

THE STUDIO

**A GREAT BELGIAN SCULPTOR:
CONSTANTIN MEUNIER. BY
FERNAND KHNOPFF.**

IN the early morning of Tuesday, April 4, Constantin Meunier died at Brussels, in his house in the Rue de l'Abbaye, where he had freely lived his noble life of work illuminated by fame.

He had suffered for several months from cardiac trouble, and painful seizures had many times surprised him in the midst of his family, themselves harassed by ills from which he suffered in mind as much as he did from his own illness; but his great fortitude, his invincible determination to live and to work, had always got the upper hand. He had passed the whole of Monday in his studio, and had received a visit from the pianist Raoul Pugno, whose bust he had expressed the intention of modelling. Next day, towards six o'clock, he was suddenly attacked by suffocation, and passed peacefully away in the seventy-fourth year of his age.

"The art of our country has lost its crown," said M. Verlant, the director of the Fine Arts, in the fine discourse which he pronounced over the mortal remains of the great artist. It is not, however, merely one of the greatest artists of Belgium who has disappeared, but one of the greatest artists of all lands and of all time. Meunier's glory is not of a nation, but of mankind.

"A light of universal art has been extinguished," wrote M. O. Maus, in *L'Art Moderne*; "the nobility of his æsthetic philosophy, the grave beauty of the figures he has modelled, the pity which is breathed from

his work, had borne his name to the ends of the world. No one, perhaps, before him had, after days of such gloomy experience, attained a more widespread renown. He worked hard, he suffered in his tenderest affections, his weak health obliged him more than once to take rest which was very irksome to his impatient activity. But nothing, from the day when the sunshine of fame first irradiated his life, arrested his slow and sure progress towards the conquest of hearts. When he died he had completely attained a recognition which he owed as much to the loyalty and simplicity of his life as to the magnificence of his art."

Camille Lemonnier writes in his fine work dedicated to Meunier:—"The mark of that true greatness which history will assign to him, is that he has noted the eternal amongst that which is transitory, and the type amid human generalities."



CONSTANTIN MEUNIER IN HIS STUDIO

FROM A PHOTOGRAPH BY M. DUYK

Constantin Meunier

Constantin Meunier is *par excellence*, the painter, and above all the sculptor of the working-man. Without being guided by any systematic considerations of literature or of politics, but led by an instinct as potent as it was simple, he was the first to perceive new elements of beauty in the deeper strata of popular life, and he saw that it was his business to make this known.

The [art of Meunier is a sincere expression of beautiful pity or of compassionate beauty.

As M. Dumont-Wilden (one of our finest art-critics) has justly written:—"This is an exact picture of labouring humanity, the splendid presentment of the eternal struggle of man against natural fatalities—that great dolorous drama which is of all time, but that our times, with their huge industries and congested, overheated centres of work, see, perhaps, under a grander and more terrible aspect than did bygone ages. To find an element of beauty in the factory; to discover the harmonious rhythm of a body beneath the miner's working-jacket; to conjure up the artistic emotion which lurks beneath the rough exterior of a *coron*, or in the dismal oppressiveness of an industrial

town: what a singular and gigantic task is this, when one comes to think of it! What marvellous intuition in an artist whom destiny seems to have formed expressly for this task! And, indeed, the life of Constantin Meunier, harmonious, sad and simple, like one of his works, was but a slow preparation for the splendid fruition of his later years."

Constantin Emile Meunier was born on April 12th, 1831, at Etterbeck, a suburb of Brussels. "His father, Louis," writes M. J. Du Jardin in his important work, "*L'Art Flamand*," "was a tax collector, and his mother, *née* Charlotte Filemont, had borne her husband six children, three boys and three girls. Shortly after the birth of the future artist his father died. The resources of Mme. Meunier were reduced to her widow's pension, quite inadequate for the bringing up of her children. She owned a house in the Place du petit Sablon, and she left Etterbeck to settle in the town. She there opened a *magasin de modes*, let apartments, and was thus able to think of the future without apprehension. Her young daughters (one of whom married later the engraver Auguste Danse), were



"LES MINEURS"

(Photograph by P. Becker)

BY CONSTANTIN MEUNIER



(Photograph by P. Becker)

"ANVERS" BY
CONSTANTIN MEUNIER



"LE PUDLEUR" BY
CONSTANTIN MEUNIER

(Photograph by P. Becker)

Constantin Meunier



"LE PÊCHEUR" BY CONSTANTIN MEUNIER
(*Photograph by P. Becker*)

soon able to help her in the business; her eldest son, Jean-Baptiste, obtained work at a printer's as a typographer, the second was employed in a government office, whilst the youngest, Constantin, was still occupied with his elementary schooling. By what concatenation of circumstances, however, did the artistic vocation reveal itself in Jean-Baptiste and in his brother? Théodore Fournois (the great Brussels landscapist) had come to live at Mme. Meunier's. He it was, perhaps, who gave them a taste for art. However that may be, Jean-Baptiste shortly afterwards became a pupil of Calamatta (who directed the school of engraving at Brussels), with the intention of learning to wield the burin; then he in turn developed the germ of art in his younger brother, and it must have been

interesting to see the journeyman-printer, burdened with a double labour, that of the workshop as well as that of engraving (for he continued to practise his trade), correcting the first attempts of the great painter-sculptor whose work is now before us.

The young man set himself to work enthusiastically at drawing; and when, shortly after, he presented himself at the studio of the sculptor Fraikin, the latter received him with the words:—"Thank goodness, *you* can draw!"

"But with Fraikin," as Meunier used to relate, "my time was passed in moulding or preparing the plastic clay which the master needed for his work. Occasionally I received a casual lesson in modelling; and nevertheless I looked upon my pro-



"UNE HIERCHEUSE" BY CONSTANTIN MEUNIER
(*Photograph by P. Becker*)

Constantin Meunier

fessor as a god! To please him, to get into his good graces, I made no objection to anything; for I did all the odd jobs, and even lighted the stove with infinite care."

In 1851, at the age of twenty, Meunier exhibited a plaster sketch, *La Guirlande*, at the Brussels Salon. This was but an attempt, which could not satisfy him; he aspired to a more direct study of Nature, to the observation of a model who does not pose. He entered the Atelier St. Luc, one of those private studios where a few young artists club together to pay for a model and for lighting. He there met friends, enthusiastic, independent comrades, and the painters attracted him towards painting. Led by Ch. Degroux, "the painter of realistic sorrows," he decided to abandon the chisel for the brush.

A certain amount of success encouraged him at the outset; but this success did not make much noise, and, above all, was not very lucrative. Constantin Meunier had married young; his family was numerous, and the anxieties of material existence often tormented his working hours. He had to bring himself to accept many distasteful tasks, and was even reduced to "drawing saints for printed handkerchiefs."

At last, after long years of struggle, his appointment as director of the Académie des Beaux-Arts at Louvain allowed him some rest.

It then came about that Camille Lemonnier, who was commissioned to describe Belgium for the French review "*Le Tour du Monde*," asked Constantin Meunier to illustrate the pages devoted to the workers in factories and mines.

This was like a revelation to him; he had, so to speak, a sudden intuition of the new æsthetic vision which he was to bestow on his country and on his age; the æsthetics of the people, "the æsthetics of work."

"From this moment," wrote M. Dumont-Wilden, in the "*Petit Bleu*," "it was a new

Meunier who was evolved. It seemed as though his whole previous life had been but a long preparation, an unconscious apprenticeship. From this moment forward his work developed with surprising and methodical rapidity. The grief caused by the death of his two sons, far from breaking the artist's strength, threw him entirely upon his work, and made his art deeper, sadder, more human than ever. After various pictures, water colours and drawings, he returned to sculpture; and then—first in his studio at Louvain, and afterwards (when he had quitted that official post, which soon became a burden) in his studio in the Rue Albert de Latour, there was feverish and yet regular work, work which occupied every moment, and was in a few years to result in an immense achievement."

It is unnecessary to recall to my readers' memory the greater number of these noteworthy productions; they may almost be called popular. But we cannot do better than conclude this brief notice by quoting the end of the funeral oration pronounced by M. Verlant:—

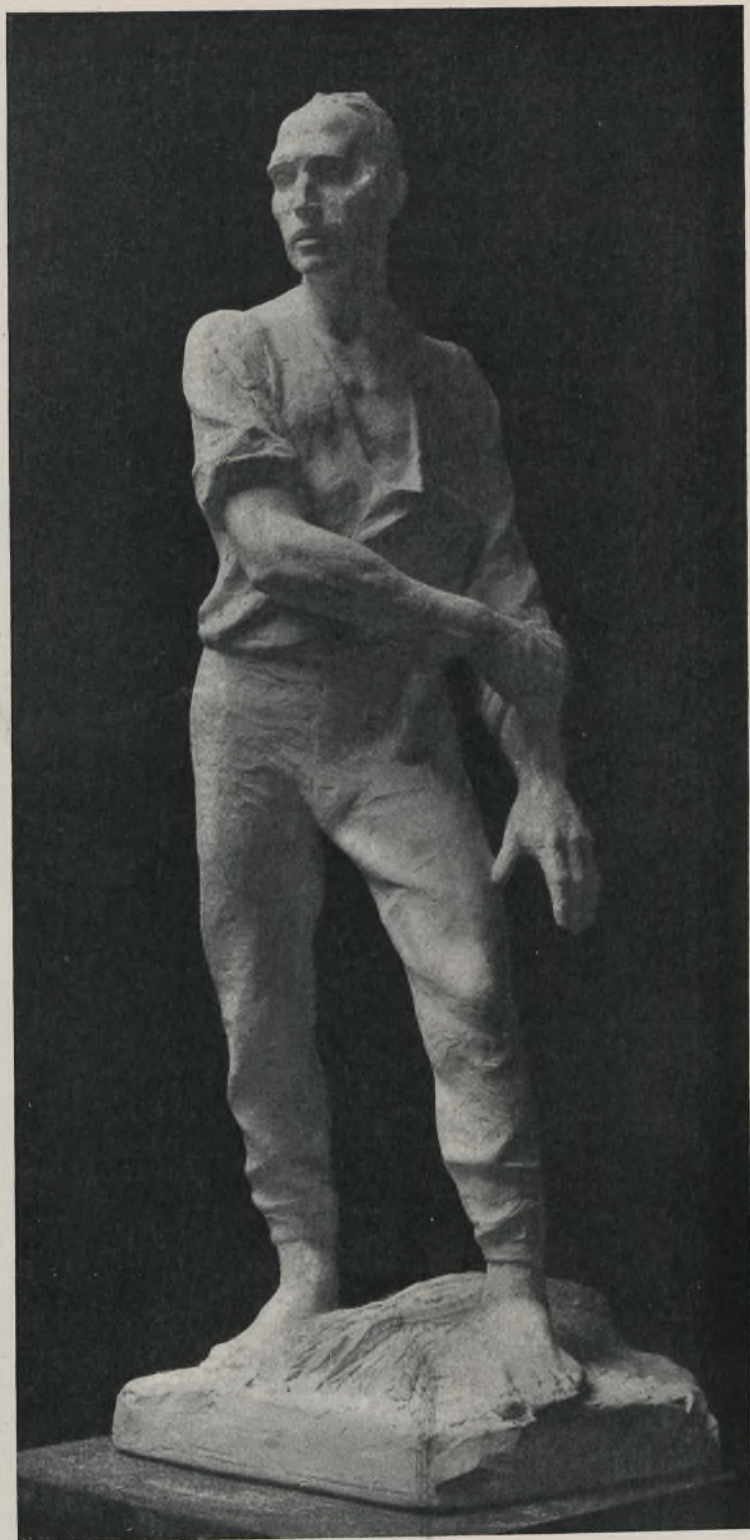
"Constantin Meunier, passing on one occasion beyond the bounds of his realistic art, determined to consecrate its expression in a mystic symbol. And he sculptured the Man of Sorrows, the



"L'INDUSTRIE"

(Photograph by P. Becker)

BY CONSTANTIN MEUNIER



(Photograph by P. Becker)

"LE TRAVAILLEUR DES CHAMPS"
BY CONSTANTIN MEUNIER

A Letter

Christ of the humiliated and despised: the poor emaciated body, as the old Gothic masters depicted it; the head, heavy with all its vicarious agony, bowed down in an overwhelming depression as though he were never to hear in heaven the promise of redemption.

"In this supreme achievement we find once more asserted the sombre character of Constantin Meunier's work, considered as a whole, as it may in the future, or even already, be studied in its integral development at the Brussels Museum.

"The grave, which his serious cast of thought made him bear ever in mind, will to-day receive his mortal remains. But we confidently believe that the man who was so dear to us, so good and so great, has not worked, has not striven, has not suffered in vain. Though dead he is not lost to us; he has but become a glorious source of light."

WE have received the following letter on the subject of dress from Miss Mary Houston:—Though English architects, decorators, and craftsmen have, during the last twenty years, done much to create a general improvement in taste with regard to our surroundings, there has been no such change effected in our notions of what is best and most appropriate in costume.

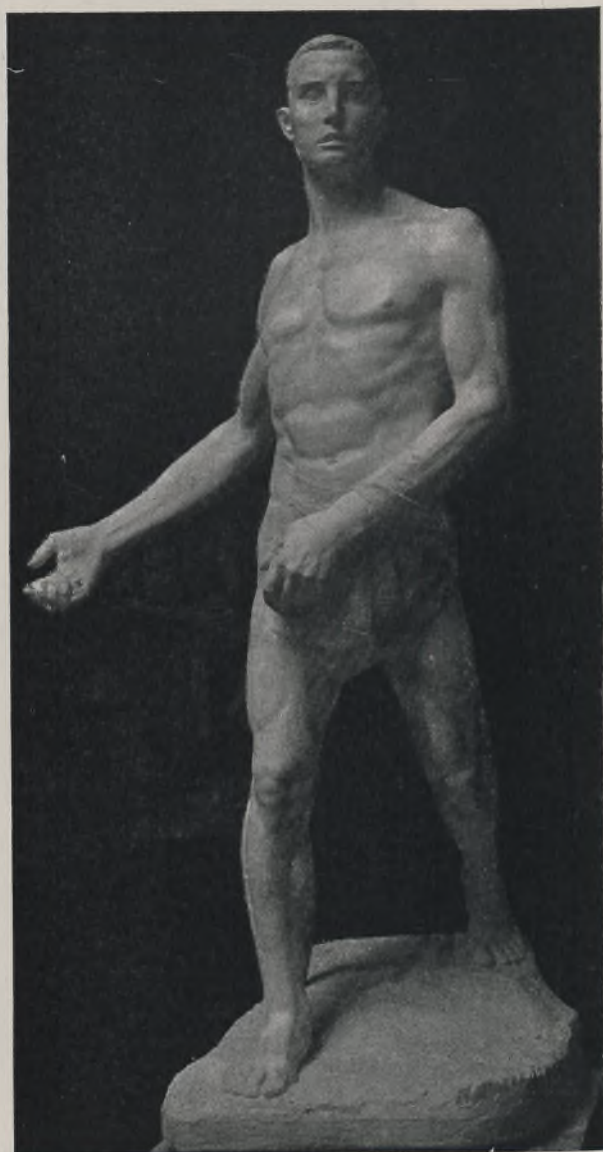
It ought to be unnecessary to say that the function of art is not necessarily to paint pictures or illustrate books, but to make beautifully everything we do make; in short, to beautify life generally. When one looks at the costume in any modern street one cannot but feel that our art has failed in accomplishing its function.

Will anyone maintain that it is possible to make a decorative panel—equal in colour, composition, and beauty of form in detail to a fifteenth or sixteenth century tapestry, or to a painted tempera panel from an Italian marriage coffer—out of the daily procession of our best dressed people in their motors and carriages in Hyde Park?

Even in portrait work, compare *The Portrait of a Tailor* by Moroni and the subjects of Holbein's portraits with the sort of accessories a portrait painter has to wrestle with to-day. Some

attempts have been made to improve costume; there is the "æsthetic or artistic" attempt, and the "rational" attempt—the first without common sense, the second without beauty sense. The "æsthetic" period of 1880, when people walked about muddy streets trailing fourteenth-century dresses of pale green or sickly yellow—dresses possibly made by amateurs who know nothing of sewing or dressmaking—did much to discourage further attempts of an artistic nature.

The "rational" dress reformers gave us the square-toed boot, the "bloomer" costume, and revelled in ugliness generally. The fourteenth-



"LE SEMEUR"

BY CONSTANTIN MEUNIER
(Photograph by P. Becker)

A Letter



"LA GLÈBE"

(Photograph by P. Becker)

BY CONSTANTIN MEUNIER

century costume is not usefully suggestive to present-day dress designers. Fourteenth-century women did not jump in and out of buses and trams; their trains and long hanging sleeves would have been much in the way if they had. Neither is Greek costume suggestive, because such draperies must be worn without underclothing; and because, like the Greeks, we should have to cast off most of these draperies, if we wore them, before engaging in any active work or play.

There is often a very good thing in costume appearing from time to time, even in our modern fashion plates, if only it were allowed to remain with us.

The non-"aesthetic" dresses of 1879-81 were remarkably beautiful for the way in which they followed the natural lines of the figure, and much may be said in favour of the period of 1900-1901. There have been hideous interludes—the "crinoline" period and the still uglier

"bustle" period; the "leg of mutton" sleeve of 1895 or thereabouts; and the reappearance of this proportion-destroying atrocity to-day.

The suitability of colour to material is often lost sight of. What could be more inappropriate to a rough, unwashable tweed than a colour like turquoise blue, strawberry pink, and those abominations known as "pastel shades?"

Why do so many women say, "It is no good having a really good dress; I get so tired of myself in it." Does she get tired of herself in a really nice house, or does a man ever say he gets tired of himself in a well-fitting suit? This remark is the outcome of a vacant mind; the monotony is in the person, not in the dress; and for such persons the whirling change of fashion will always have an attraction—"fashion," devised to tempt them by the man who wants to sell quan-

ties of machine-made goods every year, whether they are needed or not.

Has the person who says, "I must wear a large picture hat even in winter, because I have a large face," has she ever caught sight of her whole figure suddenly in a long glass?

This remark of hers certainly comes from the too general habit of regarding the face only when a hat is chosen, instead of the general effect of the whole figure. How can anyone who knows or appreciates the difference between a handwrought silver cup and the stamped imitations of it one sees by the hundred in silversmiths' shop windows, how can this person wear a ready-made coat?

Let us be consistent, and let us wear no jewellery, lace, embroidery, etc., unless we can have the real thing. Even if we can't have any real decoration at all, we shall go very well undecorated. Most people will admit that the average hospital nurse is well and becomingly dressed. She wears the

A German Architect

same thing every day, does not follow the fashion to any extent, is quite untrimmed, no picture hat, however large her face. She is never spotted, or striped, or flowered, or even speckled, in her plain, dark cloak.

Speckled materials, such as tweed, may be serviceable for town wear; but is it kind to others to add to the general greyness and griminess by spending our lives in such neutral-coloured raiment? Surely deep indigo blue, darkest green, dark brown, and dark dusky purple would be suitable for the darkest winter day and the muddiest street, and yet they would relieve the general greyness, and give a sober richness.

What are we waiting for? We have only one life to live. Are we to go on having beautiful houses, furniture, and patterned decorations, and be ourselves the only blot on a harmonious whole?

Let each one of us consider what is the most useful and appropriate costume in which to work; let us have it well made by ourselves or others, not following exaggerations of fashion, and with no imitation ornament of any kind upon it. Let us design quite a different dress in which to play, and not wear tawdry worn-out finery on working-days.

Let us, if we pretend to believe in art at all, try to practise it consistently in our lives, not only in the one small detail which may be our own craft. Why can we not give our decorative painters fresh subjects for their compositions, so that we may get something better than fourteenth-century and classical resurrections?

WE are asked to mention that the two designs by Mr. Walter Crane, given in the account of the Leeds Arts and Crafts Exhibition in the January number, are the property of Messrs. F. W. H. Fletcher & Co.; and that the Wall Hanging in Appliqué, designed with decorative birds, which was illustrated in the April number, is by Miss Mattis Hahr, and not Miss Clary Hahr.

A GERMAN ARCHITECT: PROF. EMANUEL SEIDL. BY MORIZ OTTO, BARON LASSAR.

AMONG that small group of artists whose achievements have made Munich famous, the name of Professor Emanuel Seidl ranks as one of the first. We cannot here give a comprehensive account of his work, but must restrict ourselves to one or two conspicuous examples showing his salient characteristics.

One such example is furnished by the recently completed Heinemann Gallery in Munich, probably the finest private gallery in Germany. Its noble exterior and the delicate beauty of the arrangement and structure of the interior are proof of Seidl's ability to design work of a monumental character.

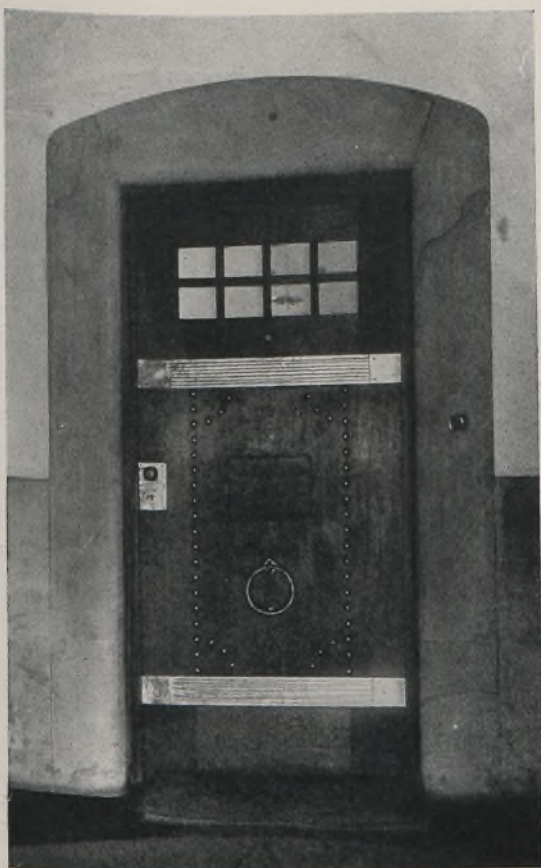
It is, however, in the sphere of domestic architecture that Seidl has been most successful. His country houses, mansions, hunting lodges, and so forth, are among Germany's most cherished artistic possessions, and his style and methods have had an important effect on the type of residential architecture.



STREET FAÇADE OF THE HOUSE OF MR. KARL BEMBÉ AT MAINZ

EMANUEL SEIDL, ARCHITECT

A German Architect



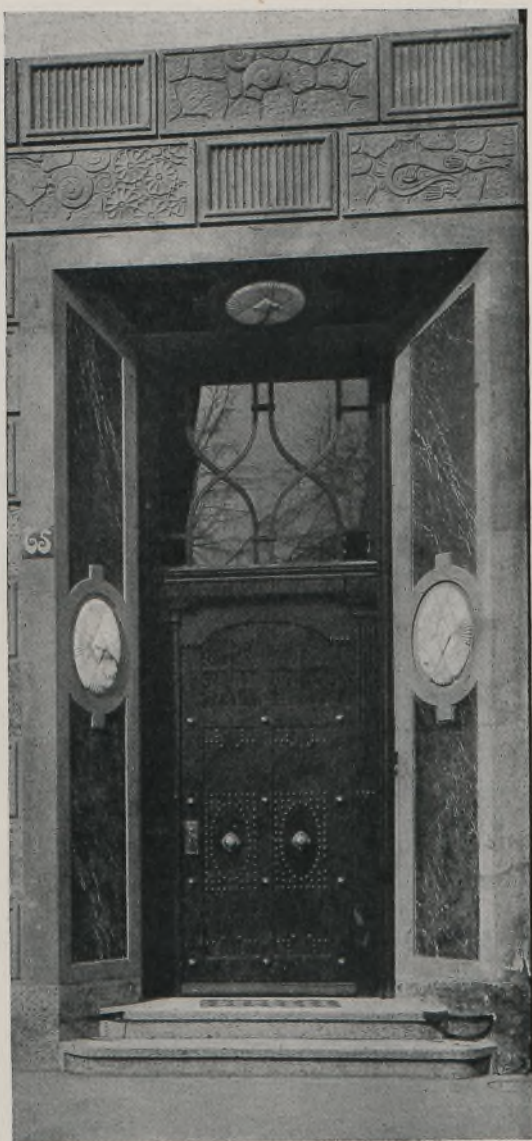
DOOR

EMANUEL SEIDL, ARCHITECT

German domestic architecture was until recent years in a very sorry state indeed, and still continues to be far from satisfactory, considered generally. The characteristics of a period which delighted in formalities, theatrical display, loudness, and luxury are still far too much in evidence. There are signs, however, that a better state of things has dawned. Under the stress of the modern conditions of life, of which the immense expansion of the large towns is a striking feature, the question of country house architecture has become a burning one. The wide cultivation of landscape painting among the rising generation of Germans has done much towards disseminating artistic ideas among the general public, and the truth is beginning to be recognised that harmony and not discord should exist between a habitation and its surroundings, between the industrial pursuits of man and his natural environment. There is yet a vast amount of ugliness to be got rid of; falsity of every kind thrusts itself upon us, and never so much as when we are in the

presence of the awful grandeur of the heavens or of terrestrial beauty as seen in wood and meadow—in short, wherever we are in presence of those sublime harmonies which nature discloses.

Emanuel Seidl anyhow recognised how great was the problem to be solved, and is conscious of the imperfect solution so far reached. In devoting himself to this class of architecture he took a path peculiar to himself, and, as already said, his influence has been far-reaching. It could hardly be otherwise with an artist endowed with a fund of energy, intelligently applied, enthusiasm for his work, critical judgment, courage and self-reliance, such as Seidl possesses.



FRONT DOOR

EMANUEL SEIDL, ARCHITECT

A German Architect

Seidl bestows much thought on his ground plan, and solves the problem of space in a way at once practical and artistic. The question of aspect is one which he solves to the best advantage. The needs of the case have to be met, not evaded. In the adjustment of his lines he exhibits a masterful skill which defies comparison. The *tout ensemble* of one of his creations arrests the attention of the observer not only by its choice architectural qualities, but also by the symmetry of the whole, which usually gives the impression of having been, as it were, cast in a mould, or as being the product of growth, while a striking characteristic of his country houses and mansions is that, though he makes his individuality manifest, there is always perfect harmony with the surrounding landscape.

Seidl excels in interiors. Diversity of taste, great skill in decoration, a sense of proportion in the application of ornament, are the qualities which serve him in good stead.

In his treatment of interiors two leading traits are conspicuous—a consummate skill in utilising his material, and simplicity of design. The latter trait gives an imposing aspect to his work, while the former produces most charming effects. The white ceilings of the Heine-mann Gallery may be named as examples of fine decorative effect, while the use of mahogany introduces the element of colour just where it is wanted. Opalescent glass is employed to much advantage, while great architectonic power is produced by the broad wall spaces.

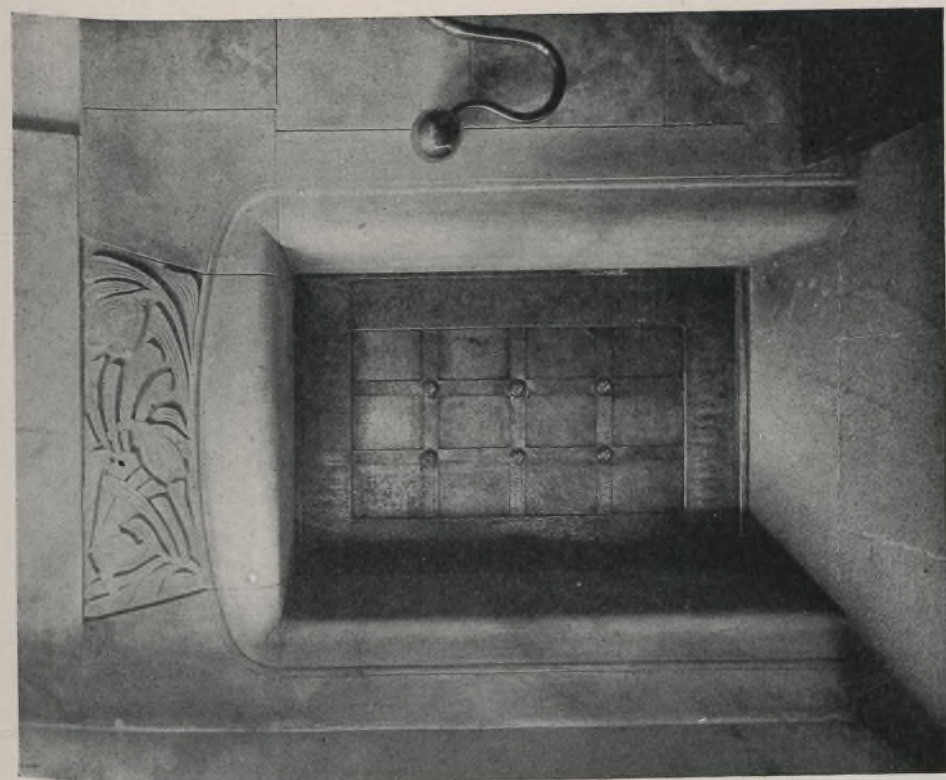
We must now glance at Seidl's work at Mainz—the Haus Karl Bembé. Taking first the street façade, which cannot fail to impress the observer, we need only remark here on the happy effect produced by the introduction of animal forms, such as snails, lizards, and fishes. The garden

façade has a beauty of its own apart from the proximity of nature's beauties. Pretty in design and excellent in composition, there is much that is homely about it. The hall presents that nobility of design which in a still greater degree distinguishes the suite of apartments leading from it. The staircase is well conceived. The billiard-room, with its diversity of taste, discloses fine decorative skill. Its principal decorative effect is derived from the artist's employment of simple lines, as will be seen by a glance at the doors, the wall decoration, the seating accommodation, and the cabinet in front of the gobelin. The dining-room strikes one at once as being a perfect gem in design and decoration. The delicate, one might almost say exquisite, treatment of detail gives just the right tone to its festive harmony. As a whole it presents a striking contrast to some of those restless and often laboured displays which are



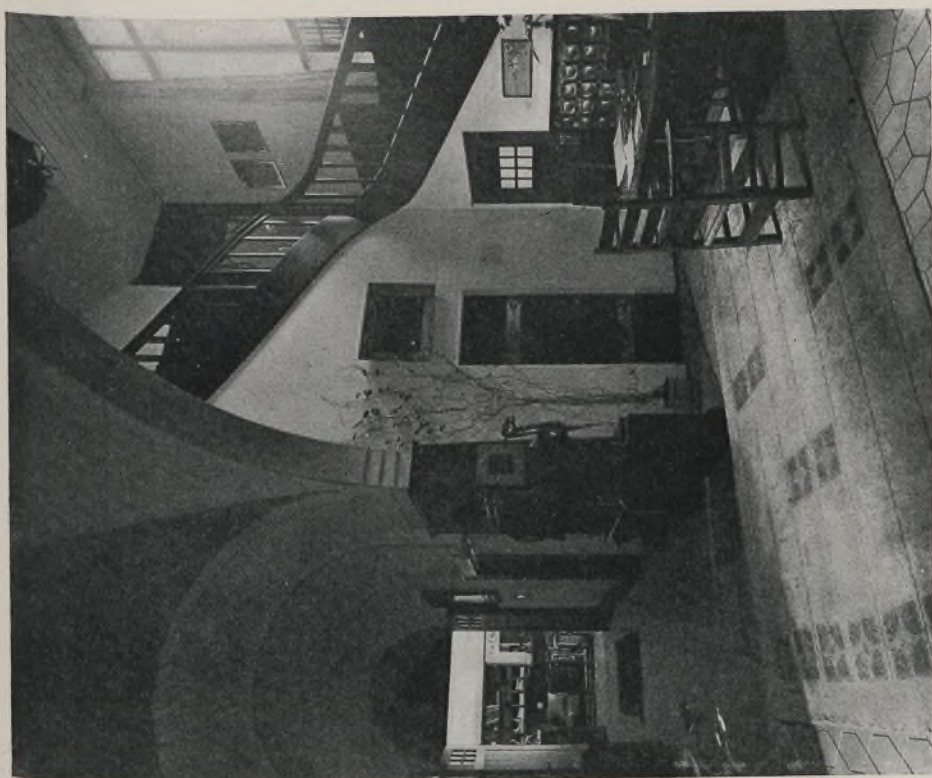
ENTRANCE HALL OF THE HOUSE
OF MR. KARL BEMBÉ AT MAINZ

EMANUEL SEIDL, ARCHITECT



A CELLAR DOOR

EMANUEL SEIDL, ARCHITECT



ENTRANCE HALL

EMANUEL SEIDL, ARCHITECT

A German Architect



BILLIARD ROOM IN THE HOUSE
OF MR. KARL BEMBÉ AT MAINZ

EMANUEL SEIDL, ARCHITECT



BILLIARD ROOM IN THE HOUSE
OF MR. KARL BEMBÉ AT MAINZ

EMANUEL SEIDL, ARCHITECT

Some Old Ceilings

nowadays produced by artists and decorators. Here we feel ourselves to be in the presence of a mature, finished art, and cannot help sharing in the repose which characterises it. The next apartment to call for notice is the boudoir, very simple in conception—nothing blatant, nothing finicking about it. A happy idea, from a decorative point of view, is the introduction of some charming feminine portraits, silent spectators of gossiping sisters. No more artistic setting could have been given to boudoir life.

Coming back to the exterior, the door panelling arrests our attention. The front door seems to tell us that it introduces us to an exhibition of architectural art, at once original and grand in conception. The entrances to domestic offices and cellars are treated appropriately on original lines. The illuminating apparatus bears witness, like many another detail, to the artist's concentration upon his work, even where the object is one of minor importance.

Looking at it as a whole, the Haus Bembé impresses us by the bold, masterly originality manifest in every part of it, and the subtle charm and beauty with which it has been invested, showing us as it does how utility may be combined with the artistic to produce a satisfaction which can never be achieved by display alone.

The saying that "the beautifully true is the truly beautiful" is one which might well have emanated from Emanuel Seidl.

MORIZ OTTO, BARON LASSAR.

SOME OLD CEILINGS. BY P. H. DITCHFIELD, M.A., F.S.A.

THE destruction of ancient buildings always causes grief to the lovers of antiquity. Ruskin's advice is sound and good. "Watch an old building with anxious care; guard it as best you may, and at any cost from any influence of dilapidation. Count its stones as you would the jewels of a crown. Set watchers about it, as if at the gate of a besieged city; bind it together with iron when it loosens. Stay it with timber when it declines. Do not care about the unsightliness of the aid—better a crutch than a lost limb; and do this tenderly and reverently and continually, and many a generation will still be born and pass away beneath its shadow." But in spite of many watchers with eager eyes guarding the ancient houses of our forefathers, how many of these are allowed to fall! It is much to be deplored, but in some cases it is perhaps inevitable. Antiquarian societies can do some good in preventing the pulling

down of interesting examples of ancient architecture, but the march of "progress" too often renders their efforts void of result. In busy centres of commercial activity, where modern buildings are required for purposes of trade and sites are valuable, the picturesque old houses that sheltered our ancestors are sooner or later bound to disappear. City and borough councils are usually swayed by utilitarian considerations, and care little for the priceless objects of antiquarian interest. They know nothing of the history of the precious things they sport with, which are entirely at their mercy. Thus the city



WALSINGHAM HOUSE, READING. RECENTLY DEMOLISHED

Some Old Ceilings



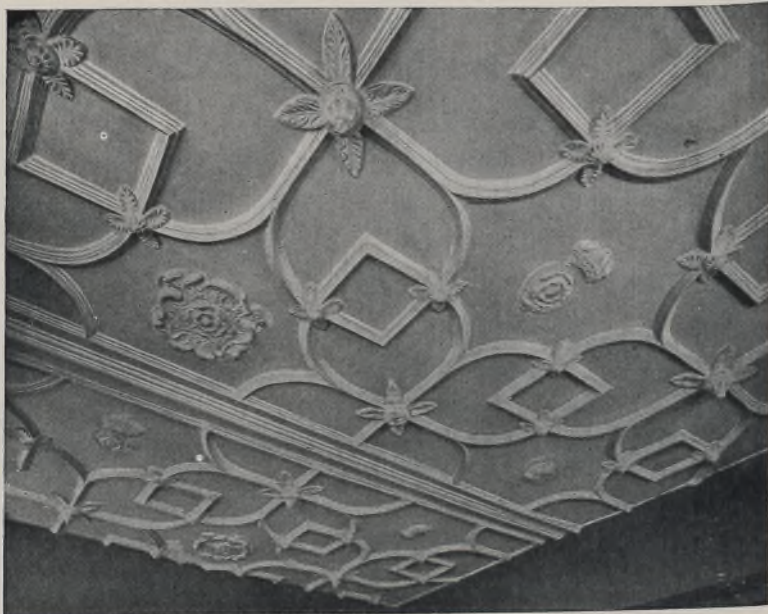
OLD CEILING FROM WALSINGHAM HOUSE, READING

No sentiment or historical associations or tradition could save the Reading house, wherein fancy pictures Queen Bess dining with Sir Francis, fresh from his ambassadorship at Paris, and ready to impart to his royal mistress the latest stories of the Duke of Anjou and the desires of the French Court for a matrimonial alliance. Such fancies vanish with the walls of Walsingham House; but the owners of the property were anxious to preserve any objects of architectural or historic interest, and these have been placed in the custody of the Berks Archaeological

fathers of York are playing with their ancient city walls and moats, in order to provide work for the unemployed, and the old Plummer town at Newcastle-on-Tyne, one of the few remaining parts of the old Edwardian wall of the city, is threatened with destruction.

The "house-breakers" have just pulled down an old Elizabethan house in the busy town of Reading. It was known by the name of Walsingham House, and bore the arms of Sir Francis Walsingham, Secretary of State in the days of Queen Elizabeth. Tradition says that during one of her nine visits to Reading the Virgin Queen slept at the house of her trusty minister. Legendary lore sometimes serves to preserve old houses, as in the case of the Fleet Street palace, a fine example of a half-timbered house with a remarkably good ceiling, which would have undoubtedly been destroyed but for the fairy-tale of its having been the palace of Henry VIII. and Cardinal Wolsey.

Society. We have not discovered any treasures, any hidden jewels or jars containing coins. The only objects really worth preserving were the ceilings. These have been carefully photographed by Mr. Walton Adams, and the panels have been cut out and are now preserved in the Abbey Gate, the headquarters of the Berks Society. The accompanying illustrations show the beauty of their design and the



OLD CEILING FROM WALSINGHAM HOUSE, READING

Some Old Ceilings



OLD CEILING FROM WALSINGHAM HOUSE, READING

excellence of their execution. They have stood for three centuries and a half without a crack, much more without falling. Modern ceilings, as ordinarily contracted for, endure about four years, then develop cracks, and down they fall. The cause of this is that modern builders do not introduce the same amount of hair into the plaster, and are content to use for an entire ceiling that which would scarcely have sufficed for a single square foot of an ancient one. These ceilings at Reading have weathered many a storm and witnessed many changes; they are remarkable for the beauty of their design and their fine workmanship. It is fitting that some permanent description should be recorded of their perfections.

They are evidently parget work. Pargetting, it may be stated, is plaster work decorated by means of stamps, the soft plaster being stamped or pressed to form repeated designs.

This pargetting was used on the exterior surface of the walls, as well as for the interior decorations of buildings. The construction of the old half-timbered houses seemed to invite the plasterer and pargetter's art. These buildings presented a series of plastered panels which cried aloud for decoration. And when Henry VIII. invited to this country Italian plasterers who had been adorning the palaces of Venice and Padua, Florence and Genoa, they fell upon these inviting panels and covered them with heraldic devices, figures, heads, foliage, and other designs. The Italians taught the English folk the secret of their skill,

but the English plasterer did not slavishly copy the design of the Italian artist. After his fashion he developed the art on his own lines and in accordance with native sentiment, evolving his own plans and schemes and methods. He was a very important person, and had in London a



OLD CEILING FROM WALSINGHAM HOUSE, READING

Some Old Ceilings

livery company of his own, with a royal charter granted by King Henry VII. and confirmed by subsequent sovereigns. There must have been an immense number of these plasterers or pargetters, inasmuch as during the latter part of the sixteenth and the seventeenth centuries there was scarcely a house of any pretension some rooms of which were not adorned with beautiful ceilings composed of modelled plaster work. Good artists in plaster were in great request. Charles Williams, the most famous of our native craftsmen, who had studied the work of the foreigners in Italy, did some of the wondrous work for Henry's Palace of Nonsuch. Sir John Thynne secured his services for his noble house of Longleat, Wilts. The fame of his brilliant workmanship travelled far, and soon Sir William Cavendish and his lady, the renowned "Bess of Hardwick," are begging Sir John to send to them this cunning craftsman, who, they hear, had made "dyvers pendants and other pretty things, and had flowered the Hall at Longleat."

Mr. William Millar, in his exhaustive and learned work on "Plastering," to which I am greatly indebted for much valuable information, traces the growth of the style of the English art. After studying the plans of the Italians introduced by Henry VIII., the Englishman adopted as his first idea of a good ceiling a system of interlacing squares with radial ribs. Then with growing boldness he made the ribs arched, and from their junction hung a pendant. At first painting was extensively used, and then in Elizabethan time entirely abandoned. Then curvilinear, interlacing and knotted forms appear, the ribs being embossed with running ornaments, modelled or impressed. A free adaptation of scroll work is also a characteristic of this style. A glance at the illustrations will show that evidently the Reading examples belong to this period, when so many of our beautiful English mansions were being erected, an age that gave birth to Hatfield, Longleat, Audley End, Chatsworth, Hardwick, Littlecote, and many others.

The earliest design is that shown in the illustration at the top of page 18. It consists of a series of squares and diamond-shaped panels connected by ribs. The ribs spring from the angles of the diamond-shaped panels and join the squares at the points bisecting the sides. The ribs are covered with pargetry work, but the stamping is diversified; the diamond-shaped panels being surrounded by ribs decorated with conventional foliage differing from that which is used on the ribs of the square panels. The centre of the square panels is filled with a beautiful ornament of

scroll work having the Tudor rose in the centre. The diamond-shaped panels have conventional portraits of crowned heads; one is surrounded by the legend ALEXANDER THE GREAT, and the other bears the name (as far as I am able to decipher it) TIBIRIUS CLAVES. The short ribs connecting the squares and diamonds are all stamped with the same pattern. In some of the ceilings another ornament appears with good effect, viz., the Tudor rose in a circular scroll which bears the motto of the royal arms surmounted by a crown.

The designs shown in the illustrations at the foot of page 18 and the foot of page 19 are more elaborate; and if it were not that our friend Alexander the Great still squints at us from the corner of his eye, we might suppose these ceilings to be later than the former ones. Gracefully curved ribs interlace, the points of intersection being decorated with leaves and pendants. In the central spaces appears the Tudor rose, surrounded by scroll work or girt with the motto of the royal arms surmounted by a crown. A plain moulded beam separates the compartments of one ceiling. In the other example the ceiling is divided into four compartments by two beams intersecting at right angles; and these are richly decorated



RUDYARD KIPLING

BY JOSEPH SIMPSON

A Caricaturist



IBSEN

BY JOSEPH SIMPSON

with pargetting, the designs representing scroll work and birds acting as supporters of a shield.

The ceilings were fastened to thick laths made of oak. This thickness of the laths is a sign of early work. The plasterers of later times used thinner laths, as they found that the plaster pressed between the laths gained a firmer hold. The earlier artificers used reeds and fibre or rye-straw as a foundation of their work; but there are no evidences of these materials in the Reading ceilings. The abundance of fine cow-hair used in their construction did away with the necessity of such aids. The tenacity of the cow-hair is certainly remarkable. In the projected portions of the ceilings there is a considerable quantity, the hair being more generously used there than in the other parts.

A friendly architect, who has examined these works of art, tells me that the heavier ceilings (page 18) were first floated up in plain plaster, and then the finishing coat, with all the projections downward, put on afterwards. The tenacity of the hair allowed of this being done with safety, but the first coat was left very rough, in order to support the second, and the power of the adherence of the latter must have been very great. The moulded portions were what architects call "run," that is, worked by a trammel, and then the

enrichment stamped in the soft plaster. There are no indications of an undercut, and the exact similarity of the enrichments shows that they were stamped from the same die.

The appearance of the ceilings before they were destroyed was singularly beautiful and effective. It is fortunate that, by the courtesy of the owners of the property, we have been enabled to preserve a large number of the panels, which were very carefully cut out, and will doubtless serve as useful models for future work.

JOSEPH SIMPSON: CARICATURIST. BY HALDANE MACFALL.

SOME seven years ago, at an exhibition of bookplates in London, there was discovered a new black-and-white artist of power, Joseph Simpson.



MAXIM GORKY

BY JOSEPH SIMPSON

The bookplates that thus brought the name of Joseph Simpson before the critics were, strange to say, the first attempts of the artist in the province of black-and-white; and, in spite of a certain hardness of line and the considerable influence of James Pryde and his school, they struck an original note and displayed a rare decorative sense. So far, Joseph Simpson had sought artistic repute through landscape-painting in water-colours; and that his

A Caricaturist



AN ENGLISH POET

BY JOSEPH SIMPSON

accomplishment was of no mean order may be judged by the fact that the walls of the Royal Scottish Academy and of the Royal Society of Painters in Water-Colours had displayed his works. But in the province of painting, Fortune, that comes down to men in a shower of gold, did not attend him. Thus it came about that the bookplate drew him to a new field of artistic endeavour. In black-and-white he now achieved considerable success, his work appearing at the Munich International, at the National Arts Club in New York, and various exhibitions at Berlin, Copenhagen, Antwerp. But fine as was his work in bookplates, on bookcovers, and in posters, it was, odd to say, after seven years in the desert of neglect that, in the realm of caricature, he first made his public hit. A year ago there appeared the weekly paper known as "London Opinion," and it was in the pages of this journal that, after one or two successes in a provincial Edinburgh paper called "The Student," he essayed the rôle of caricaturist, and at once leaped to the front as one of the foremost creators of caricature in this country. To "London Opinion" his caricatures brought its chief title to distinction, and the numbers in which his masterly work appeared soon began to be sought after by the collector.

22

In caricature there are to-day several men of some talent: one of the most biting that England has ever known being Max Beerbohm, master of the acid stinging line; one of the most whimsical and comical, F. Carruthers Gould, master of the political situation; one of the funniest, E. T. Reed, master of the ridicu-



AN ENGLISH NOVELIST

BY JOSEPH SIMPSON

lous. But there is no living caricaturist who can approach Joseph Simpson in decorative sense, in massing and arrangement, or for beauty of artistry. The rich rhythmic sense of line, the resounding effect of his deep blacks, the informing and suggestive pose, the almost Holbeinesque balance of the portrait, the technical fitness of the line employed to state the peculiarities of the personality portrayed—these qualities are not to be surpassed by any living caricaturist. It was inevitable that the realm of caricature should eventually evolve the artist—but it is strange that it is not until black-and-white is almost in its death-throes that we have the arrival of the caricaturist who is first of all the artist—but, though the art of illustration is to-day threatened by, nay, perhaps dying under the heel of, the photographer, it is little likely that the caricaturist

A Caricaturist

will be wholly blotted out so long as man has a spice of mischief left in his soul. Yet the danger to the talents of a man like Joseph Simpson lies in the very fact of his high artistry. There is in his work an appearance of facility, of simplicity, that gives the sense of an ease of accomplishment which can only be dissipated by trying to do the thing oneself. It will soon be found that this apparent "slickness" and dash cover a knowledge of form and of draughtsmanship that are responsible for the remarkable sense of modelling in every line and mass of the drawing. The black masses



MAX BEERBOHM
ON HIS OWN TOAST

BY JOSEPH SIMPSON

indeed overlie this most careful draughtsmanship; and some of these caricatures are the sixth or seventh effort to realise the artist's end. There is in his work something of that dogged and intense effort that was so characteristic of Phil May—I have seen Phil May build up drawing after drawing until he at last simplified and swung out those marvellous telling lines that achieved sure success and guided his hand's craft to such high fulfilment. Educated at the private school of the Reverend



WHISTLER

BY JOSEPH SIMPSON

Alexander Davidson in Carlisle, Joseph Simpson received what art training he had from the school of art of that town under Mr. Herbert Lees.

Joseph Simpson's journey towards the prizes of the arts has so far been a pathetic wayfaring along the stony road of hardship; but he has



G. B. S.

BY JOSEPH SIMPSON

A Caricaturist



CAFÉ DU LAPIN AGILE, RUE ST. VINCENT
AND RUE DES SAULES

FROM A PHOTOGRAPH
BY CLIVE HOLLAND

been cheered by the praise of fellow-artists, and, above all, by the encouragement of D. Y. Cameron, the well-known etcher and painter. But his day is coming. He can touch nothing without bringing to it beauty and distinction, whether it be the designing the cover of a book or the arranging of its very type, as more than one Edinburgh publisher knows to his advantage; whether it be the making of a trade poster, or even the designing of a whiskey label or the cover for the lid of a box; for he has had to win to artistry at such levels as these, beautifying even such things in the doing.

What this man may do when he is free to give full scope to the powers that lie latent within him—hidden, mayhap, even from himself—it is difficult to foretell; but what he can do in the realm of caricature, you may even now judge from the superb character-drawing in the *Maxim Gorky*, which is the finest portrait of the Russian upon which I have so far set eyes. The artist seems to have foreseen, with the uncanny

vision that is called second-sight, the wild tangle and the violent adventure which have suddenly spun their dangerous web about this leonine personality—dangers which make him stand out one of the strongest men in Russia at this hour of Russia's mighty travail. It were as though some seer of old spake prophecy. To such a work of art as this it is almost an irreverence to tie the tag of caricature. And if you shall turn from this to the so-different personality of *Max Beer-bohm*, you may see with what facility the artist's skill of statement skips to the dainty and whimsical por-

trayal of the exquisite and elegant dandy—to whose witty accomplishment his own hand owes so much. Surely as deft and charming a statement of his subject as one could well desire! To "Max" and James Pryde and Beardsley and the Japanese the artist frankly owes his schooling and his mastery in no small degree. But whether we turn from the dandified line of his *Max* to the aggressiveness of his *G. B. S.*, or the



INTERIOR OF CABARET
DES QUATZ' ARTS

FROM A PHOTOGRAPH BY CLIVE HOLLAND

Montmartre



INTERIOR OF THE CABARET DES ASSASSINS

FROM A PHOTOGRAPH BY CLIVE HOLLAND

waspish irritation and mockery of his *Whistler*; whether we smile at the solemn earnestness of his *Hall Caine* or the rude, bulldog strength of his *Rudyard Kipling*; whether we recall the fine portrait in his *Thomas Hardy* or the poetic absorption of his *Swinburne*, or the rugged simplicity of his marvellous *Tolstoi*, which holds the hint of his renunciation of the world that is the great Russian's highest fame,—we find in every caricature that has been wrought by the eloquent artistry of this man a powerful statement of the personality of the man portrayed that amounts to a masterly character sketch—that lifts it, in fact, into a true work of art. Indeed, a caricature by Joseph Simpson is not a piece of artistic journalism to be flung into the waste-paper basket with the paper that gives it birth; but a work of art to be cut out of the page, and preserved as a treasure in the cherished hoard of the collector.

The range of an artist's calling seems to be becoming daily less—the outlet daily more limited, except in the region of decoration. But even for the delight that comes from his brilliant decorative powers we should be sorry to see the end of Joseph Simpson, the Caricaturist. The strong and vigorous work of so rare a portrayer of men can,

of a certainty, not long escape the golden reward—indeed, a man so gifted might surely become a remarkable portrait-painter. And it is almost inevitable that the great furnishing houses, if not here, then in Germany, will tempt him away to the designing of the house's interior, the making of its furnishings, and the decorating of its walls. Indeed, the abyss that is before the illustrator to-day is imminent—yawns almost at his feet. It may be that the photographer has conferred a public benefit by destroying the mediocre and the amateur; but if he shall also destroy the illustrator of brilliant parts, then he is himself become a national calamity. Illustration is the most far-reaching, the most democratic of all the arts.

HALDANE MACFALL.

MONTMARTRE: PAST AND PRESENT. BY CLIVE HOLLAND.

MONTMARTRE! The word conjures up a vision of steep and narrow streets, sunlit squares, of poverty—that of genius and that of squalor—of "types," of bits of strange architecture which looked down upon the more splendid part of the

Montmartre

city built beside the Seine long ages ago. Along the boulevards and streets of Montmartre—romantic Montmartre—passes an ever pictorial and interesting throng. In its narrow alleys, courts, and passages linger types which Murger knew, and the students and artists of the Butte have sketched for time out of mind.

"Modern Montmartre," a somewhat cynical observer has said, "is dominated by the Basilica and known for the Moulin Rouge."

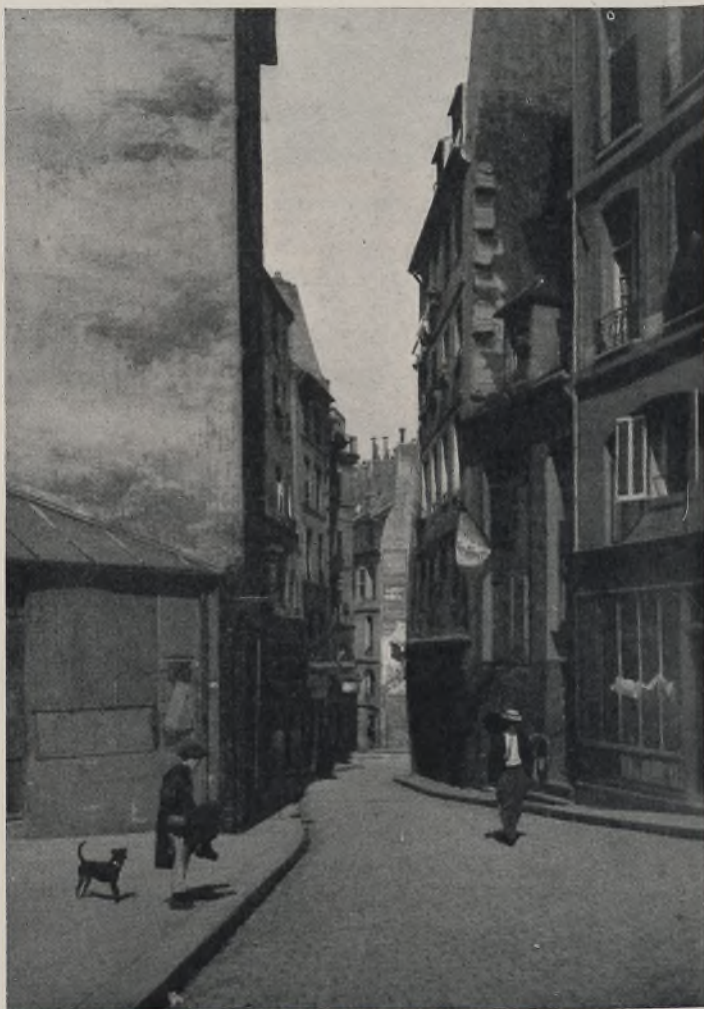
To Rodolphe Salis, the extravagant poet of the *cabarets*, is attributed the saying, "What is Montmartre? Nothing. What should it be? Everything." Underlying the exaggeration of phrase is the subtle suggestion of the elements of situation, character and environment which make the Hill of Martyrs bulk so large in art, in letters (of a sort), and in interest for even those who are neither painters, poets, antiquarians, nor even deep students of the types in which it abounds.

Still, as ever, Montmartre and its life presents to the observer, whether he uses brush, pencil, or pen to record his impressions, all the attractions which romance has woven into the fabric of this district of Paris, and of its picturesque environment. It is not the Montmartre of old, of course—some would add alas!—but it is pregnant with interest and suggestion of many who have become famous in French art and literature.

Old Montmartre, with its waving grass on the sides of the Butte falling to the rhythmic music of the scythe; with its market garden, where now is the *parvis* of the great white Basilica; with its little *fermes*, the last points of long-ago rusticity; with its quaint old grass-grown Rue des Saules—is gone. But some of the "ancients" who sit and gossip on the benches of the Place du Tertre still remember some of these things, and how, as boys and girls, they played ball in the little wood which the modern Rue Caulaincourt has destroyed for ever.

The growth of the modern city may be said to have first enveloped Montmartre, then eroded it, and now it bids fair to destroy it. Those who seek the things of ancient times will seek in vain for aught save fragments, but they are interesting fragments. And the savour of many memories will come to all who have known Montmartre even in the comparatively recent past.

Of the magnificent Benedictine Abbey, founded by Louis VI. in the middle of the twelfth century, only the Church of St. Pierre de Montmartre remains—shabby and inconspicuous beside the "milk-white and colossal Basilica" of mixed Romanesque-Byzantine design. But at the back of the church is a fragment of the old abbey garden, still known as the "Jardin des Oliviers." A quiet spot with lush grass, and hollyhocks in its



STREET IN MONTMARTRE

FROM A PHOTOGRAPH BY CLIVE HOLLAND

Montmartre



THE END OF THE
RUE DES SAULES

FROM A PHOTOGRAPH BY CLIVE HOLLAND

less frequented corners, and plane trees and trellised vines for shade.

Here, during the summer months, pilgrims foregather after their wearisome climb from the Place St. Pierre by way of the steep Rue Foyatier or the flights of innumerable stone steps. Here we have seen white-coiffed sisters, priests, and peasants, from Normandy, Picardy, the departments of the Loire, from Auvergne and Provence, Alsace-Lorraine and far-off Brittany, and even from the land that lies under the shadow of the Pyrenees. To this little *pied-à-terre*, with its babel of patois, its breath of country life brought hither by sun-tanned men and rosy-cheeked women, many an artist still comes for inspiration, taking rough pilgrimage fare at the long wooden tables whilst rapidly jotting down in his sketch-book types to be found nowhere else within the wide span of the engirdled city

spread out on all sides below the famous hill.

Let us go along the Rue de la Barre (the ancient Rue des Rosiers), once a tree-shaded walk with market gardens and even a dairy or two, to the great Basilica; now a stridently white pile in the July sun, but at dawn or sunset often beautified beyond description by lingering shadows, cast by pinnacle and buttress, and rose-hued light. In this Rue de la Barre are now, alas! only tiny shops, in the windows of which are garish pictures, images of St. Pierre, the Virgin and Child, crucifixes, and candles; whilst at their doors stand not the picturesque dairymaid, or the true types of Montmartre, but the smart "shop girls" from the main boulevards, who introduce a false, modern note amid much that is still archaic. It is the atmosphere of a bazaar and bargaining brought within the shadow of the great white propitiatory temple.

From the wide platform in front of the Basilica Paris lies outstretched; the quaint, irregularly built streets of Montmartre leading the eyes out across the miles of roofs, whose crudities are often softened by a slight

haze, to the melting hills to the south and west. Far away across the river, only tiny patches of which can be distinguished half hidden between the houses, gleams the gilded dome of the Invalides, like a gemmed boss set in a shield of dull, hammered metal.

Although, nowadays, it is not inaptly said that the Butte, with its old cemetery, tree-shadowed and beautiful, contains more noted dead than living, in the streets which climb up tortuously towards it dwell many famous in the art, letters, and music of present day Paris, or in that of the immediate past. Cormon, the painter of great canvases of historical subjects, has his studio in the Rue d'Aumale. Benjamin Constant, famous painter of classical Eastern subjects, had his in the Rue Pigalle. Whilst Gérôme, painter of odalisques, lions and tigers, and lover of polychromatic statues; and

Montmartre

Émile Friant, portraitist to the Coquelin family, had studios within a few minutes' walk along the wide Boulevard de Clichy. Henner, whose smooth work is so curious a blend, as regards the subjects he chooses, of the religious and pagan, lives on the Place Pigalle, where on Monday mornings models of all ages and types foregather in hope of employment. In the same block Puvis de Chavannes had his studio, and a little further along the boulevard is that of Tattegrain, the painter of sand dunes and fisher folk. And there are many others within a stone's throw.

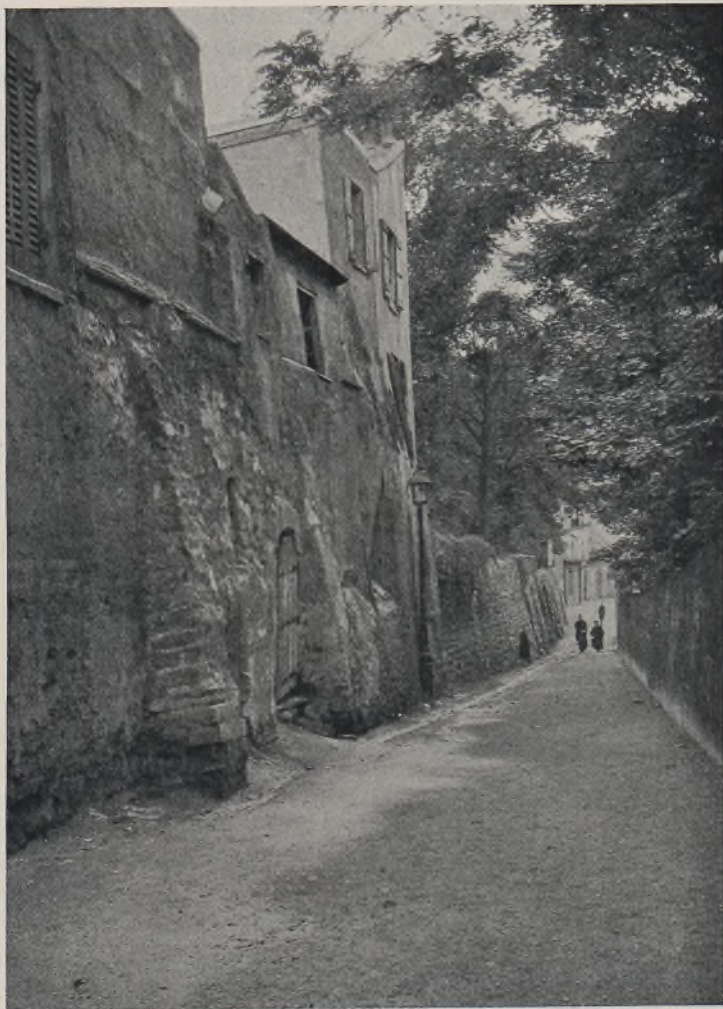
Of the famous draughtsmen who have become more particularly known as illustrators and depictees of Paris life and of Montmartre subjects and types, the Butte as a place of residence can claim the best.

In the steep and tortuous Rue Lepic dwells Louis Morin, bearded and wavy locked (who has been called the Watteau of the modern illustrated press), once a leading spirit of the famous shadow pantomimes of the "Chat Noir"; with Ibels, the impressionist; and Leandre, the mordant caricaturist, hard by. At the back of the Butte, in the airy and comparatively modern Rue Caulaincourt, dwells Steinlen, that masterly depictee of the life of Montmartre—of the little dressmakers, peasants, of the destitute and the starving, for all of whom (even for the ruffians and "Macs" of the dark streets of the Butte and Moulin de la Galette) he is able by his genius to evoke a meed of sympathy.

In others of the steep, winding, irregularly-built streets dwell men who have conquered or who are conquering fame with their pencils and brushes, whose names it is unnecessary to recapitulate.

It is, however, on the northern slopes of the Butte that the artist and antiquarian, and those in search of the picturesque will find the greatest reward for their rambling investigations.

Out of the famous Rue Lepic, under the shadow of the last of the ancient "Moulins" of Montmartre, Le Moulin de la Galette, famed for its balls and grisettes, runs the ill-paved, picturesque Rue Giradon, on the right-hand side of which are several little ascending by-ways, leading to a lingering rusticity and tumble-down old houses, set back from the blocks of modern flats and studios which have arisen during the last decade to partially modernise the street. On the left are still, happily, a few houses picturesque from age, with grey, weather-stained encompassing walls and iron gateways, through which gardens, full in summer-time of flowers and gay with colour, can be seen—gardens to which their artist-owners cling with a fearful devotion; for even now there are rumours of other flats and more destruction of the picturesque.



RUE ST. VINCENT WITH PART OF
LA BELLE GABRIELLE'S CHÂTEAU

FROM A PHOTOGRAPH
BY CLIVE HOLLAND

Montmartre



"A RUTTED ROAD"

FROM A PHOTOGRAPH
BY CLIVE HOLLAND

One of the best known of these spots of "country within a town" is the Château des Brouillards, through the iron gates of which tourists peer, curious at finding so much wealth of herbage and blossom, and such a rural spot, not five minutes away from the bustling boulevard. From this tree-shaded garden, with its arbours and geraniums, hollyhocks and sweetpeas, yellow-eyed marguerites and royal blue cornflowers, many an exquisite vista of outspread Paris to the north is possible. Here poets of the past have sat composing the songs they would hear sung later in the day in the *cabarets* of the boulevards down below. In this garden, encompassed by high walls and environed by trees, at close of day many a famous Montmartrois has talked and mused of the Montmartre of the past.

And hard by are other houses, ivy and creeper grown, set in spacious gardens, where roses bloom under the eyes of their artist owners. Houses which have stood in the sun of summer and defying the winter gales howling across the summit of the Butte as winter gales can, from the time when Paris ran red with blood of the "aristos" and ill-fated Louis XVI. was guillotined on the Place Louis Quinze. These are approached by a lane as rural as though twenty miles outside the fortifications. A rutted road, with on one side a white-thorn hedge gay in summer with white and tiny mauve convolvulus, and in autumn productive of blackberries. At the end is a curious, tower-like, creeper-grown structure, with quaint excrescences; once the hermit-like retreat of an eccentric Montmartrois, recently a studio.

Across the waste land, a few yards past the tower, are blocks of modern studios, and between them at sunset one can catch vistas of the western sky, the Seine, Bois de Boulogne, and St. Cloud, all of wonderful beauty.

But a little way further down the Rue Girardon, hard by where it intersects the Rue Chasseloup-Laubat, stands one of the few survivals of the old shops of Montmartre—picturesque, gloomy, and curious. It is the pride of its proprietor that in the past many good Bohemians, who were destined to become celebrated, have patronised his vegetables, fruit, and other commodities.



OLD CURIOSITY SHOP, MONTMARTRE

FROM A PHOTOGRAPH BY CLIVE HOLLAND

Montmartre

Of the old streets of the north side of the Butte few remain; two of the most interesting and picturesque are the ill-paved Rue des Saules, with its ancient tumble-down tenements and types of the Montmartroise still surviving, and the really exquisite old walled-in Rue St. Vincent, overhung with acacias, beeches, and plane trees, with the weather-stained and moss-grown walls of fragments of La Belle Gabrielle's Château and memories of the romantic Henri IV. and Francis I.; the narrow Rue Becquerel, and the Rue Fontenelle.



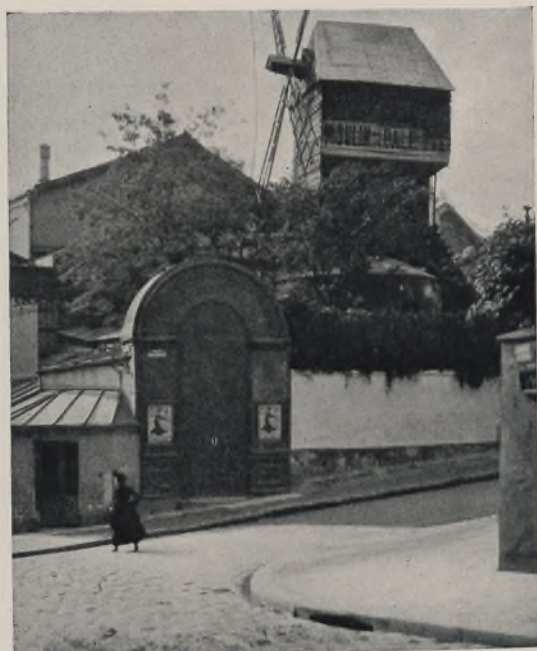
SACRÉ CŒUR FROM THE RUE
DE LA BORNE, MONTMARTRE FROM A PHOTOGRAPH
BY CLIVE HOLLAND

It is at the upper end stands what has become known as "Steinlen's wall"—a section of the black boarded fence which bounds the street on its northern side. Against this wall, scribbled o'er with amorous messages and inscriptions, scarred with pierced hearts, arrows, Cupid's bows, and all the paraphernalia of depicted love; red, white, and yellow—with "Jean à Susanne," "Mimi à Jules," "Jacette aime Georges," Steinlen is said to have posed numberless models. Certain it is that this strip of wall plays an important part in several of his best known and finest depictions of Montmartre types and life; whilst the angles and *impasses* of the Rue des Saules and Rue Ravignan have afforded him other splendid back-

grounds for such pictures as *L'Amour des Champs* and *Le Bouge*.

Here, on this northern slope of the Butte, the new jostles the old, and—the old order changes. Wide streets of the type of the Rue Caulaincourt are to replace the old. Even the last vestiges of Henri IV.'s pleasure-house and the pavilion of La Belle Gabrielle, it is rumoured, are to come down. Modern flats are destined sooner or later to displace picturesque, rambling, and sometimes tumble-down buildings. Steinlen's wall will go with the rest, and the narrow by-ways will know the leisured, meditative steps of the painters and poets of Montmartre no more.

Of the several interesting cabarets which were once to be found on the northern side of the Butte, the first to be established is the last to remain. At the *carrefour* of the Rue St. Vincent and Rue des Saules the Cabaret des Assassins (also known as the "Lapin à Gill," corrupted by a wit into "Lapin Agile") stands as it did from the day of its foundation, tree-shaded *terrasse* and all. This sinister-looking building, with its shabby, tumble-down air, founded by one De Salze and a handful of companions, claims to be "le premier cabaret Montmartrois, fréquenté des artistes et décoré par eux." It was within its at first equally un-ornamental interior that for many years foregathered some of the most noted painters, poets, and singers



THE LAST OF THE OLD
MONTMARTRE WINDMILLS

FROM A PHOTOGRAPH
BY CLIVE HOLLAND

Count Sparre's Etchings



MONTMARTRE CEMETERY

FROM A PHOTOGRAPH
BY CLIVE HOLLAND

of the Butte. Its walls are decorated by them, and there hang the little pictures, the personal works, in a fraternal eclecticism, which was reflected in the conduct and lives of its *habités*. Here is no cult of gilded mirrors, encaustic tiles, and modern decorative fancies; merely plaster and wooden walls, upon which hang tiny masterpieces by painters of the past and present—those who have “arrived,” and those who still have to do so.

At these soirées one may still find some of the true Bohemians of the Butte, who have not yet become respectable enough or sufficiently well-to-do to migrate to the more fashionable resorts of latter-day Bohemianism, “L’Alouette,” “Le Conservatoire de Montmartre,” and others.

In the “Quatz’ Arts,” with its fine and interesting pictures, one may still meet with some of the better-known poets and *diseuses* of Montmartre, while hard by, in the Avenue Trudaine, is the old “Grande Pinte,” renamed “L’Ane Rouge,” which contains an immense amount of Willette’s finest work—in particular his *Fédérée de la Rue du Tertre*.

There are other cabarets, of course; but few nowadays are of account so far as true Bohemianism and artistic comradeship of their *habités* are concerned.

There is one other aspect of Montmartre and the Butte—night. Then, as the light dies away in the west, leaving the wide Boulevard de Clichy

shadow-enshrouded, robbing the great Basilica of its pink flush of dying day, rendering to the old Rue St. Vincent a yet more potent witchery, giving the Rue des Saules and the Cabaret des Assassins a yet more sinister aspect, new Montmartre wakes up. The boulevards and newer streets become more crowded, the older ones yet more deserted. A myriad lights twinkle in windows and shops; and, from below the Butte, looking upward in the blue darkness, one can see nothing of the squalor of mean streets, only the dark, impressive mass of tangled houses, and the twinkling, as it were, of captured stars.

THE ETCHINGS OF COUNT LOUIS SPARRE. BY GUSTAF STRENGELL.

COUNT LOUIS SPARRE’S etchings, which are brought to our readers’ notice in this number of THE STUDIO, are based on subjects taken from the old town of Borgå, not far from Helsingfors.



“THE CLOCK TOWER”

FROM AN ETCHING BY
COUNT LOUIS SPARRE

Count Sparre's Etchings



"A COURT-YARD"

FROM AN ETCHING BY
COUNT LOUIS SPARRE

This fascinating little place, situated in an idyllic neighbourhood of South Finland, is a piece of the olden time such as is nowadays but rarely met with in our country. Built on the banks of a small, peacefully-flowing river, and close to its mouth, Borgå greets the approaching stranger with something of the familiar grateful effect of an old song. There is, indeed, a new town of Borgå, with a chess-board network of streets spreading over the flat plain; but of this I am not speaking now. With its dull, wearisome rows of houses, it resembles most of the other provincial towns of Finland, and like them is entirely devoid of any historical or artistic interest. It is quite otherwise with the old town. The imposing cathedral, standing on the hill, might almost give one the impression of a more northerly Bruges. Narrow streets, clumsily paved with rough stones, wind in easy curves up the heights.

Low houses, built of wood, and coloured red or yellow with red lead, alternate with little plank-fenced gardens, whence during early summer purple lilacs waft their sweet smell. The air is filled with a perfume as of past ages; decay haunts the dimly-lighted dwellings, whose little window-panes, gleaming with metallic hues, look like blind eyes gazing out into darkness. The walls stand crooked; slowly but surely the old town is crumbling to the ground.

It is true that Count Sparre did not make the actual discovery of Borgå as an artistic property. That excellent artist, Mr. Edelfelt, whose admirable and rather Parisian style once made an epoch in our art of painting, used the place some decades ago as a favourite sketching-ground. Mr. A. W. Finch also (the brother-in-arms of Henry van de Velde and his circle), who came from Belgium to settle in Finland, portrayed the picturesque old town in a series of etchings. Yet, though treating subjects quite similar to those of the above-mentioned artists, Count Sparre strikes a thoroughly original note in his etchings.



"A MANTLE OF SNOW"

FROM AN ETCHING BY
COUNT LOUIS SPARRE



"A STORM ON A LAKE"
FROM AN ETCHING BY
COUNT LOUIS SPARRE

Count Sparre's Etchings

Count Louis Sparre, already known to readers of *THE STUDIO* as a contributor on matters appertaining to Finnish art, was born in Paris; his father was a Swede, his mother an Italian. Educated in Paris as an artist, he followed an artist friend to Finland, without however dreaming that he was soon to settle down there. An enterprise was at the time being discussed, which, it was hoped, by applying simple but artistically beautiful methods to all branches of interior decoration, would put an end to the trashy, feebly-designed furniture, etc., hitherto in use. This plan having been set on foot, Count Sparre was appointed art-manager of the workshops which were started at Borgå. He thus, like so many other artists, left painting for

industrial art; but he still continued to employ his pencil and brush during the years that followed.

Count Sparre undoubtedly did much useful work while filling the position just described. The new movement busied itself chiefly with furniture and ceramic work—the latter department under the direction of Mr. Finch; and in the few years during which the undertaking lasted there was a marked increase in the appreciation and interest manifested by the public in artistic handicrafts. None the less the workshops of the "Iris" (under which name the enterprise became known) were unable to keep up with the competition of cheap wholesale production, especially when the shops in Helsingfors began to import the products of modern English "art-industries" with successful financial results. The undertaking was abandoned; the workshops were sold by auction; and Count Sparre, once more at liberty, devoted himself, doubtless with renewed zest, to the independent exercise of his artistic instincts.

In his industrial art Count Sparre shows himself to have been strongly influenced by the English movement. There is nothing specially original about his furniture, but a certain elegance and a finely-cultivated feeling for line are to be found in all his best work.

Having been all this time settled in Borgå, Count Sparre was from the first fascinated by the picturesque charm of the little country town. He hotly opposed an attempt, made in the interests of safety from fire, to subject the older portion of the town to unintelligent modernising; and a monograph, illustrated with exquisite pen-and-ink drawings, urging upon the inhabitants of Borgå the duty of preserving the beauties of their native town for future generations, was published in pamphlet form. In these drawings—views of streets, courtyards, and other architectural antiquities—are to be found the prototypes of Sparre's later etchings. He has applied himself with great zeal to etching, as many of our younger artists have done of late; and it seems to me that his individual temperament is reflected with far greater distinctness in these little productions than in his oil painting, of which he has not latterly done very much. A soft air of aristocratic grace pervades his pictures; the touch is light and elegant, and has that unconstrained ease which is particularly attractive in an etching, while a quite enchanting effect is often attained by his refinements of tone, which, for instance, can give an admirable suggestion of a heavy wintry atmosphere.



"THE PILE DRIVER"

FROM AN ETCHING BY
COUNT LOUIS SPARRE

The Royal Academy

THE ROYAL ACADEMY EXHIBITION, 1905. BY A. L. BALDRY.

IT is curious how little the exhibitions of the Royal Academy change from year to year, and how little variety there is in either their general character or their particular features. Everyone who has seen a fairly long succession of shows at Burlington House knows exactly what to expect, and is almost able to say beforehand in which room and on what walls the various types of pictures are likely to be found. Stolid conformity to a set pattern, careful observation of what seem to be immutable rules and regulations, determine apparently every detail of management. No new note is ever struck, and no attempt to introduce anything novel into the scheme of arrangement can be detected. The Academy is contented to plod on year by year in the same path, to hang what are to all appearance the same pictures, and to do things exactly as they were done in that remote period when its ideas were fresh and its principles were first formulated.

But for this aspect of uniformity the Academy itself cannot be wholly responsible. If the exhibitions were made up entirely of the works of its members, the adherence to a pattern would not be difficult to understand; for naturally an institution so conservative would take care to fill the gaps in its ranks only with the men who were prepared to maintain its traditions. The contributions of the members are, however, never numerous enough to do more than provide a kind of foundation for the shows; the bulk of the collection comes each year from outside artists, and, therefore, they must bear the greater part of the credit—or the blame—for creating the regular Academy atmosphere. It may be said that, as the selecting of the material for the exhibitions is entirely in the hands of the men by whom the Academy is controlled, this atmosphere is imposed despite the efforts of the outsiders, because only those works which are suitably conventional have any chance of acceptance. But even if the controlling influence, or actually the dictation of the Academy is admitted, the fact still remains that there is a practically inexhaustible supply of common-place material to draw upon. If this supply were neither so large nor so constant, there would be occasions on which the committee arranging the exhibition would have either to leave part of the wall-space uncovered or would have to fill it with fresh and original work. No such occasion as this has arisen in living memory;

the few original performances which have from time to time appeared at Burlington House have always seemed to have got there through some oversight on the part of the hangers, and have usually looked distinctly out of place.

It would seem then that, if the normal atmosphere of the Academy exhibitions is so easily maintained, it must really reflect the prevailing and popular attitude of British art. If this is conceded, it follows as a matter of course that British art is in a sad condition of somnolence, and that it has ceased to make any effort to progress or to concern itself with new developments. The workers as a mass must be content to go round and round in the same narrow circle which limited the view of their predecessors a century ago; and the few men who have strayed from within the ring fence into the wilderness of possibilities outside, can be nothing but outcasts and wanderers, leading no followers and exercising no authority. If there is ever to come a time when the fence will be broken down and the penned-up prisoners will scatter, each one in the direction that suits him best, over the wide field of art, then there will be hope indeed of new and splendid discoveries; but, at present, there is no prospect of any change so desirable. The collection now to be seen at Burlington House makes this a very evident proposition.

So, in reviewing the works gathered together this year, certain reservations must be understood. The exhibition is not what it ought to be, not even what it might be if the few original artists whom we have amongst us were properly encouraged; but it includes a fair number of paintings and sculpture which are not altogether discreditable as illustrations of the prevailing conventions, and, besides, a few brilliant departures from the general rule of commonplace, which are doubly welcome because they have real merit and because they throw a new light upon the possible applications of the artist's practice. These noteworthy performances are distributed fairly evenly through the Academy rooms, and will provide the conscientious visitor, who will take the trouble to seek them out, with a passable amount of occupation for his powers of appreciation and discrimination.

One of the best pictures in the exhibition is to be found in the first room: Mr. J. M. Swan's *Adrift*, two Polar bears in a rough sea, painted with all his magnificent certainty and knowledge. There, too, have been placed Mr. Arnesby Brown's delightfully sensitive *Sundown*, a remarkable study of subtle atmospheric tones; Mr. J. H. F. Bacon's

The Royal Academy

clever piece of fancy, *His Own Poems*; Mr. Sargent's strong and expressive portrait of *Senor Manuel Garcia*; Mr. Byam Shaw's large, sincere, and dignified symbolical composition, *The Greatest of all Heroes is One*; and a very sound little character study, *The Woodman*, by Mr. Stanhope Forbes. In the second room are Mr. Solomon J. Solomon's family group, *Papa Painting*, an ingenious and well-handled picture; Mr. J. W. Waterhouse's beautiful *Lamia*, one of his most admirable fantasies; Mr. Harold Speed's very successful portrait of *The King*; Mr. Arnesby Brown's typical rural scene, *The Byway*; two brilliant canvases, *A Sussex Orchard* and *A Ligurian Mill-race*, by Mr. La Thangue; and five very good landscapes, Mr. Buxton Knight's *Showery Morning*, Mr. Alfred East's *In the Thames Valley*, Mr. J. Coutts Michie's *Crofter's Harvest*, Mr. R. Vicat Cole's *The Brimming River*, and Sir Ernest Waterlow's *Moonrise on the Ouse*.

In the large room most of the line space is occupied by the contributions of Academicians and Associates. Here are Sir E. J. Poynter's *The Cup of Tantalus*, Sir L. Alma-Tadema's *The Finding of Moses*, Mr. Sargent's *The Countess of Warwick*, Sir Ernest Waterlow's *Evening at Warkworth*, Mr. David Murray's *The River Meadow*, Mr. R. W. Macbeth's *The Nightingale's Song*, Mr. East's *Dance and Provençal Song*, and the painfully commonplace portrait of *Queen Alexandra*, by Mr. Luke Fildes; and here, too, is what is in many ways the best painting in the show, Mr. Orchardson's portrait of *Howard Colls, Esq.* Outsiders are also well represented by such excellent productions as Mr. R. W. Allan's *Home and Shelter*, Mr. Spencer Watson's *Aphrodite*, Mr. Loudan's *The Sundial*, Mr. Hughes Stanton's *Swanage Bay*, Mr. Gerald Moira's *Sunshine and Life*, Mr. Gotch's *La Reine Clothilde*, and Mr. Aumonier's dramatic landscape *The Black Mountains*.

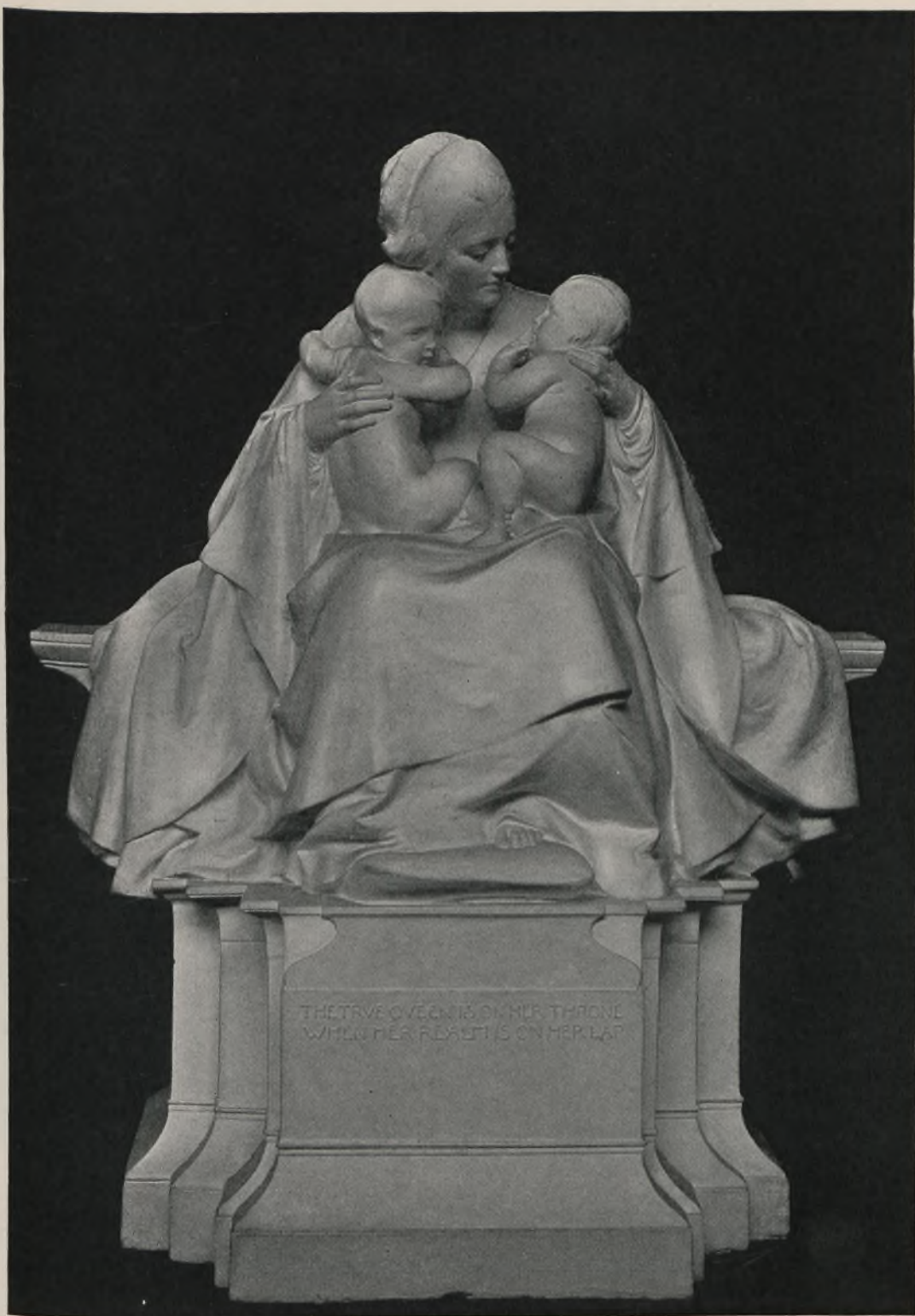
The chief things in the fourth room are Mr. A. S. Cope's sturdy and effective full length of *H.I.M. the German Emperor*, Mr. Sargent's sumptuous group, *The Marlborough Family*, Mr. Melton Fisher's pretty picture, *The Prelude*, and two notable landscapes, *Swedes* and *The Tithe Barns*, by Mr. David Murray; and in rooms five and six are Mr. J. J. Shannon's best picture, *Lady Dickson Poynder and her Daughter Joan*, Professor von Herkomer's vigorous portrait of *W. A. Bell, Esq.*, and his huge composition, *Communal Sitting of the Burghers of Landsberg*, Mr. East's *Early Morning in the Cotswolds*, Sir Ernest Waterlow's graceful landscape, *The Thames from Richmond Hill*, Mr.

W. Llewellyn's *The Fairy Story*, Mr. J. Walter West's *The Guardian*, the Hon. John Collier's *The Cheat*, one of his customary society episodes, and a very subtle twilight landscape, *'Tween the Gloaming and the Murk*, by Mr. David Murray; with some other interesting works by Mr. Harold Speed, Mr. Arthur Hacker, Mr. Edward Patry, Mr. Hughes Stanton, Mr. Warne Browne, Mr. Charles Kerr, and Mr. Westley Manning.

A delightful landscape with figures, *The Kite*, by Mr. Charles Sims, hangs in the seventh room with Mr. Sargent's graceful portrait of *Lady Helen Vincent*, Mr. J. Young Hunter's *Celia, Joan and Mac*, Mr. Alfred Hartley's *November in Italy*, and other pictures by Miss Lucy Kemp-Welch, Mr. Yeend King, Mr. W. L. Wyllie, and Mr. Shannon; and in the next are two specially memorable canvases by recently deceased members of the Academy, Mr. G. H. Boughton's *Winter in the Marshes*, and Mr. C. W. Furse's *The Children of Lycett Green, Esq.* Here also are placed Mr. Clausen's pastoral, *The Ploughman's Breakfast*, portraits of *Lady Gorst* and *Sir A. K. Rollit* by Professor von Herkomer, Mr. F. Bramley's enormous canvas, *Grasmere Rush-bearing*, Mr. A. J. Black's *A Scattered Harvest*, an important picture, *Home-along*, by Mr. Stanhope Forbes, Mr. J. L. Pickering's *Corsican Upland*, and a very vigorous and well-suggested woodland landscape, *Nature's Cathedral Aisle*, by Mr. Buxton Knight. The ninth room, where the little pictures are gathered together, is more than ordinarily interesting this year because it contains one of the best portraits Mr. Sargent has ever painted—his *Monsieur Leon Delafosse*; and among the other "gems" are two landscapes by Mr. Alfred Parsons, a good portrait sketch by Mr. Macbeth, Mr. Clausen's *The Listener*, Mr. James Clark's *Firelight Harmonies*, and Mr. Stott's only contribution, *The Shepherd*.

Some particularly successful productions have been placed in the last two rooms, for example, Mr. East's best picture, *Autumn in the Valley of the Ouse*, a magnificent arrangement in tones of gold and brown; Mr. W. Llewellyn's most accomplished portrait of an old man, *Thos. W. Meates, Esq.*, one of the finest things he has ever exhibited; Mr. George Henry's fascinating portrait study, *The Chinese Kylin*, and a very good landscape, *The Watering Place*, well handled and with much charm of style, by Mr. J. L. Henry. Among the other pictures there which call for mention are Mr. J. da Costa's *Pierette*, Mr. Dampier May's *The Bath*, *Whiffing* by Mr.

(Continued on page 51.)



"MATERNITY" BY
G. FRAMPTON, R.A.

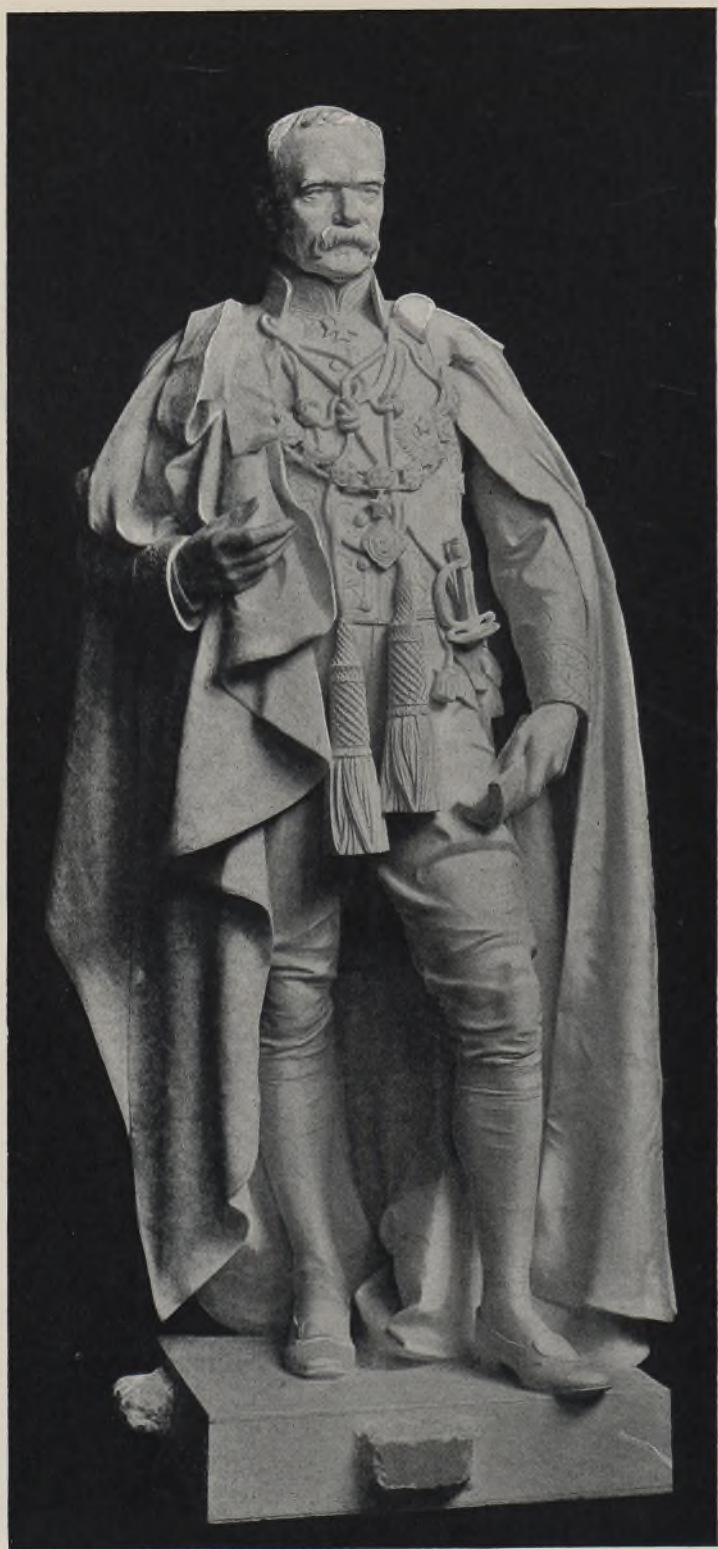


"THE FINE ARTS:" RELIEF
BY A. DRURY, A.R.A.



(Reproduced by permission of the Artist)

"GUINEVERE'S REDEEMING"
BY W. REYNOLDS-STEPHENS



SIR ANTONY MACDONNELL
BY GEORGE FRAMPTON R.A



H.I.M. THE GERMAN EMPEROR
BY A. S. COPE, A.R.A.



"A BYWAY" BY
ARNESBY BROWN, A.R.A.



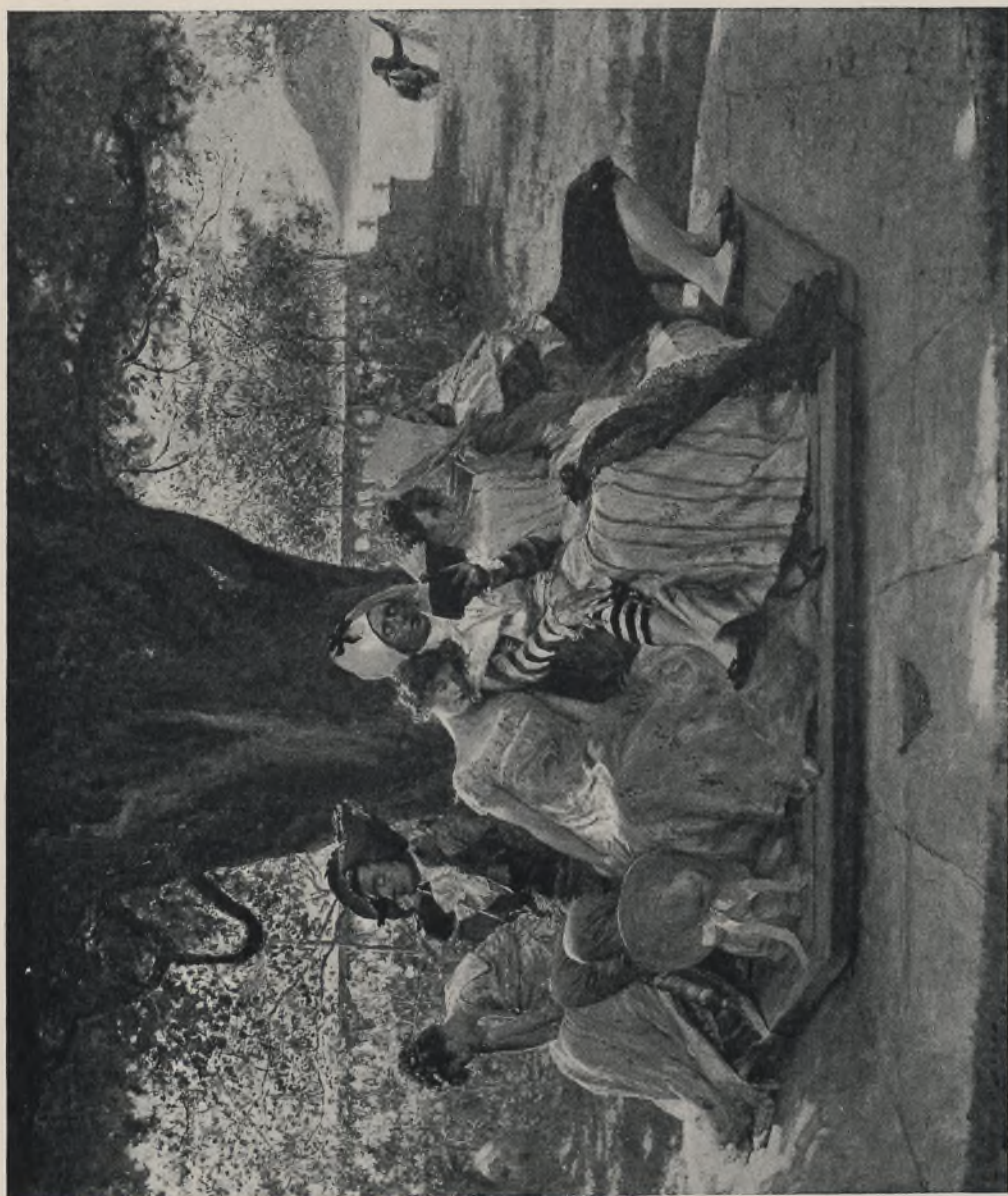
"EARLY MORNING." BY
ALFRED EAST, A.R.A.



"LADY DICKSON POYNDER
AND HER DAUGHTER"
BY J. J. SHANNON, A.R.A.



"PAPA PAINTING: A FAMILY
GROUP." BY S. J. SOLOMON, A.R.A.



"HIS OWN POEMS"
BY J. H. BACON, A.R.A.



"GRASMERE RUSHBEARING"
BY F. BRAMLEY, A.R.A.



"WHIFFING." BY
STANHOPE FORBES, A.R.A

Gloria in Excelsis

Stanhope Forbes, Mr. Hughes Stanton's *Studland*, Mr. Mark Fisher's *In the Orchard*, Mr. J. A. Park's *The Bay: Cloudy Day*, and a large religious composition, *Easter Morn*, by Mr. H. A. Olivier. In the water-colour room, where drawings of the first rank are never very plentiful, the most attractive contributions are Mr. Arthur Rackham's *The Sea King* and *The King and the Dentist*, Sir E. J. Poynter's *A Surrey Chalk-pit*, Mr. G. H. Lenfestey's *A Cornfield*, Mr. Lionel Smythe's *Gentle Spring*, Professor von Herkomer's *His Highness the Duke of Saxe-Meiningen*, Mr. St. George Hare's pastel portrait *Miss Fairfax*, and the miniatures by Mrs. Emslie, Mrs. Lee Hankey, Miss D. Holme, Mr. Catani, Mr. Alyn Williams, and Mr. R. W. Macbeth.

The sculpture section at the Academy is always worth special consideration, for in it can often be found some of the most convincing demonstrations of the possibilities of progress in British art. Our sculptors are certainly advancing both in knowledge of the technical side of their craft, and in appreciation of refinements of design. This year there is much to support this hopeful view. Such works as Mr. Goscombe John's *Drummer Boy*, for a memorial at Liverpool, Mr. Hamo Thornycroft's statue of *Mr. Gladstone*, Mr. Pomeroy's *The Late Marquis of Dufferin*, Mr. H. Pegram's *Into the Silent Land*, Mr. Mackennal's *Glory*, Mr. Framp-ton's statue of Sir A. Macdonell, and his group *The true Queen is on her throne when her realm is on her lap*, Mr. Drury's *Fine Arts* panel, and the smaller works by Mr. J. M. Swan, Mr. F. Lynn Jenkins, Mr. Goscombe John, Mr. H. Wirsing, and Mr. W. Reynolds-Stephens, can be heartily praised as sound achievements, well conceived, and ably carried out. They certainly justify hopes for the future of our school.

G LORIA IN EXCELSIS. BY G. A. QUELLHORST.

To every sensation, whether physical or intellectual, there comes a complementary reaction. After a long period of high culture the pendulum of popular sentiment swings back, and instead of "art for art's sake," urged by a Whistlerian study in a greenery gallery gown, we have a cry for the "simple life," preached to us with a more or less puritanic fervour. It is very difficult to account satisfactorily for this recurring tide in public opinion, and still more difficult to

defend the attitude of the prophets of the current vogue; whether it be a rhapsody on the cult of the Pre-Raphaelite or the cant which dins persistently in our ears "'tis only noble to be good." The indisputable fact remains, these periods of altered taste do occur, and whether they owe their origin to a small coterie of fashion-makers in the "smart set," or to a genuine revulsion of feeling among the masses, the altered tone is apparent to all when the tide has set in. Just now, the mood would seem to be of the Arcadian order, so that unless you would figure as an untutored savage you must profess an asceticism *à la Savonarola*.

To have a taste for antique furniture, Elzevirs, to read anything but "Pilgrim's Progress," or to discriminate the merits of pictures, Fra Angelico or Madox Brown, is to stamp yourself an idolator and worshipper of the golden calf. You dare not transcendentalise after the Gilbertian manner, but must put on the sober and stern philosophy which forbids exultation as a qualification for a kind of "Black List" of sentiment—in short, "thou shalt not gush," is the tenor of the latest commandment, and the public is to invest itself in a mental environment of sackcloth and ashes.

The effort which humanity has made to render tribute to its higher nature is nothing. The form of aspiration which gave to the world the Acropolis of Athens, the Venus de Medici, or the stately expressions of mediæval piety to which we owe our own Gothic cathedrals, is tabooed as a fetish, and its exponents are priests of the mammon of unrighteousness.

If stones are to have sermons, they must be the stones of the running brook and not the laboured monuments of scholarly achievement. But if this be true, is it not strange that every nation of every time has been unable to confine within its natural banks this stream of virile exuberance? Music, poetry, and painting have been among the forms which the overflowing soul has found for the expression of its feelings, and the constant effort has been to let "knowledge grow from more to more." The mere passive enjoyment of a sentiment will not satisfy the restless cravings of human passion moved to enthusiasm by the ardour of conviction upon any subject, let it be what it may. Action is needful to unburden the mind, which would otherwise give way beneath the strain or become permanently warped, like a bow perpetually strung, with all its resilience taken out of it by continuous restraint in one direction. Byron fully realised this

Gloria in Excelsis

condition of emotional tension when he penned the lines—

“I tell thee, minstrel, I must weep,
Or else this heavy heart will burst.”

Would the advocates of the “simple life” suppress the artistic temperament entirely and leave us no safety-valve for our pent-up feelings but those with which the Divine Author of Being has endowed the birds of the air and the beasts of the field? Is the gratitude of mankind to have no more noble manifestation than a placid contentment, sunning itself in the bounty of a lavish Providence? Surely not. The mere circumstance that man is gregarious implies a certain imitative faculty leading necessarily to defects as to virtues, and it implies also the need for an outward and ostensible means of conveying the expression of those sentiments held in common by the units of society, in order that the tacit understanding existing among them may be universally felt and appreciated.

If, then, it is essential our nakedness should be clothed, why in coarse raiment, rather than in purple and fine linen? Is not the whole history of Art a confirmation of the desires of mankind to accomplish some consummation embodying the faith that is in them? To express in concrete form something of the magnitude and sublimity of the great universe wherein man is but an atom, where nothing is insignificant and the whole stupendous.

Is a figurative “burning of vanities” only another mode of exhibiting the very bane it is sought to eradicate, and the pleas of simplicity merely a negative evidence of the same fervour which raises a reredos or creates an oratorio? If my admiration for an object is very great, I may convey the sense of my feelings either by silent wonderment or by the erection of a suitable monument to the occasion. Time has shown, by immemorial custom, the greater frequency of the monumental method. But it may well be that some highly-strung natures, cut off from the sympathy of others by the very intensity of this emotion, may find their feelings too acute, their love too ardent, or their grief too sadly deep, to betray it to their fellows. To such a soul belongs the sorrow, unwatered by tears, and a brow unruffled by the care that grips, with deadly fingers, at the heart-strings it would snap. So with excess of joy, the silent rapture of the lover's kiss, the unspoken trust when hand clasps hand, or the exultant glance of childhood at an unlooked-for joy. These, and such as these, the simple life affects not. There are, however, milder forms of mental excitement, which delight in reciprocal action, and

the natural expression of such phases is music, poetry, and painting; something which responds to the rhythmic conditions of the mind, and is capable of interpreting its meaning, without too exacting a confession of the particular phase. Upon the basis of this responsiveness is founded the whole vast expanse of human nature—the touch that makes us kin. The history of art might supply many famous examples—music perhaps the most universal; for that supplies the earliest and the completest medium for the emotional expression of the heart of man. From the pipes of Pan to the orchestration of Wagner is a long story, but it is the story of human passion in all its expansions. The “simple life” is a life of attainment, and the serenity of Buddha is too far removed from the common conditions of vulgar intercourse for us to adopt it for an exemplar in the ordinary manifestations of human joys and woes, wherein is vouchsafed to us only a distant glimpse of that divine peace which passeth all understanding.

“Singing she wrought, and her merry glee
The mock-bird echoed from its tree”—

is a state of affairs which appeals to our natures; and the Quaker poet who penned the lines was fain to confess in the same poem that—

“For us all some secret lies,
Deeply buried from human eyes.”

The simple life is a life for angels, not for men and women, struggling in a complex world, the very object of their being withheld from them, and their every effort, outside the beaten track, a mere experiment which may fail utterly to attain the purpose aimed at by the experimentalist. The ever varying conditions attendant upon the same objects, baffle the ingenuity of mortal wit and we can no more grapple with the scope of the universe, than we can foretell the events of a few short hours in all the countless ages of creation. To be simple in such a world, one must either deliberately shut one's eyes to the varied symphony of nature or be too idiotic to be aware of it. Neither condition attunes itself with the manifold expressions of life, where every instant is fraught with an infinitude of change, too vast to be compassed by the intellect of man, yet so interwoven with his own common needs as to deny to the most indifferent the possibility of ignoring it. To-day no Pharaoh's host invites the tempest's wrath, the dread sirocco sweeps across the plain where there are none to overwhelm; the tempest roars through forest and prairie, yet none can tell us why. The constant cycle of the varying seasons brooks not an instant's pause; the ever-changing day follows the

Vienna Secession Exhibition

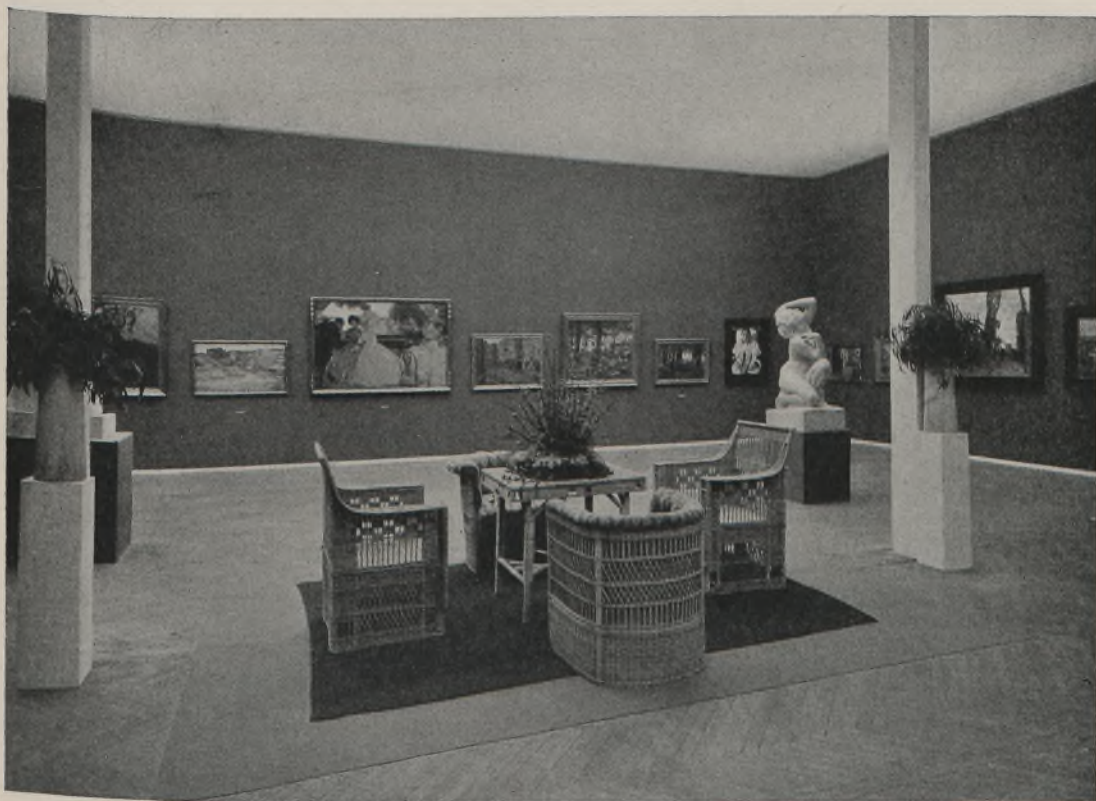
ever-changing night ; yet none can say this day is like unto yesterday. Amidst all this tide of surging unrest, shall man alone be tranquil? The simple life is a fantasia, the grains of sand, the leaves of the trees, the stars of heaven, are as various and as complex as they are numberless. Sunrise and evening glow evoke, in all nations, feelings akin to worship, and the influence of the life-giving planet is manifest in the temperament of men of varied climes. He alone who can unravel the mighty design of the universe and solve the mystery of its being, may perhaps claim to have attained the awful calmness of the Sphinx, which gazes without emotion upon the shifting panorama of the world ; but, when he has achieved that state of mind, well for him if he be seated in Charon's prow, for the joy of life will have departed.

G. A. QUELLHORST.

THE TWENTY-THIRD EXHIBITION OF THE VIENNA SECESSION. BY A. S. LEVETUS.

THE Spring Exhibition is the only one during the whole year which is devoted to the works of

the members of the Secession, and is consequently looked forward to with great eagerness. This time the central point of interest is in the corridor, in which is Professor Otto Wagner's model for the church now in process of building for the Lunatic Asylum, just outside the city of Vienna. There is so much new in this, such a richness of thought and expression, so many admirable ideas as regards material, form, surroundings, etc., that it would be impossible to deal with this and the Professor's other monumental buildings, the new General Post Office and the project for the Franz Josef Museum, within the limits of these notes : they must be relegated to a future article on his works, for Professor Wagner is the father of modern architecture, and his monumental buildings are many, while his pupils who have made names for themselves are numerous, prominent among them being Professor Josef Hofmann. The Ver Sacrum room at this exhibition represented a waiting room, the bent-wood furniture having been designed by Marcel Kammerer (manufactured by Thonet, Vienna), and it also contained works by Hoppe and Schöenthal, who are the Professor's pupils and at the same time his assistants. There



THE TWENTY-THIRD VIENNA SECESSION EXHIBITION

ARRANGED BY JOSEF PLECNÍK
FURNITURE BY PRAG. RUDNIKER, VIENNA

Vienna Secession Exhibition

was much that was refreshing and new in the arrangement, and the walls were hung with woodcuts, monotypes and etchings by Leopold Stolba, Rudolf Jettmar, Leopold Blauensteiner and others.

And now for the "rooms," which this time were arranged by Josef Plecnik, who is also a pupil of Prof. Wagner. In the interior here reproduced, the centre picture shows *Sommers Lust und Freude*, by Leo Putz, a Tyrolean, now living in Munich, which is one of the most interesting pictures in the exhibition. The whole arrangement is very felicitous, as is also the distribution of light, and one is in fancy drawn to a real scene. The plaster shown on this interior is by Hugo Kühnelt, who exhibited for the first time. It is in Untersberg marble. The figure shows that the young sculptor, a pupil of Professor Hellmer, possesses right judgment, power, and method, together with strength

and sympathy of purpose, and that he is already a man of great promise. Of the other sculpture exhibited, the chief place is due to Professor Metzner's *Kauernden Weib* (*Crouching Woman*), cut in Savonnière stone. It is a powerful study, almost monumental in effect, so full of energy and feeling that every cut of the chisel must have been made with decisive force. Ivor Mestrovic's *Timor Dei* reminds one of Rodin's *Hand of God*. The mighty foot seems to come out of space, falling on suffering mankind. The allegory shows talent, even if it is not convincing. Othmar Schimkowitz exhibited a grave monument in the form of an upright prism, from the centre of which the bust of a praying youth emerges. To the right and left are vertical wings, these simple lines being in great contrast to the natural attitude of the youth. Richard Lusch and Josef Müllner were also well represented, the



"DIE RAST"

BY W. FRANZ JÄGER

Vienna Secession Exhibition

former by small pieces and the *Head of the Wanderer*, and the latter by the *Minotaurus*.

Great interest was centred in the water-colours by Rudolph von Alt, who died a few weeks ago at the age of ninety-four. These works show the last touch of the master's hand, and how he sympathised with modern thought. Indeed, the mere fact of his having been vice-president of the "Secession" since its foundation was proof enough of that. They represent scenes from Goisern, in the Salzkammergut, where the artist always passed the summer — fine, delicate

landscapes, full of the breeze of nature and the exquisite foliage which lay before him, for he painted



"KIND MIT DEM BLUMENTOPF"

BY S. WYSPIANSKI

from his balcony. In *My Studio* we have in broad, powerful lines (he was ninety-four when



"LA RIVIÈRE DE ST. JEAN"

BY MAX KURZWEIL

Vienna Secession Exhibition

he painted it) and rich colouring, a vivid rendering of the sanctum of the artist as full of his presence as it was when I saw him there last. Josef Engelhart, in his *Bänkelsänger*, again represents those true Viennese types with which he is in so much sympathy; the hunch-backed old man, bent over his harp, upon the strings of which his fingers linger, and the girl seated next him, singing, are remarkably realistic. Your street singers must be decently clad, for they are not beggars, but honest working people. Your Viennese girl is, above all things, smart; her figure is elegant, and she wears her clothing with *chic*, and her hair must be dressed, not just done up. Behind is the garden. You may be sure her song will attract guests, and that soon the tables will be crowded. Herr Engelhart also exhibited a series of coloured monotypes which were also characteristic of his methods. His *The Rax*, the famous mountain on the Semmering, is rich in colouring—deep blue-greys and purples, the masses of ice and snow-covered peaks rising upwards towards the heavens. Friedrich König's *Weg im Park* is an exquisite bit of colouring, the leafy green boughs seeming to move as they are gently swayed by the wind; in the centre of the pathway is the keeper proudly wending his way. Freiherr von Myrbach's *Pfefferbaum Allee*, in California, is just as delicate and beautiful, the long tendrils of the pepper-tree seeming, as they droop to the earth, to be lightly led here and there by the tender hand of Zephyr. Maximilian Liebenwein's illustrations of *The Sleeping Beauty* occupy a whole wall and relate the story so distinctly that even the uninitiated would understand what the pictures say; they are mediæval in form and in colour, and extremely pleasing. Maximilian Lenz has composed a ballet, *The Magic Wand*, a series of fifteen water-colours rich in phantasy and colour—fairy princes and princesses in dark, gold-bordered cloaks in enchanted woods.

The *Lady in White and Black* and the *Lady in Black and White* by W. List, portraits of one and the same lady, show great variety in treatment.

Franz Hohenberger in his motives in Kagan has depicted luxuriant growths of wild flowers and misty grey skies; Anton Novak's landscapes of Znaim are full of charm, colour, and atmosphere; Ludwig Sigmundt's *Die Weide* is a scene of pastoral tranquillity, a true idyll; Carl Moll's scenes from Heiligenstadt and the Kahlenberg, both now parts of Greater Vienna, are full of life and character; Ferdinand Andri's original lithographs of rural scenes ordered by the K. K. Hof und Staatsdruckerei are broad and sympathetic in treatment. Alois Hänisch, Adolf Hölzel, Ernst Stöhr, and Max Kurzweil were well represented, the last-mentioned artist's *La Rivière de St. Jean*, Brittany, being a fascinating, tranquil scene of a peaceful river flowing its even way, the blues of the skies being reflected in its waters.

The Polish members of the Secession were well to the fore, each artist having his own particular



"A RUTHENIAN GIRL"

BY T. AXENTOWICZ

Vienna Secession Exhibition

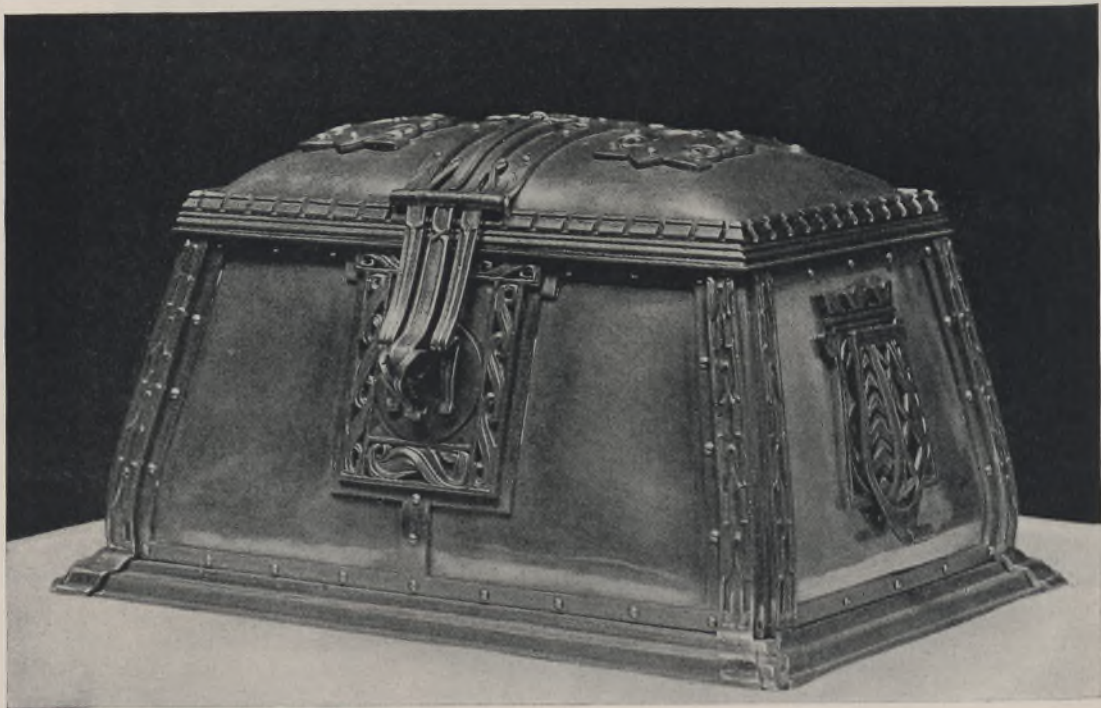


CASKET IN WROUGHT AND CHASED SILVER, WITH MOON-TONES IN BORDER
BY ALEXANDER FISHER
(See *London Studio-Talk*)

characteristics, though there can be no mistake as to their nationality; Stanislaus Wyspianski for his studies of children, Leon Wyczolkowski's *Meerauge*

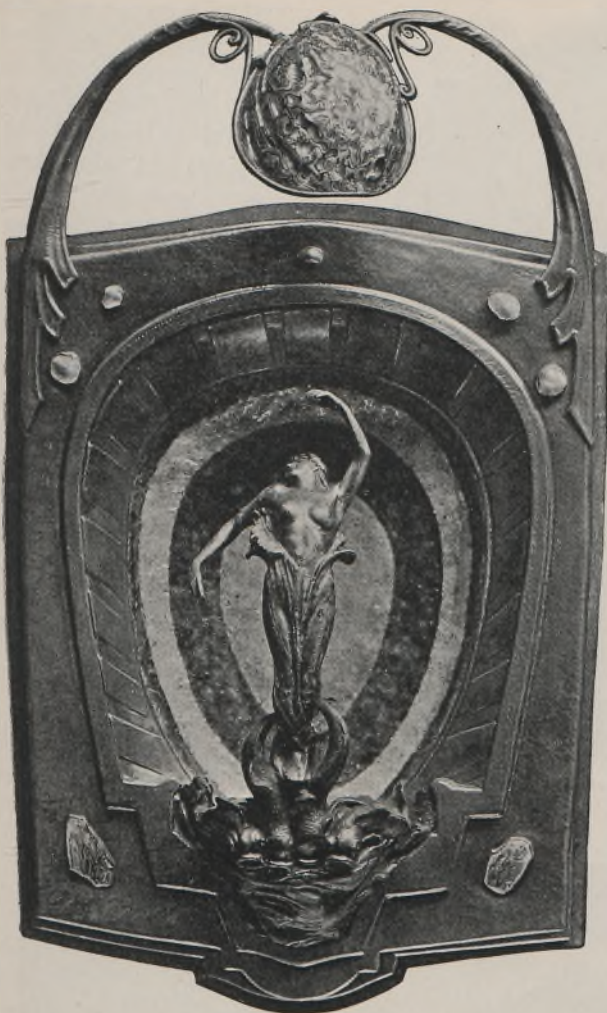
(*Straits*) and *Schwartzer See* (*Black Sea*), massive descriptions of nature, deep in thought and treatment and powerful in effect; Ludwig Misky's *Der Schnee*, with huge masses of snow between which a path runs, trees laden with snow, only one brown-yellow furze-bush to relieve the intensity of the cold greys and chilling atmosphere; Joseph von Mehoffer's *Europa iubilans*, an interior full of decorative ornamentation and ornaments, the maid sitting jubilant on the sofa. T. Axentowicz's *Ruthenian Girl*, with her fine features and characteristic garb, no detail being forgotten, from the black and coloured handkerchief tied round her head, with white headcloth beneath, to the embroidery of her jacket; Jan Stanislawski's rainbows and clouds and Stephan Filipkiewicz's mountain stream—each has its own peculiar comprehension of idea and method of treatment.

I have purposely left *Die Rast* (see page 54), by W. Franz Jäger, to the last. It is decorative in effect, and there is much that is good and original in the picture. This picture has been bought by the



PRESENTATION CASKET IN SILVER AND CHISELLED STEEL
(See *London Studio-Talk*) BY ALEXANDER FISHER

Studio-Talk



ELECTRIC LIGHT SCONCE:
"THE BIRTH OF APHRODITE"

BY ALEXANDER FISHER

"Secession" as trustees of the Hörmann Foundation. Th. Hörmann died just before the "Secession" Society was started. He it was who gave the initiative to its inauguration. His widow sold the artist's works by auction, and gave the proceeds to the "Secession" for the purpose of this foundation, the stipulation being that a picture was to be bought every year or every second year, painted by an artist who, though possessed of individuality, had not met with due acknowledgement and whose work was free from imitation. Hence the purchase of this picture, which has been presented to the Modern Gallery. But the "Secession" has also presented other pictures to the Modern Gallery, works, too, by artists other than Austrian ones in spite of the fact that from the foundation of the Society they have never received any material patronage from the Court, Government or city. But its members have always striven for art for art's sake, and this has brought about its

success, both from an artistic point of view and from a business one. In spite of the fact that the Society pays all the expenses of pictures and works of art sent from other countries and for their return, as well as the duty on such as are sold, charging only a very small percentage on sales, its financial position is highly favourable. At the present exhibition the sales have been more than usually large and are likely to increase.

A. S. LEVETUS.

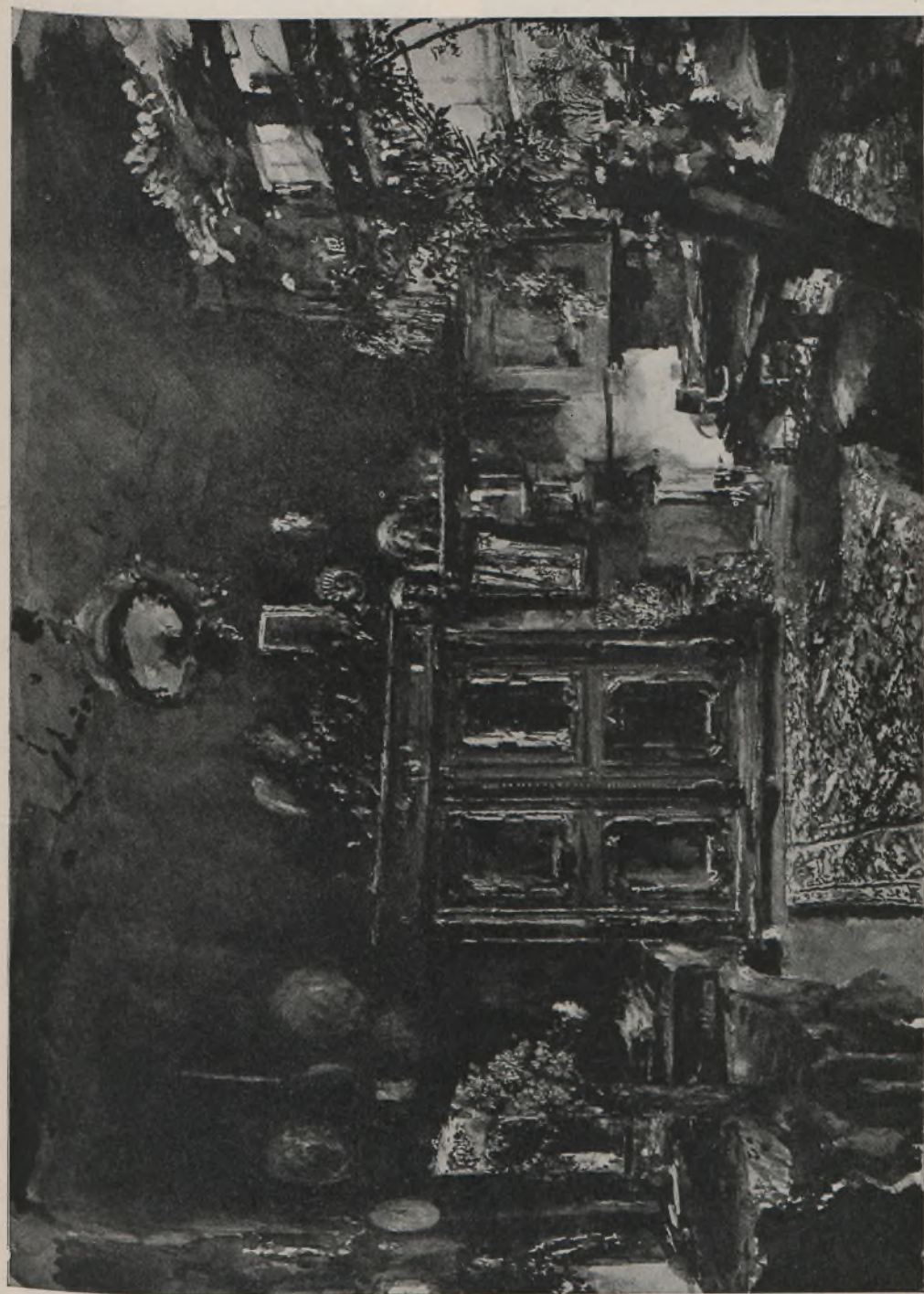
STUDIO-TALK

(From our Own Correspondents.)

LONDON.—All students of modern silver-craft and of modern jewellery await with fresh interest every new thing from the workshop of

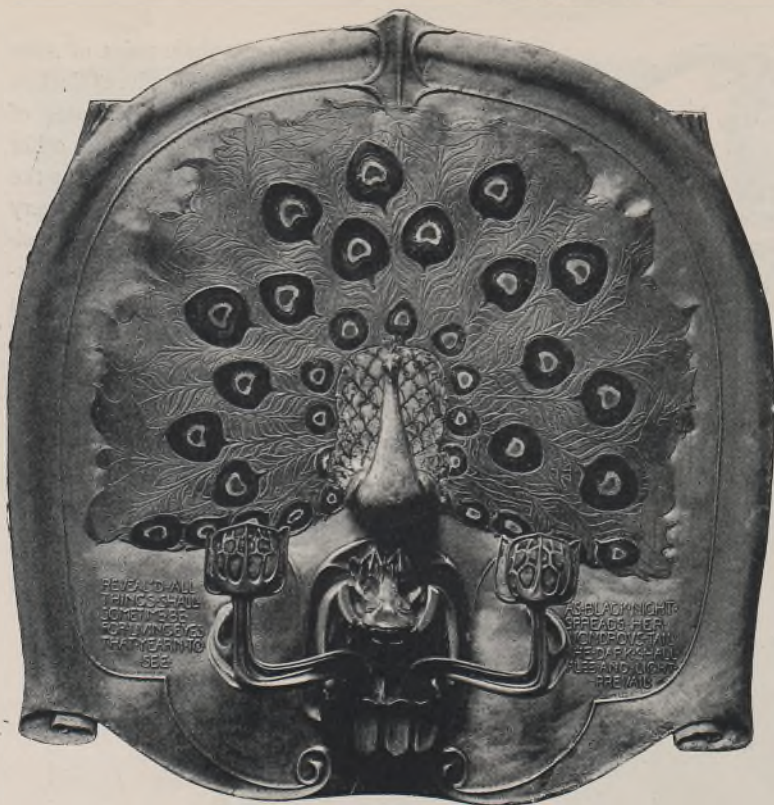


BRONZE STATUETTE BY ALEXANDER FISHER



"MY STUDIO" BY THE
LATE RUDOLF VON ALT

Studio-Talk



ELECTRIC LIGHT SCONCE IN SILVER AND STEEL, WITH BRASS AND ENAMELS

BY ALEXANDER FISHER

worked together, with the infinite freedom of the one slightly restrained by the other. Mr. Borough Johnson is always masterly with the pencil, and this drawing is more sympathetic and sensitive in technique than usual; it has the sentiment of a real work of art and a happy suggestion of colour. These are substantiated by the sound and scholarly draughtsmanship that is so characteristic of Mr. Borough Johnson's work.

It cannot be said that the present exhibition at the New Gallery differs much in its general character from those by which it has been preceded during the last few years. It possesses most of the features which have become characteristic of the shows

Mr. Alexander Fisher. Mr. Fisher is the greatest master of silver-craft now creating among us. His amazing fertility of invention overflows from one object to another, conceiving and executing a never-ending variety of shapes, embellishing some and simplifying others at the dictation of an inexhaustible fancy. As an enameller his reputation would be difficult to increase. The reproductions here given from his recent exhibition at the Dowdeswell Galleries show the qualities that have made his reputation both as a silver-worker and an enameller.

We have in Mr. E. Borough Johnson's drawing of a *Mother and Child*, water-colours and line



BRACKET FOR ELECTRIC LIGHT IN BRONZE:
"SELENE, THE MOON GODDESS"

BY ALEXANDER FISHER

Studio-Talk



STATUETTE

BY EDITH DOWNING

organised annually by the directors of the Gallery, and it is wanting neither in variety nor interest. A few things of unquestionable importance are included in what is really a very representative collection of modern works of art; a few notable performances by men like Mr. J. S. Sargent, Mr. J. J. Shannon, Mr. J. L. Pickering, Mr. Alfred East, Mr. Leslie Thomson, and Sir George Reid; but there are, besides, many excellent canvases by artists of repute who are regular supporters of the Gallery. Mr. Sargent's portraits of *Sir Frank Swettenham* and *Mrs. Adolph Hirsch*—the first an amazing piece of sumptuous detail painting, and the other a most graceful and dainty picture—are the best examples of his brilliant work that he is exhibiting this year; and Mr. Shannon, too, in his *Alexander, Son of J. Wernher, Esq.*, and *Miss Kitty Shannon*, is seen to much better advantage than in anything that he is showing at the Academy. Sir George Reid's *The Right Rev. James Moorhouse* is a splendid portrait, handled with masterly certainty, and splendid in its shrewd characterisation. Mr. Pickering's romantic landscape, *His Psalm of Life*, amply justifies his claim to be considered one of the best painters we have of the more impressive aspects of nature; and Mr. Leslie Thomson's *Near Malmesbury* shows delightfully both his

subtlety as an observer and his strength as an executant. Mr. East is commendably true to his traditions in his *Village in Picardy* and *The Road to Longpré*, both of which are charming decorative exercises, with attractive qualities of colour arrangement.

Among the other features of the exhibition must certainly be counted Mr. James Clark's admirable decorative compositions *Unto One of the Least* and *A Summer Pilot*, Mr. W. Llewellyn's pretty fantasy *Blowing Bubbles*, Mr. Austen Brown's robust pastorals *Spring Pasture—Morning*, and *Autumn Pasture—Twilight*, Mr. Lavery's elegant portrait study *Chou Bleu*, Mr. George Henry's *The Satin Gown*, and Sir J. D. Linton's dramatic composition *The Cardinal Minister—The Interview*. Then there are some memorable landscapes like Mr. J. Coutts Michie's *Eventide*, Mr. Arnesby Brown's *After Rain*, Mr. R. W. Allan's *Montrose*, Mr. Tom Robertson's exquisitely subtle twilight



BRONZE BUST: "MUSIC"

BY EDITH DOWNING

Studio-Talk



BARRY DOWNING

BY EDITH DOWNING

Anna Alma Tadema. Certainly there is sufficient good work in the gallery to make the show thoroughly memorable.

There is much that is fascinating in the sculpture of Miss Edith Downing. In the group of a mother and her children there is every evidence that true sentiment informs the modelling, and makes it something more than a parade of scholastic knowledge; at the same time there is no weak surrender to difficulties, but good and sound work characterises every detail. The bronze bust of *Music* and the little portrait head of a boy exhibit a liveliness of intention and animation that justify us in looking forward to work of high interest from Miss Downing in the future.

study, *The Rising Moon*, Mr. W. Llewellyn's *Storm and Sunshine*, and *Whitby Quay in Winter*, Mr. James Paterson's *Dream of the Nor Loch*, Mr. H. Hughes Stanton's *Poole Harbour*, and the two characteristic fancies, *Autumn* and *The Enchanted Lake*, by the late G. H. Boughton. And in addition there must be included in the list of notable things Mr. A. J. Black's *Treasure Ashore*, Mr. F. Yates's *Autumn Evening at Rydal*, Mr. Alfred Hartley's *Evening Light*, Mr. Melton Fisher's *June*, Mr. E. Stott's *The Birdcage*, Mr. Byam Shaw's *The Little Dream*, Mr. Moffat Lindner's *The Shumbrous West Grows Slowly Red*, Mr. Harold Speed's *The Alcantara*, *Toledo*, by *Moonlight*, the portraits by Mr. Harris Brown, M. Flameng, M. J. E. Blanche, Mr. Glazebrook, and the late Robert Brough; and the water colours by Mr. St. George Hare, and Miss



STAINED GLASS WINDOW

DESIGNED BY CHARLES DAWSON
EXECUTED BY ALEX. GASCOYNE

(By permission of Mr. Lewis R. S. Tomalin.)

Studio-Talk



MODELLED DESIGN
FOR GLAZED POTTERY

BY CHARLES VYSE

Mr. Charles Dawson's window, executed by Mr. Alexander Gascoyne, is a particularly good example of the work of both these artists. In spacing and in the arrangement of the leads Mr. Dawson's design exhibits some of the best qualities we expect from his work. The window has been carried out by Mr. Gascoyne in a manner that suggests simplicity only by the skill which surmounts difficulties.

HANLEY.—In the midst of a population whose industrial energies are mainly devoted to the manufacture of pottery is the Hanley School of Art, where very practical and praiseworthy efforts are being made to further the artistic advance of an industry to which art is essentially allied. It has become almost a platitude to remark that the ceramic industry is much in need of the application of sound artistic principles, and for that reason it is gratifying to find an institution training students in a manner which will not only tend to improve the æsthetic side of the industry, but also advance the public taste in the direction of appreciating its more beautiful productions. It has been often

said that it is no part of the duty of a nation or a municipality to produce painters and sculptors, but it is eminently the duty of both to produce craftsmen who will combine with scientific skill the appropriate application of art. The efforts of the Hanley School in this direction are therefore to be sincerely commended.

The principal object of the school is to further art as applied to pottery, and considering this to be the aim in view, the work may be broadly divided into two sections. These may be termed the teaching of art, which comprises the giving of a general art education, and the teaching of artistic technology, which includes the technique of pottery. The school is under the direction of Mr. George Cartlidge, A.R.C.A., as headmaster, and Mr. Francis Jahn, as assistant-master, and both of these gentlemen, in addition to being thoroughly conversant with the general side of art, have intimate knowledge of the production and decoration of pottery. It may be here mentioned that the local education authorities have recognised the importance of a connective system of art instruction, and have, with the object of correlating the work of the various schools of the town, appointed



WALL FOUNTAIN
IN GLAZED POTTERY

BY CHARLES VYSE

Studio-Talk

In the section described as the teaching of art, the student is given instruction which will enable him to enter upon the technical branches of art for which the school specially provides, or which will assist him in adopting any of the artistic professions open to him. The student commences with the elementary forms of drawing, painting, modelling and designing, and gradually progresses to the more advanced studies, such as drawing, painting and modelling the figure from life and the antique, anatomy—the subject so important to the intelligent representation of the figure—and advanced and modelled design in its various



SUNDIAL IN
GLAZED POTTERY

BY JOSEPH FINNEY

the headmaster to supervise the art education given in the elementary schools. With a similar aim in view, numerous scholarships are offered, enabling pupils of the primary schools to continue their studies at the School of Art.



SGRAFFITO PANEL

BY CHARLES E. E. CONNOR



PLAQUE IN RAISED LINE
AND COLOURED GLAZES

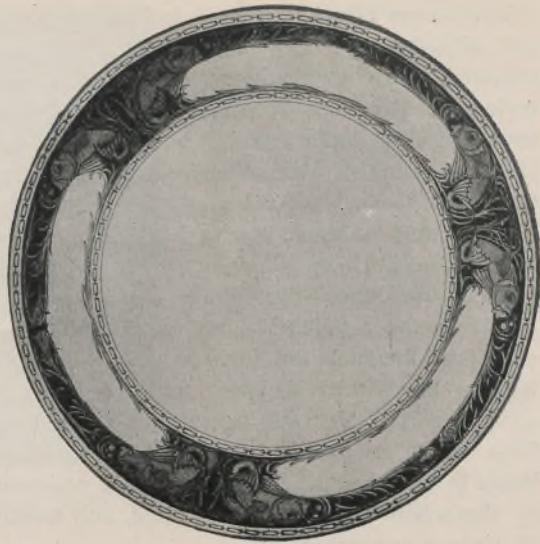
BY BEATRICE LAMBERT

branches. As forming a foundation for the pursuit of applied art, this department of the school has been decidedly effective, but it has also achieved very considerable success in the way of giving a sound general art education. This may be judged by the fact that during the last few years three students of the school have gained National Scholarships and one student a Royal Exhibition, tenable at the Royal College of Art.

Studio-Talk



SGRAFFITO AND UNDERGLAZE BY GERTRUDE S. MALKIN
PAINTED PLAQUE



DINNER PLATE

BY FREDERICK STEELE



DINNER PLATE

BY FREDERICK STEELE



SGRAFFITO PLAQUE

BY GERTRUDE S. MALKIN

The section of the school work designated as artistic technology has been developed because of a desire on the part of the school managers to do something practical in the interests of the local industry, their efforts being largely assisted by the encouragement given to students by the Board of Education to execute the works they design in the actual material. Applied art of various descriptions is included in this department of the school work, but, of course, the production and decoration of pottery is the chief. It is obviously useless for a student to attempt artistic craftsmanship unless a

sound foundation is first laid, and, having received this, the student enters upon the form of applied art most suited to his necessities and capacities, care being taken to cultivate originality and individuality. The student is instructed in designing and executing pottery, and is made conversant with the various processes associated with it. By these means he becomes acquainted with the possibilities and limitations of his medium, and as a result he not only learns the technique of his craft but also becomes more practical and effective as a designer.

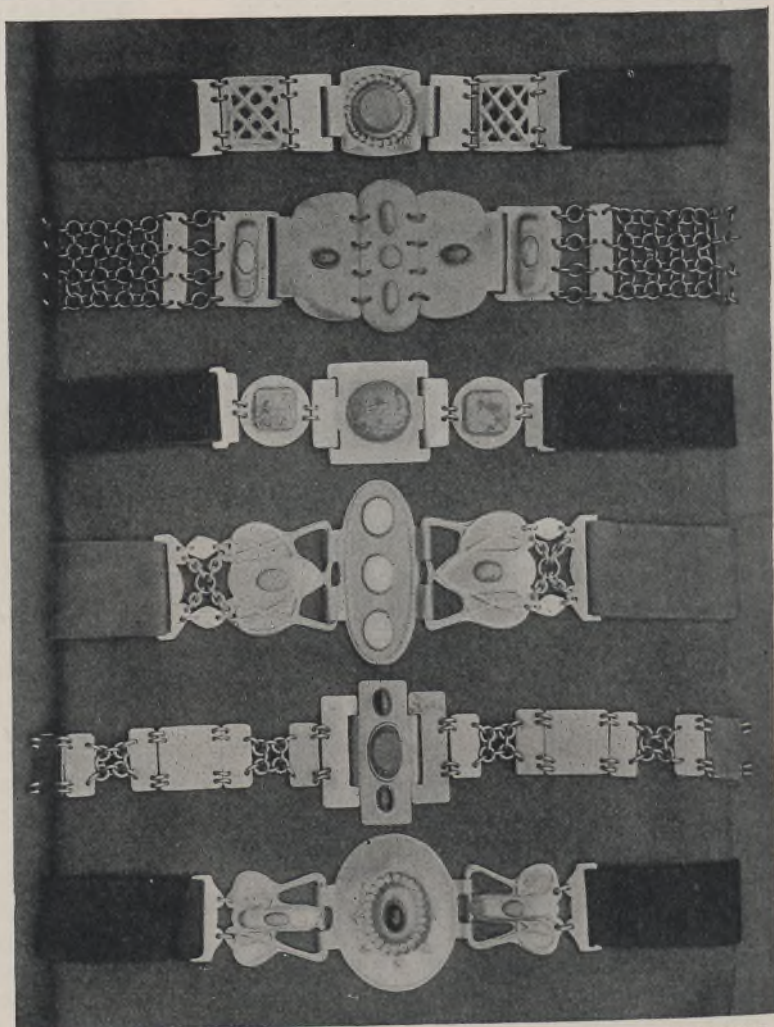
Studio-Talk

The classes of work executed include modelled and glazed ware; sgraffito, raised outline and coloured glaze decoration; slip, enamel and underglaze painting. Various examples of pottery, including large architectural pieces, which are alike excellent in craftsmanship and conception, have been designed and executed at the school, many of them receiving high awards in the National Competition of Schools of Art. Indeed, the school has always been very successful in the competition, and during the past year has obtained the highest award—a gold medal—for pottery designed and executed in actual material, this being gained by Charles Vyse for a wall fountain, which has already been illustrated in these pages. The general work produced by the school is of a high standard, and worthy of sincere commendation, being characterised by sound and well-directed instruction. A few of the school works are here illustrated.

It will thus be seen that the school has become more technical in character, and this has been the case in regard to most of the more important schools in the country, especially since the Board of Education have, through the medium of the National Competition, encouraged the execution of works in actual material. This is a welcome innovation, but with it has come an increased financial burden, and if progress is to be maintained the Board of Education must render greater monetary assistance than they are at present doing. The art schools of the country are performing as great a work as the science and technical schools, but the Board do not similarly reward them. For instance, a certain elementary science school is receiving in grants almost as much as one of the most

important art schools in England. This surely is an anomaly which should not exist.

It is obvious that, in common with many of our industries, the pottery trade offers numerous opportunities for the sincere craftsman to intelligently apply his art, and those opportunities exist not only in connection with the manufacture of useful pottery, but also in connection with the production of decorative and architectural ceramics. Too seldom do we observe amongst articles of utility, and the objects which occupy places in our homes, pottery which is sound and tasteful in decoration. Frequently it is no more expensive to make an article beautiful than to make it ugly, and one can well conceive that the manufacture of pottery which is decorative in the highest sense, and which at the same



BELT BUCKLES

DESIGNED BY F. J. PARTRIDGE
EXECUTED BY THE BARNSTAPLE
GUILD OF METAL WORKERS



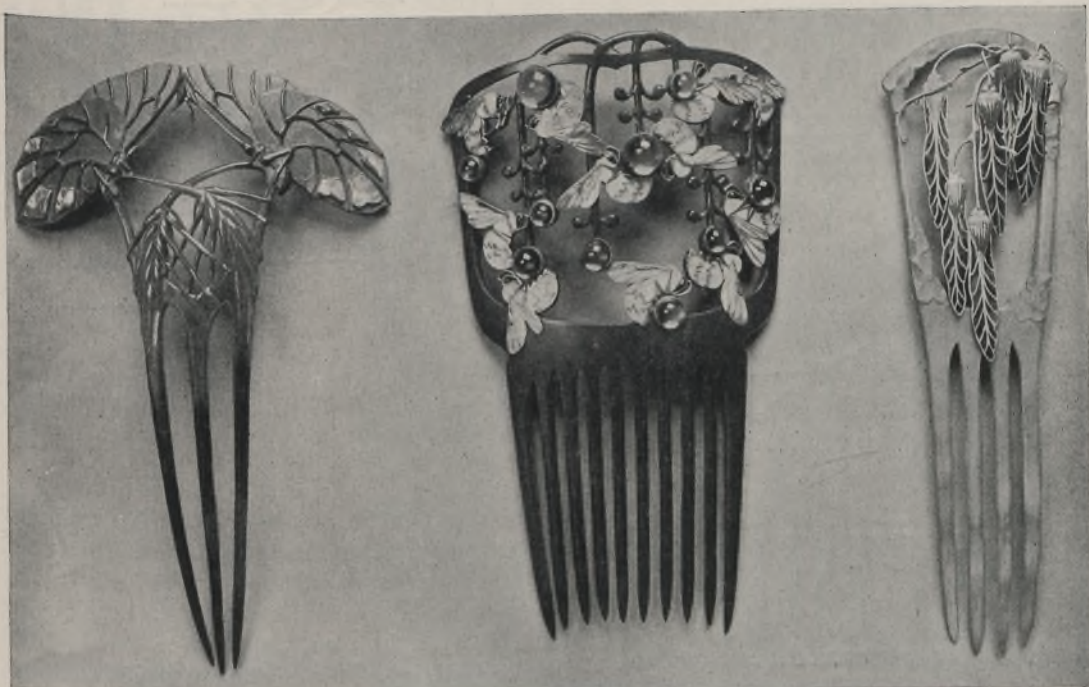
JEWELLERY

DESIGNED BY F. J. PARTRIDGE

the law which teaches us to aim first at giving to every object the greatest possible degree of fitness and convenience for its purpose, and next at making it the vehicle of the highest degree of beauty which, compatibly with that of fitness and convenience, it will bear; which does not substitute the secondary for the primary end, but which recognises, as part of the business of production, the study to harmonise the two." E. N. S.

time entirely fulfils the purpose of its production, would eventually be rewarded by the demand that would be made upon it. Let our manufacturers, therefore, combine utility with beauty, and in this connection a sentence from Gladstone's famous *éloge* of Wedgwood is expressive:—"His most signal and characteristic merit lay in the firmness and fulness with which he perceived the true law of what we term industrial art, or, in other words, of the application of the higher art to industry;

BARNSTAPLE.—Up till ten or fifteen years ago "trade" jewellery had sunk so low as to have become merely the medium for a vulgar display of valuable gems; and even at the present time the greater part of it is conspicuous for its lack of artistic merit. Outside the "trade" the revival of a worthier tradition is more obvious. At successive exhibitions the jewellery section has shown a genuine onward movement, based on new design



HAIR ORNAMENTS

DESIGNED BY F. J. PARTRIDGE

Studio-Talk



PENDANT DESIGNED BY F. J. PARTRIDGE

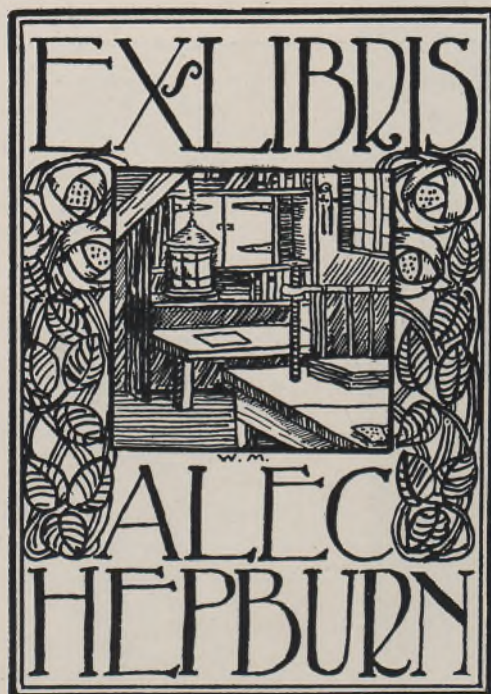
and capable workmanship. There is, however, an increasing number of earnest workers who are steadily coming to the front, both as workmen and designers; new names appear from time to

time. Among them is that of Mr. F. J. Partridge, of Barnstaple.

A comparison of his work with that of others in the same craft reveals that here is one whose workmanship is already equal to the best workers in modern jewellery, and who bids fair to become one of the most able craftsmen of our time; this a careful examination and handling of his jewellery will testify. It is by no means unusual for him to



BOOKPLATE BY W. MELLOR
(See Manchester Studio-Talk)



BOOKPLATE BY W. MELLOR
(See Manchester Studio-Talk)

throw on one side weeks of work, so strong has become his desire to reach perfection of craftsmanship.

A sense of form guards Mr. Partridge against a too extreme treatment, and it is interesting to notice that, however naturalistic he elects to be in detail, there are always certain definite lines in the object which give a form and unity seldom found in the work of other jewellers who adopt the naturalistic treatment. With this love of nature is allied a tendency to launch out into new fields—a search-

Studio-Talk

ing after new methods and experiments in all kinds of material. His jewellery, in which horn forms a large part, is particularly successful. There is so much originality, fancy, and imagination in the work that we shall watch with interest the progress of this new jeweller.

G. L. L. M.

MANCHESTER.—The exhibition of the Clarion Guild, held in Manchester, was interesting as showing the tendencies of thought and design amongst the younger generation of designers, and it also served the purposes of comparison. Though some of the work was crude in execution and affected and strained in design, yet, compared with what was done in the same direction twenty years ago, there is undoubtedly a great advance—in some directions more than in others, but still an advance all round. There is evidence that present efforts are more serious and sincere.

The exhibition illustrated the fact that independent thinkers are few, that individual observation is generally confined to a too limited area—one could with little difficulty trace the influences of most of the exhibits: not that this can be altogether counted as a reproach, as there is much credit due that the influences chosen were generally from worthy sources. With time and further effort no doubt many of the designers will develop more independence, and allow their individuality to assert itself.

Though most of the exhibits were intended to serve some useful purpose, it is seldom the utilitarian element makes the strongest appeal: one is constantly overpowered by the ornament of the thing, often misapplied and very often

not good of its kind. It is recognition of usefulness that produces the restraint that is so lacking.

Research of modern work from illustration was too evident, but outside this one was impressed and encouraged by many of the healthy efforts and the real delight which one read from many of the works in the exhibition.

It was regrettable that so many of the exhibits went to make and confirm the erroneous popular opinion that beauty and artistry means ornament. Too many reflected the controlling desire of the workers to produce pattern in some form or another at all cost, thus misleading



"THE BROOK THROUGH THE WOOD" (See *Dublin Studio-Talk*) BY J. B. COROT

Studio-Talk



"LIFE"

(See Dublin Studio-Talk)

BY E. SEGANTINI



"SHEPHERD FEEDING SHEEP"

(See Dublin Studio-Talk)

BY MARK FISHER

Studio-Talk



"PRINTEMPS"

(See Dublin Studio-Talk)

BY PISSARRO



"SHEARING SHEEP"

(See Dublin Studio-Talk)

BY DERMOT O'BRIEN

Studio-Talk

the public, and reflecting upon the good and dignified designs.

Perhaps the greatest advance was in the jewellery exhibits, especially in those in which the employment of enamels was omitted. Modern enamels are often unsuccessful in colour and contrast as tinsel with their surroundings. Miss Gertrude A. Wadsworth, Miss Girvan Francis, Guild of Handicraft, J. Hodel, C. A. Hughes, Harold Stabler—all sent work dainty in design and of a kind that one would willingly see in the shops of the jewellers. Some of the baskets of W. King were delightfully beautiful in their useful forms. C. Billsborough showed interesting ironwork, especially a wrought-iron stand. W. Mellor's designs for bookplates, two of which are illustrated on page 74, were full of vigour and decorative quality, particularly those of Alec Hepburn and F. W. Bradley. Ambrose Heal, in the cottage chest which he exhibited, showed refined detail in the drawer fronts and restraint in the general treatment which allowed the comfortable recessed handles to take their useful place.

E. W.

DUBLIN.—Space will not permit of more than a short note concerning the admirable exhibition of pictures recently held at the museum here. Amongst the works exhibited were Corot's *The Brook through the Wood*, Segantini's *Life*, Pissarro's *Printemps*, Dermot O'Brien's *Shearing Sheep*, and Mark Fisher's *Shepherd Feeding Sheep*, all of which are here illustrated.

CALCUTTA.—The readers of THE STUDIO will perhaps remember the work of the talented Bengali artist, Mr. Abanindro Nath Tagore, which was reproduced in the number for October, 1902. The two illustrations of Kâlidâsa's poem which are given in this number show a considerable advance in technical power, with no loss of the fine poetic expression which was apparent in his earlier work.

The story of the *Meghadûta*, or "Cloud Messenger," describes how a Yaksha, one of the attendants of Kuvera, the god of wealth and keeper of the treasures of the earth, whose paradise is Alakâ, in the Himalayas, was banished and



ILLUSTRATION FOR KÂLIDÂSA'S "CLOUD MESSENGER"

BY A. N. TAGORE.

Studio-Talk



"SOLOGNE"

(See Paris Studio-Talk)

FROM THE PASTEL BY RENÉ BILLOTTE

separated from his beloved bride for some offence committed against the god. On a lonely peak in Central India, called Rāmagiri (Rāma's Mountain), when the month of June ushered in the monsoon, he culls the wild flowers as a propitiatory offering, and then addresses a fervent prayer to a majestic cloud to carry a message to his beloved, mourning his absence in Alakā. The poem goes on to picture the beautiful countries over which the cloud messenger would pass, together with the birds and spirits which inhabit the upper regions of the air.

In the first illustration the Yaksha is addressing the cloud, and Mr. Tagore has conveyed with much poetic insight the idea of the mysterious being, half-human, half-divine, seated on his lonely mountain-top, over which the monsoon cloud is sweeping. Though he has brought considerable realistic truth into his rendering of the mountain mist sweeping through the trees, he has been faithful to the traditions of fine decorative feeling which the old school of Indian painting upholds. If other Bengali art students follow in his footsteps,

instead of slavishly imitating modern European artistic methods, there is some hope of the rescue of Indian fine art from the depths of inanity to which it has fallen.

The second illustration refers to the Siddhas, a class of semi-divine beings who, according to Hindu mythology, inhabit the upper regions of the air. The poet supposes that the cloud to which he addresses his message will pass some of them on its way; while they will retire from its path across the sky, lest the damp should spoil their tuneful lutes.

The *motif* affords much scope for Mr. Tagore's poetic fancy. He has represented the cloud sweeping over the mountain-top. The two spirits of the air, surrounded by a radiance of golden light, typifying the purity of their nature, are retiring before it, while flocks of cranes, rejoicing at the approaching rain, are circling round "in sportive wreaths."

E. B. H.

Studio-Talk

PARIS.—Two interesting exhibitions were held recently in the Georges Petit Galleries. The display by Eugène Chigot, the emotional painter of the northern provinces and their fishing folk, will shortly be described in these pages by M. F. Jourdain, the eminent president of the Syndicate of the Artistic Press; and the other exhibition was that of the Pastellists. Although many of the artists exhibiting here have already been dealt with in the series devoted to French Pastellists, it will still be interesting, I think, to glance at their new productions. One always looks again with pleasure on the work of M. Aman-Jean, the delicate poet of womankind, the creator of a beauty, a fragility, a melancholy all his own, as also on that of M. Lhermitte, the great singer of rustic life, who is by turns a *plein-airiste* and a painter of interiors. I like this artist's little notes of rural scenes, wherein he depicts the tranquil life of the country-side, with sheep and cattle browsing by crystal streams and harvesters busily working. In all these he reveals himself the worthy disciple of J. F. Millet.

M. René Billotte is another master, and we cannot but enjoy the eloquent poetry of his *Vieux Moulin, le Soir*, the charm of the daybreak in Sologne, the melancholy of the *Clair de Lune en Poitou* and of the *Nuit à Meulan*, or the tender feeling shown in the *Bords du Cher*. Quite exceptional and fascinating is the work of this artist, who learnt from Fromentin to love and study nature.

Water, great clouds, tall, graceful trees by the riverside—these form the favourite *décor* of Lagarde, another sincere landscapist. The Provençal studies by Montenard are not without charm, despite their somewhat insistent blue colouring. In a work like the *Pont Romain* it were kinder not to remember too vividly what was made by Hubert-Robert of similar materials.

M. Meslé, with his *Meules* and his *Lever de Lune*, which are by no means bad; M. Nozal, with a series of divers views of France; M. Sonnier, with his wild and picturesque Corsican scenery, particularly the *Monte d'Oro*; M. Guignard, with his sheep, and M.

Elliot, with his charming variations of Montmartre colour, complete the group of good landscapists.

When we come to the figure painters and portraitists we must recognise the great progress made by M. Guirand, of Scévola, whose *Femme à l'Echarpe Jaune* is a real *tour de force*. But there is perhaps more soul in Lévy-Dhurmer's excellent *morceaux*, which may almost be described as masterly. The portrait of Mlle. Louise Bignon will be greatly enjoyed.

M. Axilette is developing a broader style and a simpler mode of treatment. M. Cornillier sees the woman of to-day with genial eyes, and we meet again with pleasure the study of a woman in red by M. Desvallières, which has already been seen at other exhibitions.

H. F.

MARSEILLES. — Marseilles is regarded by many foreigners, and even by many Frenchmen, merely as a great commercial and industrial port. People forget that it is the centre of a province which has



"VIEUX MOULIN, LE SOIR"

FROM THE PASTEL BY
RENÉ BILLOTTE

Reviews

given to painting a Provençal School, not perhaps as brilliant as the Italian or the Flemish, but one, nevertheless, including masters whose fame is becoming world-wide. Puvis de Chavannes, in the two admirable frescoes which decorate the staircase leading to the upper galleries of the Musée de Peinture, has represented Marseilles not only as the "Gate of the East," but also as a "Greek colony." If only as a daughter of Hellas, it behoved Marseilles—she owed it to herself—to possess beyond all others the Cult of Beauty; and it may truly be said that, prosperity aiding, she has not been lacking in this duty; that she has "brought up," nourished and honoured several generations of artists. It is due solely to the particular conditions existing in France that these artists have not achieved greater fame. France suffers artistically from the great evil of centralisation. No artist can hope for renown if he has not received the consecration of Paris. For all concerned Paris is the *mirage*, the promise of Fame, the dreamy potentiality of a name which shall surmount all barriers, and go beyond life itself. Paris is the monster of many and far-reaching tentacles, which clears country side and town alike, which attracts and captures all there is of talent in every artistic domain. And he who would hold aloof is condemned to silence and oblivion.

Against this tendency we must agitate; against this despotism we must raise the standard of revolt. Therefore it is essential that the provinces, possessing and keeping artists of their own, should make them known to the outside world. As for Marseilles itself, everyone should know that, apart from its noisy daily commerce on the quays, it has artists who are working silently and in shade.

Thus it is that I now want to introduce to the readers of *THE STUDIO* a young artist of Marseilles, the water-colourist Casimir Raymond.

Whereas many artists have had to await maturity, or even old age, in order to see their gifts win recognition from the public and praise from critics, Casimir Raymond, by the favour of a happy fate, has been established a master at an age when most artists are regarded only as students. He was giving lessons when the men of his time were still receiving them. He was indeed "a prophet in his own country." The man often explains the artist, and it is enough to have seen Casimir Raymond, with his water-colours around him, opening his cardboard cases for the benefit of his friend, to

understand the artist. In this old church—where, maybe, a cult—the cult of Beauty—is still worshipped—the air still seems laden with a faint scent of incense. Joyous daylight, passing through the gay-coloured glass, lights up the masterpieces which form the decoration of this harmonious interior—masterpieces of ancient Greece, of the Florence of the Medicis, of the Flanders of the Renaissance, of the Provence of the old *régime*.

Casimir Raymond, who was born at Marseilles in 1870, was a student at the Ecole des Beaux-Arts of that town, where he took lessons from Bistagne and Poizat. He worked tremendously hard, traversed the whole of Provence, made several journeys to Italy, first to Venice and then to Naples. Afterwards he went to Brittany, thence to return with numerous "documents." Meanwhile one of his water-colours had been admitted into the town gallery, he had won many medals from sundry provincial exhibitions, and had been "received" at the Salon des Champs-Élysées, where from 1896 forward he exhibited year after year with success.

One of the most remarkable qualities of Raymond is the facility and the perfection of his technique. One rarely sees such ease in representing an impression; the artist seems to be able to reproduce at will his own peculiar sensations; and his technique in no way deforms them. One is never conscious of this struggle against materiality. This quality, pressed though it be to the point of virtuosity, would be naught were it attached to mere mediocrity; but here, happily, it is at the service of a real artist. To him it has meant variety, the faculty of not attaching himself to a single type, but of adapting himself to the exigencies of a diverse temperament never alike from one moment to another. Thus it is that, with equal success, he has reproduced the intense luminosity of the heated South and the misty mornings of Brittany.

So well does he paint the atmosphere that his landscapes seem enveloped with air and perfume. A picture from his brush is not a mere work of realism, but rather a dream in paint; it is nature seen from inside, nature transformed as thought and passion transform it.

G. B.

REVIEWS

A History of English Furniture. Vol. I. *The Age of Oak.* By PERCY MACQUOID. (London: Lawrence & Bullen.) £2 2s. net.—It is perhaps

Reviews

even more from its domestic than from its æsthetic side that the new history of furniture will appeal to the wide public by whom it will doubtless be welcomed. In addition to his expert knowledge of his subject, Mr. Macquoid is fortunately gifted with an insight into the pathos inseparable from the survivals of the home-life of long ago that have escaped uninjured in all the vicissitudes through which they have passed, remaining witnesses to the loving solicitude expended on their ornamentation. In his "Age of Oak," covering the period between 1500-1660, the first of the four volumes into which his work is to be divided, one of the most interesting chapters is certainly that in which nursery furniture is dealt with, and many beautiful cradles and children's chairs are reproduced that did service for several generations of babies. The author, in spite of the limitations of his sex, knows how to enter into the feelings of the proud mother receiving congratulations in her richly-decorated chamber, with her new-born babe in an elaborately-carved oak cradle beside her equally ornate bedstead; he can read the romance of the ancient coffers, cupboards and settles he has selected from widely-separated sources to illustrate his history, as readily as he can determine the date and country of each example. He traces domestic furniture back to its origin in architecture, dwells on its long and complete subjection to ecclesiastical influence, and describes how its makers gradually raised its production to the position of an independent art. Strange to say, however, he does not touch on the significant fact that the table, wardrobe, dresser, bed and settle were one and all evolved out of the chest or coffer that was long the only article of furniture even in wealthy houses, and was carried about from place to place as a matter of course by its owners. In fact, in spite of the great extent of his knowledge, Mr. Macquoid deals with results rather than original causes, a peculiarity that detracts somewhat from the completeness of his work, though not perhaps from its value. The complete life-story of domestic furniture still, after all, remains to be written, though it is already rumoured that it is engaging the attention of a famous French authority.

The Royal Academy and its Members. By the late J. E. HODGSON, R.A., and F. A. EATON, with eleven illustrations. (London: John Murray.) Price 21s. net.—This book was commenced by Mr. Eaton in conjunction with the late Mr. J. E. Hodgson, R.A., Librarian and Professor of Painting at the Royal Academy, and completed with the assistance of Mr. G. D. Leslie, R.A. The

history of the Royal Academy is not brought beyond the year 1830, but the changes that have taken place in its constitution and laws down to the present time are noted, and the useful appendices, containing, amongst other interesting information, a list of diploma works from 1770 to 1904, a list of pictures and statuary other than diploma works and various objects of interest belonging to the Royal Academy, a list of students who have obtained gold medals and travelling scholarships from 1769 to 1904, and a list of works purchased under the terms of the Chantrey Bequest from 1877 to 1904, will be found of the greatest value. So much attention appears to have been devoted to verifying the information contained in this book that it is more than a little surprising to be confronted in Mr. Eaton's Preface with the statement that no trustworthy work dealing with the Royal Academy and its members has appeared since 1862. It is difficult to believe that the Secretary of the Royal Academy has lived his life for the past twelve months so apart from the everyday world as to have failed to make the acquaintance of the Special Summer Number of *THE STUDIO*, 1904, entitled "The Royal Academy from Reynolds to Millais." This Special Number contained six photogravures, nine coloured plates, three tinted plates, one lithograph, fifteen facsimile autograph letters, and one-hundred and thirty-five text illustrations, and was published at 5s. Moreover, many of the facts contained in the Special Number were derived from Mr. William Sandby's book, a work acknowledged by Mr. Eaton to have been the source of the information contained in his own volume.

A History and Description of French Porcelain. By E. S. AUSCHER. (London: Cassell.) 30s. net.—Although it is impossible to deny that the ornate, over-elaborated productions of Vincennes and Sèvres do not appeal with anything like the same force to English connoisseurs as does the early Rouen, St. Cloud and Chantilly work, the history of French porcelain, as a whole, will ever be full of interest for those who remember how much the manufacturers of Bow and Chelsea owed to their neighbours on the other side of the Channel. For dealing with this history few better authorities could be imagined than the author of the new monograph that has been ably translated by his fellow-expert, Mr. William Burton. M. Auscher was from 1879 to 1888 Chef de Fabrication at the Sèvres manufactory; he is thoroughly familiar with every phase of the technical processes employed there and elsewhere, and has spent many years in

Reviews

collecting the materials for what is practically an exhaustive account of all that has been done in France from the first invention of porcelain to the latest modern development of the art. After a brief summary of the general progress made in Europe before the reign of Louis XIV., showing how severe was the competition with which French potters had to contend, M. Auscher describes the experiment made by the latter that finally resulted in the production of the French soft porcelain, properly so-called, that rendered the eighteenth century illustrious in the history of art. He passes thence to consider separately each variety, giving in every case several examples, some reproduced in colour, and he skilfully weaves into what would otherwise be a dry technical record many particulars relating to the authors of the masterpieces, and the patrons for whom they were produced. The book concludes with a useful chapter on forgeries that may save unwary collectors from falling victims to them, and facsimiles of marks and signatures are given in an appendix.

Norway. By NICO JUNGMAN. Text by BEATRIX JUNGMAN. (London: A. & C. Black.) 20s. net.—Although it is evident that much time and trouble have been expended on the production of this new book on Norway, it cannot be justly claimed that the result is entirely satisfactory. The drawings, accurate enough no doubt, are hard and stilted, producing the effect of coloured photographs rather than of original compositions. The "Romsdall Waterfall," "Midnight Sun," "Mundal Fjærlund and Sognefjord," and "A Lapp Mother and Child," are especially prosaic. On the other hand, the letterpress is full of interest, Mrs. Jungman having jotted down with charming *naïveté* every incident, however trivial, which happened on the journey, so that the reader gets from her a far more vivid idea of the country and its people than from her husband's drawings. The chapters on wedding festivities, forestry and fisheries contain much valuable information, and give an insight into the meaning of many quaint customs, whilst that on the arts and crafts throws a light on what is now being done in remote districts, Mrs. Jungman declaring that words fail her to express her admiration of Norwegian wood-carving.

Rome. Painted by ALBERTO PISA. Text by M. A. R. TUKER and HOPE MALLESON. (London: A. & C. Black.) 20s. net.—Decidedly one of the best of the many coloured books recently issued by Messrs. Black, the "Rome" cannot fail to delight all lovers of the City of the Seven Hills, so well do the numerous illustrations interpret her

most characteristic features with the effects of sunlight which add so greatly to their charm, and so thoroughly in touch with the spirit of their theme are the authors who have collaborated in the text. Amongst the seventy reproductions of typical scenes perhaps the most entirely satisfactory are those of the Temple of Saturn, from the Julia Basilica, the same building from the portico of the Dii Consentes, the choir and tribune of S. Clemente, the Chapel of S. Zeno in S. Prassede and the castle and bridge of S. Angelo; but many of the minor subjects, notably "A Corner of the Forum," "The Piazza di Spagna on a wet day," and "The Procession with the Host at Subiaco," are also delightful. The book opens with a brief summary of the history of Rome, ending with the suggestive query: Has not the Papacy, with all its faults, been the actual link connecting the ancient and modern city? Then follow chapters on Roman building and decoration, the Catacombs, the Regions and guilds, the narrative being brought down to 1870, "after which," says the writer, "the confraternities lost their influence, and resolved themselves into modern trades unions and clubs." The Roman Campagna is next described as it was and as it is, and the remainder of the book consists of a series of interesting essays on the Roman people and their mode of life, their religion, and other kindred topics, the final pages discussing yet once more the vexed Roman question the solution of which would appear to be at last close at hand.

Miniatures. By DUDLEY HEATH. (London: Methuen.) Price 25s. net.—No branch of art production reflects more vividly than does that of miniature painting the very aroma of the time at which its masterpieces were produced, a fact which accounts to a great extent for the eagerness with which the many monographs on the subject are welcomed. That there should be room, after the recent publication of Dr. Williamson's monumental work—which, by the way, is not included in the list of authorities given by Mr. Heath—for yet another history of painting in little is a proof of the perennial interest of the theme. The author of the new work has a very thorough grip of his subject, and goes to the very root of the matter, giving, with a detailed history of the growth of the art out of the illuminated MSS. of mediæval times, very clear definitions of the principles that should govern those who are taking part in the modern revival. He wisely avoids individual criticism of living artists, though it is easy for the instructed reader to supply their names; he pleads for truth and dignity to take the

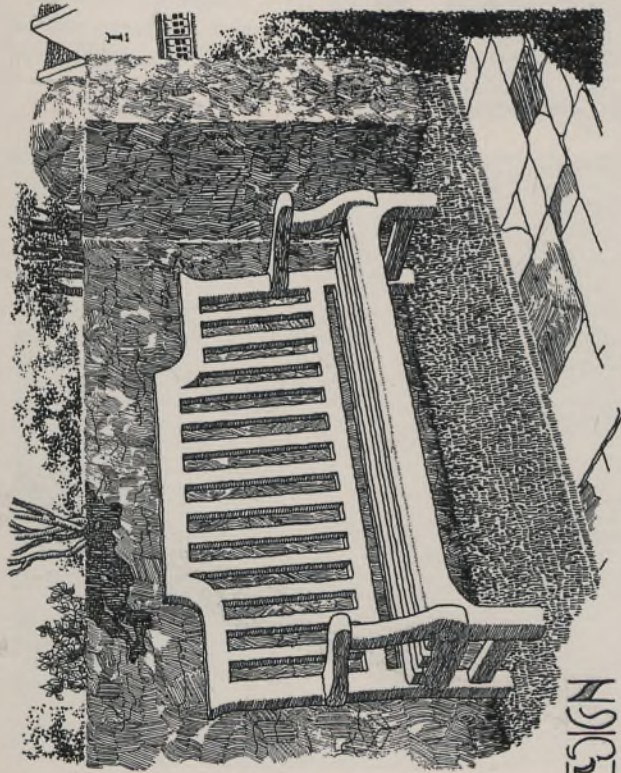
Reviews

place of insipid mannerism, for the revelation of character, as well as the skilful rendering of beautiful features, holding up from first to last a high ideal which it would be well for patrons as well as artists to keep ever before their eyes. He is justly severe on what he calls the Cosway craze, remarking, however, that there is really very little of that brilliant but over-rated artist in the phantom stimulating it, and he reminds the modern miniaturist that the restriction of his art to the portraiture of women is quite a new departure. Amongst the numerous and well-selected illustrations, several of them in colour, of this interesting volume, perhaps the most beautiful are the *Philip the Good* after a fifteenth-century Flemish miniature on vellum, the *Sir John Sinclair* of Andrew Plimer, an excellent example of that unequal master, the portrait of an unknown gentleman by C. Jansen, a fine rendering of a remarkable piece of work, and the portrait of a young lady by Lionel Heath.

Primitive Art in Egypt. By JEAN CAPART. (London: H. Grevel.) 16s. net.—The problem presented by the remarkably high level of art production at the very beginning of Egyptian history has, as is well known, long eluded solution, even at the hands of the greatest experts in archaeological criticism; no one of them, however clear his recognition of results, having been able to define the causes of this or that development. Not a single clue could be found to lead the enquirer back to the origins of the civilisation of the banks of the Nile, which really seemed to have sprung into matured being as suddenly as Eve from the side of Adam, or Athena from the brain of Zeus. Now, however, all this is changed; the series of important discoveries made by Dr. Petrie, Mr. Quibell, Mr. Green, and others having completely altered the direction of research by the revelations they make of a primitive art, produced at a period long prior to that of the Pharaohs. In other words, Egypt, too, has been proved to have a prehistoric past, and to have emerged from barbarism by stages resembling those of the growth of younger nations. In his learned yet deeply interesting volume, well translated into English by Miss A. S. Griffith, M. Capart, who is keeper of the Egyptian antiquities in the Royal Brussels Museum, has minutely described the various finds—giving reproductions of a large number of them—which led to these most important results, assigning to each its true place in the long chain of evidence now at last complete. Prehistoric objects of personal adornment, examples of ornamental and

decorative art, of sculpture, and of painting are classified and approximately dated, so that they can be compared with those belonging to the Pharaonic dynasties. The author of this work, which will doubtless take rank as a classic of archaeology, winds up with the expression of a hope that others may be able to use what he calls the modest materials he has brought to the foot of the scaffold.

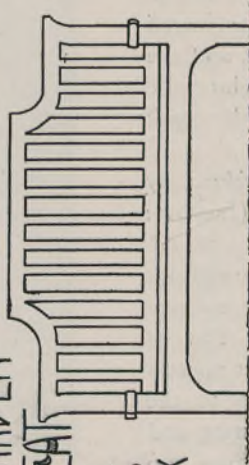
Original Drawings of the Dutch and Flemish Schools in the Print Room of the State Museum at Amsterdam. Selected by the Director, E. W. MOES. (The Hague: M. Nijhoff; London: Williams and Norgate.) Parts I.—III. £1 14s. net each (to be completed in ten parts).—There are many evidences to show that in the work of the modern school inspiration has frequently been drawn from the studies left behind by the great masters of the past. No doubt, had these studies been more accessible, the evidences of this influence would have been more numerous than they are; but while it is not an uncommon thing to be able to purchase at reasonable prices original drawings by obscure masters, those by men who have become famous are rarely to be seen, and to obtain some knowledge of them it is necessary for the student to spend much time in visiting museums and other institutions where they are preserved. Most of the reproductions which appear from time to time in books on art are practically worthless as an aid to the student, but in recent years photography has made such strides that almost any kind of drawing can be reproduced so exactly as to be hardly distinguishable from the original. From the drawings by the Old Masters of the Dutch and Flemish Schools under his care, the Director of the Royal Collection of Prints at Amsterdam has picked out for facsimile reproduction a hundred which he considers represent the most characteristic productions of these masters, and ten of them are published with each part of this work. Judging by the first three parts now before us, the greatest care has been taken to make the reproductions as near the originals as possible, and the work is one which may be strongly commended to all who are interested in the varied methods pursued by the old masters of the Low Countries. Many of those whose work is reproduced are of universal fame, but some of the others have hitherto remained practically unknown. They were all, however, as Mr. Lionel Cust says in his introduction to the work, draughtsmen who, pen or pencil in hand, ceaselessly noted the changing scenes of life and nature around them, and though, consequently, the subjects drawn by them were of



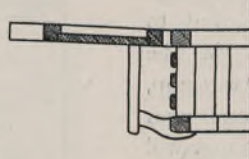
DESIGN
FOR A
GARDEN
SEAT

BY
BUX

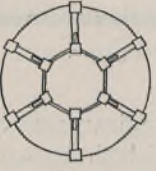
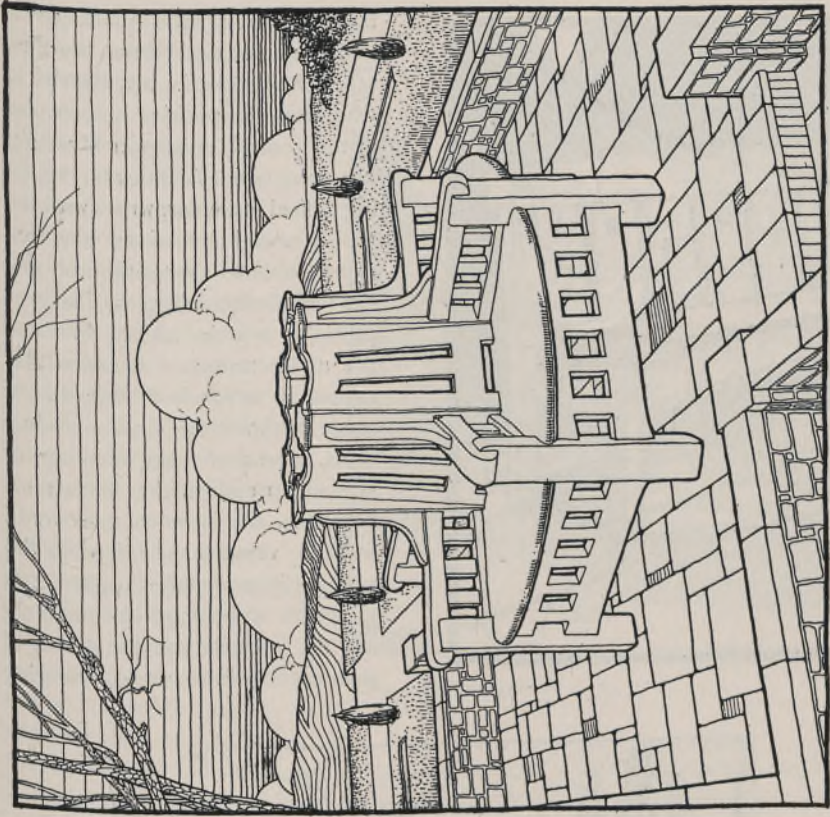
SKETCH



FRONT ELEVATION



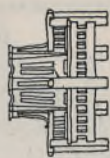
SECTION



DESIGN FOR A GARDEN SEAT

BY RUSTIC

ELEVATION
TO FOUR FEET



FIRST PRIZE (COMP. A X)

"BUX"

SECOND PRIZE (COMP. A X)

"RUSTIC"

Reviews



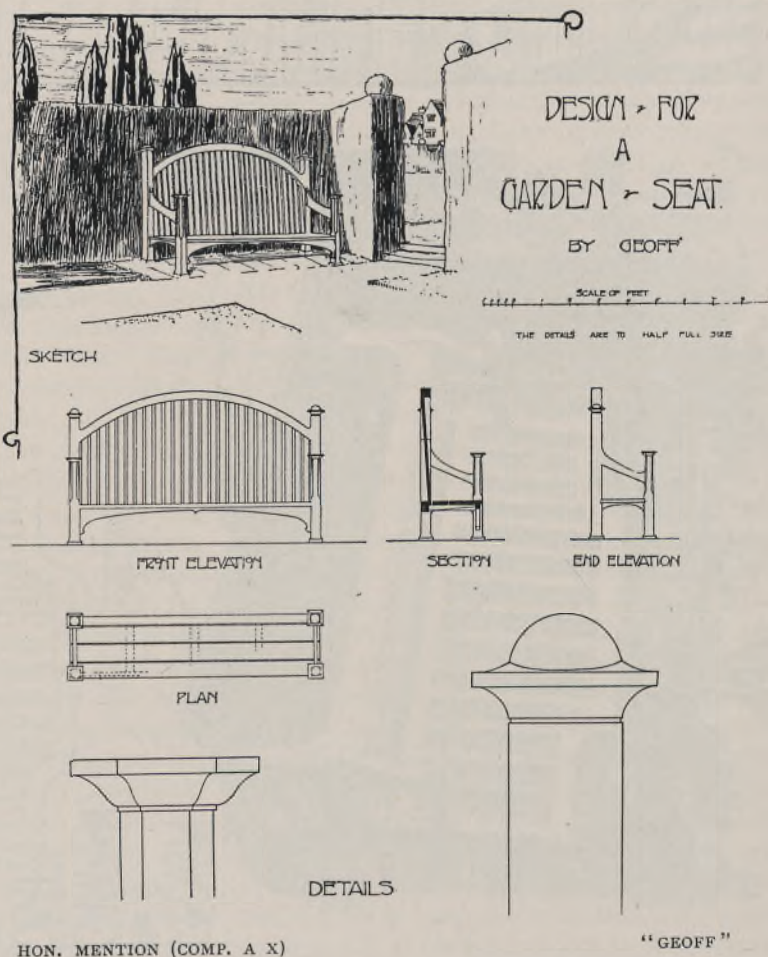
MON. MENTION (COMP. A X)

"LIGHT"

a common, ordinary nature, the drawing is both excellent and interesting, especially when the subject is a study in the open air. Of particular interest amongst these reproductions are those drawings in which water-colour was employed to colour them, as in the landscapes by Avercamp, Bol, van Borssom, and Clotz, and the painter will also find a source of interest in the studies in red and black chalks, and the various monochromatic effects obtained by wash and line.

English Embroidery. By A. F. KENDRICK. (London: George Newnes.) 7s. 6d. net.—It would be difficult to imagine a more fascinating subject than that of embroidery, which appeals with equal force to the student of art-history and of social manners, so vividly does it reflect the

tastes of those who produced it and the characteristics of the time at which they lived. Mr. Kendrick, who, from the position he occupies at the South Kensington Museum, has exceptional facilities for studying typical examples, writes with the well-balanced enthusiasm of a true expert, able to appreciate not only the technical excellences of masterpieces of a great variety, but also the undercurrent of romance that makes up so much of their charm. Even without the fine reproductions, several of them in colour, of typical specimens that enrich his narrative, the new volume would form a valuable addition to the useful Library of the Applied Arts to which it belongs, so minutely are the subjects and the details of their execution described, rendering



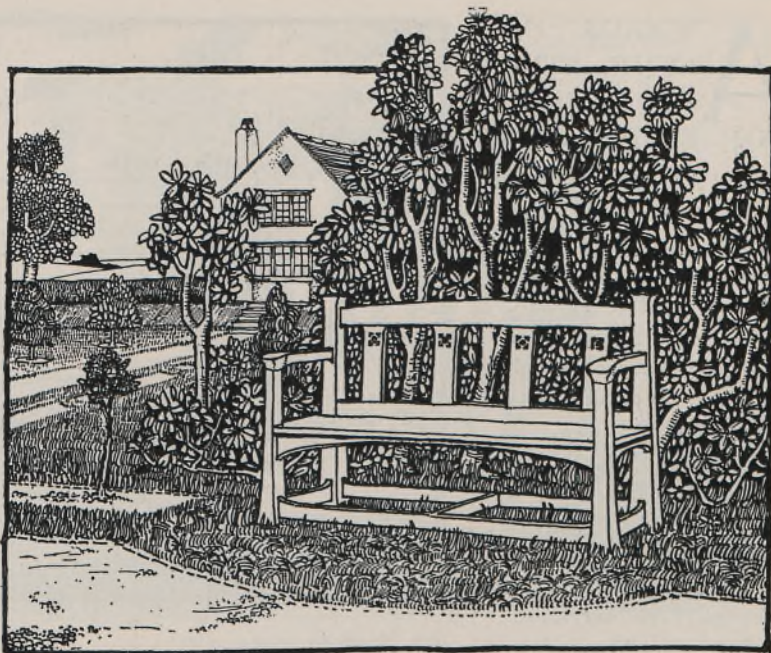
Reviews

it easy for the student who has mastered them to recognise for himself the various styles. Specially interesting is the section relating to the famous Syon cope, named after the monastery near Isleworth in which it was produced, a masterpiece in the so-called *opus Anglicanum* style—a priceless legacy from the latter half of the thirteenth century, the golden age of English embroidery. From the consideration of that remarkable period Mr. Kendrick passes on to trace the later history of the art, with its various vicissitudes of decline and revival, to the beginning of the twentieth century, which has been, in his opinion, marked by an improvement in public taste auguring well for the future.

Robert the Deuyll. With the text of W. M. J. THOMS, ornamented by HAROLD NELSON. (Edinburgh: Otto Schulze.) 16s. net.—One of a

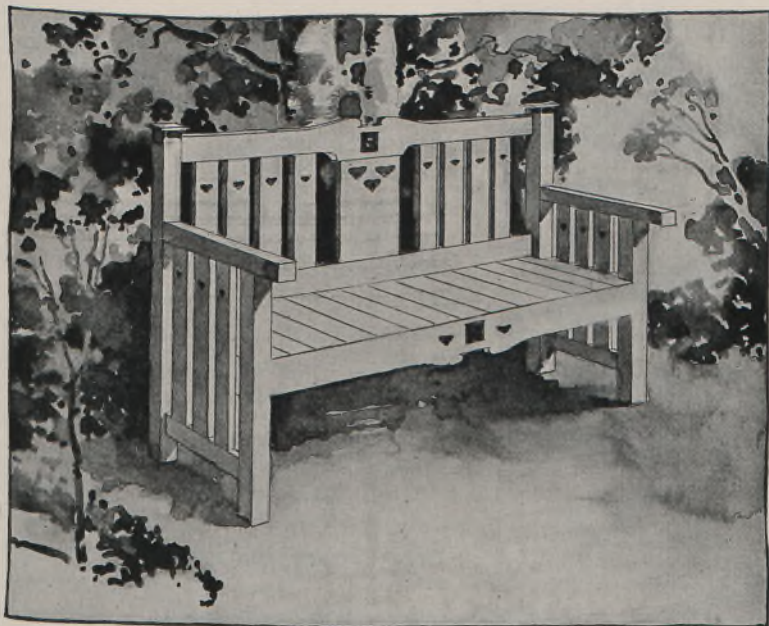
series of early English prose romances, now being brought out in a most attractive form, this new rendering of the quaint Robert the Deuyll will delight all who are able to appreciate the fine printing of the text and the ingenious play of fancy displayed in the charming borders,

head and tail pieces, which in some cases excel the full-page illustrations, admirable though many of them are. Full of life and radiating forth humour, these small designs are equal to anything of the kind that has recently been produced, and vividly reflect the spirit of the weird tale they illustrate. Of the larger drawings, those of "Robert the Deuyll and the Duchesse of Normandie in the Castell of Darques," and of "Robert killing his Scolle Mayster," are especially fine, though the latter is somewhat spoilt by a certain timidity in the treatment of the horse.



HON. MENTION (COMP. A X)

"ROBIN HOOD"



HON. MENTION (COMP. A X)

"CRAIG"

Awards in "The Studio" Prize Competitions

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE
ART.

A VII. DESIGN FOR
HAND-PRINTED TABLE-
COVERS AND BEDSPREADS.

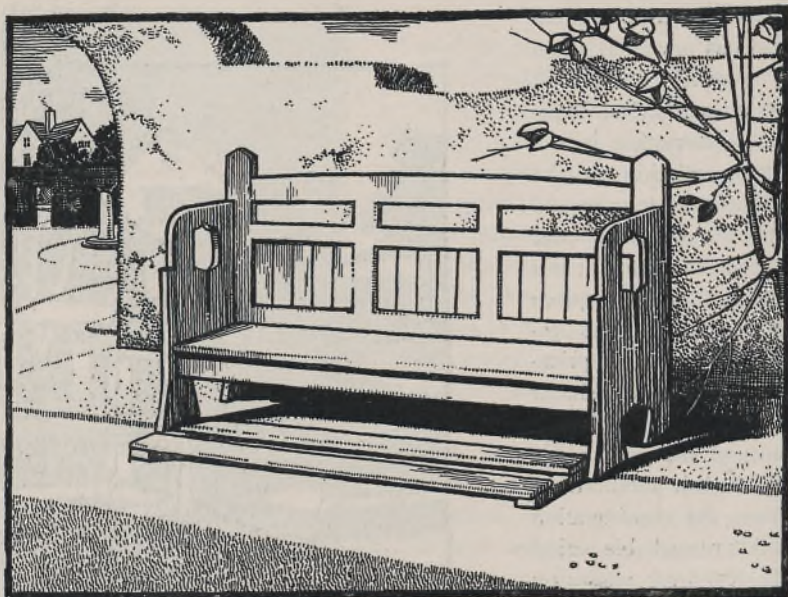
FIRST PRIZE (*Ten
Guineas*): *Ryde* (Hugh
Slade, 137 Norwood Rd.,
Herne Hill, S.E.).

SECOND PRIZE (*Five
Guineas*): *Pratte* (E. J.
Walmsley, 26 Cooper St.,
Manchester).

THIRD PRIZE (*Three
Guineas*): *Halbar* (Harold
C. Bareham, 4 MacFarlane
Road, Shepherd's Bush,
London, W.).

FOURTH PRIZE (*Two Guineas*): *Magpie* (T.
Allwork Chaplin, 23A Daphne Street, Wands-
worth, S.W.).

A design by *Pop* (Helen M. Topham, Coney-



HON. MENTION (COMP. A X)

"BRUSH"

hurst, Ewhurst, Guildford) has been adjudged equal to the fourth prize, and has been purchased for two guineas.

A X. DESIGN FOR A GARDEN SEAT.

We think our competitors have, on the whole, not quite grasped the requirements of a garden seat. Not only should it be comfortable to sit upon, but it should also be constructed to withstand as far as possible the inclemencies of the weather. Garden seats are rarely made so that rainwater will drain off quickly enough. In many cases it would be an advantage if the back could be made so as to let down and cover the seat, or the seat itself to turn back when not occupied, so as to be clean when required for use. These are points which seem to have received very little attention. In many cases, too, sufficient details have not been given to show construction.

FIRST PRIZE (*Three Guineas*): *Bux* (Bernard A. Porter, 15 Handsworth Wood Road, Handsworth Wood, Birmingham).

SECOND PRIZE (*Two Guineas*): *Rustic* (Basil W. Billinge, Ecclesbourne, Farnham).

HON. MENTION: *Light* (Sydney R. Turner); *Geoff* (G. L. Clarke); *Robin Hood* (Leonard W. Walton); *Craig* (Henry T. Wyse); *Brush* (Percy Lancaster); *Athol* (W. S. Hamilton); *Psammead* (Christopher C. Biggs); *Mabel* (J. W. Northcott).



HON. MENTION (COMP. A X.)

"ATHOL"

Awards in "The Studio" Prize Competitions

Erratum.

A XI. DESIGN FOR A SHOWCARD.

In these awards, published in our April number, the name of the designer to whom Hon. Mention was given under the pseudonym *Paint* should read: B. L. Smithers, 14 Wakehurst Road, Wandsworth Common, S.W.

CLASS B. PICTORIAL ART.

B VIII. DESIGN FOR A CHRISTMAS CARD.

The illustrations in connection with this competition are held over for the present.

FIRST PRIZE (*Two Guineas*): *Alastor* (Richard S. Angell, 27 Scott Street, Scarcroft Road, York).

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

SPECIALY COMMENDED: *Daimeryl* (A. M. Burleigh, 7 Wilbury Crescent, Hove).

HON. MENTION: *Blackberry* (Else Fenn); *Celia* (Hilda Whiting); *Crab* (Norman W. James); *Devonia* (Edith M. Petherick); *Dorrid* (Gerald

Warren); *D. P. W.* (Miss D. P. Ward); *Dumello* (Eleanor G. King); *Flying Fish* (L. Rusbridge); *H. J. H.* (Herbert J. Harding); *Leo* (Lionel A. Bowen); *Nelson* (Chas. E. Roe); *Noelina* (Ruth Bare); *Old Barn* (Mrs. A. Derry); *Robin* (Scott Calder); *Roma* (Miss S. Barham); *Snoozer* (A. W. Moore); *Stan* (S. Lloyd); *Westcountryman* (Edw. H. Atwell).

CLASS C. PHOTOGRAPHS FROM NATURE.

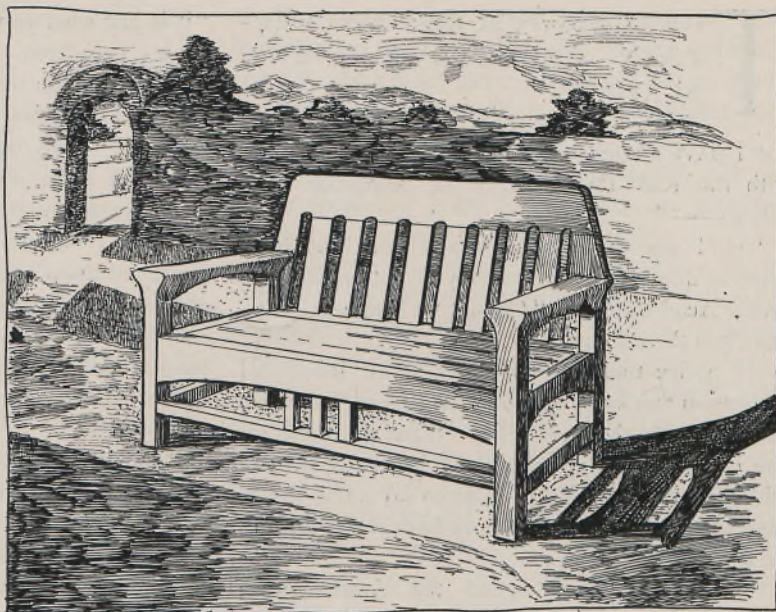
Owing to pressure on our space, we are unable to include reproductions of the photographs this month.

C VIII. LANDSCAPE WITH CATTLE.

FIRST PRIZE (*One Guinea*): *Alister* (J. Alister Heir, 40 Oakley Road, London, N.).

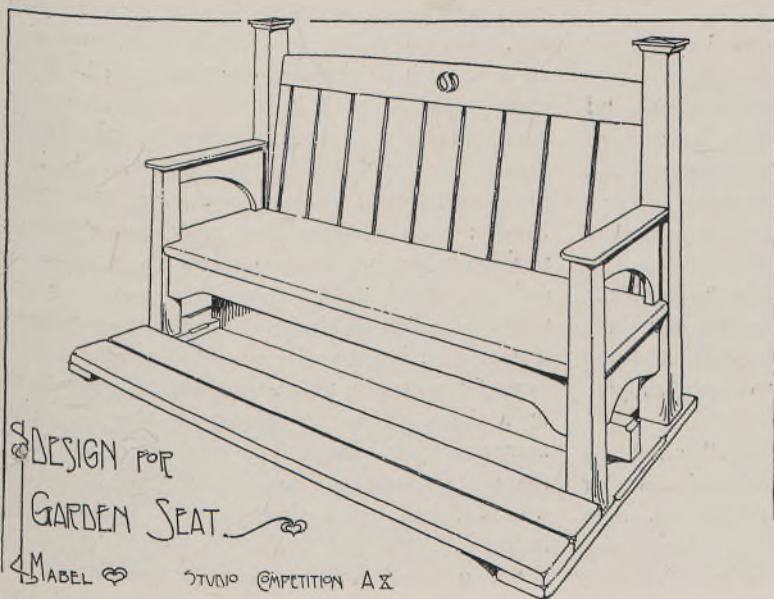
SECOND PRIZE (*Half-a-Guinea*): *Sussex* (Edw. Hepburn, Nordheim, Sidcup, Kent).

HON. MENTION: *Auchallates* (Agnes M. Poynting); *Jock* (W. H. Bayfield); *Johnny* (Felix Neuffer); *Taurinensis* (Mario Sbarbaro).



HON. MENTION (COMP. A X)

"PSAMMEAD"



HON. MENTION (COMP. A X)

"MABEL"

The Lay Figure

THE LAY FIGURE: ON CERTAIN ASPECTS OF THE ACADEMY.

"I HAVE a complaint to make," began the Man with the Red Tie, "against an iniquitous institution——"

"Oh! are we going to waste our time once more in discussing the Academy?" interrupted the Royal Academician. "Cannot we find a subject a little less threadbare?"

"I notice that when I speak of an iniquitous institution you know at once what I mean," returned the Man with the Red Tie. "But as you fit on the cap so neatly you shall not be disappointed; with your permission I propose to say a few things about the society of which you have the honour to be a member."

"Go on, please," sighed the Academician; "don't mind me. I am quite used to it. Have we been committing any new crimes? I should have thought we had used up all the possibilities of wrong-doing long ago."

"That is just what I complain of," said the Man with the Red Tie sadly; "you are conventional even in your misdoings. If you had the wit to invent new forms of wickedness, I really think I might be tempted to admire you. But you are so commonplace! You go on year after year doing the same stupid things, and committing the same old absurdities. You have only one conviction—that you are infallible; and you perpetually assert that as the one and only way out of the difficulties that you create."

"All this, I suppose, is because we have rejected the work of some friends of yours whose merits you overestimate," replied the Academician. "I deny that we ever create difficulties, or that we fail to do our duty. We have an important position to keep up; and if we do not consider anyone's work good enough to recognise, it is our duty to reject it."

"May I ask," broke in the Critic, "what is the position that you feel to be so responsible? We are always hearing about the position and the duty of the Academy. What do you really suppose it is?"

"Good heavens! Our position!" cried the Academician. "Is that to be questioned now after all these years? Have we not been the leaders of British art for nearly a hundred and forty years, and have we not done our best for it all that long while?"

"As I understand the matter," replied the Critic,

"it is just what you have done for British Art that causes complaint. People seem to me to resent your assumption that the Academy and British Art are one and the same thing. But about this position; where did you get it, and how? Was it conferred upon you, or did you earn it by your own natural superiority?"

"Both!" returned the Academician. "It was conferred upon us at the outset by the Sovereign, and we have maintained it worthily by our own exertions. We enjoy the fullest approval of the public, and no one ever finds fault with us except a few unsuccessful and discontented artists."

"Among the artists whom you call unsuccessful and discontented there have been anyhow some of the greatest masters whom this country has produced," interposed the Man with the Red Tie.

"That is not quite the point," said the Critic. "No Academy could be expected to include all the masters, they would quarrel so much that the institution would inevitably go to pieces. But when our friend says that his Academy enjoys the fullest approval of the public I begin to see what is really the position on which he prides himself. The patronage of the Sovereign counts for little except as an aid to popular favour. The public gives the Academy its position; the stupid public which knows little and cares less about art—that is the god our friend worships. He is a fashion, nothing more, and while he is the fashion he is naturally prosperous. But fashions have a way of changing; and this particular one might easily be changed if intelligent people would set about it in the right way. Let the artists who respect themselves give up their habit of toadying the Academy; let them cease to behave as if they thought the Academic opinion about their work mattered in the smallest degree; let them prove to the public that the best art is to be found elsewhere than at Burlington House: then I fancy that great and gorgeous position which we hear so much about would be seriously diminished. Artists are to blame for treating the Academy with the exaggerated respect it demands: if they were more independent, more sure of themselves, they would not help to bolster up a sham. There are plenty of other Societies more worthy of support and more concerned with the real interests of art. Prick this particular windbag, and I am sure you will find nothing inside it."

"You are most offensive," protested the Academician as he went out and slammed the door.

THE LAY FIGURE.

THE WATER-COLOUR ART OF
H. B. BRABAZON.

It will be seen that, with the exception of the supplement in colour, the drawings here illustrated are in Mr. Brabazon's earlier manner. There are two reasons for this. The first is that a half-tone reproduction can give but the ghost of Mr. Brabazon's present-day art; his pictures in black and white show nothing but the death-mask of his colour, and obscure the issue of his art, which is a beautiful sense of things only as lending to an orchestration of colour. The second reason is that to many the painter's colour seems to bring with it a strange forgetfulness of form, so that some people have only thought of his work as patterns of beauty made out of nothing — the shadows of realities colouring a dream.

Perhaps the examples that are illustrated, and the careful drawing in the picture of Capri, will show that Mr. Brabazon's brush escaped to its present freedom only after its research was extended beyond the precise outlines and definite shadows of an almost geographical accuracy, escaped to the wider truths

of atmosphere and colour that often enough give a transfiguring beauty to the most common things, and defy the precise technique which pleases itself not with the beauty of things as an impression, but with construction and the beauty of shape.

Two ways there are in which artists share with us what a scene has given them. One by imitation of what has inspired them by showing us, as it were, not their emotion but the source of it. They refer us to the sources of their inspiration, believing that in proportion to the success of their imitation we also shall be inspired. That is the one school, and the other, to which Mr. Brabazon undoubtedly belongs, select for us only the precise notes that have affected them in anything: some hint, perhaps of colour and of a fading tone, or the colour of a grey shadow. Their art has remembered these things, recreated them and forgotten from whence they came. And the truth which they saved to their art may not show whether the shadow fell on water or stone. They betray no sense of water as something into which they could dip their hands, no sense of the hardness of stone. In the crucible of their art, water is



"CAPRI"

XXXV. No. 148. -- JULY, 1905.

FROM THE DRAWING BY H. B. BRABAZON

H. B. Brabazon

not more wet than light, and the stone has not more substance than its shadow. It is only where the individual temperament touches life that it responds to art. In itself, nothing is artistic, nothing has been touched by art: in turn everything is artistic, there is nothing that art cannot illumine. The artist can only take from a thing that which he has already lent it; what his mind has lent to it he receives back again—and nothing more. As we learn beauty we learn to light up everything around us; things around us kindle with beauty and burn as torches lighting our way, burning invisibly, so that the lovers of art pursue invisible paths, and the shadows caused by their own light obscure them from each other.

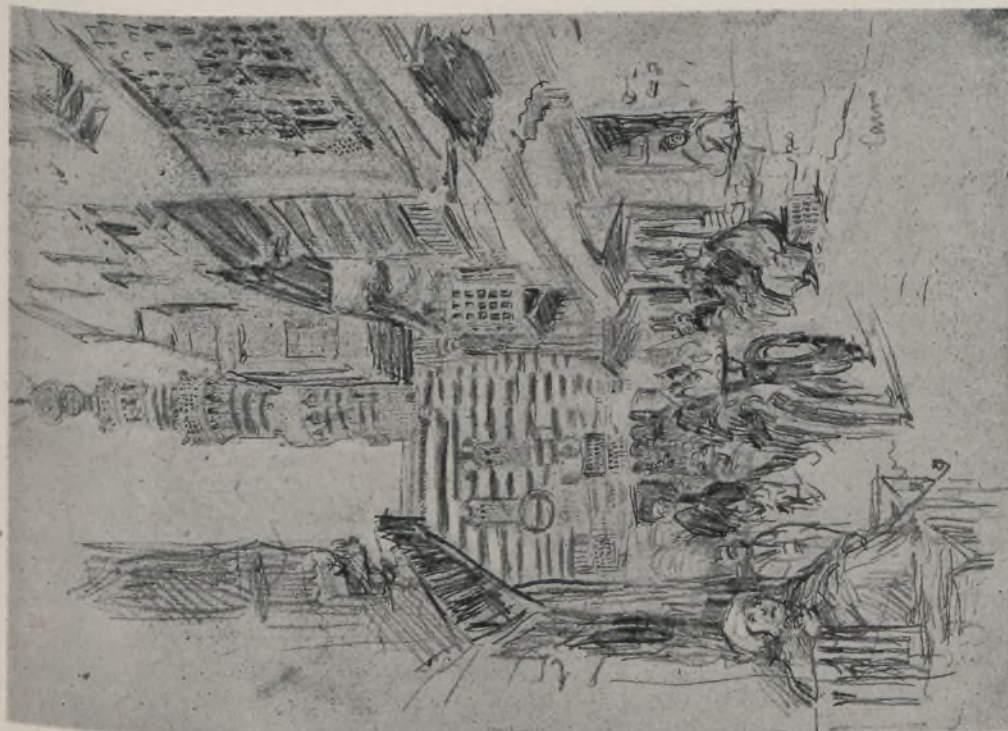
For the artist, then, in his moments of creation, it is certain that things do not exist for themselves or for any purpose except that of their effect upon his mood at the time. Nature in these moments is no longer an idle instrument waiting for the player; objects themselves cease to be as idle notes and become as notes that spend their soul in sound. There can be no understanding of art except amongst those with whom the memory of colour and form exists for its own sake among the experiences of the mind.

Mr. Brabazon likes the particular properties that water has when charged with colour, yet he runs white body-colour into his paint to give himself freedom. He will not be cramped in rendering a vivid impression by a necessity to leave white spaces to be afterwards modified and brought into shape; yet he does not rely upon body-colour, but takes it or leaves it as it lies ready to his hand, being bent on correcting as he goes, and making every touch true at once, with a sensitiveness that feels its way as easily with the white opaque paint as with water just blushing with colour. A Whistler water-colour has something feminine in its delicate reconciliation of nature with what on paper is effective. Mr. Brabazon paints with a strength wholly masculine, caring more for truth to his own impression than for the effectiveness of that impression as a result. Some of the elegance of millinery entered into Whistler's skill. The characteristics of Mr. Brabazon's art lie in his unconcern altogether with what the onlooker thinks. He is frankly self-indulgent in this matter. That his picture wins the spectator's approval by an appearance of truth or by the colour attained does not seem to matter much to him. The colour is there because it is his perception of it in nature that



"VILLE D'ESTE"

FROM THE DRAWING BY H. B. BRABAZON



"CAIRO"

FROM THE DRAWING BY H. B. BRABAZON



"CAIRO"

FROM THE DRAWING BY H. B. BRABAZON

The Venice Exhibition



"ZEULAK ROAD, CAIRO"

FROM THE DRAWING BY H. B. BRABAZON

makes Mr. Brabazon paint, and his care to realise what he sees makes his sketches uncommonly patent with truth, though a truth not readily accepted by those looking for form as defined by lines rather than as shown by tone.

In aiming always at one truth for its own sake an artist sacrifices in directions of less consequence to his art, and no one more than Mr. Brabazon ministers to the eye's delight alone with such a pure ritual, no one else's art is so virgin of any desire outside the beauty of things at sight. Whistler amused himself with a beautiful dexterity, Mr. Brabazon is not careful to give his fingers any pleasure in the matter. The keynote of his exquisite water-colours is a sincerity that carries him past self-consciousness. His technique has grown out of this, and this is why its simplicity is so expressive; he has that truer style which is the man himself. In painting there is an outward grace of accomplishment, similar in a way to that which is sometimes attained in games of skill, and it is too often confused with style in its deeper meaning. As a matter of fact, this graceful ease may carry a man away from what is best in himself; and, on the other hand, it may screen shallowness. The test of Mr. Brabazon's art is its approach "to the condition of music," where the subject cannot be separated from the manner of its expression. His art brings no gift of a new convention to water-colour painting; it is a natural thing that has not grown out of other men's work. It shows us the beauty of sincerity and simplicity.

T. MARTIN WOOD.

THE VENICE EXHIBITION. BY ARTHUR SINCLAIR COVEY.

THE Venice Exhibition comprises, as I have computed, some twelve hundred works, and if I should attempt in the space allotted me to merely mention one half of these, the result would be something like the American negro's conception of a dictionary, who, after having been presented with a copy of "Webster's Unabridged," spoke in grateful tones to the donor: "It's a vurry interestin' book, Massa Jones; but I reckon the subjek changes purty often."

So I shall merely point out a few things to be seen at this very complete exhibition, and if some important works are omitted it will be due to lack of space and not an oversight.

In my article on Frank Brangwyn's exhibition room, I described the plan of the Venetian committee for this summer's exhibition. Committees were appointed in each of the exhibiting countries, whose duty it was to select the pictures to be shown. The rooms allotted to each country were designed and arranged by some prominent architect or decorator selected by the Hon. Secretary, Professor Fradeletto, from the respective countries. The English committee was composed of the following well-known artists—Alfred East, George Frampton, and Walter Crane.

Mr. East was sent as a delegate from England, and was *ex officio* a member of the International Jury which met in Venice. A further honour was conferred upon Mr. East. When the jury met

The Venice Exhibition

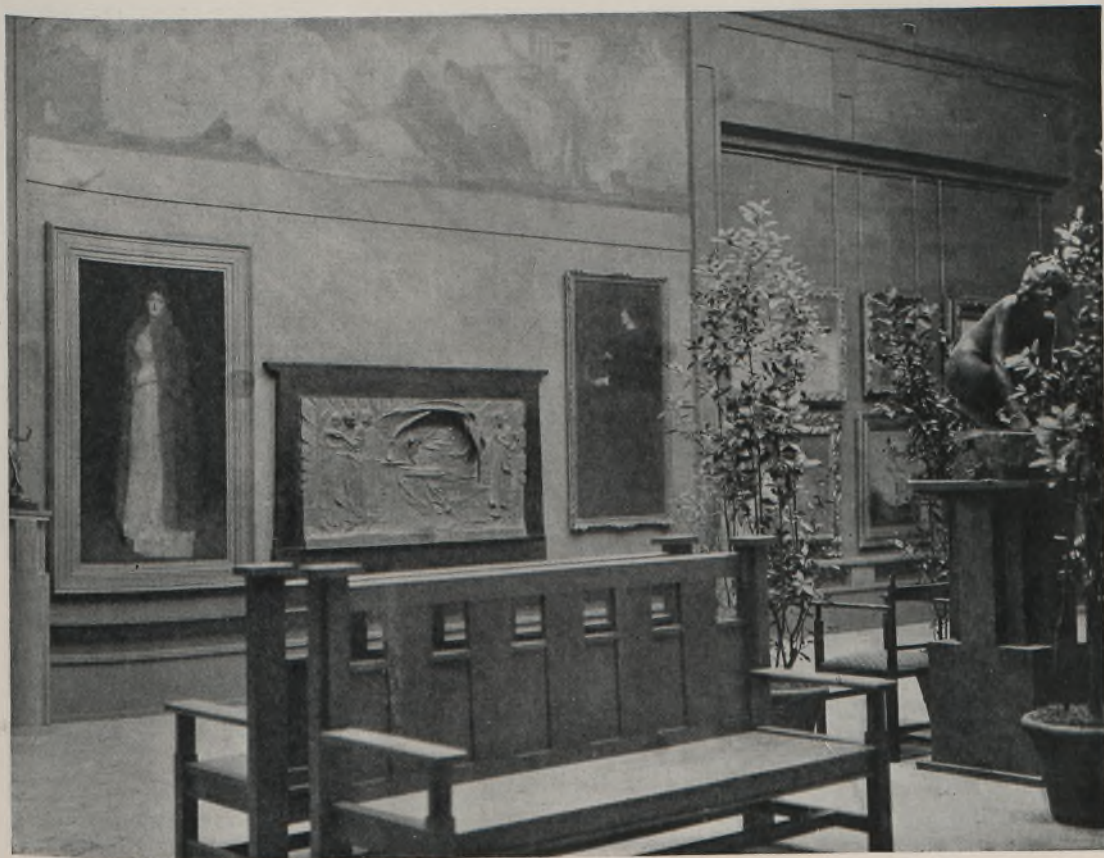
in Venice to select the works of uninvited artists, he was unanimously elected to serve as President of that body.

The exhibition opened literally with a Bang! for the roar of the guns from the warships in the harbour was only to be exceeded by the din of the battle of Tsushima. As the royal procession of state barges moved down the harbour just off the Riva, followed by thousands of gondole, I began to wonder if the old middle age interest in art had not been revived. But what has all this to do with art and artists? the reader will ask. Simply this. That when one sees day after day the entire pages of the daily press literally filled with news stories of an art exhibition, crowding out all the usual topics of the day, in the same manner as would the coronation of a king in England, or the election of a president in the United States, why then it is we stop and wonder and begin to compare; we begin to see the wisdom of Tolstoi's words when he said that "Art is not a pleasure or a pastime, it is a reality." So it is with the Venetians. Art is a recognised part of their

existence, brought forward perhaps from the time when the Republic was in her glory, and when her art and artists held a place in her court along with the makers and executors of the law of the land.

To return to the work of the exhibition. Despite the fact that in every section there is a very apparent evidence of officialdom, the works shown are quite representative. To the student of modern art, whether he be artist or layman, this exhibition is most interesting. The difference in national taste is here brought out in a striking manner, not only in the works shown but in the setting itself. More, perhaps, is it in the latter, for the reason that it is in the architecture and decoration where any country most strongly commits herself.

Upon entering the Grand Salon, one is struck with a sense of spaciousness,—not too many things, but some audaciously large ones; and the able management of the committee here asserts itself in having kept these large pictures out of the small rooms, where, had they been hung, not only would the room, but every other picture have suffered.



ENGLISH ROOM, VENICE EXHIBITION

DESIGNED BY FRANK BRANGWYN, A.R.A.

The Venice Exhibition

Some large pieces of sculpture there are here. *Dreams*, by Antonio Camaur, is a curious group which few will fail to see; *Anima Intenta* by Giovanni Alloati and *Vinto!* by Augusto Felici are worthy of notice. The German sculptors, Hugo Lederer, Josef Limburg, and August Hudler, are represented by some admirable pieces. Lederer shows a detail of a fountain designed for the University of Breslau. Most of the sculpture in this room is Italian, however, and in all their work exists a distinct national character, a love for the fantastic, influenced perhaps by the atmosphere of tradition by which these men are surrounded. This, as one of the strongest of the Italian painters suggests, hinders more than it helps.

The paintings in the main salon comprise such well-known names as Maurice Bompard, who, perhaps, knows Venice better than any living Frenchman; *Portrait* by Carolus-Duran, and *Feast Day in Brittany* by Charles Cottet. Adolfo

Levier shows two things, one a large portrait in grey and black which he exhibited to rather better advantage in last year's Munich Secession.

A *Portrait of President Kruger*, full of character, is shown by Therese Swartze. *Madonna*, by Melton S. Fisher; *The Slave*, by Bilbao Gonzalo; and *Portrait of Pius X.*, are included in this room.

In the other two rooms given to the international section I found quite as interesting a collection of work as could well be brought together.

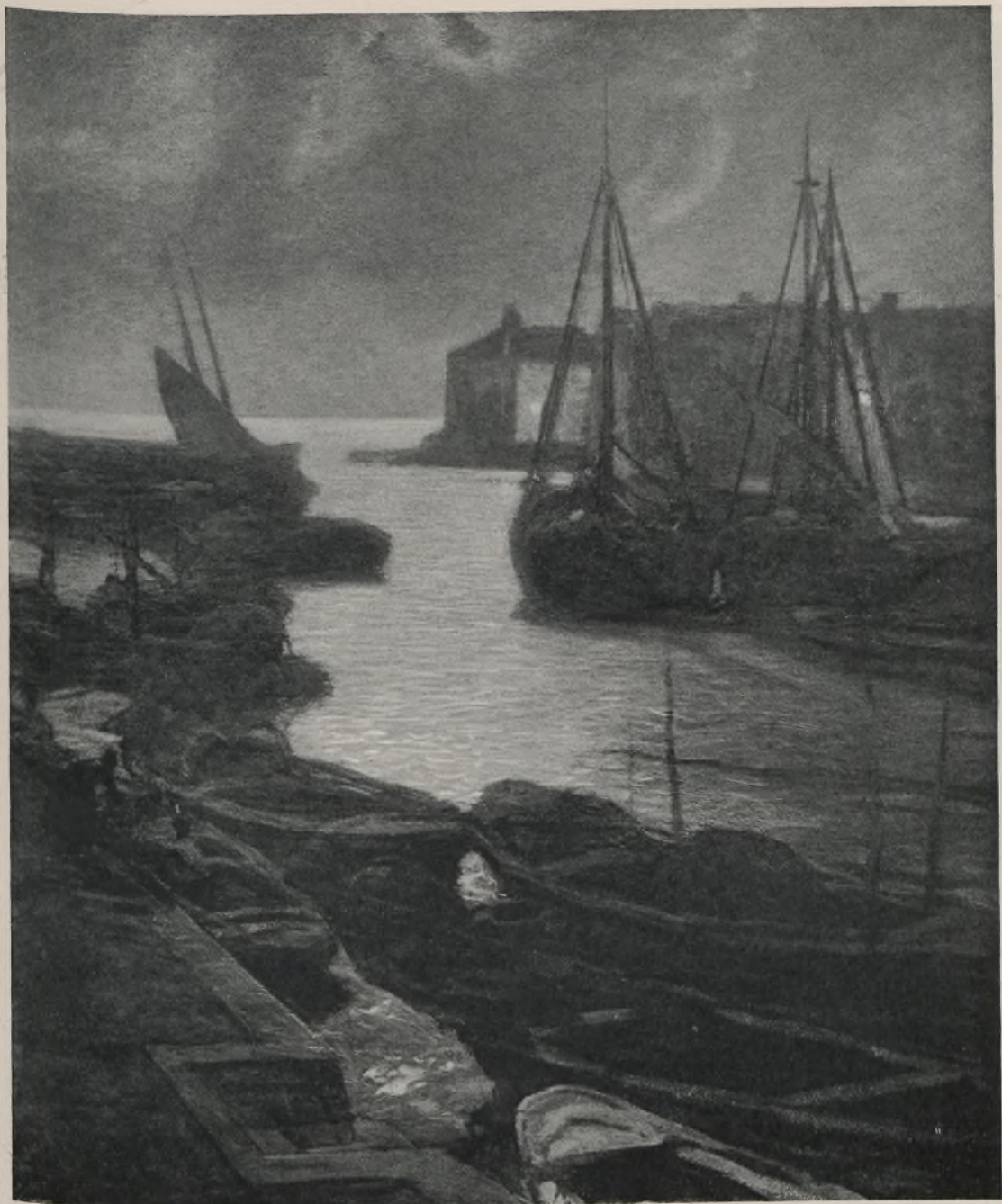
A *Group of Goats*, by Julius Paul Junghanns, is done in a vigorous, direct manner, and the animals are exceedingly well drawn. Junghanns is an Austrian who has had much recognition in Germany. He has recently been given a professorship in the Academy of Düsseldorf.

Spring near Locarno is a delicate rendering of a delightful subject by Josef Gastetons. Alexandre Marcette has two water-colours, one of which, *Threatening Weather*, has a sort of broad Turner-



"THE CROSS

BY LEONARDO BISTOLFI



"NOCTURNE." BY
PIETRO FRAGIACOMO



"MELONS." BY
F. BRANGWYN, A.R.A.

The Venice Exhibition

esque charm about it. Two examples are here shown of the work of those celebrated Hollanders, Mauve and Maris. Both are Dutch subjects, and both possess that pastoral charm one finds in all the work of these men.

Two things by Emile Blanche occupy conspicuous positions. One which he calls *A Study* is very characteristic of this man's work, a clear, crisp directness of treatment of a young girl in fancy costume. But better things from the brush of this clever painter are to be seen in the French room proper, which I will treat in another article. On the centre of the main wall of this room is a large circular composition by Jules van Bresbroek. *May* is the title given to a charming little landscape by Francesco Sartorelli. It is painted high in key, but is quite as simple and pleasing as its subject might suggest.

Occupying a conspicuous place in this room is Byam Shaw's *Love the Conqueror*. It is too well known in England to need any comment.

Two remarkably fine pieces of bronze by Constantin Meunier are also to be seen in this room. Almost on the eve of the opening of the exhibition occurred the death of this most able sculptor. The two things he has shown here possess the splendid qualities which rank him amongst the greatest of modern sculptors. One, a procession of working people, and the other, *The Chiseller*, show a sympathy for his subject which is nothing short of reverence.

This same keen sympathy for work and workers is found in all his pieces, such as no other artist has possessed since the days of Millet, and certain it is that technically he was infinitely greater than this celebrated French painter of peasant life.

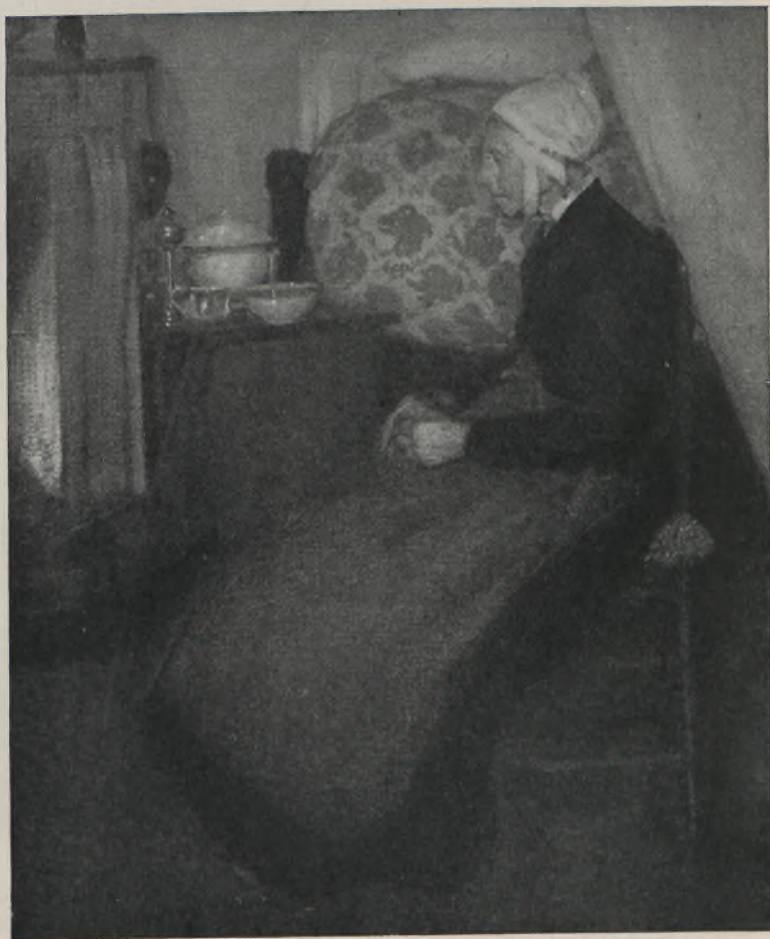
Much space in this room is given to sundry works by Jan Toorop. Four things in colour are

treated in an ultra-impressionistic manner not easily understood by the layman, but possessing certain pleasing individual qualities. A number of drawings are shown by the same artist.

The greater part of the space in the last of the international rooms is given to a group of American artists, the works being brought together by Gari Melchers, who shows three things: a large religious subject, *The Last Supper*, *A Man with a Cape*, and a small one, which is perhaps more characteristically a Melchers than either of the others, *A Peasant Girl in Bridal Gown*, with which subjects he is perhaps found at his best.

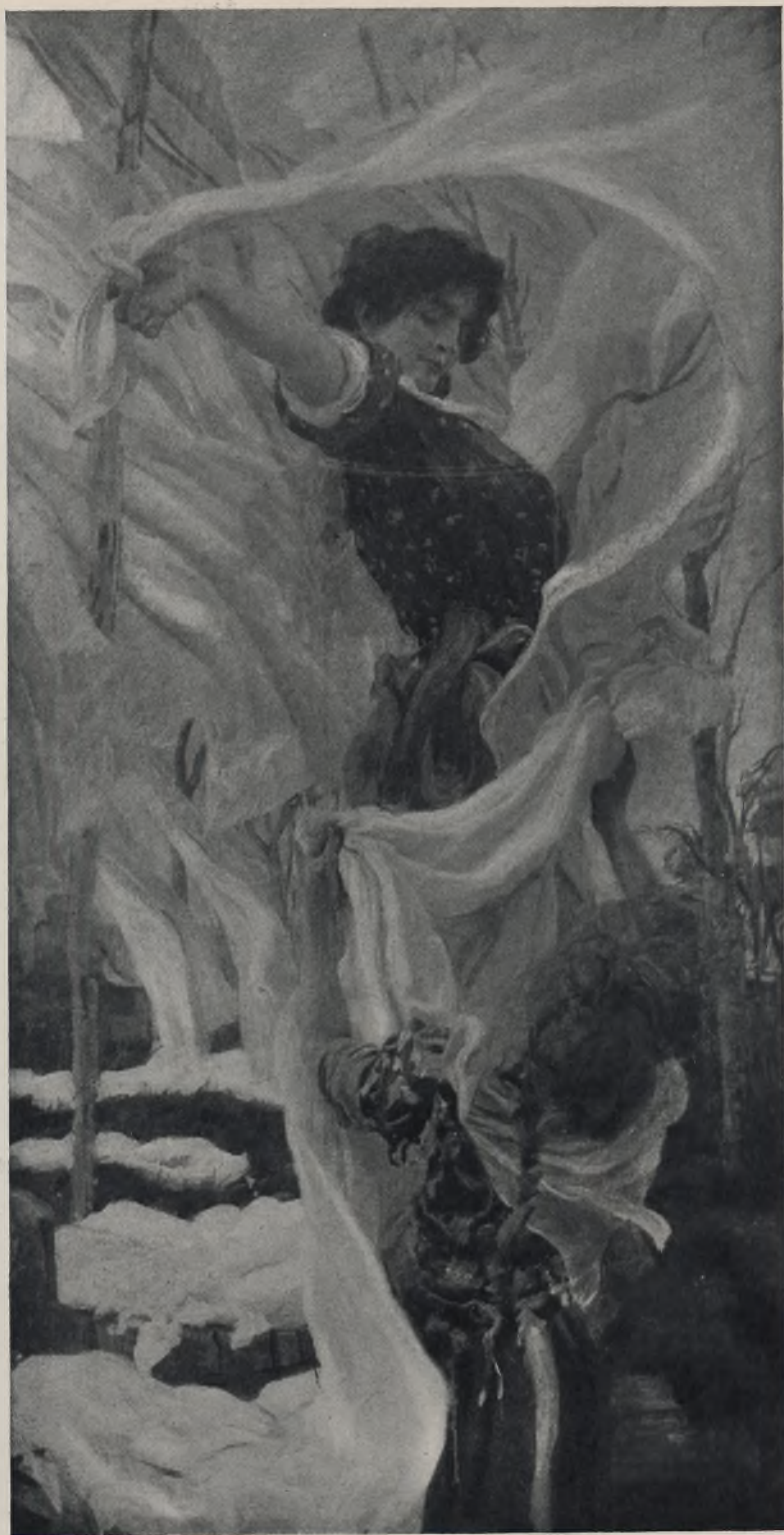
Two single-figure compositions by Frederick Friescke are charming in colour, and in both is found a pleasing decorative quality, which is characteristic of all his things.

One of the strongest works in this room in every way is the *Portrait of Phil May* by J. J. Shannon. This picture, with which I presume the English



"AN OLD WOMAN"

BY RICHARD E. MILLER



"FAVOURABLE WEATHER"
BY ETTORE TITO

The Venice Exhibition

art-loving public is familiar, received a gold medal in St. Louis last summer.

Campbell Cooper is represented by two paintings of sky-scrapers of Chicago and New York. They are a fine rendering of an exceedingly difficult subject, full of light and atmosphere.

Richard E. Miller is a highly promising young American who had great success in Paris in last year's Salon. He has already sold a picture to the French Government, and received high honours at the St. Louis Exposition. He shows two very able pieces, one of which, *An Old Woman*, is herewith reproduced.

The Question and *The Secret*, by Walter McEwen, and *The Mysteries of the Night*, by John Humphries Johnston, are well worthy of notice.

Sunday in Brittany, by Eugene Vale, is a low sympathetic treatment of a most interesting subject, possessing a deep religious sentiment which surpasses description.

Only one small black and white is shown from among the works of James McNeill Whistler, and it is in no wise important considered as a part of the work of the celebrated painter.

Among the other nations represented in this room are two remarkably good portraits of young women by John Lavery. Both are claiming a well-merited amount of attention in this show. James William Morrice has two good things; *On the Beach* is well worth seeking out in this multitude of pictures.

Fritz Thaulow has quite departed from his usual treatment and subject in his *Street in Cordova* and *Vigna Vergine*.

Those lovers of art who are fortunate enough to see this exhibition should not fail to visit the Dutch collection of etchings and lithographs, to which an

entire room is given. A finer collection is seldom brought together. Hours could be spent in this little room with much pleasure and profit. Then, too, it is a room which one always has a clinging desire to revisit.

The collection was brought together and hung by Philip Zilcken, the well-known etcher and Hague correspondent of *THE STUDIO*, who shows four strong pieces. Of the others I can only mention a few names of the artists represented, for there are over one hundred and fifty works shown. Among these are examples by Israels, Havermann Dupont, Toorop, Van der Volk, Van Derksen Bosch, Aarts, Kramer and many others of equal importance.

I must hasten along, however, until we come to the Hungarian section. Here, in this room, is a surprise for the personally conducted sightseer. Even Solomon's temple in all its glory was not



PORTRAIT

BY GIUSEPPE ROMAGNOLI



"THE EDGE OF THE SOMME"
BY ALFRED EAST, A.R.A.

The Venice Exhibition



"DECEMBER"

BY FRANCESCO GATTORALLI

arrayed like this room, which found its origin over in Buda-Pesth. Gold—all gold—from the floor line below to the skylight above, with a gilded decorative pattern above the frieze. Pictures with frames of gold we find, and we wish the powers that be had hung more pictures—to cover up the gold. I am hoping that something went wrong in the execution of this room, that it is not as they designed it. One of their committee informed me that they intended to have it darker. As it is it needs the mellowing effect of time—say, six hundred years!

There are, however, some redeeming features in this room. A great fireplace in marble and mosaic occupies a large part of one end of the room. It is a fine dignified bit of design, and the furniture is good. The latter is finished in mahogany after the designs by the architects, Jambor and Ballint. The committee was composed of Bertalan Karlovsky, Jenő de Radisics and Miklos Szmrecsanyi. Among the pictures shown here are *Vagabonds of the Night*, by Munkacsy; a *Nocturne* in a scheme of green and gold by Firenaz Olgayai; *Wood Interior*, by Paal Laslo; *Nocturne*, by Lajos Szlanyi; *September*, by Ignacz Unjvari; and *In the Valley*, by Bela Grünwald.

There are two pictures by Janos Vasjary, which are as fine as anything shown by the Hungarians. His *Old Couple* holds a high rank in the whole exhibition. Baron László Mendnyanszky is well represented by his picture *Dawn*. Only a few pieces of

sculpture are shown in this room. Two portrait busts in bronze by Miklos Ligeti are among the best.

The entire arrangement and organisation of the Swedish room was given over to a well-known architect of Stockholm, Ferdinand Boberg. The walls are of a warm grey, severely plain and unbroken save for the lower half of either end, which is a shade lighter. There is a light airy quality about this room which is distinct. The pictures shown are small and few in number, but the whole effect of the room is so pleasing that one might stop and live in it for an indefinite length of time without tiring of it in the least. The hangings are dove-coloured, and around either door is a broad casement of plaster. Upon this is surmounted the Swedish and Venetian coat of arms, in bas-relief.

Their exhibition is largely composed of the work of three men, Anders Zorn, Carl Larsson, and the designer of the room, Ferdinand Boberg.

The great number of Zorn's paintings and etchings would make an interesting show in itself. The nude figure he calls *Dreams* is perhaps the finest of the paintings shown, possessing his wonderful dexterity of handling and a refinement and purity of colour not found in any of his other nude subjects. His *Old Violinist* is known to the English reader, being shown at the New Gallery last autumn.

A collection of twenty-one etchings of Zorn's occupy one entire end of the room. These are too well known to need any comment here.

The Venice Exhibition



ROMAN ROOM, VENICE EXHIBITION

Carl Larsson shows a great number of his charmingly individual water-colour drawings. They all represent his home and his family, and many of them appeared in last September's number of *THE STUDIO*.

Four pieces of tapestry by Gustav Fjastad merit the important position they take in the decoration of the room. Some charming pieces of sculpture in miniature are shown by Carl Milles. His group of elephants and the procession of women are as large in feeling as if they had been heroic in size. A little nude *Dancing Figure* of carved wood by Christian Erikson is extremely dainty and charming.

Viewed as a whole the Swedish group may be gratified with the results of their effort.

At the end of the Grand Salon is a large room in the form of a lunette, which is styled "La Tribuna," in which is collected the work of one of Italy's most able sculptors, Leonardo Bistolfi. In this room we find something remarkably good without the usual striving for originality. To be sure the work of this Italian is full of individuality, but in the working out of his most distinct style he

has sacrificed none of those things which a really fine work of art must possess.

In his largeness of conception and grandeur of his subjects, I think he might well be likened unto Watts. His central and most important group, *The Cross*, needs no comment. Its great monumental qualities, as well as the deep religious fervour it expresses, will be apparent.

As I have already described Mr. Brangwyn's scheme for the decoration of the English section in a previous article, I will devote my space to the most important of the works shown.

William Nicholson's *Nancy* has attracted much attention from the Italians, and justly too, for it is full of those individual charms which alone belong to Nicholson.

The setting for Goscombe John's *Elf* is as happy as possible. Partly surrounded by trees, this bronze figure, with its curious attitude, creates a genuine glow of pleasure.

Alfred East shows three of his admirable landscapes. His *Edge of the Somme* is a most delicate bit of colour. It shows his tender regard for Nature in her most subtle moods. In all

The Venice Exhibition

three of them is found that fine sense of balance between the realistic side of nature and the great decorative charm she holds for those who see and understand.

Two pieces are shown by Maurice Greiffenhagen. His *Annunciation* holds a high rank in the English section. *The Black Hat*, by Mouat Loudan is shown to good advantage, as is George Clausen's *Girl with a Rose*.

Diana of the Uplands, by the late Charles W. Furse, has been given a good position. It is one of the strongest works in the English section. No less interest is centred on the *Endemione*, by the late G. F. Watts. It is to be regretted, however, that more important examples were not sent from among the works of this celebrated English master.

Frank Brangwyn shows but one picture, *Melons*. This composition, with its richness of colour and

forceful decorative treatment, shows in a striking manner with what great reserve his decorative panels above are painted.

The panel in bas relief by George Frampton could scarcely be shown to better advantage. It is, of course, well known in England.

Among other works which deserve special mention are *The Lady of Shalott*, by Waterhouse, lent by the Corporation of Leeds; and those exhibited by Edward Stott, Stanhope Forbes, Moffat Lindner, Bertram Priestman, Arnesby Brown, Oliver Hall's *Daphne*, *Flowers of the Marsh*, by H. H. La Thangue; *Psyche*, by Solomon J. Solomon; and *Moonlight*, by Harold Speed.

A small room given to English black-and-white work is filled with good things. It is in no wise as elaborate or complete as the collection brought together at Düsseldorf last year, but almost every piece shown is good. The list of exhibitors includes

such well-known names as Oliver Hall, Frank Brangwyn, Alfred East, Charles J. Watson, F. Burridge, Sir Charles Holroyd, and Sydney Lee.

Considered from all points of view, the English artists may well be proud of the showing they have made. The splendid taste with which their things have been displayed has at once given them an advantage over many of the other exhibiting countries. Much attention has already been given by the continental press to the *Sala Inglese*.

The Venetian group, whose committee was composed of Ettore Tito, Pietro Fragiaco, Luigi Nono, and Antonio dal Zotto, have made a remarkably fine show. Two rooms are given to their section, one of which is decorated in a manner well adapted to the purpose. The walls are of a dull red, with a woodwork of nut-brown, in fine harmony and quiet enough not to disturb any tones in the pictures. The second room is not so successful as an exhibition room. Finished as it is in imitation of a light natural wood, it gives off a colour in the room which is dry and severe.

Ettore Tito is, without doubt, the strongest of the Venetian painters. His *Favourable Weather* is fine in every way, but no less interesting is this than his *Fruit* or *The Towpath*. In the latter is a strength of drawing and a subtlety of tone rarely found in the work of a modern

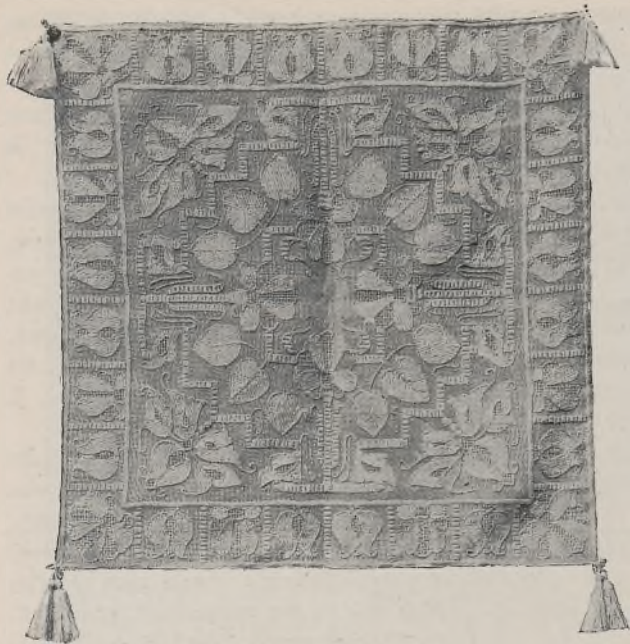


"ROSA APPASSITA"

BY ITALICO BRASS

Swedish Textiles

THE TEXTILE ARTS IN SWEDEN. BY AXEL TALLBERG.



COVER

BY H. STARCK

artist. He also shows an admirable bit of design for a gold medal to be given to Signor Marconi by the City of Venice.

Nocturne, by Pietro Fragiaco, is charming in colour. Fine in composition and breadth of feeling is his *Idylls*.

Francesco Sartorelli's *December*, a symphony in browns, is full of repose and extremely dignified in arrangement. *In the Heights* is a fine rendering of subtle tones.

Italico Brass is a young Italian who is receiving a marked degree of attention in this exhibition. His portrait of Signora Brass is a direct forceful bit of painting. His *Daughter of the Sea* is very spontaneous and charming in colour, but it is not so well drawn as his *Rosa Appassita*. Arthur Rietti shows three very interesting portraits, low in tone and fine in character.

The French, German, Spanish, and remaining Italian provincial rooms I will treat in another article. A. S. COVEY.

We have been asked to state that the Annual Exhibition of the Sheffield Society of Artists, which will this year be held at the Sheffield Technical School of Art, will open on August 1st.

THE present-day textile arts of Sweden may justly boast of a very imposing and highly interesting pedigree—not so much, perhaps, if we compare their history with that of the similar arts flourishing in the Continental art-centres in times gone by. Grand artistic design and laborious composition are in the arts of Ultima Thule admirably substituted by the now properly recognised and equally important qualities of noble simplicity in form and colour.

The textile home arts of Sweden are, indeed, of very great antiquity, and that the past was capable of turning out charming works is made eminently manifest by the examples still existing in our public and private collections.

The evolution of design and creative ideas seems, however, to have been remarkably slow during many centuries. The old time honoured patterns have been used over and over



TABLE-COVER

BY ANNIE FRYKHOLM



TAPESTRY. BY:
MARIA SJÖSTROM

Swedish Textiles



SOFA AND TAPESTRY
GOBELIN WEB

DESIGNED BY F. LONNGREN
EXECUTED BY GJOBELS CO

again without much variation. The different counties of Sweden have in this respect, as well as in many others, stubbornly held to their ancestors' ideas in regard to form, colours, and composition—all greatly cherished and venerated heirlooms, inherited through many generations. But this, in some respects, unfortunate circumstance is compensated for by the enormous wealth of types and

forms that constitute these heirlooms. Not only every county, but every parish, may quite truthfully be said to offer the student decided differences in artistic conceptions and ideas of rendering, a difference that is made distinctly prominent by textile patterns from various parts of the country.

It is hard to understand how these distinct types could have been so guardedly preserved from any particular influence upon each other century after century, and it is surprising to find that at least the rural parts of Sweden still maintain them in pure state and use them in their daily textile labours.

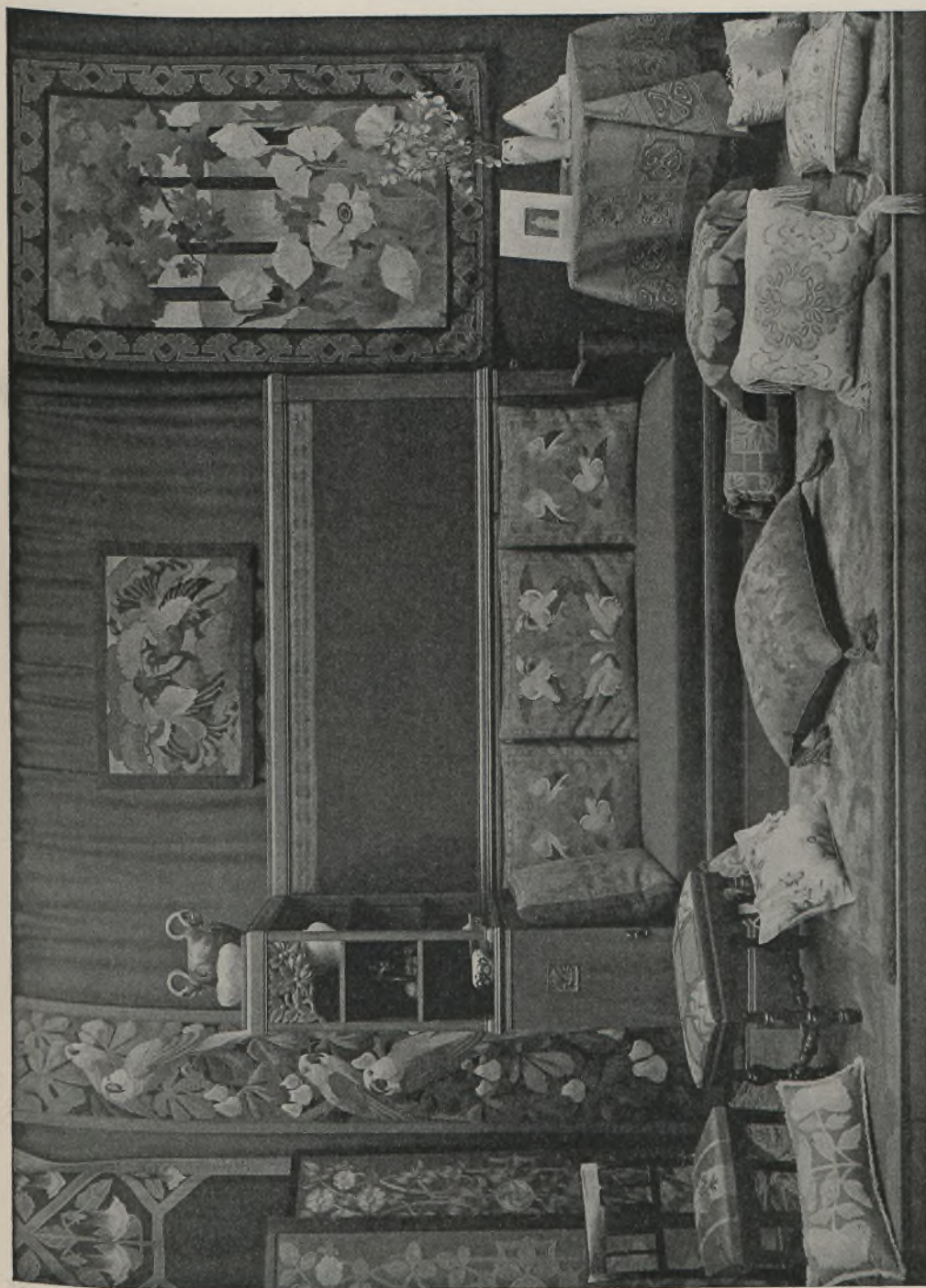
The modern textile art workers of Sweden have turned this perhaps quite unique circumstance to good by a skilful and observant use of the textile material that is now collected from all corners of the country, and upon this basis they have managed to turn out work in which, notwithstanding the great variety of forms and colours which have had to be selected and put together, the national type has been eminently preserved.

From this grand national type our textile workers have, during these latter years, and with great



TAPESTRY

BY GUNNAR WENNERBERG



EMBROIDERIES BY NILS
LUNDSTROM AND A. FRYKHOLM

Swedish Textiles



EMBROIDERED CUSHION

DESIGNED BY F. LONNGREN
EXECUTED BY GJOBELS CO.

success, directed their attention to modern conceptions and new ideas. Our technical schools have all eagerly taken up this highly important matter, and many artists of repute have devoted their splendid ability to the recent movements which have brought the world's textile arts to the magnificent standard of the present day.

The result of these encouraging exertions has, indeed, been very interesting. We have now in Sweden every year a great number of exhibitions of the textile and other art-industrial branches of our craft-and home-*"slöjd"* not only in Stockholm and the larger towns, but even in the smaller ones, and not seldom in out-of-the-way country villages. The women of Sweden, old and young, are making intelligent and skilful use of the modern designs provided by our artists and our schools, and a great number of societies have, in addition to the many that already before existed, constituted themselves in all parts of

the country, all with the common object of furthering these charming arts, which always brighten and gladden our homes.

The chief factor in regard to the above-mentioned national type of modern Swedish textiles, still much practised nearly everywhere in the country, is doubtless the existence of the now world-famed Northern Museum at Stockholm, which possesses by far the most extensive collection of patterns and materials of antique Swedish and Norwegian textiles in the world. This collection may safely be said to have given motives to the greater part of the new designs belonging

to the national types in our modern textiles.

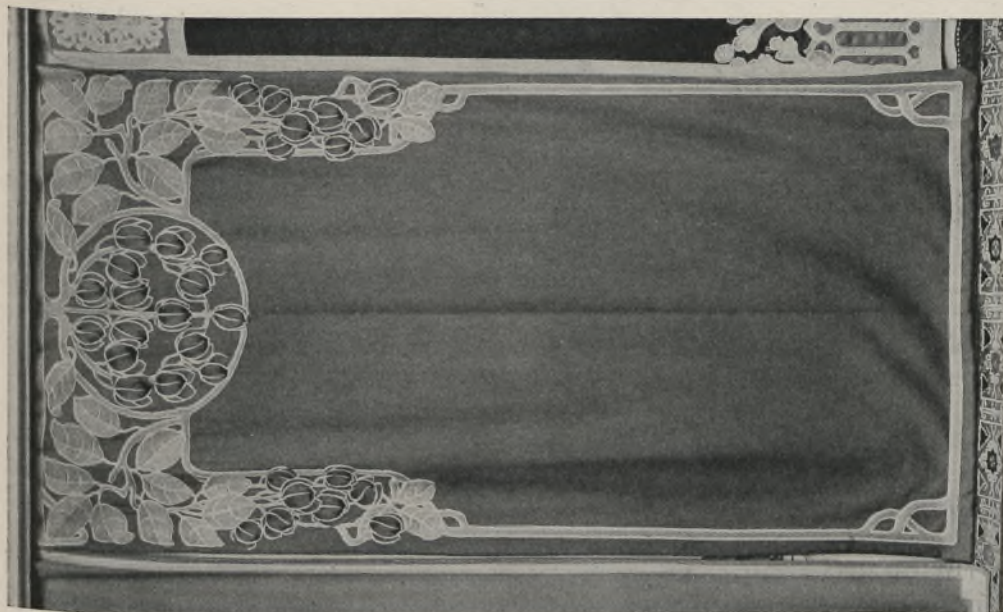
The most important of the societies working to the benefit of textile-*"slöjds"* are, among the older ones, Svenska Slöjdföreningen and Handarbetets vänner.

Svenska Slöjdföreningen has now been in active work for forty-five years, and counts about



CUSHION

BY MRS. WESTMAN



BY NILS-LUNDSTROM

FORTIÈRE



DESIGNED BY THYRA MATTSO

FORTIÈRE

Swedish Textiles



CUSHION

BY A. FRYKHOLM

one thousand paying members. The society enjoys a substantial and well-deserved support from the Government, and his Majesty the King of Sweden and Norway is its foremost honorary member and patron. This society has not exclusively devoted its efforts to the encouragement of home arts; it has very successfully endeavoured to bring refinement and artistic taste into handiwork and crafts. The very frequent exhibitions of the society are as interesting as they are instructive. Each of these exhibitions comprises generally but one branch, and often only one section of a branch or subject belonging to the sphere of art that forms the object of the society's exertions. They are now and then varied by excellent shows of antique works in suitable lines, either retrospective or else dealing with some particular period in the history of artistic handicrafts.

But perhaps the greatest and most important work done by this society towards progressive refinement in home arts and crafts is to be found in the many instructive publications it continually issues. These publications consist of books, pamphlets, designs, and drawings which are given away and forwarded to all those who apply for them. The society has in this matter even gone so far as to keep a register of

every skilled craftsman in the country, and to these workers publications, designs, and drawings are forwarded free without special application.

During recent years this truly beneficent national society has developed into a really far-reaching power that always keeps an eye upon the leanings of our art handicrafts and home-arts, and it uses every opportunity to conduct the evolution from the tasteless tendencies of the recent

past into the safe and desirable channels that lead to future perfection.

The present energetic manager and secretary of the society, Dr. Folcker, is one of our very best authorities upon the subject of home arts and industries, a fact which is made quite evident by the splendid manner in which he manages the editing of the society's interesting and instructive publications.

The second society, *Handarbetets vänner*, became incorporated in 1874, chiefly under the initiative of some ladies who had become greatly impressed by the outspoken opinion of the famous art connoisseur Jakob Falke at the Vienna Exhibition in 1872. After having absolutely condemned the home-arts as then practised by European women, he said that "The only works of the



WALLHANGING

BY NILS LUNDSTROM

Société Nationale des Beaux-Arts, 1905



"LA CHAÎNE DU MONT BLANC"

BY R. MÉNARD

kind in question that possessed some tendency to true artistic vitality and independence were some Swedish domestic embroideries, the designs of which were based upon native patterns and executed in the time-honoured national manner."

This was encouragement enough, and the society was accordingly started. During the thirty years now passed since then, it has done a very great deal of good in the proper direction. The society has exclusively devoted itself and its exertions towards a desirable development of women's art-work and home-handicraft. It has nearly one thousand paying members, mostly women, who have a right to the free loan of the society's patterns and designs, and free admission to all exhibitions held by the society. Even this society is partly supported by Government grants.

The most important of the younger societies of this class is doubtless Föreningen för Svensk Hemslöjd, which was established in 1899, and has for its chief object to support and encourage the home-industries, particularly the art-slöjds, of the home against the exterminating influence of modern machine-made goods. It has now nearly seven hundred paying members, and is supported not only by the Government, but also by nearly all county councils in the kingdom. The chairman of its council is the clever painter, H.R.H. Prince Eugen.

The most important concern of this description

in Stockholm is probably Nordiska Kompaniets Textil-Afdelning Thyra Grafström, which was started in 1897; and it may justly be said that it has since then, under the clever direction of Mrs. Grafström, turned out a great number of most charming works.

Another large firm is Gjöbel's, founded in 1885. The artistic adviser of this concern is Mr. A. Wallander, who has during many years worked in that responsible capacity, and always with admirable results. A great number of the works executed by this firm have been designed by him.

In addition to these business concerns, it may be mentioned that two of the great societies spoken of have extensive showrooms of their own, where excellent textile works, executed in the homes or in the schools, may be inspected by intending buyers. The profits of the sales effected by these naturally go, at least in part, to the funds of the respective societies.

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

A VISITOR to the fifteenth exhibition of the Société Nationale des Beaux-Arts, who eschews all preconceived ideas, and who on entering, ignores all friendships, *camaraderies*, or other pre-

possessing influences, will find this show on the whole rather disappointing. This does not mean that one cannot find here and there some good, indeed very good, pictures; but the general effect of the exhibition is somewhat flat, and it must be regretfully admitted that many of the members have not this year risen to the level of their reputation, or of the work exhibited by them on previous occasions. It would be very unfair to deduce from this any inference as to the decadence of this or that artist. It is but too natural that a painter should find it impossible always to maintain the same degree of perfection, and he has every right to try experiments, or even to make mistakes, without its being necessary, for that reason, for us to declare that his talent is falling short. It seems to me that people are nowadays too ready to arrive at conclusions of this sort, although the whole history of art is there to prove that a painter may produce a bad picture and yet remain a great artist. The only thing that one must sometimes lament is that artists are not apt enough at self-criticism, and do not abstain from exhibiting when they have nothing to say.

I cannot see, for instance, how Mr. Lavery's fame can be increased by his three portraits now exhibited, which are most unfortunate in treatment. This rather uninteresting work makes us look back with regret to his charming portraits of young women shown last year. Neither do I think that the large portrait of *The Duchess of S.* can add anything to Mr. Sargent's renown. The head and shoulders are certainly excellent, and the pose is fine; but the green dress clashes unpleasantly with the landscape background. There is not here, in short, the dash, the fire, the *joie de peindre* which distinguished this remarkable portraitist's contributions to former exhibitions. M. Boldini, another celebrated portrait painter, shows in his three portraits those qualities of dexterous draughtsmanship which are all his own, and even, be it said, sometimes carry him too far, so that the artist, led away by his mere cleverness, thinks only of producing an astounding effect, and thus ends by getting impossible and unnatural attitudes. M. Boldini's colour, moreover, is always frankly disagreeable. It is different with M. de la Gandara, whose portrait of *Mme. G.* one may not like, but



"PLACE DE SÉGOVIE"

BY CHARLES COTTET



"LA PETITE MARQUISE"
BY GASTON LA TOUCHE



WINTER LANDSCAPE
BY FRITZ THAULOW



"AVILA." BY
CHARLES COTTET

Société Nationale des Beaux-Arts, 1905

his portrait of *Mademoiselle Polaire*, on the other hand, is one of his good bits of work, with its very characteristic features, the dark complexion contrasting with the pale pink of the satin, and the strikingly lifelike gesture.

M. Caro-Delvaile is by no means unknown to the readers of *THE STUDIO*, to whom last year I had occasion to describe his excellent picture (now at the Luxembourg) of some charming young women in a modern boudoir, a *décor* that was admirably treated. This year he exhibits a landscape scene with nude figures, and also two portraits, one of *Madame Edmond Rostand*, and the other of *Mademoiselle Rolly*. I do not agree with the severe criticisms that have been passed upon the former of these portraits. I see in it an attempt at greater simplicity in the setting, and greater lucidity of expression. On the whole it seems to me very distinguished in style and full of charming detail. Among other things, the eyes

are extremely expressive, and the hand is treated with perfect mastery.

Keeping still to the domain of portraits, there are not a few names worthy of note, especially among the foreigners. M. Maurer surprises us agreeably with the vigour of his scheme of colouring; Mr. Austin Brown has a good portrait of a young girl, beautiful in tone, but rather imitative of Whistler in conception and handling; and Mr. Bunny exhibits two portraits of women. But I prefer another picture by this gifted artist (whose art relates itself, in my mind, to that of the fine Venetian painters), entitled *Fallen Asleep*: two beautiful young women lying by a pool that glitters beneath the full glory of spring, while on it some swans are displaying their graceful forms.

To return to the portraits, I must first mention that of the painter *Jules Adler* by *Mademoiselle Delasalle*, of whose fine robust talent as a colourist I should have liked to speak more at length than

can be done in a mere *compte rendu* of the Salon; that of *Madame C.*, by R. Woogh, that of *Dr. Fleury*, by Pierre Bracquemond, executed in that curious wax-painting process of his; and then I must place quite by itself the magnificent portrait of the *King of Spain*, by R. Casas, austere and distinguished, and looking like one of Velasquez's personages on his powerful horse.

In M. Lucien Simon's large picture, *An Evening in a Studio*, there is a group of portraits. Treated in the very individual style peculiar to this artist, who is looked on as one of the masters of the young French school, we have here the already famous figures of Cottet, Georges Desvallières, René Prinet and Ménard, with their wives and children. The great qualities which we are accustomed to associate with Simon are plainly evinced in this work; but there are also certain defects,



"THE LITTLE WHITE DANCING GIRL"

BY J. F. AUBURTIN



PORTRAIT OF MADAME ROSTAND
BY CARO-DELVAILLE



PORTRAIT OF HIS MAJESTY
THE KING OF SPAIN
BY R. CASAS

particularly a hardness of touch and want of modelling, which strike one especially in the head of Charles Cottet. At the same time one cannot help remarking that this *Evening* is represented in day-light, at which one has the right to be a little surprised! Apart from these small criticisms of detail, the work is decidedly strong and superior in quality.

We will not separate Simon from his friend Cottet, and I must say once more how well I think of this greatly gifted artist. Being now the consecrated painter of Brittany, he might quite well have chosen to remain attached to the subjects to which he owes his reputation, certain of always pleasing his public; but he has not done so. He has sought a new field for the display of his talent, and has been to Spain for that purpose. The reminiscences that he has brought back with him are quite worthy of those with which Brittany inspired him. He has looked upon the ancient ramparts of Avila with the same eye for strong contrasts and values which appreciated the character of Brittany. The romance of the high cathedrals rising against empurpled skies, of the squares with their dark arcades, of the old walls with their numerous turrets: all this is here represented in masterly fashion, and one is glad to congratulate an artist who shows himself to be a rare exception in not feeling forced by success to continue in one line.

After the dignified robustness of Cottet we appreciate the enveloping grace of La Touche. He, likewise, has abandoned his former rôle as a painter of melancholy parks and ruddy autumns, and now appears as a modern painter of *fêtes galantes*, giving us scenes of love and passion, amid charming old-fashioned furniture, in drawing-rooms where the light, filtered through silken curtains, falls tenderly on bare arms and bosoms.

The Salon has, as usual, various large pieces of decoration. I must first note that M. Besnard exhibits a portion of his ceiling destined for the Théâtre Français. Although it is difficult to pronounce upon a work which is not seen in the place or light for which it is intended, it is none the less easy to realise the puissant beauty of the horses ascending the clouds, under the guidance of their divine leader. Another of the masters of the Nationale, M. Roll, exhibits a vast composition, *The Joys of Life*, whose Turner-like setting is particularly fascinating. M. Prouvé and M. Dagnaux have been inspired by the same subject. M. Auburtin's panel, pure in design and delicate in form, justifies the commission given him by the Government for the decoration for the Sorbonne. Round this panel are some delicate little portraits by the same artist, which one notes with pleasure.

Considerations of space prevent me from dilating as I could wish on much that is interesting. I can



"FALLEN ASLEEP"

BY R. BUNNY



PORTRAIT. BY
E. AMAN-JEAN

The Lalique Exhibition

only record the presence of pictures by artists often studied and appreciated here, such as Menard, Morisset, Aman-Jean, Louis Picard, Zuloaga, Billotte, and Thaulow. I can also only mention Carrière, whose magnificent portrait preserves the high level attained by his finest works.

At every exhibition M. Dinet impresses us still further as the first of our orientalists, whose ripened talent leaves us in doubt which most to admire, the faultlessness of his method or the fidelity of his observation. I regret my inability to examine more at leisure the work of various artists, who are perhaps less known, but who are showing great progress: Guillaume Roger, with his views of Holland; M. Chevalier with his solidly painted luminous seascapes; M. Waidmann, whose excellent landscapes have been seen at his exhibition in the galleries of modern artists; M. Almagia, whose *Return from Mass* is full of vigorous detail, freely and firmly treated; and M. Courtens and M. Willaert, whose landscapes are an honour to Flemish art.

Every Salon seems to associate itself with the memory of some particular work or artist. We have had the year of Rodin's *Balzac*, the year of our lamented Puvis de Chavannes' *Summer*, and that of Besnard's *Happy Isle*. This Salon will be remembered for its collected exhibition of the work of a very great and noble artist who has been dead some years, J. C. Cazin. It is here only that will be felt the rare sensation of having before one something definite, realised with the certainty of genius, and there is no doubt that these fine landscapes will hold their own with the most perfect work bequeathed to us by the school of 1830.

HENRI FRANTZ.

THE EXHIBITION OF JEWELLERY BY RÉNÉ LALIQUE.

M. LALIQUE is courageously Parisian in the way that he gives his great imaginative skill to the splendours of fashion. Many people might be prone to underrate the genius of the

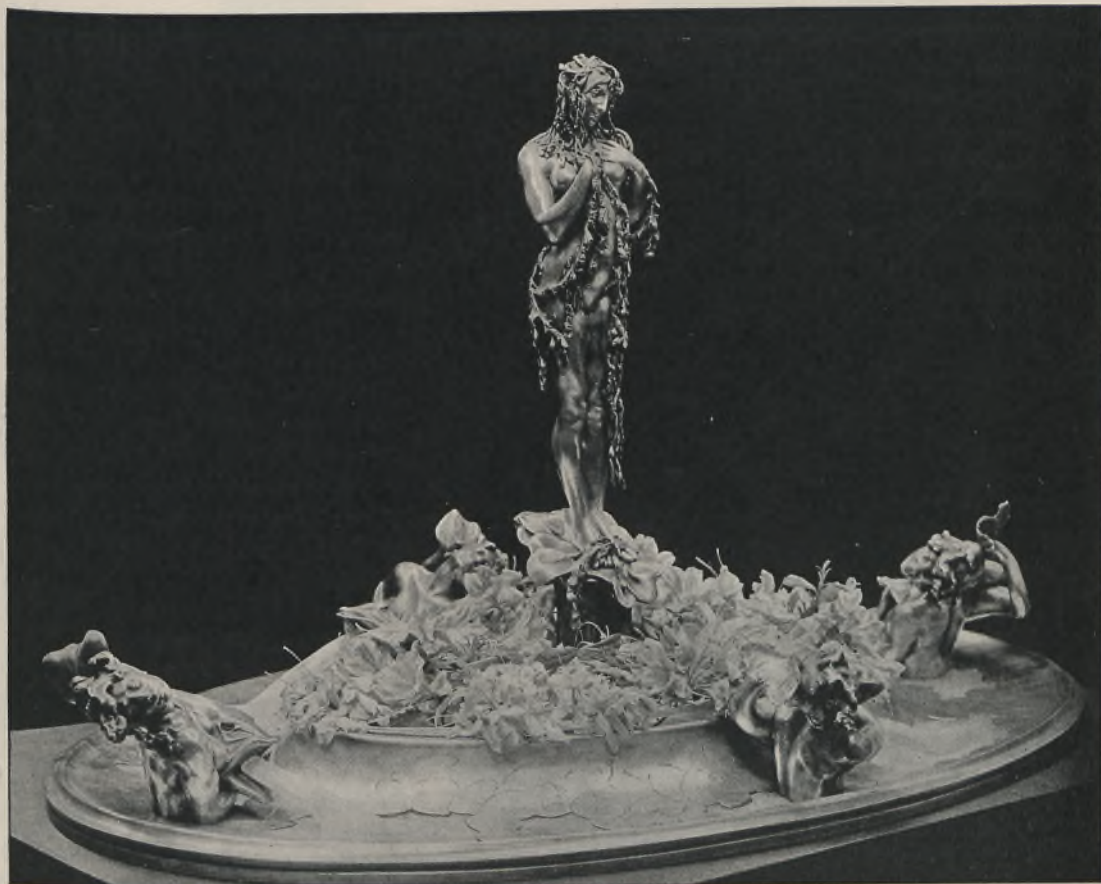


TABLE-CENTRE IN SILVER

(By permission of Messrs. T. Agnew & Sons)

DESIGNED BY R. LALIQUE

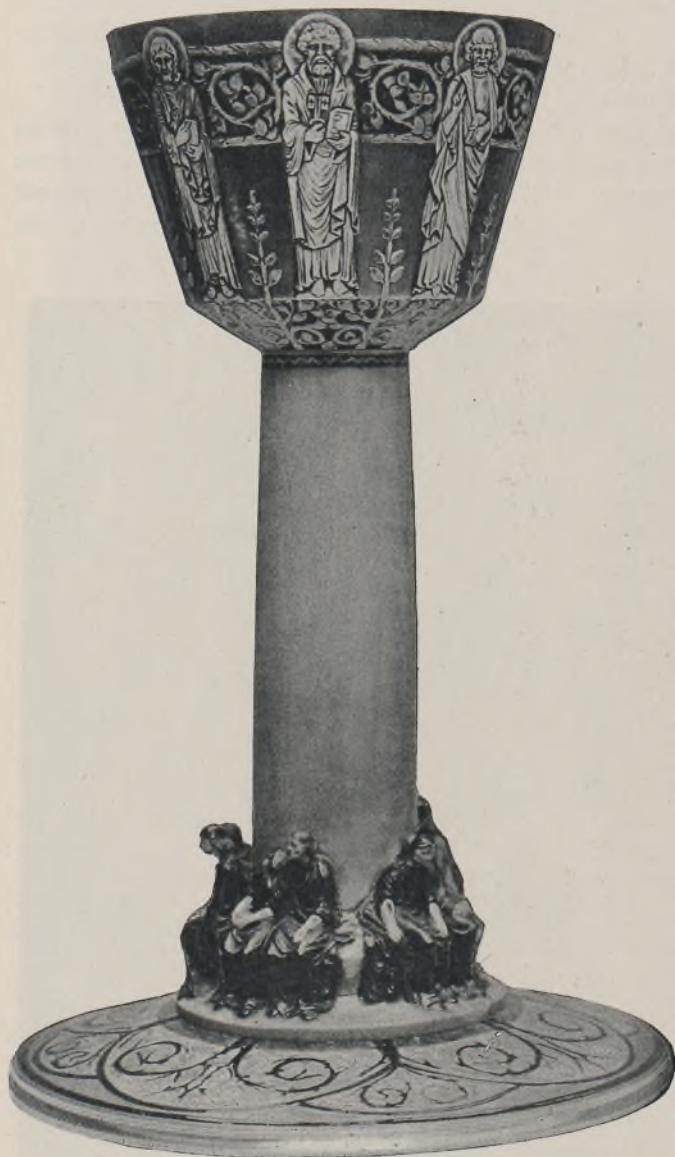
The Lalique Exhibition

man, for are we not rather in the habit of measuring achievement in art not alone by the beauty of results, but also by outside reasons? We rather like an artist to have a moral pose, and we may be inclined to begrudge praise to art dedicated to fashion. In Messrs. Agnew's galleries in Bond Street M. Lalique has exhibited his treasures—his creations of alabaster and jewels. Each case sprang upon us some revelation of delicate artistry and resource in design. To read the catalogue is to read a poem: "Diadème, orchidées et diamants. Broche: clématites, émail translucide. Bague:

1 perle rose"; and so on almost in order. "Peigne: paons blancs, corne sculptée, topazes et diamants. Bijou nœud de serpents, perles fines," it continues. Lalique is not without conventions—he has his limitations; to our mind, too much of his talent goes to the imitation of beautiful natural forms and flowers in unnatural-looking material, which suggests sometimes an unpleasant decadence. The imitation orchids as hat-pins seem to absorb too much time and skill; and in looking at all this energy put into the manufacture of an ignoble form of sham, it seems a pitiful waste of talents in

one whose hands have often modelled in the Grecian spirit. Whether there is a market in England for the more beautiful of the adornments in which M. Lalique has shown his skill we cannot say, but in any case the exhibition was a success. For, to pass from jewelled pendants to an ornamented and elaborate dagger, from dishes with beautiful silver figures to pieces with exquisite ornamentation in gold, all carried to a level of execution not surpassed in modern things, was to be at an exhibition showing the success of a fine artist in every department of his chosen work. And we could feel that the exhibition had not been worked up to by great effort, but that there was shown here only part of the works from a great talent, and that one would meet other phases of the artist's work in the possession of the rich in Paris—that this exhibition did not comprise a record, but was a selected show.

In the reference which we made to what seemed a low form of imitation for genius to squander itself upon, we do not mean to express the same regret about all the imitations of flowers which have come from the hands of M. Lalique. In many cases, such for instance as in the comb in our illustration, this imitative skill is combined with a natural sympathy for the delicate forms of flowers and their contrasts in colour which largely contribute to the great beauty of many of his designs, and as far apart from the unpalatable skill which, if the work were not Lalique's, would lead us to look upon the imitation in the orchids as bordering at times upon a kind of successful



CUP IN IVORY, ENAMELS, AND GOLD

BY R. LALIQUE

(By permission of Messrs. T. Agnew & Sons)

The Lalique Exhibition



CUP IN ALABASTER, GLASS, AND BRONZE BY R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)

vulgarity. This undesirable quality was absent, however, in every other case, and the whole atmosphere of the exhibition was of that exotic and rare beauty which puts to flight any momentary temptation to apply the word "vulgar" to the smallest fraction of works which in every case betray a sense of elegance and opulent refinement that occasional mistakes in no way dissipated.

We are told in the introduction to the catalogue of his exhibition that "he succeeds in giving to an art which, until he came, had been and remained cold and stationary, that variety which is movement, and that movement which is life." The praise does not seem to us too high. It is explained

that he calls upon the enamel to lend him the form and colour of the flower or plant from which he borrows his inspiration. We seem to scent here the mischief of his art in the use of beautiful material in, as we have said, a base imitation. Such an imitation, though less intrinsically valuable, is attained easily in cheap and painted materials; if it is a sham then and not worth achieving, is it any less a sham or more worth achieving when a material out of which might spring any perfect shape is pressed into the service of such artificiality: when it lies awaiting the touch of the artist's fingers and receives that touch to such unworthy ends. It is important that we should clear ourselves of any charge of attempting to disparage the direction which M. Lalique's genius takes, that of beautifying articles of use and of personal adornment: on the contrary we would have it so—it does indeed seem to us a thing to be very glad of, that his gifts should go to this. Except that in the case of certain forms his imitation takes, such as in the counterfeit orchids exhibited as hat-pins, we regret the time and ingenuity spent on them—not so much because we do not happen to admire such things as works of art or as objects of adornment, but because each one we looked at made us reflect on what that amazing talent might have produced in their place, and how much happier expression it might have found for itself in some other way. If these orchid pins are works of art—that is, if they are things of intimate and personal expression on the part of the artist—we regret them; if they are done for

the market and for the sake of business alone, we regret them too. It does not seem to us that we are treating this question too seriously; one cannot be too serious over the criticism of questions of art, especially of a rare and distinguished and, because of its very richness, impulsive and improvident art, such as M. Lalique's. M. Lalique will forgive us this expression of our feelings. His genius compels the utmost respect in all its vagaries, but it is a pity if the output of such genius supplements the milliner's designs with its exotic imitations, instead of enriching the all-too-barren fields of imaginative designs for personal adornment. We feel this all the more when we remember the record of M.

The Lalique Exhibition

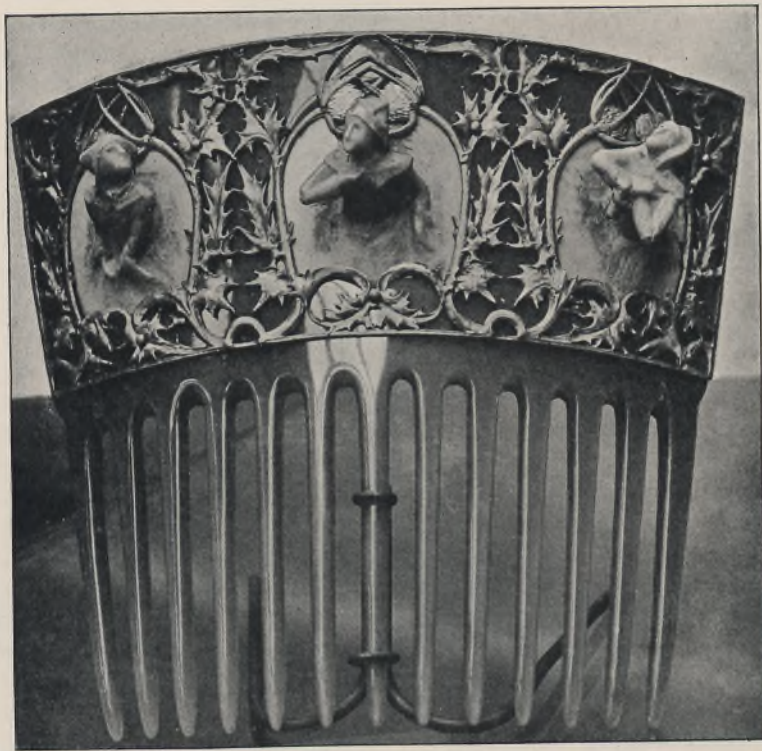
Lalique; when we remember that he has freed us from the tyranny of the diamond, as has been well pointed out in Miss Hepworth Dixon's excellent translation of Gustave Kahn's introduction for his catalogue:—"Thanks to M. René Lalique, the jeweller's art has been absolutely transformed. Before his advent, what was the jewel but a piece of vain ostentation—a braggart boast, as it were, of the possession of so much wealth? Excellent executants, whose taste was, however, limited by the requirements of industrial art, set the finest diamonds in the most dreary and monotonous of designs. The flower, the knot, the ribbon, the aigrette—do we not know them all? Small wonder that the purely æsthetic element was non-existent in settings which were at once barbarous and naïve." "Nor should it be forgotten that M. Lalique has done much to free the world from the all-pervading tyranny of the diamond. Employing the brilliant only when it is necessary to the harmony of his design, he brought into prominence many charming stones which had been forgotten by the world."



TOP OF BOX IN SILVER, HORN, AND ENAMEL
DESIGNED BY R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)

The variety which M. Lalique introduces in his materials, as much as anything else, shows the daring originality of the man as a designer. He has the singular faculty of distinguishing at sight,

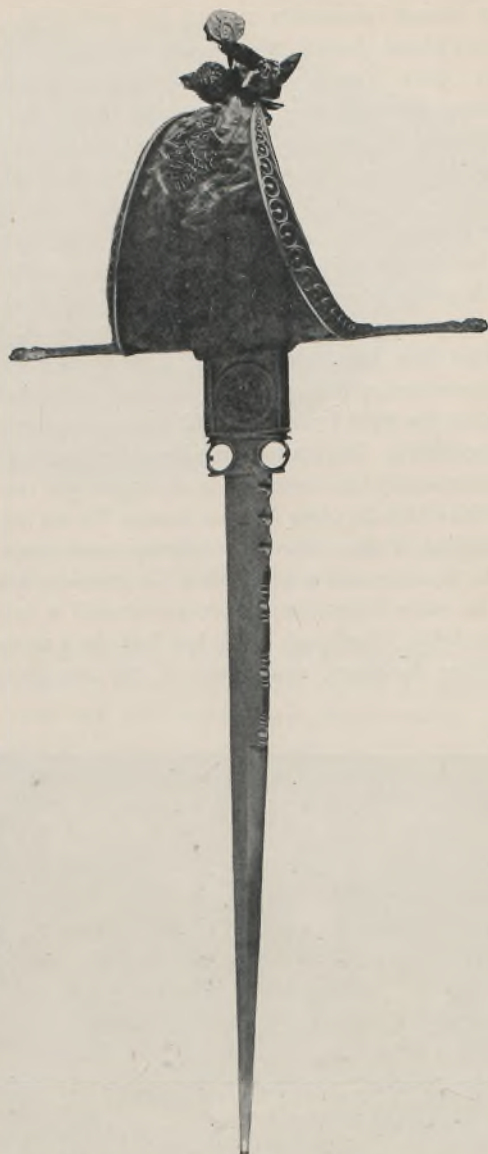
not so much the appearance of a metal or of a stone by itself, but as its colour and substance would appear in conjunction with other material. This enables him, as he works, to bring into one design as many materials as he will, and each one is a support to or an explanation of another. Round the transparent and fragile basin of glass he designs in metal a growing vine. The dark metal is silhouetted against the transparent sides; it also lends its strength to protect the fragility of the basin. Sometimes he will carve a comb out of horn alone, colouring perhaps here and there; but in general he does not seem to be a purist—he has before him something like the ideal of extravagance in beauty that has always animated the domestic art of luxurious civilisation. That



HAIR ORNAMENT IN IVORY AND GOLD
DESIGNED BY R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)

The Lalique Exhibition

a stone is rare makes it an object worthy to be set beautifully—indeed, throughout his art M. Lalique would seem to strain after things which are rare and expensive, and he rejects simple material for material that is difficult to get. And this is quite logically the outcome of his standpoint in his art. Nearly all his talent has gone, as the talent of Cellini went, in the service of kings, if not actually kings of countries, then kings of finance and of fashion and queens of fashion. This feeling that M. Lalique's art is the art of an over-luxurious civilisation, where wealth is cornered and found in the possession of certain people (by this right of wealth the aristocrats of their time), is supported by his use of costly gems. The whole spirit of his art is aristocratic and luxurious; and yet, as if to counteract artificiality in excess, as if to make his art something other than the praise of artifice, more than any other designer he returns to natural forms not to use them as a motif only but to incorporate them in his design. One has but to look at the illustrations to this



DAGGER IN RHINOCEROS'
HORN, STEEL, AND SILVER DESIGNED BY
R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)

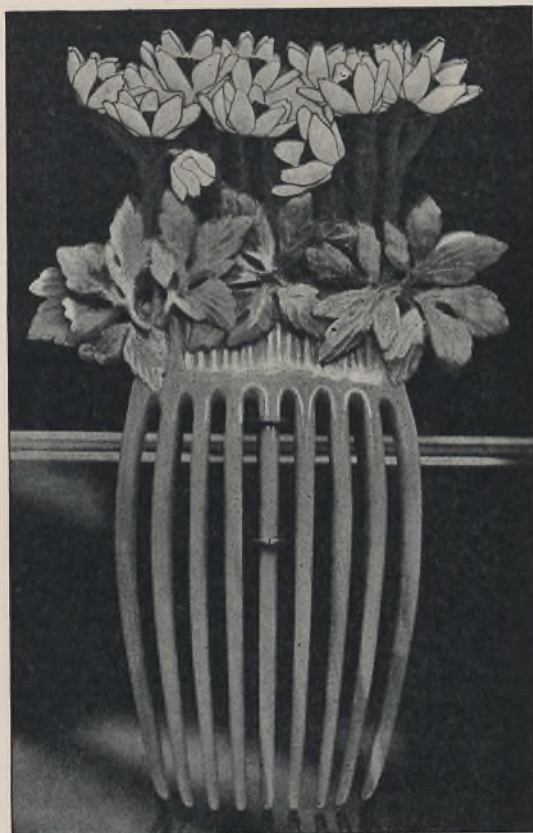


HAIR ORNAMENT BY R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)

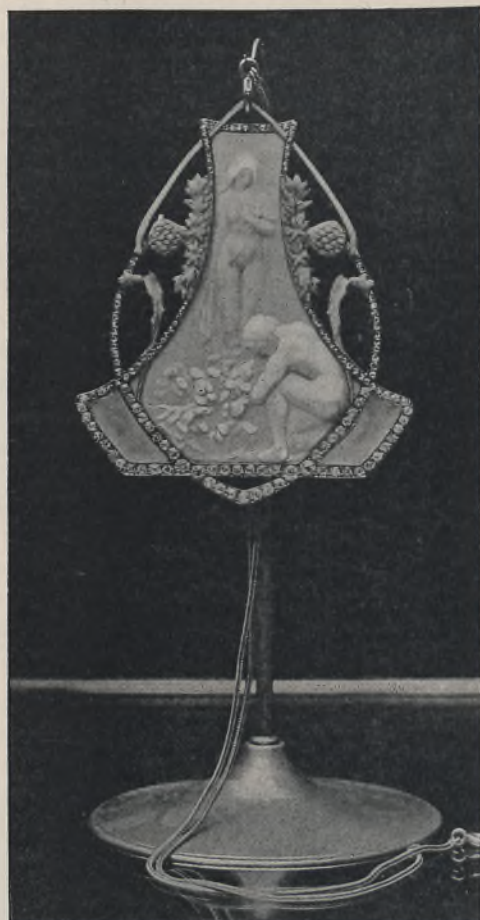
article to be convinced of this. Often in his work we find an intimate knowledge of nature content to express itself in the simplest terms, and a knowledge of how much there is in nature in the bending of plants and stems more decorative than any designer can devise from them. In his prompt recognition of the simple decorativeness of purely natural forms, used in design exactly as suggested by their manner of growing, we see in M. Lalique that highest kind of designer by whom the beautiful in nature

The Lalique Exhibition

is always reverently turned to usefulness, and into whose designs there enters no mean attempt to draw from simple things a self-advertising eccentricity of pattern. Restraint, the keynote of all great art, is apparent amongst all the opulence and extravagance of ideas in M. Lalique's work. It controls his untiring energy of design; it saves it from monotony and over-completeness. One is especially struck in M. Lalique's work with his power of emphasising delicate ornament by its juxtaposition to simple masses of ornamental form. The little figures, with their Rodin-like energy of movement, which come into so many of his designs, show the wide knowledge and resourcefulness of his modelling. His cunning as a jewel designer is almost eclipsed by his power as a sculptor and the resource with which he plays the one form of his art into the service of the other is wonderful, and reveals to us the minuteness and skill of his jewellery work in the same object as he proves himself a brilliant sculptor. Lalique's work has become a model for other designers, and much of the inspiration of



HAIR ORNAMENT WITH ENAMEL FLOWERS
DESIGNED BY R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)



PENDANT
BY R. LALIQUE
(By permission of Messrs. T. Agnew & Sons)

modern jewellery finds its source direct in his work. This gives to Lalique a responsibility which he has not courted, but at the same time which he cannot avoid. There are some hundred designers willing to abide by his judgment in matters of taste, who would acknowledge anything he did as a precedent. His most objectless experiment is liable to be taken up thus by the enthusiast and pushed to conclusions undreamed of by himself. Things are not as they were when M. Lalique commenced his revolution in French jewellery; then the art of jewellery no longer filled its requirements. The passion for diamonds which took possession of society in France and in other countries during the Second Empire was the outcome of frequent discoveries of diamond mines: the abundant supply stimulated everyone with a desire to appear at balls ablaze with precious stones. The poverty of the workmanship became deplorable. The next development in jewellery was when Massin

The Lalique Exhibition

taught people to fashion a ribbon or a delicate aigrette in stones. This form of the art was popularised by the Exhibition of 1867. Over a quarter of a century passed, and jewellery had not been affected by the movement towards art in its purer forms which was setting in in connection with other objects of use and decoration. The appearance of M. Lalique started jewellery upon a fresh chapter of its history. His fancy is admitted, and also his knowledge and boldness. His knowledge consisted of

what in Greece and Florence, in Byzantine art and in the art of the Japanese, had by its beauty helped to build up a store of noble tradition to which he might turn. He realised the possibilities of all this for the designer of to-day. M. Lalique produced, as a result, his masterpieces. There is in his work suggestions of the past to be easily discovered, and yet originality is in every one of his designs. M. Lalique broke away from existing traditions, but it must not be thought that he cut himself adrift from what had preceded him

in the greater periods of the art of jewellery: he drew closer to these periods, and, as they expressed their time and the knowledge in the possession of designers in that time, in his own art he sought to find some expression for his own time, and for all the knowledge which from the past as a legacy remained to him. In the attempt to widen the scope of his work he returned to the uses of precious stones which his immediate predecessors had despised. He re-introduced enamels, which were the glory of the jewellery



EMBROIDERED COLLAR WITH SILVER ORNAMENTS

BY R. LALIQUE

(By permission of Messrs. T. Agnew & Sons)

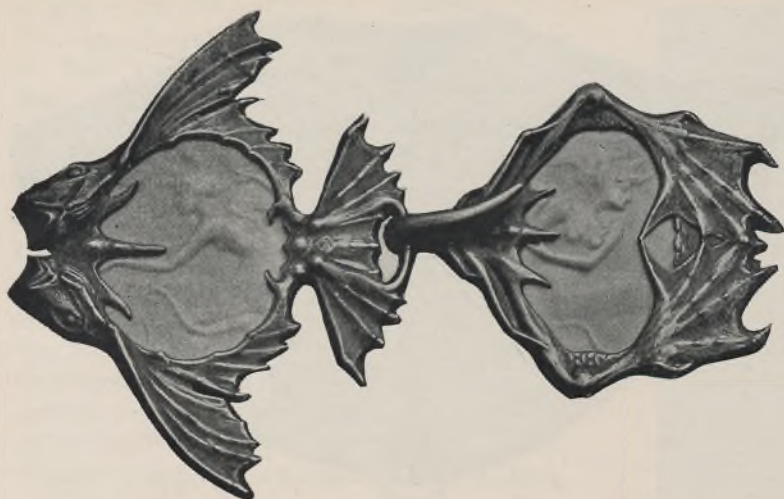


SILVER INKSTAND

(By permission of Messrs. T. Agnew & Sons)

BY R. LALIQUE

G. Kossiakoff's Water-Colours



BELT BUCKLE IN SILVER

(By permission of Messrs. T. Agnew & Sons)

BY R. LALIQUE

work of the Middle Ages and the Renaissance. It has been said of M. Lalique that he should be called a renovator and not an innovator; and yet, whilst this may be said, there is no doubt the whole teaching of his art is that all expressive art must move forward, it can never stand still. His teaching in this direction might be taken to heart by his own followers—those who follow the new art—who believe in the movement, the renaissance in modern design. That it ceases to be movement by imitation: repetition of the same motives can stale them, and can bring the most beautiful of them for a time into disrepute. The designer must be always going forward, not toward novelty, but towards a closer and more genuine knowledge of what is really of himself and of his time.

M. Lalique restored the use of old-fashion ornaments, such as pendants for the neck and brow, diadems, large necklaces, stout clasps, broad waist-buckles, and combs—the utilisation of stones long since abandoned in favour of the diamond. Besides the reintroduction of enamel, we largely owe to him the use of ivory again. Disregarding the idea that the designer should efface his fancy, in order to display only the precious stone to full advantage for the parvenu's delight, he particularly, as we have pointed out, opposed the use of the diamond. He allowed himself to be influenced by everything except the vulgarities of the trade. The lack of style in M. Lalique's jewellery has before been pointed out. Of recent years more of this quality has come to him, though even now he prosecutes his art with such an apparently feverish haste

of creation that we often feel a lack in his work of a due weighing and balancing of the effect of each branch of his design. This lack of style is perhaps more in evidence in the designs where imitation pure and simple takes the place of design. Imitation flowers do not look like real flowers in a woman's hair, though they are so decorative of themselves that, their natural forms selected and used as motives, they would be productive of style. In themselves they are more

beautiful than any jewellery, and jewellery is one of the most beautiful of the arts; used as an imitative art it is meaningless.

It is just a want of recognition of these very obvious truths that spoil M. Lalique's work—that place it a little lower than we would wish to place work which betrays such overwhelming evidence that it is above everything else the work of an artist possessed of an extraordinary imaginative genius and of a rare and unexampled skill in the use of the most difficult of all materials.

LEAVES FROM THE ARCHITECTURAL SKETCH-BOOK OF GEORGES KOSSIAKOFF.

BRILLIANT and thorough in technique, with that local character which is so fascinating a study in comparing the work of artists from various countries, the water-colour drawings of architecture by G. Kossiakoff are most interesting. It will be seen that his conception of treatment in water-colours is free and bold and modern, and that a very genuine sense of colour is shown in his work. A pupil of the Imperial Academy of the Fine Arts at St. Petersburg, M. Kossiakoff has travelled much, for the purposes of work, in Greece, Italy, France, England, and Germany. In his hands water-colour is a medium full and rich, with qualities of solidity which can give, used in certain ways, a richer effect than some men's oil painting.

Some further reproductions of M. Kossiakoff's water-colours will appear in a future number of THE STUDIO.

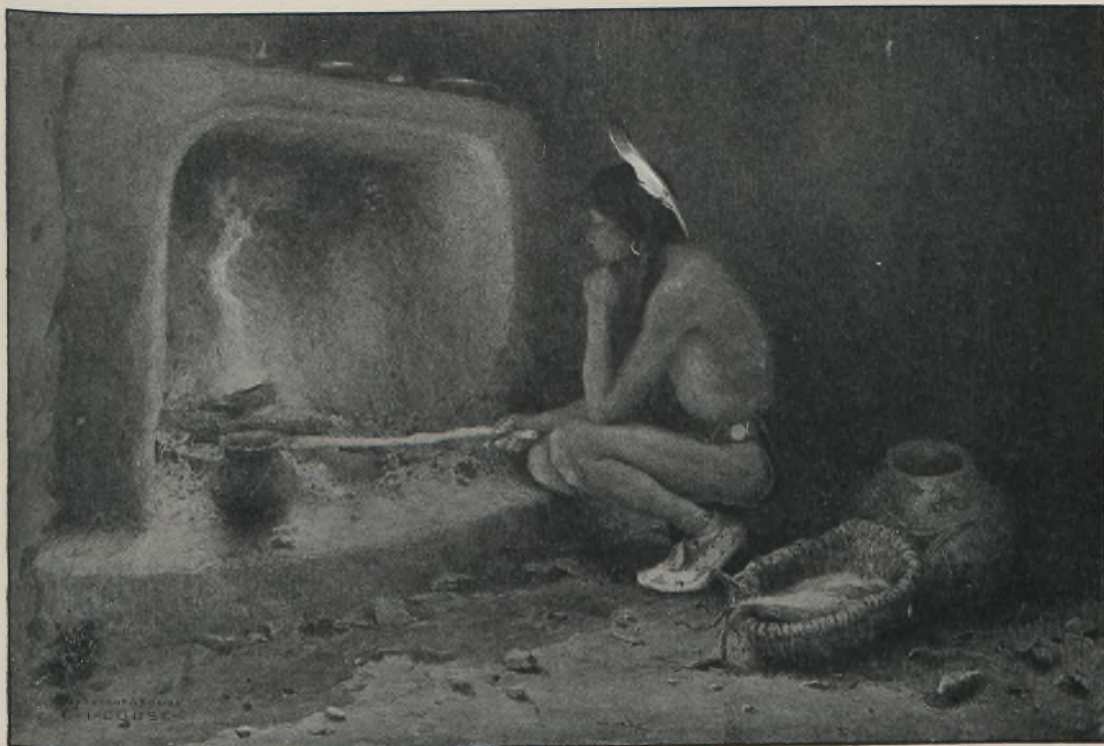
New York Water-Colour Club

THE NEW YORK WATER-COLOUR CLUB'S FIRST EXHIBITION IN ENGLAND.

THIS exhibition, which was held at the Modern Gallery, in Bond Street, was a new departure. It is quite a new thing for the water-colour painters of America to be adequately represented in England; and since, owing to distance and other circumstances, it is difficult for them to compete with English water-colourists in the chief exhibitions of London, it is well that the New York Water-colour Club has taken the matter in hand, and intends holding in future an annual exhibition of its members' work in London. The exhibition which has just closed gave us an opportunity of forming an opinion of how the art of water-colour painting stands in America. The exhibition was very encouraging. Water-colour art as practised in America is fresh and vital, and it has a distinctly national note. To find this latter note so often and so insistently struck more than anything else is a sign of the vigour and success with which the art is prosecuted. It would have been as disappointing to have found the exhibition a re-echo of the modern Continental schools as to have found it weakly pursuing a path of

timid convention. The great variety of styles exhibited, the open range of subjects, and the free executive skill so characteristic of the art of America inspire confidence in the success of future exhibitions. American illustrators appear to do their work so easily, they have such a facile cleverness, made perhaps by the demands of their journalism, that one half mistrusts their ability to dwell over a work of art long enough to make it more than a triumphant essay, aiming at an effectiveness that can be gained with momentary effort. Certain of the works exhibited displayed the surface cleverness which is so racial, but there was, on the whole, no lack of indication that water-colour in America has not assumed the character merely of quick illustration done in colour. It has in it signs that the respect due to water-colour as a delicate and permanent medium is not wanting among the members of the New York Club.

Several examples of the work exhibited are here illustrated, and it cannot be said that they do not show a great variety of successful effort. The designs for an altar-piece by G. H. Hallowell showed a crisp and firm handling of colour—the hard shadows were used with admirable decorative effect in the draperies, though they were a little too



"ROASTING CORN"

(Copyright reserved)

BY E. IRVING COASE

New York Water-Colour Club

hard and well defined in the faces, suggesting a lack of necessary modification and finish. Even this, however, from a standpoint of decorative effect at a distance, was in its device successful; but it is for the treatment of the draperies, the notable sense of natural design in their folds, and for the dignity of composition and colour of the whole scene, that the three paintings which comprised the altar-piece are to be commended.

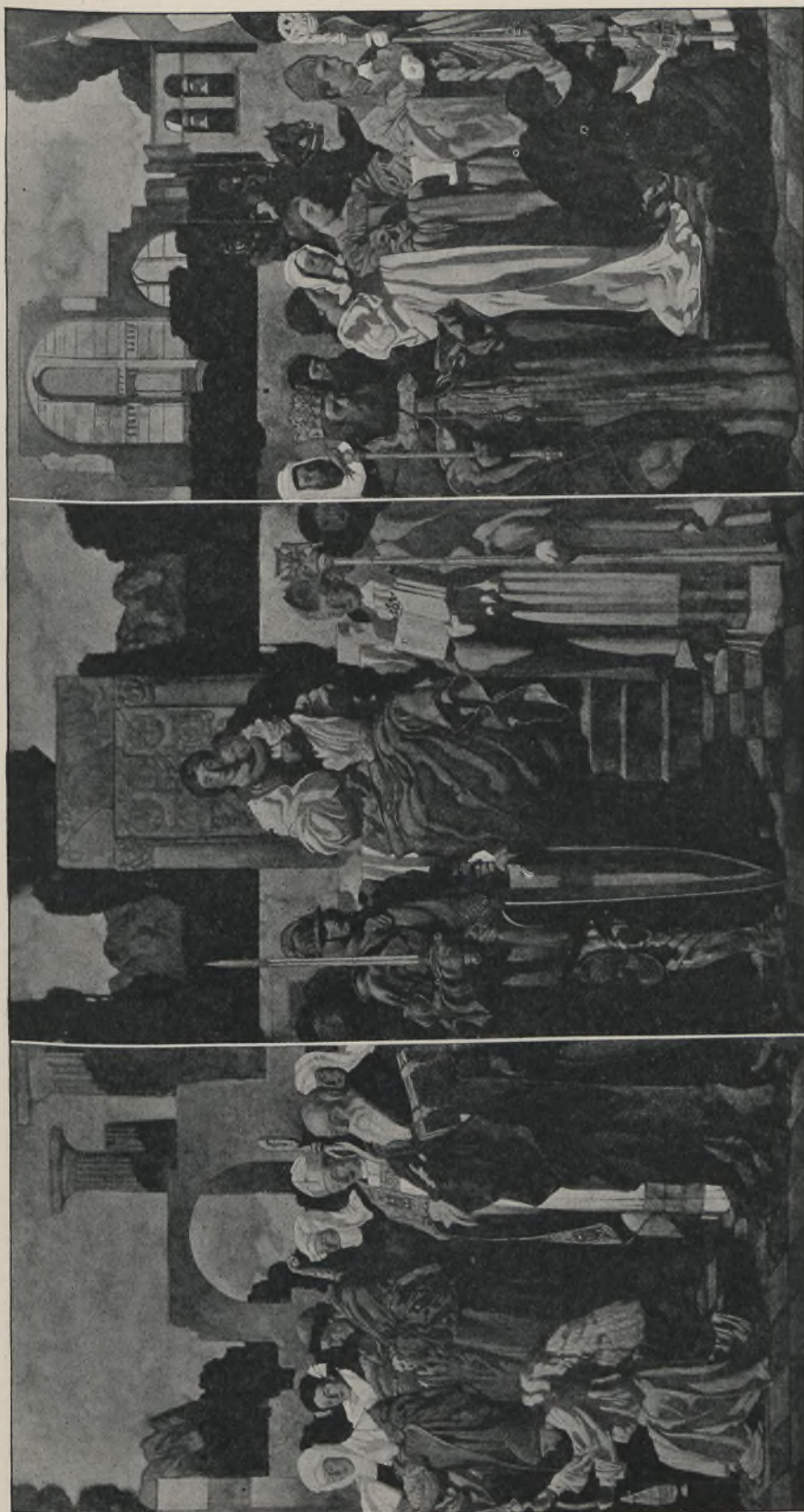
For comparison with these panels we had the entirely different subjects and different manner of C. C. Cooper's street scenes. His *South Penn Square, Philadelphia*, and *Broad Street, Philadelphia*, showed a sense of the bigness and dignity of American streets, and the painting was handled with freedom and a very sound sense of drawing. These street scenes were undoubtedly, with Mr. Hallowell's altar-piece designs, the most prominently successful things in the exhibition. *Finishing Touches* and *The Sisters* by Arthur J. Keller were examples of that charming American genre which in black-and-white has been brought to such brilliant conclusions in American illustrated magazines. Mr. Keller's work displays interesting in-

sight into the characterisation of the features of his models, but we could wish for a little more leisurely and tender handling in his painting. Henry B. Snell's painting was free and experimental; in his picture of a boat the tones were convincing of truth and his work displayed a sound sense of colour. *Catching the Pig* by Louis Mora was a painting full of movement, exhibiting in every part of it a thorough studentship of animal life and an appreciation of anatomical correctness as an asset to rapid and clever painting. Anna Fisher showed a strong and well-painted study of peonies. The older manner of water-colour handling found able exposition in G. W. Edwards' noon-day study *Lonesome*; this was a picture of high merit, showing a familiarity with the lessons of the old water-colourists and an especial acquaintance with the methods of David Cox. There was a nice sense of colour and design in the drawing of *Monhegan Island, Maine*, by Harry Fenn. The houses in the middle distance were better in effect than the foreground and outlying island, but the whole possessed decorative charm. A good monochrome study of sheep,



"CATCHING THE PIG"

BY LOUIS MORA



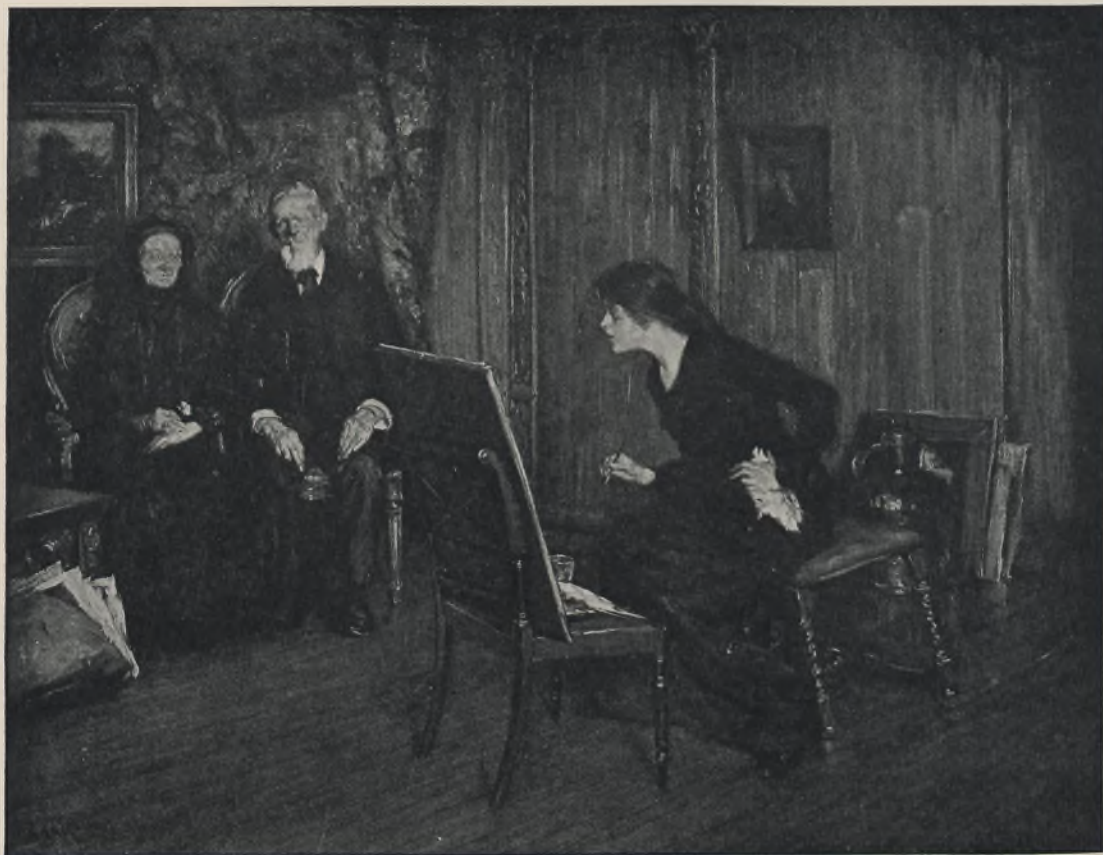
ALTAR PANELS. BY
G. H. HALLOWELL

New York Water-Colour Club

anatomically sound and scholarly in execution, was exhibited by E. N. Vanderpoel, and there was an apparently very truthful painting of *Long Island Sound* by George H. Clements. A pleasant piece of decoration was *The Bridge* by M. Louise Stowell. *The Derelict* by C. T. Chapman was excellent in colour. Cleverly drawn was Emma L. Cooper's *The Breadwinner*, but it was somewhat cold and colourless in effect. *A Summer Idyll*, by F. Ballard Williams, was undoubtedly one of the best water-colours in the exhibition; it would, perhaps, have been even improved had a note been struck to relieve the green tone which permeated it, even to the sky. An excellent study of *Roses* was exhibited by Rhoda H. Nicholls; and the *Spirit of the Nineteenth Century*, by E. N. Vanderpoel, was successful, if the artist intended to capture the spirit of utter desolation pervading a sordidly surrounded railway siding.

The picture *Joan*, by Constance Curtis, was a well-painted picture with a pleasant arrangement of greens. There was good painting in Cullen Yate's *Late Afternoon*. Excellently rendered were

the blue hills and the greens in Charlotte Coman's *Mountain Mist*. The *Still Life Study* by L. C. Hunter was patently the work of a clever technician. Sentiment of an artistic order informed the nice colour of Clara W. Parrish's *When it was yet dark*. Some roses by M. E. Browse were delicately treated, and *Twilight in an English Village*, by Florence Frances Snell, was admirably painted. Amongst other contributions to the exhibition claiming attention were *Oaks in Autumn*, by R. Swain Gifford; *A Rose and a Song*, by Rhoda Holmes Nicholls; *Lighthouse by Moonlight*, by Henry B. Snell, and *Twilight, Coast of New England*, by the same painter; *Helping Mother*, by Clara T. McChesney; *Norse Night*, by H. Reuterdaahl; *Provincetown, Cape Cod*, by Rhoda Holmes Nicholls; *Hills of New England*, by Charles Melville Dewey, and *November Day*, from the same brush; Ben Foster's *Salting the Sheep*, and *The Market*, by William J. Whittemore; a small picture called *I'll for Perdita's simple Cupboard* and an illustrative design for a head-piece to *An Old Country House* by Elizabeth Shippen Green.



"THE FINISHING TOUCHES"

BY ARTHUR J. KELLER



"BROAD STREET, PHILADELPHIA"
BY C. C. COOPER

Recent Designs for Domestic Architecture



"A BOAT"

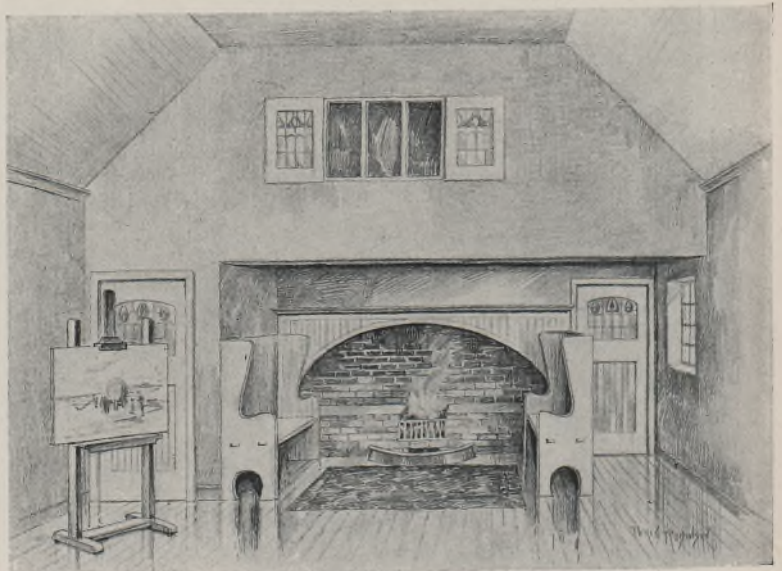
BY H. B. SNELL

RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

MAESYCRUGIAU Manor is a house which has been built from the design of Mr. Arnold Mitchell in the heart of the Welsh mountains, on the romantic site of an old house which has only recently been pulled down to give place to the modern house illustrated in our coloured supplement. Here was an undertaking tasking to the utmost the resources of a modern ar-

chitect. The old house, which has passed through such a long stage of decay that complete re-building was a necessity, left a space upon which a house must be constructed, retaining to itself something of the traditions of the old building. It must be such that it could, phoenix-like, re-incarnate the ashes of past tradition of the old house, and save them from perishing with its *débris*. As the family seat of the Mansels, the old house had its share in the history of country mansions. To whomsoever the task fell of building the new house, it was important that it should not symbolise a departure from its old presumptions: it should be made to remain a link with the past, its connection should be preserved with all the historical associations of the surrounding landscape.

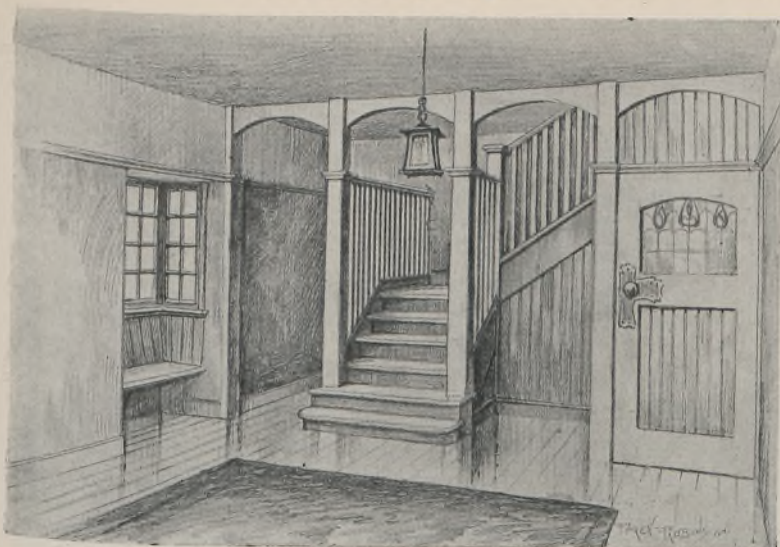
In the house which Mr. Mitchell has built for Sir Courtenay, the present owner of the title, these conditions appear to have been magnificently carried out. The house is built of stone partly re-used from the demolished old building and partly from the owner's own quarries, and the marble for mantels and pavings has all been quarried on the estate. Every effort has been made to preserve reverently all the old traditions



THE STUDIO INGLE-NOOK:
HOUSE AT COLLINGHAM

PERCY ROBINSON, ARCHITECT

Recent Designs for Domestic Architecture



ENTRANCE HALL: HOUSE AT COLLINGHAM

PERCY ROBINSON, ARCHITECT

associated with the place. This has been helped because the rich colouring of the old material lends itself effectively to preserving these associations. Wherever possible, the greatest care has been exercised to use effectively stones which are covered with moss and lichen which grew over them as they stood for years as part of the walls of the old building. Their use in this manner has proved extremely successful. As regards the plan of the house, this is so arranged as to permit of large extensions, but in the present building much stateliness of effect is secured by the two-storeyed hall with its grand staircase and gallery, with its stonework above the oak panelling. This stateliness is also preserved in the drawing-room, which is some sixty feet in length and high in proportion.

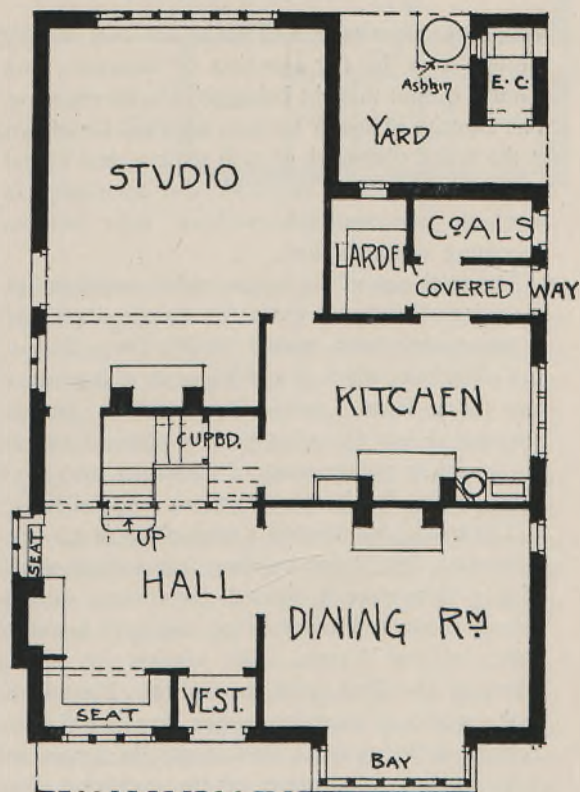
With its mediæval traditions of arrangement and of plan every care has been taken to make the house at the same time economical for working, and to secure to the residents all the comforts of modern times. Hot-water services and such-like luxuries unknown in olden times, are to be found throughout arranged after the most perfected and convenient patterns. No effort is being spared to improve the estate itself upon which the house is built, and every endeavour is being made to regard, and if possible increase, the beauty which it derives from the natural surroundings of a romantic situation.

There can be no subject more interesting to the architect than the planning of small country houses or cottages. And owing to the growing tendency nowadays amongst people of moderate means to

lead a sort of dual life, to possess a small country house, to which they can run down on occasion to counteract the distracting effects of the bustle and worry of town life, nothing falls to the lot of the architect more frequently than the planning of such small houses or cottages.

The problem which in nearly every case faces the architect is one of how to provide a house containing a maximum of accommodation, combined with comfort and artistic effect, at the least

possible cost. The *House at Collingham* designed by Mr. Percy Robinson, provides an example of what can be done in the way of building a cottage quite useful and durable, and also attractive in appearance, whilst at the same time these qualities are



PLAN OF HOUSE AT COLLINGHAM

PERCY ROBINSON, ARCHITECT

Recent Designs for Domestic Architecture



HOUSE AT COLLINGHAM

PERCY ROBINSON, ARCHITECT

secured economically and at a low cost simply through care in the selection of materials, and through careful thought being given to the planning. The exercise of much thought is called for always in the actual plan-work of such designs, and a great deal of judgment is required, and knowledge of how to use materials without stint without becoming uneconomical.

The total cost of the house under consideration, exclusive of land, was under five hundred pounds. It has recently been erected for Mr. Owen Bowen, at Collingham, which is a picturesque village about ten miles from Leeds. Built with a definite purpose, it has accordingly been planned to suit the particular requirements of the owner, and every consideration has been given to his mode of life.

The studio has formed a matter for much consideration, and in the building it is a single-storey wing. This wing is lighted by a large window facing north and overlooking the very beautiful valley of the Wharfe. The window is carried down to the floor level, so that Mr. Bowen can make studies of sheep and other animals which are penned in the garden. In this way the house has been made so that many of the problems of an animal painter are simplified, and it is this simplification of the daily requirements of life

that form the basis of good domestic architecture. In this particular house simplicity, and consequently economy, is the keynote throughout. Mouldings are omitted except where of practical advantage. All the rooms have a deep white frieze and picture moulding, but no cornices. The general effect of this treatment will be gathered from the interior sketches of the hall and studio.

The bedrooms are slightly in the roof, and over them are two attics, so that the whole of the space in the high-pitched roof is utilised.

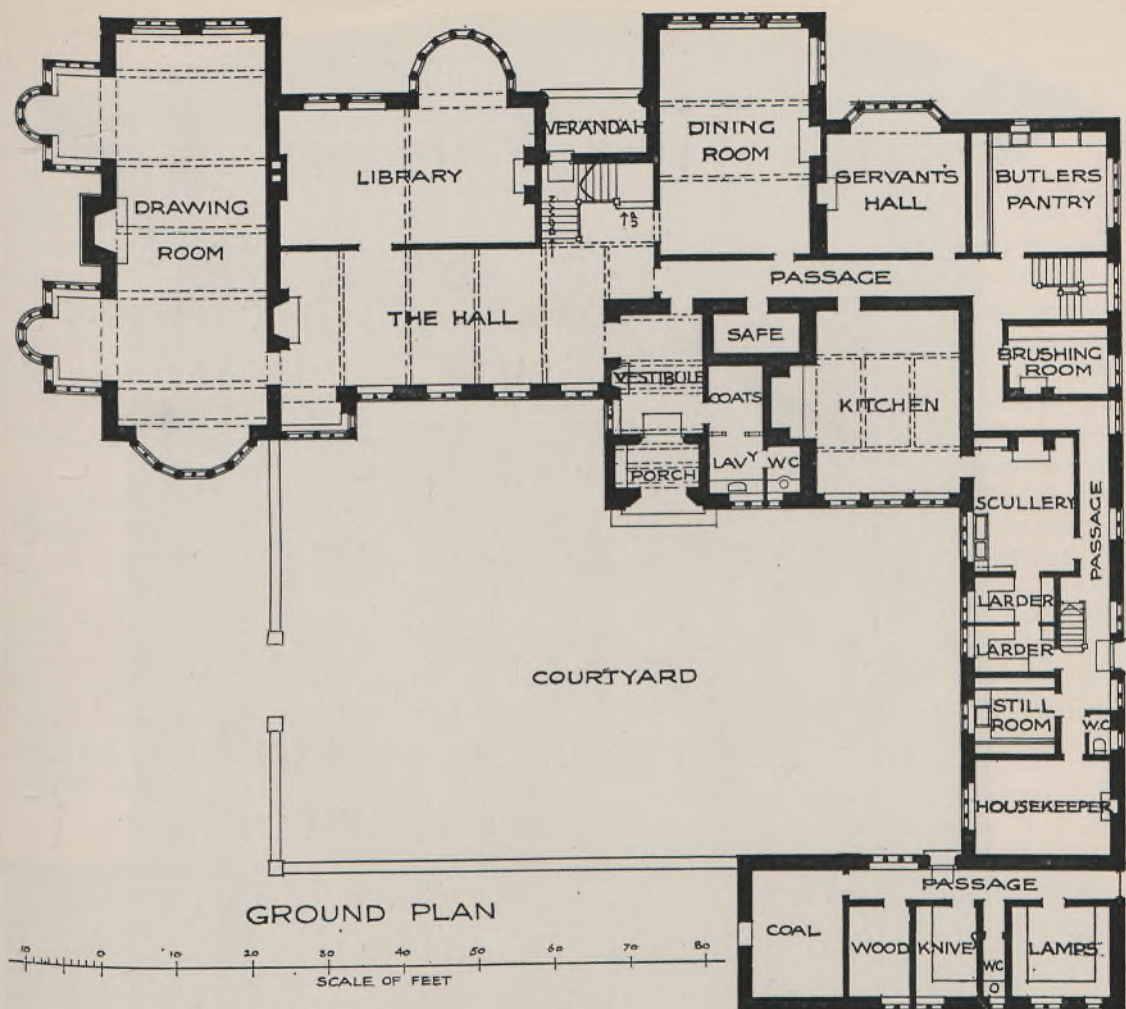
The dining-room, which is the principal living-room, has a bay window facing south, and also a small window on the east side to admit the morning sun.

The hall sitting-room is also lighted from the south with an additional window on the west side to command a view of the sunset.

The porch projecting into the main building minimises the possibility of draughts in the hall and forms a cosy bay at the side of the fireplace.

The exterior walls are of red brick up to the level of the bedroom window sills, the upper portion being stuccoed. The roof is covered with patent pantiles, and the woodwork throughout is painted white. This forms a pleasant colour

Studio-Talk



PLAN OF MAESYCRUGIAU MANOR

ARNOLD MITCHELL, ARCHITECT

scheme which will improve by the mellowing touches of Nature, and, as it thus improves, will acquire that look which every building in the country should take to itself, of harmonising with the prevalent type of landscape surrounding it, and with the character of the locality.

STUDIO-TALK

(From our own Correspondents)

LONDON.—The large picture of *The Lady of Shalott*, by Mr. Holman Hunt, which has lately been put on view in Messrs. Arthur Tooth & Sons' Galleries, can certainly be accounted a wonderful achievement for an artist who has for nearly sixty years played a part of particular prominence in the art world. The canvas proves in a most indisputable manner that he has lost neither his command over technical

processes nor his sincerity of conviction; and it is distinguished by very memorable imaginative qualities. Realistic, searchingly exact, and minutely complete it is, most certainly; but it has a commendable atmosphere of poetic invention, which makes its actuality by no means unattractive, and gives to the whole work a special degree of persuasiveness. Its rich colour and depth of tone, its careful draughtsmanship, and its impressiveness of effect are among its most conspicuous merits; and in none of its details is there any sign of failure in the artist's powers.

All lovers of dainty and personal art must have found much to delight them in the exhibition of the remaining works of the late G. H. Boughton at the Leicester Galleries. The show included few of his larger paintings, but among the smaller oil pictures, the water-colours, and the pastel drawings



"WAR MEMORIAL." BY
ALEXANDER FISHER

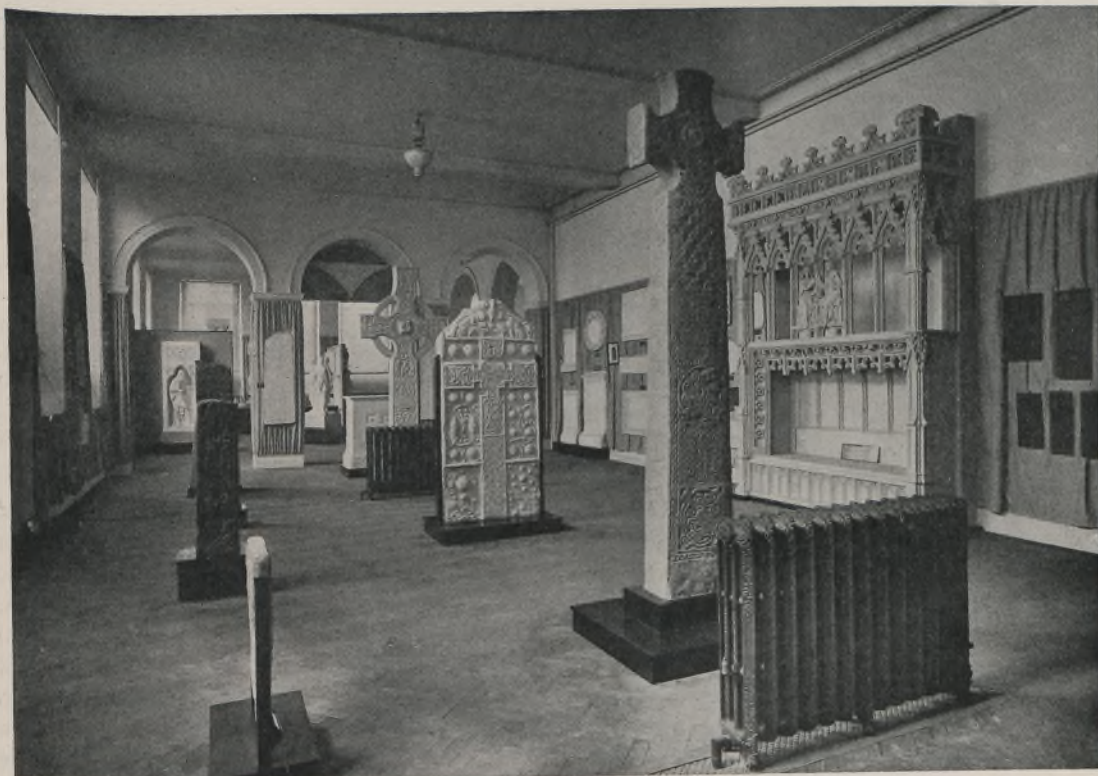
Studio-Talk

which were brought together were many which showed most convincingly what an exquisite artist he was, and how thoroughly he appreciated the refinements of his craft. In everything he produced there was evidence of the daintiest taste and of the most charming individuality. He was a lover of nature in all her most attractive aspects, and few artists knew better how to present her beauty and variety. He was a poet, too; and his wholesome imagination guided him always aright in the expression of his fancies. This exhibition emphasised in the plainest manner the greatness of the loss which the British School has sustained by his death.

Mr. Albert Goodwin's water-colours of *The Cathedrals of England* made a very attractive show in the galleries of the Fine Art Society. He has such a rare capacity for seizing upon the subtle beauties of his subjects, and he has a technical method so personal and so expressive, that everything he exhibits is worthy of the widest attention. In this series of drawings he was most completely himself, and he displayed his artistic discretion in a delightful fashion. Hardly one of these examples

of his consummate craftsmanship could be passed over as an insufficient demonstration of his powers, and in them all was seen his understanding of nature and his perception of her best characteristics.

The twenty-first annual exhibition of the Home Arts and Industries Association was held on May 24th at the Royal Albert Hall. The standard of work compared favourably with preceding exhibitions as regards the application of the designs. In the designs themselves, however, there was no new departure; well-tried motives seemed strictly adhered to, but we should have welcomed the evidence of fresh invention in any department. The Ruskin Potteries furnished the exhibition with a very beautiful display. The shapes of the vessels, the selection of colours, and the quality of the surface, all attained the highest kind of perfection this work can be brought to. It is safe to say that this exhibit contained some of the finest specimens of modern pottery. There was a loan exhibit of Montreal industries which should be welcomed in every way as an attempt to include the colonies in exhibitions of the Association.



CELTIC SECTION : ABERDEEN SCULPTURE GALLERY
(See *Aberdeen Studio-Talk*)

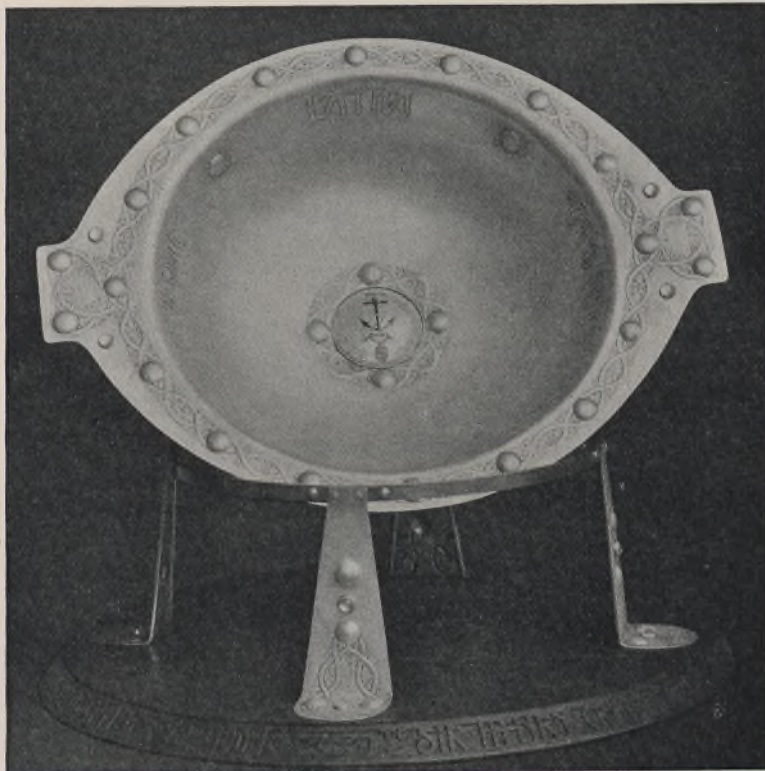
Studio-Talk

We give an illustration on page 154 of a war memorial recently designed by Mr. Alexander Fisher.

ABERDEEN.—The well-worn phrase "Aberdeen awa'," which has little to recommend it except its alliterativeness, expresses a common belief that Bon

Accord is a sort of Back-o'-Beyond: and yet the Granite City has equipped itself with a gallery of casts, which was recently opened. The collection is housed in an elaborate addition to the existing Art Gallery, which was opened in 1884 and which adjoins the Gray Art School in the School hill, almost on the very site of the old Grammar School which Lord Byron attended as a boy.

The idea of the sculpture gallery—one not unnatural in the heart of the granite industry of this country—originated with Mr. John Forbes White, LL.D., who combined milling and fine art for many years in Aberdeen and latterly in Dundee, and who died last winter. But the carrying out of the project is mainly due to a successful and enthusiastic merchant, Mr. James Murray, D.L. Mr. Murray was warmly supported on the archæological side by Professor William Ramsay, D.C.L., who holds the chair of "humanity," as the Scots still call Latin, in the University, and who is perhaps our greatest authority on ancient Asia Minor. On the museum side he summoned to his aid Mr. Robert F. Martin, of South Kensington Museum. He got 160 citizens to present 235 casts, totaling some £3,500, and the trustees of the late Mr. John Clark to give £8,000 to the expense of the building, which has cost £12,000. Last of all, in order to give the gallery a good start, Mr. Murray invited guests from all over the country and continent, taking them to Aberdeen in a special train from London and housing them in a big hotel for three days.



"QUAICH"

(See *Glasgow Studio-Talk*)

DESIGNED BY MISS D. CARLETON SMYTH
EXECUTED BY PUPILS OF THE
GLASGOW SCHOOL OF ART

Studio-Talk



CASKET

DESIGNED BY
W. ARMSTRONG DAVIDSON
EXECUTED BY PUPILS OF THE
GLASGOW SCHOOL OF ART

The gallery consists of casts of the best sculpture, quite austere selected, of Egypt, Assyria, Greece, Rome, Italy, France and Germany, with sections devoted to Celtic sculpture and to the very important subject of lettering, which has been somewhat neglected by the local "monumental mason."

The statues are arranged in a central court, supported by eighteen pillars of divers granites, and in adjoining rooms. Great attention has been paid to the lighting of the galleries, inverted arc lamps being used (for the first time in Scotland). The walls are hung with a delicate green cloth. Altogether the gallery is a little gem. To those who believe in the possibilities of granite as a

medium for the sculptor, and who decline to regard marble as the only medium, the Sculpture Gallery ranks not merely as artistic, but as a great commercial asset to the Granite City. But for the daring and inspiring enthusiasm of one man it would still be *in nubibus*.
J. M. B.

GLASGOW. — The Glasgow School of Art has recently had the honour of receiving two important commissions to execute. In December last, owing to the death of the chief inspector for Scotland, Dr. Stewart, his second in command, Mr. Scougal, was transferred from Glasgow to Edinburgh. To mark their sense of the value of Mr. Scougal's work, the educationists of the West of Scotland, lay and professional, united to give a banquet in his honour, and, further, as a souvenir of his sojourn in the west, it was decided to present him



"MUSIC"

BY J. E. MITCHELL
(See Newcastle-on-Tyne Studio-Talk)

Studio-Talk

with an illuminated address encased in a casket. To the Glasgow School of Art was entrusted both the engrossing of the address and the design of the casket, and Mr. Newbery, the director of the school, selected Miss Edith Walmesley for the one, and entrusted the design of the casket to Mr. W. Armstrong Davidson. The casket is illustrated on page 157.

The three sloping legs are reminiscent of those huge cranes that are common objects in the ship-yards on the Clyde. The casket itself drops between, and is supported by these legs, and the whole is bolted down on to a foot of ebony. Surmounting the casket proper is the figure of St. Mungo, the patron saint of Glasgow. On one side of the casket is a Limoges enamel plaque of the cathedral, on another side the university is similarly treated, while the third side receives the inscription, below which are the arms of Mr. and Mrs. Scougal executed in Limoges enamel. The material is silver, and the casket is as unusual as it is beautiful.

The success attending the reception of this casket was so great that on the retirement of Sir Henry Craik, K.C.B., LL.D., from the office of permanent secretary to the Scotch Education Department, it was decided by the London staff at Dover House to mark the event. The committee put themselves into communication with Mr. Newbery to ascertain if he were willing that the Glasgow School of Art should undertake the commission. The honour was gladly accepted, and Mr. Newbery having decided that the work should take the form of an old Scottish quaich, the preparation of the design was entrusted to Miss D. Carleton Smyth. The accompanying photographs (page 156) give a very good idea of the result.

The quaich is of silver, and follows in its form the specimens of this old Scottish drinking vessel existing in the national museums. Around the lip is an entwining border of laurel, symbolic of fame, running round repoussé bosses, and fixed in each handle are two semicircular crystals. Immediately inside the mouth of the quaich is a motto passing round the bowl in Gaelic characters, "LATHA CHI'S NACH FHAIC NA H'UILE," which being freely translated means, "May it go well with you

when present or absent," a generous, all-embracing wish.

Associated with Miss D. Carleton Smyth in the execution of the quaich were Mr. W. Armstrong Davidson, silversmith and craftsman, Miss De Courcy Lewthwaite Dewar, enamellist, and Mr. Colin Kenmure, woodcarver, the whole being carried out under the direction of Mr. F. H. Newbery.

J. J. F. K.

NEWCASTLE-ON-TYNE.—Newcastle has at last awakened from its long and peaceful sleep of indifference to all matters relating to art, and finds itself in possession of a Public Art Gallery. The art of the town, so far as it is possible to promote art work through exhibitions, has been for many years past, dependent upon the exertions of the members



"ART HANDICRAFT"

BY J. E. MITCHELL



DECORATIVE PANEL IN GESSO

BY GEORGE RUSHTON

of one or two small societies. These societies have done good work, but they cannot pretend to accomplish the art training that is needed in so large and populous a district as Tyneside; it is therefore hoped that the Laing Art Gallery will afford a centre where the facilities for art study in all its branches will be found.

date of Sir Joshua Reynolds to the present time, with a small collection of excellent work of the French school.

We give illustrations of two designs for stained glass by J. E. Mitchell and a decorative panel in gesso by George Rushton.

Through the munificence of Alexander Laing, Esq., the town is the richer for a permanent home wherein art treasures may, in the course of time, be accumulated. The inaugural collection of pictures and works of art, which was opened by the late Lord Ridley, is, in the truest sense, a very fine collection, and by its display of art treasures a new standard is formed in Newcastle—no small matter for the advancement of art in this town. The collection of pictures is representative of the English school from the



"BARQUES DE PÊCHE" (See *Paris Studio-Talk*)

BY MME. ANNA BOBERG

Studio-Talk



"PORT ABRITÉ"

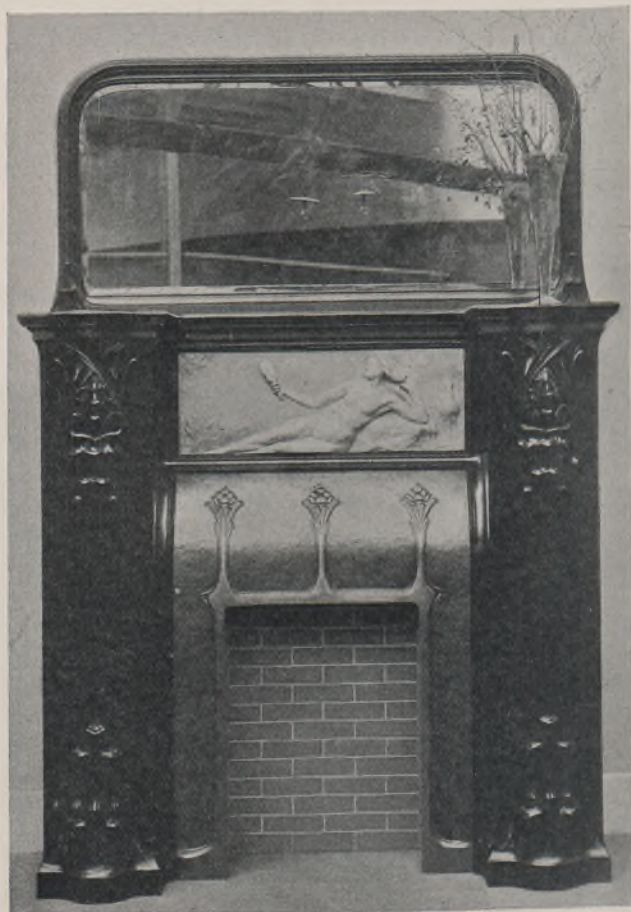
BY MME. ANNA BOBERG

Islands, built a studio on the top of a cliff, and, having sent for an artist's complete outfit, set to work to learn how to paint without any professional assistance whatever. The first few months were spent in making charcoal studies, with the object of training hand and eye. Then she entered upon a course of painting in oils. Naturally her first attempts were failures, but by the end of the first year she had gained a fair mastery over her materials. The second

PARIS.—Rarely have lovers of landscape and seascape seen such an interesting exhibition as that which Mme. Anna Boberg recently held in MM.

Chaine and Simonson's Gallery at 19 Rue Caumartin. Indeed, connoisseurs and art-critics alike were surprised not only that Northern Norway possessed such superb subjects for the painter, but that it should have been left to a lady artist, who is comparatively a beginner in art, to discover its manifold beauties. Mme. Boberg is a Swedish lady, who until some four years ago had never touched a brush; and yet she has been able to get together a collection of fifty-seven pictures of the fjords and mountains of the Lofoden Islands, which, from the point of view of both subject and technique, is unique. The wild picturesqueness of these islands—with their snow and ice-covered mountains, their calm or stormy seas, and their wonderful effects of light and colour—impressed her so much during a visit as an ordinary tourist that she decided to become a painter, in order to transcribe it upon canvas. She had learnt the rudiments of drawing, and had devoted much time to those branches of decorative art which we associate with the drawing-room, but that was the full extent of her art training. With a bravery which does her infinite credit, she took up her residence in the inclement regions of the Lofoden

year saw the production of several pictures, which she decided were sufficiently good to be kept; the third year found her complete master of her brush;



FIREPLACE

(See Nancy Studio-Talk)

BY LOUIS MAJORELLE

Studio-Talk



STATUETTE: MOQUEUSES

BY VICTOR PROUVÉ

and the fourth resulted in the completion of a collection of paintings representing her surroundings at all times of the year and in all weathers. Her pictures constitute a sort of epitome of the life of the sailors of the North of Norway: their departure with the fishing fleet, their return in storm or calm, and their arrival in some sheltered harbour, surrounded on one of its sides by the rude wood cabins in which they live; and, at the same time, they form an invaluable record of the marvellous effects of light and colour which are to be observed within the Arctic circle. Nothing, indeed, was too difficult for Mme. Boberg to attempt to represent. Sunlight on the cliffs, the midnight sun, spring twilight, the rainbow, the aurora borealis, a ship in a snowstorm—such are some of the difficulties which she confronted and successfully overcame. The originality of her *facture*—which, being entirely self-taught, owes nothing to the schools and conventional methods of painting—greatly pleased me; and I am entirely of the opinion of M. Thiébault-Sisson, the well-known critic, when speaking of Mme. Boberg's work. He said: "All that it is necessary to do, in order to furnish an original note in art, is to study nature with sufficient patience, sincerity, and fervour to feel moved in her pre-

sence. That is the whole secret, and the cleverest artist will often fail where the *ingénu* succeeds, because the former counts above all things on his technical skill."

F. L.

NANCY.—That active and lively association of decorative art, the Nancy School, recently organised in that town itself an exhibition of extreme interest and much significance. So far back as 1894 the few innovators, who under the inspiration of the lamented master Emile Gallé, were beginning to shake themselves free from the out-of-date formulæ, displayed a collection of works which held within them the germ of the splendid growth which is now expanding in the capital of ancient Lorraine. In March 1903, the several artists forming this group organised at the Pavillon de Marsan in Paris a collective exhibition which met with well-merited success.



VASES

BY M. DAUM

Studio-Talk

One must thoroughly grasp this notion—that the artists of the Nancy School are supported by a solid doctrine, their productions being the result of a rigorous method the sole source of which is Nature herself. Emile Gallé, who first and foremost was a *savant*, “doubled” with

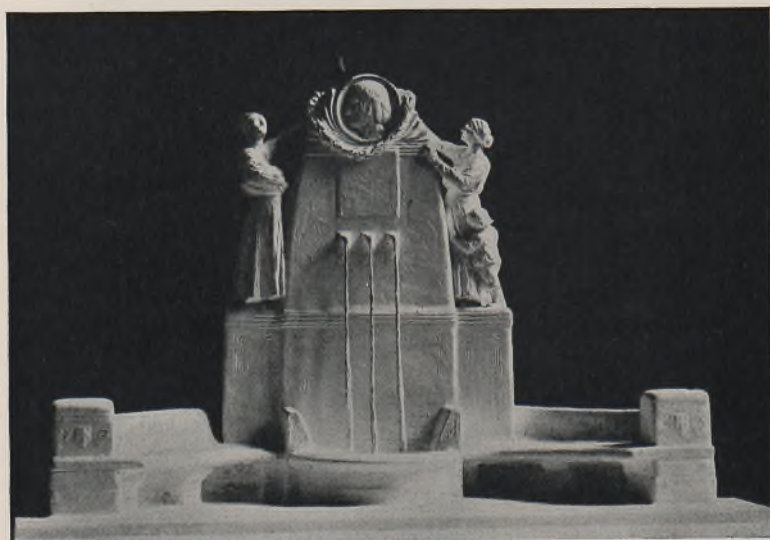


VASE

BY M. DAUM



PORTRAIT BUST OF COUNTESS BUBNA BY G. GURSCHNER
(See *Vienna Studio-Talk*)



FOUNTAIN

(See *Vienna Studio-Talk*)

BY G. GURSCHNER

a poet of emotion, extracted from the study of plants and of animals the essential principles of harmony and of beauty. Applying the results thus acquired in seeking the form of things, the construction of lines and the arrangement of colours, he succeeded in creating perfect works in glass and in furniture. His example proved salutary in the first place by suggestion, and secondly by the clearness of his method.

And during the development of this individuality,

Studio-Talk

menters of the middle ages, he examined their methods of construction and decoration with



BRONZE PLAQUETTE BY G. GURSCHNER
(See Vienna Studio-Talk)

so well devised for one who was to be the originator of a movement, there were ripening in another artist likewise projects of reform in the art of decoration. I refer to M. Eugène Vallin. A passionate admirer of the architects and orna-



BUST BY JOSEF KOWARZIK
(See Frankfurt Studio-Talk)



AUTOMOBILE "HENRI EDMOND:" RACING TROPHY BY GUSTAV GURSCHNER
(See Vienna Studio-Talk)

perseverance and clear-sightedness, then turning, like Gallé, to Nature, he analysed the structure of a number of plant stems having lines of particular beauty. It was by the synthesis of these two methods, that he constructed the admirably adapted furniture which must in a short time impress everybody by its logic, its stability, and its perfect applicability to modern use.

In the person of Victor Prouvé all the artists of

Studio-Talk

the Nancy School may be said to be represented and completed. Painter and sculptor in one, he is at the same time passionately devoted to the decorative crafts. Far from wrapping himself disdainfully in what some people call *le grand art*, or "high art," he derives as much pleasure from carving a ring or decorating a box as from painting some big canvas whereon he is able to manifest his intense, his profound, comprehension of life and the joy of living.

M. Louis Majorelle, whose talent springs from

the same tendencies as those of his colleagues, is perhaps a little more eclectic. Endowed with taste of the surest he has taken advantage of the initiators' principles in the construction of furniture, interior decorations, and comfortable *ensembles*, all bearing the stamp of perfect style.

MM. Daum, at the suggestion of Emile Gallé, are devoting themselves to the carrying out of designs by the Nancy designers. All their productions testify eloquently to the personality of those who made them. This is one of the distinguishing marks of the Nancy artists: while all start from the same general principles each man remains himself. And this result is realised without effort by reason of the fact that all these individualities are strongly marked, each in accordance with his own temperament and his own personal feeling.

The influence of both the masters to whom I have briefly alluded, has made itself felt in divers ways, among the other artists of the group. M. Vallin, to name but one, has formed a school, and among his followers in furniture designing one may mention MM. J. Gruber, Neiss, Schwartz, and Férez. Architecture, too, is undergoing a most interesting transformation in Nancy. In addition to M. E. Vallin, who is an eminent decorator of *façades*, there is M. E. André who by means of *maquettes* and photographs shows us the practical results of the application of his principles.

The greatest possible care has been shown in displaying the works of the Nancy artists. The Salle Poiré galleries were so arranged as to form a harmonious *milieu* where the visitor might enjoy to the full the things of beauty around him. The walls of the entrance hall were arrayed with *moulurations*



FOUNTAIN IN THE COURTYARD OF
THE "ROEMER" AT FRANKFURT

DESIGNED BY JOSEF KOWARZIK

(See Frankfurt Studio-Talk)

Studio-Talk



MONUMENT
DESIGNED BY J. KOWARZIK
WILHELM MAUS, ARCHITECT
(See Frankfurt Studio-Talk)

and plastic decorations framing large decorative paintings, inspired by the landscapes of Lorraine and the life of the toilers in the fields. The authors of these works are MM. Victor Prouvé, Peccatte, Barrote, Colle, Maclot, and Martignon. Victor Prouvé is also responsible for a little *salle* containing a ceiling intended for the Salle des Fêtes at the Préfecture; in this apartment were also to be seen a robe and embroideries, trimmings and lace, by M. Courteix. Another room contained some very fine windows by that talented specialist M. Jacques Gruber. It is clear from this display that the decorative art of Lorraine may surely count on a future.

Despite the loss of Emile Gallé, the artists of Nancy, who are full of enlightened energy, will find in the memory of their master's high

qualities support sufficient to enable them to push still further forward the evolution of their art, which is now so clearly differentiated and has so special a savour.
E. N.

VIENNA.—Gustav Gurschner needs no introduction to readers of THE STUDIO. His beautiful bronzes, lamps, and other works of art have earned him some little fame in far-off countries, America and Australia included, and a collection of his works is always welcome. He has lately been devoting himself to plastic art—this in addition to lovely Etruscan bronzes, portrait plaquettes, and models in silver of various racing prizes. His automobile in silver was made for the Henri Edmond (Paris) prize. He has carried out various other models for prizes, which serve as something new and refreshing as against the old “cups.” The bust of Countess Bubna is a very fine portrait of this tall, slender lady. Gustav Gurschner's plaquettes are many. In those of children he is particularly successful. He understands the value of good work, his hand and eye are sure, there is earnestness and right judgment in his works, and the artist forgets “self” in what lies before him. In his sketches for grave monuments he has felt the solemnity and reverence



EUGÈNE YSAÏE

DRAWING BY V. SEROFF
(See Moscow Studio-Talk)

Studio-Talk

for death, and has at the same time paid due regard to the ornament, but he never spoils his work by giving too much; he knows exactly what is necessary, and never presumes to give overweight. In his Etruscan vases and bowls he has accomplished something new. They are of bronze patina, with lines and ornamentation of gold; the design is well adjusted, and there is just the right proportion of decoration.

A. S. L.

FRANKFURT-A-M. — Readers of *THE STUDIO* are already familiar with the clever work of Mr. Josef Kowarzik, who, by the consistent high quality of his productions, has won for himself a leading position amongst the sculptors of Germany. The design for the fountain illustrated on page 164 won the first prize in a competition. The fountain now stands in the courtyard of an old building called the "Roemer," the old Senate-house of Frankfurt, which was last year restored.

MOSCOW.—This year's exhibition by the artists' society known as the "Soyouz" was not particularly rich in remarkable works, but for this want there is compensation in the great variety and many-sidedness of the exhibits, which included practically all kinds of modern painting, black-and-white work, and applied art.

As usual, T. Maliavine captured the great public by the dazzling brightness of his colours, although on this occasion he is less satisfying to the experienced critic. Quite masterly and quite beautiful is the bold combination of the glowing red shawl with the greenish blue bordering worn by one of the two peasant women, but the pose of the figure to the right is not very natural, and the background of green and lilac appears to me *banal* and somewhat sugary. It has been said of Maliavine's delicate and characteristic drawings that they remind one of Ingres, and it may now be added that in his painting also, with its metallic



"MASLANNITZA—CARNIVAL IN A RUSSIAN STREET"

BY S. IVANOFF



"ON THE BANK"
BY R. YOUON

Studio-Talk

ring, he has some kinship with the French master —*toute proportion gardée*.

Among the leaders of the Moscow art-circle K. Korovine hardly seemed to be on his old level, but V. Seroff interested one with a picturesque interior, and also with a small drawing of the Belgian violinist Ysaye—a work full of temperament. A. Vasnetzoff, who of recent years has familiarised us with his able reconstructions of Russian life of the seventeenth century, made a great effect with a simple landscape, in which the sodden earth, the bright green of the birches and the moist air poetically suggested the melancholy note of the northern Spring. That genial artist, M. Vroubel, contributed two little pictures wherein he catches the delicate beauty of mother-of-pearl and gets the charm of a bouquet of light lilac-coloured campanulas in the most wonderful way; while the decorative talents of S. Maïontine are strikingly displayed in a set of furniture of his own design and manufacture. The rich and handsome carvings in the primitive style, the delicate grey or brown tint of his woods serve to compensate for certain defects of construction. The *Baba-Yaga* by this artist, possesses true painter's qualities, as do many other of his oil paintings, and admirably suggests the character of the legendary witch of Russia; but where is one to hang a canvas such as this, whose theme is more suitable for an illustration? S. Ivanoff depicts in his broad, sketchy and rather flat manner, a group of merry girls at carnival time in a Russian village, the yellow sheepskins and bright-coloured kerchiefs standing out effectively against the snow-covered roofs.

L. Pasternak was represented here in great variety. In a series of admirable illustrations for a popular story by Countess Tolstoy and in a number of charming coloured scenes of childhood he maintains his reputation as one of the best of Russian draughtsmen; and in an intimate lovely toned *Portrait of a Lady* he revealed himself a delicate painter; while in a large canvas, entitled *Souvenir d'Italie*, he makes a most successful incursion into the realm of monumental art. In this picturesque composition the painter has portrayed his vision of the slumbering Italian Renaissance—the three principal centres, Florence, Venice, and Milan, being symbolised in a sleeping group.

Among the landscapists most attention is



DRAWING

BY T. MALIIVINE



"PEASANT GIRLS"

BY T. MALIAVINE

attracted by T. Grabar. With his "pointillist" technique he has succeeded in representing most faithfully and naturally the strong light effects of the Russian winter. But far more pleasing than his winter pictures is his *Interior*, which is, to all intents and purposes, still life, with its impressionist summerlike breakfast table and its gold-gleaming *samovar*; and the same of his tea-party in the open air, with the warm evening glow over all. One must not think of looking for sentiment in these pictures; their healthy realism and this picturesque handling must suffice. The Parisian, N. Tarkhoff, is another thorough-paced "pointillist," but in his case the results obtained in no way justify this technique. Good landscape work was also contributed by P. Petrovitcheff, whose colouring is as sound and harmonious as ever; K. Youon, who was certainly more interesting last year; S. Joukovsky, who seeks sunset effects; Baron

Klodt N. Dosékine, and others.

V. Borisoff - Mousatoff, exhibiting for the first time at the "Soyouz," sent several large compositions, the tasteful colour scheme of which cannot be denied. At the same time, his everlasting crinolines and shawls and *chevelures* are not very convincing, and have a sort of masquerading effect. Mousatoff, with his predilection for the eighteenth century, unites the Moscow group of the "Soyouz" with that of St Petersburg

As the two chief cities of Russia differ, so differ these two art groups most emphatically, as is at once evident to one's eyes. In Moscow, the first oil painting—the *tableau de chevalet*—reigns supreme; while with the artists of the Neva side—apart from a few exceptions, such as O. Braz, with his life-size ladies' portraits—all the preference is for water-colours, pastel,

gouache, black-and-white, etc., and for a small, or even a minute *format*.

Thus K. Somoff would seem to have almost entirely abandoned oils in favour of the methods just mentioned, and to the cultivating more and more the *petit-mâitre* manner. His *spirituel* vignettes, book-covers, costume pictures, illustrations, etc., which lean in the direction of the *rococo*, are executed with extraordinary *finesse*, sometimes quite in the miniature manner, yet always bear the stamp of the true artist and the refined stylist. A calendar recently designed by him is a striking example of this side of Somoff's talent.

Illustrations more or less successful and technically satisfactory were contributed by A. Benois, E. Lanceray, and L. Bakst. Both in point of

Studio-Talk

quantity and quality the first place in this category falls to Benois for his distinguished illustrations of one of Puschkin's poems, which, however, was familiar to many visitors by reason of having appeared in one of the numbers of *Mir Iskousstva*. Moreover, they then, in their reduced form—the admirable xylographic reproductions of Miss Ostrogumoff—produced a most artistic effect, which shows that the artist grasped all the essentials of the work.

Miss A. Ostrogumoff, who is perhaps the only Russian lady xylographist, displays her art in many beautiful plates, for the most part representing Italian and Petersburg garden scenes. The artist avoids strong colour effects, be it understood, but seeks to obtain the intimate, delicate tone harmonies of the wood-block; and thus, with surest sense of style, invests her plates with a certain feminine poetry. A decidedly poetic note is struck also in the beautiful pastels and water-colours of M. Doboujinski, who has never before been so copiously represented. He delights in the picturesque byestreets and silent courtyards of the provincial towns, as also in the working quarters of the capital, whose monotony he most artistically conveys. A pleasant surprise awaits one in the coloured drawings of a quite young lady-artist, Miss A. Lindermann, which remind one somewhat of Carl Larsson, but reveal a more youthful temperament.

Last, but not least, are the decorative designs by A. Golorine for one of Ibsen's dramas, full of feeling, and in point of colour very beautiful.

A special gallery in the "Soyouz" Exhibition is devoted to the work of the untimely deceased Marie Jacountchikoff. This

young artist, whose name will not be altogether unfamiliar to readers of *THE STUDIO* (see Vol. VI., p. 148), deserves the attention of the visitor.

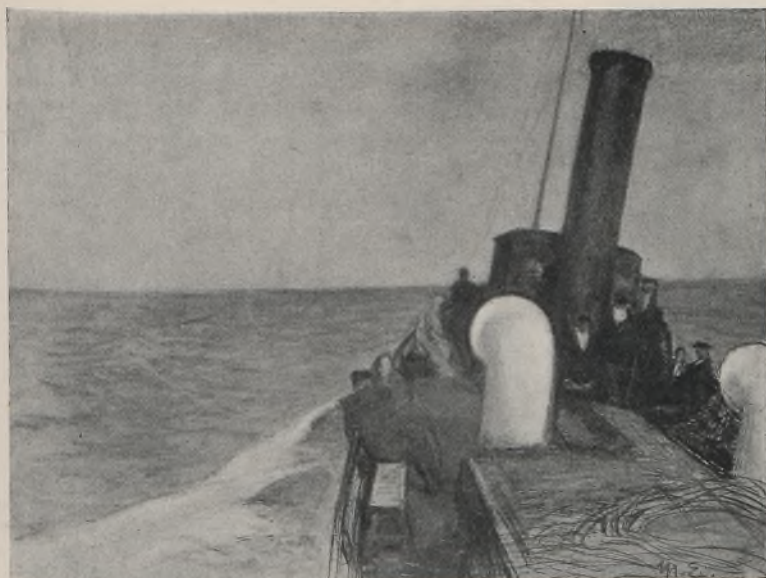
FINLAND. — Nothing very remarkable has been achieved in the art world here recently except some mural frescoes executed by Gallén and Halonen in a private Mausoleum at Björneborg. The exhibition of the artists of Finland at Helsingfors always stands out as an important event. The number of exhibits was not so overwhelming as usual, and the space left between each work made the selection of those of value easier, and promoted a keener enjoyment of them. What was most wanting at this exhibition was some one masterpiece of permanent value. Even those artists who generally send large canvases only contributed small, un-



PORTRAIT

BY L. PASTERNAK

Studio-Talk



"SUMMER NIGHT"

BY MAGNUS ENCKELL

important works of no great interest. Edelfelt was represented by some good portraits, but Gallén sent only one study. To this, however, Halonen was a marked exception. His principal work was a fairly large painting, a sketch for the mural fresco of *Le Travail* in the Björneborg Mausoleum. This decorative composition is a very elaborate and conscientious piece of work, perhaps somewhat wanting in movement and life considering the subject chosen. The colouring is in a low key, all the tones being variations of grey, representing a beautiful snow effect in dull and cloudy weather.

Other noteworthy exhibitors were Järnefelt, Enckell and Simberg. The first, who reappeared after an absence of two years, contributed a beautiful series of portraits in water-colour, some good landscapes, and one *genre* picture, in which he has interpreted the Finland peasant with simple truth to nature.

Enckell is a dreamer and a poet, who happily interprets by means of somewhat subdued and grey colouring, the tender and melancholy landscapes of his native country. His water-colour, *A Summer Night*, reflects with rare felicity the intangible yet most enthralling effect of the night upon the sea.

In the Simberg Exhibition the most remarkable work was the canvas entitled *La Foire de Wiboug*. Rissanen, who made a very successful *début* at the Universal Exhibition of 1900, showed some rural scenes with typical figures treated without any idealisation, in fact with almost brutal truth. His *Souvenir d'enfance* is sincere and almost cruelly realistic.

A word of recognition is due to the very remarkable *début* at this exhibition of a young artist, A. Favén, who had already shown great promise in some studies

and canvases, shown at some preceding exhibitions, representing scenes from peasant life. What he



"WORK"

BY PEKKA HALONEN

Studio-Talk



PORTRAIT OF THE POET B. GRIPENBERG BY A. FAVÉN

sent to the last exhibition proved him to be an artist of great ability. *Chess Players* is a very interesting study in physiognomy; but Favén's masterpiece last year was without doubt the beautiful portrait of the young poet Gripenberg, in which the artist has concentrated all the skilful draughtsmanship and other noteworthy characteristics of his earlier portraits. L. S.

FLORENCE.—The artistic life of George Frederick Watts was so transparent and self-revealing that it would perhaps be difficult to throw any fresh light of critical observation upon it; but, at all events, he ranks so high as a painter that each one of his works deserves to be known and appreciated. Watts transfused much of his own soul into each one of his pictures—allegory or portrait, historical composition or plastic group, fresco or landscape.

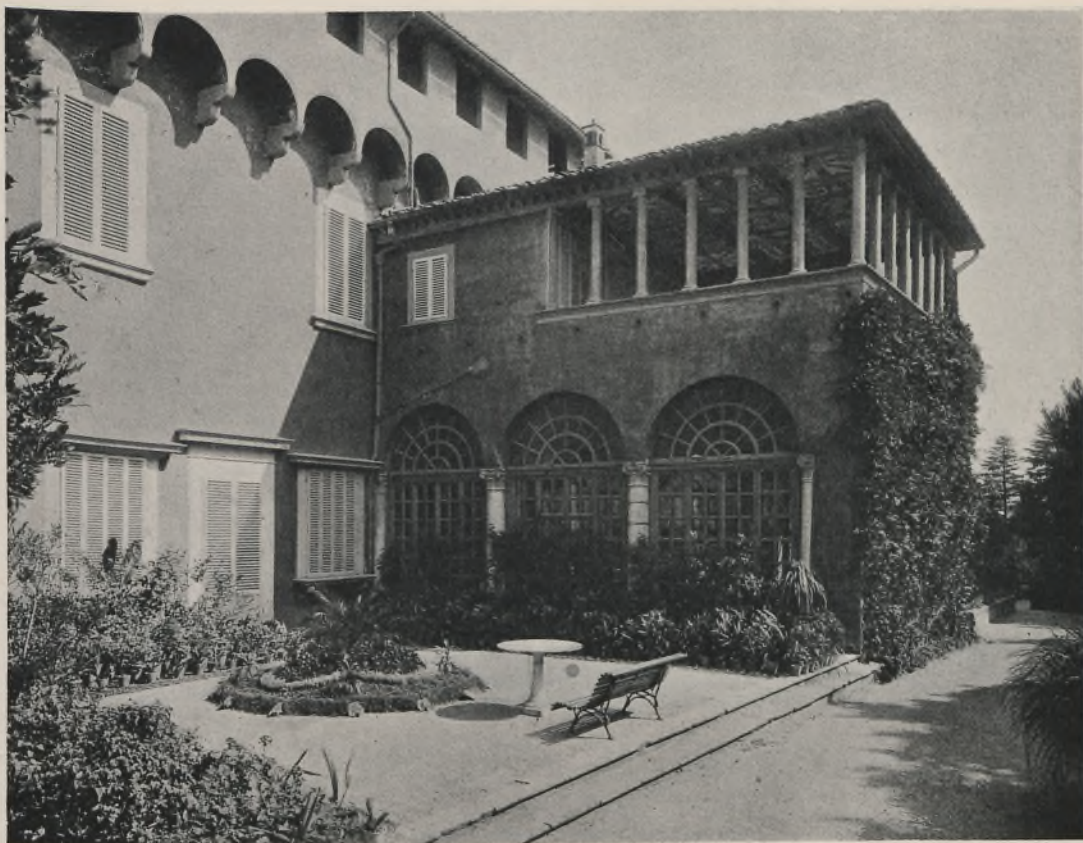
He was an artist born to emulate the great



"CHESS PLAYERS"

BY A. FAVÉN

Studio-Talk



THE VILLA MEDICEA, CAREGGI

decorators of the sixteenth century ; the fertility of his genius was equalled by the luminous ease of his compositions. His mission should have been the painting in fresco of great wall-surfaces ; and I need not remind my readers how he took upon himself the unpaid task of decorating the north wall of the New Hall of Lincoln's Inn. But, either through a failure of popular taste, or, as has indeed been stated, owing to the climatic conditions of London, this lofty ambition of his could not be more fully realised. Peculiar interest, therefore, attaches to the fresco painting which is preserved in the Villa Medicea at Careggi. Permission to reproduce this has been courteously granted by the present proprietor of the villa, Professor Carlo Segré. It is impossible precisely to fix the date of the fresco, which is fortunately in fair preservation, although at first sight it may appear somewhat faded in tone.

But there is not much room for error as to the facts of Watts's life. He was Lord Holland's guest at Florence for about four years, from 1843 to 1846—that is, between the first and the second

competitions for the decorations in the Palace of Westminster ; and Lord Holland, then British Minister at the Court of the Grand Duke of Tuscany, was living alternately at his house in Florence, the Palazzo Ferroni, and at the Villa at Careggi. Opening out of the beautiful little loggia intended for the meetings of the Accademia Platonica, and decorated by the inexhaustible Poccetto, there is an alcove, used for some time as a greenhouse, and now serving as a place for rest or recreation if rain prevents the enjoyment of the garden, which still preserves the harmony and simplicity of Michelozzo's days. Upon the intervening partition-wall young Watts painted with great dramatic power the companions of Lorenzo dei Medici attempting to throw the physician Pier Leoni into the well, he having been accused, on the death of their patron, of having poisoned him.

Watts has reconstructed the scene for us, using as a model the inner courtyard, where the stone wall and the two pilasters, which are perhaps the most ancient portions of the villa, are to be seen at the present day. We owe it to Miss Julia Cartwright

Reviews



"THE COMPANIONS OF LORENZO DEI MEDICI
ATTEMPTING TO THROW PIER LEONI INTO THE WELL"

FROM THE FRESCO
BY G. F. WATTS

that the painting was identified as the work of G. F. Watts. In a very minute and elaborate description of Careggi, published only a few years ago, it was attributed to the school of Vasari! But, indeed, though certain reddish tones in the flesh and muscles might suggest that style, the central group is so firmly handled and so life-like that it bears decided evidence of modern feeling. On the other hand, the side figures remind us of Andrea del Sarto, both in pose and colouring. It is certain that if the youthful artist did not copy the old Florentine masters, he was at any rate trying to study the secrets of their pictorial methods. He must have made careful observations in the cloister of the Santissima Annunziata.

The fresco in its present state is also of interest for another reason: it does not exhibit that love of purple which Watts afterwards showed so markedly, manifesting thereby his affinity with the great Venetians of the *cinquecento*—Titian above all—as he himself said to me in August, 1901, when, through the courtesy of the Editor of *THE STUDIO*, I was enabled to visit the famous master at Limnerslease, and when he personally assured me that the fresco at Careggi was his own work.

During his sojourn at Florence Watts painted a portrait of himself—very much in the Tuscan style—which is now in the possession of M. Victor Hugo *fils*; and he also executed portraits of several well-known Italians who frequented Lord Holland's house. The portrait of Garibaldi and that of the Contessa di Castiglione are perhaps of this period.

Watts at this time drew with great delicacy of execution, and of this an example may be found in a pencil portrait of Don Neri Corsini, which has been shown to me through the kindness of Prince Tomaso Corsini. This exquisite drawing was given by Lord Holland to Donna Luisa Corsini. R. P.

REVIEWS.

Méthode de Composition Ornementale. By EUGÈNE GRASSET. 2 vols. (Paris: Librairie Centrale des Beaux Arts.) 65 francs.—Readers of *THE STUDIO* are already familiar with the admirable work of the gifted French author of these two exhaustive volumes that deal at length with every variety of ornamentation, and will be an invaluable aid to the student of decorative art as well as to the practical designer, for whose use they are primarily intended. M. Grasset divides his subject into two parts, dealing in his first volume with what he defines as "Éléments rectilignes," and in his second with "Éléments courbés." He accepts from the first the fact, too often ignored, that the artistic gift is needed to make any teaching effective, and assuming that those who are to use his work possess it, he proceeds to tell them how best to turn it to account. "The time is gone by," he says, "when it was necessary to persuade artists to avoid the servile copying of antique work"; and he therefore plunges at once into the heart of his theme, defining in eloquent and virile language the principles that should govern all ornamentation and the various modes in which those principles should be put in practice.

Reviews

He analyses the constituent parts of design in the abstract, and thence proceeds to dwell at length on each of those constituents in its practical application, beginning with the point or dot and the straight line, and ending with descriptions of their combinations with curved lines, in every case supplying a great number of excellent drawings, some reproduced in colour, to enforce his meaning. In a word, the work is a most valuable one and should find a place not only in every art library, but on the shelves of all architects, builders, and designers.

The Royal Academy of Arts: a complete Dictionary of Contributors and their Work from 1769 to 1904. By ALGERNON GRAVES, F.S.A. (London: Henry Graves & Co., and George Bell & Sons.) Vol. I. £2 2s. net.—In his interesting preface to a work on which he has been engaged for some thirty years the author relates how its first inception arose from an accident that befell him on February 24th, 1873, when he fell and injured one of his knees, whilst taking a present of wine from his father to his uncle on a slippery day. He amused himself during the eight weeks before he could walk again, by arranging the names of the exhibitors at the Royal Academy alphabetically, and became so enamoured of a task which to almost anyone else would probably have appeared dry and irksome in the extreme, that he resolved to continue his labours after his convalescence. He added to his Royal Academy lists those of the other art societies of London, and became in due course the cataloguer, *par excellence*, of his day, producing no less than fifty MS. volumes, which he intended to keep for reference during his lifetime and eventually to bequeath to the British Museum. He explains, however, that he found himself compelled to yield to the repeated requests of friends, and to undertake the preparation for the press of Royal Academy sections of these books. He thus found himself launched once more into the work he had come to love, and the result when his task is complete will be a practically exhaustive record, that will be of great time-saving value to the collector, the connoisseur, and the art historian. A specially important feature is the identification of the sitters for certain pictures catalogued merely as the "Portrait of a Lady," or the "Portrait of a Gentleman," and the tracing of the names of many artists who chose to remain anonymous during their lifetime.

Artistic Anatomy of Animals. By EDOUARD CUYER. Translated and Edited by GEORGE HAYWARD. (London: Baillière, Tindall & Cox.) 8s. 6d. net.—English students of anatomy will no

doubt be grateful to Mr. Hayward for his able translation of M. Cuyer's book, which is an enlarged version of a series of lectures given at the École des Beaux Arts. Finding that his pupils were greatly interested in the subject of animal anatomy, the erudite French professor resolved to appeal to a wider public, and has supplemented the descriptions in his text with a number of illustrations, including examples of the work of Barye, drawings of complete skeletons, and details of anatomy, each exhaustively explained by numbered notes.

Reklamekunst. By WALTHER VON ZUR WESTEN. (Bielefeld and Leipzig.) 8vo. 4 marks.—This is one of the richly illustrated Velhagen and Klasing monographs. Up till now art in advertising has been a subject of treatment only as far as posters are concerned. The present volume considers it under the aspects of the book-cover, the business card, the poster, the programme—in short, of art in every form, in which it is made to attract the attention of the public to some negotiable object, or to some performance by which money may be earned. The author begins with an historical chapter—unfortunately very short, though in his popular treatise we must admit that there was no room for a longer one—in which he shows that, as early as the fifteenth century, tradesmen, principally booksellers and scribes, were moved by the same spirit that caused our modern business men to resort to art as a help to advertisement. He reproduces a number of specimens of their efforts. It would be most interesting to pursue this line of study more thoroughly and establish on a broader basis in what manner and to what extent, different times, different countries, and different classes of men have made art subservient to their business interests. Anyone entering upon the attempt would find valuable hints and directions in Zur Westen's volume. The body of the work is occupied with the products of the last decade, especially those which appeared in Germany. Zur Westen admits that the interest in the picture poster has suddenly and pretty completely vanished, and seems at a loss to account for this rapid decline. It seems to be easily explainable. All quiet and harmony has gone out of our life at this beginning of the twentieth century. Whenever anything new appears anywhere it has no longer to work its way slowly into the favour of the world. The cable makes it popular within a few days in Sydney, Montevideo, and Klondyke. New ideas, new inventions no longer fall upon us, they glide by us at the rate of 210 kilomètres an

Reviews

hour, rushing all the quicker into oblivion. We are no longer able to stand an honest enthusiasm, we reel into a fad. And the poster was a fad—like *plein-air*, like neo-impressionism, like many things which, in these latter days, have made the bread-winners rush into the market-place and shout! So it happens that, besides its many other interests, that of an obituary is attached to Zur Westen's commendable book.

Pictorial Composition and the Critical Judgment of Pictures. By HENRY R. POORE. (London: B. T. Batsford.) 7s. 6d. net.—Were it not incontrovertibly true that the artist is born, not made, and that no training will produce any satisfactory result where the divine spark of genius is wanting, the author of this ambitious book might be congratulated on having fulfilled his purpose. He announces that it is addressed to three types of art-workers—the student of painting, the amateur photographer, and the professional artist—and claims to give the underlying principles of pictorial composition so that all can master them. He quotes his fellow-countryman Emerson to sustain his assertion that everyone who can learn to draw should learn to compose pictures; he defines what he calls the living principle so clearly that he who runs may recognise it, and he claims to have reduced his argument to a working basis. In spite of all, however, most of those who have thoroughly mastered every word of his matter will be at once outdone by some neophyte, who knows not what he does or why he does it, but is stirred by an inspiration he is compelled to obey.

Figure Composition. By R. G. HATTON. (London: Chapman & Hall.) 7s. 6d. net.—Those who are familiar with Mr. Hatton's valuable work on Figure Drawing, recently reviewed in *THE STUDIO*, will welcome gladly the companion volume on the more complex subject of Figure Composition. In dealing with it the author shows the same grip of the essential that is the distinctive feature of his earlier work. Step by step he leads the student on from the right mode of dealing with the simplest forms of grouping to the principles that should govern the most elaborate composition, illustrating his text with a very great number of typical examples, culled from widely different sources. In the course of his review of all that is most characteristic in ancient and modern work, Mr. Hatton makes many shrewd remarks, as when he says that the Greeks insisted on the action of their figures, while the artists of to-day lay the greatest stress on temperament, the action becoming as a result accidental. "I do not think," he adds, "it

can be denied that he who would conquer the figure Greek-wise should insist on action, and sacrifice everything to it, while he who would follow the moderns must strive to represent a life's history in a man who is doing nothing at all." This proposition once accepted, the task of criticism is greatly facilitated, and although, as Mr. Hatton points out, the artist is now living at a time when all the streams of the past meet, it remains a fact that the great men of all periods can be roughly divided into two classes: those who accepted tradition and those who worked out their own salvation independently of it. The following pithy precepts sum up succinctly the advice this trustworthy guide gives to the neophyte: Do as you like; please yourself, or you will please nobody; actualise, but look for beauty; realise in suitable methods; make the most of modest means.

English Table Glass. By PERCY BATE. (London: George Newnes.) 7s. 6d. net.—To be able to invest dry technical details with the human interest that is so strong an element of fascination is indeed a rare gift, but it may justly be claimed that it is owned by the author of the charming monograph on English Table Glass, recently added to Newnes' Library of the Applied Arts. Mr. Bate is indeed keenly alive to the romantic associations connected with all domestic survivals of days gone by, as proved especially in his chapter on engraved glasses; and into his lucid descriptions of examples of the glass-maker's craft of the seventeenth and eighteenth centuries he has deftly woven a narrative of his own experiences as a collector, calculated to fire the enthusiasm of the neophyte, and to add to that of the expert. He well defines the distinctive characteristics of the best English glass when he speaks of their native quaintness and solid dignity, of the beautiful pellucidity of the material and the good taste of the makers; adding that the inherent tendency of molten glass to fall into simple and perfect forms assisted very largely to prevent any attempt at the production of types either fussy, *bizarre*, or grotesque. The examples selected for illustration include typical examples of the five main groups into which English wine-glasses are divided; namely, those with baluster, plain, air, and white twist, and cut stems supplemented by other articles such as decanters, toddy fillers, porringers, candlesticks, etc.

Architectural Association Sketch Book. Third Series. Vol. VIII. (London: Architectural Association.)—There is no need at this late day to recommend this useful publication, the value of which is recognised by all architects and builders.

Reviews

It is enough to say that the present volume is fully up to the level of its predecessors, and includes, as they do, a great variety of drawings of complete buildings, plans, elevations, and details, some long familiar to the student, others not yet as well known as they deserve to be.

Meister der Innen Kunst. No. 1. Baillie-Scott. No. 2. C. R. Macintosh. (Darmstadt: Alex. Koch.)—The zeal displayed at the present time in Germany for the study of architecture and the decorative arts, and especially of all that tends to advancement in style, is most remarkable. The work of Mr. Baillie-Scott and Mr. C. R. Macintosh, among others, has been well known for some years past to readers of *THE STUDIO*. That it should form to-day the subject for two expensive portfolios of drawings published in Germany is a remarkable sign of the times, but one which British prejudiced minds will fail to understand. Only a few months ago a certain section of the British public was holding up its hands in horror at the authorities of South Kensington Museum daring to exhibit some examples of modern French furniture in its sacred precincts. That the British student should be kept conversant with what is going on abroad to-day is looked upon by some people as ridiculously superfluous. So long as he studies the three orders of Vitruvius, what more is necessary? In the meantime, however, the minds of the students in the great schools of Austria, Germany, and America are being instructed upon broader lines, which lead to progress and advancement. The work of British architects, which shows individuality of thought, is as eagerly studied as that by their own masters; and the effect of this is seen not only in the designs of the young schools abroad, but also in the work turned out by German and American manufacturers. Mr. Baillie-Scott and Mr. C. R. Macintosh are artists working upon very different lines of thought. Their ideas are heretical to many "Little Englanders" in art, but they each have an individuality of expression and a genuineness of purpose which will in time serve them in good stead. The Baillie-Scott portfolio is devoted to the illustrations of a house in his characteristic style, in which some large coloured plates are given of the decoration of hall, music-room, and dining-room. Mr. Macintosh's ideas of house and decoration are set forth in an introductory essay by Hermann Muthesius. Mr. Macintosh's designs display a remarkable breaking away from all precedent, and are not likely to win applause from the man in the street. There is a continuity and harmony of idea throughout this work, however, which will commend

it to many; and there can be no doubt that he has already many admirers and imitators, especially in Germany and Austria.

Great Pictures in Private Galleries. (London: Cassell & Co.)—A small percentage only of the paintings chosen for reproduction in this volume can be classed with the great, but the subjects of most of them are calculated to appeal to the man in the street; and for this reason the publication will probably achieve the kind of success at which its promoters doubtless aim. The "three-colour" process has been requisitioned for the reproduction of the pictures, and the result justifies once more what has often been urged in these columns—that this process, whatever its value in other respects, seldom succeeds in rendering the subtle qualities of an oil painting or a water-colour with any pronounced degree of success.

The Soul of London. By FORD MADDOX HUEFFER. (London: Alston Rivers.) 5s. net.—In his definition of the ideal author who, he says, "must be passionately alive to all aspects of life and must depend for the picturesqueness of his work upon actual contrasts vividly presented," the writer of "The Soul of London" proves that he realizes to some extent the onerous character of his own self-imposed task. He would, however, have been wiser to have given a less ambitious title to his brightly written but discursive essays on certain aspects of the great city, and his plea that he tried for months to find a better name is scarcely a valid excuse for a mistake that gives a misleading impression of his aim. He hits off skilfully many of the idiosyncrasies of his subject, showing much familiarity with the floating population of London, and making by the way several valuable suggestions to those responsible for its well being. Yet for all that he fails to reveal in any true sense the real soul of the complex personality of the mighty organism, in which an incalculable number of conflicting elements are fused into one throbbing, palpitating whole, in intimate touch with the very latest development of the modern spirit yet deeply imbued with that of the past. For such revelation the insight of a genius and the eloquence of a poet are required, and it is no disparagement to Mr. Hueffer to say that, though he is a keen and sympathetic observer, there is no evidence in this new work that these greater gifts are his.

Modern French Masters. By MARIE VAN VORST. (Paris: Brentano.)—Reprinted from the "Pall Mall Magazine," these brightly-written essays on Puvis de Chavannes, Cazin, Rodin, Besnard, and Steinlen well sustain the test of reproduction in

Awards in "The Studio" Prize Competitions

book form. The author has a fine appreciation of the men whose work she discusses, and the examples she gives of their paintings are well chosen. Her accounts of Cazin and Steinlen are especially interesting, and bring the personalities of two men of a very different type vividly before the reader.

The Elements of Architecture. Collected by HENRY WOTTON, Kt. (London: Longmans, Green & Co.) 10s. 6d. net.—A truly delightful reprint from the first impression issued in London in 1624, by John Bill, of Sir Henry Wotton's treatise on what he calls "Well building," which, in his opinion, "hath three conditions: Commodity, Firmness, and Delight." Dividing his subject into "two generall Heads," this able author deals in the first with "The Seate and the Worke," and in the second with the Decoration of the completed building, which he says is "Every Mans proper Mansion, House and Home, being the Theater of his Hospitality, the Seate of Selfe Fruition, the comfortablest part of his owne Life, the noblest of his Sonnes possessions." Clearly printed on hand-made paper, with ornaments designed by Herbert P. Horne, the little book has caught the very aroma of the original, and will delight all lovers of literary gems of the past.

The Early Work of Titian. By MALCOLM BELL. (London: George Newnes.) 3s. 6d. net.—It is somewhat surprising to find an essay on the early work of Titian beginning with a picturesque account of the funeral of that master; but Mr. Bell justifies his unusual proceeding by making his description of the imposing ceremony the prelude of a review of art in Venice during the century that had elapsed since the birth of the great colourist. He claims that Titian, though not a native of the lagoon city, was a Venetian of the Venetians, loving her as though he had been indeed her son. Mr. Bell has little that is new to say of the early work which is nominally his theme, but the numerous and well-selected illustrations speak for themselves.

Filippino Lippi. By P. G. KONODY. (London: George Newnes.) 3s. 6d. net.—The author divides the work of the master into three periods—that produced when he was still under the influence of his predecessors, that of his prime, and that of his decline, which, he says, "was characterised by an inordinate leaning towards the florid decorative motifs of the high Renaissance, of which Filippino was, as it were, the very incarnation." An examination of the numerous admirable illustrations accompanying this essay will prove the justice of these remarks.

A NEW erasing material, appropriately named "Erasit," has been brought to our notice. It is a composition which the makers claim does not damage the drawing paper as, unlike indiarubber, it does not wear away the surface. The piece we have tested bears out the claims which are made for it by the producers, Messrs. Duncan Campbell & Son, Glasgow.

A AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XII. AND XIII. DESIGN FOR A BEDROOM SUITE AND SIDEBOARD.

THE judges have been unable to find among the designs submitted in these competitions any to which they feel justified in awarding the first prize. The SECOND PRIZE of *Two Guineas* in each they award to *Mac* and *Ferry* respectively.

A XIV. DESIGN FOR A STENCILLED PANEL.

FIRST PRIZE (*Three Guineas*): *Pan* (Fred. H. Ball, 85 Scotland Road, Carlisle).

SECOND PRIZE (*Two Guineas*): *Brush* (Percy Lancaster, 231 Lord Street, Southport).

HON. MENTION: *Penna* (E. G. Hallam); *Trelba* (A. W. Dodd); *Jupiter* (A. M. Appleton).

CLASS B. PICTORIAL ART.

B IX. DESIGN FOR A MENU CARD.

Some excellent designs have been sent in, but one rather conspicuous fault in some of them is that sufficient space has not been allotted to the menu itself. This is an important point, and should have been borne in mind.

FIRST PRIZE (*Two Guineas*): *G. H.* (George Halford, 3 Chesham Grove, Bradford, Yorks).

SECOND PRIZE (*One Guinea*): *Eutyche* (Oswald Schwemmer, 2 High Street, Harlesden, N.W.).

HON. MENTION: *Daimeryl* (A. M. Burleigh); *Nes* (G. S. Peddie); *Nick* (H. Brockhurst); *Pan* (F. H. Ball).

CLASS C. PHOTOGRAPHS FROM NATURE.

C IX. SPRING LANDSCAPE.

FIRST PRIZE (*One Guinea*): *Bromide* (John B. Hopkins, 189 Castle Road, Cardiff).

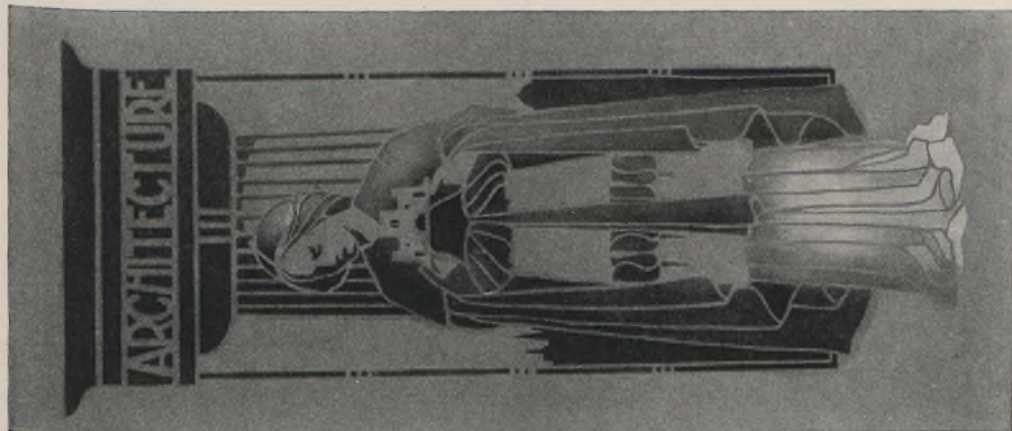
SECOND PRIZE (*Half-a-Guinea*): *Strathearn* (C. D. Kay, Highfield, Itchen, Southampton).

HON. MENTION: *Beans* (J. O. Banks); *Beechwood* (D. Dunlop); *Coppernicus* (J. H. Greville); *Keipergaun* (B. Redford); *Keyzaston* (E. Hepburn); *Lux* (E. H. Douglas); *Owlet* (Miss M. Best).



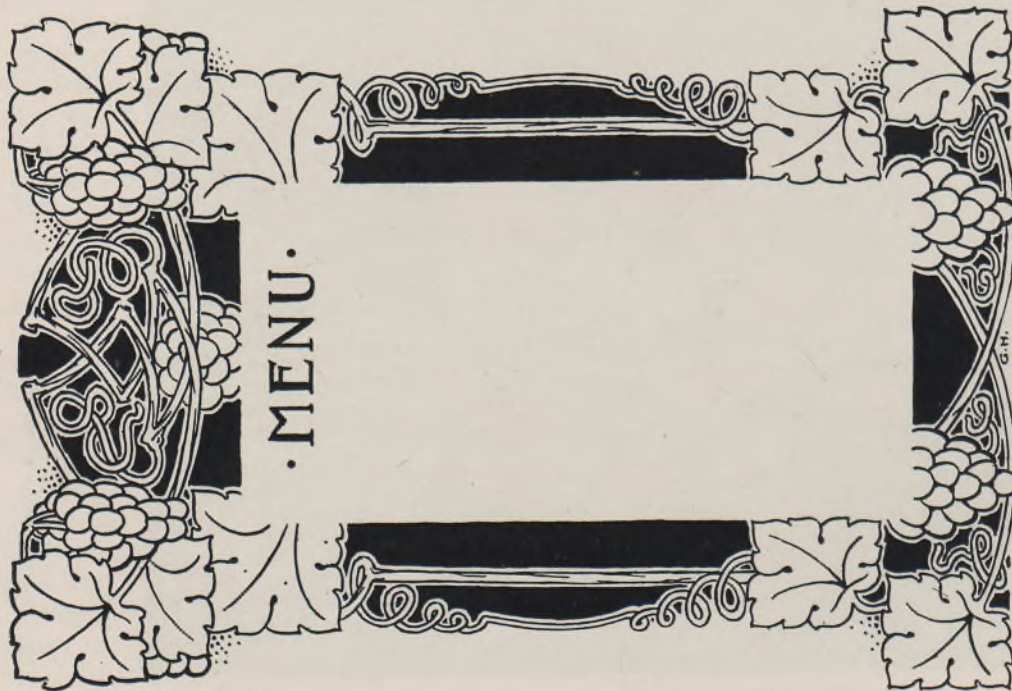
FIRST PRIZE (COMP. A XIV)

"PAN"



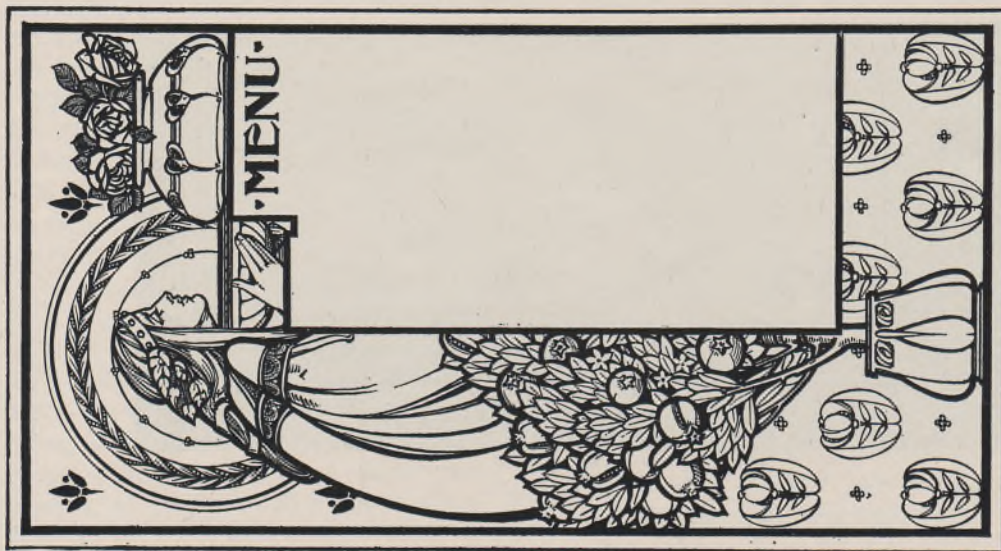
SECOND PRIZE (COMP. A XIV)

"BRUSH"



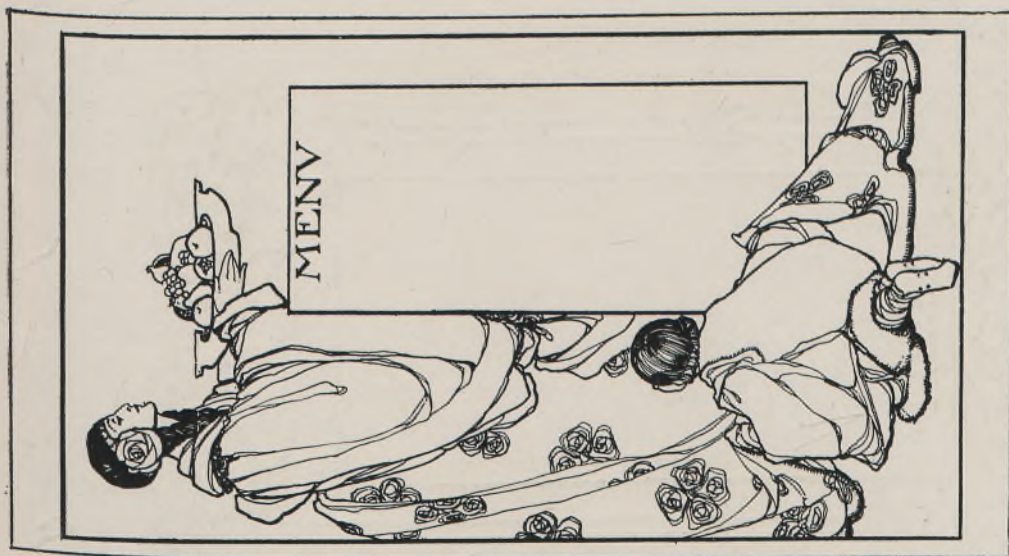
FIRST PRIZE (COMP. B IX)

"G. H."



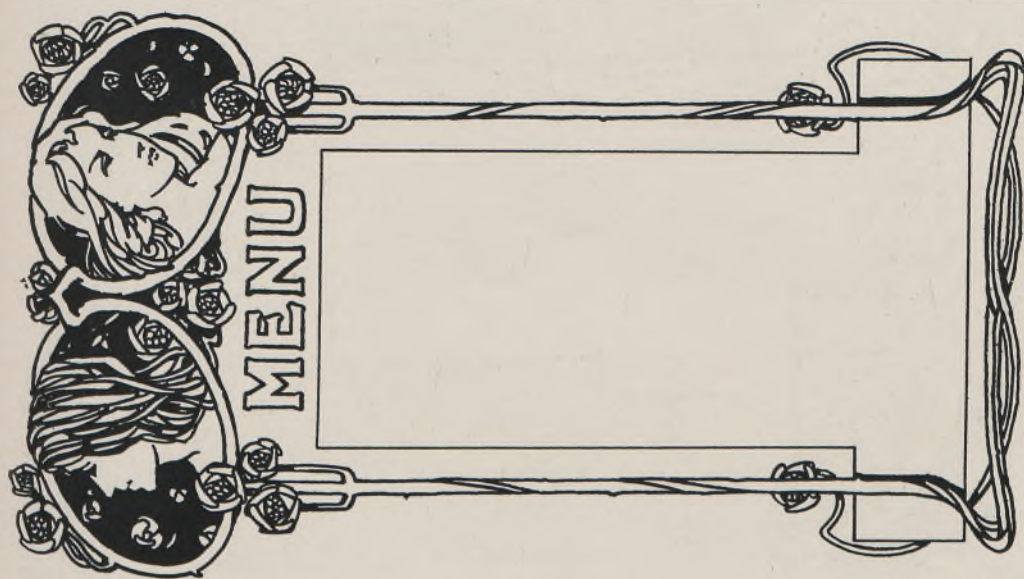
SECOND PRIZE (COMP. B IX)

"EUTYCHE"



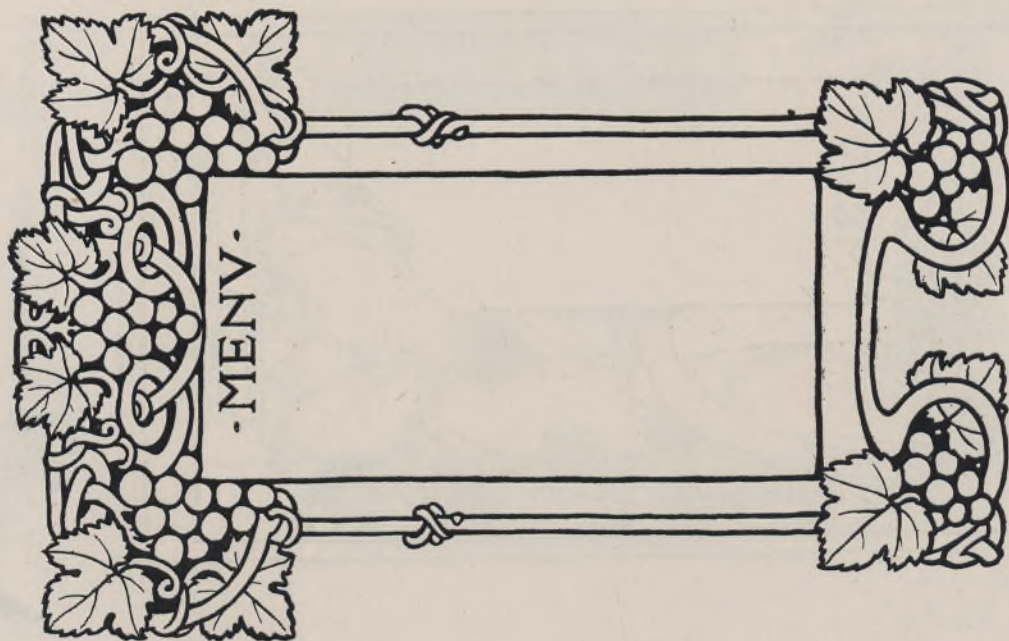
HON. MENTION (COMP. B IX)

"DAIMERYL"



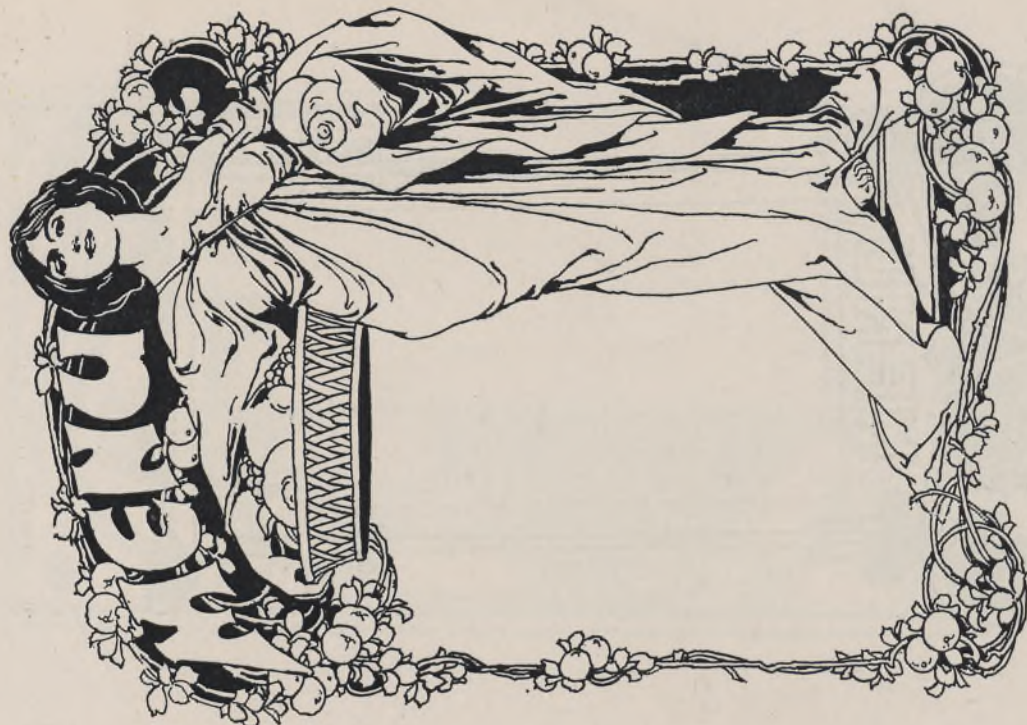
HON. MENTION (COMP. B IX)

"NES"



HON. MENTION (COMP. B IX)

"NICK"



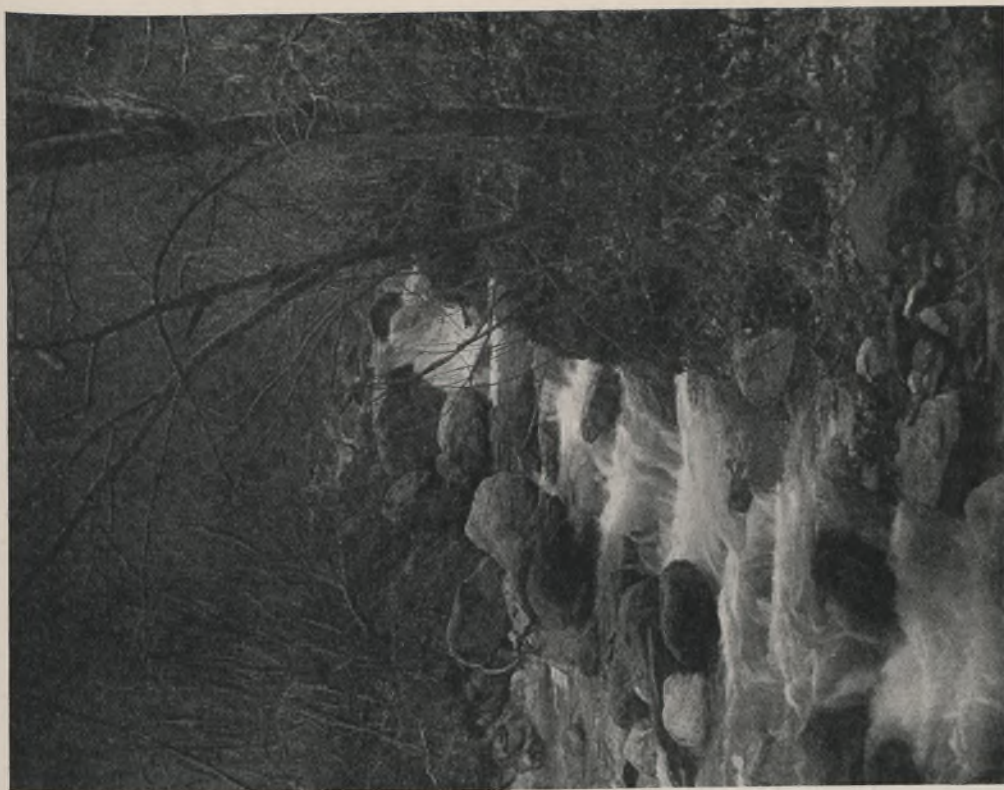
HON. MENTION (COMP. B IX)

"PAN"



FIRST PRIZE (COMP. C IX)

"BROMIDE"



SECOND PRIZE (COMP. C IX)

"STRATHEARN"

The Lay Figure

THE LAY FIGURE: ON CHANGES IN FASHION.

"I WONDER whether we shall ever see any permanent result from the efforts of present-day designers to introduce a new fashion in articles of personal adornment," said the Art Critic. "I mean that I wonder whether people in general will be eventually induced to change their taste, and to adopt fresh ways of satisfying their incurable love of ornament."

"Surely there are already results which prove that this change of taste has been brought about," returned the Designer. "Look at the number of craftsmen and art workers, male and female, who are now producing beautiful articles of jewellery, which are far more artistic than any of the old things. If there was not a demand for these productions, I imagine they would not appear. They are very obviously not made to be given away, so there must be buyers."

"There are exceptions to every rule," replied the Critic; "but, in this case, are the exceptions numerous enough or significant enough to justify your belief that an alteration in the fashion is actually an accomplished fact? I doubt it."

"So do I," broke in the Cynic; "and I also think that you are forgetting who the people are who believe in these fashions. Articles of jewellery are made to satisfy the vanity of women, and to gratify their immutably barbaric love of display. These things appeal to the taste of people who do not know what taste means, so how can you expect a movement initiated by artists and supported by skilled art workers to become popular? You are too much inclined to believe that things are what you wish them to be. Study human nature, and especially feminine human nature, my friend, and you will realise how utterly hopeless are your aspirations."

"You are a pessimist," laughed the Designer; "I am not so convinced as you are of the barbarism of womenkind. They like dainty things; and though, I admit, they are very disposed to follow fashions thoughtlessly, they are never unwilling to adopt a new one when it is sufficiently attractive and really provides them with things which they admire."

"Oh, yes! things that they admire!" said the Cynic. "But what do they admire? You are assuming that they possess artistic inclinations, and can distinguish between what is good and bad in art. I say that they are barbarians and that, possessed as they are of limited intelligence, they

care only for display. You offer them beautiful things which are cheap, they want something which looks like money. They crave for solid gold and real diamonds, and if they cannot get them they would rather have paste in plated settings than the daintiest pieces of new art jewellery which you can invent for them. They would rather imitate their wealthier friends and acquaintances than choose an independent line for themselves. Don't let your enthusiasm mislead you as to facts."

"I question your facts," replied the Designer; "you are looking at the matter in too narrow a way. Of course we have all sorts of traditions to fight against, but I believe that the love of display of which you complain is giving way to a better perception of what can be done with other materials than gold and diamonds. A good deal has to be done, of course, before we can claim to have destroyed all the ancient fallacies. Still, I am certain it is only a question of time; we shall win in the end."

"Decidedly you deserve to win," said the Critic, "and you have my sincerest sympathy in your efforts. If I speak a little doubtfully about your success so far, it is not, believe me, because I do not think that your intentions are right. I should be delighted to see the new fashion superseding the old, because I agree more or less with our cynical friend in his conviction that the basis of the fashion in personal adornment has been simply a love of vulgar display. If we can substitute good taste and a real worship of beauty for barbaric show, we shall have gone far in the direction of popularising good art. And, to give the designers and producers of this modern jewellery their due, they have been most loyal in their advocacy of the right principles. They have already proved that there is no greater decorative value in gold and diamonds than in silver and opals, for instance; and that good art is independent of mere costliness. I am entirely with you when you seek to show to the people who buy jewellery that they have worshipped far too long a false and inartistic ideal; and that if they have pretensions to correct taste, they should discriminate better between the things which are worth possessing because of their beauty and those which are valued simply because they smell of money. But I feel that the women, who should be your chief customers, are the chief obstacles you have to overcome before you can establish a new fashion; I fear they have a much greater desire to look expensive than to assist you in your efforts to educate their preferences."

THE LAY FIGURE.

The Thomy-Thiery Collection of Paintings

THE THOMY-THIÉRY COLLECTION OF PAINTINGS. BY HENRI FRANTZ.

WHEN, two years ago, the Thomy-Thiery collection was bequeathed to the Louvre, in accordance with the generous provision of that genuine lover of art, the opinion was almost unanimously expressed that this gift filled a void in the history of French painting of the nineteenth century; and that now certain men of genius might be fully and properly appreciated, who, though they had been represented at the Louvre, had not hitherto been seen under all their different aspects. As time goes on, the conviction has only grown stronger that this collection has been quite an exceptional contribution; and now that the eye has become accustomed to all these beautiful things, one asks how some masters of the Barbizon school and other artists of that period could for so long have been judged simply from what the Louvre formerly possessed.

Let us take Decamps, for example, the painter

whose works are first seen on entering the new rooms. Is not this a real revelation? Before this the master's *Bataille des Cimbres* could, indeed, be seen at the Louvre; but how far removed is that picture, with its somewhat confused execution, from the true spirit of Decamps, as shown by some of the exquisite specimens in the Thomy-Thiery collection! We have here an almost unique assemblage of this master's pictures, such as can be found in no other collection. We find him to be a painter of unequalled force and vigour; his pictures are always solidly constructed, with strong contrasts of light and shade, with richness of *pâte*, and with a zest of colouring which few artists have been fortunate enough to possess. Like Chardin, Decamps was a witty illustrator of some of La Fontaine's fables; and it is delightful to see how the artist often completes the thought of the writer. Decamps was likewise an accomplished animal painter: his *Bassets*, his *Valet de Chiens entrant dans un Chenil*, and his *Cour de Ferme* are works that have never been surpassed in their small way.



"LIONS"

(Photograph by Braun, Clément & Co.)

BY A. L. BARYE

XXXV. No. 149.—AUGUST, 1905.

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The Thomy-Thiery Collection of Paintings

Decamps was also a notable orientalist, as is attested by his *Rue à Smyrne*. In his picture representing an elephant quenching its thirst at a river we have an example both of the animal-painter's art and of the splendid imagination that presided over a composition like the *Bataille des Cimbres*.

The case is different with that other great master of romance, Eugène Delacroix. He was already very well represented at the Louvre by his *Barque du Dante*, his *Croisés*, and other memorable pictures; but there were not those charming little compositions wherein the master delighted to exercise his vast imagination, inspired by his reading of the great poets. We owe it to the Thomy-Thiery collection that we can now enjoy in turn *Hamlet et le Fossoyeur*, the *Fiancée d'Abydos*, the *Ophélie*, and above all a picture which was of great importance in the painter's career, *L'Enlèvement de Rebecca*, the carrying away of Rebecca during the siege of Front-de-bœuf's castle. Delacroix treated this

subject twice; but this version is the more complete, and exhibits the more perfectly all the master's fine ardour. The background, where the towers of the burning castle are silhouetted, is treated with a magnificence of colour worthy of Delacroix's most celebrated achievements. The group of the Templar carrying Rebecca, with the horse held by a servant in the foreground, forms a most living presentment of the story, and splendidly expresses the genius of the greatest French painter of the nineteenth century.

Delacroix delighted in painting lions. No doubt during his travels in the East he had seen many of these animals in captivity, and he loved visiting them in the Jardin des Plantes. In this phase of his art, Delacroix was not represented at the Louvre; we owe to Thomy-Thiery our acquaintance with it as exemplified in several little pictures—the lion with a serpent, the lion with a crocodile, the lion with a vulture, and others—which display all the strength of his exceptional



"LE LION AU SANGLIER"

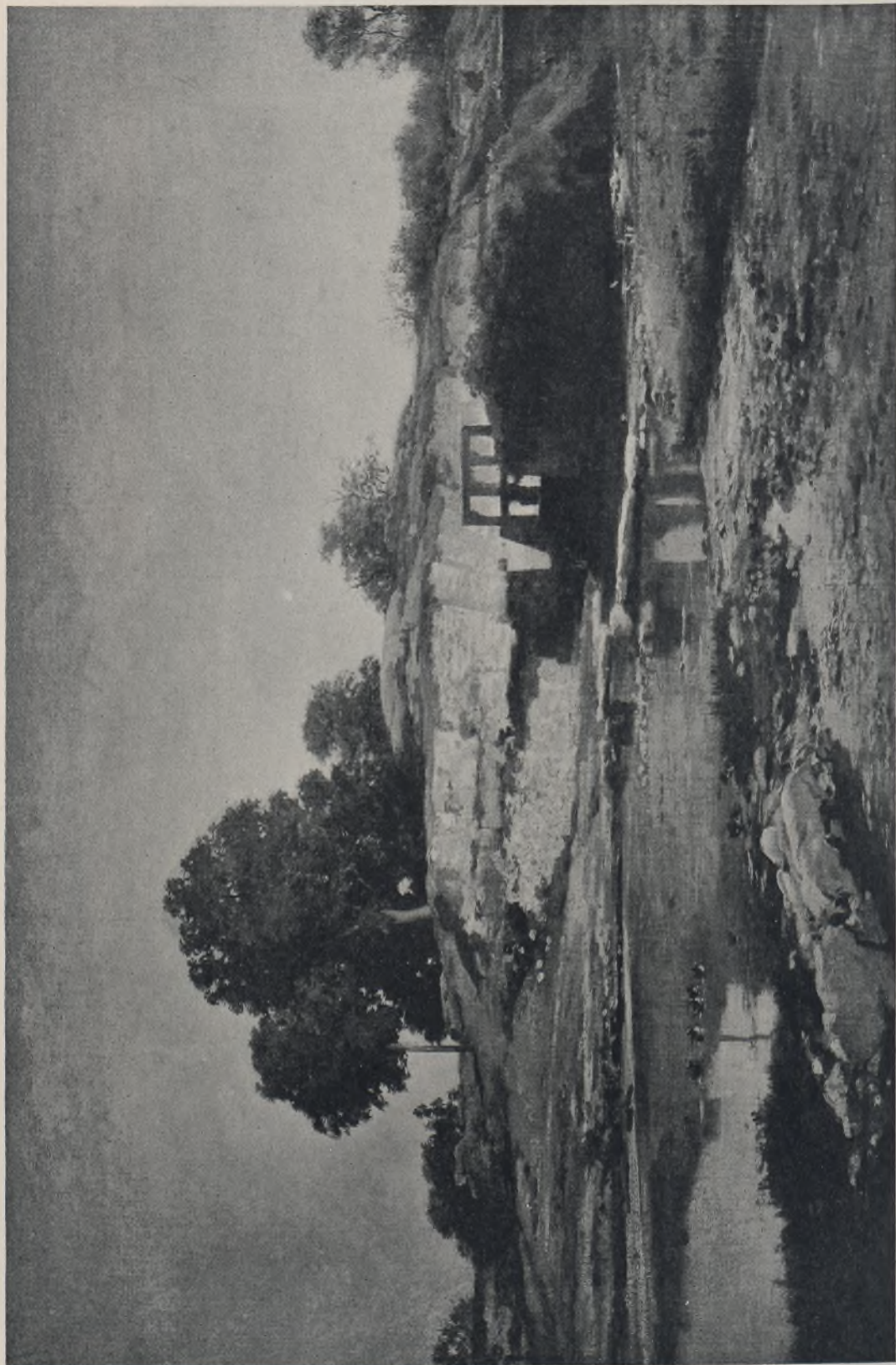
(Photograph by Braun, Clément & Co.)

BY E. DELACROIX



(Photograph by Braun, Clement & Co.)

"SOLEIL COUCHANT"
BY C. F. DAUBIGNY



(Photograph by Braun, Clément & Co.)

"LA VANNE D'OPTEROZ." BY C. F. DAUBIGNY



(*Photograph by Braun, Clément & Co.*)

"SUR LA LISIÈRE DE LA FORÊT DE
FONTAINEBLEAU." BY TH. ROUSSEAU



"LE VALLON"
BY J. B. C. COROT

(Photograph by Braun, Clément & Co.)

The Thomy-Thiery Collection of Paintings

talent. Delacroix was indeed so many-sided, and his conceptions were so wonderfully varied, that we cannot complain of any addition to the number of his pictures at the Louvre, nor that our collection should be enriched by important works like the *Médée*. In point of size this is, perhaps, the most important picture in the collection, except some by Troyon. Delacroix twice treated the subject, which pleased his imagination, always enamoured of the dramatic. This Medea, who clutches her children with a convulsive gesture, while in the other hand she brandishes a poniard, palpitates with horror. But remarkable as is this canvas it teaches us nothing new, for this is the vein of inspiration which had already given us those sombre and dramatic compositions, *Les Massacres de Scio*, *L'Entrée des Croisés*, and *La Barque du Dante*, with which the lions make such an interesting and curious contrast.

Daubigny, Rousseau, and Dupré, those three great poets of nature, were formerly very incom-

pletely represented; but we are now enabled to appreciate the extent of their genius more fairly. Dupré, who was for a long time looked upon as a minor artist, now ranks as one of the most important personalities of the 1830 period. In his many pictures, varying in their dimensions from the little landscape-sketch to the large highly-finished canvas in which he approaches Dutch masters like Hobbema and Ruysdael by his fine balance of very simple effects, Dupré affords us a comprehensive and luminous view of his extremely varied talent, which has a far wider range in its methods than had that of Corot. The latter, indeed, always saw nature under the same aspect of silver and grey, the charm of which is, of course, undeniable; but Dupré, with more asperity and less seductive fascination, aims at greater verisimilitude, and is less restricted even in the choice of his localities. His *Grand Chêne*—the great oak rising like a cathedral on the threshold of the forest of Fontainebleau—is full of strong and



"TWO FRIENDS"

(Photograph by Braun, Clément & Co.)

BY A. G. DECAMPS

The Thomy-Thiery Collection of Paintings

powerful contrasts of light and shade, beneath a sky decked with feathery clouds. In his *Landes* the tones of his palette are so different that one might suppose it to have been executed by another hand. Among his other very important works are to be noted *L'Étang*, *Le Coucher de Soleil sur un Marais*, where the bright light and the water are intermingled in an indescribable manner, and a number of delightful little pictures—*Automne*, *La petite Charette*, *Vaches au Bord de l'Eau*, *Pâturage en Normandie*, and *La Mare*.

The same remark that has been made about Dupré may be applied to Daubigny, that exquisite painter of the northern rivers of France; the Thomy-Thiery bequest shows him to be an artist of quite the first quality. He prefers serenity and quiet above all things; he is at home on the banks

of rivers or on hill-sides; but he also loves the seclusion of homely ponds where flocks of geese and ducks disport themselves at will. In pictures like the *Bords de l'Oise*, *Les Péniches*, and *Matin*, he notes, with certainty and charm, the reflections of the sky and clouds in the transparent water of rivers. His subjects are always extremely simple: a house by the water-side, a clump of trees by a pond, boats resting idly in a creek; but over all this Daubigny throws the charm of his colour, a charm peculiar to himself, of which the *Mare aux Cigognes* is a perfect example. His *Coin de Normandie* is equally excellent, as is also the *Vanne*, a study for the picture in the Musée de Rouen.

Théodore Rousseau has more splendour and takes a higher flight than Daubigny; he chooses wide horizons and extensive landscapes. He is a painter of skies and clouds, and quite unique in his way. His *Printemps* is a typical example; the setting is simple in character: green meadow-land extending as far as the eye can see, to the left a long row of trees, in the middle distance a lake with three cows close by, a clear sky with light clouds. Upon this quiet theme Rousseau has built up so distinct a masterpiece that it remains engraved on the memory of those who behold it. He is the painter of that serene, calm, happy nature which Dupré dramatises, which Daubigny softens down, which Corot makes idyllic. This master is essentially a strong and virile painter, as is attested by his *Chênes*, and, among other exquisite little works, by his *Plaine des Pyrénées*, so clear and luminous in its effect.

I must not omit to say a word as to the numerous works by Millet. In the special number which THE STUDIO has devoted to this master may be



"LA COUR DE FERME"

(Photograph by Braun, Clément & Co.)

BY A. G. DECAMPS

The Thomy-Thiery Collection of Paintings

found a more precise analysis of those faultless little works, wherein Jean François Millet represents scenes of rural life—simple notes of everyday existence, but full of eloquent appeal and striking effect when treated by the brush of a great master. Millet shows us all the spacious beauty that may characterise the gesture of a reaper or a sower, while his peasant women carrying their children have all the charm of the most beautiful Madonnas.

Troyon is represented in the collection by several large compositions, wherein this French Paul Potter depicts cows feeding in luxuriant meadows. Troyon is here, as always, a very well-balanced artist, a very subtle observer, and a very broad colourist; but all these qualities might already have been recognised in his other pictures possessed by the Louvre.

Besides these artists, who devoted themselves to simple truth, without other care than the faithful reproduction of nature and life as they beheld them, we must make room for another who possessed one of the most fertile imaginations of the romantic age—Eugène Isabey. This rival of Bonington, and of the same age as the English master, resembles him in his taste for brilliance

and colour, and in that constructive imagination, thanks to which he can re-create in their appropriate setting the most sumptuous scenes in the life of the Middle Ages: receptions in the courts of honour, scenes of the chase, marriages in lofty cathedrals, and all sorts of subjects which, though they might have seemed rather stale if treated by another, derive from his brush a most attractive character. Though a less powerful and tragic visionary than Delacroix, Eugène Isabey obtains more fascinating and more delicate effects of colour.

Amidst these other artists, Thomy-Thiery chose to give a place to an orientalist of the first quality, that exquisite Fromentin who is here represented by a *Halte de Cavaliers* and a *Chasse au Faucon*—two excellent pieces that show Fromentin's fine interpretation of African light and nature, which he understood so well and celebrated both as a painter and a poet.

One of the principal attractions of the Thomy-Thiery rooms is the almost complete series of Barye's bronzes—rare and original specimens which deserve a prolonged study by themselves.



"UNE AFFAIRE D'HONNEUR"

(Photograph by Braun, Clément & Co.)

BY E. ISABEY



"LA MARE"
BY JULES DUPRÉ

(Photograph by Braun, Clément & Co.)



"LA PETITE CHARRETTE."
BY JULES DUPRÉ

(Photograph by Braun, Clément & Co.)



(Photograph by Braun, Clément & Co.)

"VACHES À L'ABREUVOIR"
BY C. TROYON

The Craft Schools of Austria

Barye, at the same time that he was a great sculptor, was also unquestionably a painter of considerable power, as we may see by his two lions before their cave.

Thomy-Thiery likewise bequeathed to the Louvre works by Ziem and Vollon; but the former of these two artists being still alive, and the latter having only died very recently, their pictures must wait for a time before figuring in the gallery. It is customary to wait twenty-five years after the death of an artist before allowing his works to enter the Louvre. An exception seems to have been made in the case of Meissonier (therefore why not also in the case of Manet?), who is represented in the Thomy-Thiery collection by several cold and precise compositions. There is, first, *Les Ordonnances*, a picture dated 1839, and then some more spirited paintings—*Le Poète*, *Les Buveurs* (from the Secrétan collection), *Les Liseurs* and the *Joueur de Flûte*.

It is not among these, however, that the true spirit of the Thomy-Thiery collection is to be found, but rather by returning once more to those Corots, Millets, Duprés, Troyons, Rousseaus, Daubignys, and all those pictures by pre-eminent masters of whose works we never tire, but love them the better for every fresh visit to the Louvre.

HENRI FRANTZ.



PLAQUE

DESIGNED BY A. REINISCH (TEPLITZ)

THE CRAFT SCHOOLS OF AUSTRIA. BY A. S. LEVETUS.

THE schools with which this article deals are the so-called "Fachschulen," scattered over Austria and her Crown lands, and having for their purpose the training of *good* workmen in particular branches of trade, and the application of art to manufacture. Originally they were founded for the purpose of reviving home industries, which had almost become a lost art. Their later aim is to create superior workmen, fully equipped both practically and scientifically, not only as far as regards their own particular trade, but also branches allied with it; in fact, to give them "something of everything and everything of something." These schools come under the category of "secondary" schools; they stand midway between the elementary schools on the one hand, and the "Kunstgewerbeschulen," or schools of applied art, and the Imperial Academy, on the other hand. The Fachschulen train workmen, the Academy and Kunstgewerbeschulen artists and teachers. But those attending the Fachschulen and showing particular talent are, after having passed through the courses there, provided with stipends and sent to a Kunstgewerbeschule at Vienna, Prague, or Lemberg, there to receive the higher training necessary for becoming artists or teachers. These "Fach" schools are, as are all schools in Austria, under the direction of the Ministerium für Cultus und Unterricht, special inspectors being appointed for periodical inspection. Each school is managed by a director, who has under him a staff of professors and assistants. The office of director is no sinecure, for he must be a master not only in theory, but also in practice. There are about a hundred and fifty Fachschulen belonging to the State, and seventy which receive State aid. They are situated in all parts of the Austrian dominions, not only in towns but in remote places in the mountain regions.

As certain trades and home industries have from times immemorial been confined to certain districts, great care has always been taken when planting schools that the teaching shall conform to that particular industry; not, however, to the exclusion of other trades, for in many cases new ones have been introduced. Hence the schools are

The Craft Schools of Austria



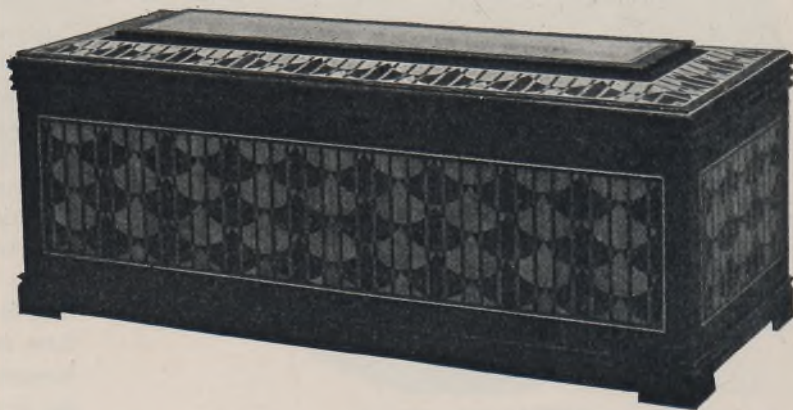
CUPBOARD FOR
A SPORTSMAN

DESIGNED AND EXECUTED BY
PUPILS OF THE CORTINA SCHOOL

varied, and they may be either purely technical or such as give instruction in art and its application to industries. It is of these latter that I wish to speak more especially. There are schools for pottery making, weaving, stonecutting, modelling, jewellery, stone-setting, cabinet-making, basket-making, locksmiths, glass-making; in fact, for every conceivable subject. The relations between manufacturers and the schools are most happy; the schools do not enter into competition with them, but the pupils are eagerly sought after when they have completed their courses. The evening and Sunday morning classes for apprentices and assistants are very well attended, as also the special courses for masters. These masters are small manufacturers employing a few hands—often only a

boy; but they are eager to improve, and connection with these schools keeps them in touch with the outer world, from which they would otherwise be cut off. Not only do masters, men, and apprentices receive instruction in drawing and allied subjects, but they are allowed to take books from the library for home reading, and borrow modern patterns and designs, which are supplied to the Fachschulen by the Austrian Museum. Hofrat von Scala is the director of the Museum and also the inspector of these schools, so that they are always in touch with the Museum.

The fees are nominal; in most cases only a small subscription, equal to tenpence per term. This is naturally excused in many cases, for those attending the schools are mostly so poor that their parents would find it very difficult to pay even this small sum. In the districts where the people are better off Austrian subjects pay from two to five kronen per term, foreigners from twenty to fifty kronen (a krone is 10d.); but no foreigner can be admitted without special permission from the Ministry of Education. Attached to all schools are a number of small stipends given by the Ministry, the Board of Trade, towns and guilds, as also private persons. These in most cases cover the whole expense of the training, including board and lodging, and are only given to really deserving boys. Each school is provided with a library, containing technical and instructive works bearing upon art-industry in general, and on the subjects taught in the school in particular. There is also a special fund, supplemented by the State, for providing the library with current literature on art, architecture, applied art, and allied subjects, in German, French, Bohemian, and English. THE STUDIO is to be found at every school. The books and magazines are lent free to the pupils, either to read in the reading-room



INLAID BOX

DESIGNED BY A PUPIL OF THE CORTINA SCHOOL

The Craft Schools of Austria



INCISED
METAL
TABLET

DESIGNED AND
EXECUTED BY
M. ALBRICH (GABLONZ)

or at home. This applies also to those attending the evening and Sunday morning classes.

As a rule no pupil is admitted to the day classes who has not satisfactorily passed through the eight classes of the elementary schools (*Volks- und Bürgerschule*), and has completed his fourteenth year. This is, however, no drastic rule, and for many reasons. A boy may be very dexterous with his hands, and not with his brain; very intelligent, where one branch of learning is concerned, and yet unable to obtain proficiency in other subjects. Again, many who attend these schools come from villages in the mountains, and are children of parents ignorant of the three R's. Besides, anyone travelling in the Tyrol or Riesengebirge will easily realise how difficult—nay, how impossible—it would be to provide each mountain village with even a *Volkschule*, which has five classes, while a *Bürgerschule* has six, seven, and eight classes. In sowing and reaping seasons there can be no school, as the children are needed to work in the fields, for the poverty in such districts is great indeed. And during the hard winters they must go through deep snow, often a journey of two

hours, before arriving at a school. Away up in the mountains five or six families perhaps constitute a village, and all villages have not even churches. But deficiencies in early education are made good, for pupils are admitted for the first year as "*Hospitanten*," and during this time are taught, in addition to the *Fachschule* subjects, those of the elementary schools. At the end of that time, and after having passed a satisfactory examination, they become ordinary pupils of the *Fachschule*. There are, for obvious reasons, no restrictions regarding elementary education for those attending the evening and Sunday morning classes. The duration of a course of instruction depends entirely on the nature of the particular trade in which the boy is to become an expert—two, three, or four years, as the trade demands. The ages vary from twelve (nominally from fourteen) to sixteen, seventeen, and eighteen.

Certain advantages are allowed to pupils trained in one of these schools: in all cases its certificate of proficiency is accepted in lieu of apprenticeship, so that, having satisfactorily passed through the classes, a pupil may at once enter on his trade as a journeyman; the government also recognises the higher standing of these schools as compared with ordinary apprenticeship by excusing pupils from one year of military service: that is, they serve two years instead of three.

The school buildings, workshops and outbuildings of all those schools I visited are large and airy, fitted with modern machinery, kilns, etc., according to the nature of the particular school; there are laboratories for experimenting, and no expense is spared in the finding out of new



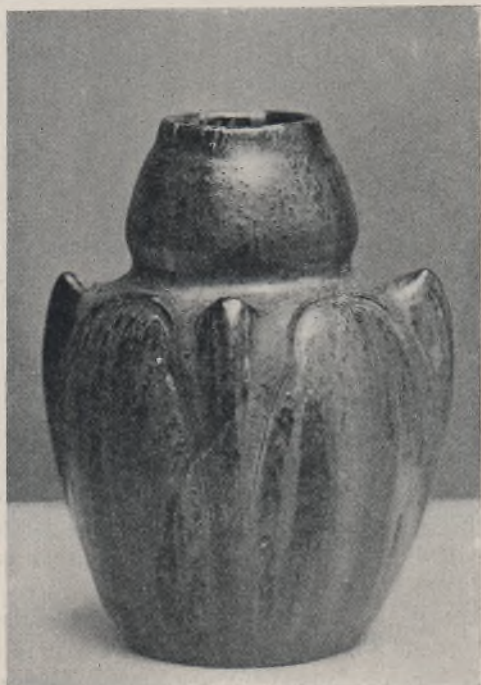
METAL LOCK

DESIGNED AND EXECUTED
BY G. PAHSLER (GABLONZ)

The Craft Schools of Austria

methods, be it of glazing or anything else connected with art and manufacture. Every care is taken that the pupils have a good *general* knowledge of their trade before specialising, this being a great advantage over the ordinary workshop. Art and manufacture go hand in hand, as do also theory and practice: they are never taught as things apart.

all possible help is given to promote culture as well as educate, the essential thing inculcated being "skill in some useful labour."



VASE

DESIGNED AND EXECUTED
BY F. BROESCH (TEPLITZ)



VASE

DESIGNED AND EXECUTED
BY A. KLIEBER (TEPLITZ)

The mornings are devoted to theory, the afternoons to practice, supervised by skilled professional teachers, men devoted not only to their professions and trades, but also to their pupils, for everywhere have I noticed that true union between teacher and taught which alone can bring success to a school. Lectures on various subjects are given with scioptic illustrations, some on the history of art and industry, others on the trade of the district and trade in general, and on subjects of general interest;

In every school a certain number of hours every week are devoted to commercial education, book-keeping, shorthand, commercial arithmetic, and allied subjects.

The school hours are from 8 to 12 a.m. and



TOILET WARE

DESIGNED AND EXECUTED BY F. ROCH (TEPLITZ)

The Craft Schools of Austria



GLASS VASES

ENGRAVED AND ETCHED BY H. ZOFF AND
H. MAX (STEINSCHÖNAU SCHOOL)

better apply nature to trade, that is, in ornamentation. In this way the workman learns to love his work, to have that true feeling for whatever lies before him which alone can make the perfect workman; he is himself ennobled by his work, for he learns the true dignity of work and is infected by it.

Naturally these Fachschulen have not always had the same standard of excellence, nor are all these schools equally good; for, although many of them were founded some forty or fifty years ago by the Ministry of Commerce and Trade, it was not till the

2 to 6 p.m. The time devoted to drawing and designing depends entirely on the nature of any one particular school; for instance, in a school for ceramics a much longer time would be devoted to these subjects than in one for weaving. In summer excursions are made (this I learnt at Gablonz), which sometimes occupy two or three weeks together, for by spending days in the open the pupils have greater opportunity of studying nature than even in a perfect school; they can then

Department of Education took them over some twenty years ago that any success was apparent. There were many difficulties to overcome, prejudice the worst of all, but a great development has taken place of late years; dating, in fact, from the time Hofrat von Scala held an exhibition at the Austrian Museum of work done by the pupils of English schools of art, much of which had become known abroad through the pages of *THE STUDIO*. From that time, modern methods



VASES AND BOWLS IN GLASS AND OPAL
WITH ENGRAVED METAL WORK

THE MIDDLE VASE DESIGNED BY H. MAX, THE
OTHERS BY H. ZOFF (STEINSCHÖNAU SCHOOL)

The Craft Schools of Austria

of art teaching, the study of nature, and brush work were introduced; the old method of drawing from the flat and cast was abandoned, and from that time nature's method has been studied, from that time a real interest and love of work has been aroused, and the gain has been great, morally and intellectually. To go out into the open to study nature, to learn about that nature which surrounds them and is everywhere, to sow the seeds and watch the plants grow which are afterwards to be used as models for their work, to tend and watch the animals which are also to serve as models, to learn to love them, to study their habits, their movements, their colouring from life, can only have a refining influence; it arouses true feeling for them, and at the same time gives an interest in all that lies before them. Most of these schools have their own living models; the humble barndoor fowl and the proud turkey-cock strut about, the Angora cat patiently endures incarceration—for birds hover around—knowing that whoever passes by her cage will give

her an affectionate word; and the monkey seemingly unobserved, will perform his agile tricks,



PENDANT

EXECUTED BY PUPILS OF
THE GABLONZ SCHOOL



PENDANT

EXECUTED BY PUPILS OF
THE GABLONZ SCHOOL

while the parrot gives a nod and word of approval. Each district, too, has its own particular beetles, whose colours and habits may be studied from nature in various lights. Many opportunities there are for observations, and these observations can be put into practical effect; for whatever a pupil designs he is allowed to execute, and so can learn for himself what is feasible and what useless. In the weaving schools he can spin his own designs; he can make his own article of pottery ware or his own jewellery. This is of great benefit in after life; he will know what to refuse and what to accept; for a design, however beautiful it may be, is useless for manufacture unless the designer knows all about the technical application and component parts of the material to which it may be applied. Designs are also sent from the Austrian Museum to be applied to or made into articles of manufacture by the pupils; for they must learn to copy other designs—the primary object of this training is to create *workmen*, not *designers*, and this must always be kept in view.

In Königsberg, an old city near Eger, there is a school for all kinds of cabinet work; a like one is at Bozen, in South Tyrol; in fact, there are

The Craft Schools of Austria

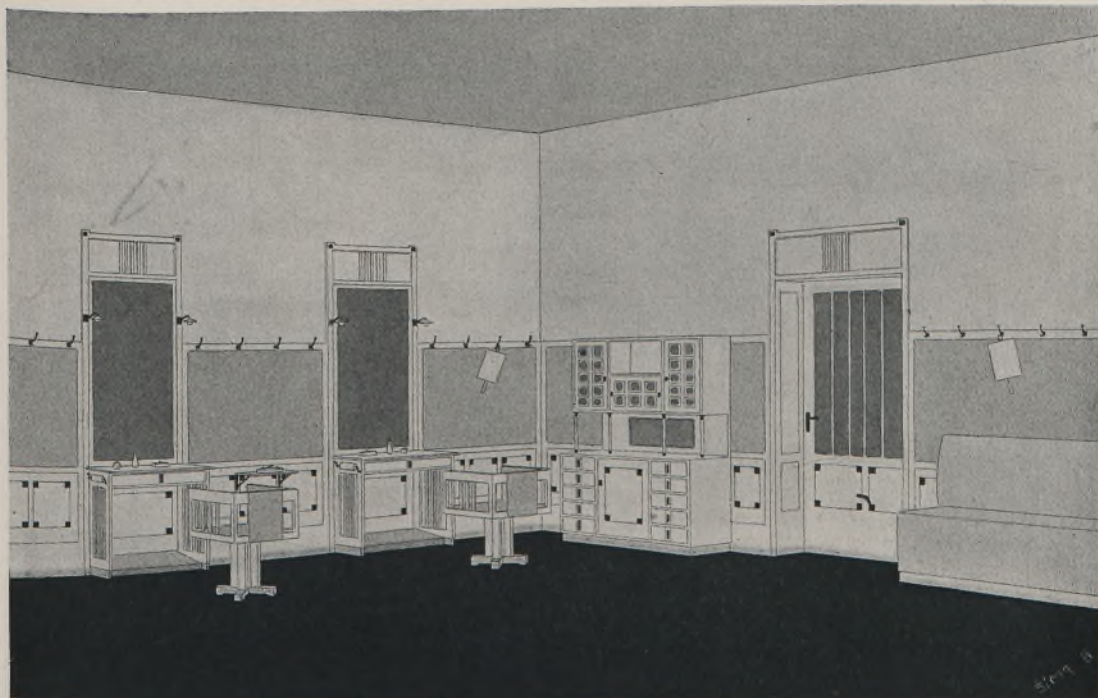
many such. Here carpentry, joinery, wood-carving and the most delicate inlaid-work are taught. The boys come chiefly from the mountain villages, and many of them can neither read nor write properly when they first come to the school; but these evils are soon rectified. This particular school was founded thirty years ago, and Königsberg has been the seat of the furniture trade for about a hundred and fifty years. From every director I learnt of the poverty of those attending the schools, many of the boys coming daily from the mountain villages, walking through all winds and weathers; winter and summer they must be at school at 8 o'clock in the morning, and in the evenings they have another two hours' walk home to the mountains. They are poorly clad and insufficiently fed, often having nothing with them to still their hunger but a piece of black bread; but fortunately the State makes it its business to provide meat soup, so that at any rate they have something warm in the middle of the day, or the stipends serve to provide homes for them. Many of the inhabitants provide free meals for the boys of the Fachschulen (what I am saying now refers to all of them); the monasteries also feed some of the boys; but in spite of this many must suffer the pangs of hunger. The value of the training is, however, fully acknowledged by the

father, who sacrifices what he can to obtain this for his child, and help is given by outsiders whose means allow it. This does not imply that only the rich or well-to-do inhabitants give; for the poor, too, help the poor, willingly giving food and clothing.

All materials, tools and other requisites used by students in the practice of art are provided by the State through the Department of Education.

At Chrudim, an old and important market-town in East Bohemia, where Czech is spoken (the language used in teaching is always the one spoken in the district, although very many tongues are spoken in the Austrian dominions), the same story was told; in fact, I heard it everywhere. Here, as in other schools, the results are highly satisfactory. In former times, everything except the most simple of furniture had to be obtained in Prague and Vienna; now, thanks to the practical and scientific teaching, Chrudim can sell to Prague and Vienna. Not that old traditions are neglected. But the influence of modern art on these and other industries predominates.

The first step to knowledge is drawing from memory. Modern furniture, being less complicated than the ancient the designing of the modern comes first in order of teaching. The boys are given some piece of furniture or other article to



HAIRDRESSER'S SALOON

DESIGNED BY GOTTLÖB ŠIMA (CHRUDIM SCHOOL)

The Craft Schools of Austria



CARVED FLORAL DESIGN

BY V. WESTREICHER
(BOZEN SCHOOL)

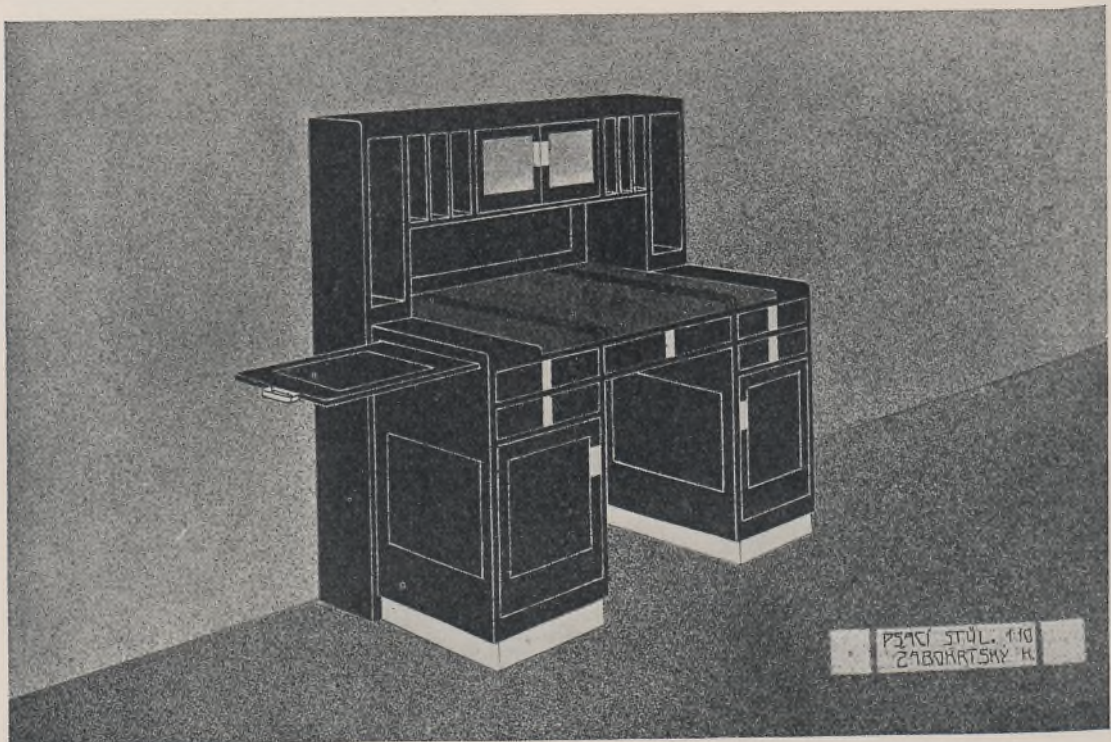
examine—that is, to “learn by heart”—and then, after due digesting, to explain the result on paper. In other schools it may be a flower, a leaf; everything depends on the nature of the particular leaf. Brush-drawing, however, is a feature of each. Once a month at all schools the boys have, as home tasks, to prepare an original design, the sub-

ject being given to them; and, according to the stage of advancement which the pupil has reached, in the second or third year, this may be in one school a barber's shop, a kitchen, a simple dining-room or bedroom, perhaps even the dining-room for a restaurant; in others a vase, bowl, brooch, figure, glass, clock, as the case may be. And once a year at all schools they have *Klausur* work—that is a practical examination; the drawings, designs, and models being sent to Vienna for examination. Last year these were exhibited at the Austrian Museum.

In the schools for woodwork the first year is devoted to construction, and the second and third to furniture making. Drawing and designing are taught the whole time.

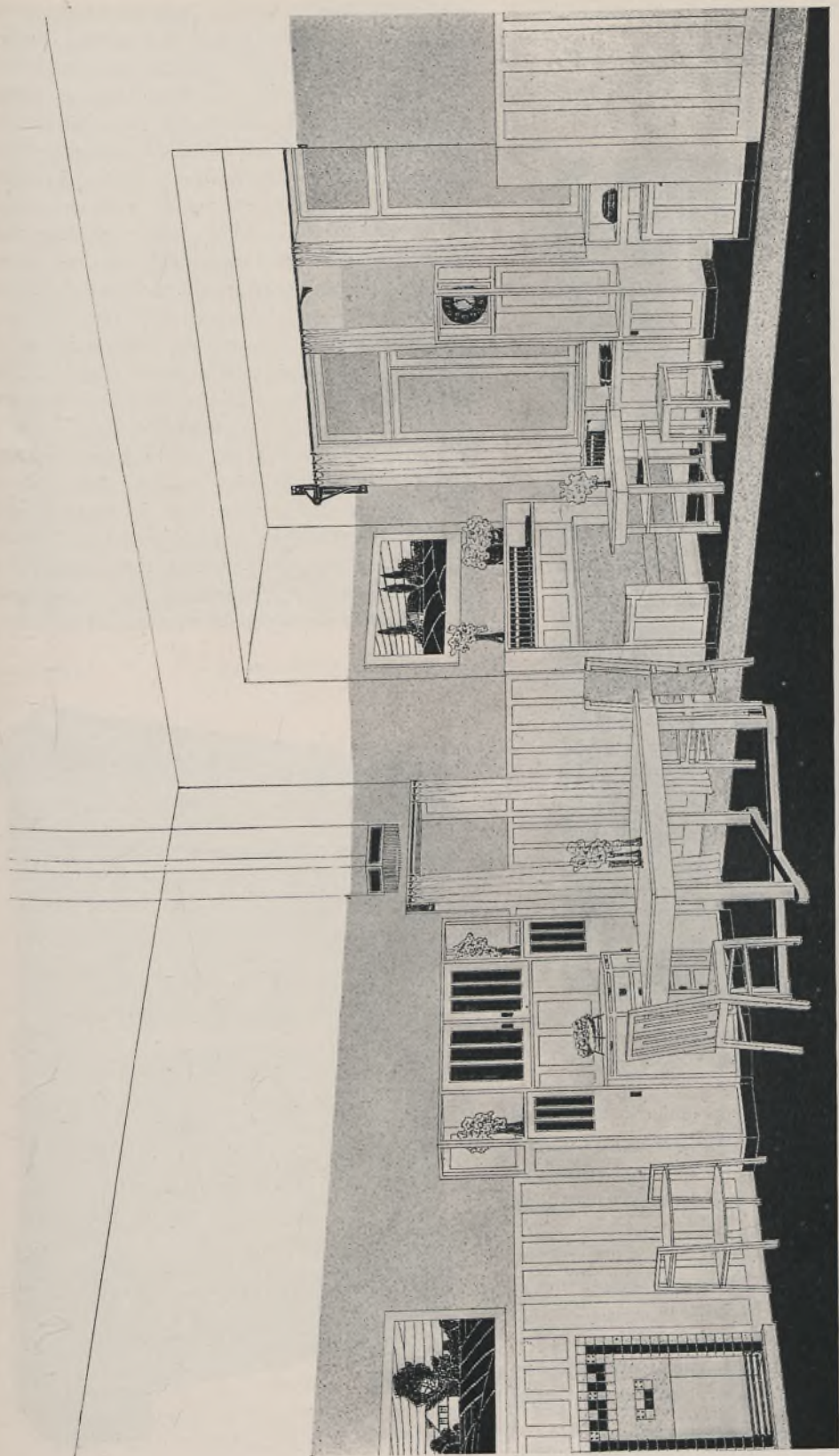
It is more difficult to instruct the evening classes. All apprentices must attend an industrial school, each according to his particular trade, and this throughout the whole of apprenticeship. When the evening instruction begins the scholars are already fatigued from the exertions of the day; and though they work earnestly, the results are naturally not so good as in the day schools.

At Teplitz there is an excellent school for pottery making, whose fame has reached far-off Japan; for Kosuke Hirano, who is now professor of this art



WRITING CABINET

DESIGNED BY J. ZABOKRTSKY (CHRUDIM SCHOOL)



DINING ROOM. DESIGNED BY
KARL TOMANEK (CHRUDIM SCHOOL)

The Craft Schools of Austria

at Tokio, received his training in this delightful Bohemian spa. It speaks well for the liberality of the Ministerium für Cultus und Unterricht that Norwegians, Germans, Swedes, Russians, Bulgarians,

laine and glass is taught, hand in hand with drawing and designing and the cutting out of "forms" to train the eye. Here, as at Teplitz, all methods of glazing are tried and new ones invented; for experimenting is a particular feature of each school, and when such experiments prove successful they are given out to the world. In olden times the engraver could rarely draw accurately, the elaborateness of the engraving covering this defect; now exact drawing is an absolute necessity; the engraver produces simpler and nobler work, and his work ceases to be perfunctory. Here he may learn etching, enamelling, gold inlaying, in fact everything connected with his trade, besides getting a training in art. At this school they are seeking to revive the old method of engraving with a diamond, hitherto a lost art to Bohemia; for, unlike English and Belgian glass, Bohemian is too hard for this purpose. It is round about Steinschönau that the cheap horrors for the English and American markets are made; for, in spite of modern art and art education, the cheap and dreadful vases are as popular as ever.



IRONWORK FOR
A FOUNTAIN

BY A PUPIL OF THE
KÖNIGGRÄTZ SCHOOL

and others, besides Austrian subjects, have been allowed to study there. And it speaks well too for the fame of the school; for even Austrians, after they have finished their training, carry their art to other lands; there being no clause which binds them, even for a single day, to Austria. The Teplitz Fachschule was awarded a gold medal, at Paris in 1900, and at St. Louis in 1904. Though figure and portrait drawing and anatomy do not form part of the school curriculum, these subjects are not neglected, some of the results being excellent.

At Steinschönau, a mountain village in Bohemia, everything relating to the manufacture of porce-



CABINET

BY A PUPIL OF THE HALLEIN SCHOOL

The Craft Schools of Austria



BLOTTER

DESIGNED BY H. POHL
(TEPLITZ SCHOOL, GIRLS' COURSE)

At Tetschen there is an artizan school, where, along with the higher development of manual dexterity, intellectual culture is not left out in the cold; for, in addition to masonry, carpentry, building and allied trades, drawing from memory, modelling, engraving, silhouette or form cutting and designing are taught, though less time is devoted to these subjects than in other schools. At Warnsdorf there is a famous weaving school, where the students, like those of Teplitz and Gablonz, have made their way in all parts of the world. Here, after having designed their curtains, carpets, etc., the pupils may weave them in wool, silk, linen, velvet, cotton; or they have patterns, whose intricacies they must first understand, sent from the Austrian Museum.

The school at Gablonz is equally famous. Here the scholars are taught to work in metals, engraving and painting on china. It is specially famous for articles of jewellery and embossed copper or other metal work. The boys begin by making their own tools; the length of time they study depends entirely on the nature of the particular branch to which the boy intends finally to devote himself; the foundation, however, is the same, something of everything and then everything of something; and everything in all these schools is founded on a scientific basis. This school was

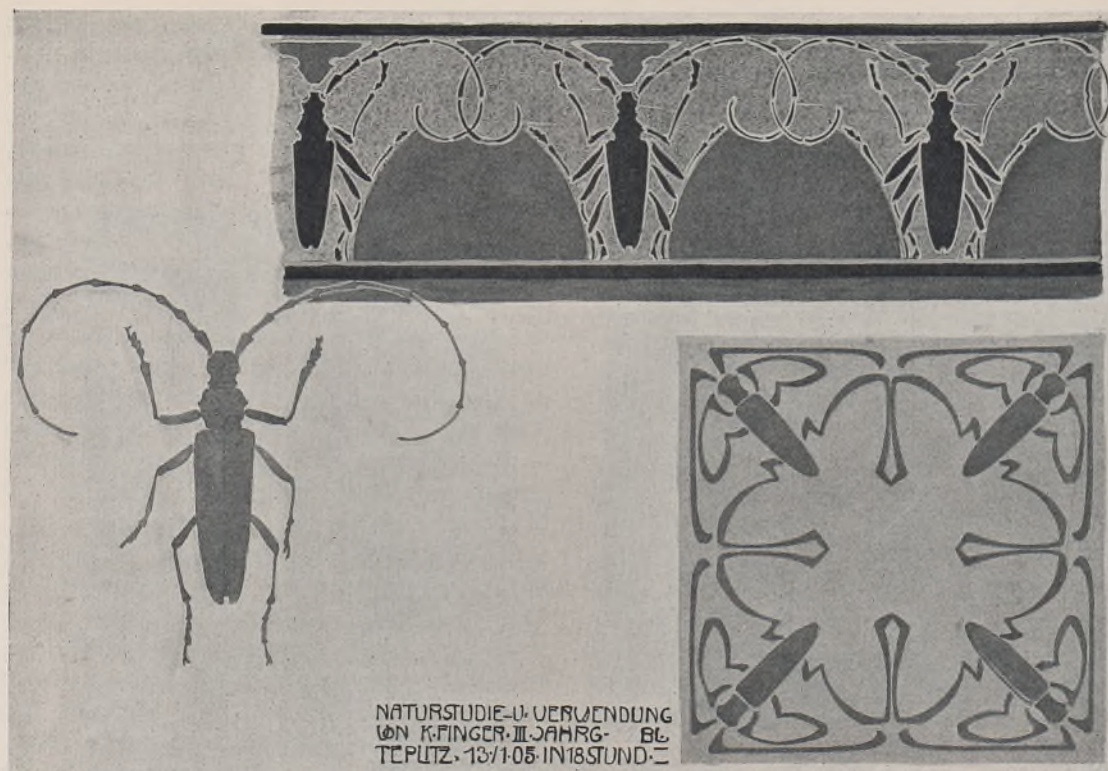
awarded a silver medal at Paris in 1900, and the Grand Prix and Gold Medal at St. Louis in 1904. A student of this school designed the new ten-kronen note now in circulation in Austria-Hungary.

At Horic and Königgrätz we are on holy ground, for in the plains round about was fought the battle of Sadova in 1866 which was so disastrous to the Austrians. In the former, a mountain-village, there is a school for stonecutters, in the latter one for locksmiths and fret ironwork. Horic is very primitive; it cannot even boast of street lamps, those which are used for "lighting" up the streets being placed at long distances from one another on the ground; yet crime is practically unknown. This is a great cherry-growing district; when the trees are in full bloom the sight is exquisite beyond description; their beauty infects the inhabitants. These are, however, very poor; yet the still poorer students are not forgotten. The course here lasts four years, the aim being to train good hewers in stone, not artists. At the end of this period a student who has satisfactorily passed his examination may at once present himself for the "master" examination of the guild, after which he may set up for himself, provided he has obtained the necessary concession or licence. Sculptors do not require a concession, neither do artists; these professions are free. The students are taught modelling and drawing from nature, to work in carrara, alabaster, sandstone; in fact, in every possible stone. Students come from all parts—Hungary, Germany, Servia, Poland, Bulgaria, etc. Everything is done to stimulate the imagination of the pupils, encouragement is given them to read the classical drama (the translation must be in Czech), aided by descriptions; and from such a description an unlettered boy of sixteen conceived his dead *Ophelia*.

At Königgrätz, as at Gablonz, the boys begin by making their own tools, and then gradually pass to the fine art of a locksmith. Very beautiful work is done at this school, and the best pupils often become *ciseleurs*, for this requires true feeling and delicate manipulation. Designing is a prominent feature of the teaching, as also the execution of their own designs. Too much praise cannot be given to the exactness, to the general quality, and to the neatness and cleanliness of the drawings and designs done in these Fachschulen.

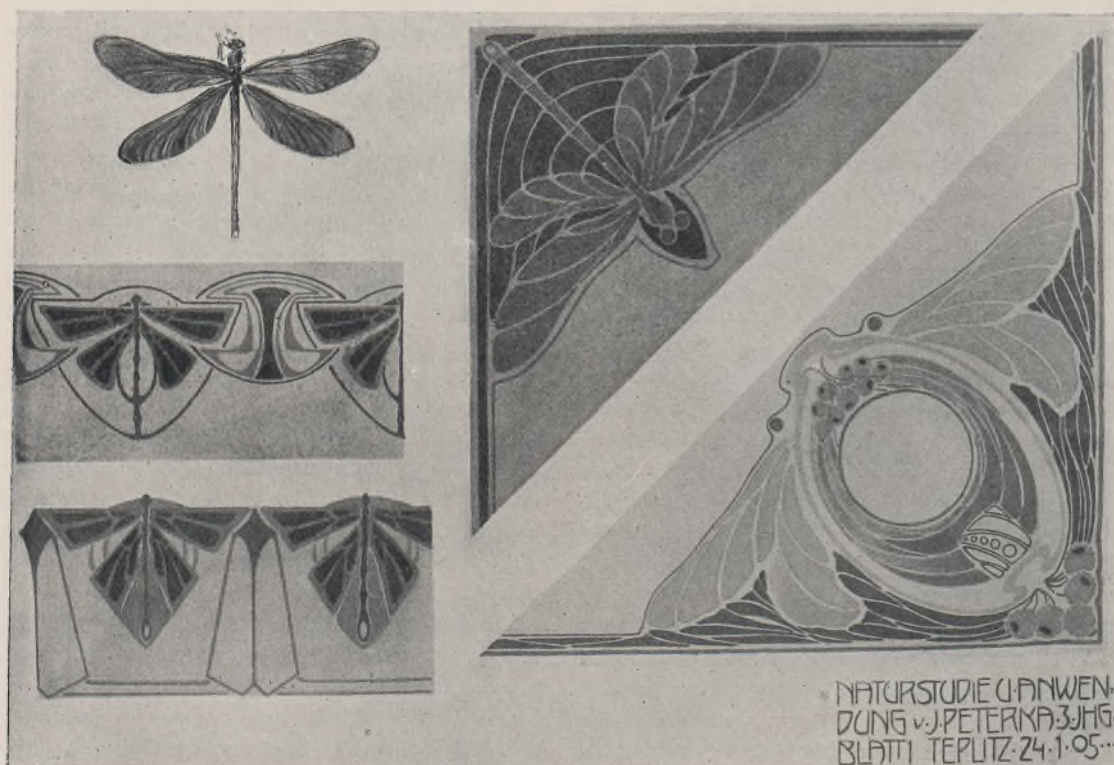
At all these schools there are special classes for girls and women, as also for supplementing the drawing taught at the elementary schools. There are also special schools for lacemaking and other

The Craft Schools of Austria



NATURE STUDY AND APPLICATION

BY K. FINGER (TEPLITZ SCHOOL)



STUDIES AND APPLICATIONS OF NATURAL FORMS

BY J. PETERKA (TEPLITZ SCHOOL)

The Craft Schools of Austria

work peculiar to women, which will be dealt with in a future article.

The fame of these State-controlled Fachschulen has reached far and wide, foreign visitors are frequent, and Germany has signified her intention of founding similar institutions.

It is recognised that the teachers also need mental as well as physical refreshment, and that they, too, must be kept in touch with what is going on in the wider world. For this purpose special courses are arranged for them in Salzburg and other places every summer, where lectures are held and instruction given by professors from Vienna. This is of great value, and the opportunity of attending such classes is greatly appreciated. Many of the directors and teachers of these Fachschulen have given important works and inventions to the world.

And now a word about the "Wandercurse," which are expeditions sent from various Fachschulen to the different villages high up in the mountains, where from times immemorial the peasants have followed their trades according to old traditions. The idea of sending teachers on circuit originated with Hofrat von Scala;

the authorities were willing, and the teachers ready to make the sacrifice. For only devotion to a cause could make them undergo those long drags up the mountains in all weathers and after the day's work was over, to carry better methods, and give that knowledge which would enable these peasant workmen to produce better work. The task was an exceedingly difficult one—prejudice, the worst of all obstructions, being hard to overcome. Think of the patience and self-sacrifice on the part of the teachers, the material with which they had to deal, the tact which was necessary to overcome obstructers as they have. One director told me that when the Wandercurse were first announced in the villages he received several derisive letters. "Would it not be better if he were to stay at home and mind the baby," or "drink his beer?" How could he teach masters? He needed teaching, not they. Nevertheless he went with his sciopticon. A few came to laugh, or because they were curious; they remained to learn, for the teacher knew how at once to arouse their interest. Next time more came; now all attend them. From Gablonz alone no less than twenty villages receive instruction,



STUDIES AND APPLICATIONS OF NATURAL FORMS

BY ALEX. IHL (TEPLITZ SCHOOL)

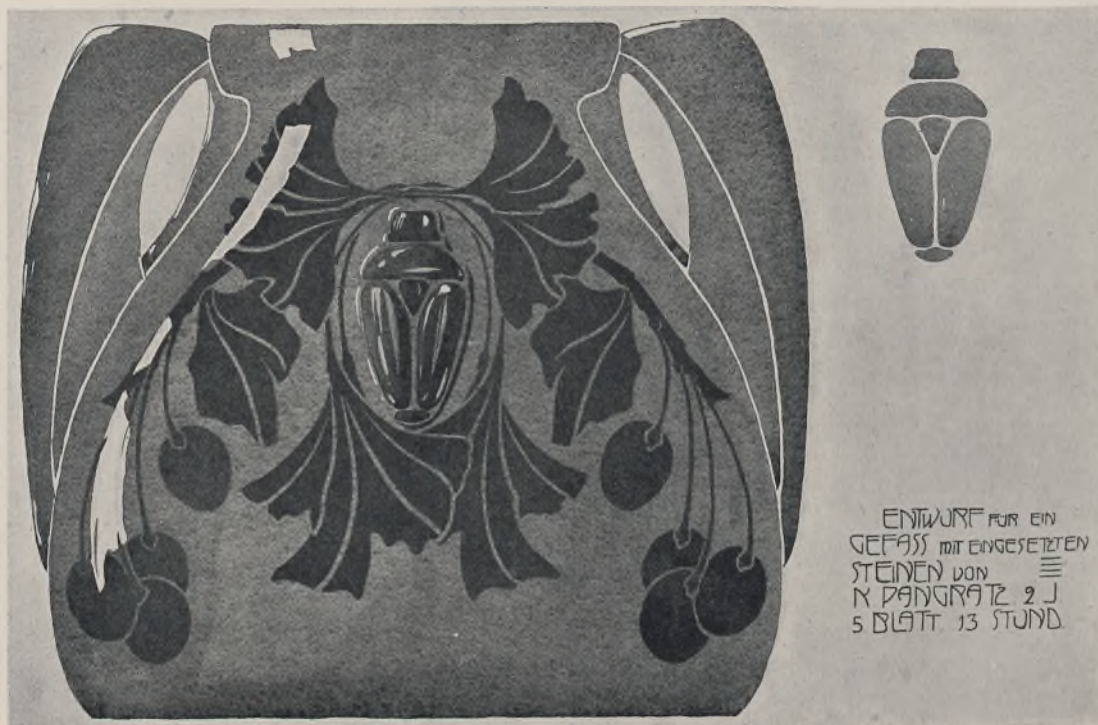
The Craft Schools of Austria

which is always adapted to the understanding of the hearers, and must be given in their language. The instruction is carefully graduated; the pupils are taught chemistry, drawing, painting, modelling; the subjects naturally depending on the particular trade of a particular village. From Bozen many Wandercurse start on circuit; from Steinschönau the same may be said. In some of these distant villages the relations between master and man savour of the patriarchal. The male villagers rarely leave their native place, except when forced to become soldiers; the women never. The Wandercurse have already done much good; better kilns have been built, for chemistry has taught them the cause of failure. From Teplitz the Wandercurse circuit extends to the Salzkammergut, even taking Budweis on the way. In the villages of the Salzkammergut there are many home industries, the chief, however, being pottery making. Lead-poisoning used to be rife; the Government made enquiries, and the cause was traced to imperfect glazing. The old method was a traditional one. The story runs that when the father died, he left two stones to his children, one for the weight of the lead, the other for the other ingredients. But frequently the possessors got mixed, and forgot which was which, and the heavier was

used for lead instead of the lighter. The Wandercurse have put an end to this; new methods have been enforced, and those refusing to follow them are punished, with the result that lead-poisoning has practically disappeared.

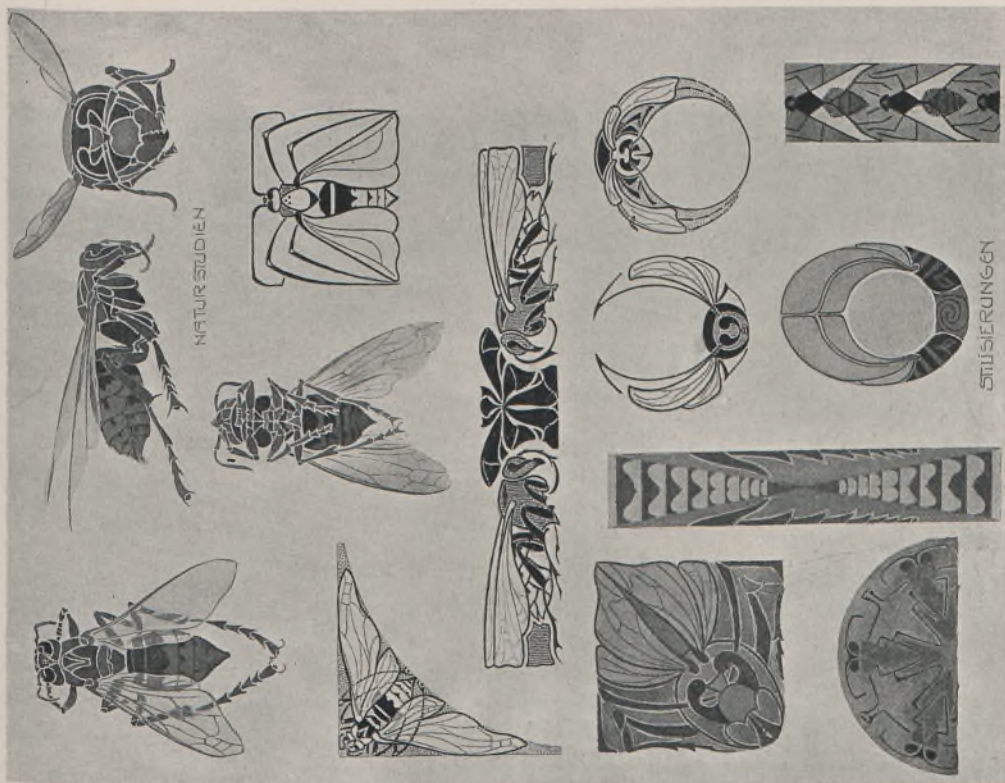
Besides travelling libraries, which include works on art and art-journals, patterns, models and designs are loaned, together with exhibits from museums; in fact, everything is done to arouse the dormant faculties of the village workers, and bring them in touch with what is going on around them. Instead of scoffing and deriding, the villager descends from his mountain fastnesses to seek advice of those whose power he once scoffed at and derided; a general desire for "more" is being created, and the Government and all concerned have every reason to be satisfied with the Wandercurse. The teachers are elated at their success; indeed, a more enthusiastic set of men I never came across than those who have charge of the Fachschulen—from director to the youngest assistant, all are infected, and the infection is caught by the students.

In the course of my travels I have come across many men now occupying good positions in manufacturing businesses, who have been pupils of different Fachschulen, but never came across one who was not grateful. I have spoken to

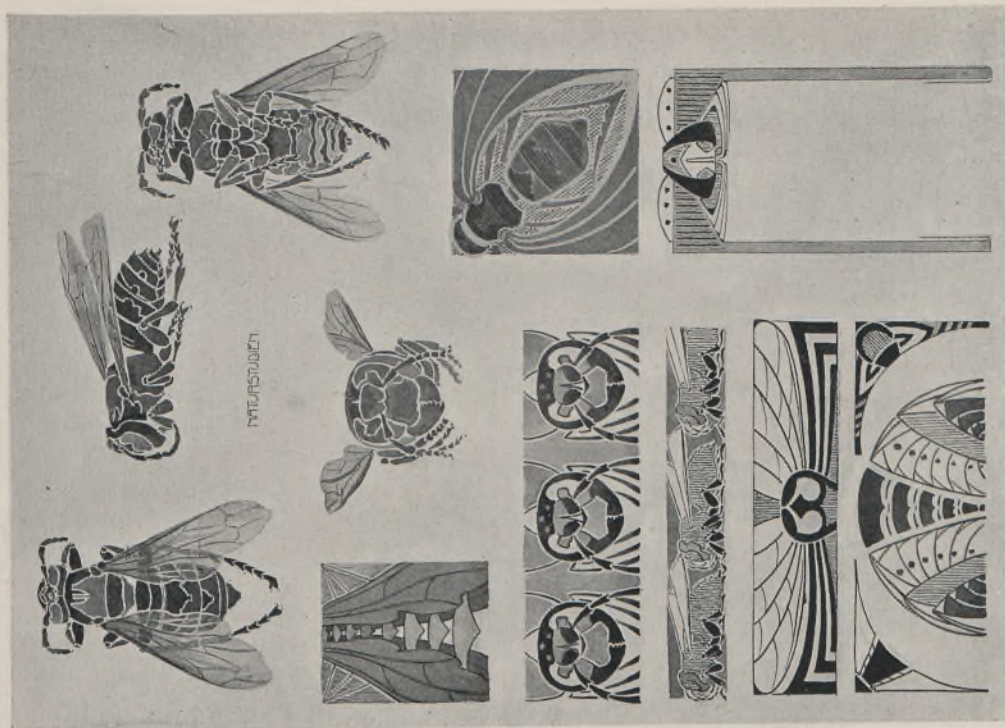


DESIGN FOR A VASE SET WITH STONES

BY K. PANGRATZ (TEPLITZ SCHOOL)



STUDIES FROM NATURE AND
DERIVED COMPOSITIONS
BY R. STRNAD (GABLONZ SCHOOL)



STUDIES FROM NATURE
BY R. STREIT (GABLONZ SCHOOL)

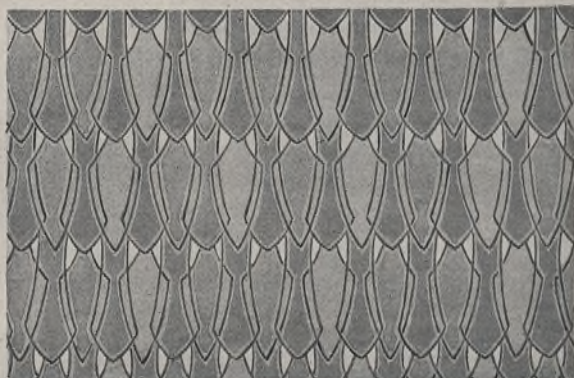
The Craft Schools of Austria

K.K. KUNSTGEWERBL. FACHSCHULE
GABLONZ a. H.



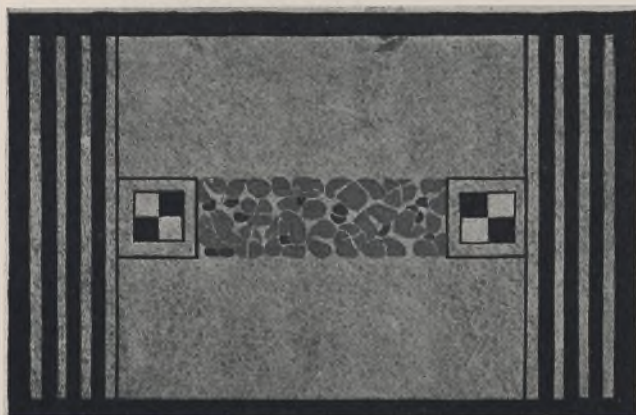
FACH-ZEICHNEN.

IV. JAHRGANG. BLATT 5. ENTWÜRFE FÜR
VORSATZPAPIERE ABGELEITET VON
DER NATURSTUDIE „MUSCHEL“ 1888
AM 16. MÄRZ 05. VON I. H. ST. R. STREIT. 1888



NATURAL FORMS APPLIED TO END-PAPERS

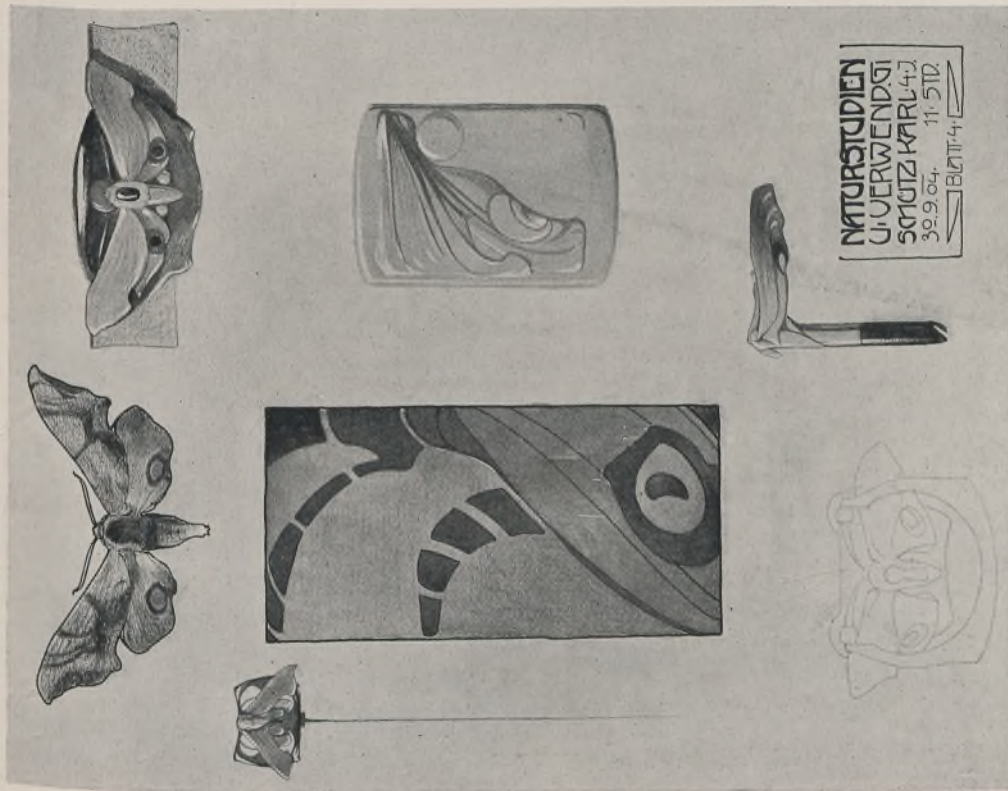
DESIGNED BY R. STREIT (GABLONZ SCHOOL)



ENTWURF -
FÜR EINE CASSETTE -
LINA LIEBLEIN - JAHRG. 4. BL. 2.
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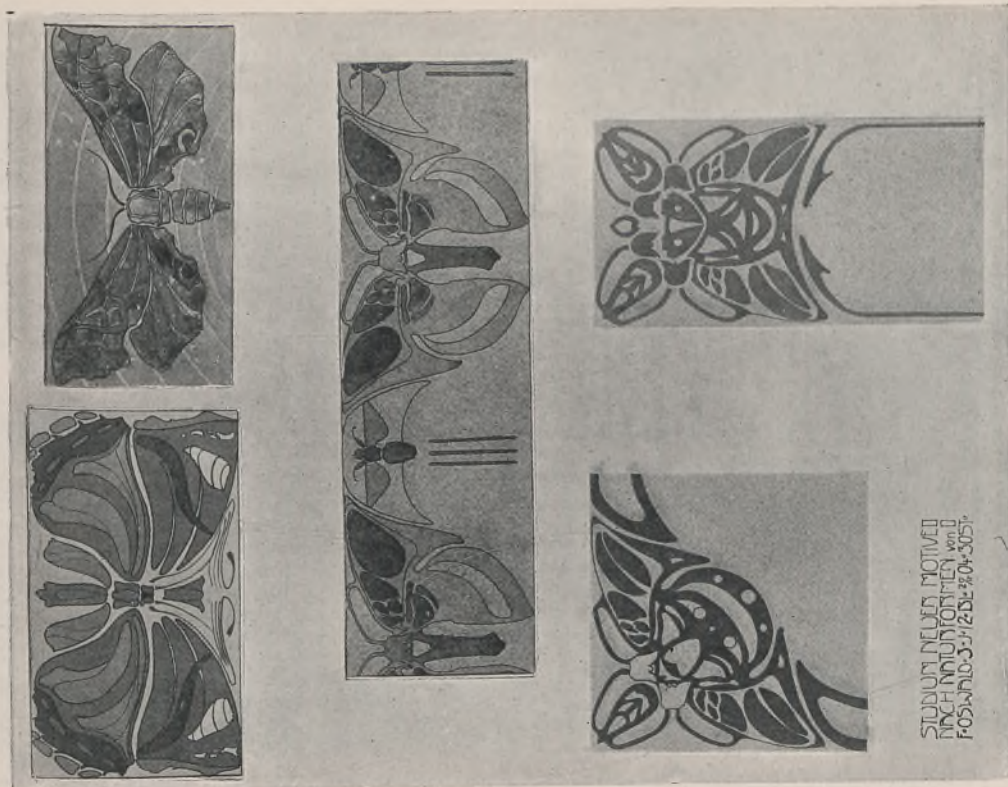
DESIGN FOR A CASKET

BY LINA LIEBLEIN (TEPLITZ SCHOOL)



STUDIES AND APPLICATIONS
OF NATURAL FORMS

BY KARL SCHÜTZ (CORTINA SCHOOL)



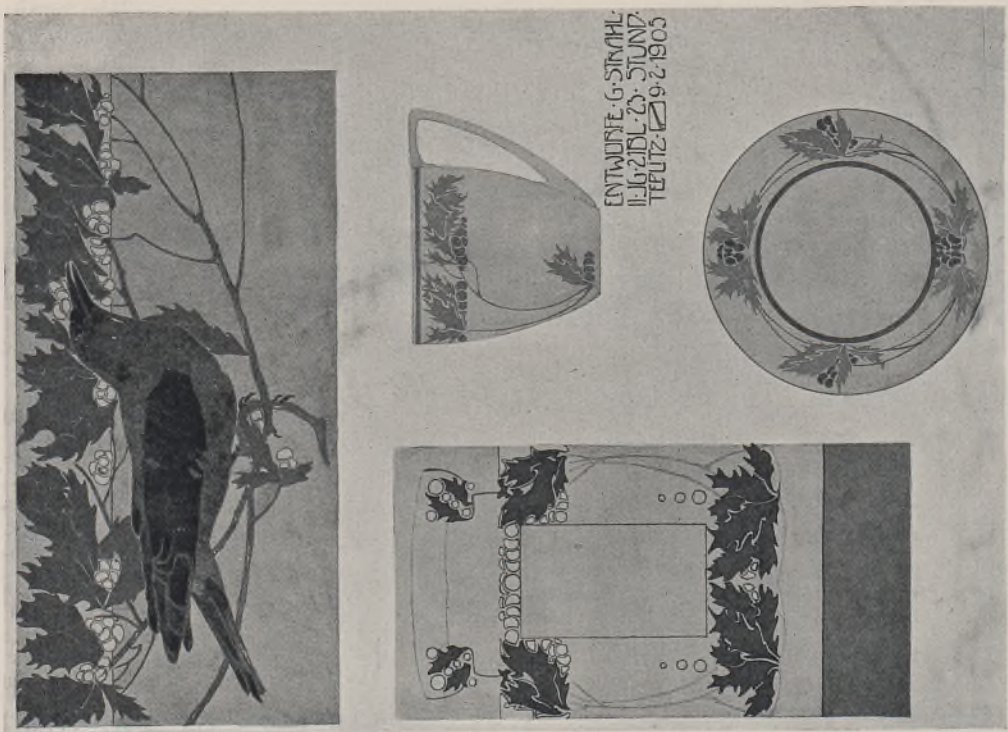
STUDIES BASED ON NATURAL FORMS

BY F. OSWALD (CORTINA SCHOOL)



NATURE STUDIES AND APPLICATIONS

BY G. STRAHL (TEPLITZ SCHOOL)



NATURE STUDIES AND APPLICATIONS

BY G. STRAHL (TEPLITZ SCHOOL)

The Venice Exhibition

many present pupils, but have never met one who was not proud of his school ; I have seen little children, holding still smaller ones in their arms, waiting in the evening for "father to come out of school," and have seen the happy faces of the fathers, the pleasure of learning something new from sympathetic men having made them forget their fatigue. The "mill of God grinds slowly, but it grinds exceeding well." We may also say of these Fachschulen that they progress slowly, but they progress exceeding well.

A. S. LEVETUS.

THE VENICE EXHIBITION: SECOND ARTICLE. BY ARTHUR SINCLAIR COVEY.

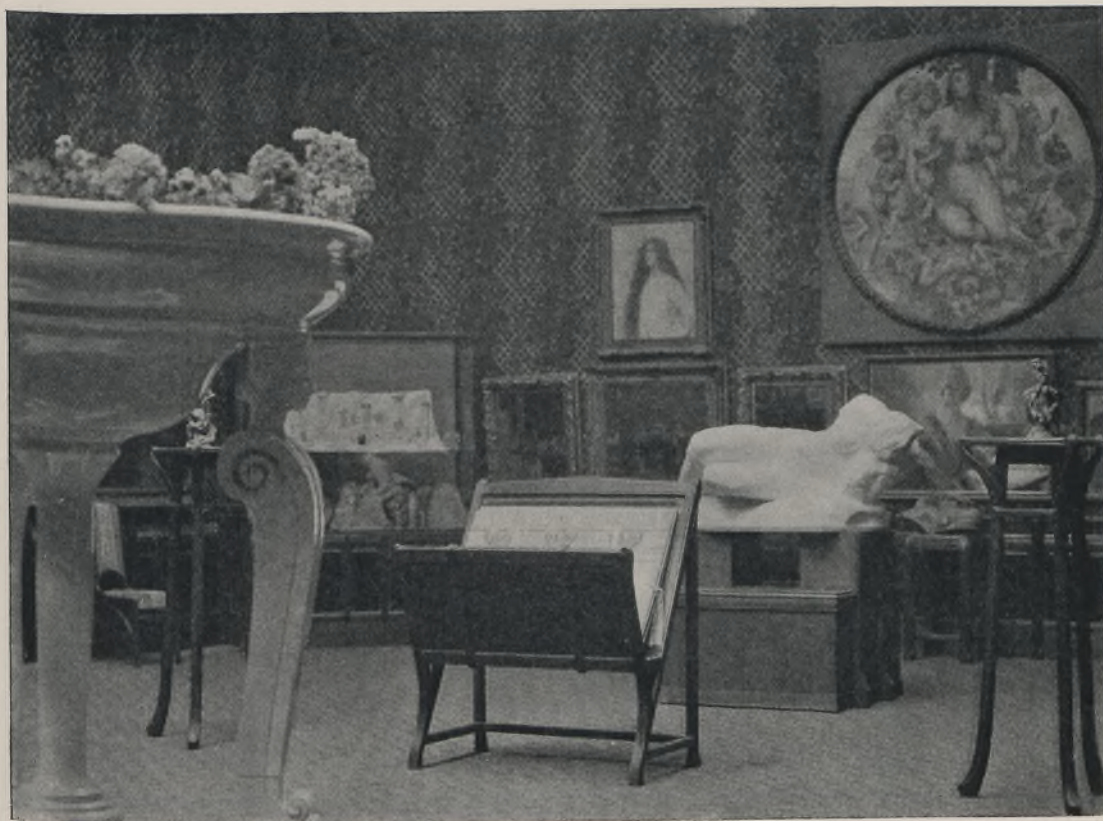
THE German section in Venice is made up of a decidedly well-selected list of works, and happily the works shown represent fairly well the wide range of German art of to-day. They were not, as was the case at the St. Louis Exposition, restricted to the older schools, but the work comes from the Secessionists as well, and thus the standard is

raised much above the St. Louis showing. The committee in charge was composed of Professor Ludwig Heterich (of the Royal Academy of Munich), Hermann Hahn, and Emanuel Seidl.

Professor Heterich was sent as a delegate to represent the Germans on the International Jury, and superintend the hanging of the German works. To Professor Seidl was given the commission to design the rooms.

One very original feature of their section is in the shape of the rooms. The large one, rectangular in its plan, opens into a second room, which is rather in the form of a lunette. I suppose the object of this is to avoid having many corners, which are looked upon by exhibitors with so much disdain.

The greater wall space of the large room is of a cool grey, the woodwork of mahogany. The severe square columns on either side of the large opening connecting the rooms are surmounted by brass caps. The use of the brass trimmings in the room is, to say the least, unique. Four brass rods run parallel round the room, forming part of a severely simple frieze over a field of silvery white,



FRENCH ROOM, VENICE EXHIBITION

The Venice Exhibition

unbroken save for the groups of brass knobs at regular intervals. It is rather difficult to say what is the meaning of all this brass. It is scarcely of sufficient importance to be called a frieze, but the effect of the long parallel lines is quite in harmony with the other features of the room. Below the dado is an unbroken band of mahogany red, made up of strips of wood woven into a sort of basketry. This band is perhaps the most disturbing element in the scheme of the room, when one considers that the purpose of the room is to show pictures. Had this space been of a more subdued colour it would have no doubt served its purpose well as forming part of the general scheme; but, with a broad band of strong red running around immediately under the pictures, the result is that the works are a secondary feature. That the delicate tones suffer considerably can easily be imagined by the reader.

The carpet and hangings are highly pleasing in design—the carpet a plain simple grey, with a border of blue squares in fine harmony with the very distinct scheme of the room, and the hangings of warm grey plush, with a border of

black stripes, the effect of which is as dignified as possible.

The wall space in the small room is of old rose, forming a fine background for the pictures shown.

The great number of small pieces of bronze statuary seen here, for which the Germans seem to have a particular fondness just now, are disposed of very successfully. They have used the rows of pedestals leading up to the large entrance as a part of the design of the room. The pieces could scarcely be shown to better advantage, and with the careful designing of the pedestals they have made them quite an interesting feature.

The character of the room as a whole is distinctly German. Professor Seidl has quite departed from that expression of the "l'Art Nouveau" which was so popular in Germany a few years ago. In fact, the Germans have now quite freed themselves of it; although one still sees many buildings in Germany, the result of this period, which almost raise a question in one's mind as to whether the buildings are swinging in mid air or poised for a moment on their foundations.

At any rate, in the character of their design they



PIEDMONT ROOM, VENICE EXHIBITION

The Venice Exhibition



TUSCAN ROOM, VENICE EXHIBITION

have committed themselves; and whether the result be in accordance with other national tastes or not, all must agree that they have spoken in tones quite as distinct as any of the other nations represented.

The number of pictures shown is in fine proportion to the space allotted to them. Franz Stuck shows one of his very characteristic pieces, *Saharet*, an Egyptian dancer. *The Source*, by Carl Marr, is a splendid example of the work of this able painter. Painted in his direct, forceful style, and filling the space in a well-thought-out manner, one feels in this as in all his work, that from the beginning to the finish it is in no way a matter of experiment, and the result is invariably most pleasing.

Professor Heinrich Zügel shows a number of his strong animal paintings. His *Before the Stall* is perhaps the finest of them, but all of them exhibit his masterful drawing of animals, as well as his dexterity with the brush. Suffice it to say that the work he has sent raises the standard not only of the German section, but of the whole exhibition as well.

Winter on the Amper, by Hans van Hayek, is an admirable example of the work of this clever landscape and animal painter. It shows a familiarity

with his subject and the means employed which is at once convincing.

Ludwig Dill has sent a highly decorative bit of landscape in tempera.

The Carpenters and *Study of Children*, by Ludwig Heterich, show clearly those qualities which place him among the first artists of Germany. Possessing his fine balance of colour as well as his dexterous treatment, they are in a class all by themselves. To be sure, they are not the most important of his works, but to the visitor at this exhibition these examples will show wherein Heterich is an artist of the first rank.

The Communicant, by Christian Landenberger, is a pleasing rendering of a young girl seated before a window. It is painted in a charming scheme of blue and grey. *Among the Breakers*, by Gustav Shönleber, is a most interesting marine study in a telling decorative treatment. *The Portrait of the Artist Klein* by Robert Breyer is painted in a spontaneous manner. *In the Street*, by Adalbert Niemeyer, shows a woman and child before some old houses, rendered in low tones. Angelo Jank is represented by a vigorous piece of painting, *Fox Hunting*, in which his power of drawing is well shown.

The Venice Exhibition

Many of the German landscape painters are not content with landscape alone, but are equally strong in depicting animals. Some of these men I have already mentioned, and I might include Rudolf Schramm Jettau, who shows a large painting of *Geese* done in a vigorous manner, full of light and action.

Among other paintings well worthy of notice is *The Pause*, by Arthur Kampf; *Dedicazione*, by Albert von Keller; *Rise of the Moon*, by Rudolf Hellwag; *On the Bank*, by Carl Piepho; *Morning Festival at Worpswede*, by Otto Modersohn; and *The Song of Phrygia*, by Ludwig Dettman.

Of the sculpture shown, the greater part consists of small pieces of bronze, but no less masterful are they than if they were heroic in size. Hermann Hahn shows four pieces. His little silver figure of a dancer is charming in its modelling and grace of movement, but the most important is his *Judith*, herewith reproduced. Admirable in its quality of design, it perhaps is brought to the finest point of balance between a realistic and an idealistic interpretation of the subject. Fritz Behn shows three pieces, of which his *Europa* is the strongest. Fine

in its characterisation is the bust of Franz von Lenbach, by Adolf Bermann. *The Christ* and *Parsifal*, by Ignatius Taschner, are done in a clear, crisp quality of design, as well as being dignified renderings of the subjects. Other pieces are done by August Gaul, Alexander Oppler, Fritz Keimsch, Hugo Lederer, Fritz Christ, and George Roemer.

In the French section the scheme of decoration was perhaps more elaborate than that of any nation represented. But elaboration is not always synonymous with decoration, and the question remains as to which of these many rooms was the best fitted for the purpose. The committee was composed of the three well-known Frenchmen, Albert Besnard, Alexandre Charpentier and Gustave Soulier.

The principal (I might say, most startling) decorative feature of this room was the skylight of stained glass, executed by Henri Carot after the designs of Albert Besnard. The idea embodied in the design was *The Art of France offering to Venice the Effigy of the City of Paris*. Whatever might have been the intention of the designer of



GERMAN ROOM, VENICE EXHIBITION



"THE GLASS OF VENICE"
BY J. ÉMILE BLANCHE

The Venice Exhibition

this most elaborate skylight, the result is simply this: that with the immense spaces of pure blue, pure red and pure white occurring in the glass design, the effect of light in the room is in no two spaces alike, and I venture the belief that not one exhibitor in ten whose pictures are hung in this room will be pleased with the effect of light in which his work happens to hang.

The furniture and woodwork is perhaps the finest feature of the room. It has been exceedingly well designed and executed. The whole effect of the room is that of a rich drawing-room. With its rich heavy carpet of fine design, an unusually large vase of flowers in the middle of the room, cabinets for etchings, jewellery, etc., and with its wall space covered with tapestry of a heavy decorative pattern, the presence of paintings in the room is almost forgotten. That the effect is rich is beyond question, but whether it is just the sort of exhibition room in which the artist wishes to show his pictures is a question which the exhibitor alone must answer.

Of the paintings in this room the most important things to be seen are *Sera di Perdono* and *Portrait of Blanche*, by Lucien Simon; *In the Studio*, by Eugène Carrière; *The Secret*, by Aman Jean; *Lighting the Candles* and *A Portrait*, by Paul Albert Besnard; *The Maid* and *Love Letters*, by Gaston La Touche; *At the Bottom of the Path* and *Cap Martin*, by Claude Monet. Emile Jacques Blanche shows a new picture, painted especially for this exhibition, which he calls *The Glass of Venice*. He has also sent his portrait of Rodin, which was shown at the New Gallery last autumn. Charles Cottet is well represented by a marine in a scheme of grey and gold. His *Old Horse* is also on exhibition. Auguste Pierre Renoir shows two portraits.

Very typical of the artist's work is Jean François Raffaëlli's *On the Boulevards*

of Paris, as well as the two other pieces he has shown.

Of the sculpture shown the standard is kept very high, and the pieces few in number. Among these are *The Dead Child* and a design for a fountain, by Albert Bartholomé; a recumbent figure, by Rodin; two portrait busts, by Charlotte Besnard; *Comedy* and *Music*, by Jules Dubois; and *Ecstasy*, by Camille Lefevre. *Rosalie* and *Bust of a Baby* are two very vigorous pieces by Alexandre Charpentier, who also shows a large collection of jewellery and plaquettes. A strong bit of character is shown in the portrait-bust of the artist Boldini, by René de Saint Marc-ceaux. An etching by Paul Albert Besnard, lithographs by Fantin Latour and Henri Rivière, and a number of aquatints by Jean François Raffaëlli, complete the black-and-white list. Lucien Gaillard shows some admirable work in jewellery designs.

A number of small rooms, decorated by Raffaële Mainella, are given to a mixed collection of works



"JUDITH"

BY H. HAHN



"THE KEEPER OF THE
BULLS." BY I. ZULOAGA

The Venice Exhibition

by artists from every country. The work consists principally of etchings, but there are also to be seen some admirable black-and-white drawings, as well as a number of pieces of sculpture, principally in bas-relief.

As the decoration of the Spanish room is in no way distinct from the many international rooms, I will pass along to the works shown.

Ignacio Zuloaga shows two of his most characteristic pieces. *The Keeper of the Bulls*, herewith reproduced, possesses in every way those distinct qualities which have claimed for its painter the attention of the whole art world. His *Old House at Haro* is perhaps not so interesting in its choice of subject. *Mending the Sails*, by Bastida y Sorolla, possesses a large out-of-door feeling, and the great number of figures in the composition are extremely well painted and well drawn. *Il Nonno* is shown by the same artist. A large number of highly original pieces are shown by Hermen Anglada Camarasa. The arrangement is invariably fine, although only a few of the pieces can be regarded as more than sketches. *The Interior of a Cloister* and *An Old Church*, by Ferdinando Alvarez de Sotomayor, are fine renderings of typical Spanish

subjects. Other artists represented are Manuel Losada, Pablo Uranga, and Gustav Bacarissas.

The room allotted to the province of Piedmont is perhaps the most satisfactory in point of decoration of any designed by the Italians.

The committee consisted of the well-known sculptor of whom I have already written, Leonardo Biastolfi, Ercole Bonardi, and Giacomo Grosso.

The scheme is very simple: walls of grey-green velvet, with a low-tone gold band below the frieze, intercepted by a decorative pattern of conventional wreaths. A fountain, fine in design, is the work of Edoardo Rubino. Some admirable bits of carving in the pieces of furniture are done by Ugo Capisano. A heavy casement in bas-relief around the door is the work of G. B. Alloati.

The list of exhibitors include Cesare Ferro, Giacomo Grosso, Augusto Carutti, and the sculptors Edoardo Rubino, Cesare Biscarra, and Edward de Albertis.

The province of Emiliana was represented by Achille Casanova, Giuseppe Romagnoli, Alfonso Rubiani, Augusto Sezanne, and Alfredo Tartarini.

A broad frieze in stucco is the chief decorative feature of the design of Achille Casanova. The



"SERA DI PERDONA"

BY LUCIEN SIMON

Studio-Talk

STUDIO-TALK

(From our Own Correspondents)

LONDON.—Judging from her work, Mrs. Dorothy Osborn conceives London to be altogether a pretty place to live in, but she has an especial sentiment for Chelsea, with its faded little shops. Perhaps the quaintness, the lively charm, of these little businesses is emphasised by their adjacence to the fashionable world that is gradually encroaching upon their territory. Everywhere the marauding rich are erecting flats hideous enough to frighten the invaded. One by one the little shops are falling to the besiegers. Old-fashioned Chelsea is disappearing, it has been disappearing for years—and yet it remains. It must be many years before it is entirely spoilt, but the process is in full swing. Artists still cling to it; it seems to retain its old charm for them. But most of the studios are doomed; within ten years, within half-a-dozen, many of the leases will have fallen in, and studios, like the shops, will have to make way for flats. Mrs. Osborn has expressed her attitude towards all this in paint; and to have made an effective protestation shows that, artistically, she has an effective style. The picture of *The Little Antique Shop*, in Cale Street, Chelsea, speaks for itself. One feels the innate conservatism of the artistic temperament in her choice of subject—the love of what is old and of what is individual, a mistrust of what is new and without individuality. An old shop can be an old friend, and it has an individuality all its own. It is interesting to find oneself arrested by the latent æstheticism shown by the poor people who decorate its windows. Many of these windows are works of art; and, as with true works of art, their perfection has been arrived at in a sub-conscious manner. There is all the difference between the individual note

in their decoration and the decorated windows of the Stores. These little windows strike the personal note that is more valuable than anything else in all art, and not in vain. Whistler was inspired by them, though the shopkeeper, busy within, was all unconscious that his *arrangement* was helping a great Master. So the shopkeeper's usefulness has its flower in art, as everything flowers somewhere, defying all attempts to arrange or order the beauty which life cannot escape.

Many artists have been fascinated by this kind of subject, amongst them Francis James. In some things Mrs. Osborn's work recalls that painter's methods. The sensitively feminine and delicate execution of her work must spring, however, from a fresh and spontaneous view of things. Her colour is restrained and truthful, and she does not lose an intimate sense of the shapes of the *bric-à-brac* that, brought together, form her scheme



"CHELSEA SHOPS"

BY DOROTHY OSBORN

Studio-Talk



"THE BRICKLAYER'S ARMS, MANOR STREET"

BY DOROTHY OSBORN

of colour. She retains this hold upon minute form, and is successful, too, in giving us an *impression*. Public-houses are often sordid things, but they can make a nice scheme of colour, and in Mrs. Osborn's art they always seem quite pleasant places. Her pleasant manner of painting turns them into little places where might fairies come to drink. Yet her work is elaborately careful in its truth of intention; but it is the view of the butterfly of these matters, laid down by Whistler as the true artist's view of things. We think it is a feminine quality, too, this content with the charm of the outward appearance of places and things. Certainly Mrs. Osborn justifies the standpoint. We have not derived so much pleasure from many more pretentious collections of sketches as we derived from the exhibition of her little shops held in the Ryder Gallery some time since. The artist's frankly unassuming work, with its delicacy and cleverness, was refreshing. The artist supplemented the catalogue of her exhibition by an essay of no little charm on the old shops of Chelsea. Had our space permitted, it would have

been a pleasure to have quoted from so good an authority on the subject.

We are reproducing some designs of Mr. W. S. Hadaway's silver. Whenever Mr. Hadaway exhibits at an Arts and Crafts or similar exhibition his work stands out distinctively as that of a silver-worker with a true sense of design, and who

is a master of his craft. Mr. Hadaway is not of those who repeat themselves; he goes forward; so that every time we see his designs it is with pleasure. We like to meet them in exhibitions. The examples that we give contain many fine specimens of that restraint which is so valuable in emphasising by contrast the parts of the design which are elaborated. This juxtaposition of severity and elaborateness, the change from undecorated to decorated surface, is the fascinating quality that makes his design something more than mere

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TABLESPOON IN SILVER
AND ENAMEL BY W. S.
HADAWAY

(Owned by Mrs. Waterlow.)

The Venice Exhibition

furniture was executed by Vittorio Fiori of Bologna, after the designs of Professor Tartarini.

The most interesting picture shown is Boldini's *Portrait of Whistler*. It is sufficient to mention it. Some highly interesting pieces of sculpture are to be seen here, the work of Giuseppe Romagnoli. His *Portrait of Countess Bianconcini di Mignano* is done in an admirable manner. It was reproduced in the July number of *THE STUDIO*. He also shows a *Head of a Woman* in marble and a very spontaneous sketch in bronze.

The committee from the province of Lombardy consisted of Giovanni Beltrami, Antonio Carminati, Emilio Gola, Gaetano and Emilio Quadrelli.

The large room opens out into a verandah—a rather refreshing surprise after the continued repetition of rooms of similar shapes and sizes. A feature of this little corner is a bit of glass design by G. Beltrami of Milan. The artists represented include Emilio Borsa, Riccardo Galli, Pompeo Mariani, Achille Alberti. A great number of black-and-whites are shown by Pompeo Mariani and Giovanni Beltrami.

No small amount of effort was spent in the decoration of the Tuscan room. The committee was composed of Domenica Trentacosta, Plinio Nomellini, Vincenzo Giustiniani, Riccardo Mazzanti, and Francesco Gioli.

A unique feature of the room is the frieze of decorative tiles. Below this frieze the great spaces are covered with silk of a dull old rose—not a bad background for the paintings. Among the things shown the best perhaps is a *Portrait of a Man* by Ernestini Orlandini, and a landscape by Llewelyn Lloyd. Salvino Tofanari shows a full-length portrait of a woman. The *Peasant on Horseback*, by Clementi Origo, is a very direct bit of modelling, the best of the sculpture shown. *Force*, by Alessandro Lazzeimi, should not be overlooked.

In the Neapolitan and Sicilian rooms were shown but few things of any considerable importance. The *Café in Montmartre*, *Chopin*, and *Decadence*, by Sonello Balestrieri, *On the Quay*, by Giovanni Campriana, and the *Landscape*, by Ettore de Maria Bergler, are among the best.

Rome sent the following committeemen: Adolfo Apolloni, Onorato Carlandi, Giuseppe Cellina.

The scheme of the room is quite unique, being kept after a fashion in old Roman style. A fountain with a life-size figure called *The Vigour of Youth*, by Adolfo Apolloni, is the principal feature of the decoration. *L'Abisso*, by Giulio Bargellini, is an interesting composition, good in drawing and in colour. A portrait and *Solitude*, by Umberto

Coromaldi, a portrait by Arturo Noci, and *The Tiber*, by Onorato Carlandi, are worthy of notice; but the portrait of his father by Antonio Mancini is the strongest work shown in this section. It is to be regretted that more of the work of this clever painter is not to be seen.

This completes the long list of rooms over which so much pains have been taken to arrange them in a most tasteful manner. But here might arise the question as to what is taste.

After having spent three weeks with these high priests of modern architecture and decorative design, and heard their daily discussions in the *café* and elsewhere, the result arrived at is not unlike that described by old Omar:—

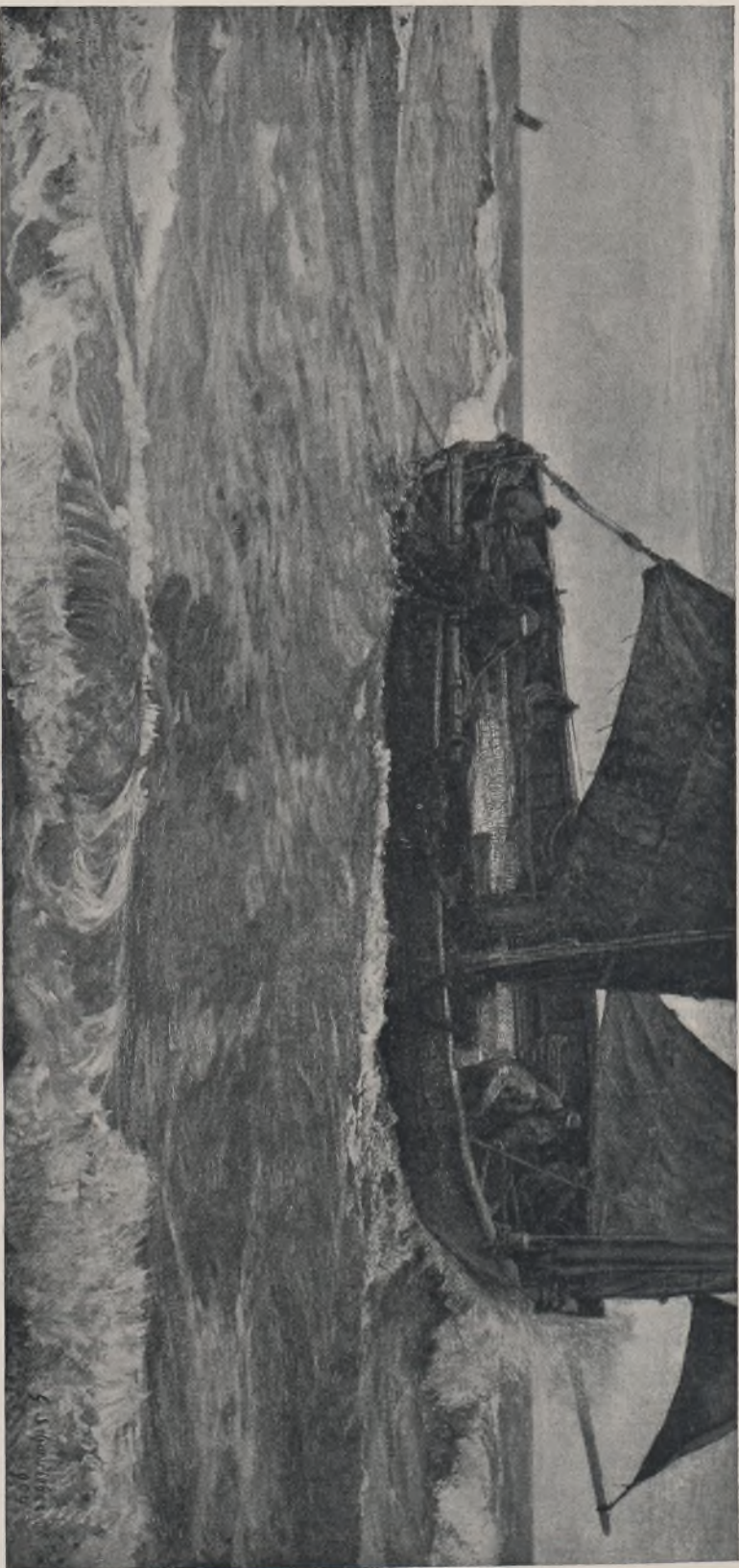
“ Myself when young did eagerly frequent
Doctor and Saint, and heard great argument
About it and about, but evermore
Came out by the same door wherein I went.”

So it is when taste is the point in question. I believe it to be too national, too provincial, and too personal for any one person or nation to say just what is good or bad. If, however, it were left for the list of exhibitors in the Venice Exhibition to cast a vote as to just which room is best adapted to the exhibition of paintings, I am firm in the belief that the unanimous choice would fall to Frank Brangwyn's design for the English *salon*.

Of the exhibition as a whole, I would say that few have been more complete. When one considers the difficulties that had to be overcome, the many languages spoken, the work being directed by means of interpreters, and the scores of other obstacles, the result is quite marvellous. Suffice it for me to venture this suggestion:—That if in building the Tower of Babel the services of two men like Professor Antonio Fradeletto as General Secretary and Romolo Bazzoni as Superintendent of Works could have been secured, the process of construction would never have ceased until the edifice had been completed.

ARTHUR S. COVEY.

At a recent meeting of the Anglo-Russian Literary Society an interesting paper was read on the work of Roerich, the painter, some of which is familiar to readers of *THE STUDIO*. Roerich, though only thirty years old, is an energetic worker and a zealous champion of Russian art. As secretary of the St. Petersburg Society for the Encouragement of Art he is indefatigable in his efforts to ensure the preservation of Russia's ancient art treasures. The paper was by Mr. S. Makovsky, son of the painter.



"AMONG THE BREAKERS"
BY G. SCHÖNLEBER

Studio-Talk

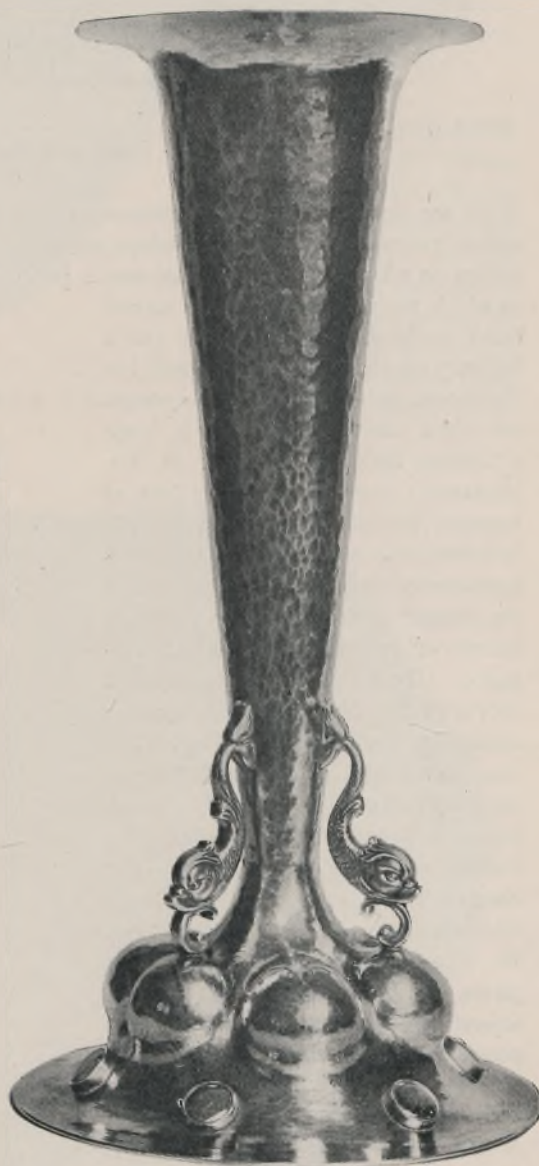


SILVER BOWL AND STAND

BY W. S. HADAWAY

ornamentation. Unhappily this reserve is becoming rarer among the younger silver-workers. Mr. Hadaway always remembers that only certain parts of anything are open to decoration. Take, for instance, such a thing as the silver spoon we illustrate. The ship design obtains its charm by its contrast with the severity of the stem, also by the observance of a natural rule. For to decorate the stem of the handle much would be out of place, and yet such a thing is often done. We feel that at the point of juncture between the stem and the ship, just the smallest leaf-form, or something similar, in under the ship would have made the transition less abrupt, and made the ship incorporate itself more naturally in the design of the spoon, and given, too, a feeling of stability which the join does not at present suggest. Perhaps the root of the wrong is in that it suggests a join. Similarly we feel that the bowl of the spoon does not grow from the handle in a manner that gives us entire pleasure. We qualify our praise by pointing out those points which occur to us,

because we feel altogether so much respect for Mr. Hadaway's designs that we do not treat the detail of his work as unimportant. Certain faults pursue the modern school of decorative craftsmen, from which they do not appear able to sever themselves. Their inability to do so gives the enemies of modern and characteristic art occasion for criticism. From the exhibition of his work which Mr. Hadaway recently held in the Bruton Galleries we gathered the impression that in a few cases he displays too lavish use of enamels. Silver art is such a pure and beautiful thing in a cup or a vase



FLOWER VASE IN SILVER
AND ENAMEL

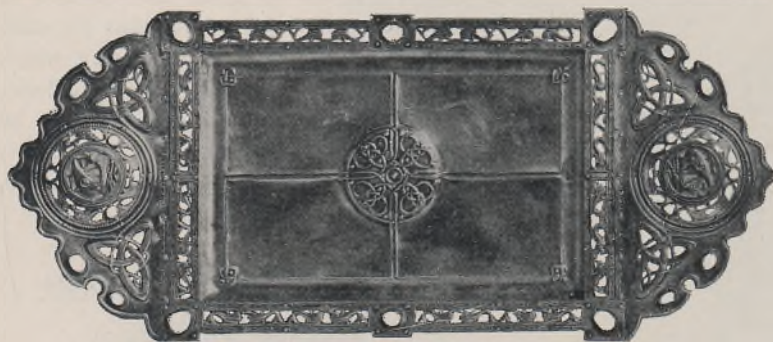
BY W. S. HADAWAY

(Owned by Mrs. Waterlow)

Studio-Talk

that the effectiveness which an enamel sometimes gives, as nothing else can, should not be called into service upon every occasion. There are certain times when the use of an enamel can *make* a design,

fancy to make many designs without fear of repetition, to make one *motif* last through many transitions before it has to make way for another.



BRUSH TRAY IN SILVER, ENAMEL, AND STONES
(Owned by H. Cuthbertson, Esq.)

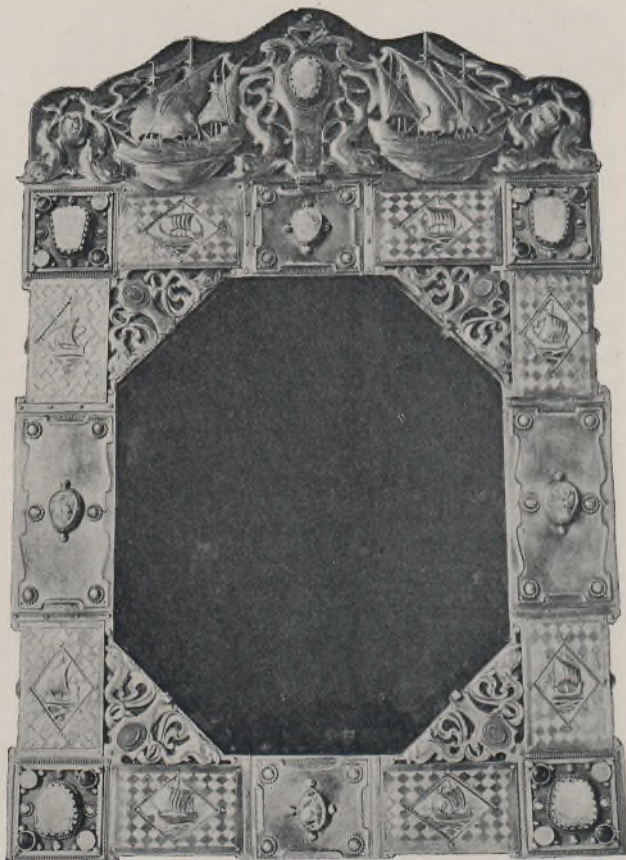
BY W. S. HADAWAY

there are occasions when its presence crowns an artistic triumph: it very often brings an effective design to a kind of climax, it becomes a point up to which the rest has led. We should think nothing of a writer who put a full stop regularly after every word, but the recent abuse of the use of enamels has often amounted to this. It is not a serious fault in the work of Mr. Hadaway; but just in places lack of restraint in this matter is sufficiently in evidence to warrant us in taking this opportunity of warning designers against the danger of being betrayed by the beauty of enamels into this extravagance. By showing so little restraint they are doing away with means towards something rare in beauty. The public, even the artistic public, quickly tire if anything is too often repeated. And if designers squander their most effective resources in idle manner, they can cheapen the value of almost any beautiful medium in a short space of time. We like Mr. Hadaway's designs for plates. From a set, all different, we reproduce two. They show that he is possessed of that ability to grow from the seed of one *motif* many patterns and many designs. The possession of this resource, and exhaustless fancy, shows Mr. Hadaway to be of the best kind of designer. It is this quality which enables him, at the dictation of

The silver fruit-plates were made in a set of twelve, in which the outline and placing of the ornament were the same in each case, but the ornament itself was different. All sorts of fruit-trees and grape-vines, etc., were used; and the animals were also varied in each case, hares, foxes, dogs, stags, and rabbits being used.

In all his work Mr. Hadaway avoids machinery,

and only very occasionally uses cast silver, hammered and chased work being more to his taste, and by far the best method of using the metal.



ENAMEL AND SILVER MIRROR FRAME
(Owned by H. Cuthbertson, Esq.)

BY W. S. HADAWAY



SILVER FRUIT-PLATE (Owned by H. Cuthbertson, Esq.) BY W. S. HADAWAY

seemed to us better of its kind than that shown on p. 236, which was made by Mr. W. Hardiman for the Guild of Handicraft. At that interesting centre for decorative art in Brook Street they have now the beautiful cross (also reproduced) designed by Mr. C. R. Ashbee, and the large silver cup, which is so good in proportion and excellent in execution by Mr. W. White.

At John Baillie's Galleries in June Mr. William Monk held an exhibition of etchings, water-colours and drawings. In the February number of *THE STUDIO* an article appeared on Mr. Monk's etchings; since then he has added some

A toilet set, to which the brush tray reproduced on p. 234 belongs, was the first commission of importance which Mr. Hadaway received, and it occupied him for seven months. He nearly completed many of the pieces and then abandoned them for some new design, but he believes in the end Mr. Cuthbertson got his very best work.

Much credit is due to Mr. Cuthbertson for giving Mr. Hadaway so free a hand. This freedom must have greatly helped him to make his art as interesting as we find it.

Amongst the many designs we have seen for belt-clasps lately few have



SILVER AND ENAMEL PLATE

BY W. S. HADAWAY

Studio-Talk



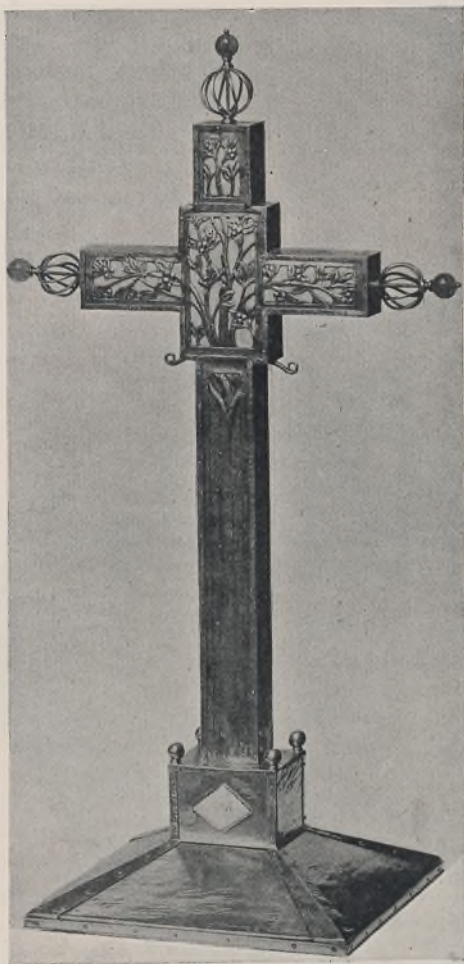
BELT-CLASP

DESIGNED BY W. HARDIMAN
FOR THE GUILD OF HANDICRAFT

important plates to his record. He is certainly at his best with the close-barred windows of small shops, with tiled roofs, and in his etchings of village houses where the broken and interesting

stonework gives him the opportunity of showing his powers of selection, and of giving an intelligible and simple rendering of elaborate detail.

Miss C. Allport's water-colours and drawings were unequal. Her studies of children in chalk were exceptionally skilful, and some of her figure subjects in water-colour were excellent. They seemed to display better quality in the painting than her landscapes, which, however, were very truthful in effect.



CROSS

DESIGNED BY C. R. ASHBEE
FOR THE GUILD OF HANDICRAFT



SILVER CUP DESIGNED BY W. WHITE FOR
THE GUILD OF HANDICRAFT

The July exhibition at John Baillie's Galleries consisted of water-colour drawings by Mary Hogarth, drawings by Lewis Baumer, and paint-

Studio-Talk



NEEDLEWORK DESIGN

BY MRS. REGINALD FRAMPTON

ings by several other artists. Readers of *THE STUDIO* are familiar with the studies which Mr. Baumer has made in pencil and pastel of fashionably and fancifully dressed women. The works he exhibits in this exhibition have gained in point of technique, perhaps, upon his previous work, and they are as full of charm and fascinating daintiness as ever, both in the chosen touches of colour, the choice of subject, and refinement of his drawing. Miss Hogarth's coloured drawings showed that she is possessed of a gift for true pictorial composition, and that she has a manner of seeing her subject that is at once individual and artistic. Sometimes, as in *The Feast of the Annunciation, Viterbo*, the green umbrellas dotted about

the roadway and her way of expressing the scene, recall a Japanese print; at other times, as in the *Interior of Santa Maria del Popolo, Rome*, she recalls a Whistler lithograph—that is, in her point of view. In the matter of execution, she hardly ever rises to the heights of her ability to see and compose a picture. For good drawing *The Bay of Phaleron* altogether excels the rest of her work, with the exception, perhaps, of her drawing, *High Wycombe, Bucks.* There were two interesting drawings by Mr. Arthur Rackham, illustrative of scenes in the "Morte d'Arthur," in the third room of the exhibition; together with some coloured pen-drawings by Miss Annie French, in which we noticed a very pleasant quality of colour and design, but there was a certain formlessness sometimes in drawing—for instance in such a figure as appears in the drawing called *Red and White*. Miss French's work is not without fascinating qualities, but her work is so feminine that she cannot afford not to make the faces in her drawings as charming in expression as possible, and this she has not in every case done. The painting in water colours of *White Roses*, by Katherine Cameron, was a decidedly

excellent piece of work, and *The Crown Inn, Amersham*, a water colour by Mr. William Monk, too, was very successful. There was a quite notable study, signed "Miller," of *A Grey Day* on the walls, and some clever low-tone paintings of London, by Mr. Paul Maitland. Good examples



EMBROIDERED BOOKCOVER

BY MRS. REGINALD FRAMPTON

Studio-Talk



BOOKMARKERS

BY MRS. REGINALD FRAMPTON

were also exhibited of the work of Messrs. James Paterson, W. Todd Brown, Philip Connard, and Bernard Sleigh.

Hyde Park, were amongst the best of his oil paintings. Each displayed a very accurate study of values, and in none of them was the vitality of the scenes allowed to escape. Here and there, amongst the less serious studies, the happy and spontaneous quality of Mr. Ludovici's drawing was not in every case sustained, but these were the few exceptions. There were exhibited oil-paintings, pastels, and water-colours, all distinguished by that sense of colour which is so evident throughout the painter's work.



MEDALLION

BY H. KAUTSCH

(See *Paris Studio-Talk*)

We give specimens of decorative needlework, as applied to bookcovers, worked by Mrs. Reginald Frampton. They exhibit what is rare in this kind of work, a thorough knowledge of what is characteristic of a legitimate use of the materials. There is no misapplication in the nature of the design selected for working out in the way shown, and very great skill is in evidence in the actual execution.

At the Rowley Gallery in Silver Street, Kensington, Mr. A. Ludovici has recently concluded a show of his paintings, chiefly made up of studies in Hyde Park during the height of the London



PLAQUETTE

BY H. KAUTSCH

(See *Paris Studio-Talk*)

Studio-Talk



PLAQUETTE

BY H. KAUTSCH

PARIS.—M. Georges Auriol, in his designs for monograms and home-marks, makes a very perfect and interesting art from the intimate home blazonry that he sets himself to design. Employed for home furniture, embroidery,



MEDAL BY H. KAUTSCH

ceramic, walls, doors, etc., or in a very small size for letter-paper and seals, it is extraordinarily useful and at the same time decorative; and the further use of this kind of thing seems full of fascinating possibilities.

Henri Kautsch recently exhibited at the Société Nationale des Beaux Arts some plaquettes and medals of a very high order. One of them is a little work intended as a tribute to the memory of the great sculptor, Bartholomé, who was one of Kautsch's

personal friends. On the *verso* he has given a faithful rendering of the monument, *Aux Morts*, all the details of which are shown with much exactitude; while the *recto* consists of an excellent portrait of Bartholomé, in our opinion one of the best ever done of him, the vigorous rendering of the sculptor's fine head being especially noticeable.

In all these works Kautsch shows himself to be not merely an imaginative artist, refined in his composition, but a portraitist of exceptional fidelity in his details. This quality is well shown by the plaquette dedicated to Emanuel Kautsch, while for fine poetic treatment



PLAQUETTE

BY H. KAUTSCH



PORTRAITS

BY JOSÉ MALHÔA

the two compositions reproduced on p. 238 seem to us remarkable.

After the lamented death of Cazin, M. Francis Auburtin was entrusted with the execution of the decorations of the dining-hall of the Sorbonne that were originally entrusted to the deceased master. M. Auburtin has just exhibited his first panel at the Salon. He is not, however, a decorative artist only—he is a successful painter in water-colour, and has for several years been *hors concours*. Every fresh series of water-colours—and Auburtin has produced a very great number of landscapes painted in the South of France, Holland, and the British Isles—shows increased originality of treatment, as well as further mastery of technique. In this number we reproduce in colour one of his compositions, recently executed in Brittany, in which the artist's characteristic broad treatment of his subject is illustrated.

LISBON.—It cannot be said that there is any definitely Portuguese art, any Portuguese school. Certain Portuguese artists have shown individual style in their work, but as a general rule the French school has had a paramount influence. Portugal possesses but two schools of art—one at Lisbon, the other at Oporto.

There is a competitive examination for last-year students, from whom are selected those who are to be sent at Government expense to study in Paris. The greater number of artists have been taught by French masters, or have been indirectly subjected to French influence, the professors of the Portuguese schools having all attended the *École des Beaux-Arts* at Paris; they seldom succeed later in giving their work a character more in accordance with the nature and temperament of their own country, and thus it is rare to find any really

original work, free from academic influences.

We find an exception to this rule in the person of José Malhòa, who, by his artistic education, his temperament, and the truly national character of



"VIEILLE FILEUSE"

BY JOSÉ MALHÔA



"GIRL'S HEAD"

BY JOSÉ MALHÔA

his work, is distinguished as the Portuguese painter *par excellence*. The force of his colouring, his choice of subjects, and the remarkable quality of his technique, have made him most successful in reproducing the richly-toned Portuguese landscape, the types and picturesque customs of a nation that is so full of character.

José Malhóia was born of modest parentage. While quite young he studied wood-carving for three years at the Lisbon School of Art; but on leaving school he had to employ himself in business, and for some years his evenings only were left for drawing. However, spurred by an irresistible passion for painting, he eventually quitted the

counting-house; and, with no teacher but Nature, and no help but his strong will and natural gifts, he studied and worked hard, till we presently find him producing pictures that are admirable in their correctness of design. He did not as yet make manifest his great qualities as a colourist; but having already won a reputation for himself, he was commissioned to decorate some of the principal public buildings in Lisbon: the royal palace, the town-hall, the law-courts, the Conservatoire of Music, etc. The king, an artist himself, engaged him to paint portraits, among them being those of the king, the queen, and the heir-apparent, which are now at the royal palace, and portraits of the king for the law-courts and other public buildings. His large picture, *The Judgment of the Marquis de Fomhal*, is also in his best manner; it is in the National Museum.

It was after the painting of this picture that the artist's real celebrity began. Having now the means and the leisure to study his native country, its manners and customs, and its landscape, he commenced that series of *genre* pictures which

introduced him to foreign notice, and in which he excels as a colourist. The artist has striven to



"AU FOUR"

BY JOSÉ MALHÔA

Studio-Talk



FUNERIAL MONUMENT

DESIGNED BY KARL H. ROSS
EXECUTED BY G. HERTING

(See *Hanover Studio-Talk*)

portray all shades of life in the country-side and the village. He brings to bear on this task an intimate acquaintance with nature and with individuals, and a perfect comprehension of the rustic spirit.

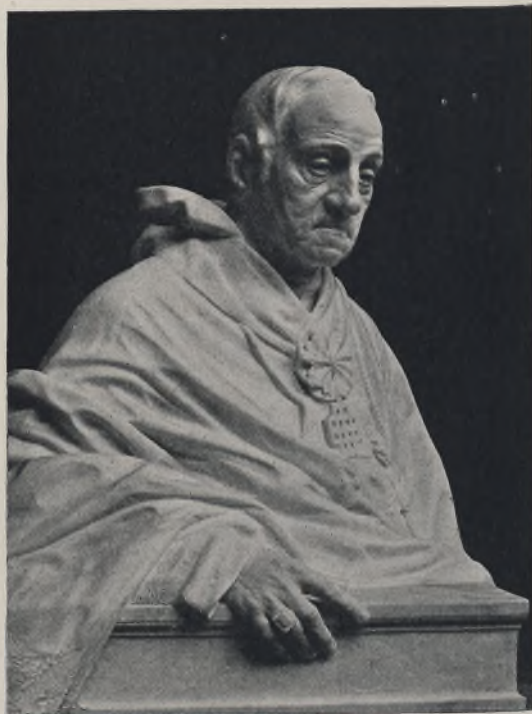
In *The Purchase of Votes* Malhóia depicts a curious though common scene in a hamlet on the eve of the elections, where the priest is trying to induce a peasant to vote for the Government candidate. *The Death of the Pig* shows a peasant couple returning from work in the evening to find the animal dead that had constituted their entire property. *Watching the Train Pass* is a scene common to all countries; but here the types are Portuguese as also is the atmosphere. This picture has been exhibited in London, together with *The Bakers*

During the winter the artist is obliged to remain at Lisbon, where he has always pictures and decorations to paint; but with the arrival of spring he departs on his travels through the country, seeking subjects for his *genre* pictures.

Since 1897 Malhóia has annually taken part in the exhibitions of the Société des Artistes Français. He made an excellent *début* there with a woman's portrait and *The Potters*. The latter afterwards obtained the gold medal at the Exhibition of 1900. In 1898 he exhibited *Gruel* and *In the*

Bakehouse. The former is a group of old beggar-women; the latter is in his own special *genre*—the "*genre Malhóia*," as it is called in Portugal. We are shown peasant-women of Minho in their motley garb, busy making bread. *The Lecturer* and *The Priest of Constance* were exhibited in 1899, and the *Portrait of the Countess of Mossamedes* in 1900. *The Return from the Fête*, honourably mentioned at the Salon of 1901, is remarkable for truth and character; those who know the strong effects of colouring in that land of sunshine will recognise that there is no exaggeration of its brilliancy. *The Man in the Hood*, also of 1901, is one of the most striking of the master's works; to prevent its leaving the country it was acquired by a group of artists and amateurs, who presented it to

the nation for the National Museum. *The Village Barber* and the *Portrait of a Woman* (which had obtained a medal at Madrid) were exhibited in 1902. The former is another rural scene: the village



CARDINAL CELESIA

BY ANTONIO UGO

(See *Palermo Studio-Talk*)

Studio-Talk



WALL PAINTING FOR A SCHOOL

(See *Barmen Studio-Talk*)

BY FAHRENKROG

Figaro, who visits the hamlets on Sunday morning, is shaving a peasant under the shade of a chestnut-tree, while the others who are waiting for their turn form an admirably natural group. The transparent blue of the sky is as noteworthy as is the rest of this fresh, robust, and wholesome painting.

These are some of the more important of Malhó's works distributed among different European galleries and private collections. French criticism has sometimes considered his compositions vigorous to excess, even to brutality; but everyone recognises the power and sincerity that are his chief characteristics.

R. S.

ture from the commonplace monuments which crowd every burial-place.

PALERMO.—Antonio Ugo, the able sculptor of Palermo, already known to readers of *THE STUDIO*, has been exhibiting at the International Exhibition at Venice a half-length in marble representing Cardinal Celesia, Archbishop of Palermo. This admirable work, which has attracted so much warm admiration, and which we are glad to bring to our readers' notice, has been acquired by the Italian Government for the National Gallery of Modern Art in Rome.

HANOVER.—The monument illustrated has been designed by Herr G. Herting for the family grave of a man and his wife at Hanover, the two graves being shown by the sarcophageal slabs lying side by side, and surrounded by a semi-circular wall provided with a seat or bench. The material employed is basalt, while the cachepots are of beaten copper. In its originality the design marks a welcome depar-



STUDY

(See *Barmen Studio-Talk*)

BY FAHRENKROG

Studio-Talk



STUDY

BY FAHRENKROG

BARMEN.—Who does not remember the blank walls and the ugly, dark wall-papers of school rooms, and how depressing they have been while studying? School should not cast a gloom over the golden days of childhood, and in Germany efforts are now being made everywhere to make the interiors of schools more friendly, and also to introduce art into them. A good example of such an effort is seen in one of the high schools for girls at Barmen. This school was rebuilt last year, and one of the large walls (measuring about 6 by 10 yards) in the hall is decorated by Mr. Fahrenkrog with a picture representing *The Golden Days of Childhood*.

Entering the hall one might imagine oneself coming out into the open air, seeing a smiling spring landscape painted round the walls. Poesy, mounted on horseback, at the side of the goddess

of Science (allegory of school), is surrounded by jubilant and laughing children. She plays a golden harp while entering the world of flowers, of sunshine, and song. Ahead is striding Innocence with golden palms of peace. Everything in the picture has been carefully noted and studied from life; all is full of vitality; the little girls are absolutely attached to life with their freshness of youth, the trees and flowers are so very natural that the whole represents a living picture. When faced with such a scene every morning, scholars must feel fresher and more inclined for learning their lessons. The picture is painted in casein colour, and Mr. Fahrenkrog has full mastery of draughtsmanship; the quite unusual splendour of his colour is a striking testimony to his colour sense. Fahrenkrog's works generally represent his profound religious ideas; readers will not be surprised to learn that he has special sympathy for children, for this is expressed affectionately in the picture. W. H.

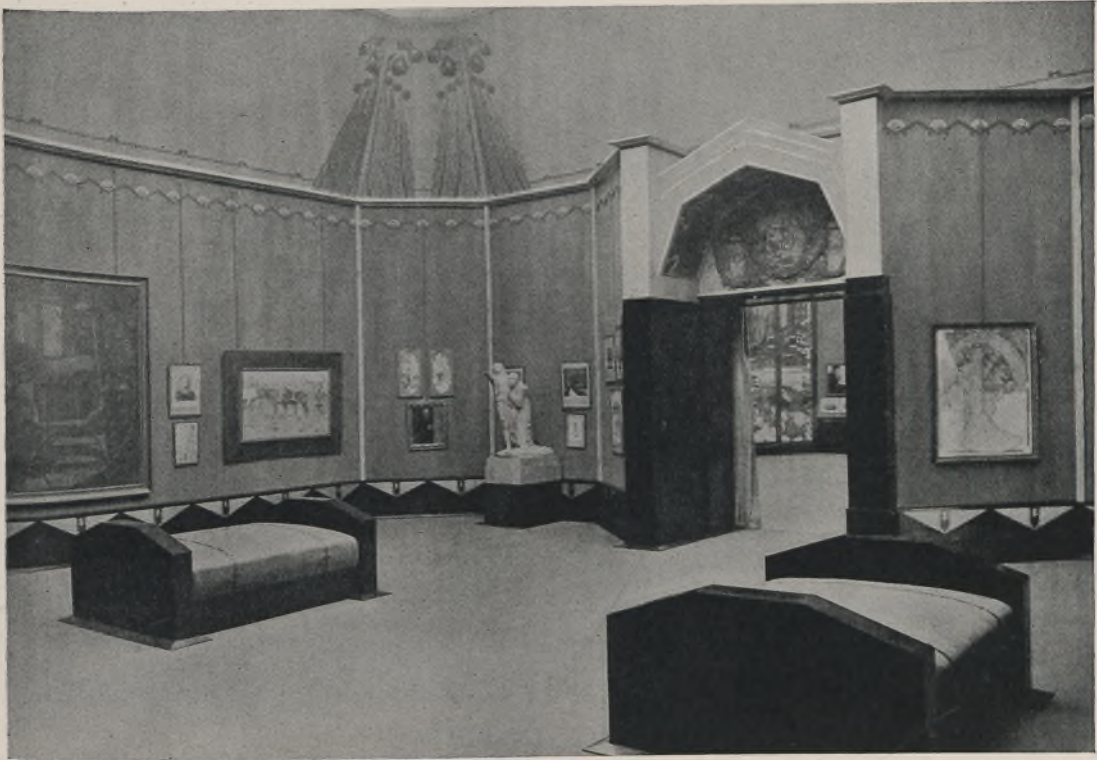
VIENNA.—There had been no intention among either artists or manufacturers in Austria to take part in the St. Louis Exhibition. Then, at the last moment,



STUDY

BY FAHRENKROG

Studio-Talk



BOHEMIAN ARTISTS' ROOM, ST. LOUIS



ROOM OF THE AUSTRIAN ARTS AND CRAFTS SCHOOLS, ST. LOUIS

Studio-Talk



THE AUSTRIAN PAVILION, ST. LOUIS

the Austrian Government announced in the most enterprising way that they wished the country to be represented, and would bear all expenses, inviting at the same time all art-unions and schools of artistic industry to participate in the competition of the nations.

the house; and certainly from that side its aspect was not severe. The coloured trellis-work, a courtyard planted with greenery, and Andri's coarse, effective peasant-scenes in fresco, gave the spectator the sensation of entering the country-house of some twentieth-century Mæcenæas.



"ALTE FRAUEN"

BY SWABINSKY



ROOM OF THE PRAGUE SCHOOL OF ARTS AND CRAFTS, ST. LOUIS

Nine rooms in this house were allotted to arts and crafts. On the right of the entrance-hall there was a stately reception-room designed by Bauer. The second specimen-room was a reading-room by the architect Pleschnik. There was nothing conventional here: inlaid panels and wainscoting gave dignity to the apartment; intarsii were used instead of wall-pictures. A built-out balcony in white marble was given colour by a mural decoration of iridescent opal glass. This was quite a state apartment, upon which costly material was lavished, but it had a warm and comfortable look. The furniture was in the so-called Biedermeier style. The Ginzkey-Maffersdorf carpets were from fine geometrical designs by Professor Hoffmann.

In an artistically arranged interior, where the wood panelling was specially commendable, we were enabled to observe the methods of forty different State-schools of industrial art. Bohemia, Silesia, the Tyrol, etc., were well represented. What we saw there was to a certain extent peasant art; for, thanks to the influence of the schools, artistic activity has been aroused among the people, and inherited capacity educated and developed. The renaissance of Austrian needlework and pillow-lace is an instance of the high results obtainable by such means.

The Teplitz Technical School, under its able head, Stübchen-Kirchner, was able to hold its own with the best ceramic work of any nation. Door-fittings from the Art Metal Workers' smithy at Königgratz were also exhibited, a marble fountain from the Laaser School, and wood-carvings from Höritz. The show-cases contained treasures of all kinds—intarsii from Cortine d'Ampezzo, carved saints from Hallstadt, toys from Oberleutensdorf, glass, embroidery, basket-work, etc.

Professor Freiherr von Myrbach, Director of the Viennese School of Industrial Art, did that institution a great service by attracting to it such modern artists as Hoffmann, Kolo Moser, Metzner, and others. Among the school's exhibits were woven Gobelins and a specimen of Kolo Moser's exquisite coloured glass-work. Dittl, a gifted pupil of Metzner, is an instance of the genius which the school is educating in the right path: witness his piece of sculpture, *Nude Study of a Youth*.

Myrbach's classes exhibited a number of coloured woodcuts, there was modern glass by Kolo Moser's pupils, metal-work done under Hoffmann's direction, and much handiwork by women—notably the woven fabrics of Frau L. Guttman, an interesting combination of ribbon and wool.

Studio-Talk



MODELS OF OLD LÜBECK HOUSES

(See Lübeck Studio-Talk)

BY CARL BIRKENTHIEN

The Prague School of Industrial Art was allotted a separate room, the design and arrangement of which was ably carried out by Professor Jan Kotěra, an interesting and gifted artist. Pale yellow wood-panelling, with inlaid ornaments, gave the keynote to the room and its furniture. Two settees on opposite sides had for background landscapes by Schikaneder and his pupils let into

was Sucharda's fireplace — an imposing object made of polished Bohemian marble: two bronze allegorical figures representing Prague caressed by the waters of the Moldau.

Besides the rooms for applied art, space was also devoted to the Austrian painters. Here an unfortunate difference of opinion with the Secession

the walls, which were also decorated with bronze panels by Klouček's pupils and with two reliefs in wood by Kastner. Two beautiful glazed showcases, formed like Ionic columns, flanked the doors of communication, and contained various specimens of the school's artistic work. A fitted toilet-table from E. Novak's School, inlaid with gems, was of pleasing design. Opposite the entrance



FUNERAL MONUMENT

(See Milan Studio-Talk)

BY E. BUTTI

Studio-Talk



FUNERAL MONUMENT

(See Milan Studio-Talk)

BY E. BUTTI

rendered impossible the complete representation of contemporary Austrian art. It is to be regretted that the Secession did not meet the wishes of the Government and allow themselves to be represented collectively. Their proposal that Klimt only should represent them at St. Louis was negated.

This collection was an interesting one. Amseder had a large picture of cypresses. Kasparides showed *Evening and Moonlight in the Mountains*—a glowing fantasy of colour, but his palette is too extravagant. Konopa's figures in landscape were worthy of remark, and Suppanschits had some picturesque landscape effects. Hampel was original and interesting, if not always quite intelligible, as in his *The Dwarf and the Lady*. Franz Thiele chose *The Bathers* as his subject, the fresh young bodies in the troubled waters affording him scope

for much varied play of light.

Ludwig Graf's *Study in a Railway Station*, Germela's landscape, and others were capable works. The Austrian Künstlerhaus showed a conservative tendency, especially among the older generation of artists. Robert Russ's Lake Garda pictures, Darnaut's strongly coloured landscapes, and those by Schäfer—that inexhaustible master of Austrian landscape art—and Charlemont's joyous paintings were among the most noteworthy exhibits. A portrait of the famous actress, Odilon von Adam, attracted much attention by its beauty.

The Verein Manes undertook to arrange a comprehensive display of Czech art in Bohemia. Šwabinsky is their strongest personality. His delicate pen-and-ink drawings are well known; in these he is now obtaining novel effects by the use of water-colours. I would also single out the

landscapes of Slavicek; formerly his colour was not always agreeable, but he is now a *plein-air* painter of the highest quality. Uprka had some



PLAQUETTE

DESIGNED BY V. MIGLIARO
EXECUTED BY G. JACOANGELI

Studio-Talk

sunny landscapes, to which human and animal life lend interest. Preissler's claim to originality is undisputed; but the asceticism of his anatomy and his colouring are not always pleasant.

Hans Schwaiger, Ales, and Mucha have also distinct individuality of style. Böttinger, Bem, and Stretti are members of the younger generation, from whom good work may be expected in the future.

The Poles were not well advised to decorate their room in such glaring colours. I should have liked to see Mehoffer and Axentowicz in happier surroundings.

LÜBECK.—The quaint little model houses reproduced on page 252 are the work of Herr Birkenthien, a master-glazier of this ancient city. They are among a large number made by him in his leisure time out of small, solid blocks of wood, two or three inches square, and painted to represent the old houses which are so numerous in Lübeck. They were

made for the amusement of his own children, but we learn that similar models made by him can now be obtained of the firm of C. Bliesack Wittwe in Lübeck. Toys such as these give much pleasure to children.

MILAN.—The reproductions that illustrate E. Butti's sculpture show how, in two cases, this sculptor has approached the difficult task of making a sepulchral monument. In the one with the recumbent figure the artist has sought expression for the sentiment of rest in death, in the other example he has expressed the life that remains in the memory and in the fame left by the passing of a victorious spirit.

NAPLES.—The plaquette illustrated on the preceding page was designed by Signor V. Migliaro, and presented by the Chamber of Commerce and Arts of Naples to the President of the French Republic when he visited that city some time ago. It was executed in pure gold by Signor G. Jacoangeli, the



DINING ROOM

(See *Munich Studio-Talk*)

DESIGNED BY J. A. CAMPBELL
EXECUTED BY ANTON FÖSSENACHER



DETAIL OF CHIMNEYPIECE

DESIGNED BY J. A. CAMPBELL
EXECUTED BY ANTON PÖSSENBACHER

ribbon at top being enamelled white and the seal blue.

MUNICH.—A little more than six years ago a lad of London, upon whom the lack of a square meal and an abundance of misfortune had made rather visible impressions, entered a small shop in the City and pleaded for a "job." The question, "What can you do?" and the answer, "Anything, Sir," were the negotiations which led to the "job" of painting a sign upon the shopkeeper's window at a penny a letter. The lad's experience in painting signs upon glass was *nil*, but the prospect of a gratified appetite lessened all doubts of his capabilities sufficiently. Besides, discouragement was not known to him, even though the first letter lost its foothold upon the smooth surface, and elongated itself in little black streams toward the lower casement, while the painter was labouring with the second. The proper sticking-medium was, however, soon found, and after many hours he completed the task, and awaited the verdict of his employer. The latter was disgusted. The

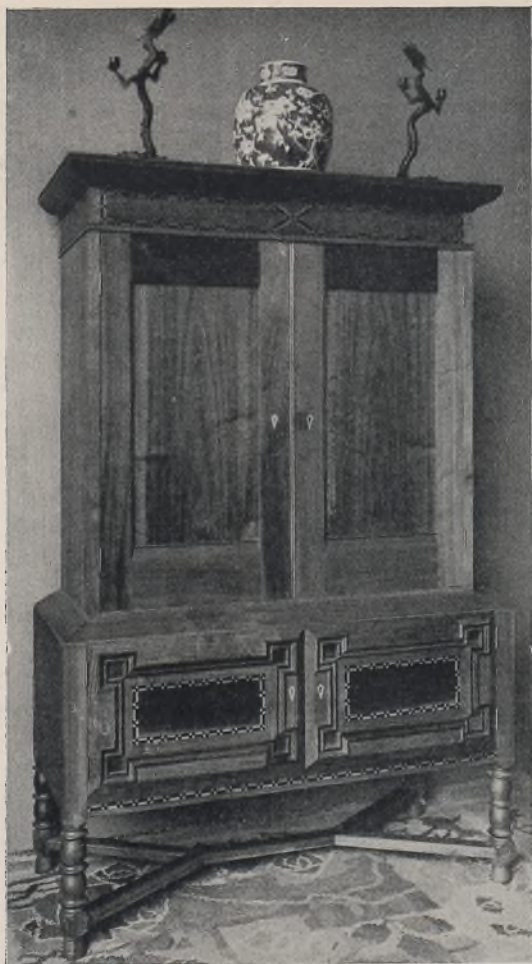
sign was too "artistic." Once again the window was washed clean and a new attempt made. Finally all went well, and the boy hurried to the nearest pastry-shop, whistling a tune and jingling his pennies.

The career of John Archibald Campbell dates from that day. The various odd turnings of fate, and the many obstacles and influences which have controlled the man's life, in addition to his own strong character and talent, have served to mould one of the ablest designers now at work on the Continent. Although his experiences would by themselves furnish material for a very interesting story, I can only treat quite briefly here the influence of his work upon German domestic art, and the prominence this has gained him. In the dis-

turbance created by the many so-called modern decorative movements which have lately arisen and are struggling for recognition, Campbell is one of the few in Germany who has sustained his equilibrium. As a student of both history and nature his work has been based upon a strong foundation. With the aid of inborn refinement, a tactful sense of the beautiful in proportion and colour, and appreciation of tradition, his work has developed until it embodies all these features.

"What country, what people in the civilised world can boast of the truest home of the longest standing?" was the question Campbell asked in solving the problem of domestic architecture. "The English!" And thus, with the traditions of England, historical and domestic, he has encouraged the feeling of the Britisher's "Home, sweet home" within him, making it form an undercurrent to all his creations. The subtleness with which the young artist has contrived to weave into shape a pure modern style, gives proof of a wide education and understanding of the evolution and progress of home building. Acting upon the well-

Studio-Talk



WARDROBE, WALNUT WITH EBONY AND BOX INLAY
DESIGNED BY J. A. CAMPBELL
EXECUTED BY ANTON PÖSSENBACHER

known fact that every advancement in the history of civilisation springs from a foregone cause, Mr. Campbell appreciates the necessity of adhering to this fundamental principle. Newer developments in art move forward with every other phase of culture; each progress hand in hand. An effort to create something really new generally results in an unsound production without a growth, hence without structure. With this logic Campbell has battled against those new "wild" movements upon the very ground whence they sprang and secured their first foothold. By a careful study of German conditions and a realisation of the German domestic wants and needs, he has succeeded, not without struggle, in transplanting the germ of England's traditional life into the country. The German was in need of a home, of a cosy hearth, and of privacy. His dignified and worthy renaissance and *baroque* apartments were dusted and aired when "company"

came. But the atmosphere in these apartments is either heavy or cold and crude, and where then was the family to go in search of comfort and privacy? Campbell was among the first to satisfy this demand for a home, and the manner in which he has accomplished the task set him has finally gained him reputation and recognition. C. P.

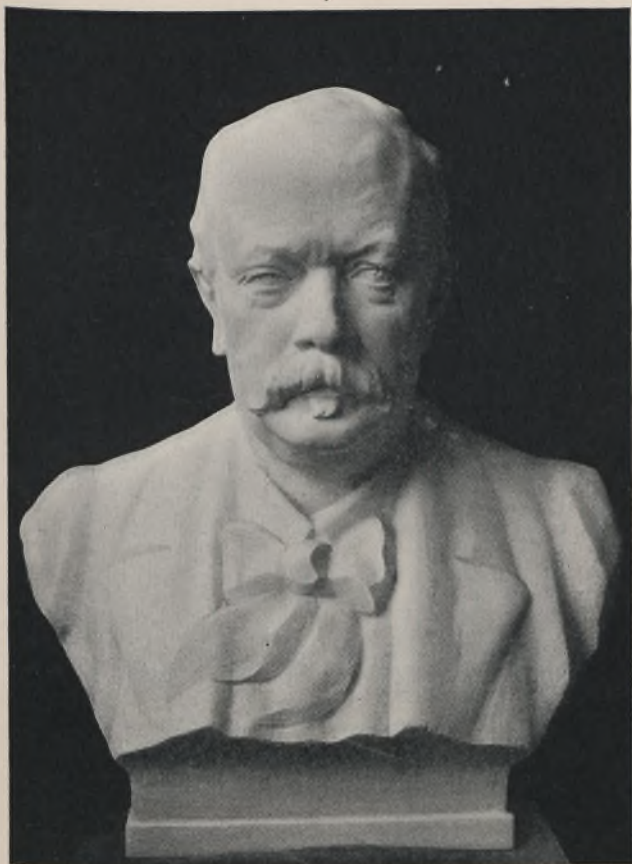
Among the younger sculptors of Munich, George Schrezögg has of late years come into notice. The interest taken in his work is not undeserved, for he is an artist of marked individuality and exceptional talent. He was born on August 13th, 1870, at Mittenwald, in Southern Bavaria, a town celebrated throughout the world for its violin manufactory. The surrounding country is very beautiful, and the people of Mittenwald are great admirers of art. Wood-carving, especially, is very successfully practised in the district, and native artists generally begin their career, at least, by working in wood.



MARBLE BUST OF MRS. TRAPP

BY SCHREZÖGG

Studio-Talk



MARBLE BUST

BY SCHREZÖGG

Schrezögg is no exception to this rule, for he studied for some time in the village of Ober-Ammergau, so well known as the scene of the celebrated Passion Play. He very soon found, however, that carving in wood did not offer sufficient facilities for the exercise of his great original talent; and he went to Munich, where he became the pupil of the well-known sculptor, Wilhelm von Rümnn. After a course of study in the studio of that master, Schrezögg set up for himself, and he has now been working for some years in the Bavarian capital.

Several very good pieces of sculpture have been produced in rapid succession in his studio, amongst which his portrait busts are especially noticeable, bearing, as they do, the impress of their author's remarkable talent. Herr Schrezögg seems able to overcome all difficulties, whatever materials he may choose as the medium of his art expression: his work is always full of vitality, and his marble busts are admirable renderings of character; some of them, indeed, seem literally to palpitate with life. The versatile sculptor does not, however, confine himself to one branch of plastic art; for he has been successful in the difficult task of designing sepulchral monuments, in

which he has shown great refinement of feeling, his work being characterised by ideal beauty of form and truth of expression. His plastic decorations of the theatre at Meran also deserve notice; but, as a matter of fact, Schrezögg has been, from the first, very fully appreciated. The Prince Regent Luitpold of Bavaria gave him several sittings for a portrait bust, which, when shown in the summer of 1902, at the Werderfelsen Art Society's Exhibition at Partenkirchen, was universally



CELTIC CROSS DESIGNED BY A. S. CALDER
(See Philadelphia Studio-Talk)



STAINED GLASS WINDOWS, COURT HOUSE, TRENTON, NEW JERSEY

BY NICOLE D'ASCENZO

admired, on account of its truth to life and fine execution. Schrezögg has also taken part in various competitions for designs for fountains, though without any very marked success. Still, his compositions were accorded honourable mention, and the fact was duly recognised that he had endeavoured to inaugurate a new style, founded on the best traditions of antique art. DR. H. B.

PHILADELPHIA.—One of the most interesting works in the line of applied art shown at the one hundredth anniversary exhibition of the Pennsylvania Academy of the Fine Arts was a Celtic cross, designed and executed in greenish-grey granite, to the memory of the late Major-General William Joyce Sewell, by A. Stirling Calder.

While there is a general conformity in the features of the design to the ancient Celtic style, the sculptor has used it freely, and has made departures from the usual forms that add materially to the enrichment without detracting from the massive effect so necessary to be retained. For instance, the centre of the head of the cross is pierced *à jour*, bosses are introduced at the terminations of the arms, and

the base is buttressed. The squarely incised sculpture of panelling refers to the character of the man to whose memory the monument was erected.

Structurally the cross, with its tall shaft and small head, is suggestive of the Scottish type, while the character of the architectural ornament approaches more nearly the profusion of the Byzantine. The bronze grave marker at the foot of the cross, inserted in a granite ledger stone, contains the inscription framed in an appropriate design incorporating emblems of the soldier and statesman.

The eleventh annual exhibition of the T-Square Club of Philadelphia opened under very flattering auspices. While the greater number of the exhibits were the work of young architects, some interesting works in the applied arts were also *en evidence*. Noticeable among these were the plaster models for the great doors of the Capitol in Harrisburg, Pennsylvania, by Mr. Jensen. Mr. D'Ascenzo showed designs and cartoons for stained glass executed by him for the Court House in Trenton, New Jersey, two of which—*Peace* and *Justice*—we here reproduce.

EUGÈNE CASTELLO.

Studio-Talk

NEW YORK. — American art-culture is largely mechanical and imitative; the "tricks of trade" of European studios have substituted, in only too many cases, veneer for reality, sterile process for vital spark. There is only too much truth, I fear, in the charges of the best French, German, and English artists, that our students affect too much their manners, instead of divining their artistic sensibilities. "We foreigners like you for what is distinctly *yours*, not second-hand *ours*," wrote a French critic, astonished at our vast accumulation of promiscuous borrowed plumes.

Where are the American artists whose work smacks of the native soil, as does the poetry of Whitman, our greatest poet, largely because he was a true expression of his country and time? One walks through exhibition after exhibition, but only in the rare "blue moons" does one discover a canvas which is in the way of being vital art, and behind which—mark this—there lurks a personality.

I have lately discovered such a canvas—or, rather, canvases. They have a strong accent; they are more than frank, they are brutal and uncouth, but they are the expression of virile and individual emotions. And they possess local charm.

Their author is Charles W. Hawthorne. He is essentially a figure painter, a painter of "types," surrounded by a jumble of still life. The fishing folk of Cape Cod are his speciality. He paints them impassionately, without poetry or analytical reflection, with scarcely a stint of that sensitive compassion which modern figure painters are prone to put into their work. He sees things and—paints them. But in his

men with oar and fishing tackle, and his Portuguese fisher boys, we feel a whiff of the ocean, and their environment is actually dripping with brine.

Hawthorne is in his art a direct descendant of Winslow Homer and Thomas Eakins, who went their way independent, audacious; who tried to paint life as they knew it—their own inspirations and their own delights in what they discovered as being beautiful. Hawthorne's art has not yet that expression of joy in expansive life which clings to Winslow Homer's figures, nor has it that anatomical grasp in character which is Eakins' strength. But it is just as vital, natural, and wholesome.

Technically, Hawthorne is very strong. Originally a pupil of Chase and a searcher for individual brushwork (as still noticeable in *The Story*, 1898),

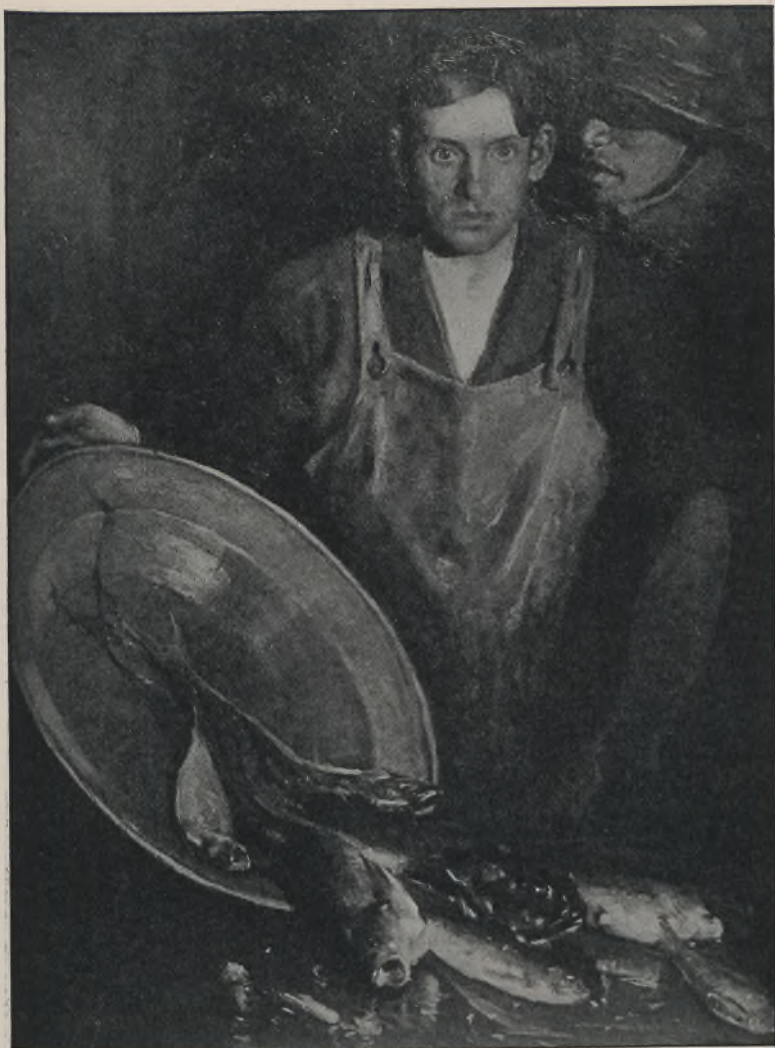


"FISHER BOY"

BY CHARLES W. HAWTHORNE



"FISHER CHILDREN." BY
CHARLES W. HAWTHORNE



"PORTUGUESE FISHER BOYS"

BY CHARLES W. HAWTHORNE

he has abolished the pride and surprise of performance to finer artistic faculties. His technique has become quicker, less obtrusive; he prefers to "model" rather than to expound the cleverness of brush strokes. His colour sense is crude, but marvellously virile. He emphasises, if he does not aggravate, the savagery of evident contrasts. He has the audacity to use pure ivory black in his flesh-tints. Blotches of immaculate vermilion and permanent blue and chrome-yellow fight for supremacy on his canvases. Yet the result is life. The men he paints are not deficient in red blood corpuscles. His fish come actually from the vasty deep, and his fish-pans shimmering with rebellious high lights, blood running over brass surfaces, slimy tables and filthy floors are a veritable glorification of pictorial dirt.

He knows his own strength and revels in it, and does not care whether a shudder runs through society as it gazes at his work. And yet, behind this ruggedness and brutality (we cannot call it otherwise) there is, above it and around it, like an atmosphere, a vague element of tenderness, such as can only come from absolute frankness and sincerity, which is felt rather than seen.

But is this sufficient to counterbalance his angular and savage style? There is a difference of opinion about it. Nobody denies that he is endowed with rare power. Here at last is a painter who can paint! But he is lacking in imagination and the profounder emotional forces, it is argued. We must confess that his art has serious shortcomings. He can only paint what he sees. His technique is his whole composition. He admits himself that he regards everything as still life. He does not invent.

But is this really a shortcoming? To paint things just as they are, without the addition of any æsthetic formulæ whatsoever—the most unassuming pose will do—to record your observations, nothing else, and yet to make the picture vibrate with life—is that really not the highest aim a painter can put himself? What else have Franz Hals and Velasquez done? And was it not that quality in which Manet excelled? Yes, you may argue, but these masters painted so well that they put everything which other men only evolve after strenuous study and experiment, unconsciously, intuitively, into their work. True enough it takes a great painter (such as are only born two or three times in a century) to accomplish the task. But should we blame a man for striving in the same direction?

Studio-Talk



"THE BOATMAN"

BY CHARLES W. HAWTHORNE

Hawthorne, no doubt, knows his own limitations, how far he is still away from the goal; but he realises at the same time that he must pursue his way undaunted, and that, as Millet has so grandly said, "A painter is never more classic than when true to himself."

Individuality grows the wings of creative genius far better than the imitative and merely eclectic spirit. What would be the use of enslaving his faculties to speciality, or loading them with the incubus of endless precedent? With a direct, sincere method as fulcrum and restless energy as power, Hawthorne does not need to crack the nuts of antiquated tradition; he boldly opens up, in native soil, new nuggets of beauty and surprise,

in sympathetic touch with American genius and taste.

SADAKICHI HARTMANN.

CHICAGO.—If one were asked to name the man who was most looked to in the Chicago art world the answer certainly would be, "Mr. J. C. Johansen." This would not necessarily imply that "Johnnie Johansen" was the leading artist of the city either. That he has produced work equal to the best shown here is granted; yet it is not in regard to his standing at present that the connoisseurs are watching him, but in view of what they hope he will be in the future. In short, they are watching him because he is a young upstart, with a fertile brain and powerful capacity, who dares to think for himself. In every direction to which his attention is turned he displays new evidences of a strong and romantic individuality. Accordingly, whatever he essays to delineate has a stamp placed upon it, which marks it as independent of all other understandings of



"THE PICTURE-BOOK"

BY J. C. JOHANSEN

Studio-Talk



"EVENING CALM"

BY J. C. JOHANSEN

the thing. Not that any two of his subjects are approached from the same view-point; they are as widely different from each other as from everything else. But something that veers considerably towards the decorative side, something that is too virile for poetry, and yet too suave for philosophy, declares the work distinctly "Johansen." In view of the fact that the man is young, and that his works constantly show increasing knowledge and strength, our patrons are purchasing his products with avidity, because they look for greater things to come from his brush.

At the Chicago Artists' exhibit of the current year there were no

less than ten of Mr. Johansen's canvases shown. Each specimen proclaimed its separate personality; and, to the stranger unfamiliar with the artist's work, each would appear as the gem of the wall on which it hung, without apparent relation to the others. *At Sundown* was remarkable for its unusual colouring, and for its almost posteresque directness. It was a medium-sized canvas, a group of fishermen on the wharf at twilight being the *motif*. The subdued glow of the sky was accentuated by a sun-touched sail, and boldly contrasted by

spots of a green turquoise hue in little pools of water. The tired men, silhouetted against the sky, appeared grave and dignified in the descending twilight. A seascape that was luminous in colour, intelligent in modelling, and restful in character, hung on the adjoining wall, and



"ART"

BY OLIVER DENNETT GROVER

Studio-Talk



"REFLECTIONS, PALAZZO GRIMANI"

BY OLIVER DENNETT GROVER

was called *Evening over the Sea*. Here were introduced a pearly-grey sky, a dark horizon, with waves breaking into foam in middle distance, and lapping up over the moist beach in the foreground. *The Picture-book* was another subject by Mr. Johansen in the same exhibit. In it the arrangement of light was indeed charming. Starting from the high window at the right, falling full on the open picture-book, and outlining the form of a bewitching little maid, it issued finally in graded tone on the floor at the left. The harmonies are very subtly felt in this work, and the values are splendidly selected. Another figure subject is that of a young man playing the violin: *Andante*, it is called. A picture in which Mr. Johansen demonstrates his skill in rendering is the one called *Golden Mist*. Here a lower stratum of atmosphere takes the colour of a rich orange, into the depths of which one feels the expanse of miles of distance. *Autumn Afternoon* is technically very fine. It is riotous in those subdued bright colourings with which Mr. Johansen is so clever. *Threshold of the Night* possesses a distinctive

charm of its own. The manner in which the light tones are graduated and gathered up, and accented in spots between the trees, is remarkably striking. *When the Day is Done* is a poetic conception; and, though in name it seems similar to the above, it is quite different, not only in composition, but in colour and handling as well. *Evening Calm* is a majestic essay of the hour. A daring and very effective note, binding the masses of lights together, is expressed in the light tree trunk against the spot of dark foliage. In none of

these examples has there been any effort at the display of textures, except in a suggestive way. Technique with Mr. Johansen is a medium of expression, and in that guise is never employed to excite wonderment.

This gifted painter has had the good fortune to have studied under Whistler, Constant, Laurens, and Frank Duveneck, besides his preliminary training at the Chicago Art Institute. Last year his *October Sear and Gold* was purchased by the



"THE RIVA"

BY OLIVER DENNETT GROVER

Reviews

Municipal Art League to form the nucleus of a municipal art gallery. The present year he was honoured by the prize of the Fortnightly Society. As an illustrator Mr. Johansen has also been very successful, and many consider that in this field he shows as much promise as in his pictorial productions.

The fact, so long established, that to express the mechanical side of a given art-idea the idea must, through continued, painstaking effort, be completely incorporated within one's consciousness, has lately been convincingly exemplified by a series of some thirty-five canvases, produced last summer by the Chicago artist, Mr. Oliver Dennett Grover, during an eight-months' sojourn in Venice. The incredibly short time occupied in the painting of these works can only be explained through the circumstance of Mr. Grover's having so thoroughly imbibed the very atmosphere of the locality, in consequence of repeated visits, as to be enabled to present it in terms of his own being. Indeed, waiving for the moment their technical merit, one feels convinced upon viewing them that, whatever else they may be, these paintings are faithful descriptions of the "Queen of the Adriatic." Venetian in colour, Venetian in action, Venetian in charm, they display an endless variety of characteristic phases, rendered through nearly the entire gamut of scale possibilities, which vary from the most dazzling of passages, riotous in their full-toned chords of light and life, to quiet little gems of low-keyed symphonies. Lapping, scintillating waters, in which time-tinted walls reflect their matchless glories, vie with essays of the sea, domed by cloud-laden Italian skies, against which spires of the distant city pierce the feathery masses above, the clouds themselves being superbly balanced by groups of sailing craft. Corners of the market-place contrast gaily with *motifs* of the fashionable piazza. Conventional gardening detracts nothing from arrested visions of foliage, vines, and cupolas from without the villa walls.

Within the past year, certainly, Mr. Grover has accomplished volumes, for, previous to his European tour, he created a set of decorations representing Art, Literature, Science and Labour for the Blackstone Memorial Library. These four lunettes, half classic in feeling, are advantageously placed just below the central dome, where an admirable system of illumination charmingly sets off the restful colourings. The arrangements being semi-formal, each subject is typified by a central figure, en-

throned as the guiding spirit of the allegory, while on either side are groups of the different subordinate departments, personified. Although each division presents a sufficient interest of its own, a gratifying unity of purpose obtains throughout the entire scheme. In draughtsmanship these works proclaim knowledge and skilful execution. Their colour is luminous, yet rich and unobtrusive. They are firmly modelled and accurate in texture, at the same time preserving their decorative aspect. Their achievement indicates for Mr. Grover still another success in mural painting, in addition to his admirable accomplishments within recent years in connection with the Holy Angels Church and the Studebaker Theatre, besides various minor commissions. The work of this artist, exhibited at the Columbian Exposition, Chicago, is an exceptionally serious production. Executed largely in tone, with a particularly effective arrangement of light and shade, it is sincere in treatment, full of delicacy and feeling.

Mr. Grover's work has been intermittent in connection with, and between, frequent visits abroad, the first of which was during his student days at the Munich Academy. Later he studied at Florence, and afterwards in the Julien school, under the guidance of Lefèvre, Boulanger and Jean Paul Laurens.

Mr. Grover has exhibited creditably at both the Parisian salons and at the Royal Academy. In 1892 he was awarded first Yerkes Prize in Chicago. He is president of the Chicago Society of Artists, and vice-president of the Society of Western Artists. He is equally at home in all mediums, is a fluent, versatile painter—one who is able to investigate and think for himself, and who is never afraid to declare his convictions. At times he is possessed of unusual power, and at such times he furnishes examples of work from which technique and academic influence are quite removed, while nothing remains but the simple, direct, poetic manifestation of his theme.

MAUDE I. G. OLIVER.

REVIEWS

The Thirty-five Styles of Furniture. By TIMMS & WEBB. (London: Timms & Webb.) Price 25s.—The authors of this volume have produced a series of drawings of examples of furniture, beginning with early Egyptian work, and including Greek, Roman, Byzantine, Moorish, Gothic, Tudor, Chipendale, Sheraton, Adam, Empire, and numerous other styles well known to students of the subject.

Reviews

This portion of their work is well done as far as it goes; but the examples figured in each style might have been advantageously more numerous, and additional interest would have been given to the drawings had references been made to the collections in which the originals might be found. But the authors have not been content to limit their work to what they call the thirty-five styles, but they have introduced a number of designs of their own. For example, under the heading of "Egyptian: New Designs," we find a modern dining-room sideboard and a set of modern bedroom furniture, upon which a certain amount of ornament copied from the Egyptian work is boldly applied to the forms of furniture in use in England at the present day! The same thing is attempted with the Greek and Roman, the Moorish and the Japanese. The authors conclude their work by a sheet of "British New Art" designed by themselves, and one also of "L'Art Nouveau," also designed by themselves—both of which are, presumably, based upon the designs of others, but upon whose they do not specify. All this additional matter is very trivial and foolish, and can serve no good purpose. Imitation has been the bane, the curse, of architecture and decoration for the last hundred years, and the very worst form of imitation is the one which the authors of this work have committed in their "new" designs after ancient styles.

Die Altgermanische Thierornamentik. By BERNHARD SALIN. (Stockholm: Beckman. Berlin: Asher.)—The title of this deeply interesting, richly illustrated and truly exhaustive monograph, that has been ably translated from the Swedish by Herr J. Mestorf, does not do it full justice, for it includes not only descriptions of the use of animal forms in Germanic ornament, but also of many other varieties of decoration employed by various branches of the great Teutonic stock in pre-historic and early historic times. The author explains that the first inception of his arduous task was due to the encouragement of his master, the well-known archæological professor, Montelius, who revealed to him the vast field open to the student of human culture in the relics of pre-historic German art that have been preserved to the present day. With unwearying patience and unerring judgment Herr Salin has laid pretty well every country in Europe under contribution, for he deals with the time when Belgium, France and Italy were occupied by offshoots of the same great family, and he has culled his examples from widely separated sources. He divides his work into two parts, the first

devoted to the consideration of the development, diffusion, and relative chronology of pre-historic Germanic relics left behind them by the nomadic tribes, and his researches will be found to throw much incidental light on several difficult historical problems. The second section of the book, that is less technical than the first and will probably appeal to a wider circle of readers, considers in great detail Germanic, Anglo-Saxon and Celtic ornamentation of metal and of thus giving a very great many beautiful and ornate examples of wrought iron, gold and silver work, with moulded, incised and enamel decoration as well as several typical designs from the famous Book of Kells and Book of Lindisfarne. It is greatly to be hoped that some student of Archæology may be found enterprising enough to translate Herr Salin's delightful work into English, there being nothing in that language which can be compared to it.

Auguste Rodin. By JUDITH CLADEL. (Paris: Éditions de la Plume.)—Much has been written about the great French sculptor, whose dominating personality makes itself felt wherever he happens to be, but these essays from the pen of the gifted Judith Cladel have a very exceptional value of their own. Full of reverent enthusiasm for the master, she tells how she longed to bring under his influence a young authoress whom she calls Claire. She invited Claire to visit her in Paris, and won for her the privilege of *entrée* to the famous studio in the rue de l'Université, with a share in the delightful *causeries* with Rodin after the day's work was done, such as she had herself so long enjoyed. With the skill of a true *raconteur* she describes these priceless interviews, giving verbatim many characteristic conversations that incidentally show Rodin in quite a new light, bringing out his deep sympathy with the ambitions of the young. With a few graphic touches the writer sketches in the environment of the studio, with its veiled masterpieces in every stage of their development, bringing its atmosphere vividly before her readers, whom she also takes with her in her walks and steamboat trips in the gloaming with Rodin and Claire, when the most commonplace incidents gather force and meaning at the touch of genius. She describes, for instance, just such a scene as is so forcibly realised in the *Porte de l'Enfer*, and tells how Rodin, looking at it, remarked, "J'ai fait cela aussi parceque je l'ai lu dans la nature"; or she relates how the sculptor met her and her friend in the Louvre and swept them away with him to look at the antique sculpture, on which he gave them a most informing lecture. Again she

Reviews

calls up a vivid picture of the transit of what she calls the mysterious tribute of Rodin to the Salon, the unfamiliar aspect of the figures now for the first time away from their birthplace, the attitude of their creator towards them, the impression made by them on the public—in a word, every page of the book bears the impress of reality, and long after its inspiring spirit has passed away the book will serve to call back to the imagination the noble figure as it was in his prime.

Leitfaden der Landschafts-Photographie. By FRITZ LOESCHER. 2nd edition. (Berlin: Gustav Schmidt.) In paper cover, 3 marks 60; bound in cloth, 4 marks 50.—This useful handbook to landscape photography is prefaced by a careful definition of the two ways in which photographs from nature may be taken. The body of the book gives the most minute directions as to what may be called the war material of the photographer, and claims to have solved the secrets alike of his failure or success. It is, moreover, enriched with numerous reproductions of good examples of the art, for an art the taking of light-pictures undoubtedly is, although many even professional photographers have not yet grasped the fact.

Die Psychologie der Mode. By W. FRED. (Berlin: Bard Marquardt & Co.) In cardboard cover, 1 mark 25; bound in leather, 2 marks 50; *édition de luxe*, 10 marks. — The names of the author and editor of this dainty little volume are guarantees of excellence, as the readers of past numbers of THE STUDIO will know full well. Dr. Richard Muther, who stands proxy for the series to which it belongs, is a true master in art criticism, and many are the able articles on modern works that have appeared above the signature of W. Fred. That versatile writer begins his new volume by laying down the incontrovertible axiom that fashion should be controlled by manners, adding that the people amongst whom that natural order is reversed are indeed in evil case. To deal really effectively in a single volume, and that volume restricted to a very limited number of small quarto pages, with a subject so vast, so suggestive, and so full of the deepest interest as the Psychology of Fashion is, however, a task beyond the power even of Herr Fred, who has but lightly stirred its surface, although, as a glance at the illustrations will show, he has attempted to include fashion not only in dress but in architecture, decorations, etc.

A Handbook to Agra and the Taj. By E. B. HAVELL, A.R.C.A. (London: Longmans.) 5s. net. — Not only those who are fortunate enough to be able to visit Agra and the other cities described

in this well-illustrated little volume will welcome its appearance, but everyone who is interested in the deeply fascinating subject of Oriental art before it was touched by the paralysing hand of Western civilisation. The Taj Mahal, beneath which rest the remains of Mumtaz, the beloved and deeply honoured wife of Shah Jehan, is one of the most glorious monuments of human skill that have been preserved to the present time, and the romantic story of its origin and erection is most sympathetically told by Mr. Havell, who evidently knows it well. It was built, he says, during one of those intervals in history when the whole genius of a people is concentrated on great architectural works, and art becomes "the epitome of the age." It is therefore more than the creation of the master-mind—more than, as Sir Edwin Arnold forcibly said—the "proud passion of an emperor's love wrought into living stone"—it is the reflection of the spirit of a whole race; and for this reason, if for no other, it will ever exercise an extraordinary fascination over the imagination not only of the artist, who can appreciate its exquisite proportions and decorations, but of every true lover of the human race.

Ornament and its Application. By LEWIS F. DAY. (London: B. T. Batsford.) 8s. 6d. net.—The name of the author of this work is in itself a sufficient recommendation, everything from the pen of the well-known expert in applied art of pretty well every variety, bearing the unmistakable impress of originality and practical utility. The book will appeal not only to the student who wishes to grasp the principles of design, but also to the general public, the interest in and taste for fine and appropriate ornament having been greatly on the increase of late years. Though based upon earlier publications from the same pen, the book deals with its subject far more fully than any previous publication, whilst the numerous excellent illustrations were, with few exceptions, specially prepared for it. They form, indeed, a complete series of object lessons, bringing into prominence the chief points dealt with in the text, and will be an invaluable aid to teacher and student. The chapter on the Teaching of the Tool is a very typical example of the thoroughness with which Mr. Day treats every detail; and the designs given in it, notably the page of lettering bringing out the results obtained on different materials with different implements, are most effective and instructive.

A Handbook of Plant Form. By ERNEST E. CLARK. (London: B. T. Batsford.) 5s. net.—Though the author of this copiously illustrated

Awards in "The Studio" Prize Competitions

volume disclaims any intention of checking students from going direct to nature for their inspiration, it is impossible to help fearing that the too constant use of it may have that result. Mr. Clark, however, meets this objection by dwelling on the difficulties in obtaining at any given moment the right plant, and the right information concerning such plant, which is essential in order to make an original drawing. He has, moreover, wisely refrained from supplementing the drawings given by examples of their decorative application, which, after all, is the true test of ability, and the book may therefore justly be recommended to teachers in towns who find it impossible to procure actual floral models.

London County Council School of Photo-Engraving and Lithography: Ninth Annual Report of the Principal. (London: 6 Bolt Court.)—The variety and excellence of the illustrations accompanying this report speak eloquently of the good work which is being done at this school. During the last few years wonderful strides have been made in mechanical engraving, and it is necessary that those engaged in this class of work should keep in touch with the latest methods employed, and be thoroughly *au courant* with all the different reproductive processes in vogue. The curriculum of this school offers to the student every facility in making himself familiar with these processes. We also observe some excellent work done by the students in the art classes. The report is well worth the attention of all who are interested in the reproduction of works of art.

WE have received from Messrs. Winsor & Newton a specimen of the new "Walker" water-colour sketching box, which is made of japanned tin, and is most compact. The actual dimensions of the box are $6\frac{3}{4}$ ins. long, $2\frac{1}{2}$ ins. wide, and 1 in. deep. It contains twelve half-pans of moist colours, a palette pan for washes, water cups, and brush-holders. The box can be securely fastened to the side of a sketch-block, book, or board, by means of two strong metal clips, which slide in between the leaves. The right hand of the user is thus left free for the manipulation of the pencil or brush, whilst the wrist and left hand can easily retain the box and block. The box is inexpensive, and will doubtless be much appreciated.

In the June number, page 72, we illustrated some belt-buckles executed by the Barnstaple Guild of Metal-workers. These buckles were designed by Messrs. F. Braddon and J. Dewdney, and not by Mr. F. J. Partridge, who is not connected with the Guild.

Art in Photography.—The interest which THE STUDIO from its early numbers has manifested in the progress of art applied to photography has culminated in a Special Number being entirely devoted to the subject. The reader of this number will be able to judge from the numerous plates which it contains better than by any amount of description, of the remarkable advance which has been made. Although from unavoidable causes examples of the work of Messrs. C. D. Kay, J. C. Warburg, and R. S. Harding could not be included, the number of illustrations contained in this volume, greatly exceeds that originally contemplated.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XV. DESIGN FOR SILVER TEA SERVICE.

The outcome of this competition is very disappointing, and the judges regret to be obliged to withhold the second prize. The FIRST PRIZE of *Three Guineas* they award to *Crafts* (Fred. White, 19 Amott Road, East Dulwich, S.E.), and HON. MENTION to *Blade* (J. T. Niven); *Batwing* (J. W. Wilkinson); and *Moss* (M. O. Sharp).

CLASS B. PICTORIAL ART.

B X. DESIGN FOR A MUSIC COVER.

FIRST PRIZE (*Two Guineas*): *Pan* (F. H. Ball, 85, Scotland Road, Carlisle).

SECOND PRIZE (*One Guinea*): *Brush* (Percy Lancaster, 231 Lord Street, Southport).

HON. MENTION: *Peter* (Peter Brown); *Isca* (Ethel Larcombe); *Daimeryl* (A. M. Burleigh); *Kismet* (Jane Pawsey); *Joe B.* (Eliz. Weinberger); *Alastor* (R. S. Angell).

B XI. DESIGN FOR A MONOGRAM.

(Great Western Railway.)

The Prize of *Two Guineas* in this competition has been awarded to *Taunton* (Chas. Doust, 24 St. Aidan's Road, East Dulwich, S.E.).

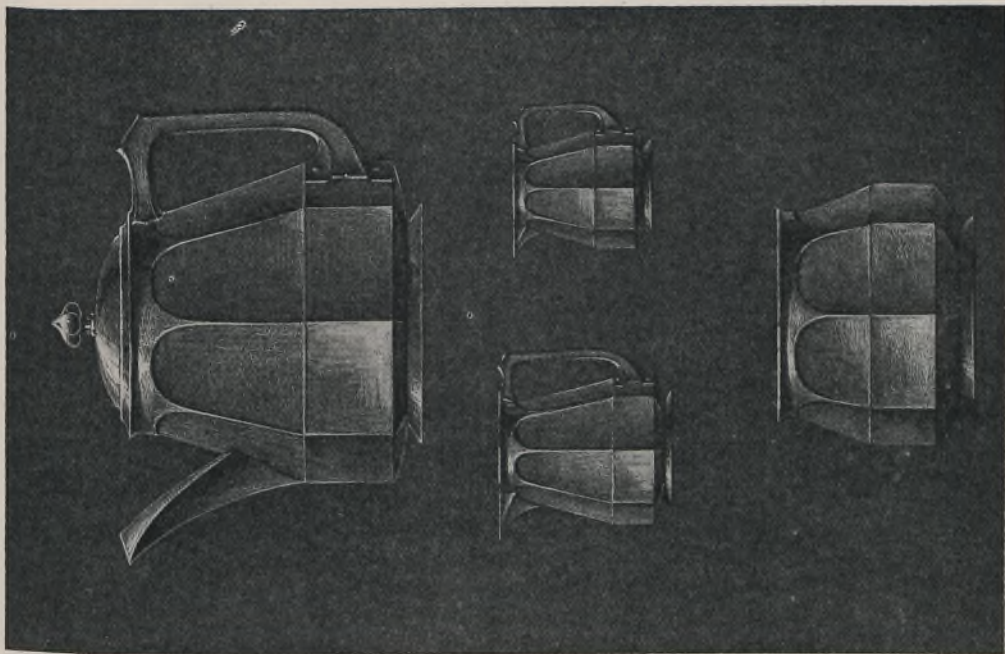
CLASS C. PHOTOGRAPHS FROM NATURE.

C X. DOMESTIC INTERIOR WITH FIGURES.

FIRST PRIZE (*One Guinea*): *Adelboden* (Miss C. Ellis, Summersbury, Shalford, Surrey).

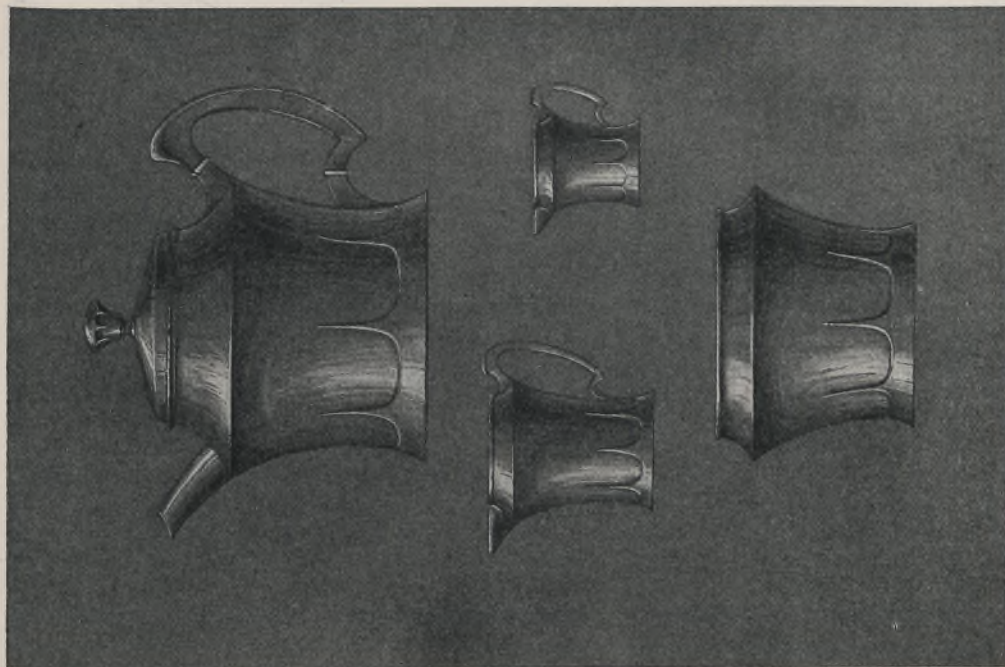
SECOND PRIZE (*Half a Guinea*): *Mask* (Thos. Kent, Albert Square, Kirkwall).

HON. MENTION: *Nomad* (Emile Frechon).



FIRST PRIZE (COMP, A XV)

"CRAFTS"



HON. MENTION (COMP, A XV)

"CRAFTS"



FIRST PRIZE (COMP. B X)

"PAN"



SECOND PRIZE (COMP. B X)

"BRUSH"

BEN BOLT

OH·DONT·YOU·REMEMBER·SWEET·ALICE·?

HON. MENTION (COMP. B X)

"PETER"

THE MARSH-KING'S DAUGHTER

CANTATA·FOR
FEMALE·VOICES

LIBRETTO·BY·MAY·GILLINGTON
MUSIC·BY·ANGELO·MASCHERONI

LONDON·ROBERT·COCKS·&·CO
NEW·BYRLINGTON·STREET·W.

HON. MENTION (COMP. B X)

"ISCA"



FIRST PRIZE (COMP. C X)
BY "ADELBODEN"



SECOND PRIZE (COMP. C X)
BY "MASK"

The Lay Figure

THE LAY FIGURE: ON AN INJUSTICE TO WOMEN.

"I HAVE been thinking over the subject which we discussed at our last meeting," said the Designer, "and I still feel that there is a certain amount of injustice in the assumption that women are solely or even chiefly to blame for the inartistic character of the jewellery which is generally offered to them by the dealers in such wares. I think there are other causes than a want of taste among the purchasers which would account for the difficulty of creating a new and better fashion in work of this order."

"Do you set yourself up as a champion of the sex?" queried the Cynic. "Are you trying to make us believe that women are thirsting for good art, and are kept from satisfying their aspirations by the tyranny of the manufacturers of articles of personal adornment? If so, I fear that your gallantry is leading you astray and is blinding you to facts that should be sufficiently obvious."

"I think the main point in the attack made on feminine taste, when we went into this question before, was that the barbaric inclinations of woman-kind led her to prefer showy and expensive things to those which had been made beautiful by the use of the less costly materials," said the Art Critic. "The complaint was not so much that women could not admire things well designed, as that the majority of them craved for jewellery which bore the stamp of costliness."

"Yes, and it is that assertion which I want to dispute," replied the Designer. "I really believe that one of the chief reasons for the persistence of this fashion for objects which must be expensive, and need not necessarily be artistic—I am quite willing to admit that it exists—is that women have never been given a proper opportunity of seeing what can be done by a judicious combination of taste and economy. What chance have they of learning any new lessons? Where can they see the things which would help them to form fresh ideas on a subject in which they are keenly interested? It is all very well to say they are barbarians, but has anything really been done to civilise them in this direction?"

"Are there not plenty of exhibitions in which the efforts of the designers and craftsmen who devote themselves to this walk of art can be seen?" asked the Cynic. "Cannot these public shows be looked upon as factors in feminine education?"

"Have exhibitions of pictures created a fashion for modern paintings?" returned the Designer. "Exhibitions appeal only to a limited section of the public and have a very narrow influence. At best they would only affect a few hundred people, who, from the fact of their visiting art shows, may be presumed to have more or less pronounced æsthetic inclinations. It is the thousands in whom these inclinations are almost entirely latent that I want to touch. They go for their jewellery to the shops, not to this or that gallery, and it is in the shops that they must be educated if they are to be educated at all."

"But surely the shops exist only to supply people with the things they want," said the Cynic. "If women asked for jewellery that was artistic and inexpensive they would get it as a matter of course."

"Evidently your experience of shopping is limited," laughed the Designer. "Has it never struck you that what you get in a shop is not what you want, but the thing that is least unlike what you intended to buy? If you ask for something not in stock you are told that it is not the fashion, or not to be procured; some excuse will always be made for inducing you to take what happens to be available. How are women to see this new jewellery if the shopkeepers do not help the manufacturers to put it on the market?"

"Now I see what you are driving at," broke in the Critic. "You mean that, as a step towards the civilising of feminine taste, the buyers for the shops which deal in jewellery must first be converted. You are right, I believe. Of course, in that way women have been given few enough opportunities of seeing what scope there is for the artist and the skilled worker in this class of production. Not many shops stock anything but the expensive articles, for those which pretend to be expensive; and so the people who might be quite willing to break away from a tiresome convention are kept, whether they like it or not, in the same old groove. The woman would be courageous, indeed, who persisted in asking for artistic jewellery at a moderate price after the shopkeeper had delivered his dictum that such stuff was not the fashion. But if he had it there to show her, and knew enough about it to impress her with its beauties and its attractive novelty, I can well imagine that he would fan the glimmer of taste in her to a quite imposing flame. And he would create a new fashion, by which he would profit exceedingly. Set to work to educate him, by all means."

THE LAY FIGURE.

Ludwig Dettmann

LUDWIG DETTMANN. BY DR. MAX OSBORN.

THE great problem to be solved by German artists of our day is the amalgamation of modern teaching imported from abroad, above all from France, with the peculiarities of distinctively German sentiment. However genuine and significant the artistic relations between nations, their mutual attraction and cross-fertilisation, may have become, there are at the basis of all national feeling towards art fundamental differences that are unlikely ever to be obliterated—differences not merely of an external nature, called forth by the changes of environment in individual countries, but differences of vision, deep-rooted variations in the manner of observing nature, and of building up for oneself a world of imagination from given and selected impressions of nature and reality. Yet the dictum of certain over-zealous chauvinists who are to be met with here and there in German artistic circles must not be endorsed. We cannot do without the impressionism originated by France, cannot dispense with its schooling, and are advised of its educative value, which amounts to the highest

refinement of artistic technique hitherto known. Our road must of necessity pass through it, although our goal lies beyond. We too want to make our pictures absorb the rich resplendence of life and nature, though our desire is not satisfied with that. We too must and will sharpen our eyesight and exercise our hands: not, however, to set them as masters over us, but to make them the readily-available servants of our minds. Even in Berlin, where the tendency of the Secessionists to adopt French impressionism wholesale has been most pronounced, this endeavour has for long been clearly noticeable. What Max Liebermann and Franz Skarbina introduced in the way of new international ideas, during the eighties of last century, was enthusiastically taken up by the younger generation of artists in North Germany. Under the influence of these leaders they revised their whole artistic outlook; their composition became more full of life, their colouring bolder, their light clearer and more radiant, their subjects fresher. But they also made various energetic attempts, while at the same time working out the foreign stimulus independently, to reconcile the new methods learnt from abroad with the never-



"THE EVE OF THE HOLIDAY"

XXXV. No. 150. -- SEPTEMBER, 1905.

BY LUDWIG DETTMANN

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silenced claims of native art. In particular a band of Lowland German artists joined in this movement, and Ludwig Dettmann was from the first one of the foremost among them.

Dettmann was born at Adelbye, near Flensburg, on July 25th, 1865, and he remained a loyal son of his quiet homeland. He went, indeed, to the Academy in Berlin (where Paul Thumann and Eugen Brecht were his principal teachers), and took up his abode in the capital; but the flats of Schleswig, the life of its villages, the "Waterkant," with its lowly cottages and its taciturn inhabitants, remained ever his favourite hunting-grounds for the subjects of his pictures. The rude, keen strength of the Lowland Saxons flourished in him, and preserved him from falling into that characterless and washed-out "modernity" which so easily overwhelms weaker natures in Berlin, that mushroom city so poor in æsthetic tradition. He learned—not at the Academy, but in the vigorous artistic life of Berlin, open to so many different stimulating influences—to study with constantly renewed at-

tention the clear light of day, and the vibrations of the atmosphere in which we breathe; to penetrate into the secrets of the unstable fluid that permeates our universe; to follow with observant glance the sun's rays, which, sometimes unhindered, sometimes tempered by cloud-shadows into infinite gradations of brilliancy, rest with an intricate play of colour upon all natural objects. He learned to recognise, with the certainty of a scientific investigator, the whole vast realm of shimmering, wavering, infinitely variegated nuances, of richly-coloured luminous chief-values, of half-tones and transitional tones. He learned to make use of every new method in order to interpret absolutely aright the radiant transparency of our earth's illumination, the drifting and undulating of its atmosphere, and so to express in the language of colour not only what visibly exists, but all the inarticulate moods and sensations that slumber beneath actual appearances.

At first Dettmann made his mark chiefly by water-colours, little cameos from nature by which



"FISHER-FOLK'S COMMUNION SERVICE

BY LUDWIG DETTMANN



"RECEPTION OF HAMBURG
FUGITIVES IN ALTONA, 1813"
BY LUDWIG DETTMANN

(In the Rathhaus, Altona)

Ludwig Dettmann

he proved how strongly the principles of a freer artistic outlook had affected him. They were for the most part landscape-studies in North Germany, brought forth under the influences of the time, which preferred all that was plainest and simplest in nature. Hitherto she had been courted rather where she was magnificent, pathetic, and rhetorical; but now attention was turned to the unassuming flat country, where suddenly every tree lighted up by the sunshine, every lake that reflected the clear or cloudy sky, every field whose upturned purple-brown soil shimmered with changing hues, seemed worthy of study. He explored the confines of Brandenburg (whose usually rough and austere, but often tender beauty his generation had first properly discovered for art) and the extensive regions of the Lowlands of Southern Germany. He followed with devoted attention the play of diffuse light, which changed with every season, with every variation of weather, even with every hour; and his lightly-touched-in water-colours retained these effects with extraordinary aptitude. The Berlin National Gallery possesses a whole series of these leaflets from Dettmann's hand.

But as soon as the young artist proceeded from

these little studies to larger works, his versatile spirit sought to overstep the bounds of the purely picturesque (*Nur-malerische*). While so doing he placed himself in direct opposition to the modern doctrine, which (from a reaction against an earlier over-estimation of the subjective side of things) proceeds, with strict one-sidedness, to dismiss as "literature" all independent physical study, because it may only too easily divert the attention of the artist and the spectator from the main point—*i.e.* the picturesque itself. Dettmann wanted to prove that one could very well represent pictorially sensations, mental or spiritual affections, even thoughts, by means of symbols, and yet remain a true artist. And he succeeded in his aim, being the first German "modern" to embark on this course—like Fritz von Uhde of Munich in his religious subjects, though after a different fashion.

A triptych, whose subject is the *Fall of Man*, was his first work of importance, and attracted much attention at the Berlin Exhibition of 1892. The curse which has rested on the human race from primeval times forms the sombre underlying theme: "In the sweat of thy face shalt thou eat bread." This bitter malediction of a Deity offended



"A DIFFICULT LANDING"

(In the Dresden Gallery)

BY LUDWIG DETTMANN

Ludwig Dettmann



"FRISIAN WOMEN RETURNING FROM CHURCH"

BY LUDWIG DETTMANN

by human sinfulness broods over the central picture. The left-hand panel shows what we have lost. Before our eyes lies the flowery meadow of innocence, studded with white lilies, leading to the mysterious dark groves of the Garden of Eden, whose gate is guarded by the tall, strongly illuminated figure of an angel with a flaming sword; but a marshy piece of water separates us, the world of men, from all that splendour, and on the hither bank of this gleaming mirror the serpent of the Temptation upraises its evil head with darting tongue. In the right-hand panel, however, the refrain of man's suffering and oppression is hushed in a concord of harmony. From an extensive plain, dominated in the mists of the far distance by the flowing lines of a cathedral's dome, rises the visionary figure of the Crucified, as though formed by the rays of the setting sun. He has freed His arms from the tree of martyrdom, and receives with gracious kindness the three representatives of humanity who draw near to Him: an old man, who hobbles along with his crutch and a stick; a magnificently attired prince of the Church, who falls on his knees before Him; a little girl of the people, who comes shyly forward, and who somewhat reminds us of Uhde's pictures. What marks, indeed, still more

clearly Dettmann's close relationship to the Munich master, is the social enlightenment of Christian thought brought about by the spirit of the times. Dettmann's Saviour and angels, like those of Uhde, treat all mortals with equal love; but they protect with especial tenderness the young and the poor, the disinherited and the children.

Throughout a long period Dettmann was busied with such subjects as this. In the year following the *Fall of Man*, his *Holy Night*, a work of much charm dealing with popular custom, appeared at the great Berlin Art Exhibition of 1893. In many parts of Germany it has for centuries past been the practice to hold a religious service at the turn of the night when the Saviour was born. It is of this old custom that the artist has made use. He looks down from a height into the valley, where from every side the inhabitants of the neighbouring villages are seen flocking, lantern in hand, along the snow-covered roads towards the brightly-illuminated little church. The lights shine like tiny glow-worms; but suddenly through the winter night a brighter radiance gleams forth: an angel has descended from heaven, and his unearthly brilliance points out to the faithful, as did the Star to the shepherds of old, the way to the sacred

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abode beyond the cottages of the hamlet. The strong effect of light combines with the impression of transcendental imagination, so that the picturesque aspect and the interpretative blend perfectly together

But Dettmann's whole individuality was too much concerned with earth for such themes to hold him permanently. The *Fall of Man* had certainly removed him at a stroke from the rank of an artist known only to a narrow circle of art-lovers, and made him a celebrity whose name was on everyone's lips. But already, even at the exhibition of 1893, when the *Holy Night* appeared, he had shown, by the work exhibited in the special room that was allotted to him, in what direction his innermost nature was driving him. He there led his public, by virtue of the subtle realism of his favourite landscapes, to the Holstein country,—to Altona, to the shores of the Baltic, to the sand-dunes, to the forest; even to the neighbourhood of Berlin,—to Werder, near Potsdam, the orchard

of the Mark, where in the time of cherry-blossom are displayed perfect marvels of delicate colouring; or into the Grunewald, which under the shy witchery of spring has a tender loveliness all its own; and his lively and versatile faculty of realistic portrayal is everywhere abundantly successful.

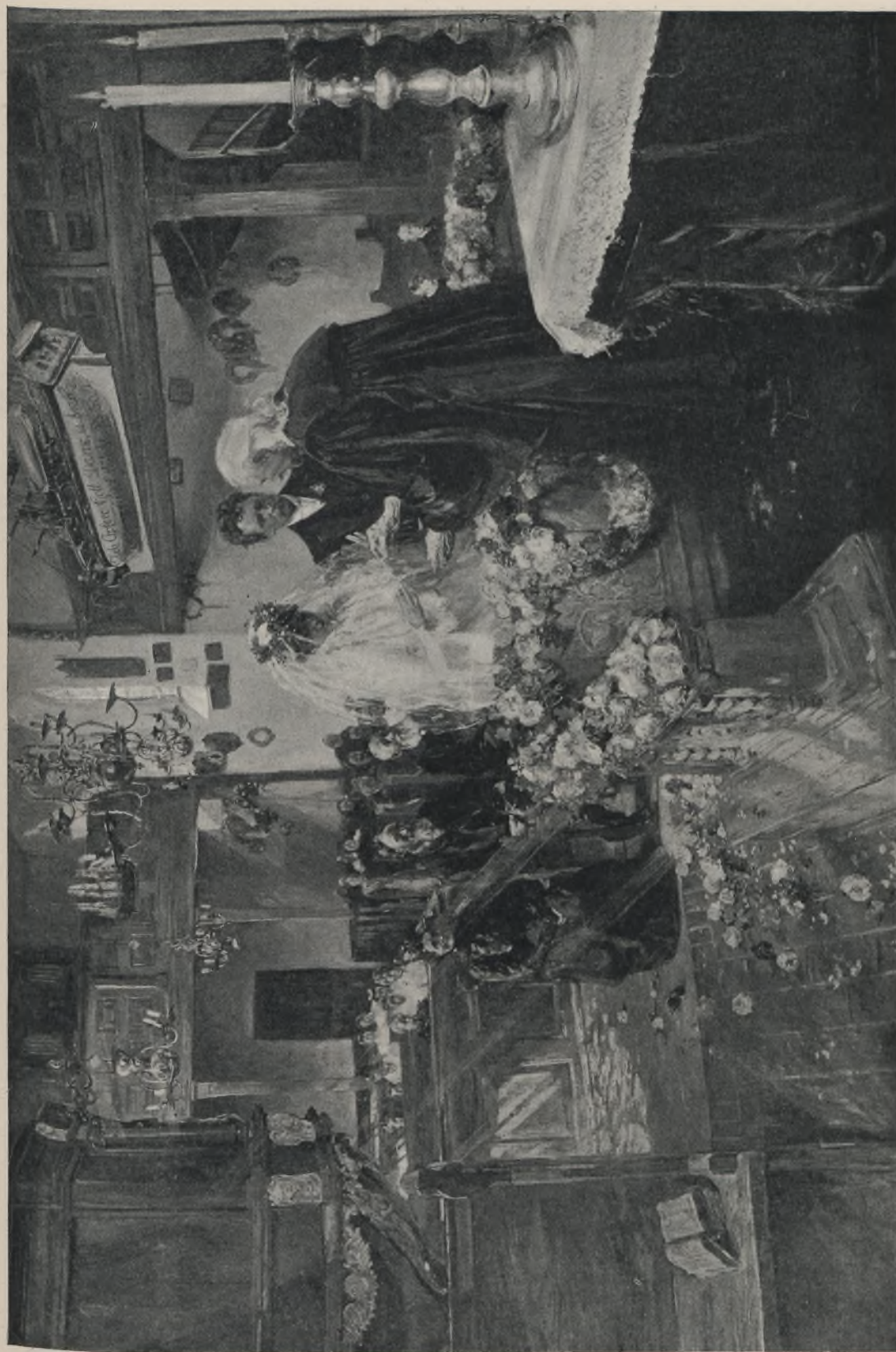
In 1894, the year after the exhibition of his collected works, Dettmann exhibited in Berlin a large picture inspired by the realities of modern life, the triptych *Work*. Here the social *motif* rings out more clearly than hitherto, while an undertone of religious feeling, emancipated from all transcendental appeal, still echoes faintly, although it is suggested by the form (now used for an entirely mundane purpose) of the old triple-panelled altar-piece. Two years earlier Dettmann had illustrated the curse of toil; he now preached the joy of active industry, the sober happiness that work confers, and its elevating ethical force. The central panel represents the front of a village smithy. The herculean figures

of the workmen stand before the forge in the full flood of glowing sunshine, manipulating the red-hot iron tyre of a wheel. Two of them hold it in its place; the third wields the hammer with his powerful arms. It is all yoked strength, concentrated energy. The mighty strokes of the hammer resound, reverberating from the walls of the village church which rises in the background like a symbol of peace above this picture of joyous productive labour, wholesome alike for body and soul. The faint suggestion of solemnity given in the centre-piece is re-echoed in the two side panels. One of these shows the workman's family at their meal, petitioning, "Give us this day our daily bread." The grey-headed grandfather, at whose right hand stands his son, dismisses his youthful grandson with the Bible-text that speaks of the blessing and the power of work, to which we have already alluded. The busy activity of the central panel is thus associated, both on the right and on the left, with a scene of rest and contemplation; the bright sunny glory of open daylight is bordered on either side by the half-light of indoor subjects, so that the whole appears finely closed in and rounded off alike to the eye and to the inner perception. The strong effect produced by this antithesis may



NORTH FRISIAN TYPES

BY LUDWIG DETTMANN



"A FISHERMAN'S WEDDING"
BY LUDWIG DETTMANN

Ludwig Dettmann

possibly be somewhat over-emphasised; yet there is such fine artistic intuition in the invention, and such a mature certainty in the arrangement of the composition, that we cannot argue too closely with the painter as to whether the objective side is not a trifle too much insisted upon.

This triptych stands at the head of a long series of pictures in which Dettmann portrays the lives of the workers. After painting these blacksmiths, whose originals he had found in the neighbourhood of Berlin itself, he returned to his lowland home, which all this time he had never forgotten. The broad, simple world of that countryside was now presented as it had never been painted before. The peasants and shepherds, boatmen and fishermen, with corn-coloured hair and beards and bright blue eyes, appear, not conventionally grouped, as they had occasionally been depicted by previous artists, but in the midst of their hard toil, in the sober earnest of their penurious life with all its rustic hardships. We accompany these rugged folk of the "Waterkant" of the North Sea and the Baltic, and of the great plain which stretches from it southwards, through all the phases of their simple lives. Young girls in brightly-coloured peasant-dress pass singing and dreaming across field and moorland; or on Sunday they deck the angular chastity of their slender forms with knots and ribbons before the looking-glass in humble rooms flooded with sunshine. Or on some twilight evening such a maiden strolls arm-in-arm with her sweetheart midst waving masses of corn to the rustling lime-tree by the brookside, and rests there, blissfully encircled by his arm, while the moon slowly rises and sheds her silver light over the starry summer night. Or we stand with the lovers before the altar adorned with candles and flowers in the modest village church, from whose rafters the prettily made and painted model of a ship hangs suspended; the old pastor joins their hands, while the relatives and wedding-guests in their Sunday-clothes gaze up with speechless awe into his kindly face. Then comes work. The flocks and herds are driven out in the early morning, when the sun on the horizon has just cast his first pale gleams over hill and dale, so that everything seems bathed in the flood of pure light. The labourers go about their business in the fields. The sower steps along and confides the seed to the maternal earth, while a rainbow in the sky repeats the ancient promise of blessing. Then the bells sound out resonantly, pulled by the lusty arms of a man and a maid, and ring in another holiday. Again we enter the

little church, where the pastor is now celebrating the Lord's Supper. And the tragedies of human life, from which even the humblest are not exempt, develop themselves before our eyes with terse simplicity. The prodigal son returns home to the village, from the midst of which his father's house greets him with dumb reproach. He has thrown away his stick, and, seized with bitter remorse, has sunk crouching on the ground; like the home-returning farm labourer in Böcklin's picture, who, filled with anguish, makes a halt beside the stream before venturing to set foot in his native village. Or another returning wanderer kneels sobbing in the churchyard beside a grave across which he has thrown his arms, as though he would press to his heart the departed loved one who rests in the cool earth beneath. Dettmann has often sought to express the quiet poetry of country churchyards. We look away over the crosses and flower-decked mounds to the sea rolling up its waves on to the strand, untroubled by human joy or human sorrow. Or we see a peasant's funeral procession of clumsy little boats passing along the canal, accompanying the coffin of a comrade to his long home. And the artist wanders again and again through the land, through its gardens and meadows, halting ever and anon by stable or cottage to cast a rapid glance within; he wanders on moonlit nights through the silent lanes, gazes out over forest and plain, assimilates the magic of spring and the crabbed, stormy moods of autumn, and finds at every turn new beauties to paint.

One of Dettmann's favourite tasks is to work out strong effects of light based on his rapid sketches from nature. He is fond of adopting unusual physical effects in order to emphasise the *motif* which they suggest. It gives him peculiar pleasure to conjure up the swiftly-fleeting appearances that flash into being to vanish again the next instant, and with the cunning dexterity of a hunter to seize the flying moment which strives to avoid capture at the hand of the artist. He shares the general ardour of modern painters for the pursuit of movement, of the continual flux, of the pulsating life of nature that never remains quite still for a single instant. In Dettmann, too, are markedly present the nervous haste and deep yearning of latter-day mankind, which find artistic expression (as in Richard Wagner's *Unendliche Melodie*) in the passionate desire of painters to make themselves masters of this persistent perpetual motion.

This feeling first found vent in curt, hasty brush-work, an artistic handwriting which plainly showed

Ludwig Dettmann



"THE SPRING OF LIFE"

BY LUDWIG DETTMANN

his impatience at once to master the quickly-grasped *motif*: a technique, in fact, that resembles the hurried, stammering utterance of a man who, while he is speaking, continually thinks ahead, and has some difficulty in coping with his thronging ideas. It is interesting to observe how this style reconciles itself with the artist's solid knowledge: how, on the one hand, it is kept within bounds by his conscientiousness towards nature, and is thus guarded against falling into mere superficiality; and how, on the other, it prevents this profundity of thought from ever becoming tiresome. His temperament weaves itself into every single picture; with his colour a drop of blood is always mingled. In Italy, too, though that country could not retain a lasting sway over the mind of the Lowland German, the play of sunshine offered Dettmann many profitable opportunities. This was especially so at Lake Garda, where the dazzling gleam of the sailing-boats and the blue of the water beneath the clear sky rise to gay and festive notes of colour; and he there produced in separate sketches that exquisite series of

water-colours which have so little in common with any native Italian painting. The peculiar splendour of the South but seldom captivated him, charming from his hand pictures that appear quite foreign to his character—such as the castle on the crags of the Riviera, which rises up like a fairy citadel in the magical southern moonlight. For the most part he remained faithful to his North German temperament in the few other pictures that he painted abroad, as in the beautiful interior of a church at Meran.

Yet within the circle described by the characteristic limitations of his individuality, there has for some years been perceptible a slow change in Dettmann's technical forms of expression. His execution is becoming broader, is given freer, larger scope; his brushwork is losing its abruptness and becoming more alive; the *ensemble* of his crowding details is better grasped; and the sensation of movement is attained by a fuller and richer sweep of the determining lines. Whereas formerly the air seemed to be animated by gentle fannings and

Ludwig Dettmann

flutterings, it now seems swayed by mighty rushing winds. Dettmann has repeatedly painted this powerful movement of the air, and has obtained results such as had been achieved by scarcely anyone before him. He has shown us how on the banks of lake or river the water and the plants seem rocking with excitement; how the forest begins to sway to and fro, and to roar like some huge organism; how a puff of wind drives over the plain, and sweeps the withered leaves of the bare trees in a wild whirling dance across the brown stubble-fields, so that the mass of autumnal foliage with its yellow trail behind it swirls along like a shower of little comets. Yet even when he turns from the immediate study of these phenomena of the air, Dettmann's brush preserves this larger sweep. His contrasts of colour seem also to simplify themselves automatically; they are spread over broader surfaces, and thus is imported into his painting a decorative element hitherto strange to it. Everything now takes on a fresh significance. The details in the picture of actual life strip off their purely contingent reality, and combine together to make an impression which transcends that of the mere "slice of nature." The mood, the lyrical content of the landscape and accessories, is thereby more strongly brought out, and the figures that give life to the picture receive an almost symbolical character. The sower as he strides across the field becomes a personification of nature, ever renewing her youth; he is, as it were, a conscious interpreter of the unconscious landscape, in whom everything that the latter would express is once for all concentrated, compressed into a striking formula. The old man who in the gray of eventide gives his last spade-stroke, and sinks dying to the ground, becomes a symbol of exhausted nature in autumn, of the unbroken law that everything living must decay and pass away. And like creatures too of the soil, the big forms of the Frisian girls, so often painted by Dettmann of late years, step out to meet us. It cannot be doubted that the observation is correct which sees, in his broad free manner of treating rustic figures in their brightly-coloured garb, the influence of the Spaniard Zuloaga, who has created a special technique for similar decorative purposes in his pictures of gipsy life.

It must have come upon Dettmann as a great piece of good fortune that, just when he was occupied with this significant change, he should have been given the task of carrying out a grand piece of decorative work in his own quiet neighbourhood: the pictures for the assembly-room of

the Rathaus at Altona. And it is wonderful to find with what ease he immediately adapted himself to the field of historical painting, which, in compliance with the wishes of the authorities, he had now to enter upon. Only once before had he ventured to treat a subject of historic import. It was, however, no episode of the past, but an impression of the present that was then recorded: the icy-cold winter night when the coffin with the body of the old Emperor William I. was conveyed from his palace to the cathedral. The picture was an achievement quite out of the common, a great contrast to the empty, cold, correct, thoroughly inartistic performances with which official art in Prussia is usually satisfied. The representation of that memorable procession rises before our eyes like the sombre vision of a dream. The air is filled with whirling snowflakes borne along by the raging wind; and in the flashing light of the lowered torches held by the soldiers lining the route, the carriage with the black-draped coffin becomes visible; while behind it, battling with bent heads against the storm, is seen the file of princes and dignitaries who accompany the dead monarch,—at their head the young Crown Prince, the present Emperor,—the whole looking, in the struggling torchlight, like some group of nocturnal shades fantastically illumined by the flickering flames. An historic moment was here presented with deep feeling and in its full significance, and at the same time presented in a quite definitely picturesque aspect, with such a happy grip of the subject as to satisfy equally the eye of the artist and the inner susceptibilities of the patriot.

From historical painting in the narrower sense, however,—from the representation, that is, of interesting occurrences in past ages,—Dettmann had hitherto held aloof. He shared the well-founded mistrust which led the younger generation of German artists to fear that the exacting claims of such subjects would interfere with the purely artistic and pictorial value of the work. When he now took these tasks in hand he recognised the necessity of setting aside the conventional method hitherto applied to historical pictures, and of seeking out new forms of expression in conformity with his whole outlook on the world. And these he found. He was the first man in Germany who attempted the application of modern methods to decorative architectural painting, and who boldly employed a broader impressionistic manipulation of the brush, and a free unacademic arrangement of composition, in great descriptive pictures of an historical character. The hazard was successful.

The Tempera Exhibition

He painted for Altona scenes from the long-vanished past: how the colony at the mouth of the Elbe was founded; how the people of Altona in the seventeenth century sheltered their fugitive brethren in the faith; how the panic of Napoleonic times broke over the town; and, side by side with these, a day from the more recent past, when, after the war of 1864, the victorious Prussian troops made their entry amidst the ringing of bells. This last picture especially rose far above the usual average in the originality of its composition. For Dettmann had the happy inspiration of placing the spectator upon the roof of a house, whence the inhabitants are witnessing the entry of the troops. We look down on the gay procession winding through the streets far below; and above all the military display the flags that are hung out from every house stream and flutter merrily—a brilliant flourish of colour, splendid in its pictorial effect.

It is a life-work of rare versatility that unfolds before us, when we consider Dettmann's career up to the present moment. And yet we may any day be prepared for new surprises, which the youthful master can and certainly will give us.

On his removal to Königsberg in 1901, when he was made Director of the Academy of Art in that town, he found a long-wished-for opportunity to exercise his exceptional talent for teaching, which even in his Berlin days had been much appreciated; and thus are opened up to this unwearying artist a new field of industry and a new fund of material, to be used by him with untiring zeal for the deepening and extending of those great powers from which we hopefully anticipate fresh harvests as the years go on. He is numbered among the few German artists of our day in whom we have real confidence.

THE TEMPERA EXHIBITION AT THE CARFAX GALLERY.

At the time of the first Tempera Exhibition, held in April and May, 1901, at Leighton House, there was no organised body of artists in tempera. The Tempera Society is the direct outcome of that exhibition. Nor, indeed, was it otherwise than fitly accordant with the natural sequence of things that the leaders of the movement should have forgathered at the beginning at Leighton



"ST. VITUS'S DANCE"

BY G. GARSTIN HARVEY

The Tempera Exhibition

House, and should have formulated within its walls the rules and objects of the newly constituted Society. This took place on November 1st following; at an interval, that is, of just six months after the exhibition.

The purpose of the Society is summed up briefly as, "the improvement in the art of Tempera painting by the interchange of the knowledge and experience of the members." And this end the Society seeks, in its corporate capacity, to promote by holding periodical meetings, at which a paper, followed by general discussion, is read by some qualified authority on various aspects of tempera-work and matters connected with it, such as the preparation of grounds and the respective merits of different kinds of grounds; on methods of tempera brushwork; of illumination, gilding, etc. There are no fixed intervals for the members to meet, but they have managed to assemble, on an average, three or four times a year from the date of the Society's foundation to the present.

As to the qualification for membership, it should be observed that, in addition to painters in tempera themselves, others are eligible "whose art or knowledge would promote the object of the Society." Thus it appears that merely to have an appreciative sympathy with tempera-work, without being, or ever intending to be, an actual executant, is enough to entitle one to seek enrolment in the ranks of the Society. It is, of course, easy to understand how those who practise the old method of gilding—that most important auxiliary to tempera-work—are admitted to the Society; while, by a less obvious comprehensiveness, a certain number of persons skilled in the ancient art of illumination are also included.

And, next, with regard to the precise significance of the word "tempera" itself, as defined by the Society, their rule says: "The term 'tempera' shall

be held to include colours mixed with egg or size, or other similar substance, and to exclude colours mixed with gums or resins, or with vegetable or mineral oils." It is essential to have a clear understanding as to what is meant by "tempera," since, as I pointed out in my article on "The Revival of Tempera Painting" in *THE STUDIO* of August, 1901, the word in its literal origin conveys no sense other than that of dilution; whereas its restriction to an egg medium or the like is, after all, an acquired meaning that has grown up only out of arbitrary usage and association of terms.

Although the employment of an egg medium or its equivalent, in distinction to oil, had, through centuries of desuetude, become a thing abnormal among painters, it is not to be denied that from time to time there arose men who were dissatisfied with the banal routine practice of their contemporaries, and who yearned for some different and more fervent mode of artistic expression. For such as these, in the absence of living tradition to



"TRES GENTIL CHAUCER"

BY NORMAN WILKINSON

The Tempera Exhibition



"ELAINE"

BY BERNARD SLEIGH

guide them, aspirations, however lofty, could avail but little. Cruel fate, rather, compelled them to grope in the dark, haltingly, yet with an earnestness of endeavour that merits profound respect and gratitude, in their ineffectual experiments towards the attainment of those very qualities which they discerned in the works of most of the old masters, and which, had they themselves possessed the same knowledge which it is our privilege to enjoy, they might perhaps have recognised to be the distinctive property of tempera painting. Prominent among these idealists, born out of due time, is William Blake, in whom a deplorable incapacity of drawing was united to an imagination inspired as, I think, never English painter's was before—nor since, until the advent of the Pre-Raphaelites. The latter artists, of all people, should by rights have been tempera painters. That they were not so is one of the strangest paradoxes in the whole history of the art. Some effects, indeed, in painting—such as that of

the diaphanous white veils which confer, even more perhaps than crowns and gems do, an air of queenliness, and mysterious purity withal, upon the Madonnas of Italian primitives—can only, it is claimed, be produced adequately in tempera. It is on record that Dante Gabriel Rossetti "tried to copy in oil the white muslin dress over red velvet of the portrait of Emeraldalda Baldinelli (which at one time belonged to him and is now in the Ionides bequest at South Kensington)," but was obliged to own his inability to obtain the desired effect. He may or may not have assigned a reason for his ill-success, but a tempera advocate would unhesitatingly attribute Rossetti's failure to the fact that he did not go the right way to work in adopting an oil medium.

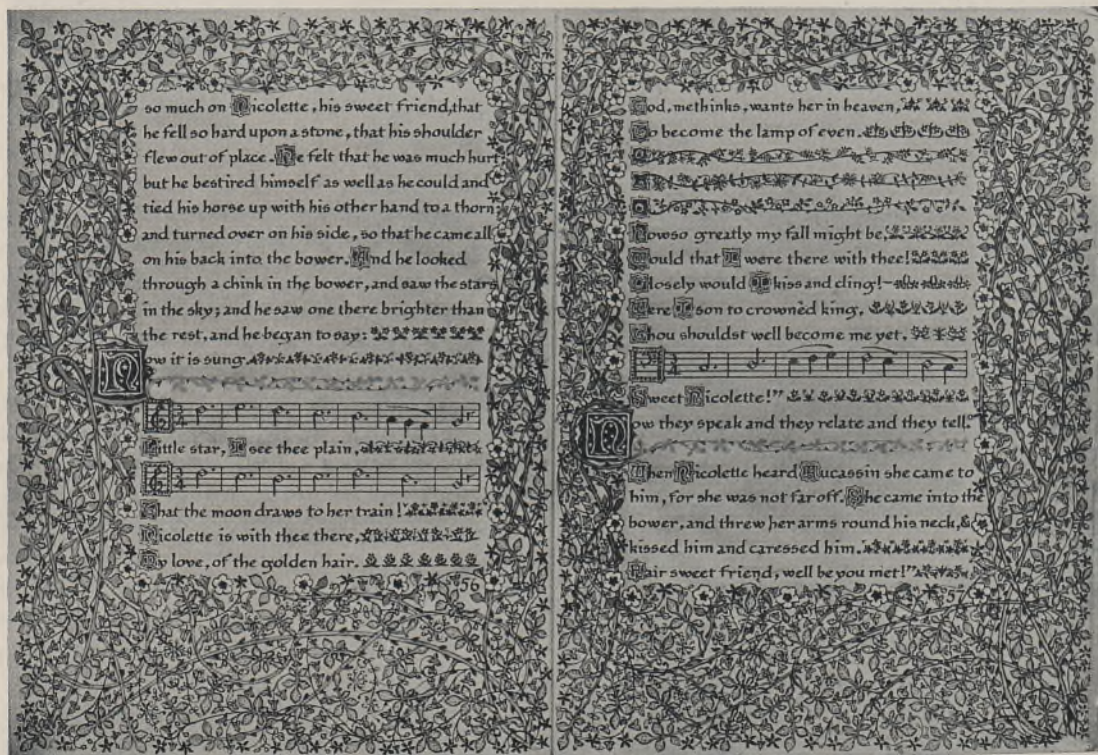
The greatest esteem for Blake was professed by William Bell-Scott and his circle, and yet no one who takes the trouble to ascertain what Blake's opinions and practice were in this regard can fail to be aware

The Tempera Exhibition

of his vehement strictures upon oil as a painting medium. In "A Descriptive Catalogue," dated 1809, of his own pictures, with comments from his pen, Blake repeatedly points a moral to the disparagement of oil colour. Thus, of one composition, *The Spiritual Form of Nelson guiding Leviathan*, his remark is: "clear colours unmuddled by oil"; and of another, *The Spiritual Form of Pitt guiding Behemoth*, he writes: "This picture also is a proof of the power of colours unsullied with oil or with any cloggy vehicle. Oil has falsely been supposed to give strength to colour, but a little consideration will show the fallacy of this opinion. Oil will not drink or absorb colour enough to stand the test of . . . time and of the air. It deadens every colour it is mixed with at its first mixture, and in a very little time becomes a yellow mask over all that it touches." And again: "All the genuine old little pictures . . . are in fresco and not in oil"; and: "The art of fresco painting being lost, oil became a fetter to genius and a dungeon to the art . . . One convincing proof among others that these assertions are true is that real gold and silver cannot be used with oil, as they are in all the old pictures," and likewise in Blake's own "fresco" works. It should be

noted that Blake does not refer to his process by the name of "tempera." Whether by "fresco" he meant "tempera" in the sense in which Cennino Cennini and his latter-day disciples of the Tempera Society define it, viz., an egg medium, the context does not show; but it is abundantly clear that the medium approved and used by Blake contained nothing whatever of an oleaginous nature. So far it partakes of common properties with true tempera, but expert analysis alone can determine its exact composition. Such as it was, Blake employed it in a picture entitled *The Bard*, now belonging to Sir William Richmond, and in *The Canterbury Pilgrims*, as well as in the two allegorical representations of Nelson and Pitt already mentioned.

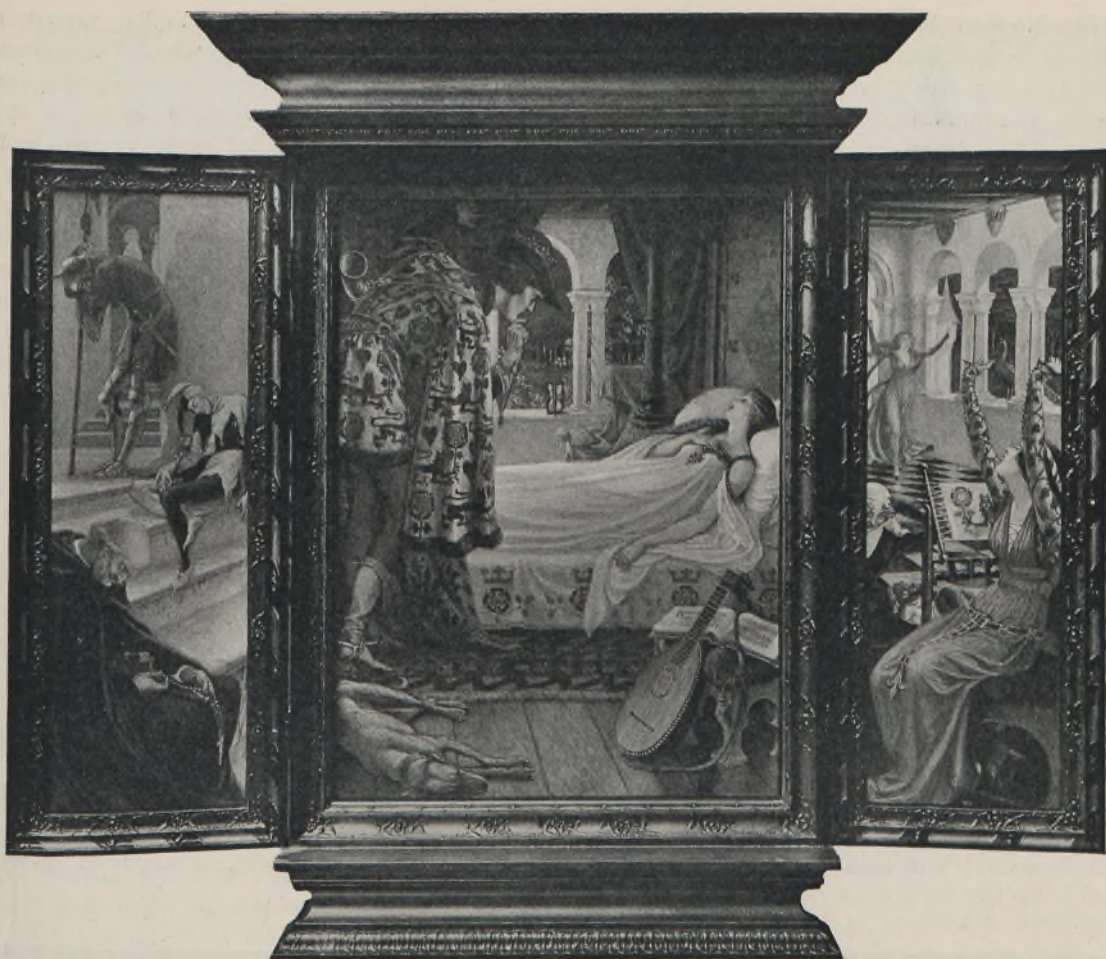
Later by some fifty years than Blake, a distinguished French artist, M. Mottez, decorated in a similar process the vaulting of the narthex of St. Germain l'Auxerrois, the church which fronts the eastern end of the Louvre. Unfortunately, owing, as I fancy, to insufficient attention in the preparation of the ground, M. Mottez' handiwork has all but perished. But his staunch advocacy of tempera methods will ever remain a noble witness on behalf of decorative painting.



ILLUMINATION TO "AUCASSIN AND NICOLETTE"

BY W. H. COWLISHAW

The Tempera Exhibition



TRIPTYCH

BY WALTER CRANE

Of living tempera artists, Mr. Spencer Stanhope should be regarded as the veteran; for he has used this method exclusively for a long time—in fact, for years before anybody talked of tempera or learned to differentiate between the latter and other methods. His panel contributed to the exhibition held in June and July of the present year at the Carfax Gallery, in Bury Street, St. James', is a reminiscence of a portion of a larger and earlier work of his, *The Waters of Lethe*, not only in respect of the pose and grouping of the figures, but also of its intensely rich and mellow colouring. A faithful disciple of the old masters, Mr. Spencer Stanhope departs, however, from ancient precedent in one particular—in his use of zinc white instead of lead white, the only white pigment known to and employed by them. For the same reason—doubt as to the permanence of white-lead under modern atmospheric conditions—the majority of painters at the present time prefer to avoid this pigment; but experience goes to

prove that egg medium affords so admirable a protection to white-lead that the danger of its turning black has, in fact, been greatly exaggerated in so far as tempera work is concerned.

It is sad to think that Watts did not live to complete his picture, *The Utmost for the Highest*; but as it stands, roughed in with tempera, it is a striking testimony to the utility of a method which is believed to have prevailed in Italy long after the practice of painting wholly in tempera had died out, viz., of beginning pictures in tempera and finishing them with oil over it. Among tempera painters themselves much diversity of method exists. Mr. Sydney Lee, one of the Society's latest recruits, paints with a very thick mixture of egg and colour without any water. Mr. Walter Crane's fine painting of *The Mower* is executed in ordinary tempera; while his decorative triptych of the "Briar Rose" legend gleams within and without with gilding and colour, the painting being executed with Vibert's oil of egg medium.

The Tempera Exhibition

Mr. Norman Wilkinson's picture, *Tres gentil Chaucer*, is a delightful composition as such; but, to my mind, it should more strictly be classed as a water-colour drawing than as a work of tempera proper. For though it is true that egg yolk may have been mixed with the water-colour, it is not executed on a primed ground, but on paper, the surface of which, for representation of a chequered pavement, is actually left uncovered in patches, showing plain squares of white.

Mr. Garstin Harvey's contribution is a small panel depicting a scene from the legend of St. Vitus, a Christian martyr of the fourth century. The story is not so trite but that it may well bear repetition here. Vitus was a young Sicilian who, having been converted and baptized, to the chagrin of his heathen parents, was beaten for his avowal of the faith and cast into prison. There his father, coming to the door of the cell to watch the effect of solitary confinement on the lad's constancy, was amazed to find his son, not alone and broken in resolution, but dancing for exultation of heart in the company of angels. So popular was the invocation of St. Vitus in the Middle Ages that he came to be reckoned in Germany among the fourteen holy patrons, and the Cathedral Church of Prague is dedicated to his honour. The name Veit, which is simply

Vitus in German dress, was a familiar baptismal name, as the mention of the celebrated Veit Stoss will instantly recall to students of mediæval figure sculpture. The saint's help was wont to be implored by sufferers afflicted with chorea, and this nervous disorder was hence called "St. Vitus' dance," apparently the only surviving shred left to us of an ancient and wide-spread devotion. I know of no modern rendering of the romantic legend of St. Vitus except Mr. Garstin Harvey's; but he amply compensates this defect, if such it may be called, on the part of other painters by the delicacy and reverence of his own treatment of the subject.

In the work of the Birmingham school of artists, e.g., of Messrs. Southall and Gaskin, and especially in the *Elaine* of Mr. Bernard Sleight, there is evident a Pre-Raphaelite richness of beautiful detail in the draperies and other subordinate accessories, together with, in the principal parts, the human forms, to wit, a persistent selection of unlovely physical types, with which I have had occasion ere now to find fault.

Writing in these pages four years ago, though more than half disposed to accept for proven the case of tempera as against oil, I yet could not bring myself to do otherwise than pay homage to the surpassing qualities of a master who, as everybody agrees,



"THE ANNUNCIATION"

BY HENRY RYLAND

The Tempera Exhibition



"ATALANTA AND MELANION"

BY J. D. BATTEN

was only a painter in oils. I mean Memlinc; and I am glad now to be able to recall having made that reservation. For, so far from dispelling such misgivings as I might have entertained at that time with regard to the absolute superiority of egg medium over oil, the latest tempera exhibition has only increased and confirmed them. Regarding the work as a whole, and particularly certain specimens of harsh, leaden-toned attempts to portray landscapes of decidedly modern cast, in a modern style in all else save in the substitution of tempera for oil medium, I am driven to conclude that artistic salvation is not to be realised in any one given vehicle of itself—a mere shibboleth—but in some quality more subtle and intangible, more deeply underlying the outward surface. The Tempera Society is a talented and (what is not a whit less indispensable) a conscientious body of artists, thoroughly in earnest about their work. But if they want to effect any permanent reform in the art practice of our time, they must beware of adopting an attitude of servile archaism. It is not by seizing upon and emphasising the peculiarities of one of the old painters or schools of painters that the highest perfection in art is to be achieved. It is the inmost, essential qualities constituting the fundamental characteristics pertaining to all early paintings alike, and these only, that artists, who are not pedants but men of sound common sense, should seek to assimilate. For, be one's predilections in favour of tempera never so strong, the study of the primitive oil painters of Northern Europe ought to be cultivated just as much as the early Italians. The work of a Hans Memlinc, a Dierick Bouts, or a Jean Perreal, is every whit as capable of furnishing valuable object-

lessons as is the work of an Angelico, a Vivarini or a Carpaccio. And this because, howsoever divergent the media they employed, old master compared with old master—be the one an oil painter like Van Eyck, the other an egg painter like Crivelli—their several works have a far closer relationship to each other than the work of either class does to a modern production, from which, indeed, a wide gulf divides them. In the presence of ancient paintings one may often be in doubt as to the nature of the medium employed, whether oil or egg; but for an original old painting of either kind who could mistake a new work, except it were a cunning forgery expressly wrought to deceive?

In fine—and I trust that what I say may in no wise wound the susceptibilities of tempera devotees—I am inclined to the belief that the consideration of how to produce the ideal picture is not so much a question of egg *versus* oil as it is of primed *versus* unprimed ground. If this be so, it seems to me that it was a marvellous intuition of William Blake's that led him, notwithstanding his own abortive efforts at grounding on canvas or sheet copper, straight to the very root of the matter when he wrote: "Before Vandyke's time and in his time all genuine pictures are on plaster or whiting grounds, and none since." In the nature of the ground, then, whether primed solid panel or stretched canvas, rather than in the particular kind of vehicle used to dilute the pigment subsequently applied to that ground, consists the crucial distinction between the ancient and the modern art of painting.

And therefore the leaders of the tempera movement in their respective centres—Mr. J. D. Batten, in London, and Mr. Joseph Southall, in Birmingham—have rendered signal service to art

Exhibition of Besnard's Works

in turning their attention to this momentous subject of the composition and preparation of grounds for painting. Mr. Batten has been engaged in a series of tests, embracing a variety of priming materials which differ in density of body as also in degrees of roughness or smoothness of surface. Several preparations may be bought ready-made, such as "keene" and "sirapite;" but many artists naturally prefer to mix their own priming according to the requirements of the particular work in hand. Sir William Richmond paints on a wall surface of slaked lime, while Mr. H. Payne mixes marble dust or sand with the lime plaster, as in the case of his decorations for Lord Beauchamp at Madresfield. Mr. Batten, for the ground priming of his own picture panels (as, for example, in his charming *Atalanta and Melanion*), has culled a recipe from Vibert's "La Science de la Peinture," published in 1891. Slaked plaster of Paris is mixed with water and a little ammonia, and finally, in place of parchment size, caseine—a preparation of cheese-glue, with the fatty matter extracted. Though this does not keep well it is more insoluble in water than ordinary size is, and therefore affords a surface comparatively less absorbent for painting. Mr. Cayley Robinson, recently admitted to the Society, in order to stop the thirst of the ground before painting, treats the surface with a thin coating of shellac.

I have not space to do more than mention the illuminations. A purple-stained vellum-leaf with gold and silver lettering, by Graily Hewitt, and a page of "The Song of St. Francis," written out by the last-named artist, and decorated with a beautiful coloured border by Miss Florence Kingsford, were specially noticeable; while interesting essays in the application of ancient principles to a more modern type of ornament

are embodied in Mr. Cowlshaw's floral border to the story of "Aucassin and Nicolette"; as also in some specimens of illumination by Mr. Allen Vigers, who has already established his reputation as a designer of wall papers, after a manner that suggests the quaint illustrations of some old Herbal.

It remains only to acknowledge the courtesy of those artists who have kindly allowed their work to be reproduced and of the directors of Messrs. Carfax & Co. for granting facilities to photograph the same while on exhibition at their premises.

AYMER VALLANCE.

THE EXHIBITION OF BESNARD'S WORKS IN PARIS. BY HENRI FRANTZ.

THE exhibition of works by the painter Besnard, which has taken place at the Galeries Georges Petit during the months of June and July of the present



PORTRAIT OF Mlle. DAYOT

(In M. Dayot's Collection)

BY A. BESNARD

Exhibition of Besnard's Works

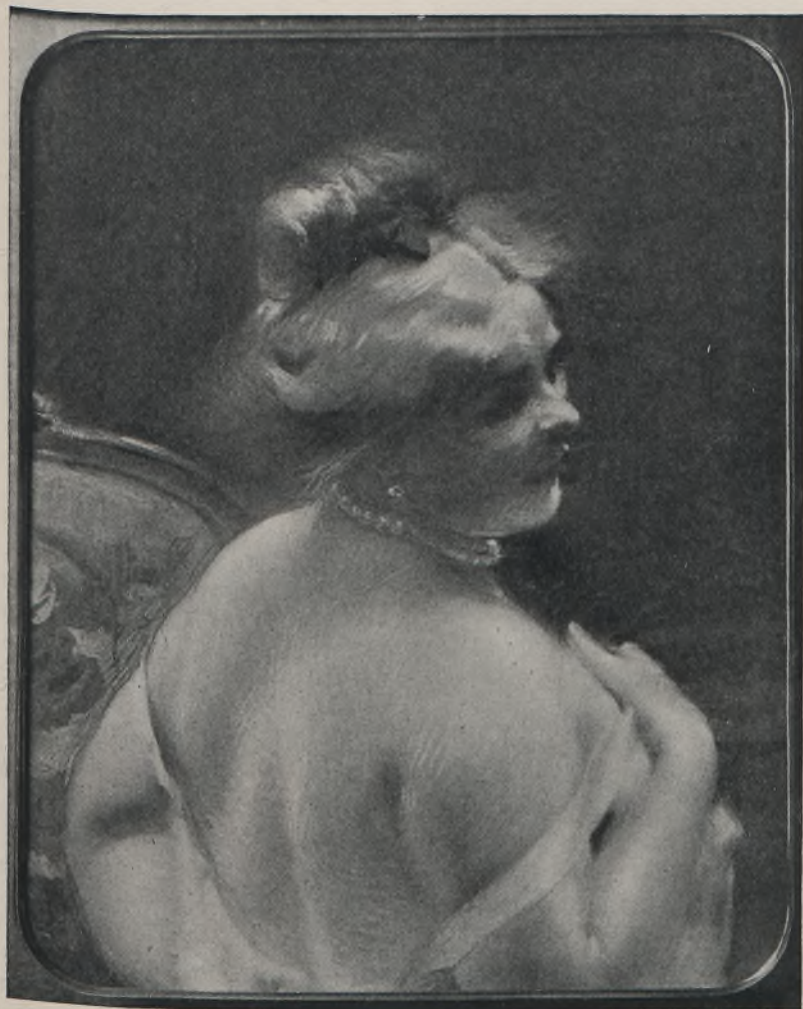
year, is a marked event not only in the history of contemporary art but in that of French painting as a whole. For in thus setting before our eyes the assiduous labour of thirty years, the great painter confirms us in the definitive conviction, based upon previous study of his works when shown separately, that he is the greatest force in French painting of the day; in short, he now compels the public—always slow of comprehension—to recognise the immensity of his talent. Something of the same kind happened in the case of Delacroix: as long as his works were seen isolated he had his detractors, but on the day when his output was collected in its entirety, all the stupid criticisms formulated against him were stifled for ever. Delacroix, unfortunately, did not see that day; fate accorded him but a posthumous triumph. It has not been so with Besnard, who, in the full

maturity of his age and strength, witnesses the great success of his work—a success which cannot fail to awaken a responsive echo among readers of this review, and among Besnard's many English friends.

Face to face with these four hundred specimens of Besnard's work here collected, we are enabled to understand far better the essential characteristic of the artist's genius, and to grasp the entire unity of this virile talent amid the extensive variety of his methods. What is this painter, whom many have chosen to consider as an independent, an innovator, a revolutionary, but the direct descendant of those eighteenth-century painters of *fêtes-galantes*, of those lovers of joy, light and life whom men call Watteau or Fragonard. Though in a modified setting, with different accessories and with a more refined, more diversified, temperament, Besnard appears to us a very perfect re-incarnation of the French genius, passionately imbued with elegance, grace, nervous sensibility, and harmony.

What makes the art of this master so complete is precisely this: that with him perfection of drawing yields in no way to the craftsmanship of the colourist.

For many people Besnard is a colourist simply; and he is, in fact, an admirable composer of symphonies. No one since Turner has conjured with light so divinely. But those who are willing to examine his work more closely will soon discover that hand in hand with the ardent colourist is the steady and faultless draughtsman: this son of Rubens is also a rival of Ingres, and beneath his most dazzling fantasies of colour lies an extremely solid skeletal structure. My fellow-



"LE COLLIER DE PERLES"

(In Dr. Delbet's Collection)

BY A. BESNARD

Exhibition of Besnard's Works

critic, Camille Mauclair, has well observed that these audacities of the colourist are often tempered and supported by the sureness of the draughtsman. "The characteristic of Besnard," he writes, "is this constant mixture of boldness and reserve: cool judgment in drawing, united with extravagance in colouring, the luxuriance of life, balanced and made luminous—a loving realism, yet with sudden suggestions of the Beyond, its threatening visions and magic warnings. Then, beneath the robust art of the master-painter, a feverish melancholy reveals itself; a fantastic element intervenes, is momentarily reflected, and adds to all this beauty the mysterious attraction of the weird. But though, according to Bacon, there is no perfect beauty that has not some singularity in its proportions, Besnard does not follow this suggested principle; his drawing remains a real armour of defence in its firm

and supple elasticity. It is upon colour, upon its reflections and illusions, that he relies in order to reveal the stigmata of thought and the troublings of conscience that accompany this perfectly normal drawing."

The diversity of this fine genius is marvellous. He certainly cannot be reproached for singing always in one key, and confining himself to one style or mannerism. If in his effects he is as various as nature herself, he is so likewise in the choice of his inspiration. Let the eye wander over this fairyland of colour which envelopes and surrounds us, addressing our senses from every side like the most complex of symphonies, and we shall see what variety of subjects he has contrived to treat with equal felicity.

To begin with, he is an admirable painter of the nude. His *Baigneuse* and the nude figures in his interiors are so many infinite variations on the beauty of the female body—sometimes, as in his *Féerie Intime*, caressed by a discreet indoor light filtered through stained glass, and producing indescribable effects; sometimes bathed in the intense brilliance of the open air, amidst trembling foliage or sparkling waters.

There is the same variety in his portraits, the same perpetual search for new effects, achieved by different methods of light (need I recall the famous theatrical portrait of Réjane?), or by interesting schemes of drapery: the portraits of Madame Besnard, of the Princess Mathilde, of the Comtesse Pillet-Will, of Madame Daudet, of Mademoiselle Dreyfus, of Madame Roger Jourdain, and of Madame Pottier—works



PASTEL STUDY

(In the Georges Petit Collection)

BY A. BESNARD



(In Dr. Delbet's Collection)

"LE GRAND CHAPEAU"
FROM THE PASTEL BY
A. BESNARD

Exhibition of Besnard's Works

widely different, yet each incomparable in its own way. Special mention should be made of his pastels. Pastel, which he manages admirably, seems to be an ideal instrument for him, capable of noting down directly, by first intention, the unceasing witchery and most fugitive effects of light; and nothing can surpass the velvet touch of his crayons in some of these heads of women, where a gentle radiance plays upon the white skin, gilds the masses of hair, and lights up brilliant eyes or iridescent pearls.

Here, as everywhere, the skill of Besnard's craftsmanship is such that the artist need concern himself no further with the material side; and is not this the supreme achievement of art?

Besnard is not only the poet of womanhood; he is the observant recorder of nature. His glance has ranged with vigilant alertness from the Basque seashores to the Channel coast; he has seen all the miracles of daybreak upon the fluid opal of the lakes of Savoy in the mysterious shadow of the mountains, and he has observed the hard, penetrating glare of Andalusia. And Besnard is also an orientalist of the first order. In his exhibition there is a series of highly interesting works, such as *Les Femmes Arabes*, *Le Port d'Alger*, *La Rue de Blidah*, *Cheval Arabe*, *Étude d'Arabe*, and the *Maison à la Kasbah*, which are among the most wonderful expositions of the East.

The fact that Besnard is also a decorator is here attested by various sketches and cartoons. It would, indeed, have been a great pity not to remind us of the poetic creator of the *Ile Heureuse*, and of so many beautiful mural paintings. Madame Charlotte Besnard, the wife, friend, and confidante of the great artist, writes in her introduction to the

master's work: "Everything in Besnard's work will have assisted in this culmination of his personal expression—mural painting, to wit: his pictures, the poetry of which is easily discerned, their picturesque quality never fettering his style; his portrait-work, strengthening his penetrative analysis of types and characters; his studies, giving him direct contact with the realities which form the point of departure for his imagination; and, finally, his incisive etchings. All this, in addition to his love of light, which he studies in all the logical principles that govern its action and reaction upon objects, will develop his faculty of conceiving natural arrangements and evoking æsthetic emotion by means of his setting; for it will enable him rightly to place the dramas and idylls which he intends to depict."

With his decoration of the *École de Pharmacie*,



PASTEL PORTRAIT

(In the Georges Petit Collection)

BY A. BESNARD

Exhibition of Besnard's Works



PASTEL STUDY

BY A. BESNARD

his mural paintings in the church of Berck, his ceiling *Les Idées*, his great decorative panel *L'Île Heureuse*, and the vast ceiling of the Théâtre Français (now in process of completion), Besnard's mural paintings constitute one of the finest creative achievements in this line that it has been given to any artist of our time to produce.

This splendid exhibition leaves Besnard, if possible, greater than ever; the character of his work and its powerful originality are here definitively asserted. In other artistic feasts of the same kind—in the Manet, the Puvis, the Whistler exhibitions—the pleasure experienced was tinged with a certain bitterness by the thought that those men of genius were no longer with us. There is nothing here to spoil the gratification of our eyes and minds, which is only increased by the certain hope of other masterpieces to come. I was touched with a

feeling of profound and grateful emotion on beholding this great artist, still in full vigour and surrounded by his friends, present in person at this feast of labour and of beauty; and I reflected that it is given to few men to enjoy such an experience.

HENRI FRANTZ.

THE National Art-Collections Fund has recently acquired a *Nocturne in Blue and Silver* by Whistler, representing a night effect on the Thames, with a pier and part of a span of old Battersea Bridge in the foreground. It is one of the most beautiful and important pictures of its class, and has been offered to the Trustees of the National Gallery as a gift to the nation, owing to this artist being unrepresented in any of our national collections.

WE earn with pleasure that, thanks to the efforts of the International Society of Painters and Gravers, the proposal to erect a memorial to Whistler is shortly likely to take a definite shape. An influential committee has been formed, and it is proposed to entrust M. Rodin with the task. It is understood that the memorial will be erected in the open air. Nothing could be more suitable. With regard to any proposal to erect it indoors, it would hardly be possible to find a place for the purpose, compatible with the aims of Whistler's life and the nature of his genius. It is to be hoped that the memorial will assume a shape which will retain the characteristics of the great painter's rare individuality. In this connection there is absolutely no one else who can be thought of except M. Rodin as being able to approach the work in the right spirit.

FURTHER LEAVES FROM THE SKETCH-BOOK OF G. KOSSIAKOFF.

IN a recent number of THE STUDIO we introduced our readers to the work of this young Russian architect-painter, who, although known by his achievements to art-lovers in his own country, had as yet had no opportunity of making himself known to more than a very few outside of it. From the four coloured reproductions there given of George Kossiakoff's water-colour drawings readers of THE STUDIO were enabled to form an estimate of his capabilities, both as a draughtsman and as a colourist. In the present number we give two further coloured reproductions akin in *motif* to those already published, along with two in half-tone from sketches made during a visit to Constantinople. A few details concerning the career of this promising young Russian artist may not be out of place.

As a pupil of the Imperial Academy of Fine Arts, George Kossiakoff was in the class of Louis Benois, professor of architecture. After finishing his course in 1900, he was rewarded with the Prix de Rome, and sent abroad to strive after further perfection.

He has brought back a whole series of sketches and water-colours from his travels in Greece, Italy, France, England and Germany. During his sojourn in Constantinople he worked in the interior of the cathedral of St. Sophia, and in Rome he applied himself to the study of buildings dating from that period of papal supremacy which is noted for its progress in the art of architecture. While there he took the measurements and made a reproduction of the famous villa of Pope Pius IV. in the gardens of the Vatican.

His drawings of this perfect monument of the sixteenth century, built by the architect Piero Ligorio, as well as a great number of sketches and water-colours which Kossiakoff brought back from this journey, were exhibited in 1903 in the Academy, creating quite an unusual sensation, and the whole collection has been acquired for the Museum of Architecture belonging to the Academy.

Alike as showing his knowledge of drawing and the delicate harmony of his colouring, the water-colours of George Kossiakoff are particularly inte-



SKETCH: "THE CEMETERY, CONSTANTINOPLE"

BY G. KOSSIAKOFF

Ancient Tables



SKETCH

BY G. KOSSIAKOFF

resting. The marked attention paid to his work by the public dates from the time when he first began to exhibit, though he was then only a student.

While taking the architectural course at the Academy, Kossiakoff worked also at landscape, guided by the advice of the famous teacher Kouindgy, to whom should be ascribed much of his success in this *genre*.

Thenceforward he applied himself still more seriously to drawing, and has succeeded in freeing his designs from that tendency to mannerism which often detracts from the work of architectural draughtsmen. His water-colours have acquired a more austere and decided character, while his colouring has at the same time become more interesting.

As a specialist, George Kossiakoff has devoted most attention to architectural subjects, which has not, however, made his drawings stilted or devoid of interest. The happy choice of some telling bit of foreshortening, or of a pretty sunlight effect, adds poetry and style to his water-colours. In his architectural designs we feel not only the artist's desire to reproduce some noticeable feature, but also his wish to give a complete impression of the whole.

All this combines to lend quite special interest to the water-colours of this talented young Russian architect, and adds to his popularity among those who look upon his work in this *genre* as exemplary.

On his return from abroad, Kossiakoff stayed for a time in various Russian towns, like Moscow, Yaroslav, and Rostov, where the architectural designs, dating from the time of the Tsars of the seventeenth century, have found in him a notable expositor. His studies in the State apartments of the Czar Alexis Michailovitch deservedly attracted the approbation of painters, and were afterwards reproduced in colours under the auspices of the Société de Ste. Eugénie.

On a future occasion we hope to give some further examples of George Kossiakoff's work.

A NCIENT TABLES. BY A. S. LEVETUS.

A NCIENT tables are very scarce, especially those of the fifteenth and sixteenth centuries. The reason is not far to seek, for, like chairs, they are easily removable and easily destructible. Fashion, too, has played a considerable part in their disappearance. To make room for the more modern forms—space being limited—tables as well as chairs were either relegated to the garrets or presented to the peasants by the lords of the castle: they had served their time and gone out of fashion. It is for this reason that so many valuable pieces of ancient furniture, lace, and other now precious examples of the art of bygone times came to be found in the homes of the villagers and peasant

Ancient Tables

farmers, in whose possession they had remained for generations, until they were induced to sell them to collectors and others who could judge of the artistic and intrinsic merits of these household goods and knew how valuable they were. Many of these precious specimens of old furniture, including some rare tables, have been hurried over to the other side of the Atlantic. Nevertheless, there are some few private collectors on the Continent who can boast of possessing unique pieces of early Gothic, late Gothic, and Renaissance furniture, and there are



FIG. I.—GOTHIC TRESTLE TABLE 15TH CENTURY
(Nordböhmisches Gewerbe-Museum, Reichenberg)



FIG. II.—GOTHIC TABLE (Count Wilczek's Collection) CA. A.D. 1500

this collection. It is of oak, and is what is known in Germany as a "Bock" or trestle. The trestles, however, in olden times were of various forms, some being simple supports, which were carried in and out at meal-times, the table itself being placed upon them, and the whole being hidden by the long flowing drapery of the tablecloth. Indeed, the Germans still use the term "Tisch aufheben"—to "raise" or remove the *table*—whereas the English say remove the *cloth*. Such tables as those here represented were probably used more for decoration of the room than for meals, and may have been placed in the window or some other recess in the chamber,

fine pieces in the museums of some of the smaller, little known cities of the Austrian dominions, as, for instance, at Reichenberg and Brünn, in Bohemia. The museum at the former place has lately had its own goodly collection enriched by the Liebig collection, for Baron Liebig left the whole of his valuable accumulations, the fruit of almost a lifetime's earnest search, to this museum. Among the precious relics of past ages are some very beautiful specimens of Gothic furniture, Gothic ornaments and sculpture. The table shown in Fig. I. belongs to



FIG. III.—GOTHIC TABLE (Count Wilczek's Collection) CA. A.D. 1500

Ancient Tables

not in the centre of it. The table just mentioned, like all the specimens here reproduced, has gained in the keeping; there is a richness of colouring which could not be obtained by any artificial method. The carving seems to have grown deeper with age, like the furrows on a beautiful face crowned with grey hair. Every cut must have been sure and decisive. The men who made these tables took delight in their work, and knew how to make it durable; like the ships of old, built to stand the ebbing and flowing of the tides of centuries. It was not for nothing that the boy served his seven years' apprenticeship, and then



FIG. IV.—ARMORIAL TABLE, CA. A.D. 1490
(Count Wilczek's Collection)



FIG. V.—FRAGMENT OF GOTHIC
TABLE, 15TH CENTURY
(Figdor Collection)

another seven years as a journeyman before he became a master. Such tables as these were easily taken to pieces, and yet were quite firm when put together. In the Tyrol, Styria, Salzburg, the Salzkammergut, and other parts of the Austrian dominions, the tables are still made in the same fashion, though no longer of the sturdy oak, built for all time. In Fig. VI. we have another table

from the same collection, common enough in form to travellers in these lands, although this particular one is of oak. The top is made to fold, and when open forms a square, the hollow underneath serving for the guarding of papers or other valuables; for when locked, it could defy the hands and eyes of the curious. The design is singularly happy; like the other one just mentioned,

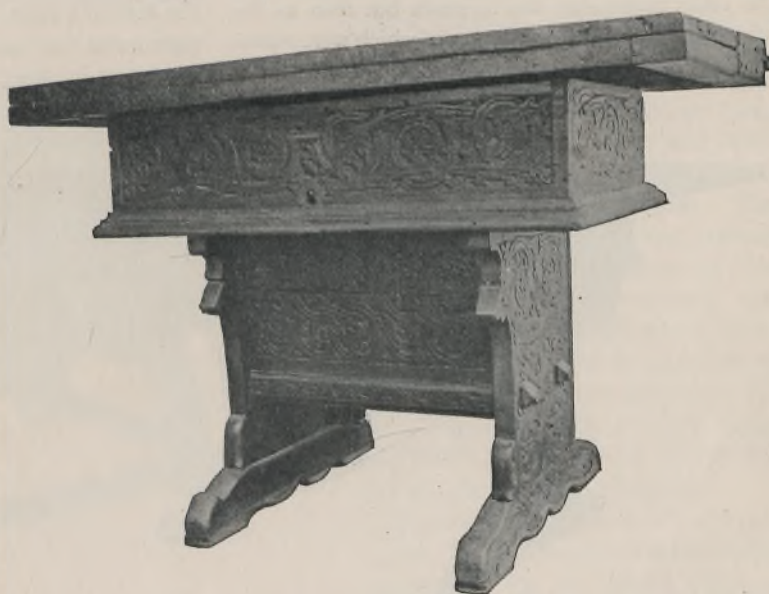


FIG. VI.—TABLE WITH FOLDING TOP
(Nordböhmisches Gewerbe-Museum, Reichenberg) 15TH CENTURY

Ancient Tables

it is well incised, and time has given it a rich and varied tinge.

From early times tables were made of various forms, such as the trestle table, the folding table, and the table with flaps, use being the primary object of their existence. The grand or parade table was reserved for the Sovereign and his Consort. They dined alone, as we gather from old pictures, and were served by the pages on bended knee.

The old Greeks and Romans did not sit at table as we moderns do, but like the eastern races of to-day, reclined on couches each long enough for three guests, for there were always three or nine at table, the number of the Graces or Muses. Their tables were much lower than those of the following ages, for there was no necessity to provide space for the accommodation of man's extremities, neither did the tops of the table project as do those of later times. The couches occupied three sides of the table, the fourth was left free for the convenience of serving. The tables themselves were sometimes quite simple; but costly materials were often used for those belonging to the rich Romans, whose love of luxury and magnificence extended not only to the table ornaments and utensils but also to the tables themselves, the supports of which were sometimes of precious metals, the top being formed of a

marble slab. Nor was this extravagance confined to the Romans, for we read that the Emperor Lothar (A.D. 842) had one of his magnificent tables, which was made of gold, cut up into pieces and divided among his followers. Mosaics of tortoise-shell and ivory were also used for the adornment of the tables of the ancients; indeed here, as in all things, thought and artistic skill were brought into juxtaposition to produce noble work. Costly woods were brought from afar for their use, the glorious *Thuja arbor vite* from the forests of the Atlas mountains was used for the profile, which was formed from a single piece cut as near as possible to the root of the tree where the markings were most beautiful, resembling the eyes of the peacock's feather or the richness of lines and colouring of the skin of a tiger. In this as also in the following ages metal was used for tables, which were round or oblong in form, the former being used as now

when the number of diners was limited. But more often they were of oak, pine, chestnut, pitch-pine, or other scented woods; while the trestles were made of simple wooden laths, in contradistinction to those of the Romans, whose trestles were elaborate monuments of art. But it is hardly possible that wooden tables are extant of the period preceding the fourteenth century, and there are very few of that time. Einhard tells us of the



FIG. VII.—GOTHIC TABLE (Figdor Collection) CA. 15TH CENTURY



FIG. VIII.—GOTHIC TABLE (Figdor Collection) 15TH CENTURY

Ancient Tables

Parade Table of Charlemagne, on whose plate were engraved the plans of Constantinople and Rome, and we also hear of others made of silver and gold even at a later period, but such tables served purely for display.

Dining-tables in olden times were of wood. Perhaps the finest existing example is that in Schloss Kreuzenstein on the Danube, near Vienna, belonging to Count Hans Wilczek, the elder, who has built a new castle of the mediæval style on the foundations of the old one belonging to the family. This Schloss is furnished with works of Gothic art, furniture, pictures, illuminated books, armoury, utensils of all kinds; in fact, articles of every imaginable description. The dining-table in question has now its place in the kitchen. It is of massive oak, made from the trunk of one tree, and is about twenty-four feet long. It probably dates from the fourteenth century, or even earlier; the supports are still in magnificent condition, and will no doubt bear the brunt of all time. There is absolutely no attempt at any form of decoration on it; but, nevertheless, it is a table that one can never forget. The tables shown in Figs. II. and III. are also from Schloss Kreuzenstein. Both date from about the year 1500, and both are still in excellent condition. It will be observed that one of these is provided with foot-rests, but it is doubtful whether it was ever used as a dining-table.



FIG. IX.—TRESTLE TABLE
(Figdor Collection)

15TH CENTURY

The arched panels in the supports of this table remind one of the arched windows over an altar. The fretwork *motif* of the other is particularly felicitous, while the delicate tracery of the carving and the design itself are eloquent expressions of the thought and skill of the master who made it. Works of art such as these are indeed rare. Fig. IV. is another fine example from Count Wilczek's collection. It was probably made more for ornament than for use. The top shows empty fields, evidently intended to contain the coats-of-arms of various nobles. It dates back to about the year 1490. The claws of the pedestal are ornamented with various animals carved in oak. The pedestal itself is pyramidal in form, with finely-arched slabs and well-defined edges, and the whole of the table is in excellent condition. The workman who conceived and made it must have been conscious of the dignity of labour. This table was purchased from the descendants of the original owner by the sculptor Gedou, who was a well-known collector. He was promised the shields which originally filled the now empty spaces, but the promise was never fulfilled.

There are many fine tables and other pieces of Gothic furniture in the Figdor collection. Fig. V. shows a fragment of a Gothic table of the fifteenth



FIG. X.—TRESTLE TABLE
(Landes-Gewerbe-Museum, Brünn)

15TH CENTURY

Ancient Tables

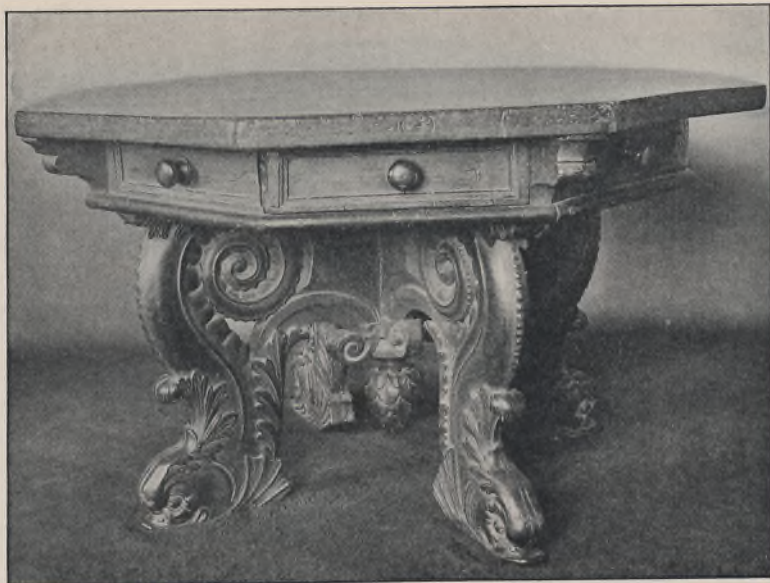


FIG. XI.—FLORENTINE TABLE (*Figdor Collection*) END OF 15TH CENTURY

century made of soft pine-wood. The supports are in an excellent condition, but the upper part is somewhat worn away, while the top being more easily destructible has vanished. What is left shows the beauty of age, a soft patina and a lovely tone, the traces of a youthful loveliness grown grey. Fig. VII. shows a unique table, dating from the fifteenth century, which must have done duty as a paying counter. It came from the Rathhaus in Amberg, in the Upper Palatinate. The supports are shaped like trestles, and connected by transverse bars. The rosettes which ornament the point of junction and the upper part of the trestles have an intarsia of multi-coloured woods, the design being geometrical. The plate is of Kehlheim stone—a rare thing of itself, as also its length, which is nearly six feet. The oak framework in which this slab is fixed has a like intarsia round its edges to that ornamenting the lower part of the table. It must have served not only as a counter but also as an account-book; for here the items were scored to be washed away by a sponge when the customer

had paid his bill. * This table is a masterpiece in construction and wonderfully firm even now; it is singularly elegant in appearance, and shows how beauty of form was thought of, even though the article was only made for the purpose of keeping the accounts of the old Rathhaus, and for the citizens to count their money when paying them. Fig. VIII. is late Gothic; it has a leaf but this is not to be seen in the illustration. It is very graceful in form, and has crossbars on either side, though too high up for use. The carving is firm and sure, the

lines broad and powerful, the workmanship true. Fig. IX. shows a table of walnut-wood of the same form as that in Albrecht Dürer's picture of St. Hieronymus. Its construction is very fine, its colouring a harmony in gold; for time has lent it a wonderful blond patina resembling threads of gold on a maiden's hair in the sunlight. In Fig. X. we have a table very similar to the last mentioned, but the iron clamps made it much stronger. Both these tables were probably used

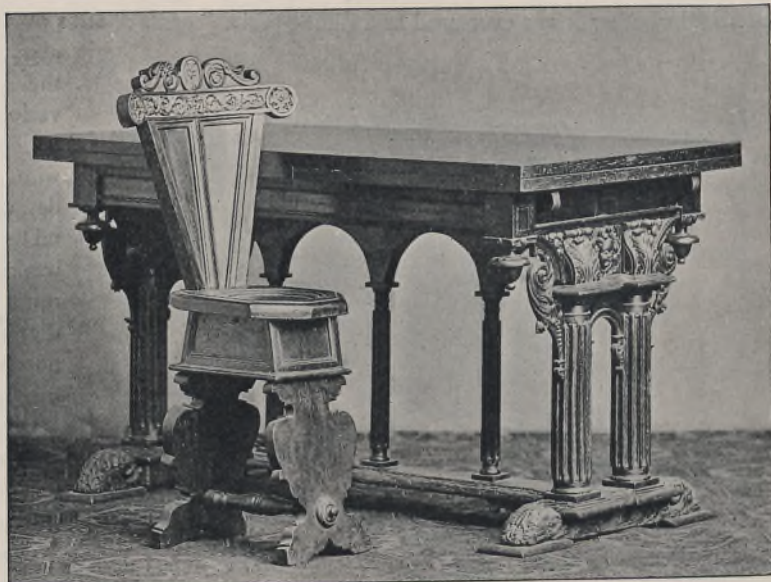


FIG. XII.—FLORENTINE TABLE EARLY 16TH CENTURY
(*Collection of Herr Eugen Miller zu Aichholz*)

Ancient Tables

for monetary transactions, and serving, as they had to, much the same purpose as the iron safes of modern times it was essential that they should be well made. Fig. XI. shows a Florentine table of the end of the fifteenth century. The pedestal is magnificently constructed, the carving rich in design and powerful in workmanship. It is evidently the work of a master-hand. The three dolls' tables shown in Figs. XIII., XIV., and XV. also belong to the Figdor collection, and all date from the

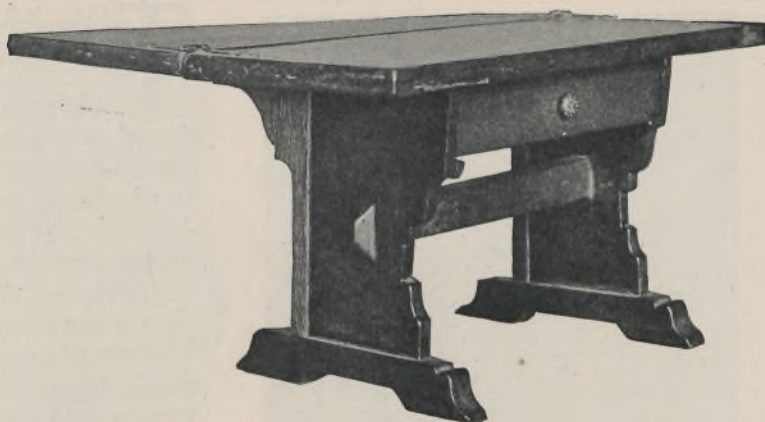


FIG. XIII.—GERMAN DOLL'S TABLE (Figdor Collection) 16TH CENTURY



FIG. XIV.—GERMAN DOLL'S TABLE (Figdor Collection) 16TH CENTURY

sixteenth century; and from these we may learn how it was part of the workman's nature to do *all* that he did well, no matter whether it was for child or man. There will be more to say about this unique collection of doll's furniture at another time.

Herr Eugen Miller zu Aichholz has a small but very beautiful collection of old furniture, including some rare examples of wedding chests and cupboards. The table reproduced in Fig. XII. is Florentine, early sixteenth century. It is very graceful, and shows all the

refinement and beauty of its age. Time has not shorn away any of its lustre; nay, it has even made it more precious, for its beauty has increased.

With the seventeenth century, and the creating of *salons*, furniture became more and more luxuriant. Tables played a great rôle, and Mazarin was among those who collected them. In the Palace of Versailles, under Louis XIV., there were nearly six hundred tables of various kinds, as we know from inventories — ebony, marble, bronze *doré*, porphyry, marqueterie, and others. But the most marvellous of all was the table in massive silver which Ballin made for the *grand roi*.



FIG. XV.—DOLL'S TABLE (Figdor Collection) 16TH CENTURY

National Competition

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1905.

THE work of those students of art schools throughout the country to whom medals or prizes have been awarded in this year's National Competition has been on view as usual during July and August in the Indian section of the South Kensington Museum. Reduced to one small gallery, the collection gains in compactness and accessibility to the ordinary visitor, but loses something in its range. It is much to be regretted that the excellent practice of carrying out a design to its issue in material, and showing something (at least) of all its stages, from sketch to final execution, has not been encouraged as fully as it should, for the exhibits of this nature are comparatively few in number. It may not be altogether easy to draw the line between a display of design on the one hand, and, on the other, what may practically

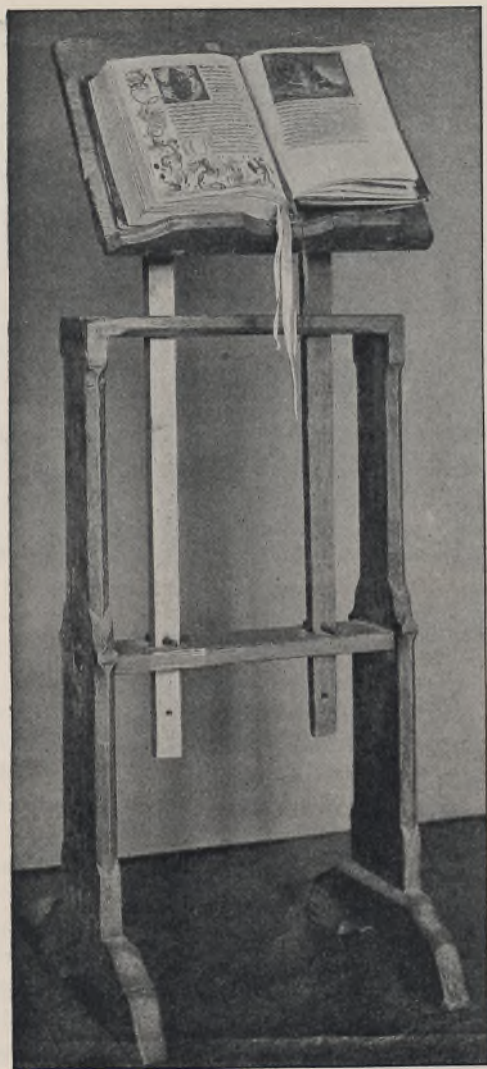


FIG. XVI.—OAK LECTERN 15TH CENTURY
(Figdor Collection)

In the eighteenth century tables had come into much more general use, and many fine examples are extant, but they do not come within the scope of this article.

One word as to the lectern shown in our last illustration, and which belongs to the Figdor collection. It is beautiful in its simplicity, and wonderfully well preserved, and reminds one or those seen in old illuminations. Such desks are very rare, because, though made of oak, they were often removed from place to place, and so easily got broken. The Evangelium open upon it was illuminated and written for a Count Sternberg's family. It afterwards came into the hands of the great Wallenstein, from whose descendants one of the brothers Figdor acquired it.

A. S. LEVETUS.



BANNER FOR CHURCH
OF S. BARNABAS,
OXFORD

DESIGNED BY FRANCIS H. E.
SANDERSON (BIRMINGHAM)
EXECUTED BY THE WANTAGE
SISTERS

(Property of the Wantage Sisters)

The National Competition



DESIGN FOR
OVERMANTEL PANEL

BY WILLIAM BANBURY
(LEICESTER, THE NEWARKE)

become an arts and crafts exhibition. One cannot properly show specimens of "applied" art without showing what it is to be applied to, and one naturally regards the encouragement of applied art as the chief end of the National Competition.

The understanding of the material is of primary importance to the designer. The designer for textile fabrics should be thoroughly acquainted with all the limitations and the possibilities of the loom. The furniture draughtsman should be practically proficient in the laws of construction as applied to his subject; and this same practical acquaintanceship is necessary in every form of artistic craftsmanship. This qualification is recognised in some of the schools; and the more widely it is extended, the more useful will the schools become.

Among the more ambitious architectural and mural decorations are the designs of Robert J. Emerson, of the Leicester school, which sends some of the most distinguished

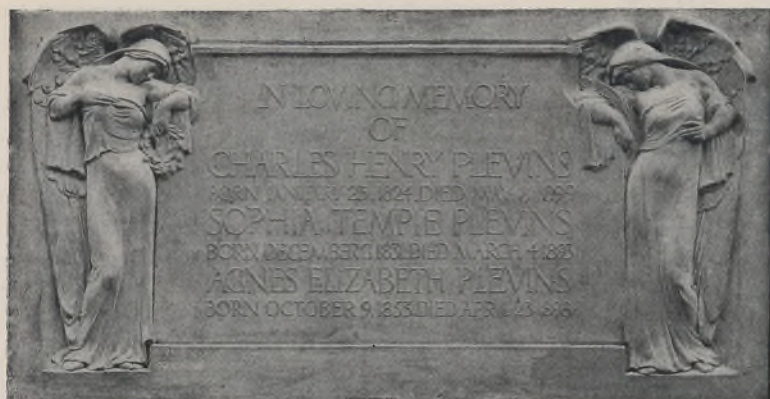
work of the year. This student shows some excellent modelling in plaster for an overmantel panel, a medallion, and a mirror-back; also a simple and dignified memorial tablet, in which the fine quality of the lettering and the restrained treatment of the decorative figures deserve special praise. His work is singularly fresh and vital, while its imaginative power is well controlled. It challenges comparison with the work of another gold medallist, William Banbury (same school), whose exhibits are on very similar lines. This student shows a mirror-back design of great imaginative beauty—*Amor et Vanitas*, and a vigorous panel in high relief, *The Coming of Spring*. Winifred Stamp (Regent Street Polytechnic), whose best work is found among the black and white, sends a pleasing design for the decoration of a summer-house; and the panel in monochrome by James Skinner (Burslem) is a very thoughtful and satisfying piece of decoration. Edith M.



DESIGN FOR
OVERMANTEL PANEL

BY R. J. EMERSON
(LEICESTER, THE NEWARKE)

The National Competition



DESIGN FOR MEMORIAL TABLET BY R. J. EMERSON (LEICESTER, THE NEWARKE)



DESIGN FOR BACK OF HAND-MIRROR BY R. J. EMERSON (LEICESTER, THE NEWARKE)

Bromhall (Regent Street Polytechnic) has achieved a rather brilliant panel in stained wood for a piano-front, which needs scale for a fair judgment of its effect in the room for which it is intended; but it is a bold and richly-coloured scheme in reds and gold, and the drawing and composition are very careful and good. A series of large studies for the decoration of an entrance hall by Tobias Lewis (another of the

promising group at Regent Street) reveal a genuine feeling for decoration on an architectural scheme, and a somewhat ambitious and exacting piece of work is very creditably carried out. The scheme for a drawing-room decoration by Joseph Pearce (Liverpool, Mount Street) is shown in workman-like detail, and the quiet white and green colouring is well suited to the style. Among the very few designs for furniture is one for an oak chest with inlaid panels by Charles Taunton (Regent



DESIGN FOR EMBROIDERED FIRE-SCREEN PANEL

BY KATE BUTTON (CLEVEDON)

The National Competition



DESIGN FOR PAINTED DECORATION OF ENTRANCE HALL.

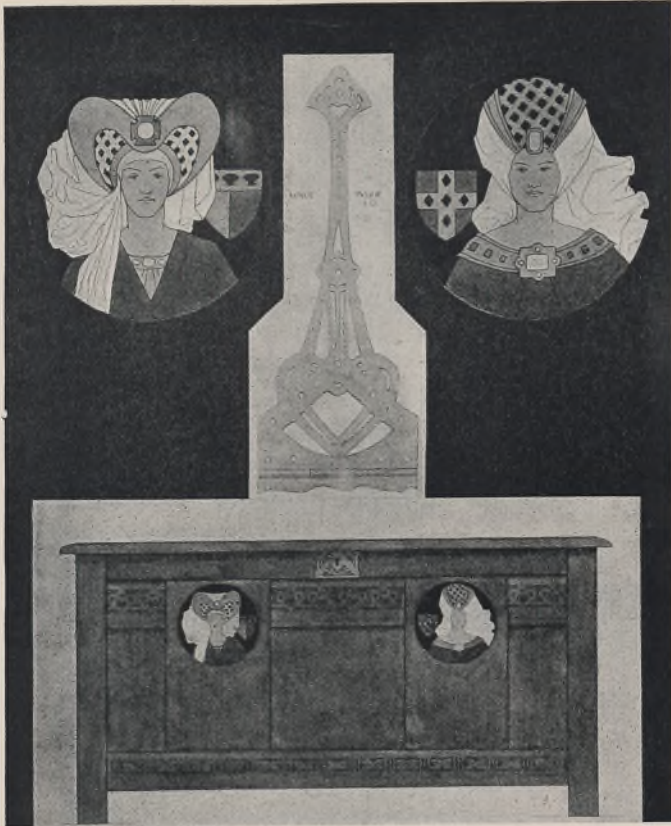
BY TOBIAS LEWIS (REGENT STREET POLYTECHNIC)



SCHEME OF DECORATION FOR DRAWING-ROOM

BY JOSEPH PEARCE (LIVERPOOL, MOUNT STREET)

The National Competition



DESIGN FOR OAK CHEST
WITH INLAID PANELS

BY CHARLES TAUNTON
(REGENT STREET POLYTECHNIC)

Street). There are also some tasteful little decorations for panels in gesso for a smoker's cabinet, by George Jessop (Derby), but there is a singular dearth of designs for such common and essential things as beds, couches, chairs, and tables. Special mention should be made, however, of a charming little series of panels modelled in plaster, of little girls dancing, suitable for execution in gesso on a cabinet, by Florence Longstaff (Durham).

The work in stained glass falls naturally beside this group of designs, and the most original of this year's exhibits are by Bertram Lamplugh (Birmingham). He sends several sheets of designs for small square panes, mostly representing subjects from the Apocalypse, which are treated in a quite original key of feeling and imagination, and drawn with admirable craftsmanship

and delicacy of detail. Among the most striking of the small quarries are the subjects, *I have Trodden the Winepress, So the Sun Returned*, and *Break Forth into Singing, O Forest*; and perhaps the finest of the Apocalypse studies is the complex group *The Holy City*, in which secondary subjects are ingeniously introduced. The symbology throughout is very rich and suggestive. Several Birmingham students have unconsciously imitated this original designer; but others, such as Geraldine Morris (whose work is well known in these competitions), Margaret A. Rope and Ida L. Kay, have maintained and cultivated a style of their own. In this group of exhibits the whole process, including the finished work, is admirably shown; especially so in Margaret A. Rope's clever designs for *Goblin Market*, which have quite a genuine Pre-Raphaelite flavour, and in the quiet and dignified panel by Jennie H. Wood (Manchester, Cavendish Street), in which



DESIGNS FOR GESSO PANELS
FOR SMOKER'S CABINET

BY GEORGE JESSOP (DERBY)

The National Competition



DESIGN FOR STAINED GLASS

BY B. LAMPLUGH
(BATTERSEA POLYTECHNIC)



DESIGNS FOR
STAINED GLASS

BY B. LAMPLUGH
(BATTERSEA POLYTECHNIC)



DESIGNS FOR STAINED GLASS
BY B. LAMPLUGH
(BATTERSEA POLYTECHNIC)

the drawing of the hands deserves high praise. The value of a thorough system of preparatory drawings to correct and modify the design as it grows is illustrated in several cases, where the preliminary work is much better than the final result; as in a really beautiful composition by Ida Lilian Kay (Birmingham), in which the addition of colour seems to spoil the harmony and coherence of the subject—*Sir Weigand the Slender Slays the Shepherd*. The colouring of a pair of glazed panels by the same student is more satisfactory. Enamels are very few this year; the only work of distinction is by George Henry Clarkson (Sunderland). This, however, is a quite successful piece of decoration, admirable in drawing and composition, and in the depth and purity of its colour. The figure is a mounted knight in mediæval trappings, seen against a sunset sky. The working drawings for this are remarkably good. A pleasing little panel in rich

The National Competition



DESIGN FOR PANEL IN MONOCHROME

BY JAMES SKINNER (BURSLEM)

but restful colouring is that for which a bronze medal was awarded to Dora K. Allen (Dublin).

There are not many interesting exhibits among the pottery and tiles; but Margaret Evelyne May

some excellent dinner plates by Richard J. Wise (Stoke-on-Trent), and some agreeable patterns for dessert plates in two colours by Emily Goodman (Bradford).



STAINED WOOD PANEL FOR PIANO-FRONT

BY EDITH M. BROMHALL (REGENT STREET POLYTECHNIC)

(Carlisle) shows a somewhat novel and effective treatment of stencilling in wall-tiles, which observes faithfully the limits of the material. A good design for printed tiles is by Ivo Shaw (Lincoln). A quiet panel by Ronald Dean (Longton), and some very pretty dado tiling by J. Finney (Tunstall), are the only others that call for mention. In the pottery, the best exhibits are the unpretentious but quite satisfying decoration of a table service in white and gold by Ernest Wainwright (Burslem), a clever peacock design for a plate by William T. Brown (Hanley) to be carried out in raised gold and enamel, and a striking and very happily contrived design of a cock and chickens for a sgraffito plaque by Percival S. Elkins (Bath). There are also

The Camberwell school is again distinguished for cover designs, bookbindings, and leather work generally. The playing-card box designed and executed by Florence Hornblower may be specially

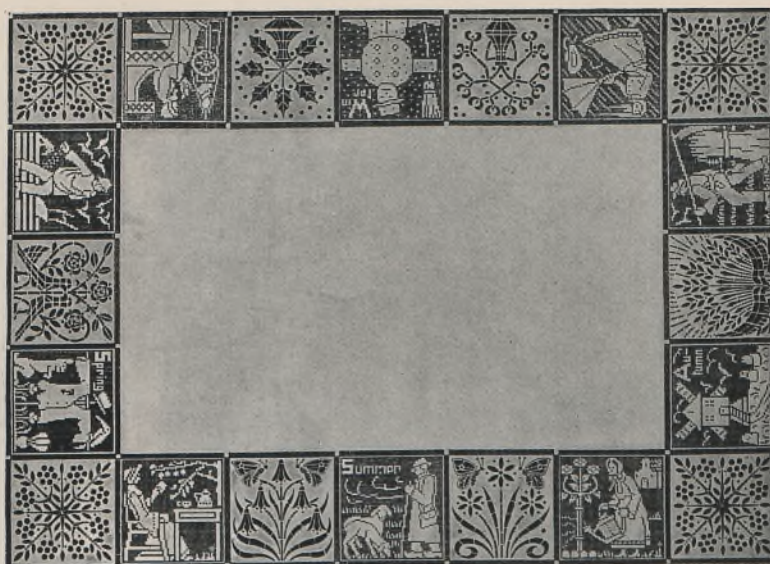


DESIGN FOR ENAMELLED PANEL

BY G. H. CLARKSON (SUNDERLAND)

The National Competition

mentioned. A glove box in tooled leather by Sarah A. Plant (Wolverhampton) shows excellent craftsmanship, and a fine sense of suitability in decoration. One of the most graceful and poetic designs for book-covers is, unfortunately, not carried out in leather but only modelled in plaster. It modestly appears as a "design based on a flowering plant," but is inscribed to cover "Wordsworth's Poems." It is by Thomas Cartwright (Macclesfield). Other interesting book-covers, "with specimens in material," are



DESIGN FOR TABLE CENTRE

BY PAUL ARNDT (BATTERSEA POLYTECHNIC)



DESIGN FOR
LACE CURTAIN

BY W. H. PEGG
(NOTTINGHAM, QUEEN'S WALK)

by William Mellor (Manchester) and Ethel Slater (Leeds); and there is an excellent little group of cover-designs by May E. Purser (New Cross) for "A City of Towers," "Grimm's Fairy Tales," and "Rambles Round Essex."

One welcomes again the vigorous and beautiful decorative landscapes in stencil by which Ethel



DESIGN FOR PRINTED TILE

BY IVO SHAW (LINCOLN)

The National Competition



DESIGN FOR DAMASK
LINEN SERVIETTE

BY GEORGE HARRIS
(LEYTON)



DESIGN FOR DAMASK
LINEN SERVIETTE

BY GEORGE HARRIS
(LEYTON)

Stewart and Margaret E. Lloyd (Liverpool) are already distinguished. They are as admirable as ever in composition and colour, if the subjects seem a little less inspired. It is perhaps inevitable that they should lose a little of the freshness of the first year's work on these well-defined and

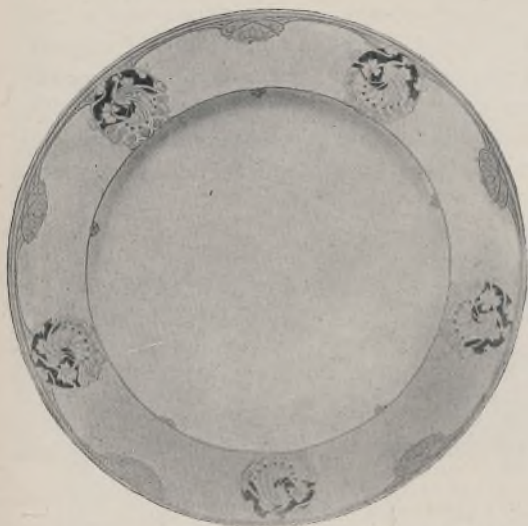
restricted lines. To the same group belongs the fine piece of stencilling by James A. Found (Hull), whose name is also familiar. This sombre decoration is romantic in treatment, but not lacking in austere dignity and restraint. A good example of a contrasting style is by Charles K. Howe (New Cross), who sends a stencilled border full of movement and colour, and with a very free and open rhythm.

The group of black-and-white illustrations also includes the work of students distinguished in previous years, such as Gertrude Steel (Lambeth), whose thoughtful and imaginative book designs so well sustain the traditions of her school. Next to her must be placed that clever and fertile young designer

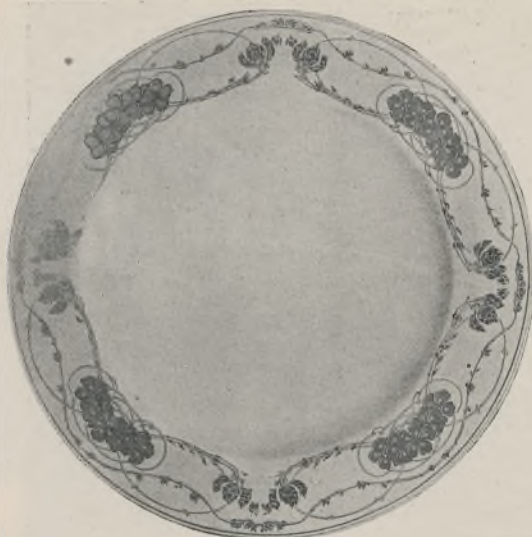


TILE PANEL BY RONALD DEAN
(LONGTON)

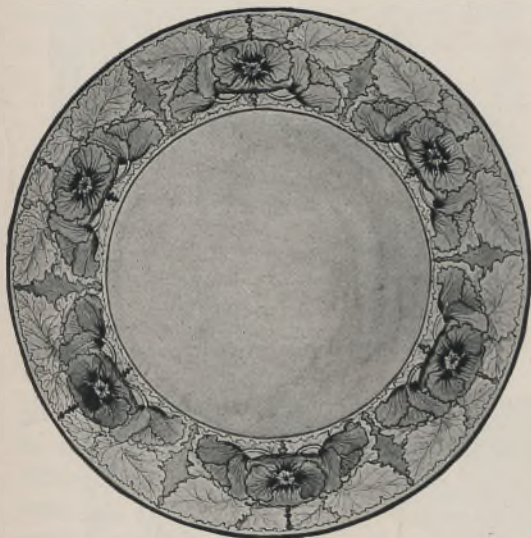
The National Competition



1



3



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4

DESIGNS FOR PLATES

1. BY W. T. BROWN (HANLEY)
2. „ R. J. WISE (STOKE-ON-TRENT)
3. „ E. WAINWRIGHT (BURSLEM)
4. „ P. S. ELKINS (BATH)

The National Competition

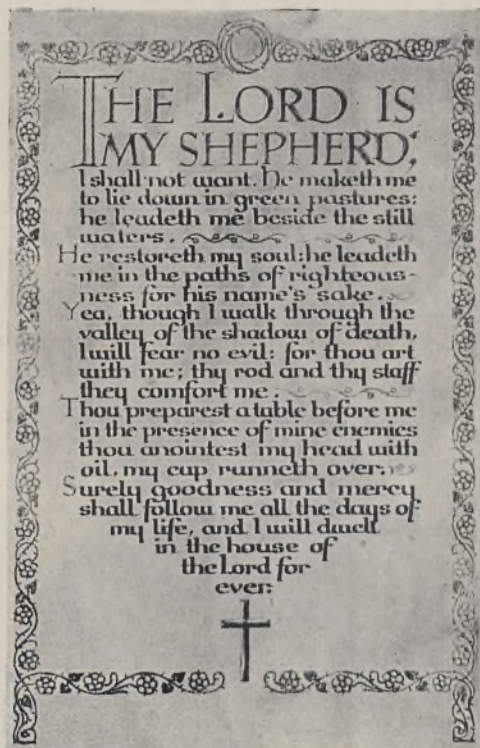


DESIGN FOR STENCILLED
WALL TILES

BY E. M. MAY
(CARLISLE)

Winifred Stamp (Regent Street), who sends a considerable number of decorative illustrations, full of a delicate fancy and imaginative resource. The designs of Edmund Blampied (Lambeth) should also be commended, and those of Violet Smith are highly creditable to the Scarborough school.

Arthur Watts (Regent Street) shows great promise as a black-and-white designer, and has a real facility in a bold and exacting class of subjects. The exercises in lettering and illumination are not specially remarkable. The best specimen of a decorated manuscript page is the one written and illuminated by George H. Smith (Leicester).



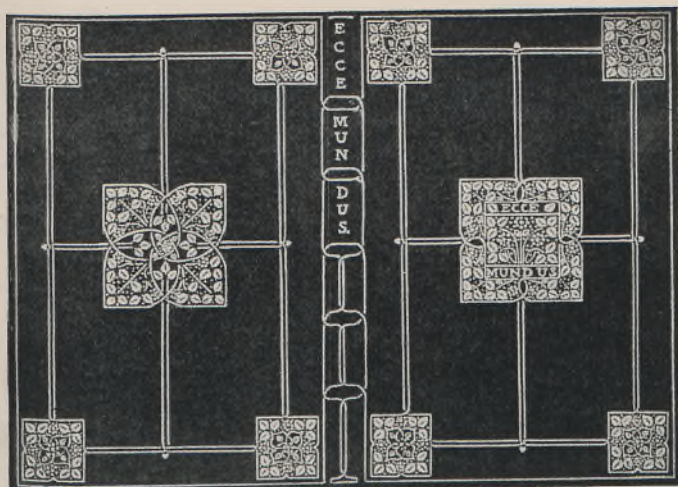
ILLUMINATED MANUSCRIPT ON VELLUM BY GEORGE H. SMITH
(LEICESTER, THE NEWARKE)



DESIGN FOR BOOK-COVER BY FLORENCE HORNBLLOWER (CAMBERWELL)

Designs for textiles always form a large and interesting section of the exhibits. The most acceptable novelties of the year are the dress fabrics—a branch of modern decoration greatly neglected by capable designers, and a very praiseworthy example of a woven hanging for carriage upholstery—another field grievously abandoned to the Philistine. This exhibit is by David Reeves (Manchester). In the dress fabrics, contributions of real value are made by Margery Hewitt (Hornsey) and William Stewart (Bradford). Those of the latter are the more original and interesting, and in some cases designs of extremely delicate

The National Competition



DESIGN FOR BOOK-COVER

BY WILLIAM MELLOR
(MANCHESTER, CAVENDISH STREET)

line and colour have an effect which for want of a better description might be compared with the faintest of "end-papers" translated into silk. The linen hanging by Emma Richardson (Scarborough) is the most pleasing of those designed on a large scale. There is a dainty little group



BOOK-PLATE

BY WINIFRED L. STAMP
(REGENCY STREET POLYTECHNIC)

of printed cottons by Mary G. Perrott (Islington). In those shown by Thos. T. Nelson (Wakefield) the human figures, though carefully studied, are not quite successful—as indeed they rarely are on a fabric intended for drapery. The Battersea school is conspicuous as usual in designs for printed muslins, some of which are very pretty and effective, though the whole group shows a tendency to a stereotyped style. The work of Ida Harford deserves special praise. The best printed muslin of the year, however, is by Monica Bellasis (Hastings)—a quite original and delightful little pattern based on the wood sorrel. Isaac W. Taylor (Wake-



BOOK-PLATE

BY WINIFRED L. STAMP
(REGENCY STREET POLYTECHNIC)

field) has not quite succeeded in blending the two contrasting themes in his design to make a harmonious whole. The exhibit of Violet Bennett (Regent Street) in this class is remarkably good.



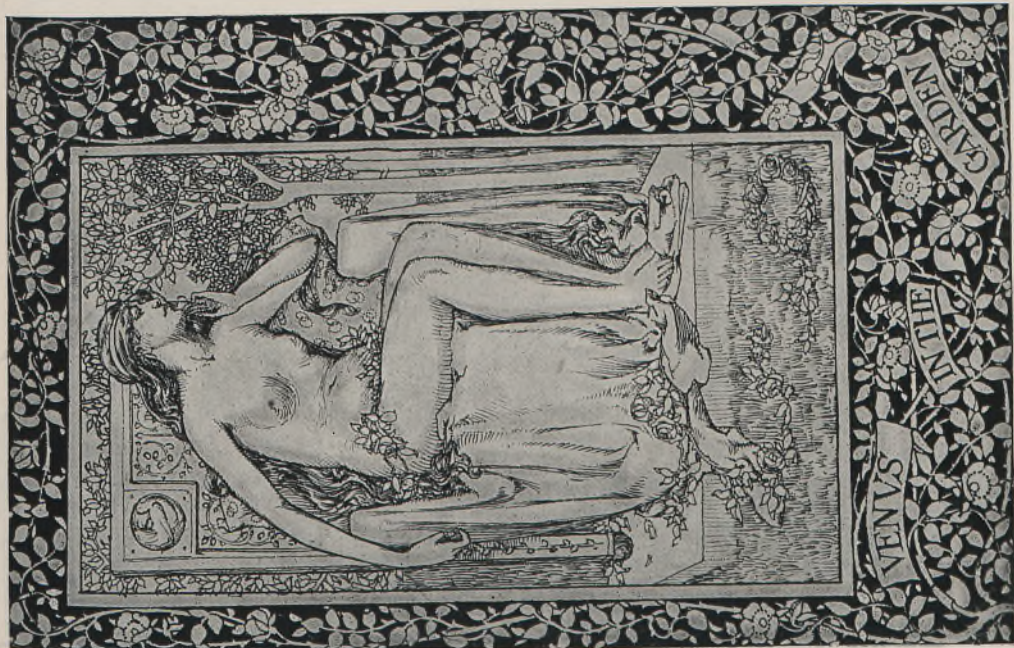
BOOK ILLUSTRATION

BY WINIFRED L. STAMP
(REGENT STREET POLYTECHNIC)



BOOK ILLUSTRATION

BY WINIFRED L. STAMP
(REGENT STREET POLYTECHNIC)



BOOK ILLUSTRATION

BY WINIFRED L. STAMP
(REGENT STREET POLYTECHNIC)



BOOK ILLUSTRATION

BY WINIFRED L. STAMP
(REGENT STREET POLYTECHNIC)

Studio-Talk



BOOK-PLATE BY WINIFRED L. STAMP
(REGENT STREET POLYTECHNIC)

The embroidery designs are not of much distinction generally, but there is a decorative panel by Kate Button (Clevedon) that should be noted for the conscientious finish of the preparatory work and the genuine feeling for colour and detail which pervades the design. The embroidered banner designed by Frances H. E. Sanderson (Birmingham) is a happy example of the improvement of a design in course of execution; the work as carried out by the Wantage Sisters more than fulfilling the promise of the working drawing. One of the most practical and successful specimens of applied design in needlework is the dainty little group of embroidered collars by Ida M. Dight (Camberwell). Among the lace, a curtain design by William H. Pegg (Nottingham) adorns that much-abused subject, the lace curtain, in an interesting and dignified way. The quaint little cut-work designs by Paul

Arndt (Battersea) are quite original in invention and treatment, and the working drawings of the details are admirably done. Two unpretentious but very tasteful designs for damask are by George Harris (Leyton) and Edith Andrews (Worcester).

In conclusion, we must again protest against the custom of the authorities at South Kensington in stamping the designs with a very commonplace impressed stamp, which, in many cases, spoils not a little the effect of the drawing. If it is necessary to use a stamp at all, surely some better method of its employment might be devised. E. W.

STUDIO-TALK

(From our own Correspondents)

LONDON.—The public interest which has recently been aroused in the matter of cheap country cottages, is more probably due to the demand which exists for what are generally known as "week-end" cottages than to a desire to aid the owners of country estates in the economic working of their properties. The requirements of the agricultural labourer and his family are in many respects at variance with those of the city man who seeks a small country retreat where he may practise a hobby for gardening, or otherwise peacefully spend his leisure hours. The labourer must not only be suitably and sanitariously housed, but he must be substantially housed. The light structures made of cheap materials, decked out with a few red tiles and a plethora of white paint, are not at all the sort of buildings that a wise owner who looks to the economic working of his estate would be inclined to invest in. He has to consider not only the original cost of his cottages, but also the annual expense to him of their



DESIGN FOR BOX IN TOOLED LEATHER

BY SARAH A. PLANT
(WOLVERHAMPTON)

Studio-Talk



BOOK ILLUSTRATION

BY EDMUND BLAMPED (LAMBETH)

(See article on *The National Competition*)

upkeep. If he should erect a pair of cottages for the low price of £300, and find after the first year or two of their existence that they cost him £12 or £15 per annum to maintain in good repair—a very moderate estimate for many of the projects now before the public—he would have every cause to repent his original parsimony.

thick, well-made straw-thatch, or of substantial stone slabs or heavy pantiles. There is no doubt that, being made from the materials most ready to hand, they cost in hard cash but a comparatively small sum, and a mere trifle annually for upkeep. To-day this cost would be much more than quadrupled. But even at the greatly enhanced



"ACROSS THE RIVER"

BY W. ELMER SCHOFIELD

Studio-Talk

prices now to be paid for material and labour, it is quite certain that the owner, in the long run, will find it more economical to follow the example of former times, and insist upon his cottages being substantially constructed than to invest in the shoddily-built structures now so commonly erected.

And when the question is viewed from the artistic standpoint, how much more beautiful were the simple, unpretentious old cottages than the majority of the modern cheap and ornamental ones! How very much more part of the landscape they seemed, actually enhancing its picturesque effect, and making it more delightful to the eye of artist or poet! View it as we may, there is nothing to be gained by shoddyism, even when it is fathered by an F.R.I.B.A.

The picture *Across the River*, reproduced on page 331, is the work of Mr. W. Elmer Schofield. The effect is a late afternoon in mid-winter; all the foreground is in shadow, while the distant shore is in a full glowing light. It has been

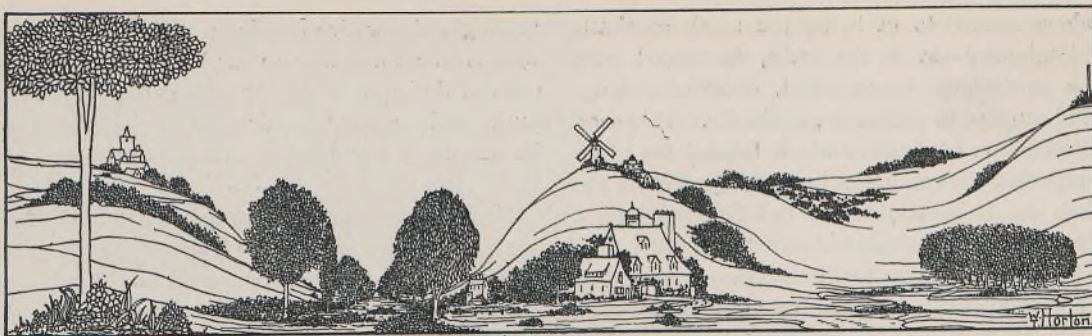
purchased by the Carnegie Institute for their permanent collection. Mr. Schofield, who has exhibited almost entirely in the United States, has received honourable mention at the Salon. In American exhibitions he has received many awards—among them the Webb Landscape Prize, Society of American Artists, New York—the first Hallgarten Prize, National Academy Design, New York, Sesnan Gold Medal for Landscape at the Pennsylvania Academy, Fine Arts Medals at St. Louis Exposition and Buffalo Exposition, and he is represented in some public collections. Mr. Schofield is an American. He studied in Paris under MM. Aman-Jean, Doucet and Constant.

Polish landscape work is very rarely seen in our exhibitions, and yet Poland is a land containing many interesting and pleasant characteristics for the artist. Perhaps just lately it has not been a place which one would choose for any peaceful pursuit, but Mr. R. P. Bevan, some reproductions from whose water-colours we give here, visited the country and brought home a sheaf of interesting impressions. He made many effective studies



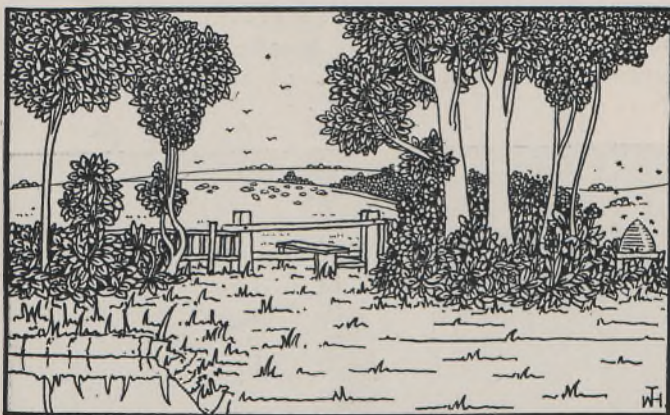
"PLOUGHING"

BY R. P. BEVAN



"WINDMILL HILL"

BY W. T. HORTON



"THE STILE"

BY W. T. HORTON

whilst there, impressions of sunlight and atmosphere, and drawings also, with the partly decorative treatment that characterises our reproductions. He explored the country quite away from the beaten tracks, and it was the wayside incidents and the old houses that chiefly interested him. Some of the scenery has a close similarity, in his pictures, to English landscape, for he has been chiefly concerned with those parts where agricultural life and its familiar incidents form a basis of similarity in the art of several countries in Europe. These Polish sketches realise altogether another atmosphere to that which the English landscape conjures up. The picture *Ploughing*, is an example of this, not only in the great difference of costume depicted, but in the colour and the atmos-

phere. It is very desirable to have an Englishman's artistic record of a stay in a country, the landscape of which the majority of people are so little familiar with, and apparently the new country has stimulated the artist to some very interesting work; his sketches realise in a very effective manner the quality of light that envelops the scenery at different hours of the day. The artist is evidently possessed of an acute sensitiveness to the peculiar kind of effects to be seen in the country, and he has imparted to many of his sketches a fascinating quality of

colour. Criticising his sketches closely, we find he is perhaps in some cases a little too keenly in pursuit of the evasive moods of nature. He certainly found his best effects in the early morning or at evening. Sometimes in his sketches of the full day, the deep colour of the strong



"THE POPLARS"

BY W. T. HORTON

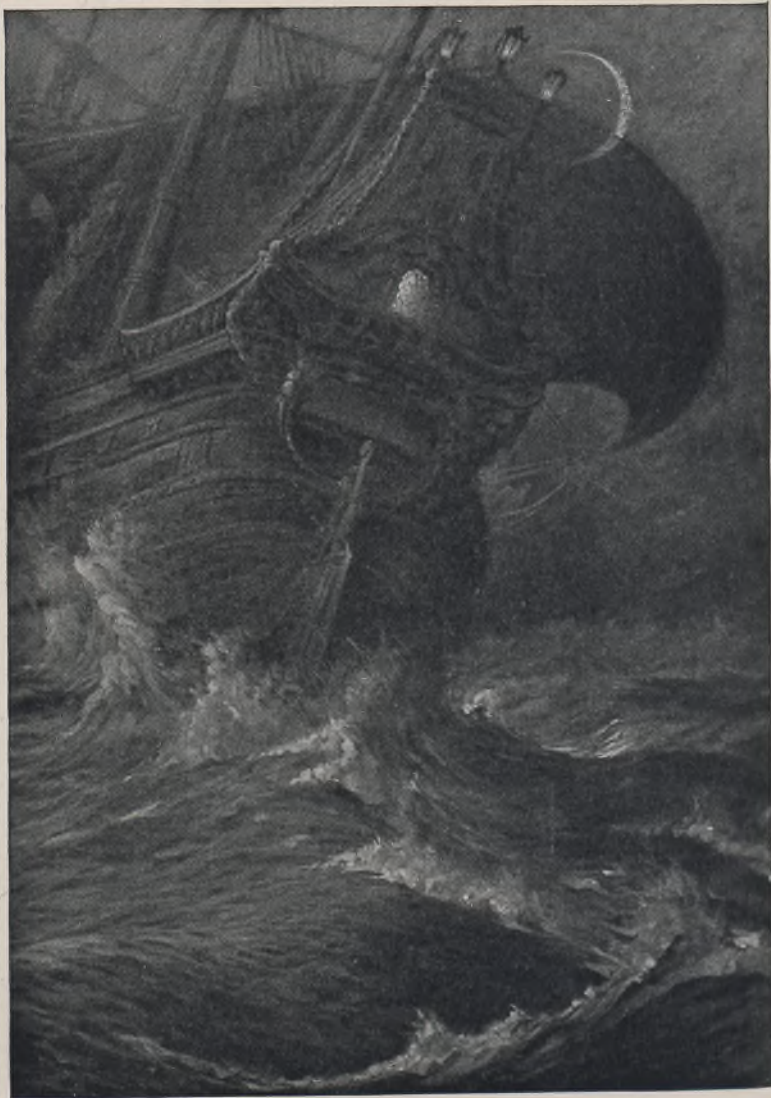
Studio-Talk

shadows seemed to us to lay too much emphasis on luminosity—as if the artist, fascinated with some particularly strong effect, overstated things in his attempt to secure its peculiarity. However, the collection of sketches which formed the result of his visit, shown all together as they were in the artist's exhibition at John Baillie's Galleries, gave a very definite and valuable idea of the country from the fact that the artist seemed to have approached each separate subject with a new curiosity. Consequently his technique was varied and experimental, being in every case accomplished and thoughtfully adapted to the treatment of the subject in hand. The exhibition was altogether free from that monotony which so often characterises a collection of sketches by the same artist from one particular neighbourhood or country.

We illustrate on page 335 some pen-drawings of Mr. W. T. Horton, which seem to possess no little charm, in a manner of pen decoration, which has been much exploited of late. In their particular style they are decidedly of the best order, Mr. Horton's line being clear, precise and definite, and expressively decorative. It is a style of drawing which Mr. Horton has always practised successfully in his illustrations. It may be said to owe its inception partly to the genius of Aubrey Beardsley, and partly to Mr. Anning Bell. Mr. S. H. Sime has used it often admirably, and sometimes carelessly, in his designs. Mr. Horton is always careful, but the patience with which he elaborates in places is always cleverly relieved by empty white spaces. In the management of these white spaces the artist shows cunning, and in the economical use of his line. It is a pretty and effective method of

making a decorative drawing; and Mr. Horton's work is an example of sound and pure line-work in a class of designing which depends entirely upon the purity and vigour of the drawing of single lines for its success as a method of artistic expression.

Nothing was ever more decorative in itself than a ship, through whatever phases it has passed, from the romantic battleships of the Armada to the fleet white sailing yachts at Cowes. A ship has never escaped an appearance that was picturesque, however much her builders may have aimed entirely at usefulness. Her sails have been replaced by funnels, but in the modern battleships the ancient grace has been lost only to be replaced by a new, if more sinister, beauty. Because the ship



"THE FLYING DUTCHMAN"

BY R. MORTON NANCE

Studio-Talk



"A SEA FIGHT"

BY R. MORTON NANCE

has always been enslaved to nature she has always been enslaved to art. She has won her freedom from the wind, but she is always at the mercy of the sea. Engineering cannot set that fact aside. In the case of man's inventions, has it not been found that those inventions which make use of the powers of the elements always, so to speak, belong to decoration, as, for instance, the windmill and the waterwheel? When ships were most completely the creatures of the wind and sea they were then most beautiful. When in war man was entirely dependent upon the friendship of nature, his warships floated into the history of decoration. Mr. Morton

Nance has shown in his drawings a great knowledge of the designs of the old battleships, and he has been wide-awake to the possibilities for decoration contained in the highly ornamental turreted decks, the rows of projecting cannon, the large bellying sails, the bright, sharp-contrasted colours of the quarterings on the flags. Mr. Nance, in many of his designs, steps into the land of fancy—a short step, for the beautiful turreted vessels of those old times are as much a part of the strange waters known only to imagination as they are a part of the history of the sea. Technically Mr. Nance disposes of his favourite subjects in the manner of a natural designer. The screen we reproduce shows how thoroughly he commands his knowledge for the purpose of design. The *Flying Dutchman* is mysterious, it is a picture with sentiment. The screen is a scholarly marshalling of his facts and an arrangement of their decorative virtues. Easy freedom of design he



SCREEN: "THE REVENGE"

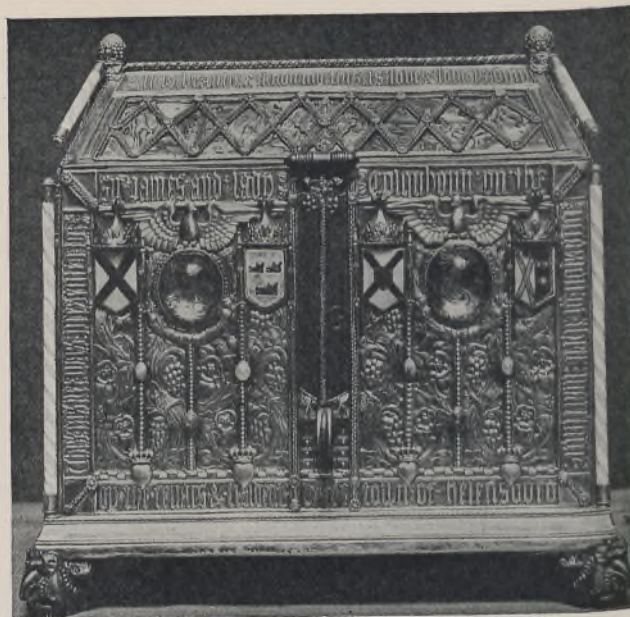
BY R. MORTON NANCE

seems to have obtained through his understanding of how to approach his subject as a decorative *motif*. His pictures aim at pure decoration, as decoration they are a revelation of mastery; but they reveal also the fascination of the history of the things he has depicted.

We reproduce a marriage casket presented by the City of Helensburgh to Sir James and Lady Colquhoun on their marriage. The casket is of silver and measures about 12 by 9 by 8½ inches. In the decoration the symbols of love and fruitfulness are mingled with those of the sea, in the spirit of Sir Charles Sedley's lines :

"Love still has something of the sea,
From which his mother rose."

On the front of the casket the bearings of Sir James and Lady Colquhoun are alternated with those of the Urquharts and the town of Helensburgh on shields of transparent enamel beneath gilt canopies, overshadowed by the silver plumage of a dove. The inscription dedicatory, which reads: "This casket is presented to Sir James and Lady Colquhoun on the occasion of their marriage by the feuars and residents of the town of Helensburgh," forms a rich Gothic border round the entire front; at



COLQUHOUN CASKET (FRONT) DESIGNED BY EDWARD SPENCER

each corner carved wands of ivory give an effect of buttressing to the whole. On the roof are panels of green Fiji shell in silver settings, enriched with plaits and twists of silver-gilt wire, while the gable ends are emphasised with finials of chrysoprase set in crowns of silver vine foliage. The three bronze hinges, with foliating ends enriched with silver plaits and precious stones, help to decorate the back, dividing it into four panels of vine foliage. At various points on the casket are introduced emblems of love and marriage, with the astronomical sign of Venus and the Colquhoun crest in panels of vine foliage. At the two ends strong bronze handles carry out the severe architectural lines of the whole. The casket is designed by Mr. Edward Spencer, of Montague Fordham, Limited, and carried out at their works by craftsmen of the Artificers' Guild. The craftsmen by whom the work was executed are Charles Moxey and Robert Fergusson. We also take occasion to illustrate a silver bowl designed by Mr. Spencer.



COLQUHOUN CASKET (BACK) DESIGNED BY EDWARD SPENCER

The London Sketch Club hope to place in future a plaster bust of each yearly president in the rooms of the Club. The work of modelling has been given over to Mr. Courtenay Pollock,

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a young sculptor of pronounced talent. We reproduce (page 343) a bust of Mr. John Hassall, the present president. Mr. Pollock has caught Mr. Hassall's characteristics, and his modelling is both vigorous and true. On page 340 we give a further example of his work, a statuette of a girl and child, which has about it a vigour and inspiration infrequently met with in England, where the talent of sculptors is seldom employed so happily in the making of statuettes as it is in France.



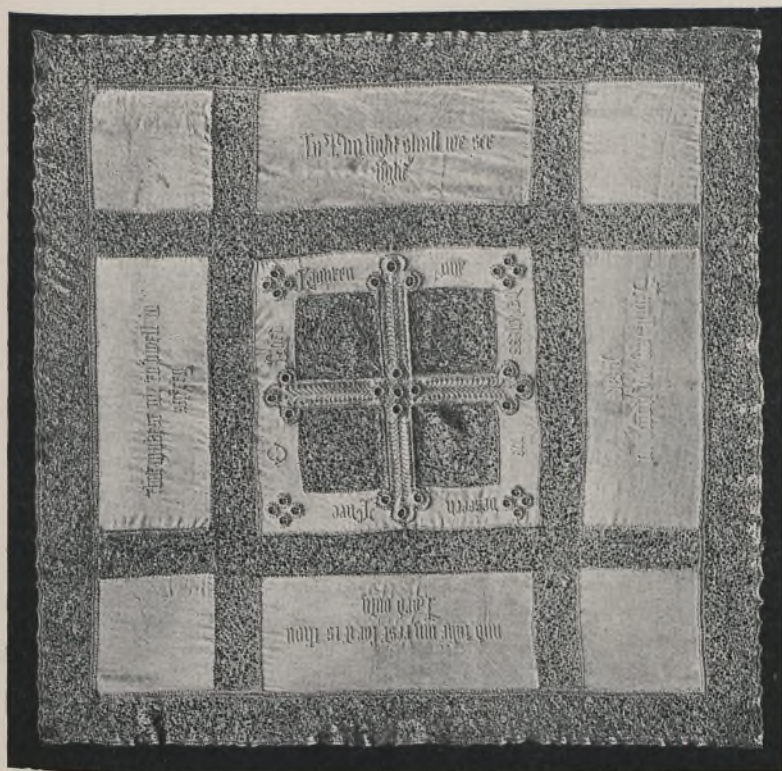
SILVER BOWL

DESIGNED BY EDWARD SPENCER

The quilt in linen and Irish thread, originally designed and worked by Mrs. Felix Palmer, which we here illustrate, was exhibited at the last exhibition of the Society of Women Artists. It is a specimen of this class of work which deserves the highest praise. Its simplicity and the

excellent work in it show an exceptional understanding of the treatment suitable to the material.

Mr. Talwin Morris's bookbindings are well known. We give this month (pp. 343-4) some later specimens of his work, which are of a kind thoroughly suited to the everyday requirements of the book trade, and yet retain the best qualities of this kind of design. As a general rule, a gulf separates book-bindings designed purely for their own sake as works of art and those which come into everyday use. Mr. Morris's designs show the possibility of combining artistic intention and scholarly design with the useful binding of books not destined only for the shelves of the connoisseur.



QUILT IN LINEN AND IRISH THREAD

DESIGNED BY MRS. FELIX PALMER

The Latham Cup for Trinity Hall, Cambridge, designed and made by Mr. Omar Ramsden and Mr. Alwyn C. E. Carr (reproduced on page 340), is a three-handled loving cup and cover, made in hand-beaten and repoussé silver. It was

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commissioned as a memorial of the late Dr. Henry Latham, Master of Trinity Hall. The *motif* of the decoration consists of two themes: firstly, the heraldic, consisting of the shields of the University of Cambridge, Trinity Hall, and Latham, with their badges, etc.; secondly, that of the rose, which is specially associated with Cambridge. The cup is thoroughly in keeping with the famous Cambridge plate, not by repetition, but by carrying on the tradition of purely English design of the best mediæval period, and at the same time modern and original in its treatment. The decorative *motif* of the rose, which grows from the vase, and finally blossoms into flower, with many stalks



PRESENTATION CUP DESIGNED BY O. RAMSDEN AND A. C. E. CARR



"FANCIULLEZZA" BY COURTENAY POLLOCK

represents the blossoming of Cambridge scholarship, by symbolising the many individual efforts for one great end.

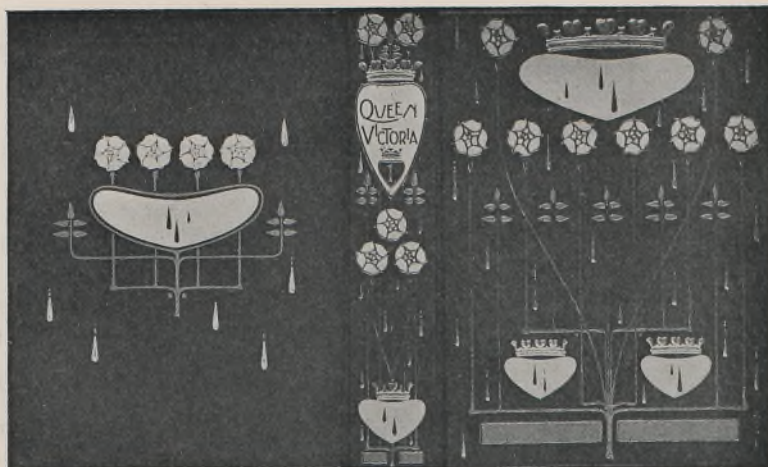
The work of Mr. Yoshio Markino, the Japanese artist who has for a considerable time past made London his home, is already known to readers of THE STUDIO, who will be interested in the reproduction we give of his drawing of *The Clock Tower, Westminster*.

PARIS.—M. Jean Duval, whose picture of *The Ramparts of St. Malo*, reproduced on page 344, was recently exhibited at the Société Nationale des Beaux Arts in Paris, is quite a young man. Last year his *Vue du Béguinage de Bruges* attracted considerable attention. Notwithstanding his youth, he

Studio-Talk

has already established a name for himself, by reason of the vigour of his draughtsmanship and by the pains he takes to re-constitute the "soul" of things. There is in his work much promise for the future.

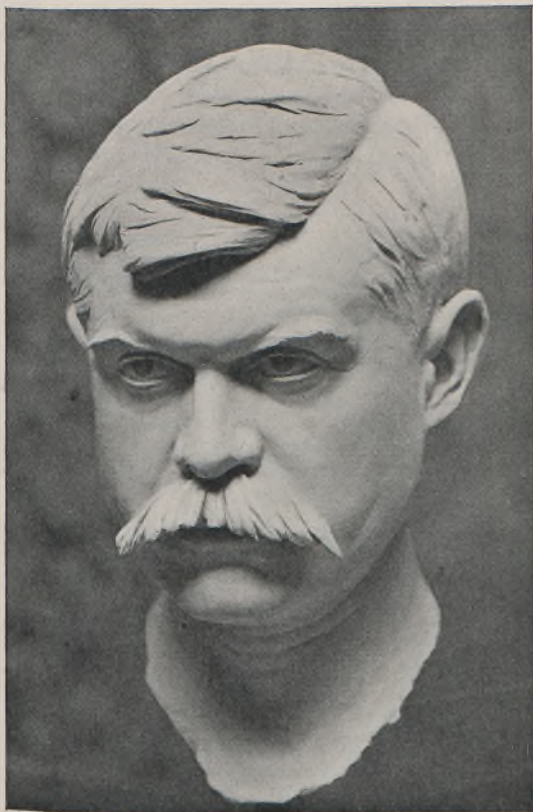
Thanks to the energy displayed where the interests of the fine arts are concerned by M. Bénédite, the able director of the Luxembourg Gallery, Paris in her turn has been able to hold a Whistler Exhibition. That exhibition is taking place in the École des Beaux Arts, which has always been hostile to the great painter, but in which he now appears as a conqueror. The delight will readily be understood with which Whistler's old friends, such as Theodore Durel,



BOOKBINDING

(See London Studio-Talk)

BY TALWIN MORRIS

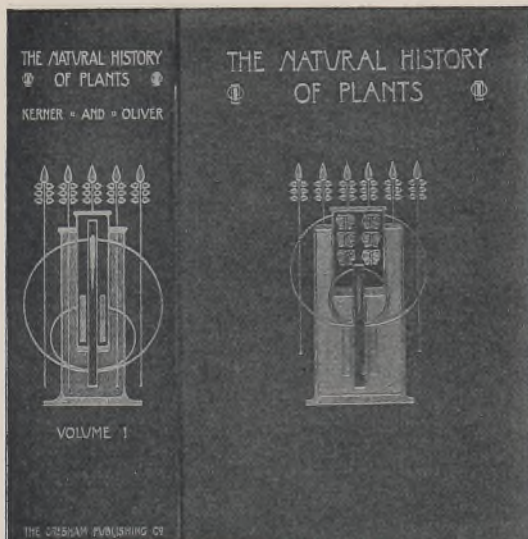


BUST OF JOHN HASSALL BY COURTENAY POLLOCK
(See London Studio-Talk)

Rodin, Bernard, and Frantz Jourdain, have aided in making the show a triumphant success, not only so far as the cultured and art world of Paris is concerned, but also with the young students, who now find next door to the very class rooms where the most baneful doctrines are propagated, a noble and prolific inspiration. The greater number of the works recently shown in London, with the addition of several oil-paintings, dry-point etchings and water-colour drawings belonging to certain private owners in Paris, and the admirable portrait of his mother from the Luxembourg, are now to be seen at the École des Beaux Arts. All these works have already been so exhaustively discussed in THE STUDIO, that I will not now dwell upon them again, but content myself with an expression of intense satisfaction at the success of the great master whose merits were recognised by this magazine from its *début*.

Amongst many fine French ceramic exhibits in the Salon de la Société Nationale, special notice must be given to those sent by M. Dammouse, that are competed for by the chief museums and by private collectors. In the cases reserved to him are some vases in what is known as *grès flammé*, which are perfect alike in form and in decoration. As for the enamels of this master of ceramics, he alone seems to have the secret of their production. One and all they are true works of art, and the technique of their producer seems to become more perfect every year.

Studio-Talk



BOOKBINDING

BY TALWIN MORRIS

(See *London Studio-Talk*)

Designers of decoration are nowadays often reproached for the over-elaboration of the furniture they produce. For this reason I this year hailed with pleasure the simple and refined exhibits of M. Lovatelli at the Société Nationale; his designs are really restful, free from all the exaggeration and ugliness which it is now the fashion to call the modern style.

After the Exhibition of the London Sketch Club Messrs. Graves organised in their galleries an interesting show of the works of M. André Dauchez, in which that clever and versatile landscape painter appeared at his best. It must not be forgotten that M. Dauchez was one of the very first artists noticed in *THE STUDIO*, so that it is a special gratification to note his success.

At the Hessèle Gallery M. Ramon Pichot has collected a number of his drawings and paintings. He is a member of the gifted and original group of Spanish artists domiciled in Paris, who deserve

far more than the passing notice I can give them here; amongst whom may be specially named Iturino, Battle, Regoyos, Canal, and Durio.

M. Gaston Prunier recently brought together, in the Serrurier Galleries, a selection of paintings and water-colours, some of which had already been seen either at the Salons or in the smaller exhibitions. The selection has been most happily made, and the impression one carries away is that M. Prunier certainly deserves to be better known than he has been hitherto.

Allied to no school—which, to my thinking, is a high merit—and having neither the methods nor the stamp of any particular group, Prunier shows himself absolutely modern in his manner, while giving evidence, by a very diversified choice of subjects, of his aptitude to grasp the meaning of spectacles essentially varied. In this exhibition are to be seen pictures done since 1888, and these show the artist's successive evolutions. First of all, he chooses Paris—Paris and its bridges, its gardens, its statue-thronged parks, its fairy skies, its melancholy outskirts. During 1893 and 1894 the artist was right in the heart of nature in the Pyrenees, and his brush, accustomed as it was to the Parisian outlook, to the delicate lines of its monuments, nevertheless revealed a rare aptitude in grasping the meaning of the massive, formidable structure of the mountain, the mysterious depth of



"LES REMPARTS DE ST. MALO"

BY JEAN DUVAL

Studio-Talk



BOWLS

BY DAMMOUSE

the valley beneath. Then, returning to Paris, he suddenly becomes the historian of the Universal Exhibition. Herein the artist makes his chief contribution to the exhibition, and some of his studies, in which he follows, step by step, the construction and demolition of notable buildings, are absolutely of the first importance, and deserve to live. His peaceful visions of Brittany, with their warm sunsets, and ever that appreciation of the meaning of nature's architecture, fully justify the opinion expressed by the best critics, that Prunier is one of the most individual artists of our Young French school.

H. F.

BRUSSELS.—Inspired by the seductive scene in Gluck's great opera "Orpheus," where a vision of that land of the blest, the Elysian fields—forming one of the most ideal of stage effects—rises before the eyes of the spectators, the distinguished Belgian painter, Herman Richir, has chosen this subject for twelve decorative panels with which to adorn the walls of the music room of M. Fontaine de Laveleye at Boisfort, Brussels.

M. Richir, who is still quite young, already occupies a high position as a portraitist, but this is his first attempt at decorative art of this particular kind. The painter, who is now one of the professors at the Brussels Academy of Fine Arts, is a pupil of Portaels and of Herman, and can boast of a knowledge of drawing which is unusual in the Belgian school of to-day, where this avenue to artistic

success is much neglected by the younger men. M. Richir's work has always been remarkable for its thoroughness, and an examination of the accompanying reproductions of certain of the panels, will show that everything in the conception points to a thorough understanding of the possibilities of the subject, which is, moreover, excellently treated from a technical point of view.

The panels are twelve in number, seven of which are here reproduced. All save one are uprights, and they form a deep frieze which covers nearly half the wall. They surround the room and at first were intended to be continuous, but for convenience sake were divided into separate pictures. They show more depth and finish than ordinary frescoes.

The panels all vary in size, but each depicts a corner of that "refuge so beautiful and tranquil, where happiness lives for ever, where sweet tranquillity reigns," and M. Richir contrives to bring before us that lovely garden just as poets have sung it, as the faithful have believed it, and he draws for us a heavenly retreat where Spring always



VASES

BY DAMMOUSE

Studio-Talk

smiles, where unfading beauty dwells serene in peace and happiness. This is no paradise of Mahomet and his followers, for the female figures are no merely beautiful houris. There is soul in their faces, and an atmosphere of purity about them.

Nothing could be more charming than the graceful pose which each model assumes. That the figure-drawing might be perfect beneath the light flowing neo-Greek drapery, the artist followed the example of those giants in art, Raphael and David, and drew each figure in the nude before draping with the classical peplum. The central panel represents the amusements of the immortals, and the dancing girlish figures are delightfully represented—full of natural freedom yet classically restrained. Other scenes show those happy ones who have gained this land of the blest gathering flowers, lingering in the shade to watch the revels of their light-hearted companions, or seated apart in a cool glade reading from the pages of some great work. Each scene

appears perfectly natural, and just such as human nature at its best could most appreciate, for the artist does not make the mistake of imagining a paradise which we can neither understand nor enjoy. It is excellent work in every way.

Before placing them, M. Richir exhibited his panels in the Cercle Artistique et Littéraire, Brussels, with his portraits, and the critics without exception praised them highly. Fortunately, their home surroundings are suitable, and the eye turns without a jar from the flowery meads of M. Richir's delectable land to the green depths of a beautiful park. They are domed by a ceiling painted by M. Crespin, one of Belgium's principal decorative artists.

J. E. WHITBY.

VIENNA.—The exhibition of Emil Orlik's works at the Miethke Art Gallery was very gratifying. Unfortunately the artist is leaving Vienna for Berlin, where he has been appointed professor at the Imperial



PAINTED PANELS

BY HERMAN RICHIR

Studio-Talk



PAINTED PANEL

(See Brussels Studio-Talk)

BY HERMAN RICHIR

Academy. Vienna ought to have kept him, even at the price of creating a new "chair." Such men are rare. The experience he had during the three years he spent in Japan, the knowledge he there gained of art, and his earnestness of purpose, combined with his great knowledge, make him invaluable, not only as an artist, but as a teacher.

At this exhibition Herr Orlik showed two distinct sets of pictures—those painted or begun in Japan and those done since his return, bits of life in Prague and old German cities, in which the artist so much delights. But even in these there is a marked difference in the manner of painting in those done before and after his memorable visit to the East; for Japan has given much to Emil Orlik.

There were some fine Buddha pictures—those Buddhas of Nikko which are worn away by the

kisses of pilgrims who visit the shrine by thousands every year; lovely sketches of red maple on the verandah of a Japanese teahouse; a Geisha, who is evidently making her first appearance; Japanese temples; and In Ikao, representing a Japanese street, with its curious, dainty houses, decorated with flags and other ornaments, just like one of the villages so often described by the late Lafcadio Hearn. Herr Orlik also exhibited the designs for the German edition of that author's *Ko-Ko-Ro*. These are particularly delicate, and very characteristic of the story they are to illustrate. His book-plates are many, and each is a delight in its way. But to me the bits of old towns are so very appealing. In travelling one comes across such interesting old houses and curious streets, peopled with men and women of another world, that one is always as ready to welcome them on canvas as in life.



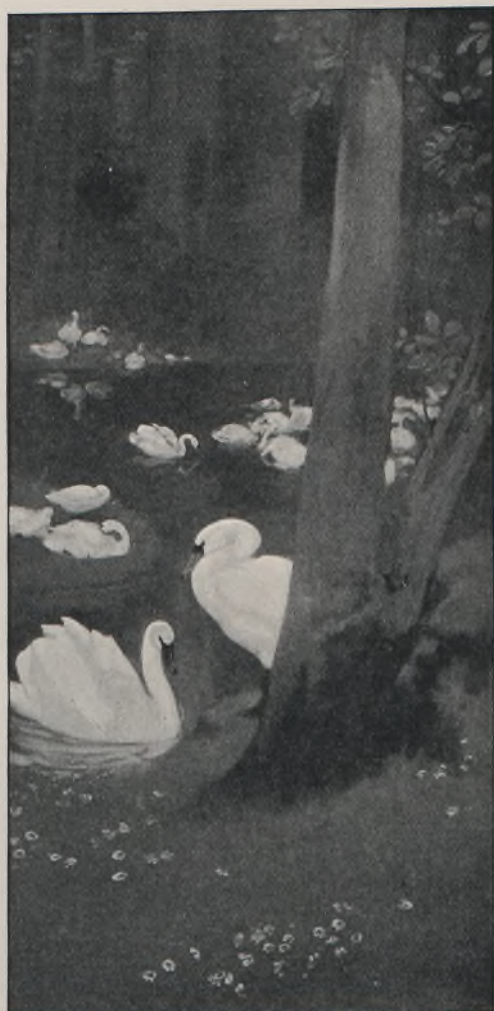
PAINTED PANEL (See *Brussels Studio-Talk*) BY HERMAN RICHIR



PAINTED PANEL (See *Brussels Studio-Talk*) BY HERMAN RICHIR

Studio-Talk

There were many pictures from the ancient and little-known town of Auscha in North Bohemia—one of those old-world spots which are fast disappearing. *Unter den Lauben* is a delightful representation; everything is depicted as in reality, in that place where the men have time to be curious. The wares are exposed for sale, all colours there so finely blended by the artistic touch of the artist that each seems to be exactly the right tint, and to be in exactly the right place. The old stone pavement, and every detail in harmony in the picture, give one the idea of entirety. There is so much life and action that it grows upon us, and over all is a fine, gentle atmosphere, like a breath of a warm and loving wind. There were many such pictures, all conveying the true essence of life and colour, which those who know such



PAINTED PANEL

BY HERMAN RICHIR

(See Brussels Studio-Talk)

towns can so fully appreciate. Other bits of life in Bohemia—*Sunday Morning*, when all are going to church, the women in their bright cotton dresses, kerchiefs round their heads, prayer-books in hand, leading the way; before them the bridge, which they must cross, to reach the church; all is in movement; only a gentle wind stirs the leaves on the tree. In his *Unterredung* we have another of those charming scenes: four women, also clad in bright and various-coloured garbs—for these are the costumes of the country—are stopping by the way for a little chat. Their full skirts are moved by the air, their faces are eager, for the chat must be an interesting one; a man, hands in pockets, is curiously watching, his face expressive of humour, as if he were enjoying the meeting, though none of the women heed him. In this, too, there is that delicacy of touch, that subtlety of feeling and colouring, which we have learned to look forward to in Herr Orlik's pictures, together with the right attention to detail and a keen eye for decorative effect. This is also to be seen in *Ein alter Winkel in Prag*, *Ein Gartenhaus*, and many other characteristic productions of the artist. He presents a whole to us; the details are there, each in its place, yet they are in such harmony with one another that they never disturb the onlooker. There is in these pictures such an air of stillness, of refinement, and of fine atmosphere, such a delicacy of conception and arrangement, that we shall look forward with pleasure to all exhibitions where the name of Orlik is in the catalogue. Japan has changed him, has given him much that is new, shown him new methods; but, spite of such influences, the artist has something which is peculiarly his own.

The most striking object at the Hagenbund Spring Exhibition, though one which will please but few, was *Judith*, by Wilhelm Hejda. This is a coloured plastic, and represents Judith holding the head of Holofernes in a dish from which blood is streaming to the ground to be licked up by two hungry black panthers who are greedily waiting for it. The subject is somewhat nerve-shaking and the execution not such as to make it appealing in an artistic sense. Nevertheless, the sculptor has achieved something in this polychromic plastic if only by the arrangement of colours. Judith is represented as tall and slender, her skin is a chrome-yellow, and her long tight robe is of vivid green. All the colours are striking and crude. The same sculptor exhibited a number of very fine relief plastics and medallions which show that he

Studio-Talk



"UNTERREDUNG"

BY EMIL ORLIK

is possessed of true artistic feeling and real talent. Some of these have gained prizes, and have since been acquired by the State.

Of the other plastics, Gustav Gurschner also exhibited some fine portrait reliefs, notably one of the author, Arthur Schintzler, and one of a child, Eva Marlina. Theodor Staudl deserves mention for his *Grave Monument*, *Girl Bathing* and *Girl with Wreath*, as does also Josef Heu for his bronze figure for a fountain (the marble slabs and copper basin being designed by Josef Urban), and for his *Crucifixion* with the mosaic background designed by Ludwig Ferdinand Graf, which is destined for a grave monument.

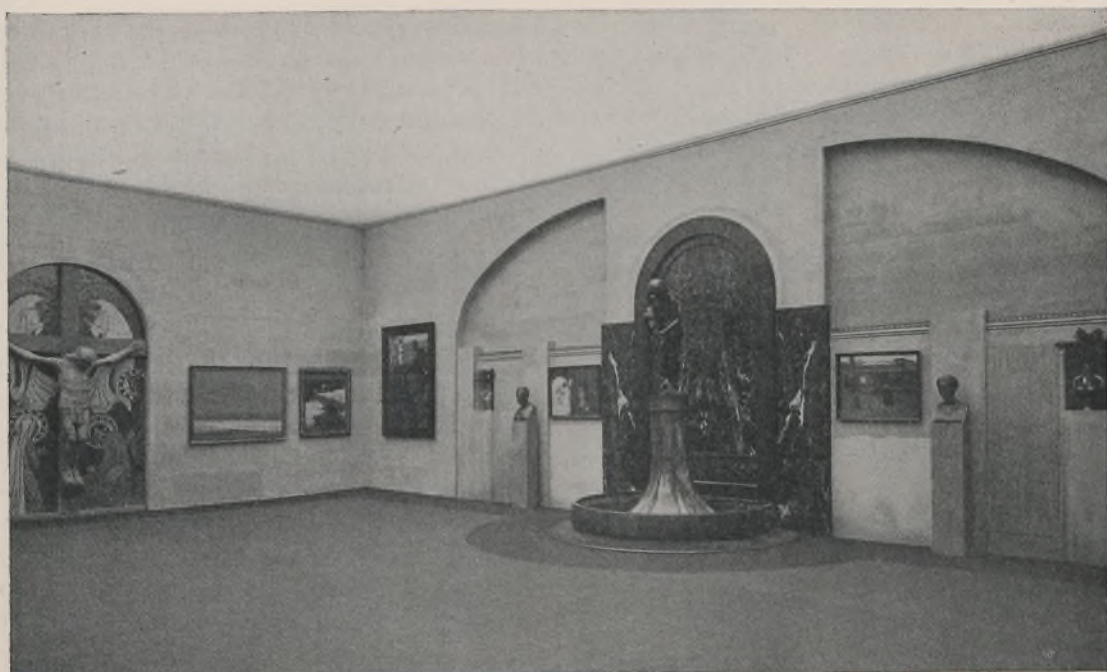
Herr Graf as usual is striving for something new. This he gives us in his *Girl and the Steer*, which is really a clever and original study in light effects. Another variation is a portrait study, this being an arrangement of colours, the vivid scarlet gown of the girl contrasting vividly with the raven black



INTERIOR, HAGENBUND SPRING EXHIBITION

ARRANGED BY JOSEF URBAN

Studio-Talk



INTERIOR, HAGENBUND SPRING EXHIBITION

ARRANGED BY JOSEF URBAN

hair and olive complexion, relieved by the diaphanous muslin fichu which seems to be gently moved by the atmosphere; while behind are the vivid greens of the meadow with its richly coloured flowers and background of trees. It is a picture to be remembered. The same artist has a charming picture in oils of two fair little girls dressed in rose-pink frocks sitting on a small sofa. Each of this artist's works has some claim to originality.

last touches to her extremely modern and elegant toilet. The attitude is very striking, the pose of the head characteristic. An even more striking picture is *Auf der Digue* in Ostend. A group of figures, all French, stand bathed in yellow light on the pier of this favourite watering place; father, mother, son and daughter, this last leading two shorn black poodles by silken reins; all are clad in the latest mode, all have that wearied expression

Walter Hampel has also tried something new in his *Annunciation* and *Vision*, both in tempera. These pictures seem bathed in a mist of holy light from which the figures appear to arise. This artist also exhibited other examples of his art, all showing that peculiarity of treatment and effect which we have learnt to know and to appreciate in his works.

Raimund Germela sent several pictures. *Vor dem Spiegel* represents a Viennese lady surveying herself after having put the



"UNTER DEN LAUBEN"

BY EMIL ORLIK

Studio-Talk

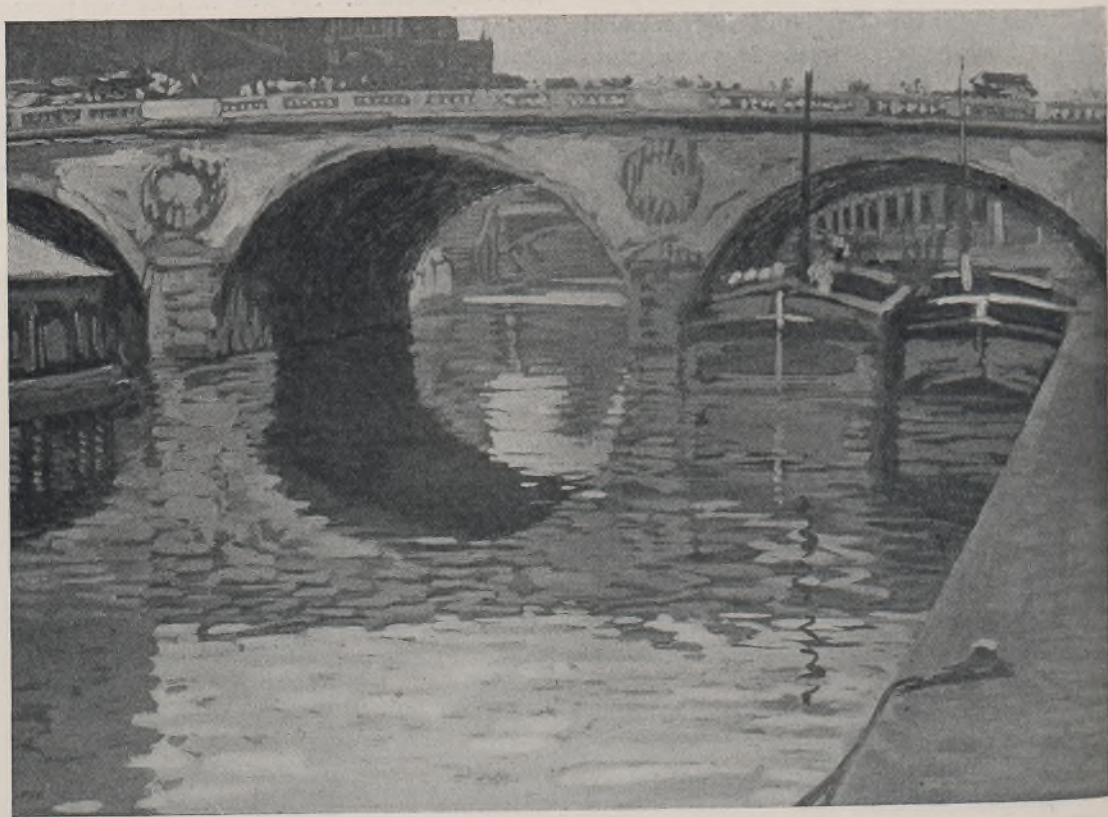
characteristic of those who spend their time aimlessly in doing nothing. This picture has been bought for the Modern Gallery. The same artist also exhibited some pictures of Bruges, which show that he can paint architecture as well as figures. The *Béguinage* is a striking example of this, and is an admirable bit of architectural painting.

Rudolf Konopa has returned to Vienna after a prolonged stay in Paris, bringing with him a series of oil paintings and *gouaches*, representing scenes from that capital. These occupied a room to themselves. There is much gaiety, light, atmosphere and *Stimmung* in these pictures, which call up pleasant recollections of happy days.

Karl Fahringer exhibited some studies of animals, for which he is deservedly popular, as also the illustrations to Hauff's *Märchen* which have been published by Martin Gerlach & Co. Otto Tauschek sent several *Ex Libris* which strike an original note; Wilhelm Victor Krausz some very fine etchings, Hugo Baar several pastels and oil-chalks, one, *Sonniger Schnee*, being a fine study in blues caused by the reflex of the burning sun on the white moorlands of

snow. Gustav Bamberger, in his *An der Donau*, shows a lovely sweep of the great Danube, which is painted with *verve* and vigour. Julius Pascin exhibited a number of coloured drawings, being a series of comic scenes and figures characteristic of Viennese life, in which the artist is evidently in his element. Rudolf Kriser in *Auf der Irrenburg* has given us another fantastic picture, one of the figures recalling the *Kranke Fürstin* which this young, artist exhibited at the Winter Hagenbund Exhibition. The people in the Castle of Madmen are too scattered, there are too many unconnected details, yet the whole effect is good from a colouristic point of view. This artist is very young, and we shall watch his development with some curiosity.

Max Kahrer (Klosterneuburg) in his *Masks* gives us a charming bit of village life. Two children linger before the village shop, the door of which stands invitingly open, for it is carnival, and the masks which fill the window are very tempting. There were many other works worthy of mention. One by Adolf Luntz (Karlsruhe), *Plum tree in Blossom*, is a lovely bit of



"BRIDGE OVER THE SEINE"

BY RUDOLF KONOPA

Studio-Talk



"BÉGUINAGE IN BRUGES"

BY RAIMUND GERMELA

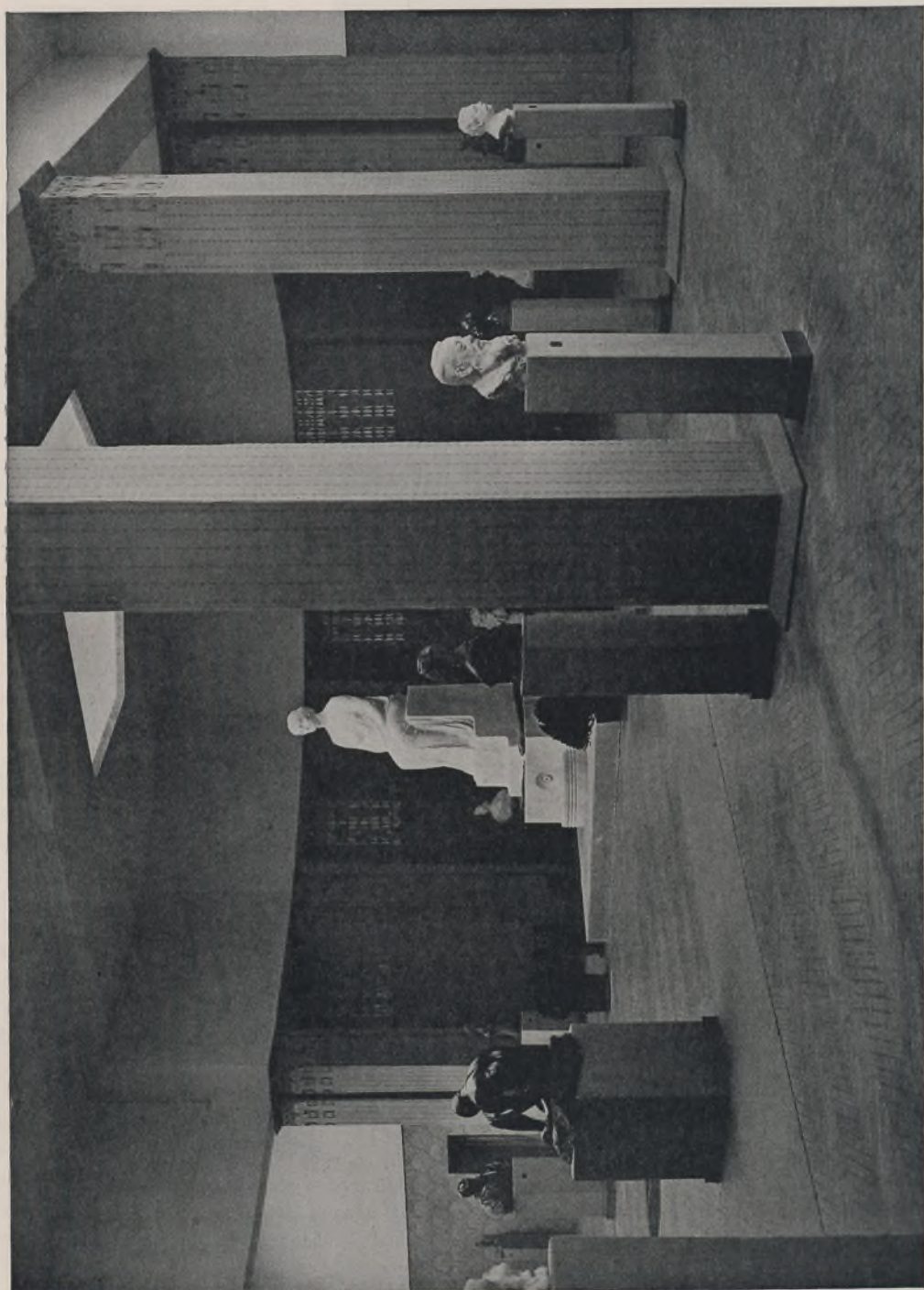
nature, and a landscape, *Vienna Forests*, by Prof. Josef Beyer, is full of that verdure and atmosphere for which these forests are so beloved, especially during the early spring evenings when a serene tranquillity hovers over all, and the trees are rich in tender shoots and buds.

Alfred Keller, a young architect who is coming to the fore, exhibited a garden seat made of tiles burnt copper-colour, the back being of cobalt tiles. This was executed by Lederer and Nessényi. The exhibition was arranged by Josef Urban, who as usual showed much taste and originality.

It is not often that an exhibition arouses such general interest and admiration as the last "Secession" did. Unselfishness again gave Vienna an opportunity of seeing the work of the best modern artists of other lands. Among the foreign masters, Meunier, Lagae, Barrias, Saint-Marceaux, Carabin, Gardet, Desbois, Dalou, Bourdelle, Bartholomé, Damp, Riché, Klinger,

Child in bronze (the artist's wife and child). This work attracts by its very simplicity and naturalness, its freshness and absence of all striving after effect. The artist contributed bronze busts showing breadth and knowledge. His *Mask of a Child* is a charming child study in repose. The other extreme of the artist's power may be seen in the *Expiation*, which is realistic of crime and its punishment. Ernest Barrias (Paris), in *The First Dead*, and Falguière in his *Cain and Abel*, a fragment (the last work of the master), aim more at realistic effects, thus forming a contrast to the more modern sculptors with their keynote, naturalism. Jules Desbois (Paris) showed in his bust of Rodin (bronze) how capable an artist he is, the characteristics of the master being well brought to the foreground; *Leda and the Swan* (bronze) showed suppleness in the handling of the metal, as also a poetry of conception; his *Girl with a Bow*, a statuette in bronze and ivory, is a work full of life, energy, freshness and vigour. Klinger's *Drama* was a long-promised treat and none were disappointed;

Hugo Lederer, one and all gave delight to the public and lovers of art. Meunier's *Head of Christ*, in bronze, is very powerful; the sculptor has achieved a masterly effect by the daring arrangement of light and shade, such as was unknown or discarded as bizarre by the sculptors of the old school. This brings into prominence the benign expression of our Lord, the face is full of sympathy for mankind, and of inward suffering. This "Christ" will long haunt the memory. It fills one with awe, and that veneration born of awe. Meunier's other exhibit, also in bronze, is part of a greater work, the *Monument to Labour*, which has been ordered by the Belgian Government. Jules Lagae (Brussels) is a new-comer to Vienna, but he will always be welcome. On the opening day, many of his exhibits won warm praise, particularly his *Mother and*



SCULPTURE GALLERY, VIENNA
SECESSION EXHIBITION

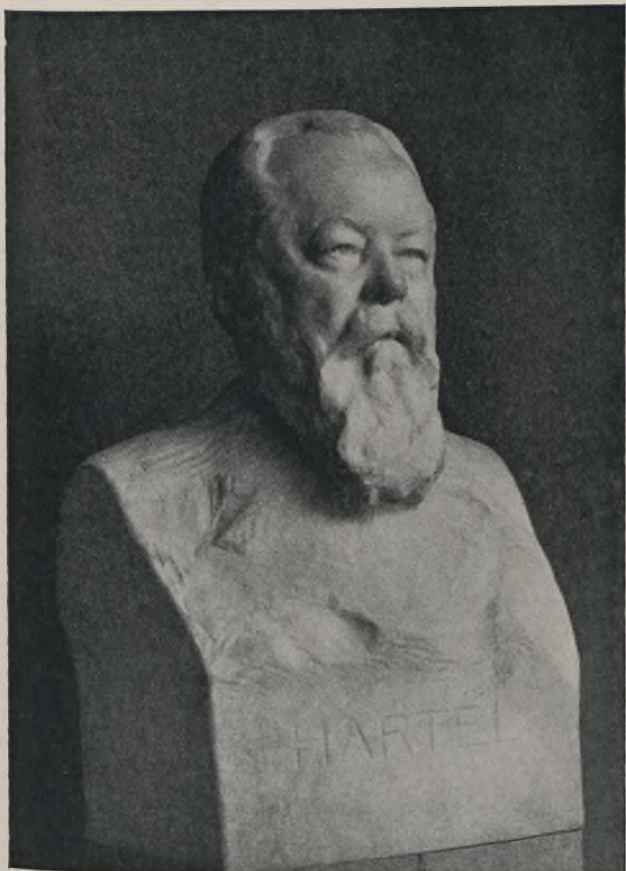
Studio-Talk

it is a glorious achievement. The work is a masterpiece and great as an achievement in sculpture. Hugo Lederer's *Girl Crouching*, modelled in marble from life, is a fine example of conceptive feeling and at the same time dexterity in the use of the chisel. Among the home sculptors, a three-quarter nude figure of a young girl (in marble) by Josef Hanek, a pupil of Professor Hellmer, is very interesting, and shows that the artist possesses the right feeling for what lies before him. Fräulein Ries, in her bust of *Ritter von Hartel*, has come to the fore. Ivan Mestrovic, Franz Metzner, Alfonso Canciani, Ignatius Taschner, Elsa von Kalmår, Ilse Conrat, Adolf Hildebrand, August Gaul, Hermann Lang deserve mention, though there is no space to deal with their works in detail. Prof. Hellmer showed the Castalia fountain destined for the Vienna University. A word of praise must be given to the smaller *objets de sculpture*, which were placed in a room apart and included works by the French artists Ruth Milles, Jules Dalou, Léon Riché, François R. Carabin Emile Bourdelle,

and the Germans, August Gaul, Hugo Lederer, Hugo Sigwart, Ignatius Taschner. They occupied a room which was singularly felicitous; the niches and pilasters were of plain deal, unstained, alternating with matting weavings of natural cane, the columns being wound round and round with this material. The wicker furniture was designed by Professor Hoffmann, and manufactured by Prag-Rudniker, Vienna, who also were responsible for the mattings and cane decorations. The whole exhibition was arranged by the architect Leopold Bauer, who also arranged the winter exhibition at the "Secession," which was devoted to works by foreign artists, Gaston la Touche, Jacques Emile Blanche, Albert Besnard, Lucien Simon, Constant Montald, Wilhelm Trübner, Friedrich Leon, Christian Landenberger, Ramón Casas, and Hermen Anglada-Camarasa.

Since the above lines were written, the art world of Austria, and even beyond her dominions, has suffered a severe blow, owing to the split in the Vienna Secession. It is idle to go into the causes of the disruption. It is enough that the blow has come. For eight long years the Secession has brought new art to Vienna, has introduced to the public men like Charpentier, Rodin, Meunier, Whistler, Khnopff, Aubrey Beardsley, Mr. and Mrs. Macintosh, Ashbee: in short, brought modern artists—Belgian, French, and English—to Vienna.

Secession has brought about a revolution of ideas, and has created a new Austrian art. It has joined art to manufacture. Two parties have arisen. There will be the "Secession," which will hold its exhibitions in the old Secession Galleries; and the Seceders, who will hold theirs in a gallery now being built for that purpose, not at present to be compared to the building built by Olbrich and decorated by Josef Hoffmann, Kolo Moser, and others—that building bearing Hevesi's inscription, "Der Zeit ihre Kunst, der Kunst ihre Freiheit"—but simply a large room on the first floor of a "flats" building. In the "Secession," Engelhart, Andri, Bacher, Leopold Bauer, and their followers will exhibit; in the new gallery the Seceders (who at present are not formed into a society),



BUST OF RITTER VON HARTEL

BY TH. RIES

Studio-Talk



"BROTHER AND SISTER"

BY SUCHARDA

with Moll, Josef Hoffmann, Moser, Klimt, and Otto Wagner.

"Secession" has from its origin been successful, both artistically and financially, and has perhaps become less necessary. We can utter no judgment. Two halves cannot make a whole, but out of each half something good will come; for each is made up of men determined to put forth their strength for the common cause. Should the future "efface time and space, and make two lovers happy," it will then be seen that the differences are no real differences, but such as arise from the struggle for eternal freedom. A. S. LEVETUS.

PRAGUE.—The seventh exhibition of the Verein-Manes was not, as previous exhibitions were, limited to members of the group, but was thrown open to all modern Bohemian artists, in order to afford as complete a presentation as possible of the position of Bohemian art at the present day. After a careful inspection of the works exhibited, the conclusion seems justified that a fairly high position has been attained. There were no eccentricities to repel the visitor; on every hand there was evidence of earnest endeavours, sympathetic treatment, poetic con-

ception, and undoubted individuality.

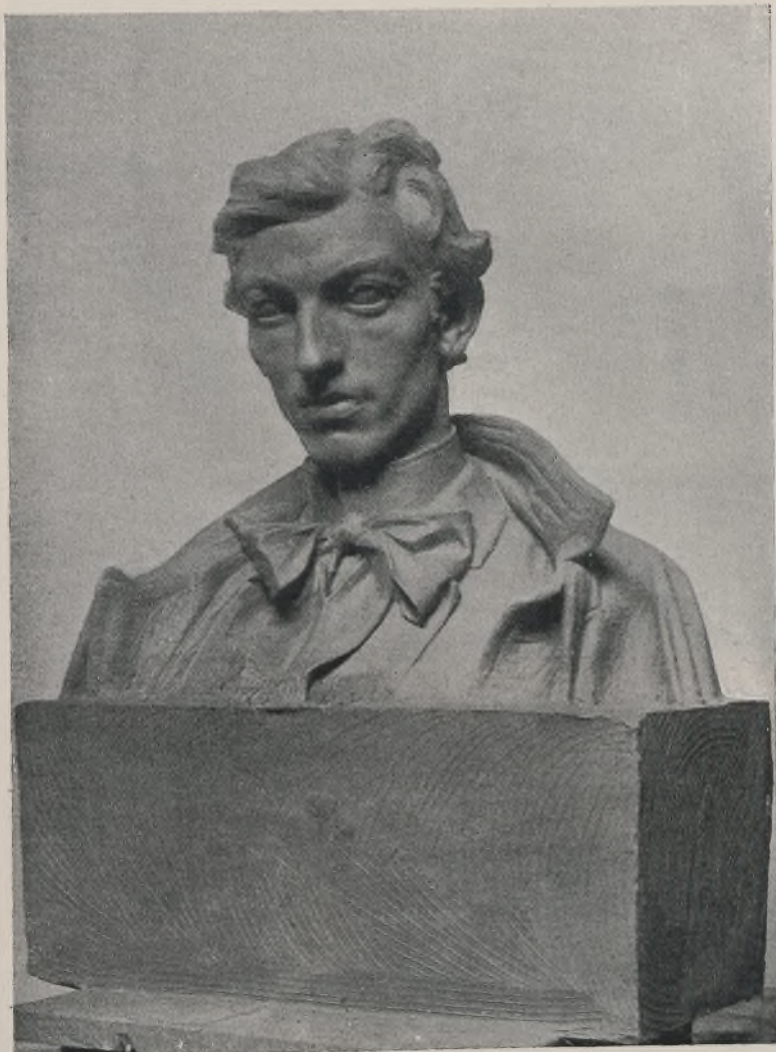
It suffices to mention Svabinsky's interesting series of pen-portraits of his contemporaries as proof that this artist, in common with Uprka, Brannerova, Schwaiger and Stretti, has reached a recognised position. Uprka's landscapes are the broad plains of his home in Moravia, and the human forms with which he animates them are those of Moravo-Slovak peasants, a quite uncommon race of men.

I have for years past been watching with great interest the work of the two landscape painters, Hudeček and Slaviček, and



"BLIND FOLK"

BY H. BILEK



BUST

BY B. KRAFKA

it has been a pleasure to observe the progress they have both made from year to year. Slavíček is fond of twilight *motifs*, and his work is always full of expression. Usually it is a typical Bohemian landscape, such as that reproduced, in which he has depicted the road leading into a humble little village with a couple of lowly dwellings close by. Poverty and need, both in nature and man, are stamped on the scene.

Light effects, such as the play of bright sunshine on the nude body, have occupied Hudeček in many of his pieces, and are very successfully rendered in his *Summer Time*, where he depicts a boy sitting on the bank of a stream after bathing.

R. Bém showed two French scenes, both well

executed and with quite a Parisian atmosphere about them. The influence of French impressionism has left its mark on his work. Franz Simon is another promising artist of whom we shall hear more in the future. His *Venetian Shadows* are full of feeling. Jan Preissler has a strong personality. Some said his oil-painting *Aus einem Cyclus* was the best thing in the exhibition; but, without conceding so much as that, it may be said without fear of contradiction that his draughtsmanship and technique are first-rate.

There were some others amongst the painters whose names are not so familiar and whom I can only mention, such as Housa and Kalvoda, landscapists, Spilár and Pollak, excellent portraitists, and Kupka, an illustrator. All these men contributed excellent work, and I hope some day to say more about them.

In the sculpture section, Hans Bilek was represented by work characteristic of

him. His admirers are enthusiastic about his work and rank him among the leading sculptors of the day. There can be no question that his work is of a high order, full of youthful vigour and fire, and the product of a true feeling for art. His figures of two blind people, here reproduced, are evidence of this. Sucharda's plaquettes are a joy to those who know them, for he is a true artist. His pair of busts representing a brother and sister are admirable examples of his work. Krafka, too, contributed a noteworthy bust.

Taking the exhibition as a whole, one may say that the impression it left was a pleasant one. The average quality of the work was decidedly good, and the holding of this exhibition ought to have a stimulating effect on Bohemian art.

M. G.

Studio-Talk

COPENHAGEN.
—For several decades Danish painters have had

the one word, *naturalism*, inscribed in golden letters, on that banner under which they have wrought many a doughty deed, scored many a gallant victory. They have, on the whole, marched under this device in a fairly homogeneous and continuous phalanx, in serene contentment, without much demur. True, now and again some independent spirit, anxious to strike out a line of his own, absented himself from the fold; but it is only of late that voices of dissent have been heard in the van. There are signs and

forebodings of a new movement taking shape— not definitely as yet, perhaps, still sufficiently



"THE ROAD INTO THE VILLAGE" (See Prague Studio-Talk) BY SLAVÍČEK

distinct to indicate its bearing, if not its width and its breadth. There is in some quarters a craving

for more grandeur, for a greater simplicity in lines, for a more architectural and less incidental building up of the picture, for simplifying, in some cases for lowering colour—endeavours destined, perhaps, to rejuvenate, maybe some think elevate, Danish art, however honourable its past and present record. Some few have accepted, wholly and unhesitatingly, the new gospel; others content themselves with a more discreet appreciation, and have been less, if at all, affected by its teaching; others, again—a vast majority so far—hold completely aloof from what many of them denounce as flagrant heresy.



"SUMMER TIME"

(See Prague Studio-Talk)

BY HUDEČEK

G. Achen, of whose landscapes we to-day publish three reproductions, I am

Studio-Talk

inclined to place within the second category. Possessed of a sensitive susceptibility and a cultured, appreciative eye, he generally insists upon more dignified lines than do many of his *confrères*; but his brush, although fastidious and at times, perhaps, somewhat reserved, is more indulgent as regards colour than the section just referred to. Achen is least of all a specialist. The Luxembourg possesses an interior by him, and the Danish National Gallery some admirable portraits; and he depicts with equal

skill the most varied scenery—the undulating cornfield, in the rich, mellow hues of a setting harvest sun; a sandy, winding roadway over a sparse Jutland moor; rolling clouds or a brewing storm; or, as in one of the pictures reproduced, a forest lake, trees and shrubs, and atmosphere yet moist after a summer's rain, fresh moisture ascending from the wet soil and the reed-covered pond—a picture of



LANDSCAPE

BY G. ACHEN

rare charm, and of the three perhaps the one most characteristic of Achen at his best as a landscapist. With his portraits and his "interiors" I hope to have an opportunity of dealing by-and-by.

After several decades of comparative stagnation a change has during the last few years come over the spirit of the dream of Danish sculpture. Freer

and much less conventional ideas have manifested themselves, both in treatment and, still more, in the far wider range of subjects. Even philosophical maxims—at times simple, at other times more composite—have on several occasions tempted some of the cleverest amongst the younger Danish sculptors, who have thereby distinctly enlarged the domain of sculpture, although the consummation has in more than one instance been left behind by the almost too pregnant imagination of the artist. Prominent amongst the younger Danish sculptors is Rudolph Tegner, who has for several years studied and also exhibited in Paris, and of whose



"AFTER RAIN"

BY G. ACHEN

Reviews



"THE ROAD OVER THE MOOR"

BY G. ACHEN

recent work we have much pleasure in giving an illustration. In the monument which, executed in bronze, adorns his mother's grave, and which has also been secured by the National Gallery and by the Glyptothek of Copenhagen, Tegner has rendered a beautiful and poetical interpretation of the fate of all mortals: "To dust thou shalt return!" The female form that obediently again becomes one with Mother Earth is possessed of a touching and gentle sadness, of an exquisite grace. Some of the same qualities are found in the *Portrait-bust of a Lady*, so essentially womanly in its whole conception. The *Portrait-bust of a Man* is of a somewhat different stamp, and more in common with some of Tegner's larger groups; it is powerful and determined, and the individuality of the sitter is very cleverly underlined.

G. B.

MELBOURNE.—Two small exhibitions of some interest to art-lovers were recently held here. The first was Mr. Mather's exhibition of studies and sketches of Victorian landscape. As a water-colourist Mr. Mather undoubtedly takes a very high place. His handling of the medium and his knowledge of its possibilities and limitations have enabled him to vividly record some splendid impressions of the country around Yarra Glen and Healsville. His oil pictures are, perhaps, less pleasing than his

water-colours; they seem to lack the charm which radiates from these.

The other exhibition was that of Mr. Blamire Young, who showed work in colour and black-and-white decoratively treated. His large colour composition, *Tennyson Reading "Maud" to his Friends*, was lacking alike in unity and repose, though certain other qualities went far to redeem it. Probably few things have been more exquisitely interpreted than his *Bush Scene* and his large upright *Pumpkin Patch*.

J. S.

REVIEWS.

Style in Furniture. By R. DAVIS BENN (Longmans, Green, & Co.) 21s. net.—The author of this most useful volume explains in his Preface that he had two distinct aims in view in its preparation—namely, to enable his readers to distinguish one style from another, apportioning to each its proper period; and to prove that "domestic furnishing, particularly that of the past, may be regarded as an outward and visible expression of the spirit underlying all national life." It is in the weight given to the latter branch of the subject that the distinctive charm of Mr. Benn's work consists; for, as in the case with the far more ambitious and expensive volumes of the late Lady Dilke and other enlightened specialists, it vividly reflects

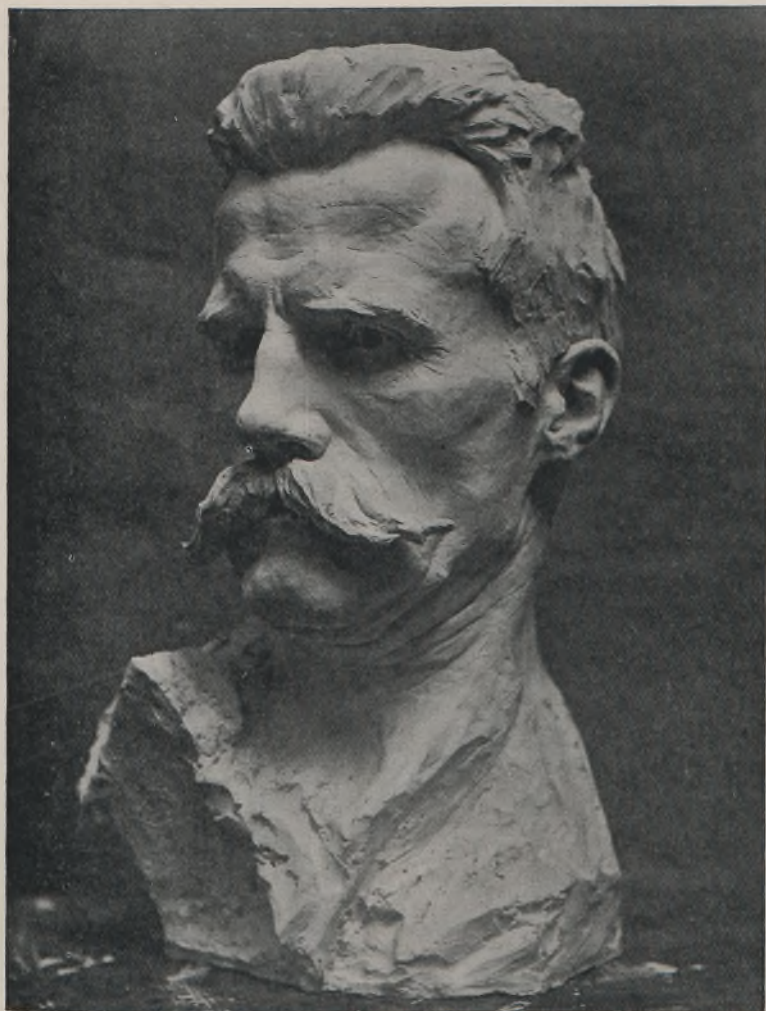
Reviews

the long ago, calling up visions of the days when the interiors represented were lived in and the beautiful furniture was in daily use. Mr. Benn begins his examination of style in furniture by describing some of the few existing examples of earlier date than the seventeenth century, and passes thence to review in chronological order every phase of development from the Elizabethan to the French *Art Nouveau*; concluding with a chapter, into which, under the general name of "Quaint," he gathers up the various vagaries of quite modern fashion. In a word the book is thoroughly complete and up to date, whilst the numerous illustrations after the drawings of Mr. W. C. Baldock, that are most of them shown in their natural environment, admirably supplement the text.

Die Werke des Matthias Grünewald. By FRANZ

BOCK. (Strassburg: Heitz and Mündel.) 12 Marks.—Whilst frankly admitting that there exist no adequate materials for a biography of the famous German painter, whom his fellow-countrymen rank next to Dürer and Holbein, Herr Bock has managed to write a very interesting monograph on his work. The masterpieces that have been preserved, says this able critic, are sufficiently numerous for it to be possible to trace very clearly the art development of Matthias Grünewald, and he claims, moreover, that in them his unique personality is also vividly reflected. Herr Bock adds, however, that his book must not be considered exhaustive, for he has avoided repeating what has already been well said by his predecessors, who have, unfortunately, as a general rule, founded their estimate of the genius of their subject chiefly on the Isenheim Altarpiece, and the few works produced after it.

In so doing they have neglected a very great many earlier paintings, drawings, wood and copper-plate engravings that have recently been identified, and to which no reference is made even in the best German art dictionaries or even in the scholarly study by Herr Schmidt, the best of the present writer's predecessors. Herr Bock prefaces his actual examination of the work of Matthias Grünewald with a brief but able summary of the history of German painting in the 15th and early part of the 16th centuries, and he supplements his text with 31 good reproductions of typical works by the master, in which the strong influence of Dürer and Cranach is very noticeable, as is also the strange love of ugliness apparently inherent in the Teutonic temperament. The *Flight into Egypt* and the *Crucifixion*, both from the Dresden Gallery, and the *Lovers* of the Gotha Museum are especially fine.



PORTRAIT BUST

(See *Copenhagen Studio-Talk*)

BY R. TEGNER

Reviews

Figure Drawing. By RICHARD G. HATTON. (London: Chapman & Hall.) 7s. 6d. net.—All students, and indeed many professional artists and craftsmen, will owe a debt of gratitude to Mr. Hatton for his valuable, original and exhaustive handbook. It forms a complete guide to figure drawing, supplying just the information required, with just the practical aid that is so often sought in vain, yet it refrains from useless and bewildering details that would serve but to embarrass the worker. "The artist studies anatomy," says Mr Hatton, "in order that he may the better understand what the form of the figure is," adding, what many a student will sadly endorse, "not infrequently he finds, however, that his anatomy has not helped him very much . . . but asserts itself in a manner that does not improve his work." He feels overborne by the mass of "origins" and assertions, and endeavours to learn by heart lists of muscles and bones, and feels the disgrace of not knowing like a schoolboy all the facts exhibited in the book he happens to be studying. The reason for this unfortunate waste of labour is not, in this shrewd observer's opinion, far to seek, for he remarks, "the very accuracy of the knowledge won robs it of its value." In his own truly instructive text it may justly be claimed that he fully remedies the evil. Beginning with a series of brief but very lucid essays on "Method and Proportion," he proceeds to treat the various portions of the human form in detail, elucidating his text with a very great number of excellent illustrations, and concluding with some very useful advice on the true principles of the treatment of drapery.

The Art Decorator. Sixty designs in colour. (London: H. Grevel.) 15s. net.—There are, it is true, some few fairly satisfactory designs in this volume of coloured plates, but the book is scarcely likely to appeal to a wide circle in England, where the beautiful decorative work of William Morris, Sir Edward Burne-Jones, Voysey, and many others has been brought within reach of all who are able to appreciate it. Perhaps the best of the illustrations in the new volume are those after Menzel and Professor Sturm, but even these are wanting in the spontaneity that is one of the chief charms of really effective decoration. They are laboured and heavy compared with the bright and playful fancies of the poet-painter Morris, or the magician of the nursery, Walter Crane.

Handbook of Lithography. By DAVID CUMMING. (London: A. & C. Black.) 6s. net.—Although there are many publications in the market dealing with lithographs and lithographers, an authoritative

history of the art, and an account of the mysteries of its many processes, have long been needed. The well-illustrated little volume, by a member of the successful firm of chromo-lithographers, McLagan & Cumming, will therefore probably receive a hearty welcome. Mr. Cumming writes with the authority of a man who has a practical knowledge of his subject; and his careful account of the origin and development of the art under notice is succeeded by an exhaustive treatise on everything connected with its practice. The author of the valuable treatise is a true teacher. He avoids the mistake of so many experts of assuming elementary knowledge in his pupils, and considers no detail, however apparently unimportant, too trivial for full explanation.

Chefs d'œuvre d'Art Japonais. By GASTON MIGEON. (Paris: D. A. Longuet.) This album contains nearly 1,200 collotype reproductions of Japanese objects of art selected with excellent judgment from the principal private collections in Paris, by the Keeper of art works at the Louvre museum. Care has been taken in the choice of objects that only those should be figured which have not hitherto been published in books relating to the subject. Some fine examples from the collections of Messieurs Bing, Gonse, Haviland, Vever, Rivière, Kœchlin, Hoentschel, and many others, are illustrated; and in each department of Japanese art—in painting, wood engraving, sculpture, lacquer, pottery, bronzes, arms and armour, embroidery—specimens are figured of the highest excellence and of great interest to the collector.

Author and Printer. By F. HOWARD COLLINS (London: Henry Frowde.) 5s. net.—The vagaries of English orthography and typographical usage are notorious, yet no serious effort seems to have been made hitherto to give us an authoritative guide to the correct forms to be employed. This task has now been undertaken by Mr. Collins, the epitomiser of Spencerian philosophy; and a handy book of rather more than 400 pages is the outcome of a great amount of labour expended by him and his collaborators. Arranged in the form of a dictionary, the book contains a whole mine of information which cannot fail to be of service to every one who has occasion to write for the press; the aim being to represent the language as it is now used by the people most capable of writing it. Amongst special features we note an extensive series of abbreviations, foreign phrases rendered into English, place-names, notes on punctuation, typographical terms and directions. It should form a useful companion to the dictionary.

Awards in "The Studio" Prize Competitions

MESSRS. SPINK & SON have recently issued an excellent autotype reproduction of an oil painting by Mr. J. H. Lobley, representing a young lady playing a harpsichord, which is sure to be welcomed by all admirers of this artist's work.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

CLASS A. DECORATIVE ART.

A XVI. DESIGN FOR A HEADSTONE.

FIRST PRIZE (*Three Guineas*): *Kim* (Harry Brooksbank Laycock, Victoria Buildings, Bury, Lancashire).

SECOND PRIZE (*Two Guineas*): *Brush* (Percy Lancaster, 231 Lord Street, Southport).

HON. MENTION: *Tramp* (David Veazey); *Rustic* (B. Wilberforce Billinge); *Alton* (C. W. Allen); *Batwing* (J. W. Wilkinson); *Bloom* (T. A. Cook); *Coll* (J. Nicoll); *Handworked* (P. O. Digue); *John* (Edith M. Tann); *Pan* (F. H. Ball); *Penna* (E. G. Hallam); *Seh* (S. E. Hewitt); *Whim* (G. Barraud).

CLASS C. PHOTOGRAPHS FROM NATURE.

C XI. SUMMER LANDSCAPE.

(Owing to the great pressure for space in this month's STUDIO, we are unable to reproduce the photographs in this competition.)

FIRST PRIZE (*One Guinea*): *Romeo* (W. Wainwright, The Knoll, Lower Bourne, Turnham).

SECOND PRIZE (*Half-a-Guinea*): *Yetholm* (H. W. Burnup, Brantwood, Gosforth, Newcastle-on-Tyne).

HON. MENTION: *Carbon* (Rachel L. Manners); *Jehu* (B. W. Lewis); *Louty* (W. Coats); *Lux* (A. B. Northcote); *Owlet* (Mary Best).

AWARDS IN THE FAN COMPETITION OF THE

WORSHIPFUL COMPANY OF FAN MAKERS.

COMMITTEE OF SELECTION: Joseph Ettlinger, Esq. (Master), the Hon. Mr. Justice Bucknill, (Free Warden), Mr. Alderman H. A. Morris (Warden), Sir Homewood Crawford, James C. Marshall, Esq., Gilbert Purvis, Esq. (Past Masters). The Editor of THE STUDIO assisted in the adjudication of the first three prizes.

FIRST PRIZE (*Twenty Pounds*): Mrs. Murray Robertson, St. Hilary, Southbourne Rd., Boscombe.

SECOND PRIZE (*Twelve Pounds*): Miss Naylor, 17 Arncliffe Road, West Park, Headingley, Leeds.

THIRD PRIZE (*Eight Pounds*): Miss Ruth Field, 2A Egerton Gardens, Castle Hill, West Ealing.

FOURTH PRIZE (*Five Pounds*): Miss Frances Charbonnier, Hills View, Barnstaple.

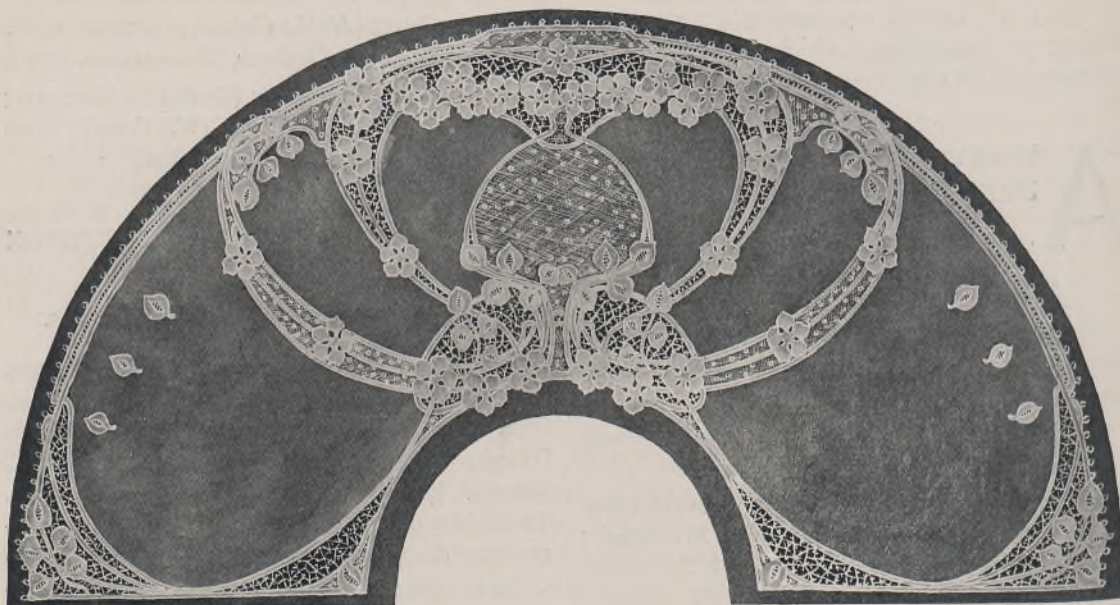
FIFTH PRIZE (*Five Pounds*): Miss Dora Holme, Upton Grey House, near Winchfield, Hants.



FIRST PRIZE, FAN COMPETITION

MRS. MURRAY ROBERTSON

Awards in "The Studio" Prize Competitions



SECOND PRIZE, FAN COMPETITION

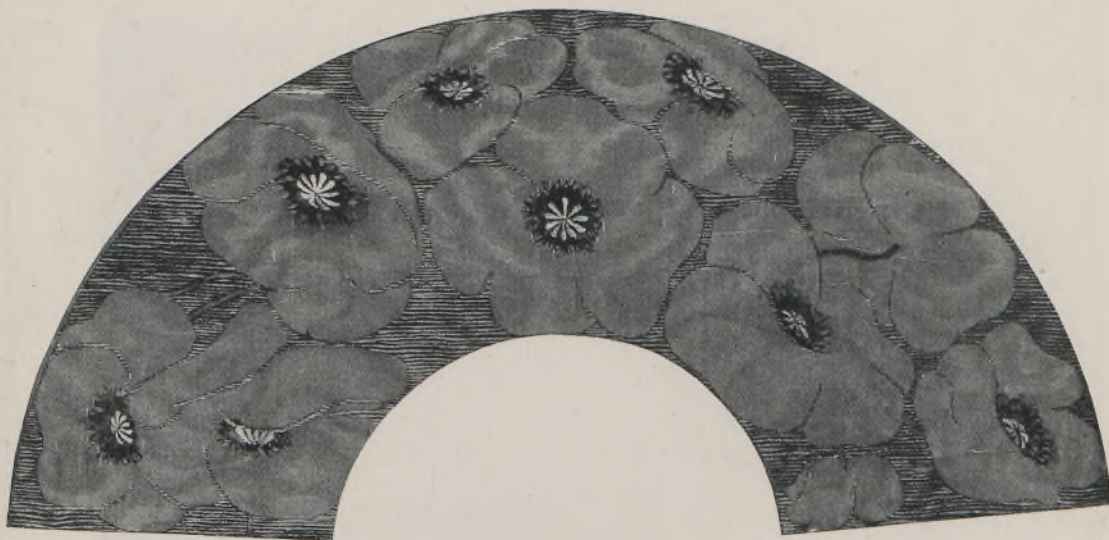
MISS NAYLOR



THIRD PRIZE, FAN COMPETITION

RUTH FIELD

Awards in "The Studio" Prize Competitions



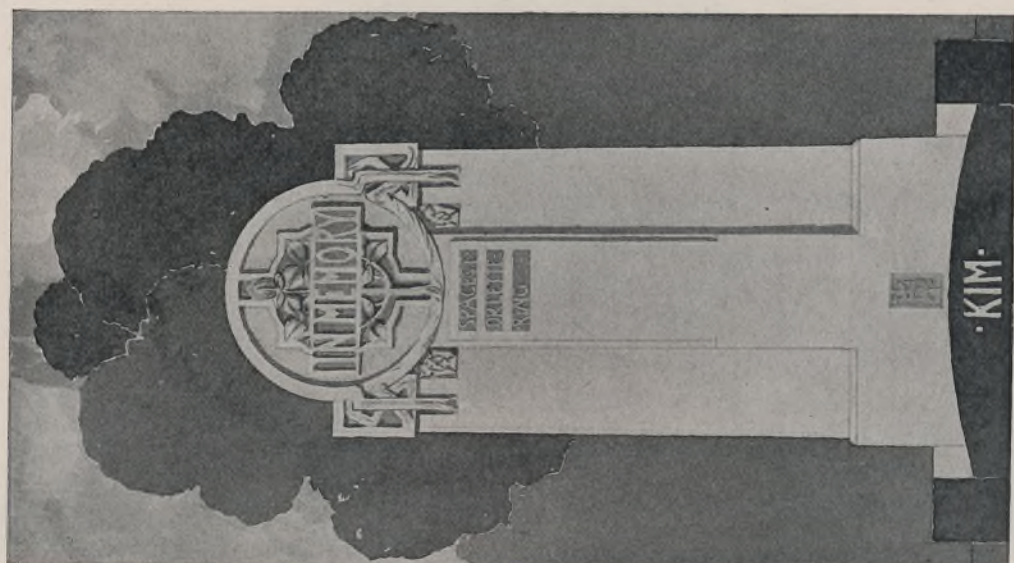
FOURTH PRIZE, FAN COMPETITION

FRANCES CHARBONNIER



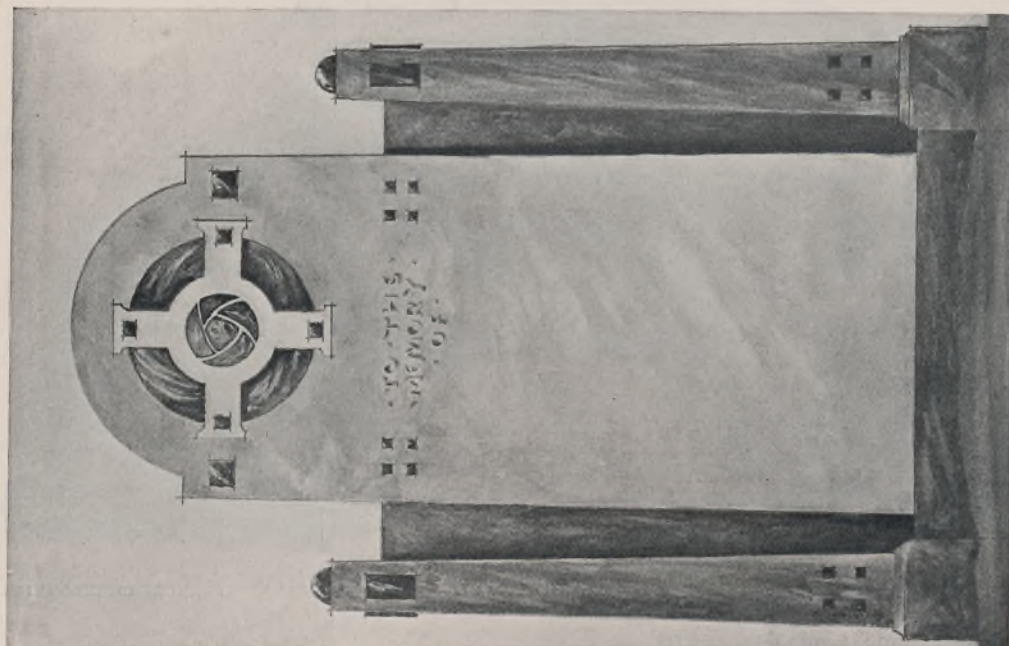
FIFTH PRIZE, FAN COMPETITION

DORA HOLME



FIRST PRIZE (COMP. A XVI)

"KIM"



HON. MENTION (COMP. A XVI)

"TRAMP"

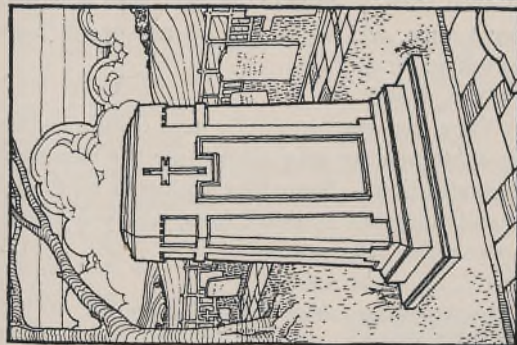


SECOND PRIZE (COMP. A XVI)

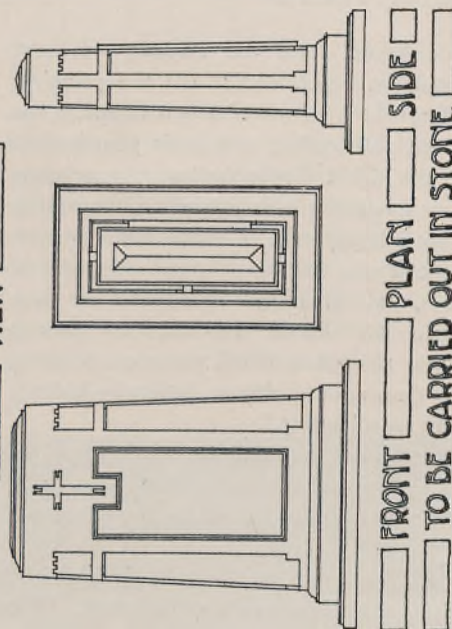
"BRUSH"

DESIGN
FOR A
HEAD
STONE
BY
RUSTIC

SCALE
THREE
INCHES
EQUAL
FOUR
FEET

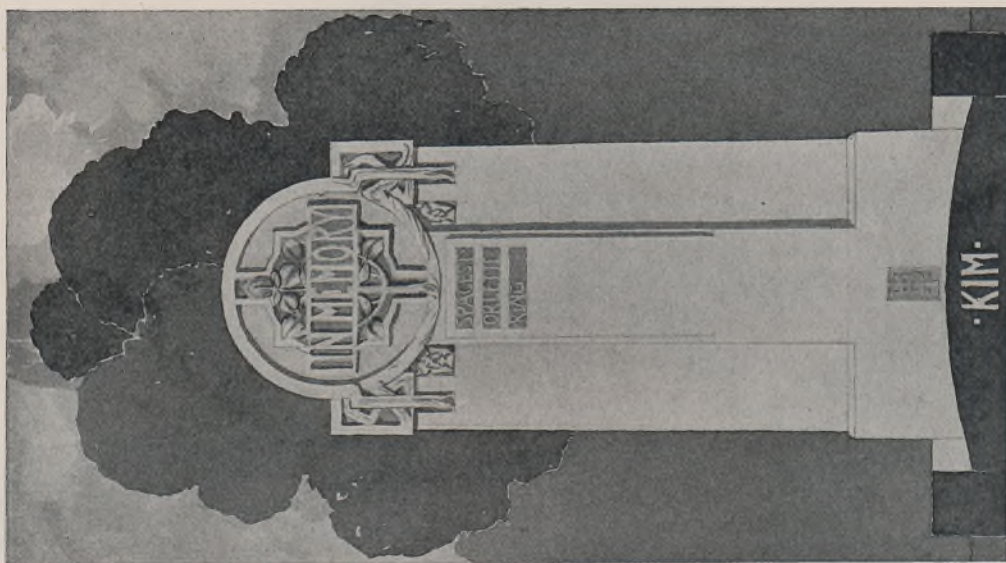


VIEW



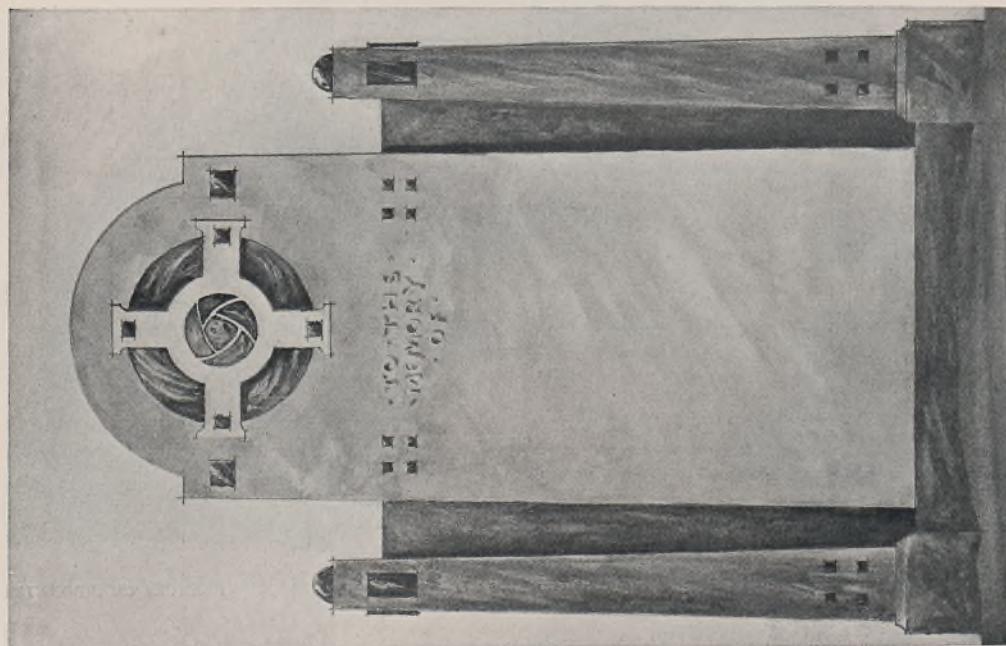
HON. MENTION (COMP. A XVI)

"RUSTIC"



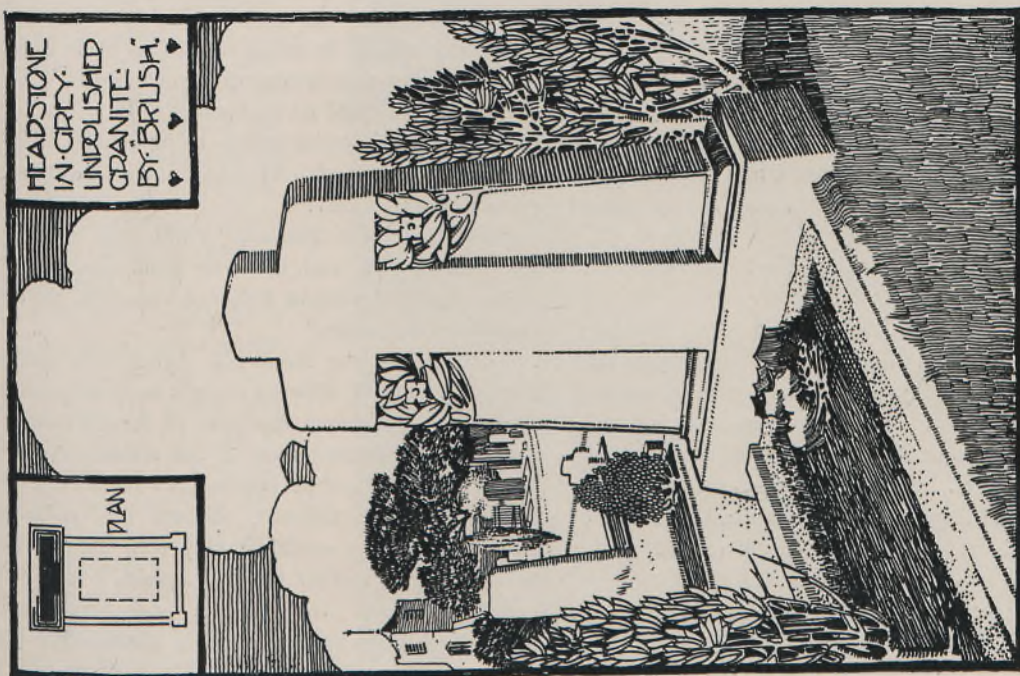
FIRST PRIZE (COMP. A XVI)

"KIM"



HON. MENTION (COMP. A XVI)

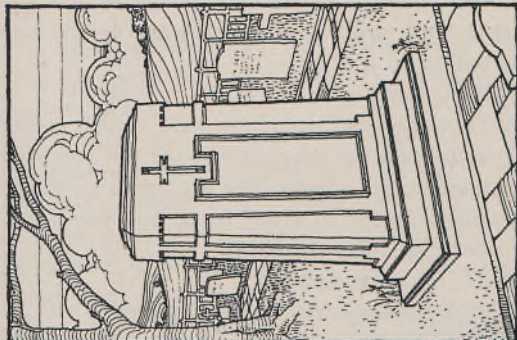
"TRAMP"



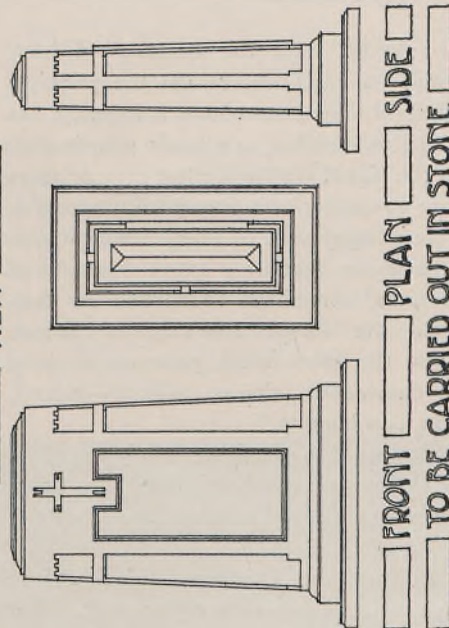
SECOND PRIZE (COMP. A XVI)

"BRUSH"

DESIGN ☐ SCALE ☐
 FOR A ☐ THREE ☐
 HEAD ☐ INCHES ☐
 STONE ☐ EQUAL ☐
 BY ☐ FOUR ☐
 RUSTIC ☐ FEET ☐



☐ VIEW ☐



☐ FRONT ☐ PLAN ☐ SIDE ☐
☐ TO BE CARRIED OUT IN STONE ☐

"RUSTIC"

HON. MENTION (COMP. A XVI)

The Lay Figure

THE LAY FIGURE: THE COMPULSORY REGISTRATION OF ARCHITECTS.

"Do you know," said the Painter, "I have always envied you architects? On the principle that a country which has no history is happy, it has seemed to me, an outsider, as regards your branch of art, that the placid life for the last seventy years or so of your governing body argues an uneventful, and therefore a happy state of things amongst you. Think of the storms that have swept over most of our societies, and sometimes ended in their shipwreck, while the Royal Institute of British Architects, on the other hand, preserves a heavy dignity of demeanour, almost judicial—indeed, episcopal, in its solemnity."

"Well," demurred the Sculptor, "I do not quite know that. Remember there have been such things in the architectural world as the 'Battle of the Styles.'"

"Quite so," said the Architect. "I think the Painter's congratulations are not deserved. For we have only just heard the echoes of the noise of a keenly-contested election die away. We have been in the throes of a discussion and a fight that have marshalled all of us architects as combatants on one side or the other."

"We have enquiring minds," pleaded the Sculptor, "and would say to the architect, like the pertinacious Peterkin, 'Now, tell us all about the war, And what they killed each other for.'"

"Well, to put it shortly, the question at issue—a very important one—was whether the legislature shall be asked to require that in future no one shall be allowed to call himself, and to practise as, an architect without passing a compulsory examination."

"And a jolly good thing, too!" exclaimed the Painter.

"May I ask why?"

"Well, I should think that whenever you take your walks abroad you see, in town as in country, plenty of reason for wanting some winnowing process to prevent the ignorant man from trading as an architect. Surely the unlearned blatancy of our city buildings and the cheap-and-nastiness of our suburban houses both shriek out at us for reform."

"And now," the Architect demanded, "tell us how you mean to bring about that reform."

"I will. Insist on a man's being properly qualified before he practises as an architect."

"What are your qualifications, if you please?"

"Well, broadly speaking, they mean, first, competency in construction, and secondly, ability in design."

"In other words, the man you ask to build your house must be a practical man, and also an artist."

"Exactly so."

"Well, then, let us take the second of these first. Now let me ask *you* if you do not openly avow yourself an artist?"

"Well, I do."

"Then you also, no doubt, have certain credentials substantiating your claim—say the passing of an examination? Something analogous to, though naturally different in detail from, that you wish to impose on us *other* artists."

"No, of course not."

The Architect turned to the Sculptor:

"And what about *your* examination?"

"Never had one in my life."

"I am sorry to be so Socratic in my method or getting at my point. But, at all events, I have got *here*, that you the Painter, and you the Sculptor, have, *quâ* artist, no examination, no registration, by Act of Parliament or otherwise? Yet you both consider that the Architect, and he alone of us three, ought to have a licence or a diploma of an obligatory kind!"

"I see your point," said the Sculptor. "It is that you, an architect, feel that with regard to yourself *as artist* an examination-test would be futile, as it would be in the case of us other artists from whom no one dreams of demanding it. And you think we should all be content if we might rely on an architect's construction being sound, on his knowing good materials from bad, and an exorbitant price from a fair one?"

"Yes," said the Painter, "I will look after his art qualifications, and take very good care not to go to a man from whom I do not expect to get the artistic result I want."

"Well," said the Architect, "you both understand my point of view as regards an examination. And as to the broad question of Registration, I think you would find most of the recently-elected Council, on whom their opponents have affixed the label 'Non-Registrationist,' disown it. A large majority of them would frankly own themselves to be pledged neither for nor against. And the rank and file of the R.I.B.A. members themselves have only said in electing them—*Not* the proposed Bill, and, most decidedly, *not* last year's Council."

THE LAY FIGURE.