this period we were all a little feverish, but I have no doubt that it did us a world of good. Our mistake was that we went to such extravagant extremes. For instance, there was a time when Whistler began to reduce painting to a system, and kept in his tubes mixed colours such as "flesh tone," "floor tone," "blue sky tone," and so on. We tried to carry this scheme a little further, and the result was—failure. And at last the climax came. One day I received a telegram from a "follower," saying "Come at once. Important." I hurried to his home. His wife met me in the hall and directed me to his studio; I noticed that she looked

rather sad. As I mounted the stairs I heard a dripping sound and thought it must be the cistern, but the sound got louder and louder, and when I reached the top of the house I realised that it came from the studio itself. When I entered I found the "follower" at his easel and the model on the stand, and both of them surrounded by about fifty milk cans, from each of which hung long blobs of colour, and the floor was a mosaic of rings of coloured drippings. "Look at the simplicity of it," he cried, "we have been wasting our time mixing our tones on a palette; what we want is our tones already mixed and in proper quantities. Now just see here," he said, making a dash at the canvas with a brush out of the "lip milk can." I heard a drip, drip, but he was so excited that he did not realise that most of the



SKETCH IN PEN-AND-INK: "THE BEEFSTEAK CLUB"

BY J. MCNEILL WHISTLER

(By permission of Walter Dowdeswell, Esq.)





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ETCHING: "BIBI LALOUETTE"  
BY J. MCNEILL WHISTLER



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"lip tone" was on the floor. "Now 'eye tone,'" he said, and made a dash at another milk can; this time the eye went, not on the floor, but into the background. I felt that the eye should be in the face somewhere, but still it was an eye, and it was art, and in art nothing mattered as long as you were reckless and had your tones. But, in spite of their eccentricities, the "followers" were very sincere in their worship of the master. They went shoulder to shoulder to fight for Whistler, and they were even prepared on an emergency to fight for him financially too with the few shillings they possessed. For instance, there was not one of us who would not have sold his last possession to buy a plate of Whistler's and destroy it rather than allow it to be handled unsympathetically. And it is strange now to meet at studios, as I often do,

young painters who, having lately seen Whistler, will come up to one with all the master's little airs and graces, his straight-brimmed hat and long Noah's Ark coat, his parrot scream, and his "Ha, ha! Amazing," talking of the "intimacy of the studio" and all the old phrases that I have known for years. And these poor people who have perhaps never seen Whistler more than three times, and even on those occasions have been treated by him with more or less contempt, and made to fetch and carry, they will talk of being Whistler's pioneers, of having found the master. It is just as absurd to talk of "finding" Whistler as claiming to have discovered Wagner. Whistler is recognised by everyone to be a great master—recognised even by his enemies, those foolish people who in the early days strove to destroy him. And I say nothing, but I look at these little people and smile, and think of the real fight that was fought and won fifteen years ago and more. I had the privilege of knowing Whistler more intimately than anyone at the particular period of which I speak. I was with him nearly every day; I was with him during that exciting time when he was made President of the Society of British Artists (now Royal). I saw that marvellous set of Venice etchings printed: in fact, the bulk of them were printed in my own printing-room, a room which I had especially arranged for the master, and it was in this little printing-room of mine that Whistler taught me the art of printing from the copper plate. This was my first insight into Whistler as a great master. And one of his characteristics as a master was that he would have perfection. No matter how small the detail, it must be perfect. To begin with, he always insisted upon having old paper upon which to print his etchings, and preferably Dutch, because of a certain golden tone, unobtainable with new paper, which this particular kind gave to a proof. Many a time Whistler and I have spent weeks in Holland, poking about dirty little shops in search of old paper. And sometimes, after having discovered a fine collection of three or four thousand sheets, I have seen Whistler literally tremble with excitement, and scarcely know how to ask the price, for joy. Then again he was very particular as to the choice of oil for mixing with the ink, also with regard to the temperature of the plate, the pressure of the press, the condition of the blankets, and, in fact, everything had to be absolutely right. But when at length the proof was printed, I do not mind stating that the proof could not have



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been equalled by any other printer in the whole world. I must apologise for dwelling thus on the printing of an etching on the plea that Whistler himself attached such tremendous importance to it, and so loathed the work of the professional printer. And I feel the greater desire to touch on this topic because at the present time the market may be exploited at any moment with plates printed perhaps with gummy ink on vellum. Whistler loathed vellum and that varnish ink which gives a glassy shine to a proof. My only prayer is, therefore, that these plates will be destroyed, and that the professional printer will never have the chance of mangling and marring their beauty.

Whistler had his periods of painting as well as of etching. I remember those days well. Invariably, every morning, I received a letter saying, "Come at once. Important." On rushing round to his studio I found another letter directing me to a certain spot on the Embankment at Chelsea, and there the master would be working at, perhaps, a little shop with a few soiled children in the foreground. It might be a sweetstuff shop, and the children standing with their faces glued to the pane. Perhaps, if one of them appealed to Whistler from the decorative standpoint he would say, "Not bad, Menpes, eh?" This was, perhaps, a very grubby little person indeed. But Whistler would take her kindly by the hand and the three of us would trot along to ask the mother if she might sit, the child with its upturned face gazing with perfect confidence at Whistler. And the master would talk to that little gutter-snipe in such a charming intimate way about his work and aspirations! "Now we are going to do great things together," he would say, and the little dirty-faced child blinking up at him seemed almost to understand. For Whistler never failed with children; no one understood them quite like the master, and no one depicted child-life better than he. Whistler's children were never little old ladies; they were real children, with all the grace and ingenuousness of childhood apparent in every line. He would explain to this child his entire scheme for the work, and together we would go back to the studio where, perhaps, the little one would help to set the table for lunch, settling down at once to full responsibility, for Whistler in some ways was very helpless. Then she would sit, and Whistler would paint—sometimes a life-sized oil-colour, sometimes a little pastel. But from the moment his brush touched the canvas, the child as a child was forgotten, and she might

droop and faint before Whistler would come down to earth again and understand that this was a living, breathing mortal. Sometimes after a long afternoon the little girl began to bellow, something was hurting her or she was stiff with standing so long, and Whistler, looking up with a start, would say, "Pshaw! What's it all about? Can't you give it something, Menpes—can't you buy it something?" And the child eventually left the studio laden with toys, and perfectly happy once more. In the afternoon the master was in the habit of drifting out into the open with a packet of copperplates, which I always kept carefully ground and ready for his use. And suddenly finding a subject he would etch a little plate. Then, perhaps, right in the middle of our work he would rush off to a garden party. And it often annoyed me that Whistler, the great master, should be wasting his time with foolish, ignorant people, who neither understood nor appreciated his worth. In the evening we would often dine together at the Arts Club, or else at a friend's house, for Whistler's friends at that time were my friends and he always liked to have me with him. We invariably went home at night by way of the Embankment to look at a certain nocturne, perhaps a fish-shop, which Whistler was trying to commit to memory. He would talk aloud as he created the idea for one of his marvellous pictures. He would say, "Look at that golden interior with the two spots of light, and that old woman with the chequered shawl; see the warm purple tone outside going away up to the green tone of the sky, and the shadows from the windows thrown on the ground—what an exquisite lacework they form!" He would say all this aloud, and I would walk back with him to his studio and talk with him sometimes until two in the morning. And then he would say as I was leaving, "Now, Menpes, remember; I want you to be here early in the morning. As for me, I am going to make my mind a blank until I paint that fish-shop; and you must be here early." And I always was there early—so early that I very often breakfasted with Whistler. And he would paint his pictures without a single note, for he maintained that if he drew on the spot it only handicapped him.

We used often to take little journeys together, Whistler and I. I remember once going to St. Ives in connection with a series of pictures for an exhibition that Whistler was to hold in Bond Street. We stayed for some weeks in a small apartment kept by an old lady whom Whistler was very anxious to please. A painter happened



## *James McNeill Whistler*

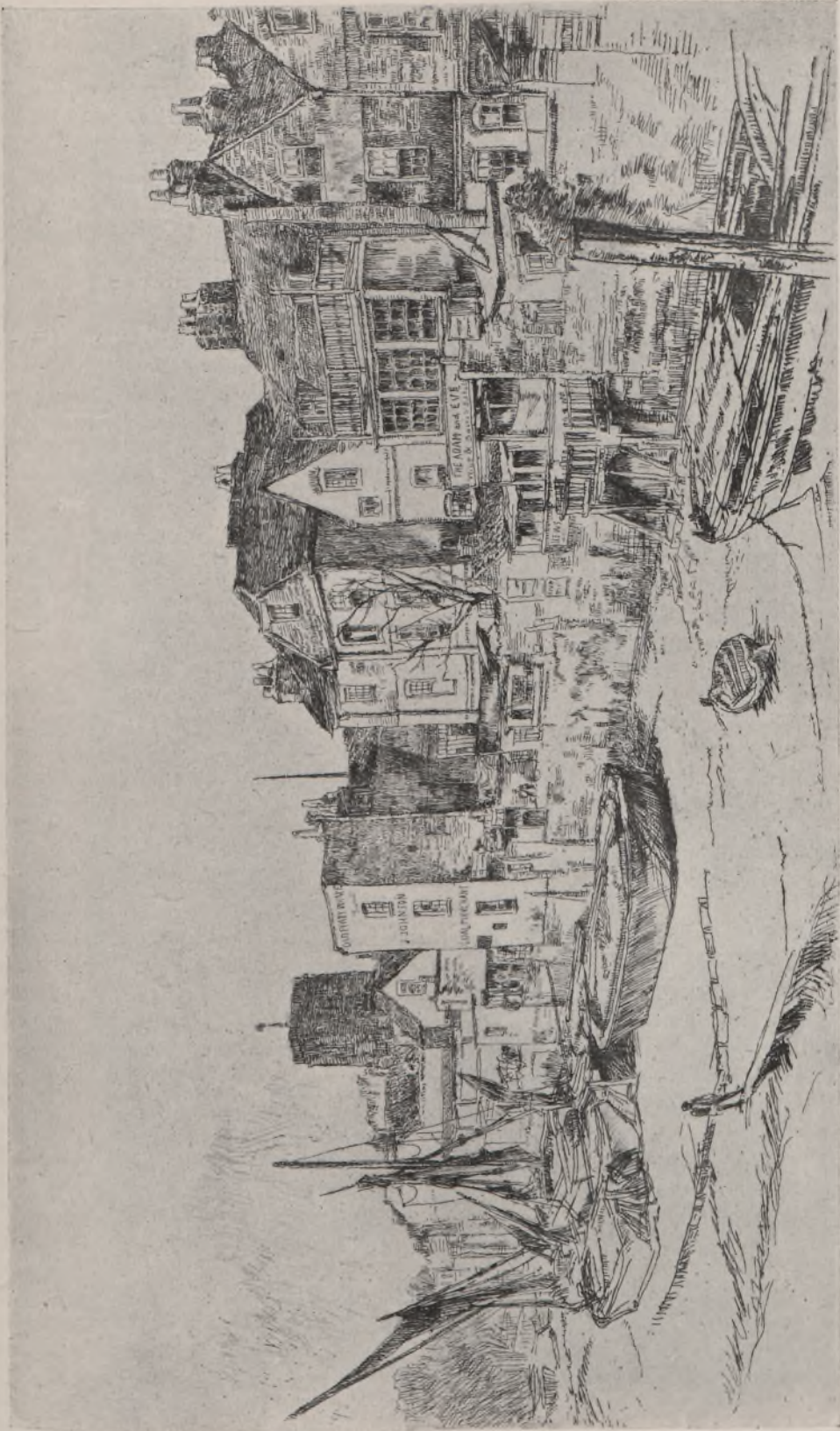
to be travelling with us, a man who had once been an actor, touring in the provinces, and who knew St. Ives well. He completely won over the landlady by presents of fish, which he was in the habit of buying from the fishermen and presenting to her. Whistler was annoyed by these gifts, which were continually being brought home; they got on his nerves. "Why don't they give me fish?" he said. "I ought to have fish." One day Whistler was out painting a shop—I remember the shop well, because I was bold enough to paint the same one at the same time, standing about twenty yards away from him. Suddenly I heard a puffing and a blowing, and looking up I saw two men coming towards us carrying suspended from a pole an enormous fish, a great flat thing about the size of a dining-room table. Whistler saw it, too, and at once remembered the actor-painter and was inspired to buy the creature for the landlady. "Hey, stop!" he shouted. "How much for the fish? I'll give you half-a-crown." "Right you are," said the men, and they promptly laid the fish down on the ground, pocketed the money and went off. I pretended to ignore Whistler, the fish, and the whole transaction. "I say, Menpes," he shouted to me, "they have accepted it." It was all so sudden. Whistler had paid the half-crown, the fishermen had laid the fish down and disappeared all in the space of a few seconds. Whistler kept calling me to come, but I dared not approach him; I was convulsed with laughter. Here was this enormous flat fish and Whistler circling round and round, daintily probing it with his long cane and trying to find which way up it was, for the creature looked the same all round. And when I could steady myself a little, I asked him what he was doing. "Which, Menpes," he said—"which should you imagine was his chest?" It was impossible to tell; and I went on with my work and Whistler with his, and we left the fish on the pavement and never referred to it again.

There was always plenty of incident when Whistler travelled. I once went on a journey to Brussels with him. And I never have had such a journey before or since. It was full of incident. Directly he set his foot on board everyone was working for him; he made them all interested, stewards, sailors, captain, passengers—everyone. He had to sleep in a four-berth cabin, which was full, and Whistler occupied an upper berth. I knew directly I saw that cabin-load that there was going to be trouble. Whistler made me wait until he was settled before I retired to my own

quarters next door. But I had left him no longer than ten minutes when he screamed out to me: "Menpes! Menpes!" I got up and opened the door. "Menpes," said Whistler, "there is a person in here occupying the whole of the floor." I looked down and saw a poor man disrobing, who certainly was occupying a great deal of space. But then he was extremely stout. After a few minutes' conversation I extorted from him a promise that he would retire in half-an-hour, and left Whistler somewhat pacified. I imagined that now things would go well. But it was not to be. Later on in the night, when everyone had dropped off into their first sleep save Whistler, the door began to bang. It had been left unlatched, and though the night was a perfect one there was just enough motion to swing it to and fro, and every few minutes it went bang. This very soon got on Whistler's nerves, so he put on his eyeglass and gripped his cane, which he always kept by him, and began to probe the stout gentleman underneath. After a good deal of probing he awoke. "Did you hear that?" said Whistler, in a mysterious tone of voice. "There it goes again—flip, flap." And very soon he had awakened all the occupants of the cabin that they might hear the noise. Then the stout gentleman began to explain that he thought it must be the door which, being unlatched, was allowed to swing, and what it really needed was to be fastened. "Well," said Whistler, "you seem to know all about it; how would it be for you to get up and latch it?" And, of course, in the end the poor old gentleman was made to get out of bed and fasten the door. And so it continued the whole night through. There was incident throughout the voyage. And it was interesting the next morning to watch the different people coming out of the cabin, for it was only too apparent by the expression on their faces that they had suffered. The stout gentleman emerged in rather a hurry, as though propelled against his will by some hidden force in the rear; he was muttering to himself and shaking his fists. But Whistler came out as fresh as champagne, sparkling and dainty; he had slept well, he told me, and had enjoyed the night thoroughly, especially as the cabin was cleared so early of its occupants.

Those days which I spent with Whistler were fascinating beyond words, and at the same time a superb education for me. Whistler allowed me to paint with him at times, and not only did he help me in my work but he taught me many important lessons, and ones that I never shall forget. For instance, he taught me what was meant by artistic





"ADAM AND EVE: OLD CHELSEA."  
FROM THE ETCHING BY  
JAMES MCNEILL WHISTLER

(By permission of Frederick Keppel, Esq.)





“OLD HUNGERFORD BRIDGE.” FROM THE  
ETCHING BY JAMES MCNEILL WHISTLER

(By permission of Frederick Keppel, Esq.)



## The National Competition

placing and balance. Indeed, Whistler very rarely placed his butterfly on a picture without first saying to me, "Now, Menpes, where do you think the butterfly is going this time?" It used to be a little joke between us, and after some months of habit I was invariably able to put my finger on the spot where the butterfly should be placed to create the balance of the picture. I worshipped Whistler in those days, and I worship him still. The greatest regret of my life is that there should have been a little rift within the lute. But that blemish on an otherwise perfect friendship is quite forgotten now, and I remember only the old days, the glorious days when we lived together, worked together, and thought together. And the name of Whistler conjures up in my mind a host of pleasant memories which, as time goes on, will never fade or grow less.

### THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1903. BY ESTHER WOOD.

It is cheering to be able to record a distinct improvement in the standard of the work exhibited as the result of the National Competition of 1903. The drawings and designs on view at South Kensington in July and August displayed on the whole a high average of merit on the part of the students represented throughout the kingdom, though the awards were not uniformly creditable to the judgment of the examining board. Perhaps the distractions of "coronation year" may account for the low-water mark which this really important exhibition, in spite of memorable excellences, seemed to touch in 1902. It is an annual exhibition deserving wider recognition from the public, who know and care very little about the progress of young students from the various art-schools into the ranks of professional designers of furniture, textiles, pottery, decorative metal-work, and illustrated books.

Schools that have already established a reputation, either for all-round excellence, such as Liverpool (Mount Street), or for one particular branch of applied art, such as Battersea for textiles, New Cross for metal-work, or Lambeth for black-and-white, fully maintained their

good name by this year's work. Contrary to THE STUDIO'S custom, illustrations have been included of some of the ordinary time-studies of the Liverpool School, drawn by Gilbert Rogers—admirable examples of such sound and vital draughtsmanship as cannot fail to have a wholesome influence on design. The Liverpool students seem to be encouraged to draw the figure boldly from unconventional poses, and to create difficulties of a proper and stimulating kind. There was also a fine piece of still-life painting in oils, from Lincoln, by Arthur Mackinder, which deserves special notice. Another Liverpool student—Violet E. Brunton—whose work we have noted before, sent a pleasing little modelled design for a sundial. Among other good designs in plaster were an original little model for an over-door by Ernest G. Webb (Plymouth), a design for a wall fountain by Maggie Richardson (New Cross), and a series of models for hinges and escutcheons by W. H. O. Tennant (Birmingham).

The exhibitors of tile and pottery designs were distinguished—like most of the textile designers—by the care and thoroughness with which their working drawings are prepared. The use of pottery panels as decorative insertions into wooden furniture may be open to question, except as it may be convenient in wash-stands and dressers; but several intelligent students essayed it with very fair results. The wardrobe panel by Charles



DESIGN FOR AN ENAMELLED PANEL

BY GERTRUDE M. HART (BIRMINGHAM)



## The National Competition



STENCILLED HANGING

BY CHARLES H. SMITH (BRADFORD)

E. E. Connor (Hanley) had grace and dignity of composition, and its quiet bronze-green colouring blended agreeably with the wood. He also sent another good design in the same style and material for a music cabinet. Herbert Budd (Hanley) showed some tiles for a fire-place, of which the scheme is carefully drawn out. The design is interesting and well proportioned, and the glazed decoration begun in the tiles is carried on in a cupboard at the top, shut in by bull's-eye glass squares. The pair of tile-panels by John Currie (Newcastle-under-Lyme) were singularly dainty and pearly in character, like the best kind of china-painting. Painted wall-tiles were also sent by David Hodge (Plymouth), who has done good work in other directions. The design of Thomas Cook (West Ham) for a pavement in mosaic was a successful combination of colour, rather than a pattern-study, and made a restful surface in thin purples, blues, and greens. The frieze by the same student for Venetian glass mosaic was, on the contrary, restless and unsatisfying by reason of its attempt to convey sweeping lines and vigorous motions of the human figure in a medium not very suitable for such expression. A composition in mosaic is essentially a thing built up in slow and patient touches; it may have the breadth and dignity of repose, but not of movement. Some strong ornamental plaques were shown by Janet Simpson (Hanley), James J. Purdey (Plymouth), Arthur Kidd (Sunderland), and

was exceptionally good. Another Hanley student, Gertrude Malkin, showed a sgraffito vase with excellent figure composition and colouring, and a decorative plaque which was more interesting and unconventional; but the arrangement of the three geese at the knees of the blue maiden was not quite satisfactory, and their disposition in the border was a problem not fully solved. One of the best pieces of sgraffito work, however, was a green rose-bowl



DESIGN FOR PRINTED SILK

BY GEORGE MASON (BRADFORD)



## The National Competition



LACE COLLAR AND SCARF END  
BY PHYLLIS G. SACHS (REGENT STREET POLYTECHNIC)

by Laura Brocklebank (Blackheath). Simple and unpretentious in form, and with entirely conventional Cupid figures for ornament, this bowl achieved a freshness and charm that were missed by many more clever exhibits, and would neither look bizarre nor antique, nor aggressively modern, in any tastefully furnished room.

The best dinner-plates of the year were by Francis Van H. Allan Phillips (Burslem), whose exhibit also included a cup and saucer. The design in all three was based on the briar-rose and carried out with admirable taste in gold on white. Some plates by Harry Allen, of the same school—one printed under glaze, the other printed in on glaze colour—also deserve praise for their workmanlike design and execution.

The name of Fanny Bunn (Birmingham) is already favourably known in connection with enamelling; and her fellow-student Gertrude

W. Hart proved to be a no less promising worker in this exacting craft. Her little decorative panel of a Madonna and Child was technically admirable and full of poetic feeling and sincerity of treatment. The silver medal was taken by Fanny Bunn for an enamelled panel and box-lid, executed in her rich colouring and imaginative draughtsmanship, on the subject of Christina Rossetti's *Three Seasons*—"a cup for love, a cup for hope, a cup for memory."

The metal work was not so prolific as usual, and showed no particular novelty of treatment or design. Of the New Cross students, Josephine Riverstone and Maggie Richardson were conspicuously good; the latter showed a design for an altar cross, the former maintained in an enamelled jewel-casket her reputation for delicate silverwork, and sent also a design for a triptych and holy-water vessel. Another excellent little silver jewel-casket from the same school was by Emilie G. Crow. Among other ecclesiastical work should also be noticed a chalice and paten by Harold Clive Catt (Woolwich). The bronze bellows by John W. Wilkinson were soberly but efficiently decorated, and both the design and the finished object were marked by sympathetic invention and taste.

Gesso has not become a widely popular medium, and the work done in it was not of a very ambitious or original character. There were, however, several careful and meritorious decorations, such as the piano-front, with coloured gesso, inlaid, by Kate M. Eadie (Birmingham), where a fine sense of design



ALTAR CLOTH

BY MINNIE BOLTON (BIRMINGHAM)



## The National Competition



DESIGN FOR A LACE FAN

BY CLARA LAVINGTON (LEEDS)

was exercised in harmonious colouring; and the very successful panels for an oak coffer by Henry Perrett

(Regent Street).

Two other piano-fronts came also from Birmingham

—one by Geraldine Morris, who is known for her black - and - white designs, and one by Jessie Lacon, the latter to be carried out in stained wood.

The design for an

overmantel by Gladys M. Baly (Regent Street) was well conceived and conscientiously drawn, and that of Louise R. Jacobs (Hull), intended for a nursery, was one of the best of the year.

It represented a group of little girls dancing by the light of lanterns held in the trees above them by what appeared at first to be witches, but turned out to be "fairy godfathers" or quite a novel kind. The design was sparsely and flatly drawn, but full of animation and fanciful charm.

In a contrasting vein was the serious and genuinely decorative little altarpiece by Elizabeth Davies (Newcastle-on-Tyne).

Certainly one of the prettiest decorations by women students was the painted frieze for a ball-room by Winifred L. Stamp (Regent Street). Here the variety and charm of the dancing figures, drawn from all the "seven ages," were highly creditable to the draughtswoman, and the scheme was remarkably well balanced in interest, as in composition and colour. Exception might be taken to the uniform puffiness of the swirling draperies, as though the whole procession were dancing in a high wind; but this perhaps enhances the sense of motion and gaiety that was intended. Another and more sober frieze-design by Arthur Paul



BELLOWS

BY J. W. WILKINSON  
(LANCASTER)



BOOK-COVER

BY GERTRUDE BUTLER (BIRMINGHAM)



## The National Competition



DESIGN FOR SILK BY W. A. STEWART (BRADFORD)  
(By permission of Messrs. Lister & Co.)

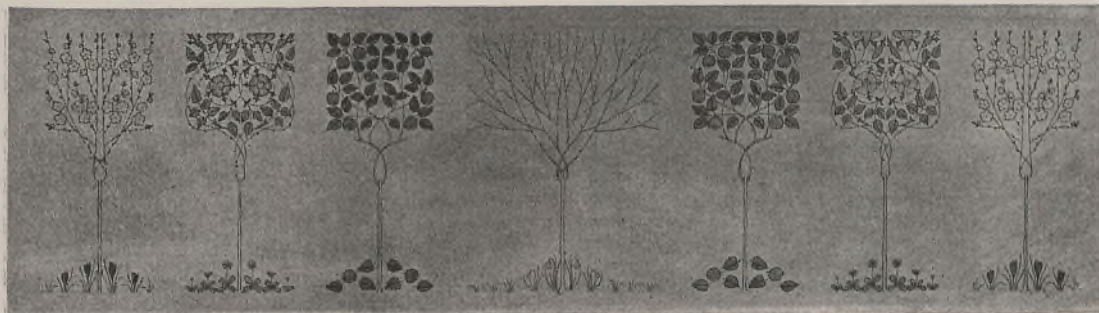
(Birmingham) calls for praise, chiefly as a fine piece of colouring, being somewhat thin and imitative in subject matter. In the lighter vein again were some designs for the decoration of a nursery by Eugenie M. K. Richards (Nottingham), whose majolica plates we have already alluded to. These were admirably conceived from the decorative standpoint, and full of juvenile interest; as were also, in a similar method, her designs for colour-prints for children's books. The same student sent the two posters that headed the very small group of works in this neglected class. Her design of three little maids sampling a blend of tea was hardly so original in idea as it was good in execution, but her "soap" poster was both effective

and pleasing, and was prepared intelligently with a view to printing in the fewest colours—the grey and green of the background and of the white-kirtled maiden's gown, with one printing of lemon yellow upon it, being very cleverly alternated. A "Cinderella" poster by Frank Quirk (Fenton) was quite interesting, decorative, and appropriate to its purpose—to advertise shoes; in this case five printings are required, and carefully indicated.

Lambeth, Scarborough and Birmingham, took the lead in black-and-white designs and book



DESIGN FOR PRINTED MUSLIN  
BY JESSIE M. BROWTON (WATFORD)



DESIGN FOR AN EMBROIDERED PIANO FRONT

BY LUCY SMITH (BATTERSEA)



## The National Competition



DESIGN FOR PRINTED MUSLIN  
BY FRANCES BAKER (BLACKHEATH)

Her *Lady Macbeth*, *Saint Elizabeth*, *Galley Slaves*, and the life-study *In a Studio*, had the strong poetic feeling and sombre beauty that distinguishes her drawings, and were among the very best work of the year. Jessie M. McConnell also strikes her own note in design; and her illustrations—especially one called *The Recluse*—were full of individuality and power. So fertile and prolific a worker as Geraldine Morris (Birmingham) should be urged to produce less and to labour more. She has a genuine and vivid fancy and much romantic feeling, which she loves to exercise in mediæval

illustrations. From Lambeth we welcomed again the serious and scholarly work of Gertrude Steel. and Arthurian materials; but her skill in composition and decoration are still in advance of her draughtsmanship, which needs more rigorous training and restraint. She showed an extensive series of designs for book-illustrations. Another Lambeth designer deserving high commendation is Austin O. Spare. His designs for figure compositions in colour belong practically to the realm of colour-prints, and as such are quite the best of their kind. The drawing is powerful and restrained, the conception sincerely poetic, and the composition treated with a fine sense of decorative design. *Ishmael* and *The Waggoner* were perhaps the best of a remarkably interesting group, but *Neptune* and *Joseph* were full of sombre charm.



DESIGN FOR PRINTED MUSLIN  
BY FRANCES BAKER  
(BLACKHEATH)

A full-page design by Arthur Watts (Regent Street), *The Red Knight bearing the Body of Elsinore*, was marked by bold move-



DESIGN FOR PRINTED MUSLIN  
BY FRANCES BAKER (BLACKHEATH)



DESIGN FOR A DAMASK TABLE CLOTH  
BY JOHN SMILEY (BELFAST)

ment and lighting; and the manner of the early pre-Raphaelite pen-drawings seems to have been studied for this work, as well as for the grim and fascinating picture of a miser, entitled *Riches*, by the same designer. In a cover for Malory's "Morte d'Arthur" A. E. Hilton (Chancery Lane) restricted himself severely to conventional accessories of the theme, but his disposal and rendering of them were technically admirable. Still more pre-Raphaelite in manner, though by no means merely imitative,



*The National Competition*



STENCILLED HANGING

BY CONSTANCE SALISBURY  
(NEWCASTLE-ON-TYNE,  
DURHAM COLLEGE)



DESIGN FOR PRINTED MUSLIN  
BY EMILIE GARDINER  
(BATTERSEA POLYTECHNIC)



DESIGN FOR PRINTED MUSLIN  
BY EMILIE GARDINER  
(BATTERSEA POLYTECHNIC)



*The National Competition*



DESIGN FOR A BOOK ILLUSTRATION  
BY G. W. PHILPOT (LAMBETH)



DESIGN FO A BOOK ILLUSTRATION  
BY G. W. PHILPOT (LAMBETH)



FIGURE COMPOSITION  
BY AUSTIN O. SPARE (LAMBETH)



DESIGN FOR A BOOK ILLUSTRATION  
BY BESSIE FINCH (LAMBETH)



## The National Competition



PORTIONS OF DESIGN FOR A BALL-ROOM FRIEZE

BY WINIFRED L. STAMP (REGENT STREET FOLYTECHNIC)

were the gravely beautiful drawings of Glyn Warren Philpot (Lambeth), charged as they were with poetic



DESIGN FOR A PRINTED HANGING BY ARTHUR B. WALLER

atmosphere, and drawn with a rare dignity and subtlety of feeling. A very high level was reached in *The Ancient Mariner* and *Sidonia von Bork*. From the same school came a group of four thoughtful and delicate designs by Bessie Finch, whose work, if still a little sentimental in character, showed many excellent qualities, and was technically best in the drawing called *Reverie*, which was marked by maturer feeling and decorative power.

The Scarborough students were again good in landscape black-and-white. Alice Whitfield and Richard E. Clarke were the chief exhibitors. The latter was still better represented by his series of designs for colour-prints, to be carried out with wood-cut blocks. The most successful were a study of a stream in a sunlit valley, and a steep slope in a forest, lit with a ruddy autumn glow. In black-and-white, Gertrude Apel (New Cross) showed some clear and broad line-work for reproduction, and her studies for decorative initials were particularly good. Another New Cross student, Elsie W. Neve, excels in the same branch of design; her simplest initials were better than the more fantastic ones; those with designs of children were the most original and effective, especially the J, Y, S, and T. Winifred L. Stamp (Regent Street), whose work is mentioned above, sent also some dainty little book



## The National Competition



MODELLED DESIGN FOR A WALL FOUNTAIN  
BY MAGGIE RICHARDSON (NEW CROSS)

illustrations in colours. The best of this series were *Early One Morning*, *Pretty Polly Perkins*, *Sally in Our Alley*, and *The Letter*—somewhat marred by a pocket on the girl's apron, set very much too low. The work of J. Gertrude Slade (St. Albans), in architectural landscape, was thoughtful and good.

The admirable group of decorative landscape panels for lithography in colours by Ethel Stewart (Liverpool) deserves special praise. This young artist has shown great taste in her choice and arrangement of subjects to suit the limitations of colour-printing, and the drawings for six or less colours were prepared in a thoroughly interesting and scholarly way. In addition to the studies for lithography there were four delightful little stencilled panels in colour, representing *The Baker's Shop in Rye*, *At the Sign of the Mermaid, Rye*, *In the Hundred of Wirral*, and *At Chester in the Rows*.

The bookbindings were not numerous. Camberwell sent good examples by Edmund Westrope and others, which maintained the high standard set by its bookbinding classes, and there was an excellent piece of tooling exhibited by Gertrude Butler

(Birmingham). Louisa M. Dickson (Newcastle) showed a simple and well-proportioned book-cover in repoussé silver on wood, and Arthur Holloway (Birmingham) a delicate little jewel-case in leather, gold-tooled. The jewellery also was less prolific than usual. The best designers in this class were George E. Hides and Edith M. Linnell, both of Birmingham; the latter taking—and deserving—the gold medal for her silver brooch, buttons, cloak clasps and pins, while the former showed some hardly less excellent work of the same kind.

The awards in the textile classes were far less comprehensible. Here, indeed, were some extraordinary freaks of judgment on the part of the examiners, belying their own canons of "suitability of design to material." Sincerely as we admired the design of Sarah C. V. Jarvis, the chief of that vigorous little school of textile workers at Battersea, we must protest that it was wholly unsuitable for such a delicate fabric as



MODELLED DESIGN FOR A SUN-DIAL  
BY VIOLET E. BRUNTON  
(LIVERPOOL, MOUNT STREET)



*The National Competition*



DESIGN FOR BOOK ILLUSTRATION  
BY GERTRUDE STEEL (LAMBETH)



DESIGN FOR BOOK ILLUSTRATION  
BY GERTRUDE STEEL (LAMBETH)



DESIGN FOR BOOK ILLUSTRATION  
BY AUSTIN O. SPARE (LAMBETH)



DESIGN FOR BOOK ILLUSTRATION  
BY JESSIE M. McCONNELL (LAMBETH)



*The National Competition*



DESIGN FOR BOOK ILLUSTRATION  
BY GERTRUDE SLADE (ST. ALBANS)



BOOK ILLUSTRATION BY EUGENIE M. K. RICHARDS  
(NOTTINGHAM)



BOOK ILLUSTRATION BY EUGENIE M. K. RICHARDS  
(NOTTINGHAM)



## The National Competition



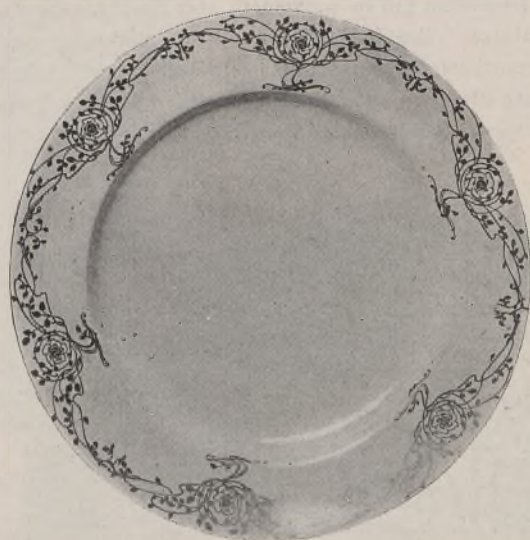
SKETCH DESIGN FOR AN OVER-DOOR

BY ERNEST G. WEBB (PLYMOUTH)

muslin. The strong bold masses suggested by the outline, and the solid forms of lions and tigers, demanded at least a wall-paper or a substantial tapestry to contain them in a fitting way. Muslin calls for the most ethereal forms for the bases of its decoration,—as, for instance, butterflies, birds, and the lightest kinds of foliage. The designs of Emilie Gardiner, though less brilliant and original than those of the successful competitor, were far more suitable to the medium for which they were meant. Cuthbert Partington (Heywood) had perhaps caught the true spirit of muslin decoration better than any other



DESIGN FOR A PLATE  
BY EDWIN PENSON (STOKE-ON-TRENT)



DESIGN FOR A PLATE  
BY F. VAN H. ALLAN PHILLIPS (BURSLEM)

procession of followers would have been much more at home on a cretonne or paper. With the same reservation, the design of John Holden merited cordial praise; its contrast of the ships on the sea with the sheep in the meadow was an ingenious exercise in convention and suggestion, carried out with very decorative effect. Jessie Browton (Watford) again proved herself quite equal to the Battersea standard with her dainty design of poplars with circling flights of birds. Francis Baker (Blackheath) was equally successful in her charming little floral patterns for printed delaines. The woven muslin by J. W. Blackburn

exhibitor; but Annie Parker (Blackheath) revealed it also in her unpretentious but quite satisfying patterns. Leonard G. Andrews (Battersea) repeated the blunder of his school in applying to muslin an exceptionally good design for, let us say, a bathroom dado, with large classic discs adorned with sea-birds and mermaids. In the case of Amy Eyre's printed muslin for a nursery the error was not quite so flagrant, but the Pied Piper and his



## The National Competition

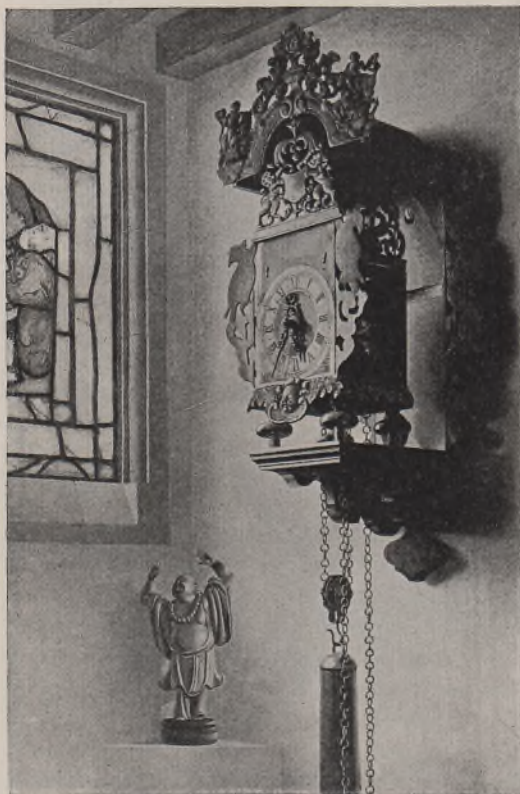


DESIGN FOR A PIANO FRONT, COLOURED GESSO, INLAID

BY KATE M. EADIE (BIRMINGHAM)

(Huddersfield) was yet another instance of too-heavy decorative figures. In the silks, prints, and heavier tapestries, the Liverpool and Bradford students were conspicuous. The design for a printed hanging by Arthur B. Waller (Liverpool) was one of the best of the year; the space was very effectively filled, and the flying geese among the trees and rivers gave coherence to a decoration full of movement and vitality. George Mason (Bradford) is another interesting and resourceful designer; his printed silk showed a bold use of the female figure with peacocks in a broad repeat; his stencilled hanging was also a fine piece

of composition and colouring. His fellow-student, William Stewart, sent a fascinating little series of designs intended for "dress and drapery silks," some of which (especially the charming little grey one with a faint pink ornament) would be quite irresistible as boudoir wall-papers. They served at



GROUP IN OIL COLOURS  
BY ARTHUR MACKINDER (LINCOLN)



SGRAFFITO BOWL  
BY LAURA BROCKLEBANK (BLACKHEATH)

least as a compensation for the surprising lack of wall-paper designs. Two Macclesfield students, Tom H. Bailey and Edwin Moss, also sent remarkably good textile patterns, notable also for the precision and thoroughness of the working plans. Beatrice Brooks (Camberwell) showed an ingenious and pretty design, based on the *Love-in-a-Mist*, and suitable for almost any light fabric. Lilian Crabb (Plymouth) should be warmly commended for her painted silk fan.

The stencilled designs were much more numerous and interesting than in previous years. That of Harry A. Wright (Bradford) for a church hanging was a fine decoration in golden bronze, with symbolic figures judiciously treated; and from the same school came Charles W. Smith's refined little study



*The National Competition*



DESIGN FOR A DECORATIVE LANDSCAPE PANEL

BY ETHEL STEWART  
(LIVERPOOL, MOUNT STREET)



TIME SKETCHES

BY GILBERT ROGERS (LIVERPOOL, MOUNT STREET)



TIME SKETCHES

BY GILBERT ROGERS (LIVERPOOL, MOUNT STREET)



## The National Competition



DESIGN FOR A PAINTED SILK FAN  
BY LILIAN CRABB (PLYMOUTH TECHNICAL COLLEGE)

for architectural drapery and George Mason's vigorous and brilliant *St. George* tapestry, with its medallion-like discs and its copper-red swirls of briar-rose decoration on a ground of sea-green and grey. The work of two Newcastle students, Eleanor J. Macdonald and Constance Salisbury, was similarly

good; and that of Margaret Alcorn (Wellington, New Zealand) was very favourably represented by her stencilled sofa-cushions in sober clematis purple, with glints of silver on dull green. Last, but not least, of the stencils must be mentioned the beautiful and very original little studies by Margaret Lloyd (Liverpool) for designs based on historical costumes, and also her excellent series of fans, which only revealed their subtle grace and inventive charm on close examination.

In designs for lace we welcomed again the sympathetic



DESIGN FOR A COLOUR PRINT BY R. E. CLARKE (SCARBOROUGH)



DESIGN FOR AN OVERMANTEL  
BY GLADYS M. BAILY (REGENT STREET POLYTECHNIC)

and delicate workmanship of Clara Lavington (Leeds) and the uniformly good productions of the Taunton school. Some very effective designs for a lace sunshade by Amy Stevens (Battersea) and for a collar and scarf-end by Phyllis Sachs (Regent Street). A white linen altar-cloth embroidered in cut-work with figures of the Apostles was designed and wrought by Minnie Bolton (Birmingham) with notable simplicity and taste. The damask table-cloth by John Smiley (Belfast) was perhaps the best essay in that abused and difficult material. The needlework this year was neither conspicuous for merit nor quantity. Apart from the altar-

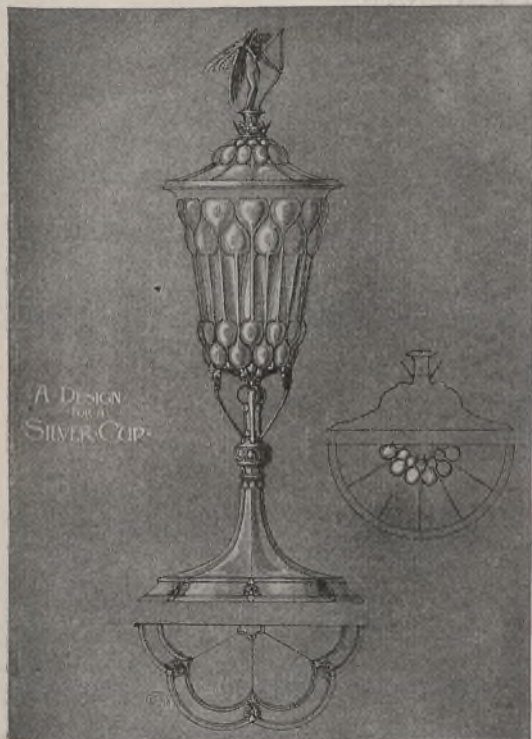


## The National Competition



DESIGN FOR A STAINED WOOD PIANO FRONT

BY JESSIE LUCAN (BIRMINGHAM)



DESIGN FOR SILVER CUP  
BY ELIZABETH DAVIES  
(NEWCASTLE-ON-TYNE, DURHAM COLLEGE)

cloth just mentioned there was little of any moment, except a rather ambitious and quite praiseworthy set of embroidered wall-hangings in appliqué linen by Mabel Keighley (Plymouth) and an embroidered piano-front in a quiet but effective decoration by Lucy Smith (Battersea).

One would gladly see more of the application of decorative design to architecture and furniture in an exhibition of this kind; but it is doubtless very difficult to set the limits of what may be conveniently shown on these occasions and to keep it from encroaching on the "Arts and Crafts" ground. Still, some fair-sized articles of furniture, such as desks, book-cases, posts and balustrades,

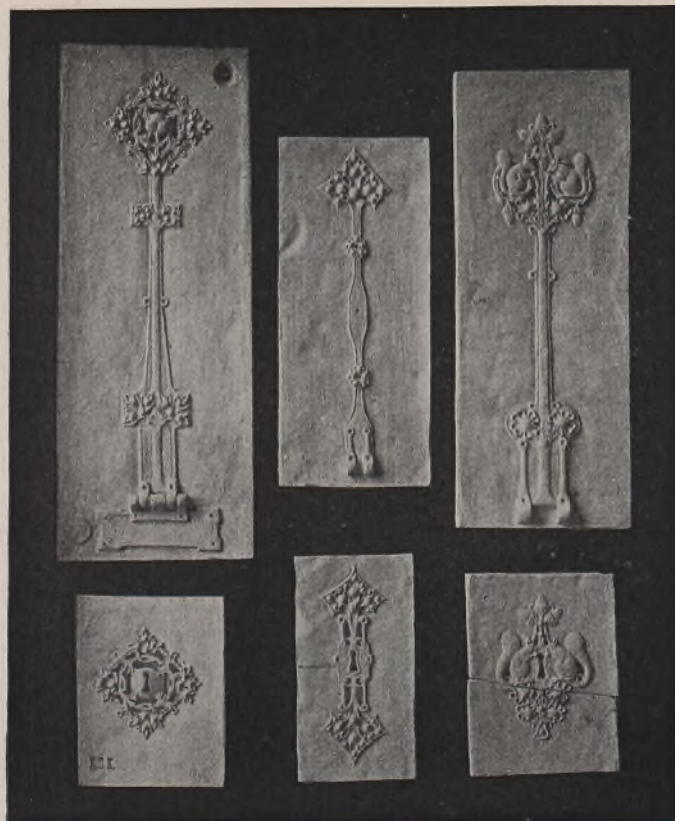
are now and then admitted. The only article of this class worth illustration in this year's work was a pretty little boudoir clock by Newbery Abbott Kent (West Ham). This was in polished wood inlaid with mother-o'-pearl, decorated with a dainty rose design, and inscribed with the motto "The bird of time has but a little way to fly, and



EMBROIDERED WALL HANGING  
BY MABEL B. KEIGHLEY  
(PLYMOUTH TECHNICAL SCHOOL)



## Allan Osterlind's Coloured Etchings



MODELS FOR HINGES AND ESCUTCHEONS  
BY W. H. O. TENNANT (BIRMINGHAM)

lo! the bird is on the wing." The platitude may at least serve to urge art students to send more designs for household application to the National Competition of 1904.

### ALLAN OSTERLIND'S ETCHINGS IN COLOURS. BY HENRI FRANTZ.

ON several occasions already THE STUDIO has dealt with etchings in colours, foreshadowing and announcing, so to speak, the renaissance of an art which is practised to-day by a certain number of artists of genuine talent. Thus the reader has been in a position to follow, step by step, in their researches such men as Delattre, Francis Jourdain, Boutet de Monvel, and particularly that fine artist, Richard Ranft, whose command of all that concerns the various processes of the *eau-forte* is on a par with the fidelity he shows in "fixing" the aspects of Nature. Whether he strives to interpret the works of the Masters, or lets his own fancy flow, Ranft always remains personal.

I doubt if Turner's work has ever inspired anything more faithful or more enthusiastic than the etchings done by Ranft "after" the pictures in the National Gallery, while, as for his landscapes and his yachting scenes, they are so many visions treated with intuitive modernism. More recently still we have had the chance of appreciating the talent of Manuel Robbe; and in this connection let me repair an omission by stating that the majority of this artist's works which have appeared in THE STUDIO are published by M. Pierrefort of Paris, one of the most active supporters of the colour-etching, and one to whom belongs the distinction of having encouraged a good deal of still hesitating ability to persevere in that path. To M. Pierrefort we are indebted for the examples of Allan Osterlind's work which illustrate this article.



DESIGN FOR A STENCILLED BINDING  
BY HARRY A. WRIGHT  
(BRADFORD TECHNICAL COLLEGE)





COLOURED ETCHING  
BY A. OSTERLIND  
(By permission of M. Pierrefort, Paris.)



COLOURED ETCHING  
BY A. OSTERLIND  
(By permission of M. Pierrefort, Paris.)



## Allan Osterlind's Coloured Etchings

Allan Osterlind was at first chiefly known to the public as a painter, and while dealing now with some of his etchings, I do not for a moment forget the water-colourist—so rich and ripe in his *métier*—to whom we owe many delightful things, combining the somewhat melancholy charm we find in almost all Scandinavian art with a *verve*, an easy grace and a lightness of touch which Osterlind has doubtless derived in some measure from his land of adoption. Born at Stockholm, trained in sculpture in Paris under Cavalier, but always drawing by instinct, the artist has had a far from sedentary life, and in travelling hither and thither as his artist fancy prompted him, has ignored those methods which so many artists use in order to succeed. Osterlind has been content to produce a great deal of work, with the fertility of one who is incessantly demanding of Nature that she shall give him novel emotions and varied sensations. Thus it is that he ranges from the vaporous horizons of Sweden to the bold, rich-toned scenes of Spain; that after his pensive-featured Dalécarliennes he

paints the wild dance of the Spanish gitanas or the fantastic tarantella of the Neapolitan girls. After several sojournings on the coast of Brittany we find him among the calm villages of La Creuse, at Gargillesse, which at last retains the wandering artist. Osterlind lives in the house that once was Georges Sand's, and there he has gained the friendship of that other master colourist, Léon Détröy.

Osterlind's works are scattered about Europe in private collections and in art galleries. His early pictures belong almost all to Sweden; his *Enfant blessé* is in the Gottenburg Gallery, and his *Baptême* (Salon of 1887) in the Gallery at Helsingfors. It was in 1887 that the French government purchased another touching work from his brush—his *Maison Mortuaire*. Also to be remembered among his principal works are *La Fin de Jour* (1888, Tours Gallery); *Sur la Barrière* (1890, Bergen Gallery); his water-colour *Ravau-deuses* (in the Ministry of Fine Arts); his *Feu de la Saint Jean*, another rich water-colour like his *Portrait du Poète Rollinat*; the *Charmeur de Rats*



COLOURED ETCHING

(By permission of M. Pierrefort, Paris.)

BY A. OSTERLIND



## Allan Osterlind's Coloured Etchings

(Gottenburg Gallery), and *Gitanas* (Salon of 1903).

Is not he the true artist who strives without ceasing to renew himself? It was not enough for Osterlind to be the painter we know, the sympathetic poet of rustic life, the keen observer (at times) of the Parisienne; no, he must needs throw himself heart and soul into etching, and set to work engraving Boucher's marvellous picture in the Stockholm Gallery, or turning out some of the delicate, graceful plates now reproduced in these pages.

It may not be inappropriate here to say a word concerning Osterlind's process of etching. M. Pierrefort himself has given a very good definition of engraving in colour: "It is," says he, "a process which, eliminating almost entirely the work of the needle and the graver, calls for its effects solely on the aqua-fortis, which, thanks to the co-operation of the varnish, models with

graduated impressions (*morsures*) the grains placed on the metal." In order to dust the plate one must cover the copper with fine resin powder, which adheres to the metal by reason of its warmth. This result is obtained by scattering a fairly large quantity of pulverised resin in a box, which should be as lofty as possible and hermetically sealed. But first, by vigorous use of the bellows, one must have dispersed the heaps of resin collected at the bottom of the box, until the rising particles shall have filled the receptacle as it were with a thick smoke. Then through a narrow opening in the box one introduces the metal plate, which will soon be enveloped in a sort of whitish veil by the falling resin dust. Then the plate is withdrawn, and the next thing is to fix the dust. To accomplish that the engraver gently heats the reverse of the plate with a flame, and as the metal grows warm the resin powder slowly melts upon it. When the metal is cold again the resin adheres

and forms part and parcel of the plate.

Such is the action of the "eating-in"; every artist has his own particular process in connection therewith, and I do not pretend now to enter into all the secrets of engraving. Suffice it to say that by means of multiple coverings obtained from the varnish, and of successive baths in the acid, the figures will take form of themselves, with the aid of the brush. The art of engraving is not to be limited to a knowledge of how, by means of graduated *morsures*, to pass from white to black; it is necessary also to foresee what colour or what tint such and such a *morsure* will produce. For instance, a vermilion placed on a portion of the surface, and too long kept in the acid, and consequently bitten too deep, would come out a dusky red on the print.

The impression of an



"A DANCE"

FROM THE COLOURED ETCHING BY A. OSTERLIND  
(By permission of M. Pierrefort, Paris.)



etching in colours is essentially a delicate thing. The artist places on the marble, as on a palette, a number of carefully-selected oil colours, then he paints on the *plaque* as on a canvas, carefully modelling his figures and his accessories, and never losing sight of the engraving, which almost disappears mid the accumulation of colours. Finally, one begins to print from the plate, using for that purpose a sheet of paper which has been well brushed, after having been plunged in water.

Such, briefly, are the phases through which the engraving in colours passes before attaining the results to be seen and admired in these pages. Each impression—is it necessary to repeat it?—is a work unique and original, since at each printing the painter has to reclothe his colour plate; and this it is which explains once more the interest which has been aroused among collectors and artists by the revival of engraving in colours.

HENRI FRANTZ.

## THE LIFE AND GENIUS OF THE LATE PHIL MAY.

THERE is something peculiarly pathetic in what may fairly be called the premature death of Phil May. For fully half his life he was condemned to an unceasing struggle with poverty, and he had to make his way in the face of difficulties which would have crushed a man of less determination and of less ability. He was born, in 1864, at Leeds, where his father, an engineer, had started in business as a brass founder; but when he was only nine years old his father died in financial straits, and the boy was left to fight the battle of life as best he could. He was not more than twelve when he began to work for a living; but even then he had decided that the artistic career was the one which he must adopt. Of art training, in the ordinary sense, he had none; he taught himself by constant practice, by drawing what he could and when he could. At the age of fourteen he was an assistant scene painter in the Grand Theatre at Leeds, and was earning small sums by drawing portraits of the actors and actresses with whom he was brought in contact there; and during the next three years he kept afloat by doing various odd jobs in connection with several touring companies.

In 1882 he came to London without money and without prospect of employment; and entered on a period of two years, during which he was often perilously near starvation. But slowly his work began to attract attention. One by one he

made friends who were able to give him some help in his struggle for recognition; and at last, by the assistance of Mr. Lionel Brough, he obtained a footing on a paper called "Society," for which he executed several cartoons and illustrative drawings. Then followed an engagement on the "St. Stephen's Review"; and a little later he went to Australia on the staff of the "Sydney Bulletin." He did not return to London until 1888, but by that time he had become famous as one of the cleverest and most original of modern draughtsmen, and he found himself in request as a contributor to many illustrated papers. His work appeared again in the "St. Stephen's Review," in "Pick me-up," the "Pall Mall Budget," the "Graphic" and "Punch"; and in 1894 he became a member of the "Punch" staff. Since then he has worked almost exclusively for that periodical, and practically the only drawings which he has not reserved for it have appeared in independent publications,



### ORDER AND DISORDER.

"ORDER AND DISORDER"

BY PHIL MAY

(By permission of The Leadenhall Press)





PHIL MAY

GRACE!

"GRACE." BY  
PHIL MAY

(By permission of The Leadenhall Press)



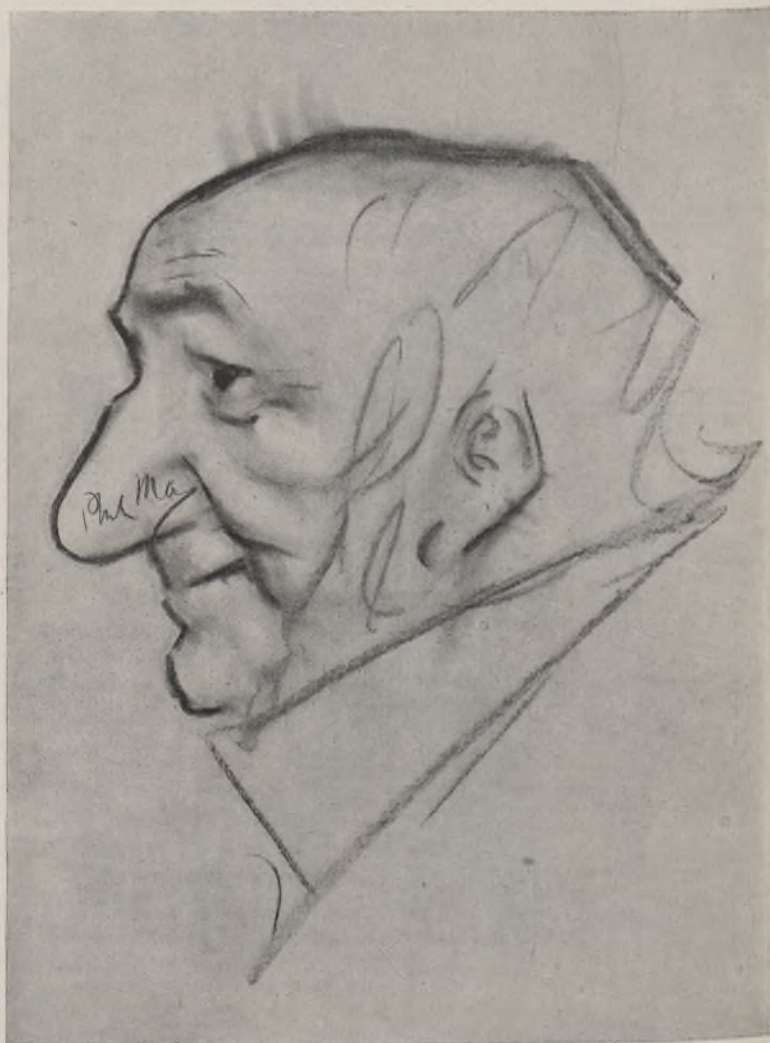
## Phil May

like his "Guttersnipes" (London: The Leadenhall Press), and "Phil May's Annual." For the last ten years he has ranked as one of the chief favourites of the public, and his wonderful ability has been frankly acknowledged. That he should have lived so short a time to enjoy the prosperity which came at last to reward him for years of hard apprenticeship is a matter for general regret. The compensation for his early struggles seems inadequate—only a long and successful career could be considered a sufficient recompense for the sacrifices he made in his younger days to reach the goal at which he aimed.

That he was, in the particular branch of art which he followed, a real master can scarcely be denied. It is usual to compare him with his two great predecessors, John Leech and Charles Keene, but he really took a line of his own, and was unlike them both in the subjects he chose and in his technical methods. His art was a spontaneous growth, owing little to precedent and based upon his own experiences in life rather than study of the ideas of other men. From this arises one of its chief merits; it represents the sincere conviction of an eminently original observer who watched closely the people with whom he was brought in contact, and analysed shrewdly not only their manners and customs but their personal peculiarities as well. The humour in his drawings is never forced or exaggerated; it comes naturally from his genial perception of the little comedies of modern existence, and from the rare gift which he possessed of suggesting in a few happy touches the comicality of perfectly possible situations. If he had laboured to make his points, or if he had tried to embroider his subjects with an excess of details, much of the particular

charm of his work would have been lost. But he was too good an artist to misapprehend the right principles of humorous illustration; no one realised more correctly that brevity is as much an essential of witty drawing as it is of witty speech, and that the humorist who is economical in his methods of expression is the most likely to be understood.

It cannot be denied that the vicissitudes to which he was exposed in his boyhood and early manhood, though they undermined his health and were in some measure the cause of his premature death, helped considerably to give to his art its characteristic qualities. He knew the life of the streets by heart, and had studied the ways of the corner loafer, the costermonger, and the gutter



"A STATESMAN"

FROM A SKETCH BY PHIL MAY  
(By permission of James Orrock, Esq.)



## Phil May



"AN ACTOR" FROM A SKETCH BY PHIL MAY  
(By permission of James Orrock, Esq.)

urchin, from the closest quarters. The lower walks of Bohemianism were so familiar to him that he could represent with absolute veracity the peculiarities of the people who had trod them with him. Yet his familiarity with the livers from hand to mouth did not destroy his power to recognise the comic side of the struggle for existence. He kept his geniality and his keen sense of humour through all his strivings with what must have often seemed to him to be hopelessly adverse fate; and when at last he escaped from the surroundings in which he had suffered and endured so much, he brought with him a wonderful store of material on which to draw during his later career. The long series of quaint illustrations for which he has been responsible since his return from Australia, is a kind of chronicle of streets, redolent of the rough and racy humour which distinguishes those ranks of society where criticism is frank and comment on current events more outspoken than polite. Yet his work, with all its realism, has never been coarse, and has never lacked those saving graces by which common things can be made legitimately available for artistic uses.

In this, perhaps, the remarkable quality of his capacity is most convincingly displayed. It would have been so easy to cheapen his art by vulgarity, or to insist upon the obvious surface facts, and to miss the witty subtleties by which every-day situations are dignified into true artistic motives; but he kept consistently within the limits which, by an infallible instinct, he recognised as æsthetically correct.

For his craftsmanship he deserves practically unqualified praise. He possessed emphatically that understanding of the value of pure line which is one of the best faculties with which the draughtsman in black-and-white can be endowed. There was, indeed, an extraordinary suppleness and ease, and yet a remarkable vigour in his drawing. It had the ready fluency of fine penmanship allied with a kind of accidental sketchiness which seemed to come naturally and without effort on the artist's part. There was in it no sign of elaboration, no evidence of any particular care, and certainly no suggestion that he gave much attention to the exact working out of details. His drawings had always the appearance of having happened by some lucky



"A LABOURER" FROM A SKETCH BY PHIL MAY  
(By permission of James Orrock, Esq.)





PHIL MAY

## LEAP-FROG

"LEAP-FROG." BY  
PHIL MAY

*(By permission of The Leadenhall Press)*



## Studio-Talk

chance which brought everything into its right place as a matter of course. But this seeming spontaneity was really the result of extreme precision, and the outcome of methods which were unusually exact and carefully contrived. He concealed with astonishing success the labour which actually he expended upon everything he did. Few artists have aimed so deliberately



QUEEN VICTORIA BY EMIL FUCHS

at what is perhaps the most difficult form of draughtsmanship, and very few have solved with such completeness the problem of combining the minutest study of nature with the sketcher's summariness of treatment. When, however, he had once formed his style, he never failed in his technical mastery, and to the very last he kept a perfect command over executive refinements. Many people have attempted to imitate his drawings, but scarcely anyone has come near him in those peculiar characteristics of handling which belong to him distinctively. Indeed, no copyist who did not understand what intimate knowledge must underlie a method as straightforward as Phil May's could ever hope to rival him.

### STUDIO-TALK.

(From our own Correspondents.)

LONDON.—As in the case of Mr. Alphonse Legros, Mr. Emil Fuchs has been especially attracted by medal work, and it is in this particular art—once more restored to honour by modern artists—that he has



LORD CHARLES BERESFORD  
BY EMIL FUCHS

achieved his greatest successes. In the medallion of His Majesty King Edward VII., from which was taken the design for the new postage stamps; and in the Coronation medals, the artist has succeeded in imparting to the Royal countenance an importance and graciousness of expression—characteristic traits of the original—which happily have not been lost in the process of multiplication. Next should be noticed the medals of Major-General Sir Arthur Ellis, of Lord Charles Beresford, of Sir George White, and of two charming juvenile heads, Master Robert Hartmann and Master Anthony de Rothschild, all of which may be regarded as good examples of low relief. Again, in the medallion of Queen Victoria, so boldly and at the same time so delicately treated, we find that queenly bearing characteristic of her late Majesty strongly accentuated.

It is interesting to note the artist's energy and



KING EDWARD VII.

BY EMIL FUCHS



## Studio-Talk



SIR GEORGE WHITE  
BY EMIL FUCHS



MASTER ROBERT HARTMANN  
BY EMIL FUCHS



MASTER ANTHONY DE ROTHSCHILD  
BY EMIL FUCHS

vitality in his busts of Mr. Arthur Wing Pinero and of Mr. Paderewski. Of this latter work we reproduce here the original drawing in black-and-white, which, even more than the marble, renders the individuality of the celebrated pianist. Attention may also be drawn to his black-and-white portrait of Mr. Isaye. Space permits the enumeration of but very few of his paintings. Foremost amongst them is the full-length portrait of the Portuguese minister, the Marquis de Soveral, an excellent likeness, painted with considerable dexterity of touch. It is plastically conceived, and there is much strength and effectiveness about it, characteristics which appear again, though in a somewhat milder form, in the portrait group of Professor Marks and his son. It is impossible — and, indeed, it would be unfair—to attempt to form a final opinion of an artist who, still a young man, is on the upward path of his development.

Signor Ugo Catani, an Italian miniature painter of distinction, is fast becoming known in England. He is a Florentine by birth, and his early studies were carried on in the Academy of Art in Florence. He has travelled extensively, and many lands have contributed to the development of his art, yet one

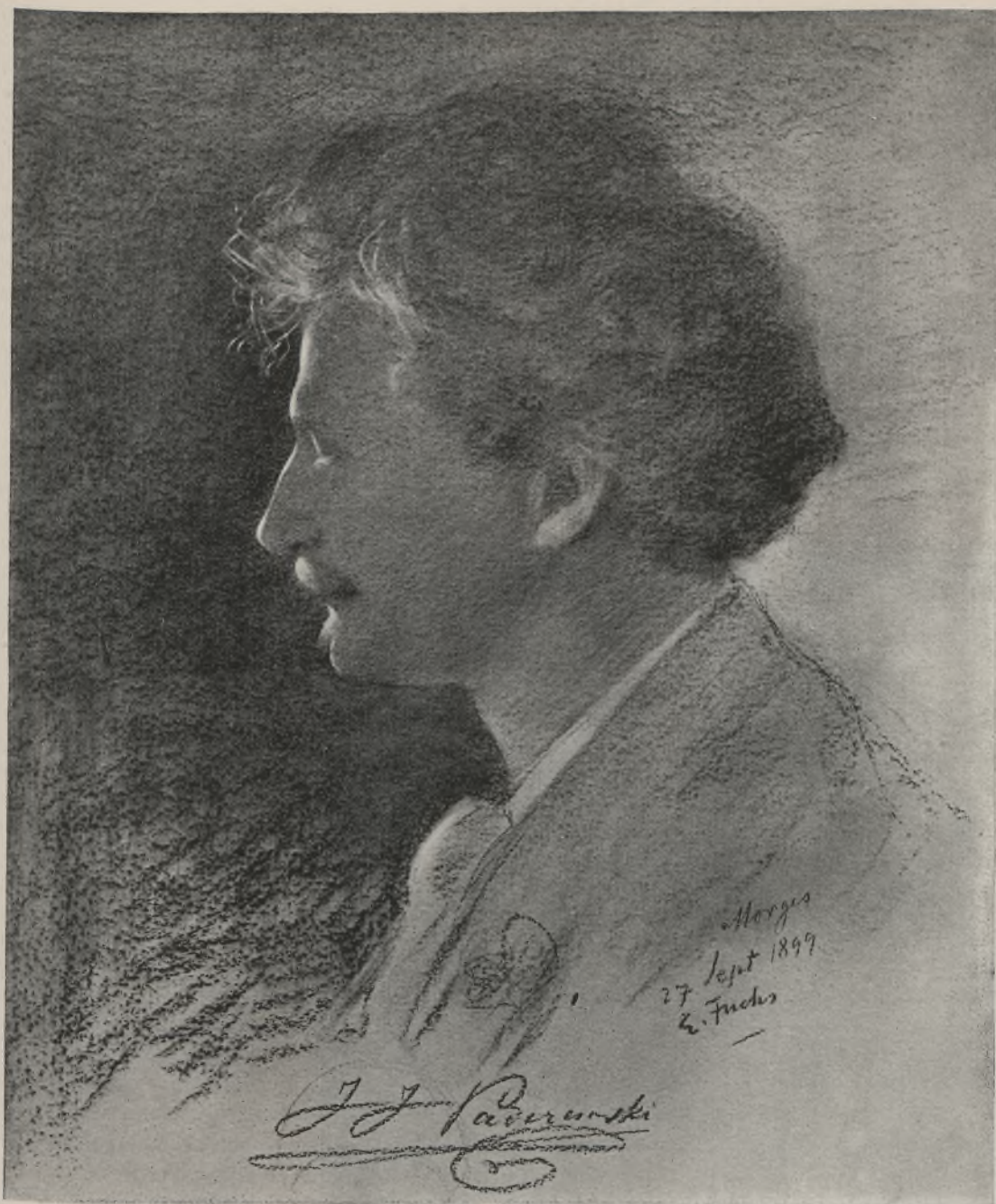
feels most strongly the influence of his own country in his work. His miniatures hold the wealth of colour and exquisite transparencies, the delicate nuances of light and shade in the flesh tints that the old Italian miniature painters so gloried in. Even his shadows are limpid and delicately suggestive, rather than obviously apparent. His technique may not always be above reproach—he slights his



PORTRAIT OF MR. ISAYE

BY EMIL FUCHS





PORTRAIT OF PADEREWSKI  
BY EMIL FUCHS



## Studio-Talk

drawing somewhat, but he is always successful in his colour schemes, and for lightness of touch and delicacy of execution Signor Catani is unquestionably a genius. He loves the wonderful turquoise blues of his country's skies for his backgrounds, and he knows the way to snatch them from the clouds for his ivory without losing their delicate glory. Sometimes he chooses a ruddy brown as a setting for a head, and against its richness the flesh tints glow wonderfully soft and transparent—for Catani can paint flesh as few modern miniature painters can—warm, velvety, pulsating with life, and delicate as the ivory it is painted on.

With the revival of interest in this form of portraiture, there has sprung up in England a wide and diversified following of the miniature cult,

and some very good and some very poor work has been the result; and so it is good to come upon a worker, foreign or otherwise, whose touch is always sure, always gifted and distinctive. Signor Catani has been greatly influenced by Cosway, whose work he has studied with loving admiration. Next to Cosway, Isabey has claimed his attention; and it is largely through his appreciation of the work of these two artists that he has become so earnest a follower of this most charming form of portraiture; for his earlier years were given over to portraits and figure studies in oil, and it is only during the last five years that he has devoted his time and ambition to the painting of miniatures.

Catani has very original ideas for his picture accessories. He loves flowers—roses, field daisies, cornflowers, and forget-me-nots—garlanded in the hair, and he is unerring in his choice of the colours that show off to best advantage his sitter's hair and eyes. One of his most charming studies in his latest exhibition was of a ruddy-haired girl with a Romney fichu in dark blue, caught by a glorious deep-red rose, setting off the milky texture of the flesh as no other colour would have done; while in the hair a spray of cornflowers of the same deep-toned blue threw into light the wonderful red and gold, and intensified its colour in the dark eyes. He was showing some delightful examples of half-figure studies in soft, floating draperies, which he hopes to make popular as a new note in arrangement; as also the painting of head and shoulder miniatures on a larger scale than the conventional one—about half again larger than the Cosways—believing that

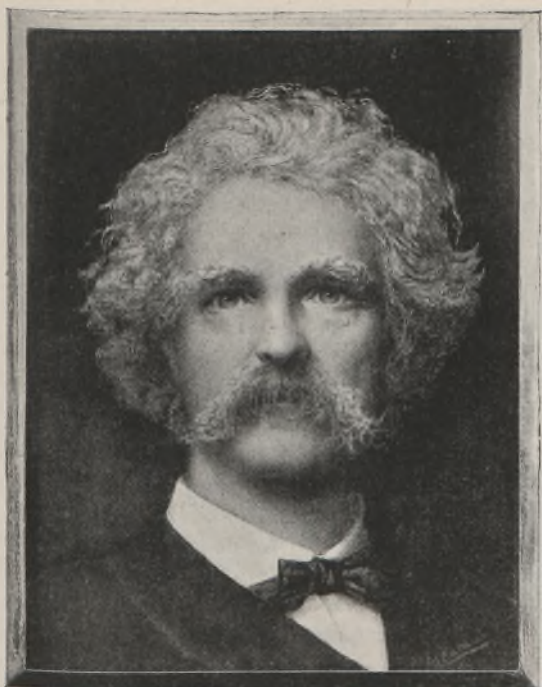


PORTRAITS OF PROFESSOR MARKS AND HIS SON

BY EMIL FUCHS



## Studio-Talk



PORTRAIT OF MARK TWAIN  
FROM THE MINIATURE BY UGO CATANI

it is possible to get a much more satisfactory likeness than in the smaller ones.

We give an illustration on page 292 of a statuette of Pope Leo XIII., which has recently been executed by Messrs. Elkington & Co. The statuette is the work of Mr. Sidney March.

**B**IRMINGHAM.—We have been privileged to see one of the finest pieces of silver-smith's work ever made in Birmingham. This is the official Mace (see page 293), now in the possession of the Birmingham University, and recently presented to the faculty by Mrs. C. G. Beale, the wife of the Vice-Chancellor.

Designed by Mr. Philip Webb, it has been executed by Messrs. W. H. Haseler, Ltd., of this city, under the personal supervision, at the request of the designer, of Mr. R. Catterson Smith, who has put some of his own work into it.

The design is Gothic in spirit, though modern in its conception. The mace is of silver sheathed on wood, is 4 ft. 6 ins. in length, and of substantial and imposing proportions. The tapering stem is hexagonal in form, dovetailed and riveted on to

the wood; a spiral band in relief runs round it, decorated where it passes in front with diamond-shaped medallions enclosing low reliefs emblematical of the University and City. Above the richly-ornamented boss and finely wrought handles, the head is in the form of an inverted pallium, slightly domed, and enclosed in a hexagonal frame. The arms of the University are blazoned in enamel on the pallium, and the border is richly decorated and relieved with stones and translucent enamels. The reverse bears an inscription in raised lettering, surrounded by a *repoussé* wreath of conventional roses and thistles.

The greatest pains were bestowed upon its production in order that, when finished, it should be as perfect a piece of wrought silverwork as possible. Every detail is hand made; the tapering of the stem being a specially notable example of the exquisite skill and care employed in the interpretation of the design. Each rivet-head tells of a rivet serving its definite legitimate purpose in the construction of the whole, and the perfect finish and proportion of the jewel, for such it is, adds to its dignity and effect. As a specimen of heraldic work it deserves to rank very highly.

The association of Mr. Catterson Smith with its



PORTRAIT OF MISS SULLIVAN  
FROM THE MINIATURE BY UGO CATANI



## Studio-Talk

production is of special interest. After a most successful and all too short connection with the jewellery industry, as head-master of the Jewellers' Association Schools, he has resigned that post to take up the more onerous duties of head-master of the Central School of Art in Birmingham, where his powers will have fuller scope, and where he may be relied upon to worthily uphold the high artistic traditions the city has gained in the past. Very general satisfaction has been expressed at the appointment; and, with the assured co-operation of a very efficient staff, Mr. Catterson Smith enters upon his new office with every promise.

A. S. W.

**L**IVERPOOL.—As the birthplace of Mr. J. C. Ewart, M.P., author of the Public Libraries Act, Liverpool has been a pioneer city in the Free Libraries movement: and, in its latest addition to this, the Toxteth Branch Library, the city architect, Mr. T. Shelmerdine, and the chief librarian, Mr. Peter Cowell, have combined to produce, both ex-

ternally and internally, in the design, decorations, fittings and arrangements, a very handsome and fully equipped building.

At the recent opening the Lord Mayor (Alderman Petrie) presided, and introduced to a very large audience Mr. Andrew Carnegie, LL.D., who performed the inaugural ceremony and gave an eloquent address. As a record of this event there is fixed in the building a fine tablet of beaten copper and enamels, designed and executed by C. E. Thompson. An illustration of this memorial is given on page 294. The two top enamels are broken blues, greens, and yellows translucent; those in the roses at the sides are ruby translucent, broken and spangled with gold.

H. B. B.

**C**ARDIFF.—We give illustrations (pages 294 and 295) of three panels by Mr. J. M. Staniforth, which decorate the dining-room of the Dorothy Restaurant in this town. Painted in rich but subdued colours, the panels harmonise admirably with the general character of the room, which is boldly carried out in massive oak beams and oak panelling, with some good carving sparingly but tastefully introduced. The result is a dining-room of a character that can be found nowhere else in Wales, and one that reflects great credit not only upon Mr. Staniforth, but also upon the architect, Mr. George Halliday.

F. C.

**G**LASGOW.—The artistic season in Glasgow has this year been, if possible, more active than usual. The Institute exhibition was stronger than it has been for many years past, and its variety evinced the catholic taste of the council. In addition to much good work already seen in London, important pictures were shown by Sir J. Guthrie, P.R.S.A., Sir George Reid, and Messrs. Coventry, A. K. Brown, A. B. Docharty, Crawhall, George Henry, John Henderson, R. W. Allan, A. Roche, and R. Brough; while a graceful and delicate portrait-study by H.R.H. Princess Louise, Duchess of Argyle, attracted much favourable comment. Sales were, we understand, greatly in excess of those of previous years; and a picture by Mr.

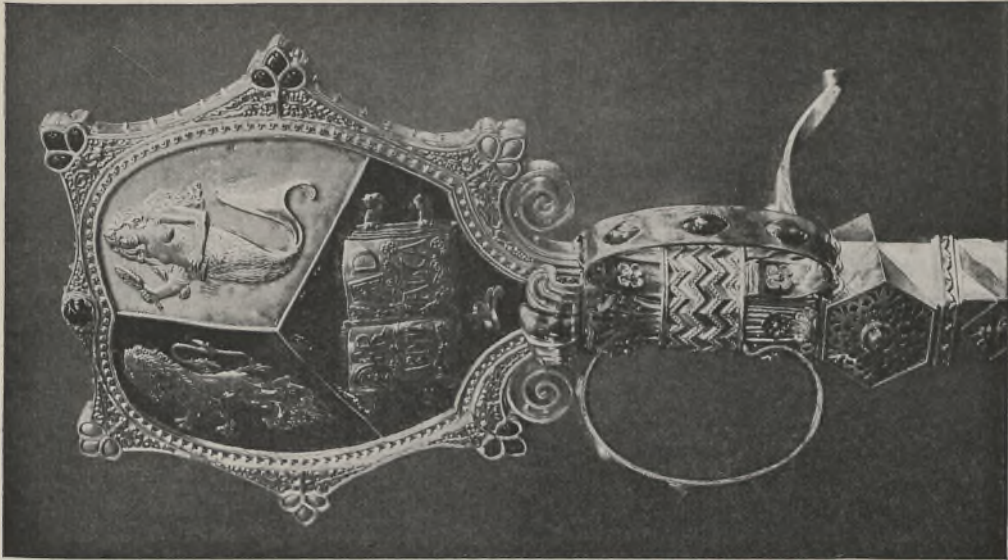


STATUETTE OF POPE LEO XIII

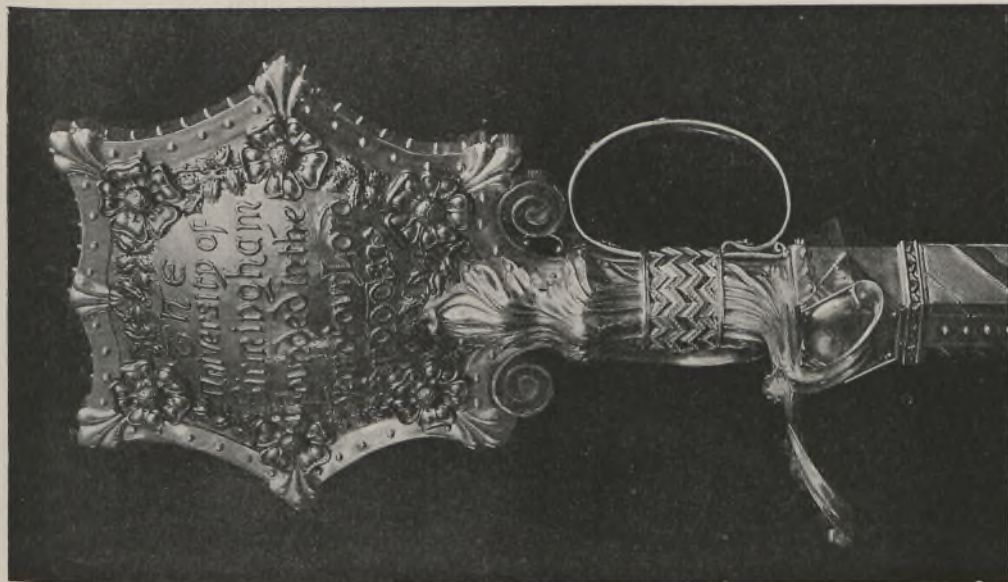
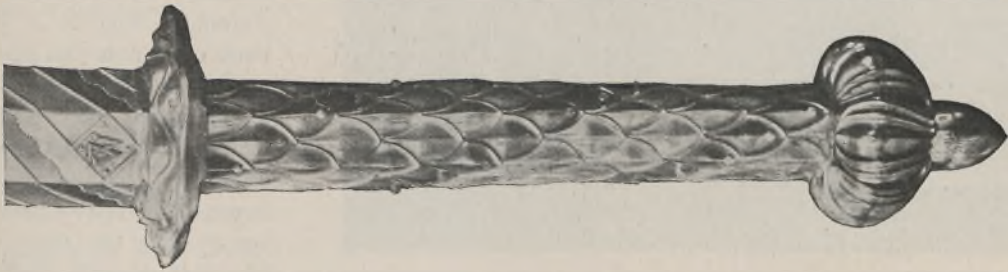
BY SIDNEY MARCH  
EXECUTED BY  
MESSRS. ELKINGTON & CO.

(See London Studio-Talk)





THE BIRMINGHAM UNIVERSITY MACE  
DESIGNED BY PHILIP WEBB AND  
EXECUTED BY MESSRS. HASELER



(See Birmingham Studio-Talk)





MEMORIAL TABLET IN BEATEN COPPER AND ENAMEL

BY C. E. THOMPSON

(See *Liverpool Studio-Talk*)

tion, buying a fine and typical work by Mr. David Gauld for the municipal collection. *Contentment* exemplifies to the full Mr. Gauld's admittedly dexterous brushwork, his clear colour, and his capable rendering of textures.

It has been noticed before in *THE STUDIO*, as a curious sidelight on artistic inspiration, that the Clyde has rarely afforded subjects to our local painters, though it is a river full of character and artistic possibilities, modern and unconventional, but splendidly pictorial. And it is interesting to note that when a Glasgow painter has the ability to see the pictorial qualities of our own great water-way, and the power to use them, capable judges see at once the value of his achievement. Twice recently have Glasgow painters gained honours at the Salon for Clyde

Bertram Priestman, here illustrated, was bought for the Birmingham City Gallery; while the Corporation of Glasgow made a very judicious selection

of pictures. Last year Mr. Patrick Downie was awarded a bronze medal for his *Winter Morning on the Clyde*; and this year Mr. James Kay's



PANEL: "THE MERCHANT OF VENICE"

(See *Cardiff Studio-Talk*)

BY J. M. STANFORTH



## Studio-Talk



PANEL: "THE TAMING OF THE SHREW"

BY J. M. STANIFORTH

(See Cardiff Studio-Talk)

*Northern River* has earned for the artist a gold medal, while the picture has been bought for the Luxembourg Gallery.

The picture *The Land of Mists*, which Mr. Archibald Kay contributed to the Royal Scottish Academy, is a strong and forceful landscape of no mean power, and though it is well seen on the Academy walls it is not hung with the discrimination its merits deserve. Mr. Kay's work is always well thought out, accomplished and sincere; he realises the pictorial possibilities of his subjects, and he paints with feeling and power. The finely rendered grey sky and the searchingly painted water of *The Land of Mists* show that he possesses vigour; that his work has also charm and delicacy is evident from much of his

other painting, painting of a sunny and spontaneous kind that does him infinite credit.

At the Galleries of the Société des Beaux Arts in Glasgow some very interesting work has recently been seen. A miscellaneous exhibition of pictures by masters of such varied powers as Vollon and Guthrie, Ribot and Monticelli could not fail to be appreciated. By the latter artist was an unusual work, a restrained and delicate portrait of a man; by Guthrie there was a sober pastel portrait, and by Ribot two works evincing his usual sense of quietude and power. One of these, *The Sisters*, is illustrated on page 299.

Later, at the same galleries, an exceedingly fine show of drawings by Joseph Crawhall was arranged, which may be more fully dealt with in a later number of THE STUDIO. And still another



PANEL: "KING HENRY IV."

BY J. M. STANIFORTH

(See Cardiff Studio-Talk)



## Studio-Talk

charming exhibition of some twenty-five works by Le Sidaner introduced the luminous pictures of this original colourist to the art lovers of Glasgow.

The second exhibition of the Glasgow Society of Artists was chiefly remarkable for the paintings of Miss Bessie MacNicol and Mr. W. A. Gibson. The portraits by the former are generally unconventional and freshly painted; and the work of the latter, as will be seen from the reproduction of *On the Wye*, is both capable and refined. The illustration (page 297) gives a very fair idea of the composition

and the delicate drawing of this picture; but the tender lighting, the sober and harmonious colour, and the deft and liquid handling cannot be so well rendered here. Mr. Gibson is admittedly more concerned with a picture as a picture than as a transcript from nature; tender greys, sober greens and delicate browns characterise his painting at its best. He is interested in subtle cloud forms and simple landscapes; and it cannot be denied that, working on his own lines of selection and repression, he expresses himself in paint to good purpose.



'ROSES'

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FROM THE OIL PAINTING BY STUART PARK

One of the most important one-man exhibitions was undoubtedly that of Mr. Stuart Park's flower pictures. This artist evinces a dexterity in the use of the brush that is little short of marvellous; and while his pictures are always good in tone, they are at the same time pure in colour, fresh and clear as the flowers themselves. All his works are painted *au premier coup*; should he fail with one skilful sweep of his brush to realise form, colour and tone, he wipes out and starts afresh. No layer on layer of pigment, no laborious drawing or strained manipulation are to be found in his pictures; he knows his flowers thoroughly, and, charmingly placed on the canvas, they glow amid their transparent shadows with a beauty all their own, whether they be lilies with their subtle white simplicity, or roses with their luminous complexity of form and colour.

**D**RESDEN. — A number of interesting exhibitions have taken place in the course



*Studio-Talk*



"THE BEND OF THE RIVER"

FROM THE PAINTING BY BERTRAM PRIESTMAN

(See *Glasgow Studio-Talk*)



"ON THE WYE"

FROM THE PAINTING BY W. A. GIBSON

(See *Glasgow Studio-Talk*)



## Studio-Talk



THE LAND OF MISTS

FROM THE PAINTING BY ARCHIBALD KAY, R.S.W.  
(See *Glasgow Studio-Talk*)

of the last few months. In one Gotthard Kuehl, Richard Müller and Robert Sterl brought the results of their last summer's labour before the public. Kuehl has been with us now about half a

dozen years, and it seems that he has come to a place unusually sympathetic to him. He has painted within this time a large number of what one ought to call views of Dresden, only the name seems utterly inappropriate in the face of these *intime*, fascinating pictures of interesting nooks and thoroughfares of our city. I hope some day to be able to treat of this excellent iconographer of Dresden more at length in the columns of THE STUDIO.

Sterl spent last summer in Hessia, and brought with him fine glowing landscapes, of which the one illustrated, *After the Day's Labour* (page 300), is a noble specimen.

Prof. E. Bracht, who has come from Berlin to



"CONTENTMENT"

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(See *Glasgow Studio-Talk*)

FROM THE PAINTING BY DAVID GAULD





"SISTERS"

FROM THE PAINTING BY RIBOT

(See *Glasgow Studio-Talk*)

replace the late Mr. Preller, also held an exhibition of his work, the first time he has shown it since he became one of us. In his earlier days he made a name for himself by painting Oriental landscapes; now he chooses his subjects nearer home, and paints scenes from the various romantic woodland and hill countries in which Germany abounds.

At Arnold's Galleries there was recently an exhibition of some thirty to forty female portraits. It is strangely different from what it would be if it had been held in Paris or London. There we would have seen more or less of an attempt at a show of "beautiful women." But here no attention whatever is paid to the question of the personal charms of the sitters. The assemblage of pictures interests solely from technical and artistic points of view.

As a foil to this, one room is filled with a large number of the exquisite lithographs of Fantin-

Latour, embracing nearly all of his poetic illustrations to Berlioz, Schumann and Wagner. Surely among painters, Fantin and Klinger are foremost in their keen feeling for the charms of music.

H. W. S.

ROME.—The most interesting feature of the last Spring exhibition was the collection of paintings by Domenico Morelli; forty-five pictures, constituting an organic whole, arranged so as to show the artist's progressive development under the influence of Celentano and Fortuny, through many changes of technique and a vast variety of subjects—patriotic, oriental and religious.

To illustrate the work of this lamented artist, of whom the readers of THE STUDIO already know something, we here give reproductions of *The*

*Love-stricken Page* (see page 301), very pleasing in its simple treatment, dated 1870; and *A Woman of The Harem*, 1877 (see page 302), in which we still find a careful rendering of texture in the draperies, though the painter's new aspirations are very evident.

Since the death of Costa, the founder and soul of the Society "In Arte Libertas," there has not been the usual reservation of a room for those artists who paint idea and form. This may be because they have not exhibited, or perhaps they are content to mingle their works with those of other Roman or international societies.

Besides the exhibition of Morelli's works we have had a collection of landscapes by Alessandro Castelli (1809—1902), a painter famous in his day, and always interesting for the sincerity of his work, and for certain effects of light and storm. From



## Studio-Talk

1860 to 1864 he lived in Paris, and was not uninfluenced by the style of Rousseau.

We have also seen on one wall, for the first time, five pictures by Antonio Mancini, a fervid realist, by birth a Neapolitan and a Roman by long settlement. Mancini's portraits are not attractive owing to delicacy of finish. In the accessories of dress and of the background he adopts every possible means to produce a sort of relief. Whatever his shortcomings may be, he is at any rate a colourist of very uncommon power and marked individuality.

R. P.

PARIS.—The purchases made by the City of Paris at the *Salons* of this year may well cause surprise. Never, indeed, have these annual "acquisitions" been more unfortunately inspired, for the Commission would seem to have systematically avoided everything in the exhibitions that could possibly be of interest. With the

exception of the two little canvases by M. Houbron, not one of the pictures bought is worthy of being preserved in an art gallery. Let the Ville de Paris bestow as much encouragement, as many rewards, as it likes on the artists it is bent on favouring—one knows not why; but, at least, let it be implored not to treasure in our galleries works, like some of those purchased this year, which have not even the merit of being bad. They simply should not exist at all.

The new Art Association known as the "Peintres du Paris Moderne" is one to be heartily greeted, especially as it has made an excellent choice in its president, M. Raffaëlli, who is, *par excellence*, the painter of Paris and of its every aspect. The exhibition might have been strengthened by the inclusion of artists such as Houbron, Prunier, and others, who have a very individual manner of regarding the great city; nevertheless, the display is very interesting, and one recognises with pleasure



"AFTER THE DAY'S LABOUR"

(See Dresden Studio-Talk)

BY ROBERT STERL



## Studio-Talk



"THE LOVE-STRICKEN PAGE"

(See Rome Studio-Talk)

BY DOMENICO MORELLI

the names of MM. Béjot, Dircks, Giron, Max, Minartz, and Vieillard, the last-named showing great advance in his vigorous and life-like drawings. As for M. Francis Jourdain, by turns engraver, water-colourist, and, especially, decorator, I shall have an opportunity soon of referring to him at greater length.

Every work by M. Jean Dampé is marked so plainly by the stamp of a rare personality that not even the smallest production of this artist—whose hardest task is to satisfy himself—should be passed over in silence. Unhappily, M. Dampé troubles very little about the public, the result being that his sculptures usually pass from his own *atelier* straight into private collections without having been displayed in the exhibitions. Thus THE STUDIO is fortunate in being enabled to reproduce a remarkable *Head of a Child* (p. 302), which figured in the last Salon. Herein one perceives the sculptor's art—simple, moving and concise—and, above all, his admirable knowledge of the various *techniques*. For M. Dampé, whether he work in wood, in ivory, or in marble—in this case it is greyish-pink marble—does everything himself, from first to last. No artist could possibly be more familiar with the spirit, the "logic," of every material; he stands almost alone in realising the

ideal of the complete sculptor, who is artist and artisan, creator and worker, in one.

In the Bernheim Galleries we have just had an interesting exhibition by French humorists, among the most notable things being the witty and delicate drawings of Léandre, the bolder, cruder efforts of Hermann Paul, and Sem's laughable *silhouettes*. But why did not the organisers of this exhibition give the chief place he deserves to Forain, the uncontested master, without whom the history of the modern *croquis de mœurs* would be altogether incomplete?

H. F.

MUNICH.—The International Exhibition organised by the Society of the Secession in Munich, in the building on the Königsplatz, shows more character than that of last year; still the fact cannot be disguised that the representatives of the movement have come to a deadlock. The founders and more famous men of the school, Stück, Uhde, Keller and others, have long passed the summit of their endeavour; and the clever young artists of modern Munich do not adhere to the Secession, but look for their inspiration to the remote past, and work together in small associations or for the illustrated



## Studio-Talk



"A WOMAN OF THE HAREM

(See Rome Studio-Talk)

BY DOMENICO MORELLI

papers. The best things in the Exhibition are a few designs for sculpture by Adolf Hildebrand for fountains and monuments; some busts by Herman Hahn and Georg Wrba; and a female figure by Josef Flossmann. Among the painters of Munich, Ludwig von Zumbuschmidt sends a pleasing portrait of a child; Heinrich Zügel a carefully-studied little landscape with dogs; and Hugo von Habermann some fanciful female figures of wonderful harmony of colour. Of the not very numerous foreigners, the French painter Besnard, the Spaniard, Zuloaga, the Swede, Fjaestad, and the Swiss, Hodler, must be honourably noticed; while others worthy of mention are A. Guy, Edward Brown, Morison, F. A. Brown, D. Y. Cameron, K. Cameron, G. Clausen, E. Dekkert, J. M. Hamilton, G. Henry, W. Kennedy, J. Lavery, W. Y. Macgregor, H. Mann, F. L. Morton, A. Neven-Dumont, F. H. Newbery, B. Priestman, J. R. Reid, J. Reid-Murray, T. Robinson, A. Roche, G. Sauter, C. H. Shannon, Macaulay Stevenson, G. Thomas, and

A. Withers, who are our regular guests, and whose refined art has had no small influence on that of Munich.

A very interesting exhibition is to be seen in the rooms on the ground floor of the royal Cabinet of Engravings, showing the progress of coloured prints both in Germany and elsewhere. The earliest examples in the collection must be the prints from several plates by the Dutch artist, Cornelis Ploos, of Amsterdam. Of English work



HEAD OF A CHILD

(See Paris Studio-Talk)

BY JEAN DAMPT



## Reviews

we have careful plates by and after Bartolozzi, Dickinson, Haward, Young, Saunders, Ward, Cosway, Jukes, etc., and nine plates from the *Cries of London*, by Wheatley. The aims of the most modern school are seen more especially in the French work of Manuel Robbe, Richard Ranft, Louis Legrand, Paul Helleu, Gaston Chenne, and Eugène Delâtre. Very singular and original are the Munich artists, R. Schistl, Ignatius Taschner, and Rudolf Sick, who work with a process of super-imposed plates, invented by Walther Ziegler, which promises excellent results.

The Annual International Exhibition in the Glass-Palace suggests by its appearance that the old organisation of Munich artists has quite gone to pieces. Every room we go into belongs to some separate and often newly-founded society, having its own jury, its own hanging committee, and of course its own ideals. That calling itself "die Scholle" (The Clod) is one of the most original, if not always showing the best taste—a coterie of painters who are, in fact, the illustrators of the paper *Münchener Jugend*. Some very bright and original talent is also to be found in this class of work, particularly among the Society of Draughtsmen (black-and-white) in Munich and the older Society for Original Design. A surprise awaits the visitor to the great Lenbach room, for here are assembled the works of an artist hitherto hardly known—Theodor Alts, who so completely buried himself in solitude that only a few friends knew of his existence. His works have a marked resemblance to those of the late Wilhelm Leibl, and are hardly inferior. The remaining works of Syrius Eberle recall the time of King Ludwig II.; for among other things we find the models for sleighs and State carriages prepared by Eberle for that unhappy monarch. Three rooms are also devoted to the works of the late Arnold Böcklin.

Raphael Schuster-Woldan has finished his painted ceilings for the hall of the German Reichstag. The pictures are allegorical, and have no very immediate connection with the labours of government. R. Schuster-Woldan's powers lie less in the direction of decorative work on a large scale than in that of the dainty and elegant art of the boudoir. E. E.

### REVIEWS.

*The Coronation of Edward the Seventh.* By JOHN EDWARD COURTENAY BODLEY. (London:

Methuen & Co.) 21s. net.—Written by command of the King, this volume, with the appropriate heraldic design of its binding by Mr. Douglas Cockerell, is far more than a mere record of an isolated ceremonial; it is a noteworthy summary of the events that rendered that ceremonial possible. It traces with skill the evolution of British loyalty, which at the close of the eighteenth century was in imminent danger of eclipse, if not of actual extinction; describes the various similar ceremonies of the nineteenth century; and after vividly picturing the gathering of an empire to do honour to the stately figure at its helm, tells of the sudden striking down of that figure; notes the deep significance of the manner in which the news of what threatened to be a great catastrophe was received. Finally, with skilful pen it brings forcibly before the imagination the actual realisation of the long-hoped-for event, the historic scene of brief duration, in which was revealed to the whole world the secret of England's greatness—the deep sympathy between the King and his subjects of every race and clime.

*The Norfolk Broads.* By WILLIAM A. DUTT and others. (London: Methuen & Co.) 21s. net.—Written in a bright and pleasant style, this well-illustrated volume is a complete epitome of all that is known on the subject of the long-neglected, but now somewhat over-exploited, Norfolk Broads. Mr. Dutt, who supplies the first part of the volume—dealing with the history of Broadland, its present appearance and inhabitants—has been ably assisted by various specialists, who deal exhaustively with the bird-life, entomology, geology, archæology, and folk-lore of the various districts and their waterways; whilst absolute completeness is given to the whole by a series of appendices, in which even the microscopic rotifera have a section to themselves. Mr. Southgate's water-colour sketches, in spite of the rather crude, and in some cases unnatural, colouring of the reproductions—for which probably the interpreter, not the artist, is responsible—bring out very forcibly the most salient characteristics of the scenes depicted.

*Fra Bartolommeo della Porta und die Schule von San Marco.* By FRITZ KNAPP. (Halle an der Saale: Wilhelm Knapp.) 24 marks.—An exhaustive summary of all that is known of the saintly friar of San Marco, illustrated with a thoroughly representative series of reproductions of his completed works, his drawings, sketches, etc.; this new volume is one of the best of the many monographs recently issued from the Continental press, and is, indeed, worthy to rank with some of the



## Reviews

excellent art publications of the best English houses. It has all the thoroughness characteristic of German scholarship, without the heaviness which is, unfortunately, generally inseparable from Teutonic learning. The appearance of the pages is somewhat marred by the number of notes, many of which might well have been incorporated with the text, and the paper cover somewhat detracts from the general appearance of the book; but these slight drawbacks may well be condoned in view of its other sterling qualities.

*Architectural Association Sketch-Book.* Third Series. Vol. VI. Edited by WILLIAM G. B. LEWIS and W. A. PITE. (London: Architectural Association, 56 Great Marlborough Street, W.)—We have received the 1902 volume of the third series of this publication. (The index, we may note, refers to this as the fifth series, the title-page and the plates themselves as the third.) It gives, as did its predecessors, a collection of workmanlike drawings and sketches, measured or otherwise, of architectural work in England, France and Italy. The present series has the added merit of giving in every case an attribution of date, or where this is not absolutely known, a careful approximation to it. It is interesting to note the trend of study of the architectural student of to-day, for whom these illustrations are offered for purposes of education and suggestion. It was rare in the earlier volumes, some twenty or twenty-five years ago, to meet with other illustrations than that of English church work, relieved occasionally with examples of simple domestic work in the shape of half-timbered cottages and the like. In the present volume, on the contrary, domestic architecture is all to the fore, as regards English work at all events. Out of the fifty-three plates giving examples illustrating old architecture in England, thirty-eight deal with domestic work, and in nearly every instance with that of the first half of the seventeenth century. The eleven French examples, however, are all confined to ecclesiastical work, including, by the bye, a fine series of drawings by Mr. E. H. Bennetts of the Portail Royal of Chartres Cathedral. Perhaps the finest drawings in the volume are the very complete measured set of Bolsover Castle, drawn with great care and vigour by Mr. F. W. Gregory. Another fine seventeenth-century house, illustrated by Mr. Edwin F. Reynolds, is John Thorpe's Aston Hall. We hardly think Plate 46 does justice to Mr. Harold Gibbon's drawing of the interesting Renaissance font cover at Walpole St. Peter's, but otherwise the illustrations are well selected and well reproduced.

*Die Natur in der Kunst.* By FELIX ROSEN. (Leipzig: B. G. Teubner.) 12 marks.—These studies are full of interest, considering as they do the works of the great masters from a comparatively original point of view. Mr. Rosen reviews the chief masterpieces of the Italian, German, Dutch, and Flemish painters in chronological order, and endeavours with fair success to trace in them the gradual evolution of landscape art. The chapter in which Masaccio and Jan van Eyck are compared is a specially noteworthy one, but it is a pity that the reproduction of the *Adoration of the Lamb* should be so unsatisfactory. It contrasts unfavourably with the other examples given, many of which are excellently translated into black and white.

*I Gaggini da Bissona.* By LUIGI AUGUSTO CERVETTO. (Milan: Ulrico Hoepli.)—There is something almost pathetic in the earnest effort of Signor Cervetto to revive interest in the Gaggini family by the publication of this costly Italian monograph on their work, which unfortunately, in spite of all the labour and money which have been lavished upon it, is scarcely likely to appeal to a wide public. "Genoa," pleads the author, "has never been properly appreciated, because of the modesty of her artists and her habit of dwelling in silence upon the glories of her past." Even Eugene Muntz, most fair and cosmopolitan of critics, has failed to do her justice, and has ignored the Gaggini altogether; yet from the fifteenth to the nineteenth century the City of Palaces has never been without a representative of that richly-gifted family, who have left behind them many excellent examples of their skill in architecture and sculpture, some of which are admirably reproduced in Mr. Cervetto's book. Amongst them may be specially noted the bas-reliefs of the Cappella di S. Giambattista, by Domenico and Elia Gaggini; the Gateway of the Palazzo Quattara Gia d'Oria and the Bas-reliefs of the Adoration of the Kings in the Via Orefici, by Giovanni Gaggini; with the portal of the Ex-Palazzo d'Oria, by Page Gaggini, which is full of dignity and Oriental feeling. Unfortunately, however, an examination of the series of plates after the famous Tabernacolo of the Certosa di Pavia, leaves a melancholy impression of the reality of the decadence which had set in when it was produced.

*Boston Days.* By LILIAN WHITING. (London: Sampson Low, Marston & Co.) 10s. 6d. net.—This collection of notices of celebrated people who lived in Boston during the nineteenth century is very pleasant reading, although it will scarcely appeal with equal force to the European as to the American public. The



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authoress, who is descended from Cotton Mather, speaks with bated breath of her beloved Boston as the city of beautiful ideals, "whose hierarchy was based on education, public service, and the importance of the ministry, on culture, philosophic thought, literary art, and the ethics of spirituality," and includes—with interesting details from the lives of such well-known authors as Longfellow, Oliver Wendell Holmes, Louisa Alcott, Nathaniel and Julian Hawthorne, etc.—much gossip about people whose fame has not yet crossed the Atlantic.

*Watteau and his School.* By EDGCUMBE STALEY, B.A. (London: Bell & Sons.) 5s. net.—Fully worthy of the useful series to which it belongs, this new volume of the "Great Masters in Painting" gives a very exhaustive account of the work of the most fashionable French painter of the eighteenth century. It is enriched with many excellent reproductions of his best work and that of his immediate followers, affording a good opportunity for comparison, although unfortunately many of the subtle qualities of handling, differentiating the actual paintings from each other, have evaporated in the process of reproduction. Certain of the black-and-white renderings after Lancret and Pater might almost be mistaken for Watteaus, whereas no one could fail to see the difference between the original paintings. On the whole, the criticism of Mr. Staley shows a thorough grasp of his subject, but it is rather surprising to find the serious-minded naturalistic Chardin, whose work is pervaded by a deep feeling for the pathos of human life, and who chose as a rule subjects of a very humble class, bracketed between Charles Van Loo and Greuze as a member of the school of Watteau. "In his coiffures, hands, and the folds of his costumes, Chardin," says Mr. Staley, "has quite caught Watteau's charm and *petit genre*, and," he adds, "his treatment of light and shade strikingly shows the master's influence." As a matter of fact, Chardin was the one painter of the day to resist the fascination of his great contemporary—the one artist who was not drawn into the artificial atmosphere that paralysed originality, and by its corroding, blinding influence on society, paved the way for the horrors of the French Revolution.

*A History of Siena.* By LANGTON DOUGLAS. (London: John Murray.) 25s. net.—In this scholarly and interesting volume the author of the beautiful Monograph on Fra Angelico fully justifies his theory of the solidarity of history. His new volume is a true account, which reads like a romance, of the

political, social and artistic life of Siena as a whole, proving beyond a doubt how great is the mistake of those who, to quote his own forcible words, "Divide their subjects into idea-tight and emotion-tight compartments." It is impossible, for instance, remarks Mr. Douglas, to form a proper conception of a painter's achievement, and to fix his exact position in the history of his own art, without adequate knowledge of the contemporary history of the sister arts, as well as of the political and social life of the people from whence he sprang. "In the case of Siena," he adds, "only a few laborious years"—a phrase truly significant of the genuine student—"were required to collect, sift, and set in order all that is known of her career, so complete and concentrated is the history of the little Tuscan town," yet the list of authorities consulted on his subject occupies no less than ten closely printed pages! Very typical chapters in this result of a "few laborious years" are that on St. Catherine of Siena, whose unique personality was so thoroughly the outcome of the time at which she lived, and that on St. Bernardino and his friend and contemporary, Æneas Piccolomini, bringing out very forcibly the influence of the former upon the latter. The numerous illustrations are worthy of the text they supplement, and include the fine portrait of St. Catherine by Andrea Vanni, with many other art treasures of Siena.

*Shakespeare's Town and Times.* By H. SNOWDEN WARD and CATHERINE W. WARD. (London: Dabnarn & Ward.) 10s. 6d. net. Second Edition.—This copiously illustrated volume, the success of which is already assured, is what its authors claim it to be, a true and faithful account of all that is known of the life of the great dramatist, a faithful picture of all that remains of the scenes he saw. "We have tried," they say, "to be simply true, and, while giving our own deductions from some of the facts, to keep the facts themselves distinct." The illustrations—of which, strange to say, there is no list—are mainly from photographs, supplemented by drawings by Mrs. Ward, and include pretty well everything of interest in and around Stratford-on-Avon. The only thing to be regretted is that a book of such sterling worth should be got up in the style of a Sunday School prize, rather than that of the serious histories with which it may well be classed.

*Colour Problems.* By EMILY NOYES VANDERPOEL. (London: Longmans, Green & Co.) £1 1s. net.—As is pointed out by Mr. Gifford in his preface to this brightly-written and fully-illustrated book, it is rare to meet with a writer able to deal with colour



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from the scientific as well as the æsthetic point of view. That the authoress has, in the present case, made good her claim to combine the two no one can deny, and her work will probably be found useful by those who practise such minor arts as the arrangement of flowers, millinery, etc., although it will scarcely appeal to professional painters, who, if they merit the name of artists at all, solve the problems she deals with unconsciously.

*The Art of Winifred Matthews.* By EDWARD GARNETT. (London: Duckworth & Co.) 5s. net.—So melancholy an interest attaches to this little memorial of a life cut short at the age of twenty, that it is difficult to estimate it truly. It is a sympathetic—too sympathetic, perhaps—analysis of a half-developed bud which might, or might not, have opened into a beautiful flower. That Winifred Matthews had talent no one who has seen the drawings here reproduced can deny; but that there is in them any hint of genius it is impossible to admit, nor can anyone in the least acquainted with the work being done by many living artists concede Mr. Garnett's claim that the subject of his monograph owned any secret lost to the world by her death.

*A Book of Studies in Plant Form.* By W. WIDGLEY and A. E. V. LILLEY. (London: Chapman & Hall.) 6s. net. Sixth Edition.—In nothing is the new æsthetic movement more clearly reflected than in the great progress made of late years in the minor arts of decoration. In this advance, a very important factor has been the conventionalisation of natural form, especially of plant form, and the joint authors of this book may claim to have done much to promote the cause in which they take so great an interest, by their clear definitions of the principles which should guide the practical designer, and the great number of drawings they have given of historical and ornamental renderings of plants, side by side with actual copies from Nature, enabling the student to realise exactly what is required for the satisfactory treatment of ornament. The success of the book is already fully assured, and to this, the sixth, edition have been added many fresh drawings and photographs of floral forms, as well as two chapters on "Leather Embossing" and "Ornament in Relief."

*Italian Sculpture of the Renaissance.* By L. Y. FREEMAN, M.A. (London: Macmillan & Co.) 12s. 6d. net.—In the opinion of Mr. Freeman it was "in sculpture that the Greeks expressed their deepest views about life," and their architecture was to some extent subordinate to plastic art; but as time went on the position of the two was to some extent

reversed, architecture, especially religious architecture, becoming all important, and sculpture taking a comparatively subordinate rank, nor did it fully emerge from this secondary position until the Renaissance was already far advanced. In his interesting examination of the development of sculpture in Italy Mr. Freeman keeps this theory—which may or may not be accepted by others—constantly before him, explaining with its aid much that it is difficult to understand in the work of the Pisani and their successors, and tracing the gradual development of sculpture as an independent art till it attained its full beauty and strength in the masterpieces of Donatello, Verrocchio and Michael Angelo. With its fine reproductions of such typical works as *The Equestrian Statue of Bartolommeo Colleoni*, by Verrocchio and Leopardi, the *Pulpit of Giovanni Pisano*, in which sculpture and architecture are both weakened by their too close association, and that by Benedetto da Majano in S. Croce, Florence, a good illustration of their well-balanced combination, this charming volume will appeal alike to the professional artist and to the layman; but its value to both would have been enhanced by the addition of an index.

*Artistic Poses.* By ROBERT J. COLENSO, M.A., M.D., Oxon. (London: Baillière, Tindall, and Cox, 8, Henrietta Street, Covent Garden)—This series of diagrams representing various attitudes and actions of the human body, is excellently adapted for educational purposes. It includes several studies of the nude figure which are clearly defined upon a dark background, and several anatomical drawings which show well the positions of the muscles in certain familiar movements of the body. The scale of these drawings is large enough to allow all the necessary details to be intelligibly stated, and no complications are introduced which would be likely to puzzle the student. As the work of a practical man, whose experience as a lecturer in art schools and technical institutes has given him an excellent opportunity of judging what will be most useful in the class-room, the series can be heartily commended. It will be of the greatest assistance to teachers who require suitable illustrations to emphasise points in their lectures, and it will always be valuable for reference.

*Die Körperformen im Kunst und Leben der Japaner.* Von DR. C. H. STRATZ. (Stuttgart: Verlag von Ferdinand Enke.)—In a previous book, "Die Schönheit des Weiblichen Körpers," Dr. Stratz gave an admirable disquisition on varieties of types of the female figure, and showed, in a very instructive manner, how proportions and details of



## Awards in "The Studio" Prize Competitions

modelling in the living form can be affected by conditions of health and mode of life. In this last work he deals with what may fairly be called a national type—the unusually proportioned figure characteristic of the women of Japan. He gives a number of illustrations reproduced from photographs of living people, and many reproductions of drawings by Japanese artists. These illustrations demonstrate effectively what is the basis upon which the decorative convention used in that country has been built up, and they are well worth studying on that account. The book is an excellent record of close and careful research.

*Murillo*, by DR. WILLIAMSON; *Correggio*, by LEADER SCOTT; *Sir John Millais*, by A. LYS BALDRY. (London: Bell & Sons.) 1s. net each.—These charming little volumes, each by an author whose mark has long been made in art literature, are worthy of the well-known series to which they belong. They give in a remarkably succinct yet eminently readable form the main facts of the career and the most salient characteristics of the work of three men of universally acknowledged pre-eminence. The illustrations, although they suffer necessarily from the great reduction of size, and the want of margin, are excellent. They have been selected with great care from amongst paintings in public galleries, and are in every case truly typical of their author's style. In the "Murillo," Dr. Williamson has included the exquisite *Vision of St. Antony*, now at Berlin, and the beautiful *Head of the Child Christ*, in the British National Gallery. In the "Correggio," to which a melancholy interest attaches as one of the last works of the gifted authoress, who passed away a few months ago, are the Naples *Marriage of St. Catherine*, and the *Holy Night* of the Dresden Gallery; and in the "Millais," which, by the way, is a brilliant bit of art criticism, are the remarkably typical *Souvenir of Velasquez*, and *Christ in the house of His Parents*.

### AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XLIV.)

DESIGN FOR A SMALL CLOCK CASE.

The FIRST PRIZE (*Two Guineas*) has been won by *Lamplighter* (J. P. Hully, New Road, Lancaster).

The SECOND PRIZE (*One Guinea*) by *Craft* (Fred. White, 19 Amott Road, East Dulwich, London, S.E.).

Hon. Mention: *Tramp* (David Veazey); *Skulle*

(W. H. Dry); *Fidget* (W. T. Clayton); *Mark Tapley* (Will C. Dixon); *Dogrose* (Arthur S. Atkinson); *Eddisbury* (G. H. Day); and *Coon* (R. C. West).

(B XXXIII.)

DESIGN FOR A SEAL.

The FIRST PRIZE (*Two Guineas*) has been awarded to S. (Frank Bowcher, 35 Fairfax Road, Bedford Park, W.).

The SECOND PRIZE (*One Guinea*) to *Dandelion* (Lucy Renouf, "Auckland," Roseville Street, Jersey).

Hon. Mention: *Isca* (Ethel Larcombe); *Curlew* (L. G. Bird); *Dandelion* (Lucy Renouf); *I Don't Know* (Jacques Bonnier).

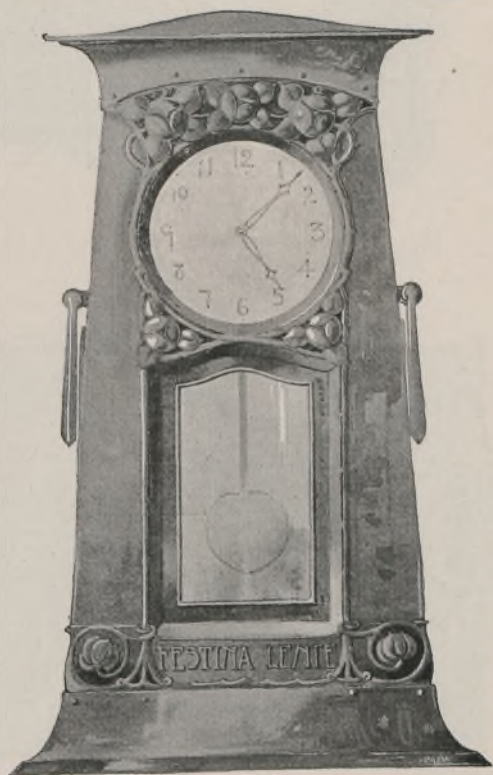
(C XXXIII.)

A SUMMER LANDSCAPE.

The FIRST PRIZE (*One Guinea*) has been awarded to *X Rays* (Henry Neville, 81 Revidge Road, Blackburn).

The SECOND PRIZE (*Half-a-Guinea*) to *Lina* (Gabutti Walter, Dogliani, Cuneo, Italy).

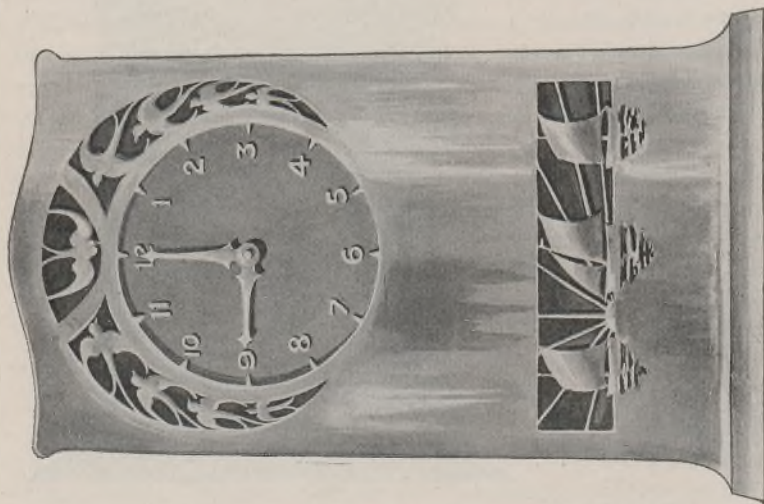
Hon. Mention: *Felix* (W. M. Blackshaw); *X Rays* (H. Neville); *Nordheim* (Edward Hepburn); *Focus* (Mildred M. Carwardine); *Tyrofilm* (Walter Jesper); and *July* (E. Adolot, Brussels).



FIRST PRIZE (COMP. A XLIV)

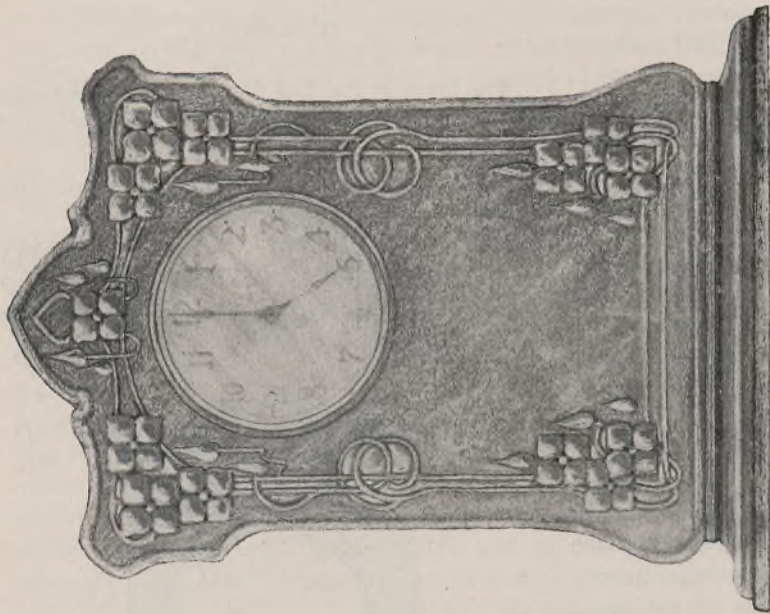
"LAMPLIGHTER"





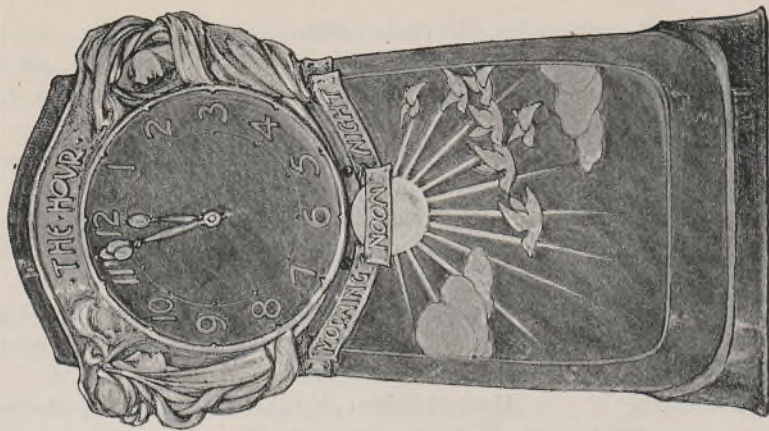
SECOND PRIZE

"CRAFT"



HON. MENTION

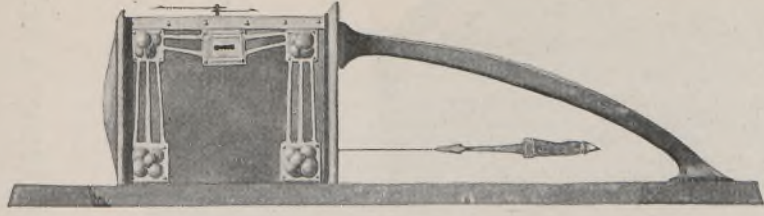
"COON"



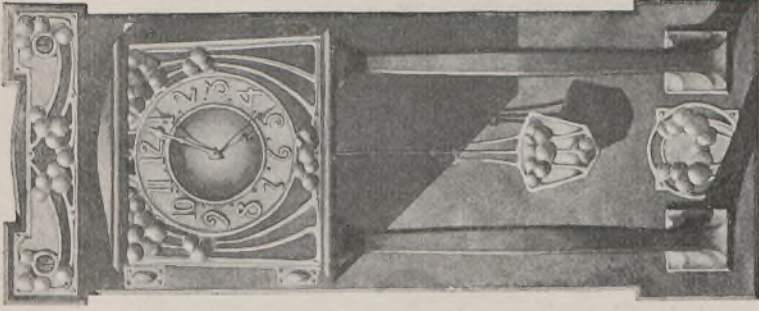
HON. MENTION

"TRAMP"

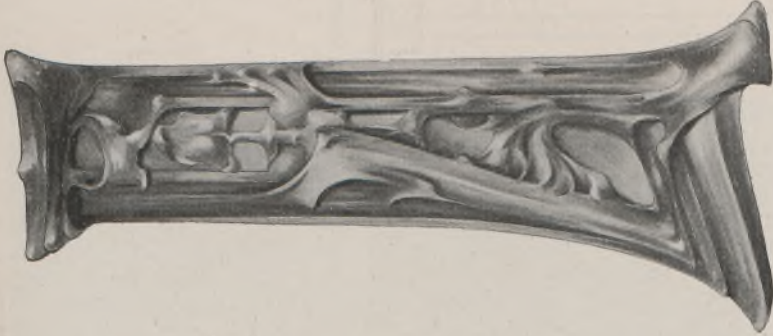




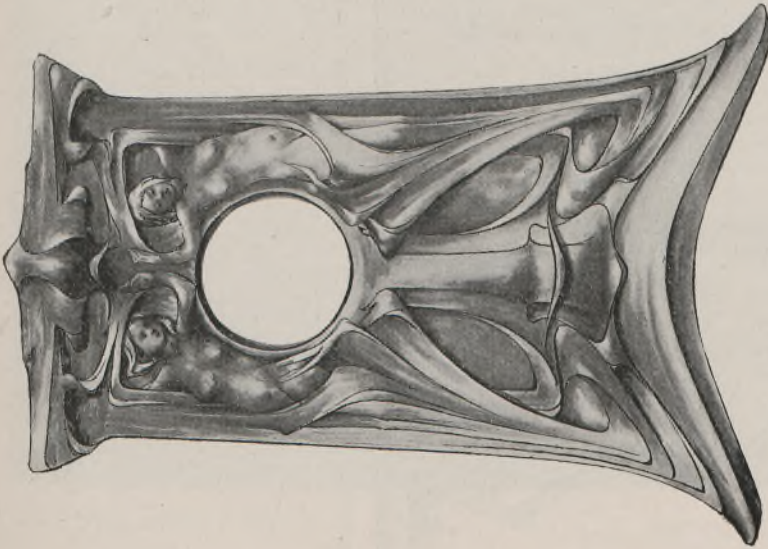
"EDDISEBURY"



HON. MENTION



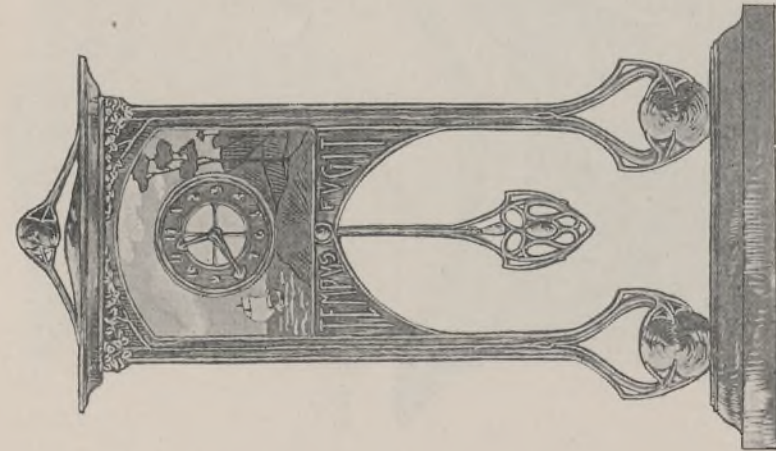
"NEMO"



HON. MENTION

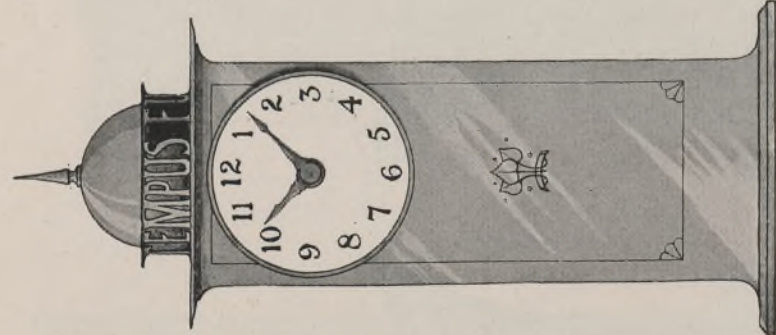
AWARDS IN COMPETITION A XLIV





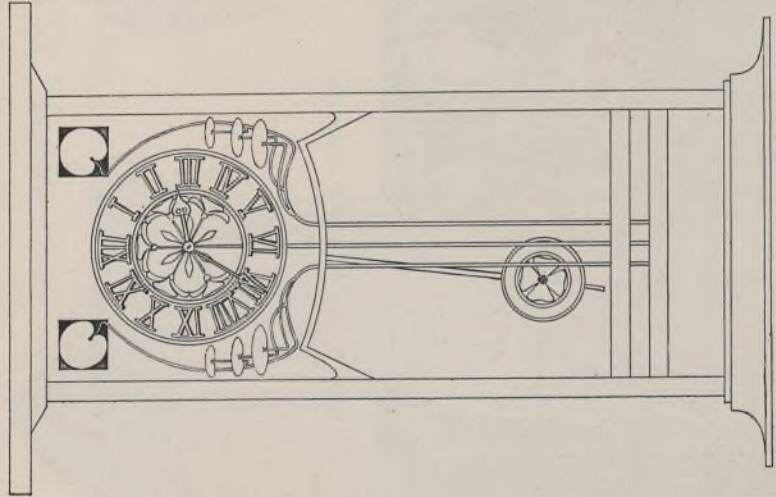
HON. MENTION

"DOGROSE"



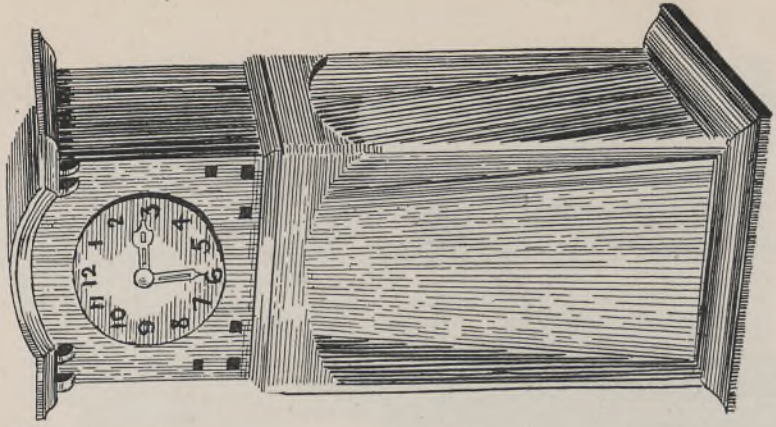
HON. MENTION

"SKULLE"



HON. MENTION

"MARK TAPLEY"



HON. MENTION

"FIDGET"



*Awards in "The Studio" Prize Competitions*



SECOND PRIZE (COMP. C XXXIII)

"LINA"



FIRST PRIZE (COMP. C XXXII)

"X RAYS"



## The Lay Figure

### THE LAY FIGURE : THE ROYAL ACADEMY AND ITS "INSTRUMENT" OF INSTITUTION.

"It's a crying shame," cried the Student, in excitement. "I repeat, all the visiting Academicians are stunning good fellows, and we boys in the schools think it jolly hard lines that an attack should be made, upon them and upon the Academy. The sooner the students form themselves into a volunteer corps, the sooner we shall be prepared for all eventualities. I suppose the attacks will not always be attacks of words—and I should like to have a good pot shot at the critics."

"You take things too seriously," laughed the Reviewer. "The Academy, like all ancient institutions, must expect to be attacked and have its shortcomings magnified. I, for one, don't agree with the extreme views recently put forward both by 'The Times' and by 'The Quarterly Review.' There are persons who seem to think that the best way to improve the Academy is to do away with it altogether. It would be as wise to clamour for the abolition of the House of Commons because our amateurs in legislation pass singular laws from time to time. For my own part, I see the faults of the Academy but I wish it well—that is to say, I wish to see it improved. The greatest enemies to its improvement are those who attack it without knowing anything about its instrument of institution."

"Well," said the Journalist, "the full text of that instrument appeared recently in *THE STUDIO*, and I am not surprised at the attention it excited. As a document, it is at once lucid and interesting. That the Academicians themselves should ever have misunderstood its articles, is, to my mind, very singular. At the end of the first article or paragraph, we have the clear statement that the Academicians must not be members of any other society of artists established in London. Well, we all know that this law of its institution has been broken a great many times during the last decade."

"But, I say," cried the Student, "you don't mean to tell me that the binding force of that old document is to last till Doomsday?"

"Unless I make a great mistake," replied the Journalist, "the Royal Academy is still an attribute of the Crown of England, and bound by its original constitution. It is not, as many believe, a State institution, for the charter of its foundation was not countersigned by any officials of State other than King George III. King George expressly declared himself the patron, protector, and supporter thereof, and commanded

'that it be established under the forms and regulations' mentioned in the instrument. All the English sovereigns since those days have ratified what King George did, and at this moment King Edward VII. is the Academy's patron, protector, and supporter. He signs all the Academicians' diplomas, and, so it seems to me, no change can be made in the laws of the constitution without King Edward's sanction. What I wish is this—that the King would exercise his influence and suggest improvements."

"That is excellent," said the Critic. "But let us say, for the sake of argument, that the Royal Academy can treat their charter as a thing of no consequence. This has been argued. Well, what benefit is this to the Academy? If the general council can veer as it likes in opposition to the public, it can, in time, be forced by public opinion to make changes favourable to the pressing needs of the day. But, personally, I stand by the original instrument, for it is a document which gives ample scope for improvements."

"That is quite true," said the Reviewer. "Note, for instance, that the document makes use of the generic terms of art—it speaks of painting, of sculpture, of architecture, without specifying any form or kind of painting, or sculpture, or architecture. Moreover, it is designated a 'Society for promoting the Arts of Design.' As a consequence, no form of these various arts is excluded by the laws of the constitution. Water-colourists are as eligible as oil painters, decorative painting is as free to the Academic honours as easel pictures are. Nor is this all. Architecture does not consist in masonry only, for it needs and employs many forms of decorative art to make its masonry complete. Hence the Academicians have power to elect any decorative craftsman of high merit whose work is essential to the improvement of modern architecture."

"In fact," said the Critic, "the whole document is worth the closest study. Scarcely a point of any note is excluded. Even a retiring age is plainly hinted at. For Article XVII. says that all Academicians 'shall be exempt from all duty' after the age of sixty. And, last of all, let us remember that there is one more powerful than the present governing body of Academicians: there is the King, to whom the artists of this country have the right of humbly addressing a petition. Why should not a petition be addressed to His Majesty? By this means recognition may be won for those decorative arts which have such a powerful influence on the nation's home life and international trade."