

# THE STUDIO

## THE ART OF THOMAS COLLIER. BY FREDERICK WEDMORE.

**T**COLLIER—the great water-colour painter, who was born (in spite of Manchester “tradition”), as I understand, at Glossop, in Derbyshire, and who died twelve years ago at Hampstead, fifty-one years old—was akin in some respects to David Cox and Constable; and, in his vision of Nature and in his practice in recording her, he may have been influenced by both. But to submit to a particular influence is, to a certain extent, to prove yourself to have affinity with the personality that exercises it. In this sense it is true—the phrase of Coleridge—that “we receive but what we give.” In making this contention I am not, it will be understood, claiming for a pupil a Master’s greatness. We have not to do with pupils. Collier was no pupil. He was quietly, unobtrusively, but very certainly, a Master.

Two things, as far as I know, tell a little against him with that part of the large public that takes some interest in art. The first is just this point that

I have mentioned—a likeness that is for them too clearly noticeable. The second, what they think some want of variety; and, superficially too, that opinion may be justified. Connoisseurs, however—the real connoisseurs, who have at all attended to the matter—are of a different way of thinking. The person who with sensitive eye has studied, and has lived with, Thomas Collier’s work recognises the individuality, the originality much more than the likeness to any other artist. The sense of his originality is the sense that grows on you. Also the close and genuine student recognises, that, while Collier’s work does necessarily submit to the limitations of the landscape painter whose theme is always England—and whose method is, when beheld in its maturity, quite uniformly one of breadth, economy, selection—within those necessary bounds, those bounds which circumstance or choice may have laid down for him, Thomas Collier has variety indeed.

And, be it noted, it is variety of the best kind: not merely obvious variety—rapid transition, rather—of theme; but subtle change of effect and of



“A HEATH”

FROM THE WATER-COLOUR BY THOMAS COLLIER



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impression. And that is brought about by this delightful fact—that each drawing, and especially each vivid, untouched sketch, is, in essence, whatever may be the tangible matter of it, a new conception and a new performance. It records with absolute freshness, with the most skilled hand-work, with the mental power to receive, select or reject such material as may have been offered, the impression which the place—the whole scene, indeed—made upon the artist, on that particular day, at that particular hour when it lay before him. History may “repeat itself,” but never Nature; and it was the happiness and privilege of Collier not to repeat himself either. There is thunder about—a touch of greyish violet in a sky that is rolling and low; or, the air has freshened, and over the heath it blows from the west, carrying rain-charged clouds upon their ominous voyage; or the day is keen and clear, or clear and golden, on the chalk downs, and into the drawing there is conveyed the sense of the serene, great sky—a heaven

billowy-bosomed, overbowed  
With many benedictions—

and the sense, too, of the great upland, fold beyond fold, the long and saue and gentle curve of the chalk land.

The mass of Collier's work was done, as I have implied already, in water-colour. A little was done in oil—it was chiefly, I suppose, in his later time; and, though thoroughly successful as far as it went,

in the sense that it was skilled, and for most people sufficiently characteristic, it yet had not, as it seems to me, the complete individuality of the water colours—for the medium of water-colour was that which was made to express best, with a learned facility, an unemphasised vigour, the scenes and the effects that Collier cared for. I do not wish, in this short general estimate of Collier's art—which conveyed so vividly the life of that world that lay before him, and of infinite heavens, his truest world of all, where I think of him (as Corot would have done), with that great and not yet fully recognised Frenchman, Eugène Boudin—I do not wish, I say, to name particular pictures, particular performances—priceless possessions of Mr. Hollingsworth, or Mr. Fulleylove, or Mr. Orrock, for instance—and I will say why.

The sketches of the oil painter may be many, but the pictures by which he will count are generally few. They are bulky generally; they make much show in a gallery; the world recognises them, and, if it deigns to know the artist at all, it knows him by them, and knows them individually. It is not so with the water-colour painter. He, too, makes—if he is ill-advised, he makes rather too often—large drawings. Sometimes they are beyond the scale fitted to water colour; sometimes only beyond the scale fitted to his particular talent, or particular method—which is a different matter. But even when they are not that—and Collier's were, as a rule, not that—when they are the



“A STORMY DAY”





"ARUNDEL PARK." FROM THE  
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creations of an artist so skilful and far-seeing in his elaborate labours, "*qu'il a su se tirer d'affaire*" where others would but have bungled and hesitated—they are yet not essentially superior, in interest or in quality, to the smaller drawings (I do not mean the very small ones, for each art has its scale, and water colour is neither for the big nor for the very little); they are not superior, I say, and often they are not equal to, the drawings of very moderate size that in the course of a career of average length he is discovered to have made by the hundred: drawings which, though each one was done under an individual and particular impulse, will not, and cannot in the nature of things, acquire individual and particular fame.

Have I explained myself sufficiently? Briefly, the thing is this: The oil painter lives, in the Future, in virtue of a few large pieces, hanging in galleries; they are his titles to celebrity—and they are great and few—but "titles manifold" it is (in the phrase of Wordsworth) that are advanced by the water-colour painter: his titles rest in the quality and charm, not of some isolated pieces, but of the large and diffused body of his work. And so, though this or that drawing, of Thomas Collier's say, may, from the dealer's point of view, be more

"important" than another—a little more "finished," perhaps, or a good deal more extensive—it is not by this "important," or perchance more "finished," performance by which I seek to be allowed to rank and class him; it is by the delightfulness and freshness, the genius and the skill, of about half of all the hundred drawings, of every size and theme, which in the earlier weeks of this year were shown in London—at the Leicester Gallery.

They had been seen elsewhere—not they, but the like of them, I mean—in an irregular way, over many years. For twenty years about, their painter was an honoured member of the Institute of Water-colour Painters. The capital examples of his labour were a feature of its annual shows; they influenced other artists—and especially, I must suppose, the vigorous and enjoyable, but far less subtle talent of Mr. Wimperis, who was hardly Collier's junior—they, along with H. G. Hine's serene performances in quite another method, kept men alive to the existence of certain traditions of style and of taste—for, in their individuality, they were never in the least eccentric.

But that was long ago, or seems long ago, now, to us, as we live our crowded days, and find "Art" everywhere, to right and left—"Art is upon



"NEAR WALBERSWICK"

FROM THE WATER-COLOUR BY THOMAS COLLIER



## *Whistler in Belgium*



"A COMMON"

FROM THE WATER-COLOUR BY THOMAS COLLIER

the street." Then came the painter's premature death—the end, here, of a frail and sensitive organisation, in strangest seeming contrast with the robustness and virility and decisiveness of all the work. And then, a sale at Christie's—admirable things, like those we have seen lately; but they flashed before us, and were gone. Since then, comparative silence: no fall whatever, I am certain, in the estimate of the artist, made by the men who knew; that would have been impossible. But so many did not know; and the comparative silence—often of many years—follows generally after the stir and flutter of Death and disappearance. Now, however, this great Realist—at once so subtle and so strong—this realist whom France rightly honoured with her "decoration," and whom alert Criticism ever hastened to welcome—comes into his own, I think. A Realist did I say—to express the matter in one word? But one word will not express the matter: so "a Realist, *doublé d'un poète.*"

FREDERICK WEDMORE.

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## WHISTLER IN BELGIUM. BY OCTAVE MAUS.

WHEN, early in 1884, a group of Belgian artists, bent on emancipating themselves and defying routine, founded the "Society of the XX.," the first foreign painter to be invited to join their ranks in the club's opening exhibition was James McNeill Whistler. And among the ardent spirits who were united by a common ideal of freedom, what man could more emphatically than Whistler personify the love of independence, the combativeness, the scorn of conventionality, the fervid glow of artistic feeling that fired these youthful souls? Only by name was he as yet known in Belgium. His dreams of mystery and harmony had not yet been revealed to us; but his subtle and indefatigable vitality was already recognised, the lofty pride of his uncompromising temper, his unyielding faith, and aspiring ideas.

Would this man consent to place his conquering sword at the service of the young combatants now preparing to give battle? I, being desired to lay the matter before him, explained the motives which had led to the declaration of war—namely the hostility of official artists and public authorities



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towards the innovators, the systematic rejections of which they were the victims, and the ironical criticisms of the ignorant crowd. The first exhibition of the "XX." Club was to herald an era of conflict—to rouse the most obstinate resistance, and start a real revolution in æsthetics. The enterprise was glorious, no doubt, but full of perils.

The response came at once; Whistler wrote to me in substance to this effect: "I am with you and your friends, heart and soul. I like and admire your rebellious spirit; without it progress is impossible. We will fight together for the victory of our ideal." And not long after, among the works of young painters who have most of them become famous, four fine paintings and a series of his Venetian etchings, so delicate and yet so powerful, represented the artist, on the line, in the first exhibition of the "XX."

These were the *Arrangement in Black: a Portrait of Miss C.* (No. 5), *A Nocturne in Blue and Silver* (No. 1), *A Symphony in White* (No. 3), and *An Arrangement in Grey and Green: Portrait of Miss Alexander*, chosen by the painter as among his best works.

Though these compositions and their whimsical titles puzzled some spectators, in the eyes of those who could see they added enormously to the interest of the exhibition. Critics, who were but ill-disposed to the young society, were fain to proclaim their beauty in terms which consoled the painter for the prejudiced attacks of which he was the object at that time in London. "Adverse criticism must be silent in the presence of these powerfully original works," says the "Echo de Bruxelles" (Feb. 11th, 1884). Another paper which was conspicuous for the violence of its enmity to the liberal enterprise of the "XX."—"L'Étoile Belge"—published this laudatory comment, written by its regular art-critic, M. Max Sulzberger: "These portraits by Mr. Whistler are splendid in their deliberately chosen 'symphonic' arrangement—one in black and one in green and grey. The first, that of a young woman, has the grand style of a Tintoret; the second, of a girl, shows her standing squarely, like one of the Infantas Velasquez painted. Both have the artist's sign-manual" (Feb. 3rd, 1884). Finally, M. Jules Destrée, in the "Journal de Charleroi," wrote, under the pseudonym of "Jeanne": "Whistler is prodigious. He exhibits two portraits, of which one, bearing the title *Arrangement in Grey and Green*, is a masterly piece of painting. His *Nocturne*, deep and calm, and his charming *Symphony in White*,

reveal the painter as a powerful and singularly original colourist. Some of his etchings of Venice are masterpieces, and the draughtsmanship is amazing" (Feb. 18th, 1884).

On two subsequent occasions the "XX," who every year renewed the list of invited exhibitors, besought Whistler to contribute to their show, and in 1886 he sent them his portrait of Sarasate.

In 1888 the painter exhibited *An Arrangement in Black* (No. 3); *A Nocturne in Black and Gold* (No. 2); two pastels: *Rose and Silver* and *Harmony in Rose and Violet*; and a selection of views in London, etchings. Thenceforward he was definitely connected with Belgian art-circles, and ranked by them as one of the very first of contemporary painters. Indeed, the evolution to which he had so efficiently contributed was gradually making its triumphant way, though the battle was still fierce. This will be understood from the following extract from "La Réforme" (March 15th, 1886): "Yesterday afternoon the Society of the 'XX' closed the doors of its exhibition in the face of the public. The torrent of strong language, not loud, but deep, and of witticisms—sometimes really witty—at the expense of the impressionist painters, is not to be imagined. For good or for ill, no exhibition of paintings in Belgium ever roused so many people to vehement comment. It attracted to the Palais des Beaux Arts many who had never till then suspected what the building was used for. Many unwilling admirers have begun their artistic education under the 'XX,' and ere long may cease to be unwilling. Where there is life there is progress, and the young men have every advantage on their side in this struggle. The elders must look out for themselves!"

The force in the field was not, indeed, contemptible. Besides Félicien Rops, Fernand Khnopff, van Rysselberghe, Ensor, Toorop, Henry de Groux—to name only the best known of the "XX"—Whistler found himself in company, among other invited exhibitors, with Claude Monet, Renoir, Guillaumin, Besnard, Rodin, Meunier, Anquetin, Forain, Redon, J. E. Blanche, H. de Toulouse-Lautrec, Sargent, William Chase, Liebermann, Israëls, and Jakob Maris, who were all, with Whistler, eager to support the disinterested efforts of the young Belgian school—a glorious list of an aristocracy of art; to which may be added the names of Puvis de Chavannes, Eugène Carrière, Camille Pissarro, Alfred Sisley, J. F. Raffaëlli, Fantin-Latour, Bracquemond, F. Thaulow, Albert Bartholomé, George Frampton, J. M. Swan, Max



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Klinger, and many more. These names of themselves indicate what was the company in which Whistler found himself in Belgium, and how close was their elective affinity.

In the course of these years I had been to London and had the honour of being admitted to the painter's intimacy: I remember with gratitude the friendship he kindly showed me. The distinction of his individuality, of his manner and his mind, his love of solitude and meditation, the absorbing charm of his talk, interrupted by frequent and almost jarring outbursts; the irony of his tone, of his smile, of his hard, short, nervous laugh, his weary indifference to all the material elements of life, taught me, in the well-lighted studio in Chelsea, where I spent many never-to-be-forgotten days, to understand his art—an art of dreams, sensations, and mystery, illuminated by fugitive flashes—and at the same time the singular refinement of his eye. There was, indeed, a sort of intellectual relationship between himself and the painted figures wrought by his hands, who, in their narrow frames of dull gold, hung about his room. I felt that they, like him, were of the quintessence of humanity. Whistler infused into their features and attitudes something of his own superfine nature; his psychology shone through on his sitters, transfiguring and elevating them—though he gave full value to their individuality—by the extreme distinction which was his gift. The atmosphere he wrapped them in was that of his own mind. If it be true, as Camille Maclair\* has asserted in his luminous study of Whistler,\* that the artist had the singular faculty of showing us the psychical glow of a human soul shining through, so that we seemed to see his spirit between ourselves and his body, it was undoubtedly the spiritual reflection of his own soul that was reflected in those twilight mirrors. The superiority of his genius set an indelible stamp on every one of his works; at the first glance we should know them among thousands.

Whistler was in Belgium in September, 1887. He was enchanted at Brussels with the picturesque and disreputable quarter of les Marolles, in the old town. He was frequently to be met in the alleys which pour a squalid populace into the old High Street, engaged in scratching on the copper his impressions of the swarming life around him. When the inquisitive throng pressed him too hard the artist merely pointed his graver at the arm or neck or cheek of one of the intruders. The threatening weapon, with his sharp, spiteful laugh,

put them at once to flight. These etchings were intended to form as important a series in the artist's collected works as those he carried away from Venice. But the scheme was not completely carried out.

An unforeseen event brought Whistler again to Belgium several years later. Unknown to him an American journalist had placed in the hands of a printer at Antwerp the manuscript copy of a pamphlet called "The Gentle Art of making Enemies," desiring him to print two thousand copies. This was a compilation of various documents collected by the painter in the course of his chronic battles with his critics: the narrative of his action against John Ruskin, the reports of his lectures on art, of his polemical correspondence with the recognised judges of painting and etching—all the despatches, in short, of the merciless war waged by one of the most original artists of the age against those who had withstood innovations in art.

The journalist was authorised by Whistler to arrange these papers. Foreseeing the excitement they would cause as a contribution to the history of art, he had projected an edition of them on his own account. Twice already, in England and in America, Whistler had forefended this manœuvre. It was on the point of success at Antwerp when the painter, informed of this new attempt, suddenly made his appearance in Belgium and took counsel with the famous lawyer, Edmond Picard, who advised him to have the whole of the papers and stock seized, and recommended him to his colleague, Albert Maeterlinck, one of the leaders of the Bar at Antwerp.

The case was tried at Antwerp in October, 1891, and Whistler, who never drew back from any contest once begun, sat by the side of his counsel to defend his rights in person.

The "Indépendance Belge" reported this sensational trial as follows:—

"In the absence of the accused, who now resides in Paris and had prudently refrained from answering to the summons, the arguing of the case presented only half the interest expected of it. But, at any rate, those members of the legal profession in Antwerp who were at the Palais de Justice on Monday last had the rare treat of seeing the great artist Whistler, and of noting the Mephistophelian sparkle of his eye, which flashes with youthful fun from under the thick iron-grey eyebrows, behind the glass of his monocle. Mr. Whistler, who

\* "Revue politique et littéraire."



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had come to Antwerp on purpose, was, besides M. Köhler, the printer for the journalist, the only witness examined, and he gave in French with amusing coolness and fluency his account of the matter. There was an amusing dialogue before the administration of the customary oaths.

"What religion do you profess, Mr. Whistler?" asked the presiding judge.

Mr. Whistler was silent, and seemed to hesitate. He did not expect this question, any more than the indiscreet inquiry as to his age—a question he always refused to answer.

"You are, perhaps, a Protestant?" pursued the judge, to relieve the situation.

Mr. Whistler's answer was a shrug—a delightful shrug—which plainly said, "Well, yes, if you choose. I do not care, you know! It is for you to say."

After the printer's deposition, which confirmed Mr. Whistler's story in every particular, Mr. Maeterlinck had only to apply for a decision in accordance with the law for the protection of literary property. But, as an advocate of talent and taste, he would not restrict himself to so easy a task. In an interesting speech he dwelt on Mr. Whistler's position as an artist, and compared his warfare against the critics with a famous polemical battle waged, in his day, by Paul Louis Courier; and he pointed out the importance of this trial, and the service done by the magistracy of Antwerp to the cause of literature and art by aiding in the repression of an act of piracy committed within the limits of its jurisdiction.

The judgment pronounced, October 26th, 1891—M. Charles Moureau presiding—condemned the journalist to a fine of 500 francs (£20), and an indemnity of 3,000 (£120) to be paid to Mr. Whistler with costs, or three years' imprisonment in default of payment.

Mr. Whistler had, at any rate, the satisfaction of printing in the original edition of his book (published by Heinemann) the ironical reflection: that it was some comfort to know that the illicit work of a pirate was left to rot in the cellars of a foreign law-court.\*

OCTAVE MAUS.

\* [An "unauthorised" version of the book was actually published in America in 1890. The preface contained the following passage: "I commend the book to Mr. Whistler's enemies, with the soothing assurance, that should each of them purchase a copy the edition will be exhausted in a week."—Ed. THE STUDIO.]

## THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX-ARTS. BY HENRI FRANTZ.

IN accordance with the usual plan, no attempt will be made in this brief article to speak of all the pictures exhibited at the Salon of the Société Nationale, for to do so would be to produce a mere uninteresting catalogue; but we will endeavour to select for detailed appreciation a few of the really remarkable canvases, or, at least, those which strike us as being so, and likely to have a permanent reputation. That such canvases are few make it the more easy to do them justice.

The general impression made on the spectator by the exhibition of 1904 is a satisfactory one, and



PORTRAIT OF ADMIRAL SIR  
J. EDMUND COMMERELL, V.C.

BY P. A. BESNARD





PORTRAIT OF MADAME S. AND HER SON

BY F. H. MORISSET

would have been even better if the jury had refrained from admitting so many mediocre studies, and if certain artists whose day is past, or whose work is not suitable for a general exhibition, had refrained from taking part in the present show.

One of the most delightful surprises of this Salon is to meet once more with the beautiful work of Eugène Carrière, who did not exhibit last year. His four pictures prove that there is no falling off in his mastery of the technique he has made peculiarly his own. His harmonies in grey are as full of delicately subtle effects as of yore. The

wonderful modelling of the features, the life-like expression of the eyes, the simple effectiveness of the gestures of those who sat to him, are as remarkable as in any of his previous exhibits.

Another painter whose individuality is as marked as that of Carrière himself, and who, like him, is one of the strongest men represented at the Salon, is Besnard, who contributes two works only, both painted some time ago, which display the same mastery of colour as is so noticeable in his more recent paintings. The *Portrait of H.R.H. the late Princess Mathilde* is no less than ten years old, but



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it has never before been exhibited. Her Royal Highness is represented full-face, the light from a lamp with a rose-coloured shade, making a nebulous glow about her, the carpet, with the hangings of the background of a deeper shade of red, intensifying the warmth and glow of the general effect. Besnard's second exhibit is a *Portrait of Admiral Sir Edmund Commerell*, painted as long ago as 1884, which is interesting, not only on account of the boldness of its execution, but also because it proves anew how accomplished a draughtsman is its artist. His reputation as a colourist is, as is well known, so great that this quality is liable to be overlooked, so that it is just as well for the critic to be reminded of it as he is here.

There are, moreover, several other good portraits of men in the present Salon. With Besnard's painting of the Admiral may well be classed the *Portrait of Jean Lorrain* by La Gandara, as well as the yet more notable and vigorous pictures of men by Mlle. Delasalle and the *Portrait of Blanche* by Lucien Simon, the last fine alike in conception and in execution. The *Portrait of M. Barrès* by Blanche, who also exhibits the *Cherubin de Mozart*, is one of his very finest works, and deserves to be placed in the first rank. But the most noteworthy of all the portraits here collected is undoubtedly that of *Lord Ribblesdale* by John S. Sargent, that attracted so much notice when exhibited in London, so remarkable is the simplicity and sincerity of the execution of the American artist, who in it shows his kinship with the greatest masters of the past. It is, indeed, a work belonging not to the present epoch alone, but to all time.

As much cannot be said of the various portraits of women of Boldini. Their technique, it is true, is positively dazzling, their execution marvellous; but we cannot help feeling that the artist has gone

too far, that in his brilliant achievement he has eliminated all sentiment, and it is impossible not to ask ourselves with something of trepidation what our sons are likely to think of these hysterical poses. What a contrast is presented by the two portraits of women by John Lavery! How full of charm and repose! They are truly amongst the most delightful and seductive works ever produced by the English school, yet there is about them an indefinable stamp of modernity. The young girl, clasping a quantity of flowers in her arms, is of an incomparable charm.

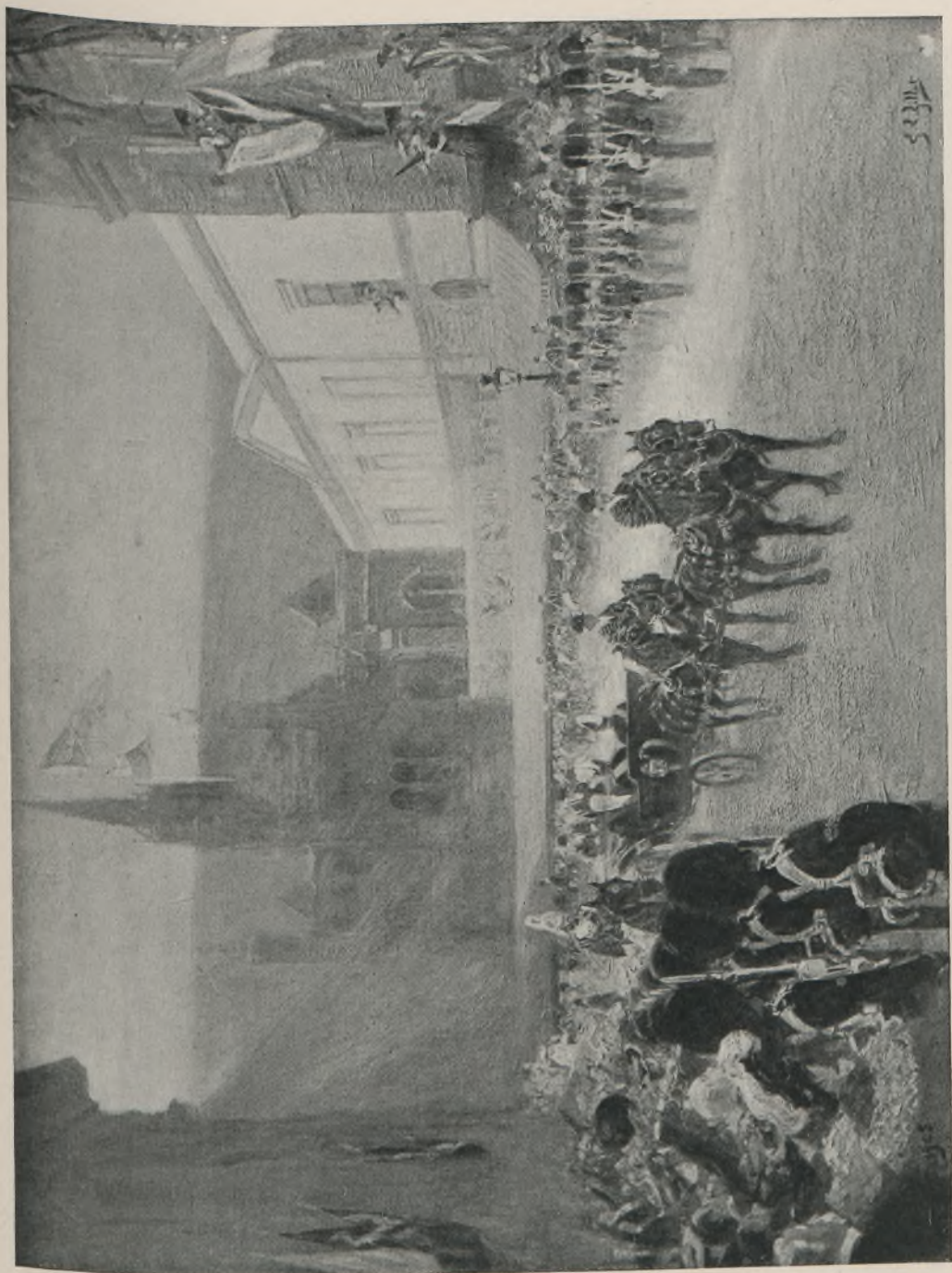
Foreigners are indeed very well represented in Paris this year. One of those who has attracted the most notice is Rupert W. Bunny, whose beautiful painting, *After the Bath*, was bought by the French Government on varnishing day. Its composition recalls that of the Pre-Raphaelites, and it



PORTRAIT OF PRINCESS MATHILDE

BY P. A. BESNARD





PRESIDENT LOUBET AT THE  
GUILDHALL. BY G. L. GILLOT





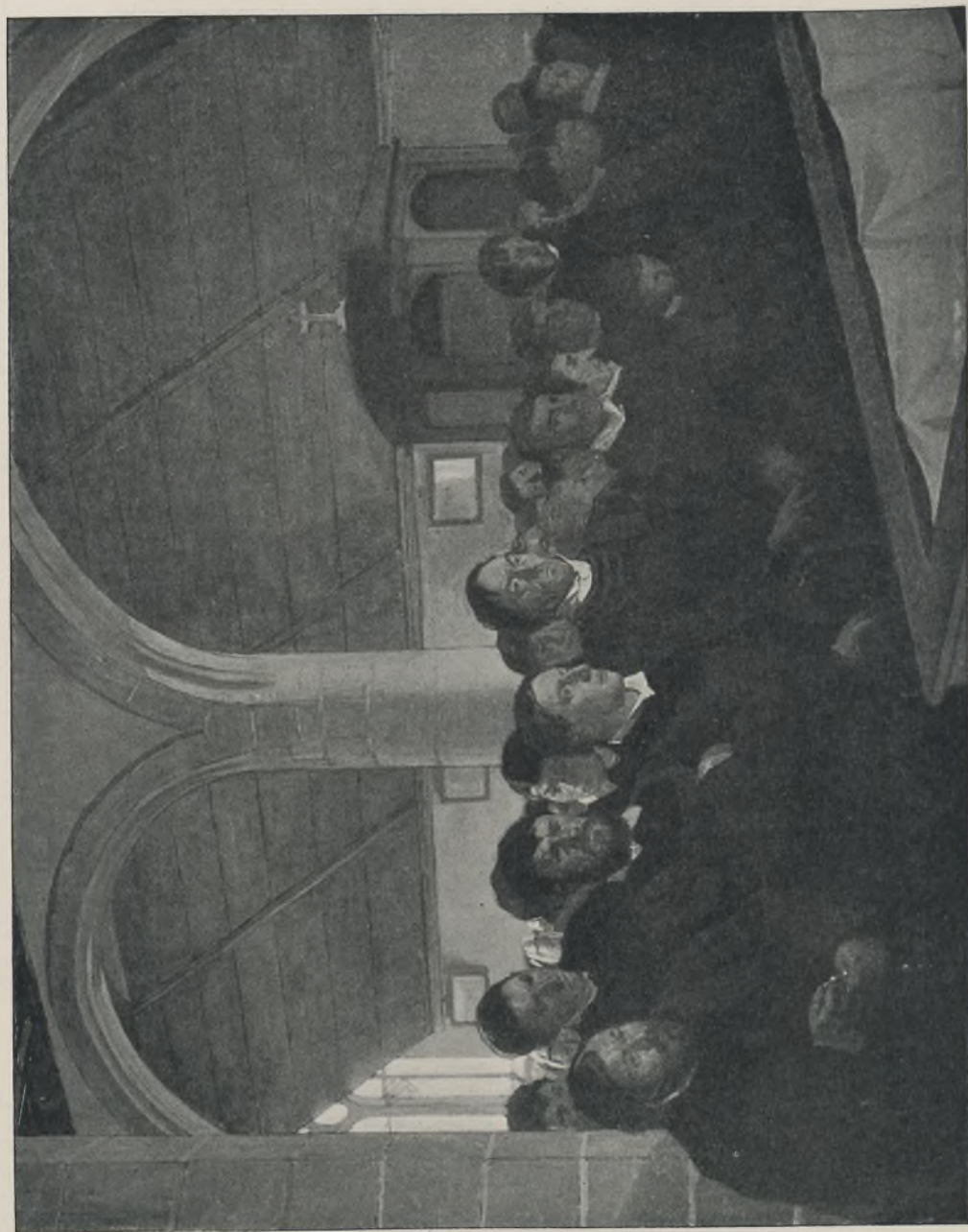
"FEMMES DE PLOUGASTEL AU PARDON DE  
ST. ANNE DE LA PALUD." BY C. COTTET





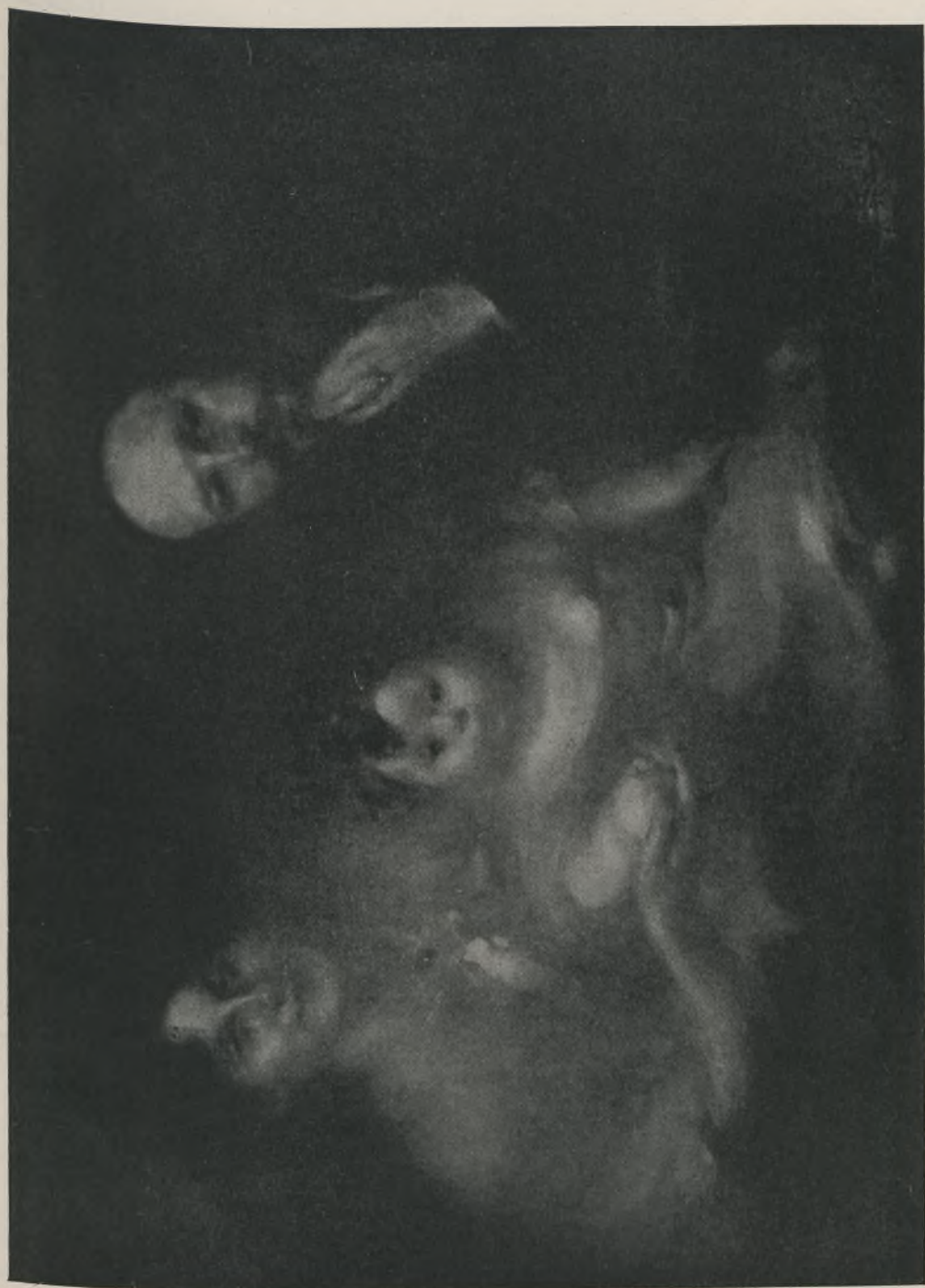
"MA FEMME ET SES SŒURS"  
BY CARO DELVAILLE





"MESSE EN BRETAGNE"  
BY LUCIEN SIMON





PORTRAITS. BY  
EUGÈNE CARRIÈRE



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represents two young women standing up before a glass held for them by a negro, who might, if such a thing were possible, have escaped from a painting of Il Bassano or Paolo Veronese. There is, in fact, something in the decorative feeling, richness of colouring, and grace of this fine work that recalls the work of the Venetian school, especially, perhaps, of Tiepolo.

More foreigners, and foreigners of the highest rank! The Spaniards Rusiñol and Anglada send—the former beautiful and poetic landscapes from the Balearic Isles he knows so well: the latter weird, restless, crowded scenes of Paris at night; the Belgians, Willaert, Claus, Franz Courtens, and Baertsoen, who interpret well the fog-haunted cities and the wide, silent stretches of water of their native land; the Norwegian Fritz Thaulow, who is so thoroughly in touch with the luminous landscapes of the North; Osterlind, who sends a fine work, called *Belles de Nuit*; and last, but by no means least, the Canadian Morrice, whose sea pieces, with their delicate effects of light, are full of charm.

Many artists have been blamed for repeating themselves, and for sending year after year pictures of identical subjects. No such reproach is justified in this case, either with regard to Charles Cottet or Lucien Simon, Henri Le Sidaner or Dauchez. The first, whose pictures are generally in a very sombre key, exhibits this year an important canvas in which the scale of colouring is anything but subdued. The Bretonne women in his *Pardon de Saint Anne de la Palud* are seated in a green meadow bathed in brilliant light, and are wearing dresses of bright and variegated hues, with which their white caps contrast vividly, the general effect being charmingly naïve and fresh. The bowls of curds and whey and baskets of apples and eggs on the ground beside them are also painted with strict regard to truth. In the distance rises up the quaint old church, and groups of peasants are scattered about in the fields. No one who has seen this boldly conceived and executed composition, with its faithfulness to nature, can again accuse Cottet of being a painter of black only.

The large canvas exhibited this year by Lucien Simon is remarkable for its quiet and sombre colouring. Nothing could be simpler or more solemn than is the interior of the old Breton church, in which can be made out the figures of a number of peasants engaged in fervent devotion, their different characters reflected in their attitudes and gestures, but all alike full of the sincere piety that is so infinitely touching.

Very varied also are the works sent by Henri Le Sidaner, who, though he still retains his delicate intuition into the poetry of nature, now translates it in a somewhat bolder and more robust fashion than has hitherto been his custom. His six canvases are interpretations of interiors and landscapes of different kinds.

M. André Dauchez is one of the regular exhibitors at the Salon from whom a pleasant surprise may pretty surely be expected. His picture, *Sous les Chênes*, is no exception, and represents, rising above a pale grey stream, a huge oak, with wide-spreading branches and roots, from amongst the shelter of which a young girl is emerging and about to step into the water of the river. The work is indeed one of the best things in the exhibition.

The fine landscape of René Ménard is equal to anything of a similar kind hitherto produced by that skilful master. His *Forest of Fontainebleau*, as seen from the top of the rocks of Franchard on an autumn evening, interprets finely the russet glow of the undulating masses of foliage in the warm light of such a sunset as it was the delight of Turner to paint.

In *La Confiance*, a large decorative panel by Aman-Jean, that delicate interpreter of beautiful women has excelled himself. It is, if possible, fuller than ever of the mysterious charm of his creations. The two women who, beneath the shade of a tree in a park, bend their heads, one with light the other with dark brown hair, towards each other, as they exchange confidences, are simply delightfully posed. For Francis Aubertin also it may be claimed that, in his great decorative panel for the Sorbonne, he has not striven in vain to reach the ideal.

With acknowledged masters in this exhibition, such as Raffaëlli (whose Breton scenes I very greatly admire), Billotte and Roll, Dauchez, Aubertin, Aman-Jean, and Ménard, must be also mentioned certain members of a younger generation of artists, whose praiseworthy efforts it would be unjust to ignore. One of the most promising of them is Caro-Delvaile, who already shows a very considerable mastery alike of composition and of colour, and whose large canvas has been bought by the State. Robert Besnard and Boutet de Monvel are also much to be commended; and a very excellent effect has been obtained by Pierre Bracquemond in his painting on wax, whilst M. Woogh has sent a very good portrait.

I must not close without a word of special notice of the fine composition of Gillot, *M. Loubet at the Guild-hall*, which really represents a complete revolution



## *Omar Ramsden and A. C. E. Carr*



SALAD BOWL

BY OMAR RAMSDEN AND A. C. E. CARR

in the art of what may be called official painting; nor must I pass over the fascinating conceptions of Louis Picard, the seapieces of Chevalier, the Breton subjects of Milcendeau and Piet, the gleaming visions of La Touche, and, last, the panel of examples of Whistler.

### **S**OME METAL-WORK BY OMAR RAMSDEN AND ALWYN C. E. CARR. BY ESTHER WOOD.

A RADICAL difference divides the artist who has taken up craftsmanship to strengthen his work in design from the craftsman who is an artist by temperament, and has added a certain intellectual training to what he had of technical power and skill. It need not be invidious to say that it is from the latter class that we usually get the most sound and satisfying craftsmanship—indeed, the trained artist would be the first to grant this, and to tell us how happy is the worker who can feel the push of generations of workers behind him; who brings to his task a native aptitude of hands and tools, and a certain grit

Thus began a happy partnership in the study and practice of the metal crafts which has now become unusually successful in the output of collaborated work.

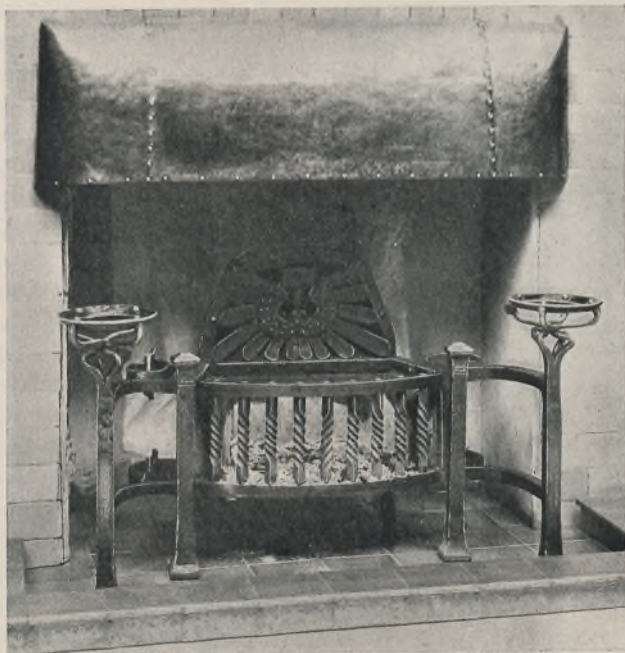
A six months' tour in Italy crowned their stern probation in English workshops and class-rooms, and brought them into direct touch with the great Continental masters of metal-work. This was the first of a series of summer holidays spent in a course of study and investigation far too arduous for the majority of English artists abroad. These "travelling scholars"—to borrow a phrase from the age in which they delighted to picture themselves at home—aimed at perfecting their technique on



SILVER TEA-POT

BY O. RAMSDEN AND A. C. E. CARR





WROUGHT IRON GRATE

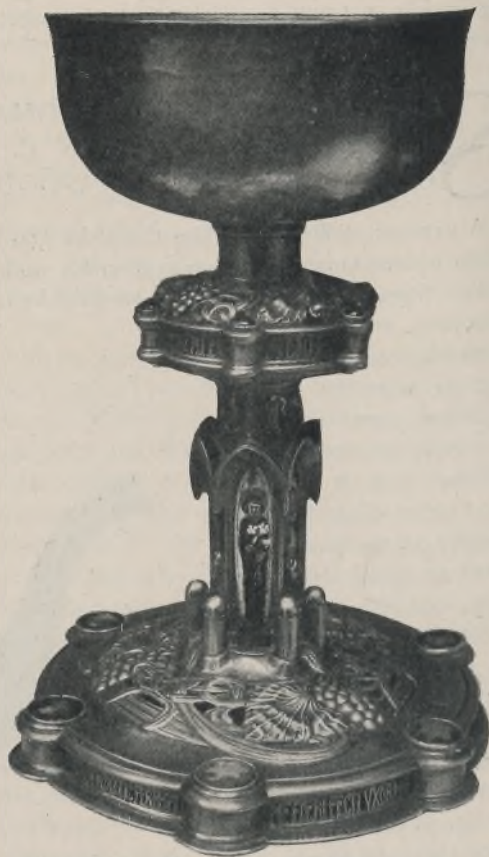
BY O. RAMSDEN AND A. C. E. CARR

which they designed and wrought as closely as possible after mediæval methods, without the use of stamping tools, depending upon the hammer alone to give beauty to the detail and surfaces. The whole of the leafage decoration is forged, not cut out (as is commonly done) from thin sheets of metal; and no part of it is less than a quarter of an inch thick. The heraldic ornament, however, is treated in a lighter method, lest the gate itself should be too heavy to open well. The ornaments are bound together in the old Venetian way—clasped by iron bands, which are put on red-hot and allowed to contract in position, thus avoiding the modern “ball-headed screw” attachment.

A *repoussé* copper hood for the fireplace of the dining-hall in the New School, Abbotsholme, Rochester, has a decoration based on the phoenix

the highest levels of mediæval craftsmanship, in the finest detail as well as in the general method and habit of the fingers, and then adding whatever the modern world might yield of apt invention and inspiration for practical things. For it is on the practicable and serviceable side of their work that they have lavished the most pains and secured the most marked success. They have subordinated the merely ornamental and fanciful to an extent not quickly realised by those who see first the more elaborate and costly specimens of their work; and even in their jewellery and presentation trophies they have everywhere sought intrinsic beauty and eschewed fictitious values, save only such values—of beautiful symbolism and traditional imagery—as often appear fictitious to the ordinary mind. These they have observed and cultivated to the full; and it is not too much to say that very few contemporary goldsmiths and silversmiths put so much historical research and historical knowledge into the building up of their designs. Fewer still are able to unite, as they do, such an intellectual bias with original creative power, a fine discrimination in the use of material, and an imaginative and poetic sense of decoration.

Messrs. Ramsden and Carr were attracted from the first to the use of wrought-iron on an architectural scale. One of the most exacting of their early commissions was an iron gate and grille



CHALICE

BY O. RAMSDEN AND A. C. E. CARR





FOUNDERS' CUP FOR AN INDIAN COLLEGE  
BY O. RAMSDEN AND A. C. E. CARR

—a poetic but embarrassing subject for design, like all mythological creatures who have eluded study from the life. The idea, however, has been made to yield a very pleasing decorative figure, and the work is executed in bold relief, obtained from the back entirely. A quotation from Tennyson forms part of the design, and the capital letters are set in translucent enamels, which throw a string of jewel-like colours across the metal. Somewhat similar in treatment are the three *repoussé* copper panels for the covered roof of an ingle-nook.

Their decoration illustrates the pleasant tradition expressed in the old rhyme—

When storks nest  
On ye chimney's crest,  
With health and good luck  
That house is blest.

These words appear on the scroll encircling the box-trees on the side panels, and in the centre is a design of storks feeding their young in the characteristic "chimney-nest." The curling smoke above them and the sun's rays behind complete a very effective composition in line, while the surface of the metal is kept smooth and silky in texture to harmonise with a subdued architectural framing and to bear inspection at close range.

In contrast with these interior decorations is a swinging sign made for a shop at East Grinstead. This clever little structure, combining in architectural form the qualities of the poster and the door-plate, seems to mark a new departure in shop signs (*pace* the County Councils), and consists of a panel of dark oxidised brass with aluminium lettering, hung in a frame of wrought-iron. In forging the ornamental details great care has been taken to get every part finely finished with the hammer, giving the whole work an impress of the feeling and individuality of the craftsman. The signboard itself is also enriched with translucent enamels ranging from dark green to the faintest egg-blue. A bold but singularly graceful ship-finial is another good instance of open metal-work intended to be seen against the sky.

For their own "craft-mark" these designers have adopted the striking figure of a winged hammer, which is very successfully used in the back of the fire-grate in their own studio—a massive and dignified piece of workmanship, bespeaking homely comfort with its big standards and supports for fire-irons, its roomy hood and chimney, and its ample spaces for keeping omelettes and muffins laudably hot. The simplicity and appropriateness of the "winged hammer" device enables it to be repeated in many forms—even in a book-plate and stationery.

The dainty craft of enamelling was added at an early date to the ruder labours of the anvil, and the true balance between the larger and the more delicate kinds of work has been kept with markedly good results on both sides of the handicraft. A considerable number of ecclesiastical commissions have given scope for fine gold- and silver-work with enamelled ornament, of which the chalice here illustrated is a good example. It was made as an



## Omar Ramsden and A. C. E. Carr

"In Memoriam" gift for St. Mary Magdalene's, Bradford. Here the familiar vine symbol, in many hands so trite, is used with distinction and sobriety on the base and stem, while the cup itself is left quite plain—a favourite method with these designers. Many beautiful drinking-vessels for the table and for ceremonial use are made on this principle, both in silver and pewter, the plain bowl showing the genuine hammer marks, the decoration being reserved for the base and stem, and for the handles, if any. Pierced or hammered lettering also forms an important part of the decoration, and in the ecclesiastical work—altar-crosses, flagons

and chalices, memorial tablets, and so forth—it is studied and carried out with an uncommon beauty and unconventionality of treatment. In secular ornament, on the other hand, we are at once struck with the originality, aptness, and often delightful piquancy of the inscriptions.

The same unusual reticence is shown in the treatment of those ceremonial presentation pieces which are too often loaded with ornamental detail. The silver trowel, for instance, which was made by command of the City Corporation, and presented to the last Lord Mayor, for the foundation-stone laying of the new Sessions House, Old Bailey, has the blade left clean, while the ivory handle, set with green enamels, has the stem richly decorated with low-relief carving and chiselling. The first aim has been to present a straightforward and workmanlike tool, and not a merely ornamental toy or exhibition model. The work of Messrs. Ramsden and Carr in this direction has been sought for quite a number of public and official ceremonies, and the trowels, keys, caskets, and so forth presented to Royalty on these occasions show a welcome change from the stereotyped habit of these things.

Another branch of ceremonial handicraft in which Messrs. Ramsden and Carr have made a notable departure is in the revival of the municipal mace. His Grace the Duke of Norfolk inaugurated this line of work for the young designers at the outset of their career by his commission for a mace for their native city of Sheffield, and they have followed it with singular success. The design for the Sheffield mace, executed in an electrotype replica, has been purchased by the Board of Education for the Victoria and Albert Museum—the only modern mace yet acquired for the National Collection. The Board of Education have also bought, and placed at South Kensington, a hand-beaten and *repoussé* silver vase, wrought entirely from the sheet, and mounted on Sienna marble with silver fittings.

A commission that offered wide scope for original and imaginative treatment was the regimental trophy designed and wrought for the officers of the Loyal North Lancashire Regiment, in commemoration of the South African War. Nothing could be more unlike the cumbersome, pseudo-Renaissance vases and centre-pieces too often palmed off upon military patrons of decorative art. Local colour and



REGIMENTAL TROPHY IN SILVER AND ENAMEL  
BY O. RAMSDEN AND A. C. E. CARR



*Omar Ramsden and A. C. E. Carr*

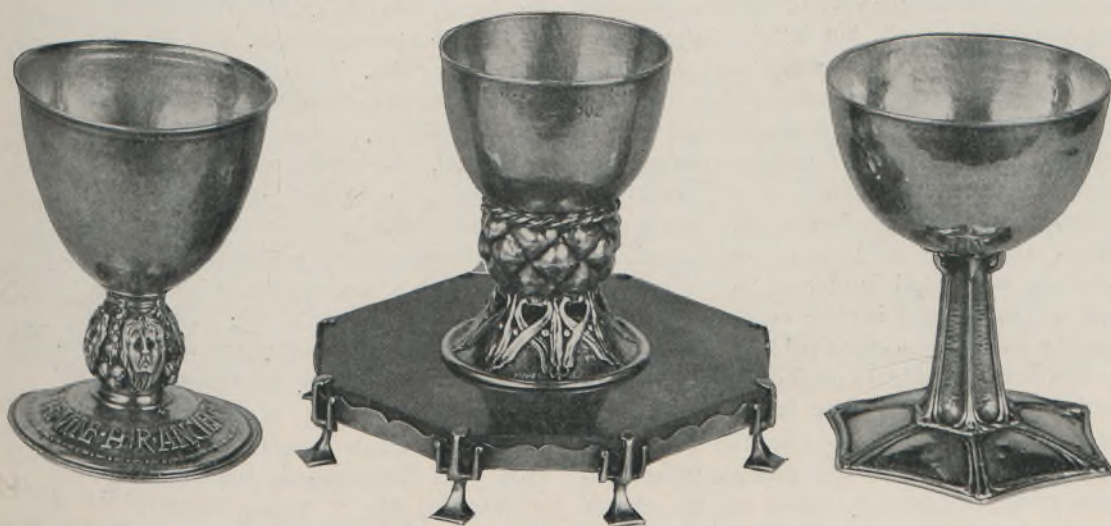


SILVER CREAM-JUG AND SUGAR BOWL BY O. RAMSDEN AND A. C. E. CARR

lightly beaten on the silver. Their own delightful little *Omar Khayyam* wine-cup, with its arrangement of the vine in pierced silver, is one of the happiest inspirations of these designers for the more homely and hospitable kinds of silver-ware. They have also a silver salad-bowl in a design based upon endive—quite an uncommon subject for decoration, and effective to a surprising degree (p. 21). This figure, pierced and beaten, forms the stem of

historical interest are given to the design by the representation of native kraals beneath the mounted figure of victory; and the band of castles is intended to suggest the line of block-houses wherein the regiment was largely employed. The *champlevé* enamels embody the arms of the various places connected with their service, and the translucent enamelling at the base of the trophy symbolises the flames of war. The red rose of Lancaster introduced into the decoration is, of course, the badge of the regiment. Somewhat akin to this in form and spirit is the slender and quaintly shaped Founders' Cup executed for a college in India (p. 23). The edge is bordered with a rich band of decoration in which enamels and emblematic shields are set, and the stem has a curious and quite novel design of climbing branches

the bowl, and on the plain-silver base is inscribed their own recipe for salad. Some of the silver rose-bowls executed on commission are remarkably handsome pieces of table ware; one in particular, designed for H. E. West, Esq., is noticeable for its breezy and vigorous decoration. This represents a fleet of mediæval ships of the merchant venturer type, with the arms of four great cities—London, Paris, Florence, and Genoa—emblazoned on their sails. On the opposite side of the bowl, in contrast to this group eloquent of Prosperity, there appears a symbol of Adversity—a fine ship stranded and attacked by pirates or corsairs. Another very pretty rose-bowl has the signs of the Zodiac heraldically treated; another has an ingenious and homely decoration of a wattle-work fence, with cocks, turkeys, and other farmyard



WINE-CUPS IN WROUGHT, PIERCED, AND HAMMERED SILVER

BY O. RAMSDEN AND A. C. E. CARR



## The Royal Academy

fowl. Among other interesting items shown at their recent exhibitions one may recall with pleasure a dainty little silver and enamel hand-mirror, with a decoration called *The Spirit of Beauty*, a simple and beautifully proportioned silver tea-service, with teapot, sugar, and cream vessels, and tray mounted on a plain silver band with green enamels; also some very carefully cut ecclesiastical seals, and a finely wrought and genuinely interesting set of twelve spoons representing twelve saints of the early English calendar, each carved with individual feeling and sympathetic study of the hero's life and work. It was once said of Rossetti that there was more "fundamental brain-work" in his art than in that of all the other Pre-Raphaelites put together. The phrase recurs in looking at the wonderfully versatile and eclectic output of Messrs. Ramsden and Carr—on the one hand so scholarly, so literary, one might almost say, in its resourcefulness of imagery; but, on the other hand, so workmanlike, so scrupulously adapted to practical needs.

### THE EXHIBITION OF THE ROYAL ACADEMY, 1904. BY W. K. WEST.

ARTISTS have long been accustomed to accuse the Academy of insufficient impartiality and of a tendency to encourage a particular class of work without any proper consideration for the claims of other forms of practice. But most people who see the present show will feel that this accusation is unjust. The collection now on view at Burlington House is, if anything, too catholic. Not only does it include work of the most divergent and dissimilar schools, but it brings together in admired confusion things which are good, bad, and indifferent, great achievements and obvious failures, conventional performances and erratic experiments; and by its absolute avoidance of anything like uniformity it arrives at a result that is really quite amusingly incoherent. If it is right for an art society to have no convictions, the Academy is an ideal institution; for it commits itself to nothing, and is quite content to do whatever the general mass of the public requires. That there is in its exhibitions a preponderance of mediocrity—and the present show is no exception to this rule—cannot be denied; but this fact reflects rather upon the workers who produce these indifferent things, and upon the public who like what is easiest to understand, than upon the Academy, which has to deal with British art as it finds it.

If more good works were annually available in this country it is quite conceivable that a larger number of them would appear on the walls of Burlington House. The authorities there have no constitutional objection to the better type of art—they would probably welcome it if it came their way; but, as matters stand, they are obliged to fall back upon varieties of mediocrity because without it they could not fill even a couple of their rooms.

For example, out of some fourteen hundred and fifty pictures and drawings which are to be seen at this moment under the Academy roof, a hundred and fifty, at the most generous computation, deserve the publicity accorded to them; the rest vary only in the degree of their unsuitability for exhibition. These need not be discussed; only the few good things call for notice. Among these there are some remarkable landscapes, a small group of interesting figure-pictures, and several excellent portraits, so that the various types of art practice are adequately represented. This distribution of the interest is fortunate; it saves the show from being one-sided, and gives it a sufficient reason for existence; and, moreover, increases largely the value of the collection as a summary of the accomplishment of the British school.

The most remarkable of the figure pictures come from Mr. Frank Brangwyn, Mr. Stanhope Forbes, Mr. J. M. Swan, Mr. Waterhouse, and Mr. Orchardson. Mr. Brangwyn's great decorative composition, *The Departure of Lancaster for the East Indies*, is a magnificent performance—sumptuous in colour and vigorous in design; the *Seine Boat*, by Mr. Stanhope Forbes, is a soundly treated study of sunlight and excellent in its realisation of character; Mr. Swan's *The Young Bathers* is one of his most graceful line arrangements, and has rare beauty of colour; Mr. Waterhouse's two small canvases, *Boreas* and *Psyche opening the Door into Cupid's Garden*, though less important in scale than usual, have all the charm of style that makes his work so fascinating; and Mr. Orchardson in *The Lyric* shows once more what a master he is of executive refinements and what a dainty colourist. There are, too, some excellent contributions from other men—for instance, Mr. H. S. Tuke's *In the Morning Sun*, Mr. S. J. Solomon's *Allegory*, Mr. Gotch's *The Heirloom*, Mr. Melton Fisher's *My Lady's Toilette*, Mr. J. W. West's *A Long Story*, Mr. Byam Shaw's symbolical composition, the Hon. John Collier's group from *The Merry Wives of Windsor*, Mr. J. Young Hunter's *The Bride Elect*, Mr. W. H. Margetson's *Who Strays in Love's Dominion?* Mrs. Young Hunter's *The Wanderer*,

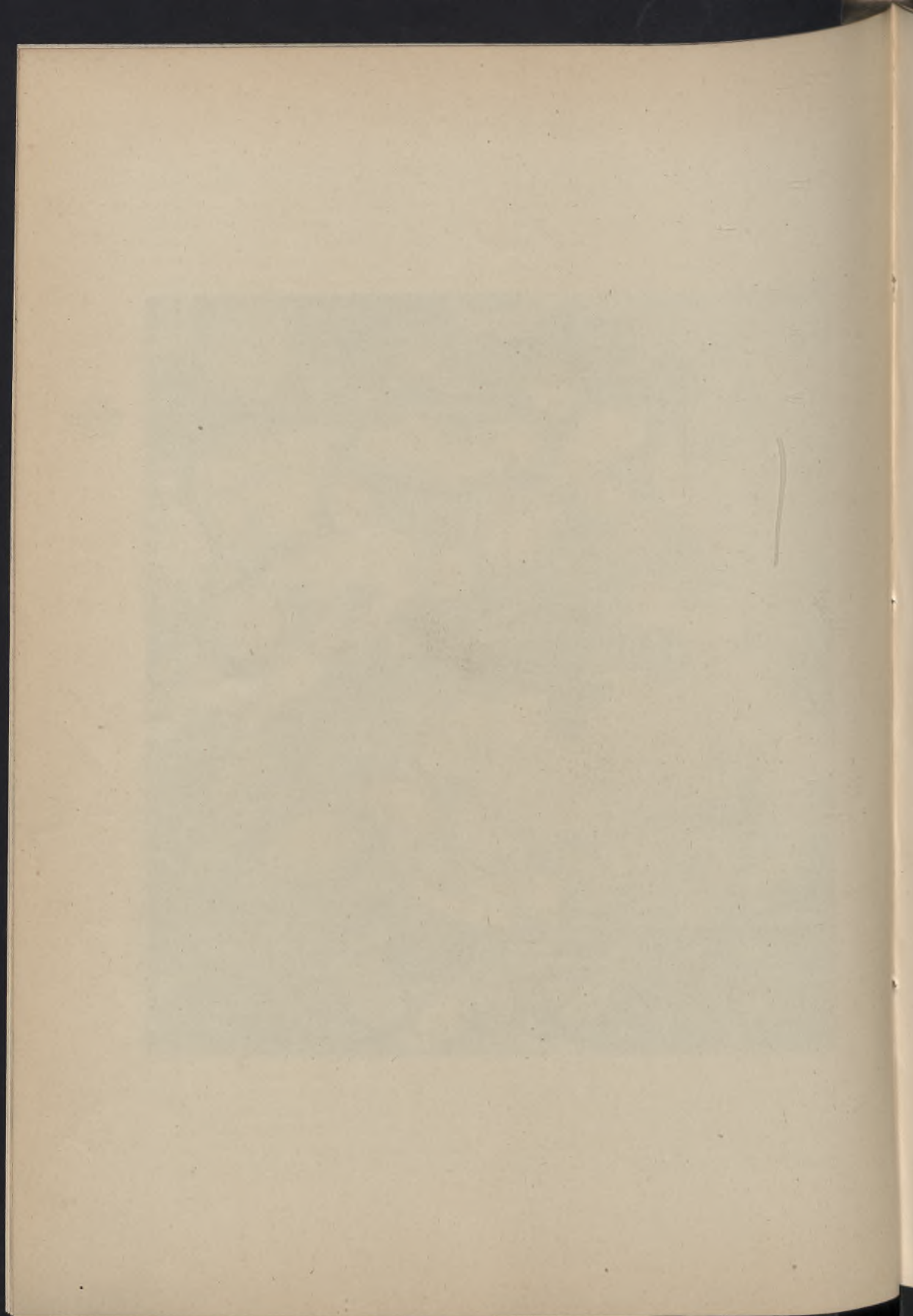




FROM THE DECORATIVE PANEL BY FRANK BRADSHAW, A.R.A.

THE DEPARTURE OF LANCASTER FOR THE EAST INDIES.







## The Royal Academy

and *Butterflies* by Mr. Charles Sims. These are all prominent in the show, and do the fullest credit to the artists by whom they were produced.

At the head of the portrait-painters stands Mr. Orchardson, whose picture of *Sir Samuel Montagu* is the achievement of an unquestionable master, so fine is it in its technical qualities and in its consummate ease of expression. But very nearly the same level is attained by Mr. J. S. Sargent, Mr. C. W. Furse, Mr. W. Llewellyn, and a few others among the exponents of this class of practice. Mr. Sargent amply makes up for the comparative failure of his work last year by the brilliancy of his portraits of *The Countess of Lathom*, *The Duchess of Sutherland*, *Mrs. Wertheimer*, and *Major-General Wood, U.S. Army*, all of which are in his most admirable manner. Mr. Furse puts beyond dispute his right to election as an Associate by the exceptional power of his canvases, *The Lilac Gown*, *Diana of the Uplands*, and *Sir Francis Mowatt, G.C.B.*, some of the strongest and most individual works he has ever exhibited; and Mr. Llewellyn, with his group of *Julia and Rosie, Daughters of W. Harrison Cripps, Esq.*, takes his place triumphantly among the very few men in this country who are at the same time fine executants and masters of style. This picture is certainly one of the best in the exhibition. Of special note are Professor von Herkomer's portraits of *The Right Hon. Joseph Chamberlain*, and *The Lord Chief Baron of Ireland*; they show how admirably he responds to the stimulus afforded by a sitter of a particularly strong personality. Mr. J. J. Shannon's best picture is the charming half-length of *Miss Gladys Raphael*, but his group of *Lorna and Dorothy, Daughters of W. Heward Bell, Esq.*, and his portraits of *Sir William Emerson* and *Mr. Martin Harvey as "Sidney Carton"*, are also memorable; and there is clever characterisation in Mr. Solomon's three-quarter length of *The Earl Cadogan, K.G.* To the list of able performances can be added Mr. Arthur Hacker's *W. Goscombe John, Esq., A.R.A.*; Mr. W. W. Russell's *Mrs. W. Russell*; Mr. H. de T. Glazebrook's *Mr. Justice Bigham* and *Miss Ruby Lindsay*; Mr. Charles Kerr's *Aimée, Daughter of Sir Rupert Clarke, Bart.*; Mr. R. Jack's *Mrs. Percy Graham*; Mr. Harold Speed's *William Hughes, Esq.*; Mr. J. H. F. Bacon's *M. H. Spielmann, Esq.*, and *T. P. O'Connor, Esq., M.P.*

There is quite an array of good landscapes and pictures of open-air subjects. Mr. East shows four, of which the *Morning at Montreuil* and *The End of the Vintage: Rhone Valley* most decisively illus-

trate his wonderful appreciation of Nature's beauties, and his splendid feeling for decorative arrangement; Sir E. A. Waterlow two, *A Showery Summer Day* and *Bolton Castle, Yorkshire*, which have especial delicacy of atmospheric quality; and Mr. David Murray his usual four honest transcriptions of well-chosen subjects. Not less important are Mr. Aumonier's broad and effective *The Borderland*, a canvas of superb quality; and Mr. D. Farquharson's *Full Moon and Spring Tide*, a very ably studied and painted night-effect. These two are decidedly to be counted among the pictures of the year, and with them must be classed Mr. Boughton's *Frosty Night*, a marvellous record of acute observation and a particularly subtle exercise in low tones of colour. Mr. Arnesby Brown's pastorals, *The Bridge* and *Hay Harvest*, are fascinating notes of delicate aerial effect; and much praise is also due to Mr. Clausen's *Willow Trees at Sunset*, Mr. A. E. Proctor's *Market Morning*, Mr. W. J. Donne's *Golden Dawn*, Mr. J. Coutts Michie's charmingly sympathetic *Autumn Evening*, Mr. J. Buxton Knight's *The Peace and Quiet of Chorley Wood*, Mr. James Henry's *October Morning*, Mr. R. W. Allan's *The Pitiless Sea*, Mr. J. L. Pickering's *A Life's Byway*, Mr. Westley Manning's *Norfolk*, Mr. G. C. Haité's *Venetian Fruit Stall*, Mr. E. Stott's *The Old Barge*, to the two riverside subjects by M. Thaulow, and to the ambitious canvas, *Timber Hauling in the New Forest*, by Miss Kemp-Welch. Mr. Dollman's *Famine* is, apart from its living interest, remarkable as a study of desolation.

The sculpture, if not on the whole quite so interesting as it has been in recent years, is in some instances of exceptional strength. Such examples as Mr. Pegram's *Sibylla Fatidica*, Mr. Pomeroy's *Canada* and *The late Dr. Temple*, Mr. Brock's *Brigadier-General John Nicholson* and *The late Lord Russell of Killowen*, Mr. G. Frampton's *St. George*, Mr. Goscombe John's model for the Liverpool Regiment memorial, Mr. Mackennal's *The Dancer*, and the reredos by Mr. W. Reynolds Stephens, have special claims to notice; and there are other contributions of very distinguished merit by Mr. Alfred Gilbert, Mr. Drury, Mr. Basil Gotto, Mr. Derwent Wood, Mr. Lynn Jenkins, Mr. Hope-Pinker, Mr. J. M. Swan, and Mr. Roscoe Mullins. A few good things are to be found in the water-colour and black-and-white rooms, notably the drawings by Mr. Reginald Barratt, Mr. C. J. Watson, Mr. A. Rackham, and Prof. von Herkomer; and the miniatures by Mrs. Emslie, Mr. Alyn Williams, Miss D. Holme, Mrs. Llewellyn, and Mr. E. Borough Johnson.





"SAINT GEORGE." BY  
G. J. FRAMPTON, R.A.





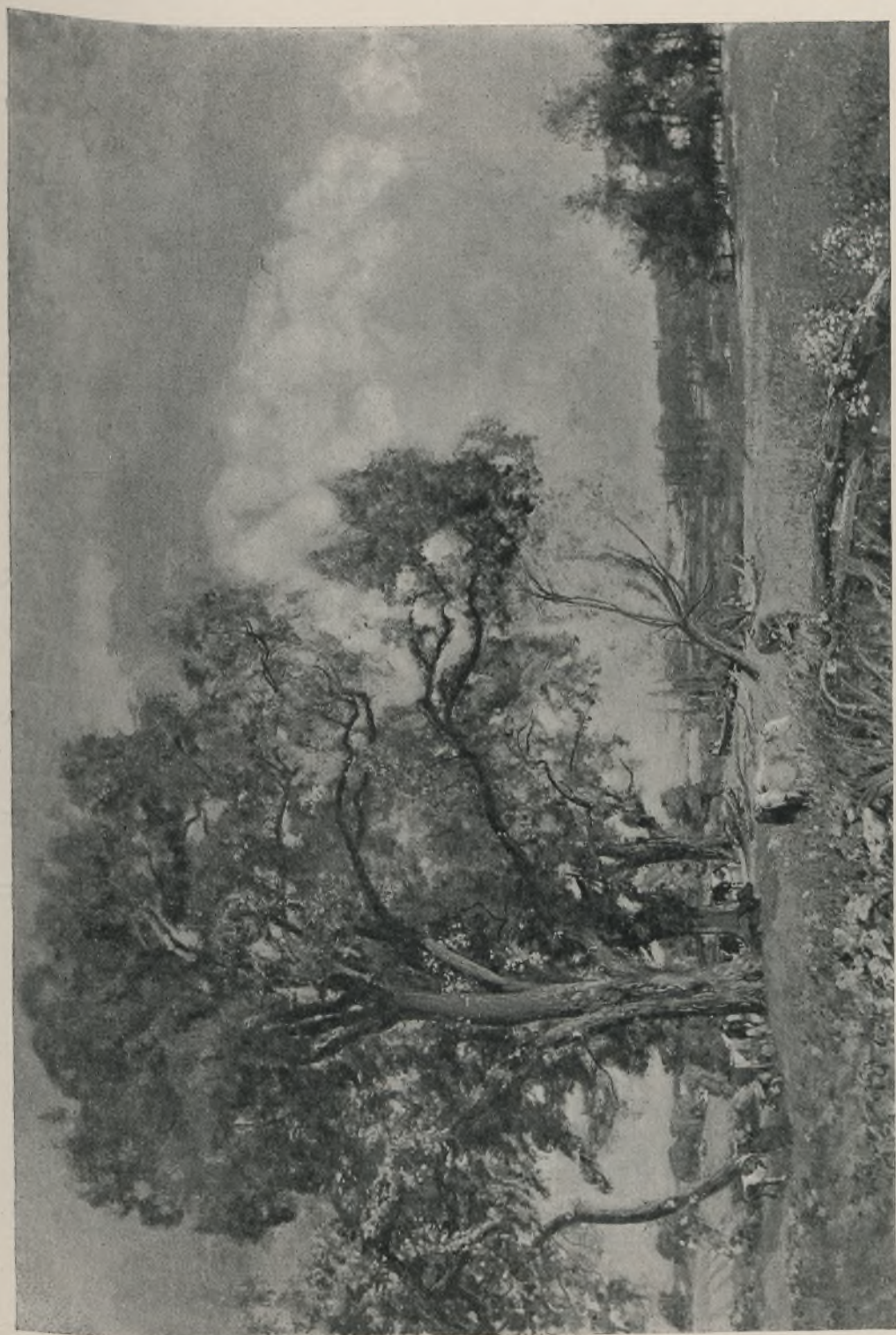
"SIBYLLA FATIDICA." BY  
HENRY PEGRAM, A.R.A.





"MORNING AT MONTREUIL"  
BY ALFRED EAST, A.R.A.





"THE VALLEY OF THE STOUR"  
BY DAVID MURRAY, A.R.A.





"A FROSTY MARCH MORNING"  
BY GEORGE CLAUSEN, A.R.A.





"THE BRIDGE." BY  
ARNESBY BROWN, A.R.A.





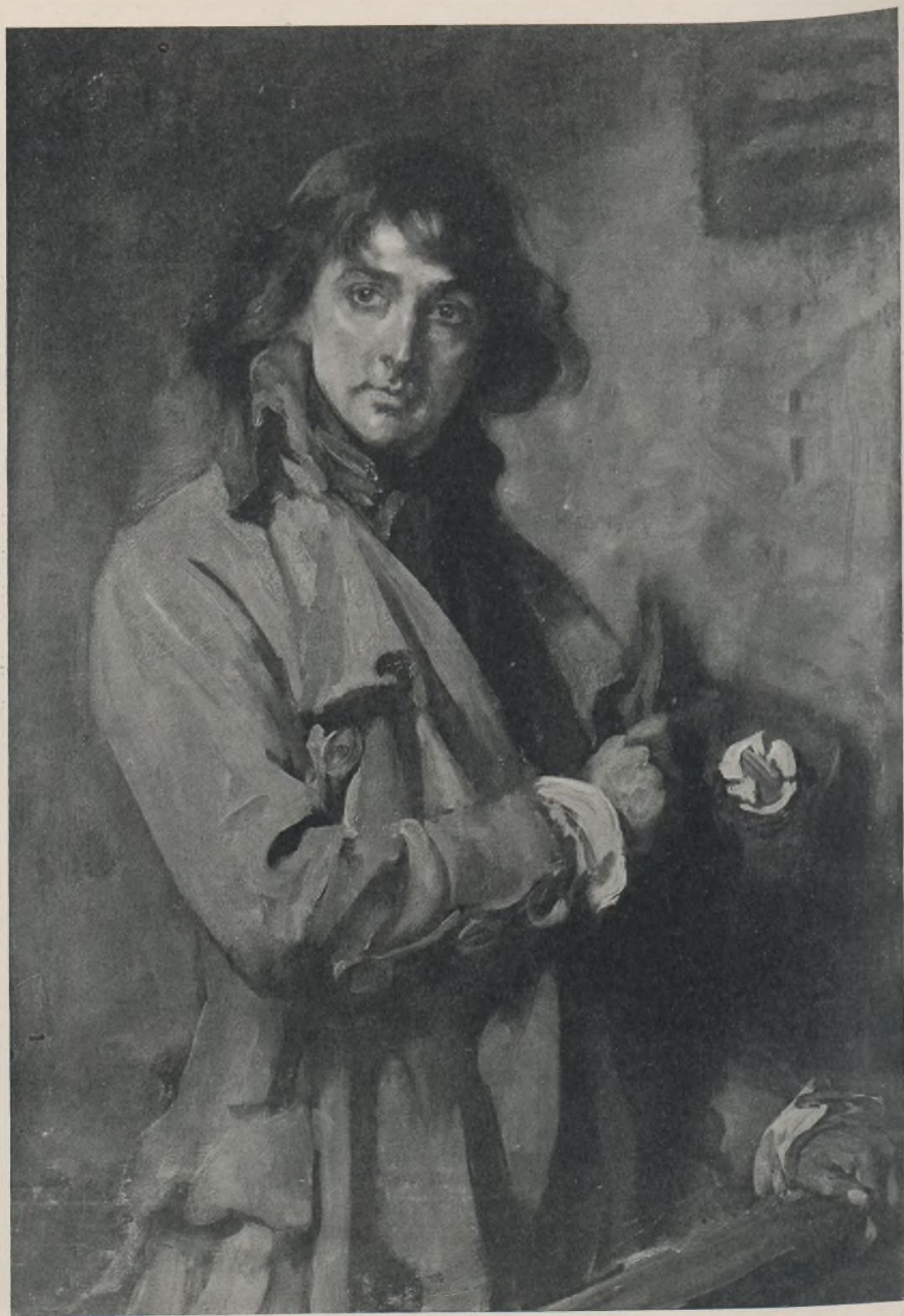
"THE SEINE BOAT." BY  
STANHOPE FORBES, A.R.A.





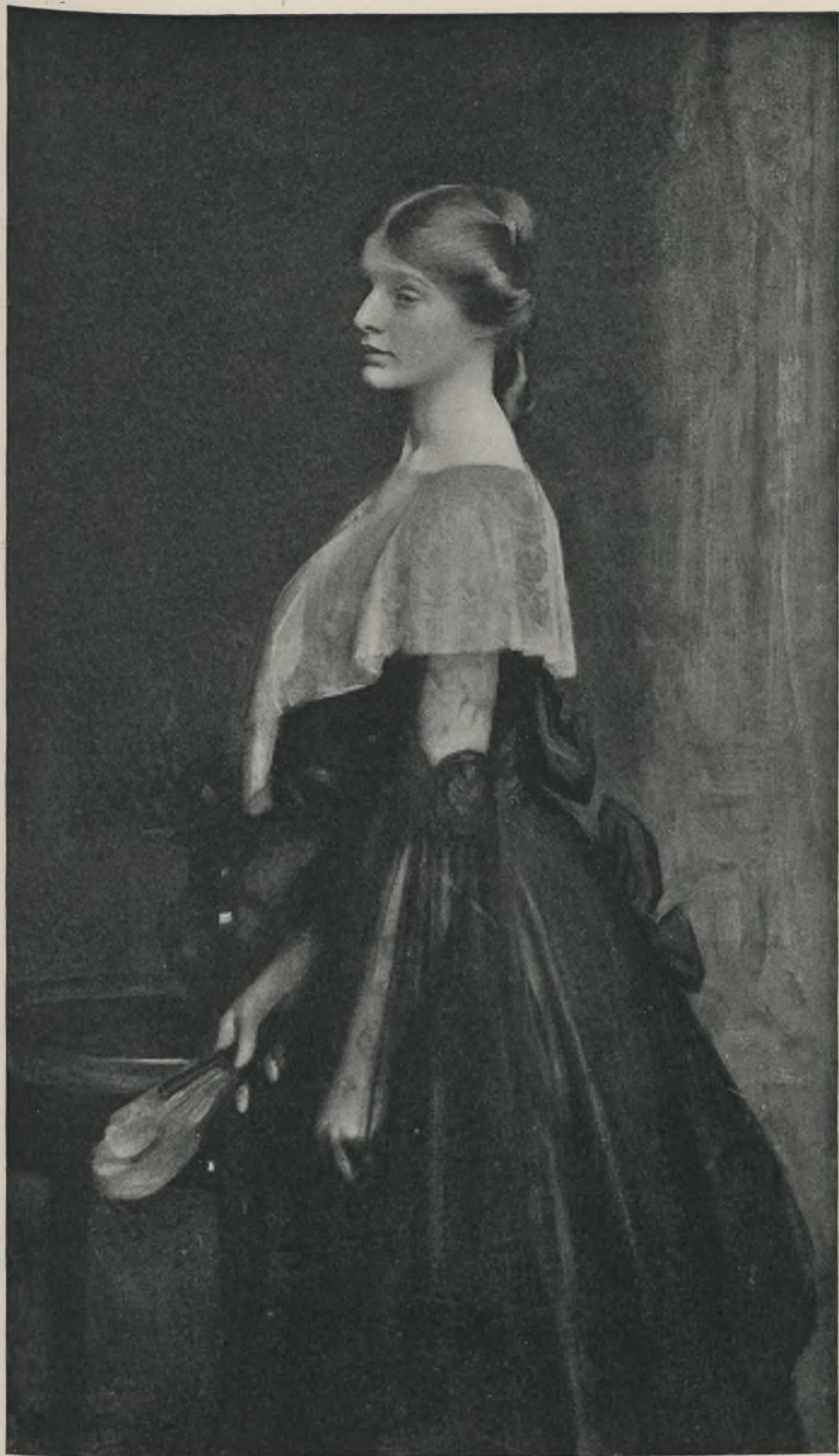
"MRS. KENDAL, MISS ELLEN TERRY AND  
MR. TREE IN 'THE MERRY WIVES OF  
WINDSOR.'" BY THE HON. J. COLLIER





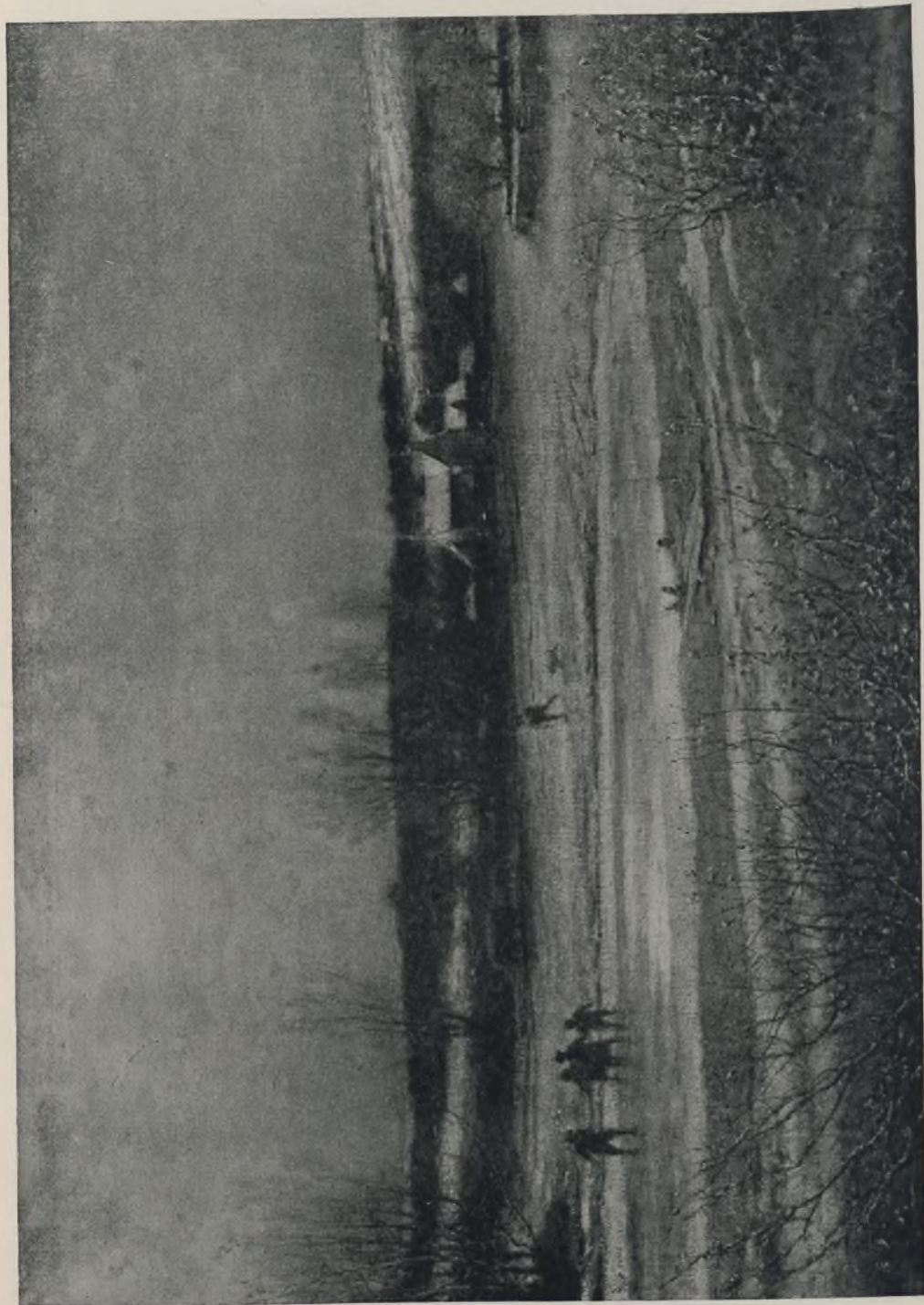
PORTRAIT OF MARTIN HARVEY  
AS "SYDNEY CARTON." BY  
J. J. SHANNON, A.R.A.





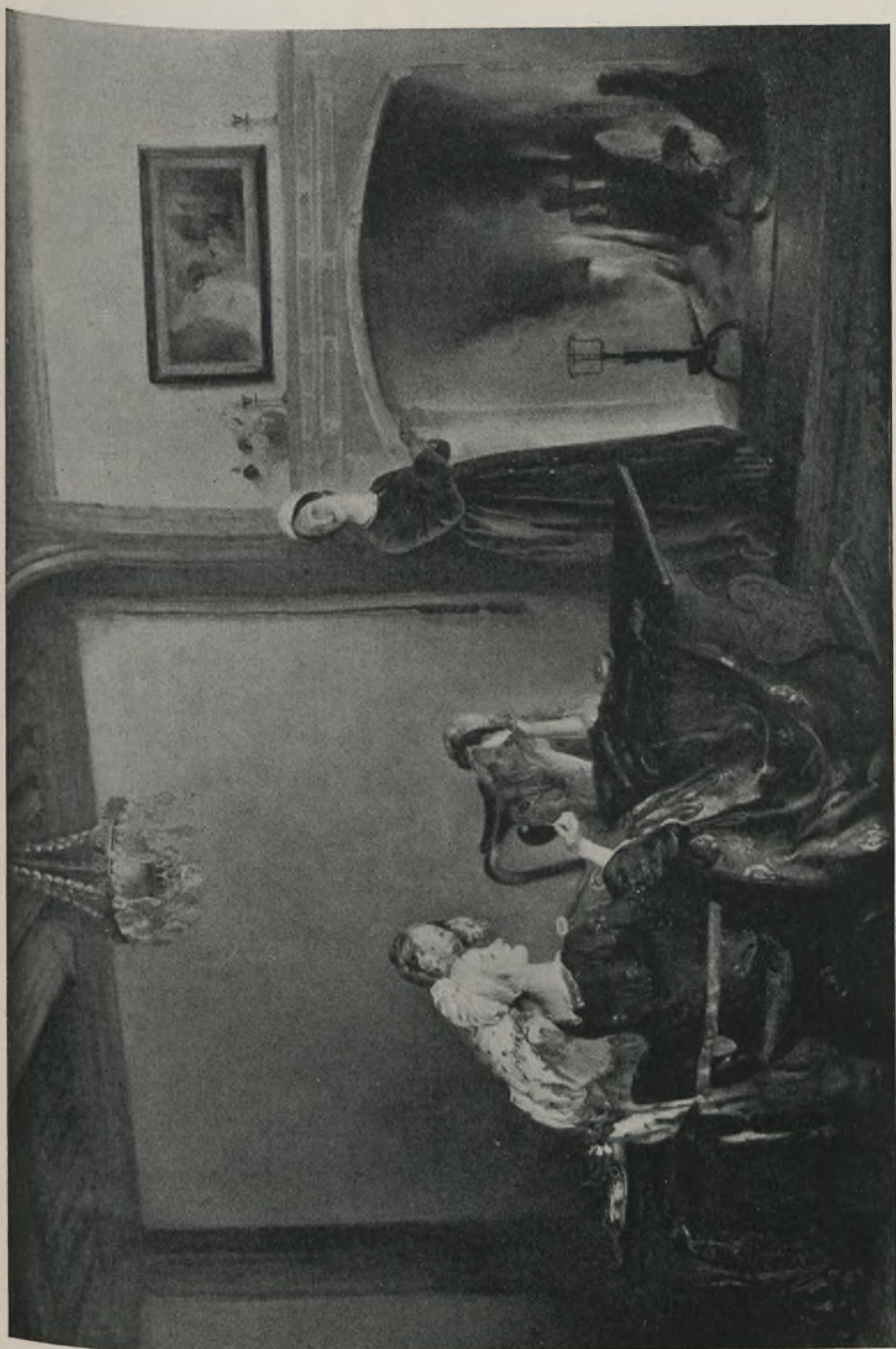
"PHYLLIS." BY  
A. HACKER, A.R.A.





"A FROSTY NIGHT," BY  
G. H. BOUGHTON, R.A.





"THE BRIDE-ELECT"  
BY J. YOUNG HUNTER





"THE WANDERER." BY  
MARY Y. HUNTER



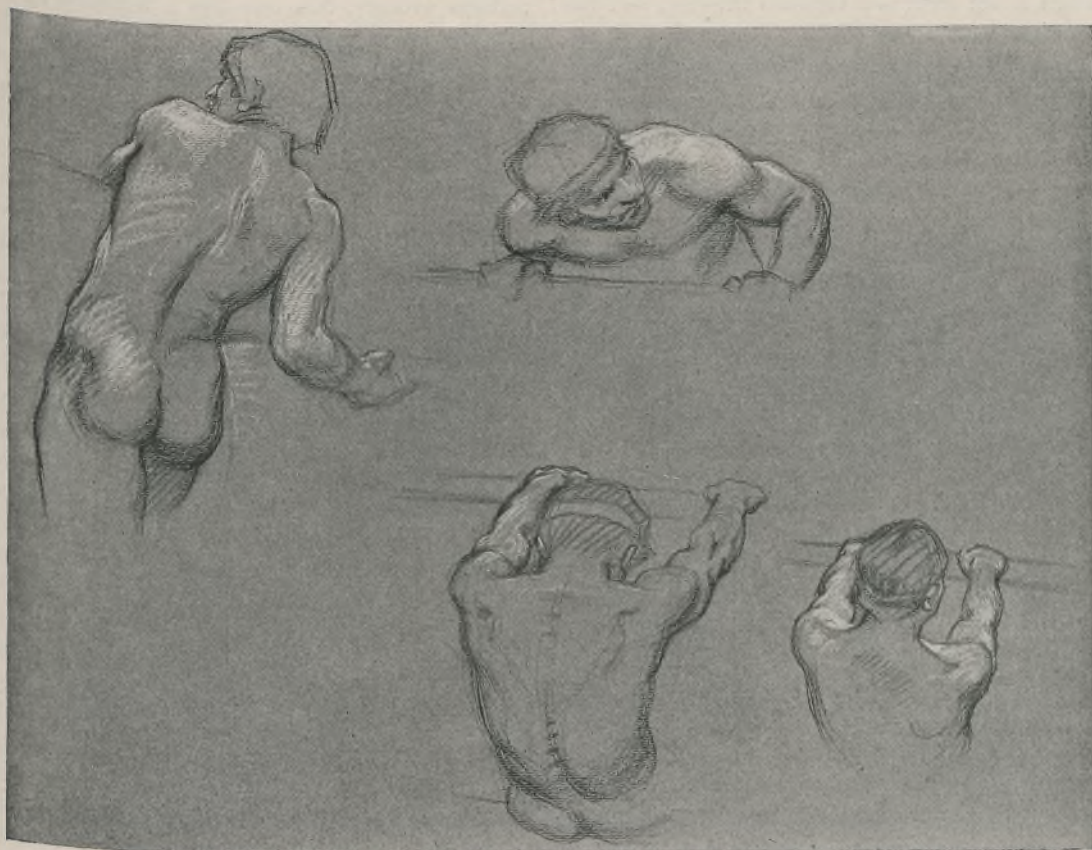
## Week-End Cottages

### WEEK-END COTTAGES: DESIGNS SENT IN FOR COMPETITION A. LV.\*

✓ *Scott* (May No., p. 327) and *Johnnie* send simple plans which could be carried out at a reasonable cost; but the flight of stairs shown by the latter between the sitting-room and the kitchen is uncomfortably steep. *Limestone* seems a designer of a quite commendable energy, and submits no less than four sets. They all have good points: No. 1 especially (p. 45) we think a thoughtful, compact, and inexpensive plan, with simple elevations, naturally treated, without disastrous affectation of picturesqueness. This latter comes of itself, and cannot be made to order. Of his No. 2 (p. 55) we would say that his bedrooms have not sufficient height, and there is an awkward valley timber under which it is necessary to pass to get into the large bedroom. No. 3 has a dark corner near the w.c., and, indeed, his superficial area of lighting medium does not comply with the usual local regulations. The

passage is only 2 ft. 6 in. wide, and again we have to notice the omission of a vestibule door. In No. 4 the height of the living-room, which is barely 8 ft., would not be allowed. *Autolocus* sends more than one set. His contribution on p. 54 has good points of planning and design, and is daintily drawn. The drawing of *Quex*, on the other hand, does not set out his design to the best advantage. The servants' w.c. out of the scullery is an unpleasant feature, and there is no headroom to the side door under the landing. This latter defect also occurs in the case of *Lyric* (p. 51), whose bedroom lighting once more is insufficient, while *Lochaber* (May No., p. 328) has evidently studied his bedroom question; but he also has no vestibule door, and shows no "offices," unless the unnamed room opening out of the scullery is meant to serve this purpose. The headroom, again, that *Lap* (May No., p. 331) shows to the service between the living-room and kitchen is too low, and *Ferry* (p. 57) has the same defect in his plan, which shows barely 6 ft. under the stairs near the kitchen. His coal-cellar, which leads out of the scullery, is too small, as are his bedrooms. But he

\* The first article on this subject appeared in the May number of THE STUDIO.



STUDY FOR "THE GOLDEN FLEECE"

BY H. J. DRAPER



## Week-End Cottages

submits an excellent elevation. *The Buccaneer* (page 53) who sends a prettily-drawn sketch, omits the all-important feature of scale. He provides two large rooms, which he labels "offices," but gives no indication of the use to which he destines them. *Ferrus*, whose price of 6*d.* seems an impossible one, places his hall fireplace under the stairs, where his drawing seems to indicate that the head room would be only 4 or 5 ft. The arrangement of roof shown by *Hermes* (May No., p. 333) is complicated, and costly, nor is the place chosen for the bicycle store a wise one. The latter objection applies also to *Catrina* (May No., p. 323), who sends a good plan expressed by somewhat thin and delicate drawings. *Jim the Penman*, who sends two designs, in No. 1 shows the coals and larder next door to each other, and a scullery entirely separated from the kitchen, which does not conduce to easy kitchen work. The steps from ground to first floor work out at 9-in. risers. His No. 2, again, shows the angular form of plan, with the good feature of the caretaker or servants' bedroom arranged on the ground floor. His elevations show the introduction of thatch for his roofing material, as does *Blues* (p. 57). This latter design is set forth in a vigorous drawing, and the elevations have a very pleasant cottage feeling, but it would be an expensive one to execute, especially as regards the finishing of the interior, and the half-timber of the upper portion of the walls, which, by the requisition of the authorities in every part of the country, has to be in addition to, and so an extra cost over, a backing of 9-in. brickwork behind it. *Thatch* (p. 58) also roofs with the material that has suggested to him his *nom de plume*. His bedrooms are not sufficiently lighted. The cube price, 6½*d.*, mentioned by *Rustic Peggy* (p. 50) would be an impossible one for his building in any district. It is a pity his plan is an expensive one as its arrangements are clever. His staircase, however, as drawn is impracticable: he only shows eleven steps, and these could have but the narrowest of treads. His third bedroom, moreover, 9 ft. by 8 ft. 6 in., is too small even for a country cottage. The scheme set forth by *The Kid*, in a smartly drawn set, would be impossible to carry out for the money. His bedroom accommodation is particularly good, and the steep roof is cleverly contrived to get a high wall-plate on the interior and the effect of a low-eaved building from the outside. In the set of *Rough-Cast* (p. 47) we have to notice once more the disadvantage of the omission of a vestibule door. Nor would the bulkhead of the stairs showing in the

sitting-room be at all a pleasant feature; and his larder window faces due west instead of north. The stairs, again, in the design of *Leap-Year* (page 54), and the other features in the kitchen, make it quite impossible to find a place for the indispensable dresser. He provides a particularly good living-room, but the window area to his kitchen would be barely sufficient. We do not think any local authorities would pass cavity-walls consisting of two 4½-in. thicknesses, such as are shown by *Alpha* (May No., p. 331), whose plan is a simple and straightforward one. *Little Billee* supplements his scaled drawings by a prettily coloured perspective. His section, however, shows bedrooms only 7 ft. high, yet a considerable amount of waste room in the roof. His w.c. is but 2 ft. 6 in. wide, and would appear to be badly off for head-room. The design No. 1 (p. 49) of *Dogrose* could not possibly be done for the money. He has a good notion of a covered approach to the coals; but the window area as regards one of his bedrooms is not sufficient. In his No. 2 design (p. 51) his entrance porch is small and constricted; and by the time a dresser was placed in the kitchen there would not be much room for the cook. In *Sixpence*, No. 1, one imagines, though perhaps wrongly, that one sees a feminine hand. The living-room, 24 ft. by 18 ft., is generous enough, but is nothing as compared with that of No. 2, where it is 27 ft. by 17 ft. As regards *Loghouse* (p. 56), a distinctly interesting production, we imagine that it is of foreign origin. Its bedroom windows are far too small. Thanks to the over-topping ridges of both the higher and the lower roofs, the sitting-room chimney would inevitably smoke badly. *Salop* (p. 46) submits one of the best of the designs, arranging the whole of his buildings under one simple roof. He is able here, at very slight additional cost, to get extra attic accommodation. We do not quite like the arrangement of the stairs leading out of the living-room, which implies the carrying of slops, etc., from the upper floor through a room—perhaps occupied at the time. The plan of *Vectis* (May No., p. 330), shows a good deal for £500. It is, however, well arranged, and, as we have said before, we think the idea of a scullery recess a good one. *Nemo's* unrestful and eccentric design does not approve itself to us. *Bee* can hardly expect that a building such as he shows, and with hollow walls that scale on the plans 2 ft. thick, could be built for the 4½*d.* he mentions. He is one of the few competitors who indicate a drain system; but, having done so, he should have provided an inspection chamber at the angle. *Sphinx* sends a curious

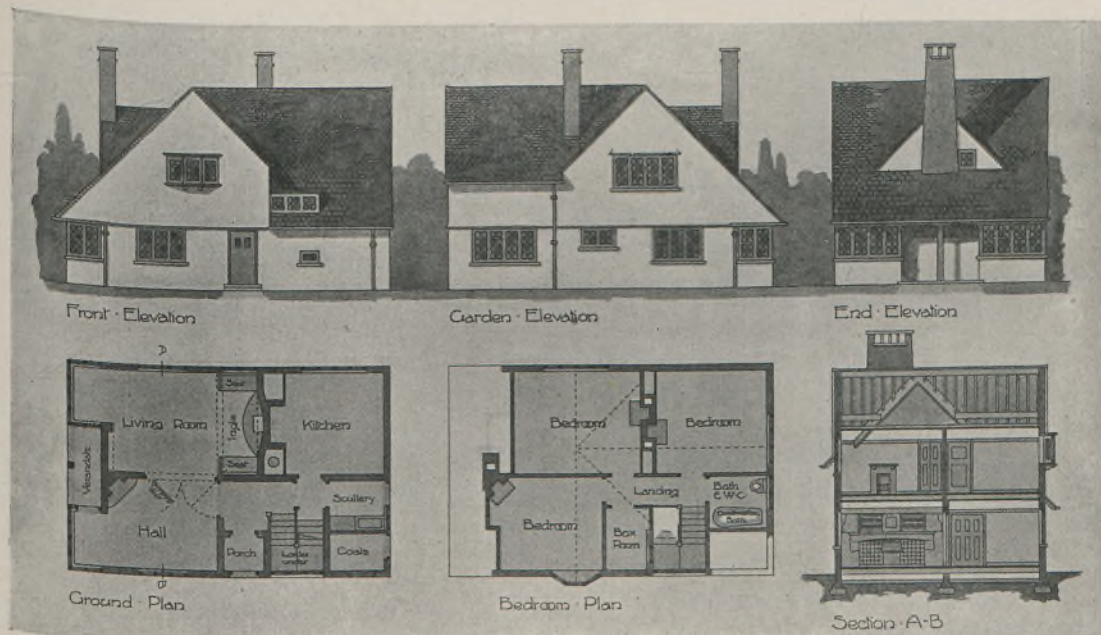


## Week-End Cottages

plan, where hexagonal rooms at either end of the building form quasi-wings. The roofs over these are circular, but it is difficult to imagine how a roof of this particular shape is to be covered with the stone slabs he indicates. The corridor on the first floor has not sufficient head-room. With *Fen Land*, again, the roof has been a difficulty, for it would be impossible to make weather-tight work in tiling of the portion of the roof shown, almost a flat. *Gables* has a plan the principal feature of which—the upper gallery—is original and well contrived; but to this he sacrifices an undue portion of room; and in mentioning 6*d.* as his price he is far too sanguine. *Quercus* has thought out an interesting and cleverly treated plan. His living-room, with aspect north-east and south-west, would be sunny and bright. The living-room shown in the carelessly drawn set of *Gazebo* is 22 ft. by 12 ft., but his design is not otherwise an expensive one. In the plans of *Ned Cray* and of *Nomad*, smallness of rooms, rather than their oversize, is the characteristic; in the case of the former, two of the bedrooms showing this defect, and the kitchen of the latter being only 7 ft. 6 in. wide. The roof in this set also has the objectionable gutter, as has that of *Sunny Jim* (p. 48). We imagine *Cecilia* (pp. 50 and 58) to be a non-English worker. He sends two designs showing essentially modern treatment, but with little or none of the continental uneasiness or

exaggeration. They are well set forth in pretty pen-and-ink drawings. The design of *Bumpkin* strikes an entirely different note, and he is evidently a keen student of the country cottage as we see it in Surrey or Sussex, for example. The simplicity that is his dominant note and economy are both contributed to by his expedient of roofing his building under one straight ridge. *Flaneur's* larder faces south: he might well interchange his china and larder. The barrel ceiling in the bedroom is, of course, expensive, and is, as a matter of fact, too low. His bedrooms otherwise are good, and we like the expedient of the covered way at the rear of the house. *Tristan* (p. 55) sends three designs, of which No. 1 shows a good plan; but his first floor shows the defect of so many plans submitted in this competition of the provision of bedrooms in which it is sometimes difficult and sometimes impossible to place a bed. Had *Tristan* but gabled the east end of his building, bedroom No. 3 would have had the advantage of providing accommodation for the bed it is intended for. In No. 2 there is no scullery, and his larder faces south-east. In No. 3 it is difficult to see how the chimney from the kitchen is carried, and we are afraid that the small windows would but badly light the stairs.

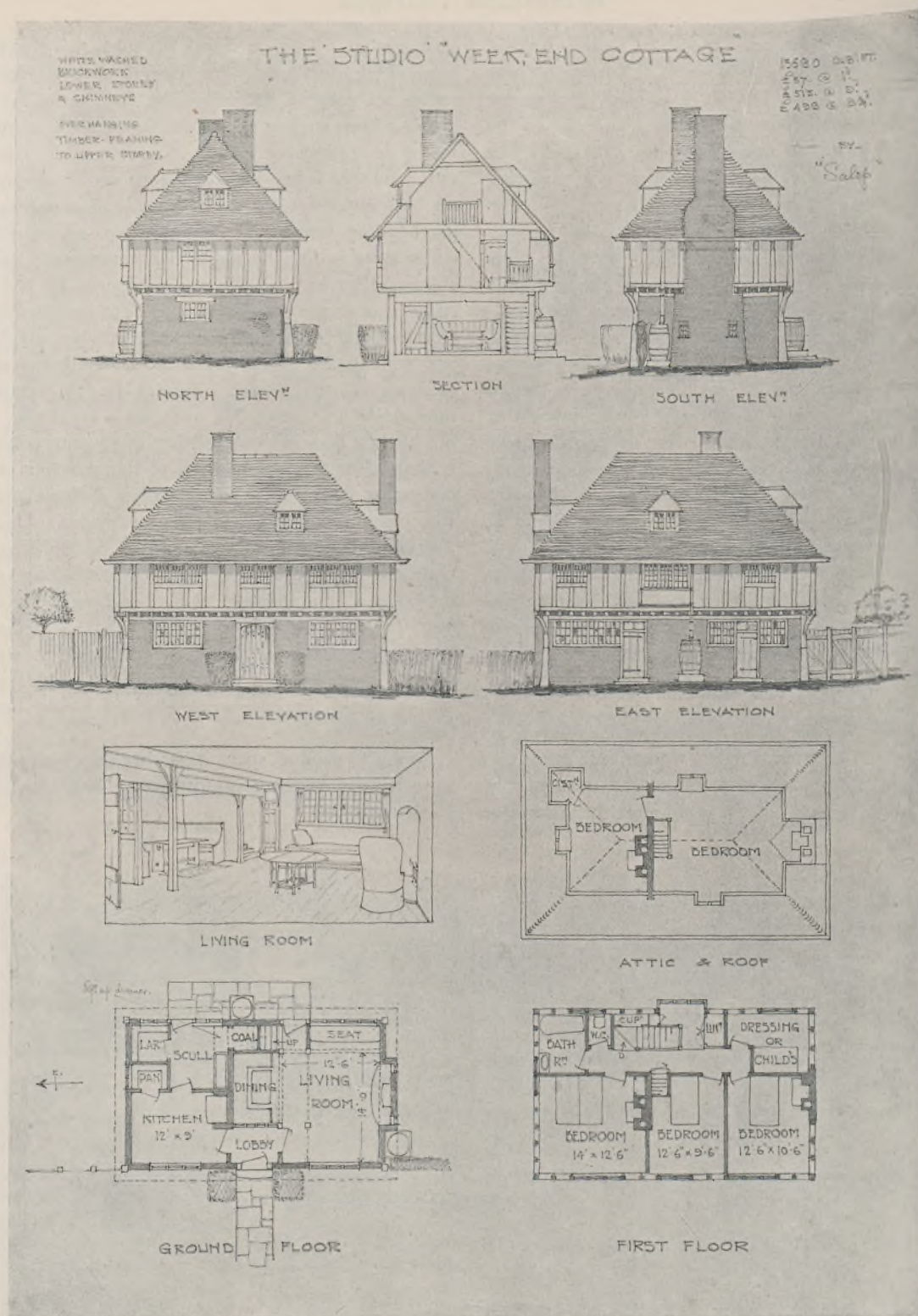
Owing to lack of space it has been necessary to leave a large number of interesting designs and plans unnoticed.



WEEK-END COTTAGE (NO. 1 DESIGN. FIRST PRIZE)

DESIGNED BY "LIMESTONE"

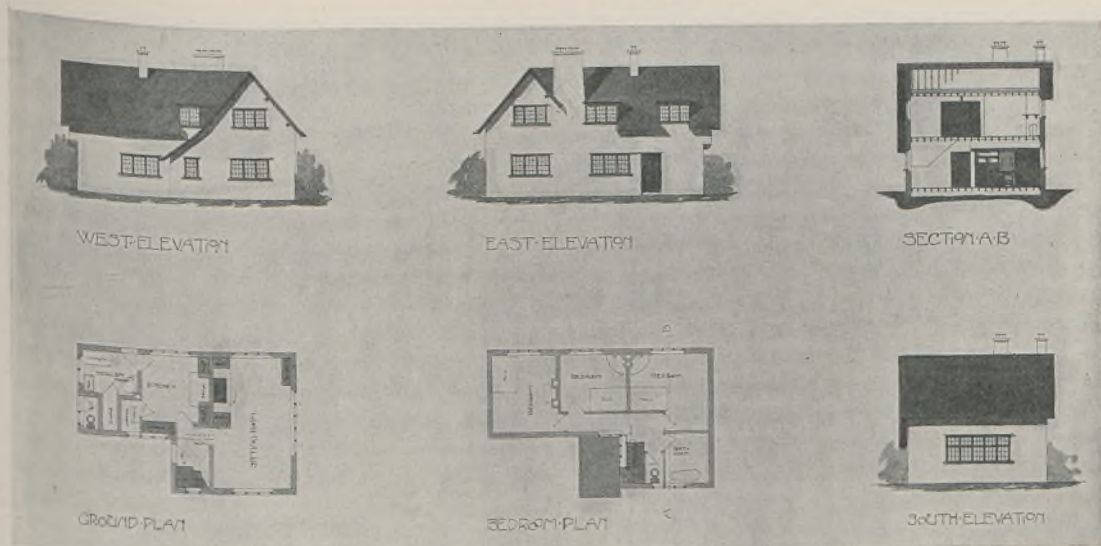




WEEK-END COTTAGE  
DESIGNED BY "SALOP"

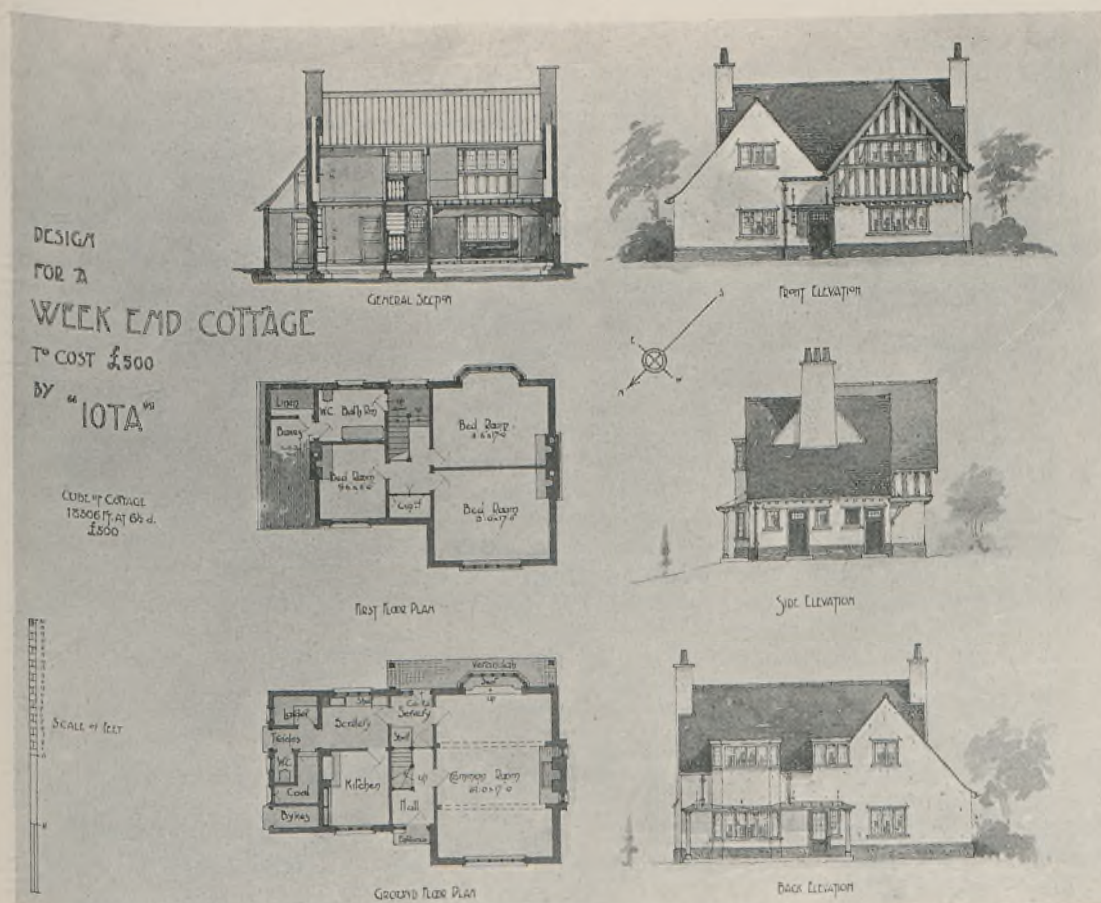


## Week-End Cottages



WEEK-END COTTAGE

DESIGNED BY "ROUGHCAST"

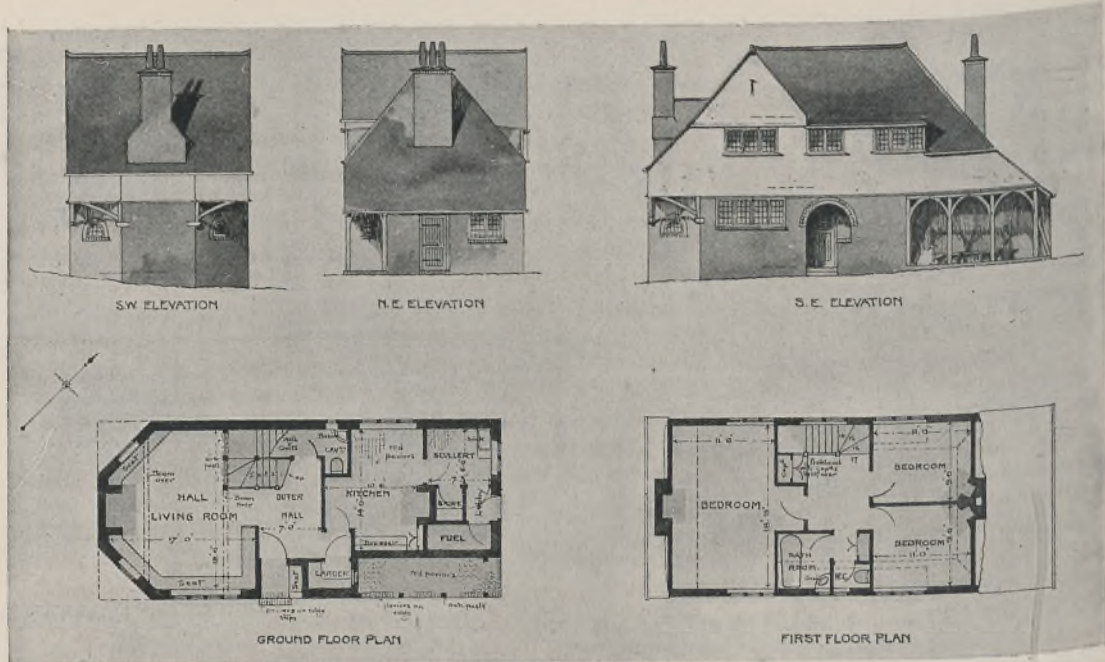


WEEK-END COTTAGE

DESIGNED BY "IOTA"

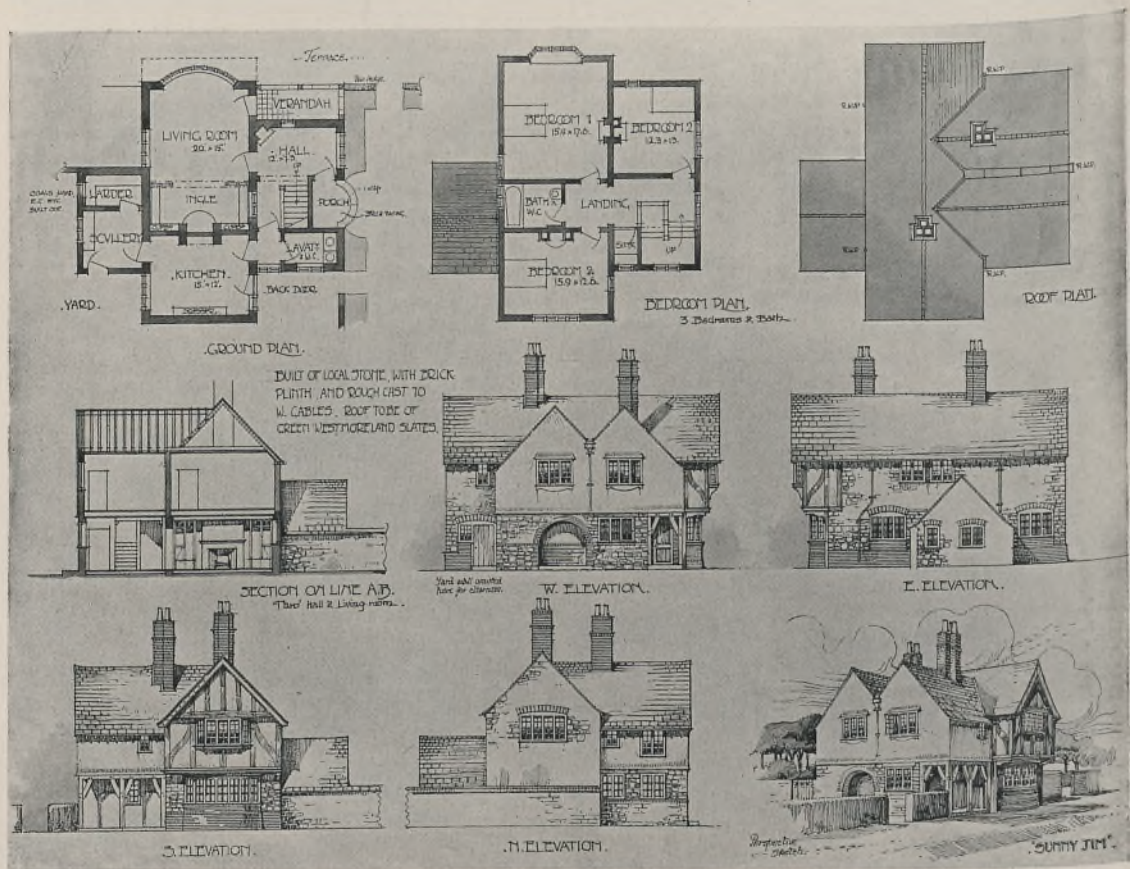


## Week-End Cottages



WEEK-END COTTAGE

DESIGNED BY "ACORN"

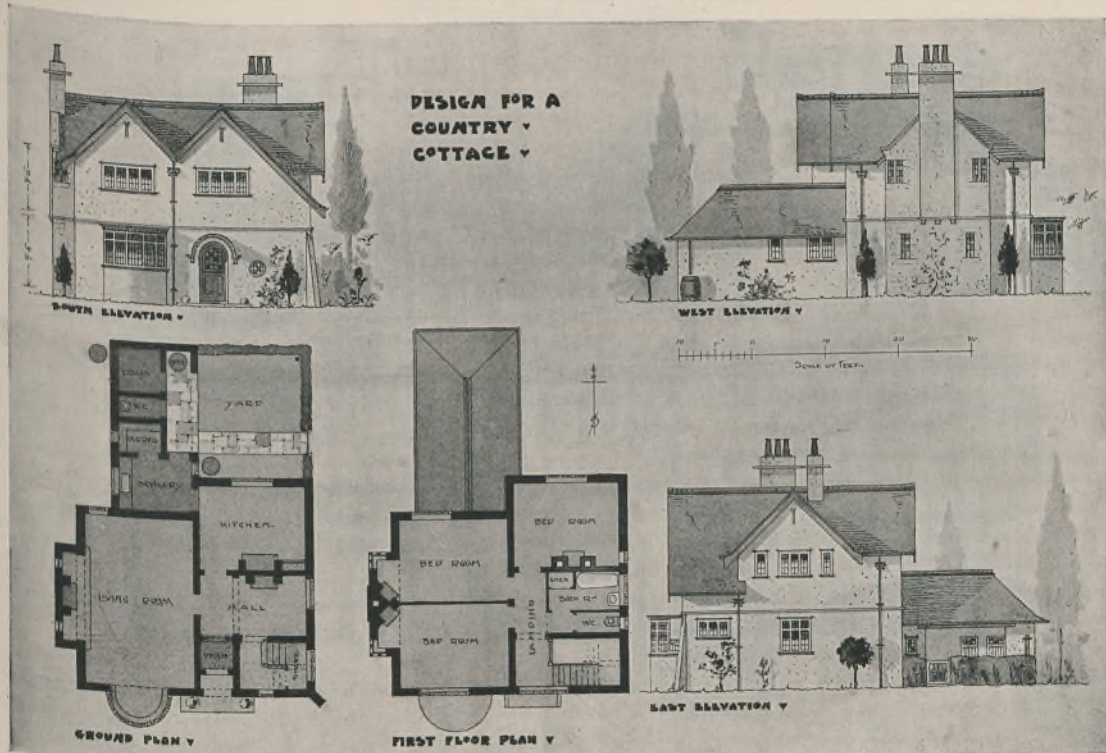


WEEK-END COTTAGE

DESIGNED BY "SUNNY JIM"

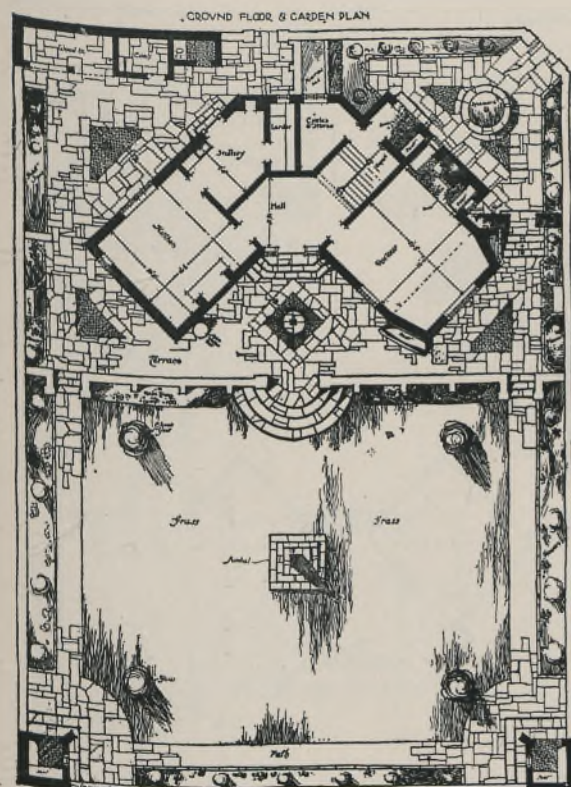


## Week-End Cottages



WEEK-END COTTAGE (NO. 1)

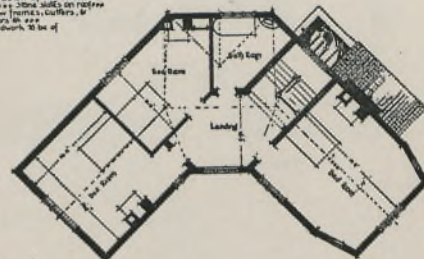
DESIGNED BY "DOGROSE"



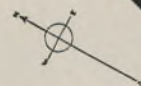
WEEK-END COTTAGE

### THE HOUSE TO COST £500

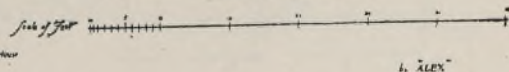
To be constructed of hand-made red bricks with stone walls on roofline. Chalk, varnish, painted, painted, or external doors in red. Interior woodwork to be of



FIRST FLOOR PLAN



SECTION THRO AB



1, ALEX

DESIGNED BY "ALEX"

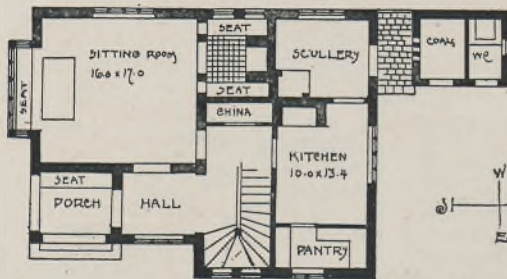


## Week-End Cottages

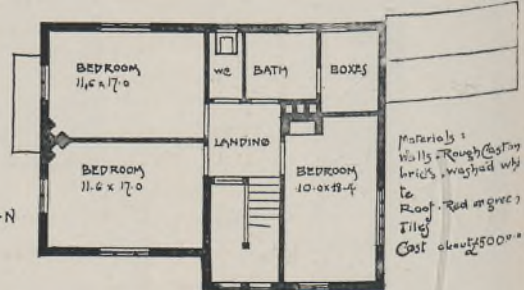


E. ELEVATION

S. ELEVATION



GROUND FLOOR PLAN

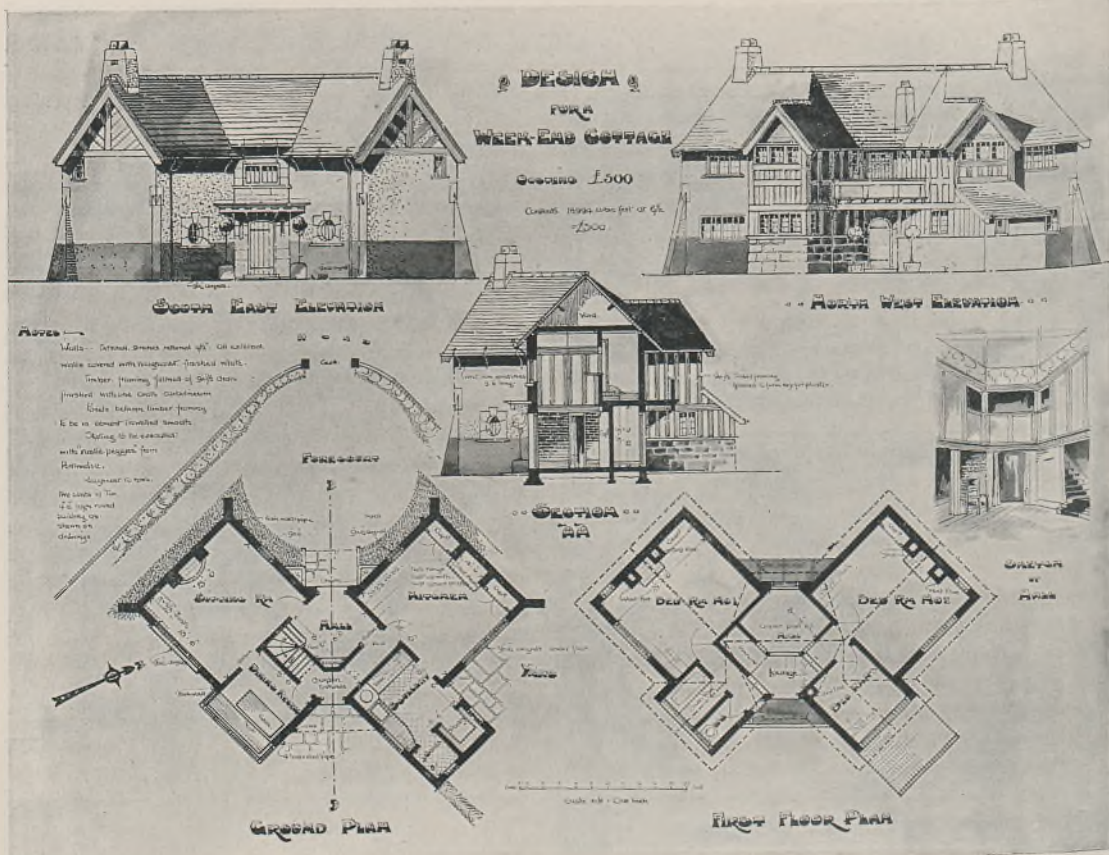


1ST FLOOR PLAN

Materials:  
Walls: Rough Cast  
Bricks: washed wh  
to Roof. Red or grey?  
Tiling  
Cost about \$500.00

WEEK-END COTTAGE

DESIGNED BY "CECILIA"

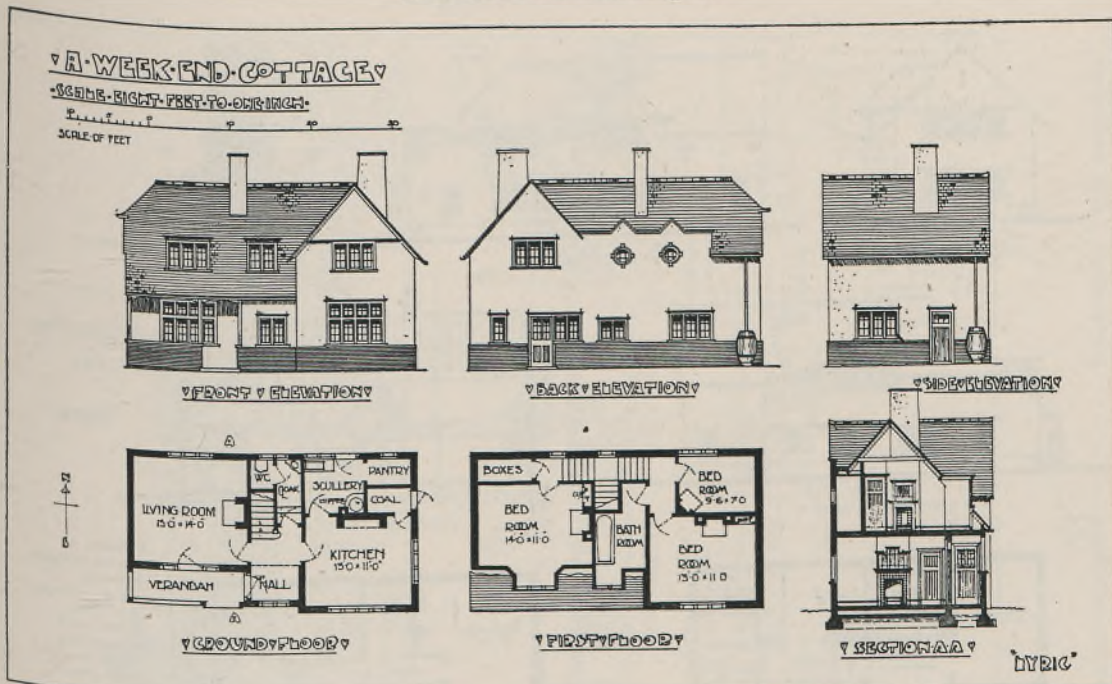


WEEK-END COTTAGE

DESIGNED BY "RUSTIC PEGGY"

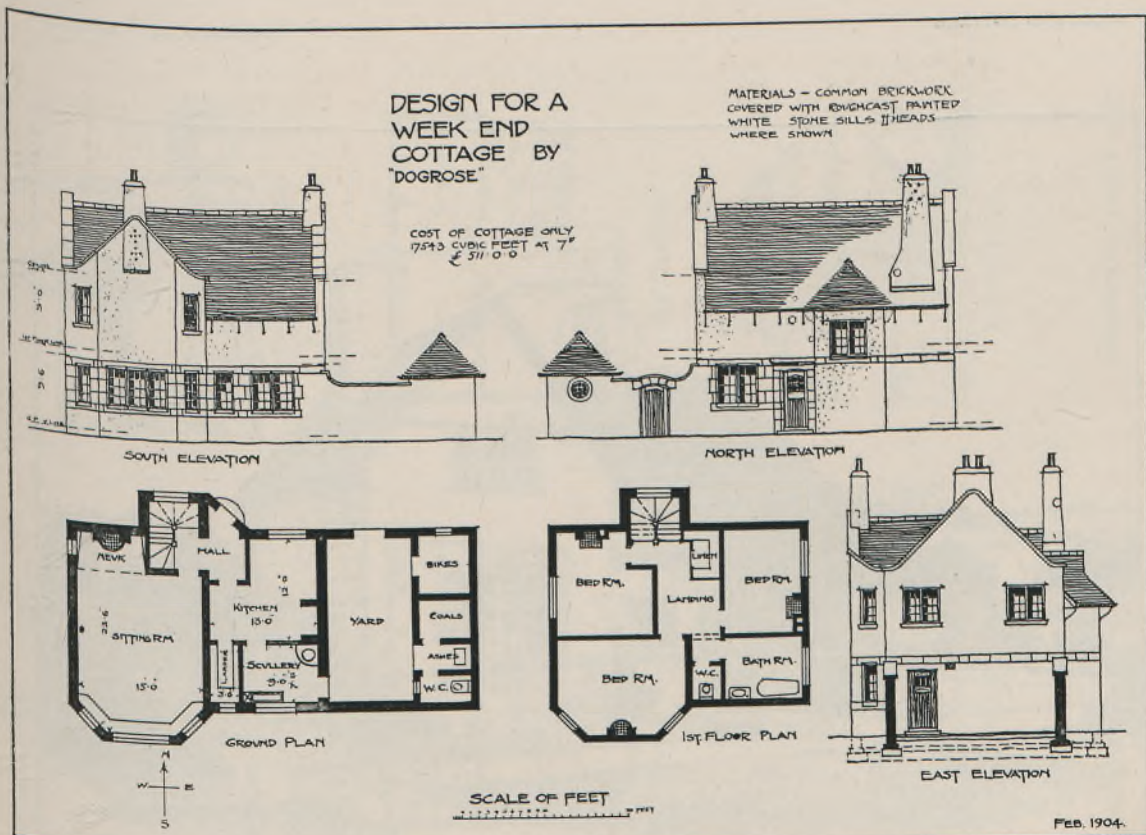


## Week-End Cottages



WEEK-END COTTAGE

DESIGNED BY "LYRIC"



WEEK-END COTTAGE (NO. 2)

DESIGNED BY "DOGROSE"

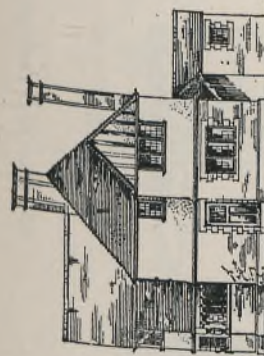






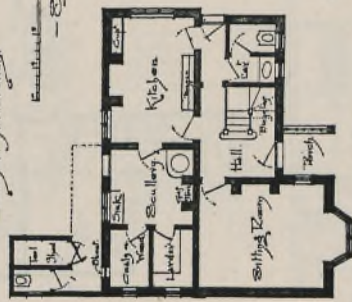


South West Elevation

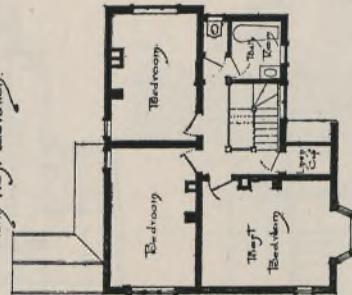


North West Elevation

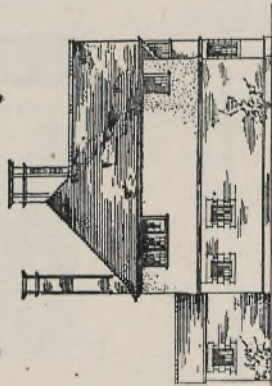
Scale of Feet  
0 10 20



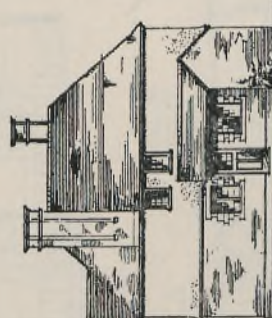
Ground Plan



First Floor Plan



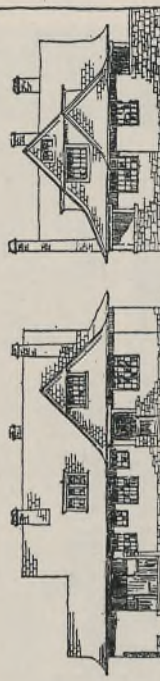
South East Elevation



North East Elevation



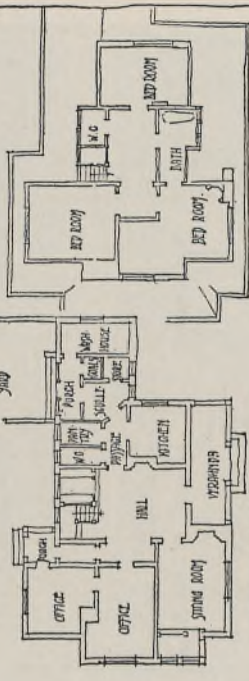
# DESIGN FOR A COUNTRY COTTAGE BY "THE BUCCANEER" 173 64



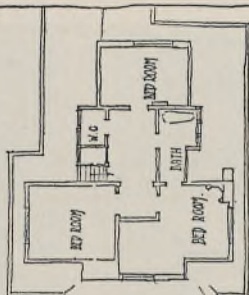
Front Elevation



Side Elevation



Ground Floor Plan



First Floor Plan

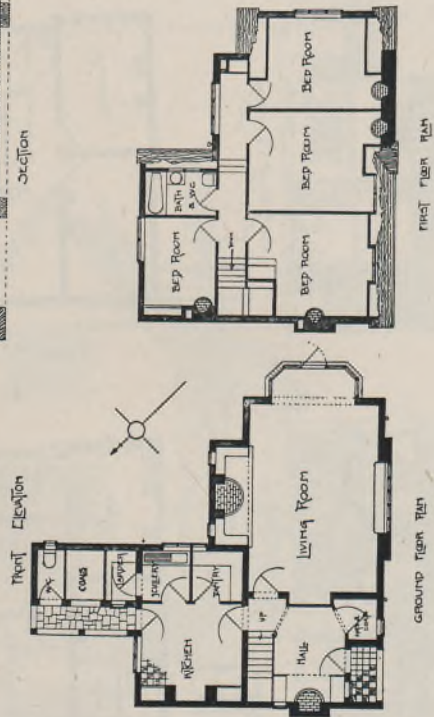
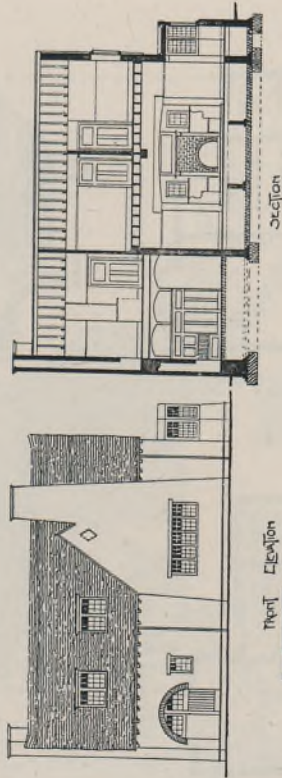
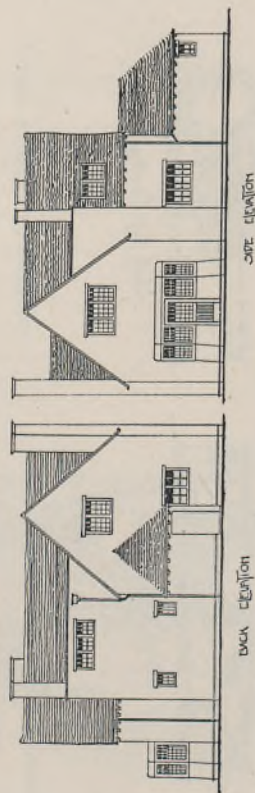
WEEK-END COTTAGE

DESIGNED BY "SIMPLE AVEU"

WEEK-END COTTAGE

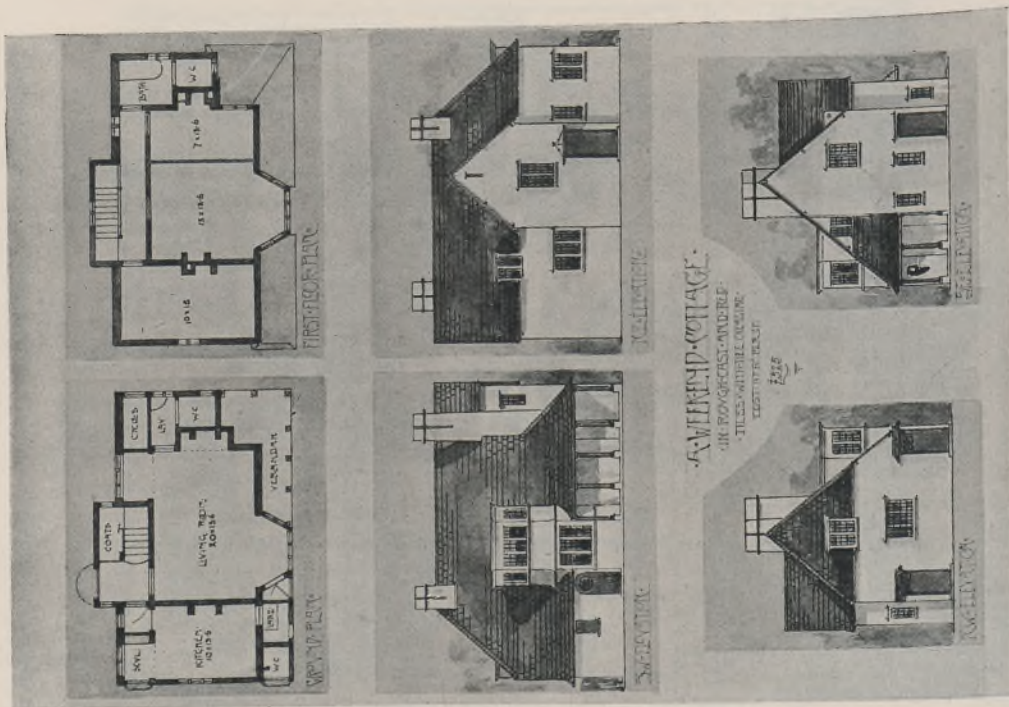
DESIGNED BY "THE BUCCANEER"





WEEK-END COTTAGE

DESIGNED BY "LEAP YEAR"



WEEK-END COTTAGE

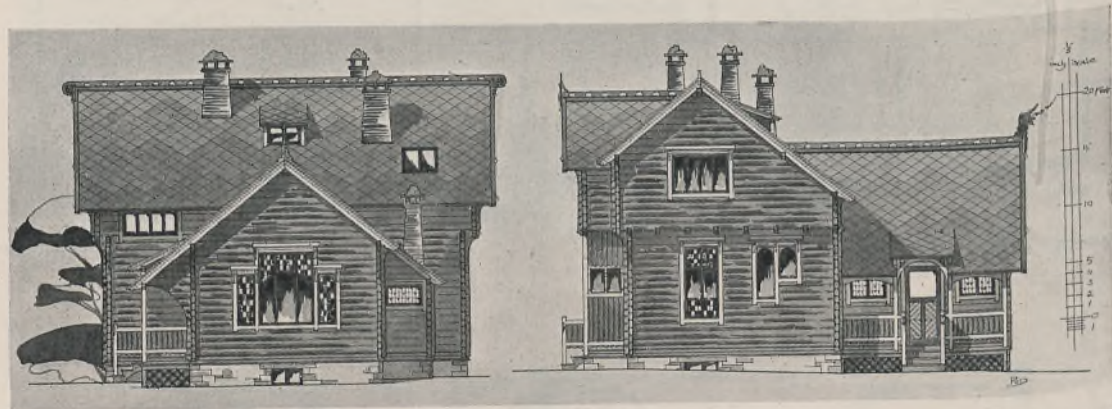
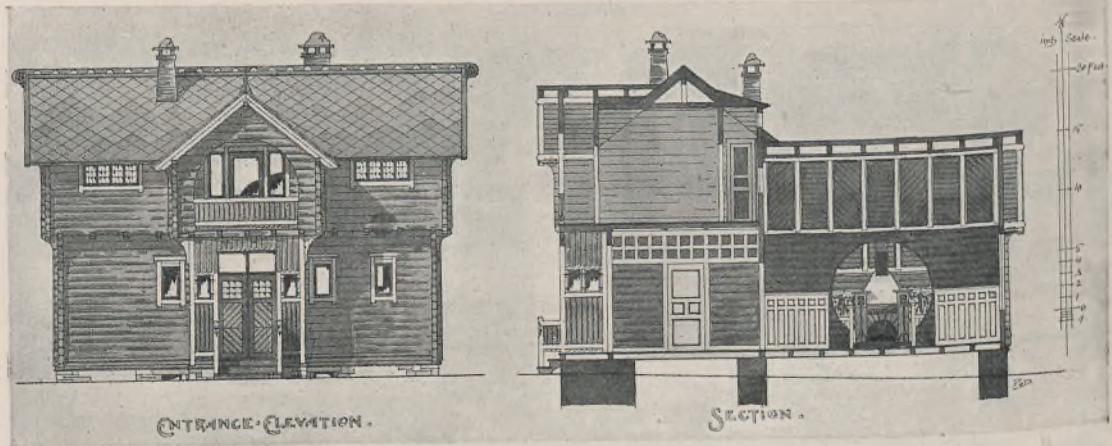
DESIGNED BY "AUTOCUT"





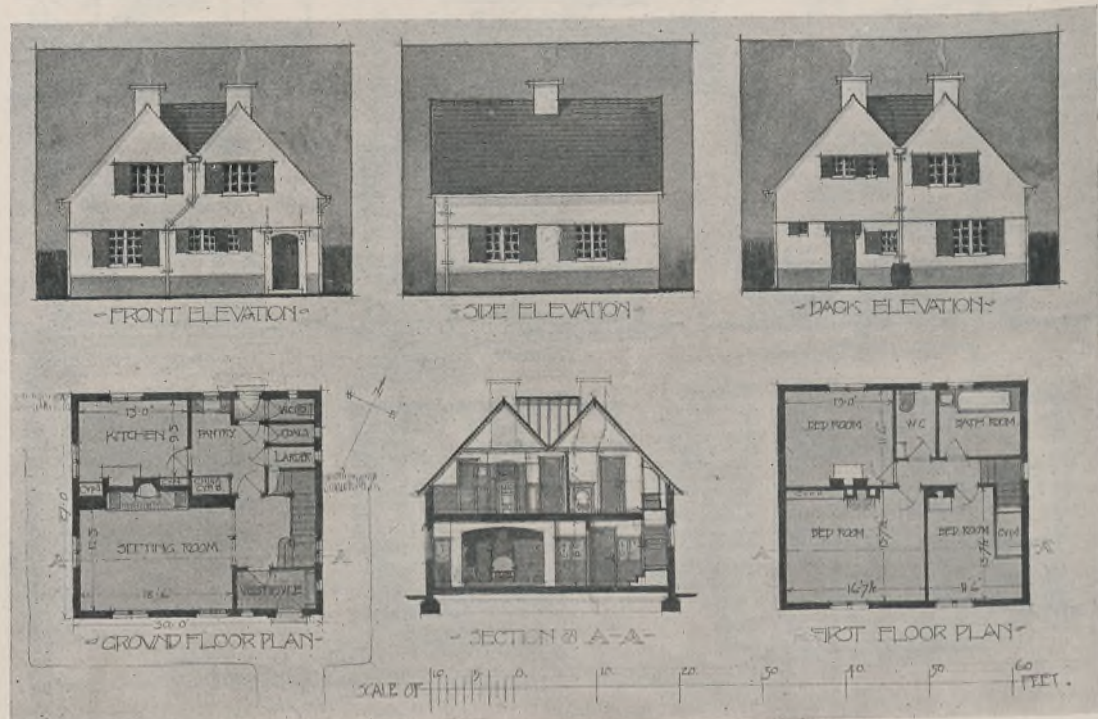


## Week-End Cottages



WEEK-END COTTAGE

DESIGNED BY "LOGHOUSE"

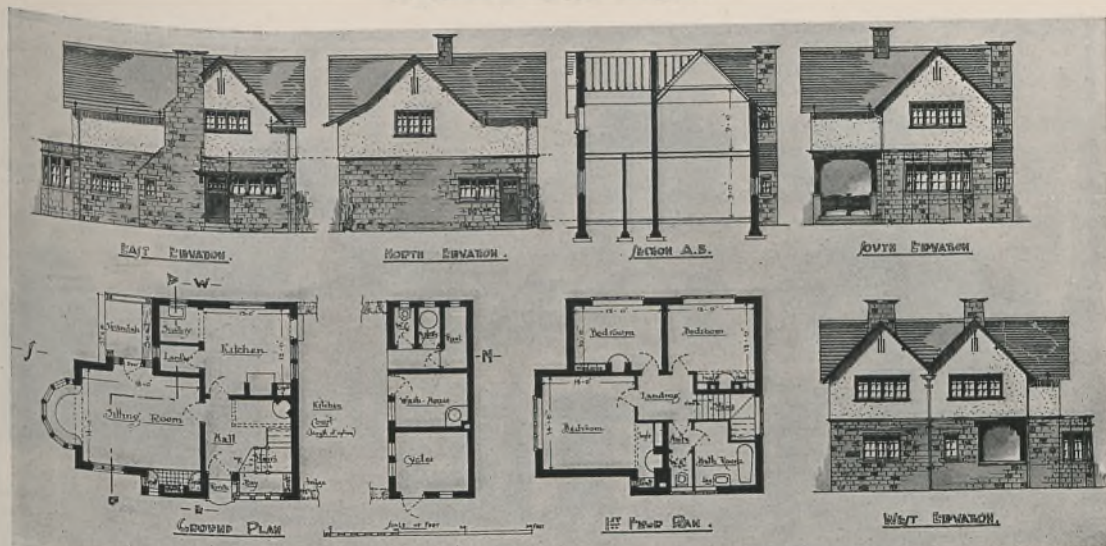


WEEK-END COTTAGE

DESIGNED BY "SNUFF-BOX"

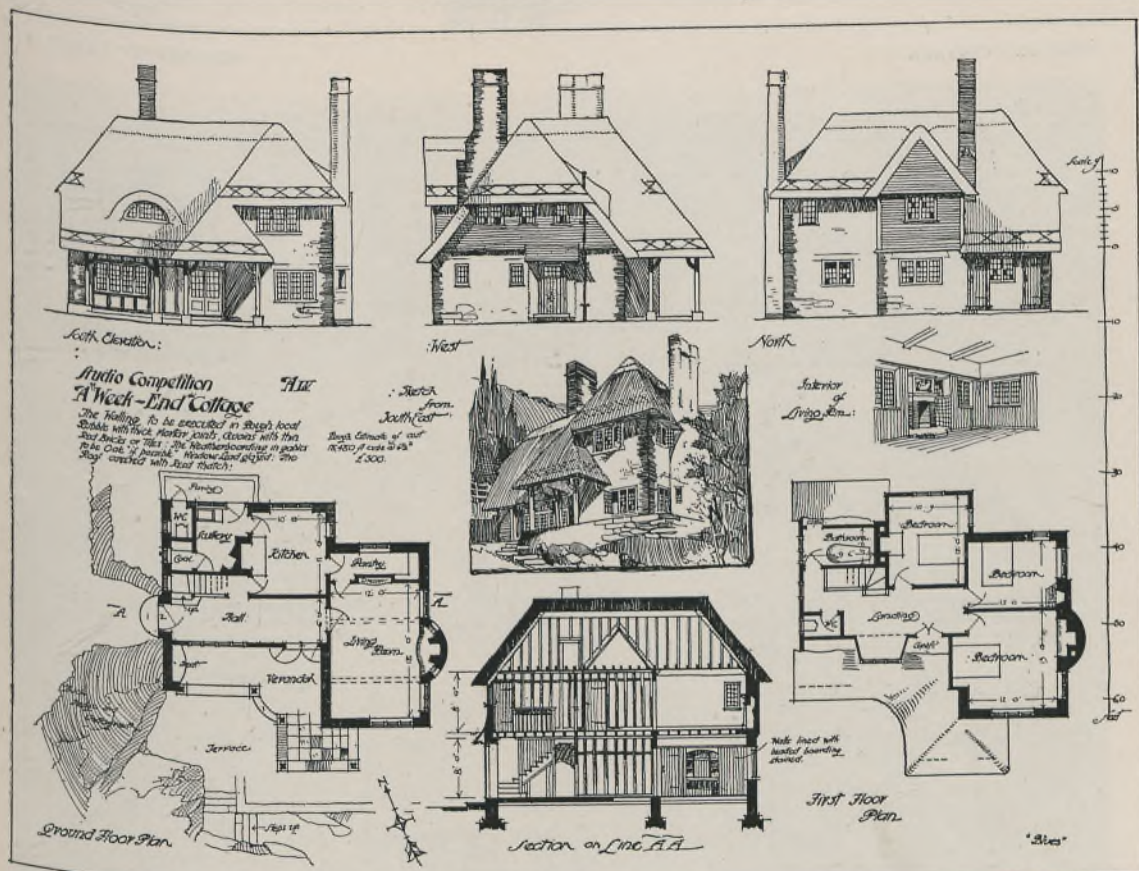


## Week-End Cottages



WEEK-END COTTAGE

DESIGNED BY "FERRY"

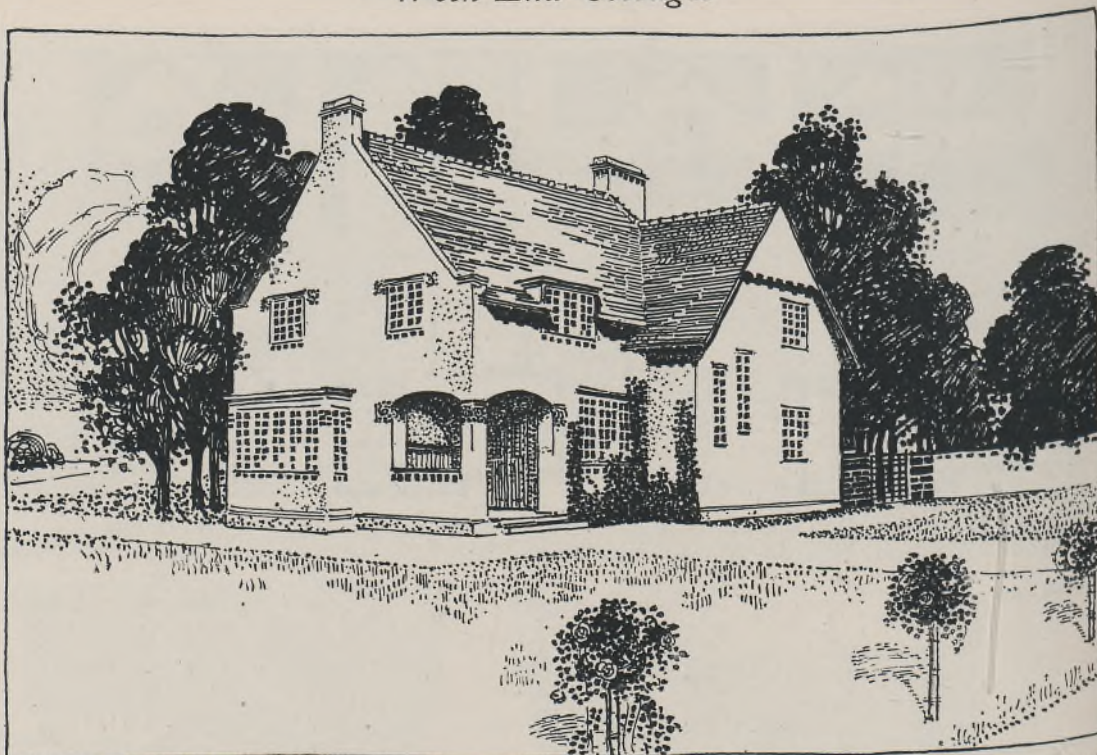


WEEK-END COTTAGE

DESIGNED BY "BLUES"

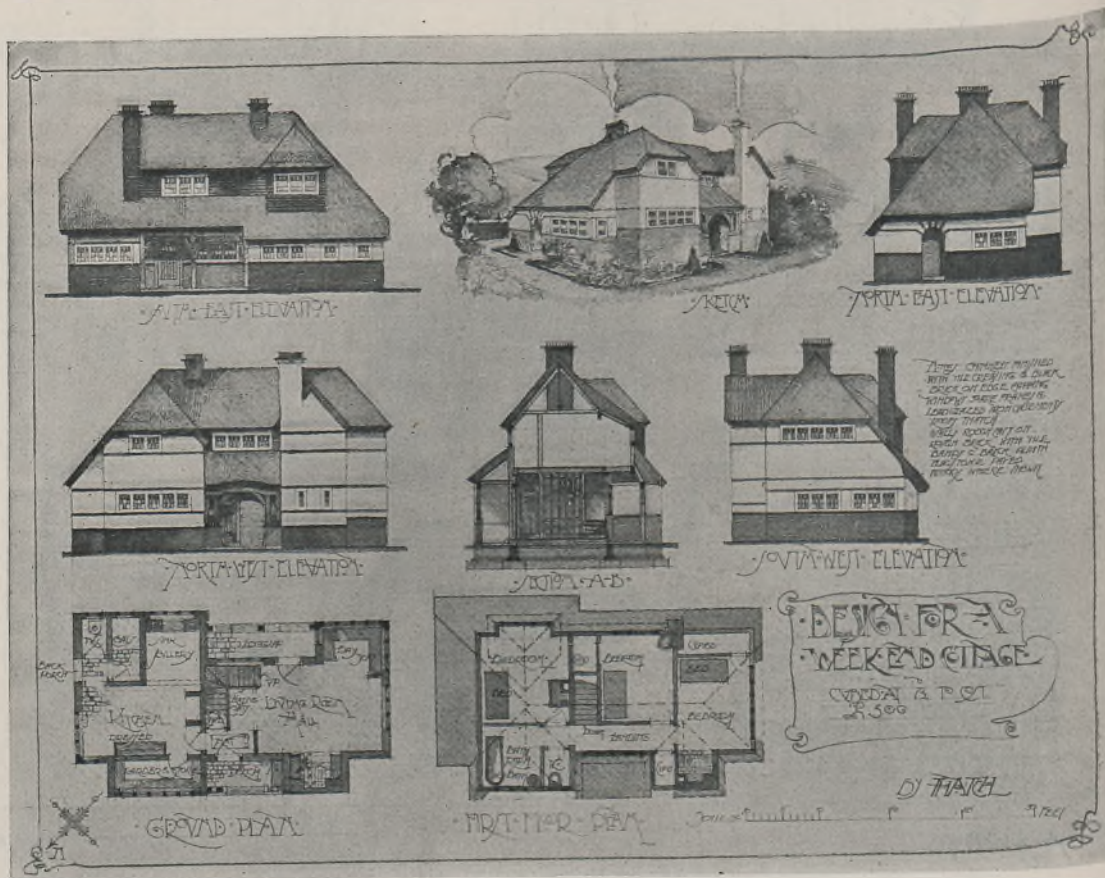


# Week-End Cottages



WEEK-END COTTAGE

DESIGNED BY "CECILIA"



WEEK-END COTTAGE

DESIGNED BY "THATCH"



## Studio-Talk

### STUDIO-TALK.

(From our Own Correspondents.)

LONDON.—The agitators who have been for some while past imploring the Academy to answer the attacks that have been made upon its administration of the Chantrey Fund have at last got what they want. A very definite response has been vouchsafed to them—not indeed in words, but in acts which have a plain meaning. The Academy has signified by its purchases for the Fund this year that it has no intention whatever of departing from its usual habits, or of modifying its principles in the smallest degree. Whether this is firmness of conviction or mere obstinacy need not be considered; it is evidence at least that the protests from outside have had not the smallest effect, and that the agitators can do nothing unless they can discover some entirely new form of coercion. It need hardly be said that this is exactly what was expected by most people who have kept aloof from the controversy. For the Academy to yield to clamour would have been contrary to all its tradi-

tions, and would have implied a doubt concerning its rights over the Chantrey Fund, a doubt of which it has given no sign up to the present. If it had not believed its position to be unassailable it might perhaps have conceded something. The absence of any approach to concession may be taken to mean that its legal advisers have satisfied it as to the correctness of its interpretation of the conditions laid down in Chantrey's will, and as to its power to spend the available money in whatever manner it thinks best.

At the same time, sensible people will regret this year that there should be no means of revising the Academy's errors of judgment, because the Chantrey purchases just made excite very mixed feelings. That Mr. Pegram's marble group, *Sibylla Fatidica*, is worthy to be placed in a national collection can be frankly admitted; it is an admirable example of the accomplishment of a young sculptor who is endowed with distinguished capacities. That the acquisition of Mr. Wardle's animal picture, *Fate*, is defensible can also be conceded; if it is



DRAWING-ROOM

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



## Studio-Talk



DINING-ROOM IN DUTCH OAK

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

artist who is already well represented in the Gallery. On its merits—or rather on its lack of them—this *London River* ought not to have been bought; and still less ought it to be presented to the nation as a worthy illustration of the work of our modern school.

Mr. G. M. Ellwood requires no introduction to readers of *THE STUDIO*, many examples of his designs having already been published in these pages. We give illustrations of some admirable furniture designed by him, and executed by Mr. J. S. Henry.

commonplace it is certainly not incapable, and it illustrates adequately one phase of artistic practice. But there is no excuse for the selection of Mr. Napier Hemy's *London River*, because the picture is below the standard which ought to be maintained in a national collection. It must not be forgotten that these Chantrey purchases are never questioned by the inefficient board of trustees at the National Gallery, and that in the absence of any judicial body capable of distinguishing between what is good and bad in modern art there is no check upon the process of dumping on the Tate Gallery the things which the Council of the Academy buys in moments of aberration. Therefore a protest is quite justifiable against the acquisition of a particularly unsuccessful attempt by an

The exhibition of the Society of Miniature



CABINET IN MAHOGANY INLAID WITH  
PEWTER AND ROSEWOOD

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



## Studio-Talk



SETTEE AND WRITING TABLE

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

with truth and subtlety the peculiarities of atmospheric effect which make the country fascinating to painters. In his slighter sketches—in such drawings as *Gizeh, near Cairo, from the River*; *Nile Craft, Gizeh*, and *River Entrance to the Cataract Hotel, Assouan*—he showed, perhaps, the best of his powers; but he can be almost as highly praised for his notes of colour like the *Gebelahmar*, and for atmospheric records like *From the Foot of the Pyramids, looking East*.

Painters can be commended for its adequacy as a representation of what is best in the modern revival of this form of art practice. Some care has evidently been taken to keep out of it work which is inefficient or incorrect in character, and the result is that the collection brought together is more than usually convincing. The best miniatures are those by Mr. Alyn Williams, Mr. J. J. Josephi, Mr. C. J. Hobson, Mr. C. W. Quinnell, Miss F. White, Miss H. Myers, and Miss A. Muspratt; and there are, besides, some pictures on a small scale by Mr. H. Clarence Whaite, Mr. Briton Riviere, Mr. John Parker, Mr. E. J. Gregory, and Sir W. B. Richmond, and interesting drawings by Mr. Hal Hurst and Sir E. J. Poynter.

Mr. John Varley's recent exhibition of water-colour drawings of Egypt, at the Hanover Gallery, deserves to be remembered as an excellent display of the capacity of an artist who has a thorough understanding of his medium and knows how to render nature persuasively. He suggests the character of Egyptian scenery well, and he realises



MANTELPiece IN MAHOGANY  
AND ONYX

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



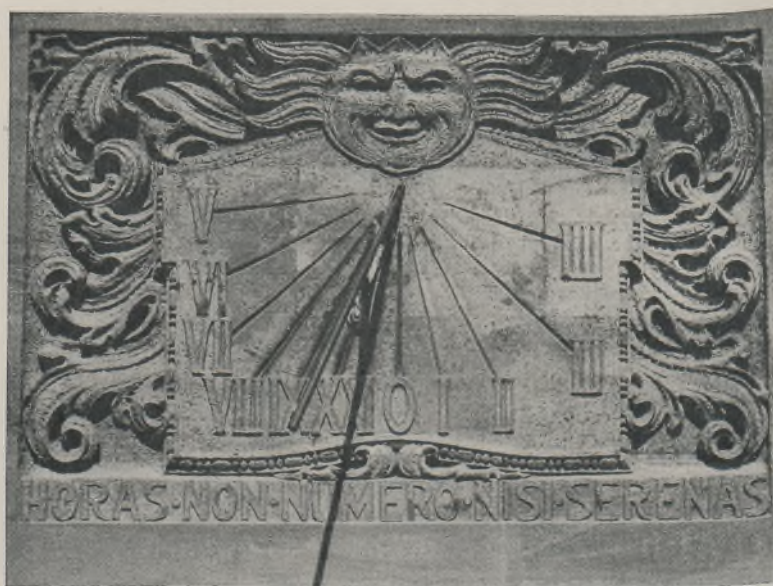


EXHIBITION OF GARDEN POTTERY AT THE GRAFTON GALLERIES

We give a coloured illustration of a panel in *gesso* and mother-o'-pearl by Mr. Frederick Marriott, a brother of Mr. Pickford Marriott, whose work of a similar character was illustrated in the May number of *THE STUDIO*.

design. We understand that the clay in which they are fashioned withstands sudden changes of temperature and is unaffected by frost—essential qualifications for such objects.

A pleasing exhibition of decorative objects by various artists was held recently by Messrs. Liberty & Co. at the Grafton Galleries. The exhibits included some admirable examples of gold and silver plate, pewter, jewellery, carpets, and garden pottery. The section devoted to garden pottery, of which we give an illustration on this page, showed some good, simple forms boldly and effectively treated. Mrs. G. F. Watts is responsible for many of the pieces shown in the illustration; and it will be observed that there is a notable absence of florid



CARVED SUNDIAL

BY WALTER SMITH



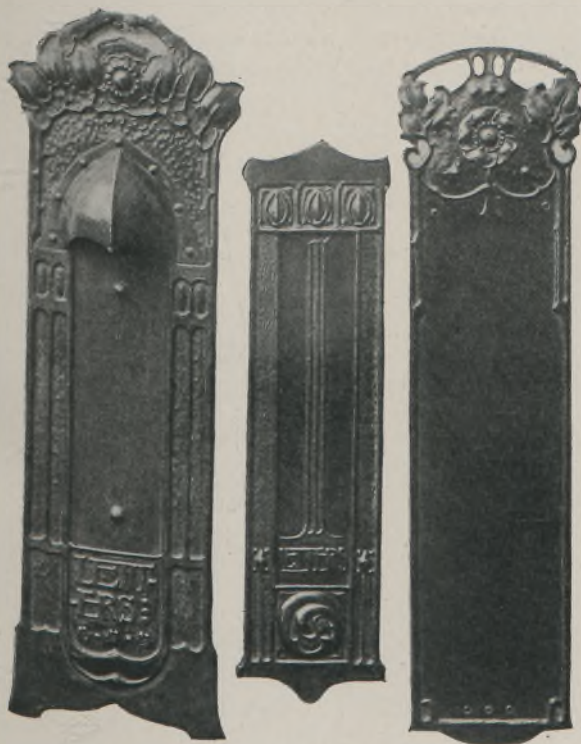
## Studio-Talk

We give two illustrations of metal fittings designed and executed by Mr. Walter Smith, a craftsman who displays considerable originality in his work.



ELECTRIC BELL-PUSH IN BRONZE  
BY WALTER SMITH

Mr. Frank Bazeley, whose door furniture and metal mirror-frame are here illustrated, has, by dint of numerous experiments with acids, succeeded in obtaining almost any colour or tone of green, brown, or grey on brass, copper, or silver, and the



COPPER LETTER BOXES AND FINGER PLATES  
BY FRANK BAZELEY



LOCK PLATE AND FINGER PLATES BY FRANK BAZELEY

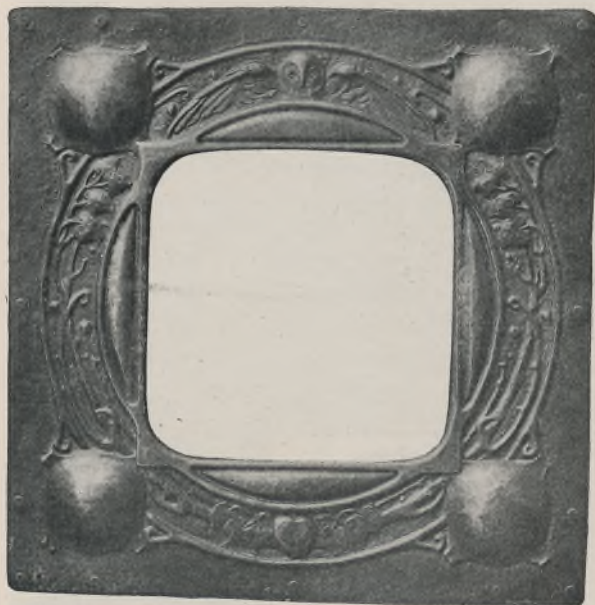
results upon his carefully thought-out and executed metal-work is extremely pleasing.

We give, on pages 66 and 67, illustrations of some admirable metal-work designed by Mr. Edward Spencer, and executed by the Artificers' Guild.

Art lovers need not feel this year that a visit to the Earl's Court Exhibition in search of satisfaction for their tastes will be time wasted. Italian art of the better type is well represented there, and in the varied attractions of the exhibition there is evident an intention to give the public something of more artistic value than is usually to be found



## Studio-Talk



MIRROR-FRAME

BY FRANK BAZELEY

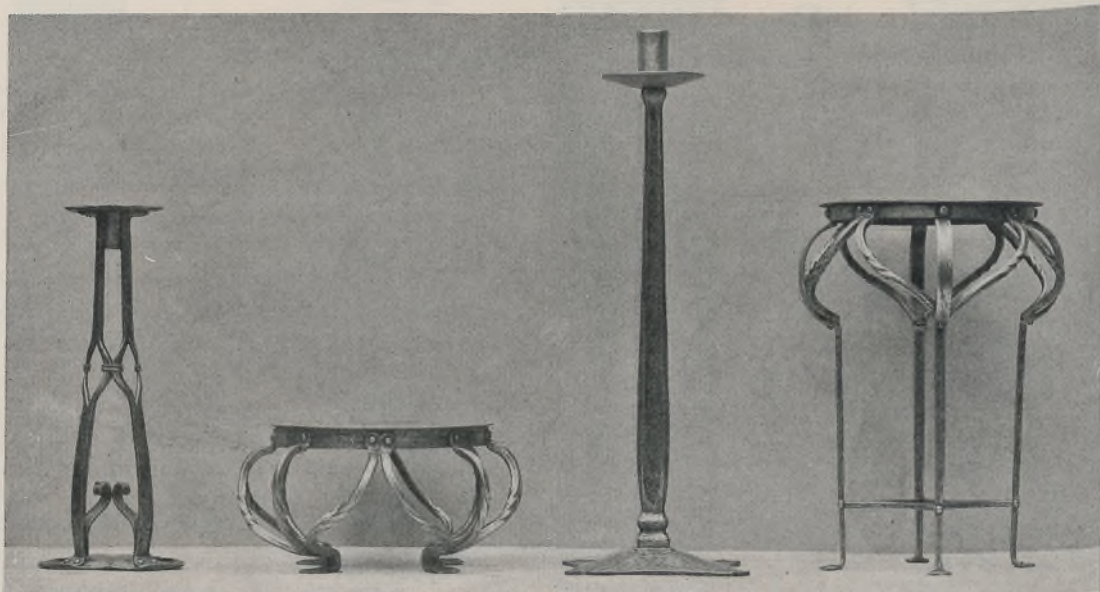
in popular shows. The buildings, the painted scenes which hide the boundaries of the grounds, and the garden spaces, have all been treated with an amount of discretion that is emphatically to be praised. But the chief feature of the exhibition, and one which is particularly satisfying, is the representation of "Venice by Night," which has

been built up in the Empress Theatre. Such a delightfully deceptive piece of scenic arrangement has not been seen in London before. It is altogether charming as a reproduction of the famous city, and it has been planned with so much ingenuity, and carried out with so much skill, that it ranks as a masterly achievement in the art of the scene-painter. The illusion is well-nigh perfect, and the beauty of the colour and tone effects obtained is altogether fascinating.

Mrs. Allingham's dainty and attractive craftsmanship always makes her water-colours a source of pleasure to everyone who can appreciate work that is purposely refined and intentionally delicate. With less executive skill it would be easy for her to make her drawings merely pretty, and to lose the charm of gentle



WROUGHT STEEL  
LATCH HANDLE BY  
EDWARD SPENCER



CANDLESTICKS AND KETTLE-STANDS

DESIGNED BY EDWARD SPENCER  
EXECUTED BY THE ARTIFICERS' GUILD



## Studio-Talk

reserve that is one of their best characteristics. But treated as they are they have a right to a place among the better examples of water-colour painting. They are unambitious in subject and undemonstrative in effect, but, as could be seen by the collection of them recently shown in the galleries of the Fine Art Society, they have a definite importance. Of the school which Fred Walker founded Mrs. Allingham is no unworthy follower; she has much of his power and not a little of his exquisite subtlety. The exhibition was one of the best that Mrs. Allingham has held.



ELECTRIC-LIGHT BRACKET  
IN REPOUSSÉ STEEL

BY E. SPENCER  
EXECUTED BY THE  
ARTIFICERS' GUILD



FORGED IRON TWO-  
LIGHT ELECTRIC-  
LIGHT BRACKET

DESIGNED BY E. SPENCER  
EXECUTED BY THE  
ARTIFICERS' GUILD

scope there is for ingenuity of design in everyday things, and of the capacities of a number of clever workers who have undertaken the heroic task of improving the popular taste in dress and personal adornment. Much of what was exhibited can be commended to the notice of the many people who believe that in such matters there is safety only in conventionality.

The Dress Designers' Exhibition Society had, during May, a show of modern lace, jewellery, embroidery, hand-woven fabrics, and other objects at the Doré Gallery. It was interesting, because it gave a good idea of the



WROUGHT STEEL HINGE

BY E. SPENCER



## Studio-Talk



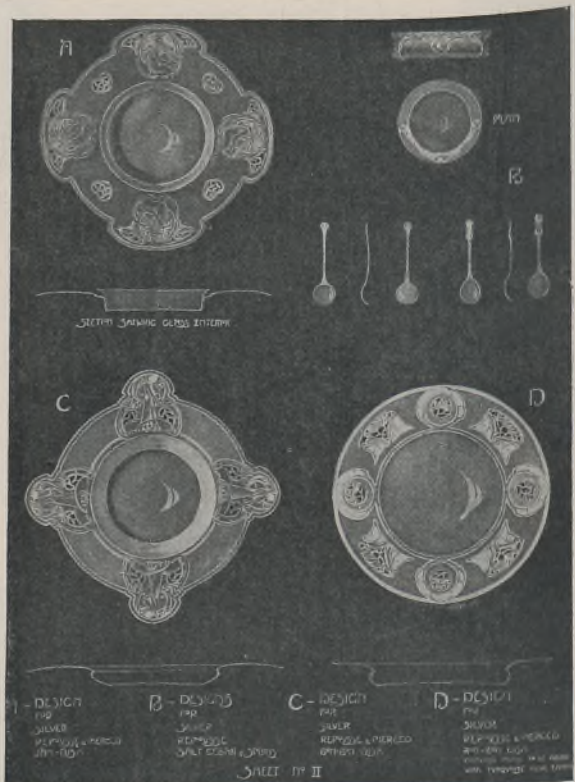
DESIGN FOR STENCILLED WALL PAPER BY M. J. BARTH

**K**IDDERMINSTER.—This School shows great vitality in all that makes for efficiency in the knowledge and practice of art and the crafts allied



DESIGN FOR TAPESTRY HANGING BY P. S. TOLLEDGE

thereto. The designs for carpets and textiles are an exceptional feature, and in embroidered needle-work, wood-carving, silver and other metal-work, study is prosecuted with much vigour and success. A new feature of the School is the painters and decorators' class, which is serving a very useful purpose, affording the apprentice, as it does, a splendid chance of mastering his trade. The School has been very successful in the National competitions, two National King's prizes falling to its students for designs for Axminster carpets alone. This is as it should be in a town the name of which at



DESIGNS

BY ARTHUR BAXTER

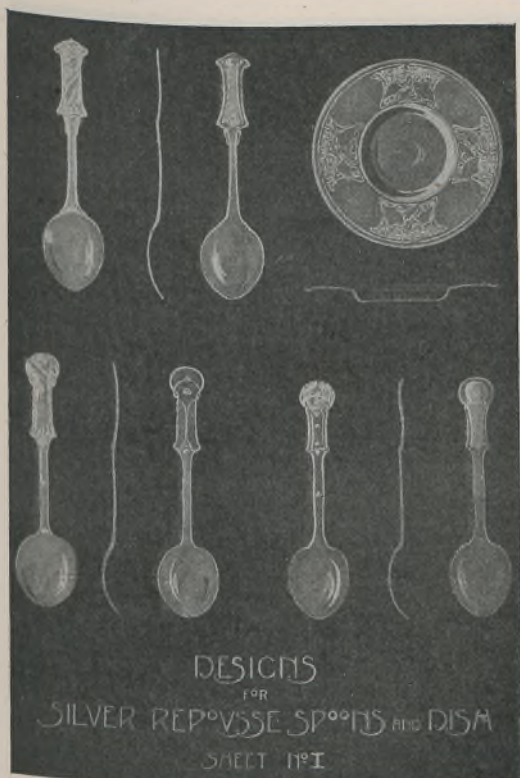
once brings the reputation of its carpet manufacturers to mind. We give illustrations of some designs by P. S. Tolledge, M. J. Barth, and Arthur Baxter.

L. S.

**V**IENNA.—The Spring Exhibition at the Hagenbund Gallery was very interesting, though there were fewer works of note than in previous ones. Among the portraits that of Countess Mysa Wydenbruck-Esterhazy, a well-known figure in Vienna society,



## Studio-Talk



DESIGN

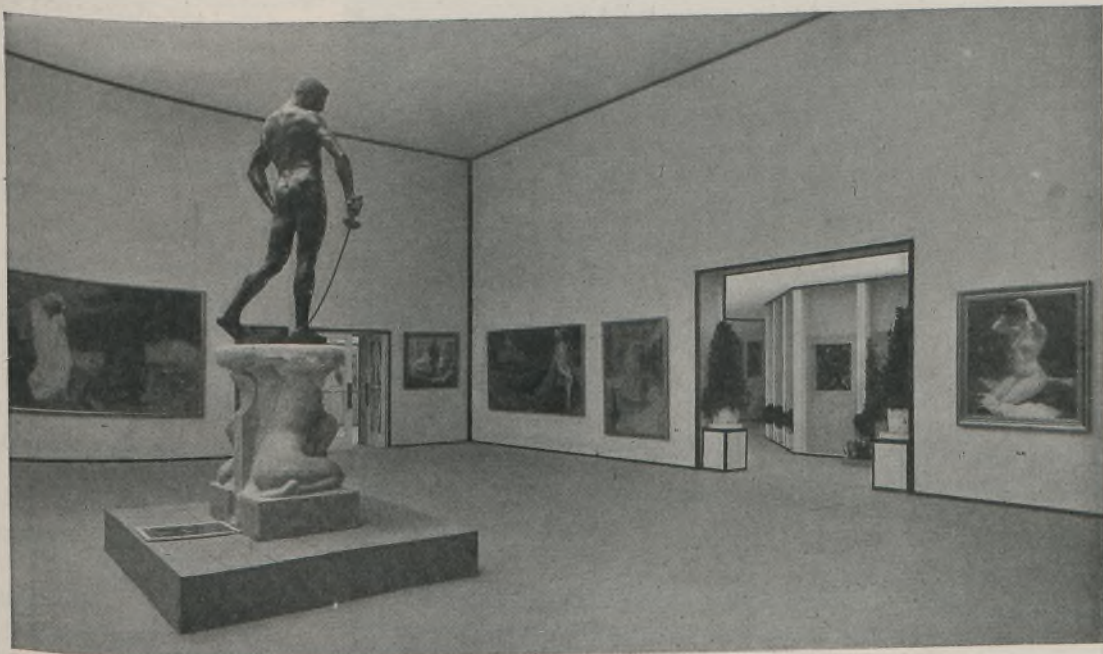
BY ARTHUR BAXTER

deserves the first mention. In his *intérieur* Herr Graf successfully attempted to solve a colour

problem—that of a modern *salon* illuminated by gas fire. Raimund Germela, in his *On the Heights*, was seeking to find “fields and pastures new.”

Eduard Kasparides, in his *Weitenegg on the Danube* and *Stürzwellen* (breakers), and in *Evening Calm*, showed with what tenderness he could handle the brush, Hans Ranzoni, in his *Bei Weitzenbach un der Triesting*, gave us one of those idyllic spots where all seems to be at rest; Max Suppantischitsch, Eduard Ameseder, Baron Drasche, Adolf Luntz, August Roth, and other members of the Hagenbund were worthily represented at this exhibition. We must not forget Robert Schiff, whose *Portrait of My Mother* showed that the artist is doing good work; nor Irma von Dutczynska, who exhibited here for the first time. Her *Portrait of an Old Lady* showing in this, as in other works, a fine feeling for colour and atmosphere.

Gino F. Parin (Munich) in his coloured drawings showed much originality in treatment and in colour. Hans Rathansky deserved all praise for his decorative sandstone busts *Autumn* and *Winter*. This sculptor also exhibited a marble portrait of a gentleman, which was a noble piece of chiselling. So also was a mask of a girl in marble by Josef Hen, who showed delicacy of treatment combined with power in this as also in his bronze statue of a steer. Jan



SECESSION SPRING EXHIBITION  
BRONZE FIGURE

ARRANGED BY KOLO MOSER  
BY HUGO LEDERER



## Studio-Talk



"IDUNA'S APPLE"

BY MAXIMILIAN LENTZ

Stursa deserves mention here for his marble portrait of the painter A. K. Gips, and A. C. Löwenthal in his portrait plaques showed remarkable energy and breadth of manipulation. The gallery

was arranged by Josef Urban, and displayed much originality.

The Secession Spring Exhibition was very interesting. Josef Engelhart, not only as a painter but also as a sculptor, gave excellent proofs of his double gifts. *The Red Hat* (*Der Rothe Hut*) was his finest effort. An exceedingly noble plaster was Franz Metzner's *Erde*, which the artist himself cut in *savonnière* stone. In the centre of the large hall was Hugo Lederer's beautiful fountain, destined to be placed before the University of Breslau. Edmund Hellmer's marble portrait of a child was a fine piece of sculpture, full of life and temperament. Of the picture artists Gustav Klint only sent one work, *Water Snakes*, a good piece of decorative painting. Another striking picture was *Iduna's Apple*, by Maximilian Lentz.



"BREAKFAST"

BY CARL MOLL



## Studio-Talk



"MY DAUGHTER"

BY JOSEPH ENGELHART

Alfonso Canciani was represented by two excellent busts, whilst Richard Luksch exhibited a small marble figure of the late Empress of Austria.

Wilhelm Bernatzik had a yellow room all to himself, which he himself arranged, and his paintings gained by the effect of the room. Carl Moll sent a number of those domestic scenes for which he is so well liked. Wilhelm List's *Rosenzeit*, the time of the roses, was very good. Hans Tichy's *Orpheus and Eurydice* was another decorative work, full of atmosphere and phantasy. Rudolf von Alt, in spite of his ninety-five years, showed that his hand has not lost its cunning.

José von Mehoffer, in a design for a glass window, was very interesting, and his portrait of his wife and a portrait-study in green were both excellent pieces of work. Emil Orlik exhibited

his first large work, which breathed of that Japan which holds the heart of the artist. Maximilian Liebenwein, in his *St. Georg*, water-colour illustrations representing scenes from the famous tradition of St. George, showed how fully he is imbued with the old story. There are many other works worthy of notice by Jos M. Auchentatter, Rudolf Zellmar, Friedrich König, Anton Novak, Dr. Henneberg, Baron Myrbach, and others—but space forbids. Just a few words, though, about Leopold Stolba, whose designs on wood had the appearance of intarsias. The artist is a good botanist as well as artist, and the idea occurred to him that by use of a gelatine extracted by boiling from plants he might achieve something artistic. Last year he was successful in his designs for papers, this year in his *Holzeinlagen*; and he hopes to be able to apply the same method in the decoration of walls—that is, to take the place of wall-papers. The method is as follows: the mass of gelatine is placed on the wood, and the designs painted *in* to this. As gelatine dries very quickly,



BRONZE STATUE

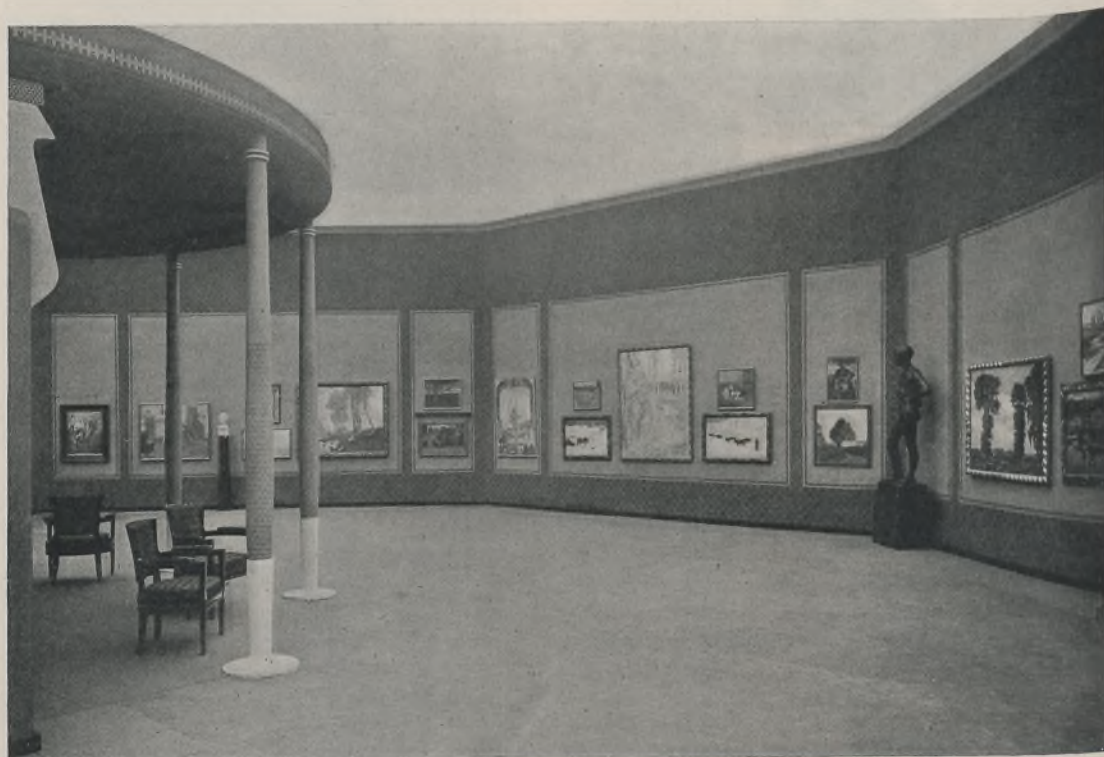
BY W. IJZERDRAAT





HAGENBUND SPRING EXHIBITION

ARRANGED BY JOSEF URBAN



HAGENBUND SPRING EXHIBITION

ARRANGED BY JOSEF URBAN  
FURNITURE DESIGNED BY JOSEF URBAN  
EXECUTED BY SANDOR JARAY

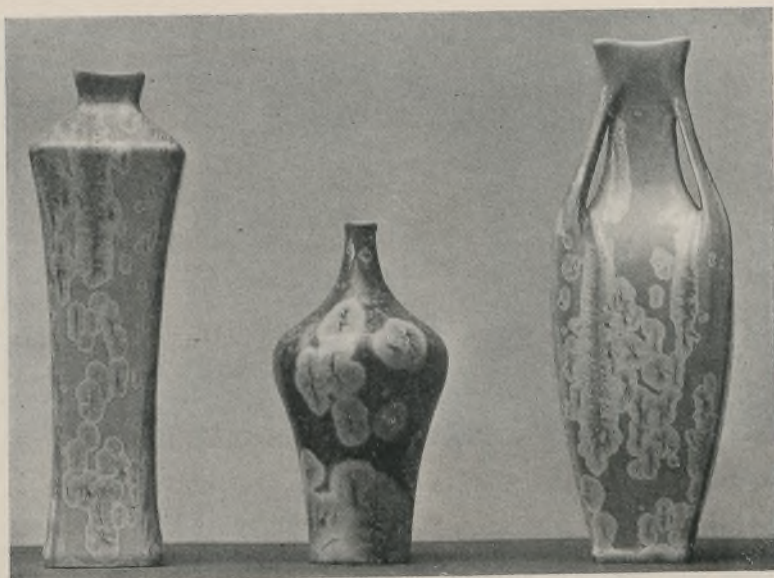


## Studio-Talk

and the colours mix themselves with it, the effect on the surface is the same as if it had been smoothly varnished all over. As Herr Stolba is particularly happy in his designs, we have at once something beautiful and new. Praise must be given to Professor Kolo Moser for his arrangement of the exhibition.

A. S. L.

**H**AARLEM.—  
The statue here reproduced, called *Luctor*, is symbolical of the life-



VASES WITH CRYSTALLISED GLAZING

DESIGNED BY A. WALLANDER



COUNTESS MYA WYDENBRUCK-ESTERHAZY

BY LUDWIG FERDINAND GRAF

struggle of an artist, the man struggling with a large block of stone in an attempt to lift it from a height. W. Ijzendraat has proved in this difficult anatomical study that he is an artist of high talent. Mr. G. van Kalcken, the head of the well-known silver-smiths, Jansfer & Co., at Haarlem, was visiting with a friend an exhibition of the local artists' club, and it was there the work of Ijzendraat attracted their attention, and their assistance contributed to the success of the present statue.

**S**TOCKHOLM.—  
Those among our readers who have had occasion to visit the great international exhibitions of recent years can hardly have failed to observe the admirable exhibits of modern Swedish china and pottery. Ten



## Studio-Talk



VASES

DESIGNED BY A. ERIKSON, N. LUNDSTRÖM AND K. LINDSTRÖM

made since then is simply marvellous. At all international exhibitions in which manufacturers of Swedish pottery have taken part they have carried off many a "Grand Prix"—not to mention other distinctions, and greatly astonished every lover of this delicate and highly appreciated art.

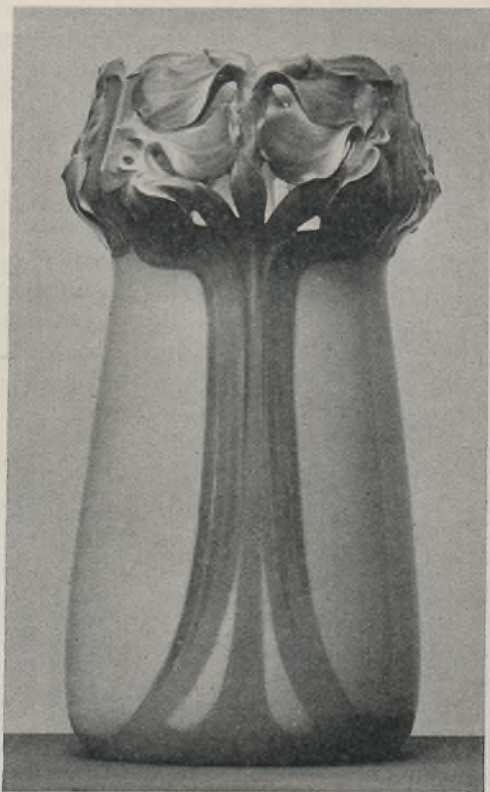
There are at present only two china manufac-

years may appear to be a rather short time for the proper development of an art that offers so many technical difficulties to the worker; but it seems, nevertheless, to have been more than sufficient in the case of Sweden, where, not more than ten years ago, the manufacture of art-pottery was absolutely untried. The rapidity of progress



VASE

DESIGNED BY A. WALLANDER



VASE

DESIGNED BY A. WALLANDER

tories in Sweden which produce art-pottery, those of Rörstrand and Gustafsberg. Both must be considered as equally excellent in their various lines, although it may justly be said that Rörstrand's, in the matter of certain technical points, seems to have attained a higher standard than the other establishment. In these notes I will confine myself to the work turned out by Rörstrand, leaving to some future occasion an equally merited mention of the Gustafsberg manufactory.



## Studio-Talk



VASES

DESIGNED BY A. WALLANDER

Mr. Almström, the managing director, was, at the very outset of the enterprise, fortunate enough to find the very men he needed for his purpose. In the purely technical parts he could not possibly wish for more accomplished leaders and advisers than his two sons, Messrs. K. and H. Almström, who were both scientifically trained in their own particular lines of practical china making. At the time in question no Swedish artist of repute had as yet devoted himself to modelling and design in regard to art pottery, and, considering this fact, it is most remarkable that Mr. Almström, even in that respect, should have had the good fortune to find the best man. So it happened, however, and Mr. A. Wallander, a painter and illustrator of considerable fame not only in his own country, but also abroad, became the art director of the undertaking.

Mr. Wallander is now the most devoted of "potters," and, at the same time, an artist in the

very best sense of that word. He has put heart and soul in the seemingly one great object of his life — namely, to make Swedish art pottery worth having even by the most particular and scrutinising judges of this most charming of arts. A. T.

**F**LORENCE. — Among the non-Italian painters who have been working in Florence recently is the Finn, Juho Rissanen. His work is a strange contrast to the Italian work of to-day: it carries us back to the Primitives in its conception and in the manner,

even in the faults, of its execution. And in this it is a true expression of the artist's mind: Rissanen boldly proclaims his preference for the Dutch Realists and for the Italians before the Renaissance, asserting his unqualified approbation of Ruskin's opinion of Raphael as the first of the decadents. Italians, of course, look upon Rissanen as still undeveloped, and rather consider him



VASES

DESIGNED BY A. ERIKSON, N. LUNDSTRÖM AND K. LINDSTRÖM



## Studio-Talk



BOWL

DESIGNED BY A. WALLANDER

interesting, partly as a kind of representative of a past age and partly for the evolution he will still probably undergo, than wholly admirable in what he has already produced. We cannot, however, understand the position of one side or of the other without knowing something of the artist's life.

Born in an out-of-the-way village in Finland, Rissanen was left an orphan while he was still quite a boy. His father was found dead in the

snow near the village, having wandered from the path as he was crossing the ice of the neighbouring lake. The family was very poor, and Juho earned his bread by a variety of small services: carrying logs, may be, or collecting ants' eggs for the village chemist. He could neither read nor write, but he knew the songs of the "Kalevala" by heart, and never tired of listening to the singers and of watching the faces of the hearers. He soon began to draw these faces. He drew them without idealisation, as he saw them, with a tendency,

like all inexperienced artists of his temperament, to caricature.

He now apprenticed himself to a bookseller and then to a decorator. He learned to read; and turned his knowledge to account by reading Smiles' "Self-Help." This marked an epoch in his life. He took "character" and "perseverance" as his watch-words, and by superhuman efforts managed to get to Helsingfors to attend the drawing-schools.



"FINNISH FISHERMEN"

BY JUHO RISSANEN



## Reviews



"FOUND DEAD"

BY JUHO RISSANEN

There he finally won two travelling scholarships, which brought him to Italy.

Such, briefly, has been Rissanen's career; his art is a reflex of it. He feels, first of all, a strong impulse to reproduce the faces he has seen around him from boyhood. They are peasants, almost gnomelike in their homeliness, now listening to the legends of Väinämöinen and Ilmarinen, now whispering and nudging each other over the prophecies of a fortune-teller, now drinking at the signing of a contract. Or his attention may have been arrested by a blind woman, so frail and helpless amid the huge boulders below which she feels her way; or, again, by a malefactor stripped to the waist and chained by an iron collar round his neck, his face expressive of that infinite pathetic resignation which marks, so professors of medicine tell us, absolute apathy. Or again, the snow fascinates him, and he gives us the home-bringing of his dead father, so deeply touching in its entire, almost bashful simplicity; or the fishers sitting watching their ice-holes, hushed into sympathy with the dead white waste around them: a picture, this, that might have been inspired by the spirit of Wordsworth. Rissanen's technique has been considerably improved by his visit to Italy; and one of his last frescoes (for he has

lately turned his attention especially to fresco painting) shows a happy tendency to wed his primitive downrightness to the grace of the more advanced Italians. The peasant-girl of Lucca, who is filling her copper pot at a dripping well presents a piquant union of the Finn with the Italian, and marks, let us hope, the line along which Rissanen's unquestionably great powers will develop.

I. M. A.

### REVIEWS.

*Impressionist Painting.* By WYNFORD DEWHURST. (London: Newnes.) 15s. net.—In his preface to this richly-illustrated and well-written book, Mr. Dewhurst gives an interesting account of its origin, explaining that from the earliest days of his pupilage to art he had been instinctively drawn towards the paintings of Turner, Constable, Bonington, and Watts; that in later years he was fascinated by those of the more modern artists—La Thangue, George Clausen, Edward Stott, and Robert Meyerheim; and finally fell under the spell of Monet. "Curiously enough," he adds, he had been charged with copying Monet's style before he had seen any of his work, so that his conversion into an enthusiastic impressionist was a short—indeed, an instantaneous—process. From the moment of that conversion, the desire to



## Reviews



"A FINNISH FORTUNE-TELLER"

BY JUHO RISSANEN

preach the doctrine of impressionism, particularly in England, became the dominant ambition of Mr. Dewhurst's life; and he has since spent years in collecting everything that could bear upon the subject, contributing many articles, founded on the information acquired, to art serials, some of which are incorporated in this volume. The remainder of its contents represents the final and matured result of what may be called an exceptionally thorough impressionist education. Beginning with an able description of the first evolution of the impressionist idea, this most enthusiastic author passes on to consider the men he calls the fore-runners: Jongkind, Boudin, and Cézanne; who are in their turn succeeded by Edouard Manet and his immediate followers. Then come Pissarro, Renoir, Sisley, Carrière, Pointelin, and Maufray; the realist impressionists—Raffaëlli, Degas, and Toulouse-Lautrec. The concluding chapters deal with a group of comparatively little-known women painters; the younger men, Claus, Le Sidaner, Besnard, and Didier-Pouget, who have only recently become famous; the consideration of whose work is succeeded by a eulogy of Whistler, with whom it is somewhat of a surprise to find associated Alexander Harrison and Childe Hassam. A short appreciation is also given of the one German recognised by Mr. Dewhurst—Max Liebermann—

but the example of his style forming the frontispiece is hardly representative of impressionism. It will be seen, therefore, that this new historian of the much-discussed movement has his own prejudices, for some of those he includes amongst the *élite* are not admired by certain of his fellow critics. Many names—notably that of Segantini—are conspicuous by their absence, and the New English Art Club, as well as the modern Belgian Impressionist school, are entirely ignored. Another feature of the book that is open to criticism is the misleading inclusion amongst the illustrations of works by Girtin, Bonington, and Watts, who can

scarcely be included amongst the impressionists; and it would also have been a relief to find some less hackneyed Whistlers than the three over-reproduced portraits. In spite of these slight drawbacks, however, the volume is a most useful one. Its criticisms are thoroughly sound, and, although one of the chief peculiarities of impressionism is its obstinate resistance to translation, the reproductions of pictures are admirable. The quotations from the opinions of other experts, given in the form of an appendix, are also most useful, if only to prove that even now no final definition has yet been worked out of what impressionism really is.

*William Adams: an Old English Potter.* Edited by WILLIAM TURNER, F.S.S. (London: Chapman & Hall.) 30s. net.—The title of this interesting and well illustrated volume is somewhat misleading, for it deals not only with the chief personality of the famous Adams family, the founder of the Greengates factory, but also with his namesakes—William Adams of Burslem and William Adams of Greenfield. Begun some years ago by a relation of the potters, the book was at first intended for private circulation only, but the scope of the enterprise gradually widened as materials accumulated, and in the end the services of Mr. William Turner, F.S.S., author of "The Ceramics of Swansea and Nantgarw," were secured, with the result that a standard work has been produced which will be



## Reviews

of the greatest value to future collectors and connoisseurs. The fact that there were three potters named William Adams living at the same time long caused a great deal of confusion, but this has now been finally dispelled by carefully prepared separate descriptive lists of the chief existing specimens—with facsimiles of their distinctive marks—produced at each of the three factories. In this most arduous task Mr. Turner has had the able co-operation of Mr. G. F. Cox, of Whalley, Lancashire, and of several other experts, whilst many owners of rare examples, including several Americans, have thrown open their collections to him. Amongst the specimens reproduced are several exquisite pieces of blue-and-white Jasper ware of William Adams of Greengates, which won for him the high commendation of Wedgwood himself, whose favourite pupil he is said to have been. The bracelet of eight medallions, the property of Miss Napier, the coffee-pot belonging to Colonel Harding, of Hartsholme Hall, and the chocolate jug of Mr. G. F. Cox are unique examples of their author's best work.

*Mediæval England.* By MARY BATESON. (London: T. Fisher Unwin.) 5s. net.—One of the useful "Story of the Nations" series, this charmingly written volume deals rather with the social than the political aspect of its subject. Miss Bateson, who is an associate and lecturer of Newnham College, Cambridge, shows considerable insight into the causes which moulded the national character into what it became after the fusion of the conquered and conquering races, piecing skilfully together out of the fragmentary and scattered materials at her disposal an interesting picture of life in Norman times, beginning with that of the king and his court, and passing thence to describe that of the great nobles, the clergy, the burgesses, and the tillers of the soil. Incidentally many still unsolved problems, such as that of alien immigration, are touched upon, the true principles of feudalism are clearly defined, and the rising up of the patriotic spirit, which is the secret of England's greatness, is dwelt upon with enthusiastic eloquence. The numerous illustrations are well chosen, and include facsimiles from old MSS., the seals of notable personages, plans of ancient villages, scenes from naval and many other interesting details of mediæval times.

*Silver-work and Jewellery.* By H. WILSON. (London: John Hogg.) 5s. net.—One of the series of handbooks in the Artistic Crafts. This volume is the work of an expert, who, to thorough knowledge of his subject, adds the power of imparting that knowledge to others in a popular

form. It fully realises the ideal of the editor, Mr. W. R. Lethaby, which is "to set up in each subject treated a standard of quality, and to treat design as an essential part of good workmanship." The text illustrations and the series of examples of finished silver-work and jewellery will all be of great use to the student.

*Die Renaissance.* By WALTER PATER. Translated into German by FRITZ SCHUMACHER. (Leipzig: Eugen Diederichs.) 7 marks.—As is pointed out in the brightly-written Introduction by Wilhelm Schölermann, this is the first translation into German of the *Studies in the History of the Renaissance*, by Walter Pater, published as long ago as 1873, which made the reputation of its author at a time when intelligent art-criticism was comparatively rare. The original is written in excellent, indeed, musical prose, with a certain delicate refinement extremely difficult to render in another idiom, especially such a rugged and complicated idiom as the German. Herr Fritz Schumacher has, however, triumphed over all the difficulties of his task; and the German edition of the *Studies* will, no doubt, hold its own amongst the classics. There is, of course, something old-fashioned about the opinions of Walter Pater, formed as they were before the modern analytical style of criticism came into vogue; but for that very reason they are marked by a freshness and enthusiasm very pleasant to those who are content to enjoy without troubling themselves about the component elements of the subjects of their enjoyment.

*Highways and Byways in Sussex.* By E. V. LUCAS. (London: Macmillan.) 6s. net.—This delightful addition to the "Highways and Byways Series," with its numerous and charming illustrations by Frederick L. Griggs, will be eagerly welcomed by all lovers of the southern county that still, even at this late day, retains so many of the characteristics of Anglo-Saxon and Norman times. Mr. Lucas is thoroughly in touch with the spirit of the wide-stretching Downs, whose "virginal security and unassailable independence" repel the foreigner, but are so dear to the English heart. Yet, strange to say, there are in his text several notable omissions. He does not describe, nor does his *collaborateur* give drawings, of any of the windmills that are so noteworthy a feature of Sussex; he makes no reference to the ancient church at Hardham, with the oldest complete set of mural paintings in England; and he dismisses the deeply interesting Arundel and Bosham very abruptly. In spite of these slight drawbacks, however, the book



## Awards in "The Studio" Prize Competitions

is an excellent one, and will be found an invaluable companion to the pedestrian, cyclist, and motorist, as well as to the student at home.

*The Art of the Vatican.* By MARY KNIGHT POTTER. (London: George Bell & Sons.) 6s. net.—In her brightly-written Preface the author of this delightful volume fully justifies her treatment of a subject bewildering in its vastness. "It has been thought better," she says, "to devote as much consideration as possible to the most noted of the works in the Vatican rather than to speak more briefly of many." Laying no claim to originality of research or criticism, and frankly admitting that she has allowed her personal predilections full weight, Miss Potter has yet succeeded in giving to the inexperienced student some real guidance of exceptional value. She points out, what is often forgotten, that art books are, as a rule, singularly silent regarding the amount of modern restoring that has often nearly remade many of the masterpieces of a bygone day; and in her descriptions of the statues, frescoes, etc., she discriminates carefully between the old and the new. The numerous illustrations supplementing the text are excellent, and really completely confute the opinion of the writer as to the value of verbal descriptions, for one glance at such an admirable reproduction as that of the *Creation of Man* or of the *Ordination of St. Lawrence* is worth pages of the ablest dissertation.

*A Masque of May Morning.* By W. GRAHAM ROBERTSON. With twelve designs in colour by the author. (London: John Lane.) 5s. net.—Happy indeed were the children for whom this most delightful May masque was designed, and fortunate were the spectators who were present when it was acted in the beautiful woods near the author's home at Witley. It must have called back the good old times when young and old, rich and poor, were wont to go forth "to fetch the flowers fresh" on the first day of the month dedicated to maidenhood; and when the squire and his people were still in true touch with each other. Mr. Robertson himself deprecates any claim to being considered a poet, and characterises his charming songs of the flower fairies as "merely a jingle for school-children"; but, for all that, they are instinct with the very spirit of the new life of Spring, and, in spite of their light-hearted happiness, they are touched with the pathos inseparable from the fleeting character of all beauty. "Sweet Joy," sings April, "is Sorrow's brother"; and only after the May Day sun is set can the perfect rose of Summer bloom. The drawings accompanying the text are as original and quaint, as full of delicate imagina-

tion and tender pathos, as are those of the "Old English Songs and Dances" from the same gifted hand. The *First-born of Spring*, the *Flower of the Wind*, and the *Dew Dreams* especially, interpret with rare felicity the ethereal and touching charm of the snowdrop, anemone, and violet. They speak, indeed, straight to the heart, and confirm the belief latent in the mind of every true lover of Nature that each flower has its own sentient, individual life.

## A WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

### CLASS A.

A LIX. DESIGN FOR A SILVER CANDLESTICK.

FIRST PRIZE (*Two Guineas*): *Batwing* (J. W. Wilkinson, 1 Moorgate, Lancaster).

SECOND PRIZE (*One Guinea*): *Lamplighter* (J. P. Hully, New Road, Lancaster).

HON. MENTION: *Scorcher* (J. Schorfield); *Cestrian* (F. Perry); *Craftsman* (G. Wilson); *Sundowner* (F. Vanzetti); *Theseus* (W. L. Brown); *Pompey* (R. Ratcliffe); *Light* (S. R. Turner); *Stan* (S. J. Mobbs); *Premier* (G. D. Iles); *Craft* (F. White); *Nome* (N. Holman); *Rem* (H. R. Fowler); *Bodg* (H. C. Craythorn); *Emilius* (W. McD. Anderson).

### CLASS B.

B LIII. DESIGN FOR A THEATRE PROGRAMME.

FIRST PRIZE (*One Guinea*): *Flying Fish* (Lilian Rusbridge, 22 Islingword Road, Brighton).

SECOND PRIZE (*Half-a-Guinea*): *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

HON. MENTION: *Peter* (Peter Brown); *Malabar* (Percy Thesiger); *Kismet* (Jane E. Pawsey).

### CLASS C.

PHOTOGRAPHS FROM NATURE.

C XLI. LANDSCAPE WITH SMOKE.

FIRST PRIZE (*One Guinea*): *Frate Pierone da Riva* (Signorina M. Costaguti, 10 Piazza Mattei, Rome).

SECOND PRIZE (*Half-a-Guinea*): *Burning Weeds* (H. B. Lefroy, 56 Lowther Avenue, Toronto, Canada).

HON. MENTION: *E. Douard* (Edouard Adelat); *Ereavog* (Emile Govaere); *Industry* (A. Gibbons); *Guitar* (Miss C. F. Jones); *Röslein* (Mrs. Montague Browne); *Temple* (H. Jacob).





FIRST PRIZE (COMP. B LIII)  
BY "FLYING FISH"





SECOND PRIZE (COMP. B LIII)  
BY "ISCA"





"MALABAR"

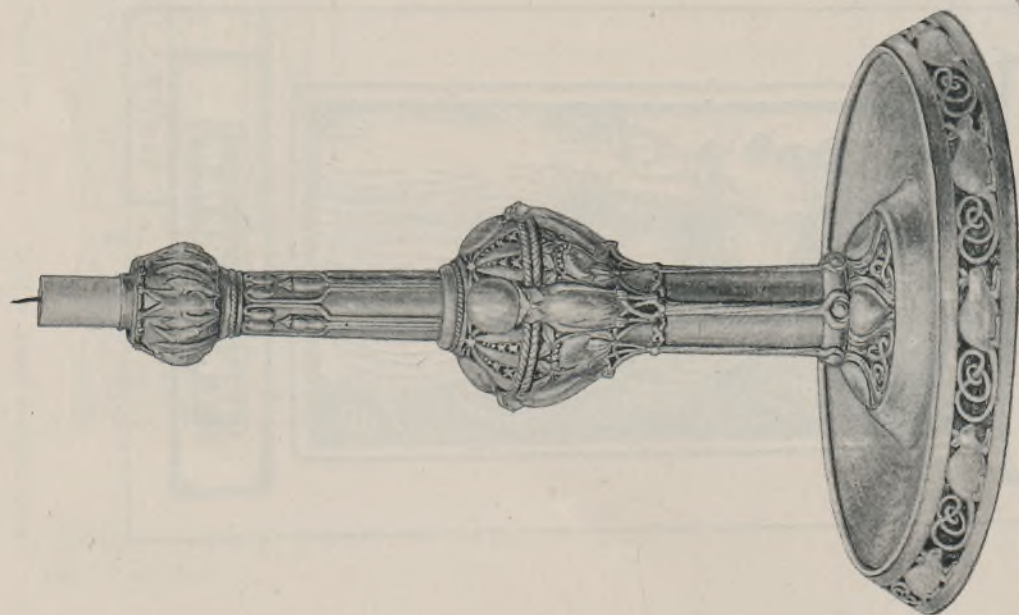
HON. MENTION (COMP. B LIII)



"PETER"

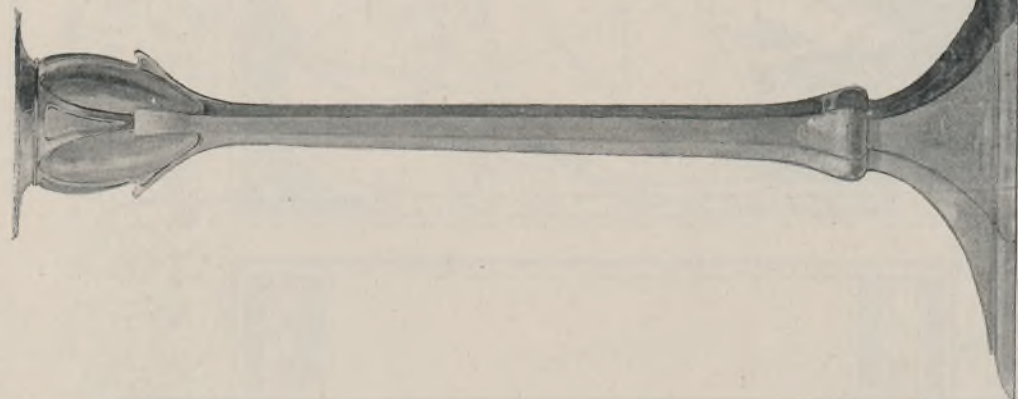
HON. MENTION (COMP. B LIII)





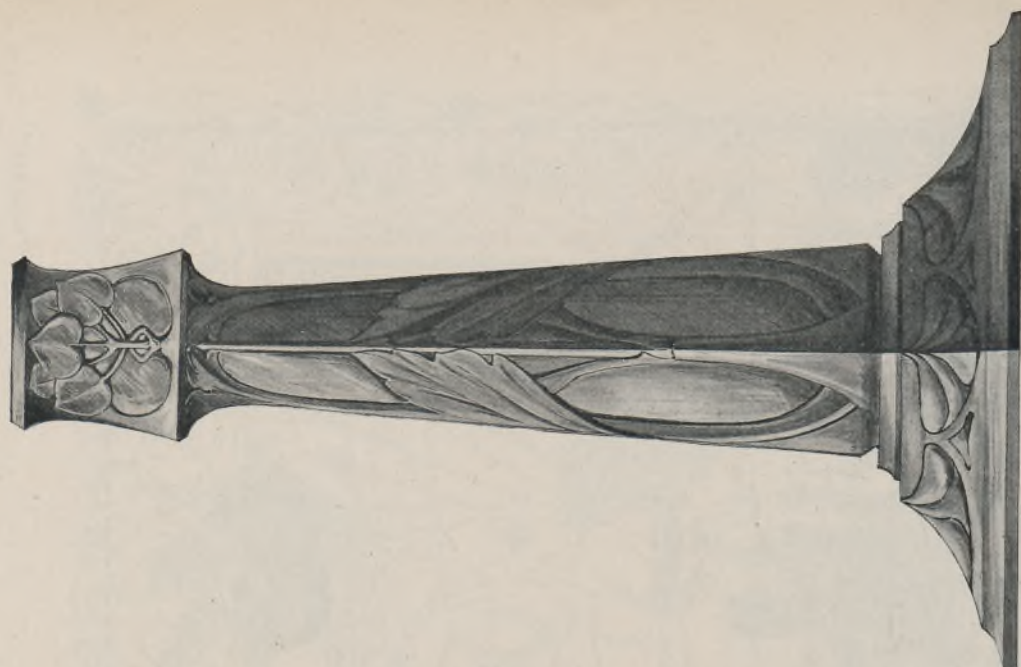
FIRST PRIZE (COMP. A LIX)

"BATWING"



SECOND PRIZE (COMP. A LIX)

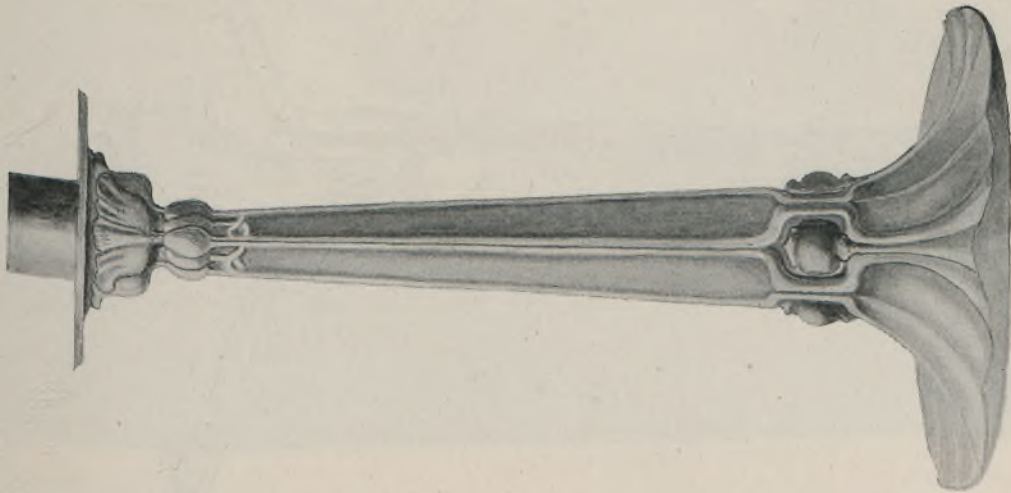
"LAMPLIGHTER"



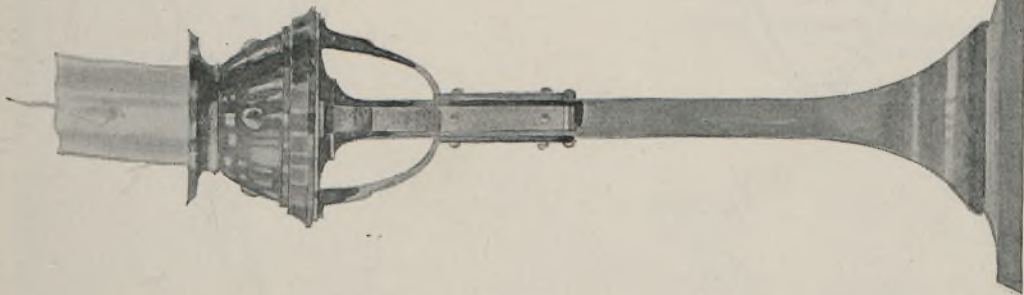
HON. MENTION (COMP. A LIX)

"SCORCHER"

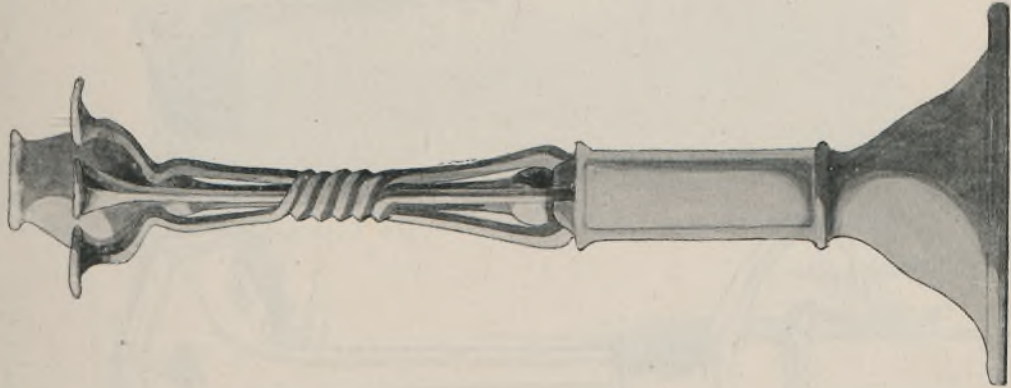




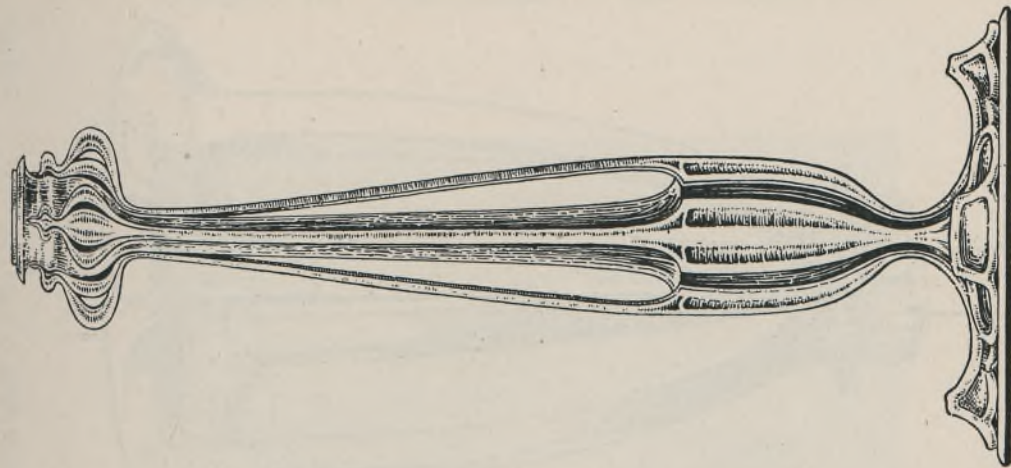
HON. MENTION (COMP. A LIX) "THESEUS"



HON. MENTION (COMP. A LIX) "SUNDOWNER"

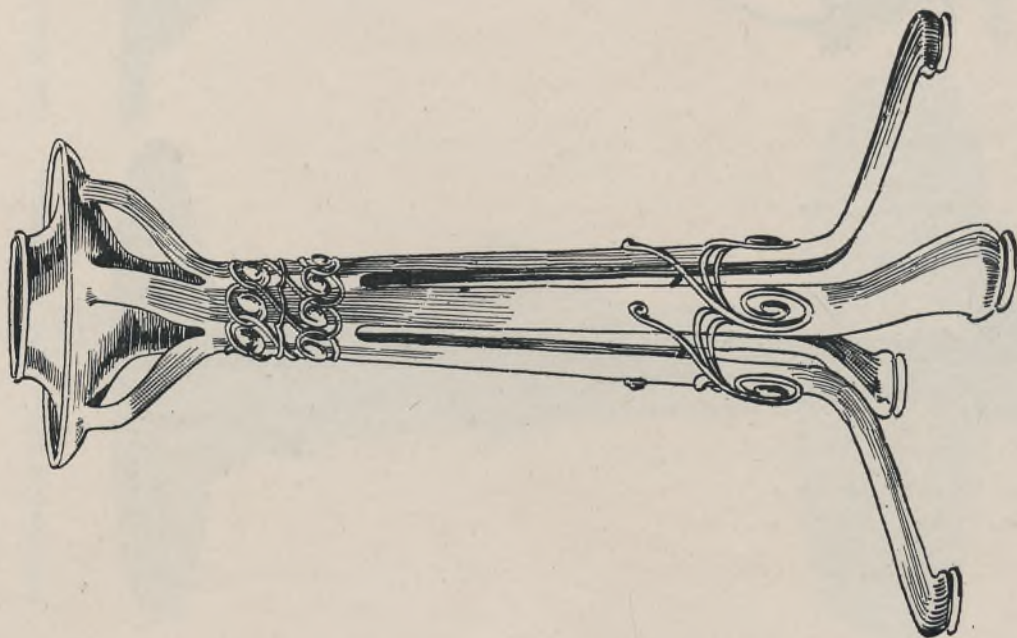


HON. MENTION (COMP. A LIX) "CRAFTSMAN"

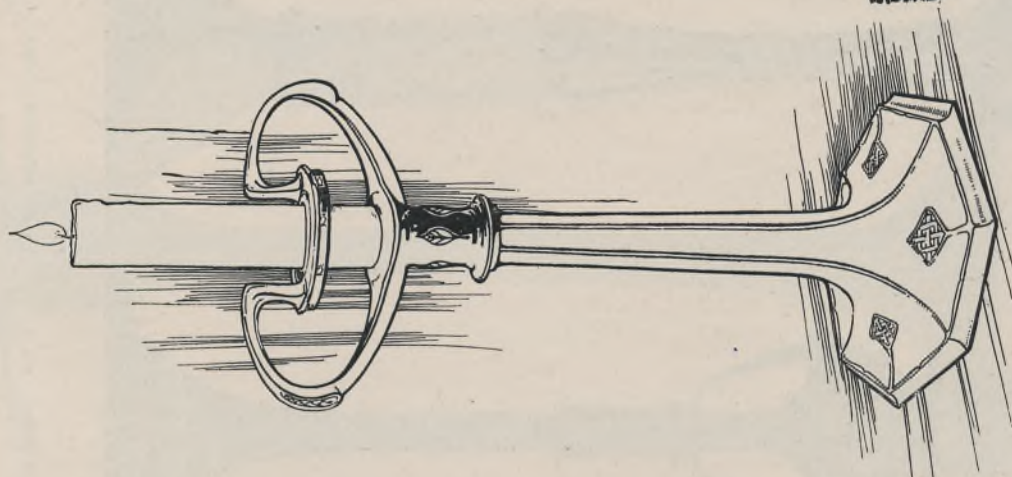


HON. MENTION (COMP. A LIX) "CESTRIAN"

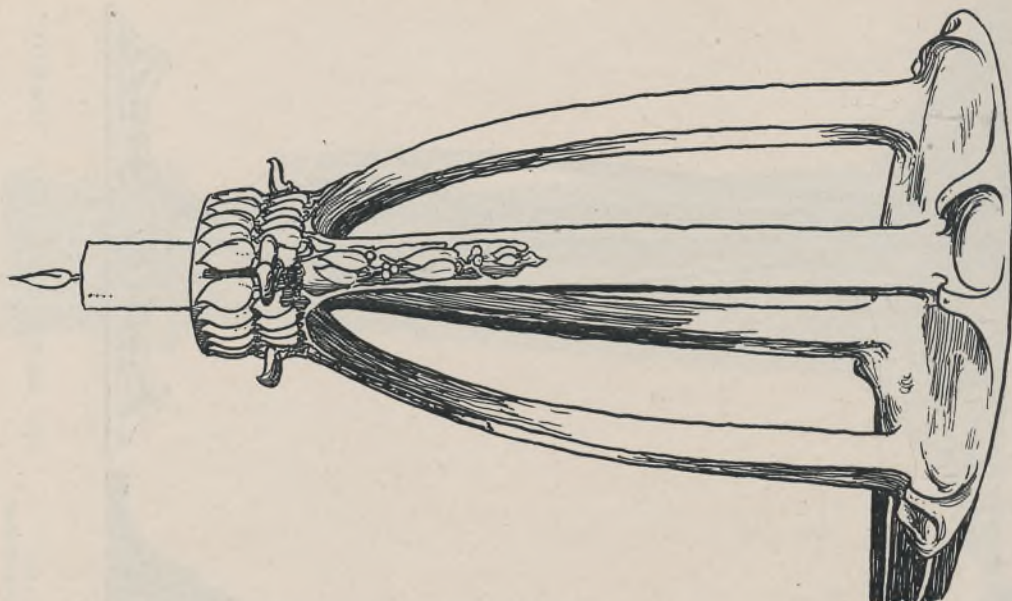




HON. MENTION (COMP. A LIX)



HON. MENTION (COMP. A LIX)

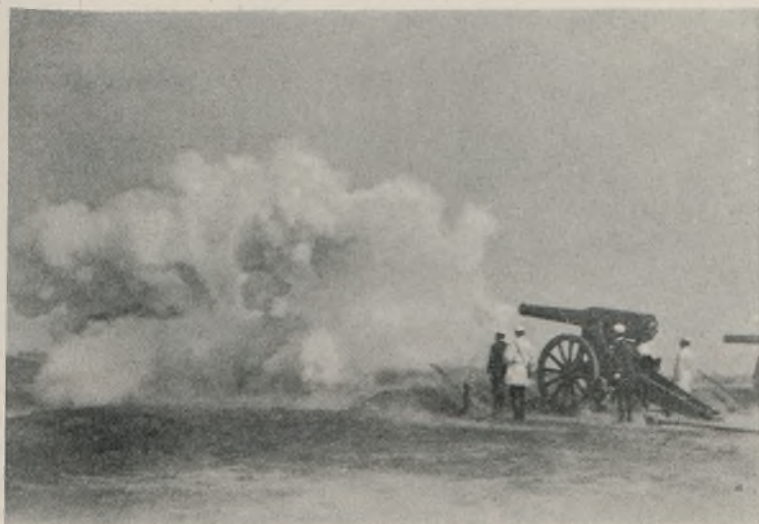


"LIGHT" HON. MENTION (COMP. A LIX)

"STAN"



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. C XLI)

"FRATE PIERONE DA RIVA"



SECOND PRIZE (COMP. C XLI)

"BURNING WEEDS"



## *The Lay Figure*

### THE LAY FIGURE: ON ART EXHIBITIONS.

"Do you know," said the Man with the Red Tie, "I am fast coming to the conclusion that art exhibitions demoralise the public taste, and have a very bad effect upon artists."

"What a heresy!" laughed the Popular Painter. "What would society do without the Academy or the Salon; and what would the artists do if there were no Galleries to show their work in?"

"Society would easily find some other form of amusement," returned the Man with the Red Tie; "and artists would be saved from temptations. You may laugh, but I believe that if you thought the matter out you would agree with me."

"Never!" replied the Popular Painter. "I have absolute faith in the value of exhibitions. I believe that they popularise art, and that so far from demoralising artists they teach them how to apply their powers in the best way. When a man sees his work in an exhibition he appreciates at once what are the deficiencies which prevent him from holding his own among other men, and he learns the way to assert properly his claims to attention."

"In other words, he learns how to vulgarise his art, and how to bring it down to the level of the public mind," said the man with the Red Tie. "Can't you see that this modifying process merely fosters a kind of exhibition convention? Is art to be reduced to pattern-making; and is it only to seek for attention by its blatancy and want of refinement? Can you deny that the greatest achievements which are recorded in its history were produced before the curse of the public exhibition had fallen upon it?"

"What a series of questions!" commented the Popular Painter. "You miss entirely the fact that in the present day conditions are not what they were centuries ago. The competition is far keener, the market is totally different, and artists must adapt themselves to their surroundings. How is a man to live if you shut up the Galleries where the buyers can see his work?"

"I never sold a picture in an exhibition in my life," interposed the Man with the Red Tie.

"Very likely not," replied the Popular Painter; "how can you expect to while you are such a dreamer? Now, I do well out of exhibitions because I know exactly what to send to them."

"Oh, yes!" sneered the Man with the Red Tie, "you can paint the sort of stuff that sells; but that is just what I complain of. You would have been quite a decent artist if you had not tied yourself down so absolutely to a wrong idea."

"Here! you are becoming personal," broke in the Critic; "let us keep the discussion to general principles. In some ways I agree with you both. I do not like exhibitions — there are too many of them for my comfort — and I think they have a bad effect on artists; but I also recognise that some means of bringing together the workers and the buyers is necessary in these modern times. The question is, how this can best be managed."

"Surely," said the Popular Painter, "the public gallery, where all men meet on equal terms, is the fairest arrangement. It gives everyone the same chance of being noticed, and the artist who fails to make a success there would obviously be as unsuccessful anywhere else."

"That does not follow at all," replied the Critic. "Some artists suffer much more than others under the severe test which the exhibition imposes. Work that is original, or delicate in treatment, never looks its best in a large gallery, where it is juxtaposed with things of an utterly different type. I should be inclined to advise a man who will not adopt the vehemences of execution by which the public is attracted to do his exhibiting in a one-man show; or, at all events, in a room where he is associated with only a few kindred spirits. If he has anything of a following he would be much more likely to sell his productions, for his admirers will not be distracted by having to search for what they want through a crowd of objects that they would rather not look at. But the case of an artist who has his position to make is much more difficult. He must either take the risks of the public exhibition or he must put himself into the hands of a dealer, and in either case there is a possibility that some of the better qualities of his art may be lost before his reputation is established. There ought to be some system invented by which the young artist who wants clients and the patron who is on the look out for coming men could be introduced to one another — a kind of bureau where art would be converted into cash. Samples of the work of each artist would have to be kept for inspection, and the would-be purchaser would be free to form his own judgment on what he saw there. The samples would have to be of all sorts, so as to appeal to all kinds of tastes; and it would be to the interest of the manager of the bureau to encourage the individuality of each of the men on his books. Such a scheme would avoid some of the disadvantages of the ordinary exhibition. I think it might be worth trying."

THE LAY FIGURE.



## *Félix Bracquemond*



STUDY OF TREES

BY FÉLIX BRACQUEMOND

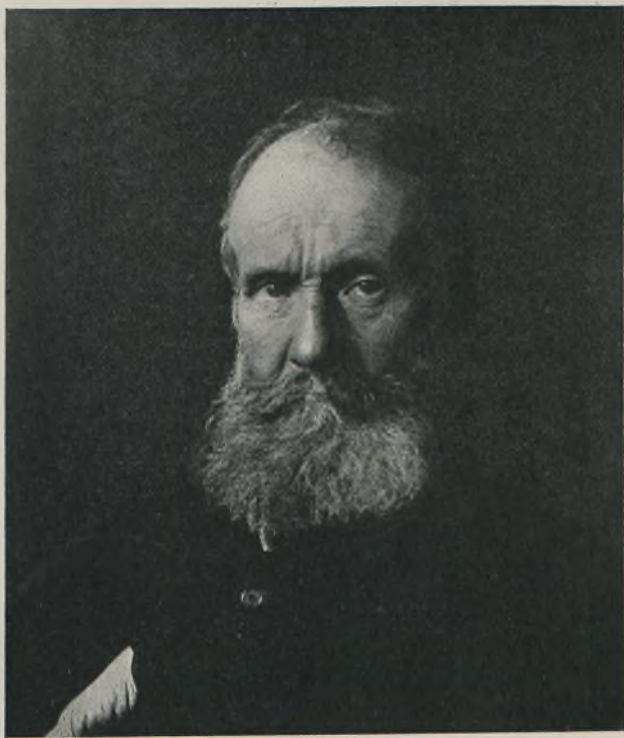
### THE WORK OF FÉLIX BRACQUEMOND. BY HENRI FRANTZ.

OF Bracquemond it may be said that he holds a place almost unique and entirely enviable in the art world of to-day. There is no artist more generally recognised than he: none has more friends, none fewer detractors. Some there are doubtless who do not see eye to eye with him, but none can deny the man's high talent and considerable achievement. Every one needs must incline respectfully before his half-century of labour, before the proud aspect of his works, before his incessant, varied, and prodigious output.

Yes, prodigious is the word! for turning over the pages of the excellent volumes which that discriminating critic Henri Bérardi, has devoted to the engravers of the nineteenth century, one observes that almost a fourth of one of these books consists of a catalogue of Bracquemond's productions. And even this list, long though it be, is necessarily incomplete, for since the appearance of the volume the great engraver has produced a large number of plates. And he is more than the aquafortist whom all the world knows; he has been, and is, a painter; at the same time he has devoted himself to industrial art, and shown himself a delicate ornament, and a ceramist, master of all the secrets of his trade. Those who visited the Salon of 1902 must still have in their mind's eye the vast decorative *ensemble* executed for

Baron Vita by Bracquemond, Chéret, and Besnard.

Félix Bracquemond was born in Paris in 1833. In temperament, as in character, he is a real Parisian of Paris, a personality of good Gallic stock, keen on work, hard to please as to himself, but most indulgent and kind to others, blessed moreover with plenty of humour, good spirits, and "go." So Bracquemond has passed through the various stages of his artist life, with now a failure, now a success;



PORTRAIT OF FÉLIX BRACQUEMOND.

FROM A PHOTOGRAPH



## Félix Bracquemond

and thus it is I find him, at seventy-one, still young and robust, despite his white hair, bending eagerly over the proof he has just printed, as devoted as ever to his art, with mind still alert, full of happy memories of the noble friendships of other days.

In the pavilion of the Villa Brancas at Sèvres, the artist's monachal cell, as it were—in which he spends his laborious life, one finds a special atmosphere of meditation and of calm. From the top of the terrace, once frequented by so many bright spirits, one sees below the little town of Sèvres, the woods of Saint Cloud, the slopes of Meudon, and the Seine unwinding its pale ribbon across the fair fields green with the early spring. And there on the horizon is Paris, with its towers and belfries, wrapped in mist and filling the limits

of one's vision; and seeing the artist in such surroundings, in an instant one grasps the secret of his serene existence—spent near enough to Paris not to lose its beneficent influence, and far enough away not to be swayed by its enervating distractions; never knowing what it is to waste time, but working continuously in perfect peace. "The one prudence in life," remarked Emerson, "is concentration." It is here, in these lovely woods so near, that Bracquemond has so tenderly shown, as his works prove again and again, his love of Nature and animal life. Here it is that he has watched the gambols of duck and teal on the shining surface of the waters, now taking flight heavenwards, now chasing one another over the rushes. Here it is he saw Jeannot Lapin (to recall his lovely plate in

the "Fables of La Fontaine"), bound across the lanes and play, all regardless of huntsman or dog, or, with ears pricked up, venture one timid eye outside his burrow.

Here, too, it is that, in presence of the realities of stream and thicket and field, Bracquemond has delighted to evoke that which was visible only to his imagination—the other denizens of the forest: the naiad mingling her white limbs in the caperings of the young deer, or startling the ducks at play.

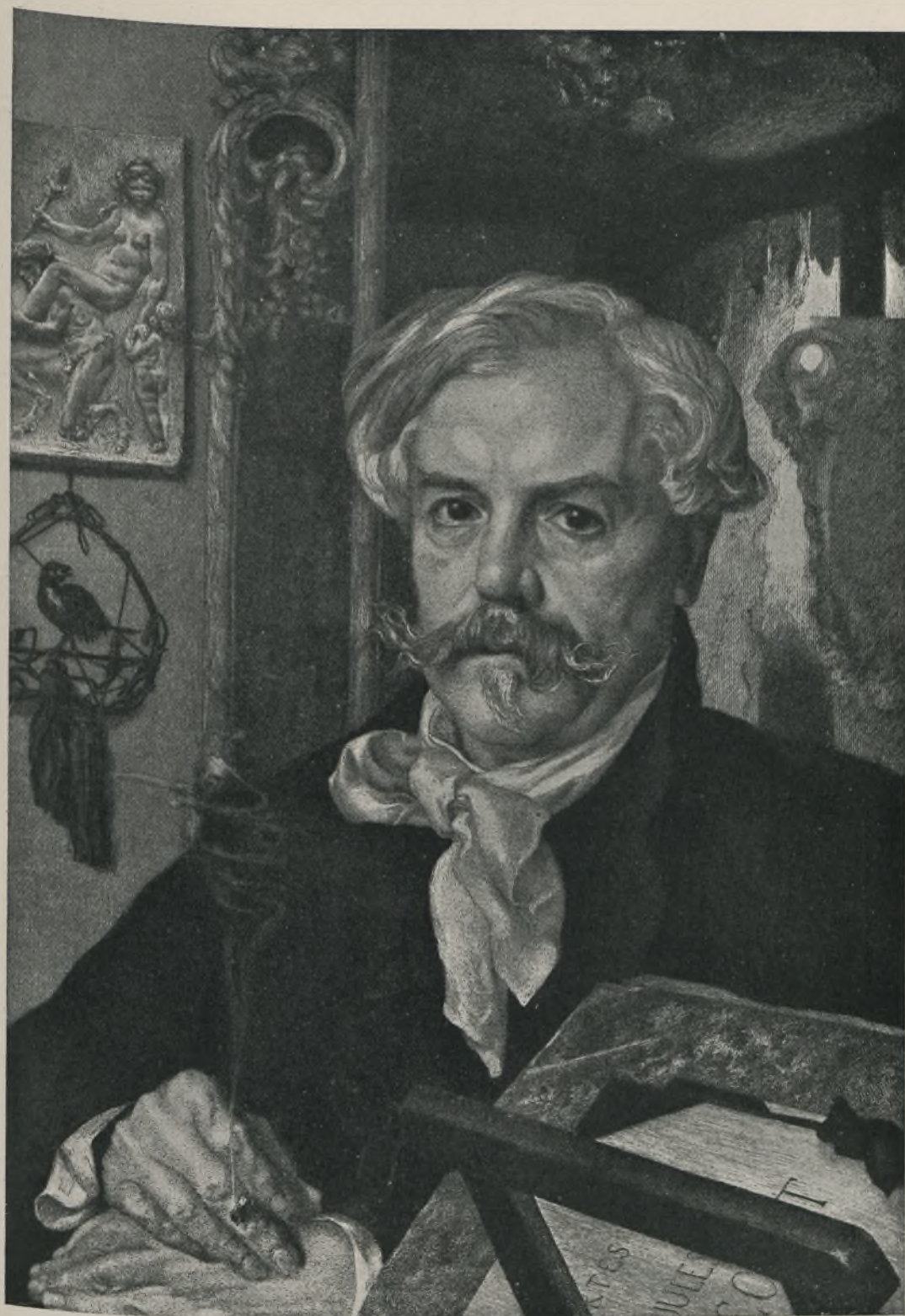
While still quite young Bracquemond did trade lithographs, up to the time when Joseph Guichard a pupil of Ingres, took him into his studio. At the age of nineteen we find him making his first appearance at the Salon with a portrait of his grandmother. The work was noticed by Théophile Gautier, and that year marked the beginning of a friendship which grew closer and closer till the great writer's death. At the Salon of 1853 the artist showed a portrait



PORTRAIT OF MANET

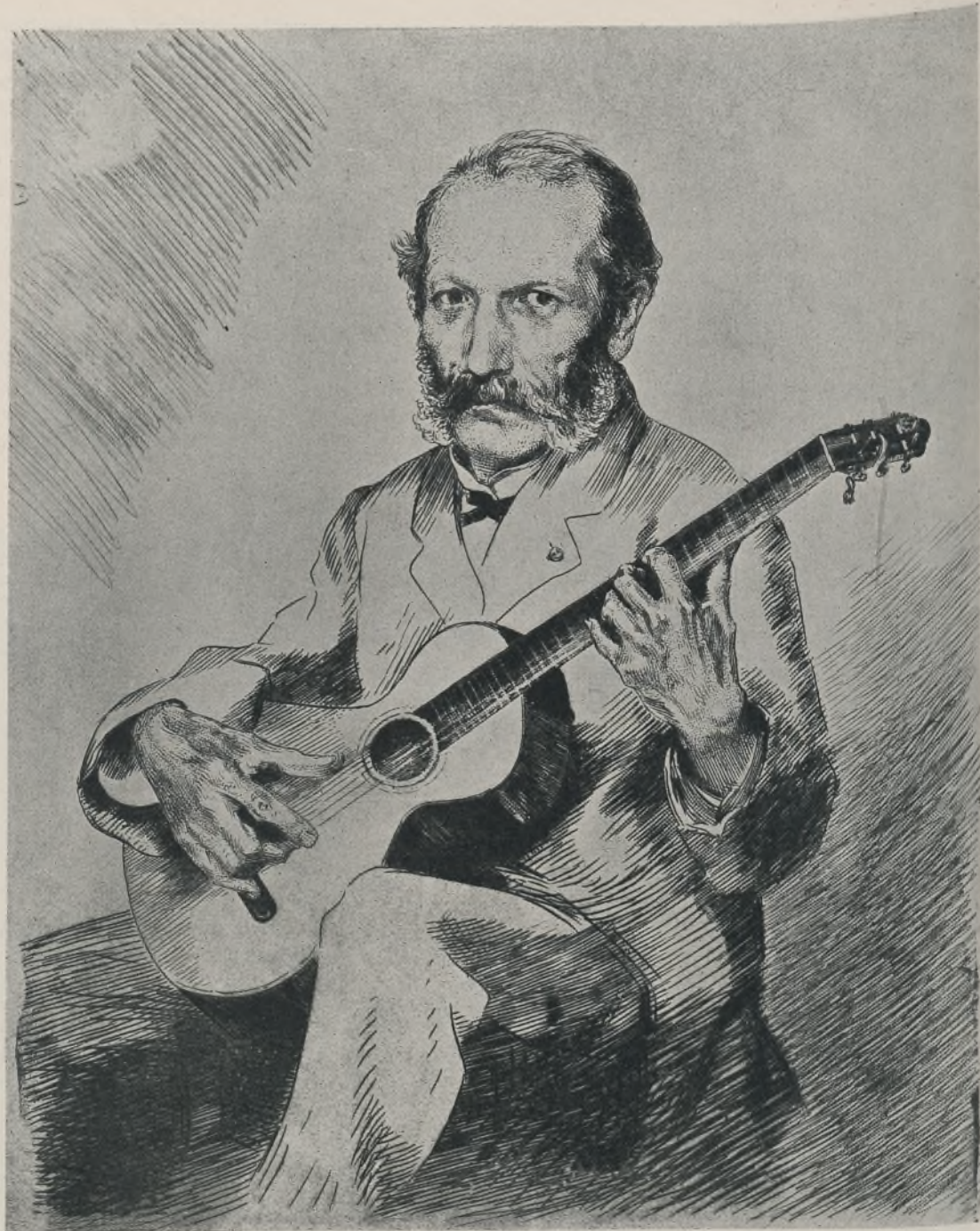
FROM THE PASTEL BY FÉLIX BRACQUEMOND





PORTRAIT OF EDMOND DE GONCOURT  
BY FÉLIX BRACQUEMOND





PORTRAIT OF M. BOSCH  
BY F. BRACQUEMOND



## Félix Bracquemond

of himself, engraved by Rajon. It was about this date that Bracquemond took to engraving, without the aid of a master, moved simply by the force of his temperament and his instinct. His first essay in this direction dates from 1849. This plate, now exceedingly rare, represented a female ass and her foal.

The rapidity of his evolution was marvellous, as was the certainty with which he "found himself," without groping or hesitation. Three years of study and work sufficed to give him a complete mastery of the medium, and to enable him to produce the *Battant-de-porte*, which remains one of his strongest and most justly admired productions. At the same time he returned to paint, and ten years passed, during which he drove brush and graver in double harness. Unfortunately his paintings of this period are very rare, and as they are scattered about in sundry collections I have not been fortunate enough to see any of them.

In 1863 his *Portrait of Erasmus* was rejected at the Salon, where two years later he won a medal for his *Portrait of Madame Paul Meurice*, which ranks, with his pastel portrait of Manet, among his principal works. This last portrait, which reveals Manet at about thirty years of age, with deep eyes

and delicate features, framed with a fair beard, has undergone some strange vicissitudes. The painter had, indeed, completely lost sight of it until a few months since, when a friend—a collector—saw it at a public sale, bought it, and presented it to Bracquemond as a New Year's gift.

Since that period Bracquemond has almost entirely abandoned painting in favour of applied art and ornamentation, while still practising etching as before. For a long time he collaborated with Deck, the worker in faïence. In 1867 he designed the decoration of a table service for Rousseau. His practice was to cut out the subjects from his proofs, and then group them on the various dishes. The process of baking caused the paper to disappear, leaving only the outline, giving the form desired. Dating from 1870, he was attached to the Sèvres manufactory, but this post he soon quitted to undertake the artistic management of an *atelier* established in Paris by the firm of Haviland, of Limoges.

But the great work of his life is etching, to which he later returned almost entirely. Certain general classifications may be made in the 800 plates the master has signed. Throughout the whole series of his works Bracquemond shows himself, in the first place, an admirable translator



"LA TERRASSE DE LA VILLA BRANCAS"

BY FÉLIX BRACQUEMOND



## Félix Bracquemond

of the great masters, "after" whom he has produced etchings at once very personal, very free, and absolutely faithful to the meaning of the painter. Holbein, Dürer, and the works of the most famous among the ancients attracted him in turn; and the various "states" of his portrait of Erasmus are sought for by amateurs as something most precious and most desirable. Of the moderns he has engraved Meissonnier (his famous *La Rixe*, with Meissonnier's retouches, is hardly to be found today), also Corot, Millet, and Rousseau, with all of whom he lived in close intimacy, and over whom he exercised a happy influence by giving them, with all his wide experience, an opportunity of practising the *eau-forte* themselves. He fixed, too, some of the fine works of Delacroix; and the whole series of engravings he did "after" Gustave Moreau is justly celebrated. There is, perhaps, no need to recall all these beautiful compositions—*King David*, *Salomé*, *Hercules and the Hydra*, *Hesiod and the Muses*, etc., without reference to which there could be no complete history of engraving in the nineteenth century. On this subject Gustave Geffroy has justly written: "Bracquemond would be famous by his reproduction en-

gravings alone. . . . True, they are magnificent in composition and in demonstration, but the artist is the author of the *Battant-de-Porte*, the *Portrait d'Edmond de Goncourt*, and many more admirable original works."

These original productions of his are very numerous, too. In the first place, there are his extremely accurate and close-knit studies of birds. Note this specially charming thing, this *Ebats de Canards* in a pool, which shows the artist to possess a profound and thorough knowledge of Nature. He has caught them exactly as they are, in full life, full of liberty and the joy of living. And with the same keenness of vision, the same *esprit*, the same sense of the picturesque, Bracquemond treats his teal, his partridges, his crows—all the life, in fact, of river-bank and forest. What character in this *Vieux Coq*! What energy in these contrasts of black and white! His *Jardin d'Acclimatation* bids us pause and observe, for it is a rich and interesting engraving in colour—one in which Bracquemond resumes—and with what virtuosity!—Debucourt's process of successive "pullings" by several plates, each being printed in colours.

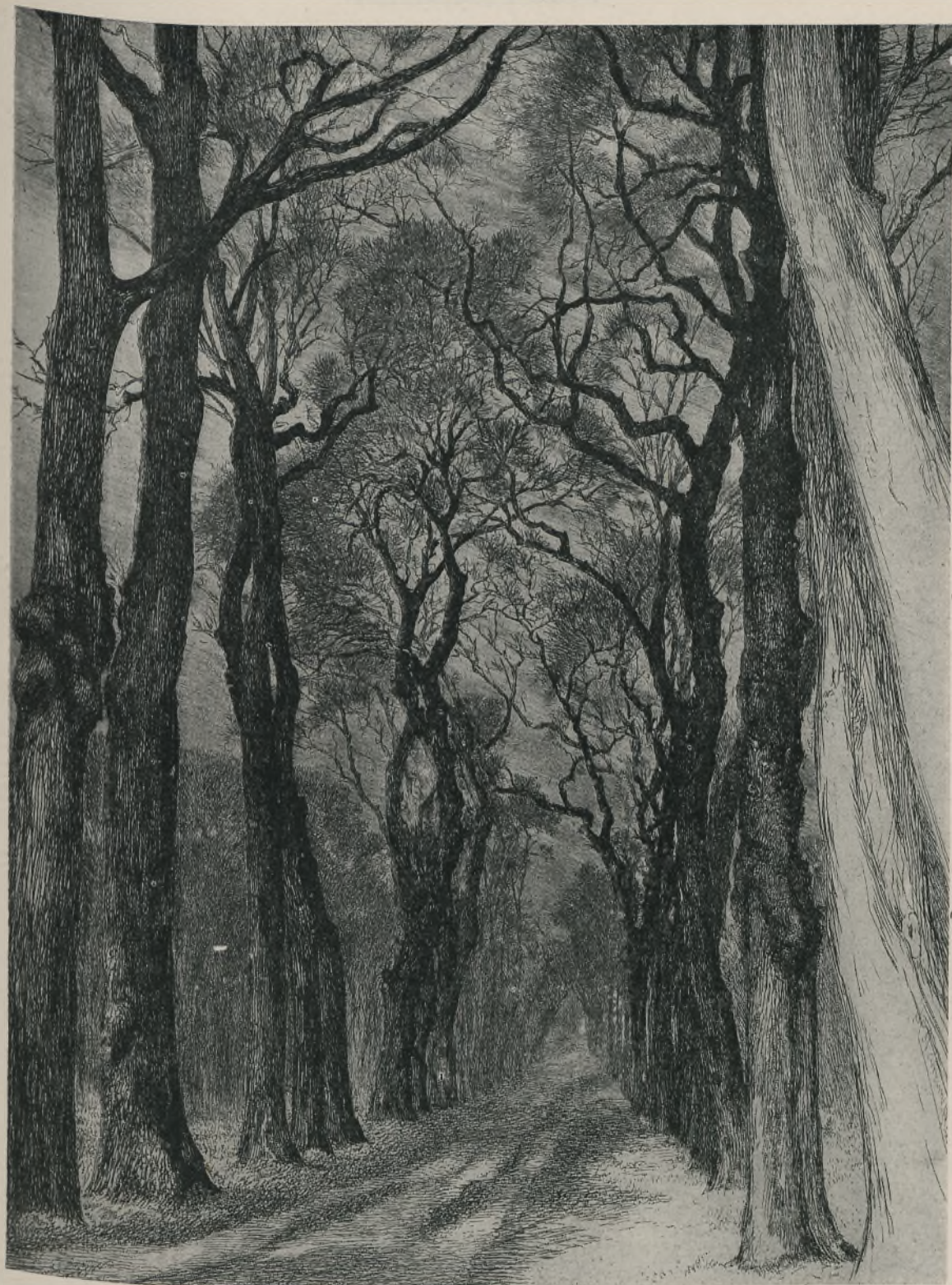
But the plate over which we linger with most



"THE RIVER"

BY FÉLIX BRACQUEMOND





"ALLÉE DANS LE PARC DE SAINT-CLOUD"  
BY FÉLIX BRACQUEMOND



## Félix Bracquemond

pleasure, because it reveals to us a whole page of the artist's intimate life, is that entitled *La Terrasse de la Villa Brancas*. Therein one sees two delightfully graceful women seated, one being Madame Marie Bracquemond, an artist of high talent, whose name is intimately associated with the history of impressionist painting, by reason of the fine work she has produced in this direction. The terrace of the Villa Brancas!—a spot renowned alike in the annals of French art and French literature in the nineteenth century. All, or almost all, of any note were frequenters of the place. There were to be seen in their turn writers such as Cladel, Alexandre Dumas, Théophile Gautier, de Nerval, d'Echerac, Burty, and Geffroy; or artists of the stamp of Legros, Méryon, Rodin, Courbet, Daubigny, Delacroix, and Chéret. Two of the most illustrious children of the last century were friends of the

engraver—Baudelaire and Edmond de Goncourt. One can easily understand that memories such as these attach Bracquemond for ever to his Villa Brancas. Besides, was it not here that he brought up his son Pierre and trained him in his art?

Nearly all the men who were friends of Bracquemond—from Balzac to Puvis de Chavannes—have posed to the master for etched portraits, and these form an admirable gallery of our contemporaries, for they are “fixed” with all the minute perfection which one rarely sees save in the works of the old masters. What, for example, could be finer than the portrait of Edmond de Goncourt? Note the fine face, with its relief of white hair, and the deep, shining eyes; the hand, so naturally and characteristically posed, with a cigarette between the fingers; then the composition of the whole work—the sculpture, the woodwork, the little Japanese

bronze; and all so harmonious, so strong, so fascinating!

The extraordinary thing in Bracquemond is the colour effects he obtains by means as simple as those of the etchings. See this fine example, in which the landscapist is no whit inferior to the portrait-painter—*Le Loup dans la Neige*. Here we see all the gradations he has been able to draw from this melancholy winter scene, with the trees stretching out their withered arms against the grey sky, their shadows reflecting on the snow, over which the animal drags wearily along, leaving his track behind. And the same may be said of this park avenue, with its long perspective. One feels that even a painter could not have got more colour into his work—could not have expressed himself more fully.

With Bracquemond, as with all the great engravers, from Rembrandt to Whistler, the various “states” of his engravings have a special interest for the amateur. All engravings, whatever be their technique, have this peculiarity, that they preserve positive

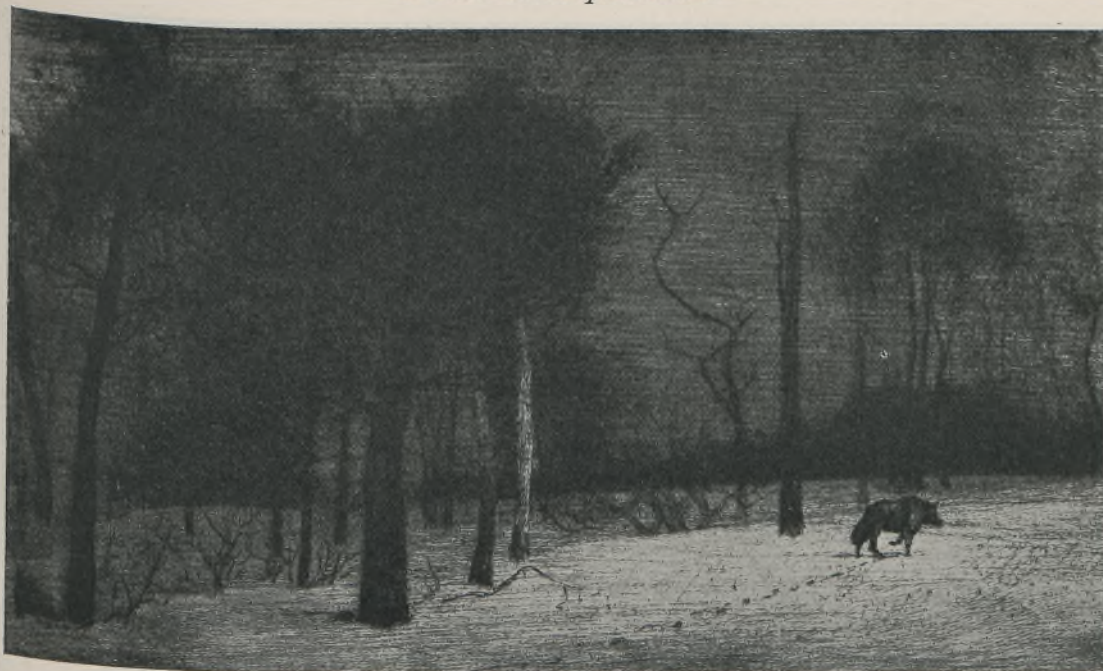


“EBATS DE CANARDS”

BY FÉLIX BRACQUEMOND



## Félix Bracquemond



"LE LOUP DANS LA NEIGE"

BY FÉLIX BRACQUEMOND

testimony as to how the work of engraving the plate was conducted from start to finish. These evidences are known as "states." The "state" of a plate (the master has once more confirmed my opinion) in course of execution is indispensable to the engraver, in order that he may know the exact depths of the lines he has hollowed out on the metal, whether by acid or by steel. For let it be understood that it is a very delicate business; the engraved metal gives but a false idea—a vague indication—of the depths to which its surface has been pierced. Thus the artist can never know the degree of effect, the technical expression—the *value*, in a word, of his work until he shall have seen its impression on paper. The "state" tells him how near the plate is to completion, or how far away; therefore on examining carefully these "states" one is able to discover how the engraver completes or corrects the action of the acid or the graver. The "state" is accordingly more than a testimony of technical dexterity only; it is more particularly a most subtle and precise artistic test of the engraver's knowledge of modelling; and it is for that reason one looks with such extreme interest at the "states" of each engraving by Bracquemond.

The artist, as M. Béraldi explains, is master of all the *finesses*, all the secrets of his craft. He is a great seeker of new processes, and has made

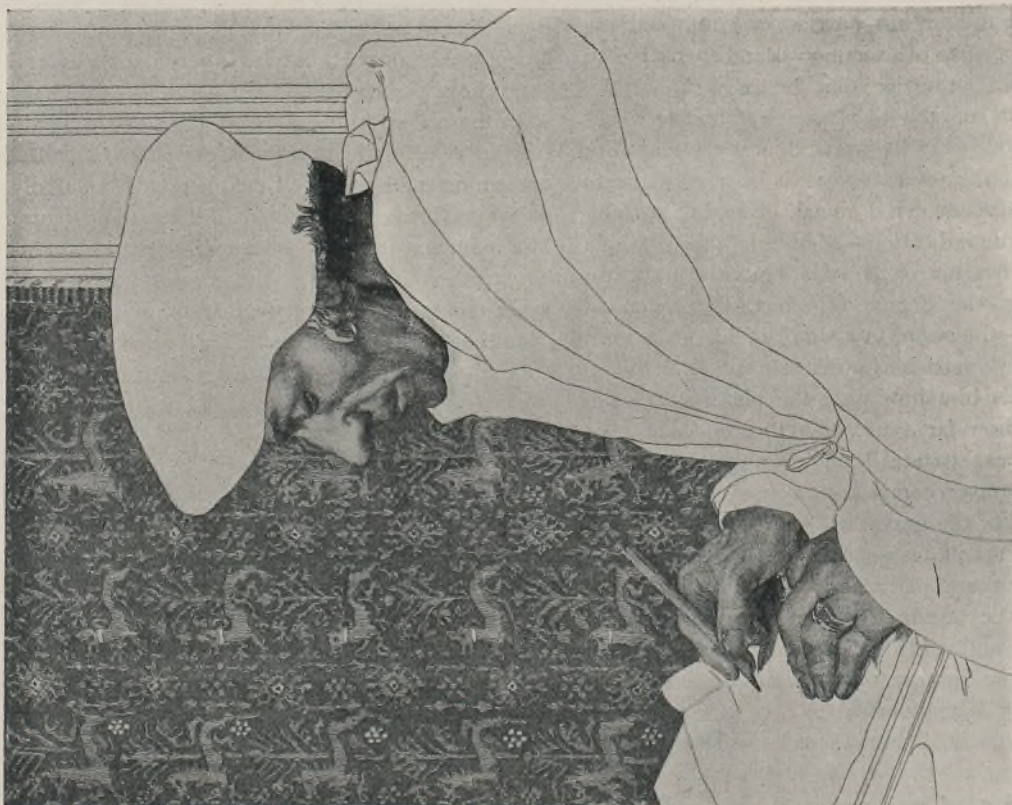
experiments in all directions: *verniss mou*, aquatint, etc. He has even attempted engravings in colour after the manner of Debucourt. At the same time it is interesting to note that Bracquemond's tools are of the simplest; but he is very hard to please as to the paper he uses.

In the revival of engraving predicted by Baudelaire in 1848, and accomplished in the latter half of the nineteenth century, Bracquemond is assuredly, so far as France is concerned, the leading figure. His influence is, and has always been, very great. The truth is, he is one of those great artists whose work reckes not of any fluctuation of taste, and, from that very fact, preserves always and under all conditions its lofty and profound significance.

HENRI FRANTZ.

A well-known connoisseur and collector has recently died in Melbourne, leaving the bulk of his collection of pictures, books, etc., to the Melbourne National Gallery, together with a permanent endowment, amounting to £5,000 per annum. Under the terms of the will the whole of his pictures, engravings, books, etc., are placed at the disposal of the trustees of the National Gallery; and the interest accruing on property and money invested is to be devoted to the purchase of works of art only.





ETCHING AFTER HOLBEIN'S "ERASMUS" (SECOND STATE)

BY F. BRACQUEMOND



ETCHING AFTER HOLBEIN'S "ERASMUS" (LAST STATE)

BY F. BRACQUEMOND



## *A Painter of Hardy's Wessex*



MR. WHITEHEAD'S ENCAMPMENT AT UPPER LYTCHELT

### THE WORK OF FREDERICK WHITEHEAD, A PAINTER OF THOMAS HARDY'S "WESSEX." BY CLIVE HOLLAND.

JUST as there is a "Constable" country and a "Shakespeare" country, there has, in due course of time, by reason of the genius of Mr. Thomas Hardy, come to be a "Hardy" country: which, though known by the wider description of "Wessex," is, to all intents and purposes, the old-world county of Dorset. Comparatively seldom, indeed, has the novelist gone outside the confines of the county for the main action of his numerous novels and tales. And the painter of Wessex is therefore, *in excelsis*, that of Dorset.

In Mr. F. Whitehead this "fayre land," which foregathers within its confines scenery of such endless variety, may truthfully be said to have found a singularly sympathetic interpreter. No artist knows this land of romance, ancient customs, and exquisite natural beauties better; few so

well. Certainly none has pictured the latter with such breadth, sympathy, and success. Comparatively speaking—we do not of course deny the existence of isolated canvases of Wessex subjects of outstanding merit—this land of emerald mead and silvery stream, swart moorland, commons ablaze with golden gorse, heaths ruddy-purple with heather, rounded uplands, and quiet pastoral nooks, has, in a sense, remained a *terra incognita* to all save a few artists and antiquarians, and stray holiday-makers. But it has for the last ten years or so

been painted by Mr. Whitehead in varying moods of its beauty so vividly, truthfully, and sympathetically, that he may without challenge lay claim to be the painter of Wessex. Certain it is that a Wessex man could "live" with the pictures which have come from his easel, and rest satisfied with the various interpretations he has given to familiar and loved scenes.

In *Godlingstone Heath* (p. 113), for example, we have a representation of one of the most beautiful stretches of hill and moorland in the county. It was



"THE FROME, NEAR MORETON"

BY F. WHITEHEAD



## *A Painter of Hardy's Wessex*

upon the green-brown uplands shown in the left of the picture that Ethelberta (in Thomas Hardy's romance "The Hand of Ethelberta") stood in this "antique land" with the silver sunbeams lighting up the many-armed inland sea, "which stretched round an island with fir trees and gorse, amid brilliant crimson heaths wherein white paths and roads occasionally met the eye in dashes and zigzags like flashes of lightning." And here truly do "breezes the freshest that could blow without verging on keenness fly over the quivering deeps and shallows; and the sunbeams pierce every detail of barrow, path, and rabbit-run upon the lofty convexity of down and waste which shut in Knollsea (Swanage) from the world to the west." Here too are, as Mr. Hardy says, those "grassed hills, like knuckles gloved in dark olive, and little plantations between them," forming a deeper and sad monochrome.

It is this Wessex that has for the last decade been the chief source of inspiration to Mr. Whitehead, the chief *locale* of his most important pictures. It is a particularly "coy" land, and only the artist who makes it a matter of serious and continued study can hope to become acquainted with its ever-varying moods and many changing conditions of light and atmosphere.

One may come to Wessex one day, and find it a

smiling, sun-bathed land, reminding one in parts of Surrey; and on another occasion, and in another spot not many miles removed, find it like a bit of the Western coast of Scotland, with ruddy heather, lowering sky, and steel-grey pools, beside which one almost expects to find Highland cattle standing.

Most people who are possessed of the least sympathy with nature will find in Mr. Whitehead's work just that element of idealised truth with which the artist of parts and observation successfully imbues his canvases. It is the ability which he displays to catch the atmosphere, and get, as it were, into the landscape, which is, with its breadth of treatment, one of the chief distinguishing characteristics of his work. There are, indeed, few of his now numerous pictures which do not convey an impression of sympathy with the subject, whether it be a sunlit pasture, such as that so wonderfully described in "Tess of the D'Urbervilles"; an expanse of moorland, with steel-grey pools, under a lowering sky, as is seen in our reproduction, *The Quiet Woman Inn* (p. 116), which is described in "The Return of the Native," and stands not far distant from Mr. Hardy's birthplace; a "reeds and rushes" stretch of placidly flowing river similar to that Mr. Whitehead has painted in *The Frome, near Dorchester* (p. 106); or a homely cottage set in a picturesque garden, fair with old-fashioned flowers



"THE FROME, NEAR DORCHESTER"

BY F. WHITEHEAD





"AN OLD MILL IN THE FROME  
VALLEY." BY F. WHITEHEAD



## *A Painter of Hardy's Wessex*

and sweet-odoured with "boys' love," lavender, and mignonette.

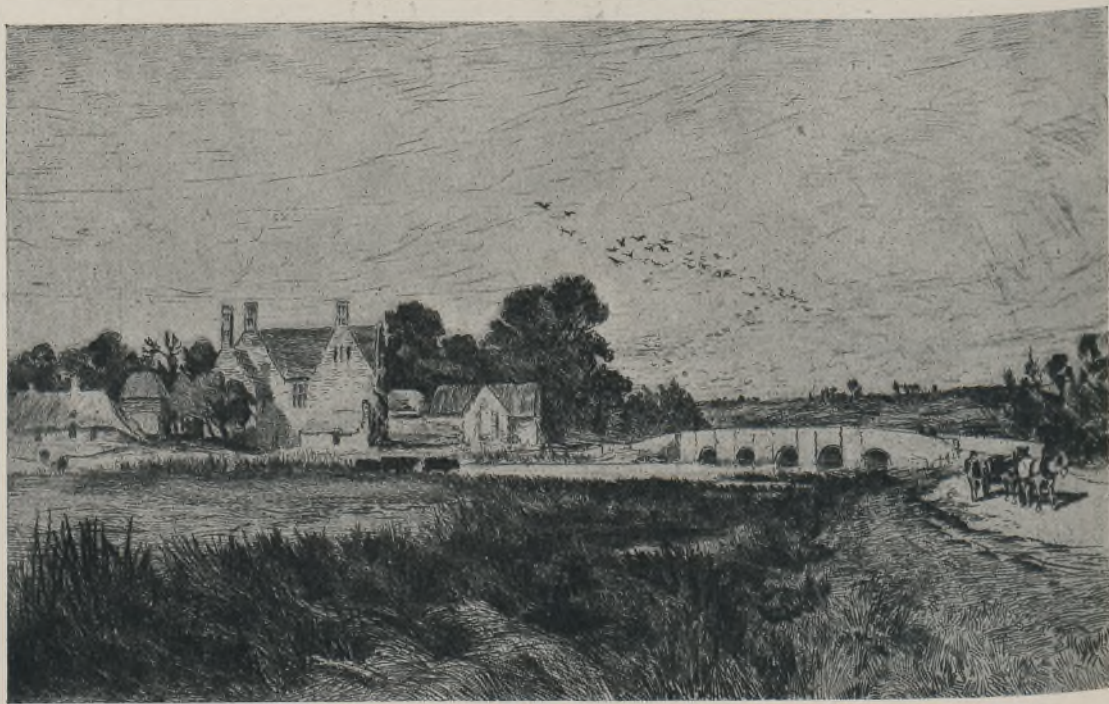
Though by his later pictures so closely identified with Wessex, and married to a Wessex lady, Mr. Whitehead hails originally from Warwickshire, and is a Leamington man, his initial art training having been received under John Burgess, of that town, who was no mean painter of architectural subjects and Continental street scenes. From Leamington Mr. Whitehead migrated, in 1880, to that Mecca of the art student, Paris—after a previous visit five years earlier when on a sketching tour. Whilst in Paris he worked at the Académie Julian, under the supervision of MM. Boulanger and Jules Lefebvre, for three winters, spending most of the summer months painting *en plein air* in the neighbourhood of Paris, and at Barbizon and Grets. The second named place so intimately associated with Millet and Rousseau, is still the haunt of artists. It was at Barbizon that Mr. Whitehead first commenced to realise the prime—to one who intended to become a landscape painter—importance of being out of doors at all times and under every varying condition of light and atmosphere. "If," he said during a recent chat, "one wishes to paint Nature, one must study her not only under the conditions for which one on any particular occasion seeks, but always and under

every fickle change. That is why I live almost half of every year with a tent or caravan for a home; in meadows, on hills, or upon the moorlands."

The value of this idea is easily recognised when one comes to closely examine and study, not only the technique, but the "inwardness" of much that the artist has painted, and appreciate his methods of achievement.

It was not until 1893 that Mr. Whitehead "took," as he told us, "a serious look round Dorset—or Wessex, if you like the term better—with a view to ascertaining its possibilities as a painting ground." It was then that he made the acquaintance of Mr. Thomas Hardy, who has done so much to make the Wessex of Romance also the Wessex of reality to many thousands of readers. Mr. Hardy, pleased with the work which Mr. Whitehead was able to show, strongly advised him to make the county of Dorset his future painting ground.

"There is plenty of character and variety to be found within its borders," Mr. Hardy remarked; "and, indeed, it possesses a character peculiarly its own." It was thus the subject of this article commenced his long artistic career with Wessex. And his marriage shortly afterwards to Miss Beatrice Case, of Dorchester, doubtless had weight in bringing about what has proved a singularly happy deci-



"WOOL BRIDGE"



## *A Painter of Hardy's Wessex*



"HIGH WEST STREET, DORCHESTER"

FROM THE ETCHING BY F. WHITEHEAD

sion regarding the *locale* of his principal sphere of work.

In the same year (1893) Mr. Whitehead's first important "Wessex" picture was painted and hung in the Royal Academy. It had for its subject the romantically situated manor-house at Wool, familiar to sojourners in South Dorset, once the property of the D'Urberville family; and it was well hung. It depicted the ancient Jacobean manor-house with its time-worn, weather-stained walls under a strong sky, with its picturesque foreground of rush-bordered stream, and the Elizabethan bridge over which (so tradition asserts) the spectral coach of a wicked, damsel-abducting D'Urberville passes on a certain night in each year, though it is never seen except by a more or less direct descendant of the family. It is in this same dwelling of a departed and fallen race that the two oil paintings—sometimes erroneously referred to as fresco portraits—are to be seen let into the wall depicting two of poor unlucky Tess' ancestresses mentioned in Mr. Hardy's fine romance. The one, with her "long, pointed features, narrow eyes, and a smirk, so suggestive of ferocity;" the other, with "bill-hook nose, large teeth, and bold eyes suggesting arrogance to the point of ferocity." Two terrible seventeenth-century D'Urber-

villes, with history writ large in their faces. It was in the kitchen of this same manor-house that Mr. Hardy describes Tess and Angel Clare as passing their brief, unhappy honeymoon; and across the meads lies Bindon Mill—much the same now, as shown in Mr. Whitehead's painting, as it was when the novelist described it—whence Angel Clare went daily to learn the miller's craft. The picture shows the great pictorial beauty of the old mill, and its position under the shadow of the trees surrounding the ruins of the aforetime wealthy Cistercian Abbey. This canvas exhibits a good example of a type of sky, often seen in Wessex, which is strong without being lowering.

Among the successes of the 1894 Royal Academy was a broadly treated landscape, *The Purbeck Hills from the Frome*, from Mr. Whitehead's easel, whilst at one of the smaller exhibitions *Poplars at Stoke, Dorset*, a subdued but clever rendering of a simple subject, presented yet another phase of that wonderfully varying district, the valley of the Frome—or, as Mr. Hardy calls it, "the valley of the great dairies." In the following year Mr. Whitehead took a moorland subject, and his contribution to the Royal Academy was a large picture entitled *Far from the Haunts of Man*, which might well



## *A Painter of Hardy's Wessex*

have served the purpose of an illustration of several of Mr. Hardy's descriptions of scenery in "Far from the Madding Crowd" or "The Return of the Native." It was a truly Hardy-esque subject, with just that atmosphere which pervades the descriptions of moorland and heather to be found in the pages of the two novels we have mentioned.

In the July of the same year (1895) the artist contributed 35 pictures to an exhibition of Wessex paintings held in Bond Street, and it was very generally conceded that he was in the truest sympathy with the spirit of Wessex, and one of the ablest exponents in colour of the varying atmospheric conditions which prevail in that beautiful and fascinating district of England. The exhibition attracted considerable attention outside art circles because of Mr. Hardy's connection with the county which most of the pictures and sketches shown depicted. One of the most effective of Mr. Whitehead's pictures was a delightful *Near Studland*, with a vigorous, heathery foreground and a distant peep of Poole Harbour and Branksea Island. Smaller in size, *Maiden Castle*, seen amid a sea "wrack," was a notable though somewhat daring atmospheric study. Very different, but entirely convincing, was *Egdon Heath*, which plays so important a part in "The Return of the Native," and is also mentioned in "Tess of the D'Urbervilles" and other novels

and short stories, with its swart, dreary expanse of moorland and wind-blown, stunted trees.

In the following year (1896) Mr. Whitehead was represented in the Royal Academy by a picture which appealed definitely to Wessex sportsmen, entitled *Autumn Floods*—an excellent example of the artist's ability to treat a marshland subject, with bird-life, naturally and effectively. Quite a different picture was that hung in the Royal Academy in the following year, called *Heather, Gorse, and Sand*, possessing a spaciousness and atmosphere which was positively exhilarating. Next year no less than four of Mr. Whitehead's pictures were hung—a luminous and beautiful river scene on the Frome, *A Gipsy Encampment, Affpuddle, Dorset*, and a vigorous rendering of Wessex scenery near Bere Regis. This little village, the King's Bere of "Tess of the D'Urbervilles," is, as Mr. Hardy himself has aptly described it, "the half-dead townlet . . . the spot of all spots in the world which could be considered the D'Urbervilles' home."

Since then some half-dozen pictures have been hung in the Royal Academy and several in the New Gallery. Of the former perhaps *A Distant View of Poole* (the "Havenpool" of the Wessex novels) in the exhibition of 1902 is the most important.

Recently Mr. Whitehead has been engaged upon



"THE FAIR, CORNHILL, DORCHESTER"

FROM THE ETCHING BY F. WHITEHEAD



### *A Painter of Hardy's Wessex*

a number of pictures, all of Wessex scenery, amongst the more important of which we may mention *The Old Mill at Corfe Mullen* and *Meadows near Wimborne*; *A Frosty Morning in the Frome Valley, near Wool*, a soft, impressionistic study of flooded meadows, the prevailing tones of which are yellows and yellow-reds; a picture of *Gorse in Bloom*, with a strong sky; a Wessex homestead near East Stoke, in the Frome Valley; and a *View of Purbeck Hills from Upper Lytchett*. Of the last-named it may be said that the artist has been singularly successful in the immense vigour he has put into the sky—one of those by no means uncommon well-lit but heavy autumn skies which are familiar to all who know the district well. A “moving” sky, under which the landscape—a wide stretch of heather, gorse, and marshland, with the silvery streak of Wareham Channel in the far distance—appears almost sullen, though by no means gloomy.

It was whilst this picture was in the making that I had an opportunity of visiting Mr. Whitehead at one of the various “encampments” he makes during the summer months. I found him and Mrs. Whitehead high up on a bleak stretch of moorland overlooking the distant Purbeck Hills, Corfe Castle, the upper reaches of Poole Harbour, and the lower part of the exquisite Wareham Channel, with its water which glistened like a polished mirror in sunlight, and appears grey at

eventide and dawn, and indigo as a Scottish loch when it is under a lowering Wessex sky.

There in a gravel pit was pitched the tent in near proximity to the small movable studio and the caravan. And on the moorland above and around Mr. Whitehead had been for many days at work in sunshine and rain.

It is in this way the artist gets all his pictures. Though possessed of a studio in town he very seldom uses it for painting.

“Most of my pictures,” said Mr. Whitehead, as we stood upon the heath watching huge masses of heavy cloud drift across the Purbeck Hills from seaward, *i.e.* S.-W., “are not only commenced in the open air but practically finished there. I have always thought that for a landscape painter to content himself with making rough notes and painting his pictures indoors was quite the wrong system upon which to work. A caravan and tent, such as I have used for the last ten years, and have travelled in with my wife hundreds of miles in different parts of Dorset, is the best possible home for the serious worker. Practically one lives in the open air, and, therefore, sees all the atmospheric changes. To-day, for example, when it has neither been fine nor wet, the changes I have seen have been simply marvellous in their number and variety. In fact all through Wessex, if one lives out of doors as we do for five or six months in the

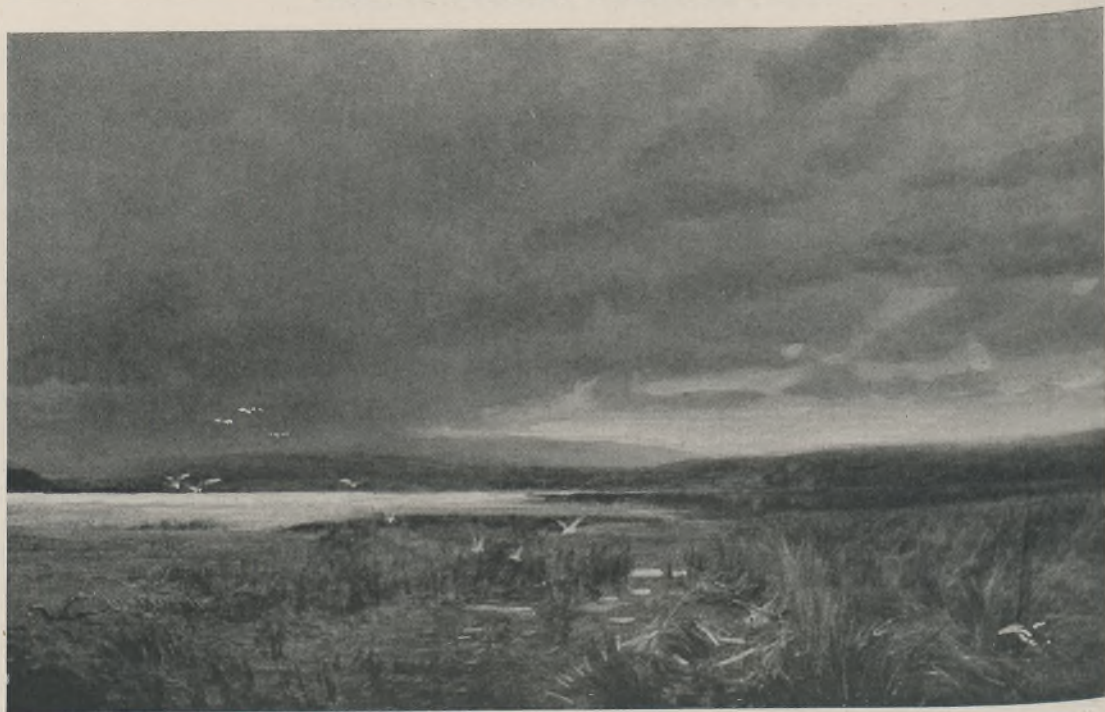


“GODLINGSTONE HEATH”

BY F. WHITEHEAD



## *A Painter of Hardy's Wessex*



"POOLE HARBOUR, FROM OWER QUAY"

BY F. WHITEHEAD

year, there is an infinite variety of most paintable bits. And as I have told you already, some of the most beautiful effects are so transitory, so fleeting, that they would be gone if one had to open a window or look for one's hat. Here our only window is the sky, or perhaps I should say the tent door; and as for the hats, well! one doesn't often think about them. This outdoor life is certainly the healthiest one can lead, and one ought to paint well when one is fit."

Regarding Wessex from purely a painter's point of view, Mr. Whitehead said, "I consider that, though almost the whole of the country has its attractiveness and individual beauty, the River Frome between Dorchester and Wareham, Poole Harbour, almost all the heath and hillside from Studland to Wareham, Lychett, the Blackmore Vale, and the River Stour, round Sturminster Newton, all excel in just what a landscape artist would naturally seek for. The atmosphere is, of course, everywhere, and one can scarcely convey in mere conversation how inspiring and fascinating this Wessex atmosphere is. It has something of Scotland, something of Ireland, and even something of Normandy about it, whilst at the same time being typically English. All one wants is the seeing eye and the opportunity of rambling. Then one can find material for a hundred pictures,

if one could paint them, in one short summer. One of my largest pictures was of the beautiful Blackmore Vale, taken from Bulbarrow, which is described in 'Tess.' And Mr. Hardy, who is an able critic of art, was so pleased with it that he commissioned me to paint another smaller one of it for his own collection.

"Though," continued Mr. Whitehead, "I have worked chiefly—I may almost say entirely—in oils, I have, during the last ten years, made a large number of small water-colour drawings, and I very frequently note down rapidly changing effects and cloud studies in that medium. I also etch a little, and pursuing the course I have always adopted with my painting, I take the plate out to the spot of which I wish to make an etching, and do most of the work there. An unusual proceeding, I agree, but one which I have found has its advantages.

"It is a bit of a bother, I'll admit, to take large canvases out with one across heather and gorse, or marshland, and up hillsides; but I have always been a great believer in painting direct from nature. And in consequence it has been my practice for many years to take even my big pictures to a spot day after day, and work upon them until little or nothing more remains to be done. I am not at all a studio worker, although I like, so far as is con-



## *A Painter of Hardy's Wessex*

sistent with painting on the spot, to work in comfort. It was because I found working in a gale or in a biting easterly wind—and one finds the full force of the latter on Egdon Heath, for instance—entail much discomfort, that I had my small portable studio constructed. This I take to any spot where I intend to paint, for use if the weather prove unfavourable for sitting out in the open air entirely unprotected, and I have found it of great service and comfort. I like introducing suitable figures and incidents into landscape, and to enable me to do this I very frequently make rough sketches of figures—a horse and cart, a ploughing team, a shepherd and his flock, or other useful subjects, which I am afterwards able to introduce into some suitable picture. I have had some amusing adventures and experiences in Wessex with my models. Young farm hands are great critics in their way, and once, when I had almost finished a large picture with which I felt fairly well satisfied, one of my models said to his companion, 'Not sae bad, Bill, be un? But oor Jim Smith he do paint bettr'n that. He painted the Oil of Wight without as much as lookin' at un!'

"On another occasion an old labourer asked me to paint a portrait of his 'old ooman' as large as that, pointing to a 36 by 24 canvas. The amount

I was to receive in respect of this commission was not to be 'more'n two-and-six!'

"Our van," said Mr. Whitehead, "is frequently taken for that of 'real gipsies' or of peregrinating evangelists. Another somewhat amusing incident occurred to me one day when I desired to paint an interesting old doorway in the village of Hinton St. Mary. As is my custom, I asked permission of the occupier of the house, who, not understanding what I wished to do, turned to her daughter and asked, 'What does un mean?' The young woman explained that I wanted to paint the doorway in oil paint—although I wished to sit in the garden to do it; and the old lady, at last having a gleam of comprehension, exclaimed, 'Well, he can do it if he'll do it for nothin'. But I can't be put to no expense about it.' I fear she was much disappointed when she discovered her mistake.

"I rarely paint a subject," continued Mr. Whitehead, "just as I find it, notwithstanding the fact that many people well acquainted with the district in which I delight to paint and wander speak of my pictures as exactly like the places. One must select; and it is just here that photography, to my mind, fails, and always will fail, although I would be the first to admit that many skilled workers show so much artistic feeling in the photographs they



"LUCKFORD LAKE"

BY F. WHITEHEAD



## *A Painter of Hardy's Wessex*



"THE QUIET WOMAN INN"

BY F. WHITEHEAD

produce that to me (I am quite a tyro) it is little short of wonderful. I use photography not to paint from, but to refresh my memory of certain details in a landscape or in a building which I might otherwise forget.

"One service the camera can render art is in the direction of 'record' work. Many interesting buildings, places, and customs are yearly altered, destroyed,

gradually becoming the Wessex of the twentieth century. Alas! that it should be so. Frankly, however, I do not believe that photography, except in the way I have indicated, can be of any great service to an artist. The camera sees too much—more than the eye can take in of detail, which is often non-essential—and it can exhibit but little power of selection, suppression, or idealisation."

or pass away, a record of which will prove to future students of architecture, and to artists generally, of incalculable value. Even in Wessex—though this favoured district is still behind the age: restful and quaint—the same process of attrition as regards these things, and the growth of modern materialisation of the picturesque in the doing away with old and curious buildings and memorials of the past, is slowly going on. The Wessex of romance is



"BINDON MILL: ON THE FROME"

BY F. WHITEHEAD



## A Cottage in the Country

Regarding his own pictures it is difficult to get Mr. Whitehead to speak, save in the most impersonal manner. "I am never satisfied; seldom even pleased with what I turn out. But," with a rather grim smile, "it is fortunate for me that many people are."

If one were asked to indicate the distinguishing features of his work, we should incline to the opinion that they are strength of drawing, truthfulness to the scene chosen—so far as is consistent with that selective faculty which he places so highly amongst the qualifications which should be possessed by a landscape painter—and the great sympathy shown by him with Nature's varying moods. Most of his pictures, too, have skies of great distinction: broad, free, vigorous masses of cloud, although—as is shown in his *Frosty Morning*, *Morning Mist*, and similarly constituted pictures—the more delicate and evanescent cloud effects and phases of Wessex landscape are by no means neglected by him.

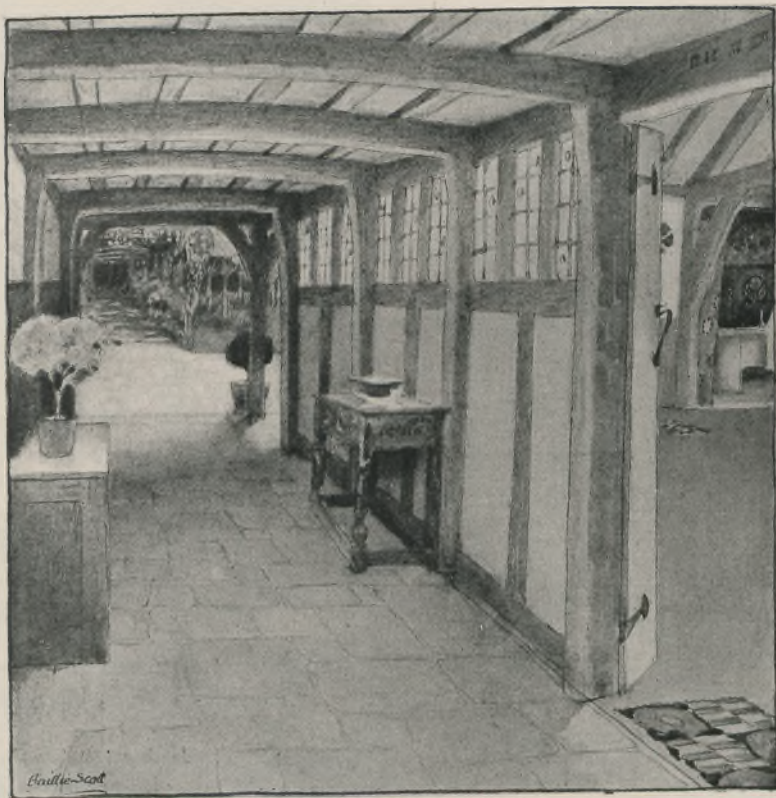
Regarding Mr. Whitehead's gifts, a well-known art critic wrote, near ten years ago, "To me he appears to catch the very soul of English landscape, with all its tender greys and greens and poetic charm." Those who have had the opportunity of inspecting many of his pictures will probably find that this opinion coincides with the one at which they will after due thought have arrived.

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During May a new art departure was made in Stirling, when the Artistic Handicrafts Club held its first exhibition. The principal crafts represented were *repoussé* metal-work, china-painting, painting on linen, wood-staining, basket-work, embroidery, and lace-work. The most noteworthy exhibits were those by Mrs. Morley, Mrs. Gordon Watt, Miss Algie, Miss Nellie Harvey, Miss Baker, Miss Macfarlane, and Miss Carter.

### COTTAGE IN THE COUNTRY BY M. H. BAILLIE SCOTT.

THE sketches which accompany this article show the plans and some aspects of a small summer dwelling recently designed for an artist. On opening the front door—a door roughly constructed of oaken planks and fitted with homely metal work—one enters a passage wide and low, where the grey-brown of timber, which, roughly finished by the adze, seems to still retain some hint of its woodland home, and to bear evidence to human handicraft, is supplemented by cool spaces of innocent whitewash and by the subtle variation of grey tone in its stone flagged floor. From the cool shade of this low passage, one looks beyond to the sunny, open space of a garden courtyard, and beyond this through the vista of the pergola bordered with flowers and roofed with leafage. Through the leaded glazing of the screen which forms one side of this passage, one obtains a hint of the hall, which relies for its effect as the passage does, on mere building. The modern tradition of house building, which ends by making a room or a passage a rectangular box lined with smooth



VIEW FROM FRONT ENTRANCE

M. H. BAILLIE SCOTT, ARCHITECT



## *A Cottage in the Country*

plastered surfaces, and which then proceeds to decorate these surfaces with superficial materials covered with patterns, is here set aside for the realities of the structure itself.

In the hall or house place, which forms the principal apartment of this country dwelling, and which indeed almost constitutes the house, the grey-brown of timber and the whitewashed wall spaces seem to demand little aid from superficial decoration, and this is confined to the dining recess, mainly as an expedient to add to the richness and depth of the shade under the beam which divides this recess from the hall itself. The special uses and advantages of this dining recess as a substitute for a separate dining room have already been set forth in *THE STUDIO*. In the winter time perhaps its greatest advantage consists in its tendency to simplify the heating problem in the average house. Households may be classified by the number of fires which are normally used. In the labourer's cottage one finds a one-fire household, and the general use of the kitchen in preference to the parlour results from the reluctance to maintain any other fire but that one used in cooking. In the average small household one finds a similar reluctance to keep up more than one sitting-room fireplace, and so it is often the dining-room which is constantly used as a general sitting-room. For such a household it seems reasonable that the partial incorporation of the dining-room in the general house place should be adopted, so that during meals the family may share in the warmth and spaciousness of the hall instead of being confined within a separated cell, which it hardly seems worth while to warm merely for its intermittent uses.

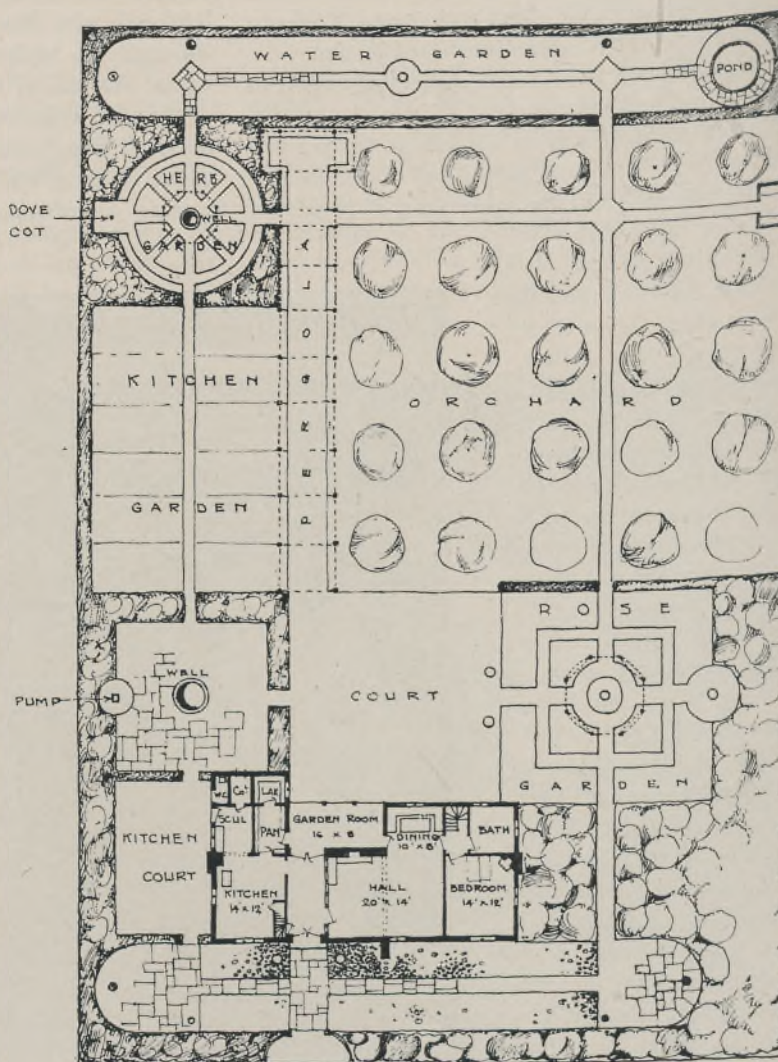
Apart from such considerations, it may be noted that in a public restaurant it is always those seats against the wall

which are chiefly occupied. In the early days of civilisation this position for dining was chosen chiefly because of the excellent posture for defence thus secured and although it is now happily no longer necessary to thus protect oneself from a treacherous foe, the instinct to do so may survive and give an added sense of comfort and security to a seat against a wall.

To realise the best effect of this arrangement of the dining table, one must imagine the hall itself



UPPER FLOOR PLAN OF COTTAGE



GENERAL GROUND PLAN

M. H. BAILLIE SCOTT, ARCHITECT



## *A Cottage in the Country*

somewhat dimly lit, so that the timbers of its open roof lose themselves in vague shadows. On the great open hearth a fire of wood sheds a ruddy glow over the room, while the dining recess itself is screened by curtains, broadly decorated with applique embroidery, and then when the dinner is served and the curtains drawn back the hidden brightness of the table and its appointments is disclosed, and as in the stalls of some ancient refectory the family take their appointed places against the deep-toned background of the seats. It will be noted that the service route is from the pantry across the garden room. In winter time this garden room would be enclosed with glazed shutters and form a miniature winter garden, but in summer time it is the garden room itself which would be chiefly used for meals, and for this purpose the service is specially arranged.

The garden room in these days, when the advantages of a life spent, as far as possible, in the open air are increasingly realised, becomes an essential feature in the country house, especially in one designed mainly for summer use. On summer mornings it is here the family would meet for breakfast, and while enjoying the advantages of the open air they would be sheltered from a sudden shower.

One of the disadvantages, from an economical point, of the house which consists of one storey only, is, that much space is often wasted in the roof, especially if this is high pitched. In the plan illustrated it has been arranged that the roof space should be fully developed by making the bedrooms partly on the ground floor and partly as attics in the roof, while in the hall the inclusion of the roofing in the room helps to give a character which it is difficult to obtain in a room with a flat ceiling. It will be noted that the passage which crosses the house from front door to garden room cuts off and isolates the kitchen premises from the rest of the house. Over these a small staircase gives access to the servants' bedroom over the kitchen and to a small gallery over the passage itself. At the opposite end of the house, on the ground floor, is the principal bedroom with bathroom adjoining, and a second little stair gives access to two attic bedrooms over these. An enlargement of the plan where more bedrooms were required would principally consist of an extension of this wing, and if the ground floor were developed as a bed-sitting room with the bed in a recess, it might open with a wide doorway from the hall and thus add to the general floor space.

Having thus considered briefly the plan of the

house, it will next be necessary to describe the principal features of the garden, for in a summer dwelling the garden is perhaps even more important than the house itself, and its apartments and leafy corridors are but an outdoor extension of the house plan, so that house and garden are each a part of a whole comprehensive scheme. The plan shown for the garden is submitted mainly as an example of certain principles of design in laying out a plot of about half an acre in extent. It is not suggested as a suitable scheme for any site, for each will demand its special treatment. And in such treatment much will depend on the due recognition of local features and conditions. If, for instance, one could include within the boundary of such a small domain some woodland copse where in the spring blue-bells, primroses, and violets grew in nature's way, it would be well before destroying such natural loveliness to seriously consider whether it would be possible to rival it with garden flowers, however skilfully disposed. It were better to take a hint from nature, and instead of frustrating her efforts to fall in with her ideas and strive by the art of man to raise them, as it were, to the "nth" power. The plan I have shown must, therefore, be accepted with certain reservations. One of the most important principles which it illustrates is the importance of vistas in the effect of a garden—vistas arranged with definite terminal effects. Of these one of the most important has already been noted, that from the front door, looking down the passage and pergola beyond—a vista which helps to emphasise the essential unity of house and garden—while a reference to the plan will show many others which may be noted if one takes an imaginary stroll round the garden. From the front gate a broad paved path leads to the front entrance, intersected by a narrow path at right angles to it. The roadside part of the garden is here formed by this path, terminated at each extremity by a garden ornament or tree, surrounded by a plantation of semicircular form.

Taking the path to the right, the first important vista is disclosed on reaching the point where another garden path meets it at right angles. Here one looks through a walk bordered by shrubs, and beyond into the rose-garden, orchard, and water-garden. Proceeding down this path, a cross vista occurs as soon as one reaches the sundial in the centre of the rose-garden. Passing on into the orchard, where the paths consist of stone flags or bricks laid in the grass, bordered by drifts of daffodils, the next cross vista occurs in looking towards the circular herb-garden across the pergola.



## *A Cottage in the Country*

Passing into the water-garden, with its central stream and paved margins, and turning to the left, an important vista reveals itself on reaching the opposite extremity, where one looks through the herb-garden, kitchen-garden, and well-court; and walking up this path back towards the house, one passes again the two cross vistas. Such a principle of arrangement is necessarily more interesting than the mere disposition of winding walks, which never fulfil the promise they seem to convey of some vision of the beyond. The defect of the formal treatment often lies in a certain barrenness, a lack of mystery, and those surprises and dramatic effects of light and shade which are such essential attributes of the garden. Open flower gardens are best approached through dim and shady alleys, and everywhere broad and open sunlit spaces should be contrasted with the shade of pergolas and embowered paths. In passing through these enclosed ways one loses all conception of the garden scheme till at the intersection of a path one suddenly perceives through vistas of roses and orchard-trees some distant garden ornament, or, perhaps, a seat or summer-house; and so one becomes conscious of a scheme ordered and arranged to secure definite and well-considered effects. As in a dramatic entertainment, apartments of the garden, full of tragic shade, are followed by open spaces where flowers laugh in the sun; and by such devices the art of man arranges natural forms to appeal in the strongest way to the human consciousness.

In such arrangements one of the most important considerations is the proper subordination of certain parts as backgrounds. The modern gardener is apt to look upon such features as yew hedges in the garden as mere archaic affectations, and he points to many modern flowering shrubs as being more

preferable than the sombre yew. As a matter of fact, the yew maintains its place chiefly on account of its unequalled background qualities. Roses and lilies seen in a setting of flowering shrubs are still roses and lilies, to be sure, but they have lost much of the beauty of their effect they might have displayed if relieved against the dusky yew, which enters into no competition with their brightness. And so, to a great extent, the more permanent framework of the garden may be regarded as a sort of stage and setting for the passing pageant of the flowers.

It will be noted that the garden scheme under consideration includes no lawn or mown grass, and this omission is chiefly due to the desire to obtain in a cottage not constantly occupied a garden which will not demand that constant attention which the presence of mown grass entails. The orchard which replaces it will yield the beauty of its blossom and



DR. HENNEBERG'S HOUSE

PROFESSOR HOFFMANN, ARCHITECT



## *The Vienna Artist's Colony*



DR. SPITZER'S AND PROFESSOR MOSER'S HOUSES

PROFESSOR HOFFMANN, ARCHITECT

its kindly fruits with but small exactions. The paved paths will afford little scope for the growth of weeds, and the garden as a whole when once established will not demand much outlay in maintenance.

In the treatment of the exterior of the house I have tried to achieve a simplicity of form which would convey that air of repose which belongs as a matter of course to old farmhouses and cottages, but which is not so apparent in the modern country dwelling which "pricks a cockney ear" above the tree-tops. The modern landlord, who rejoices to disfigure the landscape with "sanitary" cottages, apparently has a rooted conviction that the picturesque qualities which mark the old country buildings are necessarily incompatible with sanitary and economic conditions. The art factor in much modern building is indeed an expensive as well as an undesirable addition, but actual simplicity of proportion and treatment is not necessarily a matter of extra cost. It is well that we should build for health, and it is true that many of the older build-

ings are lacking in this respect. It is not well that in building for health merely we should forget those nobler attributes which the ancient builders achieved, and which may find expression in the humblest cottage.

### PROFESSOR HOFFMANN'S ARTIST COLONY, VIENNA. BY A. S. LEVETUS.

PROFESSOR HOFFMANN is already well known to readers of *THE STUDIO* and therefore needs no introduction. As Professor at the Arts and Crafts Schools, he has trained many pupils, and his style has become a recognised one, and dominates in modern furniture. And even as he has created a style in furniture he is creating one in architecture. It is of his modern villas that I wish to speak here, those inhabited by a quartette of artists, Professor Kolo Moser, Carl Moll, Dr. Spitzer, and Dr. Henneberg. The houses are situated on the Hohewarte, far enough from



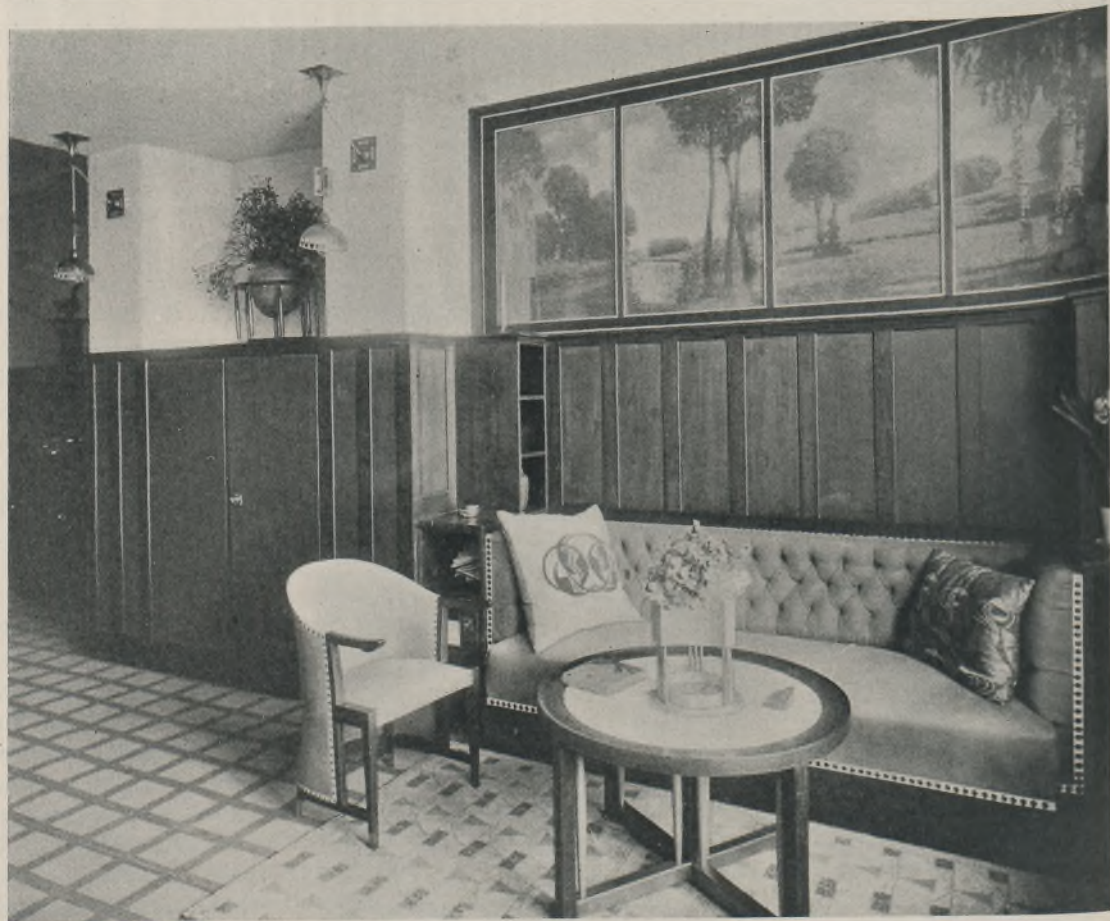
## *The Vienna Artist's Colony*

the city to be quite undisturbed by its incessant whirl and turmoil, and yet near enough for a comfortable walk. The country is idyllic, and the Professor has chosen the site well, while his architecture too is entirely suited to it. But that is a matter of course, for suitability is the keynote of the architect's ideas.

As seen from below—for these villas stand on raised ground—the view is singularly good, and the impression is that they are well in place, for they command the attention of the passers-by. Each has its own individuality, and offers the observer some new subject for thought. Nor does this individuality consist alone in certain abstract qualities of one or other house, but also in an entirety, for a peculiar harmony pervades all. Except for the colouring on the rough mortar-stuccoed walls, there is no attempt at decoration, the architect having concentrated his whole strength to achieve pure architectural dignity. Much of this has been gained by the arrangement

of the windows, and by their peculiar beauty and variety of form. Nor is this a mere outward gain, for the interior light effects and decorative results are extremely good. In all these villas the usual front entrance, with windows on either side, has been studiously avoided, thus winning space and an unbroken frontage. The villas are separated from one another by gardens, and have nothing in common with the semi-detached ones so frequent in England.

Having planned such harmonious and dignified exteriors, it is only natural that Professor Hoffmann should be equally exact in the internal arrangements. Here, too, each villa has its own individuality. The basements—which are ground floors, and in no sense areas—are devoted to the kitchens and servants' offices, and they are so well ordered that no fumes from the cooking can possibly reach the other part of the house. The usual flight of stairs has been avoided in each villa—an immense relief—and one merely comes across



HALL IN DR. HENNEBERG'S HOUSE  
FURNITURE

PROFESSOR HOFFMANN, ARCHITECT  
BY J. W. MÜLLER



## *The Vienna Artist's Colony*



DINING-ROOM OF DR. HENNEBERG'S HOUSE  
FURNITURE

PROFESSOR HOFFMANN, ARCHITECT  
BY J. W. MÜLLER

a few steps, supported by a fine architectural structure, leading to other parts of the house. In this the architect has not only gained effect, but also space; as also by the corridor landings instead of the usual square ones. Each villa is portioned out differently, but in all of them the hall plays an important part; a short flight of steps leading from it to the next floor, which, of course, may also be reached from other parts. The halls have a wainscot of wood stained in harmony with the prevailing tone of the room, above which are mortar-stuccoed walls with a fine ornamentation in gold; this rough cement is used for all the rooms, for in none of the villas is wall-paper to be found. This lends a certain strangeness at first sight; but on nearer acquaintance one finds in it a certain charm and refinement. The hall serves as sitting-room, library, smoke-room, and living-room; each house has a separate dining-room and drawing-room, or its equivalent in the way of a lady's boudoir or a billiard-room. No space is lost, for Professor Hoffmann, with his keen sense of proportion, has neatly adjusted every inch at his disposal. The keen sense of utility

which he possesses has led him to take materials at hand for the drapery and hangings. The effect is at first strange, for we are not accustomed to soft black silk curtains, even though they have geometrical white squares embroidered on them; but it is soothing and in perfect harmony with the surroundings. The architect has not spent all his forces on those parts occupied by the owner of the house, but deserves great praise for the way in which he has planned the humbler quarters, and particularly the kitchens, which are only too often neglected. On page 128 we give an illustration of a corner of the kitchen in Dr. Henneberg's house. It will be seen that as much attention has been paid to structural beauty as to utility; the walls are lined with white tiles, the dresser has received much care and thought, while the use of glass panelling to the doors, instead of the usual wooden ones, is a great advantage, and necessitates order on the part of the mistress of this region, for the mistress of the upper one can see at a glance if order reigns or not. All the kitchens have this in common, as also that of being enamelled white, so that they are easily washable.



## *The Vienna Artist's Colony*

In Dr. Henneberg's villa the street door opens on to a small passage, from which a flight of seven steps leads into a finely constructed vestibule; the hall is reached by a door on the right. Behind the vestibule is the butler's pantry, fitted with practical and artistic cupboards, enamelled white; while the tones of the vestibule are chrome yellow. The dining-room is originally treated, not only in the form of the furniture, but also in colouring. The sideboard, which runs the whole length of the room, is of maple enamelled white, with fittings of black steel. It has slabs of black marble, and the receptacles have glass doors through which the silver can be seen to advantage. On the opposite side of the room is a long lattice window, which occupies nearly the whole length of the room, and as it is placed high the light is good. The chairs are of ebony, with emerald-green leather seats; while the table is of the same wood, with brass mountings for the feet. There is an air of refreshment about the room—a daintiness savouring of that scenery which lies outside. The hall runs the entire length of the villa. It is very spacious and lofty, the light from one end being obtained from the bay-

formed window, and at the far end from the windows of the corridor above, to which the staircase leads. This staircase, though placed at the side, seems to divide the hall into two parts, though there is no real division. The furniture is of maple, stained a kind of green-black to harmonise with the tones of the gum-photographs by Dr. Henneberg. The tables have grey marble slabs and brass mountings, and the chairs are upholstered in grey goatskin, with a narrow border of white leather fastened on by large, round-headed brass nails. The upholstery of the library end is of blue-grey; and this tone predominates in the ornaments. Though each villa has a central heating apparatus, the halls have fireplaces, and to the architectural structure of these Professor Hoffmann has given much thought. In Dr. Henneberg's villa, this is placed in the upper part of the side of the hall so that its beauty is not at once seen, but it is a good piece of architectural design and artistic colouring. The grey and the black marble slabs tell well, and help to form the harmony which prevails over this part of the house.

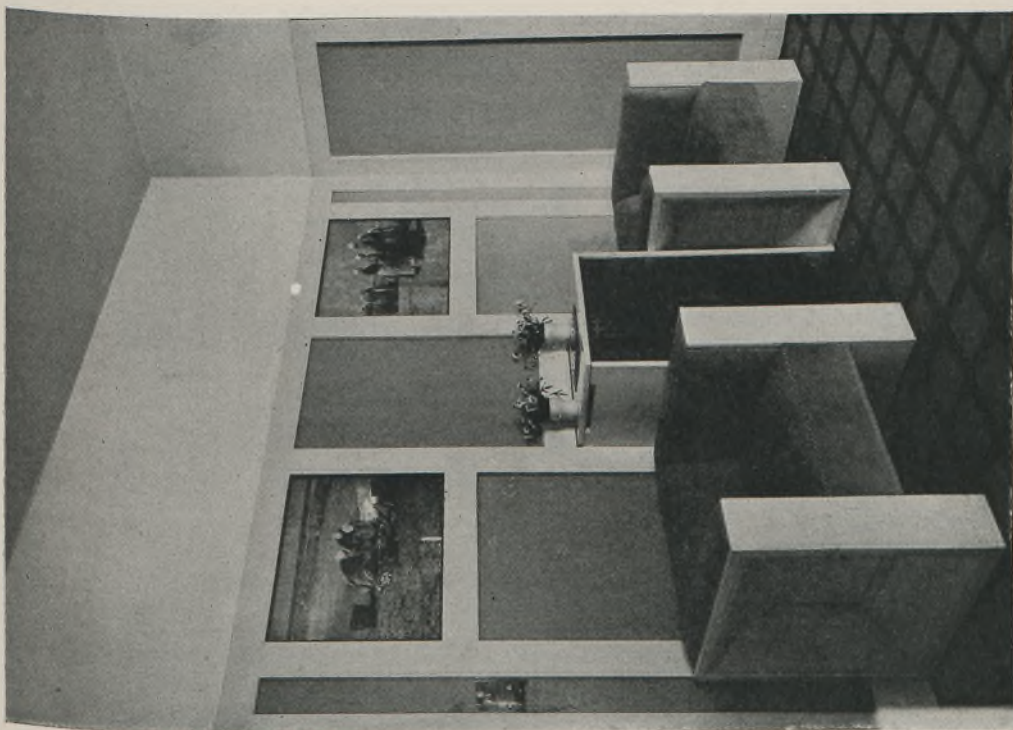
The bedrooms are generally somewhat cold, though no two are alike either in form or colour.



KITCHEN IN DR. HENNEBERG'S HOUSE

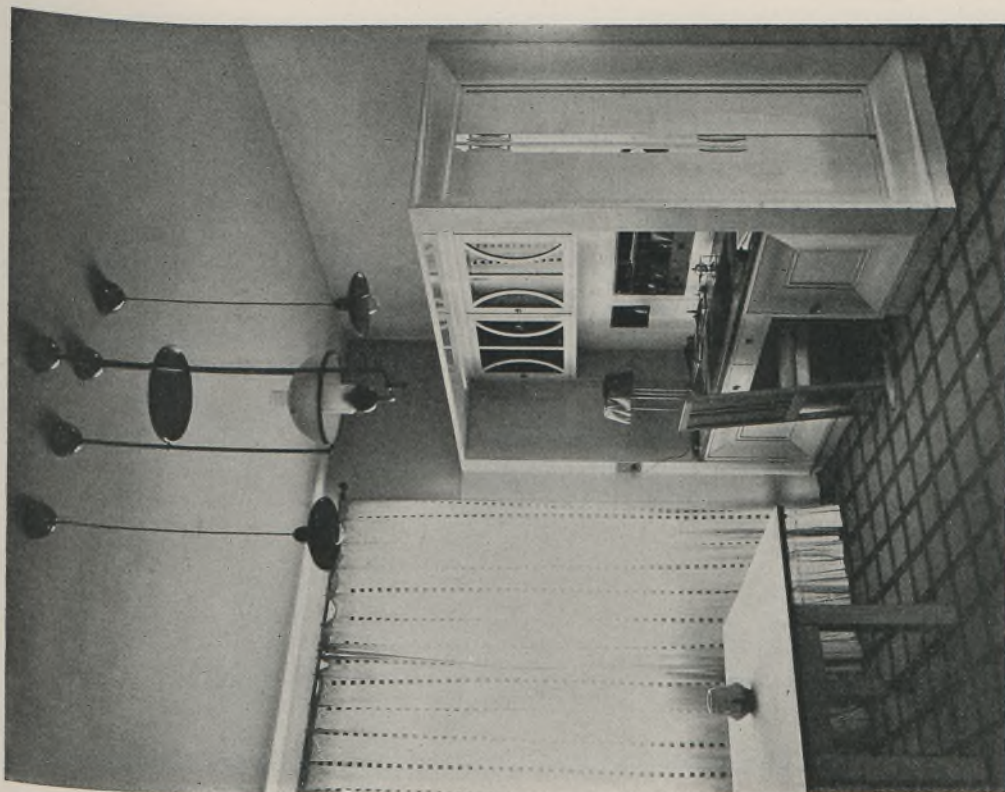
PROFESSOR HOFFMANN, ARCHITECT





STUDY IN DR. SPITZER'S HOUSE  
FURNITURE

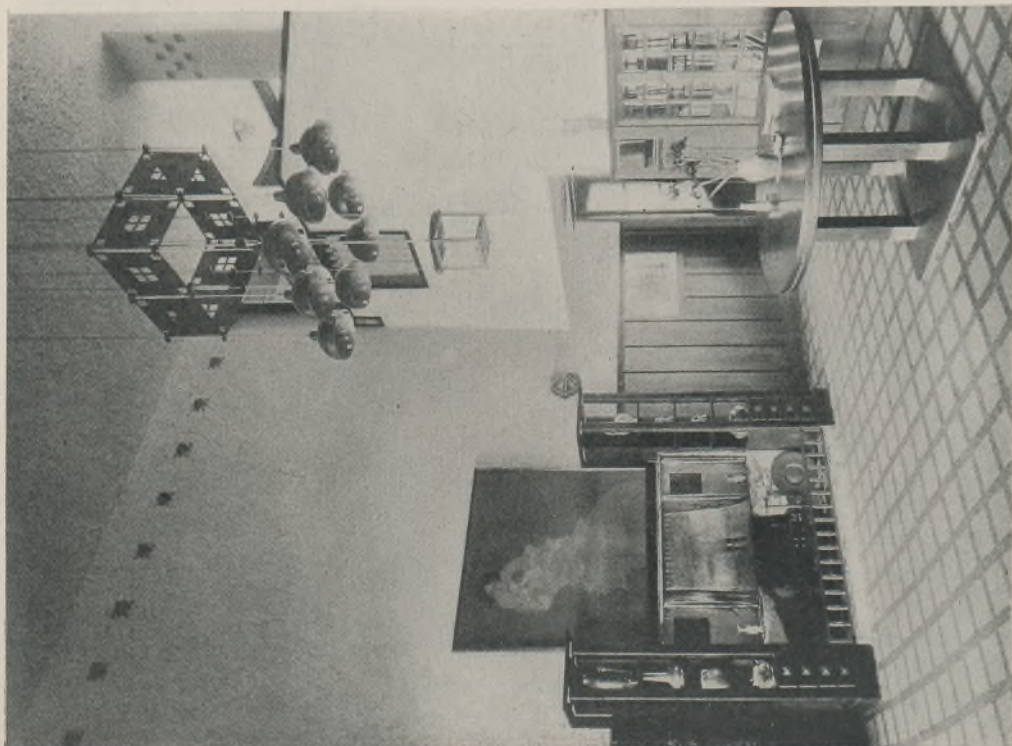
PROFESSOR HOFFMANN, ARCHITECT  
EXECUTED BY W. HOLLMAN



CORNER OF THE STUDY  
FURNITURE

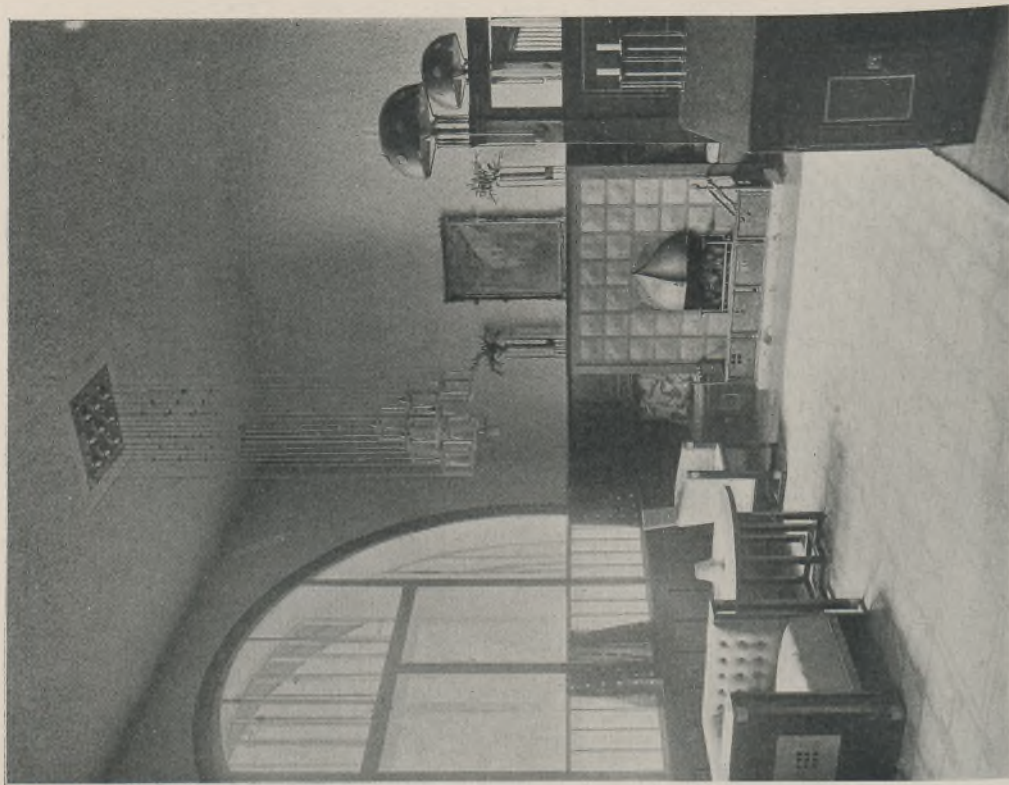
PROFESSOR HOFFMANN, ARCHITECT  
EXECUTED BY W. HOLLMAN





HALL IN DR. HENNEBERG'S HOUSE  
FURNITURE

PROFESSOR HOFFMANN, ARCHITECT  
BY J. W. MÜLLER



THE HALL IN DR. SPITZER'S HOUSE  
FURNITURE

PROFESSOR HOFFMANN, ARCHITECT  
BY J. W. MÜLLER



## *The Vienna Artist's Colony*



PORTION OF A TEA-SET DECORATED IN GOLD PASTE

(See article on "Co-ordinated Art Education at Burslem")

BY ARTHUR SCOTT

One is grey-blue, with drapery and hangings of white linen with graduated blue spots; another has flowers of the spotted or striped material on a plain white ground. The furniture is stained bright rosewood colour, and the hangings are of white dimity spotted red.

A good use has been made of white linen stencilled with a simple geometrical design in blue for panelling the bath-room, the prevailing tones of which are white and blue. Lead fillings have also been used with advantage for ornamentation, for this relieves the bareness of the rough, mortar-covered walls.

The hall of Dr. Spitzer's house runs the whole length of the frontage of the building. The staircase breaks the line of the one long side. To the right this leads to the dining and other rooms; to the left is a kind of platform where the grand piano stands—an excellent point of vantage for the performer. The fireplace is at the far end of the room, so that it is fully seen on entering. It is of copper and oxidised lead. On either side are ottomans upholstered to serve for seats. In Herr Moll's house the hall has ingle seats, recalling the times of wood fires. The library is just a mere passage leading from the hall; while Dr. Spitzer's is formed of a deep recess in the hall itself. The furniture and high wainscoting is stained grey-black, the latter having a kind of intarsia or beadwork of yellow maple. Above the wainscoting and inserted in it are

placed the pictures which relieve the uniformity of the room. In this hall, too, Professor Hoffmann has, by his judicious use of space at his control, achieved a fine piece of architecture, and at the same time given a sensation of home, a place to live in in company with others, or by oneself alone. The study is maple enamelled white, with black lines and black steel fittings. The writing-table is contrived both for use and ornament. The neat contrivance for documents and papers gives an air of business to the whole. The ornamental stripes of the windows in the cupboard above are repeated in the window curtains, and again in the lines of the carpet; it is as though each particular thought and colour were reflected in the other. Another part of the same room



ELEMENTARY SCHOOL WORK

BY A GIRL AGED THIRTEEN

(See article on "Co-ordinated Art Education at Burslem")



## *The Vienna Artist's Colony*



ELEMENTARY SCHOOL WORK  
BY A BOY AGED TWELVE

Professor Hoffmann considers his finest effort, and certainly the line effect is seen to great advantage, broken only, as it is, by the gum-photographs by Dr. Spitzer, placed high in the paneling. The corridors are distinct from those in Dr.



ELEMENTARY SCHOOL WORK  
BY A BOY AGED TWELVE

Henneberg's villa, which are lined with windows, which in their turn serve for the hall lights.

The bedrooms are also varied in colour and form, and here again is the same drapery arrangement, which, after all, is a matter of individual taste. What concerns us only is the value of the whole from an architectural and artistic standpoint, and Professor Hoffmann has every reason to be satisfied with his work.

A. S. LEVETUS.



ELEMENTARY SCHOOL WORK  
BY A GIRL AGED TWELVE

## C O-ORDINATED ART EDUCATION AT BURSLEM. BY E. N. SCOTT.

It will be freely admitted that the art education which obtains in most towns is very far from the ideal, and, generally speaking, the reason is to be found in the fact that co-ordination of the various grades of instruction is lacking. Too often the art education of the primary school bears absolutely no relation to that of the secondary school and to that of the school of art, with the result that at the latter valuable time is occupied in teaching those rudiments which should have been



## *Art Education at Burslem*



POTTERY PANEL

BY ALFRED HILL

lence is found in the fact that numerous examples have been selected for the St. Louis Exhibition, as well as specimens of the School of Art work.

With regard to the methods adopted, it is interesting to observe that at Burslem the greatest possible attention is paid to the most elementary work of the scholars. The infants commence by outlining simple forms in sand, and then proceed with drawing on diminutive blackboards, by which means they learn the use of the arm and wrist, and obtain greater freedom than drawing on the desk allows. This instruction leads up to drawing on paper in coloured chalk, and before leaving the infants' department the children are taught the use of the brush and pencil in drawing common objects, elementary flower forms, and simple patterns; whilst a knowledge of form is developed and object lessons made more interesting by the modelling in clay of commonplace objects. By these means the training of hand and eye,

taught as part of the student's elementary education.

Recognising these facts, and realising the importance of a sound art education in the interests of

the ceramic industry, the Burslem School Board inaugurated some few years ago a scheme of co-ordination, analogous to that already adopted in a few of the largest towns. In the first place, the Board appointed Mr. Stanley Thorogood, A.R.C.A., the head of the Burslem School of Art, to formulate the scheme and to undertake the entire supervision of the art instruction of the town, Mr. H. Wallace being selected as the art instructor of the elementary schools. Under the direction of these gentlemen the elementary work has been developed to a degree of excellence which has won for it the high commendation of art inspectors and deputations from various parts of the country, whilst further evidence of its excel-

and the development of the sense of colour, which are aimed at throughout the schools, are commenced.

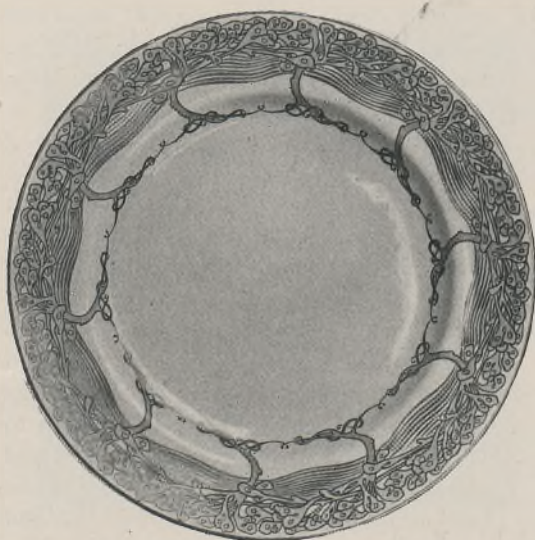


ALMS DISH IN COLOURED GLAZES AND LUSTRE

BY HARRY PARR



## *Art Education at Burslem*



PLATE

BY ROBERT MIDWINTER

Standards I. to IV. are devoted to freehand drawing with brush and pencil, colour work, scale-drawing, ruler work, object and memory drawing, and pattern-forming. With regard to the latter, it is important to observe that a freehand copy is first drawn, great attention being paid to correct proportion, and the example being then applied, chiefly by means of repetition, to fill various shapes.

In Standards V., VI., and VII. brush drawing, model drawing, lettering, and plant drawing from

the flat and from photographs, are encouraged; whilst great attention is paid to the application of plant drawing and geometry to pattern-forming.

A few years ago the idea of a primary school student using the brush as a means of expressing form, utilising colour for the purpose of indicating masses, and applying simple units to the making of patterns, would have been ridiculed; but the results have surprised even the most optimistic, especially in the case of the upper standards, where the scholar's inventive faculty becomes more developed.

By the time the scholar leaves the primary school he has therefore obtained a good knowledge of elementary draughtsmanship, he has learnt some-



PLATE

BY HENRY ALLEN



CUP AND SAUCER DECORATED IN GOLD PASTE

BY ARTHUR SCOTT

thing of colour and colour harmony, and he has developed to a considerable degree the faculties of pattern forming. From the elementary school the student passes on to the evening continuation classes, where the work of the primary school is developed and extended, and from these classes promising scholars are given every opportunity to continue their studies at the Wedgwood Institute School of Art. Thirty scholarships, tenable for three years at the latter institution, are annually offered, and it may be here mentioned as a noteworthy fact that students holding these scholarships have been recipients of high awards in the National Competition of Schools of Art.

Having received a sound preliminary training, the student thus enters upon the advanced forms



## *Art Education at Burslem*

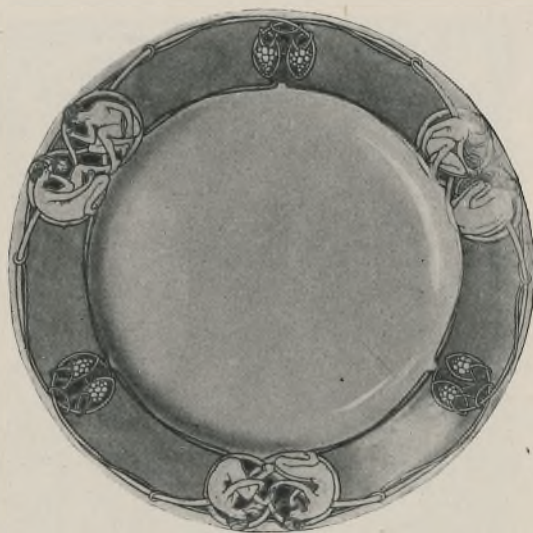
of work at the School of Art. There he is taught, first and foremost, to become a good draughtsman, and with a sound knowledge of the laws of ornament he is encouraged to originally apply that accomplishment to decorative purposes. Naturally the requirements of the potting industry formulate, in some degree, the nature of the work to be performed, and every facility is provided by the education authority, with the co-operation of the manufacturers, for the execution of designs in the



CUP AND SAUCER DECORATED IN GOLD PASTE  
BY F. MOORE GORDON

material for which they are intended. Good examples of pottery, designed and executed by students of the School of Art, together with a few specimens of elementary work, are included in the illustrations.

Probably there is no larger field for improved design than in connection with the production of pottery. Under the influence of architects of the modern school, tile designs have reached a higher standard of merit than heretofore; but in the decoration of articles of utility there are abundant opportunities for advancement. The public have yet to learn that the artistic is not to be discovered in the traditional patterns, which combine tasteless elaboration, incongruous masses of ornament, and crudities of colour; and they have yet to understand that pictorial renderings of nature, however beautiful, are misplaced by their application to useful



PLATE

BY S. TUSHINGHAM

pottery. When the public have realised that good design is the decorative arrangement which fulfils the laws of ornament, and when they have learnt to discriminate between the artistic and the inartistic, then there will be created a demand which efficient systems of art education will assist in supplying.



PORTION OF BREAKFAST SET DECORATED IN GOLD PASTE  
BY ARTHUR SCOTT



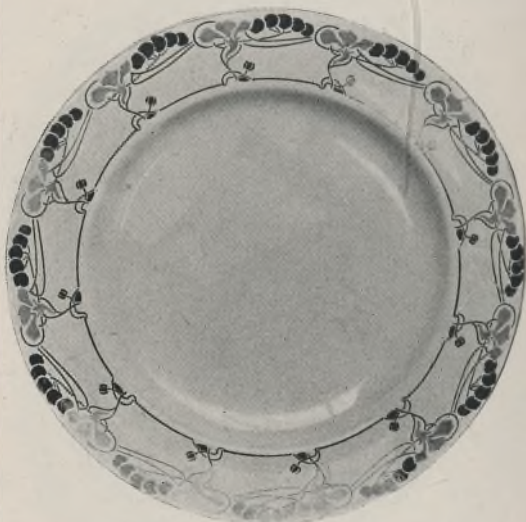
## *Art Education at Burslem*



CHINA CANDLESTICKS DECORATED IN GOLD PASTE  
BY HARRY PARR

By means of such a scheme as has been described, misdirected and duplicated instruction are avoided, and the whole of the work is made connective. The production of good draughtsmanship, the realisation of the beauty and value of colour, the development of the creative faculties, and the

cultivation of an æsthetic appreciation must undoubtedly result. If, however, the only outcome were the raising of the standard of popular taste, the system would have served a useful purpose, especially in these days, when only too frequently the bizarre is given premier place and the beautiful is subordinated. In the Potteries such a system must of necessity have a beneficial effect. The local needs are that the people should be skilful with their hands and that their judgment on artistic matters should be sound,



PLATE

BY CONRAD COPESTAKE

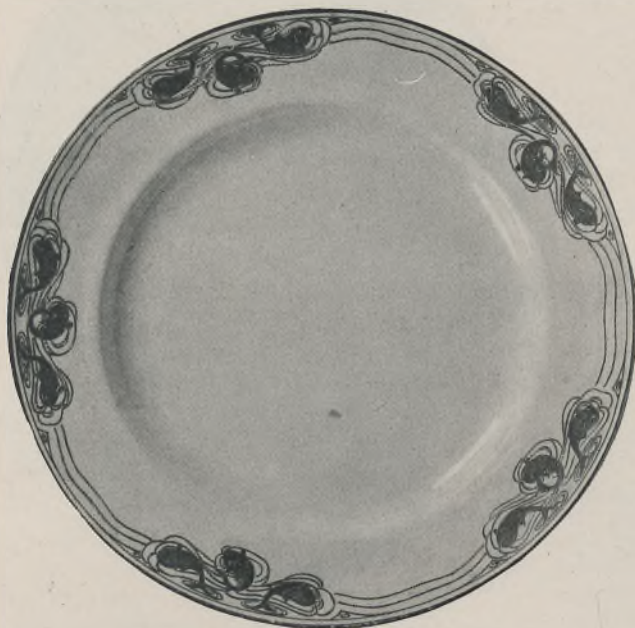


PLATE DECORATED IN GOLD PASTE

BY ARTHUR SCOTT

and to supply these requirements it is unquestionably essential that their art education should be well directed, comprehensive, and co ordinate.

Mr. Cecil Aldin's original drawings for the illustration of "A Dog's Day," and other publications, have been on view at the Doré Gallery. The exhibition summed up very agreeably the best characteristics of his method as a humorous draughtsman and gave an excellent idea of the variety and strength of his accomplishment. He has a remarkable breadth of style, and the genuine comicality of his work never degenerates into caricature and never oversteps the limits of good taste. The sureness of his drawing and the firmness of his touch always enable him to realise his intentions in a convincing manner.



## The Ionides Collection

THE IONIDES COLLECTION AT  
SOUTH KENSINGTON. BY  
W. K. WEST.

AMONG the many private collections of works of art which have been bequeathed to the nation during recent years, that formed by the late Constantine Alexander Ionides is one of considerable importance. It was left to the Victoria and Albert Museum on certain conditions, the chief of which were that it should be separately exhibited in a gallery reserved for it exclusively, and that the various works of which it consists should be so arranged that each one should be properly visible. Although the bequest was accepted by the Museum authorities some three years or so ago, want of suitable space has prevented hitherto any attempt being made to exhibit the collection to the public. The pictures and drawings of which it consists have been, since they came into the possession of the Museum, hidden away pending the completion of the alterations and additions which are in progress in the building. But now, by the reconstruction of the eastern side of the central quadrangle of the Museum, some new galleries have been provided, and two of these have been appropriated to the Ionides works. The terms of the bequest have been strictly carried out; the whole series is displayed to excellent advantage, and its artistic importance and varied interest can be fully appreciated.

The collection is decidedly comprehensive. It includes more than a thousand items altogether—eighty-two oil paintings, four hundred and thirty-two drawings in water-colour and other mediums, and six hundred and fifteen etchings and engravings. The oil paintings are chiefly of the French, Dutch, Italian, and English schools. The greater number belong to the French school of the nineteenth century, and in this section such masters as Ingres, Delacroix, Regamey, Rousseau, Corot, Courbet, and Millet are extremely well represented. Many men of the present day have also places in the gallery, among them Degas, Fantin-Latour, L'Hermitte, and Legros. By M. Legros there is one picture which is in many respects the most admirable canvas he has ever produced—a peasant seated under a tree, with various metal pots and other utensils beside him. It is a remarkable technical exercise, and the beauty of its reserved, low-toned colour makes it especially attractive.

Most of the Dutch and Flemish pictures belong to the seventeenth century; they are well selected, and include much that is well worthy of preservation in a national collection. The chief painters

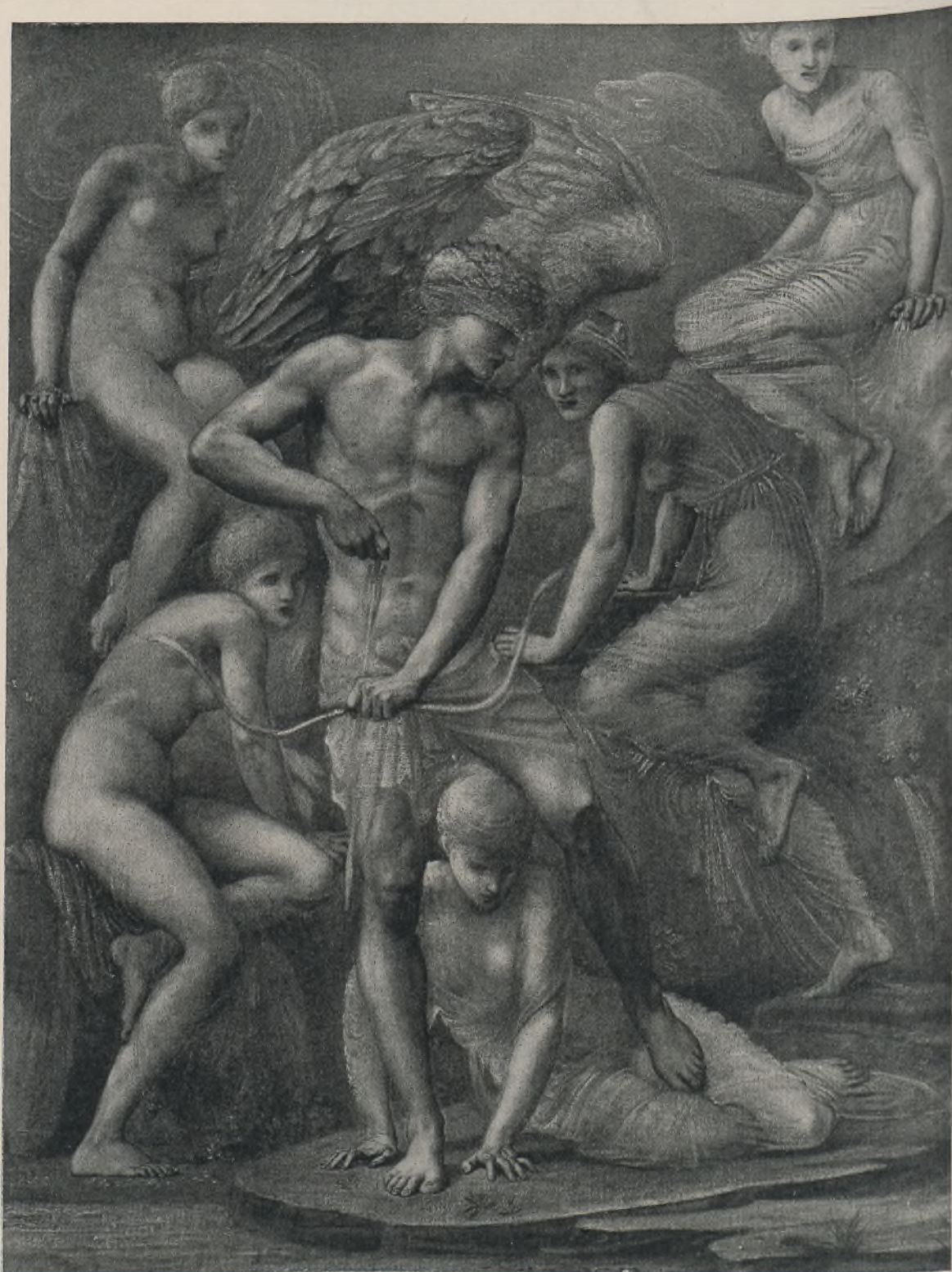
are Rembrandt, Terburg, Teniers, Paul Potter, Ruysdael, Adrien Brower, Ostade, and Van Goyen; but there are other names little less notable included in the list. The schools of the Low Countries are already amply in evidence both at the National Gallery and at Hertford House, but this score or so of works in the Ionides Bequest are not on that account the less acceptable. The Italian pictures—by Botticelli, Paul Veronese, Francesca, Guardi, Moroni, Tiepolo, and others, number only about a dozen, but these again are thoroughly representative.

The English pictures make the smallest group of all, but as there are among them characteristic performances by Gainsborough, Bonington, Crome, Rossetti, Burne-Jones, and some others of little less repute, they cannot be considered an unimportant section. One landscape by Gainsborough has exceptional charm, and the two compositions by Burne-Jones—the monochrome *Cupid's Hunting Ground*, and the sumptuous colour arrangement *The Mill*—are certainly in his best and most accomplished manner. So few of his better productions have passed, as yet, into our national collections, that the presence of these two at South Kensington is a matter of much moment.

Old Italian and Dutch masters are chiefly to be seen in the series of drawings; but the presence of many examples of Legros, Millet, and Daumier widens the scope of this section, and gives opportunities for some most instructive comparisons. There is, too, a considerable set of Flaxman's precise and elegant sketches. These drawings, indeed, can be counted as not the least important part of the bequest; the preservation of the slighter works of the greater painters, past and present, is undeniably most desirable, and the accession of so large a number to our already extensive store of such treasures is an event to rejoice over.

That the etchings and engravings round off the collection in an admirable way can be judged from the fact that there are among them a hundred and twenty-five by Rembrandt and thirty-four by Millet, as well as a good set of Whistler's Thames plates, and other prints by Rodin and Legros. This makes a decidedly comprehensive display of the etcher's art as interpreted by some of its most famous exponents. Educationally these works are highly significant, because they prove what are the possibilities of the etcher's craft when it is handled by men who are unquestionable masters, and possessed of the power to deal with it freely and decisively. We have assuredly every reason to feel gratified at the public spirit which permitted such a collection to become the property of the nation.





"CUPID'S HUNTING GROUND"  
BY SIR EDWARD BURNE-JONES





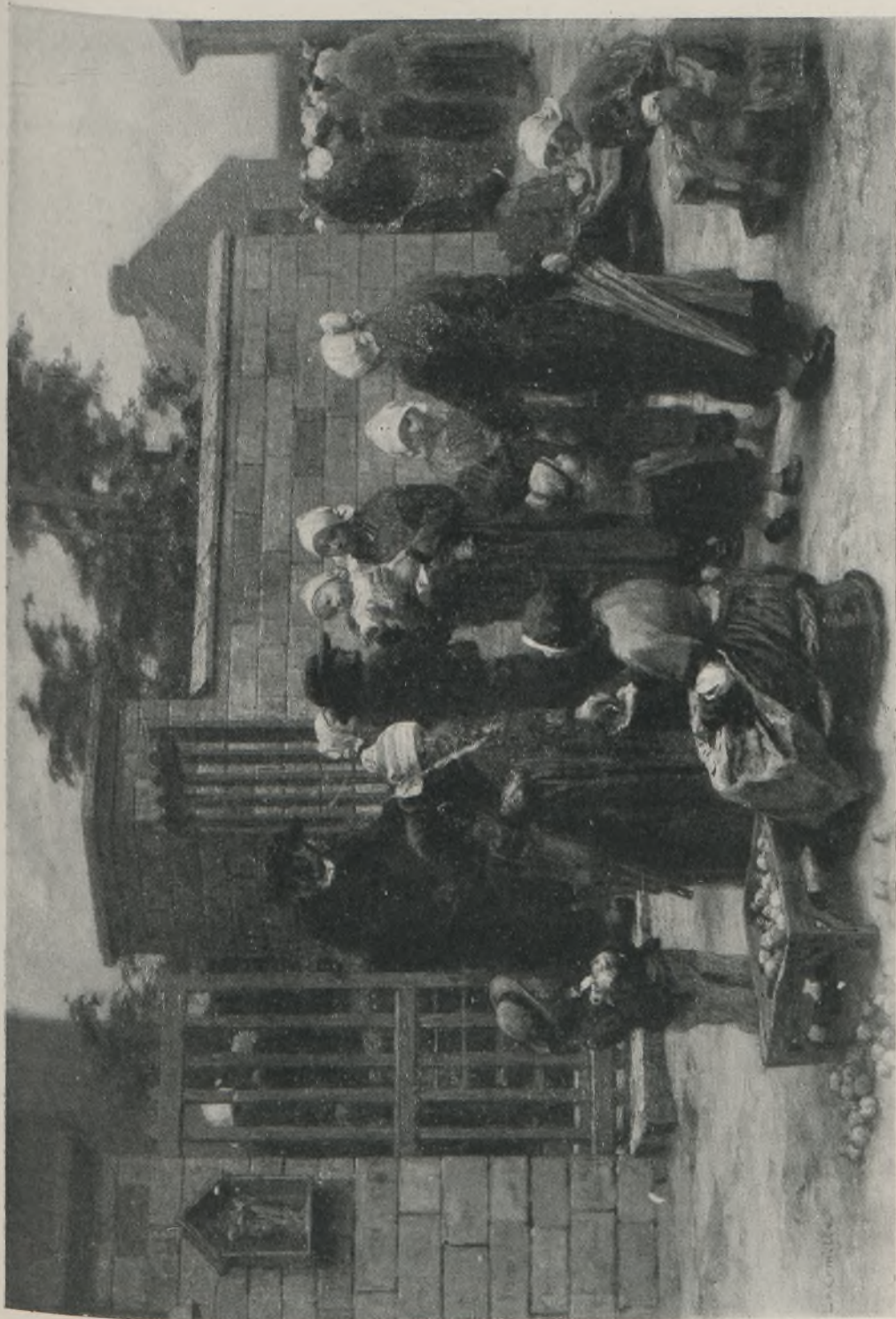
"A DAY DREAM"  
BY D. G. ROSSETTI





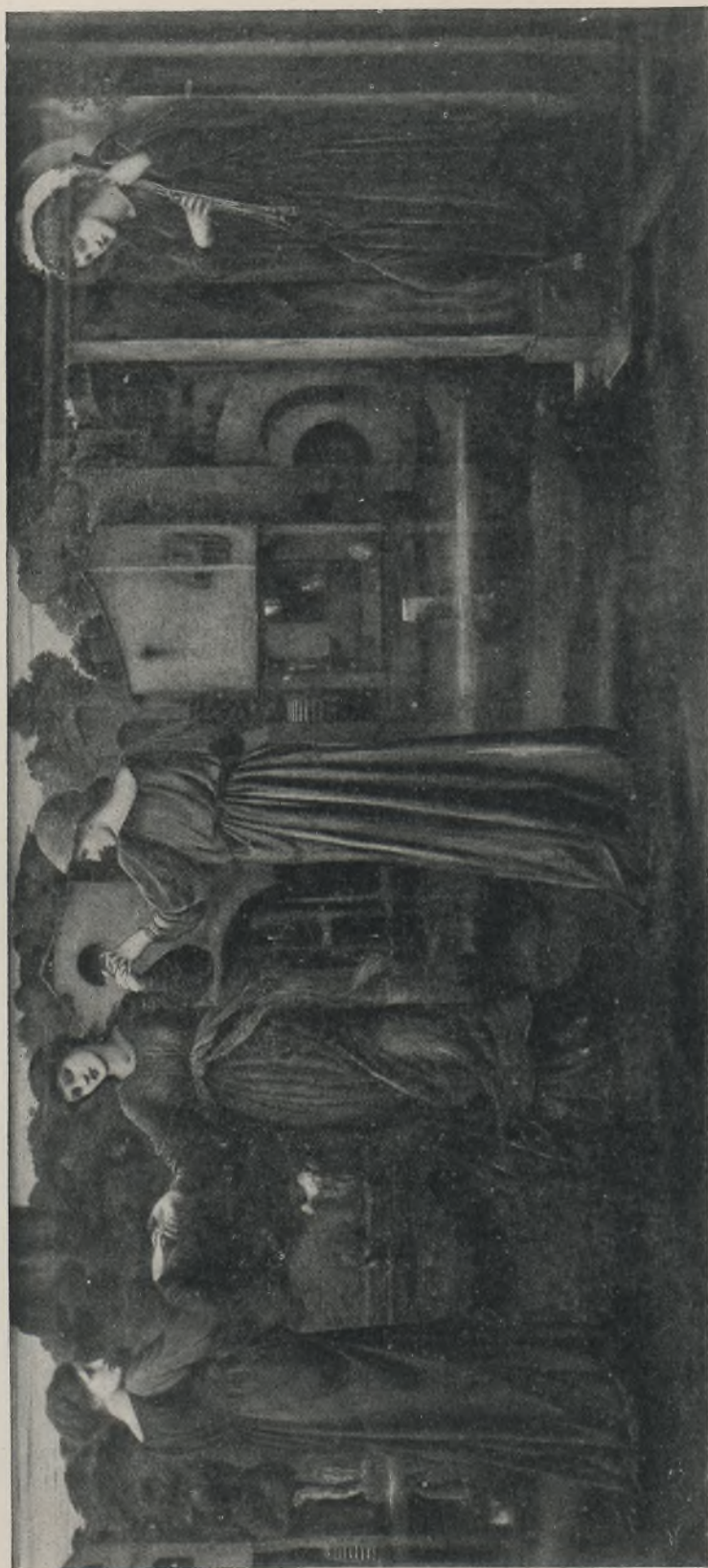
"THE MARKET PLACE AT PLOUDALMÈZEAU"  
BY LÉON L'HERMITTE





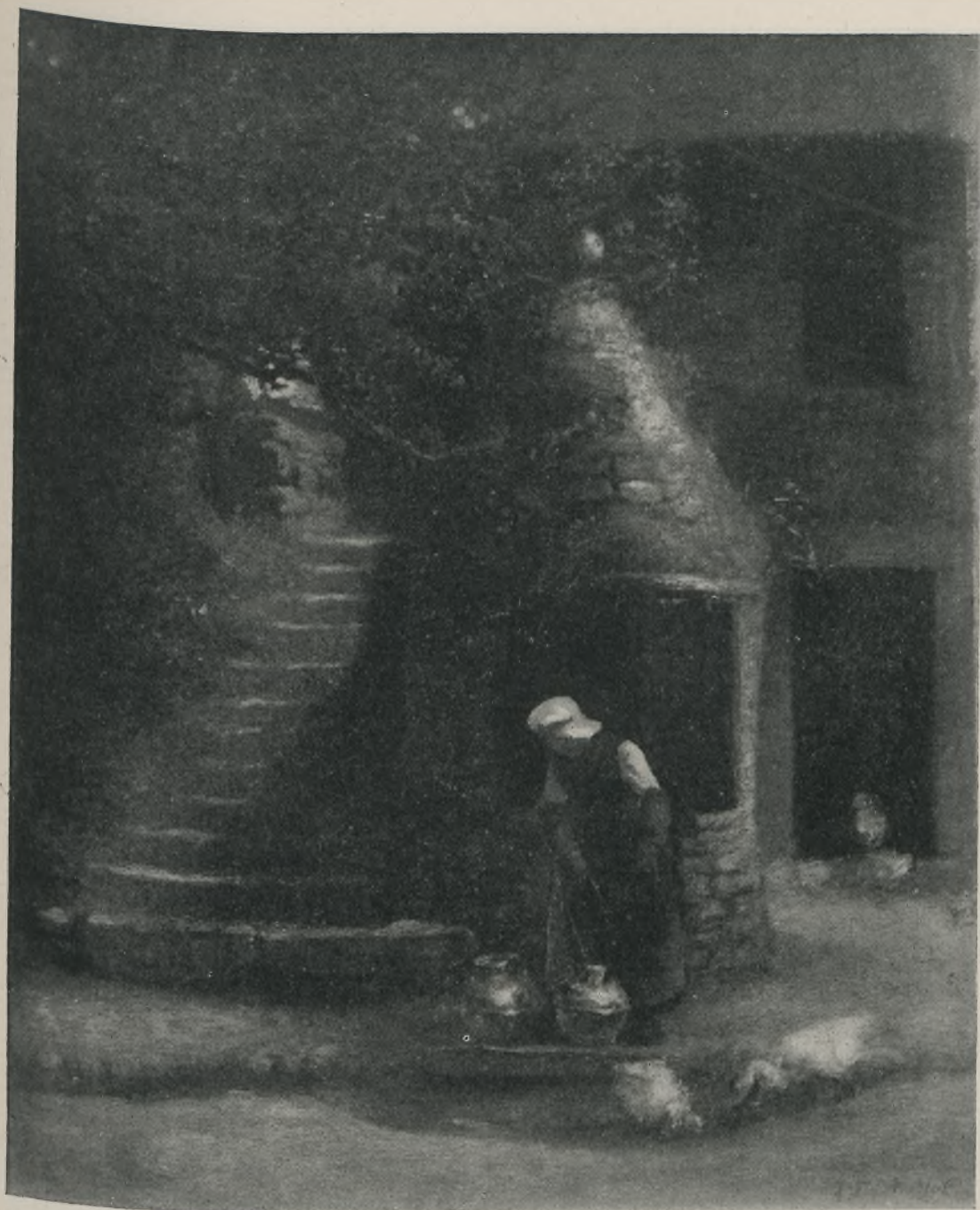
"THE PARDON OF PLOURIN"  
BY LÉON L'HERMITTE





"THE MILL" BY SIR  
EDWARD BURNE-JONES





"THE WELL." BY JEAN  
FRANÇOIS MILLET





A STUDY. BY  
G. F. WATTS, R.A.





HEAD OF A LADY. FROM  
THE PASTEL BY D. G. ROSSETTI



## Modern French Pastellists

### MODERN FRENCH PASTELLISTS: J. F. RAFFAËLLI. BY FRANTZ JOURDAIN.

LIKE Minerva of the legend, emerging helmeted and lance in rest, in full and immortal maturity, from the brain of Jupiter, so M. Raffaëlli has burst into the world of art, without doubting, without feeling his way, without showing the least hesitation as to the road he intended to tread. Ancient history left him cold; he preferred the *fait divers*, the news of the day, the lively anecdote—his own time, in fact—the landscape of life, the unchanging and inspiring beauty of the Real. Never having been intoxicated by the education taught at the École des Beaux-Arts—which he had the inestimable good fortune to know by reputation only—the artist has been spared from offering the saddening and frequent spectacle of a young man, worn and withered like an elder, without vitality or initiative, painfully stammering a lesson learnt by rote, copying works of which he does not know the beauty, atrophying himself over a degrading task of sheer routine, like a schoolboy.

Energetic and determined, M. Raffaëlli asserted himself from the very first, and took a place of his own in the modern school—the admirable modern school, which, long misunderstood, may by dint of its brilliancy, its power, its diversity, its respect for truth, challenge comparisons with the most glorious periods in the history of humanity. The keen, deep observation of this Independent, who has never rubbed his brushes on any palette save his own, fixes the characteristics of a personality, underlines the significant points in a face, emphasises the definite value of a tone, explains

the origin of the sentiments revealed in the features, or the cause of this or that gesture—resumes, in a word, by a few strokes of the brush, the psychology of a human being. There is something of Daumier and something of Zola in this rough and sometimes brutal analyst, who ignores the pretty and the trivial, who knows naught of concessions, whose conscience never fails.

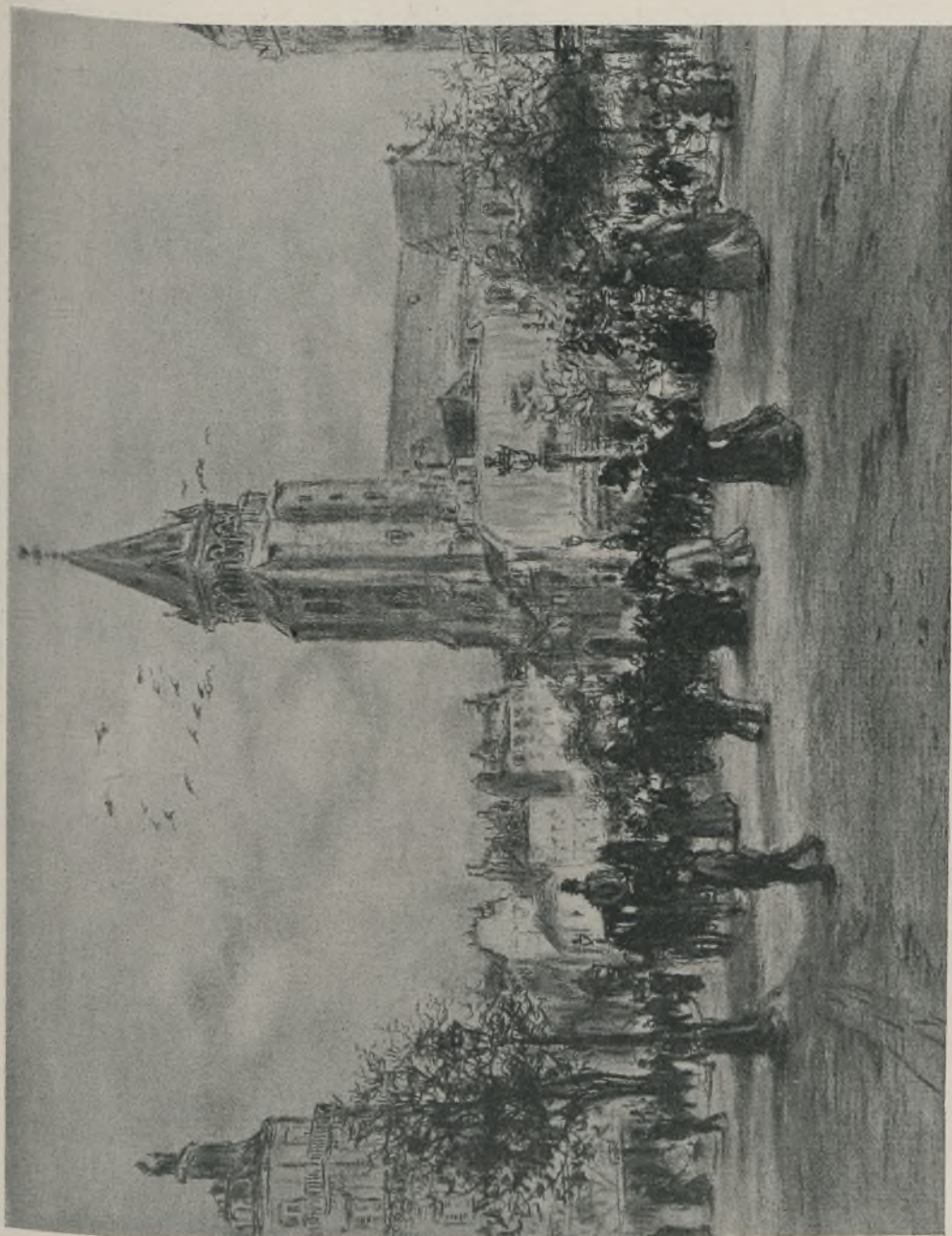
Realising that in art beauty and ugliness have no existence, and that talent, the omnipotent magician, magnifies the most vulgar, even the most repulsive, subject, whereas affectation dishonours the most admirable ideas, M. Raffaëlli turned straightway towards that kind of nature which appealed to his temperament without obscuring his vision by any foolish trifling with the empirical formulæ of the Institut. He was full of



"FLOWERS AND FRUIT"

FROM THE PASTEL BY J. F. RAFFAËLLI





"LA PLACE ST. GERMAIN-DES-PRÉS"  
FROM THE PASTEL. BY J. F. RAFFAËLLI



## Modern French Pastellists



"LE DÉCLASSÉ"

FROM THE PASTEL BY J. F. RAFFAËLLI

interest and pity for the poor, the humble, the outcast, those who had fallen on life's road, the pariahs whom the artists who have done sublime work have never disdained to know. Tramps and labourers, vendors of chestnuts, rag-pickers, and prowlers—all the homeless, foodless, shoeless troop of sorrow and vice, of resignation and crime, of ill-chance and despair—these were his models, and they have been depicted by him with extraordinary justness and eloquent sincerity. Faithful and intelligent adept as he is of the naturalist doctrine, the painter has placed these figures in their true surroundings, against the background and in the atmosphere which are their own, the mysterious harmony of things being thus complete. With marvellous intuition he has divined the melancholy poetry springing from the outcast landscape of the Fortifications, with its grass affected as it were by scurf, and its trees as by the green-sickness. And this he peoples with a world of unhappy creatures, dirty, degraded, rickety, sickly, despised, which—it is not proud—

makes itself at home amid the broken bottles, the sardine tins, the rubbish, the cinders, and the filth, whose faint odours unite under the pale sky with the mouldy stench of the Parisian dung-heaps.

One must not suppose, however, that this most strange historiographer of the *banlieue*—of which, as was Ajalbert in literature, he has been the Christopher Columbus—is absolutely hypnotised on the subject of these social shallows, for he has also shown his love of that

which has grace and charm. Fashionable, luxurious Paris, too, has attracted him, and the brilliant kaleidoscope of the Square de la Trinité, the Place de l'Opéra, the *carrefour* of St. Germain-des-Prés, and the Boulevard des Italiens has provided him with delightful opportunities of revealing the facility and suppleness of his brush.



"LA VOITURE SUR LA ROUTE"

FROM THE PASTEL BY J. F. RAFFAËLLI



## *The Art of Monotyping*



"LE CHIFFONNIER"

FROM THE PASTEL BY J. F. RAFFAËLLI

The rare qualities of individuality, independence, frankness, and observation which we admire in M. Raffaëlli's paintings are to be found, again, in his pastels, which retain the decisive and somewhat popular aspect always to be traced in the artist's works. Ever seeking that which is new, this amiable jack-of-all-trades, who sculptures and writes in the same masterly way as he paints, has now transformed himself into a learned chemist, and has found the philosopher's stone—in other words, he has invented the oil crayon, which preserves the caressing freshness of the pastel, and has the further advantage that its traces are not effaced by the slightest contact. The reproductions now published in *THE STUDIO* prove that M. Raffaëlli is a pastellist of the first order. Be his technique or his system what it may, one may be confident that nothing commonplace, nothing mediocre, will ever come from his studio, and that he will not cease to deserve the admiration of all true lovers of art.

FRANTZ JOURDAIN.

## THE ART OF MONO-TYPING. BY A. HENRY FULLWOOD.

IN an interesting and admirably illustrated article by Mr. Edward Ertz in *THE STUDIO* for August, 1902, he gave some of the technicalities of the above process. A few additional remarks based upon my own experiences may be of interest to those intending to experiment in this fascinating medium.

It seems to me that the only excuse for monotyping is the quality and beautiful texture obtained through the medium of the paper used in printing or taking off the impression of the oil painting, and considerable experience is required in order to ascertain what kind of paper will suit the effect of the work in hand. Thus, some effects will be reproduced better by using blotting-paper, Japanese or Chinese or India papers. The latter I have found most suitable for general work, for it possesses a texture admirably suited for producing a quality unobtainable by the use of any other paper. Then some papers require very little damping, and may even be used dry, as with the thin Japanese paper. Thick blotting-paper is suitable for heavy effects, and must be fairly damp all through—the

best plan being to damp it the day before using, and to keep several sheets under pressure together. But all this depends on the subject to be printed, and that is where judgment and experience are required.

Some people have an idea that the result of monotyping is pure accident—that it may or may not turn out something. This has not been my experience, for much thought is necessary to obtain anything like a result—just as much, in fact, as in any other branch of art. And it is not a more rapid process than oil or water-colour painting; for in addition to the production of the work, the printing has to be done, and often, even when all the conditions of paper, etc., have been right, the work is a failure. Consequently, the very greatest care is required throughout. To print the picture I find rubbing with an ivory paper-knife by far the best, since one is able to lift up the print in parts and give less or more pressure, and gradually get as much as possible out of the work; whereas if a printing press is used with an



## Studio-Talk

even pressure not so much feeling can be produced as with the rubbing process—in fact, the rubbing is similar to the course pursued in proving an engraving, and it resembles the overlaying process in printing blocks where an even pressure is not required. Some parts being required heavier or blacker than others, unless extra pressure is put on those parts by overlaying the block comes out nearly one flat tone. Rubbing is resorted to by many distinguished monotypists, including one of the cleverest Americans, Mr. Warren Eaton, of New York, who has produced many gems. But why should monotyping be considered a black-and-white process only? It has no more limitations than painting on canvas or paper, and schemes are just as applicable in monotype as in any other way. One may, in fact, use a full palette just the same as in painting on canvas from nature. The most difficult and interesting fact to be considered in monotyping is that, although in oils, the shadows and heaviest parts have to be painted thickest, the white tile or silvered plate on which the work is done standing for the lights, so that the technique of painting in oil is reversed. This is somewhat puzzling at first. However, after a little experience, one soon becomes used to this. Some artists find that the second impression or printing of the work is the better. This means that too much paint has been used in the first instance, and it has required one printing to take off the superfluous paint; but if the painting is properly managed on the tile (the original) very little should be left after the printing is done—and no monotype should have the effect of being squeezed.

There can be no doubt that when monotyping is better known the prints should be just as valuable as any other work of art, for only good artists can produce good art; and as only one impression can be properly taken of a painting, that alone should enhance its value.

A. HENRY FULLWOOD.

## STUDIO-TALK

(From our Own Correspondents)

LONDON.—The announcement that Professor von Herkomer has finally withdrawn from all part in the direction of the famous art-school at Bushey will be received with universal regret. This school, which he organised and has controlled for twenty-one years, has done admirable work, and has taken a place in the front rank of such institutions. Some of the best known of our younger artists have been educated there; and, altogether, it may fairly be said that hardly any other teaching-place can show such a record of things accomplished within a comparatively short term of years. The Professor's withdrawal will, it has been decided, necessitate the closing of the school, as the institution could not be continued on its original lines without his co-operation. His reasons for taking a step which he has had under consideration for the last five years are purely personal. He recognises that as time goes on the need for some economising of his energies becomes more urgent, and that he can only keep himself in a proper condition for doing his own work by diminishing his activity in other



"A LITTLE VAGABOND"

(In possession of James van Alen, Esq.)

BY FRANZ HALS



## Studio-Talk



PORTRAIT OF A LADY

(In possession of Jame van Alen, Esq.)

BY MIEREVELDT

directions. The demands of his profession make imperative the abandonment of some of that vehement interest in other subjects which has been such a characteristic of his career during the past thirty years.

An exhibition of Mr. Whistler's lithographs has been opened recently in Mr. Dunthorne's Gallery. Included in it are fifty-five prints, an approximately complete series of his works in the lithographic medium, and one which shows effectively his command over the process. The best of the prints are those, like the *St. Anne's, Soho*; *The Novel*, and *The Dancing Girl*, in which he has kept to almost pure line; and the worst are the nudes, *The Model Reclining* and *The Model Reading*, which illustrate a little too plainly his habitually inelegant convention in drawing the undraped figure. Among the other examples the

most noteworthy are the charming *Little London*, *The Smith's Yard*, and the wonderfully atmospheric litho-tint, *The Thames*. The familiar print *Gant de Suède*, also can be counted among the better things.

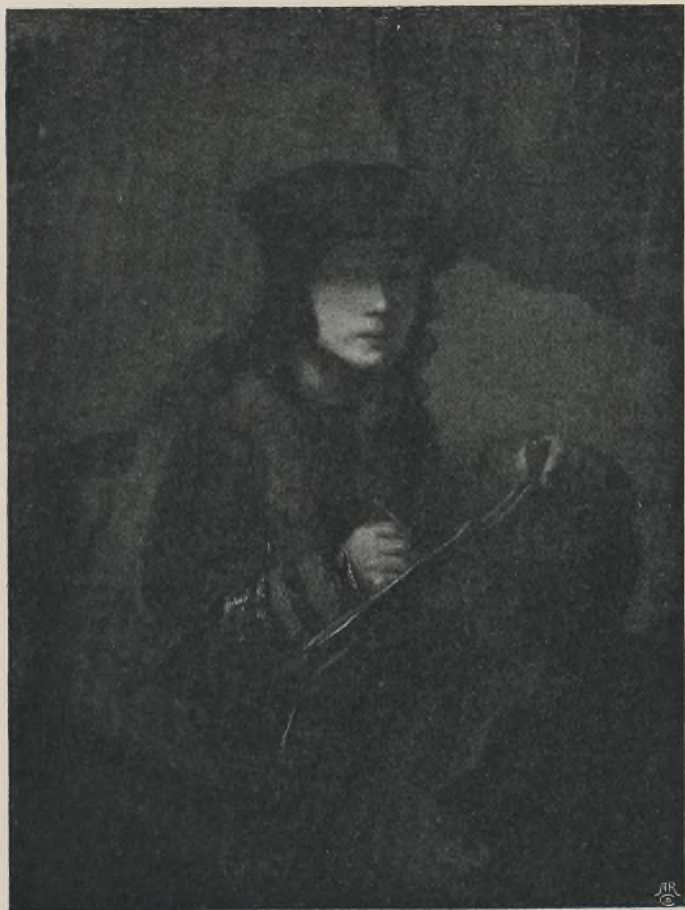
Mr. A. E. Emslie's water-colour drawings, two of which are here illustrated, of *Japan and its People*, exhibited at the Leicester Galleries, can be welcomed both on account of their technical merit and because they give a reasonably new view of a country which has been much ainted during recent years. Mr. Emslie has insisted judiciously upon the gaiety of colour which is a feature of both the scenery of Japan and of the costumes of the people, and he has carried out his work with all the technical skill which was fairly to be expected from an artist of his high capacity. The result of his labours was a more than ordinarily attractive

exhibition—one, indeed, which satisfied not only lovers of pretty things, but also the experts who admire capable accomplishment.

Mr. Nico Jungmann has been showing in the same galleries a number of *Pictures of Holland*, which are worth noting on account of the advance both in appreciation of artistic essentials and in command of technical refinements revealed in them. He has broadened his view of art, and does not now limit himself so strictly as he did formerly to one manner of statement. He seems to be in process of development, and his work year by year is widening in scope and gaining in expressiveness. To what he will come eventually it is, at present, hard to say; but he has so much individuality and sees things from such an unusual standpoint that almost anything is possible.



## Studio-Talk



"PORTRAIT OF HIMSELF AS A YOUNG MAN"

BY REMBRANDT

(In possession of J. Pierpont Morgan, Esq.)

The exhibition of pictures by George Morland, which has been arranged in the India Museum Galleries at South Kensington, is of much importance as a demonstration of the powers of an artist who is rightly counted among our greater masters. The pictures brought together effectively illustrate the strength and the variety of his achievement. There are among them several of his finest landscapes, some interiors with animals, a number of his domestic *genre* compositions, and a few portraits. Not everything in the show is equally important; indeed, some canvases in the collection represent him at moments when he was scarcely capable of doing justice to his reputation. But the best examples are wholly admirable exercises in spontaneous and decisive brushwork, delightful arrangements of sensitive colour, and marked especially by that wonderful sympathy with nature which was perhaps Morland's highest endowment. The exhibition is in every way commendable, and claims attention from



"A CLOISONNÉ STUDIO"

FROM THE WATER-COLOUR BY A. E. EMSLIE.



*Studio-Talk*



"A DINNER PARTY"

FROM THE WATER-COLOUR BY A. E. EMSLIE



BILLIARD ROOM IN A HOUSE AT RICHMOND

CLAUDE NEW, ARCHITECT



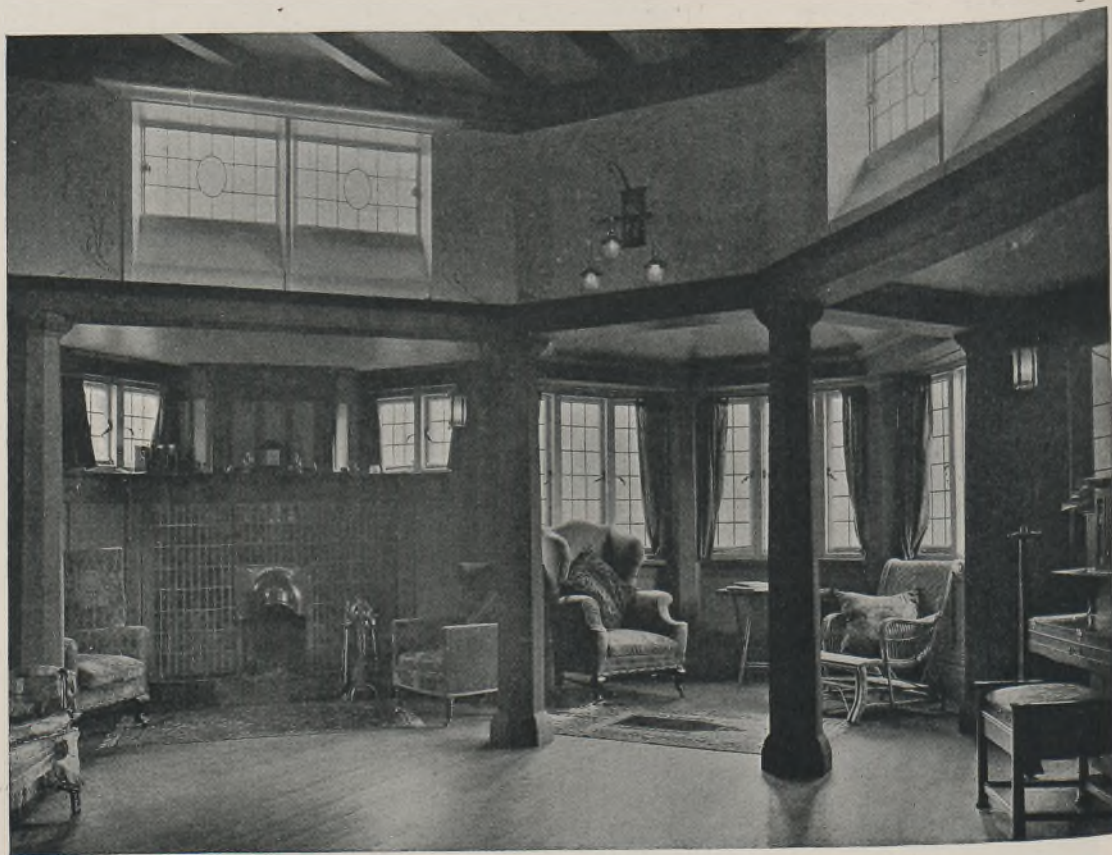
## Studio-Talk

every one who can appreciate fine and masculine craftsmanship.

Amongst other works here illustrated we include reproductions of *A Little Vagabond*, by Franz Hals, a *Portrait of a Lady*, by Miereveldt, and a *Portrait of Himself*, by Rembrandt, which were on view in the Dutch exhibition at Whitechapel; of a billiard room and a porch in a house at Richmond, by Mr. Claude New, with metal-work by Mr. Dendy Wray; a decorative panel entitled *Bacchus*, by Baron Arild Rosenkrantz; a tempera painting by Mr. Joseph E. Southall, now on view at the New Gallery; and the fine reredos, *My peace I give unto you*, by Mr. W. Reynolds-Stephens, now at the Royal Academy Exhibition.

Mr. A. S. Forrest has recently had a show of sketches of Moorish subjects at the Dutch Gallery. Their limitations do not diminish their value as examples of the work of an observant artist, who could choose good material and interpret it effectively. He has succeeded in summing up correctly many essential details of Moorish life.

**B**IRMINGHAM.—On a rapid survey of the exhibited works of the Students of the School of Arts one was struck by the enormous improvement in the merit of the drawings and studies as a whole, compared with those of ten years ago. The standard of excellence has grown steadily higher all the time, and perhaps the vitality of the school was never greater than it is to-day. One naturally looks for signs of the personality of the new head master, Mr. Catterson Smith, and very noticeable is his influence in the drawing and modelling schools, where he has introduced that system of direct study from nature, and chiefly of birds, animals, and flowers, that was so successful a feature of his work at Vittoria Street. The value of such a course of study is unquestionable. It teaches so much more than mere draughtsmanship and colour harmony, for students are led to interpret for themselves the values and conventions of form, texture, motion, and colour in their own way. There are many excellent drawings exhibited, some in realistic treatment of one type or other, such as Miss L. Raine's clever pencil sketches, and others



PART OF A BILLIARD ROOM IN A HOUSE AT RICHMOND

CLAUDE NEW, ARCHITECT



## Studio-Talk



PORCH OF A HOUSE AT RICHMOND  
METAL WORK

CLAUDE NEW, ARCHITECT  
BY F. DENDY WRAY

motion, and should eventually do work of a very high order of merit. Mr. G. M. Franklin obtained a very good result in some modelled designs for tiles, and Mr. W. H. O. Tennant, in addition to other good work, showed in his models for hinges and escutcheons, perfection of finish to an unusual degree. Generally, the life and drapery studies were good. Book illustration maintained its level, but there was nothing of striking interest. There would seem to be in this section a tradition of style, which in some cases may prevent the best results being obtained.

The embroidery classes are doing sound work both as regards design and execution. Misses A. Heynes, L. L. Gollins, A. Fellows, M. A. Janeck, and N. E. Wheeler, have all produced good examples, and other names might be mentioned did space permit. There is also satisfactory progress in the stained glass section; and, if there was nothing in the show that stood out prominently, the exhibits represented a very good average of achievement.

in happy reduction of natural to conventional form, as in a decorative flat treatment of bryony by Miss E. L. Lowe. These are only examples taken at hazard from a number of very meritorious works. The same influence holds good in the modelling section, and there were a few capital pieces of work of this class.

Good work in these modelled studies from nature was shown by Messrs. C. Stockdale and A. H. Wilkinson. Miss L. Raine again, especially in a modelled study of a hawk, revealed a decided feeling for texture and



"BACCHUS PANEL"

BY ARILD ROSENKRANTZ



## Studio-Talk

In the greater attention paid to the branch of lettering and heraldic drawing, one sees a welcome recognition of its general value to students, beyond the merely technical point of view. Leather-work and bookbinding showed considerable advance, good examples being shown by Mr. A. R. Turner and E. G. Butler, among others. All these departments are making great strides, and, as tending to the more immediate connection of the school with practical craftsmanship, this is an important point to notice. In other advanced work, Miss Geraldine Morris displayed her appreciation of colour in tempera design for a piano front and an overmantel, although her drawing was still rather stiff and mannered. Mr. J. Lacon, in an incised and stained wood-panel, gave evidence of considerable power and invention.

Special interest always attaches to the jewellery and metal-work, in view of the importance of these industries in Birmingham. There were fewer enamels, but all were of good quality. A panel in Limoges by Miss G. M. Hart has been selected for the South Kensington exhibit at the St. Louis Exhibition; and mention should be made of some nice examples by Miss L. Raine and Miss L. A. M. Meyer.

Jewellery still shows strong evidence of the restraint imposed by the master last year, and, if more carefully designed and executed this year, has rather too much of a tendency towards a type which, although good, may possibly narrow the ideals of the students. Good work has been done by Messrs. W. H. Meggs and G. E. Hides, Misses

E. M. Boddington, A. S. Pool, M. Hart, and Mrs. Linnell; works and designs of the two last named having also been selected for the St. Louis exhibition. Mr. J. Warren showed good work in the metal-work class, which generally gave evidence of sound instruction on the right lines. Might it not be as well occasionally to attempt something more ambitious? A presentation trophy or a fine piece of ecclesiastical work should surely be within the scope of the ability at command. It is largely in such work, where public or private munificence leaves greater scope and offers higher prizes to fine



"THE NUT-BROWN MAID"

BY JOSEPH E. SOUTHALL





REREDOS. "MY PEACE I GIVE UNTO YOU."  
BY W. REYNOLDS-STEPHENS



*Studio-Talk*



"THE SANDS, WESTON-SUPER-MARE"

BY MISS MARY S. LUDLOW



"THE ESTUARY"

BY MOFFAT LINDNER



## Studio-Talk

craftsmanship, that the chances of producing really fine works of art must exist. The difficulties are, of course, not trifling, but a way should be found to put the school to higher tests. A. S. W.

**B**RISTOL.—To the generosity of the late Mr. Staats Forbes, Bristol was largely indebted for the unusual interest of its annual exhibition. The paintings by masters of the Barbizon school, which the deceased gentleman allowed to be included in the exhibition, together with works of many modern painters from his collection, contributed in no small way to give a character of unusual variety to this year's show. To other collectors as well the city was indebted, and to many painters whose work has not been seen before in Bristol, but who readily sent examples at the invitation of the energetic committee who have things in hand this year. We reproduce three works in the exhibition. A head of an old

woman, by Jean Vybond, lent by Mr. A. Ludovici, was noticeable among the etchings and drawings which formed an important part of the exhibition, including as they did works by Sir Charles Holroyd, Milcendeau, Prof. Legros, D. Y. Cameron, Rothenstein, Muirhead Bone, and others. There were also a few original pen drawings by Raven-Hill and a considerable number of etchings by Whistler, the latter lent by Mr. S. J. Loxton. Bristol itself was well represented in each section of the exhibition. The painting of *The Avon Gorge*, by Mr. F. A. W. T. Armstrong, calls for particular attention; inspired by the regret which every artist feels that the beautiful valley every year sacrifices large spaces of wooded banks to sacrilegious quarrymen. The work of Mr. Armstrong always compels attention when he exhibits in London. His landscapes are characterised by unusual breadth and freedom of handling, and a nice adjustment of values. Were it not for a depressing lack of the

colour sense which most of his works seem to exhibit, nothing could prevent him attaining front rank as a landscape painter. Of the younger Bristol artists, the work of Miss Ludlow in water-colours is most noteworthy. In the Black-and-White Room local talent was best represented by the originals of drawings by Mr. R. C. Carter, which have appeared in "Punch," "The Sketch," and others of the better-known humorous papers. Mr. Carter is not in every case artistic, for apparently he does not care to be, but his work always has humour, and this counts in art of the kind, although it would seem as if this had yet to dawn on some of the contributors to our comic papers. When Mr. Carter works in his favourite medium, a few simple lines and wash, his drawing is marked by the strength and decision that are the outcome of an accomplished technique. Chief amongst the artists contributing from outside, and those whose names were represented by loans from private collections were Frank Brangwyn, A.R.A., C. H. Shannon, Alfred Parsons, A.R.A., C. Napier Hemy, A.R.A., Alfred East, A.R.A., T. C. Gotch, Sir Wyke Bayliss, P.R.B.A., G. Clausen, A.R.A., Robert Fowler, A. S. Hartrick, Yoshio Markino, Harold Speed, A. Ludovici, Moffat Linder, and Frederick Catchpole.



"A WATCHER"

BY ROBERT FOWLER, R.I.



## Studio-Talk

The picture by C. H. Shannon was a fine example of that painter's distinguished work, and was lent from the collection of the late Mr. Forbes. Altogether, the committee of the Bristol Academy are to be congratulated upon the fact that so many collectors and painters, responding to their invitation, enabled them this year to hold an exhibition remarkable for its representative character.

T. M. W.

GLASGOW.—From the Spring Exhibition of the Institute no fewer than seven pictures have been acquired for the permanent municipal collection of Kelvingrove. Three of these have been obtained through the generosity of a donor who prefers to remain anonymous; while the others have been purchased by the Corporation, which is thus placing itself in line with the great municipalities of England. The first three comprise *A Provençal Winter* by Mr. H. H. La Thangue, A.R.A.; *Durham—Evening* by Mr. W. Y. Macgregor, A.R.S.A.;

and *An Ayrshire Landscape* by Mr. George Houston. The first is an excellent picture, which would probably have been purchased by the Chantrey trustees last spring had it been within their power; but as it was not painted in Britain it was ineligible in the terms of their trust. This was Glasgow's opportunity, and the committee were quick to avail themselves of the chance of securing so notable a canvas.

The *Durham* is a very fine example of Mr. Macgregor's work—almost epic in its inspiration, painted with much simplicity, finely composed, and exhibiting all the artist's well-known feeling for massive and stately themes, and all his accustomed skill in their presentment. Mr. Houston's picture is very interesting from many points of view. The artist is one of the ablest and sincerest of the younger generation of Glasgow painters; his work for some time past has been marked by genuine effort and real achievement, and in this large and important canvas he has reached a notably



"EARLY SUMMER ON THE SEINE"

BY R. MACAULAY STEVENSON



## Studio-Talk



"A PROVENÇAL WINTER"

BY H. H. LA THANGUE, A.R.A.

high level. Largely seen, delicately handled, and serenely true, this canvas breathes the clear and spacious atmosphere of the Ayrshire hills in spring-time, when flying shadows race across the fields, and "winter's rains and ruins are over."

The Corporation have purchased two pictures by foreign artists—a rich and harmonious *October* (a scene in the Venetian campagna) by Professor Guglielmo Ciardi, and a sparkling and deliciously-painted study of *Ducks* by Mr. Franz Grassel of Munich. It is pleasant to find the civic authorities of Glasgow thus reciprocating the high appreciation which the painters of their city have long received from the *cognoscenti* of Italy and Germany, at the same time as they have encouraged their native-born artists by acquiring the pictures of Mr. R. W. Allan and Mr. Macaulay Stevenson. Mr. Allan is seen at his best in the large and typical work by which he will be represented in the public gallery of the city of his birth, and the citizens are to be con-

gratulated on obtaining so fine a picture as *Sheltered from the Stormy Sea*. It is a canvas which shows a huddle of fishing-smacks within the protecting curve of an old stone jetty, their masts and cordage beautifully seen against a windy sky of grey cloud, and it exhibits the excellent drawing, fine colour, and crisp handling which are well-known qualities of Mr. Allan's work, as well as the power which he possesses in a remarkable degree of realising and bringing home to the spectator the cold aspect of a sunless day on the east coast of Scotland—its diffused light and its caller air.

Mr. Stevenson's *Early Summer on the Seine* is a picture of quite a different emotion. It is early morning and the mists have not yet left the river, the trees are still ghostly, and the distant gleam of light on the surface of the water does but tend to accentuate the mysterious stillness of an hour "breathless with adoration." It is Nature in one of her moods of gentle reverie, and the artist is to



## Studio-Talk

be congratulated on the sincerity of his inspiration, as well as the way in which he has risen to the measure of his opportunity, making no parade of means and methods, but securing a serene and poetic result that is most satisfying.

**E**DINBURGH.—No recent election of associates by the Royal Scottish Academy has given greater satisfaction than the last, for the three painters chosen in March are at once excellent artists and thoroughly representative of different phases and localities in Scottish art. For a good many years Mr. D. Y. Cameron's claims had been so conspicuous that failure to recognise them was rather a sore point with those who knew his remarkable gifts as an original and powerful etcher, and the distinction of style and dignity of design which marked his work as a painter; and his election is the more gratifying in that it gives—if one may put it so—another representative to the west of Scotland in the national Academy. Mr. Robert Brough's right to recognition, although of shorter standing, was also clear. His dual residence in Aberdeen and London probably accounts for his not having been made A.R.S.A. ere this, but his election now

serves to indicate that the Academy aspires to become the representative institution which all its friends desire it to be. Mr. Cameron's achievement as painter and etcher, and Mr. Brough's facile yet accomplished brilliance as a portrait-painter require no comment here; but Mr. J. Campbell Mitchell, the Edinburgh man of the trio, is less well known, and a few words regarding his art may not be out of place. He is a landscape painter of whom a good deal has been expected by his friends, but it was only a few years ago that his pictures began to attract the attention of a wider circle. Since then, however, appreciation of his work has grown rapidly, though not faster, perhaps, than the work itself has gained in quality, for Mr. Mitchell has been steadily progressive, both in technique and in the emotional elements. It may be that he has not a sense either of lyric rapture or of dramatic significance at their highest, but he is more concerned with expressing the moods than in transcribing the facts of nature, and that is an attitude which promises well for the future. In the meantime, he indubitably possesses a fine appreciation of the sentiment of landscape and of the subtle charms of atmospheric effect, and expresses them with distinct feeling and



"AN AYRSHIRE LANDSCAPE"

BY GEORGE HOUSTON



## Studio-Talk



"DURHAM, EVENING"

BY W. Y. MACGREGOR, A.R.S.A.

power. Specially, he is in love with wide expanses of moorland or rolling country seen under the change and play of great masses of floating cloud, and with twilight falling gently upon reaches of ebb-tide sands and low horizoned shores, and of these, the most characteristic aspects of his art, the two pictures reproduced may be taken as typical.

Messrs. Dott rendered a service to those interested in Scottish art when they brought together a collection of Mr. Hugh Cameron's pictures, for Mr. Cameron is one of the more notable of the artists trained under Scott Lauder, and the collection embraced examples representing all periods of his work. During the earlier sixties Mr. Cameron, like several of his contemporaries, showed traces of pre-Raphaelite influence; but, like them also, he was separated from the English

brotherhood and from Sir Noël Paton, its Scottish representative, by avoidance of literary and symbolical elements. Then, as now and indeed always, his chief interest was in the domestic felicities, and his art, in its weakness as in its strength, is but the counterpart of how he has looked upon life. After the highly wrought detail of his youth, Mr. Cameron settled down to a style in which careful handling of parts was combined with delicate breadth of effect and coloration, which in such pictures as *The Lonely Life* (1872) and *Rummaging* (1873) issued in an artistic and very harmonious manner of expression. Later, raising the pitch of his work, he began the series of dream-like studies of child-life upon summer shores and under radiant skies which have formed the chief part of his work during the last twenty years. And these are so sensitive in feeling and so refined in colour, that one is ready to excuse their obvious limitations and



## *Studio-Talk*

to palliate a want of virility in the sentiment and of vigour and gusto in the actual handling. But amongst the pictures on view the most surprising are a couple of portraits, painted thirty years ago and treated with a power and with a simplicity of both arrangement and colour which recall the portraits that M. Fantin Latour was producing about the same time.

J. L. C.



"LANDSCAPE"

BY J. CAMPBELL MITCHELL, A.R.S.A.

PARIS.—In the Durand-Ruel Galleries M. Claude Monet has just exhibited some forty of his pictures—an event of no little importance in view of the position occupied by that famous master amongst

his French contemporaries. The works collected at this characteristic show were all painted in London during the last four years; the marvellous effects of that foggy city having, as was but natural, appealed forcibly alike to his artist's eye and

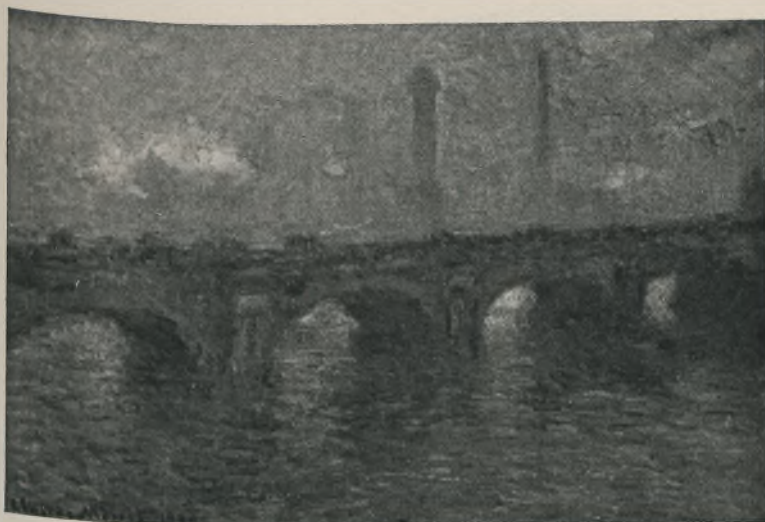


"AN OLD VILLAGE"

BY J. CAMPBELL MITCHELL, A.R.S.A.



## Studio-Talk



"WATERLOO BRIDGE"

BY CLAUDE MONET

imagination. The great Impressionist has in them followed the same method as in the celebrated canvases painted at Giverny, Vilheuil, and on the coasts of the Mediterranean. As in his *Streets of Rouen*, of which the Camondo collection is the proud owner, Monet has fixed upon some special spot, studying it under its most diverse aspects, and interpreting a great variety of phases of colour effects.

In the present instance he has chosen three characteristic themes: Charing Cross, Waterloo Bridge, and the Houses of Parliament. He has seen them in every variety of light, catching the most changing, fugitive, evanescent, even unreal, effects. Now he interprets the fairy-like emergence of the monuments from the soot-impregnated fog, now the sudden gleam of a ray of sunlight, the intermingling of columns of smoke from factories, the barges stealing past upon the mirror-like surface of the water — all beautiful things that were almost immediately dispersed amongst the private collections of Paris. H. F.

**B**ERLIN. — The great progress made during the last half-century in the decorative arts has been as marked in the designs for jewellery, lace, and other articles for individual wear as in those for the adornment of the home; but, strange to say, it is only recently that there has been any revival in the production of such beautiful fans as those which in the seventeenth and eighteenth centuries played so important a rôle in the enhancement of feminine charm. Crude

and vulgar concoctions of lace and feathers, with no personal style about them, have replaced the exquisitely ethereal creations of the French and Spanish masters, who lavished on the fan all their skill, vying in the beauty and delicacy of its ornamentation with the equally effective work of the craftsmen responsible for the decoration of the swords, shields, and armour to be worn by court gallants. Flirting, which in the strictest sense of



"THE HOUSES OF PARLIAMENT"

BY CLAUDE MONET



## Studio-Talk



FAN

BY MARGARETHE ERLER

the term signifies playing with the fan, seemed indeed likely to become a lost art, for which there would, of course, be no real *raison d'être* if the doctrine of the equality of the sexes were ever universally accepted. Fortunately, however, a reaction has now begun



FAN

BY MARGARETHE ERLER

to set in, for human nature is essentially the same as it was when Watteau and his contemporaries catered for their patrons. Women of taste recognise that a beautiful fan often gives the final touch of charm to a suitable costume, with which, to be truly effective, it should harmonise in design and colour; whilst men have discovered that the gift of a well-chosen fan may imply almost as many meanings as its use in skilled hands.

Amongst those who have

FAN



BY MARGARETHE ERLER

recently successfully met the new demand for æsthetic fans, Frau Erler, of Berlin, takes very high rank. Gifted with a great feeling for beauty of design, and with a hand to which long practice has given wonderful skill in working out her own conceptions, she has devoted many years to this special field of art production. At first she was greatly influenced by the French style of the eighteenth century, but about 1895 she

began to endeavour to give to her work a more personal and individual character in harmony with the requirements of modern times. Instead of copying or modifying old motives, she went straight to nature for inspiration, using leaves and flowers,

arranged in a simple but most effective manner, and



## Studio-Talk



PORTRAIT OF ALICE BARBI

(By permission of Mr. J. Löwy, Vienna)

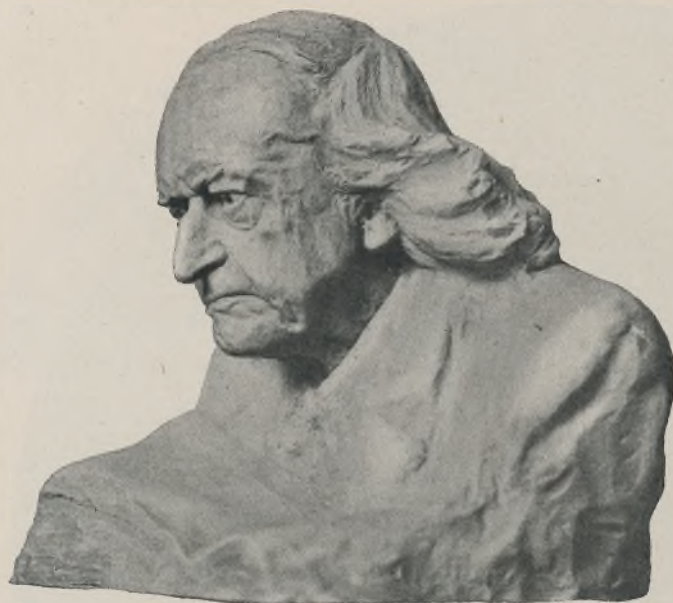
BY F. E. LÁSZLÓ

the colours of which she reproduced with careful accuracy. Ever mindful of the necessity of making the framework and the leaves of the fan in thorough harmony with each other, she made many experiments in different combinations of material, before she finally decided on the most suitable, and in the work she has produced during the last six or seven years she has successfully solved the difficult problem of combining delicacy with durability, simplicity of ornamentation with richness of effect. Her designs are most of them worked out on very fine silk specially woven for the purpose, and she mixes hand-painting with embroidery with a very subtle instinct for combined contrast and harmony.

Unfortunately it is impossible, in black and white reproductions on a reduced scale, to give any true idea of the beautiful originals; but they bring out well the good proportions of the completed work, as well as the accuracy of the drawing and the skilful interpretation of floral forms. Perhaps the least satisfactory is the fan with the wreath in the centre and the festoons on either side, worked entirely in embroidery, the various flourishes being unnecessary and marring somewhat the effect of the design. The example with the rose *motif*, which is well worked out in a combination of hand-painting and embroidery, on a ground of cream-coloured silk gauze, is likely to appeal to the taste of those who are fond of lavish decoration; whilst that with the



## Studio-Talk



BUST OF MOMMSEN

BY W. LOBACH

delicate leaf design in mother-of-pearl on a white ground will delight those who appreciate simplicity.

In the rose-*motif* design the flowers are painted in water-colour in two shades of orange-yellow, and the leaves are embroidered in pale green with a slight mixture of dull red. The frame is of light horn, with pale gold ornamentation, and the ribs are so fine and transparent that they are scarcely noticeable, so that they do not detract at all from the general effect.

The fan with the wreath and festoons, is of pale blue gauze, with a frame of gold-coloured horn, and the floral *motif* is embroidered in white and azure. The one with the leaf *motif*, in spite of its simplicity of effect, represents far more work than either of the others, for the ornamentation is brought into relief by the very clever use of silk

*appliqué*, stitched with gold, as are the stalks of the leaves.

In some interesting notes on her own work, Frau Erler naïvely expresses her delight when two of her fans won a first prize in a competition for the best design, adding that since then there has been an increasing demand for her productions; and she expresses an earnest hope that sellers and buyers will in future make a point of encouraging originality of design and good taste in ornamentation; for it is, after all, on them that the final verdict on the work of the decorative artist depends. N. B.

**V**IENNA. — We give on page 169, a reproduction of a recent portrait by that talented painter, Mr. F. E. László, whose work is already well-known to the readers of THE STUDIO.

**C**HARLOTTENBURG. — We give an illustration on this page of an admirable bust of Mommsen, by the well-known sculptor, Mr. W. Lobach, who



"A FARM YARD"

BY F. RERBERG





POTTERY

BY HERMANN SEIDLER

had the advantage of a number of sittings from the late Professor.

**M**OSCOW.—The annual exhibition of the Muscovite Society of Artists took place, as usual, at Moscow, in the recent season of Lent, and although it cannot certainly be claimed that any of its members are geniuses of the first rank, they are one and all earnest, conscientious workers, so that the general level of excellence of the exhibits was a high one.

There were, as usual, a considerable number of portraits, most of them life-size, including some in red crayon and charcoal by V. Mechkoff, others in oil by V. Komaroff, but none of them were particularly noteworthy or in any way equal to the *Head of a Woman* by Borissoff-Monsatoff, which was charming alike in pose, in colouring, and in expression.

The various landscapes, with figures, of F. Rerberg, with their well-interpreted atmospheric effects and happy rendering of sunlight, deserve special notice; as do also the open-air studies of A. Yasinski, who is as yet not so well known

as he deserves to be. His paintings, which are chiefly pure landscape, are remarkable alike for their poetic feeling and technical skill, especially those called *Evening* and *After the Storm*. Some pleasing landscapes, decorative in style, were shown by P. Mironovitch and J. Kalmykoff. Yet another artist whose work is decorative rather than pictorial, and who was well represented at the exhibition, is V. Kandinsky, a Russian by birth who lives in Munich, and in whose paintings French as well as German influence can be very distinctly recognised. There were also a number of more or less satisfactory studies for pictures, some charming pencil drawings by Vroubel, and some etchings in colour from Paris by Mlle. Krouglikoff, all well worth examination.

**C**ONSTANCE.—This pretty town is already well-known for the pottery produced by Frau Elisabeth Schmidt-Pecht, which has many admirers in England and America. Now Hermann Seidler, originally a painter, has opened an establishment for pottery, and makes objects of endless variety both for use and ornament. He made many costly experiments before offering the results to the public,



## Studio-Talk

and he is now able to produce almost every conceivable shade of colour with only one firing on a ware of red clay. He has indeed, succeeded in getting some shades which remain a puzzle even to the professional potter. I will only mention a particular dark blood-red with the faintest tinge of blue, a shade which only shows well on a particular underpainting; otherwise it tends to blackness. It has been applied to some vases in a very effective manner, that is to say, left to trickle down the sides. He has also a fine tone of brown, charming when combined with yellow, which shows through like a ground of old gold. Seidler's speciality is painted pottery, and in Germany, at any rate, nothing has been done at all to compare with it. While other makers have aimed at a distinctive style of their own, Seidler has, as yet, no particular style. His



"PORTRAIT SKETCH"  
(VALERIA ALICIA ENGLISH)  
BY MRS. L. WALL MOORE



"PANDORA": DESIGN FOR A JEWEL CASKET  
BY MRS. L. WALL MOORE

efforts tend to suiting all tastes in form, colour, and practical utility. His productions derive their only approach to individuality from the designs traced on the surface with a graver. Pieces thus treated are usually coloured green, and the effect is almost archaically simple. This is, indeed, the inevitable result of the character of the treatment as adapted to the material; an artless style of composition and expression is indispensable. The subjects—applied, so far, only to ornamental plaques and ewers—are borrowed from Christian and other legends, or simple scenes of human life—"Adam and Eve," "the Madonna," the "Four Ages of Man," and so forth. H. E. K.

**C**HICAGO.—In the line of sculpture, Mrs. Moore has enjoyed and has appreciated those distinctive opportunities, so highly prized by the student of the plastic art. After pursuing a course under Mr. Taft and Mr. MacNeil at the Art Institute, she spent one year in Paris, where she maintained a studio, although during the time she was not studying under the guidance of any master. A commission upon which she is at present engaged is a statue for the corridors of the Fine Arts Building,



## Reviews

Chicago, to which many artists are to contribute decorations. Mrs. Moore's is a symbolical treatment of *Dawn* or *Light Triumphant*, a poetic fancy, the representation of which is to be emphasised in the tinting. Her design for a jewel casket, here illustrated, in the guise of *Pandora*, is an exquisite work. In its simplicity and grace are happily united. Her relief work is especially clever. It betrays a naïve regard for decorative feeling, which, being sympathetically treated, aids substantially in depicting the dominant characteristics of individual types. Many interesting persons have posed for these reliefs.

M. I. G. O.

### REVIEWS.

*Liber Studiorum.* By J. M. W. TURNER. (London: Newnes.) 10s. 6d. net.—Perhaps no art publication of the nineteenth century has been subjected to more discussion than the famous "Liber Studiorum" of Turner, which is now for the first time brought practically within reach of everyone by the issue of this inexpensive volume, with its excellent reproductions of the seventy-one completed plates. In them the usual drawbacks of coloured translations by means of the half-tone process, have been considerably mitigated by means of a fine grain-ing, and, with few exceptions, the results are thoroughly satisfactory. Projected before Turner had laid the foundations of his connection with publishers that eventually placed him in the first rank amongst book illustrators of his day, the work was begun and carried on under very exceptional difficulties. Instead, therefore, of painfully seeking, as so many have done, for the causes of the abandonment of the scheme, it would appear more reasonable to inquire how it was that the impatient, hot-headed master managed to put up as long as he did with all the worry it entailed. Several explanations are given of the first inception of a work attended by so many harassing difficulties; but there can be little doubt that its primary object was to prove Turner to be the equal of Claude Lorraine, with whose "Liber Veritatis" "Liber Studiorum" is constantly compared. Yet, as is pointed out by Mr. C. F. Bell in his interesting introduction to the new interpretation of the latter, there is an essential difference between the two publications. The "Liber Veritatis," he says, "is a sort of register or illustrated index to Claude's life-work engraved above a century after his death. . . . 'Liber Studiorum' is no index but a highly laboured portion of the very work itself, engraved with the utmost care under the eye and largely

by the hand of the painter himself." The editor supplements his historical notes with much interesting information on the processes employed by Turner. "It is curious," he says, "to observe the rapid change in the painter's attitude from toleration . . . to contempt for the aquatint process," which was succeeded in its turn by a comparatively tardy recognition of the many dangers of deterioration to which mezzotint engraving is subject. With the exception of one whole plate, the *Bridge and Goats*, completed in aquatint, and the skies of two others in the same medium, the whole of the engravings are in mezzotint; and Mr. Bell points out how inevitable was the final realisation of the superiority of line-engraving for the interpretation of such effects as Turner aimed at in "Liber Studiorum." "The dramatic moment," concludes this able critic, "was precipitated by the artist's journey to Italy, which crystallised, almost suddenly, the ardent desire for extreme brilliancy of tone and intricacy of detail qualities unattainable in mezzotint, which had long been floating in his mind, and decided the fate of the 'Liber Studiorum.'"

*Bryan's Dictionary of Painters and Engravers* New Illustrated Edition. Edited by Dr. G. C. WILLIAMSON. (London: Bell & Sons.) Vol. III. 21s. net.—The third volume of the new edition of this standard dictionary of painters and engravers, which still fully holds its own in spite of its many rivals, is as thoroughly satisfactory as are its two predecessors. The new biographies include those of Lord Leighton, from the pen of the editor; of Sir John Millais and William Morris, by the equally expert critic A. Lys Baldry; and of Phil May, by G. S. Layard. The lives of several of the great English artists—of Morland and Leech, for instance—have been rewritten, to bring them into touch with modern discoveries, whilst many other articles, notably that on the Italian master Lorenzo Lotto, and those on the Germans, Meister Wilhelm and Stephan Lochner, have been subjected to such searching revision that they are practically new. In the opinion of the editor, who has been most loyally aided by a very carefully selected group of collaborators, the best articles in the new volume are those by a comparatively unknown but most trustworthy writer, Miss Olcott, who, during a long residence in Siena, has carefully studied the works of its great masters, especially of the Lorenzetti, Lorenzo di Pietro and Simone Martine; but appreciative recognition is also due to Dr. Laing, of Dundee, for his essays on recently deceased Scotch painters—such as H. MacLachlan, A. and H. MacCullum,



## Reviews

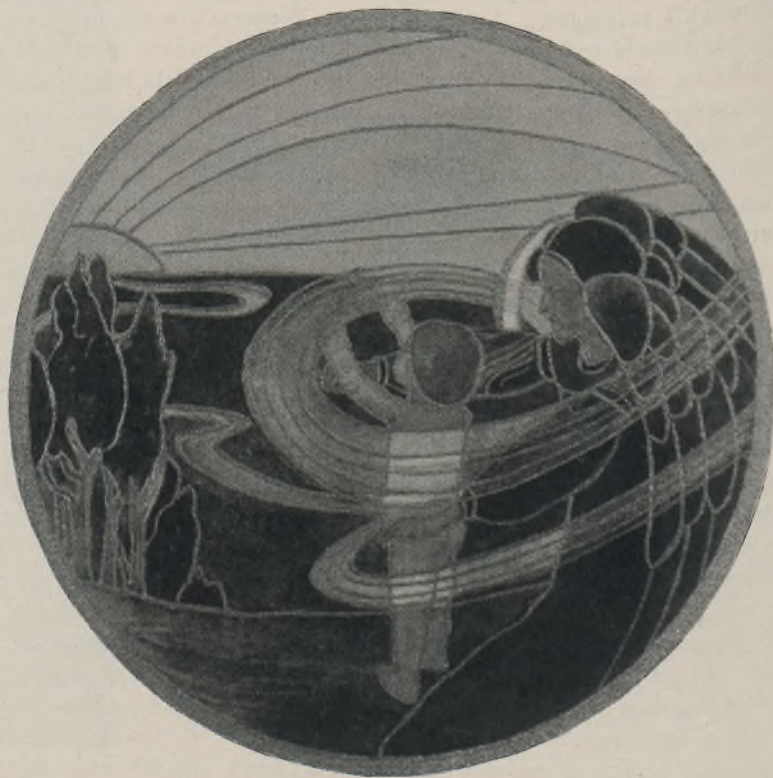
and N. Macbeth—and to Mr. Staley, who is responsible for a number of articles on modern Frenchmen. The illustrations, that are so noteworthy a feature of the new publication, include fine photogravures after Holbein's *Meier Madonna* from Dresden, the *Portrait of Willem. van Heythuysen*, by Franz Hals, from Vienna, and *The Gleaners*, by François Millet, from the Louvre; and amongst the hundred and seventy process blocks are good renderings of many old favourites, as well as of a number of little-known masterpieces in private collections rarely accessible to the public.

*Old West Surrey.* By GERTRUDE JEKYLL. (London: Longman.) 13s. net.—Now that the old landmarks are being everywhere improved away, and no hamlet, however remote, is safe from the intrusion of the motor car; whilst the uniformity of compulsory education is crushing out, with its levelling influence, all individuality of character, it is indeed delightful and refreshing to turn over the pages of Miss Jekyll's charmingly written book, pretty well every page of which has its illustration of some picturesque old home or some typical survival of days gone by. The authoress, who at one time intended to make painting her profession, has the trained eye of the artist, as well as the eloquent pen of the ready writer. She knows and loves every inch of the district she calls old West Surrey, bounded on the north by the long chalk line of the Hog's Back, and on the south by the Weald of Sussex. Though she explains that her book "lays no claim to being a comprehensive description of people or objects, for it consists only of the recollections of one individual," it is just those personal reminiscences, bearing as they do the unmistakable impress of truth, that are of such priceless value to a student of the past. The hasty critic might, perhaps, think it almost absurd to give photographs of such homely and familiar objects as a sewage-pump, a five-barred gate, or a pocket-lantern; but a hundred

years hence they may be as rare and as much sought after as the most treasured curios of the collector. Looking, moreover, at the admirable photographs of the weather-beaten, half-timbered, and tile-hung cottages, and the grand old farm-houses, granaries, and barns, it fills the heart of the lover of beauty and fitness with fresh regret that new buildings utterly out of harmony with their environment should be arising everywhere. "Local tradition," says Miss Jekyll, "is the crystallisation of local need, material, and ingenuity"; and all that is really needed is that the builders of the future should respect that tradition.

*Tanglewood Tales.* By NATHANIEL HAWTHORNE. (London: J. M. Dent.) 3s. 6d. net.—The fine coloured plates after the drawings of H. Granville Fell, whose clever illustrations of the "Book of Job," "Wonder Stories from Herodotus," and "Aucassin and Nicolette" are so much appreciated, will add a fresh value to the American author's well-known interpretations of old Greek myths. They have caught the spirit of the originals with considerable felicity, but some of the pictures are rather too large for their setting.

*The Tree Book.* By MARY ROWLES JARVIS.



FIRST PRIZE (COMP. A LX)

"DROSERA"



## Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. A LX)

"ISCA"

(London: John Lane.) 3s. net. A perfectly delightful little volume by a true tree lover, with a large number of excellent reproductions of photographs from Nature, which should be owned by everyone interested in the preservation of one of England's greatest glories—her characteristic forests and woodlands. Bitterly does the authoress mourn over the traces of the hand of the spoiler, and greatly does she rejoice over the revival of interest in forestry which has fortunately set in of late years.

### AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

#### CLASS A.

A LVIII. DESIGN FOR TABLE DAMASK.

FIRST PRIZE (*Ten Pounds*): *Portaria* (Miss A. M.

Cummings, 16 Welbeck Mansions, Inglewood Road, West Hampstead, N.W.).

SECOND PRIZE (*Five Pounds*): *March* (Miss Janet Stratton, 113 Abingdon Road, Kensington, W.).

THIRD PRIZE (*Three Pounds*): *Garden* (Alick L. Hepburn, 25 Elgin Street, Dunfermline).

HON. MENTION: *Alladin* (J. O'Neill Blair); *Capucine* (Miss J. Kroeze); *Cigarette* (H. Thomas); *Friga* (Mrs. W. Russell); *Goblin* (Maggie Hindshaw); *Labore* (Miss R. F. Pulley); *March* (Miss Janet Stratton); *Sunshine* (A. E. Philp).

A LX. DESIGN FOR AN ENAMEL PLAQUE.

FIRST PRIZE (*Two Guineas*): *Drosera* (Lily Day, 99 Stanley Road, Bootle, Lancs.).

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

HON. MENTION: *F. B.* (Elisabeth Weinberger, 127 Schiller-strasse, Charlottenburg, bei Berlin).

#### CLASS B.

##### B LIV. LANDSCAPE.

Decorative landscape has not been thoroughly understood by some of the competitors. Amongst the illustrations is one of a drawing by *Jawhor* which the judges consider excellent as an example of pen-and-ink work, but it is scarcely decorative enough in character to come within the scope of the competition.

The FIRST PRIZE (*One Guinea*) is awarded to *Magpie* (T. Allwork Chaplin, 70 Fawe Park Road, Putney, S.W.), and the SECOND PRIZE (*Half-a-Guinea*) to *Peter* (Peter Brown, Art School, Chatham, Kent); while HON. MENTION is accorded to *Jawhor* (Miss Janet C. Simpson); *Blackthorn* (Helena E. Jones); *Bobs* (H. W. Yorke); *Campanile* (Walter Russell); *Canute* (Evelina A. Brauer); *Cleo* (Scott Calder); *Curlew* (Lennox G. Bird); *Democrat* (W. E. Bradbury); *Draklof* (C. F. Folkard); *Eidrof* (J. O. Fordie); *F. B.* (Elisabeth Weinberger); *Grindalythe* (Margaret Danby); *Lino* (Clifford J. Beese); *Mimosa* (Dora L. Wilson); *Magpie* (T. A. Chaplin); *Nemo* (E. H. Rouse); *Pan* (F. H. Ball); *Peter* (P. Brown); *Rajar* (Jos. A. Roll); *Stan* (S. F. J. Mobbs); *Ulai* (W. H. Fry); *Vell* (W. M. Anderson).

#### CLASS C.

##### C XLII. A PICTURESQUE COTTAGE.

FIRST PRIZE (*One Guinea*): *Quinta* (Harold Moore, Quinta, Sidcup, Kent).

SECOND PRIZE (*Half-a-Guinea*): *Spero* (W. H. Holloway Mould, 23 Claremont Road, Bishopston, Bristol).



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. B LIV)

"MAGPIE"



HON. MENTION (COMP. B LIV)

"MAGPIE"



*Awards in "The Studio" Prize Competitions*



SECOND PRIZE (COMP. B LIV)

"PETER"

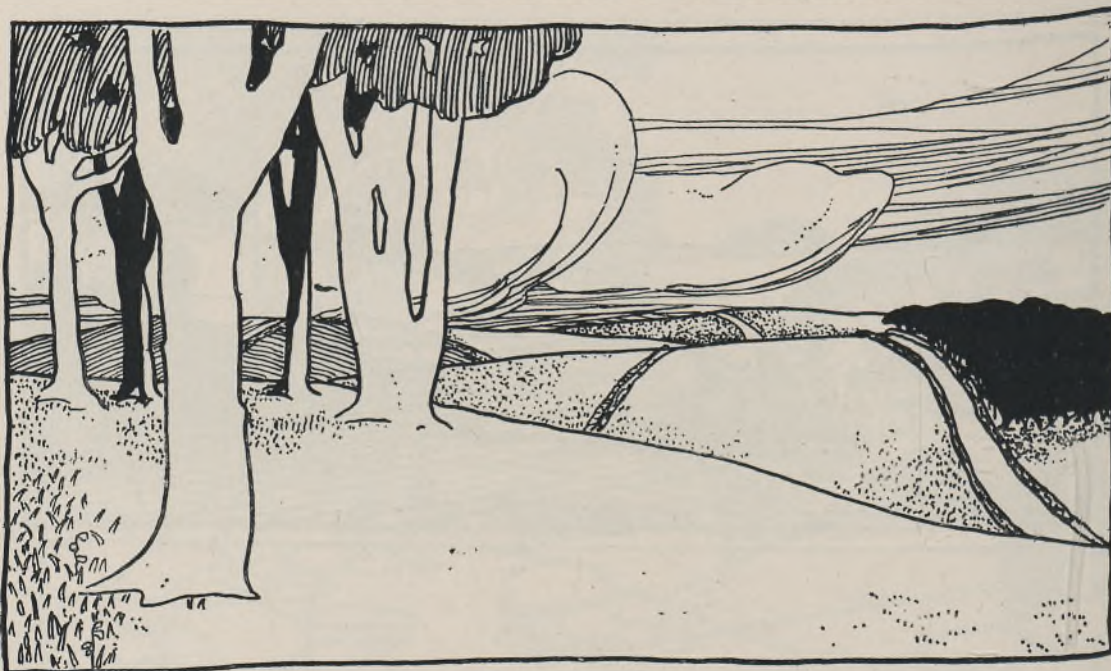


HON. MENTION (COMP. B LIV)

"NEMO"



*Awards in "The Studio" Prize Competitions*



HON. MENTION (COMP. B LIV)

"STAN"



HON. MENTION (COMP. B LIV)

"EIDROF"





HON. MENTION (COMP. B LIV)

"RAJAR"



HON. MENTION (COMP. B LIV)

"GRINDALYTHE"



*Awards in "The Studio" Prize Competitions*



HON. MENTION (COMP. B LIV)

"VELL"



HON. MENTION (COMP. B LIV)

"JAWHOR"



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. C XLII)

"QUINTA"



SECOND PRIZE (COMP. C XLII)

"SPERO"



## *The Lay Figure*

### THE LAY FIGURE: ON DOMESTIC DECORATION.

"I HAVE been bidding farewell to an old friend to-day," said the Art Critic sadly, "and I feel depressed. Leave-takings always get on my nerves."

"I did not know that you had any friends," laughed the Man with the Red Tie; "a critic can hardly expect to be beloved; he spends his life in making enemies and in exciting the evil passions of his victims."

"Perhaps," replied the Critic, "you will allow me to explain that the friend referred to in my remark is not a mere human being but a great work of art which has given me many happy moments. I have been to take a last look at Whistler's Peacock Room before it goes to America, and I am grieving over the idea that it is lost to us for ever."

"Good Heavens!" shouted the Popular Painter, "do you really mean to say that you are sorry to see the last of that amazing piece of eccentricity? I am, for my part, quite content to allow America to absorb all the art of that sort that there is in the world. What a curious thing to grieve about! I always thought that you were a man of sense, and now you have gone and shattered my most cherished delusion!"

"Have you the impudence to suggest that everyone who admires one of Whistler's greatest performances is lacking in sense?" asked the Man with the Red Tie. "Because, if so, I shall be under the painful necessity of telling you exactly what I think of you; and I am very much afraid that you will not be pleased with my opinion."

"Oh, don't start quarrelling," said the Critic. "I like to hear all sides. Tell us why you think this particular work is so amazingly eccentric."

"Well, is it not?" asked the Popular Painter. "Does it follow any of the recognised decorative styles? Is it like anything you have ever seen or wanted to see? Can a thing so blatantly contrary to precedent be good art?"

"What on earth has precedent got to do with art?" interrupted the Man with the Red Tie. "We are cursed with styles, and stifled with conventions; that is why there is so little original art to-day. I want to see individuality, not what you call recognised styles. The men who follow styles simply stamp themselves as incapable of forming new ideas."

"You are a little too sweeping," said the Critic; "but to some extent I agree with you. Individuality

and style in the best sense are not incompatible. They certainly co-existed in the particular work which we are discussing, and that is why I admire it so much. Eccentricity when it is controlled by genius is a virtue not a fault, and, if it is properly understood, is educationally of the greatest value. I would like to see more of these departures from precedent attempted by men who have the right kind of capacity; and in the field of domestic decoration such men would have magnificent opportunities. We have too long been accustomed to buy our taste ready made, and consequently there is no individuality and no variety in the ornamentation of our homes. It is a curious thing that most of us would hesitate to wear ready-made clothes, and yet we prefer, if anything, the decorative art that is manufactured by the square mile and kept in stock by every universal provider."

"But how are you going to alter things?" asked the Popular Painter. "Where are the people who want new kinds of decoration, and where are the artists who could satisfy the demand if it existed?"

"There, I admit, you have hit upon the chief difficulty," replied the Critic; "conventions of the most stupid type have been worshipped so long that we have got into the way of accepting them as if they were immutable laws of nature. If a demand for something newer and more intelligent were created I believe, however, that artists capable of satisfying it would appear. Indeed, I know that there are men now who could produce work as characteristic as that of Whistler himself. Do not imagine that I want a fashion in peacock rooms to be established—that, of course, would be an absurdity. But I do want to see original attempts of the same sort heartily encouraged, and I am anxious that people who exercise a reasonable amount of intelligence in most of the other affairs of life should realise that they are simply silly when they refuse the assistance of the expert who can make their home surroundings aesthetically interesting. Remember, though, that you yourself are doing much to check a possible development by attacking every new thing because it does not conform to the pattern to which you have become accustomed. Try and be a little broader minded, and don't call all work eccentric that does not follow the lines of popular art as you practise it. Cannot you realise that a really fine scheme of decoration can only be imagined by a great artist, and is not to be bought across a counter?"

THE LAY FIGURE.



*Moffat P. Lindner*

**M**R. MOFFAT P. LINDNER'S  
WATER-COLOURS OF  
VENICE. BY C. LEWIS  
HIND.

WHAT art does for us, what it has done, what it should do, are questions to which there can be no final answer, for the solution of the problem must always depend upon the personality of the inquirer, and till the last man asks the last question of the universe such questions will be repeated. Nobody will deny that the power to feel and to express beauty is one of the essentials of the artist's equipment, although a vast number of painters flaunt their want of this gift every year at the Royal Academy, the New Gallery, the Salons, and at Munich. But beauty of line, of form, of quality, of tone, of colour, if it be inherent in the artist, must be expressed although he be skied, intermittently rejected, or left altogether to his lonely dreams. Beauty occurs anywhere, any time, and when it occurs joy

uprises and passes from the work to the observer. If he feels it to be beauty, it is beauty. With many artists this power of communicating beauty would seem to be an occasional gift; they use it unknowingly. Others turn naturally to the expression of beauty as young birds to the air, working slowly, selecting from nature, synthesising their impressions, content to produce only from an artistic impulse, disregarding exhibitions with their temptations to show something that will out-scream the neighbouring canvases. In this category of artists, who see nature across a temperament, in Zola's fine phrase, and who strive to interpret the beauty of the world, I should place Mr. Moffat P. Lindner. He has consistently pursued an ideal of loveliness, not always, of course, with uniform success; but his pictures have ever been inspired by an artistic, and never by a literary, didactic, or commercial motive. It matters nothing what they are called. They portray effects, not facts—clouds, sunsets, billowy sails, waves shimmering with the heat of the day, mirroring the rays of the setting sun, reflections of



"SUNSHINE AFTER RAIN: VENICE"

BY MOFFAT P. LINDNER



Moffat P. Lindner

trees in pools, or the shadowy forms of boats criss-crossing on the surface of still water. There rises before me an atmospheric effect of Venice at dawn, rose-flushed cupolas, towers and buildings rising out of the blue lagoon, with rose and purple reflections moving on it; a day of wind in Holland, with yachts scudding along in the clear air; a great storm cloud, luminous, ominously dark in the folds, hanging over Christchurch Harbour; a sunset panorama at Whitby, the water curving and widening as it flows between the houses, their lighted windows and dim forms repeating themselves in the shadowy water. These are

the subjects that Mr. Lindner paints, impressions of those hours at dawn or sunset when the line of demarcation between the seen and unseen is blurred, when the world is Maeterlinckian and the eyes, no longer eager, minister silently to the senses.

When Mr. Lindner determined to adopt art as a profession, the first two years of his apprenticeship were spent in making close studies of hedgerows,



"OFF THE PUBLIC GARDENS: VENICE"

BY MOFFAT P. LINDNER

trees, clouds, boats, waves, etc. Only by methodically studying the facts can the artist prepare himself to give the effects as they present themselves to his temperament. We desire to see the fruit of his knowledge, not the signs of the effort that went to the nurturing of it. That was a wise remark of John Russell's, "Learn anatomy well and thoroughly, and then forget all about it."

It is obvious that the medium of water-colour has a fascination for such a talent as Mr. Lindner's. The rapid changes of light, colour, and movement, gone almost before they have been visualised, can be best portrayed by the rapid colour notes that the worker in water-colour makes before nature. Turner is the parent of these flashes of colour that retain on the paper the moist illusion of atmosphere, holding the sun so fugitively that one almost fears it will fade even as one looks at it. And Venice, of all places, is the place where the loveliest material for this temperamental use of water-colour most



"VENETIAN FISHING BOATS"

BY MOFFAT P. LINDNER



*Moffat P. Lindner*

freely offers itself. To Venice Mr. Lindner went in a happy hour, bringing back with him some thirty water-colours, the first instalment of the series which is to be exhibited at Mr. Dunthorne's gallery. A few of them are reproduced in this number. They are Venice—no further description is needed. The curious may care to identify the fairy buildings, and to recall the names of the waterways where the boats sail or ride at anchor. For me they are Venice—that is enough.

These water-colours of Venice can be described in four words—they express beauty beautifully. I am not comparing Mr. Lindner with other artists. I am not saying that his method of using water-colour is the only method. I am not saying that other forms of art are less desirable. I merely say that, in my opinion, in these water-colours Mr. Lindner has found himself—has communicated to us, in his own way, his impressions of beauty. Other men have other manners. This is his manner. And if the end of art is the expression of emotion and sensation, as some insist; if the purpose of a work of art is to pass on to the spectator the emotion and sensation felt by the artist, then when Mr. Lindner, in a white

room by the Cornish sea, removed one by one these Venetian water-colours from their tissue paper, and arranged them leisurely on chairs, on couches, on tables, then to me, speaking for myself, he came into his own, and accomplished, in his measure, the aim of the artist. There was Venice sunlit, impalpable, a fairy city in a fairy sea.

Time was when landscape painters studied each other's pictures. Now the majority of them study nature. Yet as late as 1824, before the coming of the Barbizon men, Constable could write—"The French landscape painters study much, but only pictures; and they know no more of nature than cab-horses do of meadows." That was before Constable had exhibited the *Hay-wain* at the Salon; that was long before the great and ever-growing influence of Turner had turned the eyes of artists to the sun, the air, the light, and the pomp and splendour of the world. From the well of Turner's colossal achievement have issued many of the springs that have irrigated the art of France and England.

Mr. Lindner, I am sure, would be the first to acknowledge the inspiration that the Turner of the later water-colours has been to him. He,



"DAWN: VENICE"

BY MOFFAT P. LINDNER



## Moffat P. Lindner

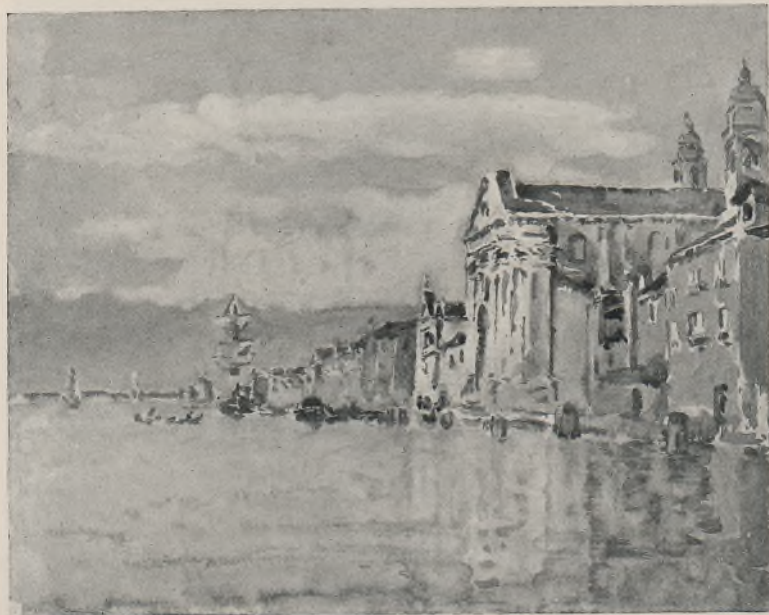
like Mr. Brabazon and Mr. Francis James, has drunk at the Turnerian stream; but he has retained his individuality, and he has kept always before him the idea of beauty, steadily loyal to it, expressing only those things that appeal to his artistic sense, phases of the loveliness of the world.

I am aware that the artists who hold that the province of water-colour is the rendering of atmospheric effects, notes of ærial colour, luminous tones, in a word, the transitory beauty of nature, are few in number. In water-colour, as in all the other branches of art, the man of genius or strong talent, may, and does, over-ride tradition and theory, and convince us that his method is the right one for himself. Sir John Gilbert has not convinced me that water-colour was the right method to adopt for his *Guy Fawkes before James the First*, a reproduction of which lies before me. Neither does Charles Green persuade me that the elaborate detail of *A Fascinating Volume* is suitable for water-colour. But before Whistler's *Little Sea Piece*—all atmosphere and light—hints of boats sailing under a suggested sky, on the slightest indication of a sea, there I feel at home again. Water-colour has been used to express an ærial effect, wet and wide, loose and large, that only water-colour was able to express.

That there is not the remotest possibility of an agreement among artists as to the kind of subjects that should be treated by water-colour, a visit to the centenary exhibition of the Royal Society of

Painters in Water-Colours abundantly shows. Each member goes his own way, and the electing and selecting council are as catholic in their tastes as the proprietor of a draper's shop in Oxford Street. The frame of Mr. S. J. Hodgson's patient representation of the *Market-place at Verona* touches the frame of one of Mr. Robert W. Allan's impulsive sketches. You may choose between Mr. Allan's free, blottesque manner, with its running colour and gaiety, and Mr. Glindoni's suave-coloured anecdotes; between Mr. Arthur Melville's whirl of arbitrary colour called *The Music Boat* and Mr. Arthur Hopkins's precisely imagined and precisely drawn *Eavesdropper*; between Miss Fortescue-Brickdale's minutely wrought allegory called *The Posthumous Child*, so pregnant with meaning that one forgets all about the craftsmanship, and Mr. Arthur Rackham's grey-blue fancy, which he calls *Covent Garden Market*, but which might be called anything; between Mr. Paterson's *Moniaive*, which could only have been expressed in water-colour, and Sir Ernest Waterlow's *Mill*, which ninety-nine out of a hundred painters would have executed in oil. You may see Mr. Robert Little using water-colour to produce an effect—decorative and very pleasing to look upon, that can only be described as first cousin to the Titian glamour; Mr. J. M. Swan giving us in this medium the hue and texture of leopards, and Mr. J. S. Sargent—well, he shows five drawings, and three of them are of Venice. Not the Venice that Turner dreamed, losing him-

self in her loveliness, and painting his own interior vision of beauty quite as often as the actual sight that unrolled before his eyes; not Mr. Lindner's Venice, half hiding in her dawn or sunset mists, or shimmering in heat under the intense Venetian sky; but the Venice of one who looked, admired, and smote her on his sketch-board, so sure of eye, so certain that he can do just what he means to do, that you can almost feel the touch of contempt under the mastery of the performance. And yet in the line of development of Turner's later use of water-colour—the line in



"GESNATI: VENICE"

BY MOFFAT P. LINDNER



## *The French Primitifs*



"SAINTE GENEVIÈVE" (MINIATURE)

BY JEAN FOUQUET

which Mr. Lindner, Mr. Brabazon, Mr. Francis James, Mr. Conder, and the men who give distinction to the water-colour wall of the New English Art Club, have found the true expression of themselves.

"Cheerful and sparkling." The words are Thackeray's, and they certainly describe the modern school of water-colour, the men who look eagerly at life, at the sunshine and the gaiety of it. Thackeray used those words in 1839, in criticising an exhibition of this very Society. But he was looking at life, not at the drawings: at living pictures, not painted ones. Listen to the gallant and impressionable critic! "I know nothing more cheerful and sparkling than the first *coup d'œil* of the little gallery. In the first place, you can never enter it without finding four or five pretty women, that's a fact; pretty women with pretty pink bonnets peeping at pretty pictures."

What a fortunate man! Looking at life put Thackeray in a happy mood for looking at pictures.

C. LEWIS HIND.

## THE EXHIBITION OF THE FRENCH PRIMITIFS IN PARIS. BY L. M. RICHTER.

THE exhibition of the French Primitifs at Paris, which was brought together through the indefatigable efforts of MM. Lafenestre, Bouchot, Durrien, Benoit, Guiffret, and other French critics, may well be considered an artistic event of great importance.

The thirteenth century was a remarkable epoch in the history of French art. A movement then began in Paris the far-reaching influence of which has scarcely been sufficiently recognised. This movement flourished especially during the reign of Charles V. (1364-1380), who, with his brothers, Philip of Burgundy and the Dukes of Anjou and Berry, never wearied of commissioning works of art, not only from French but also from Flemish and Italian masters. The inevitable blending of these various elements created the eclectic character of French art in the fourteenth and fifteenth



## The French Primitifs

centuries, and was no doubt the chief reason why so many native productions of that period and the following century were attributed to Flemish, German, and Italian artists. We cannot fail to see in the *Adoration of the Magi* and the *Death of the Virgin*, French works painted about 1395, the marked influence of Simone Martini, a master who, half a century before, is known to have executed, together with his pupils, frescoes in the Cathedral at Avignon; while the numerous works attributed to Jean Malonel, a Flemish artist employed by the Duke of Burgundy at Dijon about 1398, have the unmistakable characteristics of earlier French miniature-painting. We may, perhaps, safely surmise that the famous *Bréviaire de Belville*, a volume containing, among others, admirable miniatures by Jean Pucelle and Ancelet de Cens, served as an example to Jaquemart de Hesdin for his *Grandes et Petites Heures du Duc de Berry*, and had some influence also upon Malonel. *The Martyrdom of St. Denis*,

however, which is attributed to the former, reveals the more advanced style of his nephews, the so-called brothers Limbourg, who came to France at the early ages of sixteen and fourteen, and learned their art in the workshops of the Duc de Berry in Paris.

But in this connection we must, above all, record the exquisite *grisaille* on white silk, executed about 1374 by Girard d'Orléans, which, like the *mitre* of the Musée de Cluny, recalls the Parisian sculptures of the same period. This work of art is important enough to serve as one of the standard pieces of the pre-Van-Eyck period in France; of which epoch is also *La Tenture de l'Apocalypse*, executed after designs by Jehan de Baudol, painter of Charles V. The powerful *Portrait of Jean le Bon*, executed about 1359, is another work of the above-mentioned Girard d'Orléans, apparently painted during the king's captivity in England, into which he was accompanied by the devoted artist in the character of



"THE CROWNING OF THE VIRGIN" (XV. CENTURY)





MARGUERITE DE VALOIS  
BY FRANÇOIS CLOUET



## The French Primitifs

*valet de chambre* as well as painter. Of the portraits of Jean Fouquet a whole series by him and his school are here exhibited. They extend from the well-known *Charles VII.* of the Louvre—in which a weak character is so pitilessly reproduced—down to the yet more mature portrait, from Prince Lichtenstein's collection, of *A Man Unknown*. But Fouquet shows his greatest abilities in his miniatures, and the *Heures d'Étienne Chevalier* are considered to be representative of his finest work. Nothing of his, however, exceeds the charm of the *Enthroned Virgin surrounded by Angels*, with its well-drawn architecture.

Fouquet's principal follower apparently was the *Maître de Moulins*, whose artistic beginnings must be examined in certain of his earlier minia-

tures, in order to trace his hand in pictures as exquisite as *The Nativity* from Autin and *The Virgin in Glory between the donors, Pierre II. of Bourbon and Anne of France*. This latter work was at one time attributed to Ghirlandajo, but credit for it has now, with many other works, been at length restored to its real author.

But of the many interesting pictures here exhibited, we must limit our attention to a very few, and those especially which seem most to reveal to us the characteristics which are individual to French art. Among these, the *Coronation of the Virgin*, from Villeneuve-lès-Avignon, by Enguerrand Charanton, is undoubtedly one of the most interesting examples.

The so-called "little Bourdichon" is another very noticeable feature in this exhibition. It represents the Dauphin Charles Orland, son of Anne de Bretagne and Charles VIII., who died in infancy.

This brings us to the period of the celebrated "French crayonists," of which the Clouets are the chief representatives. By Jean Clouet himself, no doubt, is the *Portrait of Francis I.*, from the Louvre, for which there is a very fine study at Chantilly. The King is represented at the age of thirty or thereabouts, before the battle of Pavia, the effects of which were so soon to revolutionise the court of his first wife, the beautiful Queen Claude. Equally interesting is the *Portrait of Guillaume, Baron de Montmorency*, by the same painter, executed about 1525. It shows how the influence of Fouquet continued into the sixteenth century.

Jean Clouet's son François Clouet, called Janet, is represented here by the seven famous drawings

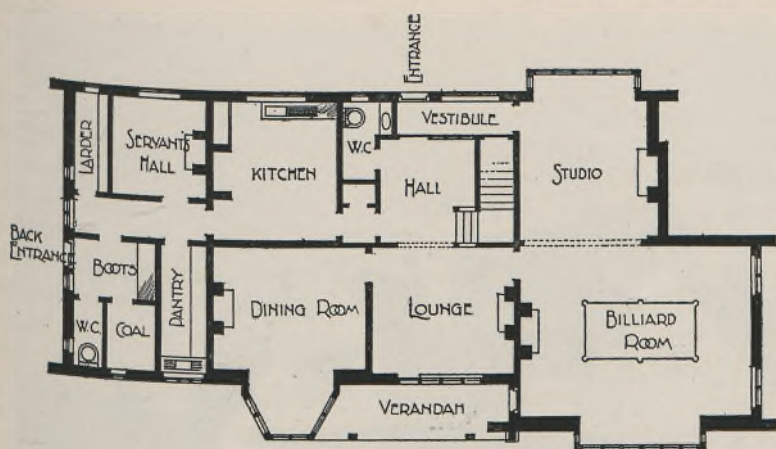


"PORTRAIT OF FRANCIS THE FIRST,  
KING OF FRANCE"

BY JEAN CLOUET



## A House at Southbourne



PLAN OF "FOXWOLD," SOUTHBOURNE

G. H. BREWERTON, ARCHITECT

ings, like those of the Clouets, are intensely interesting from an iconographical standpoint, for they reproduce for us, with apparent veracity and in the attractive attire of the period, many known to have played important parts in those days. Jean Decourt, Quesnel, Pierre Moustier, are all followers in the school of the Clouets, a school which has not lost its attraction even at this day.

LOUISE M. RICHTER.

bequeathed by him at his death to his nephew Benjamin Foulon. They thus acquire a sure claim to authenticity, and are considered amongst the rarest and most precious examples of French sixteenth-century art. Among these perhaps the most attractive is the likeness of *Mary Stuart*, executed at the time when for so brief a period she was Queen of France. It is interesting to compare this drawing with another sketch at Chantilly, wherein François Clouet again reproduced her fair features, wearing a widow's cap.

By François Clouet also is the portrait in oils of *Elisabeth of Austria, wife of Charles IX.*, in the Louvre. There is a replica of this, which must rank as one of his finest achievements, at Chantilly. Corneille de Lyon, a contemporary of the Clouets, is also represented here by a number of works. He seems to have been as a painter a favourite of Catherine de Medicis, whose likeness, now at Chantilly (Galerie du Logis), he has handed down to us in an excellent drawing, probably executed at the time when she passed through Lyons as Dauphine of France. His pictures and draw-

## A MODERN HOUSE AT SOUTHBOURNE. BY P. H. EMERSON.

HAVING lived for years in furnished and unfurnished houses, at last an opportunity came for the purchase of a small property and settling down. But after travelling miles upon miles, and spending pounds upon pounds, I found I was no nearer the accomplishment of my wishes, though I had added to my knowledge of the wiles of the



"FOXWOLD," SOUTHBOURNE

G. H. BREWERTON, ARCHITECT



*A House at Southbourne*



"FOXWOLD," SOUTHBOURNE, FROM SOUTH-WEST

G. H. BREWERTON, ARCHITECT



"FOXWOLD," SOUTHBOURNE, FROM NORTH-WEST

G. H. BREWERTON, ARCHITECT



## *A House at Southbourne*

sub-letting, petty landlord tribe and unscrupulous house-agents.

Finally I determined to be "the fool and build." The first question, then, was the architect. I wanted, firstly, an honest man; secondly, an artist; thirdly, a practical man; and through some artist friends I was introduced to Mr. G. H. Brewerton, F.R.I.B.A., of the firm of Messrs. Brewerton & Shepherd, of Bournemouth. After serving my time practically as clerk of my own works, I can honestly say I was fortunate indeed in my choice. Mr. Brewerton is a disciple of what may be called the "Baillie-Scott-Voysey School," those designers of well-proportioned small houses finished in real rough-cast and then limed.

Mr. Brewerton drew out the ground plan; and as my site was on deep gravel, with sandy, peaty loam for top-soil, I was indeed in clover. To add to my good fortune, the Electric Lighting Company brought their cables past the house whilst we were building, so I was able to have a thoroughly good installation fitted up.

The 9-inch brickwork round the chimneys gives them a very solid appearance. The bricks are hard pottery bricks, and the inside ones are soft red hand-made stock. Our mortar was blue lias and sand, and gravel-screenings to add the necessary sharpness, as our local sand is hardly "sharp" enough for the purpose. The "rough-cast" is a mixture of best cement, sand, and gravel-screenings, thrown on with a trowel. A common mistake with plasterers is that they throw it on too coarsely, and the hollows get dirty and shelter insects.

As to colour, the tiles are a beautiful soft red, the rough-cast a light buff, and the woodwork

painted green, the front door alone being light blue.

Whistler's dictum that the interior of an English house should be bright at all seasons of the year is a canon as sound artistically as physiologically true; and so when the plastering was done and the leisurely painters appeared, we started painting and decorating with an eye to artistic effect and economy of labour for servants.

The front door is a light blue, the vestibule cream picked out with moss-green, the glazing of the vestibule window and screen is antique glass of a pale-green tint, known as "Norman slab," and very beautiful it is.

The hall has an oak floor, cream-coloured walls and panelling, moss-green picture rail, and green



"FOXWOLD," SOUTHBOURNE: VIEW FROM SERVING HATCH LOOKING THROUGH DINING ROOM AND LOUNGE INTO BILLIARD ROOM

G. H. BREWERTON  
ARCHITECT



## *A House at Southbourne*



"FOXWOLD," SOUTHBOURNE: THE DINING ROOM G. H. BREWERTON, ARCHITECT

"picking-out" of woodwork, white frieze and ceiling. The lounge has an Austrian oak floor, pink walls, light-green picture rail, and woodwork, cream-white and moss green; ceiling white.

The dining room has an oak floor, Venetian red walls, dark-green woodwork and mantelpiece, light green frieze and white ceiling. This room is low toned, for my idea is that each room should be decorated with a view to look at its best *once* in the twenty-four hours—*i.e.*, at the psychological moment when it is used for its chief purpose—and a dining room's show-time is the dinner-hour, when the low-toned decorations serve as a foil to the light napery, silver and glass.

The studio has light stone-coloured walls, green mantelpiece, old gold tiles in fire-place,

green picture rail, wood-work picked out in green, and a pitch-pine floor.

The billiard-room has pitch-pine flooring, cream-coloured walls, crimson picture rail, wood-work cream picked out with crimson, crimson mantelpiece, and green antique tiles to fire-place. The staircase and upstairs passages are of pale orpiment yellow including the picture rail and skirting boards; the doors yellow, with panels painted green. Down-stairs the door panels are large slabs of Cape mahogany, the natural wood well oiled, thus showing the beautiful grain.

Three of the bedrooms are pale orpiment with the wood-work yellow, picked out with green and light green friezes. One bedroom is white with blue wood-work, with light green frieze. Another bedroom is pink, wood-work dark green, and



"FOXWOLD," SOUTHBOURNE: THE LOUNGE

G. H. BREWERTON, ARCHITECT



## *A House at Southbourne*



"FOXWOLD," SOUTHBOURNE: THE BILLIARD ROOM G. H. BREWERTON, ARCHITECT

frieze light green. The large window in the landing is crimson. The house always looks bright and cheerful on the dullest days, and yellow gives additional impression of space and perspective.

All the mantelpieces were made by Mr. White of Bedford, and are of canary-white wood, a cheap and artistic addition to the house. The fire-places and fenders are made of coloured earthenware—except the dining-room one, which is terracotta. The bedrooms all have neat wrought-iron mantel-pieces.

Most of the furniture of the house was designed by Mr. Baillie Scott, and executed by Mr. J. P. White. Mr. Baillie Scott especially designed the billiard-table shown in the illustration, and Messrs. Thurston & Co. carried out all connected with the billiard part of this

very important piece of furniture. Mr. Baillie Scott's designs and Mr. White's thorough workmanship need no praise from me. The various photographs show several of the pieces, some beautifully inlaid with coloured woods, pewter, ebony, mother-of-pearl, etc.; in fact, the furniture was just what one felt such a house required.

The dining-room furniture is of waxed, slightly fumed oak, the chairs covered with red morocco; the side-board is a very beautiful piece of furniture of the same wood; the lounge furniture is of mahogany, the chairs being upholstered in green tapestry.

The bedroom furniture is all of canary-white wood, painted according to the colour scheme of the room; wealthy people can have all these designs in oak or other more costly



"FOXWOLD," SOUTHBOURNE: A BEDROOM

G. H. BREWERTON, ARCHITECT



## A House at Southbourne

woods. The bedroom chairs are in ash with rush seats.

Careful attention has also been paid to the garden. All the paths were made of screened gravel, topped with Constitution Hill gravel; all the tillable ground was deeply trenched and heavily manured, and the solid pergola shown in the illustration (page 198) built of heavy larch poles.

A little lily pond was built, and hardy perennials planted in all the borders, for to be economical the householder must eschew "bedding-out" plants, and the glorious effect of hardy perennials is well known. I think far too much fuss is made about "natural gardening"—all gardens are more or less *artificial*; but the formal garden, with its geometrical beds, errs too much in the direction of artificiality, whereas the so-called "natural" garden is merely a disjointed piece of art. The happy combination of the two is, I submit, the nearest to the desired effect, and this I have tried to get. In front of the house there is a small orchard, with grass beneath the fruit-trees; trained espaliers surround the plots of kitchen garden, and there are verges to all paths and to beds for hardy perennials. On one side a small forest of flowering shrubs and trees is planted as a screen to the kitchen garden, beyond which is a small fruit patch with logan berries, wineberries, currants, gooseberries, and nut bushes.

And one may now take his ease in a solid, well-built, sanitary house, on the best of soils, and in the purest of air, with well-made and artistic furniture to meet the eye at every turn, and a charming little garden to delight the senses, and can ponder on the gorgeous monstrosities to be seen on every hand which the speculative builder and his tribe have erected for the scorn of the cultured; so that taste and not money is the thing, for all that I have described can be obtained by persons of comparatively limited means. House agents scoff, and say that nobody likes houses of this kind—that they are a bad speculation; but I could have sold or let mine a dozen times, if I had wished to, within six months of occupying it. The purblind "business man" forgets that numberless art schools and other agencies for good, have been educating the British public for some quarter of a century to appreciate the beautiful and to despise the pretentious and vulgar.

As I was clerk of my own works, and have for years studied sanitary science for my own protection and had a large experience in hiring, I give a few hints to the would-be hirers and builders of houses.

- (1) Never take a house, furnished or unfurnished, without having the agreement drawn up by a *good*, honest solicitor.
- (2) Never buy a house without having it examined, reported upon, and valued by a first-rate and honest architect, for there are hordes of uneducated people *calling* themselves architects who are mere impostors.
- (3) Never build a house without finding an artistic architect, who is honest and practical as well—these are the three attributes of a worthy architect. Avoid trusting all architectural books wherein prices are given, giving the cost of houses pictured, until your architect has given you his opinion upon them.
- (4) Always get a thoroughly qualified engineer to plan, specify, supervise, and test the drains, for sanitary science has so greatly developed that the best of architects rarely understand it. In addition, one has to be careful, because every drain layer, plumber and builder *calls* himself a sanitary engineer, but I mean a *consulting* sanitary engineer of scientific training.
- (5) Always get a *consulting* electrical engineer to plan, specify, and supervise the contractors who carry this work out, for this department has become so specialised that few, if any, architects have more than a superficial acquaintance with the subject, and a disastrous fire and loss of life may be the result of trusting to wiremen, ironmongers, and electric-light contractors who *call* themselves electrical engineers.

The contractors of these two departments require as much specialised supervision as does the building contractor, and to have any but a consulting engineer for either work is as bad as having a jerry-builder for your architect.

A house of this description costs hereabouts 7*d.* per cubic foot, reckoning the cubic contents half way up to the roof, including extras and the architect's fees (5 per cent.). Near London, I understand, a similar house costs from 8*d.* to 9*d.* a cubic foot.

And do not forget the servants: plan every detail, as far as is possible, for their comfort and the saving of labour, for we may all have to become our own servants one day.

And, lastly, an artistic and well-built house, on a good soil and in a well-chosen neighbourhood, is sure to become in the end a profitable investment as well as a joy to the eye and a preserver of



## Max Liebermann

health; and don't believe in the adage, "Fools build houses for wise men to live in"—nay, rather it is often in these days of the jerry-builder a case of "Knaves build houses for fools to live in."

P. H. EMERSON.

### THE WORK OF MAX LIEBERMANN. BY A. E. LÜTTICKE.

MAX LIEBERMANN is, without doubt, the first and most important representative of German Impressionism and open-air painting, standing with Klinger and one or two others at the head of the younger generation of present-day German artists. Impressionism, which in the beginning was cried down as being a kind of mania for ugliness, becomes, under the brush of this artist, the convincing expression of the most familiar scenes in Nature and the world around. Since Liebermann first appeared in the art world, some thirty years since, he has perhaps been the most discussed of any artist, but it was long before his particular art

was understood and appreciated. It was indeed so thoroughly at variance with what had been customary that it called forth a general outcry of indignation, which grew louder as the power and vigour of the young artist's work was instinctively felt. The result was that in defence of what had been down till then the ideal standard in art, the German public, led by the art critics, condemned his work as impossible, and so for years his paintings were better known and appreciated abroad—more particularly in Paris—than in his own country. To-day this painter is recognised by most as the reviver of real art and one of the pioneers of its further development, although there are still those who continue to cavil at his work. Subject though he has been to many influences, there is always individuality in his art, his *forte* being decidedly the representing of humanity from its deepest and hardest side, the reproduction of clumsy, awkward positions of the toilers, and above all the suggestion of a movement which has either taken place or is to come.



"ALMSHOUSES"

BY MAX LIEBERMANN



## Max Liebermann

Like all Impressionists he loves light and atmospheric effects combined with simplicity, and has a total disregard for idealising.

Son of a rich manufacturer, Liebermann was born in Berlin on July 20, 1847. On leaving school, in the year 1863, he entered the University by his father's wish, although, having shown a special talent for drawing, he had long desired to study art. However, he was not to be baulked, but following his own instincts he joined, at first secretly, the Berlin Art Academy, and also attended classes at the Steffcke Studios. About eighteen months later his talent was recognised by his teachers, and his father allowed him to follow his own inclination and devote his time solely to the study of art. At the age of twenty-one he went to Weimar, attending the School of Art in that town until 1873; but during these early years, when he was under Thumann and Pauwels, his art was very little influenced by them, whereas later, the Belgian portrait and animal painter, Charles Verlat, made a deep impression on the young artist. Liebermann studied also under Munkaczy, Daubigny, Millet, and Corot, spending a few years in Paris

and Munich before finally returning to Berlin in the year 1884. Probably Millet, Munkaczy and Courbet were the three masters who had the greatest influence on his art, the works of the two latter, exhibited in 1869, revealing that which he himself had long been striving to attain. A great admirer of Courbet's landscapes, which were termed commonplace by the multitude, and Munkaczy's religious scenes appealing to his artistic tastes, he began for the first time to feel interested in modern painting. A large work, produced about 1873, and later on purchased for the Berlin National Gallery, shows perhaps, more than any other the result of this influence. It represents a number of people plucking geese, and called forth at the time a perfect storm of indignation. Without any attempt at modifying the heavy, dull scene, or relieving the monotony produced by a group of poor folk sitting in a barn, occupied with their prosaic work, the artist depicted on the canvas an actuality which was grand in its conception, so true to nature, and showing life from its hard side. The dull, gloomy colouring also gave rise to comment,



"ON THE WAY HOME"

BY MAX LIEBERMANN



Max Liebermann



"THE HOUSEWIFE"

BY MAX LIEBERMANN

as defying all laws of tradition ; neither the conception, the figures, with their heavy, expressionless faces, so true to life, nor the admirably calculated light, could save the work from condemnation. Liebermann was before his time, and not understood. From this time he continued to portray life from its most prosaic and least interesting side. Making no attempt to give his realities an air of attractiveness or charm, but striving to produce impressions of the hardest side of life as he saw it, the result

cannot often be said to be a pleasing picture ; but true art lies in the manner in which the artist puts these simple actualities on the canvas. While recovering from the effects of an accident Liebermann spent days lying in the open air in the country, and often watched the peasants working in the fields, in the sunshine, and so it happened that, like a revelation, he felt drawn to studying this side of nature, and thus found what he had sought without knowing exactly what he wanted,



## Max Liebermann

and became a painter of actualities. At present he is, without doubt, one of the chief representatives of the Impressionist painters *en plein air*. Applying his talent to the study of Nature and all its movements, without heeding the æsthetic importance of scene or object, he endeavoured to reproduce every-day scenes as they appealed to him. Works such as *The Net Menders*, purchased for the "Kunsthalle" in Hamburg, and the *Woman with the Goats*, now in the Munich Pinakothek, both of them displaying a marvellous talent for observation and a rare sensitiveness for colour, alone place Liebermann at the head of modern German artists, and yet it has only been after a hard struggle that he has come out victorious, becoming one of the most influential amongst the Secessionists. In his work to-day Liebermann is as full of youth and energy as at the beginning of his career, and may be said to have made for himself a historic position.

In 1873 he visited Paris and Holland, the stay in both countries proving significant for his art. Revelling in the artistic atmosphere of Paris, where he associated with Munkaczy, whose art attracted

him, he was induced to make a long stay in that city, but it was really in Holland that he found the most material for further development, discovering in the Dutch people and their country endless subjects for his brush; and so it came that he paid regular visits to Holland, collecting an abundance of impressions and ideas for work and study—in fact even now Liebermann spends a short time there every year, the Dutch landscape, with its extending horizon, veiled in a soft, hazy atmosphere, having for him an attractive, homely beauty in harmony with the simplicity of the people.

A visit to Millet and his school of art in Barbizon made a lasting impression on Liebermann, and he learnt much from the French Impressionists, who he felt endeavoured to represent with their art not so much the particular objects, but their appearance under certain conditions of light and air; and also to reproduce the most fleeting movement in its own particular charm. Millet's influence is still observable, although blended with the effect of other teachings, in his work, which none the less bears absolutely the stamp of individuality, combining power of expression with the fundamental



"ON A SUMMER'S DAY"

BY MAX LIEBERMANN



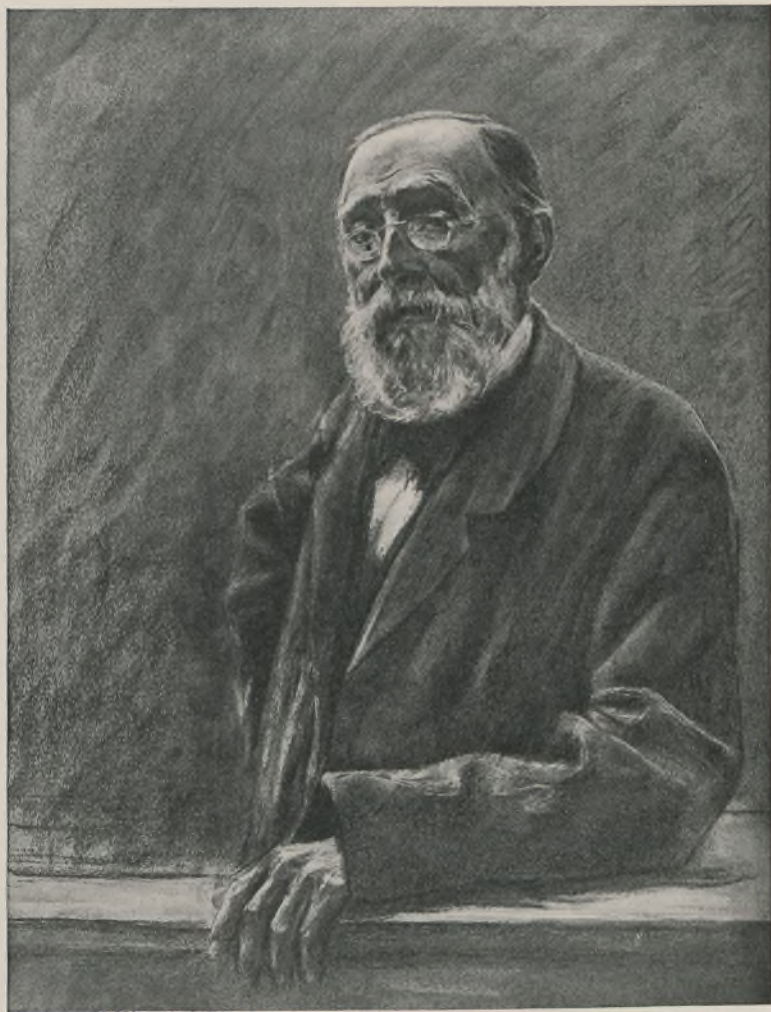
## Max Liebermann

principles of the Impressionists, which, by making details subordinate to general impressions, and by stimulating the imagination of the onlooker, have succeeded in producing the effect of life and movement to an extraordinary extent. The toilers in every-day life, as they are repeatedly portrayed on canvas by Liebermann, whether it be in the potato-field or in a barn with low-raftered ceiling, at the spinning-wheel or forge, are always true to life; and the monotonous, regular movements of the workers, as each performs his allotted task, are indicated in such a natural, realistic manner that one can almost imagine the busy fingers to be moving. No obtrusive detail disturbs the consistency of the whole, which, although full of pulsating life, produces the effect of a mind-killing monotony. It is no insipid reflection of life which he shows, but the life itself, with all its pathetic sternness.

Most of Liebermann's works are sombre in colour and effect; in fact, poor folk working under grey skies produce a depressing, almost melancholy, impression, but that does not alter the undeniable fact that they are true representations of actualities. *The Turnip Field*, although perhaps not the artist's first work of the kind, gave early evidence of his desire to represent the hardest side of human life in all its monotonous activity. Painted about the year 1876, this is a striking work, both in its simple lines of composition and in the natural positions of the toilers in the foreground as they hoe, dig, or rest from their labours. *Brother and Sister* is a small work in which the artist's talent for denoting movement is particularly apparent. A clumsy Dutch girl of some twelve years is carrying her baby brother; the strenuous efforts of the girl to hold the heavy, restless child

are depicted with marvellous reality. After a visit to the Tyrol, Liebermann produced a religious subject representing *The Boy Christ in the Temple*, striving to picture the incident after a simple and natural manner, free from any religious sentiment, but purely from its human side. Judged in this way the work is powerful, the grouping of the figures being excellent; but it was denounced as profane, and he has never again attempted anything of the kind, although other artists have done so. At one time there was a perfect rage for treating religious subjects in this way, many of the figures being clothed in modern dress.

Although most of the subjects for this artist's works are taken from Holland and its people, many were actually executed in Munich, where he resided off and on before finally settling down in Berlin. Each one of these Dutch scenes depicts



PORTRAIT OF PROFESSOR RUDOLF VIRCHOW

BY MAX LIEBERMANN



## Clement Heaton

life as it is, without any attempt at idealising—light and atmosphere, whether in the open air or in interiors, always playing an important part; in fact, one might almost say *the* most important part. There is no attempt to produce an attractive picturesqueness, but a determination to put on the canvas hard facts, with their own particular light and atmosphere, whether they be sombre and dreary or bright and full of sunshine. Truth in nature completely unadorned thus becomes with Liebermann, in its simplicity, an overpowering revelation of hidden beauty, whether depicted in a landscape or in scenes taken from the lives of poor folk.

Liebermann's old people are masterpieces; he knows so well how to represent the worn and furrowed faces of those who from childhood have never known anything of life but from its hardest side. The most notable of such works are *The Stocking-Darner*, an old woman sitting at a cottage window bending over her work, with every evidence of poverty around, and *The Cobblers*, two men, busy with their work, sitting close to the small latticed window and trying to profit by the last rays of the sinking sun, which is casting shadows over the whole—a fine example of the artist's light effects. The latter work was painted about the year 1881, and the *Garden of an Orphan Asylum in Amsterdam*, produced about the same period, is one of the artist's few works in which bright colours are introduced, the bright red dresses, white aprons and caps of the girls, the green trees, and the flood of sunshine over all, making a picture very different from Liebermann's usual gloomy effects. Other works are *Bleaching*, freshly washed linen is laid out on grass and hung on lines to bleach in the sun; *Children Playing in the Thiergarten*; a *Munich Beer Garden*, a work exhibiting marvellous power in depicting a crowd of people, seated at tables, with children playing around. Neither in this work nor in the *Emperor Frederick Memorial Service*, where a still larger crowd is represented, has Liebermann attempted to put each figure separately on the canvas, but has succeeded admirably in producing the general effect of a crowd. *Grace before Meat*, a Dutch family assembled for their midday meal; a *Village Street in*

*Holland*, representing two peasant women stopping to chat, the one leading a cow, the other wheeling a truck—a charming country idyll; a family of pigs being fed by the farm maid, and children watching with curiosity; these are all the result of impressions obtained in Holland.

As a portrait painter Liebermann has also made a name, amongst his best works being Herr Bode, director of the Berlin Museum, the sculptor Meunier, Rudolf Virchow, and the Hamburg Burgomaster in his official robes. His portraits are distinguished, like all his other works, by their simplicity and naturalness. His own portrait, by himself, is also an excellent painting and most lifelike in feature and expression.

## MR. CLEMENT HEATON AND HIS WORK. BY ROBERT MOBBS.

READERS OF THE STUDIO are already familiar with various productions from Mr. Clement Heaton's *atelier* at Neuchâtel, especially the



MR. CLEMENT HEATON'S GLASS STUDIO



## Clement Heaton

beautiful work he accomplished in collaboration with Mr. Paul Robert, which adorns the entrance hall of the art museum in that town. A glance at this was enough to convince us that we had here the achievement of an artist who had something of new and permanent value to add to the decorative art of our time. Mr. Heaton's *atelier* has now become an art centre of ever-increasing and widening influence, and the moment is well-chosen for a more complete notice of the artist, his surroundings, work, and aims.

Mr. Clement Heaton comes of an



WALL-COVERING IN RELIEF, HAND-DECORATED IN OIL-COLOUR  
BY CLEMENT HEATON



VASES IN CLOISONNÉ

BY CLEMENT HEATON

artistic stock. His father was a well-known decorative artist, and author of numerous books mentioned in "The National Biography," and in his early years the son lived in contact with the designing for and execution of some of the most important decorative works done in England last century—those in Trinity College, Cambridge, Manchester Town Hall, Eaton Hall, etc. Such an atmosphere was in every way congenial to an essentially artistic temperament, and to a mind of remarkable versatility. As a boy, he tried his hand at all sorts of experiments in mechanics, chemistry, electricity, at the same time studying poetry, and making drawings from nature in the great London art galleries. In this many-sidedness the boy was the father of the man, for the study of these various branches has been carried on with serious purpose year after year, and this is why Mr. Heaton is equally at

home in inventing a machine, in watching a furnace, or in writing a poem. Versatility in the man of mediocre endowment produces your Jack-of-all-trades and master of none; but natures of our artist's *trempe* bend it to the accomplishment of sure and beautiful ends. In his case it has developed a mastery over the science of his art, a craftsmanly patience and pleasure in watching the processes out of which the best results are obtained, and a mental breadth and



PART OF A MOSAIC FRIEZE

BY CLEMENT HEATON



## Clement Heaton



VASE IN CLOISONNÉ BY CLEMENT HEATON

fineness everywhere perceptible in his handling of the materials of his art. He has found that several branches of study he has pursued are analogous,

inasmuch as they are but different forms of colour decoration expressed in different materials. And this practical work always carried on with ideal ends in view has led him to the conclusion that life is one, that the material and the spiritual, the beautiful and the necessary should not be dissociated.

Trained in one of the best London studios—in Newman Street—as a glass painter, and thus



ART OF A PANEL IN FAÏENCE  
BY CLEMENT HEATON



PLAQUE IN CLOISONNÉ: "THE CASCADE" BY CLEMENT HEATON

acquiring a close and thorough knowledge of the technique of old glass painting, he at length entered the firm founded by his father in London. Such complex aims, however, as he had set before himself could not be attained within the limits of production on one given line, and it was long necessary to work in complete liberty, shaping a personal ideal and mastering one after another the studies he had undertaken. At that time public interest in new developments of decorative art had not been awakened by the Arts and Crafts Exhibitions, etc., and individual effort in untried directions which were not in harmony with the Gothic revival excited little attention. Years were spent by the



## Clement Heaton

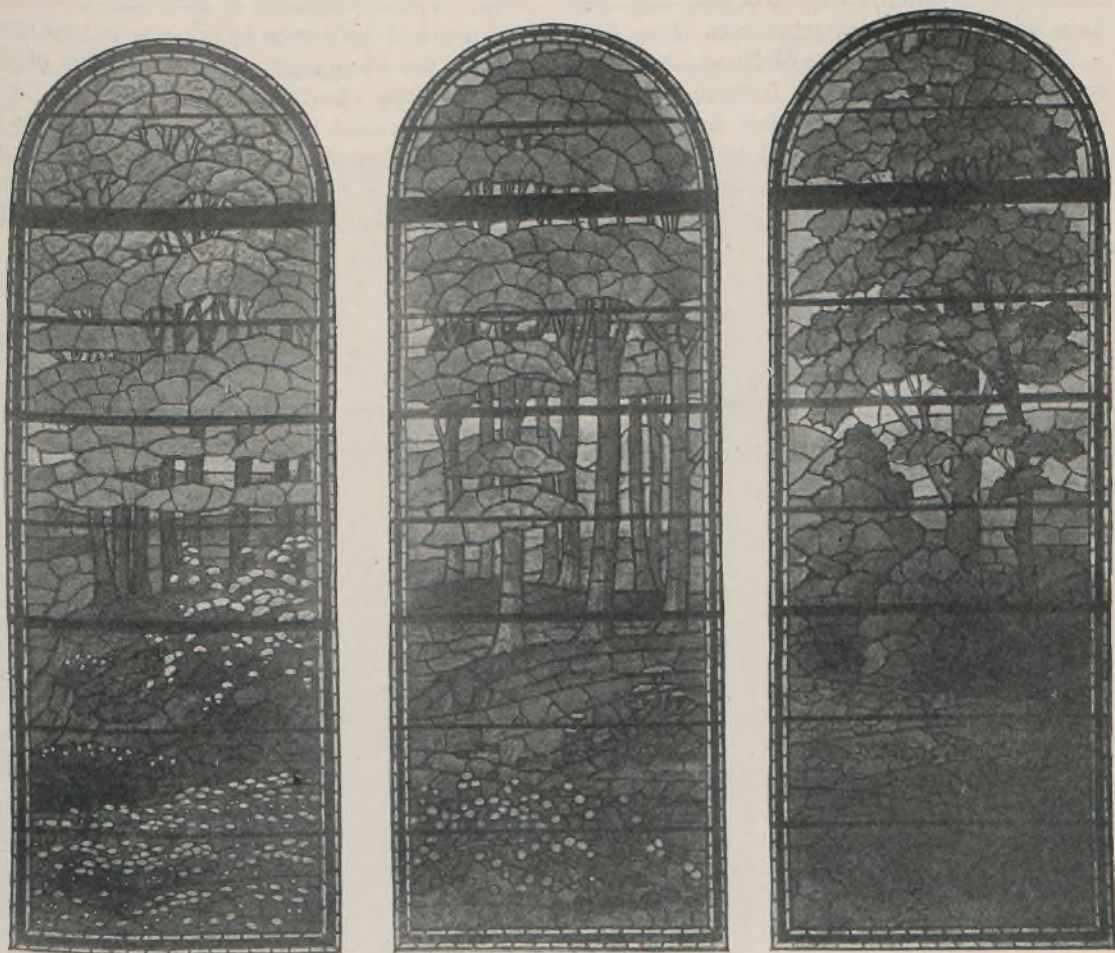


PLAQUE IN CLOISONNÉ

BY CLEMENT HEATON

young artist in tentative efforts, disappointments, and recommencements.

In 1884, an enamel dish in a curiosity shop in Seven Dials attracted his attention. Just then the subject of wall decoration of a permanent kind was strongly to the front, for the damp English climate spoilt a great deal of what was done, and mosaics were judged unsuitable for positions where much decoration was required. The "plaque" above referred to, seen for many evenings in succession in the dull and dismal atmosphere of a London winter, suggested to our artist—who was ever seeking for modern applications of ancient artistic traditions and practice—a new departure, viz., the use of *cloisonné* as a wall covering. This idea was a brilliant one, but in dealing with it Mr. Heaton was absolutely alone, and the dish in Seven Dials was his only master. Little did he realise at that time the difficulties he would have to surmount and the rich harvest of



WINDOWS IN LEADED GLASS REPRESENTING "SPRING," "SUMMER," AND "AUTUMN"

BY CLEMENT HEATON



## Clement Heaton

ideas that was to spring from this single root. Circumstances, however, were favourable, for shortly after he was led to work in Switzerland, and the sudden immersion in the heart of mountain scenery gave an impulse to his study of Nature, and so it came about that the ancient art of *cloisonné* was worked out on untried lines, suggested by the bright nature around, and a new manifestation of art appeared.

In the beautiful Art Museum which was built a few years ago in Neuchâtel, Mr. Heaton had the opportunity of putting to a practical test the idea of *cloisonné* in architectural decoration. The rich results of this are already well known to readers of THE STUDIO. What, however, is less known is the work he has accomplished since, especially the guild of happy art workers—craftsmen in the true and ancient sense of the word—he has organised, and over which he presides as the master-spirit.

The spot on which his *atelier* is situated is one of the most beautiful in Europe, commanding in fine weather a view of the whole of that magnificent Swiss landscape which stretches from Mont Blanc to the Pilatus, with the lake of Neuchâtel and the roofs of the old town in the foreground. It was the great natural beauty of this situation which attracted Mr. Heaton here, and has since exerted so powerful an influence in developing his ideas of colour and form. The *atelier* itself, an ancient house, once a canonry, stands in a delightful enclosure, half garden and half forest, so that the master-craftsman and his workers are in constant contact with nature. The interior is at once spacious and lofty, and most tastefully decorated. And it is here that Mr. Heaton has created a *foyer* of artistic activity, from which productions of rare beauty and value have already gone forth to the great art-centres of Europe.

An American painter thus describes what he saw of the work that is carried on under our artist's instruction. "Here," he says, "I saw young men working at stained glass, arranging the coloured

fragments upon the design and soldering the leads around them, and near by young women busy with little cubes of glass working out a design in mosaic. In another part of the building roller-presses were at work, turning out *repoussé* paper and canvas, which in another studio I saw being coloured by hand, with a high degree of taste and feeling for harmony. To-day beautiful colour decoration is being produced in glass mosaics and *opus sectile* stained glass, enamelled copper faïence, *cloisonné*-Heaton, hand-decorated wall-coverings in relief, *gesso*-work, etc., and it is no factory production but truly artistic work based upon the highest principles of design."

This is certainly no mean result after years of patient, persistent endeavour, in which a delicate ideal has always been combined with practical taste and skill. Nothing once taken up has been dropped, and thus Mr. Heaton's earlier efforts in the art of glass-painting have now been resumed with the keen interest born of new methods of work. The acquirements of early years have been added to and built upon by bringing to bear upon this art the ideas suggested by the waters of the lake, and the clouds of the sky, realised in a rebellious material by the combined application of a knowledge of chemistry, ancient tradition, and the laws of colour, while acquaintance with architecture, ornamental design, and familiarity with the



VASE IN CLOISONNÉ

BY CLEMENT HEATON



## Joseph Crawhall

living figure and costume have all contributed to the result.

There is a window in Mr. Heaton's *atelier* which has all the quality of the deep waters of the blue lake, at once simple and of endless variety, executed in glass made on the spot for the purpose of realising this idea. He has cartoons in preparation with figures and ornament or plant design to meet the requirements of new occasions. In St. Aubin's Church, near Neuchâtel, he has lately had the opportunity of showing on a limited scale the beauty resulting from working in this branch of art in a very simple way, but with full command over the material, and he has now a scheme on hand and specimen panels made which will enable him to show it on a far more extensive scale.

Mr. Walter Crane says: "Apart from good design, well-planned leading and colour scheme, nearly everything depends upon the careful choice of tint in the glass itself, and immense pains and trouble are well spent in this way, since beauty of total effect, as well as particular harmonies, depend upon choice of the degree, depth, and quality of the coloured glass." No living designer has realised this more fully than Mr. Heaton, and in richness, gradation, harmony, and delicate mystery of colour his work in stained glass is a thing of beauty. In handling this material he has taken up the threads of ancient tradition and woven them into the texture of his own fresh thought and practice.

In conclusion, on taking a survey of what Mr. Heaton has accomplished as an artist and master craftsman, it cannot be doubted that we have here a strikingly interesting manifestation of art on a large scale, and in which the most delicate ideal goes hand-in-hand with solid and definite means of expressing it. It is the outcome of a thorough knowledge of past tradition and strong personal independence and freshness of invention, of a poetry of ideal and practical means

of execution, of suggestion from life expressed in obedience to the laws of material. Although the reproductions accompanying this article represent for the most part small plaques, panels and vases, the fact should not be lost sight of that the essential element of Mr. Heaton's work is architectural decoration; but owing to the difficulty of obtaining satisfactory photographs it was not found possible to illustrate his principal achievements in this direction.

ROBERT MOBBS

### JOSEPH CRAWHALL, MASTER DRAUGHTSMAN. BY PERCY BATE.

WE have in Britain some few painters whose reputations, great within their respective circles, rest entirely on a comparatively slender output, on works few in number and given to the public at long intervals, but always esteemed by the true connoisseur. Not to veterans of the brush is allusion here intended, such artists as the late Mr. Watts, who, after retiring from the activities of the great arena after a fruitful career, still occasion-



"THE PIEBALD"

BY JOSEPH CRAWHALL



## Joseph Crawhall

ally delighted us with evidences of unexhausted power; rather is the writer thinking of a few painters so fastidious and so sensitive as to the demerits of their work that the total achievement on which their reputation is based is so trifling in quantity as to be almost insignificant when compared with that of the ordinary industrious exhibitor whose pictures may be seen everywhere, no exhibition being deemed complete without them.

Joseph Crawhall, the subject of this article, possibly does not now produce one drawing a year, at any rate as far as can be gauged from the exhibitions; but when that little work is given to the world it is a thing to see, to covet, and to possess if possible.

In the days when this artist's work first began to attract the notice of the discerning he was Joseph Crawhall, junr.; for his father, who had made the name one of repute and of delight to many, was still alive. How much the son owes to the father—one of the sturdiest of Northumbrian

sportsmen, and one of the finest of old English gentlemen—none save himself can say; but it certainly must have profited him greatly to be educated by a parent who had so fine an artistic faculty and so strong a delight in the quaint and unconventional as Joseph Crawhall, sen. Among the claims to remembrance that the father left behind him, not the least is that of friend, intimate, and inspirer of Charles Keene, greatest of our black-and-white draughtsmen, who owed to his crony in Northumberland many scores of those jokes, fresh, racy, and of universal appeal, which, illustrated by him in the pages of "Punch," have passed into the joyous immortality of classic humour. But the reputation of Joseph Crawhall, sen., does not rest on being the friend of any man, however great; that he himself was bookman as well as sportsman, philosopher as well as humorist, is well known to those so fortunate as to possess the bibliographical oddities that he published—"Chaplets from Coquetside," "Old Ffrendes with



"A COACH AND FOUR"

BY JOSEPH CRAWHALL





"THE AVIARY, CLIFTON"  
BY JOSEPH CRAWHALL



## Joseph Crawhall



"PIGEONS"

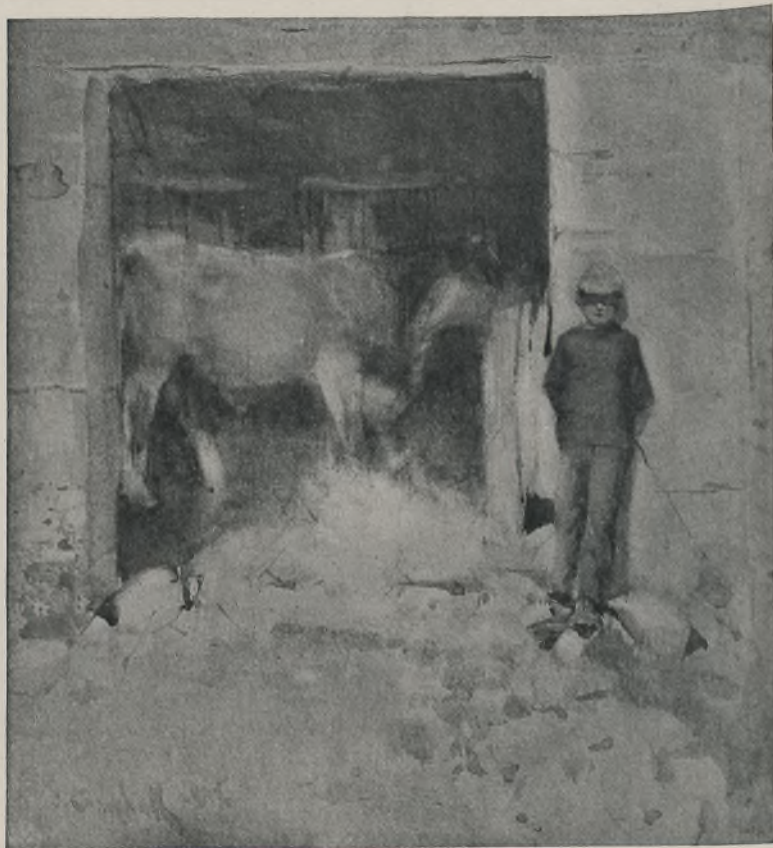
BY JOSEPH CRAWHALL

New Faces," and last, not least, "The Completest Angling Booke," a volume notable as containing, in addition to some characteristic illustrations by the subject of this article, a series of most humorous pen-drawings by a young artist not at that time so much in evidence as now, when he is known everywhere as Sir James Guthrie, P.R.S.A.

Crawhall's finished work is the result of impulse, not the outcome of industry. This means that he is not the master of his moods, and that his moments of inspiration are fleeting; and the friend who knows his best work speaks truly in saying that with him "the desire for artistic expression reveals itself at the most unforeseen times in the most untoward of places. A

word, a look, are often sufficient to inspire a picture. One friend recounts how he has just come from a dog show; almost as quick as the telling there it all is, 'put down' in the most delicious manner. Another tells how he has just seen the coach go by with two chestnuts in the 'wheel' and a white and bay in the 'lead'; one of his most delicately beautiful drawings is the result."

Two qualities are notably characteristic of Crawhall's work, an intense power of observation and an unusual directness of expression. Silent to the verge of taciturnity, Crawhall goes through the world



"THE FARMER'S BOY"

BY JOSEPH CRAWHALL



## Joseph Crawhall

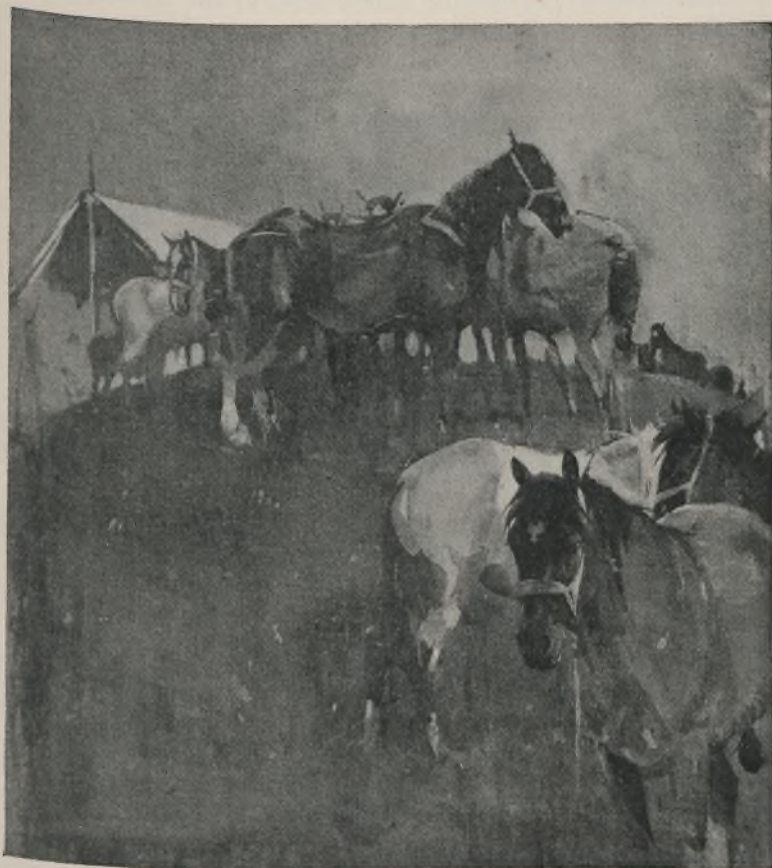
storing up in his wonderful memory facts, details and impressions afterwards to be reproduced by his wonderful hands. He mentally notes and memorises all those particulars of animal structure and movement that are so essential a part of his art, so obvious a feature of those marvellous drawings of birds and beasts of his; and then—it may be days or weeks later—some of his observations will be crystallised into some unique sketch, a drawing done without a model, entirely from memory, and often by gaslight. However slight such a *croquis* of Crawhall's may be, it is a complete and sufficient work of art, and these little masterpieces of his, spontaneous, absolutely veracious in their facts, and set down with a directness and manual dexterity little short of miraculous, will never be better described than by the critic who coined for them the illuminative phrase, "epigrams in paint." The style—expressive, reticent, and vital—can be traced to no predecessor (the time Crawhall spent in the studio of Aimé Morot seems to have had but little effect on him); and a review of his work over a series of years compels one to

admit that he has always been, not a follower, but an originator; not a pupil, but a master; the inventor of a style so simple and true as to be quite alone in British art.

Crawhall sometimes paints his water-colours on a ground of very fine brown holland, specially prepared, and this may possibly contribute to the beautiful rendering of textures, of feathers and fur, that is so marked a feature of his drawings. In the drawing of *The Spangled Cock* (here illustrated) which was exhibited at the last International Exhibition, we find to the full this remarkable power of depicting feathers, allied to a beautiful sense of pattern, a perfectly exquisite power of modelling, and a liveliness of pose and contour that are quite unique; while there is one detail that helps to make this drawing as remarkable as all Crawhall's renderings of birds—the sparkle and vitality of the eyes.

Another typical piece of Crawhall's work in the same mediums (water-colour on brown holland) is *The Piebald*, a drawing which it is worth while to consider in some detail for a moment, evincing, as it does, so many of the artist's remarkable

qualities. A dog-cart in itself is scarcely an object of beauty; and a piebald horse, with its distracting arrangement of white and black, is not the subject that one would fancy an artist would choose to make a picture. And yet, from these simple and difficult elements, what a masterpiece Crawhall produces! supremely confident in his own knowledge and power, he sets down with absolute directness the effect of the walking horse, with his hind-legs partly obscured by the cloud of dust he himself raises; and such is the painter's facility, his absolute control over his method and his medium, that with one touch of the brush he gives us colour, contour, modelling, movement, structure, and texture. The pigment is cleanly and thinly applied with unerring directness;



"BARNET FAIR"

BY JOSEPH CRAWHALL



## Joseph Crawhall

every touch is vital, not one is superfluous; the brushwork is full of the most artistic quality; every line tells, and the horse lives, breathes, and moves before us. In this, as in others of Crawhall's more complete works, one is able to see that he concerns himself at times with atmosphere and sunlight, as well as with contour and movement; and that he possesses the instinct of the colourist, as well as the power of the draughtsman. The excellence of his colour is, indeed, one of the features of his work, ranging as it does from the brilliance of the cockatoos in *The Aviary, Clifton*, to the subtly graded dim blues and deep blacks of *The Jackdaw*—sober hues, which contrast finely with the exquisitely placed brilliance of the eye in the peacock's feather carried by the sable bird. And in *The Piebald* the beautifully indicated glimpse of blue sea in the distance and the freshly suggested grass by the roadside are charming in colour, sunny and sweet; and, instead of distracting attention in any way from the main theme of the work, they rather help to accentuate by their clarity the impression of vitality and atmosphere that the whole drawing conveys.

But it is not only in animal life that Crawhall

delights, the humours of humanity are often evident in his works, and (not to speak of the quaint caricatures of certain of his artist friends which are treasured by their possessors) one finds in drawings such as these, in addition to the qualities of vitality, of humour, and of design, remarkable power of selection.

Space forbids any further description or any further analysis of Crawhall's work, and in so short an article it is perhaps hardly possible to impart to the reader the impression of power that the drawings themselves convey to those who know them; but the main qualities and characteristics of his drawings have been spoken of, and some attempt has been made to show how really unique they are. That this artist's work has its limitations is obvious; that there are many of the functions of art that he never considers is, of course, a truism; but that the painter of *The Piebald* absolutely succeeds in all he endeavours to compass is an undeniable fact. Crawhall has powers that are unsurpassed in their way; his unrivalled mastery of the brush, his wonderful economy of means, his complete knowledge of animal structure—a knowledge happily allied to an unerring manual dexterity and an unapproach-



"DRY HUMOUR IN AN ENGLISH RAILWAY CARRIAGE"

FROM A SKETCH BY PAUL RENOUARD

(See article, "Some Sketches by Paul Renouard.")



## Sketches by Paul Renouard



"THE PRINCESS OF THE CRÈCHE"  
FROM A SKETCH BY PAUL RENOUARD

able power of selection and suggestion—have all been alluded to before; and when one adds to these the charm of unconventionality in pose and lighting, the vitality and spontaneity of all his work, the beauty of his line, his exquisite feeling for pattern, and the rightness with which his design is placed in the space it is meant to decorate, it is little wonder that the few drawings he makes are eagerly sought for, and that he is acclaimed by his admirers one of the greatest artists of to-day. And one cannot but sympathise with the lament that his works are all too few either to satisfy his friends, or to make the uniqueness, the charm, and the greatness of his genius known to all art-lovers the world over.

PERCY BATE.

### SOME SKETCHES BY PAUL RENOUARD. BY ALDER ANDERSON.

In the domain he has rendered his own, Paul Renouard is inimitable. It is impossible to mistake his *coup-de-crayon*; its verve and decision are unique and all his work is characterised, too, in a most unusual degree, by that quality which in art, whatever its nature, so far transcends all other non-technical qualities—originality of treatment. It is realism pushed to its utmost limit, and will probably be found to mark a culminating point in the

eternal flux and reflux of the tide of sentiment and taste.

One of the most salient features of the intellectual life of the latter part of the nineteenth century was the strong reaction against the recrudescence of the notions embodied in the old classic precepts that the aim of art should always be to idealise or "embellish" nature. The spirit of revolt animated many of the best workers in every field of intellectual effort, who maintained that we cannot modify any of Nature's works without spoiling them, and that even what have been termed her imperfections possess an innate beauty of their own—the charm of the unexpected. Zola and Maupassant, two of the leaders in the literary movement, were both contemporaries of Renouard, and the artist is, no doubt, a resultant of the same influences that produced the men of letters. The sober, lapidary phraseology of Maupassant, carefully pruned of all unimportant detail or meretricious ornament, is closely paralleled by Renouard's impeccable design and bold, firm impressionism, for he is an impressionist *sui generis*. But the analogy must not be pushed too far. The realistic school of literature has a distinctly pessimistic tendency, and treats, by preference, the tragic aspects of life rather than its comedy, though the two elements



"A YOUTHFUL GENIUS"  
FROM A SKETCH BY PAUL RENOUARD



### Sketches by Paul Renouard

are commingled in such nearly equal proportions. Renouard has more cheery views, and is inclined to laughter rather than to tears, a question, doubtless, of individual temperament. There is in his nature, moreover, a strong blend of that instinct for "actuality" and broad effect which characterises the successful journalist.



"MERCI, MONSIEUR ! REMEMBER THAT I AM ONLY KNOWN UNDER MY PROFESSIONAL NAME !"

FROM A SKETCH BY PAUL RENOUARD

Movement has been the study of his lifetime, and herein probably lies the principal secret of his success. Very early in his career he perceived that the emotions and passions are not expressed merely by a modification of the features; the whole physical being participates in the result, and the position of an arm or a leg is quite as expressive and characteristic as any change that is apparent in the face. The body acts altogether as a whole, and there must be no jarring note in the *ensemble* if its presentment in art is to produce its full effect upon the imagination of the beholder. The truth of this axiom has been amply confirmed by photography, notably in the elaborate experiments carried out by Professor Marey and others. It will be sufficient for present purposes to quote a single instance. An athlete who makes the effort of throwing a heavy weight with the right hand invariably clenches the thumb of the left hand at the critical moment. Such a slight detail as this might well escape the conscious observation of even an acute onlooker, as its duration is, after all, but momentary. If, however, we were shown a picture of an athlete in the act of throwing a weight whose left thumb was not correctly placed, the probability is that we would vaguely perceive there was something lacking without being able to define precisely what that something was. In maintaining, therefore, as he does, that the *croquis* is the basis of every excellence, Renouard is but giving utterance to a truth which he has discovered for himself in that best of all schools, experience, but which is likely to be accepted by everyone who has any ambition to excel in the same path.

Nowadays, when Renouard's value is so universally recognised, it seems difficult to believe that it could ever have been otherwise. Such, however, is the case. Few men, indeed, have had greater difficulty to "pierce" than he. For many a day after he had definitely adopted the profession of artistic faith which appeared to him to be the only true creed, he himself was practically the only believer. One of the great disadvantages under which an artist labours who confines himself exclusively to such a medium as black-and-white is that he is absolutely





"A PURVEYOR OF LIQUID REFRESHMENT FOR  
ANARCHISTS." FROM A SKETCH BY P. RENOIR





"A GOOD WHIP"

FROM A SKETCH BY PAUL RENOIR



"MAY AND DECEMBER"

FROM A SKETCH BY PAUL RENOIR



### Sketches by Paul Renouard

dependent, before he can get in touch with the public, on the goodwill of a very limited circle of possible patrons; and in France this circle is certainly more restricted, and probably even more conservative, than elsewhere. A draughtsman so excellent as Renouard could always find work, provided he be willing to subordinate his own ideas to the prevailing canons of editorial taste. The case is very different, however, should he put forward the pretension of imposing his own taste. This was what Renouard did, and, in consequence, for ten years—a lapse of time easily spoken of, but which may be long and weary in the passing—the door of every editorial office in Paris was systematically shut in his face. The simple explanation is that he made his appearance ten years too soon. The editors whom he appealed to—or, rather, the public which the editors, as business men, had to cater for—was not yet educated up to the point of being able to appreciate what Renouard offered them; there was no demand for reality pure and unadulterated, and he could not bring himself to supply anything else. Without unflinching courage and determination he must inevitably have succumbed. Fortunately a few amateurs found their way to his studio who had

sufficient faith in their own judgment as to be ready to back their opinion by purchasing his *croquis*. During the years of trial these occasional lucky encounters formed absolutely his sole resource.

It was to the late Mr. Thomas, the founder of the "Graphic," a journal which has done so much to maintain a high standard in black-and-white art, that Renouard was indebted for his first real chance. Not only had he here the large audience he required, but, better than all, he was allowed practically a free hand, both in the choice of subject and treatment. He was at liberty to represent men and things as they actually were, not as they ought to be in an editor's opinion. He was not asked to display the prophetic gift and furnish pictorial representations of events a week or two before they happened, in order that an impatient public might be deluded into the belief that it was thoroughly up-to-date.

Everything Renouard did for the "Graphic," the only English newspaper he has ever worked for, was as near life as he could make it, a fact which redounds not more to the honour of the artist for his steadfastness of purpose than to the conductors of the paper for their large-minded liberality and comprehension.

It thus came about that while Renouard became



"IN THE QUARTIER LATIN"

FROM A SKETCH BY PAUL RENOUARD



## Düsseldorf Exhibition

very well known indeed to the Anglo-Saxon public, his own compatriots, with the exception of a small circle of ardent admirers of his talent, had practically never heard his name. As was only natural, it was his ambition to attain such measure of celebrity as he could at home as well as abroad, and of late years much more of his work has remained in France than formerly. His *magnum opus* on "movement," the plates for which were all engraved by himself, is already a classic, the principal European museums having purchased a considerable proportion of the very limited edition issued.

Latterly, he has, in a measure, given up the pencil for the brush, and the exhibition of his works in oil in this year's Salon came as a revelation to many who had little suspected such versatility in the artist. He showed every description—landscape, portrait, and *genre*—and in each instance contrived to impart that personal note that is so characteristic of his drawings. The luminosity of some of his landscapes is as wonderful as the vigorous impressionist rendering of others; but the most popular pictures will doubtless be the *genre*. Several of these represent scenes in the Elysée, and one, notably, entitled *Changement de Décor*, shows an army of red-plushed waiters transforming at break-neck speed a dinner-room into a ball-room, under the superintendence of a lordly-looking master of the ceremonies giving his orders with the dignity and calm self-possession of a Napoleon. This, it will be seen at once, is purely Renouardesque, even though it is in oil instead of black-and-white. Another picture that should obtain equal or even greater attention, represents the visit of the Emperor and Empress of Russia to the private chapel at the Invalides, wherein are deposited under triple lock and bar the most precious relics of "The Emperor"—the hat and sword he carried at the battle of Austerlitz. The Tsar and Tsarina stand in the foreground examining the relics, behind them is the French President, the late Felix Faure, and at



"A GREAT BRITISH STATESMAN"

FROM A SKETCH BY PAUL RENOUARD

the back, dominating the entire group, is the colossal statue of Napoleon. By reason of the extreme value placed on the relics, the chapel, situated in the basement of the tomb, is never shown to ordinary sightseers. Foreign sovereigns who may be visiting Paris are practically the only strangers for whom the door of the chapel is ever opened. While engaged in painting this picture Renouard was locked inside the little chapel for many hours at a time, the only living occupant of the vast edifice. It was winter, and in order to keep even moderately warm he had to work muffled up in blankets from head to foot. There was no means of escape until the officer in charge of the Invalides returned in the evening with the keys and released his voluntary prisoner,—a notable instance, surely, of artistic enthusiasm and courage.

## THE FINE ARTS AND HORTICULTURAL EXHIBITION AT DÜSSELDORF. BY PROFESSOR HANS W. SINGER.

ENCOURAGED by the uncommon success with which their great Industrial Exhibition was crowned two years ago, the authorities at Düsseldorf decided to enter upon a similar venture this summer. There was a fine art department connected with the exhibition in 1902; this time it is the principal feature. There are many other departments



## *Düsseldorf Exhibition*

besides, and part of the extensive exhibition grounds at Düsseldorf has the aspect of a World's Fair on a reduced scale, with all its minor attractions and amusements.

Düsseldorf, like Dresden, has altogether lost its prestige in art matters, and the town, which was sixty years and more ago looked up to as the main art centre of Germany, has, for a decade or two, scarcely been mentioned, except in rather unflattering terms. Observing that Dresden, with the help of its splendidly managed exhibitions, has succeeded in regaining its old standing, the artists of Düsseldorf have no doubt considered it advisable to pursue the same plan; and in all likelihood success will be within their power here as it was there. They possess a very fine exhibition palace, built out of the surplus brought in by the exhibition of 1902 and made over to the town as a gift.

Upon the whole the system of arrangement and display obtaining to-day at Düsseldorf is the one still observed in the big annual exhibitions at Munich and Berlin, which has had its day, how-

ever, and was good only as long as the general public had enough interest in the year's produce of pictures to come and see it and it alone. As I have explained elsewhere in this periodical, these conditions no longer exist. The general public is rather tired of exhibitions; the keenness of its interest has abated now that it is no longer a matter of becoming a partisan to the old or the new—the new having won on all sides—and as the exhibitions no longer provide subject-matter for lively discussions on art topics, they must offer other attractions to a public constantly in search of new excitements and amusement.

In Munich they hit upon the institution of one-man shows of living or dead artists. At Dresden, where success has been most signal, new methods of setting an exhibition off to advantage were resorted to. There the manner of arranging and decorating the rooms attracts the public as much as the works of art themselves. The visitor is no longer wearied with endless flights of galleries crowded with canvases.



DÜSSELDORF EXHIBITION: THE RODIN ROOM



## Düsseldorf Exhibition

Düsseldorf is not quite as far advanced as Dresden, but it has already a number of excellent special attractions, among them several one-man shows. The Menzel exhibition, enjoying the patronage of the Emperor and the highest Prussian State officials, is, of course, very fine. A number of Menzel's most famous pictures, such as *The Round Table at Sans Souci*, and *Frederic the Great playing the Flute*, have been included. And yet the show is not fully representative, for paintings of the period of the famous *Piazza d'Erbe*, *Verona*, and the *Iron Foundry* are missing; likewise pictures of that early period, when Menzel painted the wonderful *Théâtre Gymnase, Paris*, in a fashion that was praised as a fine innovation of style in masters who practised it at least a decade later than he. Menzel's finest achievements consist of magnificent crayon, pencil, and charcoal drawings, of which there is a fine collection on view.

Ignacio Zuloaga is the other painter to whom an entire room has been allotted. There are eighteen considerable canvases of his to be seen: the *Portrait of the Actress Consuelo*, *Carmen the Dancer*, the *Street*

*of the Passions*, and *Un mot Piquant* among them. As far as Germany is concerned, Zuloaga was discovered some years ago by the Berlin Secession, where they have a way of raking out some new hero every six months, who, for the length of one season, is the only artist under the sun worth looking at. Zuloaga was dethroned there by Somoff, who in turn relinquished his place to Slevogt, and he to Anglada. This habit was copied from Paris, I believe, and it is a bad one, tending to altogether confuse the public and make them overrate an artist to an absurd degree. We have since had plenty of Zuloaga at Dresden, at Munich, at Vienna, and now at Düsseldorf, and thus have had sufficient opportunity to discover that far from being the matchless genius so many declared him to be, he is a very clever artist, painting in a peculiar style which he never varies and which does not gain anything by constant repetition.

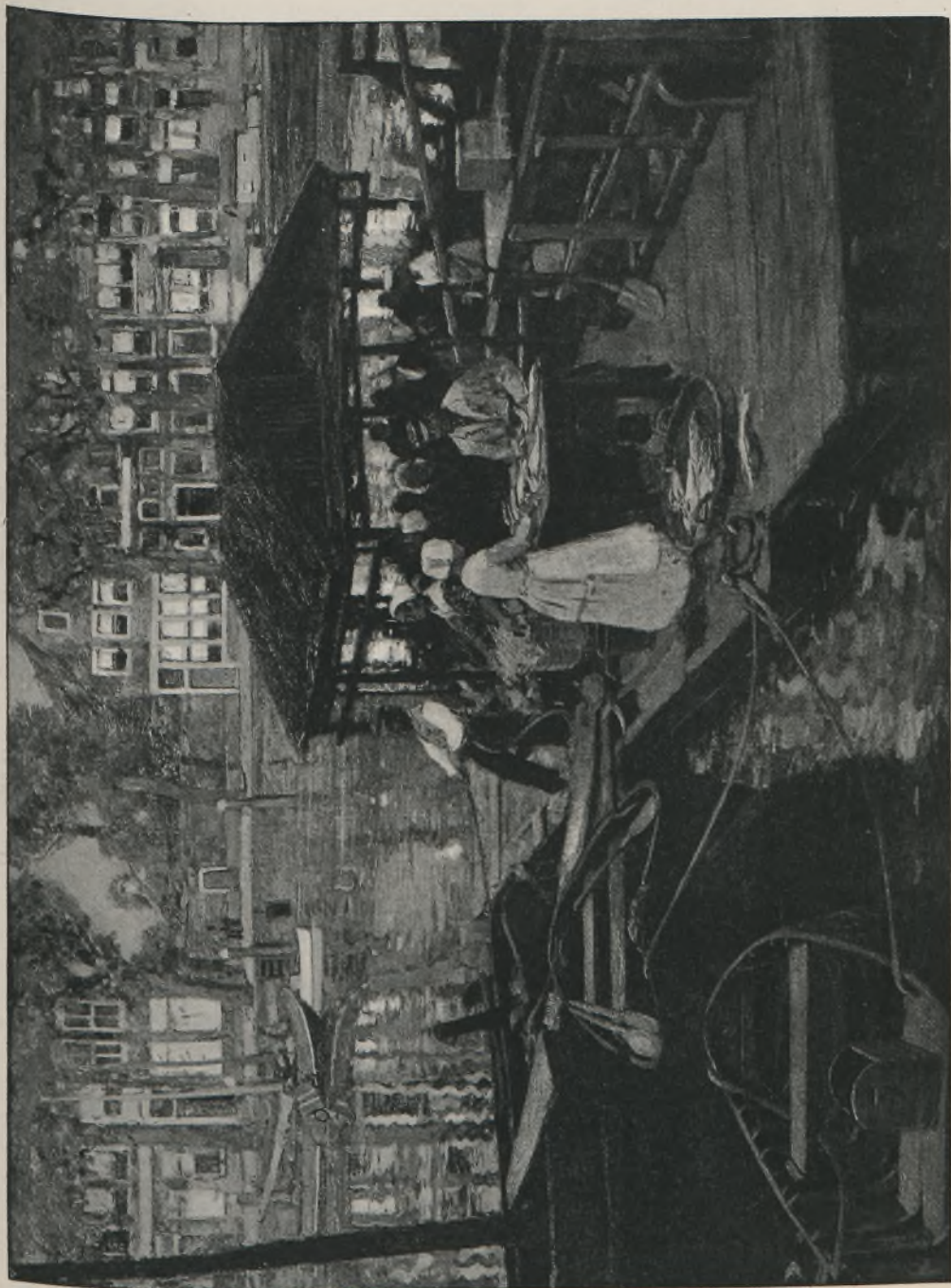
The principal hall is devoted to a very fine show of the works of Rodin, Bartholomé, and Lagae. Here we have something which is good without



PORTRAIT OF MME. D.

BY ALBERT BESNARD





"FISH MARKET IN DORDRECHT"  
BY HEINRICH HERMANNS



## Düsseldorf Exhibition

being a novelty," and that is the best kind of excellence after all!

The most interesting special attraction at Düsseldorf consists of a so-called "Historical Art Exhibition." During the 15th century and before, a number of capital artists lived in Westphalia, along the upper and lower Rhine, about whose personality and whose artistic relationship to one another only very little is known. Most of them are styled by the title of their principal picture, or by some similar designation; for example, "The Master of the Death of the Virgin," "The Master of the St. Bartholomew Altar-piece." An especially fascinating one is the so-called "Master of the Amsterdam Print Room," known for years only as the author of a set of exceedingly remarkable engravings. Recently several authorities have attempted to identify him with the painter of certain altar-pieces, not yet ascribed to any one person, and the "Historical Art Exhibition" has managed to collect most of this work along with many drawings, so as to enable students to form an opinion as to whether the identity is to be accepted as established or not. Pictures by other doubtful masters have been collected with a similar purpose in view, being lent for the occasion by public and private galleries in Germany.

This, of course, really interests only a limited number of students, not the general public. In order to make the attraction more palatable to the latter, a number of later paintings of all schools, down to the year 1800, have been gathered together from various private sources. However, they might very well have been left out, as they do not serve any real purpose. For neither are they capital specimens (of Rubens, Rembrandt, Vandyck, the Dutch *genre* painters, Lippi, Reynolds, etc., etc.), nor does

such a haphazard collection offer any opportunities to the student.

The last of the special attractions has been irrelevantly expanded in a similar manner. The original idea was to exhibit a collection of vases, pots, and other vessels which may be used for displaying flowers and fruit. It has been extended into a considerable exhibition of porcelain and faïence in general. Most of the important German, Danish, Dutch, and Parisian ceramists have contributed, and there is much fine work to be seen. The arrangement of this exhibition was entrusted to P. Behrens, who has succeeded very well with it, though I do not agree with the Düsseldorf authorities who seem to think that he has altogether avoided making it look like a bazaar.

As to the real exhibition itself, it is a good international show, but by no means an extraordinary one. I should say that it is well worth visiting, but the readers of *THE STUDIO* who are likely to act upon this advice, are probably such as are in the habit of attending the important



"THE MORNING CALL"

BY GEORGE SAUTER



## Düsseldorf Exhibition



"DEPARTING WINTER IN THE EIFEL"

BY FRITZ VON WILLE

art exhibitions elsewhere, and they should be warned that a good deal of what they will see in these international rooms here, they have already probably seen somewhere else before, notably in 1900 at Paris.

Among foreign countries Great Britain is an easy first. The officials of the "International" have taken the exhibit in hand and sent most of the work that went to make the exhibition last January at the New Gallery such a splendid one. Adams, Brangwyn, Alfred East, Oliver Hall, Hornel, Kerr-Lawson, Lavery, Nicholson, Sauter, C. H. Shannon, J. J. Shannon, and Wilson Steer are a few of the painters that have sent good paintings, and there is also a Whistler, *The Violin Player*. The British black-and-white department is the only one worth speaking of in the whole house, and it is capital, including at least two hundred drawings and etchings by Abbey, Anning Bell (drawings for Milton's "Minor Poems"), Beardsley (drawings for Wilde's "Salome"), Detmold, Charles Keene, Jessie King, Phil May, J. Pennell (Spanish set), C. H. Shannon, E. J. Sullivan (drawings for "Sartor Resartus"), Whistler (Thames set), etc. This is,

for the Continent, an unusual exhibit, due probably to Mr. Pennell's efforts, and should be appreciated at Düsseldorf.

In the French section, which is very fair, we find noteworthy examples of the work of Gaston La Touche, Albert Besnard, L. Simon, Aman-Jean, Monet, Cottet, Degas, Le Sidaner, Henri Martin, E. R. Ménard, Renoir, Emile Wery, and others. There are also some fine medals and plaquettes by G. Dupré, Carabin, Rozet, and O. Yencesse.

Belgium, Holland, and the United States are well represented by the excellent work of Henri Thomas, Courtens, Dierckx, Claus, Meunier, Khnopff, Baertsoen, C. Michel, Israels, Maris, Mesdag, Neuhuys, Ritsema, Gari Melchers, Bridgman, Stewart. Among the Scandinavians our attention is especially drawn to Munthe, who sent a series of tapestry designs; and Kittelsen, who sent some of his weird, fascinating fairy-story pictures.

As regards the Austrian, Swiss, Polish, Italian, and Spanish sections, they are all indifferent, and I need not dwell upon them at all.

The German artists have responded very un-



## Düsseldorf Exhibition



"MOTHER AND CHILD"

BY GARI MELCHERS

equally to Düsseldorf's call. Stuttgart, Worpswede, Weimar, Dresden, and the Vienna Secession are altogether absent, Karlsruhe only meagrely represented. There is a good deal from Munich, but it is mediocre. There is certainly not a single master-piece to be seen in all their three rooms and very few paintings worth having at all, while follies are plentiful, especially amongst the contributions sent by the group of artists who style themselves the "Scholle" and who figure with such paintings as Georgi's *Saure Wochen, frohe Feste* ("Workday's Labour, Holiday's Pleasure"), Eichler's *A Feast of Nature*, A. Münzer's *Garden Party*, and Erler-Samaden's *Meadow*, all of which partake of the nature of rather foolish jokes.

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What Berlin has sent is upon the whole much better, though it too is not represented by an extraordinary collection. There are some early Liebermanns, a very good *Spanish Dancer* and *Laughing Philosopher* by Arthur Kampf, some good pictures by Skarbina, von Hofmann, and others.

The best German display is, of course, that of the home school itself, and naturally it is the one to interest us most. Although about the latest to rejuvenate among all German art centres, Düsseldorf has at least not dropped out of the race altogether in the end. We should hear much more about new life and new strength in the Düsseldorf school, were it not for the fact that so much of the rising talent is called away to other places as soon as it makes something of a name for itself. One of the most serious losses of this kind was that of Prof. Arthur Kampf, who recently migrated to Berlin.

Notwithstanding this, the Düsseldorf men are to-day well able to hold their own, and it is no longer a place to be spoken of slightly. Space prohibits my doing more than merely naming a few of the most promising artists. A few illustrations supplement the information, though not entirely adequately. There is H. Otto, the landscape and cat's painter, who is known to the readers of *THE STUDIO* as the author of a number of very fine auto-lithographs in colours. The same applies to the landscapists Eugene Kampf and Fritz von Wille. Other notable landscape painters are O. Ackermann and E. Hardt. Among the portraits, those by Miss v. Beckerath and H. Angermeyer are especially attractive. Gerhard Jansen excels as a figure painter. M. Clarenbach



## Dusseldorf Exhibition

paints old towns, as does also A. Dircks, who varies these themes with marine subjects. Wilhelm Schmurr deserves particular notice. The portrait which he calls *The Profile* is painted in fine, silvery, subdued, and harmonious tones. The *Study of a Nude* is the same girl, her brilliant auburn hair contrasting effectively with the beautiful flesh colouring. The author rather whimsically gives this painting the title *Beauty of Form*. At first sight such a simple study after the nude seems scarcely a thing of any great importance, yet in this very exhibition one need only compare it with two somewhat similar pictures, the *Despair* by L. Kunfy and Carolus-Duran's *Reverie*, to become aware of its superior artistic qualities, even in the simple matter of pose. The pictures named are quite insipid by the side of Schmurr's painting.

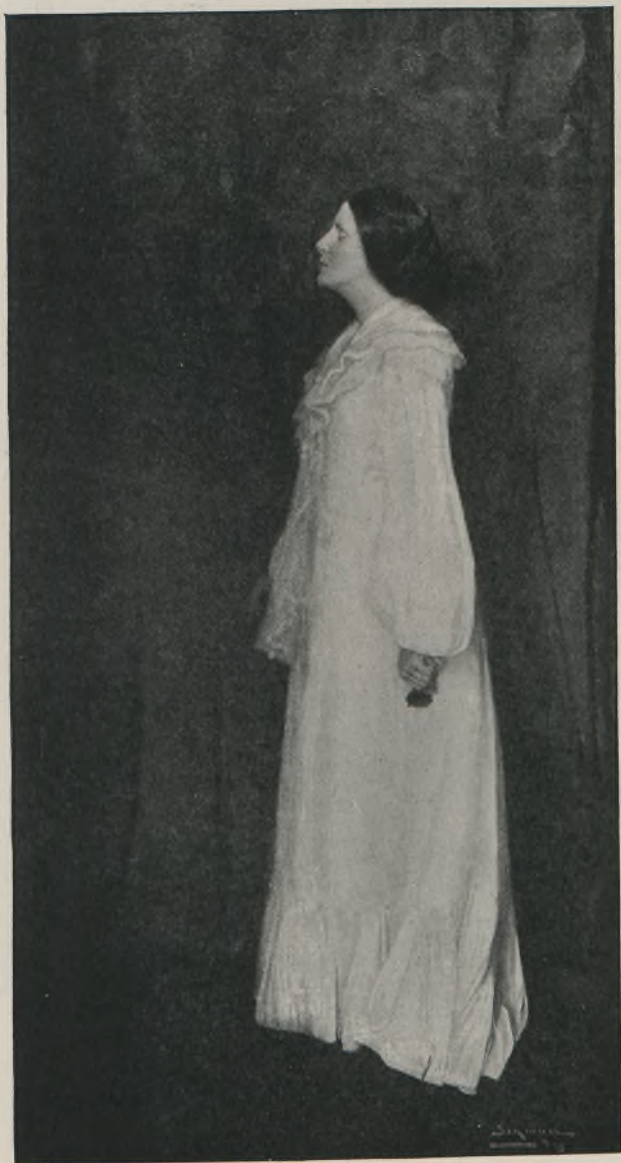
Funck's *Beside the Death-Bed* is full of fine feeling, and a picture of which one may say that it is remarkably well painted in the best sense of the phrase. The light-blue boarding of the bed, the deal wall, and the floor are handled with that superior taste which knows just how far it may go before becoming over-elaborated, and in which such geniuses as the great Delft Vandermeer and Pieter de Hoogh were noble exponents.

The promising sculptor, Hugo Leven, has a room to himself, in which we find most interesting bronzes and other pieces of cabinet-sculpture. I ought also not to omit mention of a small room, with furniture and decorations designed by Wilhelm Faier, executed by Messrs. A. H. Schipperges Söhne of Kleinenbroich.

The horticultural exhibition is a great and unexpected disappointment. One would have expected that the committee in charge, having such extensive grounds at their disposal, magnificently located along the Rhine, would have made a series of attempts at laying-out modern gardens. Of course they would have been gardens on a more or less reduced scale, yet they might have served to display new ideas of treatment. Not a single attempt of this kind has been made, if we except an effort by Peter Behrens, which is rather better than many others of his designs for house

decoration and furniture, the principal interest of which, however, consists rather in details than in a general plan.

There is a big building with a series of dioramic views of gardens in the past, from the "paradise" down to nineteenth century gardens. But my feeling is that such dioramas are hardly to be taken seriously. There are numbers of the usual palm-houses and such things, and from time to time great shows of orchids, roses, etc., are held for a day or two. But this is all. The one thing which people interested in art really look for—something in the direction of new garden

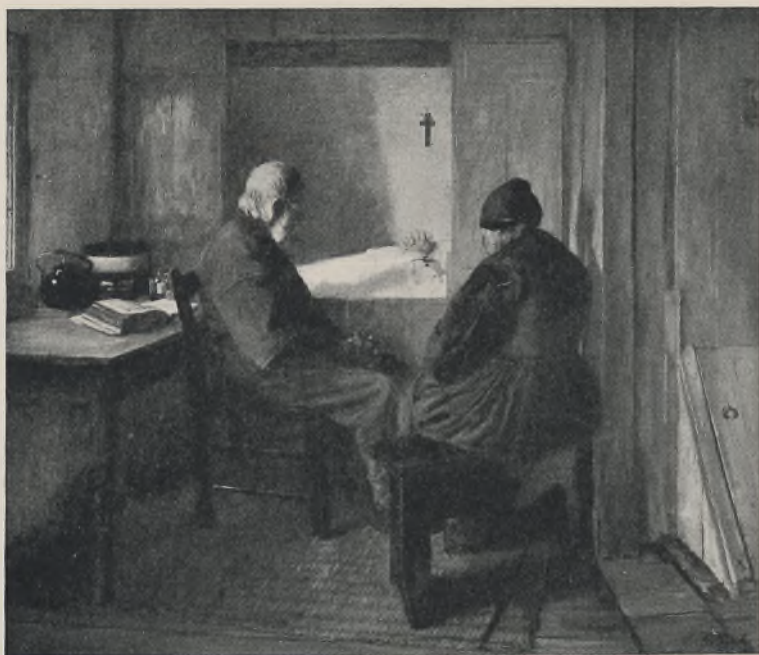


"THE PROFILE"

BY WILHELM SCHMURR



## Studio-Talk



"BESIDE THE DEATH-BED"

BY THEODOR FUNCK

designs—is missing, and I consider it an inexcusable omission.

Two years hence Dresden is going to hold an exhibition of applied art on a grand scale—the third of its kind in Germany—and the programme in course of elaboration at present provides for a series of new garden projects. It is to be hoped that this part of it will be carried out.

We owe most of the photographs accompanying this article to the courtesy of Mr. Fritz Bismeyer, one of the gentlemen on the Committee of the Düsseldorf Exhibition.

### STUDIO-TALK.

(From our Own Correspondents.)

LONDON.—By the death of Mr. G. F. Watts we lose an artist who has for more than half a century ranked as our greatest painter of imaginative and symbolical subjects, and as a notable exponent of the finest type of portraiture. Throughout his long and strenuous life he has laboured consistently to realise very lofty ideals

without making any concession to the fashions of the moment and without allying himself with any special school of practice. His absolute independence of thought, and his splendid sincerity in striving only for what he believed to be the noblest forms of expression, deserve the fullest recognition; he has made for himself in the history of art a position of enviable distinction, and he will always be regarded as a true master. He earned his reputation not only by his paintings, but also by a number of important achievements in sculpture; and in both branches of his practice he never wavered in his devotion

to the highest principles. Another death which must be sincerely deplored is that of Mr. Frederick



"A ROOSTER"

BY HUGO LEVEN

(See article on Düsseldorf Exhibition)



## Studio-Talk



INKSTAND BY HUGO LEVEN  
(See article on Düsseldorf Exhibition)

Sandys, who in years past was an enlightened and able supporter of the Pre-Raphaelite creed. It cannot be said that his work is well known to the present generation, because latterly he exhibited little; but everyone who has followed the development of British art during the nineteenth century has been impressed by his rare skill as a draughtsman and his remarkable originality.

An exhibition of much more than ordinary importance was opened at the beginning of July in the Gallery of the Royal Society of Painters in Water Colours. It included more than a

hundred and fifty pictures and drawings by Professor Giovanni Costa, the artist whose death not long ago robbed the modern Italian School of one of its chief masters. With Segantini, Costa may fairly be said to have done much to restore to Italian art some of the independence and strength which had been sacrificed a quarter of a century or more ago, when the painters of that country almost unanimously sank their individuality in slavish imitation of Fortuny. What Costa did was to take the old tradition of classic landscape and to deal with it thoughtfully and sincerely by the light of nature study. How ably he combined the decorative principles of his great predecessors with all necessary realism this exhibition showed convincingly. It was full of fine paintings, soundly designed and admirable in their poetic suggestion, and yet perfectly accurate as sensitive records of nature.

Mr. Raven-Hill's "Punch" drawings, recently collected in the Leicester Galleries, made a fascinating display of the quaint humour and sound technical methods which have enabled him to take among humorous draughtsmen a place second only to Charles Keene. Of living illustrators Mr. Raven-Hill is certainly the best in his treatment of broad character and low-life types. He handles his subjects with freshness and spontaneity, and he never oversteps the dividing line between legitimate comicality and caricature; and above all he never forgets that beauty of executive style is just as possible in humorous illustration as in more serious work. In the same galleries, Mr. W. Lee-Hankey has been showing some *Idylls of the Country*—



"A PUPPY"

(See article on Düsseldorf Exhibition)

BY HUGO LEVEN



## Studio-Talk

water-colours charmingly painted, and distinguished by exceptionally pleasant qualities of colour.

The cabinet illustrated has been made by Mr. J. P. White, of Bedford, from a design by Mr. M. H. Baillie Scott. Colour, which forms an important element in this design, cannot, of course, be indicated in these photographs. The cabinet is made in oak stained a dark bronze-green. On this background the stems of the roses are set and wrought in pewter, the thorns being in mother-of-pearl; and these grey stems with the blue buds, and pink roses with their grey-green leaves, with touches of bright orange in the fruit of the rose, constitute the chief element in the colour-scheme. The interior is lined with sycamore, and the parchment tints of this wood afford a well-marked contrast to the deepness of the external tones. On this light ground are pink roses and the metal-work of the handles, which are in brass and copper coloured by a special process to assume permanently prismatic tints.

The scale of the photographs hardly admits of showing the detail of this metal-work, where in the handle plates the rose *motif* is again repeated in minute interlacing stems with leaves and flowers.

The rug shown in the illustration is one of a series designed by Mr. Baillie Scott for Mr. White. The conditions of manufacture make the pile rug or carpet unsuitable as a means for expression of intricate form, for the fluctuating pile, as well as the rectangular basis of the fabric, converts the subtle curves of the draughtsman into broken, meaningless lines. Roses climbing across the floor, trees laid out flat, or birds skimming under our feet are all artistically valuable in proportion to the extent in which they persuade us that they are merely conventional forms—pegs on which to hang a colour-scheme. This rug is merely, then, an arrangement of patches of colour, and has little value in a tone reproduction. Here are patches of tawny orange, patches of purple, of green and warm grey and Isabelline white, on a

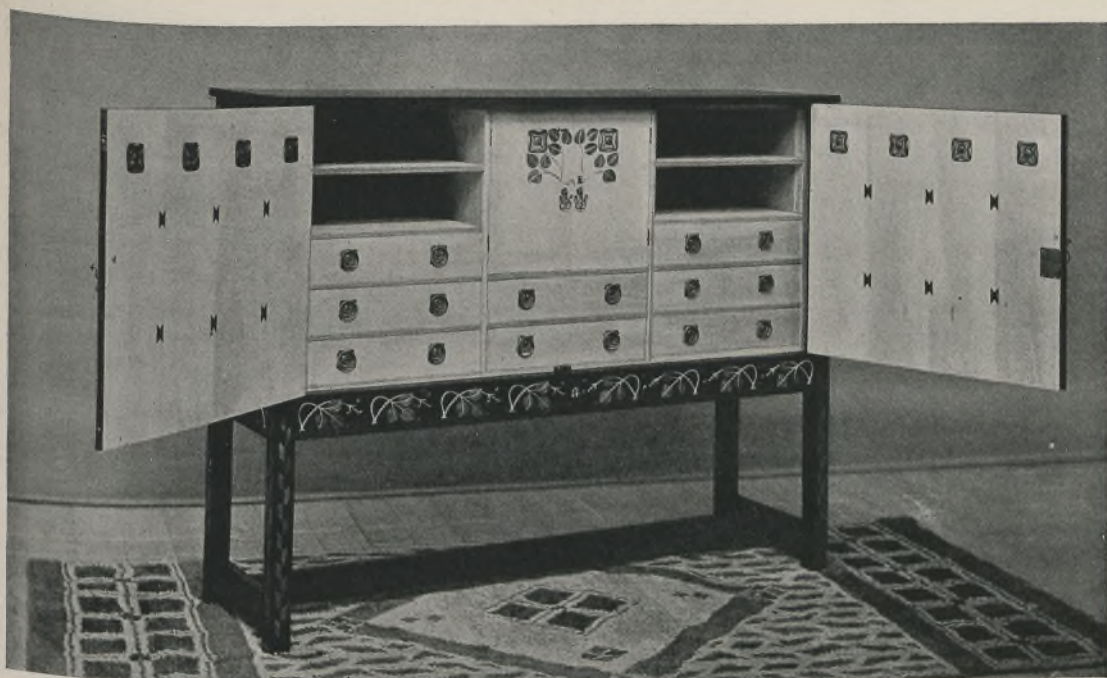


INLAID CABINET: EXTERIOR

DESIGNED BY M. H. BAILLIE SCOTT  
EXECUTED BY J. P. WHITE



## Studio-Talk



INLAID CABINET: INTERIOR

DESIGNED BY M. H. BAILLIE SCOTT  
EXECUTED BY J. P. WHITE

ground which is of the tint of the paper of a Japanese print. The accompanying illustrations of this cabinet and rug fail somewhat to convey a true idea of a scheme which is mainly a thought in colour.

No scheme of decoration, in a public or a private place—in our own time, at least—has ever aroused the interest of the intelligent and the curiosity of the unintelligent in such matters to such an extent as the famous Peacock Room. The fame of its unique scheme of design spread beyond the confines of those who, by taste or by profession, were interested in interior decoration—beyond those interested in whatever came from the hand of Whistler—to those who, without the circle called the art world, had heard only, perhaps, of the extraordinary personality of the designer. But legends got about as to this room, and numbers of people have frequented Messrs. Obach's Galleries during the last month to see it, as it is re-erected there. Many people to whom any fresh step in the arrangement and decoration of rooms as an event of importance in itself were glad at last to have an opportunity of studying it. Hitherto this had been impossible but to the few, so that the displacement of the scheme from its original home has not been an unmixed evil. Owing to the sale,

at the death of Mr. Leyland, of the painting called *La Princesse du Pays de Porcelaine*, by Whistler, which formed part of the original scheme, and around which grew up the elaborate peacocks, as afterthought succeeded afterthought and the design took shape in its entirety, the room, as it is seen at present, is minus one of the chief notes of its composition; but so perfectly carried out was the idea that, though intended to be subordinate to the picture, some who saw the room at Mr. Leyland's have hazarded the opinion that by the removal of the painting it is left more completely decorative in itself. It seems a pity that the room is to be set up out of England. It is a witness to a very determined effort on the part of one man to escape from all the traditions that have controlled decoration in this country. Its originality may be impaired by its tremendous debt to the Japanese, but there is in it displayed an amount of initiative that has not been without its effect on contemporary work, chiefly in showing the absolute freedom with which a man may work who is, so much an artist that unconsciously his production is controlled not by rules, but by the sense of form and instinct for decoration within him. It is a pity that a whole room, conceived in the fancy of an artist whose slightest



## Studio-Talk

sketches are treasured, cannot remain in the country in which he elected to work and, to a large extent, adopted as his own. As to how far the Peacock Room is a sensible scheme for the decoration of an Englishman's home, and as to whether it would be comfortable to live in, is a matter dependent more than anything on the taste of the individual; but as long as it remains it will always be a remarkable monument to the courage of one man's convictions—at least, for the time—on the subject.

We give an illustration on this page of a view of Leicester Square at dusk, from a clever etching by Mr. Henry F. W. Ganz.

An arts and crafts exhibition, in connection with the "Pharos Club," was held at the Club rooms in Henrietta Street, from May 17th to May 20th. Nearly all the art members were represented. It was the first event of this kind, and gave evidence of considerable ability among its members. The metal-work designed by Edward Spencer for the Montague Fordham Gallery was both excellent in design and workmanship, the portion of an altar screen being one of the best exhibits in the show.

A small and interesting case of jewellery was contributed by Daphne Bishop. The Society of Arts, Bond Street, sent a writing bureau of walnut and brown oak and a small table in satin walnut, both from designs by G. Ll. Morris. A chimney-piece by the same designer, and manufactured by Messrs. Bratt & Colbran, showed a simple and characteristic piece of work excellently carried out. A pleasantly proportioned pipe-rack, executed in cedar, was from a design by T. Wilson. Eileen Strick was represented by some vigorous wood-carving, and Miss Ellen Sparks showed many interesting examples of leather-work bookbinding and some black-and-white drawings. Three black-and-white drawings of Continental architecture by Mrs. T. Wilson were also very effective.

Among other exhibits that may be noticed was a head of John Hassall by Courtenay Pollock, and a small statuette on a pedestal by the same member. Miss Winifred Hartley sent a bust of an old woman. There were some photographs of really good domestic architecture by A. J. Penty, erring a little on the side of severity, but showing sane and sensible solutions of house-building. A black-and-white



"DUSK, LEICESTER SQUARE"

FROM THE ETCHING BY HENRY F. W. GANZ

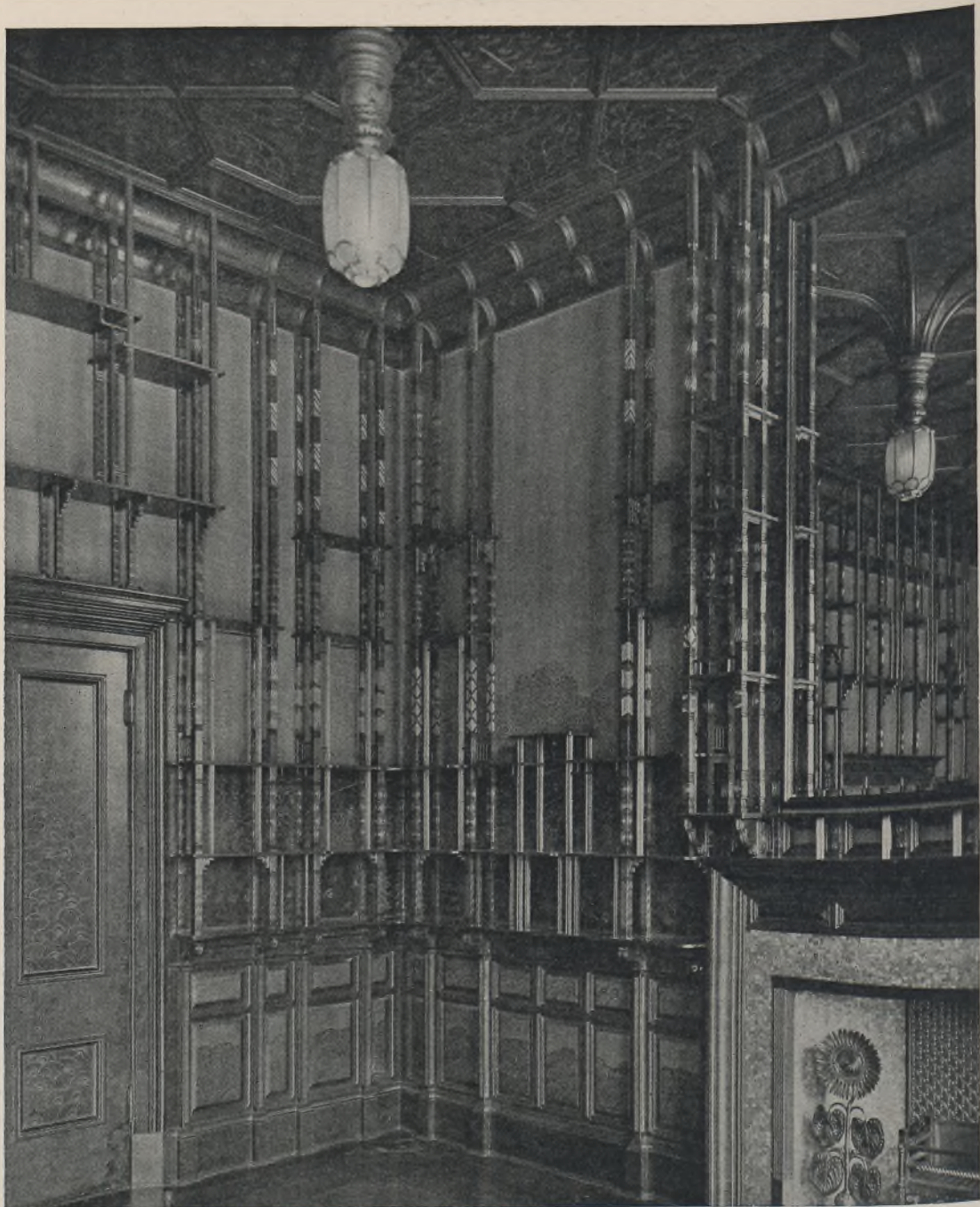




*(By permission of Messrs. Obach & Co.)*

THE PEACOCK ROOM  
DECORATED BY  
J. MCNEILL WHISTLER





THE PEACOCK ROOM  
DECORATED BY  
J. McNEILL WHISTLER

*(By permission of Messrs. Obach & Co.)*



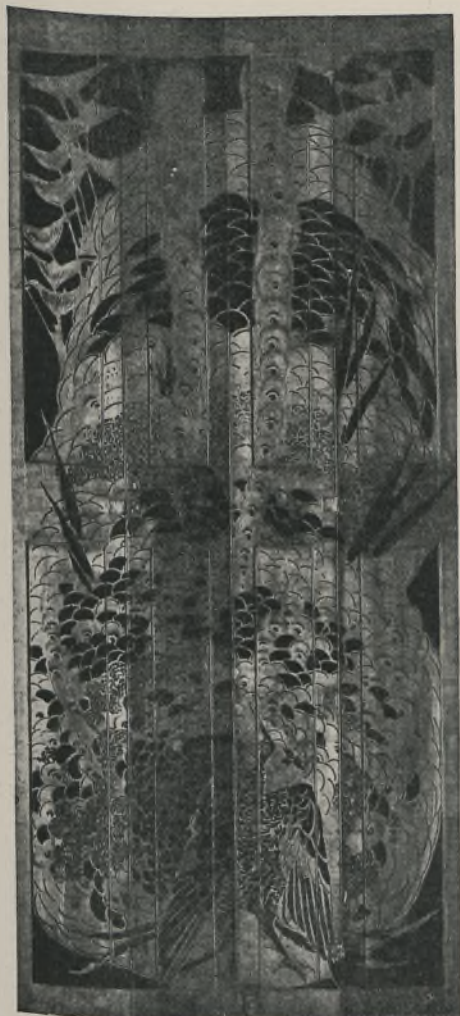
## Studio-Talk

drawing by W. Mitchell illustrated a pleasant and quiet-looking house, designed by G. Ll. Morris for J. D. MacCallam, Esq. Interiors of a West-End house, Eaton Terrace, for W. Willett, Esq., were also shown by the same architect. The free library, by W. Mitchell, architect, was another very attractive design and drawing.

Howard Somerville sent a poster. And among the pictures hanging on the walls may be singled out the unfinished *Portrait of Clifford Bax*, by C. P. Small; it was individual and arresting. Two water-colours by Gertrude Lindsay were both very good, as was also the work of Florence Haig. There was also a water-colour by F. Hannem, and two miniatures by the same contributor. The three embroidery pictures by Mrs. Gwyn Lewis were quaint, picturesque, and unusual.

It is to be hoped that the success of the first exhibition at the Pharos Club will be repeated next year.

The admission of colour into sculpture is always a hazardous venture, and few artists are daring enough to attempt it; but in the work of Courtney Pollock, a young English sculptor of much talent who has made a plunge in this direction, one finds much that is commendable and full of promise for the future. Mr. Pollock has not attempted big things, but has contented himself with trying the simplest studies first, and in the choice of his subjects has shown much delicacy and quaintness. All his work is characterised by refinement and originality, and this venture into colour-tinting has yielded many delightful surprises. His idea has been to model pleasing little figures for drawing-room and



SHUTTERS IN THE PEACOCK ROOM

DECORATED BY J. MCNEILL WHISTLER

(By permission of Messrs. Obach & Co.)



## Studio-Talk



SHUTTER IN THE PEACOCK ROOM  
DECORATED BY J. MCNEILL WHISTLER

library shelves, the dead white of the plaster to be relieved by carefully applied touches of colour, which would not only render the figures more pleasing to the eye, but give added character and strength to the modelling. Considering the pronounced success of his first exhibition, one may safely predict many promising developments for his future.

Most of these statuettes are done in sombre tones—dull greys and browns—although one nude study in flesh tints was most successful. Some are made to look like old ivory, and so skilfully that it is scarcely possible to believe they are but plaster. The colour in most cases is more suggested than actual, more felt than seen, so delicately has it been applied.

Water-colour and oils are the two mediums employed, while the ivory surface is produced by the use of beeswax and polishing with chamois. Those done in water-colour are most delicate, but it is in the oils that one feels the more brilliant touches of the artist. Here, in a medium which may to many seem incompatible with the requirements of the work, one finds him giving an altogether rich and beautiful tone to his studies.

Mr. Pollock, who is still a young man, comes from Birmingham, where he received his first instruction in art. Winning a scholarship at the Academy there, he came up to South Kensington, and there fell under the notice of Lanteri, whose interest and counsel has done most to determine his career.

A sound knowledge of anatomy has so far kept



STATUETTE

BY COURTENAY POLLOCK



## Studio-Talk



STATUETTE

BY COURTENAY POLLOCK

Mr. Pollock's exhibition also included some charming modeled studies of cherubs, in which he has been inspired by his admiration for Donatelli's babies; while to the coloured bas-reliefs of Della Robbia he owes his *penchant* for sculpture in colour.

A humorous draughtsman of notable powers is Mr. F. C. Gould, whose original drawings for his "Westminster Cartoons," and for the illustrations to "John Bull's Adventures in the Fiscal Wonderland," have been exhibited at the Doré Gallery. He is not such a master of line as Mr. Raven-Hill, and he does not choose his subjects from everyday life; but as a pictorial commentator on political events he is worthy of hearty praise. His quickness in seizing upon the points in a political situation, which are most susceptible of comic treatment, his ingenuity in adapting serious matters to his purpose as a caricaturist, and his never-failing enjoyment of the opportunities which are to be derived from quaint observations of the course of public affairs make his work invariably interesting. It has, moreover, the great merit of

him from the pitfalls incidental to the modelling of rugged subjects on a miniature scale, while his love for the picturesque gives him a broader field and more varied inspiration than usual with modellers. The peasantry of Holland and Normandy and the sturdy work people of his own country afford him a great variety of suggestions for his virile creations, while his studies of women in modish costumes are marked by a high degree of grace and smartness. The idea of portrait statuettes is quite a new one in London, though Paris and Vienna have been familiar with them for some seasons past. Exact portraiture on so small a scale is hardly possible in sculpture, nor, perhaps, should it be attempted; but that it is possible to reproduce in this way a graceful costumed figure, after the manner of a portrait sketch, with the likeness more suggested than actual, and seeking to reproduce the subject's characteristic appearance or "style," is proved by these statuettes of Mr. Pollock.



STATUETTE

BY COURTENAY POLLOCK



## Studio-Talk

being genial in character and free from those errors in taste which are apt to spoil the efforts of men who, in this class of art, allow party spirit to overpower their sense of humour.

A small exhibition of recent works by Professor Legros has been open lately at the Ryder Gallery in Albemarle Street. There were in it a number of gold-point and chalk drawings, several etchings, a few water-colours, and an oil painting of particular note. This oil painting, *La Ferme Abandonnée*, is memorable as a very important example of the artist's monumental design—severe in its forms, solemn in its sentiment, and impressive in its reticence and sobriety of colour. Among the drawings were some exquisitely delicate studies of heads, and the water-colour, *L'Automne*, showed a happy combination of tenderness and strength. The etchings marked very clearly the change which is taking place in this branch of his practice.



STATUETTE

BY COURTENAY POLLOCK



STATUETTE

BY COURTENAY POLLOCK

From one of the most strenuous and powerful of etchers he is developing into an exquisitely delicate executant and a lover of the most subtle effects. In all sections of the show his keenness of artistic perception was made very evident.

Mr. Gutekunst has been showing at his gallery in King Street, St. James's, a collection of important etchings by old and modern masters. The chief feature of the exhibition was a series of eleven plates by Samuel Palmer—vigorous tone studies, nobly romantic in sentiment, and much to be praised for their qualities of design and execution. Besides, there were adequate examples of Rembrandt, Albert Durer, Claude Gellée, A. Van Ostade, Méryon, Whistler, J. F. Millet, Professor Legros, Mr. D. Y. Cameron, M. Helleu, and Sir F. Seymour Haden. Such a gathering made a very wide appeal by its variety and merit.



## Studio-Talk

**N**OTTINGHAM.—We give illustrations of some admirable stained glass which has been recently designed and executed by Mr. Andrew Stoddart, of Nottingham. The vestibule screen on page 251 is carried out in white antique and opalescent glasses; the bath-room window is in streaky antique and opalescent glasses; while in the screen illustrated on page 250, which was made for a bank at Long Eaton, the roses are in pink opalescent Venetian on a background of clear glass.

**R**OME.—This year the annual show organised by the Society Amatori e Cultori, at the Palazzo delle Belle Arti in Via Nazionale, offered several features of unusual interest. A special room was hung with a collection of portraits by many of the finest and most representative painters of the nineteenth century. Here we saw examples of the work of artists who enjoyed great celebrity in their own day, such as Ciseri, and who have lost their attraction for us; and works by others who, in their own day, failed to attract the attention they deserved, and whose great qualities are now fully appreciated. David d'Angers, Hébert, Cremona, Benjamin Constant, Carolus Duran, were represented by remarkable works; Dagnan Bouveret had an exquisite and



CARVED PANEL

DESIGNED AND EXECUTED  
BY EILEEN STRICK

(See London Studio-Talk)



STATUETTE

BY COURTENAY POLLOCK

(See London Studio-Talk)

poetic portrait of a lady; Richmond was seen in a fine, vigorous portrait of Giovanni Costa; Leighton, Alma Tadema, Rossetti, Sergent, Herkomer were there. Amongst the finest exhibits are the portraits by Lenbach; other interesting works were by Alfredo Ricci, the charming portraitist of children, whose untimely death was such a loss to Italian art; Edward Hughes; the Spaniards Palmaroli, Valles, and Zuloaga; Mrs. Stillman, and Miss Lisa Stillman. These few names suffice to give an idea of the ground covered by this important collection.

Another room of exceptional interest was that hung with the works of the late Prof. Giovanni Costa. Here the artistic career of this finely gifted painter could be followed from its earliest beginnings—1847 to 1850 and thereabouts—in the notable works of his first manner—*Ad Fontem Alricinam*, *Women on the Sea-Shore at Porto d'Anzio* (acquired by the Roman National Gallery of Modern Art), in the many exquisite



## Studio-Talk



WRITING BUREAU

DESIGNED BY G. LL. MORRIS  
EXECUTED BY T. JONES & SON

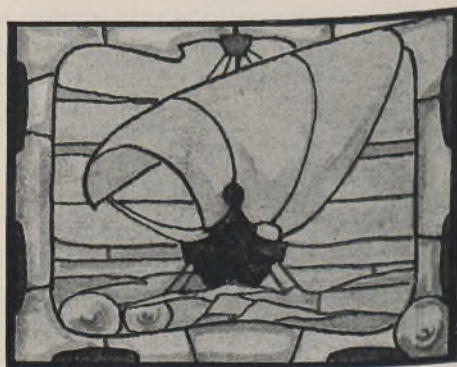
(See London Studio-Talk)

studies of the Alban hills and sea-coast near Rome; and also in the works of his later years, when he had come under the influence of the delicate spiritual beauty of the Tuscan scenery—*Sunset in the Cascine, Lucca, The Pine Wood at Bocca d'Arno*.

The general level of the work of the Italian painters was, perhaps, higher than it has been in the exhibitions of the last few years, and vastly superior to anything shown in Rome some ten years ago, but there were more single works of exceptional merit on view in 1902 and 1903. The majority of the pictures were respectable performances, frequently exhibiting an earnest search after new systems of technique, after brilliancy of light and atmospheric effect, after realism at all costs—even at that of beauty.

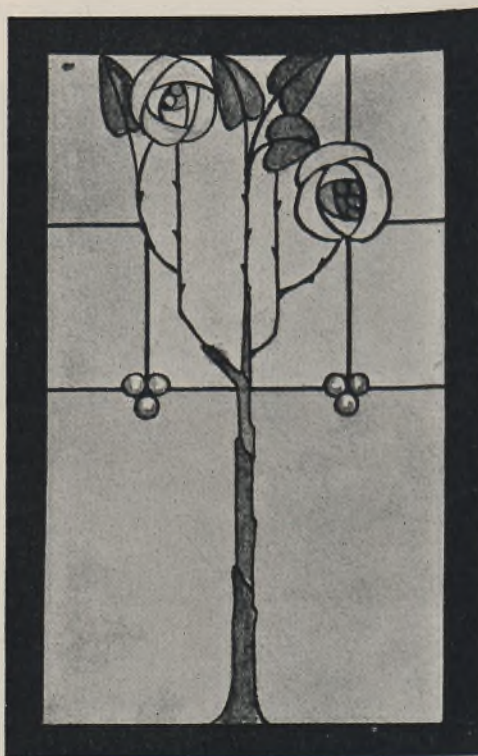
In portraiture, always a high test of an artist's powers, there were few noticeable things. Count Napoleon Parisani exhibited three small, delicate, highly refined portraits, two of children and one, exceptionally good in feeling, colour, and expression, of *Sigra. Vera Angeli*. Edouardo Gioja, well known in England, where he has lived some years, was re-

presented by five portraits, one of which is a group of a lady seated at a pianoforte with three little girls: the colour is rich and harmonious, and two of the children's heads very charming in expression and execution; the hands, though, which in a portrait



GLASS FOR HALL DOOR DESIGNED AND EXECUTED  
BY ANDREW STODDART  
(See Nottingham Studio-Talk)

count for so much, are carelessly rendered, and the same may be said of the large bunch of roses right in the foreground.

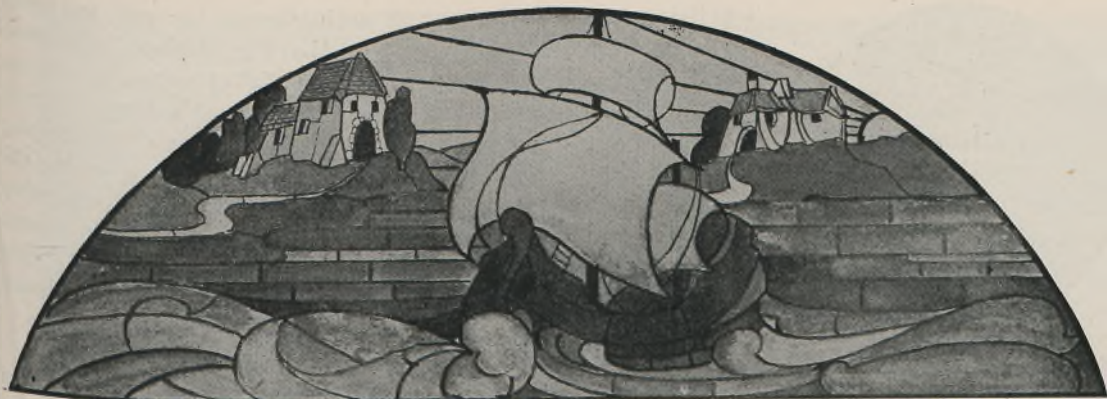


SCREEN

DESIGNED AND EXECUTED  
BY ANDREW STODDART  
(See Nottingham Studio-Talk)



## Studio-Talk

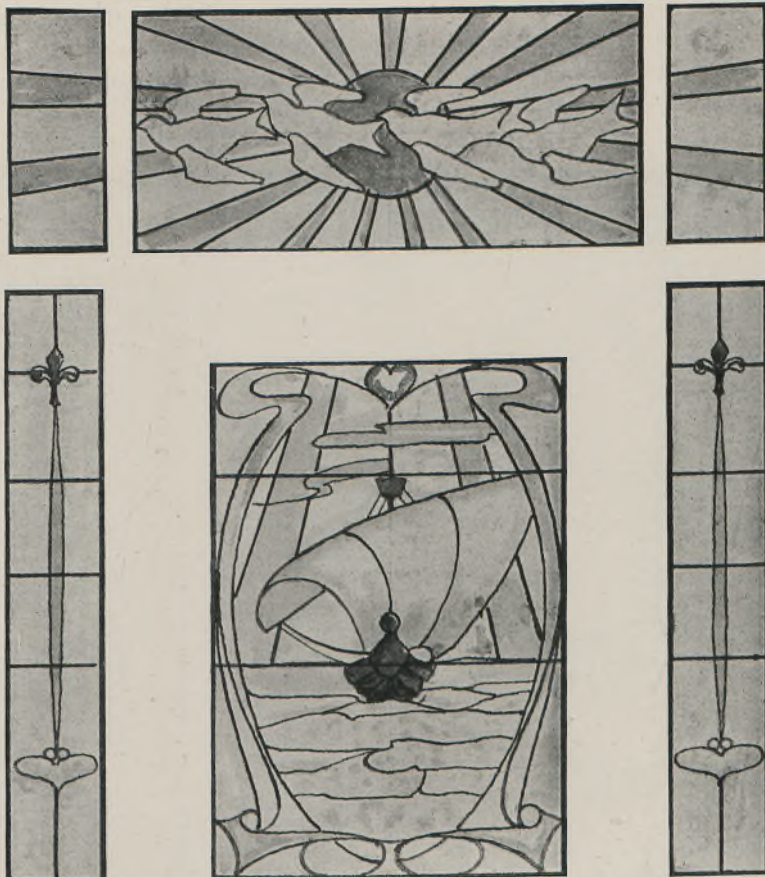


BATHROOM WINDOW IN ANTIQUE AND OPALESCENT GLASSES DESIGNED AND EXECUTED BY ANDREW STODDART  
(See Nottingham Studio-Talk)

Landscape in all its forms is the predominant feature of the exhibition. Two of Giovanni Costa's pupils merit special attention. In his *Vespero* and *Evening in Romagna*, Norberto Pazzini has produced two charming landscapes full of poetic feeling. Paolo Ferretti was perhaps seen this year to less advantage than last, still his *Study* (here illustrated) was an excellent piece of work.

One of the masters of poetic landscape in Italy, the late Vincenzo Cabianca, whose death two years ago was such a loss to the art of his country, was represented by a few small studies. Another veteran artist who here shows a characteristic work is Giuseppe Raggio, the octogenarian animal painter. This latest work of his, *Thirst*, a herd of wild horses of the Campagna drinking at a pond, is full of vigour. Perhaps the most notable feature of this exhibition was the group of works by the *Luministi*, apostles of the Divisionist gospel. They were here represented by several young men who have already

made themselves favourably noted—Lionne, Discovolo, Basilici, and Mengarini. A *Luminista*, too, in the literal sense of the word, is Gino Picconi, who exhibited four decorative landscape panels,



VESTIBULE SCREEN IN WHITE ANTIQUE AND OPALESCENT GLASSES  
DESIGNED AND EXECUTED BY ANDREW STODDART  
(See Nottingham Studio-Talk)



## Studio-Talk



INGLE WINDOW  
DESIGNED AND EXECUTED  
BY ANDREW STODDART  
(See Nottingham Studio-Talk)

work of foreign artists. The American painter, Charles Walter Stetson, exhibited some notable works. Mr. Stetson is certainly a poet in colour, and his *Decorative Landscape* (here illustrated) has singular and personal qualities. John Kent Sanders, Randolph Lee, and Lloyd Llewellyn exhibited pleasing and thoughtful nature studies.

A whole room was devoted to the Norwegians. Alex Holmström, whose fantastic and imaginative

work attracted much attention last year, was again well represented. His *The Orphan's Christmas* and *Winter Evening* are full of sentiment. Thaulow showed some of his coloured etchings. Munch had some fine lithographs, Tranaus a characteristic Scandinavian landscape, and the young artist, Olle Hjortzberg, asserted a vigorous artistic personality in the *Old Woman of Terracina*, solid in execution, vigorously realistic in expression. This last-named work figured on the list of purchases made by the King.

A good deal of space was hospitably devoted to the

The Spaniards, who exhibited together in a separate room, showed us nothing very striking. Esteven showed a series of interesting studies; Eचना had a very able picture of the steel furnaces of Viscaglia seen by night, while Jose Juliana gave a charming piece of fresh colour and painting in one of those pretty window gardens one not unfrequently comes across in some out-of-the-way corner of old Rome. Nor must we forget a forcible portrait of himself by Benedito.

The German section was disappointing, especially in view of the conspicuous Müller prize, which this year fell to a painter of that nation. Ernst



"PORTRAIT GROUP"

BY EDOUARDO GIOJA



*Studio-Talk*



"VESPERO"

BY NORBERTO PAZZINI



"STUDY"

BY PAOLO FERRETTI



## Studio-Talk

Pfanschmidt had a rather notable picture, *Christ Preaching*. The small French exhibit was of no special interest.

O. R. A.

PARIS.—The fine medals and plaquettes by Henri Kautsch have once more been attracting great attention at the Salon of the Société Nationale, particularly that of Franz von Lenbach, which, owing to the recent death of the great painter, was something of an actuality. This vigorous effigy will be a precious document to add to the history of art. On the reverse of the medal is a charming allegory, showing the Hôtel de Ville and marketplace of Schrodenshausen, the painter's native place, his pensive muse figuring in the foreground.

Henri Kautsch is certainly one of the foremost medallers of his time. To a profound knowledge of his art he adds a very special intelligence as to decoration, and an entirely fresh sense of allegory. This is seen very clearly in another recent work by the artist—the medal of Heine, where we find on the one side the portrait of the poet, a pensive and disillusioned figure, as suggested by the writings of his last year on earth, and on the other the muse of Eternity casts wreaths on his grave, which has this inscription: "De mes grandes douleurs je fais mes petites chansons"

Another very successful work is his Alpine plaquette, with the head of the Fairy of the Glaciers just visible between the tall peaks, the tourist descending to the valley, casting a last look behind. This is a thing of pure imagination. Other portraits of rigorous finish call for admiration on account of their com-

pleteness. Of such is the portrait of the Landgrave of Hesse, seated at the piano, composing, with an extremely cleverly-modelled figure of a muse, beside him; of such too, the face of Margo Lenbach, a daughter of the lamented painter.

Henri Kautsch was born at Prague, and was a professor there at the Imperial and Royal School of Decorative Arts. Since 1889 he has lived in Paris. In 1895, he did a marble bust of the Emperor Francis-Joseph, which now adorns the Austrian Embassy. He has been on several Universal Exhibition juries, and he it was who so successfully organised the French section at the Düsseldorf Exhibition of Fine Arts.

H. F.



"WAITING"

BY PIETRO MENGARINI





DECORATIVE LANDSCAPE. BY  
CHARLES WALTER STETSON





"WOMEN AT PORTO D'ANZIO"

(See Rome Studio-Talk)

BY GIOVANNI COSTA

**D**RESDEN.—The great art-exhibition, which is open from May to October, is the fourth of its kind held at this place. The same feature which has so markedly distinguished its precursors is its main

characteristic also—viz. the beauty and novelty of its *mise-en-scène*. Dresden has, as far as Germany is concerned, created a departure in this regard, and although all other German art-shows have, since 1897, attempted to vie with it, none has to this day



PLAQUETTE: "HEINE"

BY H. KAUTSCH  
(See Paris Studio-Talk)



PLAQUETTE: "HEINE" (REVERSE)

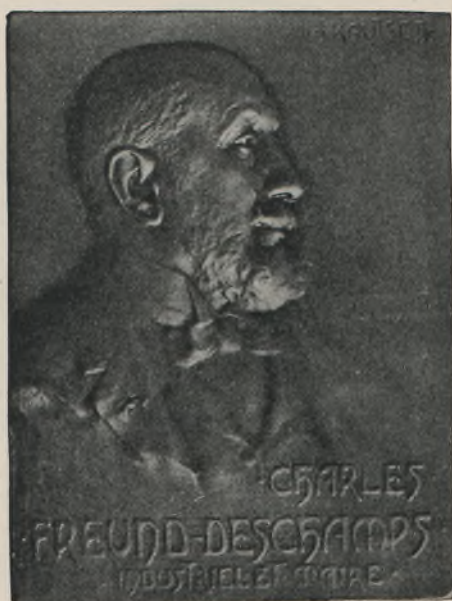
BY H. KAUTSCH



*Studio-Talk*



PLAQUETTE: "LENBACH" (REVERSE)  
BY H. KAUTSCH  
(See *Paris Studio-Talk*)



PLAQUETTE BY H. KAUTSCH  
(See *Paris Studio-Talk*)



PLAQUETTE: "LENBACH" BY H. KAUTSCH  
(See *Paris Studio-Talk*)



PLAQUETTE: "THE LANDGRAVE OF HESSE"  
BY H. KAUTSCH  
(See *Paris Studio-Talk*)



## Studio-Talk



PLAQUETTE: "MARGO LENBACH" BY H. KAUTSCH  
(See *Paris Studio-Talk*)



PLAQUETTE BY H. KAUTSCH  
(See *Paris Studio-Talk*)

been able to even equal, let alone surpass it, in the matter of presenting an art-show tastefully and captivatingly.

Our Dresden show offers a large number of attractions, some of which alone would make it well worth visiting. There is a Menzel one-man show incorporated with it. It is always gratifying to be able to see

Menzel's work, yet it must be admitted that the present collection is not in any way representative. Among the paintings in oil not above three are of first importance, and most of the drawings have already been on view, during the past season, at our various art galleries here.

In imitation of Paris, 1900, there is a sort of

international "centenale," embracing several hundreds of interesting paintings from Reynolds, Gainsborough, and Goya down to the newest of the new. The school of Fontainebleau and the impressionist and pointillist schools are well represented. There are excellent exhibits of what has been achieved at Düsseldorf and Vienna during part of the century just passed. Courbet's superb *Stonebreakers*, recently purchased for the Dresden Gallery, is a feature of this show, which also includes notable specimens of the work of Feuerbach, Böcklin, Liebermann, and many others.

The principal show, that is the exhibition of modern work, is, of itself, very good, though the standard of excellence presented is perhaps slightly below that of former years. The Dresden artists make a pretty good show. Among them I want to mention particularly Bantzer, who exhibits a *Peasant's Wedding Feast*, some Hessian peasant-types, and a most admirable portrait of his wife, very refined in tone; Ritter, with excellent landscapes, from which one sees that he is gradually freeing himself from the crudities of the accepted "pointillist" technique, and yet remaining sunny and bright



PORTRAIT BUST

BY PETER POEPELMANN



## Studio-Talk

as any Luce, or Signac, or Rysselberghe; Sterl, with a superb *Mother and Child*, of deep feeling, and warm, passionate colouring, a fine *Return of the Haycart*, in the dusky evening, and *Field Labourers Drinking*, in the burning sun; Zwintscher, with good portraits, and some rather peculiar landscapes; Kuehl, with some excellent new views of Dresden, an interesting interior of the *Sedan-Chair Porters' Establishment*, still carried on at Dresden, and the *Interior of Überlingen Cathedral*.

The rooms with works by Munich artists are scarcely as interesting as they ought to be, and Berlin has sent, upon the whole, a better show. Here A. Kampf's works stand out pre-eminently, particularly his *Two Sisters*, which attracted so much attention last year at Berlin. The harmony of tones made up by the dresses, faces, and hair of the little girls is exquisite, and the way in

which the silver trimmings upon their dresses are painted, is a marvel of skill.

I should mention that Weimar, Karlsruhe, and Stuttgart have sent good, though not extraordinary, collections of pictures. The Stuttgart room is fitted with the panelling and furniture designed by B. Pankok for one of the rooms in the Royal Gallery there.

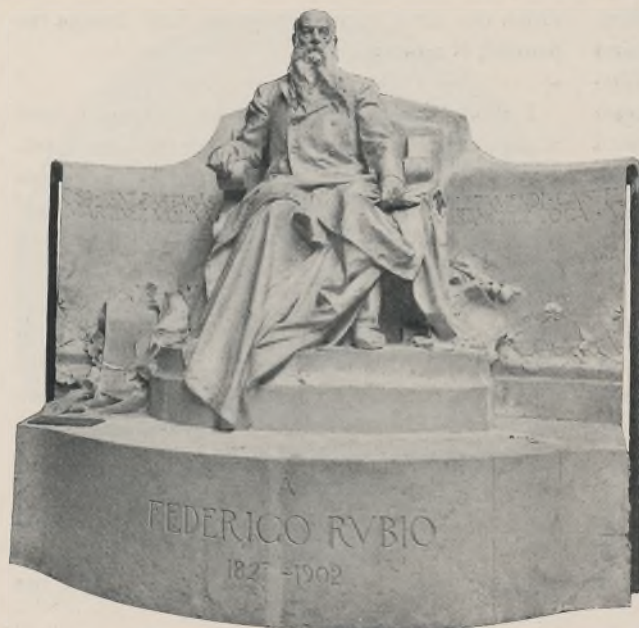
Otto Greiner has been allowed the whole of a large room to himself. He has been known hitherto as a remarkable draughtsman and interesting lithographic designer. Now, for the first time, he makes his appearance as a painter of unusual qualities. Robert Diez, to whom Dresden owes three fine fountains and a strange Bismarck monument, has also a one-man show, including the working models of most of his works. Diez has



"THE RETURN OF THE HAY CART"

BY ROBERT STERL





MONUMENT IN HONOUR OF DR. RUBIO

BY BLAY

just turned sixty, and the uncommon exhibition of his lifework is a sort of tribute of honour to Dresden's best-known sculptor.

Among the other sculptures Poeppelmann's bust of a young girl particularly struck me. The model itself is prepossessing, and the treatment adds to its beauty, for the artist has not rested content with doing something pleasing, but, by a process of selection and simplification, has elevated it to the stage of being monumental.

There is also on view a cast of Rodin's *Penseur*. Within a short time I have now seen this exhibited at the "International" in London, at Düsseldorf, and here. In setting this marvellous figure off to advantage the authorities in London and Düsseldorf are a long way behind those at Dresden. Wallot, the architect of the Berlin Houses of Parliament, has built a round hall with a cupola

here. The walls are perfectly white; the vault of the cupola is covered by a frieze of lions on a blue ground, copied from the antique lions at Susa. This blue sheen softens the moderate amount of light which enters this hall, and the white *Penseur*, placed in a recess, has in *this* light lost all definite measurements, all exactitude, even all hardness of outline, as it were. It is like a sketch, full of inward life; you do not feel as if you had before you a piece of workmanship actually accomplished and brought to a finish, but rather something that was still in the state of being produced. One is conscious of the presence of the active artist to a most marvellous degree. To get such an impression as one receives from the *Penseur* here is alone worth a good journey.

H. W. S.

MADRID. — The Biennial International Art Exposition recently opened by the King in Madrid should have been held last year, but was postponed for financial reasons. The result is a large increase in the number of exhibits, which comprise



"THE PARMO GARDEN"

BY SANTIAGO RUSIÑOL



## Studio-Talk



IN THE GUADERRAMA MOUNTAINS"

BY MUÑOZ DEGRAIN

about one thousand six hundred pictures, over three hundred sculptural works, besides architectural designs, etchings, drawings, and a good section of decorative art, all crowded into a building far too small for them. But there is no limit to the size and number of pictures sent in by any one painter, and the jury cannot refuse works by artists who have been awarded a prize, some of whom send as many as ten, twenty, thirty, or even more canvases.

Rusiñol, Zuloaga—is very marked, without leading to mere imitation. And it is these masters who have at last freed Spain from the charge brought against her that her national genius would be swallowed up by that of Paris.

Barcelona, Valencia, and Seville are the three cities or provinces that can claim to have formed flourishing schools, independent of each other



TRIPTYCH

BY EDUARDO CHICHARRO



## Studio-Talk

and the world in general. By the word "school" I mean that there is in these cities as nowhere else in Spain—not even in Madrid—a decided movement in favour of art and artists, whose numbers increase yearly, and who are capable of producing a vigorous and healthy art of their own, independent of external influences.

The reputation of two artists, who till quite lately have been the scorn of biassed critics, is evidently increasing. These are, Sorolla in painting, and Blay in sculpture. It is but two or three years since the former was denied by many to be a serious painter, and the latter, in the shadow of Querol and Benlliure, was accounted a nobody. To-day Sorolla is the recognised lord and master of the gallery. The tiny room where his nine works are hung is the centre of all attraction, the lingering place for all who feel art and understand that they are in the presence of a great master. Blay too, once ignored by the public, has at last won for himself a merited place in the first rank of Spanish sculptors. His art is charac-

terised by a vivid, flashing, creative imagination severe and elegant, powerful and delicate.

Among other artists who are either rising or have already attained their mature personality, Eduardo Chicharro, a young Madrid painter living in Rome, deserves special mention for the great progress he has made. This year's picture, a large triptych representing Tasso's "Poem of Amida and Reinoldo," shows the influence of the pre-Raphaelite school of English painters.

Another fine triptych is Enrique Cubell's *Work, Rest, and Family*. D. Ramon Casas sent an immense canvas, styled *Barcelona, 1902*, showing the mounted gendarmerie trying to drive back a huge crowd of workmen and unemployed; and the young Valencian, Manuel Benedito, represents a scene from Dante's "Inferno," an immense *pot-pourri* of human forms in every imaginable posture—men and women writhing and fighting, howling and tumbling about in dire confusion.



POTTERY CLASS, ART INSTITUTE OF CHICAGO  
(See *Chicago Studio-Talk*)



## Studio-Talk

D. Gonzalo Bilbao, of Seville, is certainly one of the best and most original of Spain's modern painters. His three canvases, *Going to Church*, *The Slave*, and *The Black Mantilla*, are all thorough works of art. He has studied, but not imitated, Goya and Zuloaga: the beggars, the Sevillian dames, and he portrays them with all their faults and virtues, their mocking scorn and degrading servitude.

Among the landscape painters there are three who merit special mention: Aureliano de Beruete, Santiago Rusiñol, and Antonio Muñoz Degrain.

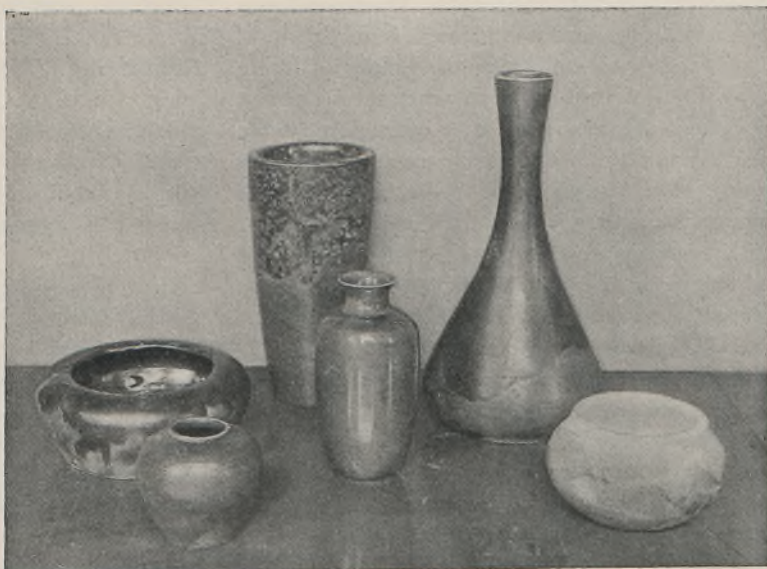
Spain can boast of an excellent pastellist—Maximinio Peña. As colourist in the old style, who neither follows foreign tendencies nor swerves one inch from the trodden path, he is a first-class artist.

To conclude, this year's exposition is more flattering to Spain than that of 1901. Native art is slowly but surely freeing itself from French and other influences. If traces of pre-Raphaelitism are to be found here and there, they do not prove to be the general rule; and, judging by the enthusiasm of the younger generation, we can fairly hope to see, sooner or later, the renaissance of Spanish art.

C. H.

**C**HICAGO.—Although having sprung from exceedingly modest beginnings, pottery in America has attained, during recent years, a very important position. In the matter of artistic design, quality of material, and perfection of process, some half-dozen establishments throughout the country have received creditable recognition abroad as well as at home.

It is owing to the encouragement derived from successes which have grown out of early struggles in well-established works, such as those above-mentioned, that the promising class at the Art Institute



GROUP OF POTTERY

EXECUTED BY THE CLASS OF THE  
CHICAGO ART INSTITUTE

feels justified in aspiring to a further development. Indeed, what with the possibilities, through a co-operation with the department of decorative design, and the possession of two of the largest kilns in the West, it does not seem unreasonable to predict the establishment of a strong industry within the near future. Already it has been quite forcibly demonstrated that the sense of proportion, of line, and of colour is cultivated in a more marked and rapid degree through the turning and firing of household utensils than through the conventional academic training. Evidence as to the truth of this statement is shown by the fact that, in many cases, students, upon entering the pottery class, have had no previous knowledge of drawing, and yet the feeling of relation and of graceful contour seems almost immediately to have asserted itself in their minds. From the study of pottery, therefore, the pupil is often led instinctively into the alluring branch of painting or of sculpture, perhaps. It would seem more logical, of course, if the proceedings were reversed, but good results are being obtained by the present system, so it might be unwise, possibly, to alter it. However, the conditions now existing are not due to an arbitrary regulation, because the movement, so far, is too young for any fixed curriculum, and whether or not it will be found advisable to institute one cannot as yet be definitely determined. Only a little over two years the plant has been in operation, but, during that time, it certainly has



## Reviews

accomplished far-reaching results. That it possesses the essentials for serious attainment is fully acknowledged, and that it holds the possibilities of future advance seems evident. For whatever success it may claim, either now or later on, it is no more than fair to state that the chief credit is due to its founder, Mr. Judson T. Webb, a man of wide practical experience, who is eminently qualified for the directorship in such a field. The limitations and requirements of the individual pupil he always appears intelligently to comprehend. At least he does foster with care every tendency to self-expression. In consequence, the study is found to be recreation rather than work. If any especially interesting application appeals to a member of the class—as, for example, in the case of one lady who has undertaken the production of a set of dishes—the idea is eagerly adopted by Mr. Webb.

Not a great deal, so far, has been attempted by the school in under-glaze decoration, chiefly because the class has not been in a regularly organised form and individual inclination has not tended in that direction. Excellent results, however, have been procured through various colour combinations in both the soft and high glaze effects. Experiments in drip designs have proved successful, as have also attempts at modelling in relief on the foundation shapes.

Such is the history of an infant enterprise. If, in years hence, to possess a piece of "Chicago Ware" will be an indication of refinement and culture the present confident supporters of the project will feel amply repaid.

MELBOURNE. — The Yarra sculptors Society held their annual exhibition at the Independent Hall, Russell Street, in April. There was a fair showing of work both in painting and sculpture and wood-carving. Mr. D. Richardson's colossal sketch group for the City of Bendigo dominated all other exhibits in this department. It was considerably over life-size and showed Australia—a female figure—dropping the golden harvest into the wash-dish of a middle-aged and exceedingly characteristic miner. The marble when executed will, it is understood, occupy a prominent place in the Golden City. Among the wood-carvings considerable skill was shown in various exhibits for mirror-frames, etc. This is a department of art effort which has lately come greatly to the front in Melbourne.

Pictorial work of fair average quality was also shown, notably *The Breadwinners* by Miss V. Teague, and *The Sonata* by Mr. Bell, the latter being especially noticeable for its refined tone and good arrangement; Mr. D. Cook's *Cloud* also was a distinct success. The names of Mr. R. Camm and C. Summers must also be included for sincere and unpretentious work.

How history repeats itself! A great grandson of the famous Sir David Wilkie, Mr. Leslie Wilkie, is one of Melbourne's most promising young artists of to-day. He has had an ample art training under Mr. L. B. Hall, at the National Gallery, and has established quite a record for his fine work as a portrait painter. He is leaving during the present year to continue his studies in Paris.

J. S.

## REVIEWS.

*Whistler as I knew Him.* By MORTIMER MENPES. (London: A. & C. Black.) Édition de luxe, £5 5s. net; Ordinary Edition, 40s. net.—In reading this remarkable book, with its exaggerations and distortions of fact, its cutting satire, but withal its under-current of real affection for and appreciation of, its subject, it is impossible to help wondering what the effect of it would have been upon Whistler himself had it been published during his lifetime. As was unfortunately the case with so many of his other friends, the veteran painter became estranged from the pupil, who for many years was his constant companion, and who, without doubt, owed much to his instruction and example. The reasons for that estrangement are not far to seek, for from first to last Whistler could brook no rivalry; and, as is well known, his jealousy extended to the most petty details, such as the colour of a dado or the design of a frame, and even unconscious plagiarism roused his bitter ire. "The cry of Whistler's life," says Mr. Menpes, "was, 'Save me from my friends!'" and he adds, "If he could only hear them now, the cry, I feel sure, would be still more terrible. The under-studies fall sadly short. His friends are foolishly, though no doubt unwittingly, raising up a cloud behind which the real Whistler is obscured, and I feel that it is only fair to his memory to try and cleanse the atmosphere that is gathering about him." A worthy ambition truly, and one which scarcely could have appeared likely to inspire a man who has suffered, as Mr. Menpes has done, from the scorpion-like sting of Whistler's animadversions. The ques-



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tion, however, cannot fail to suggest itself: Has the writer of "Whistler as I knew Him" done much to cleanse what he calls the false atmosphere? Has he not rather added to its murkiness, by making the man he calls "the Master" appear ridiculous, as when he describes his behaviour at the hair-dressers, or his discourtesy to his hostess at a musical party, and remarks casually, "He picked great men off their feet when they were not looking and thrust them through plate-glass windows in Piccadilly." Such manifest flaws as these cannot fail to detract from the permanent value of a book which, in spite of them, is full of deeply interesting data respecting Whistler's methods, of real revelations of his remarkable personality, and of pathetic instances of the devotion of his followers. Moreover, Mr. Menpes displays considerable tact in his references to his own quarrels with Whistler, or rather, Whistler's quarrels with him, for the gradual estrangement which ended in a complete rupture was entirely the result of the Master's aggressive jealousy. Mr. Menpes knew full well, when he went to Japan on his own account, that he risked incurring the displeasure of the Master; and when, on his return, his anticipations were realised, he calmly accepted the fact that he had become an outcast from the circle to which he had so long belonged. He merely sadly remarks, "I took up my brush, began my solitary artistic career, and tried to make a success. . . . I have never come in touch with Whistler or the followers again from that day to this. Where they are now I do not know, but I maintain that the period of enthusiasm did us all good. We worked well for the Master and we loved him. I am quite convinced of one thing. No matter how seriously he attacked them, there is not one of those followers but will remember the name of Whistler with gratitude, admiration and affection to the end." However great may be the diversity of criticism the letterpress of this costly publication may evoke, there can be no two opinions on the very great value of its illustrations, which have all been printed at his own press under the direction of Mr. Menpes. They include several remarkable likenesses of Whistler by his old friend and pupil, taken when the relations between them were most cordial, and a series of characteristic examples of the Master's own work, such as pen-and-ink drawings, pastels, water-colours and sketches in oil, some never before reproduced, lithographs and etchings, with what are even more valuable to the student, sets of proofs of different states of certain plates. There are, for instance,

no less than five of *Maude standing* and five of *Sir Henry Irving as Philip of Spain*. It was indeed as an etcher that Mr. Menpes first came in contact with Whistler, and not the least interesting portion of his book is the account of how he learnt direct from him the art in which he is himself such a proficient.

*English Earthenware and Stoneware*. By WILLIAM BURTON, F.C.S. (London: Cassell.) 30s. net.—The latest addition to the beautiful series of illustrated works on the history of the pottery and porcelain of various countries, this new volume from the able pen of the author of "English Porcelain," is, if possible, even more up-to-date than its predecessors. Mr. Burton, who is now director of Pilkington's Tile and Pottery Co., and was formerly chemist to the celebrated firm of Josiah Wedgwood and Sons, is a thorough expert on the subject here dealt with. He writes in an easy, fluent style, and has arranged his material in a very straightforward, methodical manner. He prefaces his volume with a rather severe indictment of his predecessors in the same field, remarking that it has been a serious task to disentangle from the narratives of Simeon Shaw, Llewellyn Jewett and Miss Meteyard the true facts connected with the origin and development of the English earthenwares and stonewares of the seventeenth and eighteenth centuries. On the other hand, he commends the trustworthiness of M. L. Solon, author of two excellent books in the same series, of Professor Church, and of Mr. Hobson, to whom he acknowledges his own indebtedness for the clearing up of many difficulties. In selecting the numerous characteristic illustrations, which include twenty-four plates in colour, Mr. Burton has wisely chosen examples in public museums, so that students and collectors can examine the originals for themselves. These reproductions form, as it were, a kind of pictorial history of English ware, and are supplemented by several pages of marks, reproduced without reduction from photographs. Having, in his first two chapters, given a brief summary of the history of the potter's art up to 1600, and explained the various processes employed the author begins his account of modern work with what he calls "Peasant Pottery," giving a number of very fine examples of it, including the beautiful and quaint slip-dish, by Thomas Toft, from the British Museum known as the *Pelican in her Piety*, in which is represented the mother-bird feeding her young from several wounds she has made in her breast. The consideration of the peasant pottery—which, by the way, contrasts favourably in some



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respects with much of the modern work discussed—is succeeded by a searching review of the productions of John Dwight, the brothers Elers, Dr. Thos. Wedgwood, Josiah Wedgwood and their contemporaries, and of the various potters of note of the Northern counties. The volume, which will be a perfect mine of information to the future student, closes with a few interesting notes on minor celebrities of the eighteenth century.

*The Golden Trade.* By RICHARD JOBSON. Edited by CHARLES G. KINGSLEY. (Teignmouth: E. E. Speight & R. H. Walpole.) £1 1s. net; or, on Japanese vellum, £3 3s. net.—The prospectus of the new enterprise, to which the name of the Saracen's Head Library has been given, explains that it is intended to reproduce in it not only standard works "already famous, but others noteworthy for their literary charm, curiosity, and human interest." The first series is called the "Mary Kingsley Travel-Books," with a view, it is explained, of associating them with the memory of Miss Kingsley, whose life-work was in so great a degree inspired by the exploits of the old voyagers. The title, though much can be said in its favour, is somewhat misleading, giving as it does an air of modernity to volumes of which the primal characteristic is that they belong to the long ago. The "Golden Trade" that leads the way was first issued in 1623, and the new, limited in all to a little over two hundred copies, is an exact reproduction as to text, spelling, and illustrations, but not a facsimile. The modern initial letters and borders having been specially designed by R. Morton Nance. It and its successors will, no doubt, forcibly appeal to those interested in literary curiosities, yet whose purse does not allow them to indulge in the purchase of rare editions.

*Donatello.* By LORD BALCARRES. (London: Duckworth & Co.) 6s. net.—Although, in view of the issue in 1900 by Messrs. George Bell & Sons of the excellent little monograph on Donatello of Hope Rea, it is impossible to endorse Lord Balcarres' assertion that, before the publication of his biography, no critical work on the subject had appeared in England, it must be conceded that he has made good his claim to have turned to full account the materials at his disposal. "The Renaissance," he says, "gave birth to few men of productive genius whose actual careers are so little known. Donatello composed no treatise on his art; he wrote no commentary, no sonnets; and, indeed, scarcely a letter of his even on business topics has survived. "Donatello the man," adds Lord Balcarres, "must remain a mystery." Yet

in this very mystery there is an added charm; and, as is the case with every true genius, the great sculptor so stamped with his own individuality everything he produced that the appreciative student seems to be brought into direct personal *rapport* with the master. The excellent reproductions of typical works which enrich his charming volume include several comparatively little-known sculptures, notably the exquisite bust of St. John the Baptist of the Fienza Museum, surely an ideal realisation of the character of the child-prophet!

*The Art of the Pitti Palace.* By JULIA DE WOLF ADDISON. (London: George Bell & Sons.) 6s. net.—In this delightful little volume, with its numerous reproductions of masterpieces in the Pitti Gallery, the authoress has reproduced something of the glamour of the time when the famous Palace was built by the great architect, Brunelleschi, for the wealthy merchant, Luca Pitti, then considered the first citizen of Florence, who had, however, nothing to do with the formation of the collection which is now the chief glory of his old home. By a strange irony of fate, that home passed after the death of its first owner into the possession of his hated rival, Lorenzo de' Medici, and it was he who formed the nucleus of what is now a perfect storehouse of masterpieces of the golden age of painting, though it is unfortunately comparatively poor in examples of early Italian art. Passing from the consideration of the Palace itself, a subject with which she is thoroughly familiar, the authoress proceeds to review in detail its most noteworthy contents, and in so doing she betrays the comparative weakness of her technical knowledge. She speaks, for instance, of the *Pietà* of Fra Bartolommeo—the reproduction of which, by the way, is scarcely up to the level of the other illustrations in the book—as "a dignified Deposition," she quotes George Eliot and Nathaniel Hawthorne as if they were authorities in art criticism, and herself decidedly overrates Guido Reni.

*The Anonimo.* Translated by PAOLO MUSSI. Edited by GEORGE C. WILLIAMSON, Lit.D. (London: George Bell & Sons.) 7s. 6d. net.—The axiom that history repeats itself is fully borne out by this able translation of the valuable MS. found as long ago as 1800 by the Abate Don Jacopo Morelli in the collection of Apostolo Zeno, of Venice, who lived between 1668 and 1750. Three centuries ago the author of the original text was discussing the authenticity of art treasures, laying down the law, establishing and upsetting reputa-



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tions, with as full a belief in the finality of his own judgment as is displayed by his successors in the field of criticism. The exact date and the name of the writer of the famous notes will probably never now be known, in spite of all the eager attempts that have been made to solve the mystery connected with them; yet the MS. might have been penned by such modern exponents of analytical criticism as Giovanni Morelli and Bernhard Berenson, when engaged in the preparation of the books which have made their reputations. Published in Italy by its discoverer in 1800, the MS. has been again and again reprinted, and has been constantly quoted from by writers of every nationality, but it has never before been rendered into English, the fact that it is written in a little known Venetian dialect making the task of translation one of peculiar difficulty. It has, however, been most successfully achieved by Signor Paolo Mussi, who has used the latest edition of the original, with the valuable notes of the well-known expert, Dr. Frizzoni, published in 1884. These notes have been included in an abbreviated form, and have been supplemented by others from the pen of the English editor, Dr. Williamson, who has given yet further distinction to the publication by the introduction of a number of excellent reproductions of works of art discussed by the "Anonimo." In its present form the work, which has already survived for so long, seems likely to have a fresh career of usefulness, and may possibly be the means of solving some of the many problems that still elude the skill of the most accomplished critics. The section of the book on the art treasures of Venice will be found of exceptional interest, the copious notes of the Italian and English editors bringing the text very thoroughly up to date.

*Old Clocks and Watches and their Makers.* By F. J. BRITTEN. Second edition, enlarged. (London: B. T. Batsford.) 15s. net.—Collectors, connoisseurs, and students of the sidelights of history, as well as of the progress of mechanical science, will give a cordial welcome to this new edition of the one standard work on the subject, which is far more than the mere description of certain old clocks and watches that its title would seem to imply. It is an exhaustive account of horology, from the first attempts to mark the flight of time by such simple contrivances as sundials, water-clocks, wick and lamp timekeepers, hour-glasses, etc., to the clocks and watches of mediæval, renaissance, and modern times, with their delicate and complicated internal mechanism and richly ornamented cases. Each section of the deeply

interesting record, that is a true reflection of the progress of civilisation in Europe, is enriched with a great variety of excellent illustrations, the number having been increased by nearly two hundred in the new edition. These include some Egyptian water-clocks, the recently restored and most curious meridian dial of St. Peter's Cathedral, Geneva, a rare German wick-timekeeper, the famous weight-clock, known as Jack the Smiter, in Southwell Minster, the quaint Jacks of Rye, the Jacquemarts of Rouen, and the ornate sixteenth-century clock of Strasburg Cathedral; with an infinite variety of portable timekeepers, watch-keys, etc., and several portraits of notable makers from old engravings, drawings, etc. All the best collections were, in fact, placed at the disposal of Mr. Britten, whose text, though free from the technicalities so irritating to the uninitiated, makes every detail perfectly clear. Full completeness is, moreover, given to what is practically an encyclopædia of horology by the addition of a valuable alphabetical list of 10,000 clock and watch-makers of the past, the compilation of which must have involved a vast amount of toil and research. The work has, however, evidently been from first to last a labour of love, and Mr. Britten's name will ever be gratefully remembered by all students of a subject he has made so peculiarly his own.

*Pewter Plate.* By H. J. L. J. MASSÉ. (London: Bell.) 21s. net.—In this interesting and useful monograph, the organizer of the recent Exhibition of Pewter Plate at Clifford's Inn treats his subject from the technical rather than the æsthetic point of view, omitting nothing that can be of use to the connoisseur and collector, but scarcely touching on the romantic side of the history of the humble alloy that, from being contemptuously relegated to the back-kitchen, has, of late years, been promoted to an honoured position on the carved oak side-board or Welsh dresser of its envied possessor. In spite of, or perhaps because of, this reserve, the book is a thoroughly useful one, an excellent supplement to the history of the Pewterer's Company, of Mr. Charles Welch, who has given Mr. Massé permission to quote largely from the more costly publication. The new study of Pewter is prefaced by a useful descriptive list of the illustrations, care being taken to give, in every case, the distinctive marks that cannot always be brought out clearly in the reproductions. This is succeeded by an enquiry into the causes of the disappearance of so much pewter-ware, which, had it survived, would now have been the



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joy of the collector. Fortunately, however, as is pointed out by Mr. Massé, it was long customary to use pewter for ecclesiastical as well as domestic purposes, and with many fine English tankards, German flagons and dishes, etc., examples are included of French and Flemish *bénitiers* and chalices, some of them of fine workmanship. Mr. Massé is of opinion that the true art of pewter-making can never really be revived; the specimens exhibited by modern manufacturers having none of the charm of the genuine old article. The alloy used, he says, is too crude and white, too brittle and hard, and no one has yet succeeded in giving to it the soft pearly-grey colour that is so pleasing to the eye.

*Adventures among Pictures.* By CHARLES LEWIS HIND. (London: A. & C. Black.) 7s. 6d. net.—The republication of fugitive essays is rarely a success; and interesting as are some of the contents of the present volume, it can scarcely be claimed that it is an exception to that rule. Most of the chatty dissertations in it on things artistic first appeared in the "Academy" under their author's editorship, and were fully in place there, but they do not lend themselves very satisfactorily to the making of an harmonious volume. Mr. Hind never forgets himself in his enthusiasm for the great exponents of art, with whom, after all, he has but a bowing acquaintance, and he is disposed to give too much prominence to his own superficial impressions. He does not like Mancini, he says, so he leaves Mancini alone; and to him Bernhard Berenson "is of all living critics of classic art the most competent and the most distinguished." Yet surely it is a straining of terms to use the word classic here, for is it on the masters of the Renaissance that Mr. Berenson has concentrated his attention? To Rodin, Mr. Hind further remarks, "there are but two luminous and self-evident things, himself and Nature"; yet is it not the complete subordination of self to his subject that is one of the chief factors in the great French sculptor's pre-eminence? With the exception of the *Woman's Head*, after Rodin, the *Lord Ribblesdale*, after Sergeant, and the *Venice*, after Moffat Lindner, the illustrations are, moreover, very inferior to those in Messrs. Black's other publications, such as the "Oxford" and the "World Pictures." The *Death of Procris*, after Piero del Cosimo, and the *Knitting*, after Segantini, are almost caricatures of the originals, so crude and harsh are their colouring.

*Les Questions Esthétiques Contemporaines.* By ROBERT DE LA SIZERANNE. (Paris: Hachette et

Cie.) 3 francs 50.—This new volume of essays from the accomplished pen of the well-known French critic, whose "English contemporary Art" attracted so much attention on its first appearance in 1896, is as full of pregnant and witty observations as any of its author's previous publications. "Many and many a time, for instance," he remarks, "has the tyranny of habit been denounced, but never that of the love of novelty;" yet, in his opinion, the latter is more fruitful of evil results than the former, leading, as it so often does, to gross injustice. In the "Questions Esthétiques," however, it is with the struggle of modern art to free itself from the trammels of habit that M. De la Sizeranne has elected to deal, his subjects being on Ironwork æsthetically treated, the Balance-sheet of Impressionism, Modern Costume in Contemporary Sculpture, the Claims of Photography to be considered an Art, and Art Prisons, in the last of which he dwells pathetically on art shut out from life and caged in museums. One and all, the essays teem with sarcastic humour, and display a remarkable grip of the tendencies of the day; but perhaps the "Bilan de l'Impressionisme," with its masterly summary of the upshot of its latest phases, is the most characteristic of its author's virile and caustic style.

*Idées Vivantes.* By CAMILLE MAUCLAIR. (Paris: Librairie de l'Art ancien et moderne.) fr. 3.50.—The title of this unpretending little volume is a true earnest of its contents, so living, so virile, and so original are the ideas enumerated in it, so eloquent and so vibrant the language in which they are expressed. Perhaps the most delightful of the essays are those on Auguste Rodin and Eugène Carrière, between whom M. Maclair recognises a strong spiritual affinity—widely different, as are necessarily their modes of giving voice to their conceptions. The recent bust portraits of women by the sculptor and the painter are, in the opinion of this shrewd observer, thoroughly akin, both having the same veiled and mysterious charm, their contours illuminated by a vibrating radiance, quite unlike the crude, dry light characteristic of the ordinary bust. The later essays will appeal to a more restricted audience, dealing as they do with such comparatively abstruse subjects as what the author calls "the Religion of the Orchestra," "the Scientific Spirit of Modern Literature," and the "Identity and Fusion of the Arts;" but they are one and all the utterances of a man, who is not only thoroughly in touch with the most advanced thought of the day, but also a pioneer of that of the future.



## Awards in "The Studio" Prize Competitions

*Auguste Rodin.* By RUDOLF DIRCKS. Leather, 2s. 6d.; cloth, 1s. 6d. net.—One of the charming series of the Langham Art Monographs now appearing under the able editorship of Selwyn Brinton, this little volume on the great French sculptor, with its fine reproductions of typical works, amongst which *Le Baiser* is especially noteworthy, will delight all admirers of Rodin's virile and original work. The author had the privilege of more than one interview with his subject, so that the personal details given may be looked upon as authoritative.

*Sir Francis Chantrey, R.A.* By A. J. RAYMOND. (London: A. and F. Denny.) 1s. net.—It seems strange that in this day of art monographs more than half a century should have elapsed since any book has appeared on the life of the donor of the "Chantrey Bequest," which has been the subject of so much heated discussion recently. In addition to a careful biography, the useful little volume now issued gives extracts from the will of Sir Francis, and a complete list of the sculptures, paintings, etc., purchased by the Royal Academy with his money between 1877 and 1903.

*Bookplates.* By EDWARD ALMACK, F.S.A. (London: Methuen & Co.) 2s. 6d. net.—This little book is well worth having, if only for the facsimile reproduction forming its frontispiece of what is supposed to be the oldest bookplate in the world, taken from a fifteenth-century Latin treatise on logic. Mr. Almack, who is a thorough expert on the subject here dealt with, prefaces his chronological account of typical bookplates of the past, with a careful *résumé* of the various modes of engraving; and supplements it with an interesting essay on inscriptions in books. The illustrations accompanying his text are well chosen so far as they go, but it is to be regretted that he did not include some of the beautiful modern designs that have been from time to time reproduced in THE STUDIO, and may justly be called masterpieces of design and draughtsmanship.

*Die Meisterwerke der Königlichen Gemälde-Gallerie im Haag und der Gallerie der Stadt Haarlem.* (Munich and London: Franz Hanfstaengl.) 12s. net.—Travellers in Holland could have no better guide to the two famous galleries of the Hague and Haarlem than this volume of reproductions of well-selected masterpieces, with its scholarly introduction from the pen of Dr. Karl Vollt, who gives succinctly but clearly the outline of the history of painting in the Netherlands.

*Yorkshire: Painted and Described by Gordon Home.* (London: A. & C. Black). 7s. 6d. net.—

Well written and full of real appreciation of the coast and moorland scenes described in it, this new volume from the pen of the author of "What to see in England," and other topographical works, will probably receive a cordial welcome. Mr. Home knows Yorkshire and its people well, and touches off with skilful pen the idiosyncrasies of both; but unfortunately the coloured illustrations are not so satisfactory as the text. Some few—notably the *Scarborough Harbour* and the *Rivaulx Abbey*—are, it is true, good and poetic interpretations of the original scenes, but in other cases the point of view has not been well chosen, and there is a want both of aerial perspective and of atmosphere—faults that may possibly be those of the reproduction rather than of the drawings themselves. Those who are familiar with the unique beauty of Whitby Harbour in the early morning and the evening, and with the quaint old village of Robin Hood's Bay, will scarcely recognise them here; and the lover of the moors will miss the sense of distance and of illimitable space which are the chief elements of their solemn, haunting charm.

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

### CLASS A.

#### A LXI. DESIGN FOR A TABLE CENTRE.

WE are disappointed with this competition. Though many designs have been sent in which show careful work, there is, on the whole, a want of individuality in their treatment. That to which the judges award the first prize, as often happens in cases of this kind, does not show to advantage in the monotint reproduction. The original is excellent in colour, and when carried out in work will, without doubt, make the most effective of the designs received.

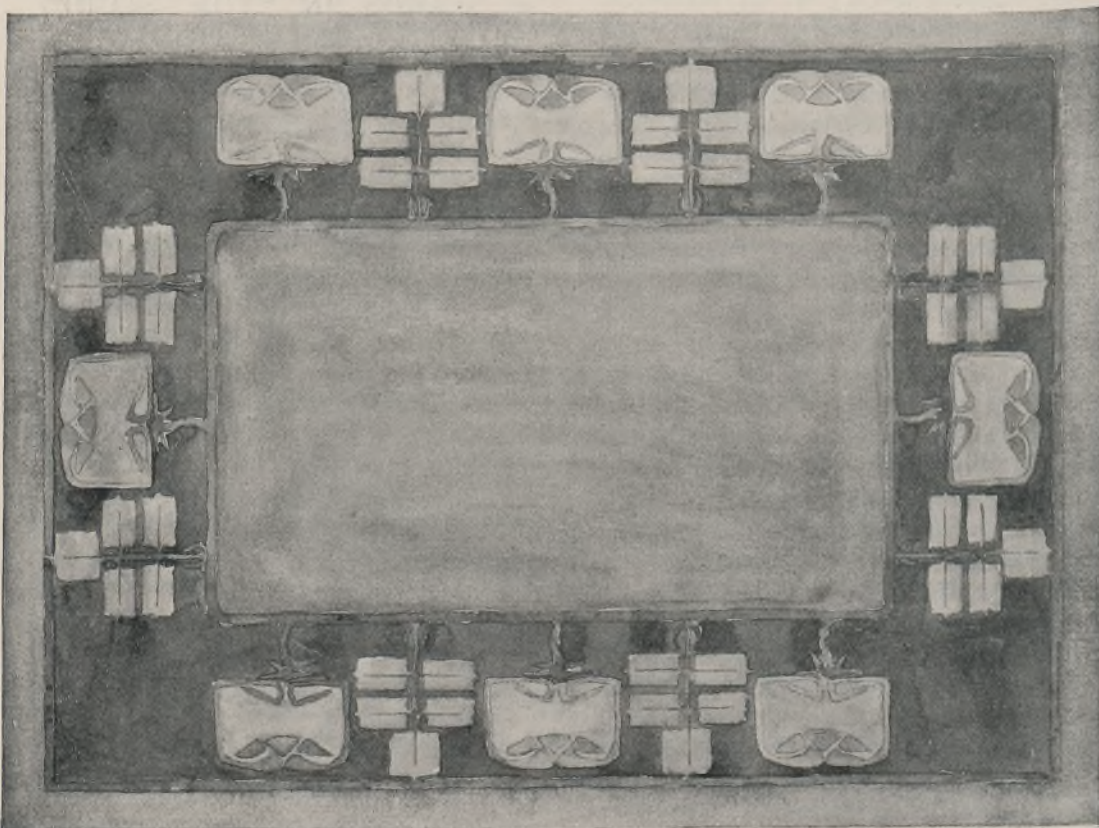
THE FIRST PRIZE (*Two Guineas*) is awarded to *Fujiyama* (Helen K. Chapel, Caenlochan, Arbroath, N.B.), and the SECOND PRIZE (*One Guinea*) to *Curlew* (Lennox G. Bird, c/o Palmer & Turner, Hong Kong). HON. MENTION is accorded to *Bird* (Mary Perrott); *Gollywog* (L. R. Whitehead); *Merry* (Thos. Frost); *Chib* (Amy Hinton); *Gemini* (A. M. Appleton); *Invalide* (Miss H. Dow); *Tint* (Miss M. Morgan); *Ulai* (W. H. Fry).

### CLASS B.

#### B LV. DESIGN FOR NOTE-PAPER HEADING.

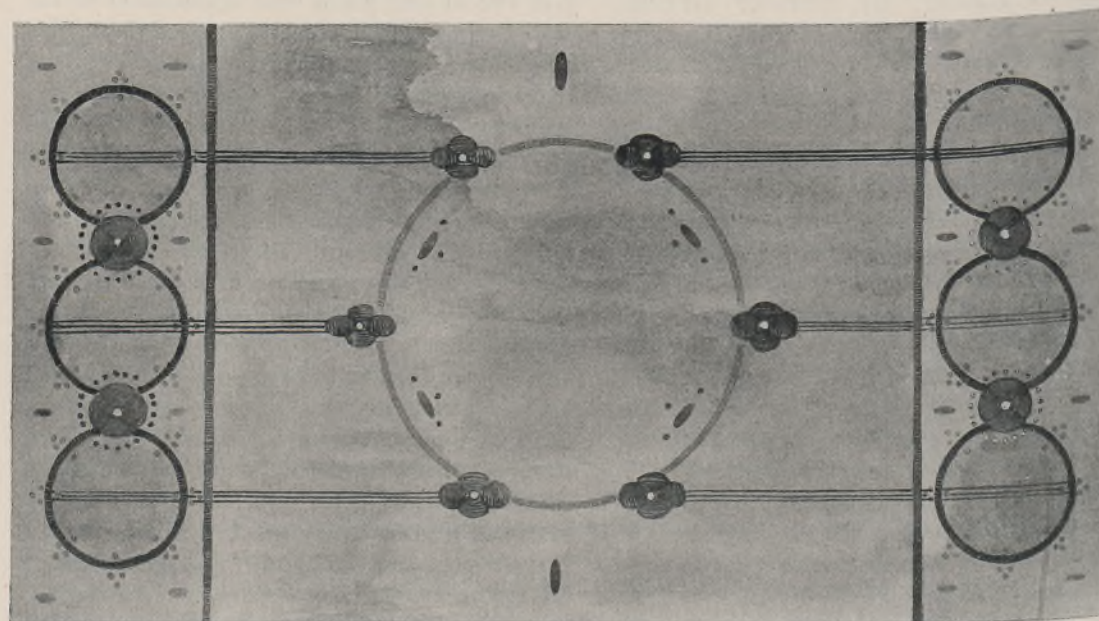
FIRST PRIZE (*One Guinea*): *Brush* (Percy





FIRST PRIZE (COMP. LXI)

"FUJIYAMA"

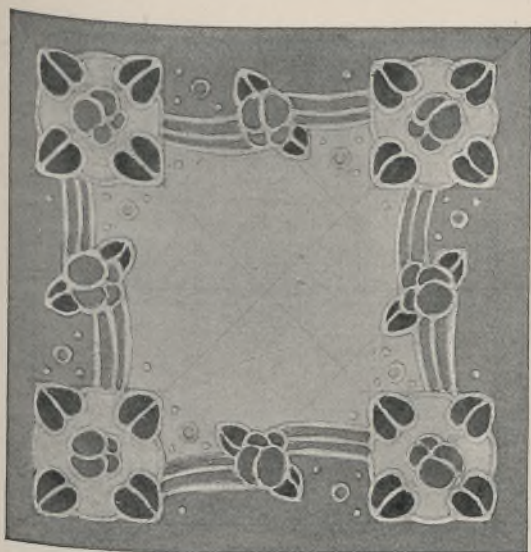


HON. MENTION (COMP. LXI)

"MERRY"

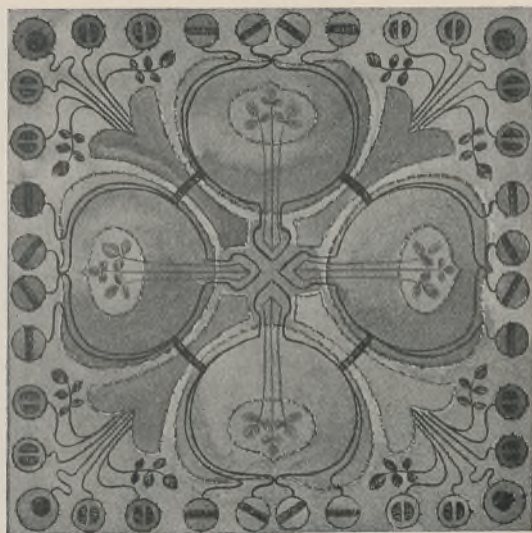


## Awards in "The Studio" Prize Competitions



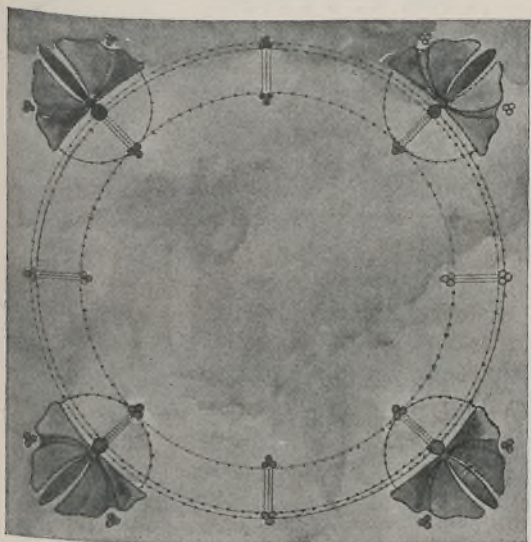
SECOND PRIZE (COMP. A LXI)

"CURLEW"



HON. MENTION (COMP. A LXI)

"THE GOLLYWOG"



HON. MENTION (COMP. A LXI)

"MERRY"



HON. MENTION (COMP. A LXI)

"BIRD"

Lancaster, 231 Lord Street, Southport); SECOND PRIZE (*Half-a-Guinea*): *Grindalythe* (Margaret Danby, Flotmanby, Filey); HON. MENTION: *Kelmar* (Albert E. Oldham); *Asphodel* (Maude M. Hanson); *Brush* (P. Lancaster); *Doric* (G. W. Mason); *Hunt* (L. B. Cook); *Leo* (L. A. Bowen); *Dogrose* (A. S. Atkinson); *Draklof* (C. J. Folkard); *Esperance* (P. H. Lomax); *Flying Fish* (Lilian Rusbridge); *G. H.* (George Halford); *Imada* (H. de Ru); *Jack* (Miss P. Putnam); *Kelpie* (E. L. Bower); *Line* (A. G. Greenhalgh); *Malabar* (P. Thesiger); *Ymer* (Sv. Olsen).

### CLASS C.

PHOTOGRAPHS FROM NATURE.

#### C XLIII. SPRING LANDSCAPE.

FIRST PRIZE (*One Guinea*): *Dixie* (Theodore Eitel, 406 Norton Block, Louisville, Ky., U.S.A.); SECOND PRIZE (*Half-a-Guinea*): *Keipergaun* (Burdus Redford, 11 Summerhill Street, Newcastle-on-Tyne); HON. MENTION: *Aiguebelette* (A. Corrodi); *Dixie* (Theodore Eitel); *Ebchester* (B. Redford); *Jock* (W. H. Bayfield); *Kerarbury* (Edw. Hepburn); *Wienerwald* (K. Heller).

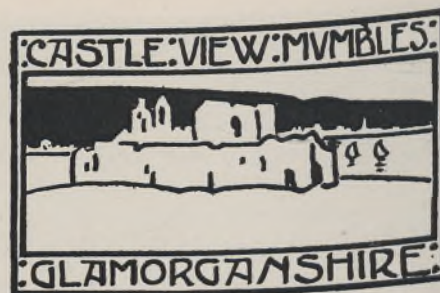


*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. B LV)

"BRUSH"



HON. MENTION (COMP. B LV)

"LEO"



SECOND PRIZE (COMP. B LV)

"GRINDALYTHE"



HON. MENTION (COMP. B LV)

"HUNT"



HON. MENTION (COMP. B LV)

"BRUSH"



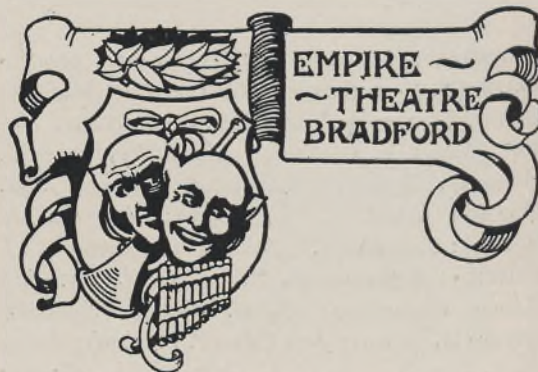
HON. MENTION (COMP. B LV)

"KELMAR"



HON. MENTION (COMP. B LV)

"ASPHODEL"



HON. MENTION (COMP. B LV)

"DORIC"



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. C XLIII)

"DIXIE"



SECOND PRIZE (COMP. C XLIII)

"KEIPERGAUN"



## *The Lay Figure*

### THE LAY FIGURE: ON THE CHANTREY BEQUEST.

"So at last the Academy is to be brought to book for its wicked maladministration of the Chantrey Fund," said the Man with the Red Tie; "I thought the reckoning could not be delayed much longer."

"And how do you imagine that what you call the reckoning is to be brought about?" enquired the Academician. "Do you imagine that we are going to have opinions forced upon us by Act of Parliament, or that we are likely to change our convictions because a Select Committee of art theorists does not agree with them? What do you suppose will be the finding of this committee which is going to enquire into the management of the Chantrey Fund?"

"I believe it will report that the Academy has persistently misapplied a fund left for public purposes," replied the Man with the Red Tie. "There can be no other result; the facts of the case are too obvious."

"Nonsense!" said the Academician; "you are absolutely incapable of understanding the facts of the case. Chantrey left us his money to deal with as we might think best. You forget that he was a member of the Academy himself, and that he appreciated the point of view of the institution to which he belonged. I am certain he would fully approve of the way in which we have carried out his intentions."

"Do you really believe that he intended his bequest to be used to subsidise members of the Academy?" cried the Man with the Red Tie. "Do you think he would have approved of his money being spent only within the walls of Burlington House? He intended to create a national fund and certainly not an endowment for the Academy only."

"You seem to have some special information about what he intended," sneered the Academician; "I only pretend to know what he actually did. He left his property to trustees who were directed to pay over the income derived from it to the Council of the Academy, that the money might be spent in buying what that body considered to be works of the highest merit. It is natural to expect to find such works at Burlington House, because the annual exhibitions there are the most important and representative that are held in this country. I do not see either that you have any right to complain about the purchase of works by Academicians. Are not these men the chiefs of the profession,

and chosen out of the whole body of artists because their claims to pre-eminence are beyond dispute? It is only reasonable to expect from them works of the highest merit."

"You are one of them, so you ought to know," answered the Man with the Red Tie; "but when the Select Committee makes its report, you will find you have been living in a fool's paradise. Wait and see!"

"It seems to me," broke in the Art Critic; "that you are only wasting time in a perfectly useless discussion. I am sorry to say that I believe the deliberations of the Select Committee you have been talking about will be almost as futile as your present argument. I say I am sorry, because I feel that the Chantrey Fund has been shorn of more than half its possibilities by the narrow-mindedness of the Academy, and I would like to see the whole thing conducted on much broader lines. But the blind faith of Chantrey in the discretion of a body which he, as a member of it, ought to have known better, makes Parliamentary action almost hopeless. His will is so loosely worded that to convict the Academy of any breach of trust is practically impossible; and what chance is there that the recommendations of this Select Committee will be attended to?"

"Then is there no hope of efficient reform?" asked the Man with the Red Tie.

"Very little, I fear," replied the Critic, "unless the whole system by which the Chantrey purchases are passed on to the nation can be remodelled. My conviction is that the National Gallery Trustees are quite as much to blame in the matter as the Academy. One of the chief complaints against the Academy is that it has bought things which are certainly not of the highest merit; another, that it has limited itself persistently to a particular class of art. But if the authorities at the National Gallery had done their duty properly these unsuitable works would not have been dumped into the Tate Gallery and assigned positions which could be much better filled. Who ever heard of a Chantrey purchase being refused or even questioned by these Trustees? Yet they are ready enough to reject more important and more representative works of art which do not bear the Burlington House stamp. Is it surprising that the members of the Academy believe themselves to be infallible when they see their mistakes so consistently approved by the experts who are responsible for keeping up the standard of the national collection?"

THE LAY FIGURE.



## The Langham Sketching Club

### THE ARTISTS' SOCIETY AND THE LANGHAM SKETCHING CLUB. BY LENORE VAN DER VEER.

TUCKED snugly beneath the wing of All Souls, away from the noise and hurry of London, one comes upon the oldest of all the sketching clubs in the world—the Langham. Nothing could be more simple and unassuming than are its rooms, and the narrow *cul-de-sac* leading up to them, but many famous men have come and gone within its membership for three quarters of a century, and the imprint of its influence must always be felt on English art.

This society came into being during the reign of William IV., years before a Pre-Raphaelite appeared on the horizon. George Lance and J. D. Harding, representatives of the art of the mid-century, figured among its earliest members. With Lance and Hunt a certain kind of technique, which the world has long since agreed was not wholly worth while, was made perfect. Names more familiar to our own times are those of Sir John Tenniel and Charles Keene. During the greater part of Tenniel's working years as the

*Punch* cartoonist he was one of the central figures of interest at the Langham. Charles Keene, one of the few masters of the line produced by England, worked there during the height of his fame. The all-too-brief careers of Fred. Walker and G. J. Pinwell must always live in close association with this society of art workers. Here Albert Moore first thought out the body scheme for many of the pictures that have since won him the title to immortality. Here Paul Falconer Poole prepared for the Royal Academy. So also did Sir Edward Poynter and Vicat Cole. Sir Edward's first successful picture, *Israel in Egypt*, was done from a Langham sketch. Other Academicians who have worked there are Mr. Henry Moore, Mr. Frank Dicksee, many of whose most famous pictures have grown from Friday evening sketches, Mr. Stacey Marks and Mr. Leader. Charles Cattermole was a member at the time of his death and figured as President in 1866. Mr. W. S. Gilbert studied there before illustrating his "Bab Ballads," and is still an honorary member, as is also Mr. Ashby-Sterry. Mason, one of the immortals of the Fred. Walker and G. J. Pinwell memories, worked there, and Mr. T. B. Hardy frequented the gatherings during the earlier part of his successes. It was here



"THE SUPPER TABLE"

BY W. A. BREAKSPEARE



## The Langham Sketching Club



"THE SKETCHING CLUB"

BY J. D. WINGFIELD

the Society, but on one or two occasions he shed the light of his presence at their *conversazioni*. Phil May was several times the best-natured of critics, but he never worked there. Of other men who have worked there many of the following names are well known, and some are famous: Mr. Frank Dicksee, Mr. Blair Leighton, Mr. Weedon, G. Dodgson, Julian Gülich, E. Lundgren, J. H. Mole, Mr. W. Q. Orchardson, Lake Price, H. Jutsum J. Lawlor. All these names are on past records of the Langham Society.

The Artists' Society, or to give it its full title, "The Artists' Society for the Study of Historical, Poetical and Rustic Figures," was founded in 1830

that Chas. Birch began his career as a sculptor, as also did Mr. C. B. Brock. Among other men whose names must always add to the glory of the Society is William Müller, who was president of the Society in 1845, and whose death, during this same year, has been attributed by many of his friends to the Royal Academy's treatment of him in continually "skying" some of his best productions, which now fetch thousands, though the artist was so poor during his lifetime that he died in debt to the Society.

Fred. Barnard was for years a member. Holland, the famous landscape painter, once worked there; E. Duncan was a member, as were also J. D. Watson, Alfred Fripp, Carl Haag, and Louis Haghe. Whistler was never a member of

by a group of London painters led by John



"THE HAUNTED HOUSE"

BY F. WALKER



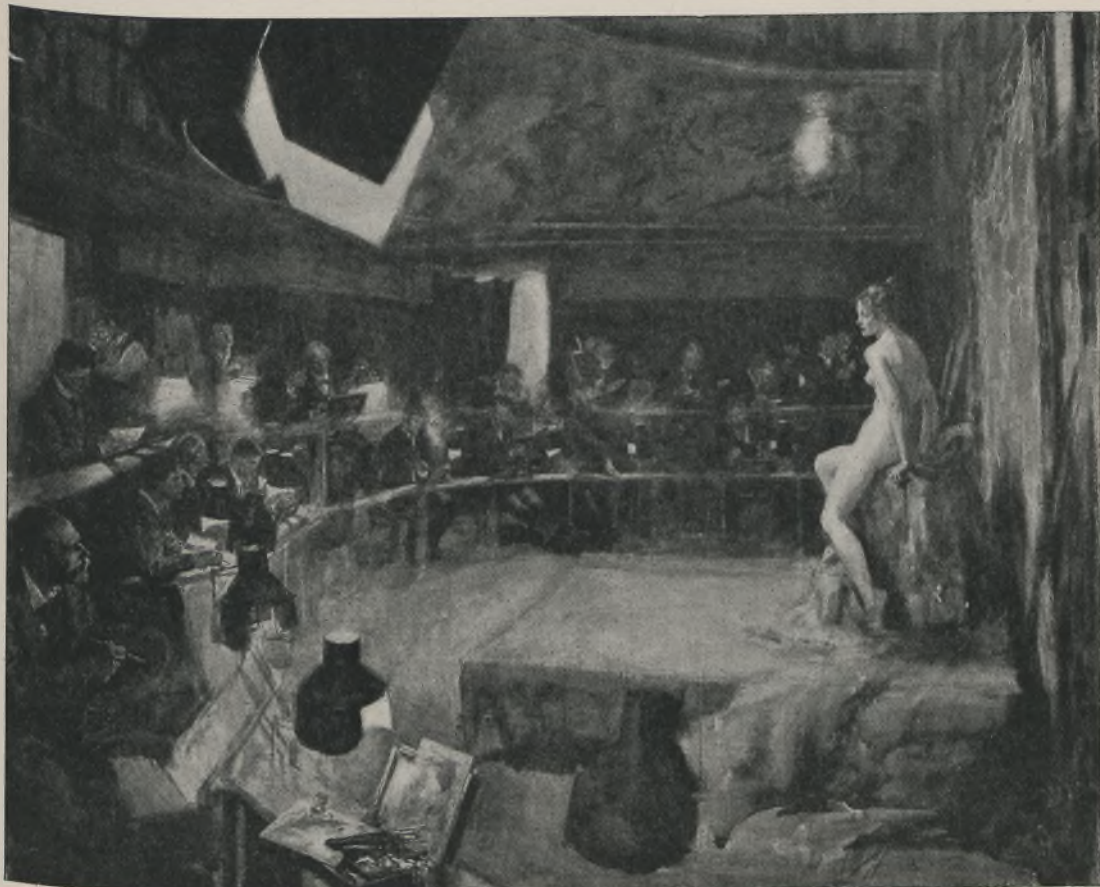
## The Langham Sketching Club

Prescott Knight, R.A. The year 1830, the first of the reign of William IV., marked an era in literature by the starting of "Fraser's Magazine," which pressed the most brilliant writers of the time into its service; and in the founding of the Artists' Society there was foreshown the earnestness of spirit that later came into full light in the movement in art that led to the Pre-Raphaelite revolution in 1848. It was the outcome of the rising desire for truth as opposed to the conventionalities of the then decadent "grand style"; and its traditions of earnest study are carried on in the nightly work from the living model, which is still its practice.

In 1838 was started the Sketching Club—at first among those belonging to the Society only, but afterwards admitting artists from outside to the number of forty-five. On the Society moving to its present quarters in Langham Chambers the Club took the name of The Langham Sketching Club, and the Society has now become popularly known as "The Langham."

The constitution of the Society has not changed since the beginning of its career. There are the members of the Society, limited to fifteen, upon whom fall the entire management and responsibility and all financial liability; the subscribers, numbering seventy, who, with the members, work from the life, and have the use of the Club rooms, library, costumes, and properties; and members of the Sketching Club, who enjoy the privileges of coming to the Friday evening meetings for the purpose of doing a two hours' memory sketch from some given title, partaking of tea and a supper afterwards for the munificent sum of tenpence, and attending all *conversazioni* and enjoying the same rights of exhibiting their sketches on "show evenings" as the Society men.

In the days of the founding of the Club the little band of artists used to gather in an old coach-house in Clipstone Street, each man bringing his own candle to light his drawing-board, but a chandelier was provided for the lighting of the model-throne. In 1860 the Langham Chambers



"THE LIFE CLASS"

BY J. GÜLICH



## The Langham Sketching Club



"A HOT DAY"

BY G. THOMAS

were built to the order of the Society, and here their home has been ever since. In the old days, each member on joining was asked to pay ten shillings; after which his contribution consisted in paying a share of the expenses—rent, light, model, fees, etc. These were totalled up at the end of the week, and settled out of pocket then and there. Fines were imposed for non-attendance, unless good excuses were forthcoming, and for a long time those in office were kept busy, first imposing these fines, then remitting them, or discussing the means of enforcing their payment from men who were the very best of good fellows but very light of pocket.

It was during these early years that courses of lectures on various subjects relative to art were given. W. King Toase, a Fellow of the Linnæan Society, used to discourse on "Anatomy," illustrating his talks by living models. Benjamin Green gave advice on "Perspective." Some other "talks" were given on "The Importance of Trifles in Historical Design," on "Pictorial Composition"; and R. Cull gave frequent discourses on "Phrenology as Applicable to Art." This last is extremely interesting to know, as at this period phrenology, then regarded as a science, was held in high favour and patronised by the great and learned—many artists in those days, Blake and Linnell among them, devoting much attention to it as a branch of technical learning; but it has been altogether abandoned by the modern painter.

At the time of the founding of this Society the existence of the model in the private *atelier* was

something almost unheard of—in truth the amount of drawing done from the life was extremely small. Whatever may have been the degree of exactitude which painters imposed upon themselves, it is very certain that they troubled about the living model very little. Every painter established a convention of the figure for himself, and it is evident from some of their work that there was much of the poet's licence taken in the drawing of muscles and joints. The founding of the Artists' Society was

ostensibly for the purpose of evening study from the model.

The founders were all fully fledged artists, but they felt the need of study and friendly suggestion one from the other; and from their coming together



STUDY OF A HEAD

BY VAL DAVIS





"REVELLERS." BY  
CHARLES KEENE





"AN ITINERANT"  
BY CHARLES GREEN  
(The property of G. G. Kilbourne, Esq.)



"THE ORATOR"  
BY W. DOUGLAS ALMOND



## *The Langham Sketching Club*



"THE LONDON ROAD"

BY F. W. RECKITT

several times a week, each to work from the same subject, and to discuss their individual and collective results afterwards, there could not fail to result the very best of art training. For almost three-quarters of a century the society has worked on with its original aim—to get the simplest and best kind of art training under the least trying of conditions; and the fact that it has gone on growing steadily in strength of numbers, year after year, in the face of all manner of changes and theories, and the rising and falling of art schools and societies, is the very best evidence of its soundness of constitution.

Very few changes have taken place in all these years, except the meeting together of the members on every evening in the week instead of on three, as at the beginning, and the inauguration of the Friday evening sketching club. The only material change that time has brought is in the flitting of names on the members' list as the years go by, and one man after another drops out of the ranks and another steps in to take his place. Some vacancies can never be filled, and the records of such members' names must always fill the society with pride in their reflected glory.

Some ten years after the coming together of the workers, William Müller suggested the drawing from the antique, and there were collected in one way or another the necessary models, but this branch of

study has since been dropped out of the regular *régime*. The study of the nude was also taken up about this time, the artists working on alternate weeks first from the draped, then from the nude figure—a regulation that has continued down to the present.

It is evident that the early members were bent on having the full advantages of an art-school training. In those days there were fewer schools for artists, and fewer studios, than there are now in London, and to work from a model meant the spending

of a great deal of money. In truth, it was not until the period of the renaissance that the London artist awoke to the importance of



"THE VISION"

BY EDWARD C. CLIFFORD.



## *The Langham Sketching Club*



"THE TREASURE"

BY GEO. H. EDWARDS

having a proper working studio with tall windows to the north, and that the professional artist's model came into full being.

The Langham, for such it has now come to be generally termed, is really responsible for the finished product of the modern model; for it started first as a seminary for artists, and soon became a seminary for models as well. During their little evenings of studying from the "rustic figure," and later of their drawing from the nude, they were slowly inaugurating another accessory career to art—in giving importance to the part played in this work by the models who posed for them, and soon the professional model came to be an established fact.

The Langham has names on its books of models who, because of their association with famous painters, have just right to distinction themselves. Some forty years ago there died in London one of their old models, who had sat to Sir Joshua Reynolds. It matters little that it was for his painting of the *Infant Hercules*. Sufficient for us that he had sat to the first great President of our Royal

Academy and the greatest of English masters. But this model's life stretches over the most important period in English painting. He was an accessory figure on the stage of art at the time when Reynolds and Gainsborough, and Romney and Etty and Lawrence and Raeburn were playing their parts for the pride of all time. He saw the slow rising of Whistler's star, and he left the world at the time when the artistic trend seemed likely to become mediæval with the advent of Burne-Jones.

This model had no small stock of art knowledge—indeed, it is the special privilege of models to pick up much general information in their close associations with artists during their working hours. The small talk of painters is in itself a whole technique of art criticism, and, moreover, the model sees the artist in his moments of inspiration and in his most desperate hours, and has, should he care to give open expression to it, a much clearer grasp of the personality of the man with the palette than the most interested public can ever hope to secure. He has been behind



"LEAP FROG"

BY ARTHUR RACKHAM



## *The Langham Sketching Club*



"THE ORATOR"

BY A. BRANTINGHAM SIMPSON

the scenes, as it were, and has watched the artist in many moods and characters.

One of the best stories of models told at the Langham is of one who had posed so long for religious subjects, as apostles and saints, that he objected when they wanted him to assume the rôle of a common coster.

The value to the artist of such rare training as that afforded by the Langham is incalculable even in the present time of school and technical art training. The coming together of men of mature talent and noble ambition evening after evening for serious study is in itself an important factor in the development of much that is best in the art movement of a country. The dignified position that the Langham has always held, coupled with the fact that so many distinguished men have been in sympathy with its principles and worked on under its direction long after fame had come to them, is very ample proof that its methods are altogether sound and useful.

Much of the interest and importance given to the picturing of the costumed and historical figure is due to the influence of the Langham, for costume-subjects have ever been most dear to the Langhamite, be his technique ever so recent. The club owns a splendid collection of old and historical costumes, and there is one precious old coat that has been in such favour because of its rich beauty that it is fast nearing the period when it must crumble to dust. At different times interested friends have presented the club with valuable additions to their collection of costumes and armour, until

in the year 1867 it is recorded that it had become necessary to appoint one of the members as "Keeper of the Wardrobe," a quaint title enough for modern times.

All the members and subscribers are entitled to the loan of any costume or club property, and to the use of the club library, which is well-stocked with books on everything of interest to the art student and lover. When one stops to consider all that this means in the saving of time, trouble, and money

to the young artist, or to one coming to London strange from the provinces, one begins to see how much the Society has done and is doing for English art training.

When, in 1838, the Sketching Club came into



SKETCH FROM THE MODEL

BY W. DOUGLAS ALMOND



## *The Langham Sketching Club*



"AT SEA"

BY NORMAN WILKINSON, R.B.A.

being it was the outward expression of the need felt by the Society for a broadening of its training. They wanted to gain more facility in memory work, and so they set aside one evening in the week, preferably Friday, for their meeting to do a sketch from a chosen subject in two hours' time. At first the membership was confined to artists belonging to the Society, but it was soon broadened into a much larger gathering by taking in any outside artists of ability. Its entire government, however, rests with the Artists' Society. To become a

one black ball in five excluding.

In this Sketching Club one finds men of all ages—some who are famous and some who are just beginning their art careers. A few of them have been members of the Society for over a quarter of a century, and have seen many distinguished members come and go. Their example and the advice they give to the younger men is invaluable, as many a well-known painter with no training other than that given him by the Langham will acknowledge. Some of the older men confess to have got

member one must first be proposed by a member, and then go to the club on Friday evening and make a sketch in the given time from whatever subject has been announced for this particular meeting. Should one not feel altogether satisfied with one's first attempt there is the option of having another try on a following Friday evening, when one or both of the trial-sketches may be submitted for the approval of the members. Then, on the following Friday evening, his election is decided by balloting—

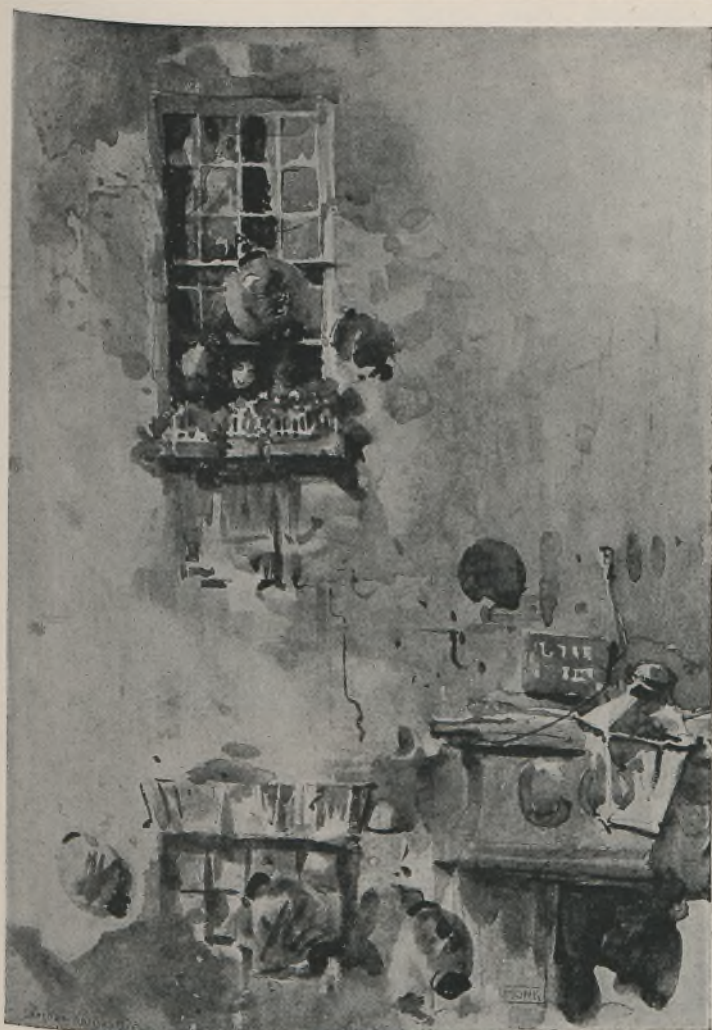


"MEDITATION"

BY H. RAYMOND THOMPSON



## The Langham Sketching Club



"A WINDOW ON THE STREET"

BY WILLIAM MONK

the whole of their art-schooling at the evening gatherings of the Artists' Society. In the early days of its existence it was less exacting in its demands on candidates for election than it is now, and it was easier for the ambitious student to work his way into its innermost ranks and profit by the association and suggestion of men who, though known to fame, were still glad to remain students.

Twice there have been unfortunate splits in the ranks of the Langham, which have lost them some good men; the Hogarth being the outcome of the first, and the London Sketch Club, of which an account has already appeared in *THE STUDIO*, being the result of the other. But considering the importance of the organisation, there has been remarkably little of an unhappy character associated with its life.

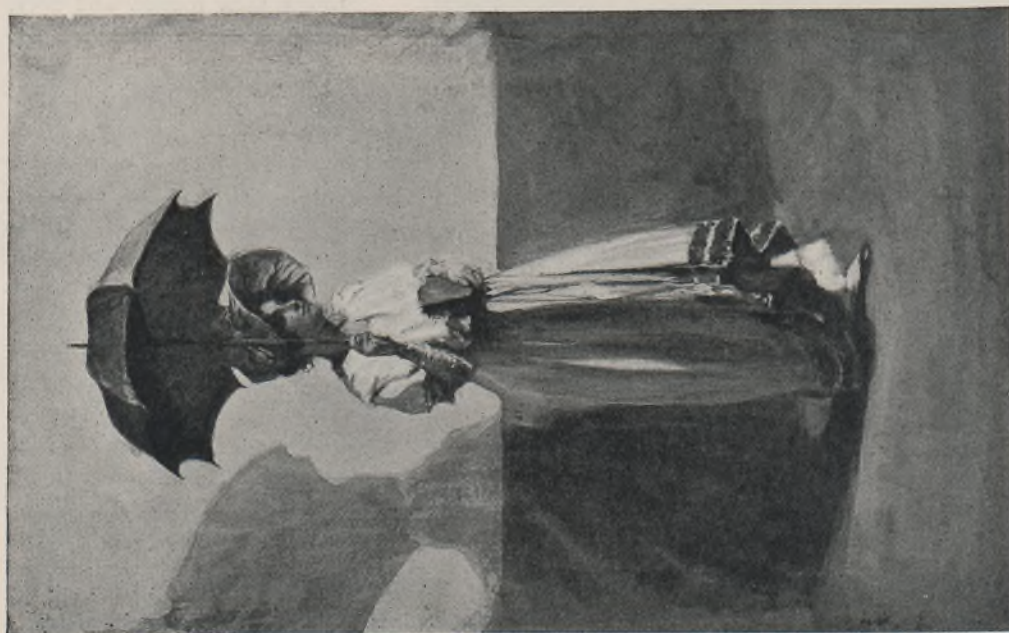
The Langham has always had something of a reputation for its spirit of Bohemianism, and from

the old days one hears echoes of the most delicious *camaraderie* and innocent tomfoolery indulged in by its members on special *fête* nights. Modern Bohemianism is not very much in touch with those old times, however, and while there is an effort always to keep up the old customs and to call back the old charm of simplicity and good-hearted cheer, one never quite gets away from the feeling that there is an effort at the back of it. The artistic temperament, one may say, is the same the world over, one century with another; but, nevertheless, this same artistic temperament owes much of its expressiveness to the age in which it finds itself placed, and the twentieth-century artist, despite his attempts at past-century Bohemianism, is not altogether at home in its atmosphere.

On the evenings when sketches and studies are on show the Langham gives a *conversazione*, to which all members are entitled to ask their friends, and these evenings are known to be agreeably jolly and free from restraint. On arrival at the street door guests are given a low bow by an apparition in the

form of a male model in Georgian costume; while inside the library a feminine model, dainty in cap and apron, dispenses the cup that cheers from behind a temporary bar fitted up for the occasion. The rooms are not large, and there is a great crush, but everyone is good natured, laughing and joking and telling stories, munching merrily away on cheese and celery, and drinking beer out of a bumper. In the model room the throne has been re-arranged as a temporary stage, and holds a piano with other accessories of amateur entertainment giving. Lively tunes are rendered by men from other clubs and talented professional entertainers who join in the festivities of the Langhamites with the most delightful of good fellowship. Various ways of amusing the guests are resorted to, such as humorous imitations of children and well-known actors, mock sermons, and so forth. Many





STUDY FROM THE MODEL

BY CHRISTOPHER CLARK



STREET SCENE

BY TOWNLEY GREEN



## The Langham Sketching Club

performers of reputation have at different times made glad such gatherings with their cleverness.

These evenings last well on into the small hours, and, for some of the artists, quite into the dawn of the next morning. Sometimes members will give a little impromptu entertainment themselves. In the long table in the library one notices a good-sized crack extending from one end to the other. The story goes that, on the occasion of a *conversazione* a long time ago, the Society found itself without any musically-gifted brother to give them entertainment; so two of the members, G. A. Story, A.R.A., and Edwin Hayes, the marine painter, decided to dance an Irish jig in costume on the table. One donned a saucy-hued petticoat and sun-bonnet from the club property room, and the other a red tail-coat and battered hat, and brandishing a shillelagh gave the proper tone to the performance, which was so loudly encored that the table cracked beneath them!

Some of the older members remember the days when Toole used to help at these jollifications. He broke down once in a recitation from sheer nervousness, saying that he felt more nervous before a small audience than when on the stage in front of a big one. He used to give monologues and the most delightful bits from his favourite plays. Coghlan used often to help on these occasions, and Lionel Brough was another. There is a very good story told of one of the old members who, though not a brilliant artist, was a very genial fellow, and who used sometimes to "take a drop too much," and was known to become slightly hilarious on one or two such occasions. It was at one of these times that some of the men began to whistle a tune dear to the heart of the member in question, who made a sudden dash for the President, the most dignified of elderly

gentlemen, and insisted on his joining him in a dance, and his fellow artists were enlivened by the sight of this noble President being whirled round the table by their hilarious colleague.

It is at the Friday evening suppers, after the sketches are finished, that the adventures of the week are related and old reminiscences recalled to memory and retold with fresh relish. When Holland, the landscape painter, was a member he used to have many interesting things to tell of Turner, whom he had known. He sat next him at dinner one evening, when a lady remarked that while she admired his pictures very much she could not say that she really understood them. "Don't you wish you had the brains to understand them?" Turner had the rudeness to say in reply. At another time, when he was asked to give his opinion on a work by a young landscape-painter,

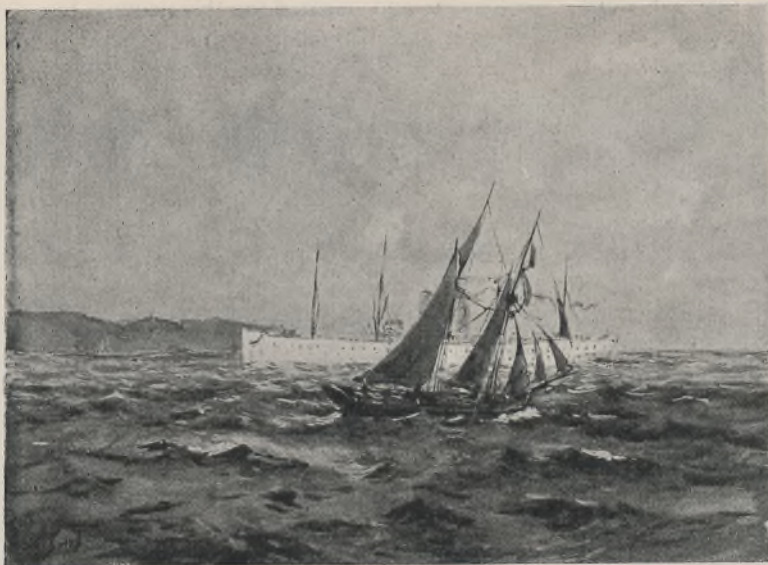


AN ARAB HEAD

BY W. G. JOHNSON



## The Langham Sketching Club



"SHINE AND SHADE"

BY HELY SMITH

lenged by Stacy Marks to a jumping match, and a rod was laid from the rail round which the artists work to a box at a height of  $3\frac{1}{2}$  feet from the floor. Marks cleared the rod with ease at the first jump, but Keene failed again and again. Wingfield, one of the wits of the Club, dryly suggested that he should take a pinch of snuff, and then see if he could do it. The room was convulsed with suppressed laughter, to which they dared not give vent, as Keene was looking the blackest of thunder at the speaker.

Keene seldom indulged

he remarked, very dryly, that while he saw lots of in jokes himself, but occasionally he would come paint he could see no painting.

Fred. Walker will always remain one of the darlings of the Langham. He was a most enthusiastic sketcher, and came to the Friday evening classes with pronounced regularity. His influence has been felt more than that of any other member. Much of the work of Gregory and Herkomer shows signs of it.

Pinwell had a very tender leaning towards the Langham, and what promised to be a new school in a far more legitimate sense than we have been accustomed to of late, dawned in the Langham Sketching Club with the too brief careers of Walker and Pinwell.

Charles Keene and his eccentric little ink-pot, fastened to his coat-lapel, is well recalled by some of the older members. He was always very quiet and said little while at the Club, but was a constant source of wonderment and pride to the members. He used to work in the Sketching Club with a very squeaky pen, which got on the nerves of the other men; but whenever he was requested to change it for a quieter kind he pretended not to hear, or, at any rate, ignored the request. One evening after supper Keene was chal-



"THE MARKET PLACE"

BY T. F. M. SHEARD



## The Langham Sketching Club



"CAPTURED"

BY W. A. BREAKSPEARE

out with a dry remark worth recalling. Once, when the men were making a study of an old woman with a donkey, he remarked that she need not bother over the bad behaviour of the obstreperous brute, as the artists were quite as thick-skinned as the donkey. *Apropos* of Keene, the charcoal drawing *A Hot Day*, among our illustrations, which has hung for years in the library of the Langham, was always attributed to him until a short time ago, when one of the Club members took it out of the frame to look for the signature, when, lo and behold, the name on the back was seen to be that of G. Thomas. The drawing is extremely clever, particularly in the figure of the little girl, whose entire body is all a-quiver with shocked surprise.

Of the present-day workers at the Langham, much can be said of the splendid way in which they are keeping up the reputation of the Society. There are many names on the present list that would do credit to any period of its history. Every man of them takes just pride in the old days, and is anxious to do all he can

to bequeath that pride to future workers. The Sketching Club represents some of the best of the younger talent in English art, and some of the names on the members' list of the Artists' Society are famous.

The two men who hold the distinction of having been longest in the Society are G. G. Kilburne, R.I., and G. S. Walters, R.B.A. Mr. Walters is a member of the Sketching Club, and Mr. Kilburne is treasurer of the Artists' Society and a diligent worker on the sketching evenings as well. Both these men have been attached to the Langham

for over forty years, and are still turning out some of the most interesting of sketches. Mr. W. A. Breakspeare has for years enjoyed the reputation of having a distinguished sense of colour in figure-work and clever execution. His nudes are refined, and his drawing is wonderful in its accuracy and apparent simplicity. He is another earnest member of the Society, and holds the office of Keeper of the Wardrobe. The name of Douglas Almond, R.I., is so well known, as an illustrator and an artist in black-and-white, that we can say little of his work that is not already



"THE END OF THE PLAY"

BY J. SANDERSON WELLS



familiar. He is one of the principal members of the Society, and holds the office of curator. His work is distinguished for its good draughtsmanship, and when he uses colour it is always with refinement. His knowledge of costumes is very extensive, down even to the smallest details of different periods.

In Mr. Edward C. Clifford, R.I., the Artists' Society has found the most conscientious of secretaries. He is an indefatigable worker for the renown of the Society, and his work is individualised by its marked perfection of finish and detail. His colour sense is good, and some of his garden scenes with figures are altogether charming. The present President of the Society, J. Sanderson Wells, R.I., is quite one of the most modern of the younger members, and is noted for his cleverness in flat colour-work of sporting scenes. Two decidedly gifted of the younger men are the brothers Walter and Gilbert Bayes—members of the Sketching Club only. Walter belongs to the old Water Colour Society, and does really distinguished little gems of pictures with quite a suggestion of old mosaic fineness about them, and worked up as they are to a pitch of the purest Venetian finish. Gilbert is one of the rising young sculptors of London, and models most delightful reliefs at the Friday evening meetings.

There are, of course, many other talented members whose work is well known and widely appreciated, and I should like to write about them, but space almost limits me to the mention of officers only.

LENORE VAN DER VEER.

## THE IMAGINATIVE AND REALISTIC ART OF CARL LARSSON. BY SUNNY FRYKHOLM.

"It has never been my ambition to gain any great and complete triumph, but to suggest new ideas and to point out new lines in art; for this reason my art cannot be taken as a whole, but must be judged by a part here and there which has been finished off." In these words Carl Larsson, the Swedish artist, characterises his own art-development. The explanation is, in truth, singularly fitted as a motto for our treatment of the work of this genial artist, although these remarks of his were, perhaps, uttered on the spur of the moment rather than deliberately, as he is wont to do when referring to his own work. Such remarks are, however, merely as the play of sun-rays on a deep lake, which light up the surface but do not penetrate the depth of the water. The word-play with which Mr. Larsson amuses the world, thus resembles a certain part of his art, the depicting of reality, and is characteristic of him as a man uncommonly happy in his home-life and who spreads around him a sort of sunny atmosphere; but under this brilliant surface the closer observer perceives a far more interesting depth, whence arises the inspiration which enables him to produce the more sincere work in which his ideas are allowed free play. Consequently, in dealing with Carl Larsson we have, from the very first, clearly to point out this double-sidedness in his character as in his art, for it is a trait which always makes itself conspicuous in his career.

In 1876, Larsson obtained the Royal Medal at the Academy of Arts of Stockholm, which is the highest reward granted by this educational institution, and thereupon migrated to Paris.

Strangely enough, he held entirely aloof from the general realistic art-movement of France of that time, although it was eagerly followed by the other young Swedish art students who arrived in Paris about the same time as he did.

As a child of the lowest classes of Sweden, "a



THE BUNGALOW

FROM A COLOURED DESIGN BY C. LARSSON



## Carl Larsson



GATE OF BUNGALOW

FROM A COLOURED DRAWING BY C. LARSSON

child of the gutter," as he says himself, he had from childhood imbibed weird ideas. Moreover, his lively imagination, even in childhood, proves that the artistic mind early creates its own world. He invented stories about witches and ghosts, and tales about knightly adventure, and in these imaginations his future romantic ideas germinated. Wild and romantic ideas filled his mind when he first arrived in Paris, and these ideas he endeavoured to express in his art. Swedish art had hitherto never tried to give expression to these universal superstitions. They belonged to a realm which had not yet been touched by reflection; consequently, Larsson worked like a Titan in his attempt to achieve the unattainable, but the figures shaped by his imagination were nought to the world at large. Instead of succeeding in his endeavours to find a style in which to express his ideas, he only aroused the compassion of his friends, as well as of his early teachers, who were sorry to hear that he only painted "mad ideas" in Paris. The fact was that he stood alone with his ideas, and it is this individuality which is apt to engender in others the belief that a man is mentally

unsound; for, in order to be considered sane, one has to resemble the average man, or shape one's course according to current conventions. The ideas which occupied Carl Larsson's mind in 1876 took the same direction of wild romance as those which had possessed their leading exponent, Delacroix, and his admirers, principally found among the illustrators of the French Romantic School of 1830-1840. How ideas travel in this world is well shown in the fact that one of these illustrators based one of his weird illustrations

on a Scandinavian novel. In that art-epoch, Larsson's Scandinavian ideas would undoubtedly have been received with sympathy; but in the realistic France of 1876 he saw nothing result from them but trouble, and was therefore in just the mood for receiving sound advice from which he might derive benefit. This his most admired Swedish teacher gave to him, in advising him not to try to storm heaven but to look around and study *reality*. Living at Grez, he found a rather tempting reality in its green lawns, calm water, and beautiful flowers, and made up his mind to take advantage of this natural beauty to cultivate a "sane art." Apart from this advice



CHILD'S BEDROOM

FROM A COLOURED DRAWING BY C. LARSSON



## Carl Larsson



CORNER OF C. LARSSON'S STUDIO

BY C. LARSSON

of an artist, we have, however, in this case as in so many others, to enquire *où est la femme*, and once more Larsson's own good-natured explanation serves us best, when he declares that the principal reason why he abandoned imaginative art at this time and turned to reality, was that he "fell in love and became sound and sane." In this new stage of his development we soon see him the acknowledged leader of the realistic art-movement of the day. It was in this line, expressive of the love for reality felt by his contemporaries, that Larsson was to gain fame and laurels at numerous art exhibitions, in Europe and in America, but especially in Germany and in Paris. Nevertheless, though he had now submitted to a formula in the choosing of his motives, he remained free in his style.

Instead of oil, which he made use of for his imaginative work, he now painted exclusively in water-colours, and his pictures from this time charm the beholder with their soft and delicate colouring, produced by a method consisting in applying the colours unusually *wet*. Uninfluenced by any school or master he worked out this style of his own

because he disliked the usual "dry way" of painting in water-colour. This adoption of a new method was therefore a sequence of that strongly marked individuality to which we have alluded.

There is nothing brilliant or dashing in his art of this period; its keynote is calm rest in idyllic surroundings. But in the course of years this idyll becomes changed almost into caricature, and we begin with regret to observe that the artist is apt to make a grin at reality. We tire of his everlasting

depicting of a home life void of interest to ourselves, in spite of the general public's applause, and feel sympathy with his little girls who cry because "father paints them so ugly." Then a sudden change takes place; the artist seems to feel that he has come too near the reality he formerly despised, and he saves his art by developing a new style, in which realism is subordinated to decorative principles. In portraiture, his style becomes one of refinement.

It might be supposed that in his unceasing endeavours to create new styles he would have found it necessary gradually to develop them by



CORNER OF C. LARSSON'S STUDIO FROM A COLOURED DRAWING BY C. LARSSON



## Carl Larsson



"FATHER'S ROOM"

FROM A COLOURED DRAWING BY C. LARSSON

principally to decorative work, and we may then expect that he will give to his finished work what his sketches lack — characterisation and well-balanced figures, and that the double-sidedness of his character and his art will at last, also in the more complicated phases of art, give rise to a style in which realistic principles will be harmoniously blended with the superior ones of decoration.

In a most simple way Larsson's ideas for decoration have been successfully

sketches. This is, however, far from the case. Larsson does not feel the necessity for making sketches for his numerous illustrations, or for his landscapes and portraits in water-colours. This indifference to preparing studies went so far at the beginning of his career as an illustrator that he made his original designs direct on the wood-blocks, for wood-engraving was then the general method of reproduction in Sweden. It is to be regretted that in this way his first illustrated work, in which he gave expression to his romantic ideas, stamped as they were by great originality, was destroyed, as the wood-cutter was a bad craftsman. At that time illustration was at a very low standpoint in Sweden, but thanks principally to Larsson's influence, it has gradually been raised to a fine art.

For his decorative work during late years, wall-paintings in *tempera* or in *secco*, or oil-paintings for mural decoration, Larsson has naturally made use of sketches, but up to the present he has only once, in decorative paintings in *secco* for a girls' school, been able to allow himself sufficient time to work them out. They have thus remained as sketches, and this part of his work must therefore be looked upon merely as "suggestions." Some of these wall-paintings prove that he should be specially fitted to make cartoons for tapestry; it is therefore to be regretted that in this kind of work only copies, no originals, have up to the present been ordered of this artist, whose leading trait is originality.

Larsson now intends to give himself up



"THE PRIOR'S TALE": ILLUSTRATION TO "SINGOALLA"  
BY C. LARSSON



## Carl Larsson



"STRANGERS FROM THE LAND OF EGYPT":  
ILLUSTRATION TO "SINGOALLA" BY C. LARSSON

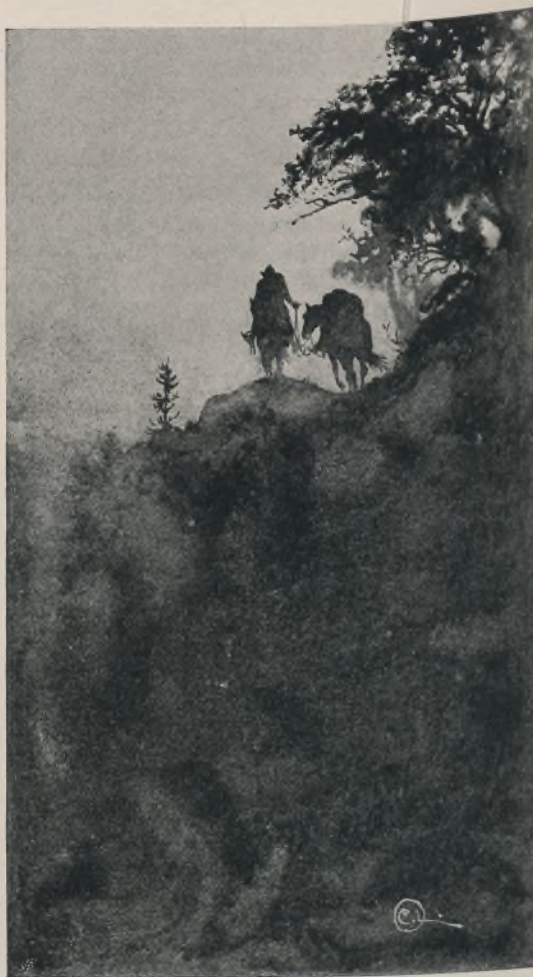
carried out. Both the exterior and the interior of the artistic bungalow which he has had built in a picturesque part of Sweden are from his own designs. Architects have duly admired him for this work, which gives him a prominent place in their own special branch of art. He has here amalgamated old Swedish decorative principles with ideas of his own, with the result that his home, not only externally, but all through the house in every nook and corner, to the very kitchen which gladdens the eye with its bright yellow and red colour, is an endless variety of coloured wood-work. Here and there an artistic whim or the artist's ready wit expresses itself in decorations and characteristic mottoes. The furniture, some of which is old, is always in keeping with the decoration of the different rooms, the studio offering special interest.

In order to characteristically depict this home, Larsson tried his new style of realistic painting,

in which the principles of decorative art rule. Thirty-one water-colour designs were made in three colours, and this interesting collection was purchased by a Swedish publisher, Mr. Albert Bonnier of Stockholm, who has published twenty-nine of them in an illustrated work. Some of the more characteristic of these we reproduce by his permission.

While this work consequently represents the realistic side of Carl Larsson's art, another series of drawings, viz., his illustrations to "Singoalla," a Swedish legend of the beginning of the seventeenth century, narrated by the Swedish author, Professor Rydberg, constitute the best expression of his imaginative faculties. These illustrations are all made in wash, and are remarkable for their deep and sympathetic treatment of the legend and its weird symbols.

These drawings are all like a fantastic play of



"NIGHT": ILLUSTRATION TO "SINGOALLA"  
BY C. LARSSON



## Some Ancient Wedding-Coffers



"ERLAND AND SINGOALLA"

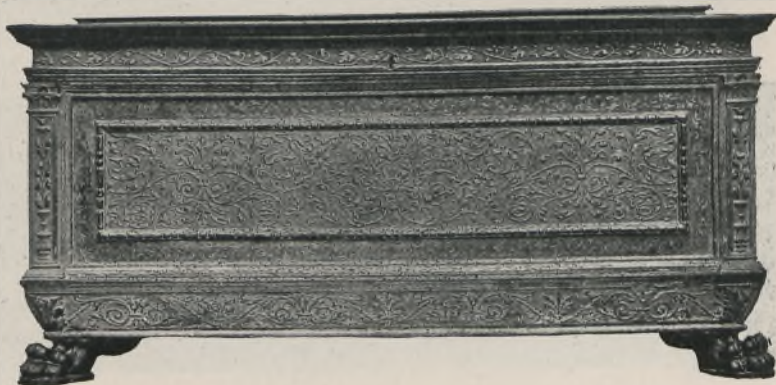
BY C. LARSSON

shadows, wholly immaterial in their imaginative quality, but yet as full of life as the artist's most realistic work. Larsson has here produced a wonderful effect with views and figures in silhouette, and with a few lines full of rhythm and grace he has so made use of the white paper as to make his figures stand out like reliefs. It is due to Mr. Albert Bonnier that this fine work has been executed. The *édition de luxe* of "Singoalla," in which these drawings appear, is an honour to Swedish book-art. The book is artistic in the smallest detail; as in the first capital of each chapter, which symbolizes

its character by some miniature. This work, of which the publisher allows us to reproduce some examples, Larsson likes better than anything else he has done. What might not art gain if he had the opportunity to develop his undoubted abilities as an imaginative illustrator? But the world thinks too much of what is realistic to appreciate his most sincere art, and thus loses work which is the outcome of his true artistic inspiration, whilst it eagerly grasps at what is easier to comprehend. The world insists on enjoying the play of sun-rays on the surface of the water, not caring to penetrate its depth.

## SOME ANCIENT WEDDING-COFFERS. BY FRANCIS A. JONES.

THE collecting of wedding-coffers, or "cassones," as they are sometimes called, is a hobby which has been indulged in by many persons of celebrity. The Empress of Russia possesses several magnificent specimens dating back to the fifteenth and sixteenth centuries. One of these, which was given to her by her father, the late Grand Duke of Hesse-Darmstadt, is said to have belonged to Catherine of Braganza. It is a large chest made of solid oak, and elaborately carved on the lid and sides. The front of the chest represents the Marriage Feast in Cana, while the sides are ornamented with allegorical groups and pastoral scenes. Another wedding-coffer, also in the possession of the Russian Empress, is of Dutch design, made of maple-wood, and painted by the famous Paul Rubens. Our own Queen Alexandra also possesses many wedding-coffers, the one which she values most having been given to her

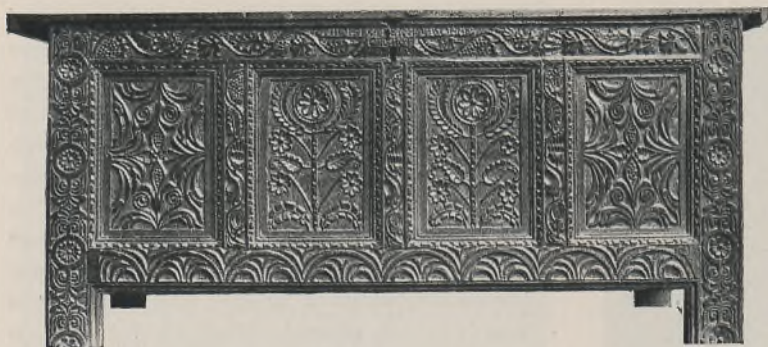


ITALIAN WEDDING-COFFER

SIXTEENTH CENTURY



## *Some Ancient Wedding-Coffers*



ENGLISH WEDDING-COFFER

SEVENTEENTH CENTURY

on her marriage by her father, the King of Denmark. It is many centuries old, and is supposed to have belonged to the beautiful daughter of a famous viking.

In the South Kensington Museum may be seen many wedding-coffers of great beauty and antiquity. One of the most elaborate, perhaps, is that shown in our first illustration. It is made entirely of chestnut-wood, is oblong in shape, and has a raised lid. The panels, bands, and pilasters are decorated with flowers and foliage in raised stucco, richly gilt. At each side there is a band of gilt foliage on a dark ground. The coffer rests on four claw-

in our next illustration. It is made of solid oak carved with a conventional floral pattern. The sides, top, and back are plain. On either side of the key-hole is incised the following legend: "This is Esther Hobsonne chist, 1637." Though the writer has made many enquiries as to who Esther Hobsonne was, he has only been able to discover that she was the daughter of a gentleman who lived in Chester during the early part of the seventeenth century, and married a certain William Hobsonne in 1638. This wedding-coffer, which is of English make, was probably made specially for Esther Hobsonne, as the workmanship dates back

feet, which are also gilt. It is of massive proportions, and capable of holding a trousseau large enough to satisfy the most exacting bride. This coffer, which is of Italian workmanship and belongs to the sixteenth century, was bought by the authorities of the Museum at the Castellani sale in 1884 for £34 10s.

Another very beautiful wedding-coffer is shown



PANEL OF ITALIAN WEDDING-COFFER

FIFTEENTH CENTURY



FRONT OF WEDDING-COFFER, PROBABLY ITALIAN

FIFTEENTH CENTURY



## Some Ancient Wedding-Coffers



FRONT OF ITALIAN WEDDING-COFFER

CIRCA FIFTEENTH CENTURY

to the seventeenth century. The size of the chest is about the same as that shown in our first illustration, being 2 feet 5½ inches in height, 5 feet 6 inches in length, and 2 feet 2¼ inches in depth. It was purchased at a sale in 1892 for £30 9s.

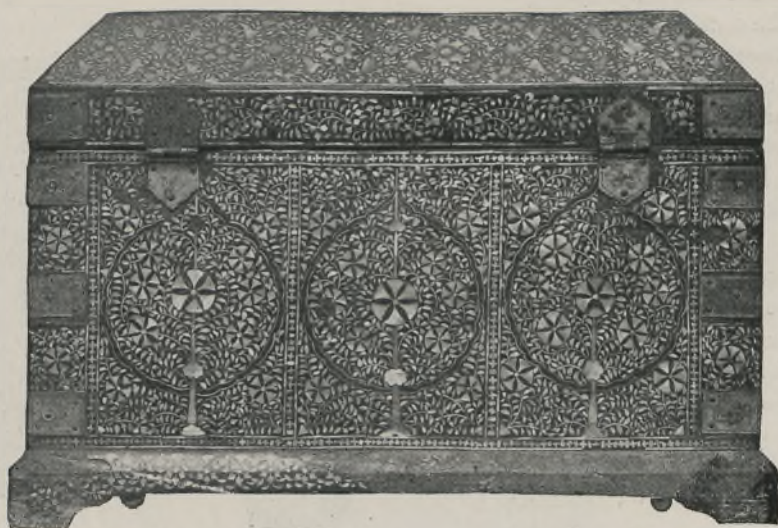
This interesting old chest is in a beautiful state of preservation, the carving having almost the appearance of modern work. Any reader who takes an interest in wood-carving could not do better than study some of these old wedding-coffers. The designs are not elaborate or difficult of imitation. The writer recently saw a copy made by an amateur of Esther Hobsonne's chest, and the effect was extremely striking.

A peculiarity of the Italian wedding-coffers of the fourteenth and early fifteenth centuries is that instead of being carved they were usually painted. The one we show in our next illustration is a really magnificent specimen of fifteenth century Italian work. It is made of carved and gilt wood, and is called the *Dini Cassone*.

In the front is set a painting on panel by Dello Delli (about 1440), representing the meeting of Solomon and the Queen of Sheba. At either end is a painting of cupids playing on musical instruments. The length of this remarkable chest is seven feet, and it cost the authorities £80. The colouring is well preserved, though the painting is dark with age. The Italians of former days are said to have not infrequently used their wedding-chests as sleeping-

compartments, and it is on record that one lady, whose prospective bridegroom threw off this mortal coil a week before the marriage ceremony, left instructions that she was to be buried in her "cassone," and then committed suicide. Her wish was religiously adhered to.

Our next illustration shows a very peculiar chest of the fifteenth century, probably also of Italian workmanship. It is made of wood, carved and gilt. The front and sides are painted with allegorical subjects. To the left is seen the God of Love being driven in a car by four white horses. To the right of this is another car drawn by a couple of black unicorns. On the car is a figure which is supposed to be typical of Peace, and another cupid rides behind with his hands tied. Then is shown a marriage ceremony and, presumably in order to give a cheerful aspect to this group, the artist has depicted a funeral car with Death bearing a scythe mounted on a couple of coffins. The whole

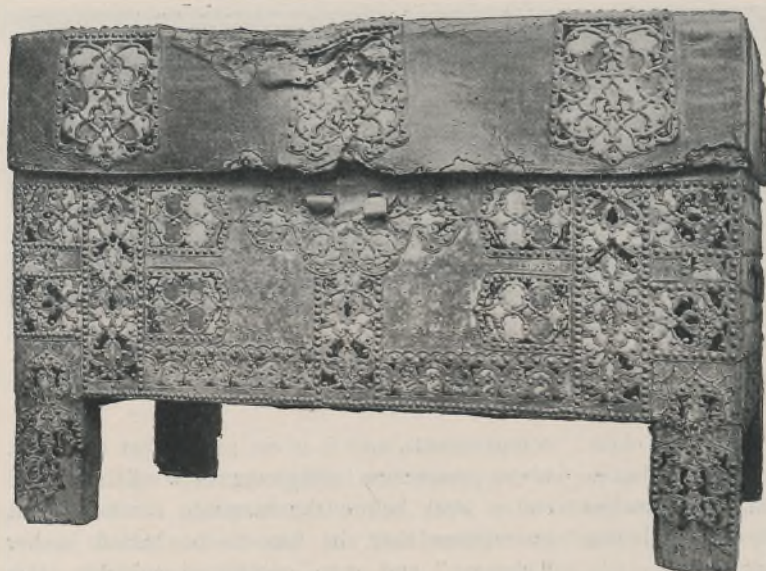


BACK OF INDIAN WEDDING-COFFER

SIXTEENTH OR SEVENTEENTH CENTURY



## *Some Ancient Wedding-Coffers*



GERMAN WEDDING-COFFER

SIXTEENTH CENTURY

painting is more original than beautiful, and not the sort of wedding coffer to present to a nervous bride.

Another Italian coffer of about the same period is also to be seen at the South Kensington Museum. It is made of wood overlaid with plaster, in which is moulded a kind of mediæval marriage procession. The relief is decidedly unique, and shows the bride and bridegroom about to be joined together in holy matrimony. The gentleman who is performing the ceremony appears to be rather amused than otherwise, for his countenance wears an expression hardly consistent with the solemnity of the occasion. The bride's father stands with folded arms and a somewhat stern expression of countenance, while the mother is evidently showing some signs of grief. A procession of gentlemen in short skirts and carrying what appear to be dishes of blanc-mange (probably intended for the wedding feast) is seen marching through a forest of prize daisies, while a couple of trumpeters are shown sounding a fanfare of congratulation. For this remarkable wed-

ding-coffer the sum of £20 was paid.

Another chest in the same museum, but not illustrated here, is worthy of notice, being decidedly novel and unique in design. It is made of a dark wood, probably walnut, and ornamented with gilt nails. The design is a beautiful one in scroll work, and the number of nails used exceeds 3,000. If one so desired, it would be easy to make a dower-chest of this description, the only stock-in-trade required being a fairly solid chest, a number of pretty brass-headed nails, and a fair amount of artistic taste.

One seen recently by the writer was quite as effective as the one described, and was the entire work of a lady who had a taste for carving and carpentry. Instead of putting nails at the sides and front of the coffer, however, she inserted carved panels, which added to the general effect. The whole chest, she affirmed, cost no more than five pounds.

Our next illustration shows a very fine example of Indian work. This coffer, which is not very large (probably owing to the fact that the trousseaux of Indian princesses are made almost entirely of silk and consequently do not take up much room)



TURKISH WEDDING-COFFER

EIGHTEENTH CENTURY



## *Some Ancient Wedding-Coffers*



SPANISH WEDDING-COFFER

FIFTEENTH CENTURY

divided and folds back, the clamps forming the hinges being of burnished brass. It differs from others of German make, to which we have already alluded, by reason of its being raised from the ground by means of four rather clumsy legs. This coffer may also be seen at South Kensington, having been bought in 1872 for the sum of £10.

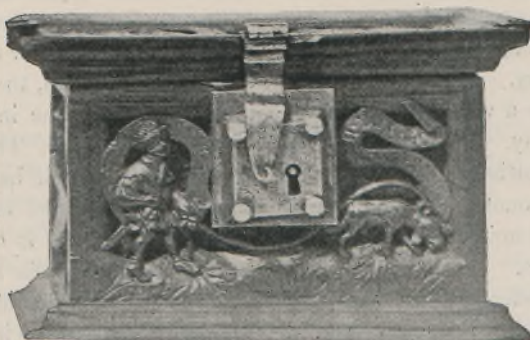
The next coffer we are able to illustrate is from the gallery above the vestibule in Ham House. It came originally

is made of wood overlaid with black mastic, in which are embedded bits of mother-of-pearl in floreated Oriental pattern. The work is of the sixteenth or seventeenth century, and the coffer is said to have been imported by the Portuguese from India. It was bought by the authorities of the South Kensington Museum in 1866 for the modest sum of £8 8s. 5d. If purchased at an auction (which is probable), and the bids advanced by pennies (which is open to doubt), this would account for the odd fivepence. In shape it is quadrangular, the lid being bevelled. Curiously enough, the back of the coffer is handsomer than the front, which accounts for its having been photographed in the position shown in our illustration.

The coffer next shown is of German make and dates back to the early part of the sixteenth century. It is fairly commodious and capable of holding the trousseau of a well-dowered Gretchen. Made of wood and covered with richly embossed leather, it makes a decidedly handsome piece of furniture. The top is

from Turkey, and dates back to the eighteenth century. The body of the chest is of wood—what kind it is difficult to say—which is covered with decoration in painted and gilded gesso-work. The design is beautiful and effective. It is provided with a lock of curious mechanism, the key of which, unfortunately, has been lost. It stands about six inches from the ground on six roughly carved legs.

The coffer next shown is somewhat ecclesiastical in design, and may have been a gift from a dignitary of the Church to some near relation. It is made of solid oak, the front and sides being elaborately carved



DUTCH WEDDING-COFFER

FIFTEENTH CENTURY

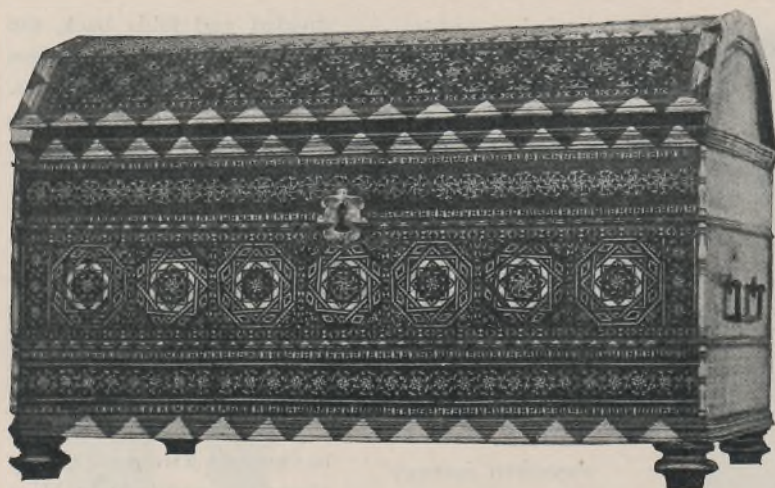


DUTCH WEDDING-COFFER

FIFTEENTH CENTURY



## *Some Ancient Wedding-Coffers*



VENETIAN WEDDING-COFFER

SIXTEENTH CENTURY

with Gothic tracery. The design includes small figures of what are presumably saints, as well as the representation of the crowning of a sovereign. This coffer comes from Spain, where it was made during the fifteenth century. It is of immense weight, and is provided with a very artistic lock of great strength and durability. The ends of the chest are also extremely artistic in design, the graceful pillars being surmounted with figures of saints. This handsome and unique coffer may also be seen at South Kensington.

The two quaint little coffers shown next are essentially Dutch in design. They are from a private collection, and were brought over from Holland a few years ago. The workmanship dates back to the early part of the fifteenth century, and the coffers are in an excellent state of preservation. They are both made of box-wood, elaborately carved with grotesque figures, and finished off with metal locks and mounts. Indeed, the lock in the smaller one is the first thing that strikes the

beholder, taking up as it does a large portion of the front part of the box. It will be noticed that the design is not without a touch of humour, though what species of animal it is that the gentleman is (presumably) driving to market it would be difficult to say.

The Venetian coffer next shown is a really beautiful example of sixteenth century work. It is made of marquetry of ivory and coloured woods inlaid in interlacing bands, enclosing geometrical

designs, bordered with ebony and ivory. The colours have been made to blend most harmoniously, and the whole effect is artistic in the extreme. The interior of this coffer is also most elaborately finished, the designer evidently being one who thought the inside of the platter worthy of equal attention. The coffer is perfectly plain at both ends and the back, and is provided with a couple of substantial handles. It was bought in 1863 for £30, and is considered to be the most perfect Venetian coffer at South Kensington.

Our last illustration shows a coffer made of teak, with waved mouldings in ebony and rose-wood. It is of Dutch workmanship, and was made about the year 1640. This chest, which was bought in 1855 for £6, is also in beautiful preservation. It is rather smaller than the majority of dower-chests to be found in South Kensington Museum, being only 5 feet 6 inches in length, 2 feet 8½ inches in width, and 1 foot 7½ inches in height.

It is a curious but none the less beautiful trait



DUTCH WEDDING-COFFER

SEVENTEENTH CENTURY



Giovanni Segantini



"DEATH"

BY GIOVANNI SEGANTINI

in the character of the Dutch housewife that under no circumstances will she part with her wedding-coffer. She may be in the greatest distress, her husband dead, her children starving, every stick of furniture sold for food ; but the chest remains, for it would never even occur to her to dispose of this romantic relic of early happiness. The writer well remembers, when travelling in Holland some few years ago, entering a Dutch farmhouse and being shown a particularly beautiful old oak dower-chest. Being a collector of antiques and unaware of the veneration with which the women of Holland regard these articles of furniture, he unwisely offered to purchase it. The look of astonishment mingled with anger which appeared on the face of the good woman called forth instant apologies, but it was some time before complete harmony was restored.

If, as is reported, marriage-coffers are again going to enjoy the popularity which was theirs a couple of centuries ago, these few notes may not have been without interest. It must not be forgotten, however, that many of the most beautiful coffers are to be found, not in public museums, but in private collections. It has been suggested that a collection of these would form a most interesting exhibition. Whether the idea will ever be carried out, however, remains to be seen.

FRANCIS ARTHUR JONES.

## THE LAST WORK OF GIOVANNI SEGANTINI. BY VITTORIO PICA.

ART has her martyrs and her heroes. Giovanni Segantini, who in the prime of life and the full vigour of creative fervour fell a victim to his scrupulous æsthetic conscience and his unbounded, enthusiastic devotion to Art, seems to me a hero not less glorious than the admiral killed in battle on the bridge of his ship. As a matter of actual fact, it was on the Schlafberg, near Pontresina, wrapped in furs to protect himself from the cold—which had already become intense on those glacier-encompassed heights—and whilst working on the central panel of his great triptych, *Life, Nature, Death*, that the gifted painter of Arco was first attacked by that internal inflammation which, owing to the lack of necessary remedies in such an isolated spot, was so speedily to prove fatal. On the night of 25 September, 1899, not two days after the first indication of the malady, he died in the presence of his wife and sons, in the tiny wooden hut which he had had constructed high up in the mountains in order that he might have every facility for studying directly and uninterruptedly from nature those peculiar effects of sunlight on snow that he wished to fix upon his canvas.

Death has put a sudden stop to the storm of



## Giovanni Segantini

contumely and derision which, as frequently happens to innovators like himself, raged furiously against Segantini in his own country during his lifetime; and it has at last been realised that in him has disappeared not only the most strenuous, most original, and most daring representative of the new forces at work in modern Italian art, but also (as has been justly affirmed by the clear-sighted German critic William Ritter), one who, like Watts, Puvis de Chavannes, and Böcklin, is a shining light of pictorial art in contemporary Europe.

Although when he died Giovanni Segantini had barely entered his forties (having been born at Arco in the Tyrol on 15 January, 1858), the result of his labour is very extensive, comprising no less than 200 works—oil paintings, drawings in pastel, in sepia, and in crayon. But besides being abundant, his work, which in every form bears the unmistakable stamp of originality, possesses the great merit of being very widely diversified; so much so that the products of his brush and pencil may well be subdivided into four great categories, corresponding to four successive developments of his versatile and profound creative genius.

At the outset Segantini conceived and executed a series of *genre* pictures and pictures with romantic subjects, which represent a first stage of artistic indecision: pictures from which it would appear that he did not as yet quite know what he wanted to do; that he had not yet found his way; but in which he already manifests an unusual efficiency of pictorial vision, and makes the first, half-unconscious, attempts at that divisionist method which he was afterwards to apply with such resolute hardihood in his later works.

And then, at length, attracted by the life of the humble, and enamoured of the wide, majestic, melancholy plains of Lombardy, he found a definite note of originality, and produced a number of

powerful works, which fascinate us by their simple naturalism and genuine intensity of feeling. Among these I will enumerate: *Ave Maria at Trasbordo*, *Two Mothers, One More*, *Moonlight Effect*, *A Kiss*, *At the Spinning-Wheel*, *In the Sheepfold*, and, above all, *At the Tether*, which, seen again to-day at the National Gallery of Modern Art in Rome, makes itself felt as one of the most masterly achievements in Italian painting during the last twenty years.

Looking on these canvases of Segantini, how far removed we feel ourselves, both from the agreeable frivolities of the conventional landscape painter, and from the minute but superficial exactitude of detail favoured by photographic landscapists! The painter of Arco has contrived, like Millet (with whom in this second period of his artistic career he betrays a spiritual relationship), to make us comprehend in a marvellous manner all the austere and simple poetry of a peasant's laborious life, surrounded by his oxen, his cows, his woolly flocks of sheep; he has enabled us to appreciate the majestic dignity of the fields, with their brown clods of earth



PORTRAIT OF HIMSELF

BY GIOVANNI SEGANTINI



L'EVOCAZIONE • CREATRICE • DELLA • MUSICA



"MUSICAL ALLEGORY"  
BY GIOVANNI SEGANTINI



## Giovanni Segantini

upturned by the plough, and their far horizons, vast in sweep, but of so mournful a monotony.

After the lapse of several years, during which Segantini drew from these sources alone the inspiration of his pictures, he decided to abandon the Lombard plains for the mountains of the Engadine, where he was destined thereafter to reside, summer and winter, up to the day of his death. With this passage from the plains to the mountains his art entered upon a third period, which has not a little in common with the second, but in which the Alps become the true protagonists of his new works; and here the extraordinary limpidity of the atmosphere at this great elevation, and the dazzling reflection of the sun upon the glaciers, induced Segantini to study more and more that complicated problem of light in painting with which the minds of so many modern artists are perplexed.

From the time of his first picture, representing the choir of S. Antonio in Milan, Segantini (knowing nothing as yet of how much had been done on the same lines in France), experimented with the prismatic division of colour, in order to obtain a more radiant effect of luminosity on the canvas. He reverted subsequently to this first instinctive, uncertain attempt, modifying and perfecting it to a greater and greater degree; his technique, however,—which at first aroused such bitter censure, but whose brilliant evocative power now appears indisputable—although in principle it is related to that of the French divisionists, differs in application, multi-coloured lines replacing their spots and dashes of pure colour, in such a way that the composition of the colours partly takes place on the retina, and in part is already effected on the canvas.

To this third category of Segantini's works, in execution so audacious and so scientific, and fraught with such deep poetic charm, belong the *Ploughing in the Engadine*, *Winter in Savognino*, *Cows under the Yoke*, *Alpine Pastures*, *The Home-coming*, *Spring in the Alps*, and various other works of less importance.

That it may be realised how Segantini loved and understood those Alps which he never tired of portraying, the following extract from one of his letters may suffice, in which some months before his death he wrote to me with lyric enthusiasm of the great triptych which he was preparing for the Paris Exhibition:—

"For more than fourteen years I have been studying, from the nature of the high mountains, the concords of an Alpine work, a composition of sounds and colours which shall contain within itself the various harmonies of the high Alps, comprehend-

ing them in a single whole. Only one who, like myself, has lived for months at a time above the high, luminous Alpine pastures, in the azure days of spring, and has listened to the voices that rise from the valley, the faint indistinct harmonies of distant sounds wafted up by the winds, making around us a harmonious silence that extends upwards into the infinite blue of space, shut in at the horizon by chains of rocky mountains and by snowy glaciers, can feel and understand the high artistic significance of these concords.

"I have always thought how greatly my mind is engrossed by these harmonies of mass, line, colour and sound; and how the mind which governs them, and the minds which observe and hearken to them, are really one—unified and completed in a feeling of light, which accords with itself, and forms the perpetual harmony of the high mountains. I have always tried to reproduce this feeling, in part at least, in my pictures; but I think that because (for various reasons) very few people experience or comprehend it, our art is incomplete, and represents only certain beautiful details, not that entire harmony of beauty which lives and gives life to nature. That is why I thought of composing a grand work, in which I could include, as in a synthesis, the whole great feeling of Alpine harmony; and I chose the Upper Engadine for my subject, because I had studied it most, and because it is the most varied and rich in beauty with which I am acquainted. Here the mountain-ranges and the eternal glaciers blend with the dark-green of pine-forests; the blue sky is reflected in lakes and pools a hundred times bluer than itself; and the fertile, spacious pastures are everywhere intersected by veins of crystal water descending from the clefts of the rocks to make all things green and fresh where they pass. Everywhere the rhododendrons bloom, and everything is full of melody, from the twittering of little birds to the joyous carol of the lark, from the gurgling of the streams to the bells of distant herds, even to the humming of the bees."

The works of Segantini's last years, though preserving a substantial identity with their predecessors, as any keen-sighted observer may see, mark the new orientation of their author's mind towards that symbolism which to-day exerts an increasingly potent attraction for the minds of artists. To this latest period of his art belong the three beautiful drawings in colour intersected by faint lines and spots of gold, entitled: *The Punishment of Luxury*, *The Unnatural Mothers*, and *The Angel of Life*; and the three pictures: *Grief Comforted by Faith*, *Love at the Fountain of Life*, and





"LIFE." BY  
GIOVANNI SEGANTINI



## Giovanni Segantini

*The Fruit of Love*, exhibited for the first time at Florence in 1895, and before which the majority of the public, disturbed in their usual habits of envisaging things, either stood dumbfounded or indulged in more or less facetious comment.

But already in 1897 Segantini, in his last completed work (exhibited at Vienna in the exhibition of the Secessionists), the subject of which was the nude figure of a young girl with long fair hair, who in the midst of a little valley encircled by high mountains is contemplating the snare of her beauty in the mirror made by the limpid waters of a pool,\*

showed an indication of yet another style, which should combine and harmonise his realistic naturalism and his symbolic vision.

This new manner, amounting to a fresh development of Segantini's genius, would have definitely asserted itself in the great triptych—*Life, Nature, Death*, 13.50 metres in length by 5.30 metres in height, which although unfinished (for it lacks the three symbolic lunettes and the four decorative medallions, of which there are only the charcoal drawings and the first sketch upon the canvas, while the left panel also has never been brought to completion) calls up before us, with a conviction of reality and a power of suggestion hard to surpass, the mountains covered with snow and glorified by the sun, and the life of the mountaineers, considered in its three essential phases: the coming into existence; the painful daily toil; and the withdrawal into the nothingness of death.

This triptych, the supreme achievement of the famous painter of Arco (specimens of whose work had already been exhibited to the English public on three occasions during his lifetime—in 1888, 1892, and 1898), has been on view since the beginning of June this year at the Italian Exhibition at Earl's Court, together with a vigorous example of his second period, *The Two Mothers*, and an exquisitely fanciful symbolic picture in his third manner, *A Musical Allegory*.

Face to face with these, everyone of true artistic taste must yield to a feeling of most sincere and profound admiration, a feeling that must be tinged with sadness at the thought that such a bounteous source of æsthetic joy should have prematurely run dry. What astounding and delightful revelations might we not have expected in the future from so fertile an artist's brain, a faculty of perception so clear and



"EDELWEISS": DESIGN FOR LUNETTE OF TRIPTYCH  
BY GIOVANNI SEGANTINI

\* This picture is entitled *The Source of Evil*, and was suggested by the popular superstition that a woman who is too fond of looking at her own reflection will one day see the Devil. A serpent, unseen as yet by the girl, is in fact lifting its head on the further side of the water.—*Translator's Note.*



## Modern French Pastellists



"LA MUSIQUE"

BY J. CHÉRET

acute, and a hand so sure and cunning, as were those of Giovanni Segantini—one who would never rest content with any given æsthetic vision, but was ever developing himself and striving after fresh discoveries and new perfections, gradually modifying both the formative conception and the execution of his pictures?

V. P.

### MODERN FRENCH PASTEL- LISTS.—JULES CHÉRET. BY HENRI FRANTZ.

CHÉRET perpetuates in our time the tradition of grace and gaiety bequeathed by the French masters of the eighteenth century; in his pastels, which he produces day after day, as his imagination urges, one sees revived for an hour the fancies

of Fragonard, the joyous laughter of Boucher, the voluptuous joy of Lancret, the ardent caprice of Watteau. The muse of these charming painters did not die with them; she is incarnated anew in a great artist of to-day, for Jules Chéret is their worthy descendant: of their own blood and of their own race, he loves what they loved; he delights to create before our dazzled eyes the picture of a perpetual *fête galante*—delights to evoke from out of our imagination a paradise peopled with beings full of charm and rich with scenes of pleasure. Everything about the artist—even his exterior, his vigorous demeanour, the curl of his white hair, his tall, slight, graceful form, the nobility of his firm gaze—recalls the men of a bygone day.

But to return to the work by the pastellist—for scarcely a day passes but Chéret uses his pastels in addition to his painting and his vigorous



"LES MASQUES"

BY J. CHÉRET



## Modern French Pastellists

*sanguines*. In these pastels, which seem as though coloured by the flame of a Bengal fire, with its thousand reflections, we meet once more the favourite figures of Watteau and his disciples. When we examine a certain number of these little works, we discover in most of them the Pierrots, the Harlequins, the Gilles, and the Columbines—indeed, all the personages of the Italian comedy, continuing their joyous dream.

But Chéret's characters, though at first sight appearing very like those peculiar to the *fêtes galantes*, are appreciably different when one looks at them more closely. They have not that same ingenuous spirit—they no longer play their parts with the old careless joy; a certain modern melancholy is mixed with their diversions, and a restlessness, almost a bitterness, may be read on their faces, as though they were making haste to enjoy delights which they knew must be brief—as though they were rushing frantically in quest of a fugitive joy!

Again—and this bears still further testimony to Chéret's modernity—the setting, the *décor*, has become transformed like the spirit of his figures. Of course, Chéret's heroes stray at times in the Trianons of the eighteenth century, among the foun-

tains, the parks, and the lovely rose-grown ruins; but generally the artist gives them a new setting, one more in conformity with their modern psychology. They glide and float through the blue Empyrean, enveloped in multi-coloured clouds. Chéret makes them forget all the laws of gravity, as they fling themselves skywards in a sparkling throng—these masked-ball, music-hall beauties, their provoking charms accentuated by the diapered gleam of the electric lamps, or the factitious glitter of the foot-lights. Chéret has indeed brought into being a whole world of new creations. He has not been afraid to mix with his Gilles and his Clitandres the men and women of to-day, treating their costumes in so personal a manner that therefrom he has succeeded in creating a type.

One of Chéret's highest merits lies in this: that while giving fullest freedom to his fancy he never fails to show a clear knowledge of anatomy, a profound understanding of every movement. Allied with spontaneous genius we discover a great artistic consciousness, for Chéret has studied long and carefully every gesture from nature itself; hence the accent of sincerity which springs from even the least-considered of his pastels.

Chéret holds a place apart in the great art



"LE DÉJEUNER CHAMPÊTRE": STUDY FOR A HANGING

BY J. CHÉRET





"PARISIENNE." BY  
JULES CHÉRET.



## Modern French Pastellists



"PARISIENNE"

BY J. CHÉRET

revival in France to-day. In a certain degree he clings to tradition, but he treats it freely, independently. He draws after the fashion of the old masters—as his *sanguines* proclaim—but he is resolutely modern in all that concerns the colourist's process.

What a pastel by Chéret means is a momentary forgetfulness of all the troubles of our daily life. Once more it is the *Embarquement pour Cythère*, the happy flight into the regions of fancy and dreamland and the ideal.

HENRI FRANTZ.

It is of interest to recall at the present moment that the late Mr. G. F. Watts, R.A., painted his first work in true fresco in the Villa Careggi, near Florence, where he stayed for some time with

Lord Holland, then the British representative at the Court of the Grand Duke of Tuscany. This picture represents the scene where the physician of Lorenzo II Magnifico is being thrown down a well, as he was suspected of administering poison to his dying master. There are exhibited in the Victoria and Albert Museum some interesting trial-pieces, which Mr. Watts executed in true fresco on a suitable ground before beginning to paint on the wall. These trial-pieces came from the Contessa Cottrell, the widow of a chamberlain of the Grand Duke of Lucca, who was a friend of Mr. Watts in those days, and of whom he painted a fine portrait. These trial-pieces will be found of very great interest to students of the late master's art, as well as those to whom the subject of true fresco work makes a special appeal.



"PARISIENNE"

BY J. CHÉRET





"LA JOUEUSE DE MANDOLINE"

BY J. CHÉRET



STUDY FOR A DECORATIVE PANEL

BY J. CHÉRET



## The National Competition



CHURCH DECORATION

BY JOHN POTTER (DERBY)

### THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1904.

A DECIDED improvement in the arrangement of the exhibits, both this year and last, has made the task of the critic easier in judging the

and design, and some of the subjects would do credit to any collection of modern English decora-

results of the National Competition, and added much to the pleasure and comfort of visitors. The Show is now held in a wing of the Indian Section of the Imperial Institute, where it may readily come, as it should do, within the public ken.

This year's exhibition is in many ways an advance upon the former average of workmanship



WALL-FOUNTAIN

BY CHARLES VYSE (HANLEY)



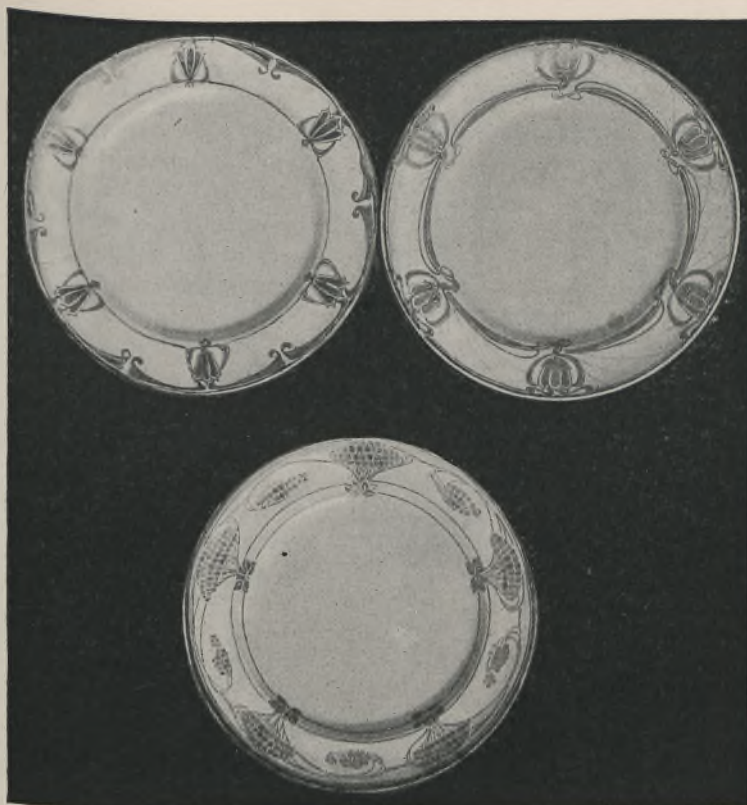
FIRE-DOG

BY ERNEST COPESTICK (NOTTINGHAM)

tive art. The excellent plan of encouraging students to carry out in its entirety whatever piece of work they may design, and to show it in all its stages, from the working drawing to the finished article, cannot be too warmly commended. The principle it involves is vital to the development of the applied arts, and cannot but react well upon



## *The National Competition*



DINNER-PLATES

BY EDWARD LUTZ (HANLEY)

is conspicuous in the section of pottery. Even in the gold-medal exhibit—a wall-fountain in glazed pottery, by Charles Vyse (Hanley)—the folds of drapery, which should be gently suggested, are laboriously emphasised, and the restless convolutions seem to cry out to be smoothed away by the leisurely and reticent hand. A tendency towards a hardness of line, quite foreign to the nature of pottery, is also noticeable in many objects in this group of work. It is essential to pottery design that it be conceived in relation to a smooth and roundly modelled surface, in which sharp edges have no place, and attempts at high and sharp relief should be discountenanced. There should be a clear distinction between a pattern laid on the surface of pottery and an ornament modelled out of it,

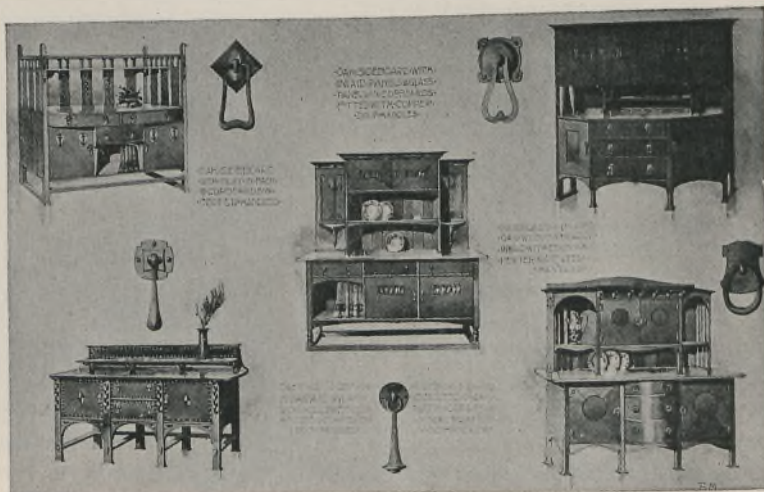
every branch of them. On the other hand, there seems a tendency on the part of the examiners to reward the elaboration of a decorative theme on the ground that it is elaborate, rather than to look for that finer quality of art which achieves the best effects by the simplest means and with due regard to the economy of material.

In the treatment of flat surfaces, for instance, a familiar exercise for the competitor is to "fill a given space"; and this is habitually interpreted, to get as much line and form into that space as possible. Thus is ignored the rule that governs the highest kinds of flat decoration, and has been aptly expressed as "filling a given space without covering it."

A similar fault of over-elaboration, and the loading of a good scheme with redundant ornament,

and the latter should never fail to give the suggestion of roundness and mass.

The schools to which one looks particularly for pottery exhibits—Burslem and Hanley—are not prolific in good work; but the dinner-plates by Arthur Scott (Burslem), especially the fish-plates



FURNITURE

BY RALPH HENDERSON (MOUNT STREET, LIVERPOOL)



## The National Competition



MODELLED DESIGN FOR FRIEZE PANEL

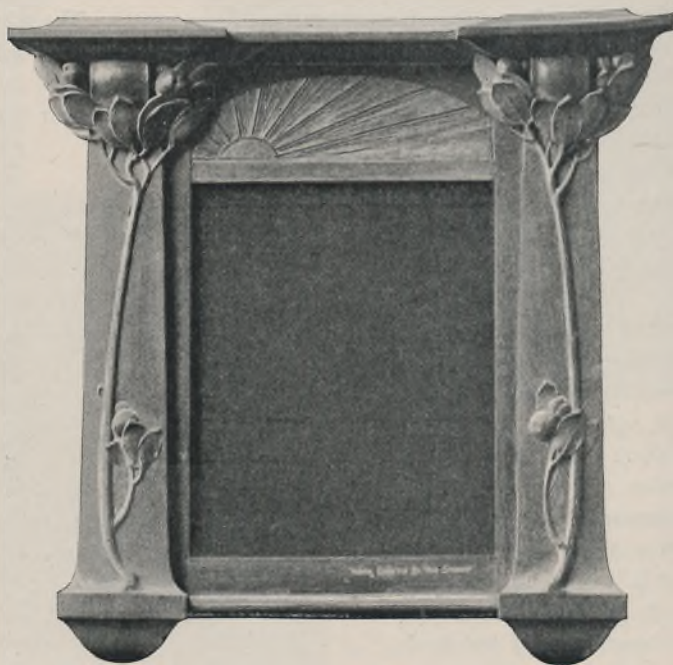
BY KATHLEEN RICKEARD  
(PLYMOUTH TECHNICAL SCHOOL)

with their ingenious border, show a delicate originality and inventive charm. The plates by Francis Van H. Phillips are not quite up to his level of last year. Those of Edward Lutz (Hanley) are pleasing and workmanlike; and he essays a more ambitious figure-decoration for a large vase with considerable success.

The modelled designs in plaster for decorative panels and friezes are somewhat above the average this year. One of the most striking, in its vigorous and spirited treatment of a well-worn decorative theme, is the *Spanish Armada* frieze for a yachting club, by Kathleen Rickeard (Plymouth). The award of the gold medal to C. L. J. Doman (Nottingham) must be recorded to the credit of the examiners in this case as an exception to their rule of encouraging too elaborate work. Another Nottingham student, Ernest Copestick, is similarly rewarded for his beautiful little model for a fire-dog, one of the most striking of the designs in plaster, metal, and pottery which occupy the centre of the room. The ornament raised above the bar for the fire-irons is a seated figure of singular grace, the pose unconventional, and one that might easily have yielded an unrestful effect, but in the hands of this student it becomes dignified and full of sober charm.

Designs for furniture are seldom a

choice and disposition of materials. The two best of the series are, perhaps, the one with copper panels and fittings, and the one in fumed oak ornamented with ebony and pewter. The example of inlay is not so happily inspired, and in the first of the group there seems no object in putting an open, lattice-like back to a dresser, unless intended to serve as a frame for drapery. Several good arts



CARVED OAK MIRROR FRAME

BY A. E. RAMPLING (SALFORD)



## The National Competition



ENAMELLED PANEL BY KATE M. EADIE (BIRMINGHAM)

and crafts designers have shown a leaning towards the "lattice and paling" treatment of wood, which reaps a generous harvest of dust and rather seems to miss its point when applied to indoor uses. The most pleasant feature of this group of furniture is the variety of forms and surfaces—the clever and convenient combination of shelves, drawers, and cupboards—which has been made to yield in each case a well-proportioned and harmonious whole. Apart from these—which, of course, are not shown in execution—the most interesting piece of design for wood is a mirror-frame in carved oak by Albert E. Rampling (Salford). This is carried out in the material with very pleasing results, especially as regards the tone and texture of the surface. Among the best of the designs for metal hinges and other fittings for furniture is a set by Edward B. Spicer (Banbury). But the metal designs on the whole are below the average, both for objects made of it entirely

and also when applied to other materials. The New Cross school still keeps its general pre-eminence in this field, especially in the work of its women students, but is closely rivalled by Birmingham and Manchester.

Birmingham students excel in the crucial subject of enamelling. The central school is the *alma mater* of that admirable craftswoman Fanny Bunn, whose decorative panel well deserves the gold medal it secures. Following closely in her steps, but with their own gifts clearly marked and wisely cultivated, are her fellow-students Kate M. Eadie, Agnes I. Pool, and Gertrude Hart, all of whom are well represented in this group. In the exacting and highly detailed designs executed by Fanny Bunn and Kate Eadie, the colouring is surprisingly rich, pure, and equable in effect, and the faces, simply and broadly drawn, have the delicacy of miniature painting. Actual miniatures, of real charm and



ENAMELLED PANEL

BY KATE M. EADIE  
(BIRMINGHAM)



## The National Competition



DESIGN FOR  
WINDOW-BILL

BY WINIFRED BLACKBURN  
(MOUNT STREET, LIVERPOOL)

distinction, are shown by Gertrude Hart. Some very good working drawings for enamelled decorations are sent by Francis J. Rigney (Dublin).

The jewellery this year is not remarkable. Among the most distinctive and personal work is that of Bertha L. Goff (Holloway), who has already made a style of her own, marked by a dainty invention and scrupulous technique. Her pretty necklets and cloak-clasps are full of delicate beauty and individuality of taste. Two Birmingham students—Louisa Preece and Lewis Instone—also deserve special praise for designs marked less by originality than by a sober grace and reticence of ornament too rare in this class of work. The former student shows a silver necklet and belt-clasp, and the latter a very slender little

waist-belt with mounts and clasps of copper inlaid with silver. An enamelled belt, of more elaborate design, is by one of the afore-praised Birmingham enamellers, Agnes I. Pool; and there is a good enamelled pendant from Derby by Ernest Clark. The designs for spoons by A. Collier James (Plymouth) err rather in the direction of overloading with ornament. In such designs it is well not only to keep the bowl of the spoon severely clear, but to aim at beautifying the whole article by its own shape and proportions, rather than by any superimposed decoration whatever. A good deal more laxity as to the extent of its ornament may be allowed, for instance, to a book-cover so long as its general scheme is flat and unobtrusive in handling; but the book-cover in enamelled silver by William L. Whelan (Dublin) would be more satisfactory if the decoration were less profuse, and fewer repetitions and varieties of detail were allowed to crowd its spaces. The chief criticism that occurs as to the casket in *repoussé* and oxidised copper by George H. Buglass (Tunstall), which is the principal exhibit of its kind, is that the structure is a little needlessly aggressive, with its sharp corners and projecting details of form. The decoration of the lid is excellent; a little more compactness and solidity would have made it more convenient as a box for chess-men, as proposed, and no less pleasing to look at.

The Lambeth and Camberwell schools fully sustain their good name for posters, colour-prints,



STENCILLED DESIGN

BY MARGARET E. LLOYD  
(MOUNT STREET, LIVERPOOL)



## *The National Competition*



DECORATIVE PANEL

BY ETHEL STEWART  
(MOUNT STREET, LIVERPOOL)

book-covers, and illustrations in black-and-white; and the Liverpool (Mount Street) school again sends examples of the stencilled decorations by Ethel Stewart and Margaret E. Lloyd which were so agreeably conspicuous last year. Especially good are the *Village Fair* and *Mary, Mary*, by the latter student and the *Village Street* by the former, with a charming study of a pump and a cat. The best poster of the group, however, is by a Liverpool student, Winifred Blackburn, and, being rather small, is modestly called a window-bill. It is a delightfully fresh and piquant announcement of a missionary bazaar, well thought out for printing in two colours—red and black—and full of interest in composition and drawing. The figure of the lady visitor to the bazaar is conceived with a subtlety of humour and satire not easy to preserve in work of this kind, and belongs rather to the spirit of *Cranford* than to the vacant burlesque of most modern posters, and the student who can combine these qualities of artistic sympathy and imagination with a sound knowledge of her craft should certainly not be lost sight of. Another good poster design is by George Cox (Cheltenham) for an exhibition of students' work.

Chief among the colour-prints are the beautiful little designs by Margery Wood (Lambeth), which certainly deserve more than a book prize. If

their style is a little reminiscent of the Millais of the sixties, they have nevertheless a genuine inspiration of their own. This student is also conspicuous in the black-and-white section for her designs for book illustrations; the one entitled *Forsaken* is perhaps the best of a singularly thoughtful and mature group of work. Another excellent colour-print, of a girl standing on a quay, is by James Williams (Newcastle-on-Tyne), and is carried out with quiet simplicity and dignity in a low twilight scheme of colour. Three students from the same school send specimens of illuminated manuscript of fine and ornate workmanship, of which the best in colouring is by Ida Taylor; but the general workmanship and design of A. Jessica Thompson and Alice Armes deserve praise. A similarly good piece of illumination, and particularly well mounted, is by Mildred M. Brown (Birmingham). The Lambeth traditions are again carried on by those excellent black-and-white designers, Janet Simpson and Gertrude Brodie; the former, however, confines herself to some



BOOK ILLUSTRATION: "FORSAKEN"  
BY MARGERY WOOD (LAMBETH)



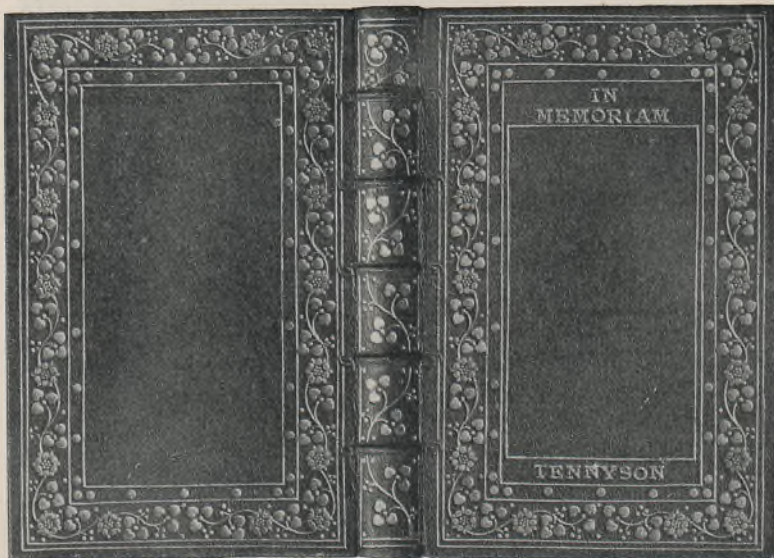
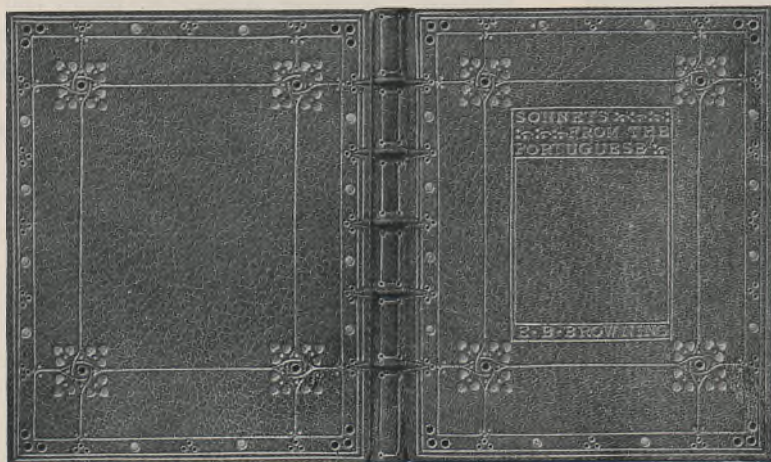
## The National Competition

careful pen-and-ink drawings of buildings (silver-medalled), while the latter shows a fine decorative drawing on the subject of the *Prodigas*. Camberwell has produced a similarly good draughtswoman in Annie Foulger, who sends some dignified designs for book illustrations, including a well-composed and decorated page with lettering. The designs by John C. Moody (Regent Street Polytechnic) are also among the best. A large



DESIGN FOR STENCILLED FRIEZE

BY J. A. FOUND (HULL)



BOOK-COVERS

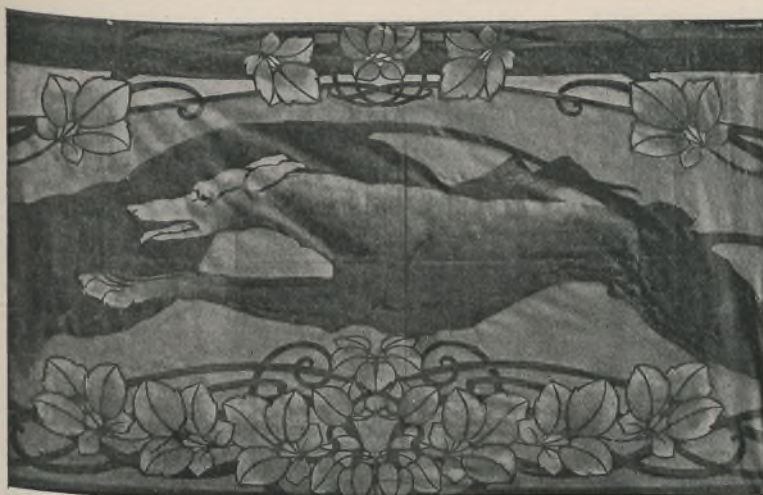
BY ETHEL SLATER (LEEDS)

cartoon for a decorative panel by Nina Morrison (Liverpool, Mount Street) is difficult to classify, the proposed medium not being stated; but the drawing and composition are remarkably pleasing, and the design has originality and distinct beauty of conception and treatment. The drawing in which the colouring is suggested is especially good.

The Camberwell book-bindings are again conspicuous for their workmanlike tooling and sound judgment in design. Two by Arthur Blake are especially praiseworthy for their harmonious and restful decorative scheme. John Chapple is another thoughtful and conscientious craftsman, and the designs by Norah Gowan (Chancery Lane) show a refined and sympathetic imagination and a delicate and finished technique. Mention should also be made of the excellent



## The National Competition



DESIGN FOR STENCILLED FRIEZE

BY J. A. FOUND (HULL)

book-bindings by Ethel Slater (Leeds) and of the wonderfully dainty little series of end-papers by Louise Flick (Leicester), with their ethereal and rainbow-like effects of colour. Among the more elaborate designs in embossed leather is a Litany cover by Ester Tatlow (Wolverhampton), which contains much thoughtful and beautiful workmanship. The decorative motive consists of two kneeling figures face to face beneath a cross, and the treatment, though very simple, is sympathetic and full. The same may be said of the blotter by Clara Miles (Plymouth), which, though more rich and sensuous in decoration, is equally good in imagination and technical power. Mention should also be made of a beautiful little plaster model for a cover for a birthday-book by T. T. Nelson (Shipley), which is notable for its imaginative charm.

The application of stenciling to the larger kinds of decoration is illustrated by John Potter (Derby), whose design for the stencilled decoration of a church is well adapted to its purpose, and rightly looks much better in the small study giving the general effect, than in the some-

what crudely coloured enlargement of the details. A pleasant stencilled hanging is designed by Ernest Dewson (Levenshulme), and another, clever in construction but a little restless and uncompanionable, by Jessie Cowan (Stafford). The stencilled frieze by Francis E. Hodge (Plymouth) is well composed and full of breezy motion and atmosphere. The management of the light and distance is very good. Another by James A. Found (Hull) is based upon a chase of hare and hounds,



DESIGN FOR DECORATIVE PANEL BY NINA MORRISON (MOUNT ST., LIVERPOOL)



## The National Competition



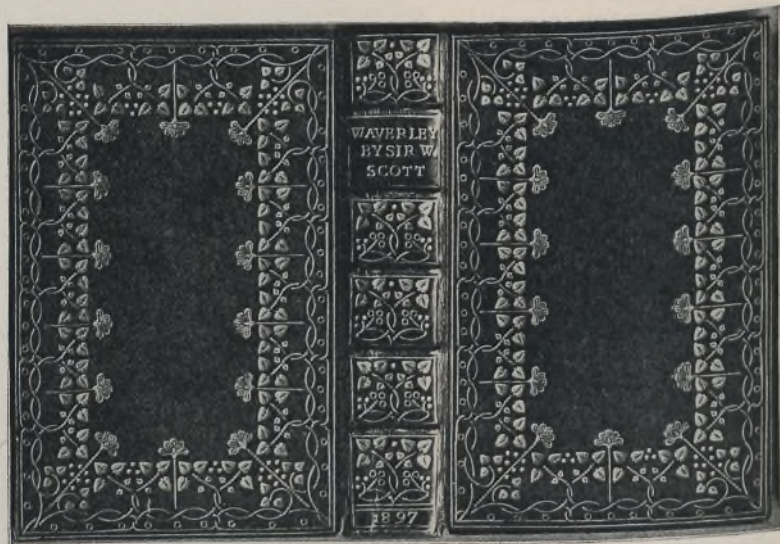
LEATHER BOOK-COVER

BY ESTER TATLOW  
(WOLVERHAMPTON)

woven hangings are very pleasing, such as that of Arthur Oldfield (Macclesfield), with its ingenious decorative arrangement of panthers, to be carried out in silk; or the woollen hanging by James A. Wilkinson, with its fresh and interesting combinations of colour; or, in contrasting texture, the dainty muslin hanging by Sarah Kate Pedley (Luton), with its simple but very pretty and satisfying design. The same quiet good taste distinguishes the patterns of woven dress materials by Florence G. Key (Burnley) and the silk hanging by Harry Bailey (Macclesfield). An excellent series of designs for dress and drapery silks is also shown by William Stewart (Bradford); they are skilfully varied, and each pattern is full of interest in detail and colour. Another Macclesfield student, Bertrand Whittaker, sends two studies for woven silk,

of which the "peacock's tail" design is the more pleasing. The wool tapestry design by Elsie Goodman (Regent Street Polytechnic) is of a somewhat ambitious and ecclesiastical character, and its bold use of blank spaces is to be commended. The printed cottons are among the best of the textile designs, especially the series by Mary G. Perrott (Holloway) and W. Potts (Hyde)—No. 8 in his group is particularly good. The Battersea School, which a few years ago made quite a reputation for printed muslin designs, seems rather to have stereotyped its manner, and the exhibits, though still above the average, are a little too reminiscent of past success. Among the best is Rasmus Broström's printed muslin design. A neighbouring school, Putney, seems to have caught up the flagging inspiration on these lines, and the design by William Howland is singularly vigorous and fresh. There are also some excellent patterns by Carrie Horner (Leeds), Mary G. Perrott (Holloway), and Harry Tattersall (Bury).

Worcester now takes the lead in needlework, and shows a number of thoughtful and pleasing designs for various kinds of embroidery. The large bed-spread by Mary Nicholls hardly reveals the full beauty of its design, in spite of laborious and most conscientious workmanship. Lilian Brown-sword's cushion-cover, on the contrary, looks much better in the finished work than in the drawn design, where it is perhaps impossible to convey adequately the beauty of a pattern in cut linen, exquisitely embroidered as is the example in question. A



BOOK-COVER

BY ARTHUR BLAKE (CAMBERWELL)



## *The National Competition*

more simple but very delicate and pretty piece of embroidery for a table-cloth is shown by Mabel Nicholls, and a similar one by Maude Gem. The decoration of the cloth by Ada Whitely is an admirable illustration of the geometric treatment of linen in harmony with the warp and woof of the material. One of the best pieces of embroidery for dress decoration is the beautifully simple little linen yoke by Katherine Hayes. A more ambitious piece of work among designs for damask is



DESIGN FOR DAMASK  
TABLE-CLOTH

BY EDITH ANDREWS  
(WORCESTER)

a table-cloth by Edith Andrews, in which the decoration is quite novel and daring. It is one of the happiest examples of economy of line with wealth of decorative effect.

Several other schools send good specimens of work in linen, such as the embroidered coverlet by Marguerite Janeck (Birmingham), the beautiful little embroidered collar by Naomi S. Gray (Battersea) in pearly silver and blue, the dress-collar and cuffs by Rose Evans (Camberwell), and the pretty little set of mats in dark linen, embroidered in green and purple, by Emmeline Reynolds (Leeds).



DESIGN FOR  
PRINTED MUSLIN

BY RASMUS BROSTRÖM  
(BATTERSEA POLYTECHNIC)

The three-fold screen by Clara Lavington (Leeds) is bold in composition and colouring and more than usually good in design, and a difficult panel in darned work is that by Irene Allen (Plymouth), for which the water-colour study is exceedingly well done.

The lace designs reach a very fair standard of



CROCHET COLLAR

BY ELIZABETH C. POLLOCK  
(LONDONDERRY)



## The National Competition



CROCHET COLLAR BY ELIZABETH C. POLLOCK (LONDONDERRY)

excellence, and Taunton still holds its own in this section of exhibits. The work of Lydia C. Hammett, which is now well known, here illustrates that sound principle of lace decoration that it should be based on forms themselves gossamer-like and ethereal in character. Edith Mason sends a rich and handsome design for a "bertha" in Honiton lace. From other schools the two lace collars by Elizabeth C. Pollock

(Londonderry) are distinctive in character and beautifully executed, and special praise is due to W. H. Pegg for his wonderfully pretty lace fan. Good collars and "berthas" are also shown by Clarice Ryland (Handsworth), Maggie MacDonnell (Cork), and Annie Hyland (Dublin). In this section, happily, one is less constantly reminded of the defect which marks these competitions generally—namely the lack of really practical inventiveness in design of articles for everyday use. The nearer one gets to common needs—of jugs that will pour water for a lifetime, of kitchen utensils that will easily clean, of furniture that is really comfortable and convenient—the farther one gets from sound design or the homely workmanship that is "original" in the best sense of the term, and in the sense of appearing novel

because it is rare. One needs to insist still upon the lesson that the article which commends itself by its convenience and durability is the most beautiful of all.

E. W.

*[On account of the pressure on our space we are obliged to hold over some of the illustrations to the foregoing article until our next issue.—EDITOR.]*



PANEL OR EMBROIDERED SCREEN

BY CLARA LAVINGTON (LEEDS)



## Studio-Talk

### STUDIO-TALK

(From our Own Correspondents)

LONDON.—Full of mournful significance is Miss Winifred Cooper's drawing of Compton Mortuary Chapel as it appeared on the occasion of the funeral of the late Mr. G. F. Watts.

We give here a medallion portrait of Mr. Watts. Apart from its remarkable success as a portrait, it gains a pathetic interest from the fact of its being the last portrait of the great artist. It was modelled from life last April by Mr. T. Spicer-Simson, a young English sculptor of exceptional promise residing in Paris.



MEDALLION PORTRAIT OF G. F. WATTS, R.A.  
BY T. SPICER-SIMSON

One of the most interesting of the many interesting exhibitions which Mr. John Baillie has held in his gallery at Princes Terrace, Bayswater, was that of Mr. Charles Agard and some Australian artists, together with some coloured drawings by Mr. Chas. Pears. Amongst the best of Mr. Agard's paintings

was *Le Petit Bras de la Seine à Gloton, L'Église de Bennecourt, Les Saules au Crépuscule*, and a study



"WINDSOR"

FROM THE OIL-PAINTING BY ARTHUR STREETON



## Studio-Talk

called *Promenade d'Ophélie*. The painting called *Effet d'Orage* was very successful in colour, and, though small, challenged the qualities of the larger pictures. It is evident that Mr. Agard has been influenced by the impressionism which certain of his countrymen of the preceding generation carried to such brilliant conclusions. Little can be added by any aftercomer to their exhaustive experiments in attempting the reconciliation of the palette with the open air, but Mr. Agard has the pleasure of painting by the light of what he has learned from them without having to fight for a hearing and without the fear of failure from experiments yet untried. He has contributed his own emotion to the theories which have served him, and any praise that is given him he deserves well.

In the Australian section, Mr. Arthur Streeton showed to great advantage several works marked out from the ordinary run of water-colours, by variety both in treatment and in the choice of subject, as coming from one hand. We would especially praise the little picture called *Harvesting*, and also *The Thames at Windsor*, with its blue-grey scheme. Miss Dora Meeson Coates' *Silver Sunlight* was quite good, and the painting by Mr. James Quinn, *Evelyn Hope*, where the child

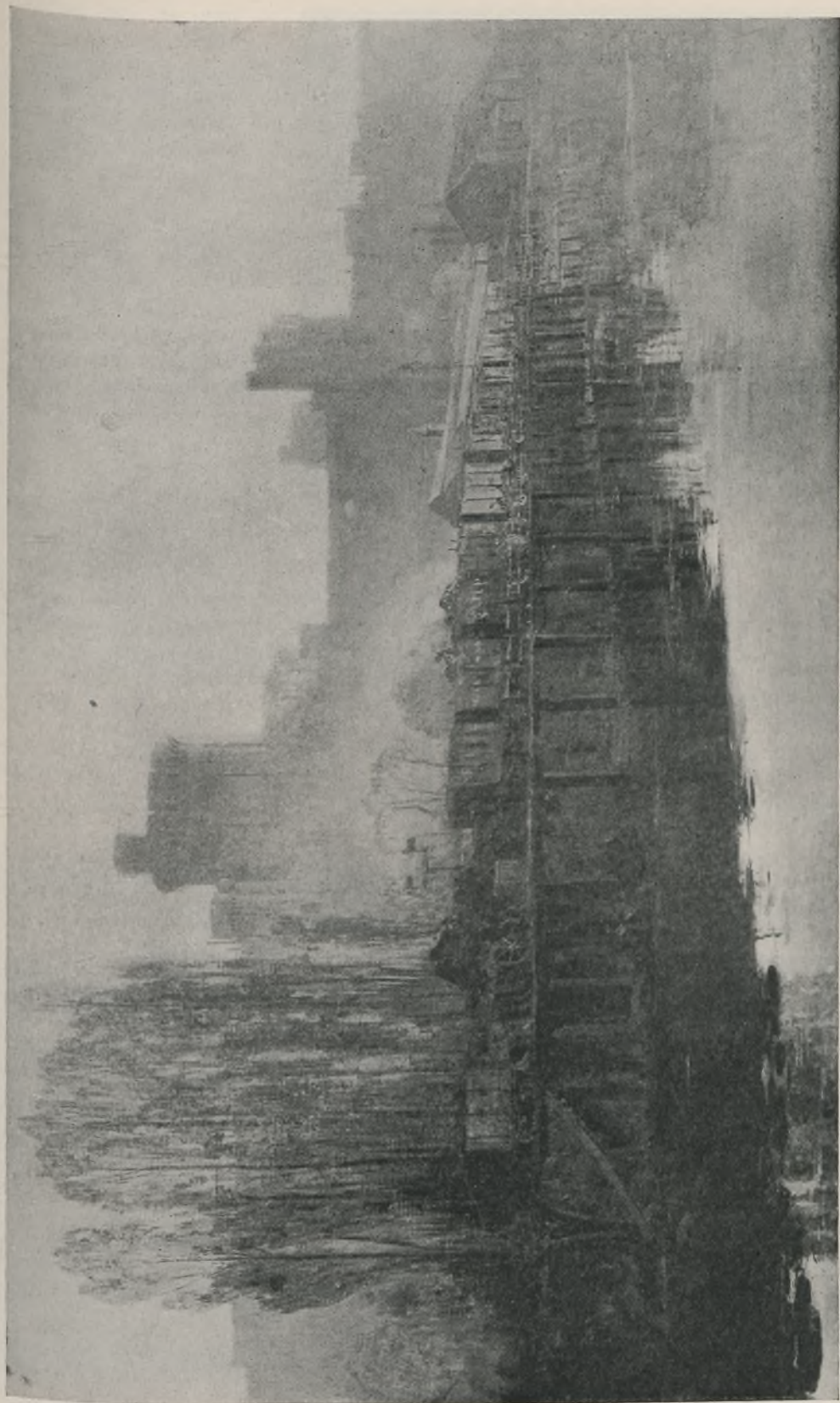
is lying beside two roses, a small crucifix hanging in strange contrast over the baby-head, was full of charm. In fact, this little gathering of Australian painters was quite distinctive, for there was nothing to be labelled commonplace in any picture of the show. *The Old Curiosity Shop* especially, and the other works of Mr. A. Henry Fullwood, contributed greatly to the exhibition, and the works of Messrs. Tom Roberts, Rupert Bunny, B. E. Minns and G. W. Lambert insured its success. Space prevents us praising as many of their contributions as we would wish, but their names hold good for something in each case which is not insignificant in the work of Australian exhibitors in England. With Mr. Charles Pears' work the public is already familiar through his illustrations in a way that it never can be in the case of a painter only, however well known. Many of the drawings exhibited have appeared in reproduction in *Punch* and other humorous papers; here the originals were, in many cases, slightly coloured. Mr. Pears' drawings are marked with a certain gracefulness, and in them all there is evidence of style, though at times in caricature Mr. Pears' attempts at the grotesque have landed him in downright ugliness. A drawing called *The Animal Shop* was one of the best exhibited by the artist, being full of



"WINDSOR PARK"

FROM THE OIL-PAINTING BY ARTHUR STREETON





"WINDSOR CASTLE." FROM  
THE OIL-PAINTING BY  
ARTHUR STREETON





"POOLE HARBOUR"

BY H. HUGHES-STANTON

originality and extremely decorative, and the quaint Preraphaelitism of that called *Mischief* was charming. In *Telling Pussy's Fortune* the large black nursery chair and the black cat show by their value and position in his picture that the artist holds the real secret of spontaneous decoration.

The illustrations that we give of Mr. Streeton's work were not included in the Exhibition at Mr. Baillie's Galleries, which was confined chiefly to small water-colours. Windsor Castle has more than once exercised its fascination on the artist, as seen in the shimmer of a June day rising as a fairy fabric above the surrounding landscape, or revealed romantically through the trees.

Readers of THE STUDIO are familiar with Mr. Elgood's painting of old gardens. The picture of Penshurst, which has already appeared in our columns in half-tone, we consider

one of the painter's ablest works, and by reason of the historic associations of Penshurst its reproduction in colour will doubtless be welcomed.

The French Government has recently bought, for the Luxembourg Gallery, three pictures by British artists — two landscapes and a figure subject. The landscapes are Mr. Tom Robertson's *En Écosse*, a painting of a Tayside orchard in spring; and Mr. Hughes-Stanton's *Poole Harbour from Studland, Dorset*. Mr

Robertson's picture is a pleasant record of a charming subject, tenderly treated, and very attractive in its suggestion of diffused sunlight. It is an excellent example of the work of a painter who renders effects of aerial colour with unusual delicacy, and has an especially judicious understanding of the decorative possibilities of nature. Mr. Hughes-Stanton's *Poole Harbour* is not less decorative, but in a different



"EN ÉCOSSE"

BY TOM ROBERTSON



## Studio-Talk



NECKLACE IN DIAMONDS AND OPALS

DESIGNED BY EDWARD SPENCER

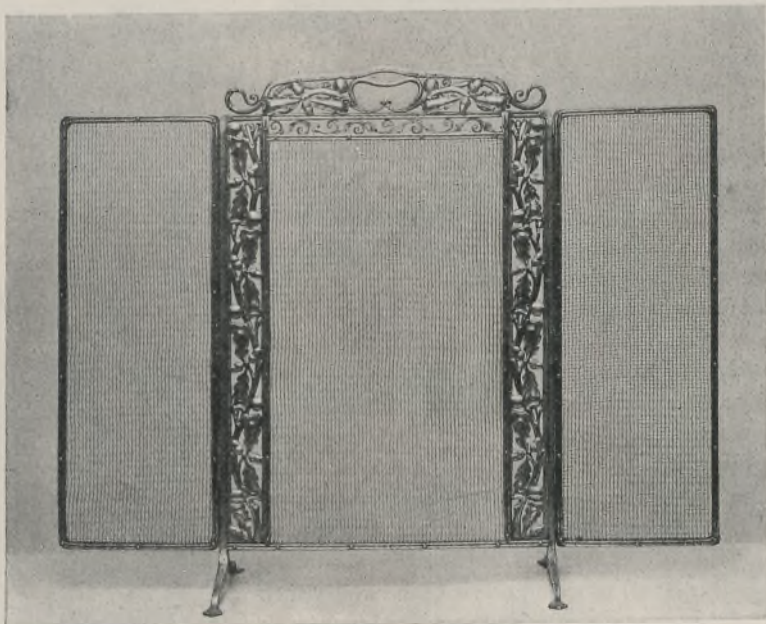
way. It is a notable arrangement of long, sweeping lines composed with admirable sensitiveness, and with a true sense of style. In its fortunate combination of vigour and subtlety, it is exceptionally successful; and, though it has unquestionable individuality, it shows a very intelligent respect for the best traditions of English landscape. Such examples of our modern school will certainly do us no discredit at the Luxembourg.

The third picture, the figure subject, is *A Rustic Toilet*, by Mr. Lee Hankey—one of those cleverly handled paintings which have put him during the last few years in the front rank of our younger artists. He has latterly developed a very distinct style of his own, which is wholly commendable on account

of its strength and freshness, and because it combines in the right proportion good qualities of thought and practice. It is interesting to see how well appreciated abroad are the productions of these younger painters; for this foreign judgment, unaffected by the prejudices which in this country are so apt to control the popular opinion about art work, may fairly be used to guide us to a better understanding of the men who are on their merits entitled to count as leaders of the British school.

Mr. Tom Mostyn's *Gethsemane*, which has lately been put on view at the Doré Gallery, belongs to a class of art which, on the whole, has not been very

happily dealt with by English artists. Our religious pictures are too apt to be either insincere or incapable, either absurdly sentimental or lamentably



FIRE-SCREEN

DESIGNED BY EDWARD SPENCER  
EXECUTED BY THE ARTIFICERS' GUILD



## Studio-Talk



ATTENDANCE SHIELD FOR THE CAMBRIDGESHIRE COUNTY COUNCIL BY E. SPENCER

undignified. They almost always look as if they were painted to please a public which likes even its religion to have a flavour of theatrical sensation. But this large canvas by Mr. Mostyn can almost be taken as the brilliant exception that convincingly proves the rule. It is beyond dispute sincere and devout in intention; it is certainly free from the theatrical taint; and it has imaginative qualities which are none the less persuasive because they are not laboriously involved in a cloud of abstruse symbolism. The picture, indeed, can be praised as almost a new departure in religious art, and as an undeniably successful attempt to give to a noble motive that air of dignified reticence which such a subject emphatically requires. Moreover, it shows no evasion of technical difficulties. The figure of Christ seated in the moonlit garden

is very well drawn, and the face is an especially fine study in expression, and has a grandeur of type which is particularly appropriate; while the judicious naturalism of the low-toned landscape, in which the figure is set, gives clear evidence of the artist's shrewdness of observation.

Another religious picture, *The Adoration of the Magi*, by Mr. Douglas Strachan, has been on exhibition at the Marlborough Gallery in Pall Mall. In this canvas, which is decorative rather than either realistic or dramatic, the artist has adhered more closely to the old-master convention. He has adapted with some ingenuity the mannerism of those painters who produced great religious compositions which were intended to fit into the architectural scheme of some imposing ecclesiastical building; and he has arrived at a result which, if it lacks inspiration, is interesting as a scholarly exercise. In the same gallery was an example of his work in portraiture—a sober and discreet likeness of an elderly lady, painted with some power but with an absence of unnecessary display or cleverness which does credit to his taste. The most memorable of his performances in this little exhibition was, however, a stained-glass window designed and painted by him



STAINED GLASS DESIGNED BY H. F. WARING EXECUTED BY THE ARTIFICERS' GUILD

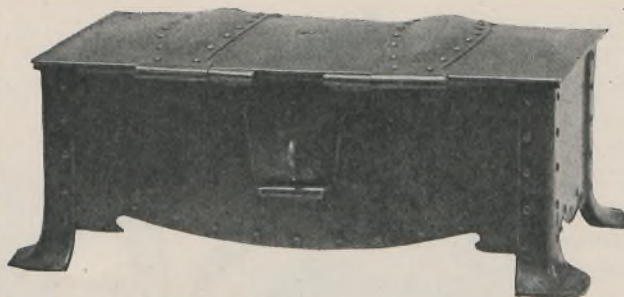


## Studio-Talk

throughout. It can be praised for its beauty of colour and for the clever use made in it of contrasts of tone obtained by the insertion of many pieces of nearly white glass among the masses of deep colour. In this, it is true, the custom of the earlier stained-

glass painters is imitated, but Mr. Strachan's adaptation of the ancient principle is ingenious and not without originality.

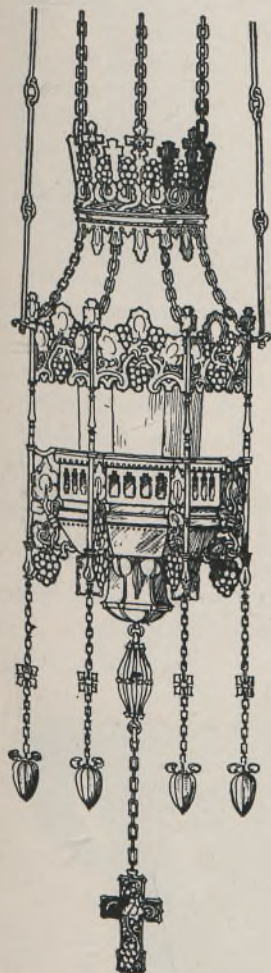
Illustrations are here given of several designs for metal work by Mr. Edward Spencer, made at the workshops of the Artificers' Guild. Mr. Spencer recently held an exhibition of his



BRONZE TOBACCO BOX

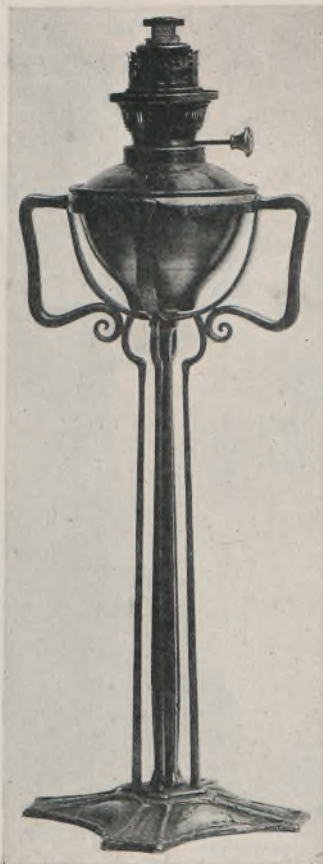
BY E. SPENCER

monds and opals, also by Mr. Spencer. This design divides itself naturally into two parts: the circlet and the pendant. The former is intended to symbolise Order, the latter the chaotic life uncontrolled by the instinct for spiritual beauty. In the pendant seven opals hang as fruits from the tree of knowledge, which, by its relation to the Persian Haoma tree and the Scandinavian Earth-ash Ygdrasil, shows plainly as the Earth-symbol opposed to the Heaven-symbol repeated in the circlet. Jormungund, the



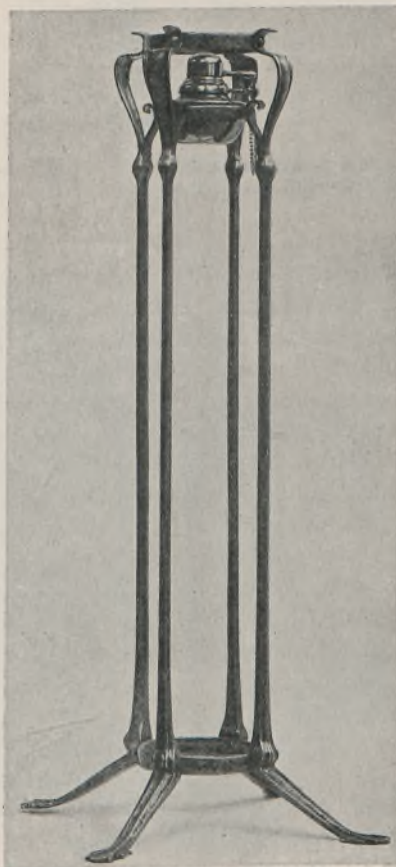
DESIGN FOR  
SANCTUARY LAMP  
BY E. SPENCER

work at the Montague Fordham Gallery, Maddox Street, where also was exhibited the stained-glass panel of a ship, here reproduced, designed by Mr. H. F. Waring and made at the guild workshop. Amongst our illustrations is a necklace in dia-



LAMP STAND

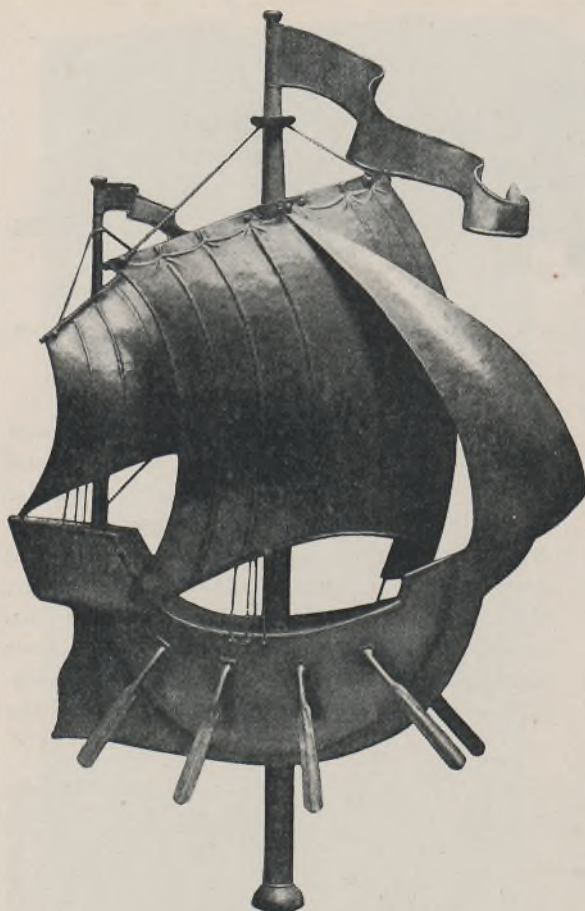
BY E. SPENCER



LAMP STAND DESIGNED BY E. SPENCER



## Studio-Talk



COPPER WEATHER-VANE  
NEW MARKET HALL, HULL

BY E. SPENCER

Earth-snake controlled, binds the earthly and heavenly systems; unfettered, he would be the principle of evil as the senses uncontrolled. Five diamonds in his crown represent the five senses. At the foot of the tree rises the Phoenix from the fiery nest, emblem of Eternal life. The earthly life, purged by ordeal and set free from the dominion of the senses, becomes the heavenly life and joins the circle of things under the image of the butterfly. The work is carried out partly in fine gold and partly in 18 carat, the two colours of the gold being arranged with great ingenuity and taste so as to emphasise the front of the design.

At 18 Holland Street, Kensington, Miss C. M. Nicholls recently held an exhibition of her paintings and etchings. It is the latter which call for most attention, for in them she has gone further in the direction

of achieving something noteworthy than she has in her paintings, excellent in some cases though these are. There were two etchings in her exhibition, *Old Houses, Norwich*, and *Cow Hill, Norwich*, which enter into the higher realms of art, and compel attention. An etching called *Somerleyton*, too, was full of distinction, and there was not one that did not claim careful consideration. The essential qualities of good etching were in every case there, and the limited medium appreciated, whilst its chief treasures, those of economically expressive lines and the suggestion of tone, surrendered themselves to the lady's skill.

We reproduce some designs of the silver-ware designed for the manufacturers of the Cymric ware, Messrs. Liberty & Co. of Birmingham. The casket is by Mr. Oliver Baker. The *cache-pot* is an admirable specimen of Miss Eleanor Fortescue Brickdale's design, and upon the graceful cup designed by Miss Coggin is an enamel panel from a design by Mr. Cecil Aldin. The latter makes an entirely novel and beautiful sporting cup, and opens up an interesting field for designs for that kind of thing.



"CYMRIC"  
CACHEPOT

DESIGNED BY MISS FORTESCUE BRICKDALE



## Studio-Talk



"CYMRIC" SILVER CUP DESIGNED BY MISS COGGIN  
ENAMEL PANEL DESIGNED BY CECIL ALDIN

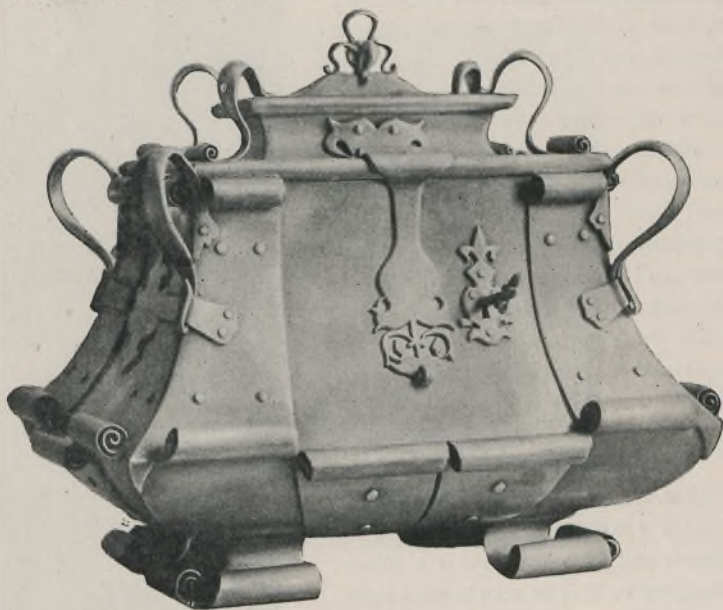
Mr. Arthur Hughes, who recently had at Mr. Dunthorne's Gallery an exhibition of small landscapes and figure subjects, has special claims upon the attention of present day art-lovers, because he is one of the survivors of a movement which had a great effect upon the development of the English School. A contemporary of the men who founded the Pre-raphaelite movement, he adopted the principles which they advocated, and to these principles he has adhered ever since. The pictures exhibited had much of the Pre-raphaelite precision of statement, something too of

the vehemence of colour which was the habit of the school, and they give evidence of careful study of nature throughout. The coast studies, *Mounts Bay*, *Tintagel*, and *Forgotten*, have much truth of effect; and the small low-toned landscape, *The Falling Snow*, is pleasantly treated and has a decided charm of atmospheric effect.

We give on the following page a reproduction of a piece of the Coronation Robe which was executed for the Queen by Mr. F. Vigers. It is worked in gold and silver threads.

PARIS.—Rodin's great *Penseur* exhibited in the galleries of the Société Nationale des Beaux-Arts this year monopolised attention to such an extent that the master's second exhibit—a marble bust of a woman—was somewhat overlooked. Yet it is one of his most delicate, most delicious, works, wherein he manifests all his grace, all his subtle comprehension of female beauty.

In addition to his more powerful



"CYMRIC" SILVER CASKET

DESIGNED BY OLIVER BAKER



## Studio-Talk



PIECE OF THE CORONATION ROBE  
DESIGNED FOR HER MAJESTY QUEEN ALEXANDRA  
(See *London Studio-Talk*)

BY FREDERICK VIGERS

this season with his exquisite statuettes, which admirably interpret the woman of to-day; although he at the same time fully recognises, as did the Greeks and the masters of the Renaissance, the limitations of plastic art on a small scale. It is simply impossible not to be struck with the truth to nature of these delightful little effigies, with their simple, unaffected gestures. There is nothing left to chance in them, and even when they are draped the spectator realises, as with the statuettes from Tanagra, that their anatomy is absolutely correct. The critic will not fail to appreciate the patient, persevering study of life to which they bear witness.

productions—the *Porte de l'Enfer*; the *Victor Hugo*, Olympian in its force; the *Bourgeois de Calais*, so crude and yet so fine; the grandiose *Claude Gellée*, and all the other magnificent pieces which reveal the genius—now tumultuous, now serene—of the master of modern French sculpture—Rodin has done a whole series of works which captivate one by their exquisite feeling, their supreme delicacy. Of such is the woman's bust in marble, to be seen in the Luxembourg Gallery, near akin both in sentiment and in inspiration to the work now reproduced here.

The decorative art section at the Salon was, as is the case every year, full of exhibits likely to arouse interest and curiosity, and in a future number we may be able to refer again to this section of the exhibition. M. Louis Dejean was especially happy



BUST

BY RODIN





BY LOUIS DEJEAN

"DANSEUSE"



"LA DAME AU GRAND MANTEAU"

BY LOUIS DEJEAN



## Studio-Talk

M. Besnard has been chosen—and the choice is heartily to be approved—to decorate a portion of the Petit Palais. He is entrusted with the cupola of the Vestibule d'Honneur, and he will be paid by the City of Paris in five annual sums of 12,000 francs. In due course THE STUDIO will have more to say on the subject.

I remarked at the Summer Exhibition of the American Art Association a certain number of abstentions, notably those of MM. Aid, Frieske and Walden. On the other hand, there are now several new exhibitors—M. Monod, with his crayons; Mr. Bridgman, with an African landscape; and Mr. Weeks with little Indian scenes.

Close to these are M. Ulmann's sea-pieces, which one sees again and again with extreme pleasure; also Mr Faulkner's views of Venice, M. Gihon's landscapes, and sculptures by Messrs. Spicer-Simson and Evans.

Frédéric Houbron, who has painted Paris and her streets in so many moods, and has painted London sometimes too, is in love with these big cities and the business of their broad rivers. We reproduce in colours a souvenir of his last visit to London.

H. F.



"DANSEUSE"

BY LOUIS DEJEAN

VIENNA.—The last Winter Exhibition of the "Secession," was devoted to the works of Gustav Klimt: a treat long promised and eagerly looked forward to by the Viennese lovers of art. Somehow or other Klimt's pictures seem to haunt us and they rise before us like ghosts, as we commune with ourselves in the half-light. We see them in the ceiling pieces which belong to the government, being destined for the Aula of the Vienna University—*Medicine*, *Philosophy*, and the unfinished *Jurisprudence*, with its allegory of law, each telling its own story, from the first to the last stages of its particular science—and the end is the same in each. Man, in the person of Law or Medicine, is powerless to struggle against the masses of those seeking help. Hundreds are continually crowding onwards to occupy the place of one who has gone. We see the eager, longing faces of those seeking aid; the disappointed and bitter expression of the unsuccessful: we seem to feel all the joys and all the sorrows of life during its long journey. And after death, too, the lifeless bodies, shrouded in their winding sheets, are imaginatively treated in *Aus dem Reiche des Todes* (From the Kingdom of the Dead): it is an indescribable scene of sadness. Passing from the dead to the living, the heaviness of our sadness goes from us before his painting of ethereal women, clad in voluminous gauzes or some other transparent material. One seems to see clouds





"FEMME ASSISE" (See Paris Studio-Talk) BY LOUIS DEJEAN

and clouds of drapery, and so wonderfully and no less than thirty-one pictures and frescoes. This delicately touched by the artist's brush that we can scarcely imagine how the colouring found its way there. And in his portraits of men also Klimt has much to say, working as he does for his own ideals: here too he is striving to find that which is hidden in all men, to bring not only the features of a face on the canvas but also what is not visible to all.

In his landscapes, too, Klimt shows the delicacy of his brush and the fineness of his atmosphere. A gentle mist seems to be falling over them; and this suddenly lifting we

are face to face with a peasant's house, poplars, a group of fir-trees or beeches. Klimt is always seeking new combinations of colour, and delights in vivid contrasts: in his *Das Leben ist ein Kampf* (Life is Strife), the knight is clad in armour with arabesques of gold and his horse is deep black. Klimt, more than any of the modern artists, has given rise to much discussion; but, whatever this may lead to, there can only be one opinion as to his position as a colourist. Of colour he is as much a master as was Makart before him, though the painter's ideas and tastes ran in an opposite direction. The canvases of the one are full of the richness of the south, and those of the other of the atmosphere of the north.

The Exhibition was arranged by Professors Koloman Moser and Josef Hoffmann. It is enough to mention their names.

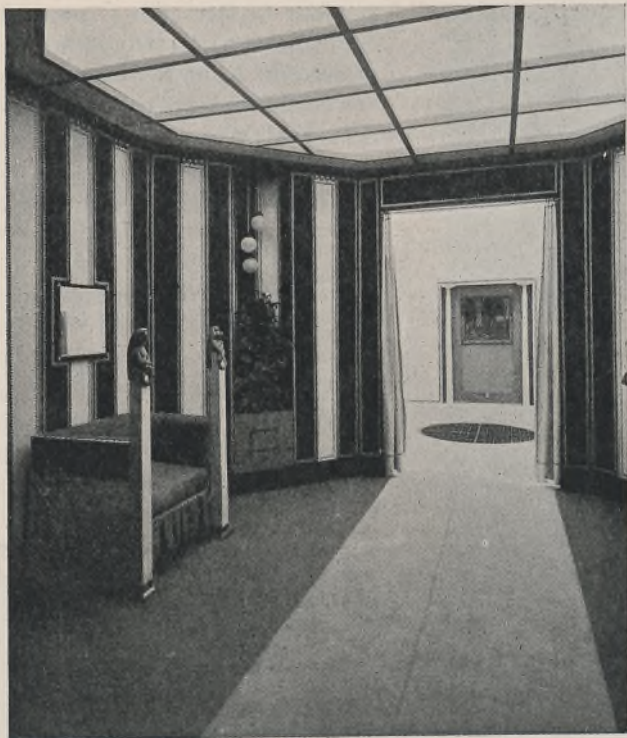
The nineteenth exhibition of the Vienna "Secession" was devoted to works by foreign artists, Ferdinand Hodler, of Geneva, sending



KLIMT EXHIBITION, VIENNA

ARRANGED BY KOLOMAN MOSER



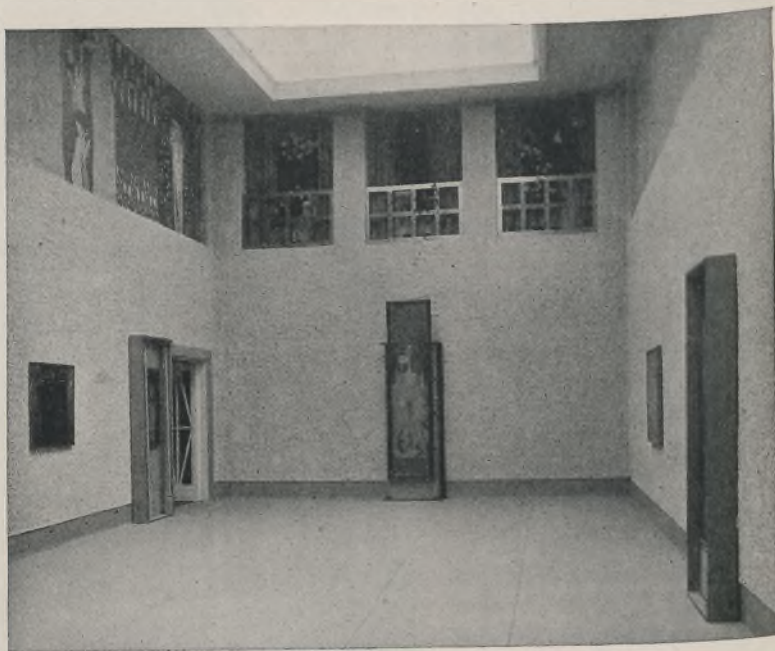


VESTIBULE, KLIMT EXHIBITION, VIENNA  
DESIGNED AND ARRANGED BY JOSEF HOFFMANN

artist shows a knowledge of life in all its phases, and has gone to all classes for his subjects. He proceeds with the execution of his work in a method peculiarly his own: broad folds are his typical vestments, sketched in with broad tones. In each fresco he has five life-sized figures, and what at once strikes the beholder is the fact that, whether it be in the fresco *Enttäuschung* (Disillusion), *Wahrheit* (Truth), *Weary of Life*, or the other works exhibited here, he fills them with life with apparently a few rapid strokes. Yet each figure is finely characterised, and has its own peculiar interest; so that each remains in the memory as a separate picture. In *Die Nacht* (Night), which I first saw at the Düsseldorf, instead of the perpendicular we

have the horizontal line. This fresco is, as are all his works, realistic to a fine degree. The tones are black and white, and one looks upon it with a shuddering fascination as if drawn to it in spite of oneself: yet the scheme is not at all an unpleasant one. The sleepers lie stretched along the floor wrapped in their long black garments, all in deep stillness, except for one who lies in terrible unrest; and over him there hovers a veiled and fearful figure. A series of allegories, representing *Der Tag* (Day), *Die Empfindung* (Sensation), *Heilige Stunde* (The Solemn Hour), and other subjects, show the same rhythm as the previous works; as though the artist were striving to embody his own thoughts and sensations in the figures before him. Here, too, the balance is well kept in the central figure, with two others, one on either side; and whether it be they are placed in a sort of semicircle or in straight line, what the artist seems to have aimed at is a certain wild symmetry of form. Consequently, the anatomy of his figures must yield to

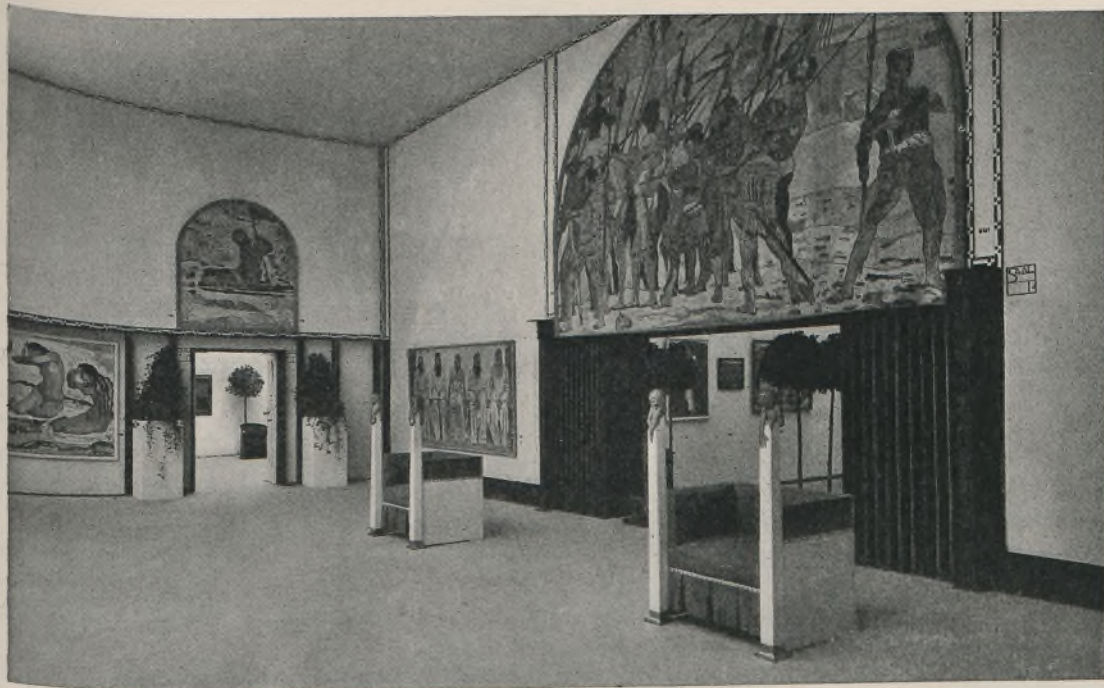
this; yet at the same time they are full of life and its outward expression. Many of the smaller



KLIMT EXHIBITION, VIENNA

ARRANGED BY KOLOMAN MOSER





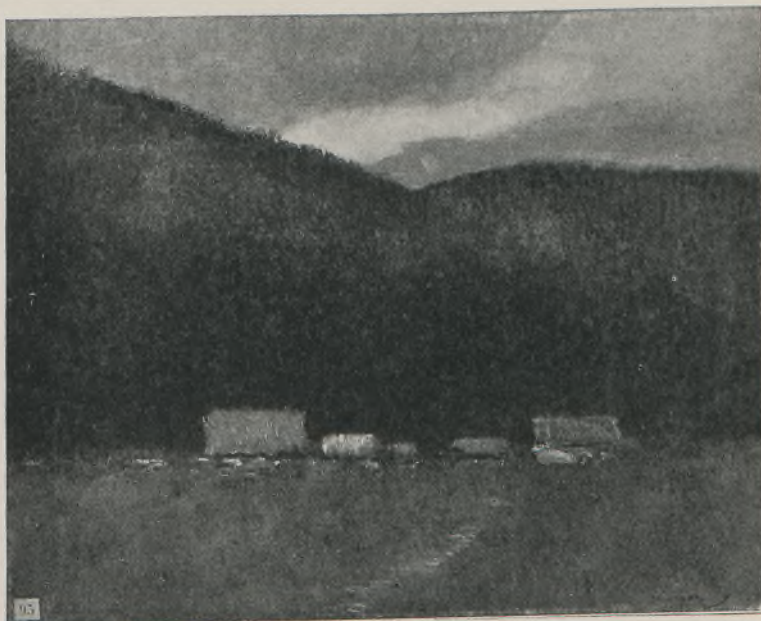
HODLER ROOM

NINETEENTH SECESSION EXHIBITION, VIENNA

works exhibited by Hodler—such as *Abendruhe* (Evening Rest) and *Waldlied* (Song of the Wood)—are exceedingly beautiful; the soft tones of the former filling one with a sense of rest, the latter impressing us with its tender greens in the stones of the tiny waterfall and the grass, interweaving and intertwining themselves only to repeat their interweavings, just as if the colours were playing the part of the warp and weft. Whichever way one turns there is something to fascinate the onlooker in Hodler's works. One becomes accustomed to the unusualness of his methods, and each time one brings from him something new to treasure up, for his work is not easily forgotten.

The same may we say of Edward Munch (Berlin), who, too, is realistic, though his realism is of another

sort. The picture, *In Hospital*, represents women waiting to be called in to the consulting room; they have removed part of their clothing, and stand shivering there: one sees, not only the outward



"CALM"

BY BARON L. MEDNYANSZKY

(See Budapest Studio-Talk)



## Studio-Talk

effect of their poverty, but how it has penetrated to the very core, for they seem thoroughly impregnated with it. *A Summer Night on the Beach* is a daring, and at the same time, successful attempt at colourisation. The rays of the setting sun tint everything with a golden tinge, from the faces of the pier passengers to the water, everything is cast in a bath of light, the only relief being the shadows round the wooden supports of the pier. *Beim Waschen* (Washing Day) is a charming piece of realism: one can almost smell the soapsuds and feel the wind which is gently swaying the clothes on the line to and fro; behind are touches of red, and the whole is breathing of the atmosphere around it. In *Der Tod und das Kind* (Death and the Child) we are face to face with another event of daily occurrence. The tones are grey in grey: the little one in the foreground is filled with indescribable terror, knowing not what the figure lying so still in the background means; but the fearful coldness surrounding has infected the child, who is supporting her head with both hands as if to prevent it from assuming the rigid stiffness of the dead woman seen in the background. Among the other exhibitors are Ludwig von Hoffmann (Weimar), Cuno Amiet (Switzerland),

Thorn Prikker (Ryswyk), Wilhelm Laage (Stuttgart), Axel Gallén (Finland). There are also some pictures by Hans von Marées, who died in 1887, and whose merit lies in the fact that his was the initiation of the line drawing, most of his works being in the Royal Gallery in Schleisheim. A. S. L.

**B**UDAPEST. — Ten years ago what may be called official art still flourished in Hungary, the sort of thing the Emperor William is so anxious to create in Germany. The public—who were not then educated up to the idea that art may exist apart from luxury—could not or would not encourage the efforts of individual artists, so that such artists depended entirely on State patronage, working exclusively for government officials. Some few of the wealthy municipalities did their best according to their lights to encourage what they considered good work, giving commissions for great historical compositions; but in these art was by no means the first consideration, the most important point being the introduction of famous heroes, actual portraits of the ancestors of reigning families, whether they had made their mark in the history of their country or not.



"THE MARSH"

BY BARON L. MEDNYANSZKY





"WINTER"

BY BARON L. MEDNYANSZKY

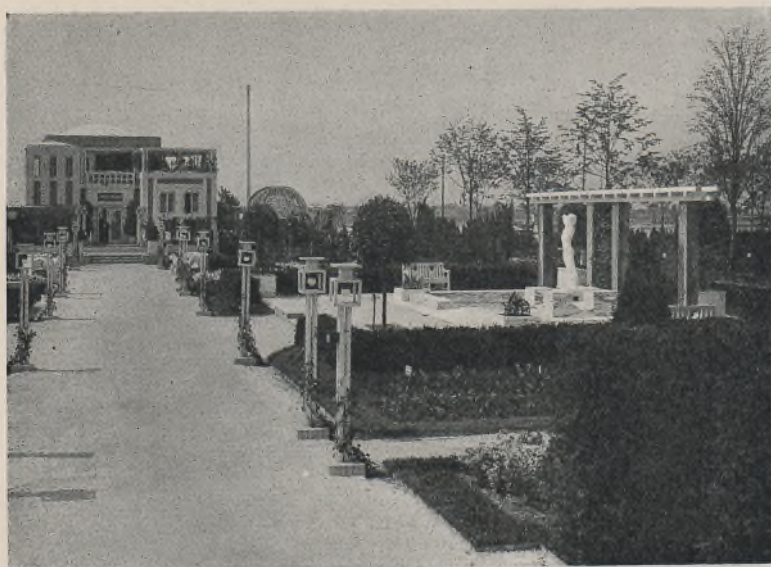
Until quite recently one Hungarian alone had the courage to resist the overwhelming demands of convention, and to seek his inspiration—where alone a true artist can find it—in the study of Nature herself, who never fails in the end fully to reward her votaries. That Hungarian was Baron László Mednyanszky, who simply revels in the beauties of natural scenery; and, he having opened the way, the whole body of Hungarian artists are now eagerly following in his steps. Indeed, he still remains the leader, the pioneer in Hungary of modern art, the apostle of the new æsthetic culture.

Not only in his art does he stand alone, far in advance of his contemporaries, but as a man his personality is unique, and he is looked up to as a prophet. The scion of a noble aristocratic family of long descent, he left the brilliant circle to which he belonged in his early youth to devote himself entirely to art, and he has never yet faltered in his faithfulness to his choice. Though his hair is dashed with grey, his heart is still young, and he is as ready as ever to grasp the pilgrim's staff and sally forth in travel-worn garments to achieve fresh triumphs with his brush. He is credited with giving all his good clothes to the poor, considering anything fit

for tramping about in search of subjects in the fields and forests, hills and plains, of remote districts. Sleeping in some humble charcoal-burner's hut and living on fruit and vegetables, he contemplates with ever fresh enthusiasm the colour symphonies of Nature, which to him seem little short of divine. Giving absolutely no thought to himself, to what he wears or what he eats and drinks, indifferent to the praise or blame of others—he devotes himself utterly to his art; in other words, to the faithful interpretation of Nature as she reveals herself to him. No one is more truly in touch with her in every mood than he, for he has the soul of a poet as well as the eye and hand of an artist. He lives as befits the prophet-painter his fellow-countrymen consider him to be. The only furniture of his studio is a simple bedstead, for when he is at home he lives like an ascetic on the pittance of a day-labourer. He has four or five studios in different towns—Budapest, Vienna, and Paris—but he seems to rent them only for the sake of having a refuge to lend to friends poorer than himself. Pretending that they are his models, he makes an allowance to many an unfortunate man or woman out of work, when he is away on a painting excursion, climbing some mountain or tramping across a plain, bare of the very necessities of life. In



## Studio-Talk



GARDEN AT THE DÜSSELDORF EXHIBITION

DESIGNED BY P. BEHRENS

Italy, in France, and in Germany he has painted many masterpieces; but he gives them all to the poor to be sold for their benefit, whilst he contents himself with a few coppers in his pocket. When these are exhausted he will even work as a porter to earn enough to go on with, and then resume his happy study of Nature, gloating over some fine evening-effect on a lonely shore without a care for the morrow. In a word, his one love is Nature, while his faith is that of a Buddhist.

Baron László Mednyanszky is far too original and remarkable a character for the term interesting to be applied to him. His extraordinary individuality is reflected in his work, and the pictures painted at the age of fifty-two are as full of vigour and verve, yet as naïve and unconventional, as were those he produced when he was only twenty. Although he has, of course, gained in manual facility, in mastery of technique and experience, everything from his hand bears the unmistakable impress of his genius,

and can never be mistaken for that of any other painter. He seems able to carry with him to his studio the very spirit of Nature with which he has so closely communed in his long intercourse with her, so that his pictures are most faithful reflections of the scenes they represent. No other master has ever exercised any influence over him, no school has fettered his freedom; he has formed his style from Nature alone, and its modifications are the result of the different aspects under which he has studied his one source of

inspiration. His work is always essentially picturesque; he eschews the literal, and treats everything in a broad, massive manner. His colouring is powerful, and there is great force of expression in everything from his hand. He is no mere slavish copyist even of Nature, but transmutes all he touches into a poem which is instinct with his own personality. He makes many sketches and studies in the open air before he sets to work



GARDEN AT THE DÜSSELDORF EXHIBITION

DESIGNED BY P. BEHRENS



## Studio-Talk

on a picture, so that from the first he has a wonderful mastery of detail. This is the secret of the unity of effect yet simplicity of composition of his paintings: he sees the whole before he touches his canvas. He has a most remarkable memory for colour and for form, so that his studio-work gives the impression of having been done direct from the subject. His *atelier* is simply full of studies, and he never goes out without his sketchbook in his pocket.

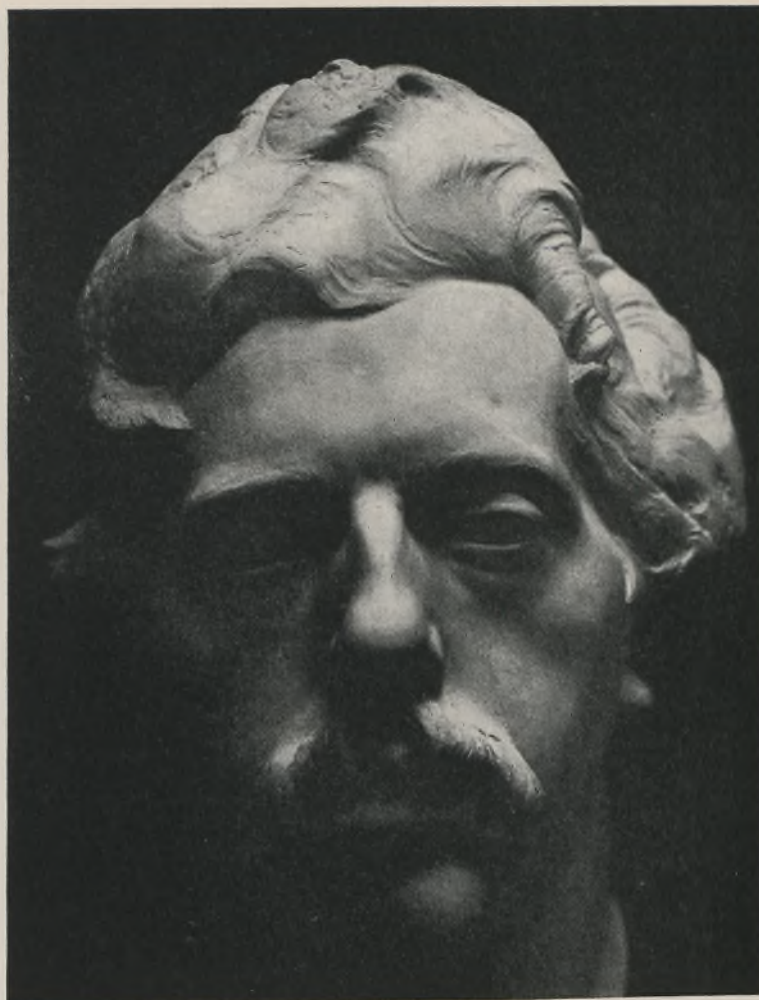
Already this great artist has behind him a long and honourable record of work; but, for all that, those who are interested in Hungarian art still expect great things from him in the future—and they are right. However strange it may sound to those who do not know him, that grey-haired old master grows daily younger and more enthusiastic, while his work becomes ever more and more beautiful.

He is eagerly engaged from dawn to midnight on some ten to fifteen pictures, each with its own special problem needing solution, a solution he supplies as easily as if it were mere play to him. His style gains daily in grandeur; and whether his composition, his draughtsmanship, or his colouring be analysed, progress is ever the verdict; and this progress is but the reflection of the master's ever growing enthusiasm for his work. His unique personality, and its unique manifestation in his art, render him indeed a worthy representative in foreign countries of Hungarian art. R. M.

**D**ÜSSELDORF.—Professor Behrens' design for a modern garden is the only attempt in this direction to be found at the Düsseldorf exhibition. It is only about 60 metres long and 30 wide. Owing

to peculiar difficulties no really good views of it could be taken, and the two accompanying illustrations hardly do it justice.

Behrens argues that in former centuries all gardens repeated the particular architectural style of the dwelling houses which they surrounded. This could not be otherwise, especially in southern climates, where gardens were most in vogue. There they really were nothing more or less than rooms out of doors, places to live in in the open air, and it was only natural that the designers should repeat the same rhythm and rule which the architects had laid down for the houses. The last pronounced architectural style which the world developed, was the one called on the continent the "Empire." Since then anarchy and more or less unhappy re-hash have reigned. As far as gardening is concerned



BUST OF THE POET GOFFIN

(See Brussels Studio-Talk)

BY J. LAGAE





MURAL DECORATION FOR A NEW YORK CHURCH

(By permission of the New York Church Glass and Decorating Co. See page 360)

BY VIOLET OAKLEY

all "style" has been abandoned, and the naturalistic or so-called English landscape gardening is the form which has prevailed.

That this must have been sympathetic to the last quarter of the 19th century is evident, for "naturalism" has been the main drift of every kind of art during the past twenty-five years. We have perhaps had enough of it now, and so Behrens thinks it is time to return to something more formal again, both in garden designing and in other branches of art. His attempt is a set design, and its distinct architectural aspect is the result of deliberate intention.

This explains what he aims at in framing in his garden with wood-work, in assigning an important part to his electric lamp-posts, in introducing a large

fountain and basin on a low level in so relatively small a garden, and in laying out comparatively many and broad walks.

There are hardly any flowers. The chief element in the design is the contrast presented by the pure white marble and painted wood-work with the green grass and foliage.

H. W. S.

**B**RUSSELS.—The success of the exhibition of the Libre-Esthétique Society has been more remarkable this year than ever. The director, M. O. Maus, had organised a show of impressionist work; but as the exact meaning of that term is not even yet defined, he made no attempt to class the pictures included, for he could only have done so in an approximate and, to some extent, arbitrary manner. He





MURAL DECORATION FOR A NEW YORK CHURCH

BY VIOLET OAKLEY

(By permission of the New York Church Glass and Decorating Co. See page 360)

therefore contented himself with selecting examples of the leaders in the movement as accepted in Paris. The following is the list of artists who were represented: Camille Pissaro, Edouard Manet, Alfred Sisley, Berthe Morisot, Paul Ganguin, Vincent Van Gogh, Georges Seurat, H. de Toulouse-Lautrec, Edgar Degas, Paul Cézanne, Claude Monet, Armand Guillaumin, Auguste Renoir, Mary Cassatt, Henry E. Cross, Maximilien Luce, Theo. Van Rysselberghe, Paul Signac, Pierre Bonnard, K. X. Roussel, Léon Voltat, Edouard Viillard, Albert André, Maurice Denis, Georges D'Espagnat, and Charles Guérin.

The arrangement of the exhibition—indeed, its very *raison d'être*—was, however, greatly misunderstood by certain notable persons, who seem to have been attacked with an acute form of nationalism, for they called attention to the

fact that only one Belgian artist, and that one a resident in Paris, was represented at a show taking place in galleries belonging to the State, with the result that endless discussions have been held on the subject, and the matter has even been the theme of an interpellation in Parliament.

The exhibition of the Société des Beaux-Arts was far less interesting than that of the Libre-Esthétique. It really seemed as if chance alone had governed the choice of the works collected. Some, it is true, were excellent, others quite second-rate, and others even less satisfactory. Those who admired the first were naturally disposed to ask why they should have to look at the others, and what can have been the aim of the committee of management in getting together such a heterogeneous set of examples of modern work! The very best picture was, without



## Studio-Talk

doubt, the portrait of the pianist L. De la Fosse by J. S. Sargent, R.A., which was reproduced in THE STUDIO in 1900; and the finest piece of sculpture was the bust of the poet Goffin by J. Lagae. We are specially glad to be able to reproduce it (see page 357), as it was placed in as bad a position as possible at the exhibition.

We must also mention *Le Mineur* by C. Meunier, *L'Automne* by E. Claus, *Les Derniers Rayons* by F. Courtens, *A Portrait* by Blanche, the charming coloured group by Desvallières, the busts by J. de Laing and J. Dillens, and, lastly, the numerous exhibits of Vinçotte and Gilsoul.

There were also very interesting exhibitions at the Cercle Artistique, including some portraits by Richier, some decorative work by Montald, and some landscapes by Verdyen, which attracted many admiring visitors.

F. K.

PHILADELPHIA.—A very great honour has just been shown to women artists in the United States by the choice of Miss Violet Oakley of Philadelphia along with Mr. Abbey as the only artists selected by the State of Pennsylvania to decorate the new State Capitol building at Harrisburg. Miss Oakley has been entrusted with the decoration of the Executive reception room, which is 70 ft. by 40 ft., and will have 15 panels, 6 ft. by 12 ft. in size, for her paintings. Mr. James Huston, the well-known Philadelphia architect, who is building the Capitol, selected Miss Oakley for this important commission from among all other women artists "purely because of the superior excellence of her work," to quote his own words.

And this choice has not surprised those of us who have had the privilege of watching Miss Oakley's art career from its commencement, for with her undoubted genius, she combines indomitable perseverance, and the love of hard work. Seeing that she is not yet thirty, she has a great future before her.

The choice of this artist for such a work is specially interesting to us in England, as, though she is an American born and of American parentage, she is the great-niece of Oakley, the English water-colour painter and Member of the old Water-Colour Society.

Miss Oakley has only been at work with her

artistic tools for the short space of eight years, beginning her studies in 1893-94 with Carol Beckwith at the Art Students' League, and during one winter she studied in Paris at the Académie Montparnasse, under Raphael Collen and Aman Jean. For a short time the following summer she was working with Charles Lasar at Rye, in Sussex; and the next winter returning home she was working hard at the Pennsylvania Academy in Philadelphia, under Miss Beaux, Joseph de Camp, and Henry Throun.

Not long after this, Miss Oakley started a studio of her own in Philadelphia, and it is owing to the influence of Mr. Horace Pyle that she first took up stained glass designing, and in 1899 produced the window of *The Epiphany* for the Church Glass and Decorating Company of New York. It was owing to their great admiration and appreciation of her work, that she received the important commission for the chancel decorations of the Church of All Angels in New York, which she only finished in December of 1901, doing the work in the short space of two years.

These decorations consist of an altar-piece, and two curving chancel sides of very great beauty and devotional feeling, and four small stained windows, representing St. Agnes, The Madonna, the aged Anna and Simeon, and Faith. The altar-piece is in mosaic from the artist's designs, but the decorative work on the walls is entirely her own work and is of great beauty. The verdict of competent judges who saw the work was that a career of great promise was before the artist, an opinion which has been fully borne out by the selection of Miss Oakley for the commission which the State of Pennsylvania has entrusted to her.

Besides her other more important work, she finds time to do illustrative work or the design of a book-cover. In this new work in the State Capitol, Miss Oakley will have enormous scope for her love of harmonious colouring, for the series of paintings which are to run through the entire building are to represent the Romance of the Founding of a State, and will recall the history of Pennsylvania from the days of William Penn to the present time, and will form an epic in painting.

Miss Oakley shares with two lady artist friends a charming house and studios close to Philadelphia called the Red Rose Inn, an old colonial building of the first days of the colony, which in later years



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became an inn, and whose huge gardens and beautiful interior decorations make it one of the most charming and picturesque of artist homes.

Miss Oakley hopes to commence her designs for her new work very soon; at present she is engaged on a design for a window in a convent near Philadelphia.

### REVIEWS.

*The Prado and its Masterpieces.* By C. S. RICKETTS. (London: Constable & Co.) £5 5s. net.—As explained in the Preface to this costly volume, its object is to convey the "quality and aim of each master as it is revealed in his output," rather than to add to the already large number of biographies already in existence. Mr. Ricketts frankly explains that the opinions expressed are his own, and adds that "if he has ventured into fields in which a wide knowledge of pictures and their technique and a good visual memory are not sufficient to support him, then his reader had better turn to the beautiful plates." In this, however, he does himself injustice, for his text is full of interesting matter, written in a charming, unaffected style, and free from the irritating laying down of the law in which so many critics indulge. He has striven, he says, to convey the impressions he felt when in contact with the works of the masters, and has wisely left archæology to the archæologists. The chapters on the Early Spanish School and the "Flemish Primitives" are especially delightful reading. In spite of his English nationality, this enthusiastic writer would appear to feel for the Prado as ardent a devotion as if he were a Spaniard. He expresses a longing desire that private munificence should make possible the addition of a representative picture by Rembrandt to this congress of master-painters, and naïvely suggests that "some American millionaire with tardy but possibly sound prospects in Cuba" might do this. "It would be remembered gratefully," he says, "and an unexpected thousand or so over the record price would secure a Rembrandt easily enough from some English nobleman." In selecting the pictures for reproduction from what he justly calls the "Painters' Gallery" *par excellence*, the Mecca of the modern artist," Mr. Ricketts says expediency has necessitated the absence of some that would otherwise have been included. Conditions of lighting, for instance, rendered impossible the obtaining of a good photograph of Titian's *Pro-metheus*, and technical difficulties led to the omission of the same master's *Charles V.* in white. In

spite of this, however, the collection is a thoroughly representative one, including not only many fine examples of the masterpieces of Velasquez, Goya, Murillo, Ribera, and Il Greco, who are, of course, the *élite* of the gallery, but also of Titian, eight of whose works are given; of Raphael, Correggio, Andrea del Sarto, Giorgione, Rubens, Van Dyck, Holbein, and Dürer. Amongst the plates, those after Dürer's Portrait of *Hans Imhof*, Holbein's Portrait of an *Unknown Man*, Rubens' *Rondo*, Antonio Mor's *Mary, Queen of England*, and Andrea del Sarto's *Madonna and Child, with St. John*, are perhaps the best in the actual rendering of tone values, but many of the others are also excellent.

*Das Englische Haus.* By HERMANN MUTHESIUS. (Berlin: Ernest Wasmuth.) In paper cover 25 marks, bound 30 marks.—An incidental and most gratifying proof of the growing sense of kinship between the German and English nations, is afforded by the publication of this truly charming volume on the "Evolution of the British Home," the first of a series of three. The author has a keen appreciation of all that is best in the character of the islanders who, he says, share the advantages of being cut off from the rest of the world by the sea, yet are in touch with the most remote districts of the world. Bearing unmistakably the impress of the unique character of those for whom it has been evolved, English architecture, in his opinion, yet shows the modifying influence of styles worked out in countries so widely separated from the British Isles as Ceylon, India, Japan, China, and Italy, so that in it may be traced, not only the history of the most home-loving people on the face of the earth, but also that of their intercourse with others. The Introduction of Herr Muthesius is a masterly essay on English home-life that might well have been penned by one to the manner born: he sees in the predilection for a separate dwelling a reflection of the sturdy independence of the English people; in the beauty of that dwelling, a reflection of the beauty of English landscape scenery, and considers life in such a home an art education in itself. In a word he is in true accord with the spirit as well as the outward form of every phase of Anglo-Saxon domestic architecture, he reverences all that is worthy in the past or in the present, and is as full of hope for the future as could be the most patriotic native of Great Britain. Having thus put himself, as it were, in thorough sympathy with the English public if not alas! with all his fellow-countrymen, this enthusiastic author proceeds to give an exhaustive and detailed history of the development of the



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English home, dividing his subject into five periods: the Pre-Norman, Norman, early Gothic, late Gothic, and Modern. Every section of this remarkable publication is richly illustrated with typical examples of still-existing buildings. In the Norman, for instance, are good representations of the Halls at Penshurst and Igtham as well as of the Kitchen of Glastonbury Abbey; in the chapter on Elizabethan architecture appear Aston and Astley Halls; in the modern section are fine renderings of an infinite variety of famous artistic homes designed by Philip Webb, Norman Shaw, Baillie-Scott, C. F. Voysey, Edgar Wood, and other famous architects. Of most of the buildings reproduced plans are also given, but the description of the internal decoration is reserved for a future volume. The one drawback in an excellent piece of literature which, it is much to be hoped, may be translated into English is that it has neither Table of Contents nor Index. These will, of course, be supplied in the concluding volume, but their addition to the first, which is otherwise complete in itself, would have been a great boon to the student.

*Harry Furniss at Home.* Written and Illustrated by Himself. (Fisher Unwin.) 16s. net.—Although it cannot be claimed that the popular caricaturist and lecturer is as gifted a writer as he is a draughtsman and speaker, his new volume is full of delightful descriptions of famous contemporaries. It teems with fun and humour, the author being quite as ready to tell a good tale against himself as against any of the acquaintances and friends he satirises. In his Preface, he tells the story of a judge who divided a lecture on humour into two parts, the theoretical and practical; the former was loudly applauded, the latter never came into evidence, the lecturer playing on his audience the practical joke of disappearing, spending the time during which he was eagerly awaited, in smoking a pipe at home in his study. This, Mr. Furniss explains, is what he fain would have done when Mr. Unwin pleaded for a new book from him, the "Confessions" published two years ago having had a great success. He warns his readers not to expect too much, but for all that there is little fear that any of them will be disappointed. The delightful sketches, interspersed throughout the book, show no falling off in their artist's faithful interpretation of human nature, and the many amusing incidents related manifest an equal facility of expression. The habit of changing about from one theme to another without anything to mark the transition is, it is true, somewhat confusing, and a little careful editing would have added to

the value of the book; but this is a very small drawback in a delightful *pot pourri*. The comparison between Du Maurier and Max O'Rell is peculiarly felicitous, and the chapter on "Some Sports" is full of clever bits of description. That, for instance, of the prize-fight brings the scene most vividly before the reader, even without the fine full-page illustration.

*Edinburgh and its Story.* By OLIPHANT SMEATON. (London: J. M. Dent.) 21s. net.—Though she has long since lost her political ascendancy, the Queen of the North, as she is proudly called, is still unrivalled in the beauty of her situation, the deep romance of her associations, and the priceless value of the relics of the past preserved within her precincts, where the modern and the mediæval jostle each other at every turn. To treat satisfactorily a subject of so many complex interests within the limits of a single volume was no easy task, but no better writer could have been selected to deal with it than Mr. William Oliphant Smeaton, the well-known editor of several important series of historical publications, and the author of numerous essays on kindred topics. Beginning at the very beginning, Mr. Smeaton remarks that the foundations of the Scottish capital are lost in the mists of a hoary antiquity, but in his delightful and sympathetically told "story," her beautiful form gradually emerges from these mists, assuming from the first a unique character of her own, that she has retained through all the varied vicissitudes of her chequered career. Though Edinburgh's history as a capital ends with the Union of the Crowns, the interest of her story has been maintained until the present day, so many are the great names associated with her, and so fully has she retained the affections of Scotsmen, who look upon her as the centre of the intellectual life as well as the leader of society in their native land. Mr. Smeaton is, therefore, not content with a mere *résumé* of past history; he describes the city as she is now, and in this he has been most ably aided by his art collaborators, Mr. J. Ayton Symington and Mr. Herbert Railton. The former is responsible for some of the smaller sketches in the text, and for all the original full-page coloured illustrations, amongst which, perhaps the best are *David Hume's House*, *Strength and Speed across the Forth*, and *A November Day in Princes Street*, all full of atmosphere and admirably drawn. Mr. Railton contributes twenty spirited sketches, and the new drawings have been supplemented by what is perhaps the most interesting feature of the book, several admirable renderings of famous portraits, including



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those of *James I. as a Child*, after Federigo Zuccero, and of his grandmother, *Mary of Lorraine*, after an unknown French master, both in the National Portrait Gallery.

*French and English Furniture.* By ESTHER SINGLETON. (Hodder and Stoughton.) £2 2s. net.—The purpose of this work, says the author, is to provide all who are interested in French and English Furniture since the Renaissance period with a comprehensive and detailed view of the various styles; and she adds that she knows of no book that enables the student to learn with slight expenditure of time and energy all that is necessary to know in order to fit up a room in any given style. To achieve a really satisfactory result with actual survivals of the past she admits to be impossible, but she would advocate the actual reproduction of beautiful models rather than the waste of time involved in the search for true antiques. The wisdom of this course will, however, scarcely be generally conceded; for the result would certainly be the flooding of the market with modern imitations, and the checking of the originality of design for which such reformers as William Morris and Walter Crane have pleaded so eloquently and worked so strenuously. Another incidental result of the furnishing and decorating of rooms in a bygone style would be the loss of the individual character that gives the chief charm to a home, where good taste and unity of purpose are the guiding principles, though each member of the family is allowed, within due limits, a certain latitude in the adornment of his own sanctum. It seems strange that, in her list of recognised authorities, the accomplished writer should not have included Lady Dilke, whose "French Decoration and Furniture in the Eighteenth Century" has long been accepted as a standard work, and whose example in giving with each plate the name and origin of the room or furniture represented, might with advantage have been followed by her American contemporary. In "French and English Furniture" the numerous and excellent plates are without titles, nor is there any list given of them, so that the reader has to search the text before they can be identified. But for this drawback, which could easily be removed in future editions, the book will be found most useful by the connoisseur and collector as well as by the few millionaires who can afford to indulge their taste for any given style by having every detail accurately reproduced.

*English and Scottish Wrought-Ironwork.* By BAILEY SCOTT MURPHY. (London: Batsford.) £3 3s. net.—Not only the professional architects,

for whose use this costly volume was primarily prepared, but all who mourn over the substitution of characterless cast-iron for the beautiful wrought work of the past, will owe a debt of gratitude to Mr. Murphy. It cannot fail to do much to awaken interest in an art the golden age of which coincided with a deeply interesting period of the history of Great Britain, and it may even inaugurate a renaissance of that art, for there is absolutely no valid reason why the best wrought-iron work of the future should not equal that of the past. "Ironwork," says Mr. Murphy, "was, both in England and Scotland, principally used for defensive purposes, and consequently strength was of the first importance to the design." He points out, further, that the production of such work was continued north of the Tweed long after it had been discontinued in England—a fact significant of the dangers still to be guarded against in Scotland. It was, however, in the grilles protecting shrines that the artist in iron had the best scope for his ingenuity, it being necessary to combine strength with delicacy, so that the object of veneration could be clearly seen from outside, and Mr. Murphy cites the remains of the grille of St. Swithin's shrine, four fragments of which now form two gates in Winchester Cathedral, as a successful example of this conjunction. In the opinion of this expert critic it was towards the close of the seventeenth century that the high-water mark of English skill in ironwork was reached, and he frankly admits the claims of the Frenchman Jean Tijou to rank with the great masters of the day in England. A very high standard appears to have been maintained throughout the eighteenth century, but with the beginning of the nineteenth a marked decadence set in. "Modern work," says Mr. Murphy, "suffers from the mingling of rolled and hammered iron," and he lays down the golden rule, which architects would do well to lay to heart, "that it is essential, if the whole effect of a gate or railing is to be fine, that all the parts, straight as well as curved, should be forged." In view of the great wealth of wrought-ironwork in England, it must have been extremely difficult to make a satisfactory selection of representative examples, but a glance at the list of plates is enough to prove that it has been successfully achieved. In Scotland comparatively little good work remains uninjured, but the specimens given are excellent, and prove that Scottish workers in iron, though they never equalled their English rivals in delicacy of ornamentation, were fully able to hold their own so far as dignity of design and strength of structure were concerned.



## Awards in "The Studio" Prize Competitions

### AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

#### CLASS A.

#### A LXII. DESIGN FOR A ROW OF THREE LABOURERS' COTTAGES.

The awards in this competition are unavoidably held over till next month.

#### CLASS B.

#### B LVI. DRAWING ILLUSTRATING A NURSERY RHYME.

FIRST PRIZE (*One Guinea*): *Pan* (F. H. Ball, 85 Scotland Road, Carlisle).

SECOND PRIZE (*Half-a-Guinea*): *Magpie* (T. A. Chaplin, 70 Fawe Park Road, Putney, S.W.).

HON. MENTION: *Isca* (Miss Ethel Larcombe); *Infanta* (Scott Calder); *W. Xie* (Winifred Christie); *Dioclesian* (Dora Matthews); *Stan* (S. T. J. Mobbs); *A. J. Rose* (A. W. Shaw); *Amperzand* (C. J. Folkard); *Buile Hill* (W. M. Anderson); *Clansman*

(Edwin Martin); *Dicko* (Griselda Wedderburn); *Dixie* (Mrs. Hilda Sandford); *Dumello* (Eleanor G. King); *Enilengthkut* (Miss E. W. Neve); *Giglio* (Eleanor D. Hill); *Jawhor* (Miss J. S. C. Simpson); *Malabar* (Percy Thesiger); *Malmaison* (Muriel E. Ridley); *Malvolio* (North Hall); *Process* (Alfred E. Hilton); *Ridal* (A. R. Laird); *Ulai* (W. H. Fry); *Wooltonian* (C. Mary Hibbs).

#### CLASS C.

#### C XLIV. STUDY OF REFLECTIONS IN WATER.

FIRST PRIZE (*One Guinea*): *Mansfield* (Arthur M. Curry, Newton Highlands, Mass., U.S.A.).

SECOND PRIZE (*Half-a-Guinea*): *Topaz* (H. E. Hopkins, 32 Redcliffe Sq., South Kensington, S.W.).

HON. MENTION: *Summer* (Chas. E. Wanless); *Brixham* (Miss A. B. Warburg); *Dutchman* (T. L. Cooper); *Kerarbury* (Edw. Hepburn); *Laerte* (Alberto Grosso); *Mars* (Rod. Schlemmer); *Melancholy* (J. L. Gaillard); *Quinta* (Harold Moore); *Scott* (T. F. Brogden).



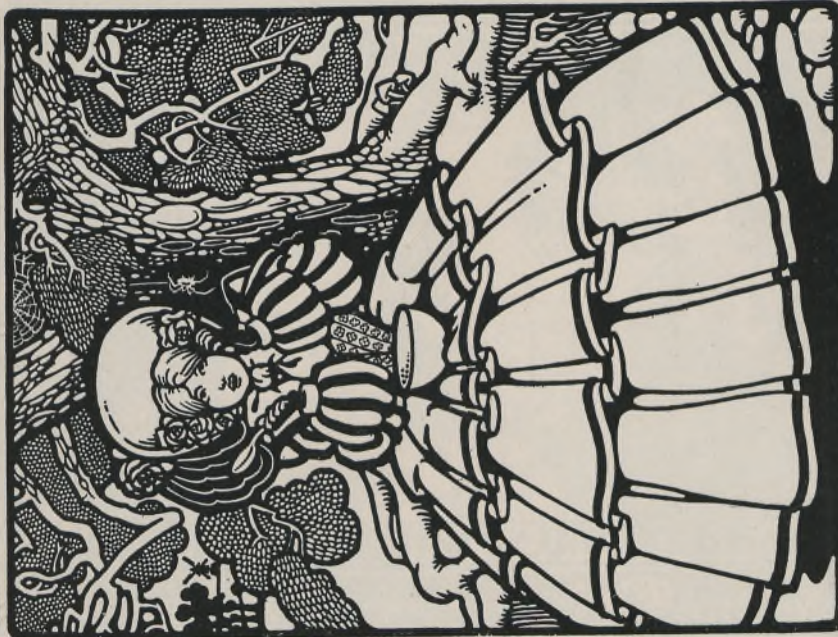
Jack and Jill went up the Hill  
To fetch a Pail of Water :

FIRST PRIZE (COMP. B LVI.)

"PAN"

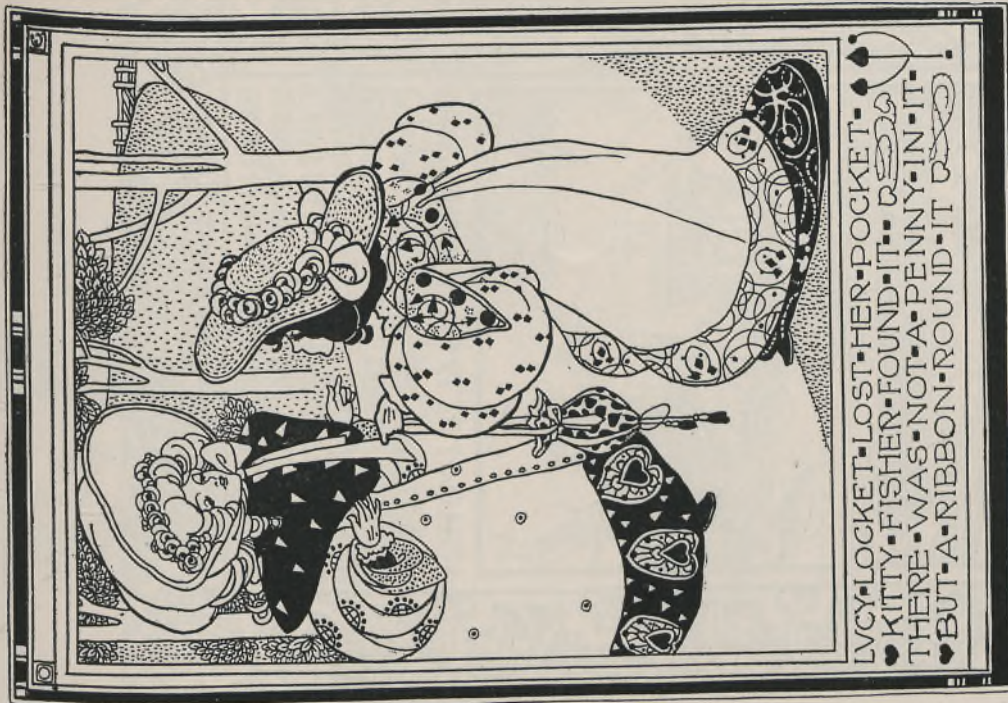


LITTLE MISS MUFFIT.



SECOND PRIZE (COMP. B LVI.)

"MAGPIE"

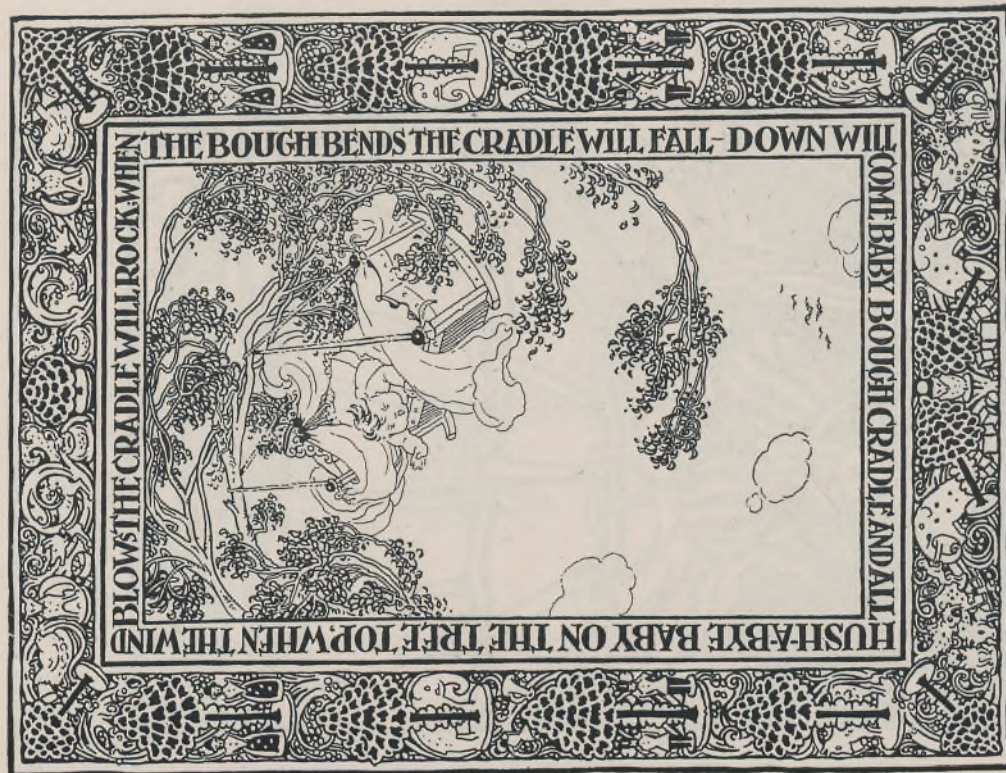


LUCY LOCKET LOST HER POCKET.  
 KITTY FISHER FOUND IT.  
 THERE WAS NOT A PENNY IN IT.  
 BUT A RIBBON ROUND IT.

HON. MENTION (COMP. B LVI.)

"ISCA"





HON. MENTION (COMP. B LVI.)

"INFANTA"



HON. MENTION (COMP. B LVI)

"W. XIE"



PUSSY-CAT, PUSSY-CAT, WHERE HAVE YOU BEEN?



I'VE BEEN TO LONDON TO SEE THE QUEEN

HON. MENTION (COMP. B LVI)

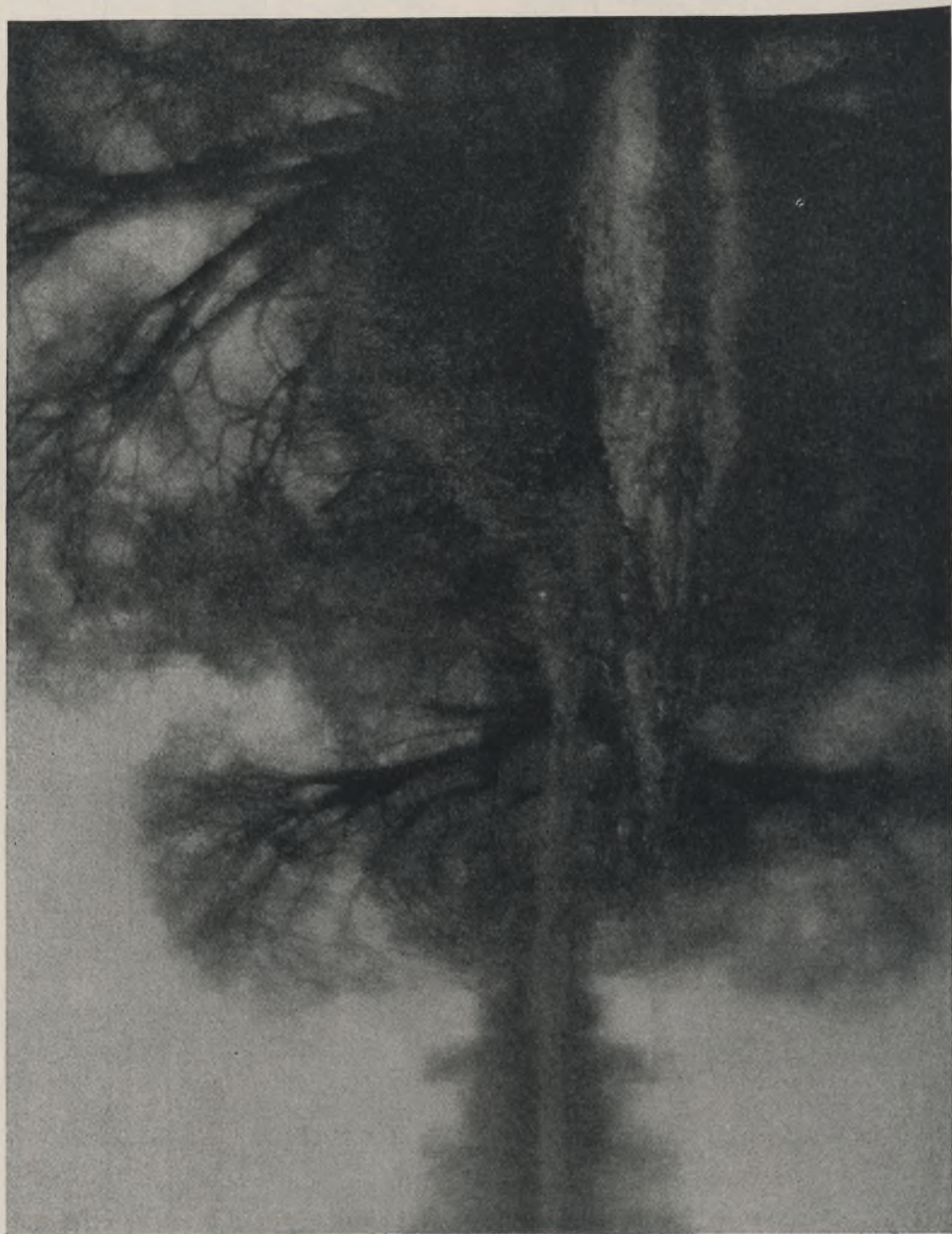
"DIOCLESIAN"



HON. MENTION (COMP. B LVI)

"STAN"





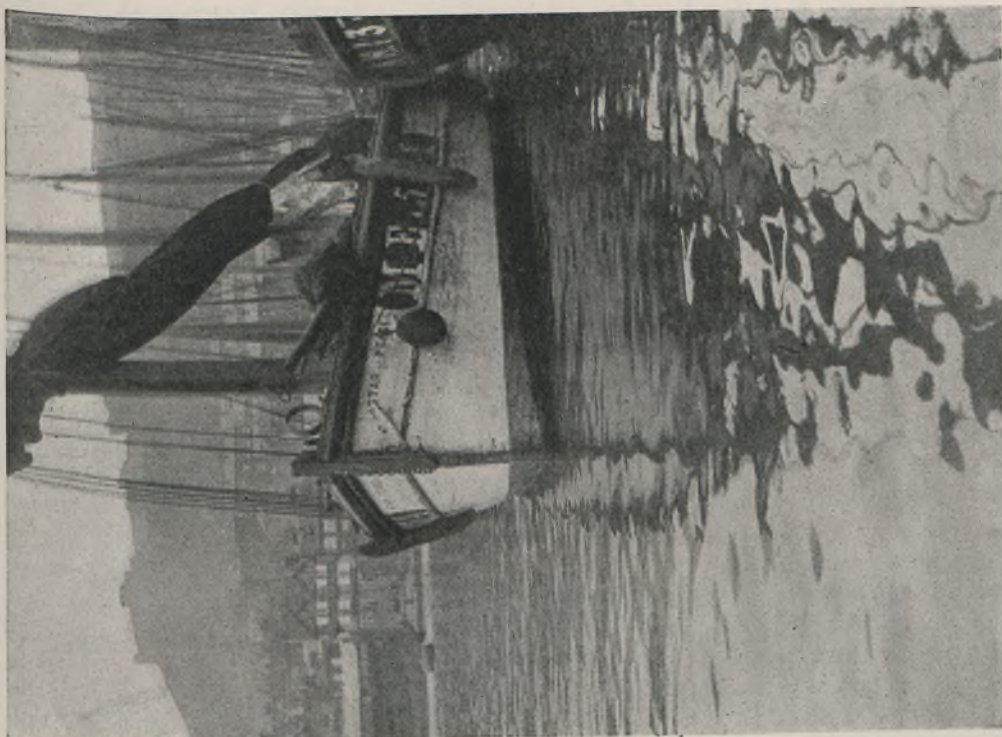
FIRST PRIZE (COMP. C XLIV)  
"MANSFIELD"





"TOPAZ,"

SECOND PRIZE (COMP. C XLIV)



"SUMMER,"

HON. MENTION (COMP. C XLIV)



## *The Lay Figure*

### THE LAY FIGURE: ON ARTISTS WHOM NO ONE KNOWS.

"I HAVE been investigating lately what seems to me to be a great injustice to a large class of able artists," said the Art Critic, "and I would like to hear what you think of the matter."

"What has the Academy been doing now?" asked the Man with the Red Tie.

"I did not say anything about the Academy," replied the Art Critic. "You are so blinded by hatred of the Academy that you cannot see that there are other directions in which greater injustices are being done to art than have ever been dreamed of at Burlington House. What I am complaining about is the manner in which art workers who are employed by commercial people are denied all opportunities of making a reputation."

"There you have hit upon an injustice indeed," broke in the Designer; "I know nothing which calls more urgently for immediate reform than the scandalous suppression of the artist by the business houses for which he works. Why should he never be allowed to get any credit for what he does? If I sell a design to a firm of manufacturers, why should the things which are made from that design go out to the world as the productions of Messrs. So-and-So, Limited, and without any acknowledgment of my services? I am the only person who could have made that particular design, but there are scores of firms which could convert it into a saleable object. But I have to submit to seeing my conception presented to the world as a joint-stock production; and the better I do my work, the more the firm gains in reputation at my expense."

"Why do you put up with it?" asked the Man with the Red Tie. "Surely you can make your own terms! If you allow this injustice to continue you are as much to blame as the manufacturers."

"Why do I put up with it?" sneered the Designer. "It is quite evident that you have never worked for the trade. You cannot fight single-handed a huge combination. If anything is to be done artists must unite to secure the recognition to which they are entitled. But do you think there is much chance of that?"

"I perceive," said the Manufacturer, "that this discussion has been started because I happen to be amongst you. Perhaps you will allow me to say a few words on the subject, as it is one with which I am well acquainted. I am an employer of artists, so I suppose I am one of the people who do to them the injustice of which you complain, but all the same I confess I am not suffering much

under your accusations. There are many reasons, which clearly you do not understand, why we should not let the world know who are the men in our employ. There is, for one, the reputation of the firm to consider. This can only be built up by securing the assistance of the best men, who must all work loyally for the advancement of the house which provides them with a living. What sort of standing, do you think, would any firm get which was always announcing the fact of its indebtedness to this or that designer for the things which it puts on the market? Another reason is, that if we allowed the names of our staff to become public property we should be giving away to our rivals secrets which are part of our stock-in-trade; and another, that to put our employés, even by implication, on the same level as the heads of the firm would impair the discipline which is necessary in every well-conducted business house. We pay good prices for designs, surely that is enough; we cannot be expected to weaken our position simply to pander to the vanity of artists who want more than they are entitled to claim."

"I do not think much of your reasons," replied the Designer. "All they amount to is this: that you think it necessary to keep out of sight the very men to whom you are indebted for success in business. You carry the thing so far that I really believe the public imagine that you are the designer of the things you sell."

"That is not the most important point," said the Critic; "the injustice that I object to is that the commercial sentiment is allowed to become a dominant influence, with the result that it condemns to obscurity a number of men who ought to take rank among our leading artists. We who are fighting for the acknowledgment of the right of the designer to a place beside the picture painter, and to a share in the popularity which is at present monopolised by the men whose works are exhibited in the public galleries, feel that the business houses, by their secretive methods, are doing a serious injury to our cause. Just imagine what the painters would say if all the things they send to Burlington House had to appear as by 'The Royal Academy, Limited,' or if an engraving of a picture were issued as being by Messrs. Blank & Dash, Publishers. Do you think that would help the artists to success or improve their position? I want designers to have the same status in the art world as the painters, and this will not be possible until commercial men deal fairly by them."

THE LAY FIGURE.