THE STUDIO

HE OIL PAINTING OF JAMES MCNEILL WHISTLER. BY OSWALD SICKERT.

Whistler stands alone in the history of modern painting in England as the one painter whose execution in oil paint was consistently the beautiful exploitation of the qualities of this medium. He was the one modern among us who had a technique. By no less comprehensive a statement can one describe his supreme position, and if the description calls for certain reservations, they are not such as seriously detract from its truth. Whistler's painting is a solution of the elementary problem inherent in the material set out upon the palette, and his is the only complete solution which we have seen in England since the tradition of a technique in oil painting ceased to exist.

We have accustomed ourselves to argue, perhaps with more convenience than exactness, that there was indeed a time when the manipulation of oil paint, in a manner consistent with its qualities, was taught and could be learned by every student. Certainly there is no tradition now, nor was there ever during the period in which Whistler painted. Conveniently, also, we take the exaltation of the Pre-Raphaelite purpose to have been the final extinguisher of whatever tradition still remained. Certainly quality is scarcely to be found in any subsequent painting but Whistler's. must except Watts, who carried over some tradition from the past, and exercised that skill until he came to paint abstractions which apparently he felt to belong too much to the present to permit of any traditional skill in handling. It is, indeed, customary to speak of Millais as one who relaxed from the strenuousness of the Pre-Raphaelite purpose in favour of pre-occupations more exclusively painter-like; but judged by any less restricted criterion even his best work of the seventies is wanting in dignity and repose, there is a shortness in his touch which is a little blunt and not quite fully gracious, where Whistler's is suave at once and acute,

so that one calls it in the same breath both swift and lingering.

The traditional manipulation of oil paint depended no doubt to a great extent upon the analysis to which the old painters subjected the aspect of things, an analysis which distinguished between tone and colour, and in virtue of which, as Mr. MacColl has so well set forth, ancient painting achieved in two operations upon the canvas what the modern would achieve in one.



"A BUSY CORNER"

BY J. MCNEILL WHISTLER

(By permission of J. J. Cowan, Esq.)

Where ancient painting stated first the gradations of light and shade in an object, and then, in a second operation, passed a transparent rub of uniform colour over the whole, the modern painter matches by mixture upon his palette a series of values and places them side by side upon the canvas. Apart from the fact that the rub of transparent paint over an underpainting does in itself make for pleasant quality, the very circumstance that he had two operations to perform, neither of which in itself represented what he saw, must have tended to keep the old painter in mind of the fact that his medium was a material with properties of its own, where the modern, mixing on his palette to obtain by a single touch upon the canvas a match for an observed value, inclines to look upon oil paint as if it were a disembodied, an absolute, colouring agent, uncharacterised by any material qualities. To the spectator the truth that oil paint is a material, and not a colouring agent, reveals itself even more clearly in modern than in ancient painting, because the method of rendering the aspect of things by a series of touches makes the actual marks left by the brush upon the canvas a matter of such patent importance. overpowering is the pre-occupation of realising aspect at first hand, and without analysis, that even the recognition of this technical difficulty, the

acknowledgment that something must be done about these meaningless brush marks of thick and obtrusive paint, is not sufficient to stay the modern painter and send him back on his course. So we have seen a whole school of painters follow one another in regularising their patch-work according to a mechanical system of squares, and proceed doggedly with their realism as if the regular squareness of the brush marks solved the problem.

It must be confessed that Whistler's solutions of the problems in the technique of modern painting were hardly such as to provide a complete equip. ment for a new tradition, for they were the solutions of genius, and the telling fluency of his touch was an invention of a hand the most searching and sensitive that has ever left a record. The past scarcely affords a parallel to the sensibility of a hand which could find its own different and equally happy ways with the point of a needle, the point of a pencil, with the pastel stick, with the brush dipped in water-colour and the brush which carried oil. His work reveals no divorce between the aspect of nature which it was his intention to render, and the character of the medium which he held in his hand. His technique is as original as his vision. Both have for us the poignancy of an invention, a fresh intimacy of appeal that could scarcely maintain itself in any period when hand-



"A STREET SCENE"

(By permission of J. J. Cowan, Esq.)

BY J. MCNEILL WHISTLER

ling or vision proceeded from traditional ground. He used paint not in order to produce a beautiful surface characteristic of oil paint, nor as if it were an otherwise negligible means of representation: in the pursuit of the one aim he achieved the other, and in his work we have at once the only beautiful painting, and well-nigh all that a whole generation of painting in England, from 1860 to 1890, has had to tell us of the aspect of things.

So it is that when one sees again a landscape of Whistler's, a Thames nocturne, or the old Battersea Bridge, pictures which have discovered for us those appearances of the town which our eyes now most welcome, one wavers for an explanation of its exquisite dignity. Does this sense of a repose that reaches behind the flight of time, and beyond the distraction of circumstances, lie in the precious

vision discovered in the life that is most familiar to us, or is it an effect of the justness with which the brush has touched the canvas? It is as if the touches had been long prepared, had waited ready, one might almost fancy from the beginning of time, for the eye that should one day see the river and its buildings so shape themselves and take on such colours. The paint slips into its place, it is there inevitably as the evening upon the water, no longer the pigment, as it was upon the palette, but a surface of subtle texture, airy, living with the life of the hand that created it.

The portrait of Miss Alexander shows that Whistler was able to win what much labour and research only could yield him, without losing from his brush its acute economy, without disturbance to the untroubled charm of surface. The modern painter-whose inclination it is to aim, with his first touch, at a nearer realisation of values observed than ancient painting, perhaps, cared to reach even in its final operations-encounters difficulties whenever for any reason he feels called upon to prolong his labour beyond the point to which the first inspiration of his subject has directly led him. If he continues to paint on with his solid mixtures he troubles his colour and his surface; the paint that is already on the canvas is of no service to him, for it was not put there with the intention and knowledge that it was to be the preliminary stage to the achievement of an effect which he can surely win with a further operation. If, in order that he may

proceed less experimentally and in the dark, he dismiss the immediate pre-occupation of nature and paint from sketches, his touch loses the nerve which, under the stimulus of observation, found an interesting notation-even if it seem reasonable to imitate in cool blood the unconscious felicities of the sketch, his hand will scarcely attain them. Modern painting seems to demand the constant inspiration of nature, and the clean sacrifice every time of the painting that has not completely achieved its aim. Even were there no tradition of many sittings, the portrait of Miss Alexander is too full of invention, the grey, the green, the white, the black are too exquisitely sought, the surface is too inexplicable and various in its fitness, to have come into existence without elaboration upon elaboration. But the labour is



"BROWN AND GOLD: LITTLE BY J. McNEILL WHISTLER LILLIE IN OUR ALLEY"

(By permission of J. J. Cowan, Esq.)



DESIGN FOR A MOSAIC BY J. McNEILL WHISTLER



(By permission of W. Burrell, Esq.)

"THE FUR JACKET." BY JAMES MCNEILL WHISTLER

not present upon a canvas which is ever so lightly covered with paint—soft, fluent, baffling.

Whistler's genius was inventive. Nothing was prepared for him. He discovered a new world, and no painter has contributed more to the sum total of those things which our eyes have learned to appreciate. He made his discoveries in virtue of the most acute and close communion with the appearances of nature—nothing came between, no shortcomings of hand held him back, no side issues of sentiment distracted him. He saw with the exclusive application of one who was little tempted to go upon memory, or ever to concern his hand with what his eyes did not see, and this single devotion was rewarded, wherever he looked, by visions of an exquisite refinement, a rare harmony and finality.

R. WHISTLER AS A LITHO-GRAPHER. BY T. R. WAY.

LITHOGRAPHY is a difficult art to handle; no other is so merciless in exposing the weak points of the artist using it—timidity, hesita-

tion, uncertainty of intention, weaknesses such as these cannot be hidden, however much the draughtsman may elaborate or stipple up his work, whether it be direct on the stone or on transfer paper-but no art is more responsive to the definite mind and the firm hand, and lithography responded perfectly to its master in Whistler. From the extremest point of delicacy to the richest depths, he found a ready reply to all that he asked of it. Yet it must not be imagined that the results which he put before us in the 150 or more prints made during twenty years' work were all obtained at the first time of asking, and with but little labour to himself. In nearly every case the finished picture looks as if it were so; only in such a print as the great lithotint The Thames is there evidence of elaboration to attain a splendid result; yet several of the finest of the others were the result of many states and much working on the stone before the final flower was produced, and he never spared either himself or his printer until that was realised.

With but little instruction from my father as to the limitations of the art, he seemed intuitively to grasp its possibilities and the best manner of



"Brown and Gold: Chelsea Rags"

(By permission of J. J. Cowan, Esq.)

BY J. MCNEILL WHISTLER



" CREMORNE"

(By permission of T. R. Way, Esq.)

BY J. MCNEILL WHISTLER

reaching them. From the first, he never failed to understand that the drawing itself, whether on stone or on transfer paper, is only a means to an end, that the finished printed proof should be the goal in view from the beginning, even as it is to the etcher. Indeed, he used for many of his later prints a transparent smooth transfer paper, upon which the picture was hardly visible, but which gave him a quality of touch quite distinct from any other material; and when I ventured to protest against the difficulty this defect caused to the artist, and that the paper was meant for ink writing and not for chalk at all, he replied that it was unnecessary for him to see the full effect of the drawing, because he knew what he would get in the proof from the varying force with which he made the drawing. Thus, on every occasion that he used this paper, when the drawing was transferred to the stone and charged with printing ink the result came as a surprise to the printer, and Whistler himself was the only person who could judge of its success or failure.

My father, Mr. Thomas Way, had fortunately had the opportunity of being introduced to Whistler, and being an enthusiastic believer in the possibilities of the art which he had spent his life in trying to perfect, and also an admirer of the great painter's work, was happy in inducing him to make a trial; and as a result three or four figure subjects were produced, followed by the *Limehouse* and *Nocturne*. Then a further impetus was given to the artist's growing interest,

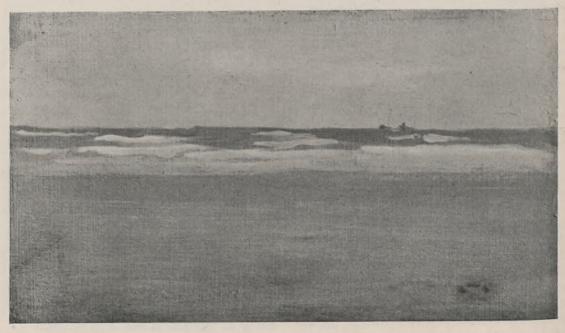
in the proposal to do a series of lithographs, in order to assist the waning fortunes of a weekly magazine called "Piccadilly," edited by Mr. Theodore Watts-Dunton, of which the cover, a view of Piccadilly from the south side, was drawn by George du Maurier. Whistler was to supply a lithograph for each number, and he set to work with great enthusiasm at his task. For economy's sake in the printing rather large stones were used, and he drew two subjects on each. Four drawings were so made and printed through the whole edition required, but the effort to help the magazine had been started too late, and it will not be a surprise to those who knew his manner of work to learn that publishing day arrived before the printing had begun, and there was, as a result, a continuous succession of boys from the publishers waiting in Wellington Street for small packets of the prints as they came fresh from the printing machine! Of the four drawings made and printed, only two were published before "Piccadilly" succumbed. Of the other two, nearly all the prints were destroyed, a very limited number of picked impressions of the Early Morning litho-tint alone being carefully preserved. And whilst mentioning this last print, it is interesting to remember that the first state of this exquisitely delicate drawing-in my opinion the greatest triumph of all his litho-tintswas in its first state so dark as to be quite a nocturne. But under his hand it grew from its twilight to the silver of early morn as he had

conceived it. The other unpublished drawing, called The Tall Bridge, is almost unknown, existing now in but about a dozen proofs; it is a drawing of old Battersea Bridge, very Japanese in arrangement and extremely beautiful in quality. At the time, 1878, when Whistler was first working, transfer paper was very little used for chalk work, and he drew entirely on the stone. Its weight proved no obstacle at all. My father accompanied him to Limehouse to look after the preparations for the making of a litho-tint which is well known; and they sat out on a barge in the river whilst he made the drawing. This drawing needed much retouching when proved; and I remember that, whilst working on the many little figures which it contains, he stood by the office window noticing the people passing along the street, his custom being almost invariably to refer to nature whilst at work on figures. In contrast with these subjects may be mentioned the beautiful Nocturne, of which an excellent reproduction was printed in The Studio of January 15th, 1896, and which, drawn at one effort, produced perfect prints from the first, needing no retouching. It was at one time decided to publish a series of prints, to be issued monthly, and the Limehouse and Nocturne were so published, but the response of the public was not encouraging and the project was dropped. These two were afterwards issued with four others

in a brown-paper cover, under the title of Notes, in 1887. From this time onwards Mr. Whistler constantly worked in lithography, either on stone or transfer paper, mostly the latter, but in many instances so elaborating the drawings after they had been transferred to the stone that a proof of the first state is but a mere ghost of the finished print. This was particularly the case with some few of those drawn upon the thin transparent paper already mentioned; one of its advantages being that the drawing can be laid down upon a grained stone with but little risk of the lines being broken up, and it can then be worked upon afterwards, although my own feeling is that its drawbacks more than neutralize these advantages. The two very beautiful prints The Forge and The Smith of the Place du Dragon were produced in this manner, and their mysterious depths were obtained with stump-work on the stone, much as he would have used dry point to obtain a similar quality in an etching, whilst in one of the forge subjects done at Lyme Regis, entitled The Blacksmith, a similar depth and richness was obtained with the point only.

In looking through a large number of the prints, however, it will be at once apparent that its capacity for rendering the most tender and delicate effect was lithography's principal attraction for him.

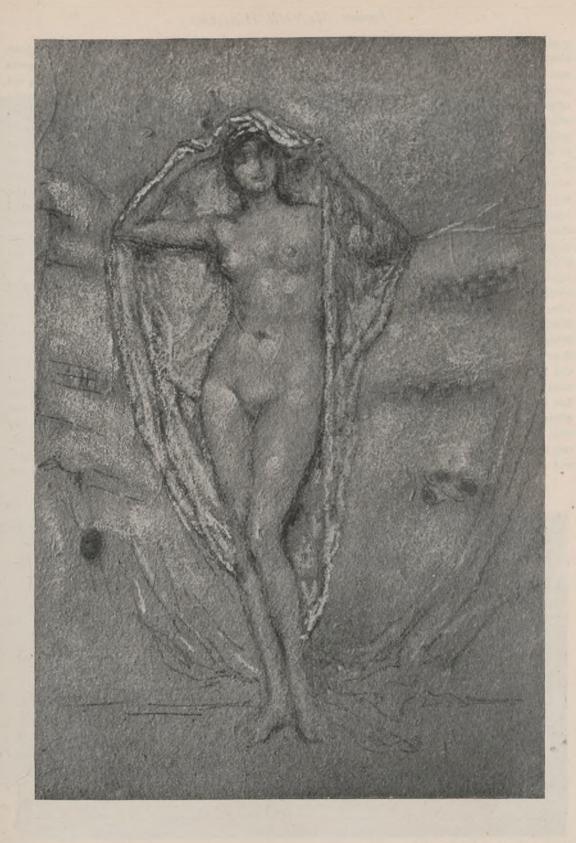
The drawings in which he has needed to use



"THE ANGRY SEA"

(By permission of J. J. Cowan, Esq.)

BY J. MCNEILL WHISTLER



(By permission of J. G. Arthur, Esq.)

"VENUS" BY JAMES MCNEILL WHISTLER

great force of colour are few; the very delicate almost silver-point treatment is to be found over and over again in the earliest as in the latest period, but one is never wearied with any sameness of treatment. I do not believe any other artist who has worked during the century of lithography's existence has exploited the possibilities of the art so much as he. As yet no comprehensive exhibition of these prints has been seen, but when it is, the art itself will rise in public estimation as will also the artist's work in it. His knowledge of lithography, and his confidence that what he had drawn would produce the print he wanted, can be realised when it is known that it was his habit whilst in France to send the transfers by post to my father, and when the proofs reached Whistler he ordered what number he wanted at the moment; some thirty or forty subjects were done in this way, including the Brittany and Luxembourg Garden drawings, and on only about three of them did he require to retouch the stones. This certainty of handling was brought home to me in what has always seemed a remarkable incident. One afternoon, late in 1896, he started drawing a portrait of my father on transfer paper. Standing in one room by the window, he looked through a doorway at his subject standing at the far end of an

inner room. The model's figure was lit up from below by a gas-heating stove, and cast a great shadow on the wall behind. Twice the drawing was begun and discarded, the second drawing being nearly finished; a third time he began and made an excellent portrait, but in the interest of the occasion, and the desire not to disturb him, I (being in the inner room) did not notice how the darkness had crept on. It suddenly occurred to me that Whistler could not possibly see properly what he was drawing, and going to light the gas I found him hard at work. "Why, Mr. Whistler, you are quite in the dark! You cannot see—you are drawing by feeling!" "Almost, Tom, almost," was his reply.

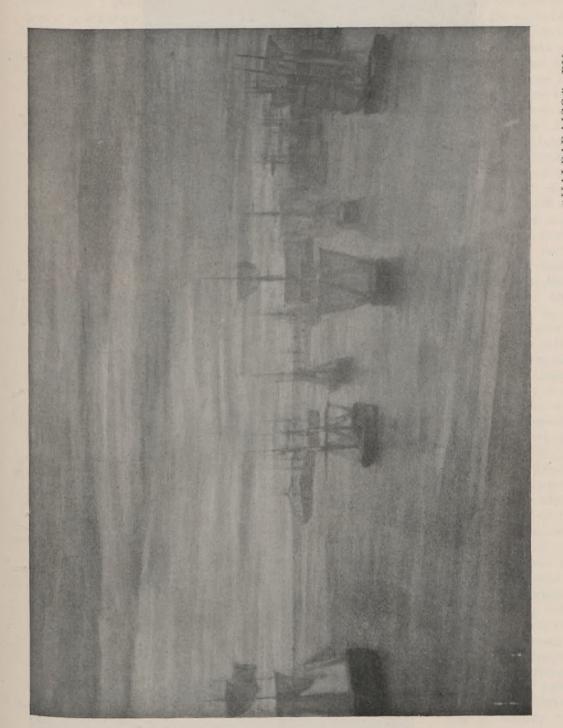
In the article which I wrote in 1896 in this magazine, the prints then on exhibition at the Fine Art Society's Gallery were dealt with, and the present note is rather intended as a reminiscence of personal matters which have occurred in my dealings with Whistler whilst he was working at lithography than either an attempt to catalogue the prints or to write an appreciation of them But a little more must be added about those which were drawn after that exhibition, because, fine as are all those which had been done before, yet these last thirty represent the supreme climax, as it were, of his lithographic work, and show



"THE LITTLE NURSE"

(By permission of J. J. Cowan, Esq.)

BY J. MCNEILL WHISTLER



"VALPARAISO." BY
J. McNEILL WHISTLER

(By permission of W. Graham Robertson, Esq.)



PORTRAIT OF LADY MEUX BY J. McNEILL WHISTLER

developments on lines distinctly different from their forerunners. There are quite a number of portraits, both of men and women, including several of Mr. Joseph Pennell, a sketch of W. E. Henley, one of Mrs. Pennell lit by the light of the fire, very suggestive of its flickering lights and shades, a charming study of a child, Little Evelyn, and another of a lady at needlework; but, delightful as they all are, they fade into insignificance beside the splendid perfection of The Siesta. Few people have been privileged to see this exquisite work, a study of the artist's wife resting upon a couch covered with white drapery. The pathos of the subject and the perfection of its rendering make it safe to prophesy that, come who may in the future, he will never write upon stone a more exquisite song. It was drawn at the Savoy Hotel whilst Whistler was staying there, and was one of the

eight prints which he then made. Another, the last litho-tint which he ever did, has been already referred to. It is entitled The Thames, and is the fullest and richest in subject of the wash-drawings, and for it he was awarded the gold medal in the International Exhibition in Paris, where it was exhibited. Drawn from a window high up in the hotel, it shows the whole width of the river sweeping past full of barges, with the shot-tower and smoking chimneys of the Surrey side. Below, in the foreground, is the Embankment with passing cabs and figures seen through the screen of branches of the trees in the gardens; in all, a wonderfully interesting and beautiful picture. This was not obtained, however, in its first state, but the artist wrought at it until he had brought about its final perfection. Another very charming print, and quite different in treatment from any

other he had done, is the Charing-Cross Railway Bridge, almost entirely in stump, with the dark bridge seen against the broad light river and afternoon sky; and yet another is the Little London, a miniature indeed in scale, but suggesting in its tiny surface the vastness of the city, with its crown of St. Paul's Cathedral.

After the Savoy drawings the artist commenced a series of London churches, and drew two of them, St. Anne's, Soho, and St. Giles - in - the - Fields; alas, that no more were done! Many times have our churches been drawn, and by many hands, but his drawings give such a fresh vision of their beauty that the loss of those which would have followed is greatly to be deplored. Their wonderful faithfulness as portraits of the buildings themselves, the suggestion of the colour and surface of the stonework, especially in the St. Giles, give absolute satisfaction to all who see them.



STUDY FOR THE PORTRAIT OF MISS ALEXANDER

BY J. MCNEILL WHISTLER

(By permission of W. Burrell, Esq.)



GIRL AND CHERRY BLOSSOM BY J. McNEILL WHISTLER

During the many years in which it was the privilege of my father and myself to be associated with him in the production of his lithographs, the one great lesson which I learnt was that nothing was "good enough" until it was just as he would wish it to be.

On most occasions the materials gave him a perfect result at once, but when, by any failure of the process, something was lost in his drawing, no trouble was too great for him to take to remedy the defect, and so to mend it that there remained in the proof no trace of mending at all. And facile as he was with his pen in making little sketches of pictures he had painted and was describing at the moment, whenever we put new materials before him, such as a fresh form of transfer paper, instead of relying on his memory for a subject he invariably turned to the window and made a drawing of the houses on the opposite side of the street. Thus it came about that the big bow window at the back of the Gaiety Theatre and the stage door were drawn three or four times over. It was intensely interesting to watch the great exactness with which he drew whatever he chose to put down, his chalk passing over and over the paper without touching it before the line was finally drawn.

The Nocturne, before mentioned, was the only lithograph I ever saw him make without reference to nature, and that he had learned by heart beforehand, as no doubt he always did with such subjects, painting them on the next day before the inspiration had passed. In Whistler's death lithography mourns not only one who has demonstrated the beauties of the art, but has also made many things possible for others to attempt which were undreamed of before he began to experiment with them.

T. R. WAY.

HE LONDON SKETCH CLUB AND ITS MEMBERS BY LENORE VAN DER VEER.

On April Fool's Day of 1898, some ten of the younger set of London artists took upon themselves the felicitous venture of setting up a sketch club, quite by themselves. Mr. G. C. Haité was made president, Mr. Dudley Hardy "vice," and the modern gallery in Bond Street was rented on the personal responsibility of each member for their Friday evening retreat. This was the beginning of the London Sketch Club—a society that, at the present time, is perhaps the best known of the several sketch clubs, both in England and other countries.

The original object of the club was the bringing together of the members once a week for the purpose of making a two-hours' sketch, from seven till nine, the subjects being chosen by committees at the beginning of the year, one for figure, another for landscape. And when the two hours' work is finished there is a general "show-up," and good-natured criticism and chaff float about the gallery through the rings of smoke until half-past nine, when a thoroughly Bohemian supper is served and the troubles of life are forgotten, and songs are warbled. Then twice a year there are exhibitions of the members' work, and a smoking conversazione every spring and autumn, when "spoof" theatricals divulge the most amazing histrionic capabilities among the members of this merry community of artists, who play quite as cleverly and as earnestly as they work.

The working object of the club is to encourage and facilitate spontaneous execution, and to discipline the artist to look to the inspiration of the moment rather than depend on the more laboriously thought-out effort, which is always less a thing of inspiration than of studied effect. And, whatever may be the methods commonly employed by the members in the ordinary exercise of their talents, every man trusts to the stimulus of the moment at the Sketch Club meetings, and thoroughly enjoys working under conditions which are calculated to quicken spontaneity and directness, both in the grasp of idea and in the decision as to how best to give it expression. The fact that there are no models to work from, and that artificial light must be accounted for in pictures that are to be judged by day effects, add not a little to the merits of the results thus gained. Still there is nothing particularly novel in sketch clubs conducted on these lines; they have, in fact, for a generation or more given artists that opportunity for development of the imaginative faculties and directness of execution so highly valuable in technical skill, but the fact that the large number of members in this one particular club are men of experience and distinction in the several fields of pictorial art, rather than a gathering of unpractised workers endeavouring to develop a facility of expression, makes the London Sketch Club obviously strong and in many ways individualised.

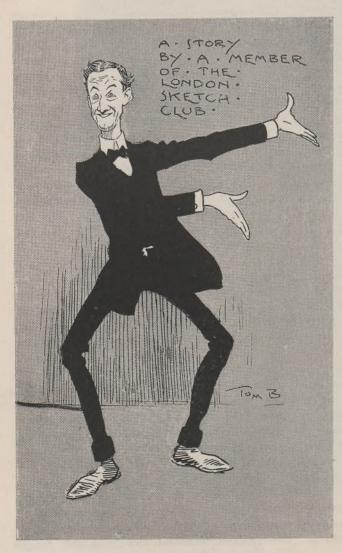
When a club contains such men as Dudley Hardy, John Hassall, C. Shepperson, and numbers of others whose names are familiar on two continents through their cleverness with brush and pencil, men whose efforts are dignified by years of



"EX-PRESIDENT HAITÉ EXHORTS THE MEMBERS OF THE LONDON SKETCH CLUB TO DEEDS OF VALOUR"

BY STARR WOOD

experience, and whose faculties are trained to a fine appreciation of the highest forms of artistic expression, there can be no gainsaying how great a place such a society would hold in the art movement of a country.



"WALTER CHURCHER OBLIGES WITH A VARN" BY TOM BROWNE



PORTRAIT OF TOM BROWNE BY STARR WOOD

The members of the London Sketch Club comprise the representative younger artists from our native school, names familiar to the English public through book and magazine illustration

such. This is only as it should be, and in justice to each member of the society, for to some artists it is absolutely beyond the range of possibility to rush off a picture by the tick of a clock, Time sketching is a gift, just as everything else, and although it may be appreciably developed by practice it cannot be acquired without the natural inclination for this particular kind of work, and a very great percentage of talented artists find it beyond their scope to execute a finished sketch of even the most simple subject in two hours. Nevertheless, there are technical advantages in this form of practice which bring out the best that is in a man; for, working as he does, on the spur of the moment, one gets the distinguishing point between what is really talent and what is merely mechanical dexterity, qualities obviously opposed in the abstract but often grievously confusing in generalities. Such work proves that art expression of quite a notable type may be given without long-drawn out and laboured execution, and that the attention to details is not a necessary factor in the most pleasing and successful form of pictorial art. Pictures which depend on the



"WHEN HAITÉ CAME HOME FROM GERMANY" BY TOM BROWNE

and exhibitions, so there is small likelihood of there being any touch of the commonplace in a collective display of the work done at the club meetings. The exhibitions, however, are not necessarily composed only of "timesketches," but, on the contrary, there is little emphasis placed on the two-hour work, except as a mere matter of practice for the time being, and if a member chooses to work up his study to a more elaborate and detailed picture, he is quite at liberty to do so, and to send it to the exhibition as



"DUDLEY HARDY AT WORK"

BY THORPE

inspiration of the moment, the quick grasp of subject and decision of expression, must bear the touch of individuality to a much more convincing degree than an elaborated picture in which the vividness of a first impression is lost in an over-zealous attention to detail, and in the all-too-studied surface finish.

The coming together week after week of the same workers, each to dash off in the mood of the moment an illustration from a common subject, is in itself stimulating, while the friendly criticism and suggestion should add to a man's stock-in-trade. In a way the sketch club idea keeps the men always students, each one being his neighbour's master, although his criticism takes merely the form of an exchange of courtesies. Every member takes a personal interest in every



BY LANCE THACKERAY

"AN EARNEST MEMBER OF THE CLUB" other man's work, sharing his proud moments and bemoaning his failures, for it all must reflect back to the common centre of interest-the club. One feels this very strongly in the exhibitions, when the private-view day brings together all the members and the chosen few non-members who are rated as specially interested in the sketches and the sketchers. The air is all a-snap with enthusiasm, and the way in which one man greets another and drags him about from canvas to canvas, would lead one to fancy they were old friends, long separated, instead of fellow-workers of a weekly rendezvous. If any member fails to send in his contribution to the show, there are a good BY JOHN HASSALL

PORTRAIT OF CECIL ALDIN

many questions as to the why and wherefor, and if nothing available is in sight that member gets no peace until he has done his duty by the club. This does not happen often, it may be added, for

the men are very loyal; and then, too, they are not averse from selling their sketches, and the exhibitions are noted as the most successful of their kind in this particular direction.

Each member is allowed to send in four pictures, which are submitted to a hanging committee; the works may be time-sketches or fully-worked-out pictures whichever the artist prefers, the only re-

tion as Englishmen. A limited number of lay mem bers are admitted, and they are gathered from the brother arts-literary men, musicians and actors mostly, though a few are just good fellows with no particular bent or vocation. The privileges enjoyed by a lay member are the right to saunter in at "show-up time," to make themselves agreeable at supper, and to join the festivities of the bi-annual conversazione. The presence of the feminine element is at all times tabooed—not even wives or sweethearts are ever given a glimpse into the jollity of this gayest of all Bohemian clubs, and if you question a member on the point, he replies naïvely that there is not a hall in London large enough to accommodate the numbers they should feel obliged to ask, so they refrain from inviting any lest they offend the multitude. Personally, I have a very good-sized doubt as to the absolute candour of this excuse.



"STARR WOOD CAPTAINS THE CLUB ON BOARD A DUTCH TRAMP" BY THORPE

strictions being as to size, which must not exceed 18 by 24 inches. The restriction gives a most delightful sense of delicacy and daintiness to the walls. To become a member of the club a man must be proposed by a member and his work submitted to the council, and foreign artists are treated with the same courtesy and considera-



"AN INTERVIEW WITH THE ARTIST"

BY LAWSON WOOD



For the first three years the club held its meetings and enjoyed its suppers at the Modern Gallery in Bond Street, but last year the rooms of the Continental Gallery were decided on instead, while Long's Hotel, across the street, lays the Friday evening supper in a private dining-room. The rooms at the Continental are more suited to the requirements of the men, both for their working and during exhibition times, and it is quite likely that this will be the permanent home of the club. At the first meeting, five years ago, there were fourteen members, while to-day the roll-call consists of 139 names, which, of course, includes lay members. About forty-five to fifty covers the active working number who make up the sketching party every week, some coming with pronounced regularity, while others are less devoted to their vows. For three years G. C. Haité,

Member of the Royal Institute and Royal British Artists, acted as President, but last year the club decided to have an annual president, and Dudley Hardy, R.I., was elected to the chair, with John Hassall, R.I., as "vice," the post of secretary and treasurer being assigned, as in the beginning, to Walter Fowler, R.B.A. The council originally consisted of the ten founders, but has now been increased to fourteen. There is no difference between a council member and an ordinary one, except that the former has a voice in all business matters pertaining to the club. The hanging committee is nominated yearly, and consists of two council and two ordinary members. At the time Mr. Haité resigned the presidency, the club presented him with a silver tankard in commemoration of his



" TROUBLE"

BY FRANK REYNOLDS



holding the office of first president from 1898 to 1902.

On the opening night the suggestive titles A Fair Prospect and A Good Omen were chosen for the launching of the first London Sketch Club work, titles which have not rung false, for as exhibition follows exhibition there is seen a steady advance upward in the quality of work displayed, work which speaks well for the sincere attempts of capable artists to do themselves and their club justice. These exhibitions are possessed of far greater interest than that which belongs to the ordinary picture show, for they represent a composite purpose, a strong united effort of men who understand exactly how to make their pictorial points without hesitation or indecision between possible courses, and the results are gained from a concentration of well-defined methods, and show what can be done in the way of expressive and interesting art practice by men who have in mind one common purpose. The ordinary picture intended to catch the public fancy, is seldom to be found on the walls of the Club exhibitions, but even the most simple and unpretentious little canvas has its story to tell, and tells it in the very best language at its command.

Perhaps no other sketch club in the world is made up of such a strange medley of the serious and the humorous, the excessively dignified and the uproariously funny brushes of talent. On the members' list one comes upon the name of an Academician, one which calls to mind all the old-time art of the academic school from a bygone time, and side by side with it comes a name known to all of us through the owner's contributions to various popular humorous weeklies.

Then another name, made familiar through pictures of angry seas and terrible shipwrecks, and farther down the list is the man who convulses one with laughter over his studies of prehistoric days. Then comes the best-known sporting artist and the names found scattered through the pages of the latest illustrated novels, and further on we meet the man who does those little "old mastery" portrait gems in water-colour. Then again there is the one who caricatures himself so relentlessly, and the clever artist whose studies of mongrel dogs are known the world over. A little lower down one meets the painter of skies that make you feel the tender mystery of fading day, and on whose canvas you have looked with misty eyes, so subtly has he brought home to you some half-forgotten memory.

To this very admixture of talents and temperaments so adversely constituted, and yet so wholly and interestingly in harmony with the same working intent, the London Sketch Club owes its unique position in the art world of to-day. It is always the unexpected that catches our fancy



"I WOULD I WERE A BIRD"

BY LAWSON WOOD



JOHN HASSALL

BY W. TRUE

and captivates our senses, and the endless possibilities for breaking out into fresh surprises mark this society as specially commendable for its versatile cleverness. The man who paints the mongrel dog interests us quite as much, though in a different way, as the one who does eighteenth-century idealism, and both productions receive equal courtesy at the hands of the club hanging committee—evidence of the sound constitution of the Society.

When Dudley Hardy was chosen to fill the presidential chair at the last election, it was merely an outward expression of the real affection the whole body of men entertain for him; for Dudley Hardy is not only admired as an artist, but he is loved as a man by every member of the club. Whole-souled and big-hearted, always ready with a good word for everyone, and never with a bad one for anybody, the club feels that it might search the whole world over and not find another man so wholly satisfying for its helmsman as Dudley Hardy. During the two hours when everyone is busy, Hardy is the

busiest of them all, dashing off his wonderful touches of colour, and when the brushes are put aside and the pipe reigns supreme he proves the very best of good fellows.

To talk of Dudley Hardy's work it is necessary to touch upon some dozen or more decided bents of artistic expression, for he is one of the most versatile artists living. His versatility is, in fact, to speak paradoxically, a strong factor against his success; for he is known to the art-loving few in one light, and to the general public in quite another,



"THE RABBIT BOY" BY TOM BROWNE

due absolutely to the extraordinary opposites in his several lines of work. To those who know his work intimately there is a strong feeling against the lighter and more public side of it, and a sense of regret that so fine a painter as Dudley Hardy should be widely known only as an artist in black-and-white. Gifted draughtsman as he is, and sensitive to the most exquisite proportion as his drawings are, the deep note in the harmony of his genius is struck in his colour sense. Here he reigns supreme-no matter whether he essays to give us the serious or humorous side of life, a bit of river calmness or a raging sea, touches of Oriental splendour or the quiet repose of the twilight hour, his work holds the impress of supreme talent, artistic sense, and a genius for colour. Small wonder, then, that those who know

him best should feel so strongly the pity that his tremendous vogue as an illustrator and for fanciful studies in black-and-white should have such demands on his time that this deep chord in the wonderful harmony should be almost untouched by the artist and unknown by the world. Dudley Hardy inherited a goodly share of his gifts from his talented father, the late Mr. T. B. Hardy, one of the strongest marine painters of his day. At the time of his death five years ago he was working on a decoration for the Junior United Service Club, a very powerful representation of the defeat of the Spanish Armada. It was Dudley Hardy, his son, who ultimately finished the work. The first picture to bring the young artist-he is still under thirty five-into special notice was done during his student days in Paris. It held an important position in the Salon of 1888, and later was on exhibition at the Society of British Artists in London. The subject of the picture, which was a large canvas, was Homeless: Trafalgar Square - a pathetic study in mournful greys, representing Trafalgar Square on a winter's morning in the dim light just before dawn. A number of outcasts—most of them asleep, some gazing upwards in vacant distress—lay under one of Landseer's lions, while one of their number slouched wearily away in the gray mists of the approaching day. It was a grim and realistic picture powerfully executed—a sinister page, truthfully copied, out of the modern history of London; a piece of work which placed Dudley Hardy, at that time a student of art, in the front rank of modern painters at the age of two-and-twenty. Since then he has been in touch with all the important art exhibitions of England and the Continent, and has for some years been a prominent member of the Royal Institute.

Mr. John Hassall, R.I., the "virtuous vice" of the club, holds an unique position in the art world, being something of a modern edition of an old Dutch master on the one hand, and a thoroughly



"FADING DAY:" TWO-HOUR SKETCH

BY MONTAGUE SMYTH

twentieth century humorous artist on the other. He was one of the founders of the Sketch Club, and has always been one of the most zealous workers, confident that in the policy of the society there is a degree of sound principle that calls for special commendation, and he keeps his work up to the very highest mark possible to his particularly notable talents. Hassall has always been one of the most popular men in the club, and his sound knowledge of anatomy, his strong draughtsmanship and sense of colour always make his portion of the exhibitions especially worthy of a visit. Hassall understands the possibilities of water-colours as well, perhaps, as any living artist, his portrait studies in this delicate medium being little gems of alluring



STUDY OF A HEAD

FROM THE TWO-HOUR SKETCH BY W. LEE HANKEY



"BETWEEN THE SHOWERS"

FROM THE TIME SKETCH BY GIFFARD H. LENFESTEY

richness of tone and depth of character. His touch is quick and nervous, but it is seldom anything but sure, and his sense of beauty and refinement is wholly satisfying.

Perhaps the extreme popularity of time sketches as well as the prominent position this branch of art-work has reached during the last ten years, is due in a considerable degree to the strenuous energy put into the movement by Mr. G. C. Haité, R.I., R.B.A., an artist of much talent in many directions, and particularly so in the dexterous dashing-off of delightfully charming and finished pictures in two hours' time. Quick-time sketches have a wonderful fascination for Mr. Haité, and his familiarity with the most intricate mysteries of art-work gives him a facility of expression at once forcible and true. Mr. Haité does not know what it means to feel any hesitancy when an idea for a

sketch has once suggested itself; it is scarce in his mind before it begins to take form on his canvas, and nothing short of dire straits can make him lay down his brushes until it is all there, complete before his eyes. For the time being he is lost to everything but the one idea in his brain which must be put in colour, and with no time to lose in doing so—this is George Haité, the cleverest quick-time sketch artist of the day.

In writing of the club, I am more and more impressed by the delightful variety of the men working there, and the widely varying lines along which their individual talents lie. There is Cecil Aldin, R.B.A., a man whose work is known from one end of the world to the other, known for its cleverness and its captivating sense of humour, for Aldin is unquestionably one of the chief exponents of modern humorous and sporting life-and his dog-the Aldin dog-is there anybody living who does not know this over-developed canine philosopher with his benign countenance and all-tooknowing orbs? Some there are who assert that the mantle of Randolph Caldecott has fallen over Aldin's shoulders; but, if it has, it has taken on the Aldin personality so completely that the last vestige of its former wearer has gone, and gone for ever; for Aldin holds a place in the English mind and in the great public outside our gates, at once distinctly and deservedly personal, and while his humour helps to keep us going, his skill in line and action is a constant source of wonderment. He, also, is one of the founders of the club, and has always taken a great interest in its success.

The work of Mr. Walter Fowler, R.B.A., the hard-working hon. sec. and treasurer, is as far removed from that of Aldin's as the most abnormal stretch of fancy could well make it. His art is dignified always, and has the breath of the woodland and the poetry of moving clouds about it; for while his methods are vigorous, and distinguished



"CHARGE OF INDIAN CAVALRY" FROM THE DRAWING BY RENÉ BULL



"THE FLOWER GIRL"

BY LANCE THACKERAY



" WHITBY HARBOUR"

BY TATTON WINTER

by a breadth of style and sumptuousness of colour, his landscapes are always essentially refined and full of quiet repose. Mr. Fowler is one of the most earnest members of the club.

To speak of Phil May in connection with the active workers of the club is unnecessary for he rarely, if ever, joined the happy party except at the annual dinner, at which times he was as great a part of the show as the entertainers themselves. If he had only come to the weekly sketching parties he would easily have won his share of the honours, for everyone knows his marvellous talent, but he did not come, so I have nothing fresh to tell of him. But I feel my space is going, and I have only just begun to talk of the men. There is Tom Browne, R.I., R.B.A., who has lately left off his captivating Spanish studies to give us his view of Dutch boys in voluminous trousers and wooden shoes. His hold on the public equals that of Aldin, and no matter what he does, he is always direct and sure, and thoroughly himself. Lee Hankey, R.I., is well known for

the charm of his persuasively graceful outdoor figurework, particularly where the subject includes children. Mr. Hankey handles his landscapes with skill and refinement, and his sense of colour is always poetic. Then there is Montague Smythe, one of the most artistically refined of men, who does exquisite landscapes after the modern Dutch School, bits of delicate colour most alluring in their reposeful, tender grays; and Hugh Thomson, with his eighteenth-century youths and maidens, as dainty, as full of romance as some fragrant memory from the past; Shepperson's poetic figure-work, so deliciously influenced by Fred Walker; F. Newton Shepard's delightfully decorative water-colour work of children, with their lissome figures and wind-blown hair; Reginald Jones, with his wonderful sense of quality in water-colours, whose autumn effects hold a wealth of splendour, snatched from hill and woodland; Giffard Lenfesty, R.B.A., with his quietly-dignified and highlyrefined landscapes, low-toned and wholly restful; Charles Dixon, R.I., with his surprising contrasts in wide stretches of sea, rippling lazily to meet

the skyline, and again the raging, pitiless waves lashing despair over some hopeless shipwreck; Tatton Winter, R.B.A., and his truthful studies of the Surrey Commons. But one could go on into interminable space in making mention of the workers at the club. There are the distinctly humorous artists, such as Starr Wood with his inimitable caricatures of his friends, as well as of himself; Lance Thackeray, R.B.A., as clever with colours as he is with pen and ink; Lawson Wood, with his extraordinary genius for the prehistoric gentry; and Thorpe, and René Bull, and Frank Reynolds, and Alaster Macdonald and many others. But my space is fast shortening, and I must give a little peep into the Bohemia of the club, for these clever artists are quite as quick at tomfoolery as they are at their sketches; and the tales of the jollifications at the London Sketch Club are most weirdly fascinating. relate some.

It is at the Friday evening suppers, when the cares of the day are put well into the background,



"A FISH SALE"

BY DUDLEY HARDY



"THE WITCH"

BY CECIL ALDIN

and all is feasting, and song, and smoke, and at the bi-annual Conversazione that the true Bohemian spirit, always dear to the man of temperament, is given full possession of the artist body, astral and material, and if any member dare to make an attempt at anything stereotyped, such as an after-dinner speech or the proposal of a toast he finds himself in immediate danger of oblivion. Nor are shirt-fronts and white ties ever permitted, for your true Bohemian has thoughts above such things as these, which are not to be tolerated at their functions. You may sing a rollicking lay between the soup and fish courses, or you may smoke before the advent of the joint, and you may even shy bread pellets at your neighbour, but you must not under any conditions be serious—this is the one great offence punishable by death at the hands of your friends. It is never easy to get at the inner workings of select Bohemia, especially if one happens to be so unfortunate as to belong to the tabooed sex, but I am told of all kinds of jokes played on the "noble president" at these suppers. Only quite recently the close of one of these mild revels was marked by a presentation ceremony of a costly marble clock to Hardy by Tom Browne, the clock being borne by Keble Bell, resplendent in the coat and cap of the hotel porter. At the close of a most eulogistic incantation by the irrepressible Tom, Hardy went forward to receive the clock, pride written on every line of his jovial countenance, but in relinquishing the treasure

the porter insisted on being rewarded with a tip, which the noble president refused to give, and the clock was relentlessly wrested from his proud embrace and borne away in the direction of the hotel coffee room, from whence it had been filched a few moments before. This gives one an idea of the magnificent childishness of their fun—as a matter of fact, they are all boys, these artists making merry, and it is this very spirit of youthful sportiveness which keeps the hard lines from about their mouths, and the grey hairs from around their temples, for they can never grow old in reality—so long as they keep their hearts young.

It is at the conversaziones, which are held twice a year, that the histrionic talents of the society are called forth in "spoof" performances of various kinds, most extraordinary entertainments being patched together within a few days of presentation, scenery, costumes, and lines complete. Walter Churcher and Starr Wood are generally co-conspirators as to what form the muse shall take, while Dudley Hardy is looked upon as the "heavy lead" in every cast. The first of these entertainments during the initial year of the club, took the form of a pompous reception, when the officers and council wore the most gorgeous robes, and received their guests with court ceremony. Mr. Haité, as president, wore impressive robes of state, and was ably supported by Dudley Hardy, resplendent in the trailing garments of a Lord Mayor, mace and all, while Jack Hassall filled the rather

difficult *rôle* of policeman in full uniform with helmet, and was stationed at the door to keep the crowd in order. When the frolic broke up in the small hours of morning, Dudley Hardy sallied forth into the street in his stately robes, his trailing garments being supported by Hassall and Aldin, which so impressed the Bond Street policeman that he stepped forward to motion back a staring band of street loiterers, just as Hardy gave the show away by walking to the edge of the pavement and calling out, in his deepest tones, "Four wheeler!"

It was in the early days of the club that Hardy conceived the idea of getting up a parody on Souza's band; and he made himself up as a magnificent counterfeit of the great band king, and

organised a full company to be known as "Bouza's Band," the instruments being of the papier maché variety, with reeds in the mouth pieces, and the music emitted was weird beyond anything conceivable, but not one whit more so than the costumes of the musicians. Bouza was resplendent in a tight-fitting scarlet jacket, simply smothered in huge tin medals, back and front; Phil May, who played the double bassoon, wore a shooting-coat and golf knickers; Tom Browne played the trombone, and was mildly picturesque as a Dutch boy, wooden shoes and all; Walter Churcher managed to inflict his share of the torture through a flute, and was dressed as a German Jew, with a long tangled beard, and so on through the entire company mad fancy was given free scope in the choice of uniform

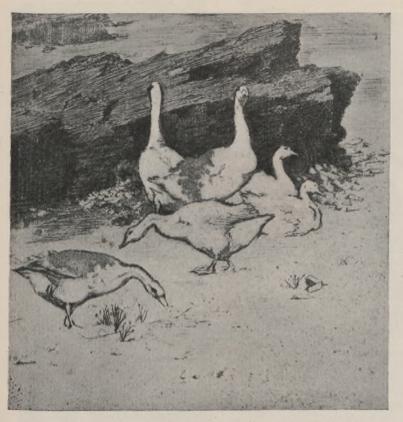
> Throughout the evening the selections played were left entirely to the individual inspiration of the several players at the moment of starting, and the result proved highly flattering to Bouza's talents as a leader, for it is recorded that he was able to keep in perfect time and harmony with every one of the airs as they poured out simultaneously on the atmosphere!

One of the most amusing ceremonies of the club was given last year at the conclusion of peace in South Africa, when Hardy dressed himself up as the King, with a very small and topply crown, and a sceptre consisting of a sodawater bottle on the end of a stick, and presented medals to various members whose names were read out from an old parchment by Starr Wood. Among the many and varied deeds of valour purported to have been done by the proud recipients, was the saving of the guns at Modder River by Tom Browne, these same implements of terrible warfare



"THE STAR OF BETHLEHEM"

(See article on the Mount Street School of Art, Liverpool)



"GEESE"

FROM THE ETCHING BY MARY KERSHAW

being afterwards discovered hidden within fair distance of the hero's house at Westcombe Park!

One evening there was given an elaborately prepared presentation of "Hamlet," with Dudley Hardy in the title rôle, and Walter Churcher as Ophelia, the original text having undergone considerable variation, Hamlet performing the most awe-inspiring conjuring tricks with the skull in the grave-digging scene. This feature, however, ended with less glory than usually attended the revellers' attempts at theatricals, for they all got sadly mixed over their lines, and the performance broke up in a mad dance around the wild-eyed heroine, who was greatly admired for her exquisite coiffering.

One of the last of these jollifications was enlivened by an original Punch and Judy show by Jack Hassall, a wonderful mango trick performed by René Bull, as juggler, and Dudley Hardy and Jack Hassall dressed as Turkish women, closely veiled and seated on the floor, droning out the weird tom-tom accompaniment, and the great tank act of Starr Wood, dressed as a diver, and performing wonderful feats underneath the water, fighting with a very large and dangerous-looking

lobster. The water was represented by a cleverly-arranged screen, and the friendly assistance of a bottle of soda-water, which was well spattered over the diver's face when beneath the surface, and dripped off most realistically when he came spluttering to the top. The lobster, let it beknown, was very cleverly manufactured from card-board by John Hassall—only it was painted a brilliant red!

HE ANNUAL EXHIBITION AT THE MOUNT STREETSCHOOLOF ART, LIVERPOOL. BY H. BLOOM-FIELD BARE.

THROUGHOUT the general work of this school the most satisfactory feature displayed is undoubtedly the excellence of the drawing from the

life, and it appreciably affects the application of the figure to the wide range of decorative work undertaken by the students. Besides the interesting versatility and much clever originality of design, there is evidence of enthusiasm and industry on the part of the students, resulting in an exhibition certainly above the average in quality.

The short-time sketches from the figure, done by Clinton Balmer, Harry Butler, Charles Haworth and several others, included decidedly good work, and in the painting from life Gilbert Rogers and Charles Sharpe acquitted themselves with very intelligent rendering of the model.

Original and distinctive design is fostered by the somewhat unusual method employed in cutting stencils from life. The young designer is trained from the commencement to recognise the value of mass form in composition, and the severity of treatment required by stencil cutting tends to the simplification of detail and the elimination of what is unnecessary.

With this purpose the model is posed in strong contrast of light and shade to obtain the greatest



MODELLED PANEL: "THE APOCALYPSE"
BY VIOLET BRUNTON

breadth of effect, and the student makes the stencil direct from the model.

Single-plate or double-plate stencils may be cut. With two plates a greater range of values can be secured, especially when toned papers are used for the printing.

Some of the stencil studies by Gilbert Rogers were among the best examples of this method of work shown. It has a wide application to design where economical reproduction is necessary.

These stencil designs are well adapted for silk and other fabrics in portières and similar hangings. Among these there were good compositions by Florence Laverock, Lilian Gilmour and Gilbert Rogers in the exhibition.

Albert Dodd's design for a stencilled portière, which obtained a gold medal in the National Competition, 1902, exemplified the broad and simple drawing essential to stencil cutting.

In the colour printing was noticeable the same



MODELLED PANEL: "THE FINDING OF MOSES"
BY VIOLET BRUNTON



ALTAR PANEL IN COLOURED RELIEF

BY KATE FISHER

quality of broad effect, and Florence Laverock's Days of the Week confirmed our opinion of the value of this eliminative treatment in decoration.

Constance Read's *The* twa Corbies has already been appreciably noticed in The Studio article upon the National Competition of Schools of Art, 1902, and the favourable opinion of it may be repeated. The example of this subject shown in the exhibition was



TWO-PLATE STENCIL FROM THE LIFE BY GILBERT ROGERS

done in the school by lithography. The treatment of the design, however, is the same as for block printing, a delightful process for book decoration.

For block printing on fabrics, the design for a cotton hanging by Marie Farnworth and a printing on silk by Kate Fisher were both very attractive.

Among the many interesting pen-andink illustrations, some tail-pieces by M. E. Lloyd had the most distinction.

Mount Street School is perhaps one of the best equipped for copper-plate

etching, and some advanced work by Elizabeth Decker, Ethel Stewart and Arthur Quigley, and some clever animal studies by Mary Kershaw were noteworthy; all of these showed good appreciation of line and composition.

Well-designed and skilfully-executed embroideries also engaged our attention, especially the work of Helena Shaw, whose sideboard cloth of linen appliqué with heraldic animals, bordered by gold and silver threads and stitched with silks, was simply treated and very effective; as a contrast, another sideboard cloth was richly embroidered in silk upon Harris linen, designed and worked by the same student.

Eve McClure and Fanny Pickering showed some excellent embroideries, and in the ambitious panel of a



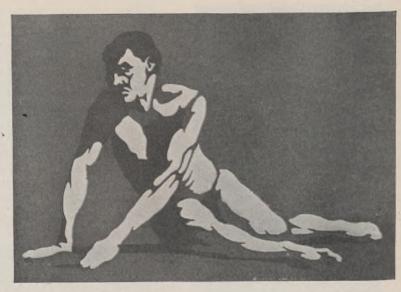
STENCILLED PANEL OF A PORTIÈRE

BY ALBERT DODD

portière in appliqué linen with elaborate silk stitching done by Jessie Walker there was a very effective colourscheme.

A painted panel for an overmantel by Nina Morrison, and *The Blind Beggar's Daughter* for a dining-room panel by Annie McLeish which have already been illustrated in The Studio (page 269 of September number, 1902), added distinction to the school work.

We noticed an excellent variety of furniture and fittings designed by Ber-



TWO PLATE STENCIL FROM THE LIFE

BY GILBERT ROGERS



STENCILLED CHRISTMAS CARD
BY FLORENCE LAVEROCK

tram Ashworth, John R. Hodgkinson and Arthur Barker, some of which have been executed by local firms.

Modelling has, in a comparatively short period, made a notable advance. Insistence upon thoroughly sound study from the life accounts for the successful work exhibited by Violet Brunton,

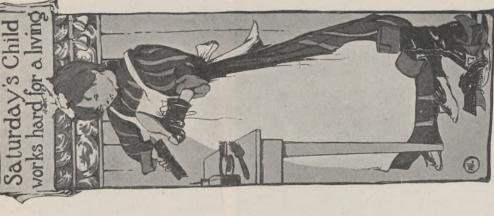
Daisy Rawlins, Constance Read and Charles Sharpe.

The altar panel in coloured low relief by Kate Fisher and a font and modelled panels by Violet Brunton claimed the principal attention.

Modelled designs for metal caskets, door-fittings,

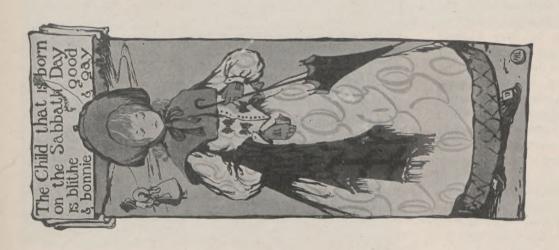


HALL LAMP IN COPPER BY BERTRAM ASHWORTH









COLOUR PRINT BY FLORENCE LAVEROCK

COLOUR PRINT BY FLORENCE LAVEROCK

BY FLORENCE LAVEROCK COLOUR PRINT



STENCILLED DESIGN FOR WALL HANGING

serve favourable mention.

BY FLORENCE LAVEROCK

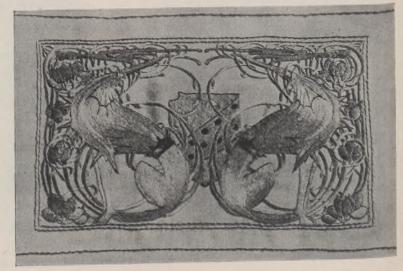
done and to be doing important work in the direction in which future improvement in such institutions is to be hoped for. The conventions of the South Kensington system have been abandoned in favour of a more practical and more useful method of training, in which attention is paid rather to fitting students for employment in after life than to teaching the profession of scholarship gaining. this system students gravitate naturally into definite callings as the result of the careful development of their capabilities within the school, and they are consequently not left so dependent upon the chances of external life when, on the completion of their studies, they go out to face the world.

Not only to design but to work out the design in the actual material for which it is intended is another feature of the training, and emphasis is laid upon the principle of regarding the material and purpose of a work as essential conditions of its expression, the form and character of which must always be controlled by such conditions. It is considered that a craftsman thoroughly acquainted with the natural capacities of his material, and understanding the conditions of his

dress buckles and other minor adornments by work, should be able, if he has any invention, to Kate Fisher, Annie McLeish, Violet Brunton and design appropriately in that material, and no Nora Evers-Swindell de-

The exhibition of the Travelling Scholarship work done by May Cooksey during a year's stay in Italy was a display of great industry, uncommon versatility, good taste in selection of subject, skilful execution and a general high standard of attainment, extremely creditable to the student as well as a source of satisfaction and a cause of congratulation to the head-master and staff of the Mount Street School.

This School may with justice be said to have



EMBROIDERED SIDEBOARD CLOTH

BY HELENA SHAW



SMOKER'S CABINET

BY BERTRAM ASHWORTH -

designing can be good apart from a knowledge of the material in which it is intended to be carried out.

"I believe many industries have reached a stage where they can only be developed hopefully by our having more care for their quality and more love for their beauty," said Mr. Lethaby in an address delivered at the Birmingham and Midland Institute in 1901. "Where it may seem impossible or even unadvisable to attempt to change the character of a given manufacture, it might often be found delightfully interesting, and unexpectedly profitable,

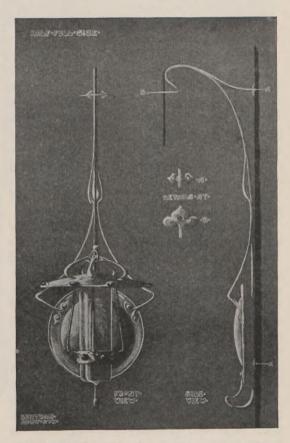


PORTION OF APPLIQUÉ AND EMBROIDERED SIDEBOARD CLOTH

BY HELENA SHAW

to have an experimental business within an established business. A quality department in a quantity business must bring reputation; frequently, I think, it would be found after fair trial to have brought profit; occasionally it would be found to save a dangerous situation."

Manufacturers desiring to make Mr. Lethaby's suggested experiment might do worse than seek assistance amongst craftsmen trained at the Mount Street School of Art.



DESIGN FOR ELECTRIC LIGHT FITTINGS IN BRIGHT STEEL

BY BERTRAM ASHWORTH

RT IN BRITISH NEW GUINEA.—BY C. PRÆTORIUS, F.S.A.

THOSE unacquainted with the conditions of Papuan life might imagine the inhabitants of British New Guinea free from anxieties, leading a lazy existence in a beautiful country, with the occasional excitement of fights with neighbouring tribes, followed by feasting. Notwithstanding the openair savage life, the Papuan is a restless sleeper.



" LAKATOIS"

DRAWN BY C. PRÆTORIUS

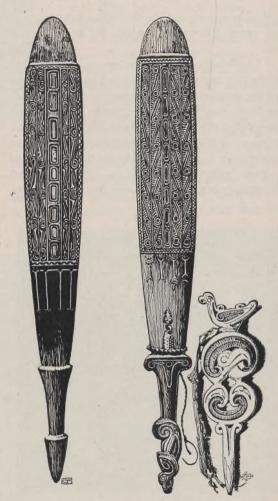
Hobgoblins and ghosts haunt him; from them he suffers great alarms as they wander in the night. Chirping lizards, a falling leaf, or birds [singing*at unusual times all have terrors for him; embodied spirits cause him fear, especially in the stillness of the uncanny hour between the morning star and dawn.

With the light he stretches his limbs, yawns, and finds solace in a morning pipe.

Papuan tobacco pipes are made from a piece of bamboo, usually about three feet in length, in which there are two or three nodes; one end is left intact, the two other partitions are perforated. The tobacco is twisted up in a leaf. Sometimes a bowl is made of a short piece of bamboo or other wood, which is stuck in a small hole made four or five inches from the end of the bamboo tube. Two types of pipes and a tobacco box are shown on page 56. Tobacco pipes are seldom without some decorative patterns, the bark or skin of the bamboo lending itself for the purpose, and also being an easy surface to decorate. There were two methods of dealing with the bamboo. One was simply scratching the design into the surface with some sharply pointed instrument, which was worked with a roulette-like motion; the other method, perhaps more popular, was drawing the pattern with the glowing stem of a palm leaf, this being a process similar to pokerwork. Deeply cut patterns, like those seen on objects of hard, dark wood, are not found on these pipes. Animal forms, encircling lines, and many forms of zig-zags were favourite designs for pipes in the Torres Straits. In this region grotesque human faces and masks, all having their definite meaning, were much in evidence at festivals and

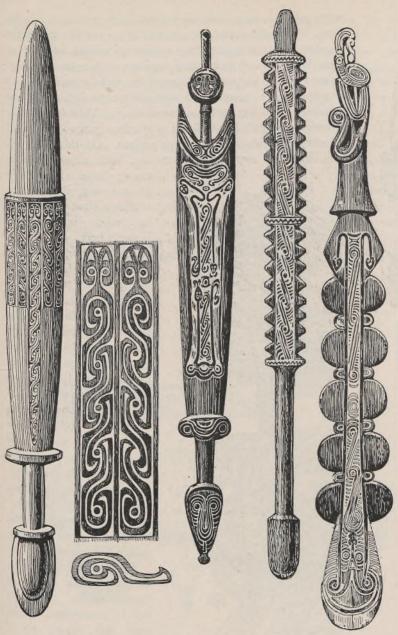
Symbolic dances were of frequent occurrence in

the Papuan Gulf. Of the precise meaning of the numerous totemistic signs and symbols, little is known. The dance masks and head dresses made



CARVED CLUBS AND A CANOE ORNAMENT

DRAWN BY C. PRÆTORIUS



CARVED CLUBS FROM TROBRIAND ISLAND

DRAWN BY C. PRÆTORIUS

by the natives of the Torres Straits are remarkable productions. Masks of human faces were carved from a solid piece of wood; the features were treated in a grotesque manner, especially the ear. One of the masks in the illustration has a number of shell ear-rings, the lobe of the ear showing a large perforation; the second elongated mask has a nose ornament. Patterns were formed on the face by numerous white dots.

Head-dresses of turtle-shell were skilfully made, being composed of a wooden framework on which was fixed a number of thin plates of shell; numerous seed-pods and shells were tied on, which served as rattles when dancing.

One dance, that of "Greeting the Rising Sun," must have been an interesting sight to behold. Just before dawn the dancers assembled on a broad stretch of sandy beach by the sea. The men raised their drums above their heads (in this way the four cardinal points were saluted), then swaying their bodies to and fro the drums were beaten. Round the drummers the other men danced, chanting a dirgelike song. As the sun rose the dancing became wilder, until the men by their exertions were streaming with perspiration, and when utterly exhausted they went home to sleep.*

In former days much attention was paid to the decoration of canoes. The Papuans made and carved elaborate prows and sterns; the main lines of these prows were graceful curves, which made a fitting termination for the craft. A close inspection of the carved details shows a keen sense and dexterity in the grouping and arrangement of curves:

devoid of monotony in disposition, they are excellent examples of a single original motive (i.e., bird's head) repeated in a variety of ways without any unpleasant sense of reiteration. On these prows were tied numerous shell and feather ornaments. The effect must have been very picturesque when these decorated canoes were fully manned at sea, with the tom-toms beating.

These elaborately ornamented canoes are now a

^{*} A full account of this dance will be found in "Work and Adventure in New Guinea," by J. Chalmers and Wyatt Gill.

DANCING SHIELDS FROM THE TROBRIAND ISLANDS DRAWN BY C. PRÆTORIUS

thing of the past. In 1888 there was hardly a canoe to be seen with any pretence of ornament, as in the old days.

The largest canoes were sometimes sixty feet in length. Those of the Torres Straits were essentially dug-outs, with a

central platform, having an out-rigger fixed on both sides.

Along the coast the Motu tribes are celebrated for the manufacture of pottery, which is entirely made by women. Quantities of large cooking and

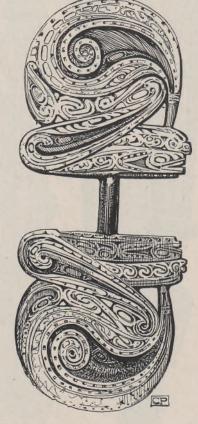
water-pots are made and traded to other tribes along the coast. The canoes used for this trading are not like the single dug-out with out-riggers: they consist of several large cedar trees, hollowed out and lashed together. Over these a large frame-work of saplings is fastened, in such a manner that it projects over the stem and stern about eight feet, and three feet over the port and starboard sides. This framework, when covered with leaves, forms a spacious gangway, capable of carrying much cargo and many persons. On this great raft two masts are stepped, with fore and back stays of rattan

cane; large sails made of mat-work, shaped like a crab's claw, are hoisted by ropes made from hibiscus bark.

As these great rafts, known as "lakatois," will not sail close to the wind, the natives make use of the trade-winds: with the last of the "southeasters" they set sail, trading their pottery for sago and other products of the various ports. Having disposed of their wares, several weeks of feasting follow, after which, with their new cargo, they sail merrily homeward with the northwest monsoon. Sometimes several of these "lakatois" are lashed together on the homeward run, forming quite a floating village.

A favourite motive for decorating the sides of canoes was a simplified form of human face. Birds were also carved in a

decorative manner on the ends of sticks. By the number of these sticks existing they must have had some special meaning. Black, white, and red were the principal colours used in painting canoes and their ornaments. The





pigments were used as a distemper or mixed with shark oil. Yellow was occasionally used. With the introduction of trade more colours were obtainable and were employed with garish effect.

There was much noisy drumming and singing when young girls of British New Guinea were publicly introduced into society. For the occasion they dressed in a stylish arrangement of shells and feathers. A short petticoat of leaves was specially made for the event.

Drums were carved from a log of soft cedarlike wood; over the top was stretched a piece of snake or lizard skin. The drum-handle was frequently a conventionally treated form of frigate bird's head. Attached to these drums were palmleaf streamers and many seed-pods, which served as rattles. The drum being a religious instrument, it is likely that the curious figures and animals often carved on them had their particular symbolic meaning.

Great drum-beating took place when there was a new moon or when there was sickness about. When starting for a fight the drums were taken, and if victorious there was drum-beating galore.

The geographical distribution of certain patterns or the evolution of some form of ornament in one or more tribes are not questions from which artists gain much by investigation. Given a certain number of examples of a people's art (savage or otherwise), the facts speak for themselves. The individuality of Papuan art is unquestionable; the sense of decoration is there. What their earliest

and first efforts were we do not know. Like the prehistoric men who made pictures on bone, the same art instinct existed in the The specimens Papuans. selected for illustration may be taken as some of the best examples of Papuan work. Since these objects were made decadence has set in, and may be said to have started with the introduction of new occupations which came with civilisation, introduced by the missionaries and traders.

Drawings of human figures among the Papuans are of such a poor description as to be hardly worth notice. It is curious to observe how much more accurate are their representations of animals and fish. Being keen observers of nature, and well able to distinguish one plant from another, they have names for certain forms, and they carve with enough accuracy for identification.

Very few human figures were carved in the round. The examples to be seen present a great contrast to their decorative productions, in which the value of curves is so well under-



CARVED CANOE ORNAMENTS FROM THE TROBRIAND ISLANDS
DRAWN BY C. PRÆTORIUS

stood. Their carved figures were ungainly, with no truth of proportion, a grotesque feeling predominating; the beauty of human form seems unappreciated by the Papuans.

Little figures were made as offerings, or in memory of dead relations and friends, and other strange little figures were used as charms.

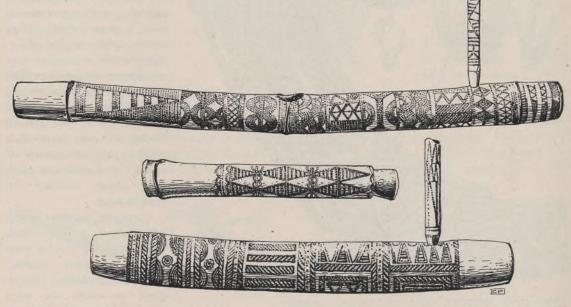
"A more life-like drawing of a man," says Professor Haddon in his book on "The Decorative Art of British New Guinea," "was made by my friend Maimo, the Chief of Tud (see my note-book). It represents a warrior with bow and arrow, and wearing the groin shell guard. It is worth recording that Maimo drew the right-hand side of the figure from above downwards with his right hand, and then, transferring the pencil to his left hand, completed the left side."

Landscape representations are of rare occurrence, trees being seldom attempted. There are a few examples from the mainland of New



DANCE MASKS

DRAWN BY C. PRÆTORIUS



TOBACCO PIPES AND BOX

Guinea of leaves, which are found on drums; they are, however, but poor specimens when compared with some of the excellent conventional designs to be found in the same district.

Although birds were constantly employed as a basis for designs, animals were seldom used for the same purpose; nor are they found drawn in groups. Sometimes they were carved on drums in pairs, in which case they had a meaning as totems or clan marks.

. The most skilful carvers of the British Protectorate were the natives of the Trobriand Islands; they were more friendly and less blood-thirsty than those of other parts of New Guinea.

Among their best productions are carved bowls and dishes, all of which are cut from a solid log of wood; on the rims were carved many varieties of band ornament. From these people we also have the excellent examples of lime spoons and betelnut mortars.

A remarkable double dancing shield was made by these natives. It consists of two flat circular discs, both sides being entirely covered with an elaborate coil design of bird ornament. Connecting the two discs is a short handle, by which the shield would be held; it was whirled and brandished when dancing, and was for ceremonial use only.

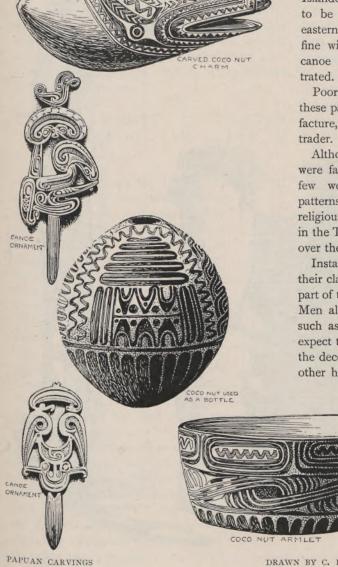
The involved designs found on these dancing shields are, perhaps, the finest examples of carved work to be seen on any wooden object made by a savage people. In the work of the Trobriand Islanders there is an absence of the angular feeling to be seen in other examples from the southeastern portion of British New Guinea. Equally fine with these dancing shields are the carved canoe ornaments, some of which are here illus-

Poor specimens are occasionally met with from these parts. They are generally of modern manufacture, made for barter with the traveller and trader.

Although the natives of British New Guinea were familiar with many animal and plant forms, few were introduced into their designs and patterns; this may have been due to certain religious restrictions. The existence of totemism in the Torres Straits would have a distinct influence over the artistic productions of the inhabitants.

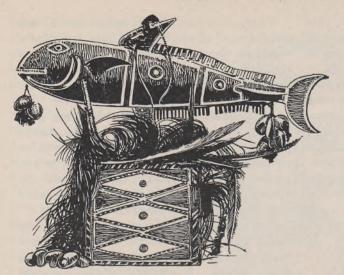
Instances are known in which women have had their clan mark, or totem animal, cut in the lower part of their backs, and sometimes on the shoulders. Men also have some distinguishing totem mark, such as a dugong or snake. One may therefore expect to find these totems constantly occurring in the decoration of their personal belongings; on the other hand, it does not follow that all the animals

> they drew were necessarily of totemistic significance. Turtles, snakes, and crocodiles being important articles of food, many carved charms and emblems of them exist, in some cases skilfully worked in the round. Some of these were used as mascots or charms to ensure success when hunting and fishing.



DRAWN BY C. PRÆTORIUS

the intention was evidently to inspire fear and awe in the beholder of their wonderful dances, so full of mystery. Their designs were extravagant conventionalisms, the production of an untutored mind. The work, free from restraint or rule, was full of human individuality, with a balance of line, savage beauty, and pleasant inaccuracies, qualities often wanting in designs by civilised and learned craftsmen, who, full of indistinct memories of the work of others, unconsciously produce an unoriginal, conglomerate echo, with uncertain meaning and often without beauty.



TURTLE-SHELL DANCE MASK

DRAWN BY C. PRÆTORIUS

Much ingenuity was shown in the various forms of carved arrow-heads, all being conventional treatments of some human or reptile head, carried out in a grotesque manner. Space does not permit here the attention they deserve as examples of a curious art.

There can be little doubt that the Papuans of former days produced their artistic work from a natural desire or instinct, not acquired by the influence of seeing the work of others. Their clubs, canoe prows, personal ornaments, and various utensils show simplicity of form together with a certain grace.

Decoration added to an object seldom interfered with its utility. The materials and means at their disposal limited their artistic efforts, which would appear to have been a simple endeavour to express certain definite thoughts in their minds. The design in many cases embodied some meaning of totemistic or sacred character.

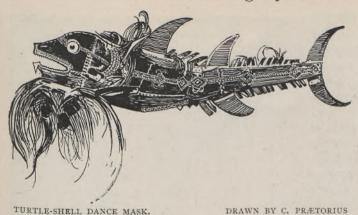
Their earliest endeavours may have been an attempt simply to record objects or scenes which they saw around them in daily life.

In the grotesque masks



DRUMS

DRAWN BY C. PRÆTORIUS



One difference between a savage and a civilised artist would appear to be that the former works with a childlike simplicity, his endeavour being to express some definite idea existing in his mind. Comparison between the art of a savage race and our own endeavours is hardly possible, or necessary; but it must be admitted that there is much to be admired in the work of the Papuans of British New Guinea.

HE ETCHINGS OF CAMILLE PISSARRO. BY COUNT DE SOISSONS.

WHAT can I say of Camille Pissarro that

has not already been said and repeated hundreds of times? The public should already know the ideal of that art of which Camille Pissarro, its oldest legislator, holds the tablets of the law-an office first bestowed on him through a half-jesting exclamation of the students of "the school": Salut à Moïse! which exclamation is now echoed with profound respect by all who understand true art. To-day, Claude Monet, Sisley, Renoir, Paul Cezanne, Guillaumin, Degas, Boudin, and Camille Pissarro, are not only held in high esteem, but high prices are paid for their pictures.

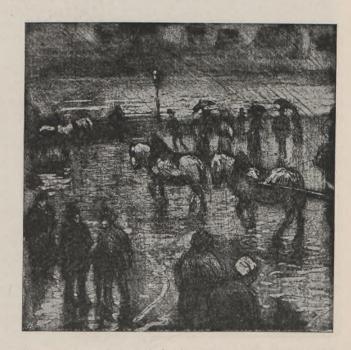
It was not always thus, and it is amusing as well as instructive to read in serious art publications the criticism on the first exhibition of impressionists held in Paris in 1874. One leading art journal, whose contributions were signed by well-known writers, was bold, or rather stupid enough to call their

pictures croûtes outrecuidantes, and the critic said he would not even give the names of the painters, as it would be beneath his dignity to advertise those proud daubers.

The second exhibition of impressionists, in 1876, organised by Durand Ruel, who was discerning enough to recognise the fine qualities of the so-called *croûtes*, was greeted thus: "The insanity of their *débût* might have been regarded as a pistol fired with the object of attracting attention had subsequent pictures

shown any progress, any masterly qualities, no matter how slight. But no; there was nothing, absolutely nothing in them. These men are simply a vain, half-crazy band who hope to make people believe they have talent, whereas it is clear that their works are merely experiments, devoid of creative thought, of all knowledge of composition, of the least vestige of drawing. They have not the smallest notion of perspective, nor of anatomy, nor have they any talent with the brush."

Such criticism was written and published in France—nay more, in Paris! It is true that, in 1878, such men as Theodore Duret, Philippe Burty and Castagnary raised their voices in defence of the impressionistic movement, but



"PLACE DE LA RÉPUBLIQUE À ROUEN: EFFET DE PLUIE"

BY CAMILLE PISSARO

they might rightly be called the vox clamantis in deserto of French art criticism. We all know what a change has been effected since then, a change for which we are in a great measure indebted to Camille Pissarro, about whom I have gathered a few biographical details, hitherto unpublished.

Camille Pissarro was born in St. Thomas, in the Antilles, in 1830. His father, a well-to-do merchant, was able to send the youthful Camille to Paris to study at the private boarding-school kept by a certain M. Savari at Passy. Among other subjects taught at such schools two or three hours a week are, of course, devoted to arts d'agrément, as they are styled on the circulars. Drawing was taught by M. Savari himself, and he seems to have understood how the art of painting should be taught better than it is understood even now in other schools, for when black-haired, brown-eyed Camille was leaving France for the sunny Antilles, M. Savari called after him, by way of good-bye, "Don't forget to draw as many cocoa-nut palms as you can from nature!" The good seed did not fall on barren soil, for, on his return to St. Thomas, Camille Pissarro would do nothing but draw des cocotiers d'après la nature, and soon



"RUE DES ARPENTS À ROUEN" BY CAMILLE PISSARRO



"DANS LE BOIS"

BY CAMILLE PISSARRO

his portfolios were not large enough to hold his drawings. This is the anecdotal beginning of impressionism. Unfortunately it will never be possible to follow step by step the development of Camille Pissarro's genius from its beginning, for, when he was again in France, and living at Louveciennes, he was obliged to hurry away in hot haste, leaving his house in the hands of the Prussians who were advancing to besiege Paris. In that house he left not only his cocotiers d'après la nature, but many other drawings and oil paintings which were never seen again.

The art of painting begins at daybreak, and ends with the moment when the light of the sun, moon, and stars is quenched, or where the light produced by man does not reach. Artificial light has made nature richer by many phenomena, and by this the limits of the art of painting are made broader. Light is essential—the most important principle of the art of painting; for it plays an important part in illusions of space, as well as in surface, harmony, and richness of colours in a picture. Thanks to the variety of light, the exterior world has not for a painter either

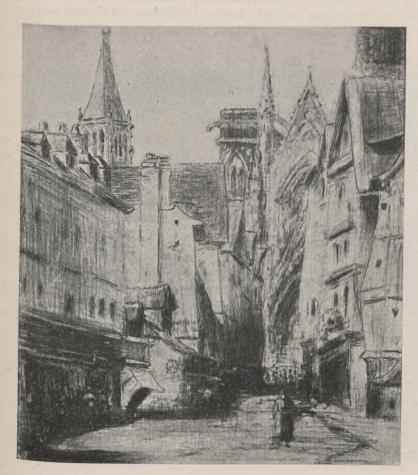
stable shapes or permanent colours. The sun, making its arch over the earth, changes several times during twenty-four hours the shapes and colours of all objects. A mountain, which looks dark when the sun is behind it, seems a bright, large surface when the sun is in front of it. The green leaves of bushes, seen against the sun, change into a gray mass, with white spots; the snow, when one looks at it while turning one's back towards the setting sun, seems red and brighter than the sky, but it looks dark gray if one gazes at it against the twilight.

Light gives an expression to Nature an expression corresponding with that of a human face. If one remembers the phenomena of light seen simultaneously with other phenomena, if one remembers their mutual relation, then, by the association of ideas, there



" UNE RUELLE À ROUEN"

BY CAMILLE PISSARRO



"RUE DE L'ÉPICERIE À ROUEN"

BY CAMILLE PISSARRO

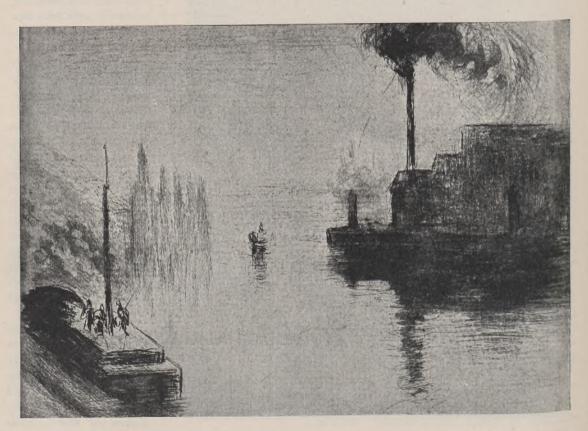
rises in the human mind a number of impressions, produced, in the first place, by the effect of light. Besides this, the light, concentrated on certain points, attracts the special attention of the spectator. Therefore light can be, and must be employed in the art of painting, firstly, in order to produce the illusion of space and shape; secondly, for the purpose of drawing the attention of the spectator to certain points of the picture; thirdly, for the sake of arousing in those who look on the picture certain impressions and

When modern painters introduce into their paintings the whole variety and changeability of the light of the gray day, and succeed in changing the surface of their canvas into space and depth;

when Velasquez or Van Dyck chose for their portraits the most favourable light for the purpose of expressing life in human nature; when Rembrandt painted Christ's body with some phosphoric light on the dark background, and by doing so produced the impression of something mysterious; then, in every one of those three cases, we see an intelligent use of light employed with a perfect knowledge of its value.

When I say "knowledge," I do not mean that those painters are forced to do so by theory and logic; they are only sincere painters, endowed with the real artistic temperament, men to whom the light speaks, and who know how to use it, according to their intuitions and not because of serious thought over it. Such is the case with Camille Pissarro, who is continually preoccupied with the logical light of his paintings, viz., how to keep the chosen motive of the light in all parts of his picture. Pissarro knows how to produce light by means of a colour, and he is capable of putting the tones of the light in such relation as to really make them fulfil the purpose intended. Pissarro knows well that the art of painting cannot produce the surface of light, and also

that, when a painter once introduces it he must be logical and keep absolutely to the original aim he had in view; he must use all possible means in order to approach reality so far as the means of the art of painting permit. All the pictures painted by Pissarro prove that he is aware of the logical error of disregarding the purpose for which light is used. He watches Nature carefully, he remembers all changes that happen in the phenomena of light, which depend on the time of day, on the weather, on a mist hanging in the air, and on other factors. While for the primitive painters the trees were always green and water and sky always blue, and the relations of these two colours were based only on their relative intensity and were inclining either towards a warm or a cold tone, for Pissarro earth and heaven, water and plant, animals and people, all shine with the tints from which the local colour changes almost entirely into another colour, exactly as it is in nature. Pissarro never forgets how to harmonise the supplementary colours according to the tone of light used in the picture, nor how to balance them. He harmonises the local colours in such a



"L'ILE LACROIX À ROUEN"

way that the colour of the paint changes entirely into the natural colour of objects, seen in certain distances. Camille Pissarro strives to embrace nature entirely, he sees connections and mutual dependence between all phenomena of light and colours; he threw off the fetters of line, the final result of which was almost always the ability of a caligrapher à la Kaulbach.

The reaction against such a limitation of art was sometimes pushed so far, that, together with the line some artists would reject the form which the line expresses, and they would paint pictures composed of brilliant spots, reasoning logically that if pictures well-drawn but bad in colouring had their raison-d'être, then one is bound by commonsense to admit the same raison-d'être for pictures badly drawn but good in colouring. Camille Pissarro avoided both the extremes, and the result of it is that his pictures combine the effect of line with that of colour.

The etchings by Camille Pissarro which illustrate this paper show another side of the genius of this painter, who employs with equal skill all artistic means to express what he sees. Now, for the first time, the public has the opportunity of seeing and appreciating these etchings, and it will judge them more fairly than the critics did his first pictures.

Pissarro's etchings are essentially those of an impressionist. They have freedom of action, and a something not expected, that is only found amongst artists who use the point and the brush with equal skill. In Pissarro's work the line is subtle and light, yet the landscape is deep and full of atmosphere. The views he gives us do not pose. His models are not petrified; they do not act symbols, allegories and life. In his etchings as well as in his pictures, he gives us the interpretation, the surprises and that kind of inspiration arising from the pleasure of being delighted with everything one sees. He knows all the marvels with which Nature is adorned, all the light veils with which she covers herself, all the tremors that thrill her, all the vibrations that animate her. Camille Pissarro expresses much-very muchwith what appears very little work, and with apparently very simple means. He reproduces impressions admirably, he is light, yet solid, and always large and profound; he is dreamy, calm, precise, and full of poetry; he does not give us imitations of Nature and things in the narrow meaning of the word, but gives us Nature herself, if that be possible.

In his etchings, as in his pictures, the artist's

eye, like his soul, discovers the large aspect of his subject, the totality, the harmony, that make Camille Pissarro's work so great, so varied, and so complex in its simplicity. He does not represent things in their inexpressive brutality, as was the fashion with old art; no, he preaches, if I may use the expression, the use of diffused light, of extra light tones, of large spots of colour suggested by Japanese art, of the simplification of the object modelled, and a general effect, easily obtainable by finishing some parts and leaving others unfinished. It is true that light, that sovereign ideal of modern painting, was first taught by Claude Lorraine, but la peinture blonde, as conceived and expressed by Camille Pissarro-viz. enfolding shapes in light, or throwing the living expression of light over the object it bathes and the space it fills, is a modern invention.

I will conclude this paper with a quotation from a criticism of Camille Pissarro, written in 1890. Compared with the criticism written in 1876, it will show what people, not only the general public, but even those who often claim to be the priests of art, know about it. The quotation is from Octave Mirbeau:—"No matter what people may say, the radical revolution that has come for painters in the art of painting has come from Edouard Manet, Camille Pissarro and Claude Monet; and to them the intelligent public is really indebted for this revolution in the art of seeing nature."

Now for a few personal words about this great artist, who is in perfect harmony with his art. He is of medium height, his voice is sweet, his features are regular, and his beard is long as that of a patriarch. He works very hard and lives very simply.

In 1870 he was in London with Claude Monet; their pictures were rejected by the Royal Academy.

He has refused the Legion of Honour.

He is a truly great man.

CTE. DE SOISSONS.

STUDIO-TALK.

(From our Own Correspondents.)

ONDON.—The first of the Neglected Artists' series of exhibitions to be held at Mr. John Baillie's Art Gallery, Princes Terrace, during the year, was opened in September with the works of the late Mr. George Wilson, a Scottish painter of rare grace and charm. The exhibition will remain open until the end of October, and it gives an opportunity to the art-loving public to make up in a measure for the neglect of this gifted poet-painter during his



PORTION OF POSTER FOR THE NORTHERN ART WORKERS' GUILD EXHIBITION

number of THE STUDIO.

BY HUGH WALLIS

life-time. Some eighty or more canvases have been got together, mostly from personal friends of the dead artist, and in viewing them one can scarcely believe that works of such real distinction could have failed to win the renown, during his lifetime, which is the rightful reward of every gifted worker. A review of his work, together with reproductions from several of his paintings, will appear in a future

ANCHESTER .- The Northern Art Workers' Guild has just held its second exhibition, and for three weeks a small but interesting selection of members' work has been on view at the Municipal School of Technology. Some excellent stained glass is arranged in the walls of an enclosure in the centre of the room, from within which the glass can be well seen. Walter J. Pearce's Dancing Girl, with flying drapery of a glorious blue colour, is most striking, the lower part of it being admirable in effect. The result is gained by a rather novel method, the surface being modelled to get an extra thickness of glass where the dark folds of drapery are wanted. A long three-light panel has an effective bold design of poppies. Among several other good examples by Mr. Pearce the nettle-leaved bell flower panel is a

lovely bit of colour, but rather wanting in design, while the clear glass cabinetpanel is a very well arranged piece of leading.

H. Gustave Hiller's leaded light, No. 84, is simple and pleasing; his St. John of Beverley is good, but not quite so satisfactory as the Bishop in his gesso panel for reredos. He also has three good cartoons for figure panels. A leaded light by E. Fletcher Clayton is charming in colour, but rather formless; some of his small sketches are better in this respect. R. Anning Bell has fine cartoons of The Adoration of the Shepherds for two tall narrow lights, and a most delightful little rondel, Virgin and Child and Angels. Drawings of several small glazed panels by Edgar Wood are vigorous and promise excellent results in execution.

Hugh Wallis has a strong exhibit; his large cartoon for a mural decoration is a good charcoal drawing, and the pleasing touch of colour in one



INITIAL LETTERS

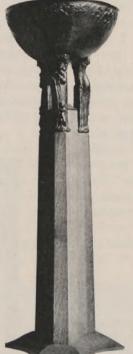
BY H. C. D. CHORLTON

In his other fire-place the general effect is perhaps better, and the details have been more carefully considered. The broad band of dull hammered copper round the opening, relieved by slightly raised bosses, and some narrow brass bands; the fine green tiles; and the darkened oak make a satisfactory colour effect, the tone of the copper being nicely echoed by the small repoussé decorations at the top. The dog-grates shown are suitable in design.

There is a good deal to be said in favour of the extreme simplicity at which many modern designers aim, if it is allied with breadth of effect, and the indefinable quality of "character." The ingle-nook designed by Messrs. Parker

and Unwin just misses these qualities. Though containing some good points it is restless in effect, and lacks the refinement one expects from an architect's work, however simple it may be.

Little embroidery is shown. Mrs. E. E. Houghton's screen, with two girls in appliqué embroidery, is effective in a quiet way, with an interesting frame by A. W. Simpson. A tapestry hanging by Henry Cadness



BRONZE FONT ON OAK PEDESTAL BY EDGAR WOOD

Princess Iseult, are both helped by their very suitable frames. The striking poster for this exhibition is

DESIGNED BY G. A. E. SCHWABE EXECUTED BY T. POWERS

also by Mr. Wallis; it is rather pathetic to think that its suggestion of a "castle in the air" may have any meaning to such a deserving set of craftsmen. Walter Crane's

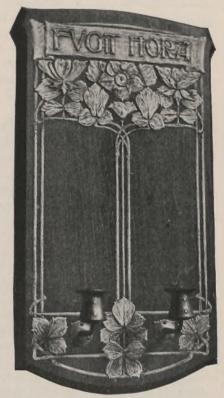
well-known work is represented by

corner raises hopes of a better final effect. A charming decorative painting of two children, and one of the

DECANTER IN GREEN GLASS WITH PLATED COPPER CASING

several wall papers, a good carpet design, and some original drawings for the "Faerie Queene." Of Miss May C. Fisher's drawings some of the book plates are the most interesting.

In one of Sidney C. Houghton's fire-places the stone-work has a fine vigorous quality, with a valuable contrast between the roughness of the surface and the simple Runic carving, though a little more spirit in the carving would have improved the effect. The oak mantelpiece needs more architectural character, the cornice in particular being crude in detail.



SCONCE IN GILDED AND COLOURED GESSO DESIGNED AND EXECUTED BY C. H. BISHOP METAL WORK BY J. SMITHIES



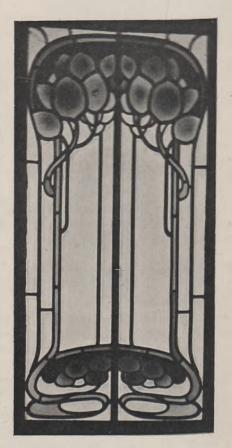
PORTION OF CEILING DECORATION BY J. R. COOPER

is quiet in colour and pleasing in design. Among Sidney C. Houghton's designs are two carpets, a bold rose pattern, and an effective stripe; and also a rather frail-looking writing-table with good metal-work. Some interesting metal-work by G. A. E. Schwabe includes a good hanging-lamp, a beaten brass rose pot, and a very charming spirit decanter, in which the green glass and the dull silverplated copper casing are fine in colour. T. Binney Gibbs' wine cups are very dainty, while Hugh Wallis has succeeded in putting character into his small pewter and copper jewel-case. Some of the jewellery by Mrs. Hill is pleasing, and the enamel work good. The tiles exhibited, while above the average, are wanting in simplicity and breadth of

effect and quality of surface. Two or three of the sketches for tiles by Edgar Wood and F. W. Jackson should look capital if well executed.

Of Charles H. Bishop's gesso work, a sconce, and a fireplace screen, are very pleasing, and the overmantel picture frame is satisfactory. Hugh Wallis has a quaint gesso figure panel, with broadly treated wood frame and repoussé metal Some excellent printing, shown by H. C. D. Chorlton, includes several Christmas cards, one of which particularly, with a fine initial letter, is very charming; some good menu cards, and the remarkably choice little badge for the catalogue cover. This work all shows refinement of design and beauty of colour. Coming to the more architectural exhibits, Edgar Wood shows a set of photographs of some delightful buildings, in which simplicity is the keynote throughout, although some portions are richly decorated with carving, modelled plaster, or decorative painting. The splendid colour of the Old Road Chapel at Middleton, where Mr. Wood has collaborated with F. W. Jackson in a complete decorative scheme, is its greatest beauty, but the photograph exhibited shows the fine general design and interesting detail. The bronze font on an oak pedestal is also exhibited. A large house at Huddersfield, illustrated by several views, is a very carefully thought-out design; perhaps the best view is that of the staircase, with some fine plasterwork modelled by J. R. Cooper, portions of which are shown in full-size models. Some very simple small houses, and the excellently grouped Wesleyan Chapel at Middleton are notable for their successful use of materials, and "character" is clearly marked on all these exhibits, as also on the Memorial Tower at Huddersfield, shown in a model and a photograph.

Of the number of designs exhibited by Messrs. Parker and Unwin the best is a model of a group of cottages for artisans, arranged in a novel way to obtain sunshine in all the living-rooms. The plans, shown in the catalogue only, are well arranged on the whole; though the living-room, with windows in three walls and open to the stair-



LEADED LIGHT DESIGNED BY H. G. HILLER EXECUTED BY A. BARNES



LUNETTE, TOXTETH BRANCH FREE LIBRARY, LIVERPOOL

BY ALISON MARTIN AND CLINTON BALMER

case, would be easily seen through from the street, and would probably be draughty. The external appearance is fairly picturesque, though rather less cutting-up of the roofs would reduce the cost and improve the appearance. The catalogue is very well arranged and printed, and is prefaced by several interesting short articles.

A. E. C.

IVERPOOL.—Through the too habitual neglect by public bodies of our large cities the competent young decorator is seldom afforded an opportunity to give a

taste of his quality; but happily there are signs of improvement here. The Liverpool Corporation, in having entered upon the commendable policy of encouraging and sustaining local artists by commissions for decoration of some of its public buildings, may certainly be congratulated upon the success attained at its newly erected Toxteth Branch Free Library, a building already briefly referred to on page 292 of last month's number of The Studio.

The decoration here illustrated is a lunette at



"THE ANNUNCIATION"

FROM THE MURAL DECORATION BY MAY G. COOKSEY

above floor level.

Messrs. Alison Martin and Clinton Balmer, who have collaborated in this decoration, received their training mainly at the Liverpool School of Art, Mount Street, under Mr. Frederick V. Burridge. Mr. Martin worked for a short period at Julian's and Calorossi's studios in Paris. Both he and Mr. Balmer have also studied figure drawing under Mr. Augustus C. John at the Liverpool University College.

Referring again to the lunette decoration: enthroned on a stately marble sédio is Knowledge, supported on each side by figures symbolising Literature and The Arts; at the foot Labour is presenting the fruits of the earth and produce of the sea. On the extreme left under the Tree of Knowledge a welldesigned group of figures is instructing youthful Innocence, and on the extreme right is Ignorance and his companions shrouded in gloom. The landscape accessories are well treated, especially so the cumulus clouds behind the marble The whole composition is a very harmonious scheme of colour. The central figure loses something of dignity and importance by the enlargement of the foreground figures to gain perspective effect. Maintaining the scale of

the end of a room 30 feet wide and about 16 feet the figures more upon the same plane would perhaps have been preferable.

> Miss May Greville Cooksey's studio exhibition created much interest; her chief work displayed was The Annunciation, painted for the "Star of the Sea" Church at Seaforth, a picture designed for the eastern apse above the reredos. Trained in the Mount Street School of Art, under Mr. F. Burridge, Miss Cooksey gained the Liverpool Travelling Studentship, and was thus enabled to devote a year's study in Italy to the ecclesiastical art of the early Italian masters, whose spirit is a perceivable influence both in the drawing and the colour scheme of this very successful decoration.

ARIS.—It is settled that in November next we are to have our autumn Salon. M. Rambosson it was who first started the project, and it is now about to be carried out, the city of Paris having offered to the new Salon the galleries of the Petit Palais, which will be heated and lit by electricity. The president of the new society is M. Frantz Jourdain, the eminent head of the syndicate of the artistic press. The honorary presidents are Messrs. Carrière and Besnard. The committee is composed of MM. Truchet, Auburtin, Adler, Aman-Jean, des Vallières, Picart, Willette, Wéry, Besson, Ravanne, and Lopis-



WALL PAPER



WALL PAPER

BY FRANTZ JOURDAIN

gisch for painting; of MM. Gustave Michel, Fix-Masseau, Camille Lefèvre, Gasq, and Laporte-Blairsy for sculpture; of MM. Lepère and Robbe for engraving; and of MM. Plumet and Truchet for architecture. Also there are a few critics—MM. Rambosson, Sarradin, Huysmans, and Henri Frantz. The foreign artists' delegate is M. Gropeano, 33 Rue Bayen, Paris.

Among the younger generation displaying decorative art at the National Society of Fine Arts, several artists there are devoting themselves, with

a good deal of determination and a praiseworthy logic, to the rejuvenation and the embellishment of the house. In this branch of art we have too often seen artists of high ability-men like Dampt, or Lalique, or De Feure, or Théodore Rivière, or Delaherche-create objects of art so costly as to be accessible only to the rare amateur. But people of modest means have likewise a right to that which is beautiful, and it is the artist's duty to strive to procure for them beauty combined with utility. It must be admitted that there have been many meritorious attempts in this direction during the last few years. For example, Félix Aubert has created for the hotels of the Touring Club de France an inexpensive apartment to supersede the horrible rooms to which one has hitherto been accustomed. Then again, under the initiative of Jean Lehor, the poet, there is being founded a Society of Popular Art, of which great things may be hoped. In the last Salon M. Benouville exhibited a simple and sensible set of furniture for a workman's dwelling. In the same section, too, one saw the wall-papers displayed by M. Frantz Jourdain and M. Edouard Cousin. Two characteristic examples are reproduced here.

It is by no means out of place to insist on the talent of the artists I have just named. M. Jourdain has produced some lovely and life-like engravings in colour. The wall-papers are his first attempts in this branch of art, and he certainly



A STUDY

BY MME. R. DAVIDS



A STUDY

BY MME. R. DAVIDS

has some surprises in store, for the initial idea of these friezes is exceedingly sound. MM. Jourdain and Cousin are of opinion that the straight frieze, such as is generally seen, cuts up the room too severely; their aim is that the decorations placed above their papers shall form the continuation of the papers themselves. Further, they conceive a wall-paper frieze for a spot, so chosen, that the frieze shall not be sharply cut off, but shall stop just where it ought to stop. As for their subjects, they borrow them not only from the flora, but oftener still from the aspects of nature and from the animal world; thus we see, decoratively treated by the artists, such objects as sheep, trees in the twilight, stretches of meadow-land and woods, with white cottages here and there, and children picking apples, and hens disporting themselves in the poultry yard, together with other subjects, which, be it noted, the artists have

treated, not as "pictures," but as real decoration. Here we have art, at once simple and true; here is the kind of mural decoration we would wish to see in the rejuvenated home; and it is gratifying to find these young artists so actively engaged therein. H. F.

The drawings by Mme. Renée Davids now reproduced give a very fair idea of this artist's talent. One perceives that she is possessed of an uncommonly keen vision and a very delicate sensibility. She is devoted to the two great masters, Holbein Ingres-to the last-named especially—the prodigious draughtsman whose genius shone out so conspicuously at the Centennale display in the last Paris Exhibition. Mme. Davids regards her models as he did -with a constant striving after purity of line, and with the same determina-

tion to seize and fix the essential parts of the face or the hand. She excels, indeed, in drawing the hand, the mobile and mysterious vitality of which she realises with curious fidelity. Hitherto, Mme. Davids has exhibited but little; but many good judges acquainted with her work predict a brilliant future for her.

TOCKHOLM.—It is not very often that two brothers follow the same occupation and, more rarely still, with the same persistency of purpose, with equal ability, constancy of energy and success—and this, particularly, if their occupation should happen to belong to the Arts. We should, no doubt, think it a rather questionable joke if we were told that there really existed a pair of brothers, and twin-brothers too, who were situated precisely as stated above.

This is, however, the case in regard to two young Swedish artists of repute and prominence in their particular line of Art—portrait-painting. They are the brothers Österman (Emil and Bernhard), who some little while ago held an exhibition of their works at Stockholm.

The exhibition attracted a great deal of interest from the art-loving public, and it is only fair to say that several of the works exhibited were of a quality that demanded even the most scrutinising art-expert's attention, and, in some instances, much more than that—perfect satisfaction and even admiration. The Österman portraits give, all of them, unmistakable evidence of a truly earnest and intelligent study, of a rare gift of observation in regard to character as well as form, and of a convincing and masterly firmness and power in the handling of the material. Both artists are excellent draughtsmen, and both are colourists in the very best sense of that, nowadays, not seldom lamentably misused word.

Emil Österman is King Oscar's painter par bréférence. He has painted the king in almost every conceivable posture; in every uniform he possesses; in evening dress and in "plain" clothes; stern and smiling, solemn and "easy-going." Mr. Osterman jocularly declares that he "ought to know his king pretty well by now";



PORTRAIT

BY BERNHARD ÖSTERMAN



PORTRAIT OF EDWARD ROSENBERG

BY EMIL ÖSTERMAN

and so he does, no doubt. I do not think I can be far wrong if I say that his portraits of the king now number very nearly a hundred, a great many of which have gone to foreign courts as presents from His Majesty, and I should not be at all surprised to learn that some of them had found their way to England.

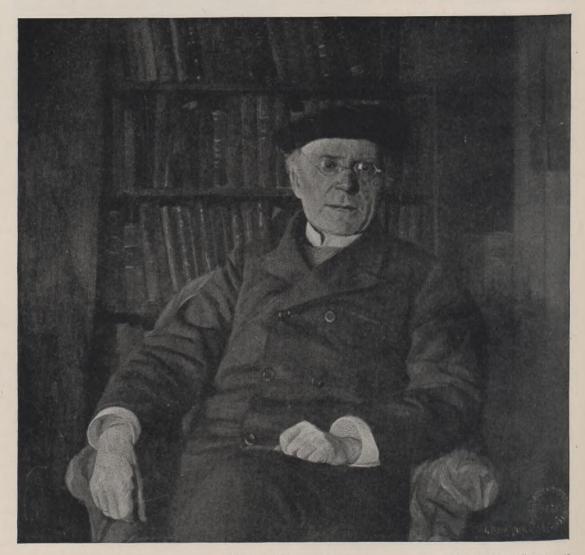
Mr. Österman is, however, no exclusive specialist in royal portraits: he seems, indeed, to have painted quite all sorts and conditions of people, male and female, high and low; and none badly, although, of course, not all his pictures can be given equal rank in respect to artistic value.

Apart from the many pictures of King Oscar, one of which is illustrated on page 74, Mr. Emil

Österman's best work is to be found in the portraits of Dean A., Miss C., Mr. J., Mr. B., Mrs. E., his Auntie, and, the most prominent of all, his Mr. L., which are, without exception, all charming masterpieces in the difficult art of portrait-painting.

A more dignified and refined rendering of human character, of the grand stateliness of true simplicity, than the one given by the artist in his portrait of Mr. L. cannot possibly be conceived and far less surpassed. This picture alone ought to secure for the painter a prominent place in the very first rank of the world's contemporary portrait-painters.

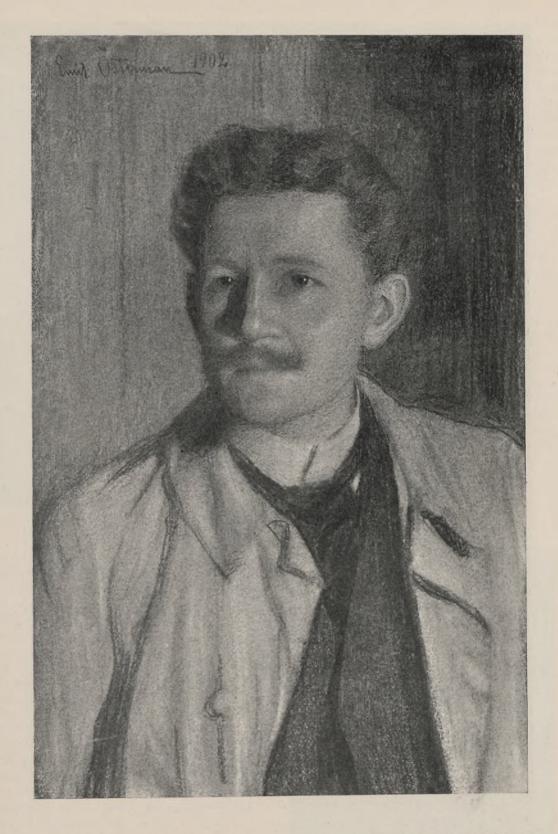
It would, however, be a very difficult matter



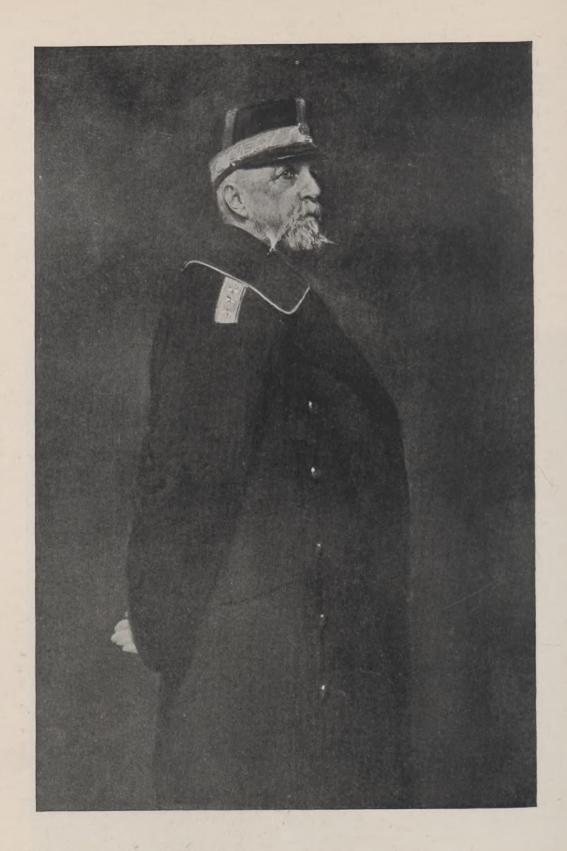
PORTRAIT OF JONAS LIE

(In the Gothenburg Museum)

BY BERNHARD ÖSTERMAN



PORTRAIT OF HIMSELF BY EMIL ÖSTERMAN



PORTRAIT OF KING OSCAR II. BY EMIL ÖSTERMAN



PORTRAIT OF HIMSELF

BY BERNHARD ÖSTERMAN

to say which one of these two remarkable brothers could be considered as possessing the greater ability, the more conspicuous talent, or the more characterising capacity in the art they both follow. They appear not only to be twins by birth; they seem to be twins even in all other respects. In personal appearance they are, in a truly astonishing degree, "doubles"; so much so, indeed, that their closest friends very often mistake the one for the other. And the same may be said in regard to their pictures. Emil Österman is, however, a little more of a virtuoso in his treatment of colour than his brother, who, on the other hand, seems to have a richer sentiment in the study of his subjects; in other words, he appears to be the keener psychologist of the two. In other respects, neither of them can fairly be said to be "the better man."

With regard to the productions of Bernhard

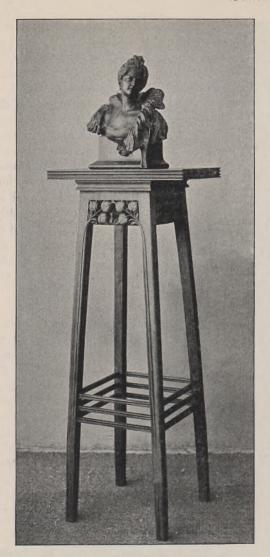
Österman we must at once admit that his portrait of Mrs. B. unquestionably is something far more than a mere likeness. It is a picture that whispers of the many sorrows and disappointments which, together with the more rare moments of light and happiness, constitute a human life. This picture is a work of art of the highest quality. The same may be said of his portrait of Count F., a picture of a man who evidently also has "a life behind him."

Among this artist's other works it is only fair to mention his excellent portrait of *The Bishop of L.*, a most admirable painting, possessing a great deal of the ecclesiastical solemnity naturally pertaining to episcopal dignity. His portrait of the famous Norwegian author *Jonas Lie* gives us a charming rendering of that well-known



MAHOGANY TABLE

DESIGNED BY E. BASILE



MAHOGANY STAND

DESIGNED BY E. BASILE EXECUTED BY THE "MAISON DUCROT"

characteristic head while the portraits of *Miss B*. and the *Artist L*. are particularly pleasing works, full of strength and vitality.

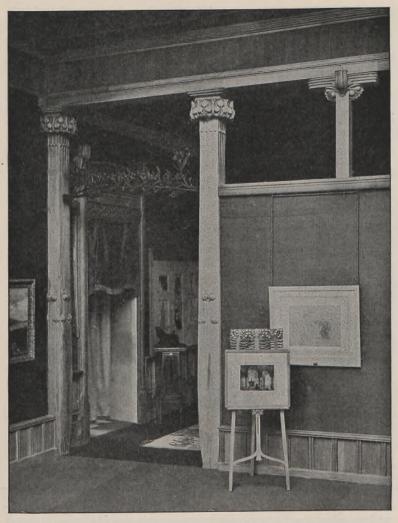
As the brothers Österman are still young (they were born in a small Swedish country place, Vingåker, in 1870) we have every reason to believe that their hitherto rapid progress is still in the stage of evolution, and that they, consequently, have not yet been able to show, by full and conclusive evidence, the proper and final value of the stuff they are made of. The progress and development of their talents will be watched with interest by every student of Swedish art.

A. T.

ICILY.—The tardy acceptance in Italy of the "New Art" movement, so marked in the Northern nations, was noted at the Turin Exhibition by many critics. The most enthusiastic believers in Italian art ascribed this apparent indifference to political and social causes, and thought that Italy would never be able to show any important new type of art. The critic for THE STUDIO, on the contrary, though acknowledging that most of the Italian work shown at Turin was due to craftsmen carried away by fashion, and unable to discern the great object of the artistic revival, did not despair of better things. In a country where the sense of art and beauty is instinctive, it could not have utterly disappeared without a struggle. All who know Italy know that it is fostering a flower worthy of its traditional glory.



BOUDOIR SHOW CASE IN MAPLE WOOD DESIGNED BY E. BASILE EXECUTED BY THE "MAISON DUCROT"



ART EXHIBITION ROOM DECORATION (CARVED OAK)

DESIGNED BY E. BASILE EXECUTED BY THE "MAISON DUCKOT"

The centre and leader of the art movement in Sicily is Ernesto Basile, an architect of great learning and taste, essentially modern, inexhaustibly inventive, many sided, but thorough. In architecture he long since broke with academic tradition, translating Sicilian mediæval tendencies into forms suited to modern requirements. The corresponding aims of the firm of Ducrot in the treatment of furniture enabled him to carry out his ideas in detail. The co-operation of two painters -De Maria Bergler and Enea-and of a sculptor, A. Ugo (known to the readers of The Studio), has made this establishment a perfect centre of app'ied art. The undertaking-a labour of love -though still in its infancy bears the stamp of genuine vitality; and, with all their seriousness, the designs have a lightness characteristically suited to

the Southern climate that gives them birth. furniture the practical and simple convenience English construction is frankly adopted; but the form, line, and ornament, the peculiar Southern elegance of style, are essentially Italian. In contrast to Northern severity, the decorative work of the Sicilian craftsman leans towards the richness of ornament characteristic of the Middle Ages, both here and in Venice. Hence the frequent introduction of carving, basreliefs, painting, and coloured woods. Nor is there any fear of a lapse into archaic taste; Nature is faithfully studied as the inexhaustible source of fresh inspiration in structure and decoration; reliance on tradition is rigidly banned. The fundamental principles of the revival in Sicily are identical with those in the North-rebellion against the tyranny of the past, and a search for new forms of expression in harmony with the spirit of the people. Artistic

endeavour on this basis is now universal throughout Europe, and I have therefore brought its outcome in Sicily to the notice of the readers of The Studio.

Among the firms who exhibited at Turin, that of Ducrot, of Palermo, deserved attention, and received a diploma of merit, though the objects exhibited were its earliest attempts in a new direction. The aim of this firm is clearly defined; its efforts are not merely tentative, but are based on a comprehensive, organic scheme of artistic decoration applied to every purpose, from architecture itself down to the humblest domestic uses. After its first diffident appearance at Turin, Sicily made a better show at the International Exhibition at Venice in the decoration of the rooms devoted to



MAHOGANY ARM-CHAIR WITH LEATHER AND GILT CARVING

DESIGNED BY E. BASILE EXECUTED BY THE "MAISON DUCKOT"

ment was the Southern Italian gallery decorated by Sicilian craftsmen, with hangings woven in Naples. A fine writing bureau by Ducrot was purchased by the State for the Gallery of Modern Art in Rome, and other pieces by the same firm were bought for the International Gallery in Venice.

AN FRANCISCO.—Mr. Francis McComas was born in Tasmania about so years ago. He received his

by general consent the most successful achieve-

AN FRANCISCO.—Mr. Francis McComas was born in Tasmania about 29 years ago. He received his early training in Australia, where he lived until 1898, when he came to California on his way to Paris and London: at that time his work was shown in America for the first time and was well received.

From the first the charm of the California coast landscape appealed strongly to him, and drew him back after his visit to Europe; since which time he has worked at his studio in Monterey, the old Spanish capital of California, producing slowly, but with a quality of work which would bring recognition anywhere. His Spirit of the Oaks done in the old "Campo Santo" at Monterey is especially one of his most sympathetic paintings. The reproductions of his water-colours here given show well the beauty and subtlety of the work.

the works by painters and sculptors of Southern Italy. The progress made was unmistakable. The council of management had ventured on a happy innovation; they combined the display of works of fine art with that of the applied arts, entrusting to each country or province the decoration of its own art gallery. The monotonous sequence of exhibition sections was thus transformed into a series of fine modern rooms, where pictures and statues were placed in decorative surroundings. The task was not an easy one, and



A VILLAGE STREET

BY FRANCIS MCCOMAS



LANDSCAPE

(See San Francisco Studio-Talk)

BY FRANCIS MCCOMAS

HILADELPHIA. — The Seventy-second Annual Exhibition of the Pennsylvania Academy of the Fine Arts, an institution whose shows are always worthy of careful consideration, was especially remarkable for the number and excellence of the works in portraiture shown on the walls of the galleries. The names of most of the best-known American painters in that branch of Art were to be found in the catalogue. Very interesting also was the display of sculpture arranged attractively on pedestals and screens about the central corridors of the galleries. The exhibit of the American Society of Miniature Painters, grouped with the work of many others not connected with it, formed an agreeable contrast with the life-size, boldly-handled portraits in the adjoining galleries. Good taste, combined with a broad view of what constitutes artistic results, characterised, for the most part, the work of the jury. At the same time it must be admitted that this was neutralised in a measure by injudicious hanging of the works passed as eligible, giving a spotty appearance to the ensemble in many places, and certainly not adding to the attractiveness of the general view, or to the proper exposition of some of the painters' work. There were 1128 members in the catalogue, making one of the largest and most comprehensive exhibitions that has ever taken place at the Academy. Some work was seen that evidently had been accepted for purely personal reasons, but the general standard was quite up to the previous exhibitions.

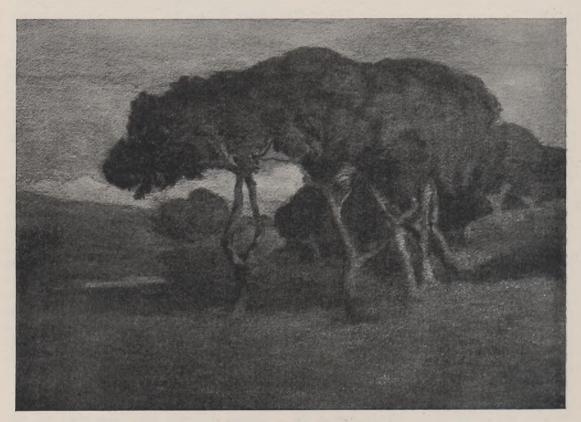
Mr. John Singer Sargent led the list of distinguished exhibitors with the Gold Medal of Honour of the Academy. The Walter Lippincott Prize was awarded to the picture by Mr. Frank W. Benson, entitled Sunlight (see p. 82). The Temple Gold Medal was awarded to Mr. Edward W. Redfield for his picture entitled Winter Evening. The Jennie Gesnan Gold Medal went to Mr. W. Elmer Schofield for the best landscape in the exhibition, entitled Breezy Day, Early Autumn. The Mary Smith Prize was awarded to Miss Jessie Wilcox Smith for a series of pictures of child life, entitled A Mother's Day.

Among the many good portraits on the walls of the principal gallery, the ones which imme-

diately attracted attention by their masterful handling and by the personality of their subjects were those by Mr. John Singer Sargent. One could hardly imagine a more interesting work than his Portrait of Mr. William Merritt Chase, which occupied the position of honour on the west-end of the gallery. We naturally expect to see something quite out of the ordinary result when one distinguished artist gives us his delineation of another, and we were not disappointed in this case. There is an air of reality about the work that is most satisfactory to those who know Mr. Chase. The position is very natural and quite characteristic of the painter, chiaro-scuro skilfully handled and colour life-like. The pupils of Mr. Chase, to whose order the work was executed, are to be congratulated on having in their possession a very fine example of Mr. Sargent's talent, and one marking an epoch in the history of portrait-painting. The Portrait of Mr. P. A. B. Widener by the same artist was also very successful in its representation of the busy man of affairs, unaffected in pose, artistic in concentration of light, and true in general resemblance. Another of his works that challenged attention by its admirable

technique was the *Portrait of Mr. J. R. Carter*. Here were boldness and dash in brush-work combined with splendid qualities in the way of tone, colour, and values. *The Oyster Gatherers*, also by Mr. Sargent, was excellent in quite a different way, and gave evidence of very close observation of out-door effect.

The Portrait of Jay Cooke, Esq., by Mr. William Merritt Chase, hung close by Mr. Sargent's works, and added greatly to dignity of that part of the exhibition. veteran Philadelphia banker is represented in an easy sitting position, a wide-brimmed, grey felt hat in his right hand relieving by its light tone the monotony of the blacks in that part of the canvas. Other works by the same artist showing remarkable versatility of talent were The Infanta, a Portrait of Mrs. George H. Earle, a bit of excellent still-life, and a landscape entitled The Deserted Beach. Whistler's "arrangements" in colour were grouped separately on the walls and given ample space so as to avoid the possibility of discord in their surroundings. His Little Lady Sophie of Soho, Rose and Gold, was



CALIFORNIA OAKS AT MONTEREY

(See San Francisco Studio-Talk)

BY FRANCIS MCCOMAS



"A SECRET"

BY WALTER MCEWEN

the central feature of the group with another work, Cremorne Gardens, both very interesting examples of the late artist's methods. Miss Cecilia Beaux had three portraits in the exhibition, the most important one being that of Mrs. Theodore Roosevelt, wife of the President of the United States. Charming colour, combined with delightful freedom of handling, redeemed somewhat careless drawing in parts of this work. The portrait of Mrs. Barton was not quite equal to Miss Beaux's best productions. Mr. Edmund C. Tarbell was represented by a number of works, notably by a family group of very life-like portraits, the draperies and accessories well-handled, but perhaps lacking in unity of composition. His picture entitled Girl and Dog gave one an excellent idea of his skill as a painter, andwas most pleasing in general effect. Mr. Edwin A. Abbey's Sylvia, lent by the Hon. W. A. Clark, attracted particular attention on account of its rich colouring, not only of the flesh tints but of the draperies and other details. Quite as good in their way, although entirely different in conception

and execution, were the works of Mr. J. W. Alexander, of which the most representative one was entitled The Rose, a beautifully drawn figure of a young woman, in which was shown the subtle atmospheric effect of subdued colouring combined with clever management of light and shade. Mr. Walter MacEwen sent an admirable picture, effectively treated and carefully drawn, entitled A Secret. Washington Brigade, by Mr. C. Hassam, was worthy of particular notice as a conscientious and truthful representation of a winter landscape. Prince Pierre Troubetzkoï in his Portrait of Master M. William Wright, succeeded in rendering in a delightfully free manner the character of a young yachtsman. Miss Mary Cassatt was represented by one canvas, La Femme au Chien, faultless in drawing and original in colour scheme. Of the drawings in water-colour, the views of "La Saluta" Church in Venice, at noon, sunset, and twilight, by Mr. Walter M. Palmer, were undoubtedly the clou of this part of the exhibition. Mrs. Emma Lampert Cooper entered some excellent drawings, The Boston Stump, England, and views of Wells

and Lincoln Cathedrals being very skilfully rendered in fine wash.

In the exhibition of sculpture must be mentioned, as especially successful as an expression of the symbolic meaning that can be conveyed in a nude figure, the work by Mr. Charles Grafly, entitled *In Much Wisdom*. Mr. George Gray Barnard was represented by a graceful figure in marble, entitled *A Maiden*, and Mr. John McLure Hamilton by a portrait in bronze, entitled *Mv Mother*.

from the philosophical standpoint is offered in the architectural work of Mr. George H. Maher of Chicago. Casting traditions to the winds, this artist presents a system which is at once novel and enduring. The

practice of incorporating antiques in house-furnishings he regards as smacking more of the atmosphere of a museum than of a harmonious dwelling-place. For inspiration, he looks to the aims, tastes and affairs of the people whose lives are to be lived in the house. He is a champion of rational æstheticism, and holds that the expression of art, to be consistent and therefore idealistic, from its very nature can never be identical in any two localities; nor can it be borrowed and transplanted from any Environment and period to a later epoch. local conditions are the leading indices, in line with which all effort should be preserved. This, notwithstanding the fact that the surest guide to purity of style is through an infinite and painstaking study of standard examples, always in consideration of the limiting fact, that such study should never be of an objective nature, but must rather seek its thread of research from what

appears to be the interior directing principle.

To translate this principle or theme into a climatic and national language, through the colour of individual expression, is the effort of Mr. Maher. How well he succeeds may be judged from an examination of the accompanying illustrations, which show his latest completed work-the muchdiscussed residence of Mayor Patton, of Evanston, Illinois. Situated on a slight eminence at the intersection of two avenues, this structure presents an imposing aspect from the approach in any of four directions. Instead of the customary form it takes a rich, beautiful line for the profile of its supports, which seems at once effectually to combine strength, elegance, and repose.

One practice of Mr. Maher is to identify with his ornament some floral

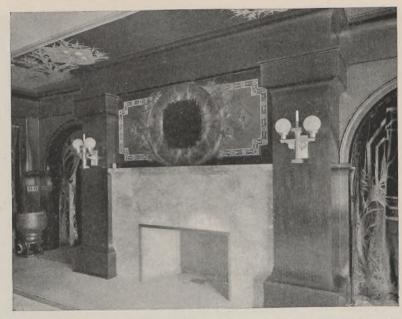


"SUNLIGHT"

(See Philadelphia Studio-Talk)

BY FRANK W. BENSON

element of the locality to which he is confined, recognising that the leading flower of a neighbourhood is nature's symbol of the spirit out-breathed there. In the Patton residence this idea is exemplified by means of the familiar thistle, combined with a modified octagon, which conveys the suggestion of the Greek cross, both of these motifs adapting readily to the rigid and vigorous character of the glistening white granite of which the building is composed.



MANTEL IN THE DINING-ROOM, PATTON RESIDENCE GEORGE H. MAHER, ARCHITECT

A spacious vestibule leads directly into the main

hall, and from it are entered the various ceremonial The hall decoration is sustained in warm dark rooms through large well-considered openings. green with oak woodwork. The staircase opposite



STABLE AT THE PATTON RESIDENCE, EVANSTON, ILLINOIS

GEORGE H. MAHER, ARCHITECT



THE PATTON RESIDENCE, EVANSTON, ILLINOIS

GEORGE H. MAHER, ARCHITECT

the door is cleverly built into a balcony-effect. At the farther side of the landing a landscape window is disposed with an inviting seat at its base, from which one may enjoy both the picture painted by nature and the *ensemble* of one painted by man.

The colour-scheme of the library is in a sombre olive. The reception-room displays somewhat the clear-cut daintiness of the Empire feeling. It is executed in Nile green and mahogany. The drawingroom and the musicroom, are connected with each other and with the hall as well. Behind the music-room is the diningroom also leading into the hall, and behind this the breakfast-room, which in many respects is the most charming room of the house. It is built in the form of an octagon

and decorated in a metallic effect, starting from a pale silver, which changes with varying lights into peacock-blue on the side walls to its own tranquil lustre on the ceiling. In the centre of this is a small octagonal dome, lined with silver yet glowing with yellow, reflected from the lemon-brass



"FROM MICHIGAN"

BY MARIE LOKKE

electric fixture. The floors of this and of the dining-room are of mosaic.

The drawing-room in mahogany, graded lighter towards the music-room, is characterised by a stately refined influence—the embodiment of hospitality and artistic grace. The culmination—the spiritual emblem of this entire scheme is revealed in the music room. Here a soft apricot predominates, combined with green ornamentation, the upholstered chairs answering the note of green, which is so harmoniously struck in the wall-decoration. In this, also, springing as it were into spontaneous life from the growing



"GRANDMOTHER'S GOWN" BY MARTHA S. BAKER

form beneath, stands the spirit of the thistle, ready to echo in ethereal tones the melodies of her mortal rivals.

The law of growth is one of Mr. Maher's most cherished tenets, and its existence in the residence described illustrates his fortunate treatment of it. Such is an imperfect picture of a very vital departure. That it is original is self-evident. That it holds the keynote of future interpretation in architecture is



"A YOUNG WOMAN"

BY MARTHA S. BAKER

the conviction of many who have studied it. Dignified and impressive, it might not instantly appeal to the laity, but its freedom from claptrap methods imparts a quality of charm which steadily intensifies its interest to the beholder. The ornament is never obtrusive but, like a clear musical overtone, it vibrates in harmony with the rich chord predominating. As in all movements in search of the truth, this may be slow in forcing its way, but, eventually, in spite of academic precedent, its influence is bound to be felt in no uncertain degree.

Among the younger generation of Chicago artists, Miss Martha S. Baker stands well to the front. Graduated with high honours at the Art Institute, some five years ago, Miss Baker's subsequent progress has been as steady and brilliant as it has been well-deserved. She is now employed as instructor both at the Art Institute and at the Academy of Fine Arts. Her work, besides being cordially received elsewhere, always forms an attractive feature of the local exhibitions. She was one of the four Chicago artists represented at the Paris Exposition. Miss Baker's style is characterised by an almost masculine force and directness, a naïve obedience to truth, and a delightful simplicity. Her knowledge of form is ably expressed

in her unerring draughtmanship. Her conscious assurance of power is reflected in the freedom of her execution. Her skill in recognising and appropriating that which is truly artistic is happily displayed in her choice and consideration of subjects. While Miss Baker's decided preference is for oil, she is equally at home in the lighter mediums; and, as could hardly be supposed in the case of one whose rendering was as virile as hers, she appears especially charming in miniature work. Here she seems to impart a life and daring which accord perfectly with the diminutive size, yet strikingly echo the boldness of her larger productions. Her efforts, so far, have been directed mainly to portraiture, although, when she has gone beyond this and carried out an idea, as in the subject entitled A Lotus, she has been especially fortunate. In this connection we should call attention to a mural decoration-one of a series to be executed by various artists for the hall of the Fine Arts Buildings. Hers is the study of a single figure approached from a decorative standpoint alone, and, for those qualities which contribute essentially to the expression of values, harmony, rhythm, and proportion, the result is unusually successful. A gem of last year's Water Colour Exhibition, called Lake Front-Chicago, consists of a picturesque treatment of a bird's-eye

view from one of the windows of the Fine Arts Building. M. J. G. O.

ELBOURNE. — We give below an illustration of an interesting painting entitled *An Autumn Evening*, by Mr. J. Salvand. J. S.

REVIEWS.

How to Look at Pictures. By ROBERT CLER-MONT WITT, B.A. (London: George Bell & Sons.) Price 5s. net.—If one in a hundred of the persons who declare that they do not understand art, but nevertheless protest their keen desire to do so purchase a copy of this book, it should have an enormous circulation. On the whole Mr. Witt has done his work very well. He is modest, sane, catholic, and he is uninfluenced by the cant and the false atmosphere of mystery which have gathered round the craft of picture-making. We think that Mr. Witt would be the first to admit that there exist a vast number of human beings who, even when they have marked, learned, and inwardly digested his pages, will still be unable to "look at pictures" in his sense of the phrase. It is possible to develop a latent faculty, but it is impossible to create a faculty. A great many people have no capacity for "art pleasure" in



" AN AUTUMN EVENING"

their composition. It is true that not a few of these are assiduous gallery-goers, but they are seen at galleries for the same reason that some people are seen at church-merely because it is considered a respectable thing to be there. They judge of art by the prices obtained at the auction rooms, and, if they be women, they apply the adjective "sweet" to a Tintoretto and a Watteau, a Velasquez and a Rossetti, with a noble inappropriateness. On them, we fear, that Mr. Witt will not have the opportunity of making any impression. But there is another section of the community which really does care for pictures, and is honestly anxious to approach them in an intelligent way. We feel sure that to this section Mr. Witt's book will be a very real help. No doubt the exquisite and the superfine will sneer, but their sneers have generally no effect, save it be to add to the gaiety of mankind. Mr. Witt gives due attention, we are glad to notice, to "Considerations of Date" and to "The Influence of Race and Country." He explains briefly and lucidly such terms as "value" and "tone," which have for so long been in the nature of terrifying mysteries to the layman. After discussing the different varieties of pictures, he deals with "Drawing," "Colour," "Light and Shade," "Composition," "Treatment," and "Methods and Materials." His book, which is admirably produced and well illustrated, is provided with a useful index. We have much pleasure in cordially recommending it.

Sons of Francis. By ANNE MACDONELL. (London: Dent & Co.) 12s. 6d. net.—The authoress of this truly delightful study of the Knights of the Holy Ghost, as, borrowing from Heine, she calls the first followers of the ascetic of Assissi, has the rare gift of sympathising with a point of view which is not her own. She is, and frankly confesses herself to be, altogether in love with Francis as a man who, she says, "fascinates so much," but she goes so far as to deny to him the honour, which, however, in her eyes would not have been an honour, of "having formed the complicated machine, the Minorite body." He was responsible, she says, for its main features only. He would fain have had his followers share his own freedom, and he never saw the use of any other rule than that of the few sentences of the Gospels which he endeavoured to fulfil literally. Taking the "Knights" in the order of their introduction to the cult of the "Lady Poverty," who was the inspirer of their leader, Miss Macdonell brings forcibly before her readers the personality of each, supplementing her

narrative with well chosen examples of their representation in art, and concluding the fascinating volume with a deeply interesting chapter on Dante and the Franciscans, showing how truly Francis and the poet were kindred spirits.

Roses of Pæstum. By Edward McCurdy. (London: G. Allen.)—This charming little volume is no mere eulogy, as its name would seem to imply, of the famous roses of Pæstum, which still flourish luxuriantly on the site of the once prosperous city. It is a scholarly study of what its author poetically calls "the roses of fresh beauty growing on Italian soil . . . upgathered of the immortal spirit of beauty that lay in slumber until the fulness of time of the reflowering, when, in the valley of the Arno, all the arts resurgent were one harmony of joy and thanksgiving." To Mr. McCurdy the sculptures of Nicolo Pisano, the frescoes of Botticelli, and the "Vita Nuova" of Dante, with all other masterpieces of Italian art and literature, are the outcome of seed sown in Lucania when it was the seat of a Greek colony. Whether this claim be conceded or not, the essays in which it is put forth are very agreeable reading, full of suggestion and originality.

The Decorative Illustration of Books. By WALTER CRANE. Second Edition. (London: Bell & Sons.) 6s. net.—So far as knowledge of his subject and literary skill are concerned, no better writer could have been chosen than Mr. Walter Crane to discourse on the subject of the art of illustration. The book is much to be commended, dealing, as it does, with a great number of representative men, typical examples of whose work are given. It is a pity that one of the best examples of German work in the book, the scene from Hans Burckmair's "Weiss König," should have been mutilated as it has; and that greater care was not taken in printing the illustrations. The effect of Sandys' Old Chartist is quite destroyed by the translation of the delicate greys of the picture into one heavy mass of black.

Keene's Nature Studies. (Bristol: M. Keene, 112 Gloucester Road.) - The importance of correct reproductions of various kinds of plant forms, both as examples for reference in the studio, and as explanatory diagrams for use in nature lessons to children, can hardly be disputed. There is, indeed, a growing demand for such reproductions; and this series of plates from photographs of budding plants, flowers, fruits, and seeds in various stages of growth, is just what is wanted. Students of design will find them distinctly helpful, and even artists who wish to verify an impression

about the shape or growth of certain plants can consult such faithful records of nature with advantage.

Florence: her History and her Art. By FRANCIS A. Hyett. (London: Methuen & Co) 7s. 6d. net.—This interesting and fairly exhaustive history of Florence makes no claim to the discovery of new facts by the study of hitherto undeciphered MSS. Its author frankly owns his debt to his predecessors in the same field, but justifies his publication of yet another version of a story that has been told again and again, by pointing out that previous books have dealt exclusively with some one aspect of the subject to the detriment of every other. His own aim, he explains, has been "to notice the æsthetic and intellectual achievements which have made Florence famous, but he appears to have, to a great extent, defeated his intention by treating art and literature separately at the end of each historical section; as if, instead of being, as Mr. Hyett himself fully realises, the most enduring and important results of the conditions under which they were produced, they had been phenomena independent of their environment.

Holbein's Ambassadors Unriddled. By WILLIAM Frederick Dickes. (London: Cassell & Co.) 10s. 6d. net.-Whetherthereaders of this remarkable example of constructive criticism accept the conclusions of its author or not, they cannot fail to follow his arguments with interest. Mr. Dickes begins by finally demolishing all previous theories as to the identity of the two men in Holbein's famous picture; tells with great minuteness the history of the work - making, however, no comment on all that it has suffered at the hands of restorers-and having thus cleared the ground for action, he proceeds to give his own key to the mystery. He declares that the painting is a memorial of the famous Treaty of Nuremberg, which "provided a modus vivendi between the Catholics and Protestants, thus preventing the imminent civil war which would so greatly have hampered Charles V. in his campaign against the Turks." By an exhaustive study of the emblems introduced into the picture, this able dissector builds up a very complete account of the Treaty, which would probably greatly astonish Holbein if he could read it. Mr. Dickes next proceeds to prove the identity of the "Ambassadors," whom he takes to be the leaders who brought about the Treaty; the catholic Otto Henry, and his brother the protestant Philip, both Counts Palatine of the Rhine, supplementing his text

by a number of other portraits of the two men, for comparison with those in the much discussed painting. Incidentally, he gives a vast amount of out-of-the-way information, and the supplementary illustrations are remarkably good.

A Book of the Poster. By W. S. Rogers. (London: Greening & Co.) 7s. 6d. net.—Perhaps no country has suffered so much from the wholesale abuse of its own people as England, whose navy, army, art, and education are alike scornfully criticised in the press. Even in the one department in which pre-eminence is generally admitted, that of trade, it would appear that the English, so far as advertising their wares is concerned, are far behind their neighbours, and cannot produce so much as a humble poster of superior merit. This, at least, is the opinion of Mr. Rogers, who has to some extent marred what might otherwise be called a useful book by his unfairness to his fellow-countrymen. True the unpleasing female figure on the cover, of which he is himself the designer, is enough to prejudice the critic against English work; but the author altogether refutes his theory of the inferiority of English posters by his reproductions of admirable works by Cecil Aldin, Dudley Hardy, Aubrey Beardsley, and Sidney Rawson. In spite of a leaven of unfairness, Mr. Rogers' book is a valuable one alike to the advertiser and the collector, and should be studied with Mr. Charles Hiatt's Picture Posters, published in 1895.

Reflections from the Catechism. HOLAREK. (Prague: B. Koci.)—This remarkable publication, consisting of what the translator quaintly defines as fifty "Cartoons of Pencil Drawing representing Capital Sins, Capital Virtues, Works of Corporal and Spiritual Mercy," etc., leaves a somewhat unpleasant impression upon the mind as to what the state of society must be to which such a work could appeal. The artist himself says, or is made to say-for the English rendering of the original Polish leaves much to be desired -"I place this protest of a suffering soul before the human society, as a grateful acknowledgment of the studied care with which it implanted into my heart that sensitiveness which makes me thrill more at the sight of another man's pain and suffering than at my own. It deprived my childhood of that sweet, natural egotism which constitutes its happiness, but my heart has been made accessible to the Christian teaching and faith, leading me kindly on to a more ideal happiness, in spite of many disappointments following my riper manhood

Awards in "The Studio" Prize Competitions

and my deeper insight into life's sad realities and low appetites. What I saw I felt, and what I felt I noted down." Some few of the "Cartoons of Pencil Drawing" are well composed, and executed in a forcible manner, notably those inscribed the Envy of another's Spiritual Good, and Covetousness is an inordinate Desire of Worldly Possession. But it is generally a mistake to endeavour to make art the medium of moral teaching, and these sermons in black-and-white can scarcely be called a success in that direction.

Children of the Village. A Book of Pictures. By MAUD BEDDINGTON. (London: Dent & Co.) 5s.— It is, indeed, a pleasure to meet with such a genuine child's book as this series of pictures by Miss Maud Beddington, whose drawings and paintings, exhibited last year at the Woodbury Gallery, won her so much genuine appreciation. Endowed with the rare insight into child life which is one of the most marked characteristics of a poet, the artist has also the power, so noticeable in the work of the great French master Boutet de Monvel, of hitting off with a few simple touches the salient peculiarities of her subjects. She has gone in every case straight to nature for her inspiration; and should her book ever fall into the hands of any of her models, they could not fail to recognise the truthfulness of her portraits. Her vividly realistic yet tenderly sympathetic scenes, with their harmonious colouring, will appeal with equal force to old and young, interpreting, as they do, with much skill, the pathos inseparable from the lives of the children of the poor, familiar from the cradle with privation and hard work.

WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XLV.)

DESIGN FOR A SCONCE.

The First Prize (*Two Guineas*) is won by *Craftsman* (George Wilson, 125 Shortridge Terrace, Jermond, Newcastle-on-Tyne).

The Second Prize (One Guinea), by Craftsman (George Wilson, 125 Shortridge Terrace, Jermond, Newcastle-on-Tyne).

Honourable Mention:—Craft (Fred. White); Merry (Thomas Frost); Tramp (David Veazey); Alex (Alex. S. Carter); Lamplighter (J. P. Hully); and Kenelm (F. W. B. Yorke).

B XXXVI.)

DESIGN FOR A TITLE PAGE.

The FIRST PRIZE (Three Guineas) is awarded to

Isca (Ethel Larcombe, Wilton Place, St. James's, Exeter).

The SECOND PRIZE (Two Guineas), to Pan (Fred. H. Ball, 83 Scotland Road, Carlisle).

Hon. Mention :- Curlew (Lennox G. Bird).

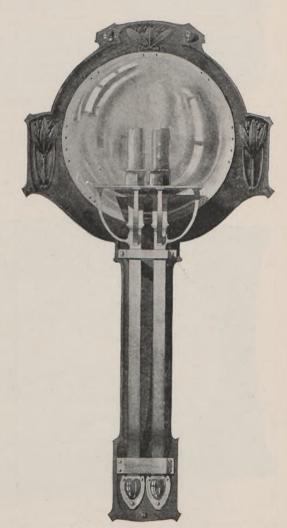
(C XXXIV.)

STUDY OF A MALE OR FEMALE HAND AND FOREARM.

The FIRST PRIZE (One Guinea) has been won by Wilhelmina (K. Roelants, Katwyk-aan-Zee, Holland).

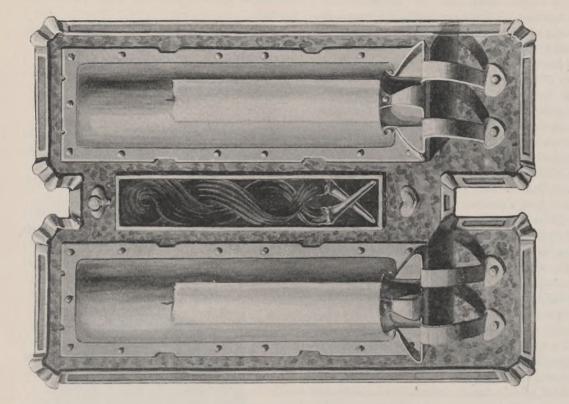
The SECOND PRIZE (Half-a-Guinea), by Actinic (John B. Anderson, 8 Ireton Street, Belfast).

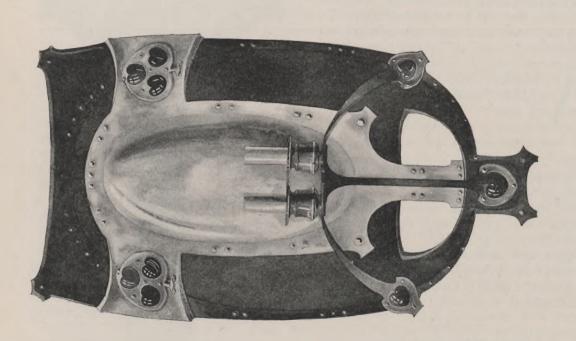
Hon. Mention: — Tyrofilm (Walter Jasper); Wilhelmina (K. Roelants); Endeavour (J. C. Varty-Smith); Yashmak (Miss M. Grant); Oiseau (Mildred Partridge); Betty Blue (Bessie Stanford); and Waterloo (Edouard Adelot, Brussels).

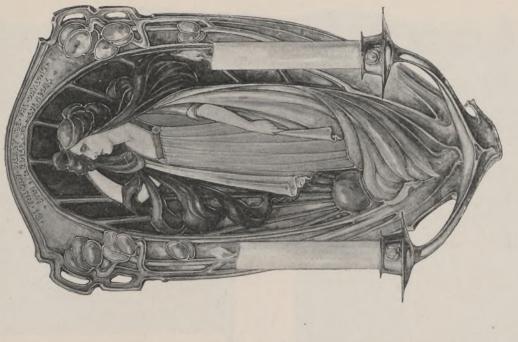


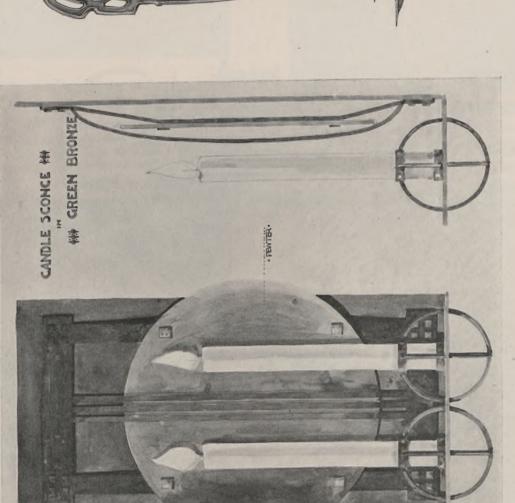
FIRST PRIZE (A XLV)

"CRAFTSMAN"







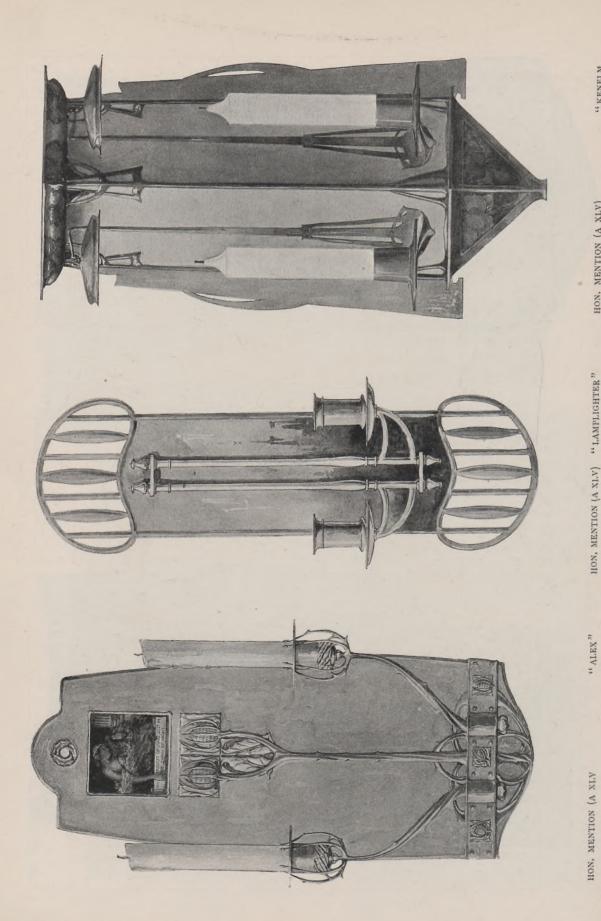


" MERRY "

" TRAMP"

HON. MENTION.(A XLV)

HON, MENTION (A XLV)



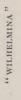
"KENELM

HON, MENTION (A XLV)

HON, MENTION (A XI.V) "LAMPLIGHTER"









"TYROFILM"



HON. MENTION (C XXXIV)

"ACTINIC"

SECOND PRIZE (C XXXIV)

" WILHELMINA"

OF COLOUR REPRODUCTION.

"THERE are two ways of writing about art," remarked the Reviewer, thoughtfully.

"A good way and a bad way, I suppose?" said the Student, pertly.

"Just so," replied the other, with coldness; "but they may be defined. The first way-and it is the good way-forces a man to write from within his subject. In other words, the writer is the instrument; he works under the guidance of his theme and at its bidding; and when his task is done, he recognises that his subject has worked itself out within him, and written itself. He is as obedient to its needs as a musician is to a tune that chimes to sudden birth within his mind. To anyone who has written about art in this submissive manner, altogether forgetful of self, I need not speak of the peculiar pleasure which the experience brings with it. Such criticism is an art, and not a métier. It has no relation or sympathy at all with practical needs, with its writer's weekly expenditure in board and lodging, and hence most professional writers turn from it, and scamper through an artistic theme from a spectator's point of view, and see no more of that theme than is necessary to the making of a little light 'copy.' This is the worldly way of dealing with art. At times it is paid for at a considerable rate, but the mischief that it does cannot easily be overstated."

The Printer nodded, approvingly. "I am quite of your opinion," said he; "and I have at home a little book of newspaper cuttings that give one a good example of the mischief. Personally, I have long been interested in the difficult art of reproducing coloured pictures in exact facsimile. It must be clear to any thoughtful person that illustrations in black-and-white cannot possibly do justice to any form of art having its base in the sense of colour. By engraving or by half-tone you may get the tone values of a painter's work, and in the hands of such engravers (let us say) as Turner trained, we may be charmed even in black-andwhite with many great attributes of style by which the painter is made famous. But, naturally, we gain no information about the painter's sense of colour-the most important thing of all. Well, it seems to me, that the encouragement of art among the busy people of the present time, will be best assisted by those who are giving their best thoughts to the reproduction in colour of a painter's If the reproduction is fairly good, the Painter himself cannot but be benefited; and it is

as good as an act of charity to bring such coloured reproductions within reach of the general public. Why, then, do so many who call themselves critics speak with contempt of even the finest illustrations of this sort?"

"Upon my word!" answered the Critic, "I have asked myself that question several times, and always with a feeling of self-reproach. Why have I condemned such work with faint praise and set my readers against it by describing the difficult processes of colour-reproduction as merely mechanical? My error is due partly to carelessness, partly to ignorance, partly to a wish to exalt the art of painting by insisting that its finest effects are inimitable, and partly, perhaps, to a dread of the future supersession by colour work of black-and-white illustration."

"One can't help admitting," said the Printer, "that there are colour-harmonies in every picture which defy imitation; but this fact merely sets a limitation to the fidelity of a reproduction in colour. All arts have their limitations, and this one of which we speak has a right to be judged fairly despite its lack of completeness. The aim of it is not to give a facsimile beyond criticism, but an illustration truer to the original than we can get in black-and-white. And that is a thing very well worth doing."

"But you will acknowledge," the Critic asked, "that there are bad processes in vogue—the three-colour process, for instance, with its tendency to lose all the greys in a prevailing tone of puce. I suppose you do not wish to defend the wretched three-colour prints which flood the market at the present time."

"Oh," said the Printer, "I am not entering into detailed criticisms. The very defects of the threecolour process have suggested improvements, and to-day admirable work is done in four, five, and six printings. My contention is that such work is not by any means mechanical, and that it ought to be judged as an art. There is skilled labour in the making of the blocks, but the actual artistry does not begin until the blocks are 'proved.' None but an artist of education can carry out the 'proving' with unquestionable success, for it is necessary to penetrate all the colour secrets of the picture in hand, so that as many as possible of them may be revealed in the reproduction. In a word, 'proving' takes time and requires a right judgment of art. The misfortune is that this fact is not recognised as it deserves to be, and the 'proving' is often carried out by some half-educated person in a hurry. It is a thousand pities that this should be so."

THE LAY FIGURE.

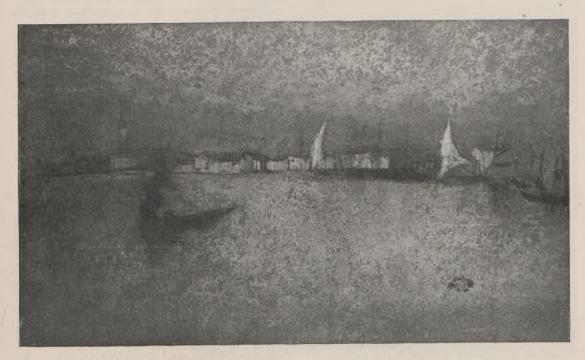
RECOLLECTIONS. BY W. SCOTT.

It was my privilege to know Whistler intimately during the early days of his sojourn in Venice; to see him do the first etchings, the first pastels, and to accompany him in his wanderings about the fair city, which was then quite new to him. I had known him previously in London, though only slightly, but we soon renewed acquaintance, and struck up a friendship, which, I am glad to say, was never interrupted. I well remember meeting him at the inevitable "Florian" in the autumn of 1879, and for some monthsindeed, until I left for Rome early in the following year-scarce a day passed that we were not together. It was soon after his unfortunate experiences at the White House, and he used to entertain us with stories of that disastrous time. As a storyteller he was inimitable. His description of the scene when the sheriff's officer called upon him with a writ, and the last bottle of champagne was brought out of the cellar for that worthy's delectation, deserved to be recorded by a far abler pen than mine.

In those early days in Venice even "Jimmy," like

the rest of us, felt the need for some kind of moderation in the daily expenditure, and we soon decided to "feed," not even at the cheap little Trattoria-long since disappeared-opposite the old post-office, or at the noisier Panada, but in his modest sitting-room at S. Barnaba. If Whistler could not lay a table, he knew how to turn out tasty little dishes over a spirit lamp; and it was not long before the inevitable Sunday breakfasts were instituted in that little room. Though a thorough Bohemian, in the best sense, by conviction as well as instinct, Whistler would seldom or never, at all events during that period, do any work on Sunday. His reason did honour to those profounder, stiller depths of his nature, which few were ever allowed to fathom, and of which many never suspected the existence.

"I promised my mother that I would not," he very quietly said to me one day, in answer to a remark upon the subject. But there was no check upon the ceaseless flow of his wit and laughter over the polenta à l'Americaine, which he had induced the landlady to prepare under his direction, and which we used to eat with such sort of treacle, a'ias golden syrup, as could be obtained. Fish was cheaper and more plentiful then than now in the Water-City, and the lanky serving-woman could fry with the best of the famous Ciozzotte. The



" VENICE"

FROM THE PASTEL BY J. MCNEILL WHISTLER (By permission of Madame Blanche Marchesi)

Whistler in Venice

"thin red wine" of the country, in large flasks at about sixpence a quart, was plentiful, and these simple things, with the accompanying "flow of soul," made a feast for the gods. There was no room for many guests at one time, but Henry Woods, Ruben, W. Graham, Butler, and Roussoff (at that time only just taking up art) were often with us. The latter, a brilliant talker, masterful, combative, intolerant, had many a wordy battle-royal with Whistler.

After breakfast the latest pastels used to be brought out for inspection, but no one was allowed to touch them. Whistler would always show his sketches in his own way, or not at all. In the absence of a proper easel and a proper light they were usually laid upon the floor.

I remember that an elderly American lady, at that time very well known in Venice, succeeded in inducing Whistler to promise that he would show his sketches at one of her "at homes." They were placed in the portfolio with his usual delicate care, and off we went in the gondola to pay the visit. On the way Whistler repented of his rashness, and decided to leave the drawings in the boat, saying he could easily have them brought in by the gondolier if he decided that the company was a suitable one. He was not favourably impressed, and the hostess, as well as her guests, had to put up with a disappointment, for "Jimmy" declared that he hadn't brought anything.

It was by Whistler's help that I gained my first notions of etching. He grounded my first plate for me, and pulled the first proof that was taken from it. Well do I remember the curious, dark, rather damp, old-world printing place I had managed to discover in the neighbourhood of S. Lorenzo, where his Venetian plates were tried. It belonged to a mild vecchietto, who mainly got his living by printing tiny, cheap engravings of saints for the churches; but he had occasionally done more important things. It is easy to imagine his astonishment at our friend's requirements and way of work, but to me the experience there obtained was invaluable.

One day I discovered a very picturesque "bit," etched it at once, and showed the plate to Whistler. The subject was one after his own heart, and his remark was characteristic. "But where is it?" he said. I replied that I had not noticed the name of the street, but that it was somewhere in the Ghetto. "But, my dear fellow," said "Jimmy," "don't you know, when you find a subject like that, you should come and tell me. I ought to etch that!" The next morning betimes, abandoning his boat, he took his gondolier, and wandered about for hours till he found the subject, and then made a pastel of it, which he showed to me triumphantly that evening when we met at dinner.

One of the pleasures he sometimes gave his



" THE MARINE STORE"

(By permission of J. J. Cowan, Esq.)

BY J. MCNEILL WHISTLER

Whistler in Venice

friends was to read aloud in his own inimitable fashion, and with running comments, his famous pamphlet, the "Arrangement in Brown Paper and Vinegar," as one of his critics, more witty than the rest, has called it; and in this connection I may say that one of my treasures was a copy of this said pamphlet, in which he had written a graceful dedication with my name and a particularly elegant "butterfly." Some years later, in an unguarded

moment, I lent that pamphlet, and have regretted it ever since, for I lost my treasure, and cannot say how much I miss it. "If this should meet the eye," as the old advertisements used to say—but no, I cannot hope that the "borrower" will have the conscience to return it.

By-the-bye, I wonder how many of Whistler's "followers," admirers, or critics, know the origin of the famous butterfly, which was, of course, neither more nor less than his monogram treated fancifully, as he did everything, but resulting logically and reasonably from the simple superposition of his initials.

A trifling event took place one day, which had an extraordinary sequel, though Whistler himself did not learn it till years afterwards. A respectable man of the neighbourhood-he got his living chiefly by making beads for rosaries - being in temporary want of cash to buy his polenta, went to Whistler's lodgings and offered to sell him a small piece of old embroidery, apparently cut out of some ecclesiastical vestment. He would not fix a price, and asked for an offer. Whistler offered ten francs, which would have been, I should say, a fair price. I found out afterwards that the man had only hoped to get about three francs, and would have been satisfied; so he at once suspected that the value might be even more than the offer, and refused to sell. I don't know how he got his dinner that day, but he kept his embroidery, and then commenced the curious part of the story. He began showing the embroidery about all over the place, with extravagant demands, and, of course,



A NUDE STUDY

BY J. MCNEILL WHISTLER

(By permission of Madame Blanche Marchesi)

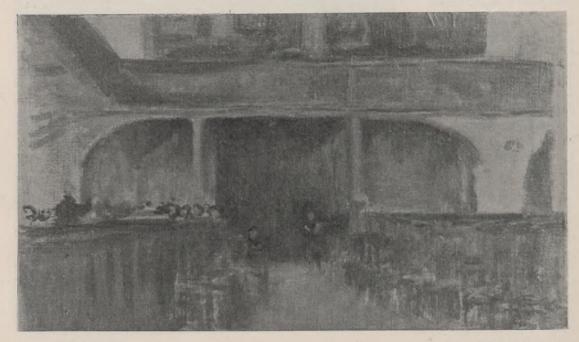
Whistler in Venice

no one would buy, but everyone told him he must find some "rich foreigner." The poor man gradually lost his head over his supposed treasure. He spent all his spare cash, and much more than he could afford, in giving drinks to the various guides, and trying to induce them to procure him this rich foreigner. He plagued the authorities at the Accademia, as well as all the antiquaries and art dealers in the place, and with every fresh exhibition of the object his pretensions increased. I saw him again some years later, still with his embroidery on the brain, and though perfectly sane on every other point, he solemnly assured me that he would certainly not take less than 100,000 francs, but that the embroidery was worth at least twice that sum.

We used to have some curious experiences with the earliest nocturnes, done from the gondola in the mysterious waterways of Venice, but I think that Whistler's favourite subject was the well-known view of the *Salute* by moonlight from the iron bridge. After due study and committal to memory in the way so well indicated by Mr. Menpes, the great event came off, but I don't know what became of the picture.

His generosity to his dependants was sometimes marked, if spasmodic, and I remember his advancing a considerable sum, which of course became practically a free gift, to "Beppi," his gondolier, to help him in procuring a better boat. Whistler had no sooner left Venice, however, than the old boat appeared again, and did service for years.

I might well conclude with the last words of Mr. Mortimer Menpes' sympathetic article, with one slight exception. I appreciated, perhaps as well as any of his more enthusiastic followers, Whistler's very exceptional gifts, and learned much, very much indeed, from association with him; but my admiration never wandered out of bounds, and-perhaps for that very reasonour friendship, intimate and cordial, was never interrupted by even a momentary cloud. To me, the vanity and self-assertion of an otherwise splendid character, were not less serious defects because his friends could afford to ignore or laugh at them, in view of the counter-balancing and unusual merits. His critics and enemies, or the more intelligent of them, have already understood and frankly acknowledged that he was neither the ignoramus nor the charlatan they once pretended; and when in time a calmer judgment shall be possible, even his whilom worshippers will probably be willing to admit that he was not the little god they fancied. His genius will not suffer, nor be marked at less than its real value, when it has had time to emerge clear and bright from the clouds of an unreasoning adulation. What was imperfect in him has gone, while the record of his sterling and noble worth remains;



"AN INTERIOR"

(By permission of J. J. Cowan, Esq.)

BY J. MCNEILL WHISTLER



THE COAST SURVEY ETCHING BY JAMES MCNEILL WHISTLER



STUDY OF A GIRL'S HEAD BY J. McNEILL WHISTLER

(By permission of W. S. Noyes, Esq., the owner of the Copyright.)

Glasgow School of Art

and, in his passing away, many, like myself, will chiefly mourn the loss of a valued friend.

WILLIAM SCOTT.

HE RECENT ANNUAL GLASGOW SCHOOL OF ART CLUB EXHIBITION.

Again the Club which derives its name from the Glasgow School of Art has filled the spacious galleries of the Royal Institute of the Fine Arts in Sauchiehall Street with its annual show; and this year the occasion had been looked forward to with some renewal of interest and lively anticipation on the part of the annual critic, born of the knowledge that some first-fruits might be confidently expected to result from the change of organisation. This year, also for the first time in its history, the school, and the Club as a part of the organisation of the school, exhibited together; and thus a complete cycle of the work of the school for twelve months was made possible. The change of official administration took place some eighteen months ago, when the school was handed over to the Scottish Office, and thereby made independent of the Board of Education.

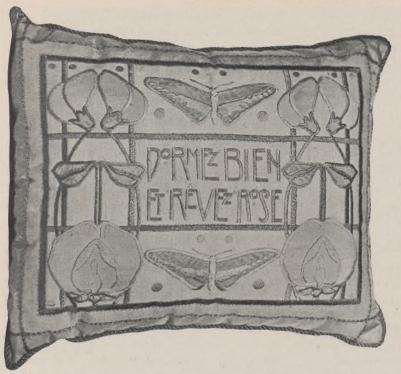
National competition, grants, red tape and other complicated legislative machinery, which it is not too much to say has retarded art education, with its foolish restrictions and its cut-and-dried rules—methods such as these, that take no account of personality, might be in keeping with a purely scientific school; but in art, especially in design, personality and individual feeling are the chief things, and yet how often we see students prematurely strangled with red tape, and the free expression of their ideas checked by a dull, mechanical routine, prescribed by those who fail to see that it is the letter only which is teachable, and that too great insistence upon the letter kills the spirit.

If students are fed on Italian arabesques or Gothic diapers, on dead, fossilised patterns, who can wonder if little vitality is found in their work? Nothing is denied to well-directed labour; nothing is to be obtained without it, yet industry alone can only produce mediocrity, and mediocrity in art is not worth the trouble of industry. The only tendency of these methods here commented upon seems to be to lure those students to persevere who have no chance of succeeding, and to deter those who have a chance from benefiting from the strong bent and impulse of their natural powers.



DESIGN FOR A COUNTRY HOUSE

Glasgow School of Art



EMBROIDERED CUSHION COVER

BY MILLICENT BEVERIDGE

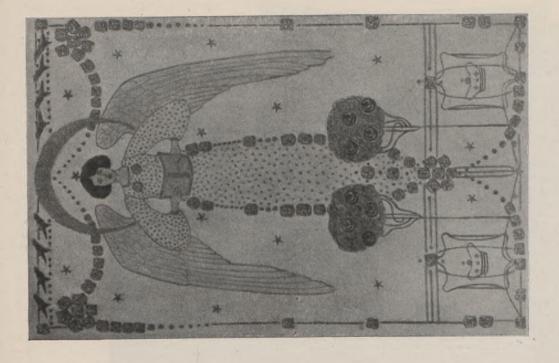
With some such feelings as that expressed above the annual visitor has learned to approach the School of Art Club show—a show run by students

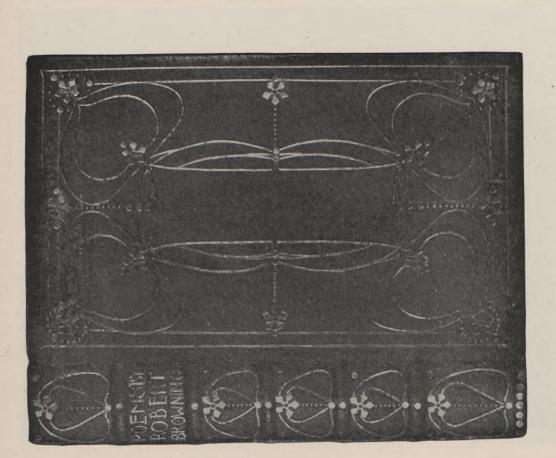
for students, and productive of much healthy interest and enthusiasm-with some misgivings that the spectre of red-tape, which seemed to have vanished under the healthy control of an enlightened headmaster, might not loom into sight again. But this year, after studying the exhibits, the old apprehensions are dispelled, for the tedious mechanical work conspicuous by its absence, and though it is hard to say exactly where the difference lies, the exhibition as a whole created an impression of robust vitality in the administration of the emancipated school which is full of good augury for a successful future; and if the exhibits of the Club are to be accepted as representative of

the work of the school, the sense of improvement in the year's harvest is such as to justify the belief that the conditions under which the work of the



PAINTED PARCHMENT BOOKCOVER: "SIEGFRIED"



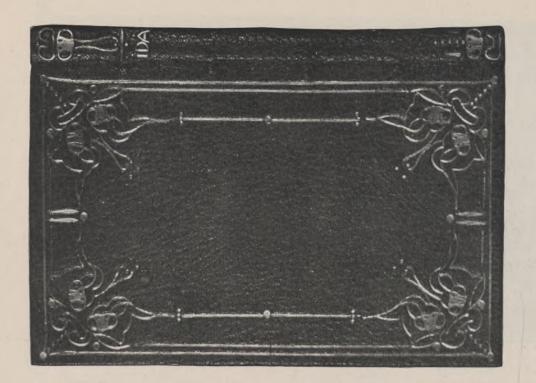


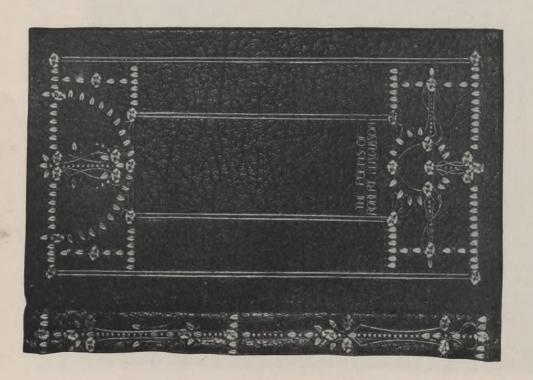
BY ALICE GAIRDNER

BOOKCOVER: TOOLED, INLAID AND PAINTED

BY C. M. TAYLOR

BOOKCOVER





BOOKCOVER

BY AGNES WATSON

BY JESSIE F. HAMILTON

BOOKCOVER

Glasgow School of Art

school is to be carried on for the next four years are such as to give it the best possible chance of achieving permanent success.

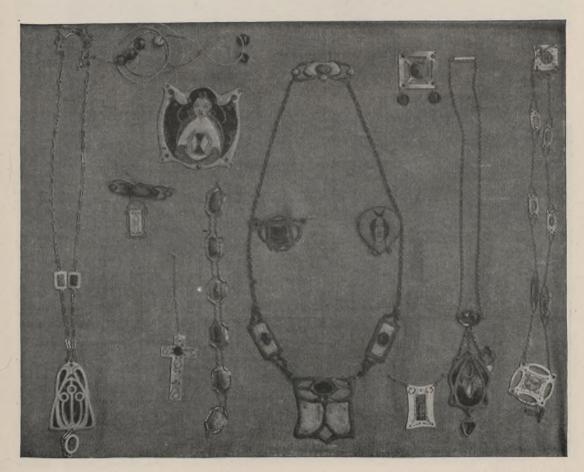
Foreign professors of recognized ability in their respective branches of art have now been placed in charge of the higher departments, and their influence is evident, especially in the figure composition work, which is of an unusually high order of merit. Inability to converse with students in their own tongue is here seen to be no drawback, and the very silence of the tuition is an eloquent testimony to the universal language of art in its appeal to the understanding, and furnishes an additional proof, if that be required, of the fact that the voice is best replaced by the hand in art education.

The works now executed in the school have no limitation as to size or



EMBROIDERED CUSHION COVER

BY JANET TURNER



CASE OF ENAMELLED JEWELLERY

BY AGNES B. HARVEY



BY ISABEL HOTCHKIS





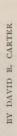
" A CADI

BY MARY E, SIM

" PENANCE"





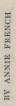




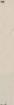


BY J. L. BEGG

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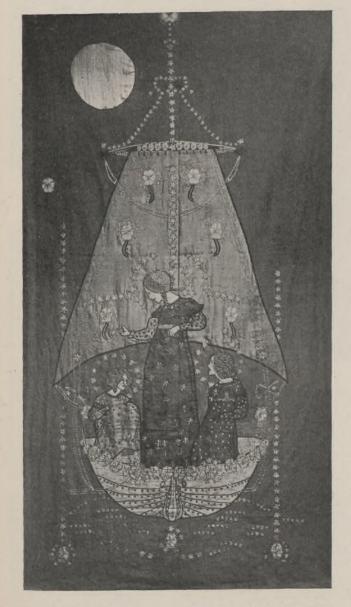


Glasgow School of Art

treatment. The decorative artist with future buildings to decorate can treat with Nature in her own dimensions; the future sculptor with an eye on the heroic can now actually attain that magnitude by his work in the school; and the carver has before him as a matter of daily study the figures he will be called upon to execute in the actual fabric. The architect designs to given requirements in a prescribed style, and subjects himself to the limitations of situation and material and general conditions that actually occur in practice, and he studies from the existing buildings

those subtle influences of balance and proportion which no mechanical copy can ever make him appreciate. In the decorative arts the student is no longer compelled to furnish designs for the annual Exhibition at South Kensington; he can now, like the chemist in a laboratory, make his own trials in methods; he may fail or succeed, but in any case he is free to make the experiment, and whether his effort is admirable or reprehensible, depends upon himself. And the stupid notion that a man should not be allowed to design directly with his material without the intervention of a paper

design, is at an end, and accident is free to play its part, and to lend that happy spontaneity which laboured attention to a preconceived design can never achieve. Education in and through the use of material cannot be too early insisted upon, and artificial and unrelated instruction in methods and theories having no practical application is worse than useless; even those whose views are limited to what we may call the scientific aspect of art will acknowledge that clever talk about joinery will not make a door, and it is of about as much value in the decorative arts. For this reason it is that we feel so much interest in the work of a school in which the students are wisely led to accentuate and increase their qualities of observation and expression, rather than to set aside their individual preferences for a ready-made pre-digested system, constructed and prescribed for them. And it is to this liberal idea of the essentials of art education that we attribute the noticeable individuality of feeling and treatment in the work of the members of the School of Art Club, some of whose work we illustrate without further comment.



EMBROIDERED AND APPLIQUÉ CURTAIN

DESIGNED BY JESSIE M. KING EXECUTED BY MRS. T. ROWAT

We understand that the citizens of Ballarat, Australia, have decided to erect a statue to the memory of the troops who fought in the South African War. The statue is to be equestrian, in bronze, and the cost will not exceed £1,300, delivered in Melbourne. The pedestal is to be constructed locally. Designs are being received by the Agent-General for Victoria for transmission to the Committee.



"THE INFANT ST. JOHN THE BAPTIST" BY T. J. CLAPPERTON

OME REMARKS ON THE WORK OF S. PEPYS COCKERELL. BY G. ULICK BROWNE.

In criticising any artist or sculptor it is only fair to endeavour to grasp his ideas, aims, and intentions. With the works of Pepys Cockerell it is necessary to keep in mind that in any design, composition, or treatment he appears always to work consistently and steadily towards a definite object. Everything tells its own story. The design and treatment are appropriate to the subject and to the material. In the design the interest is primarily in

the conception, then in the lines and in the composition. In the treatment a general grasp of form is preferred to a detailed exactitude, without, however, sacrificing accuracy of anatomy. The actual modelling is indicative of the material-stone, marble, and brick are treated as a rule with hardness and sharpness, in some cases almost to severity, which is evidently preferred in grand, solemn, or religious subjects to softness and redundancy-the hardness of the Theseus in the Elgin Marbles of Phidias to the softness of the Hermes of Praxiteles, if one may compare small things with great. Bronze, on the other hand, being a ductile material, is treated more freely. That Pepys Cockerell is, however, capable of relaxing the severity of his marble, etc., when necessary, is apparent when he undertakes subjects of a lighter nature. Nevertheless, be the subject or purpose what it may, the same endeayour to attain beauty by rich lines and few of them, is shown in a marked degree in all the work he undertakes. His style, if it may be so



HANDLE FOR A SLIDING DOOR
BY S, PEPYS COCKERELL





BUSTS OF ANGELS. FROM A MONUMENT IN HASLEMERE CHURCH. BY S. PEPYS COCKERELL

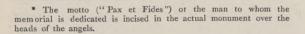


CLAY MODEL FOR A MONUMENT IN HASLEMERE CHURCH. BY S. PEPYS COCKERELL.

called, is evidently derived from Greek Art in the first place, and then from the Renaissance.

As an example of the foregoing very brief and meagre remarks the mural monument in the church at Haslemere, Surrey, may be cited. The calm, beautiful expression on the faces, and the floating attitudes of the figures of the angels, convey a deeply religious and reverential feeling—the rigid folds of the draperies, being hard and sharp after the manner of Mino da Fiesole, give an idea of severity; while the whole effect, suggesting, as it does, rest, peace, and faith,* without being sombre or heavy, is singularly beautiful and refined both in design and treatment.

Moreover, the laws of dynamics are not over-





MEDALLION PORTRAIT OF S. PEPYS COCKERELL BY ONSLOW FORD, R.A.



"CUPID SEATED ON A HARE"

BY S. PEPYS COCKERELL.

looked or outraged, as is frequently the case in similar instances. The scrolls at the ends of the large, heavy slab which bears the inscription serve the purpose of handles, and give the idea that the weight can thereby be easily supported.

The full-sized plaster cast of this monument was exhibited at the Royal Academy this year.

In the drawing room at Lythe Hill, Haslemere is a ceiling divided into panels surrounded by arabesques. These panels, numbering in all ten, are by Pepys Cockerell. They are in bas-relief. That in the centre represents the four seasons - four female figures circling round each other, depicting by draperies, fruits, and other accessories the times and seasons of the year, and their products. The other panels contain similar groups of two or single figures, and all give an idea of sweeping, graceful movement without being fidgety or "busy." Over a bay window is a very pleasing design of Venus

seated in a shell, being towed on the sea by flying peacocks, escorted by cupids in the air and by dolphins in the water. The flight of the peacocks with their plumage and vast tails, the little chubby cupids with their wings, and the dolphins by their diving, rolling, and tumbling, afford, in conjunction with the waves, great opportunities of graceful composition which have been most happily seized and made use of.

In the same room the jambs of the marble mantelpiece consist of two female figures in high relief, clad in classical draperies, which, by their attitude and form indicate the capability of supporting the shelf; whereas in the overmantel the three female figures, in low relief with diaphanous draperies, are lightly executing a dance.

The small statuettes of the cupids, one sitting on a hare, holding a heart on fire, and the other

asleep on a tortoise, both on bases of Connemara marble, are fine pieces of compact composition and skilful execution.

All these, whether as a whole or in detail, are appropriate to the purpose for which they are made, and being intended for cheerful living rooms are treated in a lighter, easier style than the mural monument for the church.

In the hunting frieze, which is in red brick, cut out of one of the walls of the entrance court-yard of Lythe Hill, Haslemere, one of the riders coming a cropper over a stile, a rustic giving a "view halloa," and the rabbits dodging in and out of their burrows, introduce, by their treatment, a light, comic element, which is suitable to their surroundings, but which does not militate against the composition or design.

Marble, stucco, and brick have hitherto been dealt with. To turn now to Pepys Cockerell's work in other materials—the same striving to keep strictly to the purpose of the subject is found, the determination to keep the design simple, interesting, and appropriate without losing refinement, beauty, and delicacy.

Take a door-knocker designed by him. Now the primary object of a door-knocker is to knock well, and to achieve this object it should be possible for the operator to grasp it easily. The Venetian artists of the Renaissance, who may be said to be the chief exponents of this form of art, and who were very fond of elaborate knockers, were sadly at fault in these desiderata, and, fine as they often were in execution, the designs of most of their knockers of that period are, as a rule, Large, almost colossal superlatively witless. groups of Neptunes and dolphins-Venus rising from the sea surrounded by cupids or mermaids -Diana with or without attendant nymphs, but nearly always with wild beasts or dogs running all around her, while she flourishes a spear over her head instead of plunging it into one of the former. In the knocker,



"CUPID SEATED ON A TORTOISE"

BY S. PEPYS COCKERELL



BRICK FRIEZE: "A HUNT," AT LYTHE HILL, HASLEMERE

BY S. PEPYS COCKERELL

which is on a house in London, we find these faults avoided; the design is simple and flowing and the execution fine. The portion to be grasped is the smooth, powerful tail of a single figure—a mermaid. The tail of a fish we know is the part most capable of giving a blow, and the blow in this case falls on the back of a crab, itself a hard object. We have, in addition, the consolation of feeling certain that this particular portion of a mermaid's anatomy would be the least vulnerable! Handles should be easy to hold, and easy to pull: the one illustrated is for sliding doors in a house in South Audley Street. It is smooth and firm to clutch; and representing, as it does, a wild animal, what more natural than that it should snarl at the other animal on the companion door? This it does when the doors are closed.

Another happy idea is a bracket for a clock in wood. The design of the hours—past, present, and future—chasing



MEDALLION PORTRAIT OF THE EARL OF CARLISLE BY S. PEPYS COCKERELL

each other over the sea of eternity tells its own tale. How large and grand is the idea, and yet how neat and compact is the treatment!

Scope for delicacy in execution, as well as accuracy in copying nature, is found in another branch of work, *i.e.* medallion portraits, of which an example is given, which will, of course, be immediately recognised by all who know the sitter (the Earl of Carlisle).

Want of space forbids the enumeration of more than a few examples of Pepys Cockerell's ideas, but enough has been said to demonstrate what was pointed out at the commencement of this article, *i.e.* that he works steadily towards a definite object, and is consistent in his treatment of it. The illustrations show that he is capable of carrying out those ideas.

In conclusion it may be mentioned that he was a lifelong, intimate friend of the late Lord Leighton, P.R.A., who had such confidence in his capabilities that for the last twenty years or so of his life he invariably asked Cockerell's advice about the design and composition of his pictures, and, what is more to the point, almost always took it.

Thanks are due to Theresa, Countess of Shrewsbury, the Earl of Carlisle, Sir F. Tress Barry, Bart., R. Garton, Esq., and Mrs. Stewart Hodgson for permission to photograph and reproduce the works by Mr. Cockerell in their possession.

G. ULICK BROWNE.

DANISH MARINE PAINTER: LAURITZ HOLST. BY EDG-CUMBE STALEY.

LAURITZ HOLST was born on August 1st, 1848, at the little fishing hamlet not far from the fine harbour of Elsinore. His parents were in comfortable circumstances. His father — major of militia—carried the discipline of his military calling into the sanctum of the home. His love of order and his attention to detail made their mark upon the character and upon the art of his boy. His mother, too, had her strong points. Her love of truth and hatred of conventionalism carried to the pitch of mimicry, implanted in her child the habit of seeing things as they are.

His boyhood showed him to be possessed of all the hardihood of his race. In and out of boats the livelong day—his friends, fisher-folk and sailors all—artistic proclivities were developed with his growth. The lad rarely had his pencil out of his hand. At work and at play he cared for little else.

An elder brother had also given evidence of artistic talent. Five years older than Lauritz, he became one of the cleverest pupils of the Copenhagen Academy. He it was who became his little brother's first master, and prepared him to enter a drawing school at the capital.



" MENTONE"

Holst remained at Copenhagen until he was twenty years of age, and then his passionate love of the sea inspired him with a longing to view the mighty ocean, and to visit other lands.

Landing at New York in 1868, with his humble kit and his box of colours, he visited in turn Boston, Chicago, San Francisco, and the coasts of Mexico and Central America.

A year spent at Chicago made his work known to a considerable *clientèle*, which was not slow to detect his talent. Returning from his rambles in 1871, he was elected an Associate of the Chicago Academy. However, soon the Dane's love of home began to affect him, and home he felt he must go.

The reunion with his own kith and kin was, of course, delightful; but after the magnificent distances and ambitions of America, Copenhagen looked small and sleepy. "Routine and redtape," he says, "seemed to be wrapped round everything. I felt that I had no scope. My thoughts turned to Great Britain, whose history was so pleasantly interwoven with that of my own Fatherland."

Accordingly, early in 1873, he once more packed up his things, and took passage for England. The wild eastern coast, which had so much in common with his own sea-girt home, attracted him. He settled down at Scarborough, and there for ten happy years he lived the open-air, spray-wet life he loved so much.

On and on Holst worked—his patrons, from the great centres of industry in that "North Countrie," bearing off his canvases as soon as they were painted. His name became a household word in Yorkshire, and there is scarcely a collection of art-treasures in the wide county of the Tykes which does not contain an example of his work.

Holst first became an exhibitor at the Royal Academy in 1878, when his picture, *The Derelict*, was accepted. Urged by patrons from the South, who had seen him and his work during visits to the Yorkshire coast, Holst made up his mind to remove to London. His reputation preceded him, for directly he entered upon the tenancy of the vacant studio of Professor Herkomer, at Chelsea, in 1883, he received many commissions for sea pictures. Some of these have been exhibited at Burlington House, for example, *The Atlantic Roll, Europa Point, Gibraltar from the Sea*, and *Ice Bound*. In 1892 Holst took up his quarters in his present studio in Clairville Grove, South Kensington.

In 1890 Mr. Holst was appointed Marine Painter to the Czar of Russia. At this period, too, the late good Queen Louise of Denmark honoured Holst



"AT NOON: STRAITS OF GIBRALTAR"

with several commissions. Many of his English pictures found homes in Denmark after being exhibited at Copenhagen. There he also showed a characteristic painting, Liverpool Watermen waiting for an Incoming Atlantic Liner—a fleet of sailing boats in the gloaming.

For Queen Alexandra Holst painted A Sunset in the Harbour of Copenhagen, which went to Marlborough House. King Edward has The Osborne leaving Gudvangen in Norwav — this hangs at Sandringham.

Holst has visited, among other places, the Riviera, Gibraltar, the northern littoral of Africa, Madeira, the Scandinavian coasts, and the coasts of Italy and France. His studio is full of beautiful studies, finished and unfinished, of sea and land, under every conceivable aspect of sky, in storm and in calm.

In 1889 he did much work on the north and west rock-bound coasts of France. His *Côtes de Cornouailles*, *Côtes de Bretagne* and *À Biarritz*, and others of the *suite*, were exhibited in Paris and elsewhere; and they called forth the unstinted praise of many French brother-artists.

Holst has also explored the basin of the Nile and Egypt. His best Nile picture, A Freshet on the River Nile, was exhibited at the Royal Academy in 1901. It is one of his finest paintings; the

scudding boat, filled with men, sail and rope stretched to the utmost, fairly cuts through the brown-blue water.

Holst's composition is remarkable for its simplicity. He reduces his range of view and his details to the smallest possible proportions. His idea is to present a "bit" of Nature in such a truthful manner that there shall be no possibility of confusion or uncertainty. With this in view he, first of all, gets all his values of things by fixing distances. Next he indicates atmospheric effects—time of day, season of the year, weather, and so forth. Lastly, after a rapid coup d'wil, he puts in his telling touches.

Holst's drawing is entirely free-hand. He never uses spacing lines or phrasing points on his paper or canvas. Outlines, thick or thin, he does with charcoal, smudging them with his thumb. This is so delicately accomplished that no evidence of it shows through his finished work.

Holst's colour-scheme is generous. His palette is always gay. He delights in loading it with all the pigments of his fancy, and then in mixing them all together with his brush. He lays on his colour with a liberal hand, and makes much use of his finger for clearing and toning. He works from dark to light, with solid foreground bearing aloft spongy spray and fleecy cloud. The colour of



"APES' HILL, FROM GIBRALTAR"

his green seas is transparent. Sky-reflections are mirrored in his calmer water, which is wet and lively. The glow of sunset and the iridescence of the Northern Lights fill his pictures with atmospheres of golden-rose or opalescent-pearl. His mists purple the distant headlands, and his storms turn rocks and foreshores to turgid indigo and brown, shot-silk, and bricky-green. The "objects" he introduces retain their natural and unstrained values and their individuality, whether in movement or in repose.

Holst's touch is tender yet emphatic. He understands perfectly, as his French friends say, la technique du métier. He seizes upon the momentary movement of the sea—that mysterious poetry of the ocean—and fixes it without effort. He has absolute command of the horizon—wide and high. A speck on the water, or a fleeting cloudlet he focuses, with its full value, at a stroke.

The flash of the Whitby Lighthouse, the trough of the skimming felucca, the stroke of a gull's wing at sea, the oar-lift of a rowing-boat, the straining of cordage, the bend of a supple mast, and the rolling pebble on the shingly beach, are all spontaneously rendered with the fine point of a full brush restrained by a sensitive hand.

Holst's finish is the united action of mind, and eye, and hand. It is accomplished with a certain amount of completeness very rapidly. The inspiration of the moment, and the impressions which come to him as his work proceeds, are worked up with a convincing result.

The gale-blown surf sticks to his canvas; and this is how it is done. "I just take my thumb, he says, "when my brush has done its work, and, dashing it into the moist cake on my palette, I run it along the crest of my wave as it breaks, leaving the mass of pigment just where it lays hold of the canvas."

You may take away with you Holst's work wet from his easel, and you will be quite satisfied and delighted with it; but he will smile at you, for he is not so easily content. He rejoices to keep his picture in his studio indefinitely, and to go on touching it up, correcting here, adding there, and generally improving it.

Holst's finished work is remarkable for high tone; it is quite optimistic in illumination, warmth



"THE LAST SUPPER"

(See article on Modern Russian Art)

Modern Russian Art

and animation. It is inspired by the sweet reverie of a poet, and executed with the winsome *naïveté* of a painter of genius.

Of work in hand, his Victory with her Old Fighting Consorts at Portsmouth, is a splendid piece of painting. The illumination of the old battleships riding at anchor, and of the sea and sky wherein they are reflected by the crimson afterglow, is gorgeous. The whole picture is on fire, with something of Turner's spontaneity and brilliance. The idea came to Holst years and years ago at Plymouth, before some of those noble wooden walls were broken up.

A visit to Holst's studio is a charming experience. Not only has he much to show and to interest his guest, but his own personality is so attractive, that his courtly manners and polished speech, with his frank and almost boyish expression, and his merry blue eyes, win all hearts.

He is perfectly original in his art. He appeals to the heart as well as to the eye. He shows the feeling of Nature in all her moods. He is ever varied, never conventional. His character and his art are alike—truthful, simple, and refined.

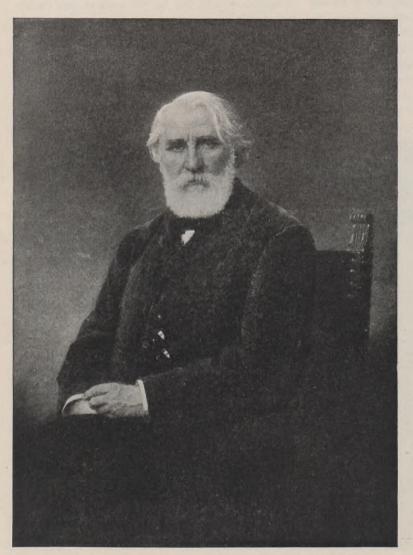
E. STALEY.

OME NOTES ON MODERN RUSSIAN ART. BY ROSA NEW-MARCH.

When, at the close of the tenth century, the first ikons, or sacred pictures, were imported

into Russia, the few enlightened spirits of the time were engaged in the hard task of Christianising the masses, and striving to create a social life out of chaos. The sparse population of Russia, scattered over a vast region of bogs and forests, was slow to adopt the most primitive elements of political and religious culture, and wholly indifferent to æsthetic interests. To this predominance of religious influences we must attribute the phenomenon of an exclusively sacred art, subordinated to ecclesiastical authority for a period of fully eight centuries. And, except to the specialist learned in the rival peculiarities of the "traditional Greek," or the friajsky styles of ikonography, this long period offers nothing of variety or interest.

Even more dreary is the imitative period of the eighteenth century, when a host of second-rate French and Italian painters ministered to the uncultured taste of the aristocracy. Nor was there



PORTRAIT OF THE NOVELIST TOURGENIEV

BY KHARLAMOV

Modern Russian Art



"OFF TO THE WAR"

BY SAVITSKY

much improvement when, after the foundation of the Academy of Arts in 1757, these foreign imitators of Guido, Reni and Lebrun found themselves driven out by a "parasitic" school of native copyists. "Like a new Minerva," says Muther, "armed with diplomas and arrayed in Academical uniform, Russian art now descended to earth, ready made."

It is impossible to understand nowadays the indiscriminate admiration lavished upon Brulov's colossal painting *The Last Davs of Pompeii* (1831),



"FOUND DROWNED: A VILLAGE SCENE

BY DMITRIEV-ORENBURGSKY

not only by the crowd, but by such men of culture as Poushkin, Gogol and Sir Walter Scott. The tentative effort towards truth and historical accuracy displayed in Ivanov's long-neglected work, *Christ appearing to the Nations*, seems far more admirable from our present standpoint than the pompous romanticism of Brulov. What Ivanov did to vitalise the "grand art" in Russia, Fedotov effected for *genre*-painting. Such matter-of-fact and simply humorous pictures as *The Newly decorated Knight* and *The Choice of a Bride* are the artistic counterparts of Gogol's earlier novels.

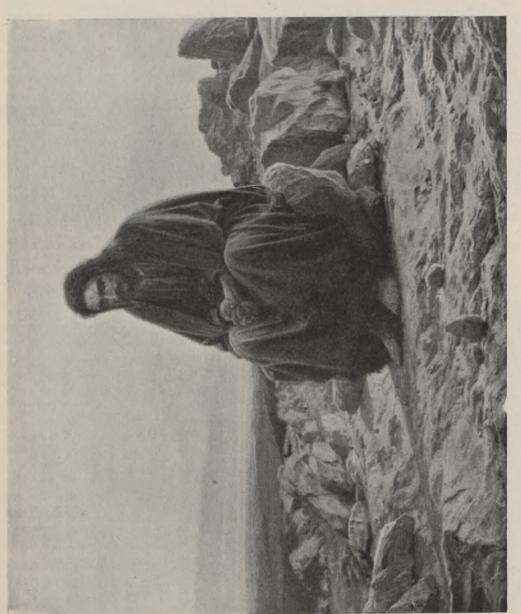
But the chief interest in Russian art can only be said to begin with that wonderful renaissance of the social and spiritual life which followed the accession of Alexander II., and the great Act of Emancipation. The jester's cap and bells was the disguise under which art and literature frequently escaped the rigorous censorship of the fifties. But the second generation of genre-painters belongs to an entirely new time and régime. These men regarded their art as a moral and educational force. Like the writers of the day, they not only "went to the people" for their inspiration, but they strove to make their pictures a form of protest against existing abuses. The greatest representative of this didactic school was Perov, with his Hogarthian presentments of every-day life. Near him we must place Savitsky and Prianishnikov. The former, in his choice of subject and treatment of an every-day crowd, recalls

our English artist, Frith. But he is far more dramatic and emotional. The picture Off to the War, in the Alexander III. Museum at St. Petersburg, is considered his masterpiece. Less sensational than Verestshagin's exposures of the horrors of war, it is, nevertheless, a strong protest against the hardships of conscription. Prianishnikov's Procession of the Cross, from the same gallery, deals with a totally different phase of life in an equally realistic spirit. The procession, with the holy and miracleworking pictures, has just left the monastery across the water. The entire population of the district, rich and poor alike, is assembled on the shore to do honour to these symbols of the orthodox faith In the blinding sun old bareheaded men and fashionably-dressed women will follow the cortége along the dusty road to the church. In the foreground a shaggy moujik bends down to kiss the sacred ikon. The picture is at once touching and sad; for it shows the simple faith that makes life possible to the bulk of the Russian people, and also the blind superstition which holds them back from a nobler destiny. Among these realistic pictures there is nothing more distinctive than Found Drowned, by Dmitriev-Orenburgsky. It is a life-like study of rural life. The pompous village constable writing up his report on the back of a patient mouiik, gives a touch of inimitable humour to this otherwise sombre scene.

But as the feverish, reconstructive, activity of the



"THE PROCESSION OF THE CROSS"

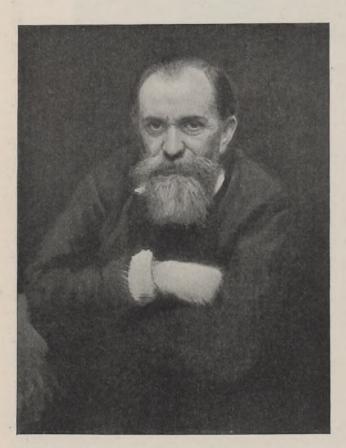


Modern Russian Art



"COSSACKS WRITING A MOCKING LETTER TO THE SULTAN OF TURKEY"

BY ELIAS REPIN



PORTRAIT OF THE PAINTER PEROV

BY KRAMSKOI

sixties calmed down, these didactic and positive ideals underwent a change. Art developed in more legitimate courses, while remaining intensely national. Form and colour took their rightful places, and "the purpose" became subordinate to the emotion. In the works of Pastnernak and Bogdanov-Bielsky there is a decided tendency to impressionism; but the most important representatives of modern Russian painting have developed each according to his own strong individuality, attaching little importance to schools and catch-words, and united only by the tie of a strong national feeling.

In 1872, thirteen of the most prominent students, rebelling against its conventional routine, seceded from the Academy under the leadership of Kramskoi. They instituted the "Society of Travelling Exhibitions," and sent their works far and wide over the vast area of their native land. Thus art, for the first time, became truly popularised in Russia. With "The Travellers" have been

Modern Russian Art

associated all the most brilliant talents of the last three decades.

Kramskoi is the elegiac poet among Russian painters. He died comparatively young, and his output of work was not great; but he inaugurated a period of freedom in Russian art of which we cannot, as yet, predict the ultimate results.

Constantine Makovsky is a many-sided genius. His historical scenes are considered impeccable as regards costume and archæological detail. Of late years a fatal facility for pleasing the popular taste has drawn him further and further from the national idea. His picture of *The Roussalkas*, or *Watersprites*, is a poetical conception of one of the popular Russian legends.

The greatest of living Russian artists is undoubtedly Elias Repin. He has represented in the light of his own strong individuality almost every type of mediæval and contemporary Russian life. He is especially successful in dealing with a number of figures, and in giving startling animation to a crowded canvas. To borrow a musical simile

from a Russian critic, "Repin is greater in chorus than in solo." The graceful and the miniature lie completely outside his province. He has a gigantic elemental strength that has won him the name of "the Samson of Russian painters." A superb example of his vitality and realistic force is the picture of Cossacks writing a Mocking Letter to the Sultan of Turkey. Himself of Cossack descent, Repin has understood the uncouth mirth and exuberant animal spirits of this race of fighters and revellers. The picture is worthy to rank with Gogol's romance of Cossack-life, "Tarars Boulba."

As might be expected from a race whose art and literature are preeminently realistic, the Russians are admirable in portraiture. Almost all their painters of note have done good work in this direction; but here, as in other respects, Repin has excelled them all. He has endowed his country with a collection of portraits which, for value and interest, we may compare with that of Watts. Repin has painted several portraits of Tolstoi, the latest of which is reproduced here. About a year



"THE ROUSSALKAS"

BY CONSTANTINE MAKOVSKY

ago, shortly after the excommunication of the Count, this portrait was missing from its place in the Alexander III. Museum; rumour said it had been temporarily removed because Tolstoi's admirers showed their disapproval of the Church's methods by laying flowers and wreaths before the picture of their favourite.

Landscape remained under the thrall of foreign influence longer than historical or genre painting. Russian artists went abroad for their subjects, or, when they painted what was at hand, they showed it in an artificial light. The sober charms of Northern Europe took on the glow and colour



PORTRAIT OF TOLSTOI

BY REPIN

of the South. The Steppes became indistinguishable from the Campagna; a street in Moscow suggested Rome. Such travesties are the works of Vorobiev, Rabuse, and the rest of their school. Then came a sudden reaction from all that was false and conventional when the works of Shishkin raised landscape painting to a new level, making it worthy to compare with the art of Corot and Daubigny. Shishkin had a number of followers, of whom Klever may be accounted one of the most gifted. To him, as to Shishkin, the mystery and horror of the forests, as well as their grace and tranquillity, have been revealed and reproduced in many fine paintings.

Religious art, so jealously fenced in from contact with the secular world, was naturally the last to be reached by the national realistic tendency. The earliest expression of freedom in sacred art is noticeable in Gué's picture of The Last Supper. Here we have travelled far from the unyielding Byzantine tradition, or even from the tentative realism of Ivanov. There is no trace of the old iconography, nothing of the pompous academical pose of the period of Brulov and Moller. The treatment is natural and picturesque, the attitudes unstudied. That of the Christ, extended Oriental fashion on a couch, is strikingly unconventional. There is more elegiac sentiment than power in the picture. The drooping figure and bowed head of the Saviour suggest human discouragement rather than divine force. Among the everyday figures of the Apostles, that of Judas strikes a discordant note of melodrama. The "literary" movement in religious art led the way to psychological and ethnological phases. The strongest reflection of these ideas is seen in Pelenov's Woman taken in Adultery, Repin's St. Nicholas Thaumaturgus, and Kramskoi's Christ in the Wilderness. The last-named has many exquisite qualities.

The painters, like the composers of Russia, have discovered that the way of nationality is the way of salvation. The final development of Russian art depends therefore upon its sane and inviolate patriotism. Since Perov, Schwartz, and Repin expressed in painting the spiritual secrets of their race, Russian artists have accomplished great things. They have overtaken the Western nations in the matter of technique; and now, with their deep feeling for humanity, their youthful energy and strong originality, a glorious future lies before them. Year by year, the conviction surely gains upon us that Russian painting, like Russian music,

is a quantity we can ill afford to neglect. Rosa Newmarch. HE WORK OF THE LATE GEORGE WILSON. BY LEONORE VAN DER VEER.

The first of the neglected artists' series of exhibitions was opened at Mr. John Baillie's Art Gallery in Princes Terrace, London, at the end of September, with the work of the late Mr. George Wilson, a Scottish painter of ability and charm.

On the 1st of April, 1890, George Wilson died at Castle Park, Huntly, at the age of forty-one, leaving behind him some beautiful paintings, which were, however, appreciated only by a very few of his intimate friends; for during his lifetime he was practically a recluse from art circles, known and understood by few.

That during his working years Wilson's talent as a painter, distinguished as it was by fine colour, a characteristic quality and power of design, and much feeling for beauty, should have gone unnoticed seems scarcely credible. It was not, however, until several years after his death that sufficient interest was aroused, through the tireless

efforts of his intimate and personal friends, for a collection of his work to be got together in an exhibition at the rooms of the Aberdeen Artists' Society. It was then that his name first became known, not only to the art world, but to his own country-people.

Concerning Wilson's life, little can be told beyond what he expressed in his pictures. He was a man of considerable gifts, with a temperament keyed to the most exquisite enjoyment of the fine and beautiful. Modest and retiring of disposition, he lived in an idealistic thought-atmosphere created by his natural refinement of mind and visionary nature. His impressions were gained through an impulsive, vivid grasp of the thing before him, and his work, though of the most careful and painstaking, was more the result of quickly-decided execution than of quietly-thought-out detail.

Wilson painted because he loved to paint, and to please himself rather than the great world beyond his studio walls, and he only painted the things in nature that really appealed to him, and that he loved because of their beauty or purity or



FROM THE PAINTING

(By permission of Dr. J. Todhunter)

BY GEORGE WILSON

strength. Thus it was that he gave so rare a sense of delicate feeling to everything he did, and that his pictures possess a poetic quality quite individualised and apart; poetic in subject, in sentiment, and in handling, to such a degree that perhaps to this attribute, more than to any other, his real distinction responds.

Wilson's boyhood was spent on a large farm near the royal borough of Cullen, on the Banffshire coast. An early evidence of talent for painting caused him to come, at the age of eighteen, to London, where he began his art studies at the Heatherly School. Subsequently he spent a few months at the Royal Academy classes, which he left for the Slade School, under Poynter. From this time on he made London his home, though every year he took sketching trips to Scotland or the South of England, and several times to Italy, the country he, perhaps, loved best of all, and once he visited Algiers.

Seldom were his pictures sent to an exhibition; occasionally one was to be seen in the Dudley Gallery and sometimes at the Institute, and once

he was hung at the Academy. He seemed to care nothing whatever for the world's attention, and what pictures he sold were to personal friends. Although he was always poor he was never in actual want, and considering the temperament of the man and the joy imbued in his pictures, one feels sure he must have known a very happy life.

Rarely does one come upon work which shows such an essentially emotional conception of nature's best thoughts as one sees in Wilson's landscapes—so tender in their instinctive idealism, so exquisitely refined in their masterly colouring. It is said that he dearly loved trees, and one can readily see this in his work, for it would be difficult to find more perfect examples of the drawing of stems and branches. He loved, too, the play of sunlight on the leaves of autumn hillsides, the lengthening shadows of closing day, the tender mystery of fading light, the restful melody of rippling waves, and he transposed them to his canvas without losing any of their idyllic quality and charm. He painted poems because he lived in them, and could not do otherwise. His pictures may not be truly great, but they are certainly exquisite.

Some of his figure studies show strange faults of drawing, especially those in which too great attention to detail called for an apparent over-working, when the artist seems to have lost control over his drawing in his effort to make the sentiment embodied in the picture altogether clear, through the gesture or attitude as expressed by the figure. This is not often a noticeable defect, however, and most of his figure studies are altogether admirable and satisfying. Wilson's best picture is Asia, a large oil painting from Shelley's "Prometheus Unbound," a very strong piece of work, and one which grasped one's attention immediately on entering the gallery. The figure is powerfully drawn, the expression rapt and sorrowful. Alaston, the only picture of Wilson's hung at the Royal Academy, represents the poet of Shelley's poem as he comes to the lonely spot in the wood where he is to die at moonrise. Wild-eyed with terror and apprehension, he draws aside the branches of the thicket and peers out on the fast-dying sunlight, the glow of which is breaking in rich splendour above his head, touching into mellow beauty the bright-



STUDY FOR "ASIA"

(By permission of Dr. J. Todhunter)

George Wilson

toned autumn foliage of the wilderness, against which his white face stands out in pathetic isolation. The artist has caught the spirit of the poem, the spirit of absolute, pitiless solitude. This picture is one of the most perfectly finished pieces of work from the artist's brush.

In A Spring Song the poet-artist is seen at his happiest. A pastoral, with the breath of the tenderest spring morning sweeping over it-spring in the air, and spring in the youthful figures, pouring out their simple melody; and spring in the daffodils, smiling up at them from the green of the hillside. The Study of an Oak Tree is an inimitable example of Wilson's genius for drawing stems and branches from nature, and a most delightful bit of colour as well. In The Dance -a study for the unfinished picture, Arcadia-and in Summer and the Winds, the artist is shown as altogether successful in the fields of allegorical composition, and in giving perfect expression to a sense of movement and of floating drapery. The Bacchante, included among the illustrations, is both strong in hand-

ling and rich in tone. It is the most masterly piece of modelling left by the artist.

In summing up the little exhibition of Wilson's



FROM THE PAINTING
(By permission of Dr. J. Todhunter)

work, the truth is forced home to one that much of the world's best work is done by just such quiet, unassuming natures as his.



STUDY FOR "A SPRING SONG"

(By permission of Dr. J. Todhunter)

BY GEORGE WILSON

SOME STUDIES IN LEAD-PENCIL. BY PHIL MAY.

PHIL MAY'S reputation as a draughtsman rested so firmly upon his extraordinary skill in pen-and-ink work, that to most people his

achievements with the lead pencil are probably unfamiliar. A study of the sketches here reproduced, reveals the same originality of observation, the same perfect command over his medium, the same economy of expression, spontaneous fluency and characteristics of handling observable in his pen drawings. The illustrations are reproduced from sketches kindly lent by Messrs. Ernest Brown and Phillips of the Leicester Gallery.



Sketch in Lead-Pencil

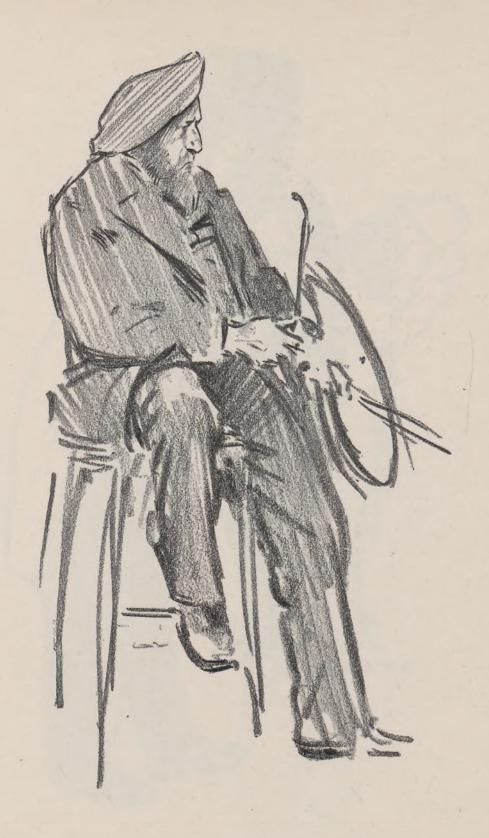
By Phil May





Lead-Pencil Sketch by Phil May





Lead-Pencil Sketch by Phil May



A Vienna Workmen's Home

THE "ARBEITERHEIM," OR WORKMEN'S HOME, VIENNA. BY J. A. LUX

A NEW school of architecture has arisen under the guidance of Prof. Otto Wagner, of Vienna. The principles inculcated by this gifted and original artist have resulted in a new style, based on the requirements of modern life. Even architecture, the least popular of the arts, has not been able to withstand the pressure of the time; in the nineteenth century it yielded reluctantly to the demands of the day, though always affecting the aspects of a past style, and aiming at appearances rather than at realities. Hence during the last century, architecture, once the mistress of the arts, sank into a decline, and quite forgot the time when its noblest efforts bore good fruit in the kindred arts of sculpture, painting, and decoration. And if, obeying compulsion rather than any spontaneous inspiration, some living attempts were made, this merely proved that genuine needs are a stronger power than a love of show. Little at first was

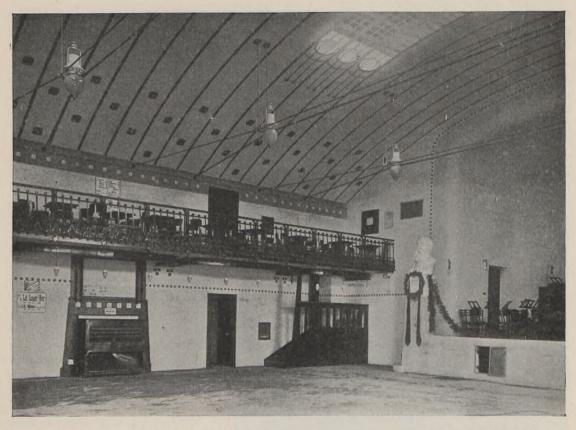
altered in the externals of architectural design, and real life had to find out for itself what could be achieved under the guise of antique, Roman, Gothic or baroque architecture. An inventive mind was needed to release us from these fetters, and assert our freedom. Such an one is Otto Wagner. His æsthetic principles may be summed up in three words-purpose, construction, and poetry. Practical sense leads him to purposeful construction, and to evolve form from construction. To understand the true meaning of these three words we must consider the sources of life and of art. In an age that depends on tradition, creativeness, always unsettling, is regarded as revolutionary. This accounts for the resistance and aversion which Wagner has met with from the leading artistic and official authorities. It is Wagner's almost tragical fate that, in spite of his endeavours and organising power, nearly all his great designs, filling many folios, remain on paper; however, he is not the first great man wrecked by the narrow views of his

Still, no force in nature is wasted. The principles



STAIRS LEADING TO THE RECREATION HALL IN THE VIENNA WORKMEN'S HOME

A Vienna Workmen's Home



RECREATION HALL IN THE VIENNA WORKMEN'S HOME

HUBERT GESSNER, ARCHITECT

implanted by Wagner in his disciples are as fruitful germs developing fast in the younger generation. The whole secret of the success of Wagner's school is that he recognises talent and exercises strict selection. Others may boast of the number of their pupils-sixty or more in a year; but he sifts his down to ten, or even five. But these five are a host. While he fights the Cerberus of official committees, his disciples are conquering the world of small things. One of these pupils, not yet famous indeed, but capable perhaps of becoming so, is Hubert Gessner; and, since he is not widely known, some outline of his artistic antecedents and milieu may be of interest. Though still quite young, he has already designed two important public buildings: a Savings Bank at Czernowitz and the Workman's Home in Vienna.

To design a building for the modern workman is a difficult task, and a new problem for the architect. The strict adaptation of the structure to its end presupposes a knowledge of the requirements of the modern artisan; and, besides this, the art of expressing the social idea which should characterise such a building. Strict taste is needed to find the right proportions without hugeness, simplicity without meagreness, and strength without baldness. The household gods of comfort and hospitality must be found there. When the cost must be limited, as was the case here, the difficulty is aggravated; still, this has its advantages. Everything superfluous must be avoided, and the best and the most must be made of a little, while nothing must be found lacking. Frugality becomes a virtue; the complexity of the task lies in foreseeing and providing for the requirements of family life, and supplying every convenience for such a life, from the private rooms to a place for festive and political meetings, with accommodation for entertainments and educational purposes.

How has Gessner achieved his task? The structure is in two main divisions: the dwelling-house on the street-front, and a large hall at the back, with a vestibule between them accessible from the street. On the ground floor, under the dwellings, are a restaurant and buffet. On the entresol are the offices of the company, of the sick fund, the library, etc.; and above these the small compact tenements, each consisting of a bedroom with a

A Vienna Workmen's Home

large window, a closet with a window, entry, kitchen and larder, and water laid on. A bathroom for each set of rooms is fitted in the attics. What is most novel in these little "flats" is the arrangement of the windows, the single large window of the bedrooms being built out as a bay. This, alternating with plain windows, is the architectural feature of the façade, and suggests from the outside the arrangement of the interior; thus there is an expression of truth in it far superior to any superficial decoration giving an ordinary tenement-house the appearance of a mansion. We cannot but regret, however, that the architect and builder did not go a step further, and preserve the unity of effect in these large and airy dwelling-rooms by designing suitable furniture and fittings, on a pattern which some workmen's families might produce

to the order of others. Thus, by a little co-operation the work might be well and cheaply done. It cannot now be said that the workman's home is an unsolved problem, and it would be easy to provide suitable furniture, a crowning effort much to be desired. I mention it here merely as a suggestion, with no hint of blame, for within the home the individual is supreme for good or evil; but the result, if achieved, should be excellent.

The corporate will which organised the whole, asserts itself very rightfully in the public rooms at the back. Here the individual is merged in the community, the thousand-headed crowd dwelling under one roof; and "bigness" is meet and fitting. Here, in the middle hall, smaller rooms can be shut off by movable divisions for the different clubs and associations. These partitions are easily re-

moved when common interests are under discussion, and we then have a large hall in which all the inhabitants have equal rights; and the practical purpose effected by these movable divisions is almost symbolically significant. Over this hall is the large room for social meetings. Like any other part of the building, it is accessible from the vestibule by a flight of stairs, three metres and a-half wide; and this, in November, 1902, during the election, was the scene of a tragical conflict. The new building already has a history. This room, which is surrounded by a gallery, will hold about 3,000 persons. Concerts are given here, political meetings are held, and plays performed, for which there is a stage and proscenium.

The young architect has done his utmost to adapt his principles to practical ends, and to use the constructive elements in such a way as to contribute to æsthetic requirements. This is particularly evident in the ceiling of his great hall, which is constructed of iron beams and concrete; the beams are left visible and painted red, forming a very decorative feature; not less so are the iron balustrades of the gallery, the iron brackets that support it, and the ventilators in the roof. The hall opens on to a large garden.



ENTRANCE GATE TO THE VIENNA WORKMEN'S HOME HUBERT GESSNER, ARCHITECT



STAIRS AND LANDING IN THE VIENNA WORKMEN'S HOME

HUBERT GESSNER, ARCHITECT

To return to the street-front, and glance at the whole effect. A basement of $2\frac{1}{2}$ metres in height is built of red artificial stone; above, the wall is rough cast, and, in the top storey, glazed tiles. Flagstaffs adorn the cornice, and these are remarkable as being horizontal. They were to carry hanging red flags, but, as these are forbidden by the police, they support signs of white letters,—"Arbeiterheim,"—and so cannot arouse the wrath of those to whom the red bunting is an offence.

JOSEPH A. LUX.

STUDIO-TALK

(From our Own Correspondents)

ONDON.—The winter exhibition season has begun in London in a decidedly promising fashion. Actually the first show to open was that of Phil May's "remaining drawings" at the Leicester Galleries, but it was followed within a few days by exhibitions of drawings by Charles Keene at the Dutch Gallery, works by members of the Modern Sketch Club at the Modern Gallery, and water-colours by Mr. David Green at Graves's Gallery. The Phil

May collection is in many ways the most important of them all. It makes a convincing assertion of his powers, and shows certain phases of his capacity which have hitherto been almost unknown to the general public. Many of the drawings in it are the pen-and-ink originals of the delightful illustrations which have, during recent years, appeared in the pages of Punch and other periodicals; but there are, besides, many things which will seem much less familiar, even to comparatively close students of Phil May's performances. For instance, there is a considerable number of examples of his work in colour, costume studies in coloured chalks and water-colour sketches done in Holland, all of which are distinguished by exceptional delicacy and breadth of handling, and by a very personal freshness of style; and several chalk and pencil drawings are included, in which he has rendered with surprising subtlety effects of light and shade. Evidently his masterly command of line did not lead him to neglect other forms of expression; he was not content to be a specialist in one branch of practice, but aimed at and reached, a high standard of accomplishment in various directions. Through all his productions,

however, runs the same delightful vein of genial humour, broad without coarseness and telling without being exaggerated. This exhibition, indeed, emphasises the regret which all art-lovers feel at his death; for it proves that, if he had lived, he would have given us things even greater than those he had already achieved.

By a happy inspiration the proprietors of the gallery have filled the room adjoining that occupied by Phil May's works with a series of drawings by Rowlandson. Such an opportunity of comparing the methods of two of the greatest English masters of humorous design is really invaluable; they have something in common, and yet in modes of stating their observations they are widely apart. Both sought to interpret character, but Phil May looked specially at details of personality and dealt with them as realistically as possible, while Rowlandson

made his points by travestying personality and by building up a regular system of exaggeration on the characteristics of his subject. He reflected the point of view of a period when wit was more or less coarse and obvious; and no one suggested better the swaggering habits of a very full-blooded community. But this exhibition shows that he was more than a simple caricaturist. It includes several dainty water-colour landscapes and some fanciful compositions full of grace and charm.

The Charles Keene drawings at the Dutch Gallery illustrate yet another phase of humour and quite a different type of technical practice. They are the work of a man who saw life within definite limits, but saw it all the same with surprising shrewdness and depth of insight. Not even Leech interpreted more happily the oddities of middleclass people, and the stolid unconsciousness of the



THE WORKMEN'S HOME, VIENNA

HUBERT GESSNER, ARCHITECT

(See article "The Arbeiterheim," or Workmen's Home, Vienna)



"EVENTIDE"

FROM THE DRAWING IN CHARCOAL AND WATER-COLOUR BY GILBERT FOSTER

lower orders; and hardly any other draughtsman succeeded in expressing such exact observations with such delightful absence of executive elaboration. Throughout this whole series of drawings the hand of an artist who knew exactly what he intended to do is plainly to be perceived; there is no hesitation, no fumbling with materials, but a frank directness in the use of the draughtsman's devices which marks the man who has convinced himself that the means he employs are those that will give him most surely the results he desires.

Mr. David Green's water-colours at Graves's Gallery are pleasant transcriptions of Nature which deserve attention chiefly because they do not attempt to do more than record agreeable facts. The artist is content to render simply subjects which have been judiciously chosen, and to avoid fanciful adaptations. His work is honest, strong, and expressive, agreeable in colour, and not lacking in atmospheric subtlety. He is most successful in his smaller pieces; in his larger works he seems to lose some of his freshness and to sacrifice his spontaneity in an effort to become impressive.

The second annual exhibition of the Modern Sketch Club, now open at the Modern Gallery, contains some excellent little pictures in various materials. Mr. G. C. Haité's sunny study, The Market, Tangiers, and his decorative landscape, Old Timber, Mr. Tom Simpson's Villagers Hoppicking, Mr. John Muirhead's atmospheric Summer's Day, Miss J. B. Constable's pastel Late Harvest, and Miss K. Cameron's decorative panel Pastoral Bandits (humble bees and blossoms), are perhaps the best things in the collection; but there are also some notable contributions by Mr. O. Garside, Mr. S. Reid, Mr. Alyn Williams, and Mr. Romilly Fedden.

The two drawings here illustrated are the result of an experiment made by Mr. Gilbert Foster in the combination of charcoal and water-colour. Ordinary rough-grained water-colour paper is unsuitable for this method of work, for it takes the charcoal in a rough and spotty way. The paper employed by Mr. Foster is what is known as continuous cartridge. The paper is first mounted on a board or canvas, and a drawing of the subject is then made upon it, the charcoal being well rubbed

in with a stump or with the finger, and the shadows afterwards put in with vigorous lines. The lights are then wiped out with soft rubber cut to a suitable shape. Without further preparation the colours are washed in with a well-charged large brush, as near as possible the desired tint. Some of the charcoal is displaced by this process, and mingles with the colour, but this helps rather than detracts from the effect of the drawing. After the first wash it will be found that the charcoal is fixed, and no longer comes up, but washing out in the ordinary manner is very readily accomplished. At this stage further strength can, if necessary, be added with the charcoal, but the lights cannot now be taken out with rubber. The paper used by Mr. Foster has a slightly creamy tint which helps the tone, and imparts to the finished work the mellowness of an old drawing.

Some fine examples recently added to the collection of ecclesiastical embroidery at South Kensington are now exhibited there in the Tapestry Court. They were obtained from the Hochon Collection, which was recently sold in Paris. The Museum owes one of the best among them to the generosity of Mr. J. H. Fitzhenry, who placed at the disposal

of the authorities a sum sufficient to purchase the beautiful Italian orphrey dating from the second half of the fourteenth century (No. 831-1903). It is remarkable both for beauty and fineness of workmanship, and for the simple and expressive manner in which the artist has told the story of the Virgin Mary; the subject is represented in nine scenes, beginning with the rejection of Joachim's offering in the Temple, and ending with the Assumption of the Virgin. The orphrey probably belonged to a cope, and may be compared with that on the cope No. 580-1884, exhibited in a wall-case in the Italian court. An English orphrey (No. 827-1903) comes in no degree behind this Italian example in technical qualities, and forms another illustration of the remarkable pre-eminence of English embroideries in the earlier Gothic period. Opus Anglicanum had acquired a celebrity on the continent of Europe before the middle of the thirteenth century, and beautiful examples dating from that and the following century, and showing unmistakable signs of English origin, are still to be found in Italy, Spain, France, and elsewhere. The orphrey in question belongs to the close of the thirteenth century, and may be compared with the famous Syon Cope, and



"THE SKIPPER'S WIFE"

FROM THE DRAWING IN CHARCOAL AND WATER-COLOUR BY GILBERT FOSTER

other less-known early English embroideries exhibited among the vestments adjoining the Italian Court. Part of another English orphrey in two pieces (Nos. 828 and 829—1903) belongs to a slightly later period. Two complete chasubles were also acquired, one of green brocade (No. 830—1903) with French orphreys of the fifteenth century embroidered with female saints, and the other of green velvet (No. 825—1903), with a fine Flemish orphrey of the early years of the sixteenth century, representing a Tree of Jesse. Two bands of Cologne work (Nos. 823 and 824—1903) illustrating the possibility of combining the weaver's and embroiderer's art,



BOOKBINDING

DESIGNED AND EXECUTED BY MISS E. J. GEDYE

date from the latter part of the fifteenth century. One other piece may be mentioned—an orphrey from a chasuble (No. 826—1903) bearing the date 1526 on a cartouche beneath the central figure of David, and most probably of French workmanship. It forms a simple and useful example of continental work at a period when the art of the embroiderer in this country, after a decline during the Wars of the Roses, shone again for a brief period before its practical extinction, as far as ecclesiastical work is concerned, at the dissolution of the monasteries.

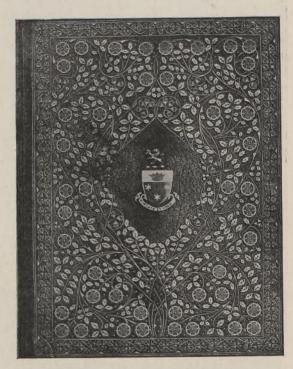
Of the three bindings illustrated, two of them are the work of Messrs. Sangorski and Sutcliffe,



BOOKBINDING

DESIGNED AND EXECUTED BY G. SUTCLIFFE FORWARDED BY F. SANGORSKI

and the third is a specimen of the work of Miss E. J. Gedye. The autobiography of such a brilliant decorative craftsman as Benvenuto Cellini lends



BOOKBINDING

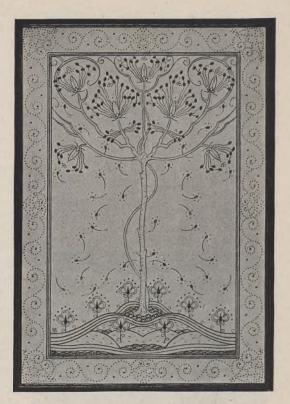
DESIGNED AND EXECUTED BY G. SUTCLIFFE FORWARDED BY F. SANGORSKI

itself admirably to elaborate binding, and, as may be seen, such has been given to it by its binders. It is covered in red Niger morocco and flexibly sewn, so that the raised bands appearing on its back are the cords on which the book is constructed, and not, as is unfortunately too often the case, imitation cords added after the sewing is done. The construction of the pattern is also intimately connected with the bands, being an arrangement of five groups of lines stretched across the cover on a level with the bands and three vertical groups. At the points where the lines cross there is an elaborate interlacement comprising knotted bosses enclosing a geometrical formation of leaves inlaid in green with white dots, the whole tightly filled with gold points, giving a jewelled appearance of



"SUTHERLAND"
BINDING

DESIGNED BY LEON V. SOLON EXECUTED BY G. T. BAGGULEY



"SUTHERLAND" BINDING

DESIGNED BY LEON V. SOLON EXECUTED BY G. T. BAGGULEY

great richness. The pattern illustrates the possibilities in the manipulation of thin gold lines treated as strings, drawn tightly from point to point and knotted in certain positions. The second illustration (a presentation case made for Lord Roberts) in the treatment of its design contrasts strongly with the former cover. Bound in green levant, it is tooled in a conventional pattern of roses, with a border of light-green shamrocks. In the centre the arms of Lord Roberts appear in gold and enamel. Compared with the geometrical formation of the previous pattern, this shows a freer method of manipulation, also excellent in its way. It is particularly noticeable in the latter design how the long lines of growth acquire their strength and solidity by interlacing with each other. From the illustration of the binding by Miss Gedye it is possible to form some idea of the value of Messrs. Sangorski and Sutcliffe's teaching, since not only the pattern was designed by the pupil herself, but also the tools with which she worked.

Readers of The Studio are already familiar with the methods employed by Mr. G. T. Bagguley, of Newcastle-under-Lyme, in the decoration

of his dainty and beautiful "Sutherland" bindings. We have pleasure in giving illustrations here of three of his latest productions, carried out from designs by Mr. Leon V. Solon and Mr. Walter Crane.

We give on p. 160 illustrations of some clever designs for a silver jewel-casket, a silver inkstand, and a clock-case, by Mr. Ernest Smith. The clock is intended to be cast in silver, with enamelled dial, and base in oak. The height, including the base, is fifteen inches.

Mr James Preston, a drawing by whom is illustrated on page 161, is a young artist who

has attained prominence in American publications by his designs for page decorations and covers. He has also done excellent book-plates, posters and bindings. He has travelled and studied for some years in France. His drawings of old architecture are rendered in a strong decorative spirit, with a bold style of heavy lines, supplemented by touches of flat colour. As pictures they are wonderfully real, as well as being satisfying bits of decoration. His original way of seeing things, and the determined manner in which he expresses his impressions, in good terms with tasteful selection, lift his drawings above the multitude of mere pictorial sketches which often profess to tell more and fail to do as much. Mr. Preston has

made many successful drawings of child life, excellent as illustrations and having that decorative quality so necessary to the making of pleasing pages and artistic books. His designs for page ornamentation are always thought out for their effect when combined with type; they are never too severe, and are always made interesting with imaginative symbolism. A delightful vein of fancy is found in his drawings of Dream Country; castellated towns of wonderful architecture, houses, churches, and chateaux built of flowing lines out of decorative landscapes combined in a most pleasing and highly artistic manner. This strong imaginative style, with his sympathy for child life, ought to make him a most happy illustrator of fairy tales. The serious decorative qualities of his work promise well for his artistic future.

On p. 162 we give an illustration of a portrait study by Miss Tayler Greene, a young artist who has received the greater



"SUTHERLAND" BINDING

DESIGNED BY WALTER CRANE EXECUTED BY G. T. BAGGULEY

part of her art education in Paris. Miss Greene shows promise of establishing a reputation for portrait painting.

DINBURGH.—This year's exhibition of the Society of Scottish Artists is arranged with the excellent taste which one has come to associate with the society's shows. The *ensemble* is admirable, the pictures are not crowded on the walls, and the sculpture,



DESIGN FOR AN INKSTAND IN CAST SILVER BY ERNEST SMITH

(See London Studio-Talk)

which includes an expressive and powerful figure by M. Rodin and three pieces-one of them the fine Image Finder, by Mr. W. R. Colton-is judiciously and decoratively placed. Loan pictures are few, but amongst them is a most beautiful McTaggart-a great expanse of blue summer sea, spreading from a sandy beach, on which the calm water laps gently in long-drawn pulsations, to a wonderfully painted horizon, on which Ailsa Craig seems to float, and the far-off Ayrshire coast is partially veiled in an advancing shower, delicate as gossamer - a picture which combines realism, poetry, and craftsmanship in rich measure, and gives one that thrill of intense pleasure which none but the finest art ever brings. Amongst other works exhibited is Segantini's mountain landscape, Funishment of Luxury, which is exceedingly fine, at once true and beautiful, despite the mannered handling and the competition of the allegorical figures in the foreground.



DESIGN FOR A JEWEL CASKET BY ERNEST SMITH (See London Studio-Talk)

And it is curious that these two—the most distinctive pictures in the exhibition—are (with a Raphael Collin, which does not represent him at his best) almost the only high-pitched pictures in it; a fact which suggests wonder whether active artistic preference or prejudice, desire to escape the difficulty of painting colour in full light, or a wish to give unity of effect to the rooms, lies at the bottom of the low tone which dominates the exhibition as a whole. Even the Manet from Mr. J. J. Cowan's collection is low toned; but it is a curious



DESIGN FOR A CLOCK CASE BY ERNEST SMITH



FROM A DRAWING

BY JAMES PRESTON
(See London Studio-Talk)

and a fascinating piece, decorative in intention, and perhaps unfinished, and rather different from his typical work.

Although several of the portraits, notably two or three in subdued colour and low tone by Mr. A. E. Borthwick and a charming bust of a lady by Mrs. Nisbet, are admirable in their own way, while Mr. Edwin Alexander, Mr. George Pirie, and Mr. George Smith have excellent animal pictures, and there are a considerable number of figure subjects

ot merit, the main interest centres in the landscapes. Mr. Campbell Mitchell sends three refined and seriously studied effects of atmosphere over widely different types of landscape; Mr. C. H. Mackie, a charming drawing of a cottage garden; Mr. Marjoribanks Hay, a tiny but exquisite Spring watercolour; Mr. Marshall Brown, a sea study of considerable power; while Mr. James Paterson, Mr. J. C. Noble, Mr. R. B. Nisbet, Mr. Cadenhead, Mr. Riddell, and others are represented by characteristic Miss Meg Wright's Bend of the River and Niedpath Castle are touched with an imaginative sense of landscape beauty which redeems their incomplete and somewhat slovenly handling; and much the same may be said of The Pond, by Mr. Harry MacGregor. As a piece of direct and masterly painting, nothing in the rooms is quite so convincing as Mr. S. J. Peploe's Fruit Study. J. L. C.

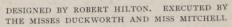
Arthur J. Gaskin, who has recently been appointed headmaster of the Jewellers and Silversmiths' Art School, in place of Mr. Catterson Smith, inaugurated his reign with an exhibition of his work, held at the School in Vittoria Street. Most readers of The Studio are familiar with Mr. Gaskin's work, and his versatility and resource were well shown in the the examples on view. Designs for book illustration in his

well-known style covered one side of the room, and as interesting work as any in the exhibition were some very good pencil drawings. His grasp of colour, too, was well demonstrated in his pictures, which, although displaying some mannerisms, are very rich and decorative.

Naturally, main attention was centred upon his exhibit of jewellery. Rather a revival in spirit of the old Italian jewellery than any striking innovation, it possesses many points of merit of its own. The choice and arrangement in pleasing



HIGH-ALTAR FRONTAL





"A PORTRAIT STUDY" BY MISS TAYLER GREENE
(See London Studio-Talk)

effects of colour of inexpensive gems or stones, suggested the possibilities of a wider scope for the trade designer and workman from the standpoint of beauty and effect, rather than from that of intrinsic value only.

Altogether, the exhibition showed very well the many-sided character of the artist, who has now to face the difficult task of impressing his theories and thoroughness upon the students sent to him. The compromise between the standard of the artist and the demands of the trade is not easy to

accomplish We can only say that, as artist and craftsman, Mr. Gaskin has every opportunity of showing his power and making a decided mark upon the pupils under his care.

A. S. W.



CHALICE AND PATEN IN SILVER AND ENAMELS

BY R. HILTON



ALTAR CROSS

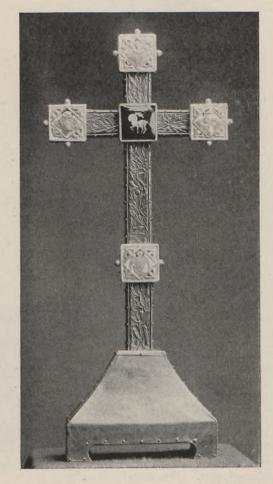
BY R. HILTON

HESTER.—For an enthusiastic craftsman such as Mr. Robert Hilton there would seem to be no more suitable environment than the ancient city of Chester, and no place more suitable for an exhibition of his work than the fine old Chapter House of the Cathedral. Here was recently displayed an exceedingly fine collection of Mr. Hilton's design and craftsmanship, consisting mainly of ecclesiastical ornaments, all displaying evidence of strong devotional feeling and a deep love of the mystic symbolism of mediæval times. A few illustrations are here given of this exhibited work. A very fine chalice and paten in silver, executed for St. John the Baptist Church, Croydon, bears the vine as the chief decoration, and green translucent enamel letters are introduced in the roots of the vine, while the letters JESU are in gold cloisons with ruby translucent enamel ground.

For the memorial chancel to the late Mr. Gladstone, at St. Matthew's, Buckley, are an altar cross and pair of altar candlesticks, also a prayer board and hymn board. The cross is in bright copper riveted together with silver rivets. Up the centre in repoussé is the olive. The centre plaque, on a ground of ruby translucent, shows the Agnus Dei in Limoges enamel; the other four plaques are in silver, with an emblem of an Evangelist in each, worked in repoussé on a translucent blue enamel ground.

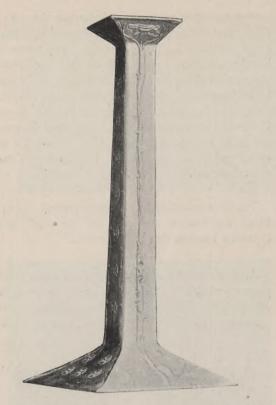
The altar candlesticks are bright riveted copper. From the base a rose runs up the shaft and blossoms beneath the candle socket.

A prayer board for Christ Church, Chester, is of green-toned oak, having an antique bronze crucifix placed upon a background of blue opalesque translucent enamel. The letters Alpha, Omega, are in



ALTAR CROSS

BY R. HILTON



ALTAR CANDLESTICK

BY R. HILTON

blue on a ruby ground, mounted in small copper beads.

The small figures of adoring angels in the panels were illuminated on vellum by Miss Agnes A.

Hilton; these are made removable for the insertion of the names of those who solicit the prayers of the congregation.

The high-altar frontal and antependium for Chester Cathedral, designed by Mr. Hilton and executed by the Misses Duckworth and Miss Mitchell of Chester, are very handsomely worked in gold thread on a pearly-white silk brocade, introducing as emblems the cedar, the olive, the cypress and other plants worked in coloured silks. The antependium is in alternate

panels of blue and green brocade. A ruby translucent enamel occupies the centre of each rose, and the branches are green mother-of-pearl. The words "Alleluia" are worked in black upon white brocade.

Another and more elaborate altar cross, about 30 inches in height, is for the private chapel of the Duke of Westminster at Eaton. The base is raised work of bronzed copper, representing the walls and twelve gates of the Holy City. A pearl shows between the pierced letters Alpha and Omega in each gate, while the twelve precious stones described in Revelations are set in the wall spaces between the gates.

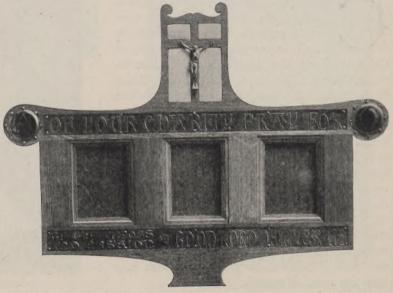
The corner buttress watch towers emblemise the four Evangelists; flowing down between them is the river of life in opalesque translucent enamel.

The bronzed copper cross, silver riveted, has on its front the corn, and on its back the tree of life, all in silver, partly cast and tooled.

The figure of our Lord is in bronze, and the Madonna and Child in cast silver tooled. Both the canopy and the pelican plaque are repoussé silver.

The vine and rainbow halo around the Cross are in translucent enamel, with the fruit represented by carbuncles set in silver.

H. B. B.



PRAYER BOARD FOR CHRIST CHURCH, CHESTER

BY R. HILTON



W. W. RUTHERFORD, ESQ., M.P. LORD MAYOR OF LIVERPOOL.

FROM THE PORTRAIT BY GEORGE HALL NEALE

IVERPOOL. -The Liverpool Academy of Arts opened its annual exhibition on October 28th. As a representative collection of local work it ought to be more widely known. This year the Academy has the advantage of a more commodious gallery -until recently the studio occupied by Robert Fowler -where the exhibits of oils, water-colours, sculpture, jewellery, etc., can be better displayed than hitherto.

The catalogue gives a short history of the Liverpool Academy from its foundation in 1810 to the



THE CITY SQUARE, LEEDS

(See Leeds Studio-Talk)

FROM A PHOTOGRAPH

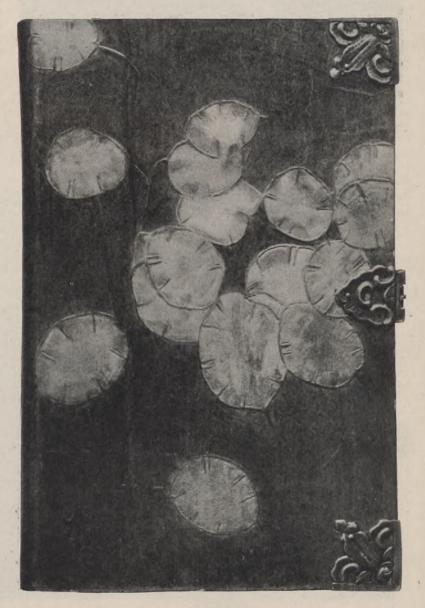
present day. It is interesting to note that on awarding a prize to a young and unknown artist named Millais for his picture *The Blind Girl* the Academy was deprived of an annual grant of two hundred pounds from the municipal funds, the corporation considering that their gift was being wasted upon obscure artists. Bereft of this support, the society remained dormant for many years, its usefulness crippled; and though the grant has never been renewed, as a body corporate the Academy revived, and is now flourishing and extending its aid to many rising young artists, while

others of recognised position are attracted to its membership.

Among the many excellent portraits by local artists exhibited this year at the Walker Art Gallery, a foremost place is taken by that of the Rt. Hon. the Lord Mayor of Liverpool (W. Watson Rutherford, M.P.), by G. Hall Neale, who in every succeeding work persistently advances his reputation for conscientious and skilful technique, harmonious colour, graceful composition, and a convincing realisation of the individuality of his sitter. H. B. B.

EEDS .- Publicspirited citizens are, fortunately, by no means scarce in the great industrial centres of England, but it is seldom that a love of art is the keynote of their munificent undertakings. Leeds, however, is fortunate enough to possess in Colonel T. Walter Harding a citizen, not only generous, but constant in his endeavours to foster in his fellow townspeople a love of the beautiful. He was instrumental in promoting the Public Art Gallery, and has made many important gifts of paintings to it, in addition to using the weight of his influence in favour of a wise expenditure of public funds on works of acknowledged merit.

Colonel Harding it was, also, who drew up the scheme for the laying out of the City Square—a work just completed—and who presented the whole of its adornments, with the exception of the statues of Watt and Harrison, which are the gifts of Mr. Richard Boston and the late Mr. R. Wainwright.



LEATHER-WORK

(See Paris Studio-Talk)

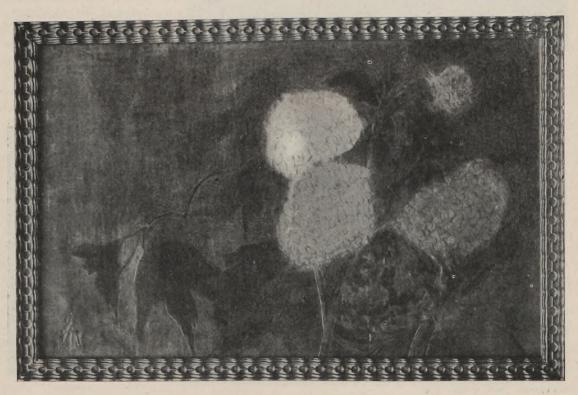
BY MADAME THAULOW



LEATHER-WORK

See Paris Studio-Talk)

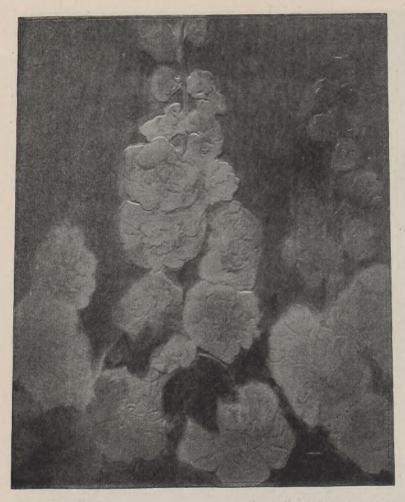
BY MADAME THAULOW



LEATHER-WORK

(See Paris Studio-Talk)

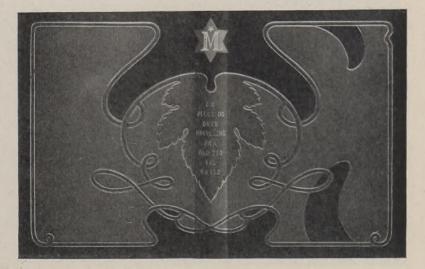
BY MADAME THAULOW



LEATHER-WORK

BY MADAME THAULOW

The view of the square, illustrated on page 165, shows the general effect of the scheme. statue of the Black Prince, by Mr. Thomas Brock, R.A., is in the centre of a raised circular platform, about a hundred feet in diameter, and is surrounded by a balustrade of polished marble. On this balustrade have been placed eight beautiful allegorical figures representing Morn and Even. These are used as lighting standards and are the work of Mr. Alfred Drury,



BOOKBINDING

(See Stockholm Studio-Talk)

DESIGNED BY TH. HOLMBOE EXECUTED BY H. M. REFSUM

A.R.A. Two triangular spaces terminate an outer balustrade on the Post Office side of the square, and on this balustrade are placed statues of Joseph Priestley, the scientist, Dean Hook, the divine, John Harrison, the philanthropist, and James Watt, the inventor. The statue of Priestley is by Mr. Drury, A.R.A., those of James Watt and John Harrison by Mr. Fehr, and that of Dean Hook by Mr. F. W. Pomeroy. F. C.

> ARIS.—M. Saglio, member of the Institute, the dis tinguished and

To control a

museum like Cluny one

work.

respected director of the Cluny Museum, the worthy successor of Du Sommerard, has just been succeeded by a poet, M. Haraucourt, who is not equipped for so delicate a mission, either by his studies or his previous



ROOKBINDING

(See Stockholm Studio-Talk)

DESIGNED BY TH. HOLMBOE

needs the technical and practical knowledge of the expert, combined with the patiently acquired erudition of the archæologist, and M. Haraucourt is neither expert nor archæologist. What will he do with the new catalogue, the classing of the collections? and what will be the weight of his opinion when it is a question of the attribution of such and such a work? And, what is more serious still, when he is offered a work of art, a porcelaine, or a piece of furniture, will he be able to distinguish the real from the false? Unprejudiced folk will learn with sad surprise that notorious recent experiences have been in vain.

M. Henri Monod, a great Parisian bibliophile,

who owns one of the finest libraries in Paris, has had the happy idea of entrusting to nine binders the care of binding each the same work according to his taste and fancy-an original experiment, which might well be repeated on a larger scale. The artists selected by M. Monod - MM. Bretault, Canape, Carayon, David, Durrand, Geridel, Kieffer, Lortic, and Noulhac - were hitherto almost unknown, and their selection shows the high level attained by our young decorators nowadays.

What we have a special

EXECUTED BY H. M. REFSUM

the kind of recent years; those of Prouvé and of the little knot of leather workers-Hestaux, Gruber, and Wiener-who have followed his traces -or, if you prefer it, his impulse-since the time when he exhibited his first leather-work in collaboration with Camille Martin, who died prematurely four years since; or examine the fine specimens by Meunier, by Marius Michel, and you will agree that these bindings are often so elaborate and so costly as to render them generally inaccessible.

right to demand of them, now that the general tendency of modern binding

has been made sufficiently clear, is that they shall not confine themselves to the production of costly works, such as would be inaccessible to all save a few collectors. The cult of the book, and the beautiful art-book, is becoming more and more widespread, and the humble amateur ought to be able to pretend to fine bindings.

Take the chief works of

In the interests of the public, and also of criticism, it is almost a pity that women should be devoting themselves so generally to decorative



"A VIKING'S TOMB"

BY GUNNAR HALLSTRÖM (See Stockholm Studio-Talk)



" WAR "

(See Stockholm Studio-Talk)

BY GUNNAR HALLSTRÖM

art, filling our exhibitions with amateurish work altogether devoid of skill or character; at the same time, one notes certain happy exceptions to this rule. Such is Madame Besnard, for instance, who does honour to her art; while Madame Valgren

and Madame de Frumerie, too, are both artists displaying individuality of the highest order. Madame Alexandra Thaulow, wife of the great Scandinavian painter dwelling in Paris—one of the most familiar figures at our exhibitions—may also

take pride in possessing a thoroughly personal art. In binding, where, alas! one sees so much that is hesitating and inharmonious, Madame Thaulow has already won a well-merited reputation, which has gone beyond the circle of what is known as "Society," and become a matter of common knowledge among the public generally. When the exhibition of bookbinding was held some time ago at the Musée Galliera, Madame Thaulow's showcase attracted attention by its variety and its grace. The charm of these bindings lies in the fact that they have none of the massive heaviness of so many productions of this kind. One should be able to handle a book with ease, and not be forced to rest content with beholding it displaying its beauties behind glass or on the library shelf; and Madame Thaulow understood this perfectly when she executed the bindings now reproduced here. But these bindings are interesting, not only from the standpoint of their utility and intelligent application; their ornamentation delights one by its graceful interpretation of Nature, rendered with a very special sense of decoration; moreover, the colouring of these mosaics of leather is restrained and fresh, and the hollyhocks



DRAWING

EXECUTED BY T. SHOUKOTA (See Prague Studio-Talk)



DOOR HANGING

(See Prague Studio-Talk)

DESIGNED AND EXECUTED BY MISS T. KRAUTH

and the hortensias, the bunches of mistletoe and the poppies, which form some of her favourite *motifs*, go to make up a delicious symphony. H. F.

TOCKHOLM.—We give on pages 168 and 169 illustrations of two admirable bookbindings, the outcome of the collaboration of a designer and a craftsman of more than average ability and resource, Mr. Th. Holmboe and Mr. H. M. Refsum. These bindings display a good deal of originality of treatment, and yet retain

the Northern characteristics which are at once charming and dignified.

Love of the Viking era, its weird fancies and powerful subjects, seems to have filled the very soul of a young Swedish artist, Mr. G. Hallström, whose work was introduced to readers of The Studio some years ago. He had then aroused attention with a decorative frieze representing the dragon ships of the old Northmen.

His drawings, done in a resolute and charac-

teristic style, yet full of poetical sentiment, are not frequently seen, but they are always true pieces of art. Illustrations for a work by the Finnish poet, J. L. Runeberg, *The Elk Hunters*, translated into English, are his principal efforts in this direction.

Mr. Hallström's deep and scholarly insight into the symbolism of the old Edda, and into the history of his country, has taken a powerful expression of latein some sketches for the decoration of a museum. In these decorative mural paintings the symbolical Tree of Yggdrasil forms the central feature around which old tales from the North, well fitted for decorative purposes, are set forth in a style thoroughly well suited to the motives. S. F.



TABLE-COVER

(See Prague Studio-Talk)

BY MISS T. KRAUTH

RAGUE.— I propose here to cast a glance at the latest work done in the School of Industrial Art in Prague. In this school, under the efficient superintendence of the Director, Mr. Stibral, the teachers are not only competent technical guides, but they also aim at a high artistic standard. Prague has never rushed with open arms to meet modern taste half-way; it would be more accurate to regard it as reactionary, and rarely ready to welcome anything new. The industrial arts have, nevertheless, responded to the modern movement.

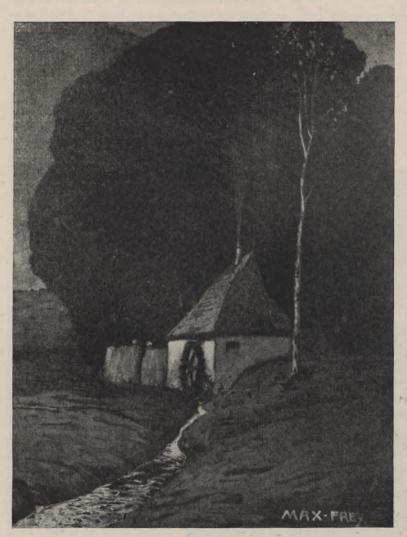
Jan Kotêra, a man of marked individuality, has exercised his influence in this direction. This was noticeable in the room arranged by him in the recent School exhibition. The first impression

was of puritanical severity in the plain, solid character of the general design. Ash-wood was used throughout, and the very reserved use of metal inlay did not counteract the simplicity of the effect. The furniture was designed on English models. Nor was there any straining after singularity in the clock-case of inlaid wood on the chimney-piece. The workmanship was careful if rather feeble; the effect relied on the ingenious and artistic drawing. In Kotêra's work we find no tendency to modern innovation, and yet it has a personal stamp of independent character, rigid in design and severe in execution.

The table glass engraved in Count Harrach's manufactory at Neuwelt, from designs made in Kotêra's studio, was very satisfactory. Bohemian

glass has been famous for centuries, and now, under the guidance of Kotêra's intelligence, it will hold its own against that of any factory in Europe. Metalwork is under the direction of Prof. E. Novak, and the School produces excellent work in conventionalised floral and animal motives, aiming at simplicity of form and the avoidance of common-place lines and traditional scrollwork. Thus the spring knobs for electric lights, the inkstands, hinges, and locks were pleasing works of art, a decorative result being produced with the least possible elaboration. The treatment shows sound taste and the beauty of practical fitness. work adds a real grace to the home of the middleclass citizen:

From the pieces exhibited by Prof. Ambros, director of textile design, we select a table-cover and a door-hanging in appliqué and feather-stitch. These were worked by Miss T. Krauth,



"THE MILL"

(See Karlsruhe Studio-Talk)

BY MAX FREY

Studio-Talk



MILK-PAIL BY HÉLÈNE HANTZ (See Switzerland Studio-Talk)

and the design of leaves and flowers gives opportunity for strong effects of colour. The Slav character of the pattern in a woven kerchief, and the use of the primary colours—red, blue and yellow—are highly effective in a crude, peasant style, which finds its use when strong, bright decoration is required.

Some studies of heads by T. Shoukota and Treiber show that drawing from the model was insisted on under the teaching of Prof. E. K. Liska, whose recent death is greatly deplored. The other professors, each in his department,

exert a beneficial influence on their scholars; and as we take a general view of this industrial art school, we must say that its achievements are by no means inferior to those of similar institutions elsewhere. We find no great flow of



MILK-PAIL BY HÉLÈNE HANTZ (See Switzerland Studio-Talk)

fancy, no very marked originality; but the work is carried on with strong and brave endeavour and industry, inspired by a firm determination and hope to accomplish greater things.



"A WHITE FUNERAL"

(See Switzerland Stuaio-Talk)

FROM THE PAINTING BY E. BERTA

BY E. BERTA



STUDY OF A GIRL

(See Switzerland Studio-Talk)

at his best technically. *The Mill*, which shows the artist's decided liking for melancholy subjects, is one of his earlier works.

WITZERLAND. - Deeply interesting as is the modern art movement in French and German-speaking Switzerland, it is not confined to these parts of the country. From the last quarter of the nineteenth century to the present day there has been, and still is, a noteworthy revival of art, especially of painting, in the Tessin. Mr. Chiesa, in a valuable article on the history of art in the Tessin, shows that since the dying out of "comacine" traditions, and the adoption, in place of local and corporate ideals, of the ideal conditions of art which obtain throughout the whole of Italy, the chief interest of the Tessinese artists' work centres in

ARLSRUHE. -Mr. Max Frey, the painter of the picture illustrated on page 172-The Millis a young German painter who has been a pupil of the Karlsruhe Academy and a member of the Karlsruhe Kunstgenossenschaft. Commencing as a painter of landscapes, he soon added figures to them, and has also designed a considerable number of book-plates and decorative drawings. He has tried different mediums also, and, working in oils and water-colour, he has used each with equal ability. It is, however, in his landscapes, which show a deep feeling for colour, that he promises to make his greatest success. Here he seems to be most happily inspired, and is



SKETCH FOR "NAUTA"

BY SYLVIUS D. PAOLETTI

(See Naples Studio-Talk)

Studio-Talk



OPEN-AIR STUDY

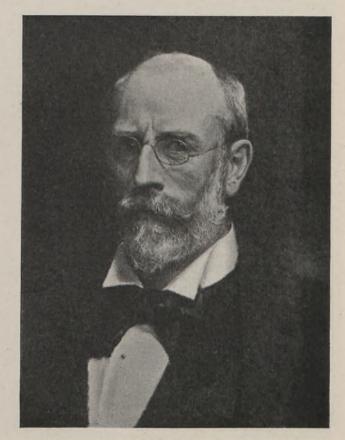
(See Hamburg Studio-Talk)

BY A. SIEBILIST

portrait-painting, in which he has since obtained marked success. His early achievements in this branch, which were exhibited at Milan and in Switzerland, bear traces of the influence upon him of his master, Tallone. Later, setting himself to the study of the chefs-d'œuvre of the great masters of the fourteenth and fifteenth centuries and the researches of the modern schools, he was urged on towards another ideal of art more in harmony with his temperament. He has since sought to free himself from the prejudices of school; to listen to the voice of his own

its individual character and quality. And indeed the present revival, besides bearing the impress of the Swiss-Italian temperament, is above all the expression of artistic individualities seeking each in his own way to give utterance to the artistic faith that is in him; and it is just the distinctly personal note in the works of such artists as Luigi Rossi, Adolfo Ferragutti, Filippo Franzoni, Pietro Chiesa, and Edoardo Berta, which is one, and not the least important, evidence of the vitality of their art. Rossi's fine gifts as an illustrator are well known to those who have studied his beautiful illustrations of Daudet's "Tartarin sur les Alpes" and "Sapho," and of Loti's "Madame Chrysanthème"

Of these artists Edoardo Berta is one of the most gifted. Born at Giubiasco in the Canton Tessin in 1867, a member of a large family with small means, he has had to make his own way. For several years he followed "les cours de peinture" in the Academy of Brera, in Milan, quitting with the highest honours the Academy could bestow. He began his career with



PORTRAIT OF HENRY BODDINGTON, ESQ. (See Rome Studio-Talk)

BY C. BACA FLOR

heart and to endeavour to express in simple form his personal vision of things.

M. Berta can afford to be true to his own vision of the beautiful, for the work he has already produced, though not without defects-in some cases the defects of qualities and of immaturity-reveals a temperament of marked distinction and promise. His contributions to exhibitions in Venice, Munich, Turin, Vevey, and Lausanne have called forth the kind of criticism which work that has real merit in it inevitably evokes. M. Berta has in him that vein of dreamy-poetry native to the Swiss-Italian artistic temperament; he is, indeed, a poet-painter. What, however, imparts an individual value to his work is that portrait, landscape, or symbol has, so to speak, passed through the peculiarly delicate état d'âme of the artist. His Saint-Bernard landcapes, for example, not only leave upon our mind

the impression of such landscape painted with a singular sensitiveness of visual perception, but the impression of the profound appeal of mountain solitude to the artist's pensive nature.

There are three subjects which have exercised an unmistakable fascination upon his imagination—viz., childhood, youth, and death, and he has rendered with singular power and delicacy of feeling the sweet charm of the first in his *Child with the Doll*; the golden promise of the second in his *Nena*; and the melancholy beauty of the third in his *End of Spring* and *A White Funeral*.

The End of Spring is a sketch in pastel, open to criticism by its very incompleteness, yet full of suggestive beauty. The sadness of the all too early death of spring in nature and human life is finely conceived under the figure of that silent

procession of young girls across the meadow, bearing on a light bier the lifeless body of their compan'on. If it be urged that in the End of Spring the artist has given all too inadequate expression to what he has it in him to say, this cannot be said of A White Funeral, which is, indeed, a strangely beautiful picture, leaving little to be desired either in conception or execution.

We learn with pleasure that this picture and the charming portrait of *The Child with the Doll* have been purchased by the Swiss Confederation.

We give illustrations on page 173 of two interesting and novel milk-pails, designed by Miss Helène Hantz. R. M.

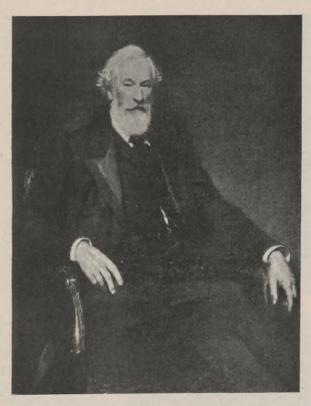
APLES. — We give an illustration on p. 174 of a sketch by Mr. Sylvius D. Paoletti



A PORTRAIT

(See Rome Studio-Talk)

BY C. BACA FLOR



PORTRAIT OF J. J. ELLIOTT, ESQ.
(See Rome Studio-Talk)

BY C. BACA FLOR

for his picture *Nauta*. All Mr. Paoletti's paintings display a fine sense of colour and many decorative qualities.

AMBURG. -There is no doubt that modern painting in North Germany is beginning to reassume a healthy and virile strength, not unlike that interesting though short period of good home-work during the first decades of the nineteenth century, represented in Hamburg by men like Kaufmann, Wachsmann, or Oldach. Recently a group of young men have exhibited for the first time in the Kunsthalle. Their work is free from academic convention; but, nevertheless - or, rather, on this account—thoroughly original and good. Nature has been their sole guide, and an experienced colleague their leader.

Mr. Arthur Siebilist and his school are the group in question. His painting possesses many admirable qualities in the way of strong colour and a sound, clear judgment of light and form. There is nothing flimsy or superficial about him, nothing morose or nervous in his broad, manly touch.

The picture reproduced on page 175 gives the life-size portraits of his scholars, standing around him in the open air, with the last glow of the setting sun over their faces. All is warmth and bloom and freshness. The air is full of that moisture of herbage that characterises a summer evening in our climate. Not knowing much of this artist's work before, his large style is well calculated to take one by surprise. Among his pupils (or followers seems the better term) may be mentioned Messrs. Friedrichs, Nölten, and Voltmer. They are all very young men (the last but seventeen), and may be quite uninitiated

in regard to the old traditions of "how to paint" in the correct manner, and the art of selection. But their eyes are keen and bright; they are not



"AUTUMN: DEVONSHIRE" (See Canada Studio-Talk)

BY W. E. ATKINSON



"A SCOTCH VALLEY" BY EDMUND M. MORRIS, A.R.C.A.

(In the possession of Frederick Nicholls, Esq.)

(See Canada Studio-Talk)

green meadow, seen with the eyes of innocence and purity. Very few people see like that nowadays. It is time for artists to make an effort to look at the world like this.

It is to be hoped that this young and enthusiastic group of artists will develop their obvious talents in the right direction, keeping on as they are going at the present time, safe in method and sound in technique. While wishing them every possible success, we may be allowed to express a hope that they will keep away from the academies, and avoid the all-too-common habit of running after the buyers!

W.S.

afraid of painting just what they see, and of putting down their colours with a full brush and a steady hand.

Mr. Friedrichs has painted an earnest study of two boys in a room, one of them eagerly reading some interesting tale of travel. There is, however, nothing of the

common anecdote or *genre* about it. Plain humanity only.

Mr Nölten has painted a family group in conversation around the evening table, with the lamplight falling on faces and hands. There is more downright pure colour than tone in the picture, but all in harmony.

An interesting picture painted by Mr. Voltmer represents children and cattle in a bright and joyous



"LANDING THE CATCH"

BY F. MACGILLIVRAY KNOWLES

(See Canada Studio-Talk)

OME. Carlos Baca Flor has never made any attempt to sell his paintings, nor has he ever exhibited. It must not be thought that this strange caprice in one who is no longer a student, but a fully developed artist, poor in this world's



"AN UPLAND PASTURE"

(See Canada Studio-Talk)

BY F. H. BRIDGEN

Studio-Talk



" DEEP-SEA FISHERS"

(See Canada Studio-Talk)

BY R. H. GAGEN

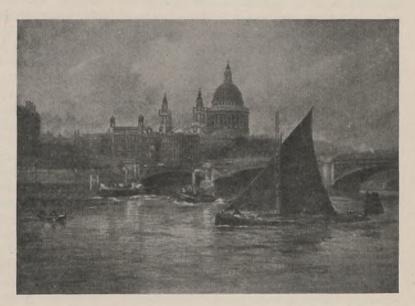
In Paris be won for five years running the first medals of the celebrated Julien Academy, while at Colarossi's, and at the competitions of the School of Fine Arts, he also twice gained the highest award given to foreigners.

Jean Paul Laurens, Benjamin-Constant and Francisco Pradilla have been his chief advisers. His real masters, without doubt, are Velasquez and Nature. He is a keen observer, a fine colourist, and his drawing is straightforward and certain.

goods, is due to mere modesty; the fact is, that Baca Flor's ambition is very high. He carries self-criticism to great lengths, and desires, on appearing before the public and the critics, to be represented by work that will do him justice in accordance with the standard he has set himself.

Baca Flor, in his early youth, was a pupil of the School of Fine Arts of Santiago (Chili). Although born in Peru, he lived with his parents in Santiago. More than ten years ago he gained a prize which entitled him to a grant from the Chilian Government;

but a Peruvian diplomatist moved the patriotism of the artist, and Baca Flor then went, at the expense of his native Peru, to continue his studies in Rome. At the School of Fine Arts he won the first prize in all the competitions for which he entered his works. One year a special medal was engraved to reward his exceptional work in artistic anatomy.



"LONDON"

BY F. M. BELL-SMITH, R.C.A. (See Canada Studio-Talk)

He has painted a few portraits, three of which are illustrated here, but he devotes himself more particularly to other work, in which is revealed a very pure and powerful talent.

Baca Flor has for some years been working at a great picture. It will represent a scene from Peruvian history: Atahualpa at the moment of offering to purchase his liberty from the Conqueror Pizarro. The group of Spanish adventurers is shown listening to the Son of the Sun.

J. E. Millais, who at the age of sixteen painted his Atahualpa a Prisoner of Pizarro, now in the South Kensington Museum, was able to draw all his inspiration from the "History of the Conquest of Peru," by Prescott. Baca Flor has visited most of the collections of Europe, and endeavoured to obtain all the historic truth possible.

This very important work—a wonderful record of an almost forgotten race—will be his first Exhibition picture, and perhaps the triumph of his ambition.

F. L.

ANADA.—The annual exhibition of the Royal Canadian Academy, held this year at Ottawa, must have impressed all who studied it seriously with the fact that there is in Canada a group, always increasing, of artists, men and women, sincere in motive, industrious, with respect for themselves and their vocation, and intelligently seeking perfection in their art along lines that are safe and thoroughly in touch with modern thought. They have not depended solely upon local conditions for their development, but have sought to perfect themselves—most of them—by serious study in the world's art centres, by travel amidst, and observation of, the great in art of the past and of the present.

Of the original creative, purely imaginative, subject there was little except the mural decorations for the ceiling of a large new steamer by F. S. Challener, R.C.A., who is coming to the front in that branch of art, and the mural decoration for a dining-room by G. A. Reid, R.C.A., who has confined himself almost exclusively to work of this kind, recently. The landscapists were well represented by Homer Watson, R.C.A.; W. E. Aitkinson; William Brymner; J. A. Browne, A.R.C.A.; John Hammond, R.C.A.; Miss Gertrude Spurr, and E. M. Morris.

Portraiture was worthily represented by the President of the Academy, William Harris, R.C.A., E. Wyly Grier, R.C.A., S. Strickland Tully, A.R.C.A., Laura Muntz, R.C.A., and W. L. Foster, A.R.C.A.

A large canvas by F. MacGillivray Knowles, Landing the Catch, was a conspicuous feature of the exhibition—a scene in the life of the fisherfolk which he understands and interprets so well. F. Brownell, R.C.A., showed a figure subject, *The Souvenir*, and several flower subjects and landscapes.

Other works of interest were exhibited by Messrs. E. Dyonnet, R.C.A., C. Forbes, R.C.A., W. Hope, R.C.A., W. St. Thomas Smith, C. M. Manby, R. H. Gagen, O. P. Stapes, F. M. Bell-Smith and Miss Hagerty.

J. G.

REVIEWS.

Bryan's Dictionary of Painters and Engravers. New edition. Edited by George C. Williamson, Litt. D. Vol. I. (London: George Bell & Sons.) Price 21s. net.—To over-estimate the value of this new edition of a work which has held its own for nearly a century would be impossible. From the first the Dictionary has maintained its position, as one of the completest records in the English language of the lives and work of the great masters of painting and engraving of every nationality and period. The name of its originator, Michael Bryan, is known to every student of art history, for with a sense of justice all too rare in the present day, the editors of the successive editions have never allowed their own claims to take precedence of those of the man who laid the first foundations of the successful enterprise. The original edition published in 1816 was revised in 1849 by Mr. J. Stanley, and it was in its turn brought up to date in 1876 by the addition of a supplement edited by Mr. H. Ottley; but, as is pointed out in the Preface to the new edition, "between the appearance of that supplement and 1884, not only had it become necessary to add a very considerable number of names, but the whole range of artistic knowledge and criticism had undergone most important and far-reaching changes, owing to the researches of such acute critics as Crowe and Cavalcaselle, Morelli, Hymans, Van den Branden, Passavant, Waagen, Bode, Woltmann, Sir William Maxwell and many others. Since the issue in 1889 of what was practically a new work, for which Mr. Graves and Sir Walter Armstrong were mainly responsible, reprint after reprint has been called for, but the extraordinary progress made in the last decade in true connoisseurship, with the very great increase in the number of those who have not only chosen Art as their profession, but have risen to eminence in it, necessitated a searching revision of the publication if it were still to maintain its old hold on the public esteem. Many of the articles have therefore been entirely re-written, and accounts of all the artists of note who have recently passed away have been added by the editor and

other experts in criticism, such as Messrs. R. E. Fry, F. M. Perkins, G. R. Dennis, Malcolm Bell, and A. L. Baldry. In addition to its many sterling qualities as a reliable book of reference, the new edition, of which the first volume only is now issued, will be enriched with more than five hundred full-page illustrations, forty of them photogravure plates, which, apart from their elucidation of the text, will incidentally afford a very remarkable commentary on the immense progress made of late years in the art of mechanical reproduction. Amongst the plates in the first volume are very beautiful renderings of works so diverse in character as Correggio's Notte, Bellini's Miracle of the Holy Cross, Boucher's Madame de Pompadour, Constable's Salisbury Cathedral, Madox Brown's Cordelia, and Burne-Jones' King Cophetua; whilst the numerous half-tone blocks include fine renderings of such old favourites as the National Gallery Portrait of Anarea del Sarto, by himself, Caravaggio's Lute-Player, the pastel Portrait of a Lady by Rosalba Carriera, Bonington's Old Governess, and Creswick's Pathway to the Village Church, with examples of the work of such recently deceased artists as Sidney Cooper, Arnold Böcklin, John Brett, and Benjamin-Constant. When complete the five volumes will no doubt take rank amongst the standard publications of the twentieth century; and could an appendix on sculptors and architects be added, they would form a complete art library in themselves.

Studies in Plant Form. By G. WOOLLISCROFT RHEAD. (London: B. T. Batsford.) £1 net. -The issue of this excellent series of "Studies in Plant Form" is significant of the very great advance made during the last decades in the art of ornamentation. Not so very long ago any design, however crude, was considered good enough for what may perhaps be called supplementary decoration, such as the end-papers of books, whereas now even the humblest designs must be really artistic, and publishers think it worth their while to secure the services of such true masters as H. Granville Fell and A. Garth Jones to give to their books the final touch of distinction. These plates, one and all alike broad and effective in treatment, and absolutely faithful to nature, include a great variety of floral forms supplemented by magnified examples of their details. The "Spring Buds" and "Fritillary" are especially good, and the two examples of actual adaptation, the Title-page and the "List of Contents," prove that Mr. Rhead is himself able to practise successfully what he teaches so well.

Modern Civic Art. By CHARLES MULFORD ROBINSON. (New York and London: G. P. Putnam's Sons.)-Mr. C. M. Robinson has made the subject of which this book treats one particularly his own, and the present volume may be considered as a supplement to his "Improvement of Towns and Cities," published two or three years ago. The considerations with which he deals cover so large a field, and are susceptible of being treated with so much illustrative matter, that the author is, perhaps, wise in confining himself to a critical discussion of his subject, and disregarding the temptation to illustrate either by photographs or plans. Treating as it does, of the laying out and adornment of cities, either at the hand of civic authorities or of private individuals, his work appears at a time when, in England, there is an unwonted opportunity of profiting by the summarised experience culled from cities on both sides of the Atlantic, and considered by the author with taste and judgment. It seems certain that the promoters of the garden city are, at last, to see their dream take concrete form. We believe they have, with some definiteness, decided on the general lines to which it is to conform, but, nevertheless, we think they are likely to find in the present work helpful suggestions. To them, and to all interested in the subject, and indulging in visions of the City Beautiful, we commend this book.

Toledo and Madrid. By LEONARD WILLIAMS. (London: Cassell & Co.) 12s. 6d. net.—The reader who once opens this fascinating record of experiences in the magic land of Spain will be compelled to read it from beginning to end, so enthralling is the interest of every page. The author, the "Times" correspondent at Madrid, confesses frankly that it is not the present capital of the country that he loves, but "Toledo, the old residence of the kings, from time immemorial the eagle city, fitting home for a warrior race that is still, in spite of her present isolation, constant to her glorious past." The town itself may, indeed must, succumb to time, "but not," says Mr. Williams, "her legends and her glories; gathering these within the shelter of her eyrie, she glares across the plain at intruders." Not so Madrid, which, in spite of the great importance of her ancient records, "has been stript by the foreign usages introduced by the Bourbon kings of her quaintest and most national characteristics." "There are," says the author of this true criticism, "positively Madrileños who deem it no disgrace to ride in motorcars or to play football." Unfortunately the illustrations of this delightful volume are by no means

Awards in "The Studio" Prize Competitions

as satisfactory as the text. Reproduced chiefly from photographs and sketches by the author, they prove that his artistic is not equal to his literary ability.

Encyclopedia Britannica. Vol. 33. Edited by Sir Donald Mackenzie Wallace, Arthur T. Hadley, LL.D., and Hugh Chisholm, B.A. (London: Adam and Charles Black, and "The Times").—This, the concluding volume of the new issue, contains a number of articles of interest to the artist and art-lover, amongst the most important of which are those dealing with Sir Henry Tate, Sir John Tenniel, James Tissot, Constant Troyon, Textiles, G. F. Watts, Thomas Woolner, Anton von Werner, I. Q. A. Ward, E. C. Gustave Wappers and Sir Richard Wallace. All these subjects are treated with admirable judgment and discrimination, and the illustrations are excellently reproduced.

St. Albans. By the Rev. THOMAS PERKINS, (London: George Bell & Sons.)—Fully on a level with its predecessors in the same series, so far as the scholarly text and excellent illustrations are concerned, this new volume is melancholy reading, recording as it does the terrible damage done to the noble structure of the Cathedral of St. Albans by its restorers. To give but a few instances of the ruthless destruction which has taken place: the beautiful octagonal corner turrets of the west front have been pulled down and replaced by square ones with pyramidal caps; the south front of the transept has been entirely rebuilt, and a new window of no art merit whatever inserted; whilst the quaintly characteristic stype, of which a beautiful illustration is given by Mr. Perkins, has been completely taken to pieces, its disjointed members now appearing in different parts of the new work. It is, indeed, melancholy that it should be possible for such a fate to overtake what was originally one of the noblest examples of Norman architecture in the British Isles.

Pictures of Old Inverness. By P. Delavault. (Inverness: Robert Carruthers & Sons.) £2 2s.

—The long list of subscribers to this copiously illustrated volume proves how great an interest is taken in Inverness by those familiar with it. There is, however, unfortunately little to recommend the book to the general public; for, in spite of all the time and care evidently lavished on it, coloured photographs would really have been quite as satisfactory as these essentially commonplace drawings, which are not only wanting in character, but in some cases are even faulty in perspective.

Wood Carving. By Frank G. Jackson. (London: Chapman & Hall.)—Thoroughly elementary in scope, written in clear and simple language, and enriched with numerous illustrations, reproduced from drawings by the author from specially carved exercises, this little Manual will be of great use to all teachers, especially to those who are endeavouring to arouse an interest in wood carving and encourage local talent in remote country districts.

WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XLVI.)

DESIGN FOR A SILVER INKSTAND.

The FIRST PRIZE (*Two Guineas*) has been awarded to *Eddishury* (G. H. Day, Oak Lea, Helsby, Cheshire.)

The SECOND PRIZE (One Guinea), to Ernestus (E. F. Beckett, 13 Fell Street, Kensington, Liverpool.) Hon. Mention:—Ekin (Edwin Wallick); Lamplighter (J. P. Hully); Curlew (Lennox G. Bird).

(B XXXIV.)

DESIGN FOR A BOOK-COVER.

The Prize (Two Guineas) has been won by Fisces (Natalie A. Johnson, 416 West 20th Street, New York City, U.S.A.).

Hon. Mention:—Blackthorn (Helena E. Jones), and Southern Star (Florence Broom).

B XXXV.)

DESIGN FOR A BOOK-COVER AND END-PAPER.

The PRIZE (*Three Guineas*) has been won by *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Hon. Mention:—Lang Toun (George Mitchell); Tide (Edith Mitchell); Coridon (Edward Pay); and Alex (A. Isaïloff).

(B XXXVII.)

ILLUSTRATION FOR "IN MEMORIAM."

The First Prize (One Guinea) is awarded to Pan (F. H. Ball, 83 Scotland Road, Carlisle).

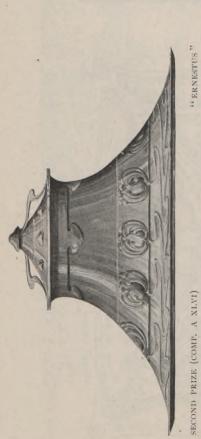
The SECOND PRIZE (Half-a-Guinea), to Isca (Ethel Larcombe, Wilton Place, St. James's, Exeter).

Hon. Mention:—*Leo* (L. A. Borden); *Southern Star* (Florence Browne); and *Dandelion* (Lucy Renouf).

(C XXXV.)

The First Prize (One Guinea) is awarded to Gardener (Bridget Talbot, Little Gaddesden House, Berkhamsted).

The SECOND PRIZE (Half-a-Guinea), to Lens (W. A. Hoffmann, The Manor House, Tonbridge).

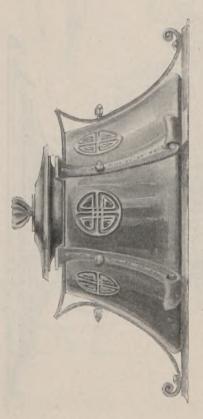


SECOND PRIZE (COMP. A XLVI)

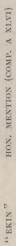


HON. MENTION (COMP. A NIVI)

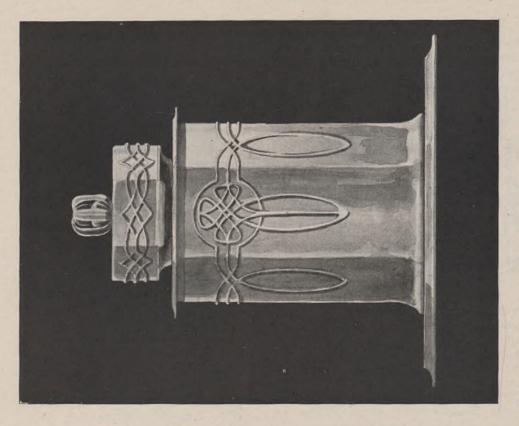




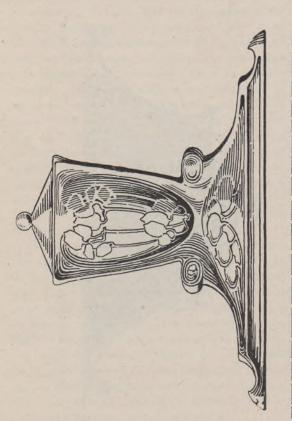
HON. MENTION (COMP. A XLVI)

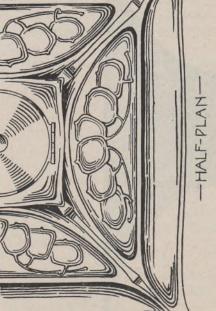


". LAMPLIGHTER"









FIRST PRIZE (COMP. A XLVI)

" EDDISBURY"



STRONG SON OF GOD IMMORTAL LOVE

FIRST PRIZE (COMP. B XXXVII) "PAN"



Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XXXV)

"GARDENER"



SECOND PRIZE (COMP. C XXXV)

HE LAY FIGURE: ON MATERIALS.

"You all laughed very obediently," the Critic suddenly broke out, "when the Historian of Art repeated that old story of Rodin—that when he was taken to see the Elgin Marbles he cried, 'I know, I feel it here,' striking his breast, 'that these statues were never coloured.' Can any one tell me where the absurdity of the speech lies?"

"The Critic and his paradox, of course! I will explain," the Journalist said with a patient air, "that in these days, when the history of art is a science, like any other, and depends upon the collection and comparison of evidence, it is absurd to dismiss a debated point by an appeal to the feelings."

"But what do you call evidence in this case?"

"One very obvious piece of evidence is offered by the Tanagra figures; they prove that the Greeks did colour their statues."

"They prove nothing of the sort. They prove that the Greeks coloured terra-cotta. Being nothing of a philosopher, your scientific critic collects evidence without knowing where the point at issue really lies. The question in this case is not concerned with the objects made by the artist, but with the material in which he works; it is not a question of statues, but of marble. Objects made of clay-they might be bowls or figures-were certainly coloured. Show me any object made of marble which the Greek artist coloured, and I will be convinced of the historical fact. I daresay you can. I don't care much whether the Greeks did or did not colour their marble statues. My point is that Rodin's speech was not ridiculous."

"A point you have still to prove."

"Well, the Historian acknowledged that Rodin was a great artist. The great artist is the man whose head is full, not of great thoughts, mind you, nor yet of the observation of God's world, but of his material. Rodin, therefore, is full of marble, and appealing to this sense in him he meant, 'My sense of marble tells me that marble should not be coloured.'"

"Then why may the Tanagra figures be coloured?"

"Because terra-cotta has less structure, less character than marble, it has no such crystallised and self-sufficient existence of its own. But even a terra-cotta figure, you will feel, should not be coloured very fully, whereas you experience no reluctance at all in colouring a wax figure up to the fullest realisation of nature, since wax has even less structure than clay. It is, in fact, merely a lump

characterised by its want of character, and the consequent ease with which it is moulded."

"You mean, practically, that the nobler the texture of a material, the less you feel inclined to hide its texture with paint."

"I think the truth lies further back than that, and may be stated without reference to colour at all. The less independent character and structural existence of its own a material possesses the more does it admit, and actually demand of the artist, a close approximation to nature, a full realisation of her aspect. This is where the contemporary school of decorative oil-painting makes its mistake. Instead of striving for such a manipulation of oil paint as would enable him to realise the most subtle variations of colour and modelling in nature, the decorative painter simplifies his colours, simplifies his modelling, as if oil paint had structural character of its own, whereas it has none.

All fine art is the manipulation of a material, in the more or less close pursuit of the appearance of nature, according to the lesser or greater degree of independent character and existence possessed by the material, and it is in their omission of this factor of the material in art that the philosophers go so far astray when they come to the chapter of æsthetics. They speak of subjects, they speak of nature, and all the while the keyword of the arts is material. The archaic statue and the Laocoon err at the two opposite ends-the one remains still too much a block of marble unmanipulated, the other has been carried too far, and is too unlike a block of marble. The furthest conceivable extremes are represented by the wax-work of Madame Tussaud and the shell and seaweed work of the South Sea Islander. The wax-work is, it must be owned, a very close approximation to the appearance of nature, but there is no character of material in it, and for that reason, and no other, it is not art. The South Sea Islander makes a turtle out of real tortoise-shell, fringes it with little shells from the beach, decorates it with feathers, hangs it with seaweed, employs, in fact, in his product every object which he can pick up. Here is ingenuity, fancy, and a great delight in Nature's handiwork; but here again is no art because here is no handling of a material, only a putting together of separate objects, each of which has an existence of its own. Here is the mystery of art, that only in pursuit of Nature's appearance may the artist develop the capacity of his material. A slackening of the pursuit means a material not handled to its fullest capacity, and exactly such a full handling of a material is what we call art." THE LAY FIGURE.

ACQUES EMILE BLANCHE: PORTRAIT PAINTER. BY HENRI FRANTZ.

In essaying to study certain aspects of M. Jacques Blanche's talent, more particularly the recent portraits by which his work, already very considerable, has been enriched, I am fully conscious of the difficulty of my task. The art of this painter, composed as it is of so many diverse earlier elements - and despite the excellence of certain examples, seeming not to have arrived until these last few years at its definite formula-is not of the kind to be judged straight away; for ignorance of the stages reached and passed by the artist, with his successive evolutions-ignorance, in a word, of the long patience which has resulted in the expansion seen to-day-would expose one to the risk of judging him incorrectly. Moreover, it is a very delicate matter to deal with a subject after a masterwriter like M. Maurice Barrès, who has examined and analysed the talent of Jacques Blanche in one of those fine pieces of prose rendered precious by their richness of form and impeccable "documention." Therefore I would not attempt to add ought to M. Barrès' masterly pages, were it not that,

during the eighteen months that have elapsed since that appreciation appeared, M. Blanche has, in a whole series of new works, shown that he has taken another step upwards in his determined climb towards his artistic ideal; has reached, perhaps, the final rung of the ladder, if one may say so of one so energetic and so impassioned. Again, it may be well, seeing how easily the public falls into error, to insist on the excellence of the work of an artist of such engaging personality. "The truth always needs repeating, because error is for ever being preached, and not by a few remote voices, but by the crowd." Thus remarked Goethe to his faithful Eckermann.

Goethe's saying is verified once more. No one has been judged more hastily than the artist whose work we propose to examine. How often has one heard urged against Blanche his alleged imitation of English art, thus showing complete misconception of long years of effort and research and so many remarkable canvases! How much that is at random, how little that reveals conscientious investigation, we find in judgments

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of this kind! The truth is, because M. Blanche has never concealed his admiration of the English portrait-painters, because he has spent a long time in England, and shown appreciation of certain sides of English life, he is accused of plagiarism, and classed by his own people as an imitator of Lawrence and Reynolds and Gainsborough; whereas in England, where Blanche has always exhibited largely, such an opinion has never been expressed. On the contrary, it is precisely the native grace, the distinction, and the elegance of the most thoroughly French of our painters that has been chiefly admired in his work by English critics. Although this work of his is quite capable of defending itself, this is a point which cannot be too strongly insisted on. Undoubtedly Blanche has been inspired and influenced in a certain measure by the open-air portraits of Romney, Opie, and Lawrence. Thanks to them it is that he realised all that could be made of a portrait which stands out against a horizon of park-land and forest. These old masters furnished him with a starting point: that is all. Let us add that many other painters of our period owe just as much to these very painters, without any one having even thought of urging it as a reproach against them. It is enough to look closely at these masters'



PORTRAIT OF PAUL ADAM

BY J. E. BLANCHE

mode of painting to see how Jacques Blanche differs from them in point of execution.

In justice to those who, never having understood the artist, still show some hesitancy in the presence of his works, it should be remarked that Blanche, at the outset, was particularly uncertain. Few there are among the men of his time, which includes Cottet, and Simon, and Ménard-in truth a fine generation of painters!-who have had to seek their way so long and so patiently. Blanche, indeed, appeared before them in the Exhibitions, and instead of awaiting the hour of maturity, submitted his earliest attempts to the public. Hence the error of those-and they are many-who imagine the painter much older than he really is, and find some difficulty in admitting that his efforts have been continued right up to recent years.

Jacques Emile Blanche was born in Paris in 1861. His father and grandfather were doctors of distinction. He was brought up in the celebrated house at Passy which once belonged to the Princesse de Lamballe, the unhappy victim of the Revolution a unique setting for the marvels of late eighteenthcentury art, which from his earliest years the boy saw constantly around him. There he acquired a taste which never left him: a love of the French masters. The most illustrious men of the two preceding generations had visited the house: painters like Delacroix, Corot, Millet, François, Manet, Chenavard; actors such as Talma; musicians like Berlioz; writers like Balzac, Renan, Michelet, Renouvier. Thus he grew up in a rare atmosphere of intellectual culture, with the lessons of the past on the one hand, and the counsels of the present on the other; thus he was enabled to acquire the best possible acquaintance with all subjects.

Whatever career the young man might choose, one could be sure he would approach it with an equipment of fullest general Jacques Blanche became a instruction. painter, and while, speaking generally, his intelligence shaped itself under the influence of these great minds, he knew no master, so far as actual painting is concerned. Was that for good - or for ill? I cannot say. In any case it was the cause of his long seeking, since, not having had the strict training one had thirty years ago, he had slowly to administer himself his own training. Quite early he was put under the charge of M. Gervex, a delightful man, but not much of a

painter—one who had none of the qualities of the great educators, such as Moreau, for instance, who, while respecting the artist's personality, knew how to "put him in the proper way"; or such as Roll, to whose instruction we are indebted for many fine painters to-day. Feeling that he would gain little or nothing from the instruction of M. Gervex, the artist set out on his way alone, paying assiduous attention to the masters, as did Degas and Manet, and, later still, Whistler and Fantin-Latour.

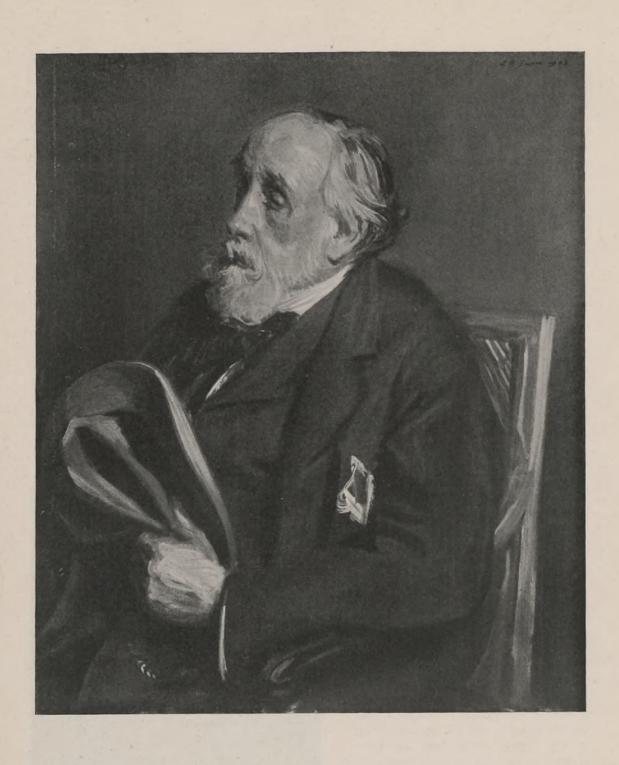
Under diverse influences such as these was made manifest the first period of his activity, which brings him to 1887, during which period he was a frequent exhibitor at the Salon and at the pastellists' shows. In 1890 he left the old Salon to go to that of the Société Nationale des Beaux Arts, where he exhibited portraits of *Doctor Blanche*, *Vincent d'Indy*, *Mile. Jeanne Dumas*, *The Comte de Lindemann*, and a young girl on a pony in a landscape scene.

After this series of works, Blanche seems to have realised the fact that he was not sufficiently acquainted with certain of the old masters. For that reason he journeyed to Spain, where he admired the strength of the native artists, their command of form, their powerful realism. Somewhat under



"LA PETITE LANGENEGGER"

BY J. E. BLANCHE



PORTRAIT OF DEGAS BY J. E. BLANCHE

their influence he produced *L'Hôte*, a vigorous composition, wherein he depicts a group around a piece of still life. M. Barrès wrote of this work as follows: "One sees therein what he has gained —what was left for him to gain; and he was left absolute master of that which he understood. His works are happily conceived, and treated with simplicity."

At this same period Blanche was painting portraits of men, including that of M. J. de Saint-Cère; of the dramatic author "G. de Porto Riche"; of Henri de Régnier, the poet; and of the novelist, Pierre Louys. From that time forward he was no longer content to paint portraits of ladies amid the old studio or drawing-room surroundings, but chose to depict them against a background of park-land. Thus his careful study of composition had full scope, what time his palette grew richer day by day under the influence of the open air. He took a fancy then to frank and fluid painting-to that which shows us, with marvellous freshness and limpidity, portraits such as those of Madame de Bonnières, Madame Jeanniot, Mlle. Bartet, and Madame Yvette Guilbert. In the portrait of the Thaulow Family we find the final realisation of

all his work. I will not attempt to describe this characteristic and felicitously-grouped work, wherein he depicts the stalwart Scandinavian, surrounded by his fair-haired, rosy-coloured, clear-eyed children. The picture has been reproduced in these columns, and must be in everyone's memory. It may now be seen in the Luxembourg Gallery.

Henceforward, Jacques Blanche was famous. Everyone knew him after the success of the Thaulow Family; honours and success - and we all know what that means, with regard to portraitshonours of all sorts, were within his reach. All that Blanche needed to do was to confine himself to the style which had proved so attractive, for the public does not like changes, and will not admit that an artist should budge from the corner assigned to him. Many would have acted accordingly. But herein Blanche reveals to us the full measure of his strong will, of his grand artistic conscience-or, to use a word dear to English people-of the selfgovernment which seems to be one of the dominant traits of his character. Is not indeed his entire life the perpetual striving of a man, whose opinion is law unto himself,

and who, wholly untrammelled, seeks to devote his whole existence to the quest of a formula both traditional and modern. And so, in spite of the success of the Thaulow Family, he does not settle down irrevocably to any style, but begins his work anew, conscious that his drawing is not sufficiently precise, and returns to drawing studies, to reservations of the brush, to a thousand worries concerning methods, canvases, and colours, to a period of burning activity and of indefatigable labour, to which we owe in turn the portraits of Madame Blanche (the wife of the artist, with his mother-in-law and his sisters-in-law), in the Salon of 1896, The Misses Capel taking Tea (Carlsruhe Museum), of Mrs. Talbot, of Mademoiselle Oberkampf, of Baroness Seillière, of Madame L. Mill, of Madame Langlois, the daughter of the great scientist Berthelot, and of many more. Several of his works no longer exist, unfortunately, having been painted out by the artist, and among them Les Amis d'André Gide.

The ease and fluidity of the portrait of the *Thaulow Family*, combined with a greater intensity in the character of the faces and a more penetrating reproduction of the personality, such seem to us,



PORTRAIT OF AUBREY BEARDSLEY

BY J. E. BLANCHE



A FAMILY GROUP BY J. E. BLANCHE



PORTRAIT OF THE COUNTESS MATHIEU DE NOAILLES AND CHILD BY JACQUES ÉMILE BLANCHE



PORTRAIT

BY J. E. BLANCHE

to put it briefly, to be the characteristics of these later works, which compel us to stand uncovered before the painter who has attained the full maturity of his talent. I speak of his portraits of Charles Cottet, Claude Debussy, Lucien Simon, Ignacio Zuloaga, George Moore, Paul Adam, Maurice Barrès, Jules Chéret, Jose-Maria Sert, preceded by those of the novelist Paul Hervieu, of the historian Th. de Wyzewa, of the musician Fauré, and of the great poet Leconte de Lisle.

If one examines these works, many of which have been exhibited in the Salons, one fully grasps the diversity and the suppleness of his talent, and one likewise understands—and this is an essential point and one of the great merits of these fine bits of painting—what an admirable harvest of documents Blanche will leave for coming generations to garner, by having in his works permanently preserved the traits of some of the select individuals, who, in entirely different domains, constitute the aristocracy of

intelligence and beauty of the present day. Blanche was, as we have seen, fully prepared for the accomplishment of this noble task through his unceasing frequentation of the most divers centres. From his early youth he went into society in London as well as in Paris; he had the opportunity of studying at his ease the aristocracy and the fashionable society of these great cities; he was a child of the house in the highest literary salons, where types of a different kind secured his attention; moreover, he did not overlook the lowlier class, as demonstrated by his illustrations for the "Eddy and Paddy" of M. Abel Hermant. He has thus steered clear of the shoal on which are wrecked so many portraitpainters who become the specialists of the same centres, and whose work is hence enveloped with a distressing monotony. The one adopts as his own a lucrative and inviting speciality, that of painter of the aristocracy; a second affects to dwell in the salons of high finance, or to be the confidant of the



PORTRAIT OF CHARLES COTTET

BY J. E. BLANCHE



PORTRAIT

BY J. E. BLANCHE

lower middle-class; a third is the painter of galanterie, and neither of them sees beyond his goal.

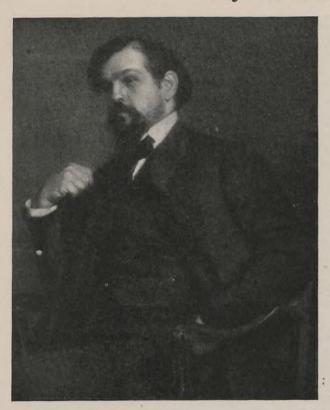
The kingdom of Jacques Blanche is more extensive, owing to his impartiality and to that love of life and of beauty in all their aspects which will cause him to work on one and the same day (I have been a witness to this) at the portrait of a high-bred woman and at that of a girl of lowly origin.

In times past, the task of the portrait-painter was an easier one. A Van Dyck, a Lawrence, a Largillière, when called upon to paint the men of their day, found in their garb, varying according to their several classes, many resources denied to the painter of to-day. Without the elegant beauty of the costume, what would, indeed, be Gainsborough's Blue Boy? When I visited the Van Dyck Exhibition at Antwerp, wherein the portraits of men predominated, I, together with many others, realised how the ensemble, which might have been monotonous, astounded one with its variety. Most arduous is, on the contrary, the task of the modern portrait painter, face to face with models uniformly garbed. Will he, in order to get round the difficulty, take upon himself to invest them, as done by M. Roybet, with costumes not of their period, to mask with carnivalesque disguises their personality, their ways, and even their soul? No, assuredly, for he is too fond of life as it is, too desirous of transcribing it, and to extract from it the beauty proper to it. Moreover, what infinite beauty will not the painter discover, when endowed with so great a physiological instrospection of the faces and attitudes of these men-writers, painters, philosophers, and musicians - whose traits he delights to present. Each one of them lives his life over again in Blanche's canvases. The essential qualities of his race, the moral or intellectual inheritance bequeathed to him by his ancestors, are clearly to be discerned in the portraits, together with the superadded personal genius which has enriched this legacy. The painter here accumulates documents as precious as those of the historian, with whom he herein closely collaborates. He leaves to those who will



PORTRAIT

BY J. E. BLANCHE



PORTRAIT OF CLAUDE DEBUSSY

BY J. E. BLANCHE

some day undertake to study the foremost representatives of French thought towards the close of nineteenth and the beginning of the twentieth centuries a monument, the importance of which will escape no one.

I have said that Jacques Blanche is, above all, the historian of the artistic and intellectual aristocracy of our country. In order to be convinced of this, and to imbue our minds with the power of observation embodied in them, let us make a study of some of his recent works. Here we have a portrait of Charles Cottet which is almost tantamount to a biography of the robust painter of Brittany; we have here, indeed, the artist of the virile talent, who ever presents to us the struggle between man and the elements, and who has retained from the vision of this struggle a melancholy reflected in all his traits. Side by side with Charles Cottet we have his friend Lucien Simon, with his delicate face, which one feels is capable of grasping the most transitory impressions. Here is yet another painter, Jules Chéret (Museum of the City of Paris-Petit Palais), stereotyped in one of his favourite gestures, just in one of those moments when he is most himself, when he is throwing upon the canvas one of those airy regions wherein columbines and harlequins float away into cerulean space. Following Chéret, the painter of dreamland and of joy, here is a face seldom grasped and executed by an artist, that of Degas, a superb head of a splendid old man (see the reproduction of the portrait on page 193).

Following upon the painters, of whom I have omitted many, we have the musician Claude Debussy, the author of "Pelléas and Mélisande," one of the brightest hopes of French music, full of will-power and of rare intellect.

Quite recently, Blanche has painted two of our greatest contemporary writers, and their portraits are of the highest order. The one is Paul Adam, and I think it difficult to present more faithfully the great novelist, the ready and powerful writer, whose work has resuscitated in all its complexity the Imperial epopy and the Revolution of July; the other, Maurice Barrès, who truly appears to us as we represent to ourselves the author of "Amori et Dolori Sacrum."

When recording an appreciation of this selection of writers and artists (we must not omit the recent portrait

of that delicate poetess, the Comtesse de Noailles), the work of Blanche assumes a signification and an importance altogether unique. will be for the men of his generation and of his country what Franz von Lenbach and Watts have been in Germany and in England. For each of them gives a high expression of the genius of some of his most prominent contemporaries. Mr. von Lenbach leaves to us the portraits of Mommsen, Bismarck, and Moltke; Mr. Watts those of Swinburne, Rossetti, William Morris; M. Blanche those of Paul Adam, Barrès, Degas, Chéret. Without there being between the great English painter and the younger French portraitist effective resemblances, they can be placed, so to say, in juxtaposition, because of their common respect for tradition which does not infringe upon their individuality, and because of the common dignity of their lives. Both have attained the summit of the art of painting, for they have caused us to forget the craft, however perfect it may be. Most justly has Whistler written, "A painting is finished when every trace of the means employed to obtain the results has disappeared. The work effaces the HENRI FRANTZ. trace of the work."

GLASGOW DESÍGNER: THE FURNITURE OF MR. GEORGE LOGAN.

In our own country, whilst there is not yet to be observed any sure indication of the genesis of a living national art which can be pronounced without hesitation to be the exclusive and typical product of the age, yet signs are plentiful of an awakening of public interest in the attempt to make our houses beautiful with the subtle qualities of proportion, and the absence of mere ornament, that marked the best periods of design. Sanguine believers in the possibilities of the movement hope that this may be the germ of the coming Revival, which those who study the evolution of taste agree is not far distant in point of time. But none can foresee whither this stirring tendency may lead; whether, indeed, it be destined to have any prolonged organic existence at all, or whether it be doomed instead to perish in order to make way for an art of the future that has yet to be born. Certainly the improvement in public taste and the growth of a demand which will oblige the workers to study more closely the laws of decoration cannot fail to improve the character of their art, and to give it eventually a higher value and significance. A steadily increasing section of the public is beginning to recognise that pictorial art is

not the only legitimate adornment of a modern house, and the result is a partial transference of patronage from the picture painter, to whom formerly it was given almost exclusively, to the decorator and designer, whose claims on people with artistic tastes are gaining daily a wider and more practical recognition. In every way this change is to be welcomed. It restores to its right place a form of art which in bygone centuries was thought worthy to engage the attention of the great masters, and to afford noble opportunities to men of splendid ability. It opens up for the modern worker possibilities of profitable occupation, and multiplies the number of openings for professional activity.

That even a few manufacturers have recognised a change in the public taste, and are doing what they can to foster and encourage it by the employment of good designers, is one of the most convincing evidences of vitality in the new movement. At present the number of firms who have set themselves to satisfy the new condition is strictly limited, but here and there we find evidences of more correct appreciation, signs that the position of affairs is read aright, and that its necessities are properly and practically understood. On the other hand, much of the furniture produced is merely imitative, or, if infused with a newer feeling, too evidently manufactured of deliberate



DINING ROOM IN GREEN OAK

George Logan



DINING-ROOM IN OAK

DESIGNED BY GEORGE LOGAN, EXECUTED BY MESSRS. WYLIE & LOCHHEAD

intent; self-conscious, not spontaneous; lacking for the most part that artlessness which denotes the true artist. Nor can we, except in a few instances, or in vague and qualified manner, trace its continuity with that which has gone before it.

If proof be needed how essential it is for the maker of the design to be in close relation with the maker of the product, no better instance could be adduced than the successful enterprise of Messrs. Wylie and Lochhead. Such firms play an important part in the economy of the art world when the obvious tendency of the present-day demand for art work is to cramp the designers into the narrowest type of specialism, and to limit each man's effort to certain classes of achievement; they hold strongly the creed that the true mission of the art worker is to prove himself capable of many things, to show that he has an all-round knowledge of the varieties of technical expression, and a practical acquaintance with many methods of stating the ideas which are in his mind.

Another encouraging sign which marks the growth of new and important influences in the art of the day, is the tendency of younger artists to devote themselves to the study and practice of decoration. This widening of the artistic view is calling into existence a school of craftsmen whose work is full of promise and interest. To some extent we find a reversion to the ideal of the mediæval artist, who took a comprehensive view of his responsibilities and spared no pains to equip himself so completely that he would be equal to whatever demands might be made upon him; but through all his practice ran the dominating idea that his mission as an art worker was to decorate to make something that would fulfil a specific pur pose of adornment, and permanently beautify some chosen place.

Not content to rank with the many who plod along a beaten track, ignoring all invitations to tempt fortune by excursions into unknown regions, men like George Logan keep alive the love of experiment and trial, and encourage that desire for progress which would soon die out were individuality smothered by mechanical proficiency in the art of copying. George Logan has established himself as one of the capable and ingenious workers in decorative art, and has proved his capacity to invent and carry out new applications of artistic materials. His methods are sound, and the

principles by which his effort is directed have the merit of being fresh and unconventional.

In his designs for furniture Mr. Logan aims at maintaining the architectural quality by preserving extreme simplicity of form in the leading structural lines, relieved in the secondary parts by ornamental detail. While he avoids the lazy practice of relying on precedent for justification, we cannot but deprecate his apparent straining after originality, and the deliberate adoption of forms not in themselves appropriate and pleasing, such as the vesica-shaped looking-glass in one of his interiors. Want of proportion in some of his details is also to be charged against him, as in the frieze of harebells and brier roses; and in his seeking after novelty he occasionally overlooks the first principle of good craftsmanship, that an object must be perfectly suited to the purpose which it has to serve. Not all of the furniture designed by Mr. Logan appears to us to fulfil the first essential of absolute comfort. As a separate and detached piece of workmanship the article may have high artistic value, but furniture that produces discomfort is bad in design, and the excellence of the ornamentation does not reconcile us to structural faults.

Mention is made of what we consider defects, because they are common to much of the work produced by even the leaders of the new movement, and seem to confirm doubts as to whether the new school of design is destined to assume the dignity and importance of a national style. But with equal justice reference can be made to the skill with which Mr. Logan combines his knowledge of the applied arts with much that is original in his pictorial feeling, and unites harmoniously freshness of fancy with constructive ingenuity. As a consequence he has gained some delightful effects, because they are the natural outcome of a thoughtful and sensitive individuality, and reflect his own personal beliefs about the part æsthetics should play in household decoration.

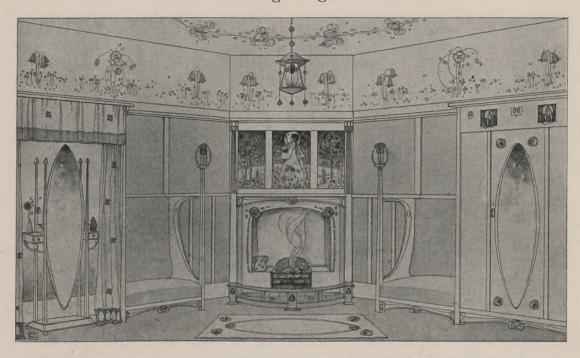
If he may be said to have a speciality, it lies in his charming arrangement of colour-schemes, of which no idea can be formed by ordinary methods of reproduction. Take, for example, the bedroom in grey walnut, with inlays of coloured woods, copper, mother-of-pearl, and soft toned enamels. Between the walnut strapping of the under part of the walls is a material of peasant tapestry of a rich lilac colour, the upper wall being of paler coloured appliqué



LIBRARY IN MAHOGANY

DESIGNED BY GEORGE LOGAN, EXECUTED BY MESSRS. WYLIE & LOCHHEAD FRIEZE BY GODFREY BLOUNT

George Logan



BEDROOM IN WHITE

DESIGNED BY GEORGE LOGAN FOR MESSRS. WYLIE & LOCHHEAD



BEDROOM IN GREY WALNUT WITH INLAY

DESIGNED BY GEORGE LOGAN EXECUTED BY MESSRS, WYLIE & LOCHHEAD

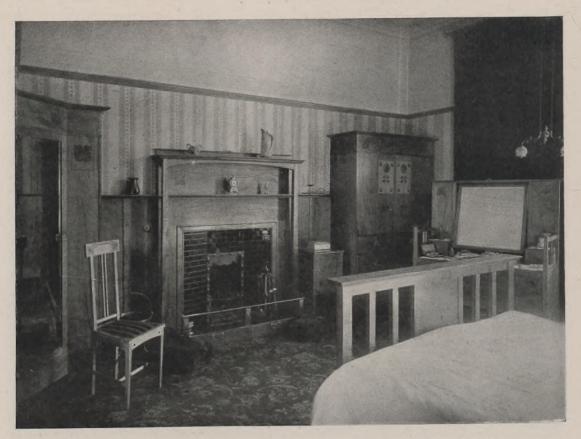
George Logan

tapestry. The metal work is of old silver, and the canopy of the grate has a design of peacocks with enamelled feathers. The carpet is soft purple in colour, with two golden butterflies in the centre, and a simple green border. The parquetry is of grey maple, which contrasts effectively and yet not strongly with the carpet. The woodwork of the bedroom, in purple and white, is enamelled old ivory colour, with decorative panels of inlaid woods. The loose pieces of furniture are made of purple wood. The panel over the fireplace, A Dream of Wild Roses, is executed on canvas with flat colour. The carpet is plain, with additional small decorative hand-tuft rugs of Irish peasant manufacture, and the metal-work of the lamps and fittings is of pale brass.

That George Logan gains the effect of simplicity without dulness, and delicacy without monotony, so desirable in a bedroom, is seen in the decoration of the bedroom in a soft tone of silvery-grey maple wood, with panels of soft coloured inlay of a faded violet tone. The walls above the dado of quiet grey panelling are decorated in a more

definite note of rose colour. The door handles, the fender, the electric bell switches are of a silvery white metal, quaintly modelled and full of detail. Messrs. Wylie and Lochhead understand the importance of allowing each designer to elaborate every detail of the arrangement, every piece of furniture, and every little accessory by which the decorative scheme of the apartment is perfected. The lines of the furniture are dignified and severe in their simplicity, but neither heavy nor trivial. Careful and studied as the whole work is, it makes no display of labour or eccentric ingenuity, and shows that George Logan is an instinctive decorator with a knowledge of the subtleties of colour arrangement and the refinements of line which mark the work of the best periods.

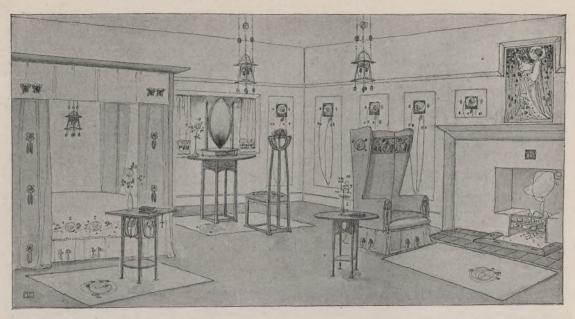
The second International Congress for the development of the teaching of drawing will be held in August, 1904, at Berne. The object of the Congress is to discuss the advantages and defects of the present methods of drawing instruction, and to show the moral and educational value of drawing.



BEDROOM IN GREY MAPLE

DESIGNED BY GEORGE LOGAN EXECUTED BY MESSRS. WYLIE & LOCHHEAD

Matthew Maris' Etchings



BEDROOM IN PURPLE AND WHITE

DESIGNED BY GEORGE LOGAN FOR MESSRS. WYLIE & LOCHHEAD

ODERN DUTCH ART: THE ETCHINGS OF MATTHEW MARIS.

Among the leaders of the modern Dutch school, Matthew Maris holds a position that is in many ways remarkable. He has earned it, not by the customary devices of the art politician-by the exercise of a personal authority, or by the activity of his intervention in the burning questions of the art world—but by the strength of his individuality as a worker. In his achievement there has been from the first a peculiar quality which has stamped it indisputably as the outcome of an exceptional conviction, as the visible expression of an uncommon train of æsthetic reasoning. Technically, his paintings have always been memorable; their elegance of draughtsmanship, their subtle charm of colour, and their wonderful persuasiveness of pictorial sentiment, have made them distinguished among the best examples of imaginative art. A true nobility of style has been not the least of his qualities as an artist. Whatever the subject he has chosen to represent he has consistently dignified it by his manner of setting it on the canvas, and has, by the aid of his rare intelligence invested an atmosphere of romance which has never failed to be perfectly appropriate.

His preferences lie in the direction of a kind of mediæval mysticism, which has more and more definitely, as years have gone on, determined the manner of his expression. At first it appeared only in the curiously abstract simplicity of his paintings, in the repose and reticence which gave



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an almost inexplicable charm to both his landscapes and his figure subjects. But what there was of realism in his earlier works has been refined away, more and more, until now he has come to be an exponent of fantasies which are almost entirely independent of reality and scarcely referable, even remotely, to the facts of nature. He is to-day a painter of visions, a dreamer whose mind is so full of fanciful inventions that he is no longer able to receive impressions from the life about him. He lives in mental isolation in a strange world which he has created for himself, and he is content to remain unaffected by the ordinary influences of present-day existence.

His attitude, it must be admitted, is logical enough. Any touch of modernity would introduce a hint of artificiality into his mysticism, and would seem to suggest that his artistic manner is a mere pose, and not the sincere avowal of a creed which he has deliberately and intelligently adopted. For him isolation is right, because he has a fund of inspiration upon which he can draw constantly without any fear that he will exhaust its possibilities. There is no fear that he will formulate his ideas and use a commonplace convention to save him from the trouble of thinking out suitable modes of expressing his imaginings. What there is of convention in his art is not more than that instinctive preference for certain ways of treating facts which can always be seen in the work of an artist of strong individuality. It shows in his choice of a particular facial

type, and of a particular physical character in his representation of the figure; it is seen in his love of vague definition and of tone arrangements which suggest rather than explain the forms and masses with which his pictures are built up; it can be perceived plainly in his abstract system of colour. But these are all evidences of the working of his temperament; they are not parts of a scheme to evade the difficulties of his craft, or to gain popularity by harping persistently on a single string. Few artists have sacrificed less to the desire to gain a following, or have disregarded more consistently the devices by which professional success has usually to be engineered.



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Perhaps it is in his etchings that the strength of his conviction can be best appreciated. In a branch of art practice which depends essentially upon the distribution of lines and the ordering of subtleties of tone gradation, and does not appeal to the popular craving for prettiness of colour, he has had necessarily to make his statement with more simplicity and more reserve than in his exercises in painting, He has had to abandon some of what may be considered as essentials of his art, and to narrow his achievement within well-defined limits. Yet under such restrictions he has lost none of his purity of sentiment, and has diminished not at all the sincerity of his mystical creed. In his figuresubjects there is the same mixture of sensuousness and severity, the same love of large, rounded forms, and the same insistence upon a physical type of his own choosing. In his landscapes there is in evidence his accustomed seeking after atmospheric mysteries and poetic refinements of the actualities of natural scenes. Little is asserted, but there is infinite suggestion of the richness of nature's detail and of the exquisite tenderness of diffused

light which veils and softens all parts of the landscape and brings the whole subject into perfect harmony. Although at first sight his method in etching seems vague-almost accidental, indeedit will be seen, if his plates are properly examined, to be controlled by the justest understanding. The pervading tone is not a kind of shroud which conceals the variety of form and the play of light and shade needed to give shape to the scene; it is so minutely modulated, so full of delicacy and tender gradation, that it becomes almost luminous in quality, and through it, the more closely the plate is examined, appear more clearly the many details which the artist himself has seen. Such art is essentially not for the ordinary man. Its imaginative conception puts it beyond the reach of the commonplace mind, and its romanticism makes it difficult of comprehension by the individual whose ideas are bounded by present-day conventions. But the thinker, the man of poetic temperament, the lover of things which are not simply superficial, cannot fail to respond to the subtle attractiveness of such work as Matthew Maris has produced.

Reminiscences of Whistler

There is a magical quality in the art of this visionary who has convinced himself, and his spells have a marvellous power over the minds which are in tune with his.

FEW OF THE VARIOUS WHISTLERS I HAVE KNOWN. BY G. H. BOUGHTON, R.A.

Let me begin with one possible Whistler—unknown as such, but suspected—in the very ancient flesh which he claimed on the brazen mural memorial that survives him on the time-toned walls of the old priory church of St. Mary at Goring-on-Thames. If one is tempted to wonder whether the very peculiar trend of our Whistler's genius was sui generis, or inherited from some remote ancestor, the wanderer should gaze with doubly-added wonder on the record-breaking case of longevity graven on this unblushing brass, to which is added the full-length effigy of the ancient and wondrous Whistler himself, and his wife, and on a minor scale, three sons and five daughters—and all in the picturesque costume of the early seven-

teenth century, beneath which is the startling announcement—

Here lyeth Buried the body of Hugh Whistler the sonne of Master Jhon Whistler of Goring who departed this life the 17 day of Januarie Anno Domini 1615 being aged 216 yeares.

Now whether there really exists any authentic evidence of lineal descent of our Whistler from the very flourishing family tree of these extraordinary death-defying Whistlers of Goring I cannot say, but will leave this tempting question to those who love to pursue such possible affiliations. Not only was this Hugh Whistler a marvel of longevity, but there is another and costlier monument on the north wall of this church to a Mistress Helinor Whistler and Mrs. Margaret Whistler, "the former of which is a constant subject of discourse of the parishioners of Goring to this day!"

If this vitality of "constant discourse" on Whistlerian matters is no proof of our "Jimmie's" relationship to these ancient Whistlers, then what can be? If others pursue this most interesting trail and it should only lead to that lovely,



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old Norman church, the wanderers and wonderers will not bewail misspent time.

Another Whistler that I did not personally know was the child and boy "Jimmie," but there exists a speaking portrait of him in the diary which his devoted mother kept during those early years, which were passed partly in New England and partly in St. Petersburg. Extracts from this record have lately been published in America, and they make charming pictures of the great love that existed between the mother we know so well by her famous portrait, and the son whom we know better even by his splendid art and his charming but erratic personality.

There is one entry in the mother's diary which puts the exact age of "Jimmie" beyond dispute:—

"July 10th, 1844.—A poem selected by my darling Jamie and put under my plate at the breakfast-table, as a surprise, on his *tenth* birthday. I shall copy it, that he may be reminded of his happy childhood, when perhaps his grateful mother is not with him." And then follow the little, well-selected verses—curiously so for a child of that age—inscribed: "Your little James; on my tenth birthday."

The schoolboy days, with many stories of his wonderful precocities, drawing—devilry, of course!—and his deep devotion to his mother, fill the pages devoted to that period of his life.

There is one entry in the diary of an incident that happened at St. Petersburg ("Jamie" was about twelve or thirteen). It is too long to quote in full, so I condense. The mother and son had gone to see some Royal State procession, at night, and had got mixed up in a seething crowd of Cossacks, guards, and other attendants. Mrs. Whistler writes: "I was terrified lest the poles of the carriages should run into our backs, or that some horse should take fright and bite us, we were so close; but Jamie laughed heartily and aloud at my timidity. He behaved like a man. With one arm he guarded me, and with the other kept the animals at a proper distance, and I must confess, brilliant as the spectacle was, my great pleasure was derived from the conduct of my dear and manly

There are other charming glimpses of this "dear and manly boy," and they all, more or less, fore-shadow the outspoken and belligerent "Jimmie" of his most aggressive and fascinating days. Some day in the calm future, when the vituperations of the wounded, and the belated bleatings of the bleared disciple are merged in one welcome hush, the real life of the real Whistler will be given to

us; and in this biography I feel sure just such simple details as his good mother wrote down, with such pious faith and simplicity, will form a most valuable aid to a calm judgment of her beloved boy's character. I am waiting, wondering often if the inspired seeker of the cold truth is being goaded on to tell it.

My own first impressions of Whistler began with the first picture I saw of his, The Girl at the Piano shown at the Royal Academy. I was passing through London on my way to Paris for a few years' stay and study. This was in 1859, and though I saw the Royal Academy Exhibition several times during my short stay, that one picture is the only thing I brought vividly away in my memories of the show. I had never heard the name of Whistler before, and I did not try to remember it, but the picture itself haunted me in spite of myself. I did not entirely like it. The The lady playing subject was trite enough. was not bewitchingly lovely, and the child was not of the sort to make a birthday-card saleable; but she was real flesh and blood, andto near relatives-lovable. That was my impression then. Since then I have thought of that same enraptured child as part of one's joy of life. It was the quiet air of that dim room, filled with ripples of soothing melodies, that one could almost hear; and the two quiet figures were living and breathing in that atmosphere that was as clear and limpid as if it had been sunlight instead of quiet shade.

Shortly after my arrival in Paris among the English and American art-students of the time, I began to hear of the previous set of such students who had "lived the life" there, and had migrated homewards or otherwards; and among such names that of "Jimmie" was enthusiastically prominent—more for wild student pranks, however, than for any serious studies. They also spoke of Du Maurier and Poynter, but with mild interest: few tales of devilry were set down to any but "Jimmie."

The students I met there were much surprised to hear that his *Girl at the Piano* had a place on the line at the Academy and had been purchased by John Phillip, R.A. ("Spanish" Phillip), and was making a talk in the big city. I heard also of a flying visit that Jimmie made to his old haunts in Paris—flush of money and lovely in attire. Details, including a little fight with somebody, were much laughed over at the time; but the present writer has not sought to verify them or even remember them. I never saw Whistler in Paris in those days, for it was not until after I left and settled in London

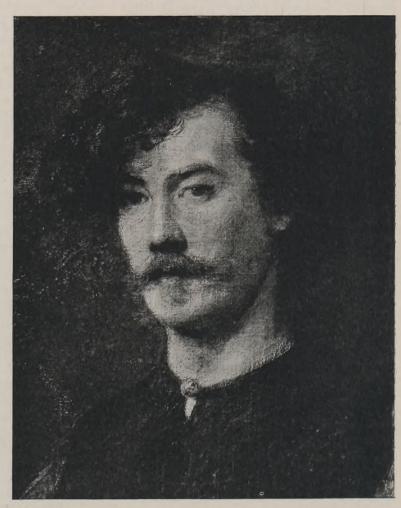
Reminiscences of Whistler

that I had the good fortune to meet him. Just exactly where or when it was, I cannot say. There were several American artists living in London then, and most likely it was at one of their studios. I do well remember him as a distinct picture, howeverbreezy, buoyant, and debonair. It was early summer-time, and the cool suit of linen duck and the jaunty straw-hat (common enough in America but unusual at that time in sweltering London) filled me with envy and thoughts of home. His White Girl was then on exhibition—at a dealer's, I fancy; but anyhow it was having what he called "a succès d'exécration." It was the same large White Giri (a symphony in white-white dress, white wolf-rug at her feet, white background) that I afterwards saw in the Salon de Refusées at Paris.

And there also the "succès d'exécration" seemed to follow it. "Jimmie" was in high glee. The great thing was to have as many of the world as

possible occupied about himself in some way. That was the real "Jimmie" period: he was then at his very best; he was painting his best pictures and fighting his most successful battles with fist or pen, and on his favourite friends his most sunny and affectionate nature was lavished. Even in those rather remote days I can't remember a time when his affairs and his doings and sayings did not fill the artistic air. When I hear some of his latter-day disciples talk of the "cruel neglect," the indifference, and the ignorance from which he suffered before they appeared (to bore him), I can but smile who knew how he never allowed himself to be neglected or insulted in his best and most vigorous days. I don't think that any of the old members of the Arts Club can ever call to mind a time when he was not the life of the place and

the talk of the town. I well remember a certain evening when we two were alone in the smokingroom, both quietly reading-I, the "Spectator" (I think it was). It contained, anyhow, that awful Ruskin attack on him. Although I well knew how he rather enjoyed adverse criticism and made sport of the writers, I hesitated to call his attention to this outburst. I shall never forget the peculiar look on his face as he read it and handed the paper back to me with never a word of comment, but thinking, furiously though sadly, all the time. It seemed like a stab in the back to him, coming from an Oxford professor armed with a table-knife despicable in its futile endeavour to slay him. "It is the most debased style of criticism I have had thrown at me yet." "Sounds rather like libel?" I said. "Well-that I shall try to find out"-and he lit his cigarette and



PORTRAIT OF WHISTLER
(By permission of S. P. Avery, Esq., New York)

departed to "find out," with the farthing result we all know so well. I often wonder if, in this better informed period, the same result would follow such an outrage on one's personal character: I fancy not. "Jimmie" survived it all bravely, and wore his gold-mounted little coin with hilarious defiance. My other vivid memory of Whistler is of the time (and it was a long time) that he was engaged on the famous Peacock room for Mr. Leyland. He often asked me round to see it; and I see him still, up on high, lying on his back often, working in "gold on blue" and "blue on gold" over the wide expanse of the ceilingand as far as I could see he let no hand touch it but his own. There are many good stories about that master-work of his-too long and too personal to tell here. They will come in well when the ideal biography of the real Whistler is written. There was the little quarrel, of course, about little nothings that ended a long, and to "Jimmie" a most profitable friendship of many years.

Down to the Peacock period he had been sending to the Academy rather regularly, but the ceiling took some two or three years of his almost entire time, and that accounts for the interval which some of his late friends attribute to his final severance with the Royal Academy in anger more than sorrow. The last work he sent there was the immortal Portrait of his Mother, and few who saw it on the walls will forget the impression that it The stories of how it had been rejected and consigned to the "cellars" and only rescued by one enthusiastic member, who threatened to resign unless it were placed, etc., are all the distorted emanations of an imagination that has been over stimulated. In the first place there are no "cellars" at the Academy: the works sent there go in on the street level and up to the galleries on a great lift. The rejected do not all go back until a thorough sifting has been gone through, and the most likely of them are left up until the very last. The portrait of the Mother had gone to the place one saw it in during the exhibition; but during the last look round one hanger thought that, as the portrait was life-size, it would look as well a bit higher, so that some smaller things could go under it. Upon this the hanger, Sir W. Boxall, who had placed it, vowed he "wouldn't play" if it was touched, so it remained; and that was all the real story as I had it from one of the Council of the time.

My estimate of the picture may be judged from this fact. Shortly after this exhibition an enthusiastic American collector of good things asked my advice

about getting an important example of Whistler. I immediately suggested that he should try to get this splendid portrait of his mother. My friend looked at me very curiously, and then said, "You are not really serious." On my most solemn asseveration that I was never more so, - "What the devil do I want of his mother's portrait?" "Well," I said, "you would be glad of Rembrandt's mother's, or Vandyke's or Raphael's mother's portrait, or their mistress' even, or any intimate relation; it is just as good as any of 'em could paint, and will be thought so, too, some day." But I could not move him to try to get it. I did not even know if it were to be had. I know Whistler looked upon it as a picture, not merely as a family portrait; and in the after result it proved its claim. My other memories of "Jimmie," about this and later times, make charming pictures in my mind of certain Sunday breakfasts (at noon) at the White House, or near by, in Chelsea. Nothing exactly like them have ever been seen in the world. They were as original as himself or his work, and equally memorable.

It would take pages of description to give even a faint idea of them. The unbridled tongue of rumour suggested that on one occasion we were waited on by "the gentleman in possession," but this may be scorned as "a weak invention of the enemy." The lovely old silver on the table was still in "possession" of the owner; also his brightest and most silvery laughter. So we may dismiss the suggested "uninvited guest." To me, however, the memories of our after-breakfast visit to the big, plain studio stand out with the greatest clearness. There was no sort of secrecy or pose or mystery about his work or his methods, which struck me as most methodical, and the most simple and direct way of arriving at the very results that seem so mysterious to many. At the time I allude to he was at work on-or had about him-a number of those life-size, full-length portraits that he was then "enthusing" his rapidly increasing circle of admirers with. They were on very light stretchers, and seemed covered with raw-grey canvas, slightly primed by his own process. He seemed to toss them about in showing them as if they were but sheets of paper. Many of them had been outdoors, he said, exposed to the elements, "just to temper them to rough winds of circumstance and change." His palette was a large sort of butler's tray, the four sides of it let down, and made a large, oval, flat surface that covered a small-sized table. He painted with dry colours mostly, tempered with his own mixture. There was no evidence of any

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other grinding than with the palette-knife. The mixtures were very thin and flowing, and were evidently spread on rapidly with very large brushes. He had a most enthusiastic way of showing off the qualities of his work that seemed to communicate itself to his willing audience. I can still see and hear him. "There! isn't it LOVELY? What?" Of course it was. The most dense and dry were illuminated and made limpid, and even voluble disciples. A few of his older works were standing about. I remember the Japanese-like girls On a Balcony, and I admired it even more than when I first saw it. I asked if he had retouched it. "No, my dear G., why tamper with a masterpiece. Eh? What?" I said I thought it improved in some way, probably toned by time. "No, my dearest G., it is you who are toned up to it by time, and happy intercourse with me. What?" And after our mutual laughter, he admitted to me

that the Balcony was all wrong - in principle. "Too much elaborated; not nearly simple enough." That was his period of elaborate "simplicity," and we did not quite agree, except amicably, about it. I give some elaboration to our conversation here, to show how he would say and do things that scarcely anyone would stand for a moment from anyone but "Jimmy," who was scarcely ever on his good behaviour except to those he did not care for. To those he was either picturesquely rude or coldly polite, occasionally threateningly so. As, for instance (this is his own story): A very imperfect critic on a very important paper that had always abused him in the dull, unamusing way peculiar to it, called on him to see the Carlyle, I think. "Jimmy" received him with an aggressive "Well?" The personage stated his errand. "Jimmy" looked

him up and down. "I will give you just five minutes to clear out; if you were a—well—man —I would throw you over the bannisters!" The Carlyle portrait caught it very hot after that, I need not say. But there is a new and very polished pen on that same publication just now—and it flows Whistlerian milk and honey. And I can't help thinking that if the old belligerent "Jimmie" were alive and well, he would have more solid pleasure in whirling this new "gusher" into space than he would have felt in ejecting the "poor old thing" who offended him less.

Those were Whistler's golden days, when he revelled in opposition and dispraise; of course, clumsy libel offended and sickened him—as in the Ruskin case—but he took the law for that and not his lissome cane. Then came a long interval of time—during which I scarcely ever saw the dear



PORTRAIT OF HIMSELF IN HIS STUDENT DAYS

BY J. MACNEILL WHISTLER

(By permission of S. P. Avery, Esq., New York)

"Jimmie" of old. He was "Mister Whistler," or "J. McN.," and President Whistler, and as president, I did meet him, and I noted a certain air of unwonted seriousness and official dignity. It was at the Club. He took me aside, and I saw he had something on his mind; it was this. "Now, look here, G .- don't you think Leighton ought to ask me to the Academy dinner? Brother President, you know-Eh?-What?" I did think so, and said so-not as "brother President"-but as a most distinguished "brother brush." However, I know that Sir Frederic asked him to an artists' dinner at his own house-shortly after -and Whistler's reply was characteristic. "My dear Sir Frederic, I say, this is so sudden, don't you know." But he accepted and went-and returned to the golden period of his best form. I have heard details from the unsympathetic—but—"glissons!" as he would say.

I must glide over the intervening years during his Paris period, when he was the adored master, surrounded by the clamour of the new-born babes of his "nursery" and stifled with the thick incense of their adoration. He kept his head clear enough, so I hear, and enjoyed his pedestal and his aureole—bless him! And how he deserved it all, too! And his red ribbon! though one of his old London chums quoted Browning to him—

"Just for a handrul or silver he left us— Just for a ribbon to stick in his coat."

I never learned how the master took it, but I am sure the quoter got his "change" back in some way.

The last time I saw the shadow of what was once "our Jimmie" was at Agnew's, when the portrait of the lost Duchess and other Gainsboroughs, Reynolds, and Romneys were on show. poor dear was muffled up in a thick ulster, and what could be seen of him was shrivelled and whitey-grey. The white lock had been merged into the scant whitey-grey hair, and the light seemed dim and furtive in the once gleaming eye; but after a little talk (during which he "made hay" of the merits of Gainsborough, Reynold, and Romney in quite his most masterful style) he seemed to expand. The laugh had an echo of the old ring in it. We agreed about Hogarth being the great master that he was, and especially we agreed about the masterly portraits of his servants in the National Gallery. I was rather surprised at his enthusiasm, for if "Jimmie" of old held to one particular art-tenet stronger than another it was that a picture should not be literary, and surely of all great British painters Hogarth was the most literary and subjective

of them all. And now I wish to clear up a widespread misconception of part of our conversation, arising through Mr. Harry Quilter quoting only the morsel that served his fell purpose. I had written a private letter to my friend, G. D. Leslie, R.A., to show that from my experience at Agnew's, Whistler did not wish to slay every member of the Academy that he met. Leslie, with my permission, included a part of my letter in one of his own to the "Times," on this same theme. In this extract from my letter occurs this passage: "He (Whistler) said something not unkindly about the Academy, and half in fun I said that if he had only behaved himself he might have been President; he took it quite seriously, etc." Mr. Quilter left out "he said something not unkindly about the Academy, and half in fun," etc., I said what it pleased Mr. Q. to pounce on, and take a flying leap at a remote "conclusion," that he had misbehaved himself toward the Academy! I was tempted to write to the "Times" to bring Mr. Quilter to book, but as that gentleman had announced his "final word" on the matter, I hesitated, fearing to break so excellent a resolve. But the poison began to work all the same, and the "Saturday Review" gave the selected words - minus context - the exalted position of a headline to words of eloquent misinformation, and smaller scribes have taken and gloated over the "hash" that Mr. Quilter concocted. I have been more amused than vexed: even for such hash as they put forth (as all I had seasoned it with) I could easily defend as wholesome and easily-digested fare.

When I say I could, I don't mean that I intend to do so. It would scarcely be worth the fuel it would consume in warming it up again. In my letter to Mr. Leslie I merely gave the condensed gist of our little confab at Agnew's. Whistler began about the Academy in referring to some "Winter Exhibition of Old Masters," in those very words, instead of his old-time joke, "the annual atonement," which was good invention and annual amusement to all and sundry. And then, if I remember rightly, "How is my old friend the President?" (They were fellow-students in the old Paris days.) I said he was about the same; and then, "Ah! Jimmie, if you had only behaved yourself, he might have been asking after his old friend the President." Instead of drawing down the old-time elements on my head (always more or less refreshing), he only murmured, "Who knows?" Now, if any one knowing Whistler and me should go about thinking me serious in

imagining that he would make a good presidenteven of an East End boxing club-such person lives in dense error. Dictator, writ large, and with full powers to chastise the erring, would be more to his measure. I should be very sorry to be under such presidency, except to aid and abet him in making it sultry for all and sundry who asserted their right to object to anything from the rostrum. And as to the behaviour-well, amusing as it was at its best time-it was not always serious and dignified enough for academic presidentship. Fancy the President of a Royal Society sailing about at large, knocking down and dragging out, or "dusting the road," with the unfor-tunate and gentle enemy! There would be troubled souls who would not pardon such amusements, even in a widely proclaimed genius. The world happens to be like that, and it can't be helped. Little did I think, when I reluctantly parted from my old friend that was to be our very last meeting and parting. He is gone, poor dear! but the troubled air is fuller of him than ever in his varied lifetime. Many have expressed the hope that he is somewhere up aloft where he can enjoy the scrimmage. Some of it he might smile at, but now and then I fancy he would want a spirit fist to use on some of the fond but foolish flock. Other masters, more or less "great," may surge out on the scene, but he can never be exactly reproduced; the fraud would be too patent. And his old mot, "Imitation is the sincerest insult," would cover the wretch with confusion.

HE METAL WORK OF JOHN E. C. CARR, BY ESTHER WOOD AND G. LL. MORRIS.

"New Design," says W. R. Lethaby, "must ever be founded on a strict consideration of the exact purpose to be fulfilled by the proposed object, of how it will serve its purpose best, and show perfect suitability to the end in view when made in this or that material into forms which have not before been used. This is the true basis of beauty, and this to a certain extent is enough without any ornamentation. Ornament is quite another matter, it has no justification in service, it can only justify itself."

With this principle as a starting point for work, the designer and craftsman turns to his materials to consider further in what form the object he has conceived will be most beautiful. Every material suggests to him not only its peculiar treatment,

but they very shape into which it can be most naturally and spontaneously wrought, forged, or moulded. Further, the lines and general characteristics of the object, suggested partially by the material, will, if the craftsman be an artist, then gradually assume under his hand a beauty quite distinct from the work of an equally able designer. Both fashion a beautiful and useful object, both recognise the capabilities of the materials in which they may be working, and yet each making his medium yield as it were that beauty of form which appeals especially to his own imagination. The forms that please do not always come at his bidding, they are sometimes hidden, and yet are known directly they are found on paper or realised in the actual material. A design almost finished lacks some line or curve that he knows would make it more beautiful, and until that becomes a visible part of his conception his



LECTERN

BY J. E. C. CARR

J. E. C. Carr



"THE QUEEN OF HEARTS": MODELLED AND PAINTED FRIEZE

BY J. E. C. CARR

pleasure in the rest of it is but small in comparison to his disappointment that the one thing to make it wholly satisfactory is wanting. Experimental both in form and treatment he always will be, and to have obtained certain beautiful effects will not deter the imaginative craftsman from trying some new method of inlay to a new treatment of surfaces.

In John E. C. Carr, whose work illustrates this article, the experimental spirit perhaps predomi-

nates. His creations are re-considered at every turn, and if unsatisfactory in their initial stages are altered again and again until is reached that perfection of beauty which the designer desires to realise.

That every one will appreciate the characteristics of Mr. Carr's design is hardly to be expected, for no work through which there run certain definite and connecting ideas wholly escapes adverse criticism. Beauty, however, as Walter Pater observes, exists in many forms, and like all other qualities presented to the human experience "is relative, the definition of it becoming unmeaning and useless in proportion to its abstractness."

Mr. Carr's metal work is beautiful because it fulfils its purpose satisfactorily, and is shaped to that end with considerable grace of lines, and a certain repeating ornament that occurs in nearly all examples, particularly when the object is circular in form. His work seldom irritates by a complication of opposing motives, and the very simplicity of the repeats whichare so noticeable in the hanging lamps gives harmony and coherence to the whole. The rule is to bring about pleasant results by a combination of the sweeping and the vertical treatment. The graceful line already

referred to is present in many pieces of Mr. Carr's work. The wrought-iron fitting for a lamp partially enclosing a newel is a good example; it is characteristic of the copper *repoussé* door-plate and lock illustrated in a previous number of The Studio, and is also to be noted in the back-plate of a wrought-iron bracket (for oil lamp), which is inlaid in lines of brass. In this preference for line to mass, Mr. Carr is quite justified when the result is thus

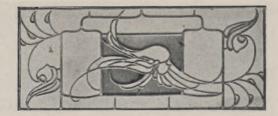


LEADED GLASS

BY J. E. C. CARR

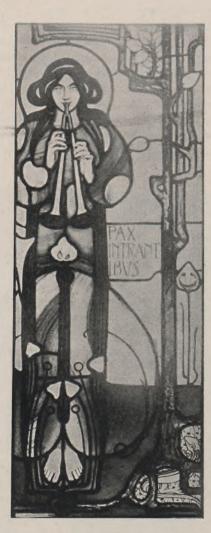
J. E. C. Carr

successful, but it may be reasonably urged that there is a danger of losing the natural beauty of the metal in seeking expression in line, instead of in broad swelling surfaces. In some reproductions of his work this tendency to decorate in line is more apparent than real, particularly in the *repoussé* surfaces where the photographs emphasise and exaggerate this effect; still, this peculiarity is to be



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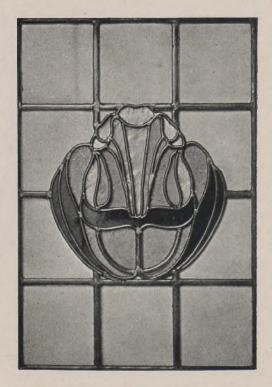
BY J. E. C. CARR

observed alike in his use of metal, glass, and wood.

In the treatment of metal surfaces Mr. Carr retains, as far as possible, the natural colour and textural quality of the material. The natural colour of iron, for instance, has a definite artistic value, of which full advantage is taken, especially when used

for interior decoration. It seems unreasonable that this natural texture and colour, in itself beautiful and interesting, should be obliterated by the use of paint. The brightening of the iron is regarded as a quality which the substance itself assumes under friction, permanency being secured, and corrosion prevented by the application of a clear lacquer while the metal is warm. In the art that resolves itself finally into the treatment of surfaces, the aim should be to preserve and refine those features which are suggested in the raw material. Thus in nearly all the lamps here illustrated, the iron is simply "finished bright."

It is not enough to say that these lamps suggest a mediæval and romantic quality; they do much more. There is in them the tenuous beauty of a

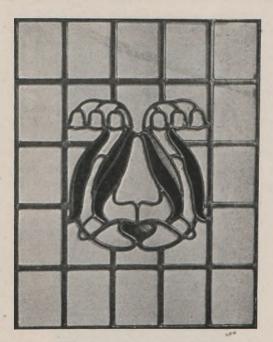


LEADED GLASS

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chastened art, far other than the first wild buoyancy of a renaissance or the imperious ease of a classic style. This indeed is what we look for in the best art of to-day; we have a right to ask more from



LEADED LIGHT

BY J. E. C. CARR

the growth of art than the fulfilling of a cycle from renaissance to classicism and to decadence again: each renaissance in art and life must be something greater than the last; something must be gained, as it were, in each round of change, just as in the wise man's life the passing seasons seem more fruitful than of yore, and the moon of harvest looms more magical, more auspicious, than that which lit the wonderland of the child. It is in this sense that the term "modern" conveys the highest praise. A glance at the subject-matter of his ornament, his choice of light vegetable forms, symbolic rather than naturalistic in treatment, further allies him in our minds with that effort towards refinement and even subtlety of decoration which has followed upon that love of the material itself which marked the first stages of the revival of craftsmanship.

The inlaying of one metal with another forms an interesting process of obtaining simple decorative effects. The inlaying of brass into lead was known to the Japanese, and there are some very good examples at South Kensington Museum of stone

inlaid with lead. In Mr. Carr's experiments in this direction he has achieved some very good results. The wrought-iron bracket for oil lamp, has the back-plate inlaid in brass. The wrought-iron plate is pierced, and the lines of brass, cut to a square edge, inserted and then brazed at the back. Inlay or insertion of small surfaces of bright brass and other metals in carefully chosen parts of his lead glazing has also received his attention. To this method of decoration when applied to leaded lights we shall refer in a subsequent article. The colour of the brass,





WOOD PANELS DECORATED WITH BRASS

BY J. E. C. CARR



HANGING LAMP

BY J. E. C. CARR

both against the lead and the wrought and brightened iron, is engaging and pleasant. Another method of decoration in metal adopted by Mr. Carr is the application of pierced *repoussé* panels to wood, but the process may be open to question as being a little complex in proportion to the results obtained.

Among the most important things to remember about working in metals are the different ways in which the pieces may be joined. They can be hammered, welded, riveted, and banded in one and the same object, and just in proportion to the knowledge displayed by the craftsman in deciding the methods of attachment for the various parts of the object in process is success ensured. Unless these points are considered from the start, the spirit of the design will be lost in transferring and realising it in the metal.

But this knowledge of the material, and of

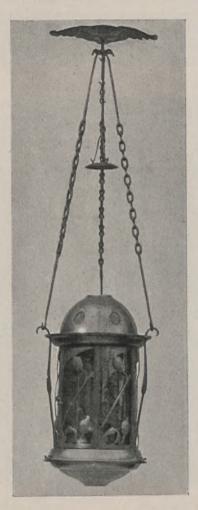
the ways in which it lends itself to being wrought and made into beautiful shapes, is not alone sufficient; there must be behind all design, as W. R. Lethaby observes, a personality expressing itself. That Mr. Carr does not always succeed in attaining the perfect expression, he



ELECTROLIER

BY J. E. C. CARR

would probably be the first to admit, but that is his aim; behind all his endeavours there is the definite search for beauty in form and in ornament. And, indeed, this sense of an individual motive, this power to strike a personal note in art as in literature, is the first qualification of the artist and craftsman. "Whoso touches him," as Whitman says, "touches a man." And in proportion as he grows in individual power his work will gradually become, if we may coin the word, not so much impersonal as superpersonal; for instead of isolating and withdrawing himself from humanity he will rather have steeped himself in universal feelings and experiences, so that we shall look finally to the artist as interpreter, summing up for us many things on which we have felt strongly but yet been dumb, revealing us to ourselves and giving us, indirectly, the relief of self-expression through our delight in what he has done. This, of course, cannot be fully attained until a larger public is educated to the appreciation of sound and beautiful work. We might almost put into the mouth of the craftsman a paraphrase of the familiar saying, "Let me make the songs of a nation and I care



HANGING LAMP BY J. E. C. CARR

not who makes its laws." Before the younger craftsmen will be allowed to make the furniture of the nation there must be almost revolutionary changes in its domestic habits and social ideals. Then alone will a people "lovely and pleasant in their lives" gather round them the proper appointments for beautiful living.

In passing with Mr. Carr through the rooms set apart for himself and staff, it was almost unavoidable that a certain interest should arise in his personality; and this in spite of a wish to keep attention chained to the finished and partly finished objects, and curiosity as regards his methods of work. Like other able craftsmen and designers, Mr. Carr comes from over the Border, and shows some signs of having been influenced by the same motives and from the same sources as the members of the Glasgow School of design. There is, however, but little trace of what has been called the "spook school," and if we may judge from the work he is at present engaged on, the tendency to attenuated forms in his decoration is less marked than in other men with whom he has something in common.

Designing in many materials has probably prevented any narrowness in methods of expression. Working in wrought metal by a craftsman responsive to the characteristics of the material produces certain qualities of line and mass. Working in wood balances this by calling for treatment in mass rather than in line.

Without a faculty for the perception of possible beauty in new ways his labours will be but dull and in vain. It is this gift from nature to man, this ability to grasp the potentialities of material, and even at times, if need be, to overstep the bounds and set at defiance the acknowledged conventions, that distinguishes the able craftsman and designer from the mediocre crowd. He is, as it were, master of materials: he knows their possibilities, and their limits, and where, and when, he can successfully work beyond them. When he arrives at this point in his development he can afford to occasionally ignore these conventions which the average designer finds necessary to assist him in his work. From heavy forging with hammer and anvil to the piercing of the thinnest sheet metal or the finishing of a dainty filigree ornament, there is scope indeed for diversity of power in adapting means suggested by nature and material.

Mr. Carr is alive to the occasional use of market forms when there is any possibility of utilising them to a beautiful end. In a previous number of The Studio there was illustrated a simple example of a



A LIFE CLASS AT COLAROSSI'S STUDIO

FROM A PHOTOGRAPH BY M. COLAROSSI

hanging lamp. Another is included here; and in both, the metal uprights are formed of ordinary small T-irons, bent to a graceful curve and then brightened. A fender of wrought steel or iron has the front rivetted to a T-iron, which forms the lower edge; the rivet heads are part of the decoration. The ductile nature of wrought iron lends itself especially to being worked in scrolls, waving lines, and foliage

that sweeps in the direction of the scroll; and although there are periods in its history when wrought iron is pierced, cut, and beaten, just as copper and brass, its decorative quality springs primarily out of its malleable characteristics and fibrous structure.

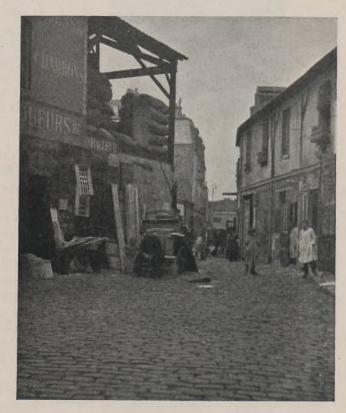
In late German work, when this, to some extent, was lost sight of, and its ornamentation became clever, ingenious, and elaborate, rather than beautiful, the suggestiveness of the material was ignored, and in place of simple beauty there is a tendency to use architectural forms, such as mullioned windows, and intricate tracery, in a way that seems appropriate to the material.

Reference has been made more especially to wrought iron, but Mr. Carr has produced one suitable lamp in brass. The curving line recurring in each panel is effective, the original losing much of the attenuated appearance of the sweeping line across the glass. It is, perhaps, a little reminiscent of Dutch metal work of the eighteenth century, but it is more

restrained in the surface treatment, more reticent and suggestive than full and robust in character, as in Dutch work.

One feels, rightly or wrongly, that the characteristics of an individual temperament will determine to some extent the kind of material in which a man will choose to work — that certain constitutional types are associated with different species of talent, quite apart from the influence

which a man's daily avocations will have on his physique. But as the plastic arts become more self-conscious in character and less dependent on technical *tours-de-force*, the old-world Titans of the chisel and the forge are re-incarnated in men who are, in a measure, scholars and scientists as well as craftsmen, and in whom the versatility so exceptional in a Cellini is not wholly out of reach. The



A CORNER OF STUDIO-LAND

FROM A PHOTOGRAPH BY CLIVE HOLLAND



A STUDIO COURTYARD

FROM A PHOTOGRAPH BY CLIVE HOLLAND

resources of civilisation have relieved them from the preliminary manual labour which their forerunners endured, and set them free for mental and æsthetic developments. Material is the speech-

stuff of the craftsman, the most potent medium between himself and his fellows; and through it, not his temperament merely, but all the racial elements in him, will inevitably take shape, whether they be the calm, practical energy and ready ingenuity of the Teuton or the wayward and passionate mysticism of the Celt. In whatsoever mood it come, his message may be prophetic, idealistic, and austere, or simply the expression of delight in beauty, the artist's pleasure in creating pattern out of natural form. Of this peculiar joy

in creative and interpretive labour, which is the reward of craftsmanship, the non-productive worker knows almost nothing. Mr. Carr is to be congratulated on his place among those who, having a fine instrument beneath their fingers, know how to manipulate it for the utterance of beauty, of individuality, and of intellectual power.

ADY ART STUDENTS' LIFE IN PARIS. BY CLIVE HOLLAND.

Paris has for many years been the Mecca of art students of both sexes. The reason for this is not far too seek. English schools of painting (with few exceptions) do not appear to encourage individuality, and more particularly the individuality of women, in art, however good the technical instruction given may be. Whether it be the glamour which has always enveloped Paris as an art centre, or the attractiveness of life "in the Quarter," it is difficult to say; but true it is, that the lady art students

of the present day are going to Paris in increasing numbers. That the life they lead there differs from that led by their male companions, both as regards its freedom and its strenuousness,



AN INTERVAL OF REST

FROM A PHOTOGRAPH BY W. R. JOHNS



A TYPICAL ARTISTS' DEPOT IN THE LATIN QUARTER

FROM A PHOTOGRAPH BY CLIVE HOLLAND

goes without saying; but it is sufficiently Bohemian for the most enterprising feminine searcher after novelty.

If she be very independent she will eschew the pension, run on more or less dull or English lines, in favour of an appartement au deuxième, or au troisième, working upwards towards the sky above to the seizième, according to her worldly wealth, or lack of it. The lady art student who lives au

première is a rara avis, or even perhaps has yet to be discovered. In this little appartement, which will in most cases be a bedroom, sitting-room and studio all in one, with a slip of a bathroom and kitchen, if she can afford it, she lives a solitary existence, varied only by the daily visit to the school or atelier to which she has attached herself, the incursions of artist friends (if she be emancipated these will be of both sexes); the occasional visit to a place of amusement, when an escort is available; or the equally occasional dinner at a restaurant. When her relatives come over they will be astonished at her emancipation, and they will often wonder how she manages to do most of her own house-

same time take art so seriously. How pretty some of these little appartements are, and how interesting! Few women are really untidy by natural inclination, and a girl's studio in Paris is usually a perfection of tidiness, compared with those of most men. In hers, little nicknacks grace the narrow shelf which in his is consecrated to tobacco jar, charred pipes, tubes of paint, a galley-pot of brushes soaking in turpentine, and possibly a razor and shaving brush.

work, cook, and at the

When she has been in the Quarter some little time she will probably have emancipated herself so far that she will even institute little functions in the form of studio teas or musical evenings, at which her girl and even men student friends will gather to drink the anglais, made from a treasured store which she brought with her, or some friend from England has smuggled for her, and discuss other people's work and Art matters in



THE PLACE BLANCHE NEAR THE SPOT WHERE THE MODEL MARKET TAKES PLACE ON MONDAY MORNINGS

FROM A PHOTOGRAPH BY CLIVE HOLLAND



A NEST OF STUDIOS, RUE FALGUIÈRE

FROM A PHOTOGRAPH BY CLIVE HOLLAND

general. How gay some of these little parties are! There is true Bohemian camaraderie about them and the visitors who attend them. Some of the art criticism would possibly make academic critics writhe; but it has the merits of outspokenness and point, which, alas! are not always distinguishing features of written art criticism. In the evening, when the shadows begin to fall across

the bare floors of these studio-homes, some one will sing, or perhaps-if the owner of the studio possesses a piano, some one will play on it or provide an accompaniment for a violin solo; for the violin has always been a favoured instrument in the Quarter, competing not unsuccessfully in popularity with the cornet à-piston of the male students. And although the performers may not be Marie Halls or Kubeliks, there is something about the playing which fits its surroundings and awakes sentiment in the listeners. Memories, perhaps, of some face seen for a moment in passing, or some day in summer twilight spent on the silver Seine, in the woods at Fontainebleau or in the wide fields surrounding some Norman or Breton hamlet frequented by painter-

Those lady art students who are less

enterprising, less Bohemianly inclined, may take up their abode in one or other of the pensions, which make a practice of catering for their needs. There they will meet other lady art students, possibly even lady medical students, would-be lady lawyers, and lady dentists, with a sprinkling of other women who have come to perfect themselves in the French tongue, and have taken up their abode in one of these solemn pensions of retrenchment by cheap living. The inmates of these houses, although presenting interesting types to the observer, do not provide the romantic element which is so fascinating a portion of the lives of their more emancipated sisters. They are mostly attached to the classes of the Académie Julian; the Académie Colarossi (formerly the Académie Suisse), founded as long ago as 1815; or to some other atelier. Possibly even, they may be working under the eye of an artist who takes pupils, instead of learning their art in the more cosmopolitan environment of the Académies.

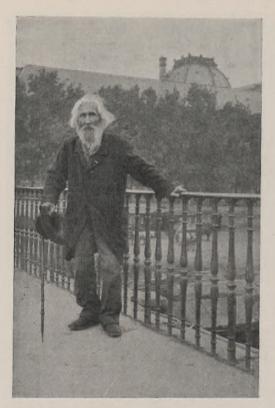
Sometimes, however, two or more girl students will club together, and run a little *minage* on the co-operative system. Such a plan will enable them to have a far larger studio than individually they could hope for; to engage a good model by sharing the expense, which is so heavy an item in the cost of picture-making in Paris, as elsewhere; and to live more cheaply than they could do if merely catering for themselves singly.

The life of the schools is intensely interesting, often amusing, and sometimes even tragic. The



A FAMOUS ARTIST'S CAFÉ, LATELY PULLED DOWN, AND NOW REBUILT ON LESS ARTISTIC LINES

FROM A PHOTOGRAPH BY CLIVE HOLLAND



A WELL-KNOWN MODEL OF THE SCHOOLS

FROM A PHOTOGRAPH BY CLIVE HOLLAND

stronger natures among the girl art students will probably decide upon attending one of the mixed classes, and there they will work shoulder to shoulder

with their brother art students, drawing from the costume or the living model in a common spirit of studenthood and camaraderie. At Colarossi's one morning there were five girls and half-a-score of men working at time sketches of a Spaniard in matador costume; except that 50 per cent. of the men were Americans, there was scarcely another instance of two of the workers being of the same nationality. A pretty Polish girl, in a painting smock so ornamented with the marks of paint brushes that it resembled more than anything

else a representation of Joseph's coat of many colours, was working next a Haytian negro; a countrywoman of Marie Bashkirtseff had her easel alongside that of a merry-faced Japanese. In another corner was an Italian girl of whom great things were expected, and her nearest fellow worker was a sandy-haired Scotsman. All were keen on their work, and even the intrusion of a comparative stranger interfered with them apparently not at all. Had he not been vouched for by one of the students who was an old member of the class, it is not improbable his reception would have been more lively than pleasant.

At most of the other studios very similar scenes are being enacted every day. In many of them there are at least three *cours* per day, the first commencing at eight in the morning, and ending at noon; the second an hour later and ending at five, and the third commencing at seven and closing at ten. The very earnest male students will sometimes attend all three, and one wonders how they can possibly stand the strain. The girl student, if she be an enthusiastic worker may possibly attend the morning and evening classes, resting in the afternoon or working at home in her own room.

In connection with most académies, Concours (exhibitions) are held several times yearly. At the Académie Julian there are five in each year, commencing in October and taking place in the last week of that and succeeding months. They are divided into (a) portrait study, (b) full-length figure of a woman, (c) full-length figure of a man, (d)



"THE LUXEMBOURG PALACE"

FROM A PHOTOGRAPH BY CLIVE HOLLAND



AFTERNOON TEA

FROM A PHOTOGRAPH BY W. R. JOHNS

torso of woman, (e) torso of man. During the other months, except for a vacation which may or may not be taken by the students for the purposes

of rest or outdoor sketching in the country, those attending the académies work hard without any exciting breaks such as are afforded by these Concours. Although there are separate classes for women who do not care to work side by sidewith men, the Concours are for both men and women competing together.

Monthly exhibitions are also held, at which the girls' work is shown with the men's, and medals and diplomas are awarded. As a rule, the studios are visited by different professors twice a week, very generally on Tuesdays and Fridays, when the

work of the students is criticised, not unfrequently very severely, and valuable sug gestions are made. Ladies are permitted to accompany young girl students, and to be present during the various classes. The general course pursued is very similar to that in an English Art school, the pupils proceeding from elementary drawing and classical antiques to that of the living model. But for the study of anatomy and drawing from the living model the opportunities provided are far greater than in the average English Art schools. Moreover, the individual talent and bent of each pupil is more carefully studied and fostered than with us. After a certain amount of progress has been made the pupil very frequently is allowed to paint pictures, under the eye of the eminent masters who visit the studio, destined if sufficiently good to be exhibited in the Salon. The advantage of this course of procedure over that of her painting uncriticised at her own room or studio is, of course, very material.

At most studios a model poses for eight hours daily, having an hour's rest at noon and ten minutes' rest out of each hour, the models being usually selected by the masters of the académie or by the votes of the students, according to the custom pre-

vailing. In Paris good models are, of course, far more easily obtained than in London. Many women and men, and even children, make a



AN OPEN-AIR JURY UNDER THE CHESTNUTS IN THE GARDEN OF THE LUXEMBOURG

FROM A PHOTOGRAPH BY W. R. JOHNS



HOMEWARD ALONG THE BOULEVARD RASPAIL AFTER THE MORNING CLASS

FROM A PHOTOGRAPH BY CLIVE HOLLAND

regular living by posing. The Model Market on the Place Pigalle on a Monday morning is thronged by all types of men, women, and children anxious to get an engagement for the week. Here a woman with a Madonna-like head, and there a man with a patriarchal beard as their chief points; another, a girl, lithe and elegant, from whom an artist would be able to evolve a Psyche or a Wood Nymph; yet another, of truly classical proportions, who sits for Juno and Greek goddesses; there a woman and a baby, the woman with a sad expres sion—cultivated, of course, as she earns her living by posing as the Virgin Mary, whilst her child has appeared in many pictures as the infant Jesus.

The fees for the different studios do not vary very much, and those for painting and sculpture are generally much the same. At Julian's the fees are, for the half-day:—

 I month
 60 francs.
 6 months
 250 francs.

 3 months
 150 ,,
 9 ,,
 350 ,,

 4 ,,
 200 ,,
 1 year
 400 ,,

For the whole day, which includes three classes:

1 month . 100 francs. 9 months . 600 francs.
3 months . 250 ,, 1 year . 700 ,,
6 ,, . 400 ,,

There is also a fee on entrance for an easel and painting stool, amounting to 10 francs.

At Colarossi's the tariff is a little lower; but, when all is said and done. there would probably be very little to choose between them. The classes include drawing and painting from the living model, sculpture, cours of costume and water-colours, sketching, and black-andwhite drawing, and decorative composition. There are also classes on Sundays for the costume model and for sketching. The fees payable at other schools are very similar to those already given, varying slightly with the importance of the académie and the eminence of the teachers. It is impossible to give any very accurate idea of the fees charged by well-known artists who take pupils; they vary so very considerably, and few students, comparatively speaking, avail themselves of this class of instruction.

As regards the cost of living in Paris whilst undergoing a one or two years' course of study, this varies with the needs of the individual. As we have before said, a considerable number of girls take furnished rooms, which can generally be

obtained within easy distance of the Académies at prices varying from thirty-five to a hundred francs per month, according to position of the house and the quality of the furnishing. Of course, attendance is not included, but the concierge or some member of his or her family will generally clean up, bring the bread and milk of a morning, and make themselves generally useful for a fee varying from five to fifteen francs a month. Indeed, many of these concierges make a very comfortable addition to their income by attending to the needs of the occupants of the buildings in this way. Some excellent rooms are obtainable in or near the Rue du Cherche-Midi. This remark especially applies to the Rue Vavin, the Rue Nôtre Dames des Champs, and also to those along the Boulevard Raspail, where some small and excellent flats can also be found.

Of the hotels and *pensions* it is unnecessary to speak in detail, but one of the best is a Villa des Dames in the Rue Nôtre Dames des Champs, and another is Washington House in the Rue de Milan. The excellent Franco - English Guild receives lady students at the house in No. 6, Rue de la Sorbonne, at a charge of from a hundred and

twenty-five francs per month; here also much information may be obtained by students as to the condition of study at the Sorbonne, the art schools and studios. The annual inscription fee, which includes the use of dining and reading rooms, is ten francs; and a good course of ten lessons in French can be obtained for thirty francs. At the Villa des Dames, one can have a good room and attendance with the usual meals for about forty francs per week, whilst the charge at Washington House is from twenty-five to thirty francs per week for similar accommodation.

A word of warning should be given to girl students intending to reside in Paris for art training against the ordinary hotels of the Quarter. These should be avoided unless vouched for by some responsible person, or an intimate friend. Few of them are good, and the company that one meets at most of them is quite unsuitable for ladies.

Few students remain in Paris the whole year round, returning either to their homes in England

or joining some sketching class in the country, or perhaps visiting some Norman or Breton "painter's paradise."

As to the total cost of a couple of years' art training in Paris, the fees as we have shown, would amount to from 500 francs (£,20); cost of painting materials, etc., 125 francs (£,5); furnished rooms, 750 francs (£30); attendance, 100 francs (£4); cost of living, 625 francs (£,25). And to this can be added at least the sum of 250 francs (£10) for incidentals. This amounts to a total of 1,850 francs (£94) per annum.

Should, however, a lady student choose to take up her residence in a *pension* or at an hotel, she will of course have to deduct the rent of room and cost of living, and substitute for these an expenditure of from £55 to £65 per annum, according to the room she occupies and the class of residence.

EWIS BAUMER'S COLOURED CHALK DRAWINGS. BY LEONORE VAN DER VEER.

LONDON has long been familiar with the work of Lewis Baumer through his book and magazine illustrations; but a recent exhibition at the Montague Fordham Gallery showed this clever young artist in an entirely new and captivating light, and one that is full of promise for the future. Mr. Baumer has struck out into fresh fields, fresh not only for himself, but for the great art-loving world as well, as the dainty reproductions accompanying this article will show. These drawings are quite unlike the work of any other modern artist. In truth, they seem little enough of the present day, but rather bear the impress of a past century, so delicately reminiscent are they of old-world romance and poetry. And yet, as is often the case with the awakening of talent, the beginning came by chance—an odd moment given to a trifling sketch



STUDY IN COLOURED CHALKS

BY LEWIS BAUMER

Lewis Baumer

of a pretty child; a cursory experiment in trying the effect of delicate touches of colour on a chalk drawing, and scarcely before the artist realised it there had opened up for him a fresh and altogether enchanting field for his labours. When he put away his working materials that afternoon, it was with the happy consciousness that his art held a great deal more for him than it had ever held before.

men whose art most appeals to him are French, Steinlen and Helleu, the fact that he takes great pleasure in their work does not influence his own independent style. His first art studies were pursued in the St. John's Wood's School, and later he spent three years at the Royal Academy. While still a student he began doing pen-and-ink drawings for "Punch," and other London weeklies, and because of his quick success



"VERONICA"

FROM THE DRAWING IN COLOURED CHALKS BY LEWIS BAUMER

This was less than a year ago, and already the little experiment of that day has developed into the best-loved ambition of the young artist's life—to make a name for himself as a maker of dainty chalk studies of women and children, and considering the rare charm of his first exhibition, one does not hesitate to predict an unqualified success.

Lewis Baumer is not only an Englishman by birth, but wholly and entirely an Englishman in his ideas and methods of work, and although the two in this branch of art he quitted the schools and set up a studio for his black-and-white work, which has for many years been well-known in England and abroad. Like most illustrators, Baumer had longings for colour work, and he took to doing colour illustrations for children's books, as well as writing nonsense rhymes, a very popular "Jumble" book being to his credit.

From his first ventures into the realms of colour he learned the rare charm of delicate blending, and

Lewis Baumer

the beauty of bright touches of colour on a ground of sombre tone; and his pictures were never agressively bright, nor marked by striking contrasts, but showed rather a refined understanding of the possibilities that lie in the sympathetic handling of pale tones. To this sense of delicacy in colour treatment the artist owes his present distinction in his new-found field.

Coming upon a collection of the coloured chalk

are done altogether in chalk, but the idea is largely the same—the introduction of delicately harmonizing colour touches on otherwise monotonously sombre drawings, and the result is altogether charming and artistic.

The expressing in a few lines of that which most men can only achieve by the closest attention to detail is Baumer's idea of a successful chalk study; and although the work looks sketchy, it is not



"ONE SUMMER AFTERNOON"

FROM THE DRAWING IN COLOURED CHALKS BY LEWIS BAUMER

studies by Baumer one is at first inclined to believe that they have come down from some past-century worker, so old-world are they in feeling and treatment. The first thought on seeing them is of some intangible reminiscence of certain drawings by Cosway, which were in reality done in quite a different way, being first outlined in chalk, and the features worked up in water-colour, with perhaps a touch of colour thrown on a knot of ribbon or dainty flounce. The Baumer drawings

done so quickly as might be imagined, but is often the result of the most careful thinking out beforehand, while his little introductions of colour are triumphs in artistic introspection. His feminine studies are amongst the most captivatingly dainty and refined conceptions imaginable, full of grace, and reminiscent of the days of lavender and old-fashioned English rose-gardens, and flower-scented air; and yet, in some mysterious way, the artist has shown them quite of to-day as

Lewis Baumer

well; the same sweet-faced girls one sees in the typical English home, blue-eyed and slender, gracing the simplest of muslin gowns and filmy hats. But the great thing about these studies of Mr. Baumer's is that in looking at them one is made to feel the exquisite daintiness of the picture, rather than the mere cleverness of the work; for the artist makes himself secondary to his study, and not every

As yet Mr. Baumer has made but few attempts at portraiture, feeling that where the effect must be gained by the employment of so few lines, and without any apparent attention to the small detail of feature and personality, his work is best given over to purely fanciful studies; although the one or two portraits done by him have been quite satisfactory, and no serious reason is apparent for his



"CLARISSA"

FROM THE DRAWING IN COLOURED CHALKS BY LEWIS BAUMER

worker can do that. How often in looking at a Helleu etching does one forget the dash and skill of the man with the dry-point, no matter how lovely the picture may be? The feeling that the work is so wonderful in technique and the draughtsmanship so true, is never wholly absent from one's mind; while a study by Baumer, skilful though it be in every detail, allures one entirely by its appeal to one's love for the refined and the beautiful.

hesitancy in developing his gifts further in the direction of portraiture. To be sure, any laboured working up would wholly take away the charm of the original idea, but to do portrait sketches is quite within his range, and the results could not fail to be both pleasing and artistic. The distinctive charm of the portrait sketch, as opposed to the fully worked-up canvas, is well appreciated, and in a medium so dainty, it should find its ideal interpretation.

LEAVES FROM THE SKETCH-BOOK OF PERCY WADHAM.

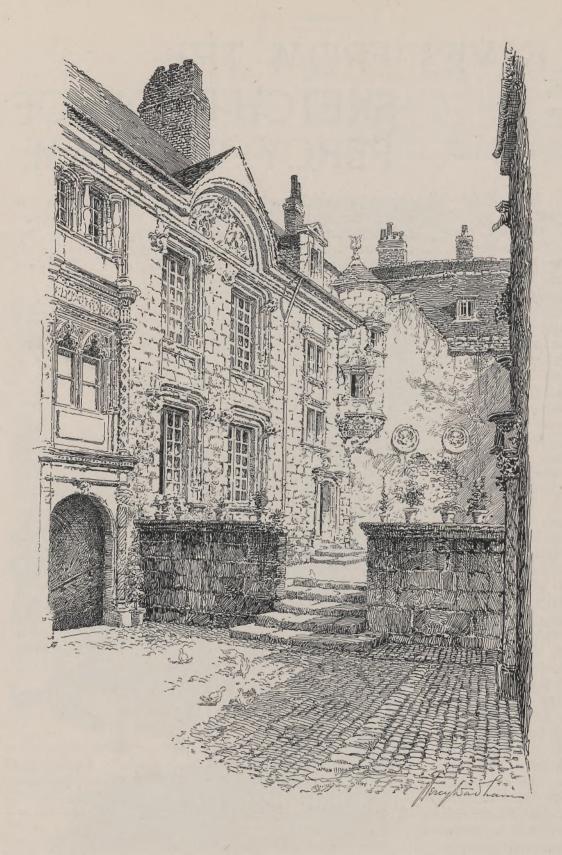
MR. PERCY WADHAM, whose drawings are here illustrated, is an Australian by birth, being the son of the late Hon. William Wadham, of Adelaide. Mr. Wadham received his early art training from the late T. S. Cooper, R.A., at Canterbury. Later he studied drawing under the late James Chapman, the intimate friend and fellow-worker of E. M. Ward,

R.A. It was originally intended that he should become an architect, but after serving his articles he forsook architecture, and for the past twelve years his work has been chiefly devoted to black - and - white drawing for book illustration. He has exhibited at most of the chief London and provincial galleries, and has contributed to many of the illustrated magazines. At the beginning of 1902 Mr. Wadham was elected an Associate of the Royal Society of Painter-Etchers, and he has been a member of the London Sketch Club since its foundation. The pen-and-ink drawings here reproduced were made during a tour in France.



" A Street in Vannes, Brittany"

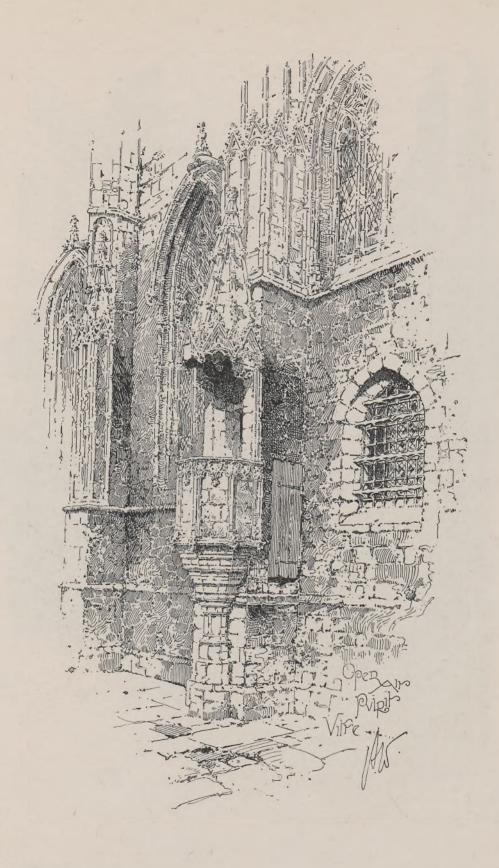
By Percy Wadham



"Courtyard of the Hôtel Lallemont, Bourges" By Percy Wadham



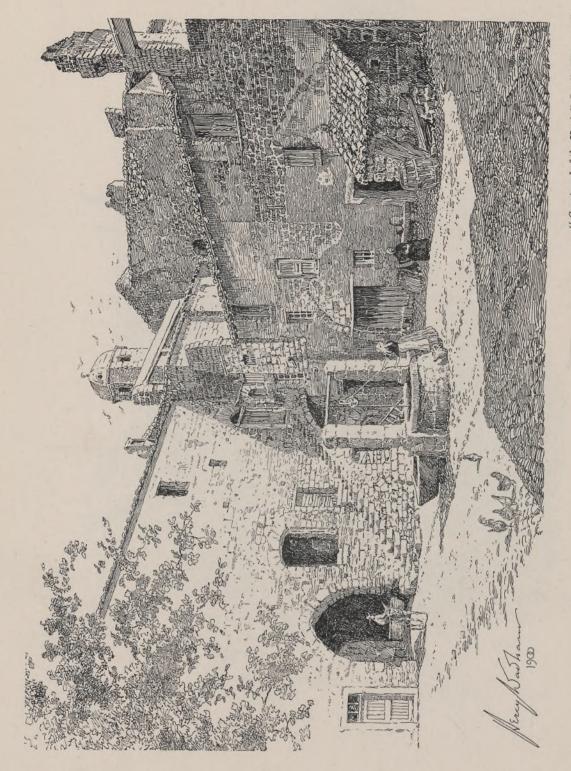
"An Old Court, Nevers" By Percy Wadham



"Open-air Pulpit, Vitre" By Percy Wadham



" South Door, Quimper Cathedral, By Percy Wadham

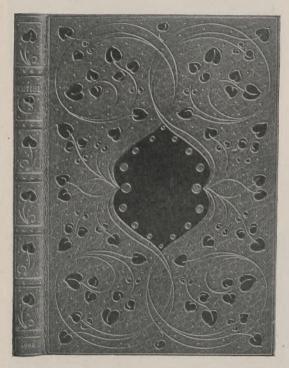


". Courtyard of the Hotel di Gondi, Villeneuwe". By Percy Wadham

STUDIO-TALK.

(From our Own Correspondents.)

ONDON.—The exhibition of the Society of Oil Painters contains a larger number than usual of pictures which are interesting both in subject and treatment. It is especially strong in landscapes and paintings of open-air subjects. The most notable of these are Mr. D. Y. Cameron's strong and dignified Norman Castle; Mr. J. Coutts Michie's luminous note of colour, Home from Pasture; Mr. J. S. Hill's Harlech, and A Wood by the Sea, both of which are finely composed and broadly handled; Mr. Leslie Thomson's At Lake, near Poole, a masterly study of Nature, and his more subtle arrangement, in delicate tones of grey-blue and golden yellow, which he calls Summer; Sir George Reid's Durham; and Mr.



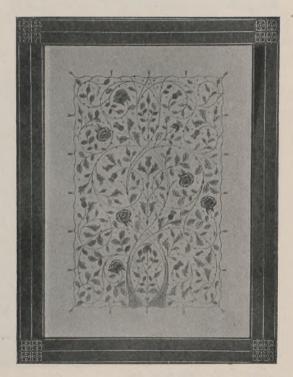
BOOKBINDING

DESIGNED BY J. H. GREEN TOOLED BY R. P. WARD

Hughes Stanton's masculine canvas, *Poole Harbour from Studland*, *Dorset*; and there are also admirable contributions from Mr. Moffat Lindner, Mr. A. G. Bell, Mr. W. Llewellyn, Mr. F. F. Foottet, and Mr. J. Aumonier. Among the figure pictures special attention is due to Sir J. D. Linton's *The Casket Scene from "The Merchant of Venice"*; to the delightfully idealised rustic figure, *Jill*, by

Mr. G. F. Watts; to the pretty study of a woman's head, A Spanish Belle, by Mr. Melton Fisher; to the costume pieces, When Thieves Fall Out, and A Song, by Mr. Talbot Hughes; and The Fishwife, by Mr. Edgar Bundy; to Mr. Arthur Rackham's brilliant fantasy, Rumpelstiltskin; to the exquisite study of figures in the open air, Sunshine and Wind, by Mr. Charles Sims; and to Mr. St. George Hare's accomplished subject-pictures, His First Letter, His Last Letter, and Maids who Love the Moon.

A new scheme of decoration has just been carried out in the galleries of the Royal Society of British Artists, and as a consequence the exhibition now open has a much more attractive appearance than any of those by which it has been preceded during recent years. The collection brought together is, moreover, rather above the average; it includes much that does the Society ample credit, and it is pleasantly varied. One of the most remarkable canvases in the show is Mr. F. F. Foottet's decorative landscape, a view of the India Office building from St. James's Park; and there is true originality in his fanciful composition To Morning. Mr. G. C. Haité's Queen Victoria's Jubilee, 1897, is a brilliant record of a remarkable

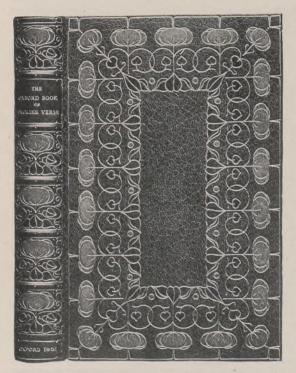


DOUBLURE

DESIGNED BY J. H. GREEN EXECUTED BY R. P. WARD

Studio-Talk

scene; Mr. A. Maclean's sea-piece, Freshening, is very well understood; Mr. Fred Whitehead's A Creek in Poole Harbour is serious and sincere; and Mr. Westley Manning's Crossing the Ford, and The Estuary, Poole, are good both in style and

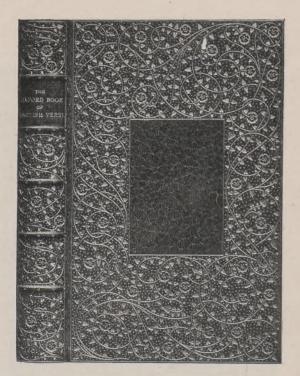


BOOKBINDING

DESIGNED BY J. H. GREEN TOOLED BY R. P. WARD

technical quality. Good things come, too, from Mr. A. E. Proctor, Mr. W. Fowler, Mr. Wynford Dewhurst, Mr. J. M. Macintosh, Mr. T. Robertson, Mr. W. J. Laidlay, Mr. T. F. Sheard, and Mr. R. Vicat Cole; and Mr. Hal Hurst sends a couple of clever portraits.

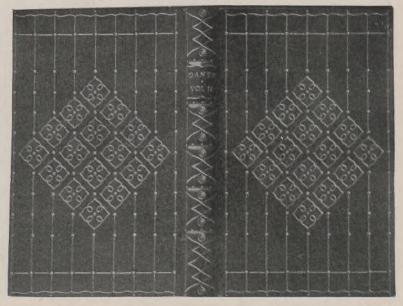
The Oxford Press has recently made considerable developments in the direction of beautiful bindings for their books, and we have pleasure in giving illustrations of five admirable examples of their work. The binding for the "Poetical Works of



BOOKBINDING

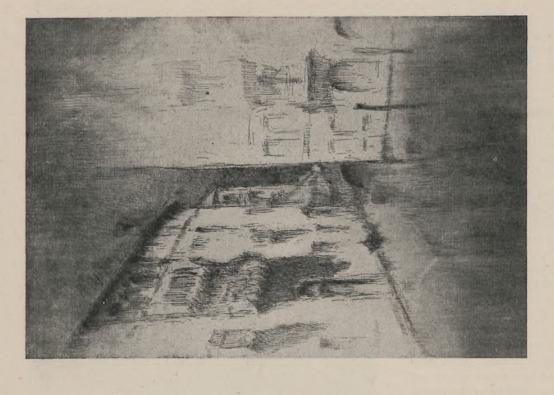
DESIGNED BY J. H. GREEN TOOLED BY S. S. TROUT

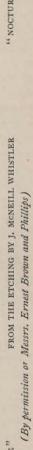
Whittier," illustrated on page 247, is in rose-pink levant morocco, the leaves inlaid in green. The "Oxford Book of English Verse," on the left-hand side of this is in red levant morocco, with a floral border of inlaid flowers and leaves, and the



BOOKBINDING

DESIGNED BY J. H. GREEN TOOLED BY R. P. WARD





" VENICE"



"NOCTURNE: PALACES" FROM THE ETCHING BY J. MCNEILL WHISTLER (By permission of Messrs. Ernest Brown and Phillips)

same work shown on the right-hand side is in dark blue levant morocco, with a free-scroll pattern inlaid with small flowers. Both these bindings were designed by J. H. Green. The "Oxford Miniature Dante" is in polished brown levant morocco.

In the autumn exhibition at the Goupil Gallery a group of landscape studies by Mr. Robert Fowler, the well-known Liverpool artist, calls for special mention. These studies, fourteen in number, are remarkably individual in manner and render in-

telligently effects of atmosphere and aërial colour. They are pitched in a high key, so that they are subtle rather than powerful in tone; and they are agreeably luminous in quality. In handling they are broad and suggestive; they have much significance of brush-work, and their unhesitating directness makes them more than ordinarily convincing. Another artist who works in water-colour with almost as much freedom as Mr. Fowler does in oils is Mr. A. Waterfield, by whom a collection of drawings was recently exhibited at the Woodbury Gallery. His best work is seen in his studies of atmospheric effects, but the power of draughtsmanship' and elegance of composition in his notes of Italian gardens and villas can also be commended.

Perhaps the completest demonstration which it is possible to make of Whistler's capacities as an etcher is that which has been attempted at the Leicester galleries. There the famous collection of Whistler's etchings and lithographs which was formed by Mr. Mortimer Menpes has lately been put on view. The great charm of this collection is to be found in the fact that it includes a large proportion of things which are almost unknown to the generality of collectors, and that many even of the more familiar plates are represented by impressions of the most delightful quality. It is especially rich in his figure-work and therefore the exhibition has afforded a peculiarly valuable opportunity of comparing the many phases of the artist's accomplishment and of arriving at a correct appreciation of his extraordinary breadth of scope and understanding of the resources of his craft. If any justification of his reputation had been needed, this exhibition would have supplied it in the fullest measure; nothing more convincing could be imagined, and nothing more fascinating to



PORTRAIT OF WHISTLER'S MOTHER FROM THE ETCHING
BY J. MCNEILL WHISTLER
(By permission of Messrs. Ernest Brownland Phillips)

Studio-Talk



"FROM PICKLED-HERRING STAIRS" FROM THE ETCHING BY J. MCNEILL WHISTLER (By termission of Messrs. Ernest Brown and Phillips)



"PARIS: L'ÎLE DE LA CITÉ" FROM THE ETCHING BY J. MCNEILL WHISTLER (By permission of Messrs. Ernest Brown and Phillios)

every lover of exquisite originality and masterly achievement.

Another collection of etchings which was artistically of high importance was presented by Mr. R. Gutekunst at his gallery in King Street, St. James's. It consisted of a small group of plates by Corot, Millet, Daubigny, and Jacque, and included several things which are rare and eagerly sought after by collectors. The Corot prints were the most charming in their assertion of the finer qualities of etching, and in their revelation of a correct pictorial intention; but those by Millet, with their monumental breadth of design and strength of touch; and those by Jacque, with their dainty elegance of manner and technique, seemed scarcely less accomplished. Daubigny alone failed to interest; in his etchings the serenity and repose by which his pictures are distinguished is not to be found. Apparently the medium did not suit him, and he tried to gain with it results which were not quite suitable.

Sir E. J. Poynter has been holding in the galleries of the Fine Art Society an exhibition of

his water-colour drawings, and of his sketches and studies in monochrome. The water-colours - landscapes, portraits, and imaginative figure subjects -were, on the whole, disappointing, for too many of them were spoiled by his habitual trick of over-elaboration, and were lacking in spontaneity and brilliancy of method. A few only of the slighter sketches, like the Sketch in the Roman Baths at Bath, and the landscape, In Dunrobin Glen, deserve to be recorded as achievements of the right type. But among the chalk studies there were many interesting examples of searching observation and learned draughtsmanship. The studies for one of the figures in The Storm Nymphs, for the armour in the St. George mosaic, for an angel's head for

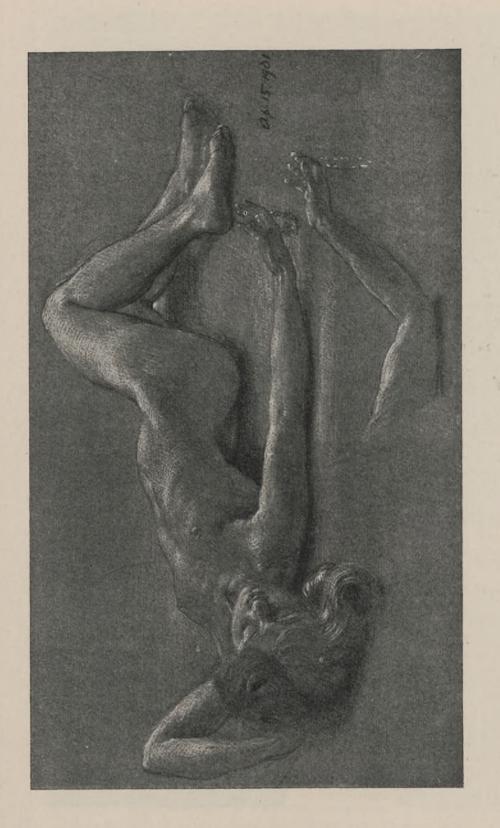
the mosaics in the dome of St. Paul's, for a man's figure in *The Queen of Sheba*, for *A Figure of St. Stephen*, and for the dress in a portrait, are worth remembering, and the pretty head a *Study for the Vision of Endymion* can be praised unreservedly as perhaps the best thing of its kind in the whole collection.

The brothers Maurice and Edward Detmold, who have made a well-deserved reputation during the last few years by the strength and originality of their work, have now at the Dutch Gallery an exhibition of water-colour drawings which can be heartily praised. These drawings, intended mostly as illustrations for Rudyard Kipling's "Jungle Book," show to great advantage the original combination of realistic detail painting and decorative arrangement which has been from the first one of the greater virtues of the artists' style. Some of the drawings-for instance, Kaa, the Python, the Study of Sea Bream, and Rikki-tikki-tavi-are superlatively able in their imitative exactness; and in all of them there is a freshness of idea which is most acceptable.



STUDY FOR "THE VISION OF ENDYMION"

BY SIR E. J. POYNTER, P.R.A.



STUDY FOR "THE STORM NYMPHS" BY SIR EDWARD J. POYNTER, P.R.A.

Studio-Talk



STUDY FOR ONE OF THE FIGURES IN
"THE QUEEN OF SHEBA"

BY SIR E. J. POYNTER, P.R.A

The exhibition of the London Sketch Club, held recently in its new quarters at the Doré Gallery, included a larger number than usual of important works. Among them a note must be made of Mr. Dudley Hardy's Landing Fish, Boulogne Quay, Mr. Lee Hankey's Reminiscence of Rheuse, Mr. A. E. Proctor's The Gleaner's Rest, Mr. Lawson Wood's When Ignorance is Bliss, Mr. Walter Fowler's Passing Clouds, Mr. Robert Hume's The Silver Sands, Mr. H. K. Rooke's Near Hurst Castle, A Brittany Pastoral by Mr. Claude Hayes, and the drawings by Mr. Cecil Aldin, Mr. Hugh Thomson and Mr. F. Sandys. The collection numbered altogether nearly two hundred paintings and drawings.

The representative gathering of Whistler's etchings in Messrs. Obach's gallery can be accounted a very convincing demonstration of the powers of the artist. It certainly proved beyond dispute his wonderful mastery over this form of artistic practice, and his rare appreciation of the possibilities of etching when handled by a man who could free himself from the control of tradition and express himself in his own way. The phases of his development could be well studied in the exhibition, for it included examples of his work at all periods, and showed adequately the many ways in which he applied his knowledge, so that it provided a sufficiently ample summary of his convictions and methods. Apart from its historical value, the show was supremely interesting as a display of exquisite works of art, each one of which could be lingered over and enjoyed by every lover of fine achievement.



STATUETTE BY EFFIE STILLMAN
(See Brighton Studio-Talk)



STATUETTE

BY EFFIE STILLMAN

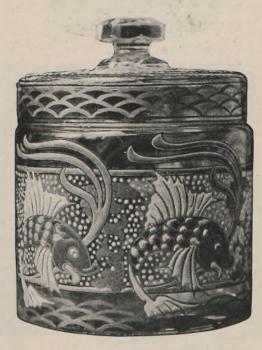
RIGHTON.—An Arts and Crafts Exhibition of more than ordinary interest has recently been opened in Brighton, and has attracted a great deal of attention. A large number of the exhibits were of the highest quality, both of design and workmanship, especially worthy of notice being those of Miss Nelia Casella, Miss Effie Stillman, and Mrs. Coronio.

Miss Nelia Casella's enamelling on glass is an attempt to recover the art which the Arabs excelled in for the decoration of the hanging lamps in their mosques. The design is carried out in many colours on the surface of the glass, and then fired. The glass bottle here illustrated is pale green and blue in colour, and stands about ten inches in height. In the glass jar, which measures five inches, every fish shows a different combination of colours—blue and black, white and green, white and blue, and two shades of green. The seaweed is in green outlined with red, while the scollops are dull gold.

The tumbler has a turquoise band with dull gold border, the leaves are in various shades of green outlined in red, the spots below are in gold, and above the band white surrounded by gold.

The wax miniature by Miss Casella, illustrated on page 257, is five inches in length. The modelled wax represents a pale-faced boy, with dull red hair, wearing an open black coat edged with gold, and showing a green vest and sleeves slashed with mauve. The buttons and jewel are real pearl and stones.

The two statuettes by Miss Effie Stillman are finely modelled, and do this clever sculptor the greatest credit. Mrs. Coronio's embroidered book-cover is particularly gorgeous and harmonious in colour. The drapery of the figure is in a beautiful blue, which, on the other side, is carried out in the ribbon with the inscription. Each rose is differently rendered and shaded in lovely pinks and reds. The background is a creamy shade of linen. The illustrations will give a general idea of the various exhibits described, so far as it is possible to do so without the aid of colour.



ENAMELLED GLASS JAR

DESIGNED AND EXECUTED BY NELIA CASELLA

Studio-Talk

EWCASTLE-ON-TYNE.—The Pen and Palette Club of Newcastle-upon-Tyne has, in various ways, been celebrating the 150th anniversary of the birth of Thomas Bewick, the restorer of the art or wood engraving. The most important part in these celebrations was the exhibition which was held



ENAMELLED GLASS

DESIGNED & EXECUTED BY NELIA CASELLA



ENAMELLED DESIGNED AND EXECUTED GLASS BOTTLE BY NELIA CASELLA

tail-pieces were included—numbered about 1,400. In addition to these were blocks used for illustrating various other works.

in the Academy of Arts of the works of the great wood-cutter.

The exhibition was representative of the whole of his artistic achievements—the whole of the blocks used in the production of the various editions of his "History of Quadrupeds," his "History of British Birds," "The Select Fables" and the "Memoir." In the latter was included the finished woodcuts for the proposed "History of Fishes," which, unfortunately, was never brought to a conclusion. These blocks alone—in which, of course, the



BOOK COVER

DESIGNED BY SIR E. BURNE-JONES EMBROIDERED BY MRS. CORONIO

Studio-Talk



COLOURED WAX MEDALLION

BY NELIA CASELLA

Bewick in lead-pencil, and followed over by his daughter Jane in ink. The number of first impres-The wood-cut that gave rise to the greatest sions taken from the block of The Chillingham Bull —that is, before it split—is variously stated; the

Bull, not alone for its tragic fate and the sentiment surrounding it for this reason but for its beauty and the artistic skill shown in it. There were only a few impressions taken from it before the block split. This was caused by Bewick leaving the block on the windowsill of the printing office, where the sun falling upon it caused the joints of the block to open. Several attempts were made to remedy this, with only partial success. The block is now clamped in metal, and the cracks are wide and distinct. The exhibition was also rich in first editions of Bewick's works, some of which were presentation copies to his children. One remarkable copy contained marginal notes on the tail-pieces, written by

amount of interest was that of The Chillingham



POTTERY WARE

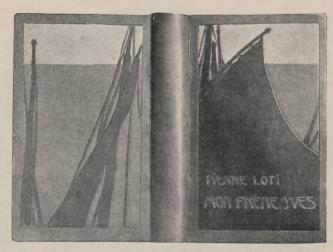
(See Paris Studio-Talk)

BY E. LACHENAL

number varies from four to ten. There were five on exhibition here. The artistic interest in the exhibition was greatly increased by the number of very fine first-state impressions from the blocks. The water-colour drawings showed a dexterity and regard for colour and line quite remarkable even compared with works of the present day, and were astonishing as being the products of a time when water-colour was little known or pursued,

ARIS.—It is sufficiently rare to find artists nowadays devoting their time to works of religious art, which is a great pity—since nothing could exceed the ugliness of the objects manufactured at

the present day for our churches. A happy effort in the direction of a revival of religious art has just been made by M. Serrurier, the indefatigable Liége



BOOK-COVER

BY C. MÈRE AND F. WALDRAFF

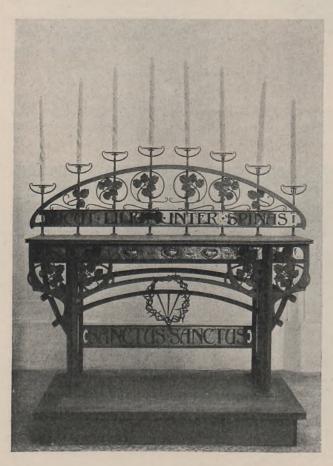
decorator, and at the same time a constant exhibitor at our Parisian displays. The altar and the stained-glass which he has executed lately in

no way imitate the styles of the past, thus breaking away from an irritating tradition. The altar is perhaps a little slender for a large church, but one can well imagine it in some country chapelle. It charms the eye by the felicitous lightness of its lines, and it has the further merit of not being overgilded. It is ornamented with wroughtiron work in graceful curves.

At Bernheim's, Pissarro's eldest son is exhibiting, under the pseudonym of Manzana, a number of landscapes strongly inspired by his father and by the impressionist masters. The young artist is at present somewhat undecided as to his bent, and one must wait before passing definite judgment on him.

A more characteristic display is that at Durand-Ruel's by M. d'Espagnat, to whose gifts as a decorator I have already often referred. His drawing may be a little uncertain at times, but special mention should be made of his Bain, his Pussage du gué, his Guirlande de fleurs, and other compositions of frank and tasteful colouring.

M. E. Lachenal, whose interesting ceramic work was recently referred to



ALTAR

DESIGNED BY G. SERRURIER



BOOK-COVER

BY C. MÈRE AND F. WALDRAFF

in these columns, has just held an exhibition at Georges Petit's. The work there shown—three pieces of which are illustrated on page 257—confirmed us in our favourable opinion of his talents.

M. Clément Mère and M. Frantz Waldraff, two busy collaborators who exhibit at the Société Nationale, have realised clearly that art-binding has a new rôle to play, and in this direction their efforts-for which we must wish all success -will tend. And, meantime, while they are bringing about the evolution one can foresee in the case of artists showing so thorough a mastery of all the processes, we may remember how happy were some of their latest productions. At the last Salon of the Société Nationale their show-case was one that deserved the interest it aroused. Among their exhibits two especially attracted me; one, a binding for "Les Prières" of the poet Francis Jammes, with big white flowers in the foreground standing out against a twilight sky; and the other a binding for Loti's "Mon Frère Yves," of a simple and bold appearance which pleased me greatly.

M. Pierre Roche is one of those artists whom it is always a pleasure to meet again in the exhibitions, so great is the variety of his methods and his inspiration. One is astonished to discover how much this artist knows of things, how ingenious is his fancy, how sure his knowledge. Indeed, he is so "various" in his manifestations that in the eye of the great public he does not hold that place which is really his due; moreover, he sometimes disconcerts the somewhat superficial amateur. In reality Pierre Roche has a very original talent. His experiments in gypsography, which strike the eye like a lithograph in colours, and his glass-work are curiously novel. He has done much, too, in ceramic work: in collaboration with Bigot, who has always carried out his ideas admirably, he has sought and found many new motifs. In one of his fountains he has grasped the practical and decorative utility of stoneware. There is nothing,



BUST OF SAINT-JUST

BY PIERRE ROCHE



A HOUSE IN BRITTANY

F. OLLIVIER, ARCHITECT

we see any work which shows some spirit of creativeness while remaining faithful to the fundamental principles of French architecture. This, however, we are happy to find in M. Felix Ollivier, who has lately built at Tréguier the charming manor-house of Kestellic, of which we here give views. While providing for all the requirements of modern life, M. Ollivier has preserved the character, at once rural and dignified, of the old houses of the Breton gentry. He has taken advantage of the mildness of the climate to get many windows, terraces and loggias on the side towards the river, without making the building heavy. One of the characteristic conditions of design in a land of granite rock is simplicity in the treatment of the stone, not excluding elegance and a sort of stalwart beauty. This robust masonry of ponderous materials, with the root of fine slating, impresses us with a sense of harmony and permanence. Finally, and it is not its least merit, M. Ollivier's manorhouse admirably suits its setting of rather stern and sober natural beauty.

H. F.

down to the very lead, to which the artist has not assigned successfully some æsthetic rôle. Nor must we forget Pierre Roche the sculptor. In his Bust of Saint-Just he gives us the image of one of the most enigmatical and most curious of the heroes of the

French Revolution—one about whom we possess so few "documents." Just as Pierre Roche has represented him do we picture this elegant and cruel personage, who, however unsympathetic, at least knew how to die, when his hour came, with equal pride and indifference.

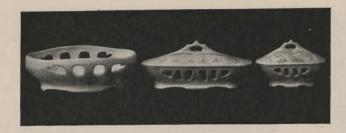
As we note, in exhibitions or in the streets, the recent work of French architects, we never fail to be surprised by the number of men who either are servile followers of tradition or else cast it off completely. Very rarely do

BERLIN—The English saying, "Show me your friends and I will tell you who you are," has its parallel in the German Spruch, "Show me how you live and I will tell you who you are."



A HOUSE IN BRITTANY

F. OLLIVIER, ARCHITECT





POTTERY

DESIGNED BY WILLY O. DRESSLER

No doubt there is a good deal of truth in the latter, for are not the homes of a people to a certain extent characteristic of those who dwell in them? The axiom is probably more applicable to the middle classes than to any other, for the homes of the more wealthy classes are, more often than not, the result of the art-decorator's taste, and therefore do not partake of the individuality of those who live in them; whereas the less wealthy usually make their own surroundings, taking pleasure in having all to their own particular taste.

Since the extraordinary development of decorative art in Germany, artistic interiors have been made possible to the middle classes, whereas formerly they were only attainable by the rich. One result of the introduction of artistic and yet inexpensive decorative work into the more modest dwellings, is the applying of art designs to the various minor details. For instance, not so very many years ago, most of the fancy needlework found in German homes was of the Berlin woolwork order, which was applied to draperies, cushions, footstools, screens-in fact, everything where needlework was or was not appropriate; whereas, now that artists devote their time and attention even to designing all kinds of fancy work, such details, in a well-got-up, present-day, modern German

home, are artistic and in keeping with the surroundings.

The illustrations here given of sofacushions and ceramic work are from designs by Mr. Willy O. Dressler of Berlin. The designs for cushions are sufficiently original, without being peculiar; the colouring never obtrusive, but always in good taste. The toilet set is neat in design and practical in form, no attempt having been made to overload with decoration.

A. H.

ÜBECK.—The general advance of the applied arts and crafts throughout Germany is making itself felt in the older provincial towns, especially those of the Northern coasts, with a commercial or sea-faring population. We here present to our readers two examples of modern living-rooms, designed and carried out by the firm of Wasserstradt Brothers, of Lübeck. The drawing-room is in dark polished mahogany, the metal

ornaments are in dead gold, the cut glass set



lug

DESIGNED BY WILLY O. DRESSLER

Studio-Talk



EMBROIDERED CUSHION COVERS DESIGNED BY WILLY O. DRESSLER

Studio-Talk



CUSHION COVER

BY WILLY O. DRESSLER

in a framework of wood. The walls are covered with striped and watered moreen; a cornice 28 inches in depth is carried round the room. The furniture is upholstered with material patterned in heliotrope and pale green on a gold ground. The sofa in the corner has shelves at the back for books or ornamental objects, and at the same time is a comfortable seat or couch. It must be remembered that in a German drawing-room there is no open fireplace, such as forms the centre of an English sitting-room, and that a different arrangement becomes inevitable. The coloured glass in the windows shows a view of the old Hanseatic town, for the citizens are proud of their history.

The bedroom is in maple stained green, designed to the order of a merchant in the city. This execution is excellent, combining comfort with careful workmanship in the best materials. The light tones of the hangings, walls, marble fittings, and the bordered carpet form a pleasing contrast with the dark-green woodwork. The light comes in brightly, but not blindingly, through the ground-glass windows. A gas fire occupies a chimney place of yellow marble, with beaten copper fittings; the ceiling is white, with light wooden beams. Over the bed is a landscape elaborately executed in inlaid wood.

W. S.



BEDROOM

DESIGNED AND EXECUTED BY THE BROTHERS WASSERSTRADT

EUCHATEL. - The exhibition of paintings here was noteworthy this year. Without showing any marked difference, it was an advance on its precursors in freedom from certain conventionalities. The larger number of the exhibitors were artists of Neuchâtel, and it is curious to see so large an output and so considerable a body of artists in so small a canton, numbering about 150,000 souls in all. The town picture-gallery, containing works for the most part by native painters, shows a distinctly local and very vigorous artistic tradition, founded early in the nineteenth century by a small group of artists. The juniors of to-day have a really strong school behind them -not only Robert Fleury and Calame, but others known out of their own country: Maximilien Meuron and his son Albert, Léon Berthoud, Bachelin and, more lately, C. E. Dubois and Paul Robert. They carry on tradition with much success in the biennial exhibitions of the Society of the "Fiends of Art." The show this year included several works in oil and water-colour of much refinement and skill. There was not, indeed, any racial unity of character or national style; but, side by side with the evident influences of Paris teaching, and works displaying only the facile qualities of manual technique, some really distinct individualities had found original modes of personal expression.

HARLOTTENBURG. We give on the opposite page a reproduction of a portrait-bust of the late Professor Mommsen, the work of the sculptor Carl Pracht, of this town. The bust was modelled from life in the year 1896, and Mommsen was so pleased with it that he gave the sculptor a number of sittings for the execution in marble. With the exception of R. Begas' bust, which was presented to Mommsen on his 70th birthday, and von Lenbach's painting, this is the only existing portrait.

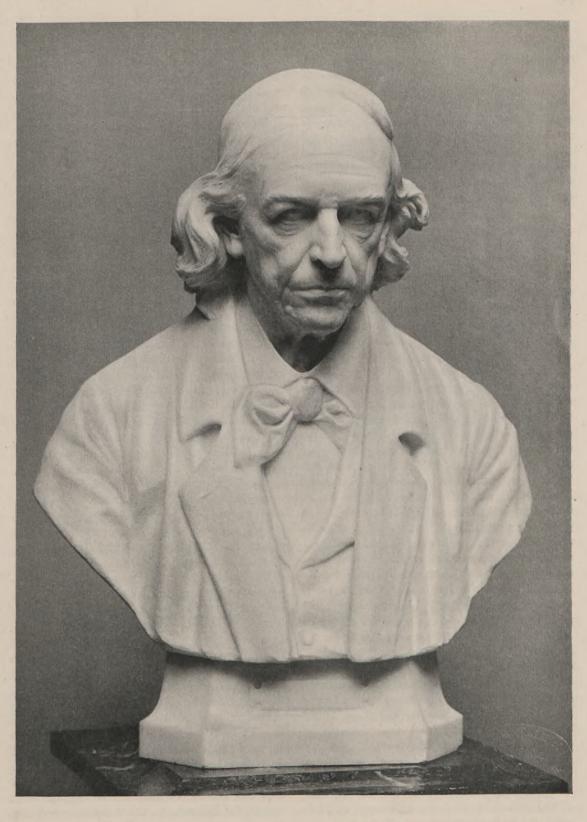
REVIEWS.

The Work of John S. Sargent. With Introductory Note by Mrs. MEYNELL. (London: Heinemann). £6 6s. net.—Of the three great American painters who during the last half-



DRAWING-ROOM

DESIGNED AND EXECUTED BY THE BROTHERS WASSERSTRADT



PORTRAIT BUST OF MOMMSEN BY CARL PRACHT

century have elected to make England their home, and to produce in it their most characteristic work, Mr. Sargent is the one who has been the least affected by the influences of his alien surroundings, for there can be no doubt that his paintings would have been very much the same wherever they happened to be produced. Born in Florence in 1856, John Singer Sargent's earliest essays in art were copies of portraits by the great Italian colourists. He showed in them so much talent that, in 1874, he was taken to Paris by his father, who obtained for him admission to the studio of Carolus Duran. The fashionable portrait-painter at once recognised in the neophyte a kindred spirit, and it was by his Portrait of Carolus Duran, exhibited at the Salon in 1879, that the young American may be said to have struck the keynote of his future success, such true intuition does it show into the character of his master. In 1883 Mr. Sargent came to London, and began his successful career as a portrait painter par excellence; though his few figure subjects, such as his earliest exhibited work, En route pour la Pèche, and his Venetian interiors prove that he could have won distinction in many other directions. Although he undoubtedly shares the insight into facial character and the love of refined and luxurious surroundings of his great teacher, it is only in his earlier portraits that Sargent can be said to have been much influenced by Carolus Duran. He very soon struck a note of marked originality, for, whereas the courtly French painter, as a general rule, gives more attention to the details of his sitters' costumes than to themselves, the American subordinates everything to the individuality of his subject. Turning over the beautiful series of photogravure reproductions in the costly volume just issued, which interpret with great fidelity the subtle characteristics of the examples given, it is impossible not to be struck with the unity of purpose they display. The portraits of members of the English nobility vividly reflect all that those who sat to him themselves most highly valued: their refined breeding, their air of distinction, that indefinable something which seems to raise them above their fellow men; yet withal-and this is the true secret of the artist's popularity-never raising the veil of reserve shrouding the inner ego of the aristocrat. There is, indeed, no doubt that half the popularity of the painter of the fashionable world would be gone, did he betray the secrets of what is, to some extent, a confessional, and show his patrons themselves as others see them. It is for this reason

that Mr. Sargent's portraits of young women and children are the most pre-eminently successful. In his Ellen Terry as Lady Macbeth for instance, in spite of the tragic intensity the wonderful actress has managed to assume, much of her own sweetness and grace shines, as it were, through the character of the murderess; his Lady Hamilton, Lady Agnew, and Duchess of Portland are realisations of true noblewomen, who would have adorned any station to which they were born; and in his exquisite group of children, Carnation, Lily, Lily, Rose, he has rendered with marvellous intuition the, as yet, unspoiled natures of his happy-hearted little models. A very beautiful portrait of an older woman is that of the philanthropist, Miss Octavia Hill, a fine presentment of a fine character; and of the likenesses of men may be specially noticed those of the poet Coventry Patmore, whose self-appreciation and satiric humour are brought out with almost cruel skill; the chivalrous yet stern soldier, Sir Ian Hamilton; the determined, dogged-looking President Roosevelt; and the graceful, aristocratic Lord Ribblesdale, whose whole pose is instinct with restrained vigour and animation.

Hans Holbein the Younger. By GERALD S. DAVIES. (London: George Bell & Sons.) £5 55. net.-In this truly noble monograph on the life and work of one of the greatest masters of the sixteenth century, whose "gift of limning" has never been excelled, Mr. Davies has successfully grappled with the many difficulties with which his path was beset. Out of the overwhelming mass of material at his command he has selected the essential only, refraining from spoiling the dignity of his narrative by the inclusion of extraneous gossip, at the same time weighing well the evidence for every assertion to which he has committed himself. He realises the artist, though not, he says, as thoroughly as he could wish, through his numerous works; the man he is content to see in outline only. In his discussion of the many vexed questions of attribution Mr. Davies, whilst giving due weight to the opinions of other experts, fully maintains his own independence of judgment, and has declined to admit in this list of the genuine works of Holbein any that are in the least doubtful. In his verdict on what may be called the historical interpretation of the paintings under discussion Mr. Davies is equally free from bias. regard, for instance, to the much-discussed Ambassadors—a notable instance, by the way, of the deterioration resulting from so-called restorationthis most judicial critic rejects the carefully worked

out theory of Mr. W. L. Dickes, as to the identity of the figures embodied in his recently published "Ambassadors Unriddled," and declines to express any further opinion than that he partially accepts the view of Miss Hervey, founded on the seventeenth century parchment discovered by her in 1895. "The question at issue," he says, "is one of the value of evidence on one side or the other," a value that must be assessed by each student for himself. The exquisite reproductions of typical and thoroughly well authenticated examples of Holbein's work given in this beautiful volume-which, in view of the number of photogravures it contains, is a marvel of cheapness-are fully worthy of the scholarly letterpress they adorn. The Longford Castle Portrait of Erasmus and that of the Louvre are both masterpieces of translation into black-andwhite of the subtle tone values of the originals. The Jeweller Hans of Antwerp from Windsor Castle and the Bonifacius Auerbach of the Basel Museum lose not an iota of their remarkable technique; in the Ambassadors, the tragic mischief wrought by alien hands is all too evident; the Anne of Cleves of the Louvre retains its quaint charm and distinction, and not one of the many renderings of the famous Meier Madonna of Darmstadt can be said to rival that given here. The reproductions of the designs for glass, with their skilful recognition of the limitations of the medium in which they are to be worked out; the chalk drawings of heads-of such infinite value to the student-and the marvellous series of wood-cuts are all of equally high excellence, whilst absolute completeness is given to the publication by the addition of such minor proofs of the master's versatility as his drawings for jewels and book-

A Book of Country Houses. By Ernest Newton. (London: Batsford.) 21s. net.—There is, perhaps, no branch of art in which the education of the general public has been more neglected than that of domestic architecture, yet it is, perhaps, the one in which good teaching would yield the most useful results. It is indeed rare to meet with an expert, able and willing to give the results of his experience in a form likely to be of any real use to those who wish to build for themselves a home in the best sense of the term, in which suitability, comfort and beauty are combined. That Mr. Ernest Newton, who is one of the best living designers of such homes, has already done much to dissipate the ignorance that so long prevailed is proved by the fact that his little book, published in 1890, went rapidly out of print, whilst the hints given in it were largely followed by house builders, professional and amateur. In the new volume the numerous illustrations, which include plans, single rooms, and completed designs, the architect has given a selection of the best work he has produced during the last ten years, in which he has indeed fully carried out his own ideal and proved the truth of his assertion that, "although house building is very much a practical art, the practical requirements may be met gracefully and pleasantly; there is scope for dignity, humour, even romance. But," he adds, "the house-planner must recognise his limitations, and it is often this recognition which is the secret of complete success."

Old English Doorways. By W. GALSWORTHY DAVIE and HENRY TANNER, jun. (London: Batsford.) 21s. net. - The fine collotype reproductions of photographs, taken by the well-known expert, Mr. Galsworthy Davie, in this delightful volume, include a truly remarkable series of typical examples of Renaissance doorways, the earlier of which are arranged in historical sequence, so that the gradual architectural changes reflected in them can be easily studied; whilst the later specimens, produced when their style had become fully established, are arranged in groups. In his all-too-brief explanatory notes Mr. Tanner, who has made English wood-work his special study, explains that in order to do full justice to the subject it was necessary for him to supplement Mr. Davie's photographs by sketches made on the spot, to elucidate their details, and these sketches will be found not the least useful feature of a book which should be studied by every modern architect, so rich is it in suggestions for the adaptation of the old in the new.

Nature's Laws and the Making of Pictures. By W. L. WYLLIE, A.R.A. (London: Edward Arnold.) 15s. net.—To write a book on a subject generally considered too technical for the general public, and needing to be mastered by those who intend to become professional artists alone, in such a manner as to interest all into whose hands it may fall is indeed a tour de force. Yet this tour de force has been successfully achieved by Mr. Wyllie in his remarkable volume, with its wealth of original illustrations, that should be studied not only in schools of art properly so-called but wherever the young are being trained to take an intelligent interest in the world in which they live; for it teaches the eye how to see and the brain how to understand what it sees, as well as the hand how to interpret the comprehended vision. Wisely taking it for granted that what he has to say is

worth the saying, and without Preface or Introduction, the well-known painter plunges direct into his subject, apologising for treating his readers as children, but justifying that treatment by the luminous lucidity with which he makes clear the simple yet all too little understood principles of perspective; the inimitable rigidity of the working of Nature's laws, in spite of her apparent fickleness. Even without the instructive text to which they form the comment, the spirited drawings point their moral with irresistible force; but it seems a pity that their author has not condescended to the intelligence of the children to whom he likens his audience by giving names to his pictures, such as should aid in fixing in the memory the lessons they so forcibly teach.

Mezzotints. By Cyril Davenport. (London: Methuen.) 25s. net.—This, the first volume of the new "Connoisseur's Library," by the Editor, who has undertaken to superintend the whole series, and whose position as Librarian in the British Museum gives him unrivalled facilities for his arduous task, deals most exhaustively with the beautiful and deeply interesting art of mezzotint engraving. It has the somewhat novel feature of a special Index at the beginning, illustrated with small black-andwhite reproductions of the plates in the body of the work; and a valuable list is given, not only of all the important books on the subject under discussion but also of publications in which references are made to it. Mr. Davenport begins by explaining in remarkably lucid language what mezzotint engraving is, and having thus, as it were, cleared the decks for action he proceeds to pass in chronological review all the masters of the art, from its earliest exponents down to such moderns of the moderns as Mr. Gerald P. Robinson, President of the Society of Mezzotint Engravers; Mr. Strang, joint-author with Professor Hans Singer of an excellent book on "Etching, Engraving, and the other Methods of Printing Pictures"; Mr. Norman Hirst, the brilliant interpreter of William Draper; and Miss E. Gulland.

A Garden in Venice. By F. Eden. (London: George Newnes, Ltd.) 21s. net.—Messrs. Newnes are fast earning a high reputation for the publication of beautiful books, a reputation that will be considerably advanced by the volume under review. The story tells in a delightful manner of the acquisition and re-arrangement of a garden in Venice, and the anxieties and pleasures to which it gave birth. The many admirable views of the garden fully justify the pride taken in it, and mark the author as a horticulturist of no ordinary skill

and taste. Finely illustrated and printed, and handsomely bound in a stamped leather cover, the volume would make an ideal gift-book for a lover of gardens.

Eighty Drawings, including the Weaker Sex. By C. D. Gibson. (New York: Charles Scribner's Sons. London: John Lane.) - Mr. Dana Gibson is always faithful to the types of manly and maidenly beauty created by him, and his persistence has done much to set a fashion on both sides the Atlantic. The old John Leech types have passed away; the Du Maurier ones are living only in the memory; the Dana Gibson fashions of face and figure are those of the hour. His latest volume of drawings is one of the best of his performances. It is not only fascinating in its power of entertainment, it is also an exhibition of superb technique in black-andwhite which compels admiration from instructed and from uninstructed alike. His facility of expression is as convincing as that of Phil May, although, perhaps, he loses himself less in his subject and repeats himself more than was the case with the English artist. "Eighty Drawings" is a work which cannot fail to give pleasure in the drawing-room as well as the studio.

Illustrations to Rudyard Kipling's "Jungle-Book." By Maurice and Edward Detmold. (London: Macmillan & Co.). Price £,5 5s.—This sumptuous portfolio of coloured reproductions of the drawings made by the brothers Detmold to illustrate Mr. Kipling's "Jungle-Book" will be widely welcomed, not only on account of its association with a delightful book but also by reason of the general excellence of the drawings. Their study of natural history enabled the clever young artists to choose without difficulty a number of subjects especially well suited to their powers of illustration, and the decorative treatment of the various animals and reptiles, as well as of the figure of Mowgli himself, displays skilful and sound draughtsmanship. The reproductions, which follow accurately the restrained colour of the originals, are mounted

suitably for framing.

Ancient Furniture and other Works of Art. By VINCENT J. ROBINSON, C.I.E. (London: Bernard Quaritch.) £4 4s. net.—This most fascinating account of the beautiful old hall at Parham must delight all true lovers of beautiful architecture and old furniture. From the pen of the fortunate owner of the historic mansion, whose services to the cause of art, especially Oriental art, are well known, it is full of interesting details of the evolution of style, that as the author points out, are often merely the result of the gradual

adaptation of practical means to practical ends. In the chapter on "Bedsteads," for instance, the story of those most useful adjuncts to comfort is told from the time when barons and chieftains coiled themselves up in the corner of their living-room to that when reigning monarchs held receptions from the so-called "Bed of Justice," first introduced by St. Louis, which, as time went on, became a kind of throne. Mr. Robinson's remarks on the unsuitability of the Italian style of building to the English climate should be read by every young architect; his strictures on the men he rather irreverently calls "Jones and Wren" are well founded, for he says they "misjudged the limits of their power." They, indeed, were mainly responsible for the pernicious custom of the use of finished drawings to be copied by another hand, whereas before their time skilful men gave character, variety and force to the architectural work as it proceeded. The plates, after the photographs of Eustace Calland, in this treasure-house of delight include a great variety of unique examples of old furniture, every detail of which is clearly brought out; but it is somewhat to be regretted that they should be shown apart from their environment, which would have added so much to their attraction by giving glimpses of the home they adorn.

James McArdell. By Gordon Goodwin. (London: A. H. Bullen.) £1 1s. net.—This, the second of the new series of "Illustrated Monographs on British Mezzotints," under the able editorship of Mr. Alfred Whitman, of the British Museum Print Room, will probably be as popular as that on Valentine Green issued last year. It gives an excellent summary of the known facts of the famous engraver's life, who was struck down by sudden illness at the early age of thirty-seven, just as his reputation was fully established, leaving behind him, young though he was when the end came, a brilliant group of followers, including the famous John Raphael Smith. Of the six representative plates given in this delightful volume, perhaps the best is the Lady Charlotte Fitzwilliam, after Sir Joshua Reynolds; but the Rachel, Countess of Southampton, after Van Dyck, is also very characteristic.

Aubrey Beardslev's Drawings. By A. E. GAL-LATIN. (London: Elkin Mathews.) 20s. net.—Only a brief ten years ago Mr. Joseph Pennell, writing in The Studio, criticised the work of Aubrey Beardsley as that of a new illustrator whose drawings seemed to him very remarkable. The very limited number of drawings the accomplished young artist had so far produced

renders, said his appreciative critic, "their perfection of execution all the more remarkable." That it should already be necessary to speak in the past tense of the gifted young artist who so rapidly gained a world-wide reputation is, indeed, a matter for the deepest regret, and all who appreciated him as a genius and loved him as a friend will welcome this American tribute to his memory, with its sympathetic sketch of his career and its complete list of his drawings. The all too few illustrations include two very interesting and characteristic unpublished drawings - Alvary as "Tristan," and Klafsky as "Isolde"; two Portraits, one from a photograph, and one from a hitherto unpublished sketch by Will Rothenstein, neither of which do full justice to their subject.

A Series of Thirty Etchings. By WILLIAM STRANG, illustrating subjects from "Don Quixote." (London: Macmillan & Co.) £5 5s. net.— Turning over the pages of this costly publication, it is impossible not to be struck with the appreciation shown by the accomplished etcher of the dignity of ugliness; for, though none of his figures can be said to be beautiful, not one of them can be called commonplace. The plates have all the characteristics of the well-known work of Mr. Strang; they are strong, forcible, and straightforward; but in the present case it can scarcely be said that the artist has done full justice to his subject, for he has certainly missed much of the humour of the immortal romance of Cervantes. In spite of certain drawbacks, the book is a noteworthy one; the frontispiece and the Second Sally especially, are very happy renderings of the incidents they interpret.

The Art of James McNeill Whistler. By T. R. WAY and G. R. DENNIS. (London: George Bell & Sons.) 10s. 6d. net.—Now that Whistler has passed away all pens are loosed, and every variety of opinion of him and his work is expressed with a freedom which would have aroused the ire of its subject had he been still in this world. The volume just issued by Messrs. George Bell has the advantage of being the joint work of Mr. T. R. Way, who knew Whistler intimately and worked with him cordially for many years; and of Mr. G. R. Dennis, whose opinion is that of a disinterested outsider, unbiassed by any personal predilections. The illustrations, several of which are reproduced in colour, are fairly representative, and as a general rule render well the ethereal qualities of the originals. The chapter on Lithographs is of especial interest and value, Mr. Way being, as is well known, himself an expert in the art he criticises; and full justice is also done to the etchings, in which the genius of Whistler may be said to have found its fullest expression.

The Arts in Early England. By G. BALDWIN Brown, M.A. Two vols. (London: John Murray.) 16s. net each.—It would be impossible to overestimate the value to the student of Anglo-Saxon history and art of the two volumes by the learned Professor of Fine Art at the University of Edin-Each complete in itself, with its own preface and index, the first yet leads up to the second, in which are skilfully gathered up into a consecutive whole all the diverse elements which have given to Anglo-Saxon art its distinctive characteristics. The first volume, to which the subtitle is given of the "Life of Saxon England in its relation to the Arts," deals, says Mr. Brown, "with some of the facts of religious and social life that underlie the early history of English art"; and interpreting this apparently simple programme in a very comprehensive manner, he passes on to give a most fascinating account of life in Anglo-Saxon villages and towns a thousand years ago, the evolution of cathedrals, and many kindred subjects. The narrative is lit up with a large number of excellent illustrations, chiefly from drawings executed by Mrs. Baldwin Brown and Mr. Percy Wadham, and closing what is perhaps the most delightful reconstruction of Anglo-Saxon times in the English language with a description of the Villager's Last Resting-place, quoting the well-known words of Thomas Carlyle: "Dull wert thou, O Reader, if never in any hour it spoke to thee things unspeakable." To the student of ecclesiastical history, properly so called, the second volume, with its fine renderings of typical buildings and details, will perhaps appeal even more forcibly than the first. It sums up exhaustively all that is known on the subject of religious architecture in Great Britain between the conversion of the Saxons and the Norman Conquest, traces with unerring hand the gradual evolution of the Anglo-Saxon style, and explains the cause of its long permanence, when everywhere but in the British Isles the Romanesque style had swallowed up all its predecessors. "Saxon England," says this most patriotic and enthusiastic writer, "stood outside the general development of European architecture, but the fact gives it none the less interest in our eyes."

Thomas Gainsborough. By Lord RONALD SUTHERLAND GOWER, F.S.A. (London: George Bell & Sons.) 7s. 6d. net.—To find anything fresh to say of an artist who has been so constantly written about of late years as Thomas Gains-

borough would appear impossible, yet in his new monograph Lord Ronald Gower, though he has brought no hitherto unknown facts to light, has so skilfully manipulated his material that he has lent to his book a certain original attraction. Moreover, he has drawn some of his illustrations from collections little known to the general public, and has given a facsimile of a most interesting and touching letter in the possession of the Royal Academy from Gainsborough to Sir Joshua Reynolds, which proves that whatever truth there may be in the accounts of the strained relations between the two great painters, the writer was a true admirer of his rival and repented of his own churlish attitude towards him.

The Crimson Fairy Book. Edited by ANDREW Lang. (London: Longmans, Green & Co.) 6s. net.—In spite of his own earnest and constantly reiterated assertions that he is but a collector and interpreter, the name of Andrew Lang will ever be one to conjure with amongst those interested in fairy lore. From whatever source they come, the tales must to some extent be coloured by the medium through which they have passed, but in the present case they one and all still retain the subtle aroma of the originals. This new and delightful pot-pourri contains many hitherto little known stories, most of them adapted by Mrs. and Miss Lang from such widely separated sources as Hungary, Russia, Roumania, Sicily, Portugal, Finland, Iceland, Japan, and Africa. The nurses and mothers who tell them in the lands in which they were evolved "differ," says Mrs. Lang, "in colour, language, religion, and almost everything else"; but are all alike in their love of a nursery tale and the pleasure they take in telling it to the little ones under their care. The fine coloured plates-amongst which the Ilonka left with the Swineherd is one of the best, and the beautiful black-and-white drawings of Mr. W. H. Ford, especially the Faithful Servant and the Three Eagles - are full of poetic feeling, interpreting well the most thrilling episodes of the text.

The High History of the Holy Graal. Translated by Dr. Sebastian Evans. With Illustrations by Jessie King. (London: J.M. Dent.) 105.6d. net.—The great number of versions of the story of the Quest of the Holy Graal prove how irresistible a fascination it still exercises over all who are able to appreciate its inspiring beauty. In his deeply interesting Introduction to the present volume—which has all the distinction of style characteristic of the publications of Mr. Dent, and is embellished with delicate, jewel-like drawings

by Miss Jessie King—Dr. Evans gives full particulars of the more important renderings of the original legend. He claims, however, that in his own he has given for the first time what he takes to be, "in all good faith, the original story of Sir Perceval and the Holy Graal, whole and incorrupt as it left the hands of its first author." The new version follows, in the main, the example set by that true reviver of the early English style, William Morris, retaining throughout the quaint mediævalism so appropriate to the "High History."

The Cardinal's Snuffbox. By HENRY HARLAND. Illustrated by G. G. C. WILMSHURST. (London and New York: John Lane, 1903.)—This new edition of Mr. Harland's successful book calls for mention, especially on account of the illustrations which have been provided by Mr. Wilmshurst. There are twenty of these, all full-page plates, and they have certainly more than average merit. The artist is apparently a student of the methods of Mr. Dana Gibson, but he is not a copyist, and shows a very fair measure of originality, both in his manner of considering his subjects and in his His use of line is frank mode of execution. and expressive, and his management of tones is judicious. On the whole, he deserves a place among the more able of present-day illus-

Great Masters. Reproductions in Photogravure from the Finest Works of the Most Famous Painters down to the year 1800. With Introduction and Descriptive Text by Sir Martin Conway. I., II., III. (London: W. Heinemann.) each Part.—The work of popularising the best art by means of good and inexpensive reproductions, which began with "English Water-Colour" and "Representative Art of Our Time," will receive useful impetus from the publication of "Great Masters." Each part contains four plates, fifteen by twenty inches, and all the plates are of remarkably fine quality. With Part I. are given Jan Steen's portrait of himself, Reynolds' Mrs. Carnac, Van Dyck's Prince of Orange, and Hackaert's The Ashtree Avenue; in Part II. are Gainsborough's Mrs. Robinson, Franz Hals' A Man with Guitar, Rembrandt's Saskia, and Botticelli's Virgin, Infant Christ and St. John; while Part III. contains Ghirlandaio's Portrait of a Lady; Holbein's George Gisze; Ruisdael's Castle Bentheim; and Velasquez's The Surrender of Breda.

Sir Joshua Reynolds. By A. L. BALDRY. (London: George Newnes, Ltd.) 3s. 6d. net.—In this, the second volume of Messrs. Newnes' "Art Library," Mr. Baldry reviews the life and artistic career of

Sir Joshua Reynolds in a brief but comprehensive essay, full of valuable information clearly and attractively epitomised. Sixty-five reproductions of characteristic paintings accompany the essay, while a classified list of the artist's works, with the names of the persons or galleries to whom they belong, helps to make the book one of the most useful to students of Reynolds yet issued.

The Defence of Guenevere, and Other Poems. By WILLIAM MORRIS. With Illustrations by JESSIE KING. (London: John Lane.) 5s. net.—This charming collection of several true gems of literature, with their dainty illustrations by Miss Jessie King, will be welcomed by all lovers of William Morris' beautiful interpretation of the oft-told tale Truly decorative, fanciful and of Guenevere. graceful, the drawings are equal to any previously produced by this clever artist, but it is to be regretted that Miss King should adhere so constantly to her favourite background of a stone wall, which is in many cases anything but appropriate. The drawings for Gilliflower of Gold and the Sailing of the Sword, in which water and foliage replace the usual wall, are especially delightful; and the Nor any brings me flowers in the "Guenevere," with its open window, through which the queen is gazing, is full of poetic feeling.

De Koopman van Venetië. Translated into Dutch by Dr. Edward B. Koster. (Rotterdam: Pieters.) Such a translation as this is useful alike to the Englishman studying Dutch, and the Dutchman learning English. A competent knowledge of English is so common in educated persons in Holland that this work is probably intended for school use, and the elementary character of the notes confirms us in this view. The low-comedy scenes seem the least successful; the best, perhaps, are the idyllic speeches in the last act. Portia's famous appeal to the Jew strikes us as particularly good; Bassanio's speech on opening the leaden casket is less happy. Detailed comment, however, impossible here. The book may be recommended to the student, who will learn much both of Dutch and of his own language by re-translating it into English for comparison with the original—a very useful method of self-instruction.

Twelve Drawings of Familiar Characters in Fiction and Romance. By Monro S. Orr. (London: J. M. Dent.)—Clever and amusing though these interpretations of familiar characters of fiction undoubtedly are, they cannot be said to be altogether satisfactory, their colouring being somewhat harsh and crude, and in several cases harmonising ill with that of the paper on which

they are mounted. The *Decimus Saxon* is perhaps the best, realising well the shrewd self-love of the subject; and the *Mrs. Gamp* and *Mrs. Malaprop*, though they fail to bring out all the humour of those two immortal women, are also fairly satisfactory.

Among the various reprints of old and wellknown volumes which have lately been published, the series now being issued by Messrs. Methuen & Co. of illustrated books of the earlier part of the last century will be particularly welcome to the many who are unable or unwilling to pay the high prices which the original editions now command. The works which have already appeared are The Tour of Dr. Syntax, The Second Tour of Dr. Syntax, The English Dance of Death, The History of Johnny Quae Genus-all by the same author; The Life of John Mitton and The Life of a Sportsman, by Nimrod; Handley Cross and Jorrocks's Jaunts and Jollities, by Surtees; The Vicar of Wakefield, by Oliver Goldsmith; and Blake's Illustrations of the Book of Job. The reproductions in a reduced size of the original coloured illustrations are an especial feature of the series.

The amount of artistic labour annually bestowed upon the making of Christmas and New Year cards is considerable, and the employment afforded to busy minds and hands is especially satisfactory to remember in these days, when the lack of appreciation by the public in general of artistic work makes the living of a painter and designer a somewhat precarious one. In looking through the selection of this year's cards forwarded to us for review by Messrs. Raphael Tuck & Sons, we find much to commend and something to deplore. Most of the best designs-and there are many excellent onesare printed without the name of the artist. It is a source of regret to us that this should be so generally the rule, for whenever good work is done we consider it fair to the worker that he should have the full credit of his performance, whether his name be known to the public or not. We should like to have made favourable comment upon some of these publications by nameless men, because their works are to us of much greater interest than photographic representations of well-known pictures by deceased painters. With this reservation, we can but applaud the taste and discretion of the publishers in their selection and manner of production of the very extensive and beautiful assortment of almanacs and cards now offered by them. Messrs. Hills & Co. have also produced a varied collection of cards well designed and well printed, which should appeal to a wide circle of patrons, while Mr. Mortimer, of Halifax, has again issued a book of "private" cards, in which are many attractive examples.

WARDS IN "THE STUDIO" PRIZE COMPETITIONS.

A XLVII.

Design for a Painted Decoration of a Porcelain Jug.

No designs of even second-rate quality have been sent in for this competition, and the prizes are therefore withheld. Scarcely one of the drawings submitted betrayed so much as an elementary knowledge of the technique of this kind of work, and it is evident this is one of the branches of art that is badly neglected in the schools.

B XXXVIII.

DESIGN FOR A BOOK-PLATE (EX-LIBRIS).

The First Prize (*One Guinea*) is awarded to *Marguerite* (Elisabeth Weinberger, Schiller-Strasse 127, Charlottenburg).

The SECOND PRIZE (Half-a-Guinea) to Lino (Clifford J. Beese, 22 Hythe View, Thorpe Road, Staines).

Hon. mention: Curlew (Lennox G. Bird);

Hestersum (E. H. Roberts Collings); Light (Sydney R. Turner); Kit (Katharine Richardson); Cayuse (Alexandrine McEwen); Cocorico (André Godard);

Force (George J. Cox); Merry (Thomas Frost);

Coon (R. C. West); Alex (Alex Scott Carter);

Dandelion (Lucy Renouf); Isca (Ethel Larcombe);

Leo (Lionel A. Bowen).

C XXXVI.

SEASCAPE.

The First Prize (One Guinea) has been won by Touchstone (F. J. Mortimer, 10 Ordnance Row, Portsea).

The Second Prize (Half-a-Guinea) by Nordheim (E. Hepburn, Nordheim, Sidcup).

Hon. mention: Basgnaise (Miss F. Mordaunt);
Casa (C. E. Wanless); Oceanic (No coupon);
Nerui (J. Bertoglio); Lys (O. Sella); Black Cat
(Miss S. Aird); Bolerion (P. H. Coles); Evets
(S. J. Nunn); Halation (Burdus Redford); Yashenak (Miss M. Grant); Saltaire (H. Wanless);
Haze (Miss A. B. Warburg); Mark Anthony (Miss
M. G. Johnstone); Dutchman (T. L. Cooper);
Würm (M. Masius); Alcor (D. A. Rabadan);
Touchstone (F. J. Mortimer); Mask (T. Kent);
Ebb-tide (S. Hornor); and Hoop van Zegen
(K. Roelants); Madel (Miss M. de Jonge); Gorleston (B. Moore).



FIRST PRIZE

"MARGUERITE"



SECOND PRIZE

"LINO"



HON. MENTION

"CURLEW"



HON. MENTION





HON, MENTION

" LIGHT"

BOOK-PLATE DESIGNS (COMPETITION B XXXVIII)



HON. MENTION



HON. MENTION



" CAYUSE"



HON. MENTION

"COCORICO"



HON. MENTION





HON. MENTION -"MERRY"

BOOK-PLATE DESIGNS (COMPETITION B XXXVIII)

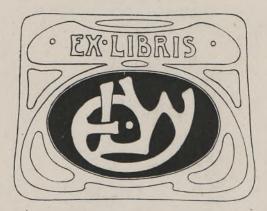


HON. MENTION

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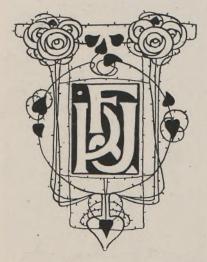


HON. MENTION "ALEX"



HON. MENTION

" DANDELION"



HON. MENTION

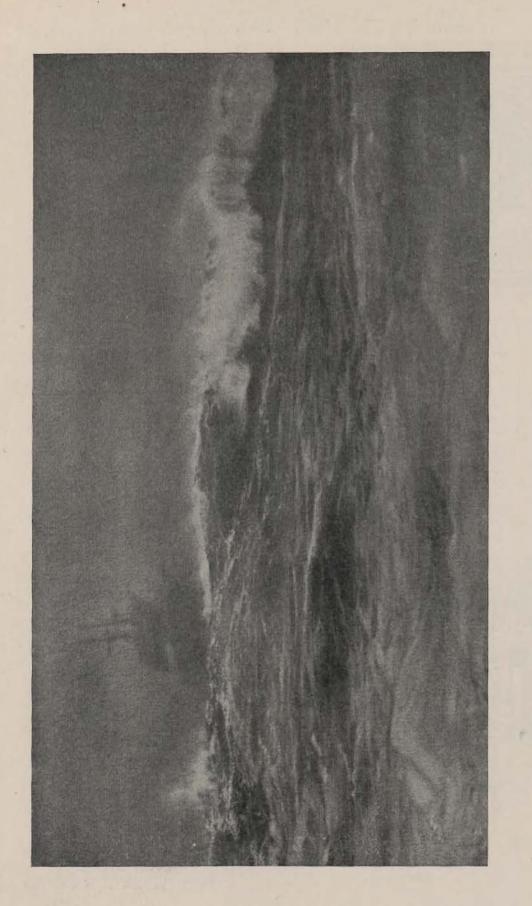
" ISCA "



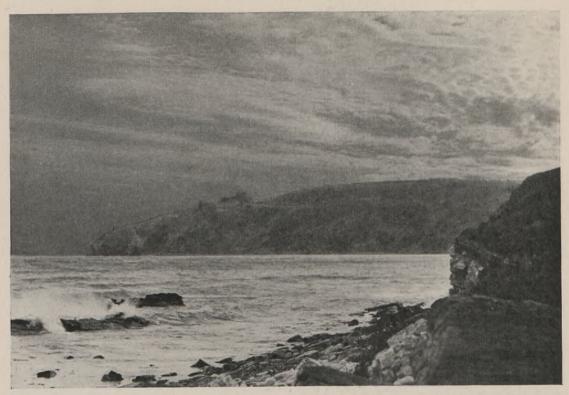
HON. MENTION

" LEO "

BOOK-PLATE DESIGNS (COMPETITION B XXXVIII)



FIRST PRIZE (COMPETITION C XXXVI). "TOUCHSTONE"



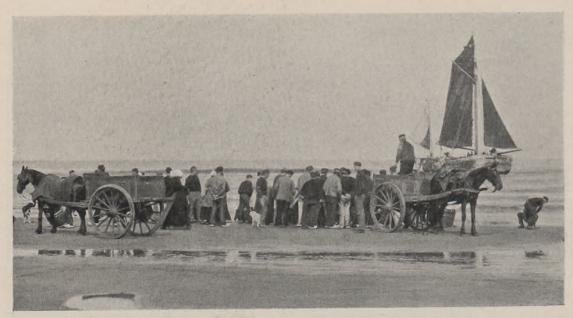
SECOND PRIZE (COMP. C XXXVI)

"NORDHEIM"



HON. MENTION (COMP. C XXXVI)

"OCEANIC"



HON. MENTION (COMP. C XXXVI)

"HOOP VAN ZEGAN"



HON. MENTION (COMP. C XXXVI)

" MASK"





HON, MENTION (COMP. C XXXVI)

" MADEL"

"GORLESTON"

HON. MENTION (COMP. C XXXVI)

THE LAY FIGURE: ON THE ADMINISTRATION OF THE CHANTREY FUND.

"Do you painters imagine there will be any result from these violent criticisms of the methods of the Chantrey Fund Trustees?" asked the Barrister a little maliciously.

"Certainly," replied the Young Man with the Red Tie; "it is impossible that even the Royal Academy can hold out long against the storm of disapproval which is gathering about it. The Trustees, or in other words the President and Council of the Academy, will have to climb down this time. Public opinion is too strong for them: they must surrender."

"Anyhow, there is not much sign of it," broke in the Probable Associate; "the Academy is not so easily influenced by outside clamour as you think; and so far its readiness to confess its sins and throw itself on the mercy of its opponents is an amusing dream of yours for which I can discover no justification. Besides, of what do you accuse it? You must admit that it has kept quite correctly to the terms of Chantrey's will, and has done nothing that is forbidden in that document. Where is the justification for the storm that you expect?"

"Oh! of course," sneered the Young Man, "you always were a defender of the Academy. I am tired of the plea that it is only doing what Chantrey proposed. Do you suppose, if he had known that his money would go only to exhibitors at Burlington House, he would have handed it over to a body of men who think only of themselves and their friends? What about his stipulation that none but works of the highest merit should be bought? Partisan that you are, could you honestly plead that most of the Chantrey pictures are not the worst kind of commonplaces?"

"I think we had better talk about something else," replied the Probable Associate with dignity. Everyone who will not swallow all your prejudices in a lump is, in the jargon of your party, a 'defender of the Academy.' After all, why should I not defend it when it is unjustly attacked? I have never said that it has no faults; but this agitation against it seems to me to be unfair, and to be neither sincere nor disinterested."

"Don't get so excited," said the Barrister; "try to discuss the question in a more judicial spirit. The only point to be considered is whether or not the Academy has fulfilled its legal obligations with regard to the Chantrey Trust. For an artist, Chantrey seems to have been unusually business-like, and

he has provided the trustees of his fund with ample directions for its administration. I do not understand that anyone charges the Academy with having committed a breach of trust; if it has not, what is the use of attacking it? The members of the Council are directed to buy works of art of the highest merit which have been executed within the shores of the British Isles, but it is left entirely to their discretion to decide what is of the highest merit. If they have an honest conviction that the best things are only found in the Academy exhibitions, they distinctly ought not to buy elsewhere. What evidence have you that the public, or even many of the artistic experts, quarrel with the way in which the Trustees have done their duty? Most of the objections made by our young friend's party are, I think, answered by the fact that the National Gallery authorities-though, as you know, they have refused many offers of works by well-known artists-accept all Chantrey Fund purchases without question."

"At last!" said the Critic, who had been listening while the others were talking; "at last we have got to the one thing that is really important. All this talk about the iniquities of the Academy in its dealings with the Chantrey Fund, and all these suggestions that its policy can be changed by agitation, are simply futile. No one seems to perceive that the extraordinary position which the Academy occupies has been created solely by the persistent folly of the public in accepting it as the head and centre of British art. Of course, the great mass of people in this country think the Academy is the supreme artistic authority; the Academicians say so themselves, and the outside agitators by incessantly imploring them to do their duty as leaders merely indorse a claim which has no actual foundation. Any other art society could be just as powerful if it were as consistent in studying the popular likes and dislikes. If half the energy which has been expended during the last hundred years in agitations which advertise the Academy had been devoted to educating the popular taste, we should now have a critical public capable of discriminating between the masterpieces which are fit to be treasured in the Tate Gallery and the pot-boilers which have got into it simply because there is no one in authority with knowledge enough to keep them out. We might even have a Board of Trustees at the National Gallery with the courage to refuse a Chantrey Fund purchase on the ground that it was not sufficiently good for a national collection. Think what that would mean!"

THE LAY FIGURE.

HE PAINTINGS & ETCHINGS OF SIR CHARLES HOLROYD. BY A. L. BALDRY.

IT can justly be said of Sir Charles Holroyd that he is one of those sincere artists who aims more at the expression of his own æsthetic convictions than at pleasing the general public by bringing his work down to the popular level. He has from the first kept consistently along certain well-considered lines, and has sought to give form to a set of ideas which are partly temperamental and partly the outcome of the associations of his student days. The qualities of his art, whatever may be the form it takes, reflect in a very definite manner a train of thought which he has been following ever since he commenced the study of his profession. There is never anything tentative or uncertain in his practice. Few men, indeed, show more logically their adherence to a creed deliberately adopted and unhesitatingly accepted; and fewer still display a more assured confidence in the correctness of their preference. Yet he is very far from being either a mannerist or a pedant, and he certainly does not narrow his achievement within limits which impose upon him the necessity of merely repeating a few stock ideas. His work

is individual rather than conventional, the product of a scholarly and well-trained intelligence; and its breadth of scope proves that he has chosen a direction which leads him where he can find the most ample opportunities for the satisfaction of his æsthetic inclinations.

He seems to have known his own mind very early in life, for it was with a specific intention that he went to study at the Slade School and put himself under the tuition of Professor Legros, who was then at the head of that institution. He had seen some examples of the work of Legros, and they had made upon him so strong an impression that he decided to choose that master as his guide. Before he elected to follow the artistic profession he had gone through his general education in the Grammar School at Leeds-in which town he was born on April 9th, 1861-and he had commenced the study of mining engineering at the Yorkshire College of Science. Whatever may have been his chances of success as an engineer-there is plenty of evidence in his art work that he possesses a marked constructive faculty and a great deal of creative ingenuity—he was certainly well-advised in his resolve to become an artist. The four years that he spent as a student in the Slade School brought him a full measure of distinction. He won the



"SIENA FROM THE OSSERVANSA" XXX. No. 130.—JANUARY, 1904.

FROM AN ETCHING BY SIR CHARLES HOLROYD

medal for painting from life, the principal prizes for landscape painting, etching and composition, and he finally gained a travelling scholarship which enabled him to spend two years in study abroad. As might have been expected in a man of his tastes, he chose Italy as the country in which he could employ his time most profitably; and in Rome, Venice, Florence, Assisi and other picturesque Italian towns he passed these two years storing up impressions which were at that stage of his career of the highest value as aids in the formation of his style.

When he returned to England he went for six months to Newlyn, which was then just beginning to be known as an artist's colony, and while there he painted a picture of *Fishermen Painting a Sail*, which was exhibited at the Academy in 1885. If, however, he ever had any leanings towards the

obvious naturalism of the Newlyn School, they were only momentary, and no traces of them are to be perceived in the work he has done since. At the end of the six months there came an opportunity for him to return to the Slade School as an assistant to Professor Legros, and this chance of entering into even closer association than before with the artist for whom he had so deep a respect was naturally most acceptable to him. This second term at the Slade School, as a teacher instead of a student, lasted for another four years, and it was beyond doubt a period full of opportunities. For one thing, the daily contact with his master was to him, now that his knowledge had been matured by independent practice, and his tastes had been educated by experience abroad, especially helpful; for another, he was able to test the worth of his convictions by noting how far they could be, in the process of teaching, imparted to other people.

Indeed, it can hardly be doubted that what may be called the didactic quality of his art came from the responsibilities of his occupation during these four years. As the assistant of Professor Legros he had to be, as it were, the interpreter of the æsthetic system which that master had laid down as most suited to the needs of the students in the School, and he had to understand thoroughly all the details of this system, so as to make his interpretation efficient. Constant observation of the methods of the man by whom he was guided in his own work was necessary, for these methods had to be made intelligible to pupils who in great measure depended upon him to show them the way in which precepts more or less abstract could be practically Therefore his position was quite as applied. much one in which he was himself being strictly



"SANTA MARIA DELLA SALUTE"

FROM AN ETCHING BY SIR CHARLES HOLROYD

disciplined, as it was one involving authority over others. Possibly, if he had been less intelligent, or less disposed to think out the why and wherefore of his convictions, he might have had his individuality ground out of him between the two millstones of the teacher and the taught. But while he was occupied in this fashion in receiving and imparting instruction, he was building up out of the materials supplied to him his own personal system, which was to serve him later on in his independent production. He was studying and

analysing the Professor's creed, shaping it to fit his own temperament, and grafting on to it what he felt to be necessary for the full expression of himself. The thoroughness with which this analytical process was carried out shows very plainly in his work to-day. He is no copyist, no mere imitator of the man on whom he has modelled himself; rather he may be said to be carrying on in a way of his own the tradition established by a most able master, and to be adding to it much that strengthens its meaning and increases its authority.

STUDY FOR "PAN PIPING"

FROM A DRAWING IN LEAD PENCIL BY SIR CHARLES HOLROYD

That in his earliest work the influence of Legros should be altogether obvious, is only what might have been expected. He had at first to go through the stage of the devout follower, and to try to use in his own statements the exact phraseology of his teacher. But this purely imitative phase lasted for quite a short time, and even while it was at its height he never entirely surrendered his independence. The pictures he painted during the first few years of his producing career - the Satyr King (1889), In a Roman Church (1892), Pan and Peasants (1893), A Water Witch (1895), all of which appeared at the Academy, and others like The Death of Torrigiano, The Supper at Emmaus, and Pan Piping - prove that he was quite prepared and well qualified to think for himself. The decision and reserve of his master's style he adopted without hesitation, but its ruggedness and its grim severity he softened off by giving more consideration to elegances of composition and suavity In his use of line. of colour, too, he made fewer restrictions, aiming more at a kind of quiet



"THE FALL OF ICARUS"

FROM AN ETCHING BY SIR CHARLES HOLROYD

sumptuousness than at impressive and mysterious depth of tone. In all this can be seen the effect of his Italian study, the widening of his artistic sympathies from close communion with the master-pieces of a school which, more than any other, dwelt upon the importance of expressive line and colour arrangement.

Even in his etchings, which would be most of all likely to reflect the suggestions of Legros, he has been year by year progressing towards a purely characteristic manner. At the present moment, indeed, few artists who follow this branch of practice can be said to show a more distinctive originality or a truer understanding both in choice of motives and in use of technical devices. That he began with plates which were often almost forbidding in their uncompromising strength may be frankly conceded; that he had tricks of execution which were plainly borrowed from his master cannot be denied; but to-day all these asperities and limitations of style have given way to an equable breadth of manner which only the men who think deeply about the possibilities of their art can hope to obtain. The strength of his work has not diminished; there is in everything he does a decisive

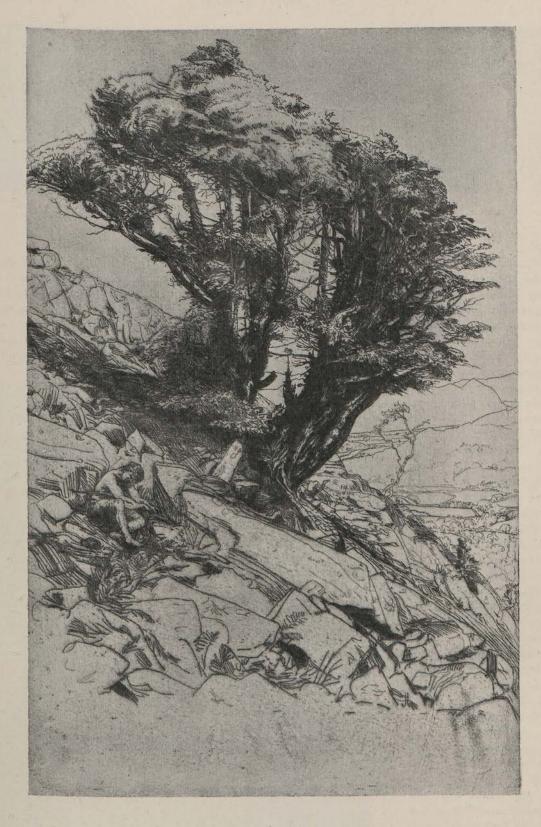
statement of conviction which leaves no room for question. With this, however, there is an exquisite tenderness of sentiment, a pervading sympathy with the gentler aspects of nature that keeps him from insisting unduly upon the display of his power. He has disciplined himself with unusual discretion; so well, in fact, that he has freed his art from all chance of degenerating into a medium for the display of mere technical facility, and has brought it perfectly under the control of his singularly well-cultivated taste.

The principle that he is plainly striving to assert now in the whole of his etched work is that strength and delicacy can be combined in absolutely just proportion. He would not recognise the theory practically advanced by so many of the modern schools that a kind of brutal ugliness is necessary to prove emancipation from the old artificial traditions. On the contrary, the whole of his work is a protest against any such delusion. What he has to say he says plainly and in the frankest good faith, but he puts his statements into an elegant form, choosing his words with the intention that they shall combine into well-turned



"THE FLIGHT OF ICARUS"

FROM AN ETCHING BY SIR CHARLES HOLROYD



"A YEW TREE ON GLARAMARA." FROM AN ETCHING BY SIR CHARLES HOLROYD



"PRIOR'S MANOR, FRESHWATER"

FROM AN ETCHING BY SIR CHARLES HOLROYD

and musical sentences. He etches as the practised orator speaks—with a conviction that people are more readily persuaded by fluent and easy argument to listen to serious truths, than by loud and dogmatic assertion. The graceful speakers carry their audiences with them by sheer charm of

method, while the blatant possessors of loud voices, who may have just as good a cause to plead, repel listeners who are quite willing to be convinced. He has clearly learned - probably during those wanderings in Italy, which have helped so much to develop him as a painter —that the greatness of the Old Masters came from the perfect balance which they were able to establish in the qualities of their art, and from the strenuous way in which they used their powers to produce beautiful things; and he is doing his best to apply their secret in his own practice.

Over the mechanism of etching he has very complete control. To begin with, he is a particularly sound draughtsman of the figure, and this capacity serves him as well in his landscapes as in his figure compositions. He has, too, a true

perception of the relation which detail should bear to the general mass in a pictorial arrangement, so that he never fritters away the dignity of his effect by overlaying a subject with more accessories than it will bear. In his tone combinations, he often affects some degree of sombreness, but his darks



"A MIDNIGHT SCENE IN VENICE" FROM AN ETCHING BY SIR CHARLES HOLROYD



"STUDY FOR AN ETCHING." FROM A GOLD POINT DRAWING. BY SIR C. HOLROYD

Recent Works by W. Reynolds-Stephens

are free from opacity, and from that ponderous blackness which in the work of other men too often conceals defects in drawing or handling. He needs no such evasions of the difficulties of his craft, as he proves in his exercises in pure line, which do not depend upon depth of tone for their persuasiveness. His more sombreplates are simply manifestations of his craving for decision of statement, for a dramatic presentation of the idea that he wishes to convey. It is his clear conviction that a forcible method, if only it is rightly directed, will gain wider credence than one which is based solely upon a preference for subtleties; and that the artist who has something to say will be more readily accepted if he shows that his own beliefs are confident and unhesitating. Even in his line work there is no diminution of dramatic significance. The same sureness of touch, the same strength of biting, appear in plates like his well-known Fortrait of Professor Legros and the Flight into Egypt as in his richer and more mysterious tone arrangements; and when he chooses to play on the lower notes of his scale he only amplifies his harmony. The modulation is fuller and the effect is more impressive, but the charm and refinement of his technical method are not sacrificed to any false belief that people can be persuaded by mere vehemence of assertion.

It is, perhaps, in the wide variety of his choice of material that his large understanding of the possi-

bilities of etching is best manifested. Anything which lends itself to that decorative mode of treatment, which satisfies most completely his love of beauty, is for him legitimate subject-matter. He modifies and adapts the realities of Nature so as to make them comform to his artistic principles, but he does so with discretion, and does not employ an unsympathetic or formal convention. The individuality of his subject is always respected, and he never tries to graft on to his subject a larger measure of classical suggestion than it will fairly bear. He is far too thorough in his practice, too

shrewd an observer, too careful a critic of himself, to make the mistakes which are so often committed by men with less adequate equipment. He thinks out exhaustively every detail before he commits himself to any open declaration of his intentions.

In the many plates—some two hundred altogether—that he has so far produced, his standard of accomplishment is unusually high and notably consistent; so much so, indeed, that it justifies unusual expectations with regard to his future work. Happily, his official duties as Keeper of the Tate Gallery and Vice-President of the Royal Society of Painter-Etchers do not occupy too much of his time. A man who has made at forty-two the position he holds in the art world is capable of so much more memorable achievement, that any serious limitation of his opportunities for following his profession would be a matter for real regret.

A. L. B.

REYNOLDS - STEPHENS. BY W. K. WEST.

It is always worth while to keep touch with the work that is being done year by year by Mr. Reynolds-Stephens. He is an artist who represents so adequately all that is best in the modern art movement that a periodical chronicle of his achievements summarises many of the most salient features of contemporary effort. What gives him



"THE PRODIGAL SON"

FROM AN ETCHING BY SIR CHARLES HOLROYD

Recent Works by W. Reynolds-Stephens

particularly a claim to the attention of all people who take an intelligent view of the æsthetic questions is his undeniable fitness to be counted as a kind of forerunner of a school which will, in times, near at hand, play a very important part in the art life of this country. He shows in his practice the tendency towards a combination of many forms of accomplishment which will, as it develops, change many of our most cherished traditions, and cause a considerable rearrangement of our views about the mission of the artist. Possibly he has come a little too soon for the significance of his position to be fully appreciated; and yet against any such idea must be set the evidence of his professional success. He has a public, undoubtedly, and whether it is large or small is a matter of comparatively little moment. It is large enough to provide him, as an individual worker, with ample opportunities to express his artistic creed properly and intelligibly, and to keep him busy in the production of works which are stamped with the mark of his personality.

At least there is no need to speak of him as a man who, intending to take one direction, has been forced into another by the perverse mis-

understanding of the people to whom he appeals. Unlike many of his predecessors who have attempted to be pioneers, he has not had to confess himself beaten by the stolid indifference of patrons who ought to have, but have not, realised the meaning of his art. Here and there he has found men who are as advanced in taste as he is in achievement, and by them he has been encouraged to follow his bent steadily and with reasonable confidence in its correctness. And the direction in which he inclines by preference is the one which the majority of artists will have compulsorily to choose in the immediate future. At this moment we are in the midst of a transition. The painter pure and simple has lost his public; the sculptor who wishes to confine himself to ideal abstractions finds few sympathisers; but the worker who has a practical knowledge of many technical devices, who can command attention equally as a designer and craftsman, and can forget the old delusion that it is a condescension on the part of an artist to have any dealings with decoration, is coming steadily into prominence.

Decidedly Mr. Reynolds-Stephens would be the

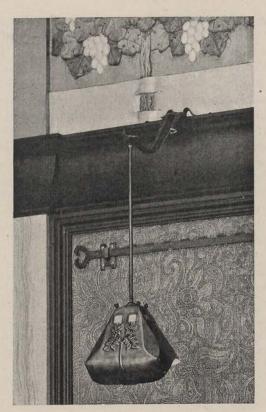


DRAWING ROOM AT 185 QUEEN'S GATE

(By permission of the Owner)

RECONSTRUCTED AND DECORATED BY W. REYNOLDS-STEPHENS

Recent Works by W. Reynolds-Stephens



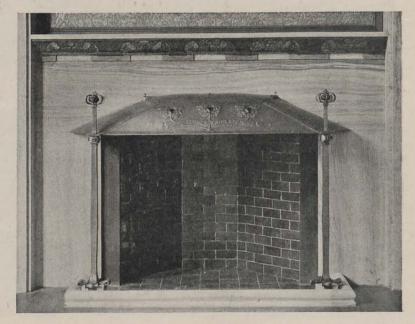
DETAIL OF PICTURE-ROD AND BY W. REYNOLDS-ELECTRIC PICTURE-LIGHT STEPHENS (Copyright reserved by the Designer)

last person to pretend that to achieve professional success he has had to come down from a pedestal

which no devoutartist would leave except under stress of circumstances; he has far too clear a perception of artistic obligations for any such misapprehension. On the contrary, he would contend that the occupant of a pedestal, whose pride compels him to go round and round all his life in the same narrow space, is a wasted person, neglecting chances of advancing the influence of art which are almost without limit. Such a slave to a past fashion is a kind of anachronism, the product of a false ideal, which was substituted within comparatively recent times for the nobler creed to which

the greatest of the Old Masters unhesitatingly subscribed. In his desire for wider opportunities, in his resolve to do anything and everything that comes in his way, Mr. Reynolds-Stephens is helping to clear away a misconception which has checked the progress of artistic thought, and he is doing much to restore the purer beliefs which some centuries ago, made art so powerful an influence in national life.

The convictions he holds would, however, be more or less ineffective if he had not the power to impress them upon others. Opportunities would be of little use to him unless he could convert them into achievements. The secret of his success is to be found in his efficiency, in his command-acquired by strenuous and earnest practice-over the resources of his craft. To have noble theories and great ideas, but to be unable to put them into shape for want of skill of hand, would seem to him the worst kind of incapacity; for to fumble with creations that were intended to be masterpieces would be to introduce a touch of the ridiculous into a serious situation. It can assuredly be claimed for him that he never spoils his points by glossing over defects which have come from imperfections in his knowledge. Whatever he attempts he carries out with his utmost strength, and he will allow nothing to appear until he has satisfied himself that it is in all things, large and small, fully up to the high standard against which he measures his work. To keep always at this standard, he has studied the



MARBLE CHIMNEY-PIECE WITH METAL MOULDING AND WROUGHT-IRON HOOD AND STANDARDS

BY W. REYNOLDS-STEPHENS



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DRAWING-ROOM AT 185 QUEEN'S GATE RECONSTRUCTED AND DECORATED BY W. REYNOLDS-STEPHENS

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Recent Works by W. Reynolds-Stephens

executive side of his profession with endless care. Constant experiment, minute testing of every conclusion, unflagging energy in the pursuit of information on details of procedure, have been from the first the means by which he has equipped himself. There has been no leaving of things to chance in the hope that at the right moment he might find the way out of a difficulty; he has gone on the principle that only by exhaustive preparation could the possibility of failure be avoided.

If, for instance, the two examples of decorative sculpture—Love's Coronet and Castles in the Air—



"CASTLES IN THE AIR" BY W. REYNOLDS-STEPHENS (By permission of the Artist, who reserves copyright)



"CASTLES IN THE AIR" BY W. REYNOLDS-STEPHENS (By permission of the Artist, who reserves copyright)

which he has recently produced, are analysed, the significance of his method will be readily understood. In these works he has carried further the technical principles which guided him when he conceived and executed his exquisite statuettes of Lancelot and Guinevere. There is apparent the same desire to use his design as a basis for ornamentation which would, without destroying the purity of the artistic motive, increase the decorative value of the work as a whole. There is the same ingenious perception of the possibility of uniting in one and the same object a number of materials, and of welding them all by judicious combination into

Recent Works by W. Reynolds-Stephens

perfect harmony. There is, above all, the same healthy avoidance of anything like sensational display of cleverness of handiwork. The exceptional ability which has been brought to bear upon every detail is not obtruded; the keynote of both designs is a dignified simplicity attained by careful adjustment of the relation which the various parts bear to one another, and by subordination of the ornamental accessories to the general mass. Extravagance is foreign to his style, fond as he is of sumptuousness of effect. Partly by instinct, and partly by training, he feels exactly how far he can go to oblain completeness; he will not allow himself to overstep the boundary between richness and elaboration.

For this reason his work never seems laboured. It is only by close and detailed examination that the prolonged care which has been devoted to the execution of such a group as the Love's Coronet can be realised. The thing seems to have grown so easily and so naturally that hardly anyone but an expert can think that it has cost the artist months of thought, and has only been finished after a serious struggle with the intractibilities of materials. If the skill were less, the result would very likely be more impressive to that large section of the public which measures the value of a work of art by the evidences it affords of the pains that have been taken over it. The artist who pretends to labour with a light heart does not gain the same credit in his achievement as the man who is always calling attention to the obstacles which he has to surmount before he reaches the end at which he professes to aim. But all sincere art-lovers will respect Mr. Reynolds-Stephens for his undemonstrative devotion to his principles, as much as they admire him for his endless ingenuity and his unvarying resolve to leave nothing that he undertakes unconsidered or incomplete.

Perhaps the most convincing illustration of his thoroughness—and of his remarkable adaptability as well — is provided by his decoration of a room at 185 Queen's Gate. Here he has had to solve a problem very unlike that set him in Love's Coronet and Castles in the Air. He has had to consider not how to bring into proper association a number of exquisite little details, which he could handle delicately himself, and form touch by touch with his own fingers, but how to arrange

a large scheme of architectural ornamentation divisible into many parts, and yet required to be as a whole perfectly congruous and well balanced. That this decoration should be rich in effect, with full play of colour and ample variety of detail, was necessary; but that it should not be so insistent as to fail in its right purpose of affording a setting for the people who had to occupy the room, and for the pictures and articles of furniture which were to be placed in it, was a matter of not less importance. But he has fully satisfied the essential conditions, and has arrived at a result which is eminently pleasing in its com-



"LOVE'S CORONET" BY W. REYNOLDS-STEPHENS (By permission of Sir Alexander Henderson, M.P.)



(By permission of Sir A. Henderson, M.P.)

"LOVE'S CORONET." BY W. REYNOLDS-STEPHENS

Recent Works by W. Reynolds-Stephens

bination of breadth and elaboration. The decoration has all necessary picturesqueness, without any sacrifice of its domestic character.

The room is treated in a scheme of green and silver, with accents of warm yellow-brown. The green is introduced chiefly in the woodwork and in the flat marble pilasters which divide the walls into panels; the silver comes in the ceiling, which is overlaid with aluminium, and the yellow-brown accents are given by the oak floor, the mahogany doors, and the copper-gold canvas which covers the wall panels. In the frieze of orange trees with green leaves and pale yellow fruit, and vines with pale blue bunches of grapes, the predominating green is broken into its component parts just as in the wall canvas the yellow-brown suggestion is obtained by a pattern which carries the lighter yellow of the floor over a ground of a darker redbrown approximating to the colour of the mahogany doors. The window curtains and hangings are of a darker grey-green, carrying out properly the gradation of the green; and the silver grey of the ceiling is itself gradated in effect by the play of light and shade in a low-relief pattern of rose

foliage and flowers, which fills the coving above the frieze. Another touch of grey is given by the polished steel hoods over the fireplaces.

Evidence of the artist's constructive capacity is to be found in many parts of the room-in the ingenious iron bars which are placed in the wall panels for hanging pictures, in the shaded lights which are fixed in the standards by the chief fireplace, and in the pendants over the panels, so as to light the walls without dazzling the looker-on, and in the other lamps which provide the general lighting of the room. These last are arranged in flat, saucer-shaped shades, hung from the ceiling, and set with glass jewels and pieces of translucent shell. No lights are actually seen, but by reflection from the metallic surface of the ceiling the room is made perfectly brilliant without any glare, and the details of the decorations are effectively revealed. In all this can be perceived the working of an artistic mind, which ignores nothing that will contribute to the completeness of a well-imagined scheme, and regards as unimportant none of the little details required to give full meaning to a complicated piece of decoration.



"MY VILLAGE"

(See article on German Coloured Lithographs)

BY WALTER STRICH-CHAPELL

RECENT GERMAN LITHO-GRAPHS IN COLOURS. BY PROFESSOR HANS W. SINGER.

A LITTLE over three years ago The Studio gave an account of the condition of lithography in Germany. At that time the most noteworthy feature was the appearance of the Karlsruhe School, which devoted its attention particularly towards the production of fascinating lithographs in colours. Three of the principal artists have in the meantime left Karlsruhe. Of these, Count Kalkreuth and Carlos Grethe have gone to Stuttgart. Grethe's spirited dozen or fifteen colour-lithographs, principally of shipping subjects, were not only captivating at the time of their appearance, but have been steadily growing upon us ever since. The third man, Kallmorgen, has settled at Berlin. In spite of such serious losses the Karlsruhe School flourishes as before, and still embraces enough of first-rate talent to ensure the maintenance of its high standing in the field of lithography. Volkmann and Kampmann have increased the number of their productions to over fifty each, which is considerable when one remembers that painting in oils is their principal branch of work, and that every one of these fifty plates has

necessitated the drawing of from three to five stones. Both of these artists remain true to their former inclinations, and do landscapes only. Volkmann selects his subjects from the Rhine and the Eifel. He likes to picture wide expanses of open country, where he can balance a few simple tones and surfaces against a quiet sky, brightening the picture up by a single tree or a house here and there. Such lithographs are his Arable Land, Brook between Fields, Autumn in the Eifel, Landscape with Mountain-ash tree, The Rhine at Bingen, and Wayside Chaper on the Eifel. Without copying Nature slavishly, he modifies her only very little, whereas Kampmann's newest work shows him using the nature-subject merely as a substructure for his colour fancies. He is influenced more or less by the glorious brilliancy of Böcklin's brush.

Hein has added a number of beautiful lithographs to his list of those sympathetic productions that embody the spirit of fairyland as no other German work of to-day succeeds in doing. Heyne has turned from abstruse subjects and produced such truly excellent prints as the Silent Castle. Otto Fikentscher has increased his animal subjects by the addition of Crows on the Snow, Buzzard and Snake, and other splendid



"OXEN PLOUGHING"

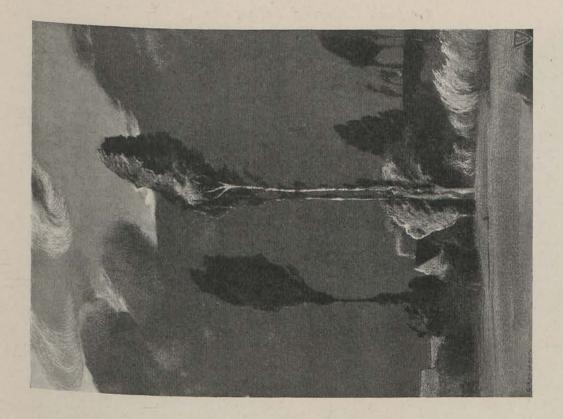
specimens; and his wife, Jenny Fikentscher, besides doing more studies of flowers, has drawn an interesting *Village Street* shown in the quiet of the small hours of the morning, with the spectral light of a full summer moon. Biese, Daur and others, have likewise not remained idle; moreover, there are a number of excellent new artists, such as W. Oertel and Elise Peppmüller, who lithograph landscapes in the spirit of Thoma, or Marie Ortlieb, a stylist, and P. von Ravenstein, a realist upon the same field of landscape art.

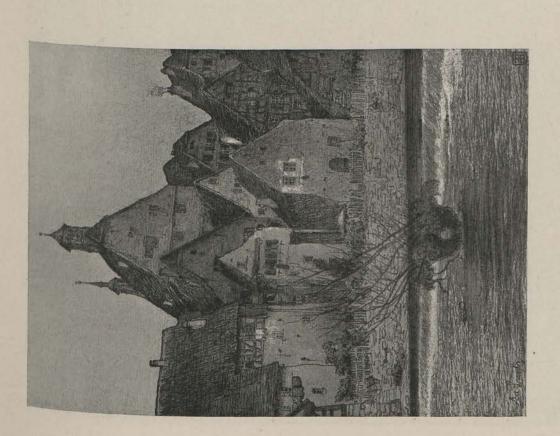
It is now a year and a half ago that about two hundred of the men in Germany most fitted for that purpose met for two days at Dresden, in order to discuss what means should be adopted to improve the public taste in art, and to increase the stock of really good art which could be placed in the hands of the public. The chief practical result of their endeavours was to make possible, by their moral support, the enterprise of the Leipsic publishing houses of Teubner and Voigtlaender. These two firms commenced a series of large lithographs in colours, intended to decorate school rooms, and the walls of private houses.

The moment for the undertaking was happily chosen, as just then almost every well-known artist in the country was essaying lithography. Two amongst the earliest issues, Walther Georgy's Ploughman and Adolf Luntz's Swabian Town, will be familiar to the readers of THE STUDIO, in the columns of which they have been reproduced. The series has not deteriorated since the days of its commencement, and among the many similar undertakings (including those of other nations besides Germany) it is still the only one that really offers what its title, "Art for the Schools" and for the people, promises. All the others publish little more than mere illustrations of some subject-matter, and nine-tenths disseminate reproductions, but not works of art. In this series every sheet published is an auto-lithograph, designed by some one of the best-known modern artists, and every stone requisite to the production of the picture is executed by this artist himself. Of course all the work is not equally fine. Among the best, besides the two already mentioned, I may name the sombre Stormy Night on the Baltic Shore, by J. V. Cissarz; Castle Tirol, near Meran, by



"BERNAU: BLACK FOREST"





"POPLARS IN A STORM"

BY ADOLF LUNTZ

"AN OLD TOWN IN SUABIA"

BY GUSTAV KAMPMANN



"ON A SOLITARY HEIGHT"

BY HERMANN DAUR

E. Euler; the beautiful view of *Dresden jrom the River*, by Otto Fischer, taken at early dawn in September; the quiet *Mediterranean Sea* and *Fishing Craft*, by F. Hoch, as well as the same

High Alps; Kallmorgen's picturesque Street in a North German Village; Kampmann's poetic Moonrise; the captivating Castle at Bregenz, by Raven-stein; and Volkmann's Wheatfield, a remarkably fine piece of colour. I do not believe that the surging motion of the wheat in the wind has ever been presented by a print of any kind more vividly than by this splendid lithograph. The two newest issues of Voigtlaender, Angelo Jank's Eiserne Wehr and Carl Langhein's Frisian Village, call for special notice.

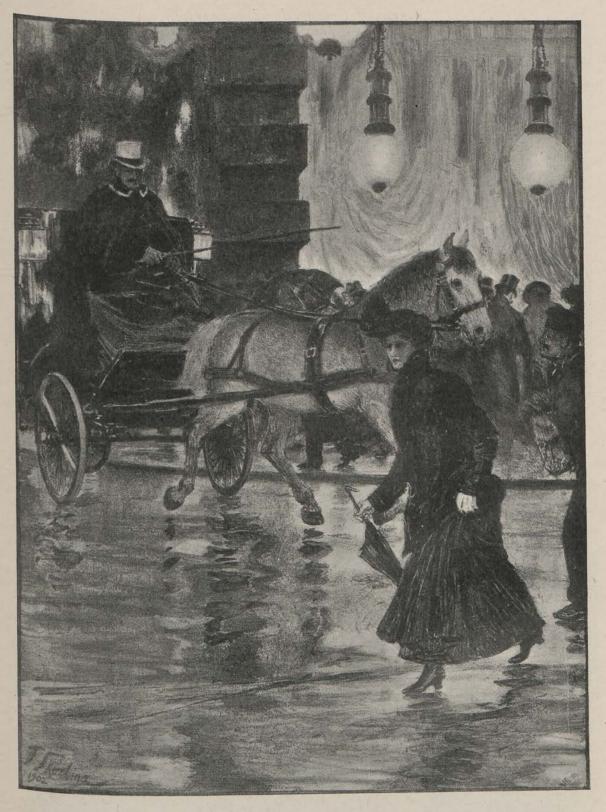
author's Morning in the

Upon the one the advance guard of a body of lansquenets in armour is standing still, with lances erect, on the top of a hill. They are looking down upon a village with quaint tiled



"A SUNDAY IN BRANDENBURG" 308

BY CARL KAYSER-EICHBERG



"A STREET IN BERLÍN: NIGHT" FROM THE COLOURED LITHOGRAPH BY FRANZ SKARBINA

roofs: their own homes, no doubt, which recent deeds of valour have protected from destruction. The figure of the hardy warrior on the heavy dappled charger in the foreground is a fine personification of power and purpose. Upon the other picture we see the market-place of the village, where the canal leads up to it, with its public scales hedged in by picturesque gabled houses and trees, with a church steeple behind. The quiet of a late Sunday afternoon reigns, and the stormy, leaden North Sea sky weighs down upon the whole.

These sheets measure 100 by 70 cm., and 75 by 50 cm.; that is, some a little over and the rest a little under a yard in length. They are accordingly of considerable size, and yet are sold at the ridiculously cheap price of six shillings and five shillings each.

To meet the demands of the connoisseur, who enjoys a print that he can take into his hand better than one hung in a frame upon the wall, these two firms have also published one portfolio a-piece of smaller lithographs in colours. Each portfolio has a very clever device in the shape of a "mat" or sunk mount on the back of the cover,

so adjusted that you can slip any one of the lithographs under it and see them in a frame, as it were. The Voigtlaender Portfolio contains, among others, a fine panoramic landscape by Daur and a view, by Strich-Chapell, over the roofs of an old town to distant fertile fields lying in the sunshine beyond. The spirit of this lithograph has much in common with Luntz's work; its peculiarity lies in the choice of the point of view, as well as in the contrast between the tiled roofs lying in the deep shadow of the foreground and the glaring fields of the background, tinted by the rays of the setting sun. Kampmann's Poplars in a Storm also belongs to this set. It is similar to the Autumn Storm noticed above, and rather the better one of the two prints. There is really something reminiscent of Böcklin in the powerful juxtaposition of the black, lowering sky and the rich, fresh-green meadow; while the swaying of the poplars, with their white bark, conveys a fine idea of the fury of the storm.

In the Teubner Portfolio we find such beautiful specimens as Fikentscher's *Morning May*, with deer in a meadow on a hazy morning; Max



"AN AUTUMN STORM"



"EVENING"

BY WILHELM FELDMANN

Lieber's sombre field of *Red Heather* under an evening sky; and the charming *Pasture in Spring*, by Volkmann, with a flock of sheep and a sky of cirro-cumulus clouds. This, I believe, is called a

mackerel sky in England, but the popular name in Germany for this shape of clouds is "little sheep;" and so there is a "quaint conceit," as the sixteenth century would express it, in the picture connecting heaven and earth.

The success of the Karlsruhe artists and of these
Leipsic enterprises has encouraged others to enter
in the same field, notably
the firm of Troitzsch in
Berlin. At the Troitzsch
studios were produced the
chromo-lithographs of the
Berlin "Society of Art
Lovers." They amount
to over a hundred colour

facsimiles of the principal paintings collected in the National Galleryat Berlin, which contains exclusively modern pictures. These facsimiles were executed by the craftsman, and not by the artist. After the



"RED HEATHER"

BY MAX LIEBER

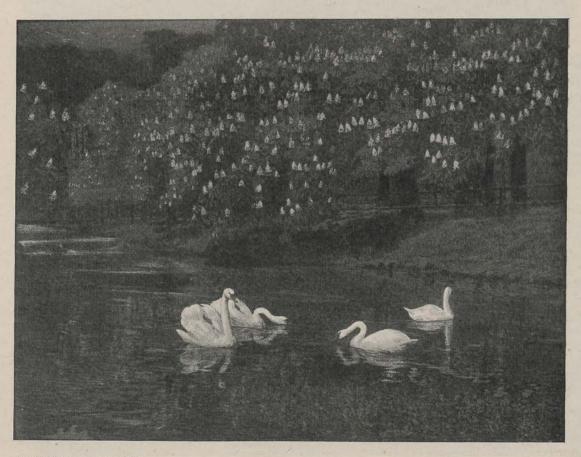
manner of chromo-lithography, fifteen or more stones were used to produce each picture. Not one of the whole set is an auto-lithograph. It is interesting to note that now, when these presses are employed by a new society of artists for the purpose of turning out original work, a good many difficulties seem to be encountered. The craftsman at the press who has mastered all the subtleties of facsimile colour-printing, and who should be able to do with the lithographic press all that it is possible to do with it, finds it hard to compete with the printer at Karlsruhe, who, perhaps, had scarcely ever undertaken any artprinting at all before he was bidden to etch and print some of those drawings done directly upon the stone by the artists themselves. However, the Karlsruhe printer evidently has never done any other than such work since, and therein lies his advantage, for perhaps he knows fewer tricks than the facsimile and trade printer.

The Society of Artists for Auto-lithography in Berlin, who have printed their work at Troitzsch's press, have so far produced over sixty lithographs,

most of them in colours.* If the majority do not appeal to us quite as much as the work discussed above, the cause lies, no doubt, to a great degree in the circumstance just mentioned. As soon as their printers have lost some of their extreme adroitness, and gained a finer sense for the character of the artist's work, the series will no doubt prove as interesting as any other published in Germany. Several of the latest issues betray as much. I may mention Hofmann's Amid the Icebergs and On the Beach; Leistikow's misty, harmonious Lake near Berlin; Ernest Otto's fine, cold, white winter landscape, with the fox whose prey has just escaped him; Skarbina's daringly impressionistic Jeweller's Shop at Night, with its multitude of glaring artificial lights; Kayser's placid Sunday afternoon in the open country; and Feldmann's Summer Evening.

To this account of the most prominent colourlithographs which have been turned out in Germany within the last few years, I should like to add a

*In addition to Troitzsch, Fischer and Franke are turning to auto-lithography in Berlin. Their first publications were two series of prints in colours by the artists Ernst Liebermann and Franz Stassen.



"CHESTNUTS IN BLOOM"



"HARVESTING"

BY F. KALLMORGEN

line or two on a couple of artists, Marie Laroche and Heinrich Otto, who have published their lithographs independently.

Miss Laroche's drawings are noteworthy on account of their simplicity of conception as distinct from simple execution. There are no studied effects to be found in them; Miss Laroche never strives to surprise and captivate us by making her lithographs bear out refined or involved principles.

She has adopted the straightforwardness of her teacher, Hans Thoma, and she is one of the worthiest of his disciples. For, whereas several others imitate peculiarities of drawing, especial types, and particular rules of composition that they find in Thoma's works, she lives intellectually a life like his, and that is the extent of imitation to which she goes.

No one in Germany has the gift of making a few colours go a greater way than Heinrich Otto. With only three and four stones he can achieve effects that seem to depend upon the use of at least double as many. Conscious of this talent, he chooses subjects in which he can best bring it into play; yet he is never merely clever, and his skill in the treatment of the lithographic colour-technique is in no case obtrusive. He is interested in all effects of light that are in any way out of the common. The lithograph called Moonrise offers a splendid example. We are introduced to a twilight scene with an autumn full moon rising over hazy corn-fields; in the foreground a weary field labourer, shouldering his scythe, passes before the large haystacks. There is a kind of strife between the light of the scorching sun just sunk, which has made all objects glare and glow, and the wan sheen of the moon that robs them of their pronounced outline-draws the colour out of them, as it were, and leaves them only their different intensity of darkness or brightness. This rare effect is produced by means of four stones only. In another case, Moonlight in a Village Street in the Eifel,

but two are used—a brown and a blue one, printed on greenish paper. It is as if we could feel the quiet of that empty byway, pervaded by the balmy summer air, in the dead of the night, under a clear, passive moon and a high, starry sky. The print offers a remarkable proof of the fact that it is unnecessary to use sombre hues when one wants to portray moonlight nights. Even the shadows show a sort of transparency; and although it comes



"BATHERS"

BY LUDWIG VON HOFMAN

The French Pastellists of the Eighteenth Century

natural to think that whenever we want to depict night in any fashion black should be used, it appears that even moderately dark tints are not necessary. There is another inimitable lithograph by Otto very much like this as to subject, and styled Moonlight simply. On almost all copies the author has heightened the effect by putting in by hand light issuing from a window or from a halfshut door of some house or other. Chestnuts in Bloom is another exquisite colour-lithograph. The trees are grouped behind a sheet of water, and the pale moon magically lights up the beautiful blossomcones, as well as the white down of the swans moving about majestically on the water below. Among Otto's midday lithographs the Rest at Noontime is one of the best, done with the help of three stones. A shepherd is resting upon the ground, and his herd, some browsing, some asleep in the height of the midday heat, are scattered over a lusciously green pasture under trees.

THE FRENCH PASTELLISTS OF THE EIGHTEENTH CENTURY. BY ARMAND DAYOT.

DIDEROT, who was fond of using Latin in his everyday writings, thus addresses Latour, the pastellist: "Memento, homo, quia pulvis es et in pulverem reverteris." There is, in this melancholy reminder of human fragility, an evident allusion to the fragility of the pastel; also a sorrowful apprehension regarding the length of existence of the painter's sparkling masterpieces. Nevertheless, the pastels of Latour, like those of La Rosalba, Chardin, Greuze, Boucher, Louis Tocqué, Perronneau, Vivien, Liotard, Mmes. Vigée and Guiard, are to this day as fresh in colour as they were two centuries ago; while many then famous paintings by famous masters-paintings done, as often as not, "after" the light pastels of the great artists I have just named-have turned black, or have become

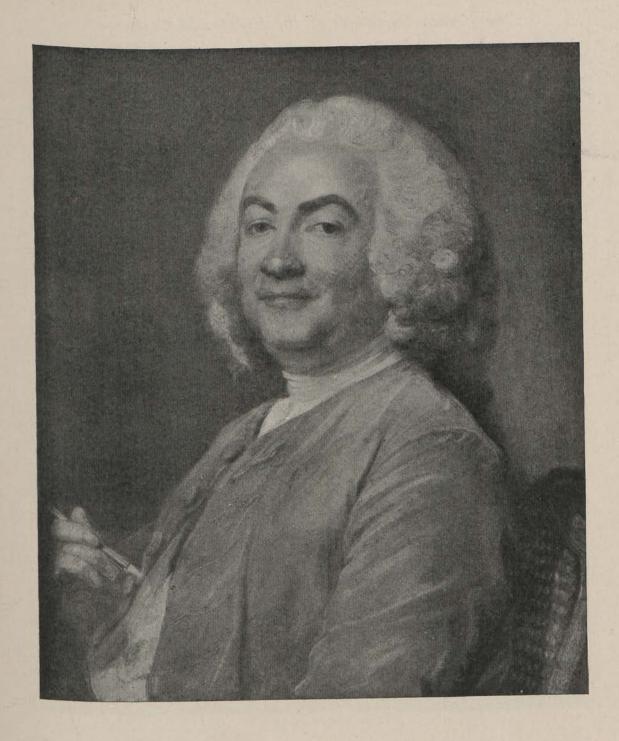
> lamentably crackled. Which proves abundantly that although the pastel may be extremely fragile, we can yet protect it from the rapid decay predicted by Diderot by keeping it away from damp and sunlight, by choosing a favourable place wherein to display it, by putting the work under glass, and by fixing it in its frame by means of a piece of cardboard, covered by stout, sized paper or tin-foil.

> This is worth knowing just now, when the pastellist's art is in full revival, when galleries and private collections are filling every day with charming works produced by the luminous touches of the coloured crayon. But, above all, let collectors beware of "fixing" their pastels by means of a varnish, to increase their durability. By so doing one destroys immediately all the original charm of the work, all its exquisite vaporous



PORTRAIT OF LOUIS XV

FROM THE PASTEL BY LATOUR (In the Musée du Louvre)



(In the Musée du Louvre)

A PORTRAIT. FROM THE PASTEL BY J. B. PERRONNEAU

The French Pastellists of the Eighteenth Century

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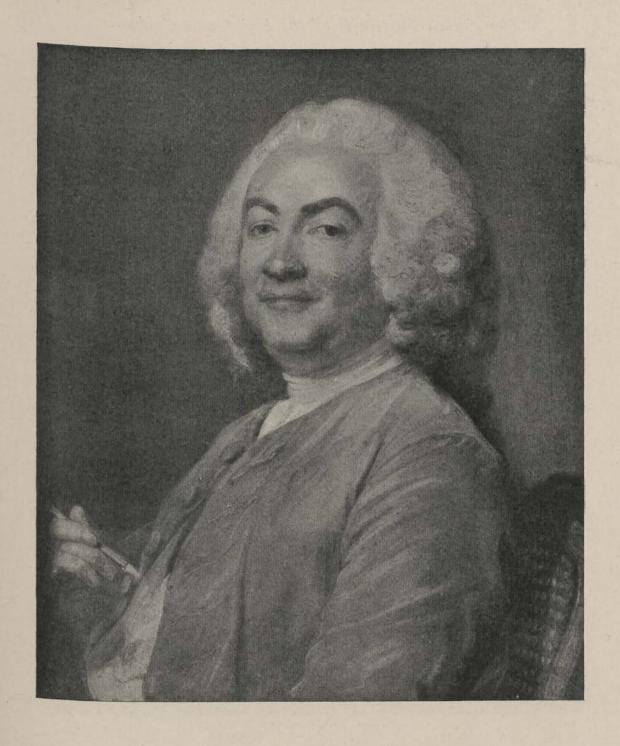
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The French Pastellists of the Eighteenth Century

appearance. As well, it has been aptly said, might one varnish a peach or a young girl's cheek. Alu the pastel needs, to preserve its first freshness, is to be protected from sunlight, from dust, and from damp.

The names I quoted above constitute a brief but dazzling list of the masters of the pastel, and the French School. For who would dare assert that Roslin, the Swede, and Liotard, the wandering Turk—or, rather, Swiss—did not gather all the force of their talent, all the skill of their technique, from the counsels of the French masters? Moreover, were they not real Frenchmen by adoption? And did not Liotard himself turn to Parisian life



PORTRAIT

FROM THE PASTEL BY QUENTIN LATOUR (In the Rey-Spitzer Collection)

among these honoured names those of Latour, or La Rosalba, and of Perronneau stand out with a special lustre.

La Rosalba Carriera apart (an artist who has remained Venetian, although she had as her first master the painter, Jean Stève, and was received by the Paris Academy of Painting in 1720), all the names I have mentioned belong to

for his liveliest and subtlest artistic sensations, midway between a journey to the shores of the Bosphorus and a sojourn at the Court of Maria-Theresa? As for Roslin, he lived for more than half a century in Paris, and never showed the least desire to see again the sad skies of Malmoë. He exhibited at all the Louvre Salons up till 1791, was received by the Académie de Peinture in



(In the Musée du Louvre)

PORTRAIT. FROM THE PASTEL BY Q. LATOUR

The French Pastellists of the Eighteenth Century

1793, and, despite the unjust criticisms of Diderot—rendered at times cruelly partial by reason of his exclusive admiration of Greuze—produced some excellent portraits, of which a goodly number are still to be seen in the galleries of the Louvre and at Versailles.

One may be allowed to declare, therefore, that the art of the pastel is essentially a French art, although in certain very learned expositions its paternity is attributed to Alexandre Thiele, of Erfurt, or to Mlle. Heid, of Dantzig. Certain it is, too, that at the opening of the twentieth century, as throughout the eighteenth, the spirit of our artists holds the lead, with prodigious skill, in an exquisite genre, which is, as it were, the tender melody of painting.

I will take the liberty of advising our present-day pastellists—who, too often, are just spirited painters in disguise—to avoid applying the coloured crayon

process where the brush alone seems to be called for. Why try to pastellise the storms of the skies, the flinty hardness of therocks, the raging torrent, the rough tree trunks, or the lined and sun-tanned skin of the peasant? Why try to express on the flute the fury of the "Marseillaise?"

The art of the pastel should be devoted almost exclusively to the representation of women and flowers and fruit. The historic glory of the pastel springs from the fact that certain born pastellists have succeeded by their special art in expressing the inexpressible; in fixing, by means of their quick and luminous cravon, the flower of the flesh, the flesh of the flower, the velvet of the fruit, the rapid quivering of the light amid the tresses' gold, on the pearly freshness of the skin, on the softness of the silky folds.

Among the names of the great pastellists of the

past that of Quentin-Latour stands out with incomparable brilliancy. He is, and must ever be, the King of the pastel; no one ever attained, no one will ever attain, to the perfection of his technique, to the penetration of his genius. Not Dürer, nor Holbein, nor Rembrandt, each with his keen, strong brush, has analysed with greater insight the mystery of the human face than has this astounding artist, before whom posed in turn Sovereign after Sovereign, queens of beauty, actresses, high military chiefs, writers, danseuses, and philosophers. . . . All that the eighteenth century-that age of wit and graceboasted of spirituel and elegant has been fixed definitely by the coloured crayons handled by his agile fingers-fixed in physiognomies of rich diversity and extraordinary vivacity. The whole life, the whole intellectuality, of an epoch is here.

Apropos, let me relate a brief anecdote in connection with the great Latour. It was, if my



PORTRAIT (In the Musée du Louvre) FROM THE PASTEL BY SIMÉON CHARDIN





FORTRAIT OF HIMSELF (In the Collection of the Marquis de Ganay.) (In the Rey-Spitzer Collection)

memory serves me, during the autumn of 1887 that I was seized with a desire to make a pilgrimage to the musée of St. Quentin, the town where Latour was born, and to which he bequeathed a large part of his works. Indeed, the St. Quentin gallery contains no fewer than forty pastels-nearly all of rare quality-by the illustrious master. At that date all these masterpieces were not to be seen in the new musée. They were hung in a sombre hall—a place altogether favourable, by the way, to their preservation-under the roof of the Hôtel de Ville. When I asked permission to inspect them the concierge of the building carelessly handed me a key, without raising his eyes from his newspaper, and simply said, "Go up." So I climbed the high staircase, and entered the sanctuary. At first, in the dim light of the apartment, with its worm-eaten brick tiles, I could distinguish nought but the gold of the frames containing so many marvels. Then, as my sight became accustomed to the semi-darkness, the outlines of the faces grew visible; then, through the gentle brightness of the colours, came the expression of the features, until at last I was conscious of every detail.

Oh! those expressions . . . therein I divined, under the light caress of the crayon, under the vaporous dust of the pastel—as definitely fixed as through the keen and penetrating burin of the graver—all the concentrated spirit of the Eighteenth Century, all the essential wit of that epoch, all the intellectual life of a whole century. That age—eternally ironic and vibrating—enveloped me, so to speak, in that obscure chamber. And soon, under

the influence of a sort of unconscious disquietude, a sort of undefinable malaise, I quitted the place, promising myself to return after a walk in the sunshine. And as I went down those stairs I seemed to hear voices in whispered raillery behind me—voices as of the Pompadour, of Fel, of Favart, of Salles, of Camargo, of D'Alembert, of Diderot, of the Abbé Leblanc, of Jean-Jacques... while the Maréchal de Saxe saluted with a great burst of laughter the departure of the intruder, the sound of whose feet had, it seems, interrupted their tender prattlings, or their "precious" marivaudages.

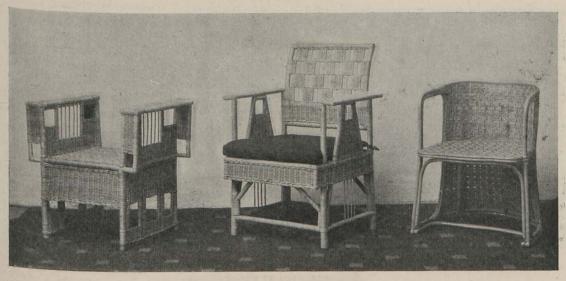
Should the reader desire to discover the symbol of this little story, he will discover very quickly that the writer of these few introductory lines is deeply penetrated with this idea: that the frail coloured crayon, wielded by fingers like those of Latour, and governed by a spirit of observation like that of the St. Quentin master, may create marvellous and eternal masterpieces; and that the art of the pastel—apparently so light and ephemeral—may manifest itself as abundantly and as forcibly as the work of the strongest of painters.

A. D.

[M. Dayot's article is the introduction to a series, dealing with the modern French Pastellists, which will be published in The Studio. The contributors to the series will include MM. Frantz Jourdain, Gustave Geffroy, Octave Uzanne, Raymond Bouyer, and Henri Frantz.—Ed.]

ODERN AUSTRIAN WICKER FURNITURE. BY A. S. LEVETUS.

EVERYBODY is familiar with the old wicker chair, with its dimity, or chintz upholstery.



WICKER CHAIRS

EXECUTED BY PRAG-RUDNIKER. DESIGNED BY H. VOLLMER

Everybody admits that it is comfortable—spite of occasional squeaks and cracks, for it is roomy, convenient, and moderate in price, and although it may not quite come up to one's idea of the artistic, and conform to strict rules of harmony, still it manages to fit in everywhere, for it is modest and unassuming. This, no doubt, accounts for the fact that for many years no one thought of applying the harmonious line to wicker furniture.

For a quarter of a century these chairs and tables have been made in Austria after English patterns, and these articles were exported to England and other countries, Great Britain being the chief buyer. Since the birth of modern art in Vienna some six or seven years ago, many great artists have devoted a share of their energies to the humble basket-work, with a result which is worthy of all praise.

Nor is it in the outer form alone that the chair has departed from its old shape, for special materials are also designed for upholstering it. A few years ago, who would have thought of using brown chamois leather for this purpose, or of the delightful comfort of sinking into such a material? Who would have thought of such men as Kolo Moser, Josef Hoffmann, Leopold Bauer, and other well-known artists, making special designs for the material to line such chairs, and of Backhausen and Sons as the manufacturers of them? or of as much attention being paid to padding them as to the most expensive of armchairs? Yet such is the case; and instead of the loose padding, which often slipped from its place under the chintz and dimity and cretonne coverings, we have firm, yet elastic upholstery, which makes the comfortable chair still



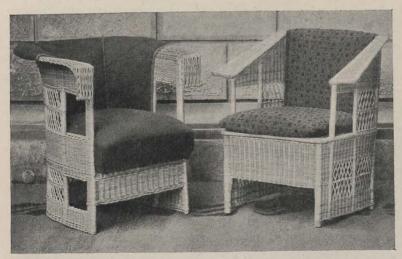
WICKER CHAIR

DESIGNED BY H. VOLLMER EXECUTED BY PRAG-RUDNIKER STUFF BY HANS SCHARFEN

more comfortable, and is, besides, a perfect delight for tired limbs. The new form has not been arrived at without much difficulty. It is not sufficient to know that the willow is adaptable for household furniture, but it is necessary at the same time to know the exact amount of its tractability, and how to secure the greatest amount of this tractability,

and at the same time produce the greatest amount of resistance.

In delicate work no one can beat the Chinese and Japanese; their native willow is more suitable for the lighter articles than is the European, and even when, as in Austria, large quantities are imported from these respective countries, they still have the advantage, because they can produce their work at a much lower price than the Europeans. But in the heavier basketwork and in novelty of patterns Austria has the advantage.



WICKER CHAIRS

DESIGNED BY H. VOLLMER EXECUTED BY PRAG-RUDNIKER STUFF BY JOSEF HOFFMANN

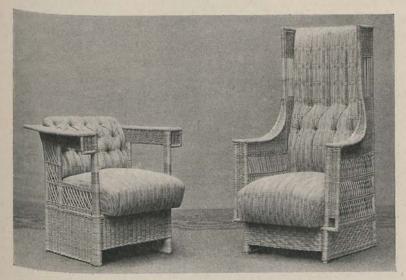
It is one of the fundamental laws of Austria to teach her people to help themselves, and although they cannot earn very much, still they manage to get along; their wants are small, the home industries are kept up, and their small earnings at any rate suffice to keep the workers from being a burden to their parishes.

It was with this idea that, some seventy-five years ago, the government erected a number of schools for the purpose of training teachers to go



WICKER CHAIR

DESIGNED BY HANS VOLLMER



WICKER CHAIRS

DESIGNED BY HANS VOLLMER EXECUTED BY PRAG-RUDNIKER STUFF BY LEOPOLD BAUER AND BACKHAUSEN & SONS



WICKER CHAIR

DESIGNED BY H. FUNKE EXECUTED IN THE IMPERIAL PATTERN WORKSHOPS, VIENNA

out and instruct the villagers in the different crown lands in the art of basket-weaving, so that during the hard winters when agricultural work was an impossibility they might be, at any rate, able to keep the wolf from the door. The work is still being carried on, the teachers being trained at the Imperial School in Vienna, under the Austrian Museum, of which Hofrath von Scala is the Director, whence they are sent out to the villages of Bohemia and Austrian Poland, and

Croatia, Carinthia, and Moravia, to teach their art to others. The Director of these schools, Mr. Funke, is an artist, and he spends much of his time in designing new patterns, which are sent to the districts to be copied; or old patterns, and others from the East are made and sent to the district schools to be again copied and produced in large quantities for the foreign market. But this applies chiefly to the basket trade, which has become staple; for though at one time the efforts of the villagers were confined to marketand packing baskets,



WICKER CHAIR AND TABLE

DESIGNED BY H. FUNKE EXECUTED IN THE IMPERIAL PATTERN WORKSHOPS, VIENNA

now, thanks to the good instruction they receive gratis, they are able to compete with China and Japan in artistic reproductions.

Nor is this all. The workers are taught the nature of the material they have to manipulate, and this scientific knowledge is invaluable. In the celebrated Vienna Prater is a piece of land entirely given up to the culture of the different species of the willow. From here shoots and graftings are

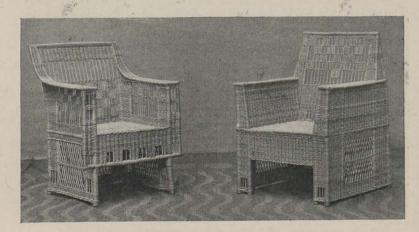
sent to all the centres where basket-weaving is carried on, and the species that flourishes best in any particular district is cultivated then there. For it is found that the same kind, say, that thrives in a village of Bohemia does not do equally well in Poland or Carniola; and for this reason each kind of work is produced in that district where the particular kind of willow necessary for its production thrives best. And as the artists who

devote themselves to producing designs suitable for basket-work have also the opportunity for studying their material, the result is in every way satisfactory.

Perhaps the largest village given up to this home industry is at Rudnik, in Poland. This was started by the late Count Hompesch, a Member of the Austrian Lower House. The business element was given by Mr. Karl Kraus, with whom the Count associated himself, and, in the course of years, employment has been given to thousands, both there and at Prague, where the art furniture is made and where the different species of willow suitable for their respective uses are cultivated.

When, some six or seven years ago, the great upheaval in art took place in Vienna, the first efforts of this Prag-Rudniker were to create a demand for something new in basket-work furniture, and this soon showed itself at the "Secession" exhibitions, as well as those held at the Austrian Museum; and Mr. Hans Vollmer, a pupil of Professor Hoffmann, was engaged to devote himself to the work of designing wicker-work furniture. For this purpose he also studied the materials to be used for his designs. The gain is twofold, for it enables him to understand those who carry out his designs as well as them to understand him. The next step in the development was to make the supports of the chairs of wood and the seats and backs of basket-work. At first only old patterns were used, the next step being to make improvements on them.

With tables it has been the same. The old fiveo'clock wicker-table, with its flaps, is no longer in demand; in its place are the more artistic and, at the same time, more secure ones, the foundation being of wood and the plates of fine basket-work.



WICKER CHAIRS

DESIGNED BY H. VOLLMER EXECUTED BY PRAG-RUDNIKER

Though these are very delicate, they are easily kept clean, besides having the advantage that in case of damage new ones can be easily supplied. Many new designs have also been made in the patterns of basket-weaving by Professor Moser, Mr. Vollmer, Mr. Schmidt, and other artists; and this, too, reflects on the workers, who no longer do their work in the perfunctory way as of old, but exert themselves to do justice to the designs by showing real interest in them.

Basket-work is now also being employed for chandeliers where electric light is used, and though, of course, it can in no way compete with bronze



WICKER CHAIR

DESIGNED BY H. VOLLMER EXECUTED BY PRAG-RUDNIKER

as far as beauty is concerned, it has the advantage of being cheap and also pretty.

Perhaps one of the greatest advantages of basketwork is that it can easily be kept clean. Professor Schrötter and Dr. Weismayer recognised this, for the couches used at Alland, the home for consumptives, near Vienna, where the open-air method is successfully carried on, were specially designed for the patients by these doctors, and the pliability of these couches makes them of double value.

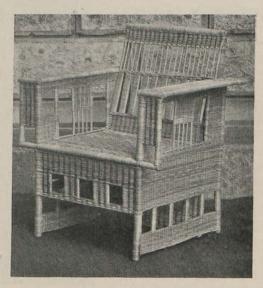
Basket-work, too, has been used for the Pullman car built at Prague for the Khedive. The whole



WICKER CHAIR

DESIGNED BY G. H. FUNKE EXECUTED IN THE IMPERIAL PATTERN WORKSHOPS, VIENNA

of the walls are lined with reversible straw matting, the colours being scarlet, pale blue, and yellow; while all the fittings and the furniture are of



WICKER CHAIR

DESIGNED BY H. VOLLMER EXECUTED BY PRAG-RUDNIKER

basket-work, the designs being specially made by Mr. Vollmer.

In her endeavours to do the best possible for her children, the Austrian Government, by having patterns made in the Prag-Rudniker pattern workshops, and distributing them gratis to the small makers, enables them to keep up with the times—a thing which, under other circumstances, would be a practical impossibility, for these small manufacturers have their homes in the different crown lands, and have neither the necessary education to create new designs nor the means to pay anyone to make them. And in this alone the Austrian Government, through the ministerium of Cultus and Unterricht, might serve as an example to all nations.

A. S. Levetus.

B. DE LA BERE. BY L. VAN DER VEER.

Among the interesting winter exhibitions the Bruton Gallery contributes a distinct novelty in presenting a collection of water-colours and oils

by Mr. De la Bere, a young English artist whose drawings, in spite of their ugliness and bizarre brutality, are decidedly clever.

Mr. De la Bere has not long been free from his student life at the Westminster School of Art, where he studied under Mouat Loudon, and where his portion of the school exhibitions always attracted the lion's share of attention on account of their daring and cleverness. In examining the one hundred or more pictures shown in the present exhibition one was struck first with the unusual talent of the artist, and with his remarkable delineation of the coarse and vulgar side of humanity.

De la Bere is a very clever young man—so clever, in fact, that one hopes when he grows older that he will become less fond of the idea that to attract public attention it is necessary to do something very startling. His work in its present stage betrays reflections of nearly every well-known poster artist exaggerated into his own conception of the most bizarre and ugly things imaginable; and while his individual gifts are too pronounced to lose entirely their identity in his many art infatuations, his work will improve when he has outgrown these affectations and evolved a style more clearly his own.

The French School claims the greater part of his admiration, and Steinlen, that gifted Frenchman whose work has been the pitfall of so many individualities, is the man who has most influenced him. But in working along the ways of Steinlen the young artist has quite overlooked the fact that the older man has lived a fine life close to humanity, has listened to her heart-throbs, has delved into and discovered some of the inner mysteries of the soul; and that although he chooses to depict life amongst the lowly, he does so with a dignity and refinement of feeling which at once distinguishes his conceptions from those of the man who works merely from the outside. To paint tatters and debauchery one must understand



"BY ORDER OF THE SENESCHAL"

(By permission of W. F. Foster, Esq.)



(By permission of the Proprietors of the Bruton Galleries)

"THE CAMP-FOLLOWER" BY S. B. DE LA BERE

Jules Chéret's Sanguine Drawings

and feel the dignity or poverty, the pathos and wretchedness which lie behind the drunken hilarity. To paint the working man and his commonplace enjoyments one must have touched thoughts with the simplest of mankind, and learned how near to Nature these primitive instincts for recreation and pleasure lie. It is to sympathy of understanding that an artist owes his grasp of a subject, and his power to give it to the world a-quiver with the life of its kind, and without this his work can only be an imitation of the spell which holds the life, and not the life itself.

These are some of the things which every young artist has to learn for himself, and Mr. De la Bere has yet to discover that there is a quality in ugliness itself which calls for something higher in an artist than a wanton exaggeration of that ugliness. His sense of humour, and the desire to produce something altogether bizarre, has so far overbalanced his sense of good taste and refinement; and one will be glad to see his work toned down to something like actual humanity, however low-born it may be.

While Mr. De la Bere has received the usual amount of art supervision from the best English schools, he has worked out his technique by himself. His colour sense is at times rather unrestrained, but this will improve with time, and some of his low-toned studies are altogether satisfying, and, in spite of obvious shortcomings, one may safely say that the work of this young artist holds much promise for the future.

Y ULES CHÉRET'S DRAW-INGS IN SANGUINE.

CHÉRET, the creator of the poster, the dainty pastellist, the author of so many luminous decorations, is an impassioned draughtsman, and, so to speak, there is not a day that he does not dash on to paper some of the nervous sanguines, a choice of which he has been good enough to make, among his most seductive and most characteristic, for the benefit of THE STUDIO. These works, wherein the grace of Watteau's sketches is revived, constitute (to say nothing of their great artistic beauty) an ample harvest of notes and documents on the Woman of To-Day. This painter of dreams and aerial visions and brave cortèges, herein reveals his sincerity of observation, his infinite knowledge of gesture, his manual virtuosity. Most of these

charming morceaux were done by the artist in one sitting sometimes lasting barely an hour. They are not elaborate, finished drawings, in the manner of Ingres, but bold, broadly-handled sketches, palpitating with life. Often Chéret does no more than suggest, or rather indicate; but the indications are so precise, so "right," that these sanguines of his are nevertheless among the most complete of their kind. It is interesting to note that these works were not done from professional models, whose studied, mechanical movements Chéret detests, but from among the lady visitors to his studio — the jeunes femmes whom the artist loves to catch chatting together in unstudied naturalness. Hence the suppleness and the nervosity of their attitudes, the piquancy of their movements. These countless pages, whereon the artist testifies day by day to his adoration and his understanding of the Parisienne, are certainly one of the most sensitive and most faithful monuments ever inspired by Woman in honour of her beauty.



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BY JULES CHÉRET





BY JULES CHÉRET



BY JULES CHERET



BY JULES CHÉRET



BY JULES CHÉRET



BY JULES CHÉRET

STUDIO-TALK

(From our Own Correspondents)

ONDON.—The Royal Society of Painters in Water Colours has arranged for its winter exhibition a very attractive collection of drawings. Among them there are many which can be unreservedly praised as rapid and expressive studies of Nature, as frank sketches unspoiled by any of the affectations which are apt to creep into more highly finished works painted expressly for exhibition. These sketches give an acceptable character to the show, a freshness, and an unconventionality which are novel

and there are excellent contributions also from Mr. J. W. North, Mr. Robert Little, Mr. Walter West, Mr. Eyre Walker, Mr. Anning Bell, Mr. James Paterson, Mr. Reginald Barratt, and Mr. R. W. Macbeth. As a special feature the collection of fifty-nine drawings presented by the members and associates of the Society to the King and Queen on the occasion of the Coronation has been included in the exhibition.

There was in the winter exhibition of the New English Art Club much that could be accepted as representing the best intentions of the group of

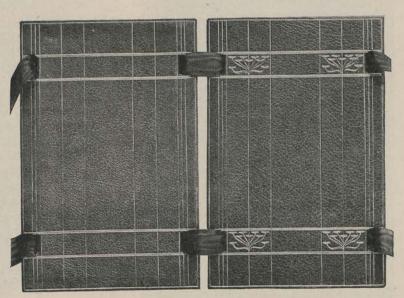
young artists who control the policy of that energetic associaton. Mr. P. W. Steer's landscapes, The Shower and Richmond Castle, Yorks, must be specially mentioned as admirably studied records of atmospheric effects, and the first of them particularly as a most successful rendering of luminous and delicate aerial colour. Mr. Mark Fisher's Irish Pastoral, Mr. W. W. Russell's Barnard Castle in Teesdale, Mr. James Henry's High Tide at Hayle and The River Bank, and



SILVER BOX, WITH ENAMEL AND TURQUOISE AND SILVER PENDANT WITH ENAMEL AND PEARLS

BY W. S. HADAWAY

enough to be worthy of note. The most memorable things in the gallery are Sir E. A. Waterlow's On the Ouse, Huntingdonshire, and Sheltered Pastures; Mr. David Murray's Willie Lotts Barn, Flatford, Suffolk; Mr. Albert Goodwin's The Avon; Salisbury; Mr. Napier Henry's seapiece, The Haunt of the Sea Birds; Mr. R. W. Allan's North Sea Coast; Mr. J. R. Weguelin's exquisite nude study, Echo; and Mr. Arthur Rackham's amazingly clever fantasy, The King and the Swineherd;



LETTER-CASE IN GREEN MOROCCO
(See London Studio-Talk)

DESIGNED BY D. S. MACCOLL EXECUTED BY MISS MACCOLL

the water-colours of Mr. H. Tonks, Mr. Steer, Mr. A. W. Rich, Mr. Moffat Lindner, Mr. George Thomson, Mr. Russell, and Mr. Bernhard Sickert, deserve also to be counted among the greater successes in this section of the show. Of the figure paintings the chief were the portraits of Mrs. M. B. Furse by Mr. C. W. Furse, and George Moore by Mr. W. Orpen, and the portrait study of a pretty fair-haired young woman, The Turn of the Cards, by Mr. Steer. There was, too, a Portrait Drawing, by Mr. W. Strang, of quite exceptional merit.

The Society of Portrait Painters gathered together recently in the New Gallery many canvases of definite interest. Some of these were well-known works, painted some while ago—for instance, Prof. von Lenbach's The Late Right Hon. W. E. Gladstone; The Late Marquis of Salisbury, by Sir John Millais; Mrs. Cavendish Bentinck, by Mr. G. F. Watts; Benjamin Constant's Lord Savile, and four large pictures by Mr. Orchardson, including the seated full-length of Sir David Stewart. Of the more recent productions the most adequate were Mr. H. de T. Glazebrook's Elizabeth, Daughter



SILVER CUP

BY OMAR RAMSDEN AND ALWYN CARR



SILVER CUP

BY OMAR RAMSDEN AND ALWYN CARR

of Ernest Crofts, Esq., R.A., Mr. R. Jack's Portrait Study, Mr. George Henry's Mrs. W. J. Dudgeon, Mr. W. Llewellyn's Mrs. Andrew Arthur, M. Besnard's Madame Besnard; and other interesting things came from Mr. J. Coutts Michie, Mr. F. M. Skipworth, Mr. H. C. Riviere, Mr. E. A. Walton, Mr. S. J. Douglas, Mr. Harold Speed, and Mr. John Lavery. An unfinished canvas, Rouge et Noir, represented Mr. Whistler only fairly well; and a large group, Gallito et sa Famille, by the Spanish artist, I. Zuloaga, was one of the most startling pieces of extravagant originality in the collection.

A loan exhibition of pictures by British masters has been open lately in Messrs. Agnew's gallery for the benefit of the Artists' General Benevolent Institution. The gems of the collection were two magnificent seascapes by Turner; but there were also very important examples of Reynolds, Romney, Lawrence, Hoppner, Raeburn, Gainsborough, and other painters of the same period. Nothing was included which was not really admirable in quality, and the collection, though necessarily a small one, was particularly convincing.

Mr. G. C. Haité's drawings of Venice: Colour and Sunlight, lately exhibited at the Modern

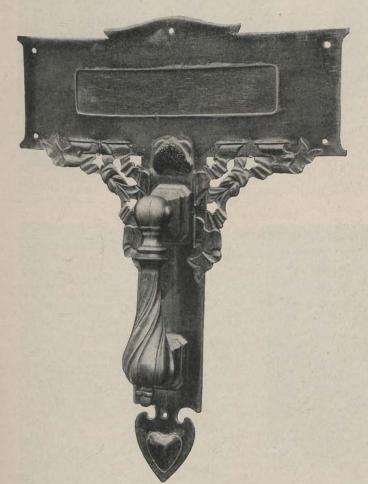
Gallery, made a remarkable assertion of his great gifts as a colourist and executant. The works he showed were not so much representations of the customary views of Venice as cleverly treated records of well-selected subjects found in the less familiar nooks and corners of the city. The artist had clearly been guided in his choice of material by his love of harmonious colour and sense of picturesque form, and had painted sympathetically the bits which had attracted him in his wanderings. The collection which resulted was delightfully spontaneous and unconventional, and marked throughout by high technical qualities.

Mr. Charles Conder's decorative paintings, landscapes, and sea pictures,



FIRE DOGS IN CAST BRASS

DESIGNED BY CLAUDE NEW



DOOR-PLATE AND KNOCKER

DESIGNED BY CLAUDE NEW

which have just been on view at the Dutch Gallery, were in many ways the best things he has so far exhibited. The fans and paintings on silk showed that his powers as a decorator are steadily maturing and gaining both in strength and subtlety; and the more realistic studies of nature proved that he is acquiring a really sound understanding of the essentials of his practice. The two coast subjects, Ambleteuse, and Au Bord de la Mer, must be particularly noted as broad, well-handled canvases, with much charm of colour and truth of atmospheric suggestion.

Mr. S. Garstin Harvey gathered recently in the Carfax Gallery a series of water-colour drawings of Italian subjects, which can be praised as dainty achievements with more charm of manner than usual. He appreciates the quaintness and dignity of Italian architecture, and he knows well how to suggest the atmosphere of the country without insisting unduly upon trivial details. In addition to the open-air studies, he showed a few pencil drawings and a little water-colour portrait of a young girl, which



ELECTRIC LIGHT BRACKET IN WROUGHT BRASS

DESIGNED BY CLAUDE NEW

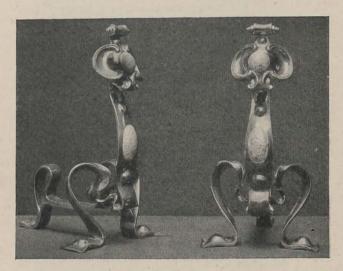
is particularly memorable for its refinement of colour and beauty of characterisation.

The small Arts and Crafts Exhibition at the Woodbury Gallery contains much interesting work in various branches of applied Art. Perhaps the best things are the productions of Mr. Omar Ramsden and Mr. A. C. E. Carr, whose metalwork and jewellery deserve great praise. The silver repoussé wine-cup, and the beer-cup, in



ELECTRIC LIGHT WALL-BRACKET IN WROUGHT BRASS

DESIGNED BY CLAUDE NEW

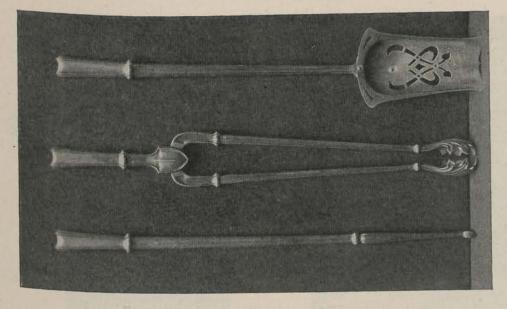


FIRE-DOGS IN POLISHED BRONZE WITH BLUE TRANSLUCENT ENAMELS

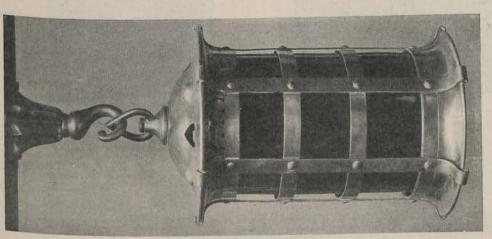
DESIGNED BY CLAUDE NEW

their case of exhibits are admirable pieces of hammered silver, and many of their other contributions are excellent in design and craftsmanship. There are, too, some good bookbindings designed by Mr. D. S. MacColl, and executed by Miss E. M. MacColl; some clever silver-work, decorated with jewels and enamels, by Mr. W. S. Hadaway; and other capable things by Miss E. M. Rope, Mr. Gilbert Bayes, and Mr. J. A. Hodel.

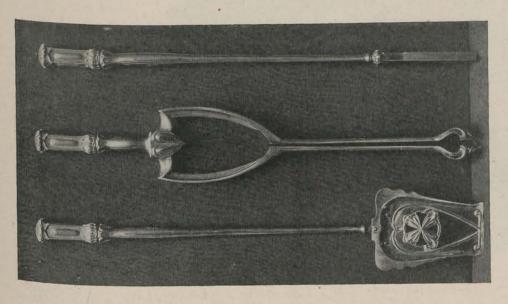
The collection of mezzotints by Samuel Cousins, which was arranged in Messrs. Vicars' Gallery in Old Bond Street, must be mentioned, because it



FIRE-IRONS-1N OXIDISED BRASS DESIGNED BY CLAUDE NEW

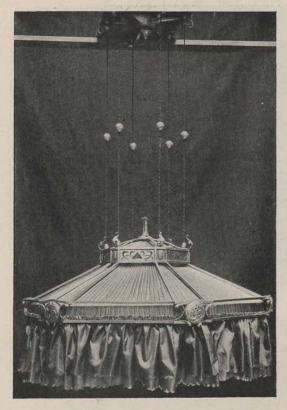


LANTERN IN WROUGHT COPPER DESIGNED BY CLAUDE NEW



BRONZE FIRE-IRONS

DESIGNED BY CLAUDE NEW



ELECTRIC-LIGHT PENDANT DESIGNED BY CLAUDE NEW

was the first complete display yet attempted of the works of an engraver who was in some respects unrivalled. These impressions had been selected



ELECTRIC-LIGHT BRACKET
FOR A BOUDOIR
DESIGNED BY CLAUDE NEW



PAINTED FAN

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BY MRS. MURRAY ROBERTSON



PAINTED FAN

BY MRS. MURRAY ROBERTSON

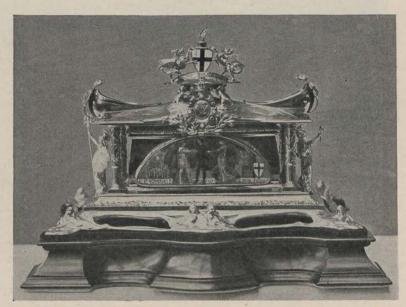
with sound discrimination; they were the best states of the various plates, and in their admirable condition they bore convincing testimony to the exceptional powers of Cousins as an interpreter of the paintings of some of our most famous artists.

The exquisite art of painting fans is so captivatingly dainty, and essentially feminine, that it seems strange so few women succeed in this particular branch of the fine arts. Mere brilliance of technique and cleverness of execution count for naught here, unless that

here, unless they be accompanied by extreme refinement of conception and poetic ideality. In the work of Mrs. N. Murray Robertson, now being shown at Mr. John Baillie's Art Gallery, one sees reflected the graceful charm and delicate tracery of Mr. Conder, of whom Mrs. Robertson was a pupil.

Her work is so refined, and possesses a poetic quality so delightful and individual, that one overlooks the sometimes faulty drawing. She has a distinct sense for colour and a fine appreciation for the blending of delicate harmonies, always subdued, but holding a wealth of exquisite tones that breathe of an ideal world in an ideal age, where the hard things of life and the severe notes of commonplace existence never sound; and so also in her composition and choice of subjects the artist shows an imagination at once ideal and altogether beautiful. Her work is full of poetry and delicate sentiment.

We give an illustration on this page of a casket designed by G. Halliday and executed by



GOLD CASKET PRESENTED BY THE CORPORATION OF THE CITY OF LONDON TO H.M. THE KING OF ITALY

DESIGNED BY G. HALLIDAY. EXECUTED BY MESSRS. ELKINGTON & CO. WITH PANEL IN ENAMELS BY ALEX. FISHER



"GREENGROCER'S SHOP IN FETTER LANE"

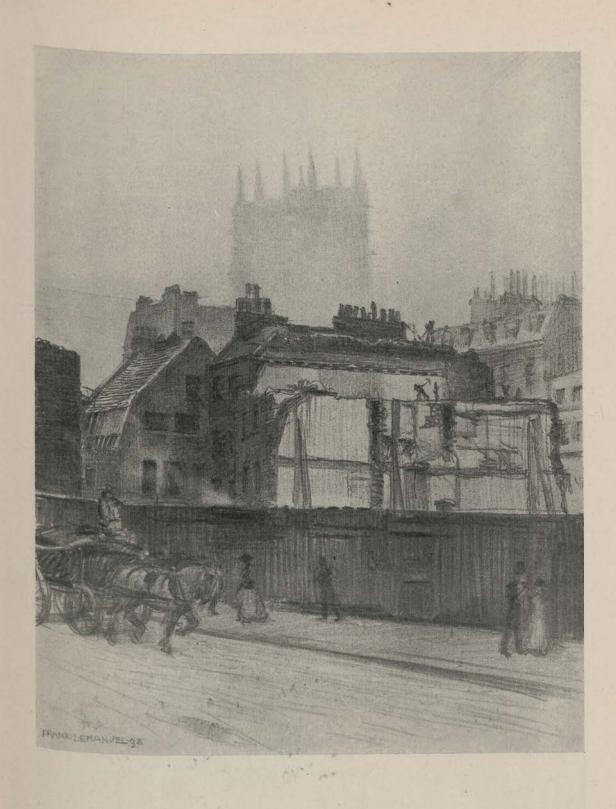
BY F. L. EMANUEL

Messrs. Elkington, with a panel in enamels by Mr. Alex. Fisher. The casket was presented to the King of Italy by the Corporation of London on the occasion of his Majesty's visit to the City.

"Old London" is of particular interest now that the street renovations in course of progress are removing so many ancient landmarks. Mr. F. L. Emanuel has made what may almost be called a speciality of these old buildings, and we have pleasure in giving illustrations of some of his drawings.

DINBURGH.—The question most keenly discussed in Edinburgh studios, and indeed in art circles in Scotland at present, is the future of the National Gallery and the better housing of the Royal Scottish Academy. For long it had been felt by those interested that if Scotland were not to become a mere annex to London, and a source for supplying London exhibitions and societies with some of their best work and some of their most talented members, something must be done to put the national galleries upon a sounder footing, and to provide adequate accommodation for a really representative exhibition of Scottish art; and the unjust, but in the issue fortunate, position taken up by Sir Michael Hicks-Beach when pressed by the Scottish members for a grant to purchase pictures, afforded-through the appointment of a Departmental Committee to enquire into the administration of the Board of Manufactures, as the trustees for art matters in Scotland are quaintly styled-an opportunity for bringing these matters before the Government. The report recently issued by that committee, which recommends the building of a new National Gallery, the handing over to the Royal Scottish Academy-who had offered to transfer its valuable collections to the nation-of both suites of rooms in the present gallery on the Mound, better provision for the National and the starved National Portrait Gallery, and new arrangements for the School of Art, has met with great general approval, and everyone is hoping that something tangible will result.

Mr. S. J. Peploe described the exhibition of his pictures held here in November as "some studies in oil and pastel," and the designation sums up not inaptly the impression left by the show. But if few of these "studies" were informed with that savour of refined or profound emotion stirred by the spectacle of life and nature, and that quest for



(See London Studio-Talk)

SITE OF THE GOVERNMENT OFFICES KING STREET, WESTMINSTER FROM A DRAWING BY F. L. EMANUEL

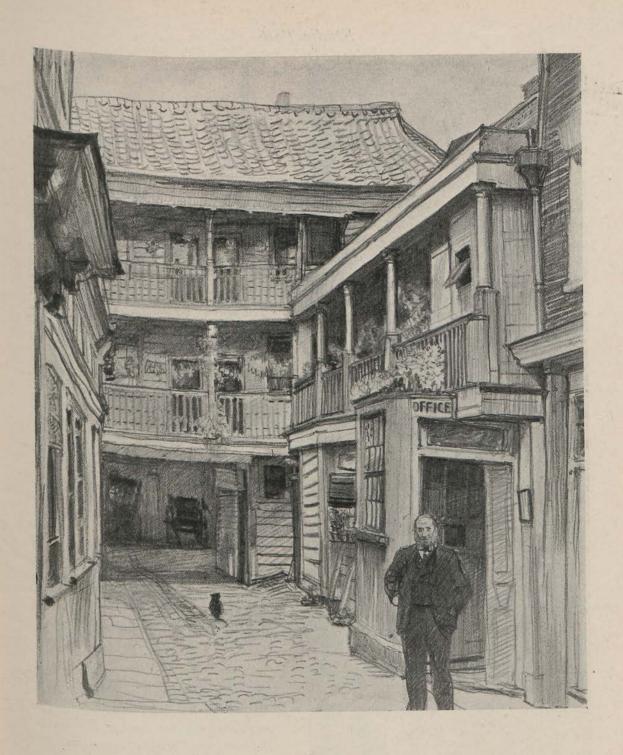
beauty which, together or separate, are the very life of the higher forms of art, almost all were remarkable for the virile, fresh, and vigorous way in which they were handled. Mr. Peploe's vision is not very subtle, and he is possessed by a perverse taste for the ugly or the bizarre in figure and landscape. Some of his landscapes also, cleverly though they are placed upon the canvas, and vividly as they register flashing effects of light, are too reminiscent of such painters as Sisley and Pissarro to be quite convincing. In figure, however, if here and there one traced, or fancied one could trace, an influence, the observation, although unpleasing, rather brutal and tending to caricature, was personal, direct, and vital, and it was expressed with remarkable virtuosity and power in paint which, while preserving to the full the bloom of direct and

premier-coup brush work, yet escaped the superficiality and thinness so often associated with that method. But, if one excepts several of the flowerpieces, which fail through the painter's deficient perception of beauty, the many still-lifes were the most satisfactory, as they were the completest things on view. Simple, but strikingly effective in design, frank and untroubled in colour and surface, and admirably drawn in true painter-like fashion, with the brush and by juxtaposition of closely observed tones, such pieces as the little Fruit Study, the group of artist's brushes, paint tubes, and medium bottles; or that of a red lobster, a yellow lemon, and a white plate, are triumphs of executive skill, and attain a high level of excellence in the restricted field and manner to which they J. L. C. belong.



"A DRURY LANE ROOKERY"

FROM A PENCIL DRAWING BY F. L. EMANUEL (See London Studio-Talk)



"YARD OF THE OLD BELL INN, HOLBORN." FROM A DRAWING BY F. L. EMANUEL



"ANGEL COURT, STRAND"

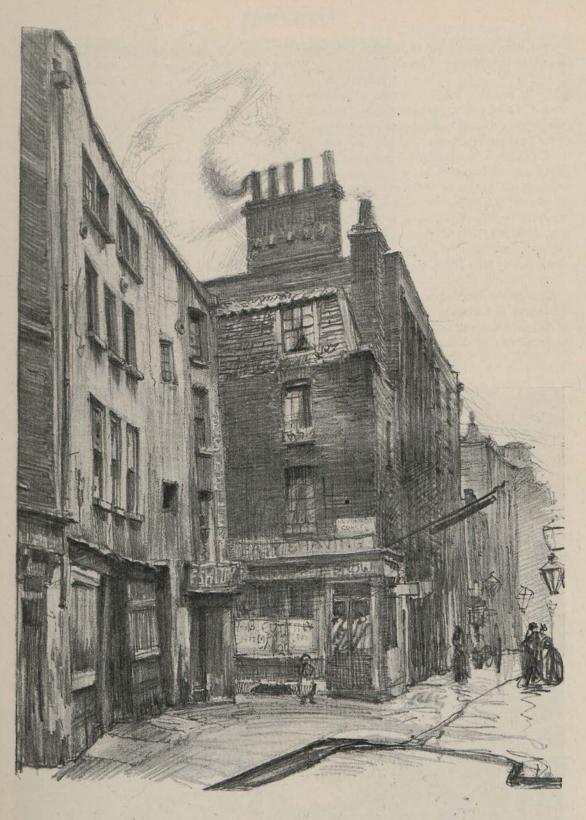
FROM A DRAWING BY F. L. EMANUEL

(See London Studio-Talk)

UNSTALL.—The ninth annual exhibition of the North Staffordshire Arts Society and Sketching Club was opened on Nov. 28th by Mr. G. C. Haité, in the Victoria Institute Museum, Tunstall. The exhibition was the largest yet held by the society, but it is a matter of regret that only about twenty of the 280 exhibits were works of craftsmanship. There is, however, a probability of this defect being remedied, inasmuch as there is a desire on the part of many artists in the district for the amalgamation of this association with the Hanley Arts and Crafts Society, whose exhibitions include a much larger proportion of examples of applied art. Mr. Stanley Thorogood, A.R.C.A., the head of the Burslem School of Art, was the exhibitor, amongst other pictures, of a pastel figure-drawing, Hollanders, a work decorative in style and refined in treatment. Mr. H. Foster Newey, headmaster of the Tunstall School, exhibited some pieces of jewellery which were original in design and of good workmanship, but he excelled in his watercolour, Mid Rock and Fell, noticeable for the excellent drawing of the foreground rocks and the fine realisation of the effect of sunlight on the hillside. The painter of the watercolour, The Return of the Crusaders, Mr. T. J. Jones, second master at the Burslem School, evinced a sense of quietude and power in his poetic treatment of this subject. A young artist, Mr. C. A. Solon, of Draycottle-Moors, exhibited a strong and forceful study in dark greens and purples, an oilpainting called The Lonely Wood.

IVERPOOL.—The local artists exhibiting at the Walker Art Gallery this year made a very strong show in portraiture. Many of the examples were of fine quality, displaying refinement and distinction in drawing, with choice and delicate arrangements of colour.

R. E. Morrison's Miss Mary Trevitt and Mrs. J. B. Atherton are excellent instances of this high quality. G. Hall Neale's portraits of Rev. Canon Armour, D.D., and of the Right Hon. the Lord Mayor of Liverpool, W. Watson Rutherford, M.P., the latter illustrated in the November number of The



(See London Studio-Talk)

BLACKMOOR STREET, STRAND FROM A DRAWING BY FRANK L. EMANUEL

Studio, were characteristic of his artistic presentation of the individuality of his sitters.

W. B. Boadle's life-like portrait of a brother artist, R. Talbot Kelley, Esq., and Frank T. Copnall's John Martin, Esq., also stood out in the front rank of the local contributions. For her charming portraits of children Mrs. Maud Hall Neale has hitherto gained much distinction, but one of her foremost successes on canvas is undoubtedly her painting of Mrs. W. B. Ogden. Other noticeable portraits were sent by Miss Lys Foster, R. G. Hinchcliffe, J. Y. Dawbarn, J. V. R. Parsons, Miss Constance Coleman, and Miss G. Laing, and several good miniatures by Miss Helen McLay.

Amongst the landscapes in oils were a strikingly clever work by J. Hamilton Hay, *The Opal, Heswall on the Dee*, which well maintained his reputation for the rendering of delicate cloud effects. Robert

Fowler, R.I., sent an important picture, Estuary of the Conway, and a smaller marine picture. Other works in oil worthy of particular attention were by John Finnie, T. Huson, T. R. Glynn, Miss Mary McCrossan, J. Clinton Jones, W. Wardlaw Laing, and R. Wane.

In the water-colour rooms the local artists were strongly represented. Isaac Cooke, boldly depicts the rugged beauties of mountain and lake under brilliant lights or storm-swept skies; his largest picture, *Easedale Tarn*, was an admirable transcript from nature.

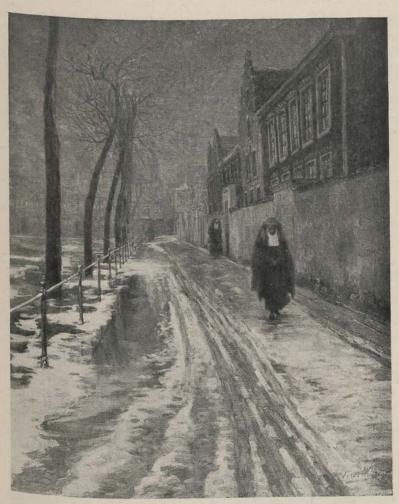
Potato Setting, by Harold Swanwick, was finely treated, and The Cloud, by Richard Hartley, was a remarkably clever rendering of transient effects of light across beautiful landscape. Other works of interest were shown by Talbot Kelley, A. E. Brockbank, James T. Watts, John McDougal,



"INTÉRIEUR VENDÉEN"

(See Paris Studio-Talk)

BY C. MILCENDEAU



"EFFET DE NEIGE AU BÉGUINAGE À GAND"

BY F. WILLAERT

Miss B. A. Pughe, Joseph Kirkpatrick, Mrs. Gray Hill, W. Follen Bishop, W. Wardlaw Laing, John Finnie, Miss Mary Hagarty, Miss Mary McCrossan, and Miss Constance Read.

In the sculpture room Charity was the title of a sketch model of a noble group forming a portion of the Liverpool Queen Victoria Memorial, contributed by Charles J. Allen, and a delightful bronze statuette, Andromeda, and a copper panel, Sunrise, attracted attention to the delicate modelling of J. Crossland McClure. A Portrait Medallion in copper by Frank J. Norbury and a clever Sketch Model for a Sundial by Miss Ethel Martin were also worthy of special notice.

Among the examples of hand-wrought jewellery was the fine silver-and-enamel work by Miss Lily Day, and the equally delightful designs by G. E. H.

Rawlins and Miss M. Z. Hoyer stimulated the growing interest in the revival of this art. H. B. B.

ARIS .- Despite the hostility and the obstacles the autumn Salon has had to meet, its first exhibition was, nevertheless, an undoubted success. Although the galleries at the Petit Palais are small, low, and ill-lighted, the Parisian public was determined to see the exhibition in all its details. Truth to tell, here was a Salon differing altogether, not only in its mode of obtaining recruits but in its appearance, from past Salons. The Salon des Artistes Français is, indeed, composed almost exclusively of members of the Institut, professors and their pupils, while the Société Nationale is formed from the nucleus of highly talented artists who have deserted the old Salon, but remain obsti-

nately out of touch with the new elements.

The autumn Salon, on the other hand, combines the most diverse elements, and it would be hard to find here that cohesion which was to be remarked in the first exhibition at the Champ de Mars. It may be doubted, moreover, if the new Salon can show us talent such as that which first earned fame in the galleries of the Champ de Mars-talent like that of Aman-Jean, Ménard, Cottet, Simon, and many others. But the indisputable interest of the autumn Salon lies in this: that for the first time it brings together representatives of various schools Among them one may find a large number of independents, impressionists, or neo-impressionists, including M. Vuillard, whose dining-room, so discreetly harmonious and distinguished in its tones, reveals the true painter. M. Laparde, on the contrary, appears to me to

force his effects somewhat; and by comparison, M. d'Espagnat—always more of a colourist than a draughtsman—and M. Vallotton seem continually to be making progress.

From the Société des Artistes Français there have been several deserters—and these not by any means the least important. Thence come perhaps the most interesting exhibits. Mlle. Duffau, for example, an artist of the first rank, displays some quite excellent nudes bathed in light. M. Emile Wéry, the painter of Venice and of Amsterdam, has a landscape of *Taormine*, which must always charm the beholder by the delicacy of its tone. M. Besson, more and more honest and true; M. Adler, the painter of the workman, M. Eugène Chigot, Mme. Gonyn de Lurieux, and M. Truchet are interesting in more ways than one.

The Société Nationale des Beaux-Arts is represented first of all by two of its finest artists-Besnard and Carrière; the latter with several admirable portraits of unequalled depth of emotion and sentiment. M. Jacques Blanche exhibits some astonishingly vigorous pictures of still life and a fine portrait of George Moore; M. Milcendeau, with everincreasing sureness of touch, still reveals himself as the sincere and faithful delineator of Breton interiors; M. Aubertin has a fine Mediterranean landscape, decorative as everything else undertaken by this gifted painter; M. Iturino is, to my thinking, still a little rough. Finally, let me not forget the contributions of M. du Gardier, and the drawings of M. Dethomas and M. Jean Child.

Foreigners there are in plenty at the autumn

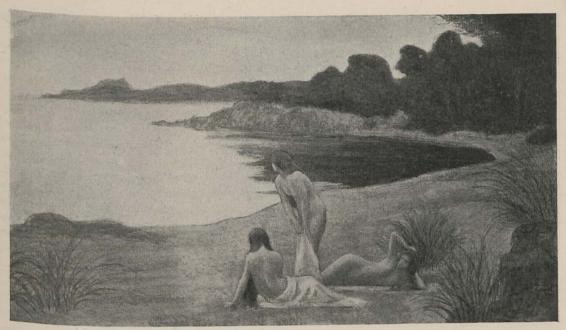
Salon—foreigners familiar to us in the Salons, or in the small winter exhibitions: and from them there is very little that is fresh. Nevertheless, I was glad again to come across the work of Mr. John Alexander, the extremely able artist we all know, who for some time past had been content to absent himself from our exhibitions. M. Kunfz, M. Mezquita, M. Kunz, and M. Bunny are represented by works which tell us nothing new; and M. Israels sends three canvases, of which the best is the *Mariage Juif*. M. Willaert is still brilliantly conspicuous among the Flemish landscapists.

To sum up. This, the first exhibition of the autumn Salon is certainly a success. If in future years the city of Paris could place somewhat better premises at the disposal of the society, and the



STUDY OF FLOWERS

BY J. E. BLANCHE



LANDSCAPE

BY J. F. AUBERTIN

jury would be rather more severe, there is very little doubt that great artistic pleasure will be provided by this eclectic and intelligent organisation.

H. F.

ENEVA.—Mr. Reuter's valuable contributions to decorative design have been long known to readers of The Studio. Besides the charm of their

intrinsic excellence, they have a special interest to lovers of art in England because of their suggestion of certain affinities in the artist with William Morris and his school. It is well known that Mr. Reuter spent many years in England, and that his gifts as an illuminator were so highly appreciated by William Morris that he confided to him the work of illuminating his book, "Roots from the Mountains." There are artists who seem to have come into our utilitarian age from a far-away time, "when art was for all men and life only for painting, carving, illuminating great missals, and weaving embroideries." Mr. Reuter is one of them, and whether we study his tapestries, his designs for things for household use, his miniature paintings, or his considerable work as an illuminator, we cannot help feeling what deep draughts of inspiration he has drawn from mediæval sources. And yet we have here no mere copy, no vain repetition, but a genuinely personal product full of individual expression.

These works are not only indicative of an artist with whom are the secrets of design, but they are suffused with that quaint imaginativeness peculiar to the artist himself. This last-mentioned quality,



"MELANCHOLY LANDSCAPES," NO. I

BY E. G. REUTER



"MELANCHOLY LANDSCAPES," NO. 2

BY E. G. REUTER

however, comes out in a special way in certain of Mr. Reuter's compositions little known to the public and that have an intimate character all their own. That Mr. Reuter is a water-colourist of no mean power is attested by his numerous water-colours of Swiss landscape. But beneath the conscientious interpreter of Nature there is in this artist a dreamer of dreams, a seer of visions; and he is often at his best when evoking those ideal landscapes of which he has caught a glimpse in

moments of visionary glow. He has lately completed a small portfolio of compositions which exert upon the imagination a magical charm similar to that of some of Horton's drawings in black-and-white in his "Book of Images." In this portfolio, with its admirable cover-design and ex libris, Mr. Reuter has thrown on to paper a series of dreams in colour, the naïve, quaint, imaginative character of which lure us on from page to page as by a sort of old-world spell. Here are Oriental structures and mediæval castles washed by the labouring sea, or rising unperturbed from the midst or on the edge of solitary wastes; here are lonely landscapes taking on the hue of lowering skies, a glimpse into a little world apart suggestive of the dead past, of something which has been long deserted and which, notwithstanding its resistance, has fallen away from the living present. The prevailing indigo blue colour of these compositions is eminently suited to the quaint visions of architecture and landscape evoked in them.

The idea had come to the artist of writing a story which they might illustrate, but this was never carried out. The story, however, is not needed. Made from time to time without any practical and definite purpose, simply from the imperious need of self-expression, they reveal to us one of the most intimate qualities of the artist's nature in untrammelled activity. R. M.

EW YORK.—Amongst the younger men of the American school of decorative artists the name of

Robert van Voorst Sewell stands very high. Apart from the real technical excellence of his work this artist is possessed of sufficient originality to make even a less gifted man noticeable amongst his fellows. He paints quite as much with his head as with his hands, and his thoughts come out on canvas in a perfectly logical and convincing form, points in his favour which are not infrequently wanting in much of the present-day painting.



"MELANCHOLY LANDSCAPES," NO. 3

BY .E. G. REUTER



"THE CANTERBURY PILGRIMS"

BY ROBERT VAN VOORST SEWELL

(Published and Copyrighted by C. Klackner, New York)



"THE CANTERBURY PILGRIMS"

(Published and Copyrighted by C. Klackner, New York)

Mr. Sewell is a New York man, and received his early art training with the Art League of his native city. Later he went to Paris, where he spent his most fruitful years of study at the Julian School, where his strong bent towards the more purely decorative side of painting was given every encouragement After the course at Julian's he essayed to establish himself as a mural painter in the land of his birth, and it was but a short time before he had won laurels, and got commissions, the two things that go to convince an artist that he has "arrived."

One of the most important pieces of work done by Mr. Sewell at this time was a decorative frieze Portraying the principal characters in Chaucer's great poem, "Canterbury Tales," of which

we give two illustrations here. It was commissioned as a hall decoration for the country house of Mr. George Gould, and is perhaps the most ambitious, as well as the most successful, piece of work done by the artist. The various characters in Chaucer's immortal poem are represented wending their way towards the hallowed shrine in the Cathedral of Canterbury. The figures stand out against a backround of granite walls which line the roadway and approach the Cathedral gates. Mr. Sewell has treated his subject more from the pictorial than from the purely decorative side, and is not quite in accord with the accepted ethics of mural art; but there is rare charm displayed in the grouping of his figures, and the sense of movement is excellent, and nearly always in harmony with Nature's laws. Some few of the figures strike one-as a little wooden, and the dapple spots on the horses are somewhat monotonous in their uniformity. The faces of the Pilgrims are drawn with wonderful insight into the character of each, and anyone familiar with the poem could pick out at a glance any one of the historic band of pilgrims. Mr. Sewell has made one amusing mistake—he has introduced a modern dog, the remotest suggestion of whose breed was not dreamt of for generations after Chaucer's time.

Mr. Sewell finds many of his most sympathetic inspirations come from allegorical poems and mythological legends—Browning has afforded him many happy suggestions—and of present-day romanticists William Morris has, perhaps, the greatest hold on his imagination. Mr. Sewell is still on the right side of forty-five, and, considering the success already attained in his art, there can be no reason why he should not rise to a very high place among his fellows.

L. V.

[Owing to very great pressure upon our space, it has been found necessary to hold over a considerable amount of "Studio-Talk."—Editor, THE STUDIO.]

"THE JUDGMENT OF PARIS"

BY ROBERT VAN VOORST SEWELL

REVIEWS.

James Orrock, R.I. By BYRON WEBBER. (London: Chatto & Windus.) 2 Vols. £ 10 10s. net.—In these two costly volumes the author has successfully achieved an extremely difficult task. He has been consistently loyal to the friend to whom he is evidently deeply attached, but at the same time he has not allowed his personal bias to warp his judgment. He gives a true picture of a personality of marked individuality, tracing its development through a long career and describing with sympathetic enthusiasm the beautiful art-environment of which Mr. Orrock has for many years been the central figure. With the tact, which, if not the only, is certainly one of the most essential qualifications for the biographer of a living celebrity, Mr. Webber has kept in the background, making his subject speak for himself wherever possible; and in the many quotations he gives from articles in art magazines, lectures, and speeches, he brings the reader into intimate touch with an enthusiast who has the gift, rarely granted to an artist, of expressing himself as forcibly with the pen as with the brush. Mr. Orrock's remarks on Constable, Morland, Lawrence, and Landseer especially, are full of

> originality, and he has a very thorough acquaintance with their work, many examples of which he owns. "I am a Constable man," he exclaims, and in his appreciation of the great landscape painter he describes with remarkable minuteness exactly how the effects of his masterpieces were obtained. "As a draughtsman," he remarks, "Constable was below Turner, Gainsborough, Müller, and Bonington . . . he never had the grace and swiftness of these painters, and always showed, as it were, a heavy hand, masculine and muscular to a degree, but never so sensitive and aërial as the hand of Turner, Cox, or Müller; but," he adds - and here he shows his own critical acumen - "by force,

dash, and brilliancy he would storm the citadel; he was a fighting and fearless, not a persuasive man." Of George Morland, to whom he consigns the very highest rank, he says: "He appeals to the painter lovingly first and last; his style was the grandest . . . his brush was always affluent and juicy, and his colour of the rarest." "Lawrence," he remarks, "has perhaps of all the English painters imparted to his portraits a degree of dignity and high breeding which is unrivalled; indeed, some of Lawrence's finest work will rank as work with the best," an opinion scarcely likely to be fully endorsed by the admirers of Sir Joshua Reynolds, Gainsborough, Romney, and Hoppner. Landseer, whose popularity has so greatly waned of late years, is, in Mr. Orrock's opinion, "a poet in paint, an exquisite composer of lines and qualities." Equally forcible, though not so original, are the writer's definitions of Turner's peculiarities: "He is in his way," he says, "as rare as Shakespeare; there is but one Turner, and he created his own art," "Cox and Collier," he further observes, "are the painters of Cloudland par excellence"; and Barret, who is here perhaps fairly judged almost for the first time, is ranked as one of the "four pillars of English water-colour landscape art." In dealing with the craftsmen of England, Mr. Orrock shows an equally keen appreciation of national talent. His home is a perfect storehouse of beauty, for it is his delight to live amongst the treasures he has collected rather than to treat them as art objects in a museum. The concluding words of Mr. Webber's last chapter are a significant quotation, which sums up succinctly the devotion of the painter to the decorative arts of England. "Our wood-work, metal-work, and ceramic . . . have the stamp of English art, and in their acceptance bear testimony to the art instincts and refinement of the English character. There are enthusiastic collectors and convinced connoisseurs who are French to the backbone. It will surprise no one when I take leave to avow that the more fastidious and cultivated judges much prefer the Our art is now in the ascendant, and in relation thereto, I, in conclusion, adopt the motto: Magna est veritas, et prævalebit." In his attitude in the various controversies which have arisen from time to time as to the action of different art societies, Mr. Orrock has always shown himself an uncompromising champion of the right. "He is," says Mr. Webber, "a fighting man in a cause concerning which he has never felt the ghost of a doubt. He smites and spares not. At the same time he is an adversary who can take as well

as give a blow-the British test of a good fighter." Again and again he has lifted up his voice to good effect, as when he protested against the neglect of landscape painting at the National Gallery, and the once careless custody of the valuable drawings in the British Museum. The fortunate owner of an immense variety of unique art treasures, Mr. Orrock has supplemented his biographer's narrative with a great number of illustrations, and nothing could exceed the beauty of the process blocks, especially those of details of the living rooms in the mansion in Bedford Square, such as the Corner of the Front Drawing-room, with its Pergolesi cabinet, and the Dining-room, with its fine paintings on the walls. Unfortunately, however, the photogravure plates are not quite so satisfactory; their russet colour is unpleasant, and with few exceptions they scarcely do full justice to the originals. Some, however, it must be added, leave nothing to be desired: the Raeburns, Sir H. W. Moncrieff, Master Fraser, and the Portrait of an Unknown Lady, the Shelling Peas of Millais, the Good Night of William Hunt, and, above all, the Mrs. Freer of Gainsborough and the Mrs. Thos. Brown of Hoppner are admirable A very great translations of characteristic works. interest also attaches to what are rather clumsily called Some Odd Leaves from a Lifelong Library of the Sketch-books of James Orrock, which include studies of clouds, waves, etc., forming a kind of pictorial journal of their author's career.

Pattern Design. By LEWIS F. DAY. (London: B. T. Batsford.) 7s. 6d. net.—No better instructor in the humble but pre-eminently useful branch of art under discussion in this copiously illustrated book could be desired than the Past Master of the Art-workers' Guild, who for more than thirty years has been engaged in designing mural decorations, textile fabrics, tiles, etc., and has already issued many excellent text-books on ornament of various kinds. Those familiar with Mr. Day's book on the "Anatomy of Pattern," which passed through five editions, might, indeed, have supposed that his last word had been said on the subject, but the volume now issued is practically a new one, though built up on the old foundations. Its author frankly admits that times have changed, and with them the standpoint of students and teachers . . . "My outlook," he adds, "has widened with experience," and he has done wisely in profiting by that widening. Reading his clear descriptions, and examining his fine designs, marked, as they all are, by dignified simplicity and appropriateness, pattern making seems the easiest thing in the world, but, alas, as in every other branch of art, real success can never be achieved by patience and perseverance alone, for mechanically evolved geometrical designs remain lifeless and uninteresting without the imagination which is in every case a free gift to the individual, and cannot be bought with money or won by training.

Light and Water. By Sir Montague Pollock, Bart. (London: George Bell & Sons.) 10s. 6d. net.—As useful in its way as "Nature's Laws and the Making of Pictures" of Mr. Wyllie, this comparatively unpretending volume deals in a very interesting manner with the fascinating subject of what its author poetically calls the "reflexions in Nature's living mirror," with their delicacy of form, ever fleeting and changing, and their subtle combinations of colour. "The true artist," says Sir Montague Pollock, "will always be guided by his eye rather than by any rule of science but for all that a knowledge of the fixed rules which light obeys as it falls upon water or emerges from it will help him in no small degree." Dividing his subject into four parts, the author analyses in a searching and exhaustive manner every variety of reflection in smooth or rippled water, supplementing his text with numerous reproductions of photographs from Nature, drawings and diagrams, the whole forming a very complete guide to the student.

Pilgrimages to Old Homes. By FLETCHER Moss. (Didsbury.)—Written in a bright and chatty, perhaps too chatty, style to please all tastes, this new volume, by the author of several publications of a similar kind, deals chiefly with old houses on the Welsh border, the full history of each of which, with stories of its former occupants, is given. Richly illustrated with excellent reproductions of good photographs, it will be greatly appreciated by all who are interested in the relics of the domestic architecture of days gone by, and the legends which have gathered about the memories of those who lived in them. Mr. Moss knows his subject well, and writes on it with the sympathetic insight which does so much to bring the reader into true touch with an author.

The Art of the Italian Renaissance. By Hein-Rich Wölfflin. (London: William Heinemann.) 10s. 6d. net.—In his brief Prefatory Note to this study of the Renaissance, from the pen of the Professor of Art History at the Berlin University, Sir Walter Armstrong claims that the author has "made a curiously successful attempt to deal with the great period of the High Renaissance in Italy from a somewhat novel point of view—that, in fact, of the craftsman himself, rather than that of the interpreter." It is, however, somewhat difficult to endorse fully this high praise, for he who could indeed-to quote Sir Walter Armstrong's wordsfully follow "the workings of Raphael's mind as he built up things like the Disputa, the School of Athens, and the Madonna di San Sisto," would be himself a genius worthy to rank with the Immortals, and this Herr Wölfflin certainly is not. Moreover, his style-or, to be more accurate, that of his translator—is so involved that it is often difficult to follow his meaning. What, for instance, can he intend to convey when he speaks of the "silent mouth" of a certain Madonna, or the "contented twinkle" of Filippo? "The line of Botticelli," he says, "has a certain violence, and when he groups his pictures homogeneously round a centre some new result of great importance is produced," but what that result is his readers are not told. It is, however, chiefly in the so-called Preliminary Survey that this crudity of expression is most apparent; the chapters dealing with the work of individual masters are more satisfactory, containing much that is interesting, though scarcely anything that is new. The illustrations are well chosen.

Architectural Drawing. By R. Phené Spiers, F.S.A. New Edition. (London: Cassell & Co.) 7s. 6d. net.—Although it retains a somewhat oldfashioned appearance, this new edition of a book that has long been in use amongst students of architecture, has been carefully brought up to date, and several new plates have been added. It deals fairly exhaustively not only with the actual principles of architectural drawing, but with all that is essential to the training of a working architect; and could teaching supply the original talent and taste which raises a worker in any direction to the rank of an artist, it would leave nothing to be desired. The numerous illustrations are an excellent commentary on the text, and include examples of the work of many well-known architects, as well as of their renderings of typical Norman and Gothic details.

Collection de Tissus Anciens. By Don Jose Pasco. (Barcelona. Privately printed.)—This is a portfolio of good photographic reproductions of the ancient textile fabrics collected by the late Don Francisco Miguel y Badia, of Barcelona, comprising a great variety of examples, ranging in date from the seventh to the eighteenth century, which are now unfortunately dispersed, as they were sold soon after the death of their owner for the benefit of his widow. The plates, with their descriptions of the colours in which the designs are worked, will be found of great assistance to the modern designer of needlework or to the decorator of books, and in

them will be recognised many motives that have already been turned to account by skilful adapters.

Wood-carving: Design, and Workmanship. By GEORGE TUCK. (London: John Hogg.) 5s. net. One of the useful Artistic Craft Series of Technical Handbooks edited by Mr. W. R. Lethaby, this new volume is quite up to the level of its predecessors. Its author is himself a proficient in the art of wood-carving, and, as he says in his preface, "the opinions he expresses are the outcome of many years of patient sifting and balancing of delicate questions." He bids his readers remember that "the laws which govern all good art must be known before they are obeyed; they are subtle but unalterable." He refrains, however, from adding that no amount of knowledge will make an artist of any sort or kind to whom the divine spark of genius, or at least of talent, has been denied; yet the recognition of this undoubted fact would save much future disappointment and heart-burning. Given that one spark, its fortunate possessor could have no better guides than Mr. Lethaby and Mr. Tuck; the former, indeed, proves how well he knows the truth when he says: "to carve the humblest real thing . . . is better than the production of artificial trivialities."

Metal Work. By Frank G. Jackson. (London: Chapman & Hall.) 3s. net.—This little volume well fulfils its purpose "to supply elementary instruction to industrial home workers." The plan adopted is an excellent one, the various exercises set to the student being accompanied in each case "by a detailed description of the mode of working," which the writer truly considers, to quote his own words, "preferable to laying down general rules and leaving their application to the student himself." At the end of each chapter a list is given of the tools and materials necessary in the progressive stages of the work in hand, and the illustrations include, with many simple, easily executed but most effective designs for repoussé work and chasing, drawings of the implements indispensable to the craftsman.

Michael Angelo Buonarotti. By LORD RONALD SUTHERLAND GOWER, F.S.A. (London: George Bell and Sons.) Price 5s. net.—An exceptional value attaches to this new volume of the well-known series of Great Masters in Painting and Sculpture, for its preface contains a letter from the veteran master, George Frederick Watts, whose written words are so few as to be eagerly treasured up by those to whom they are addressed. Whilst giving to the book the hall-mark of his approval, the great painter expresses an opinion which he

shrewdly suspects may "leave him in a minority of one," that it is as a painter rather than a sculptor that Michael Angelo should be judged. The examples given, both of the sculpture and painting of Michael Angelo, are thoroughly representative and excellently reproduced. The photogravure frontispiece of the *Moses* is a peculiarly happy rendering of the original statue.

[Owing to the operation of the time extension there are no Competition Awards to announce this month. The results of Competitions A XLIVII, A XLIX, B XXXIX, and C XXXVII will be given in the February number.]

"PICTURE TITLES, FOR PAINTERS AND PHOTOGRAPHERS."

A GOOD and appropriate title undoubtedly lends attraction to a painting or a photograph, and it is the constant complaint of artists that the choice of a title is almost, if not quite, as difficult as the production of the picture itself. Poetry is the natural source of inspiration for the artist in want of a title; but even if the necessary books of poetry are at hand for the purpose, the anticipation of a wearisome and perhaps vain search through many volumes of verse often leads to the adoption, as an easier alternative, of one of those hackneyed quotations to be found with tedious frequency in the pages of exhibition catalogues. "Picture Titles, for Painters and Photographers," which will be shortly issued from the offices of The Studio, will contain about 3,000 quotations from British and American poets, carefully selected with a view to their adaptability not only for titles, but also as suggestions for pictures. In order to render the volume as convenient and time-saving as possible, it will be divided into various sections and subsections covering the whole field of artistic production. Thus "Marine Subjects" will be subdivided into "Open Sea," "Coast," and "Shipping"; "Landscape Subjects" into "Atmospheric Effects," "Gardens and Orchards," "Woodland and Forest," "Rivers, Lakes, and Streams," "Mountains and Hills," "Wide Prospects," "Spring," "Summer," "Autumn," "Winter," "Morning and Afternoon," "Evening and Night," and "Miscellaneous." The Figure Section will be subdivided into "Imaginative," "Fanciful," "Pastoral and Rustic," "Domestic," "Religious," "Military," "Festive Scenes," "The Figure - Nude and Draped," and "Character Studies." Finally there will be sections devoted to "Animals and Birds," "Sporting," "Architectural," and "Topographical" subjects. volume, which has been compiled by the wellknown artist and author, Mr. A. L. Baldry, will be published about the first week in February.

THE LAY FIGURE: ON ART EDUCATION.

"I WONDER if there is much foundation for that often-repeated assertion that we have no real art teaching in this country," mused the Lay Figure during a pause in the conversation.

"What is there to wonder about?" cried the Art Master excitedly. "Surely you must know that no greater libel has ever been published than the suggestion that we do not pay proper attention to art teaching. Is there any country in the world where more money is spent on training art students, or where a more complete system of tuition exists? The Royal College of Art and its branches throughout the United Kingdom have a magnificent record of work done, and are producing annually a vast number of young workers who show perfectly what can be accomplished by judicious methods of education. And there are other schools which are doing their best according to their ideas."

"Oh, yes; there are plenty of schools besides the South Kensington machine," sneered the Academy Gold Medallist. "There is, for instance, an insignificant institution at Burlington House which has turned out a painter or two during the last hundred years or so. The Academy has done more for British Art than all the Government schools put together; no other teaching place can be compared with it. Look at the names of the men who have been educated there! Nearly all our more distinguished painters have been Academy students."

"I was not talking about painters," replied the Art Master. "It is not the mission of the Royal College to make painters. It is a school of design, and is doing a great work in improving the national taste, as well as in training designers and craftsmen who will raise the standard of our manufactures. We do not want the public money to be spent on painters, but on men who will be of some use to the wage-earning community. We are anxious to add to the sum total of the nation's prosperity, not to foster erratic genius."

"Are we not getting away from the original proposition?" enquired the Art Critic. "The point raised was whether we have any real art teaching; as I understand it, any system under which students can learn not only the tricks of their trade but, as well, the great principles which they must master before they can hope to accomplish anything of importance. If the matter were merely one of schools we ought to be the most artistic nation in the world. Are we? I think he

would be a bold man who ventured to assert that we are doing anything to justify such a pretension. For my own part, I am inclined to argue that we are only just beginning to appreciate what Art, in the best sense of the word, really means."

"But surely you will admit that the system in the Government schools is a sound one, and that it has done much to make us an artistic nation," broke in the Art Master.

"You want me to admit far too much," replied the Critic. "The Government schools, like those of the Royal Academy, and like the many other teaching institutions, public and private, have, of course, had some successes with their students; but whether these successes are in proper proportion to the amount of money spent is very much open to question. I do not see the signs of the general regeneration that you talk about. That there are certain schools where admirable work is being done, both by the masters and the students, I gladly recognise. The schools I mean train the students to carry out properly the things they design, and give them practical as well as theoretical knowledge. This is the right way to teach art, and to produce artists of the most valuable kind. But I cannot help feeling that such schools are the outcome of some exceptional master's individuality, and not of the Government system. That system is too superficial, too much inclined to substitute a smattering of many subjects for really thorough education in important things. Nothing, perhaps, proves this better than the fact that, when the Royal College had to be reformed not long ago, men who had not been trained under the system were chosen to do the work. We do not want theorists, half-educated workers who break down directly their acquirements are practically tested: we want artists soundly equipped and with high ideals-men who are enthusiasts themselves, and can inspire enthusiasm in others. When our schools are all under teachers of this type we shall be on the road to artistic efficiency. Then our students will not be compelled, as they are now, to go abroad in search of the training which they cannot get at home; and we shall not be in danger of losing our æsthetic individuality under foreign influences. Then we shall certainly hav, some real art teaching, and we shall take our proper place among the nations which intelligently encourage artistic effort. present we are not making a right use of our opportunities."

"That," said the Lay Figure, "is what I meant to imply."

THE LAY FIGURE.