

# THE STUDIO

## A NOTABLE DECORATIVE ACHIEVEMENT BY W. REYNOLDS-STEPHENS.

It is a common cause of complaint among decorative artists that they are not given sufficient opportunities of exercising their capacities. With some justice they resent the manner in which they are forced into conformity with schemes of ornamentation with which they may quite possibly be entirely out of sympathy, and they protest logically enough against being compelled to accept as the basis of their own designs things more or less immutable, which often hamper seriously the freedom of expression that they rightly regard as essential for the display of proper originality. The justification for this complaint is to be found in the almost universal practice of making the decoration of a room, or a building, a kind of after-

thought. The decorator is not called in until the architect has finished, and he is allowed no voice in the preliminary ordering of structural arrangements which can make or mar his efforts. This would, perhaps, not matter so much if the modern architect had habitually any serious knowledge of the subtleties of decoration. But in his training these subtleties are apt to be almost entirely disregarded: he is taught the rules of his craft sufficiently to enable him to produce a piece of compilation which will not depart unduly from what is customary in the particular style selected, he is given various stock ideas which he can adapt and modify up to a certain point if he has naturally inclinations towards originality, and he is provided with a number of safeguards against committing any serious breaches of taste.

All this, however, does not necessarily help him to discriminate between what is good and bad in



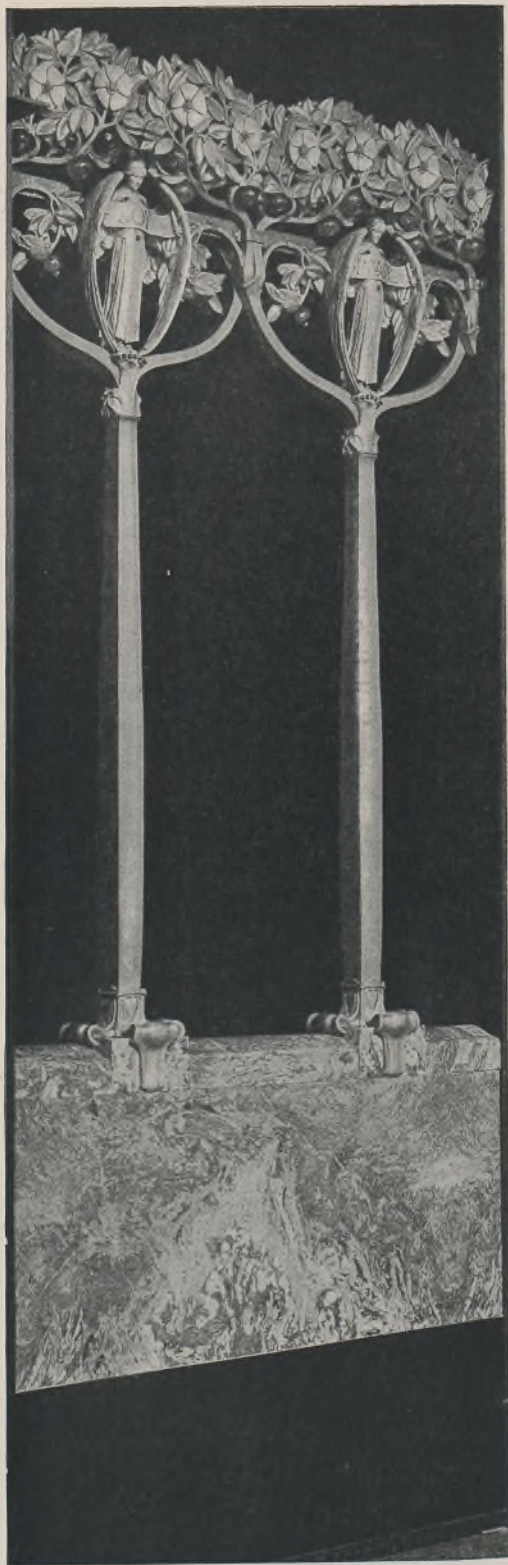
GENERAL VIEW OF THE CHANCEL  
SCREEN AT GREAT WARLEY CHURCH

DESIGNED AND EXECUTED  
BY W. REYNOLDS-STEPHENS

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## *A Notable Decorative Achievement*



DETAIL OF CHANCEL SCREEN DESIGNED AND EXECUTED  
BY W. REYNOLDS-STEPHENS  
TREES IN BRASS WITH MOTHER-O'-PEARL FLOWERS  
FIGURES IN OXIDISED SILVER  
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those forms of decorative art which are not so susceptible of being controlled by hard and fast rules. For one thing he does not learn how to prepare his own design so as to give the decorator legitimate chances, or how and when to make the necessary concessions to the decorative scheme by which his structural devisings are to be enhanced and completed. For another, a knowledge of the use of colour is not expected of him by his teachers, and he is not trained to understand what an important part colour can be made to play in the perfecting of an architectural arrangement. It would be easy to multiply instances of the failure of the architect to realise what would be the effect of adding ornamental details to a building which he has constructed, and of what may almost be called his selfishness in so narrowing the scope of the artist who has to apply the finishing touches to the work that the difficulty in arriving at a harmonious result has been practically insurmountable. In these instances the fault obviously lies with the architect, because, misunderstanding as he does the capabilities of the decorator, and unconsciously resenting the implication that his own original design can be improved by anyone else, he has carried his part of the undertaking further than was either prudent or æsthetically correct.

But that these disadvantages can be avoided by more intelligent and efficient collaboration between the architect and the designer is evident enough. An admirable proof of this is afforded by a church which has just been erected at Great Warley, in Essex, by Mr. W Reynolds-Stephens and Mr. C. Harrison Townsend. This church, as the joint production of two men of exceptional ability, shows most significantly what can be accomplished by agreement at the outset as to the parts which the designer of the main facts of a building and the decorator who supplies the many necessary adornments by which these facts are made fully effective should play in the whole undertaking. Here, at all events, it is not possible to feel that there has been any conflict between the people concerned, or any attempt on the part of either of them to score an advantage over the other. The architectural and decorative features are correctly adjusted, the construction of the building is neither concealed nor stultified by added ornamentation, and there is no sign of rebellion on the part of an earnest and enthusiastic decorative artist against limitations needlessly imposed upon his freedom of action by an unsympathetic or antagonistic architect. The whole achievement is, indeed, in its happy welding together of many interesting details, well worthy to





GENERAL VIEW OF THE CHURCH  
OF ST. MARY THE VIRGIN, GREAT  
WARLEY. DECORATIONS DESIGNED AND  
EXECUTED BY W. REYNOLDS-STEPHENS  
C. HARRISON TOWNSEND, ARCHITECT

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## *A Notable Decorative Achievement*

be taken as a model for future works of the same order, and its admirable completeness testifies eloquently to the loyalty with which the collaborators have fulfilled their respective obligations.

The purpose of this church is to serve as a memorial of the late Arnold Heseltine, by whose brother, Mr. Evelyn Heseltine, it has been built and given to the parish. The donor placed in the hands of Mr. Reynolds-Stephens the responsibility for the whole scheme, and made him general adviser with large powers of control. To Mr. Harrison Townsend was then entrusted the task of designing the building, with

the accompanying duty of supervising the progress of the structure itself; and there are ample evidences of his picturesque fancy in the quaintness of the exterior, and in the scholarly taste which dignifies many of the interior details. As an architectural effort the church bears plainly the stamp of his individuality and of that personal intention which counts for so much in his practice. It is perfectly sincere, thoroughly studied, and, with all its simplicity, wholly free from any archaic affectation; and it provides an absolutely appropriate setting for the intricate piece of ornamentation which it enshrines. He was responsible, too,

for such accessories as the pews, the choir stalls, the litany stool, and other objects which can be reckoned among the furniture of the church.

But though the attractiveness of the building as a sound and original exercise in architectural invention must not be overlooked, it is naturally in the display of Mr. Reynolds-Stephens' rare gifts as a decorator that the chief interest centres. He has given in the past many proofs of his admirable ingenuity and of his artistic resource, but, probably because he has not before had quite so complete an opportunity, he has never shown such a grasp of large essentials as can be discerned throughout the whole of this production. It can easily be appreciated that in a decorative scheme which does not admit of simple uniformity, and which requires the closest attention to a number of small and carefully elaborated details, there is always a danger that unity of effect may be lost. It is not less intelligible that the temptation to arrive easily at the final result by merely repeating certain salient features is one to which even the comparatively conscientious designer is not unlikely to succumb. But Mr. Reynolds-Stephens has not spoiled the quality of his work either by lingering too long over interesting parts or by using too frequently the same type of motive. Although the impression made by the interior of the church is at the first glance one of quiet and restful elegance,

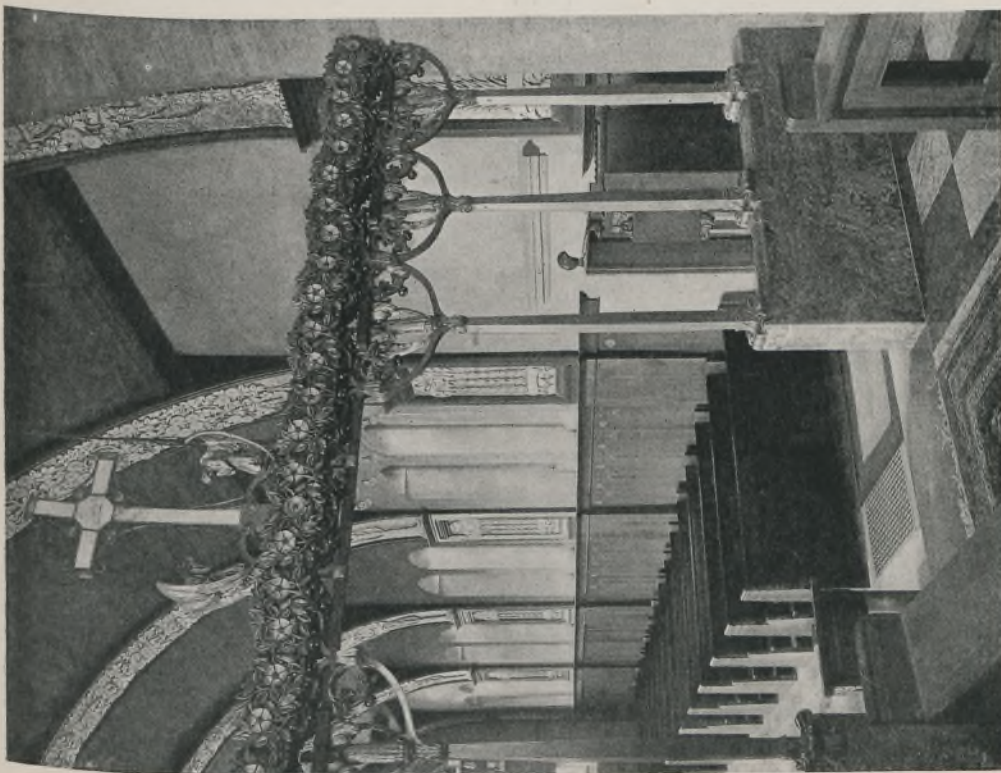


BISHOP'S CHAIR IN  
WALNUT AND PEWTER

DESIGNED BY  
W. REYNOLDS-STEPHENS

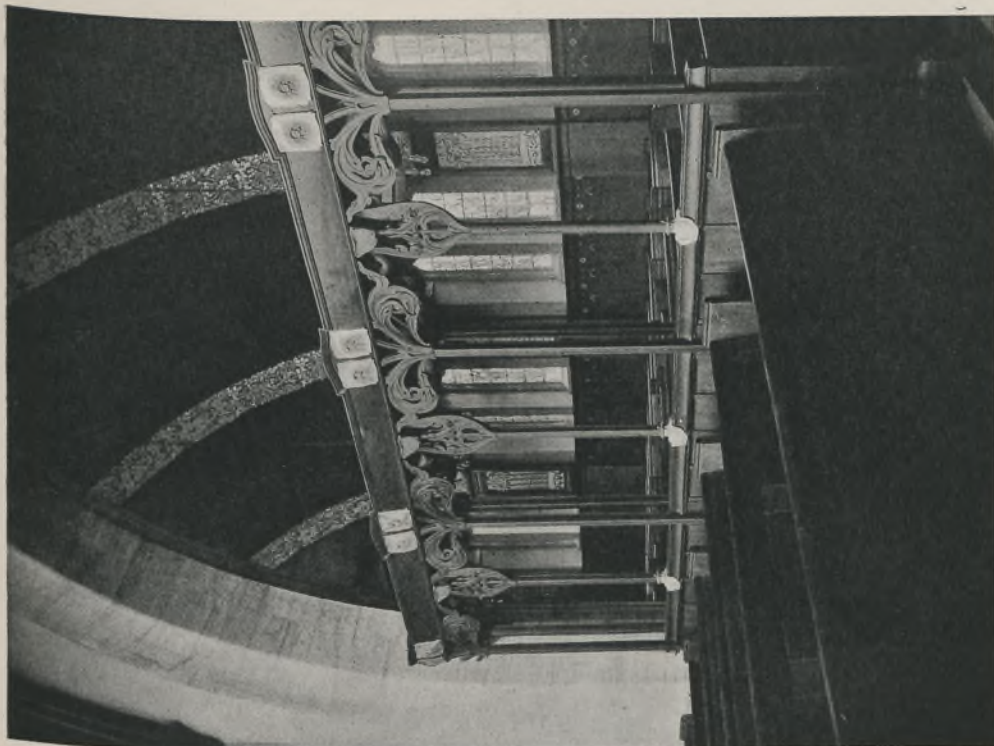
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CHANCEL SCREEN

BY W. REYNOLDS-STEPHENS  
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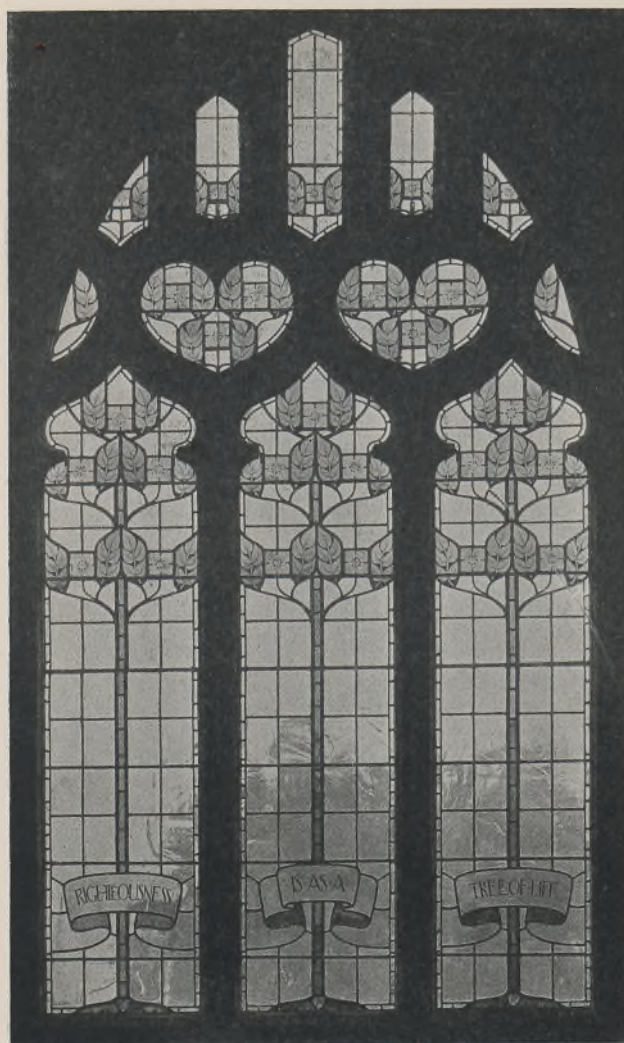


CHAPEL SCREEN IN WALNUT AND PEWTER

BY W. REYNOLDS-STEPHENS



## *A Notable Decorative Achievement*



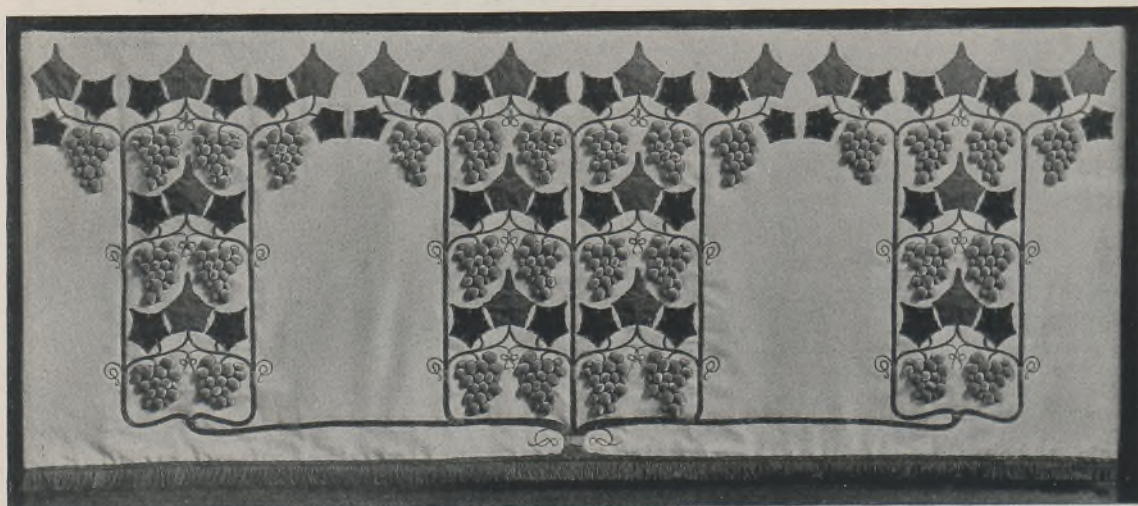
CHAPEL WINDOW

DESIGNED BY W. REYNOLDS-STEPHENS  
TRACERY BY C. HARRISON TOWNSEND

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although there is nothing which immediately asserts itself and insists upon attention, the more the details are analysed the more satisfying is the revelation of his inexhaustible variety and of his cleverness in contriving fresh ways of expressing his ideas.

Indeed, it would be difficult to find an example of modern decoration which will better repay examination part by part and detail by detail, so as to see by what thoughtful combination the whole harmonious effect has been built up; and it would be still more difficult to discover one which shows more clearly what an amount of varied invention is possible in the filling out of a scheme which has been largely conceived and broadly planned. What makes the artist's success in this case more notable is the fact that by the very conditions of the work he had to execute his choice of decorative motives was circumscribed in a very perceptible degree. Considerations of symbolism and association would clearly be more active in an ecclesiastical building than in one devoted to ordinary and everyday purposes, and the field in which he would be free to gather what he wanted to use as ornamental accessories would necessarily be hedged round by very strict limitations. But these considerations—though he has closely respected them—have not in any way



ALTAR FRONTAL

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DESIGNED BY W. REYNOLDS-STEPHENS  
EXECUTED BY THE CLEWER SISTERS





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CHAPEL SCREEN IN WALNUT AND PEWTER  
DESIGNED AND EXECUTED  
BY W. REYNOLDS-STEPHENS



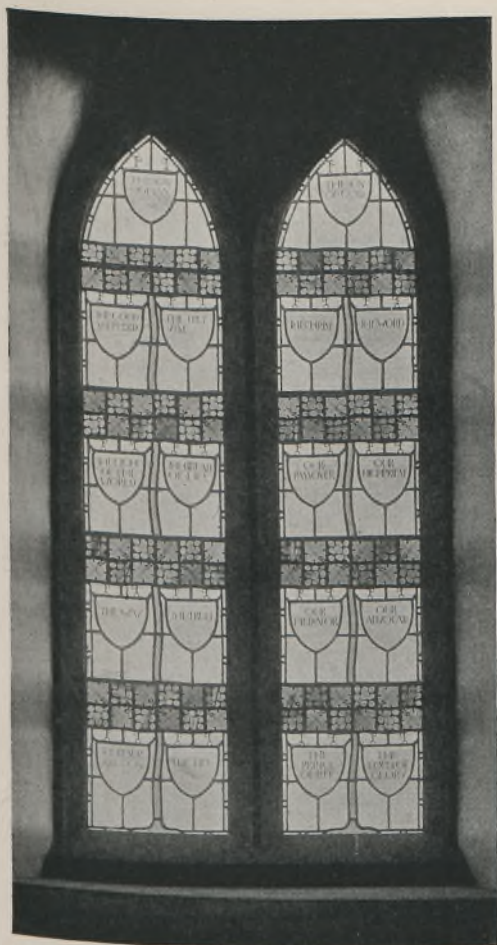


INTERIOR OF THE SANCTUARY DESIGNED  
AND EXECUTED THROUGHOUT BY  
W. REYNOLDS-STEPHENS

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## *A Notable Decorative Achievement*

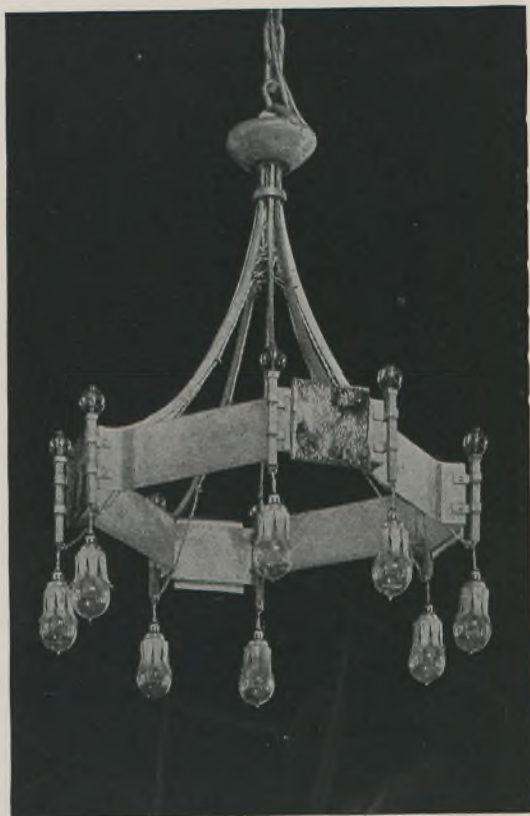


SOUTH SANCTUARY WINDOW  
DESIGNED BY W. REYNOLDS-STEPHENS  
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that can be detected hampered his imagination or affected his resourcefulness. He seems to have had at his disposal all that he needed for the elaboration of his design, and the most priestly prejudices could not question the appropriateness of the ornamentation which he has lavished upon the church. To satisfy artistic exigencies without running counter to religious conventions is not always an easy matter, and that Mr. Reynolds-Stephens has been able to do so is a very definite proof of his sound judgment and intelligent perception of his responsibilities.

One of the most interesting points in the work is the happy manner in which a number of materials have been used not only without discordance but actually with much assistance to the general harmony. By juxtaposing surfaces of stone, wood, and metal, by relieving salient features in the architectural design with overlaying

of metal and with subtle touches of colour, and by contrasting different coloured marbles one with the other and with details in brass, steel, or copper, a charming shimmer of delicate tints has been produced in which nothing is out of tone or right relation and in which the necessary accents tell at their full value. Moreover, by this use of natural materials the permanence of the whole scheme is assured. There is no fear that time or wear and tear will change certain parts of the decoration, and so upset a carefully devised arrangement by establishing unexpected colour relations or by dulling into invisibility what were intended to be the keynotes of the harmony. The practical knowledge of the designer has in this matter served him well: it has guided him in the choice of things appropriate, it has enabled him to enhance the charm of his colour combination by setting off one against the other textures which are in themselves of decorative value, and it has aided him to look forward with some degree of equanimity



ELECTROLIER IN  
GALVANISED IRON  
WITH ENAMEL PLATES

DESIGNED BY  
W. REYNOLDS-STEPHENS

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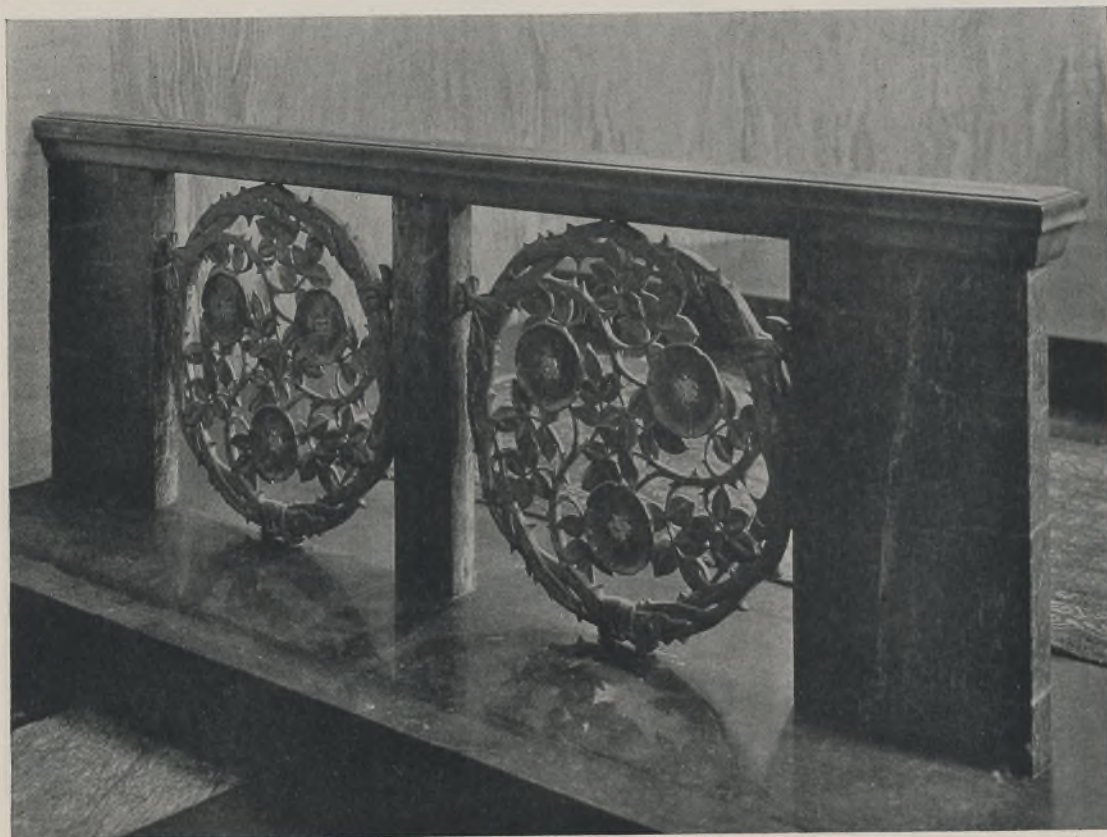


## *A Notable Decorative Achievement*

to what will in the future befall his ingenious contrivings.

Correctly enough, all the adornments which he has introduced symbolise and illustrate a particular idea—that of the Resurrection. His purpose is set forth in an explanatory leaflet which was issued to the parishioners when the church was dedicated: "The primary object of Mr. Reynolds-Stephens in his designs has been to lead the thoughts of the worshippers onward through his decorations to the glorified and risen Christ, whose form in the centre of the reredos is to be the keystone of the whole scheme. He has made free use of floral forms throughout the decoration, emblematical of progressive growth in the earthly life, but still more of the glorious hope which year by year is emphasised at Eastertide, the time of floral recrudescence." This idea is consistently expressed throughout, and its elaboration gives coherence and completeness to the manifestation of the æsthetic instincts of the designer. It is practically the story he has to tell through the medium of his art, the dramatic motive of which he must never lose sight.

The charm of the colour harmony which makes the interior so fascinating can be conveyed but inadequately in words. The dominant notes of grey and green, with only the warm brown of the woodwork as a contrast, are played upon with infinite resource, and yet with a perfect simplicity that can scarcely be made intelligible by mere description. In the nave the plain wagon roof is divided by broad ribs filled with a pattern of lilies and conventional rose-trees in low relief and overlaid with silvery aluminium. These ribs spring from bases of walnut-wood, between which are wall hangings of green material with stencilled patterns in shades of dark blue and buff. The chancel is separated from the nave by a screen in brass and bronze on a base of green marble, and the apse beyond, which strikes the highest note in the whole scheme, has walls and dome of aluminium above a high dado of pale green marble. On the vault of the dome is a great vine, in low relief, which rises from behind the reredos and breaks the plain surface of the dome with an exquisite play of light and shade. The reredos has in its

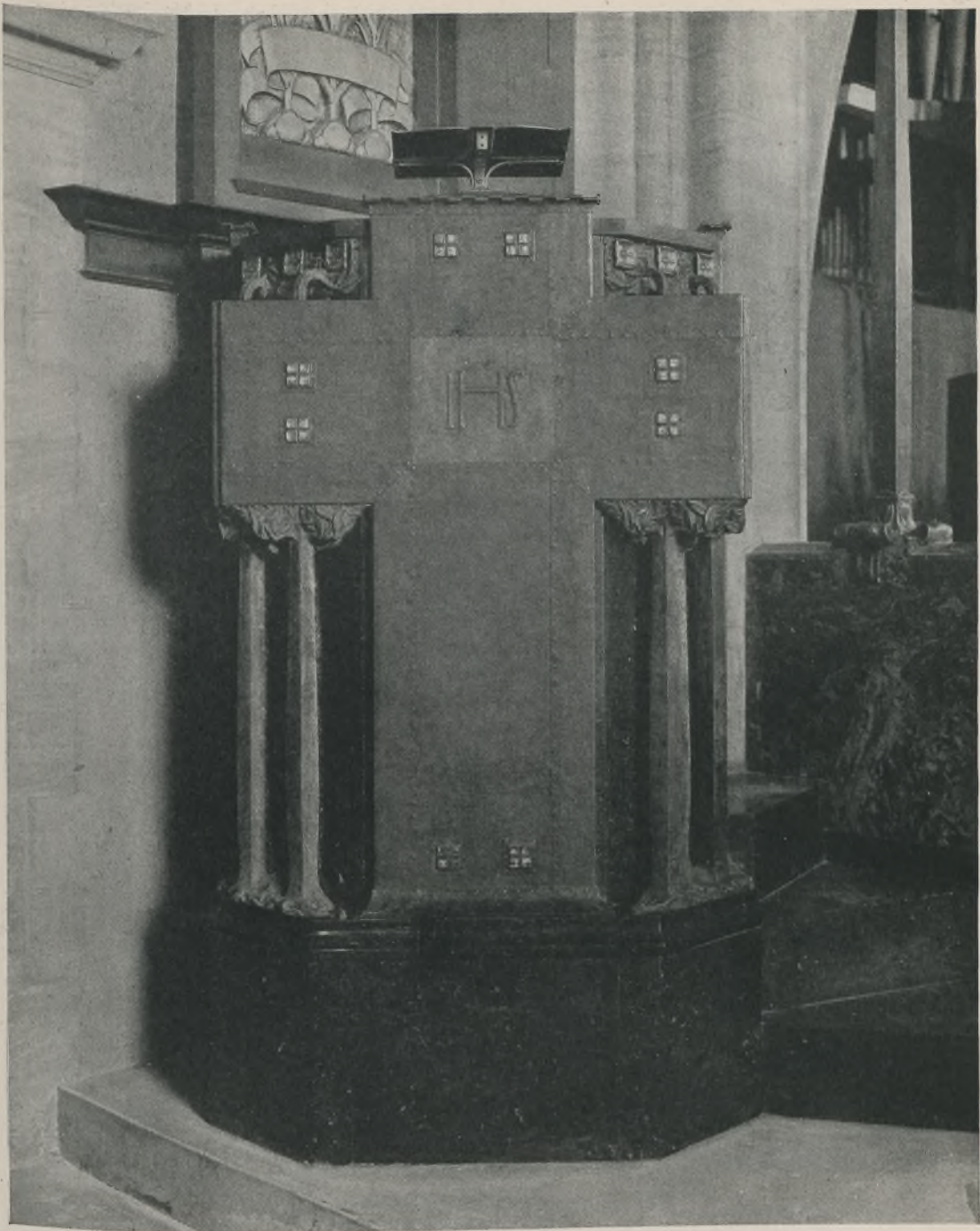


THE ALTAR RAIL: GLORIFIED CROWN OF THORNS IN BRASS  
THE RAIL IN COPPER OXIDISED DARK GREY; MARBLE, DARK IRISH  
GREEN. THE STEP IN DARK-GREY BELGIAN FOSSIL MARBLE

DESIGNED AND EXECUTED  
BY W. REYNOLDS-STEPHENS\*

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PULPIT IN COPPER WITH BLUE  
PEARL ORNAMENTS, ON DARK GREY  
FOSSIL MARBLE. TREES OF GREEN  
BRONZE WITH BRASS FLOWERS  
DESIGNED AND EXECUTED BY  
W. REYNOLDS-STEPHENS





ORGAN FRONT IN VARIOUS METALS  
DESIGNED BY W. REYNOLDS-STEPHENS  
CHOIR-STALLS BY C. HARRISON TOWNSEND

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## *A Notable Decorative Achievement*

central panel a figure of Christ with hand raised in blessing and feet set upon a writhing serpent, and around are placed the symbols of the Evangelists with triple-stemmed flowering trees on either side. Even in this reredos the colour, though fuller than in other parts of the church, is free from insistence, and is kept studiously in right relation to its gentle surroundings.

Perhaps the best display of the wonderful ingenuity in design, which is one of the most distinguished characteristics of the whole of the work that Mr. Reynolds-Stephens has accomplished during his career, is to be seen in the chancel screen. The slender-stemmed trees of which it is composed rise from the marble base, and their crowns of foliage interlacing above make a rich

mass of admirably treated detail. On each tree is placed a symbolical winged figure, and above, in the centre, is a cross flanked by two angels typifying "Gentleness" and "Goodness." There is another screen, separating a side chapel from the nave; it is of carved walnut with pewter enrichments, and is not only exceptionally elegant in its lines, but also especially happy as an example of correct wood construction. In both these instances the artist shows a consummate sense of craftsmanship and a true understanding of the use of particular materials. Very characteristic, too, is his treatment of the organ-case in hammered steel with low-relief copper panels of subjects from the Benedicite; and the bronze altar rails resting upon wreaths of flowering briars, typifying the crown of thorns, are extremely well conceived.

There are many other details which add most helpfully to the general impression—the graceful and exquisitely proportioned electric-light pendants in grey metal with plaques in blue enamel; the dignified pulpit, with its hammered copper front in the shape of a large cross, flanked with triple-stemmed flowering trees, emblems of the Trinity; and the sanctuary seats, severely strong in character and yet not wanting in grace and delicacy of form. The windows also, of which those in the nave and the rose window at the end were designed by Mr. Heywood Sumner, those in the sanctuary chancel, and side chapel by Mr. Reynolds-Stephens, and those beneath the rose window by Mr. Louis Davis, are in excellent taste, and are decoratively of no little value. Only one thing is at present lacking to complete the work. The font, which in such a well-planned scheme should certainly be made a feature of especial prominence, offends by its bareness and poverty of form, and seems altogether out of place amongst its worthier surroundings. That a more suitable design is in contemplation is suggested by the leaflet already quoted, and when this design is carried out the church will be freed from its sole defect. But even as it is, it ranks emphatically as a notable achievement, and as one which in all respects deserves to be taken as a model for future attempts to unite architecture and decoration in the right relationship.

A. L. BALDRY.



SKETCH CARTOON FOR STAINED GLASS WINDOW  
BY W. REYNOLDS-STEPHENS  
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## Munich Students



DRAWING

BY A. S. COVEY

### ART STUDENT LIFE IN MUNICH. BY L. VAN DER VEER.

EVERYWHERE one turns in Munich one's eyes light upon art students. They seem always to be coming and going in every direction. Some carrying paint boxes, others canvases wet from recent efforts, whilst many have nothing other than their peculiar garb and the unmistakable air of painter-aspirants to tell the passing stranger who they are. Among the thousands of students in Munich one picks out the art student at a glance. Sitting next him at a *café* may be a dreamer in ancient philosophy or an enthusiast in the dead languages, indifferent as to the length of his locks and to the state of his linen, but one never mistakes the one "calling" for the other. Every art student cherishes the firm conviction that he has all the ingredients of the grand old masters stowed away in his personality, and no matter how insignificant an individuality

he may possess, this sweet belief in his inherited genius stamps him unmistakably.

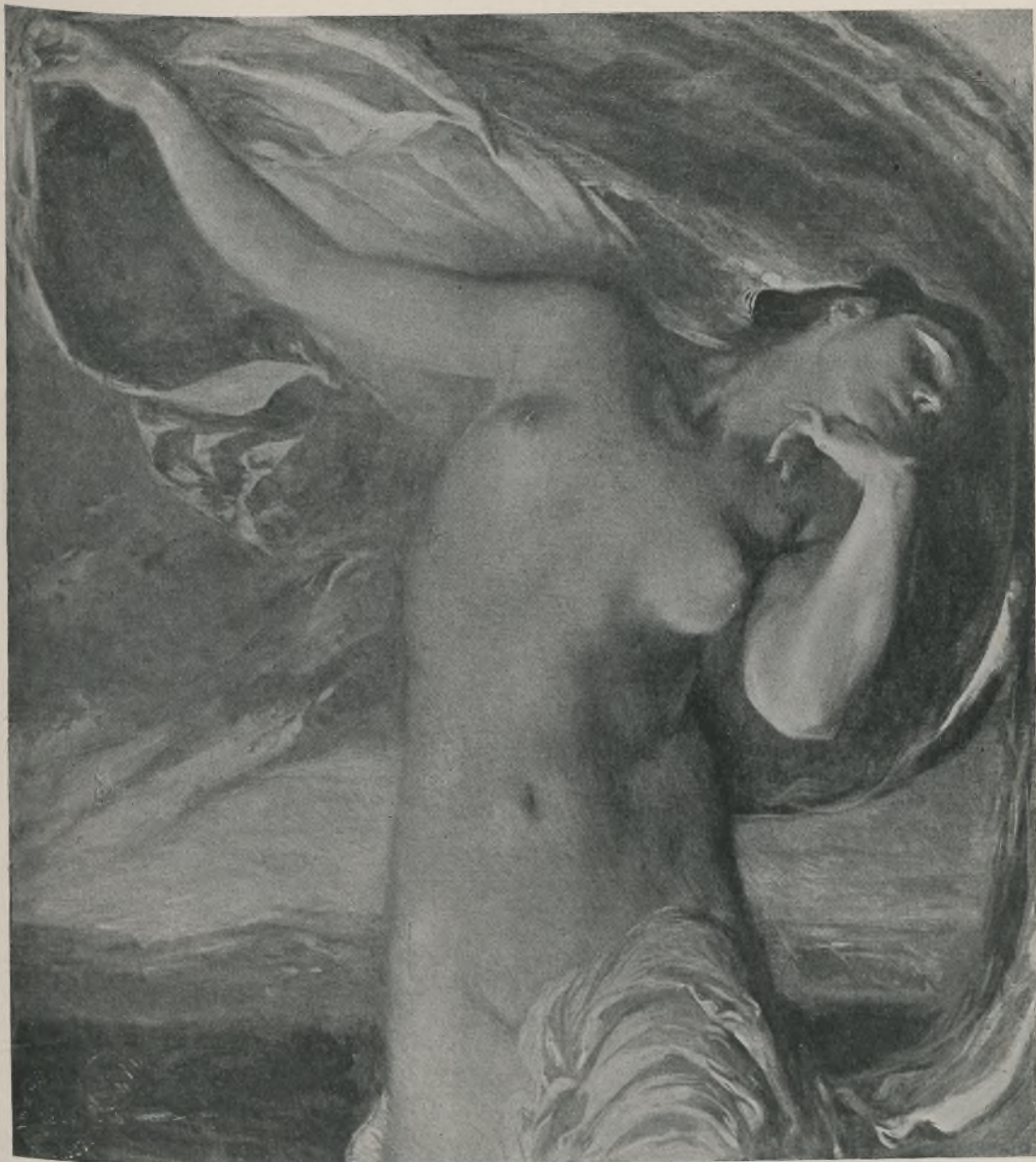
From early October till the middle of July the whole of Munich is in the hands of her students. Other art centres have their "student quarters," and one sees but little of the species in other portions of the town, but in Munich, as nowhere else, the



STUDY OF A HEAD

BY SCILERN





"SUNSET." FROM THE  
PAINTING BY CARL MARR





STUDY. FROM A PAINTING  
BY CARL MARR



## Munich Students

whole area, from boundary line to boundary line, is dotted by feminine and masculine figures in the garb dear to the student of art, the more peculiar and inelegant the better, and no house is too "grand" or too primitive to "let out" studio accommodation. On first coming to Munich I asked a student to show me over the artist quarter, and was laughingly told that the whole of the town might be termed that.

There can be no question as to whether Munich loves her art student. She certainly does; and from giving the most of art training in return for the least money, down to taking the best of "motherly" care of them when ill, the German town shows both pride and affection in her aspiring *Kinder*.

For three pounds a year the German art student may have easel room in the Academy school, and the full privileges and advantages of a thorough art training — these three pounds being inclusive of everything, from model fees to criticisms from the most distinguished artists, the only additional expense being for working materials. And in the event of some very poor student being unable to buy these, there is always some way found for him to do so, generally through his professor becoming an intermediary between him and his town council.

When fairly well advanced, if a student shows any unusual ability, he is given a private *atelier*, either quite alone or with one other student, in the Academy building, where he may work by himself and still have the criticism of his chosen professors. This *atelier* may be retained for almost an indefinite period, quite according to the personal desires of the worker. All art exhibitions and museums in Munich are free to the art students.

Theatre and opera tickets are half price. They have half-rate admissions to the public baths, and receive special care, rooms, etc., free of charge at all hospitals when ill. If living outside of Munich, they are given special reduced rates on the railways; the most important medical college throws open its amphitheatre for regular courses in anatomical lectures by one of its finest anatomists free of charge to the art students. Everything, in fact, is done to help the budding genius in the art Academy, even to leniency shown him by the city fathers when he gets too hilarious in the streets, a digression from duty known to every student town.

Apart from the Academy and the several private *ateliers* for students, there is in Munich an institution peculiar to herself called the *Werkstätten*, meaning workshop, where students or young artists



"THE LANDSCAPE PAINTER"

BY PROFESSOR CARL MARR



## Munich Students



"GOING TO WORK"

FROM A DRAWING BY ARTHUR S. COVEY

who are not able to go to schools may work from the model during the day or evening by paying a very small sum—fivepence—for the whole evening. For example, many a poor fellow who is just able to eke out a living, with no surplus for regular school fees, gets his start in art training in this way, while to the fully-fledged artist in straits as to model fees, the little workshop comes as a boon for keeping in practice from the figure. Men who work at these rooms are called *Hospitanten*.

Everybody in Munich, from the Prince Regent down to the petty shopkeeper, takes special interest in her art students, and be a man ever so shabby and unprepossessing in appearance, it makes things all right the moment he shows his student ticket. The concern of the workpeople of Germany for the artists and art students is really extraordinary. There were thousands of peasants at Lenbach's funeral, and most of them had walked miles to get there. There has never been such a gathering of the lowly for the great since the death of Ludwig II., and it goes to show how personal is the big feeling for art amongst the people of Germany.

The Prince Regent is a familiar figure at the Academy and in the private *ateliers* of the artists and students. He drops in at the most unexpected moments, sometimes very early in the morning, just to see how things are going. He is looked upon as the patron saint of young art, and is very liberal in his purchase of unknown men's work.

To the German student his professor

represents everything that is impressive and awe-inspiring, and to tell the truth, there are few things in life more serious than these very learned men of Germany.



"AN ART STUDENT"

BY ARTHUR S. COVEY





PORTRAIT STUDY

BY PROFESSOR CARL MARR



PORTRAIT STUDY

BY PROFESSOR CARL MARR



## Munich Students



"A LADY STUDENT"

BY A. S. COVEY

The attitude of the student towards his professor is about that of the lowliest English subject towards the King. There may be much hilarity in the class-room at the moment his step is heard outside, but at the opening of the door instantly every man jumps to attention, and a pin dropped could be heard during the time of his stay. Heads are bowed in humility as he passes from one easel to another, and on leaving, the *atelier* door is opened wide for him and the students bow low. It is told how one morning, during criticism, an irrelevant American student was whistling softly to himself when one of the Germans rushed up to him on tiptoe and said, with excitement, "You must not whistle when the professor is here!"

Every new student has always to give a "spread" shortly after his joining the class—not an elaborate one, of course, the regulation supplies

being of a very simple kind. After the master has left the room the new student sends the model out for bottled beer and sausages, as many for each student as his income allows, and a feast takes place with toasts to everyone—to the model, to the old masters of Deutschland, and the Venus de Milo in the hall.

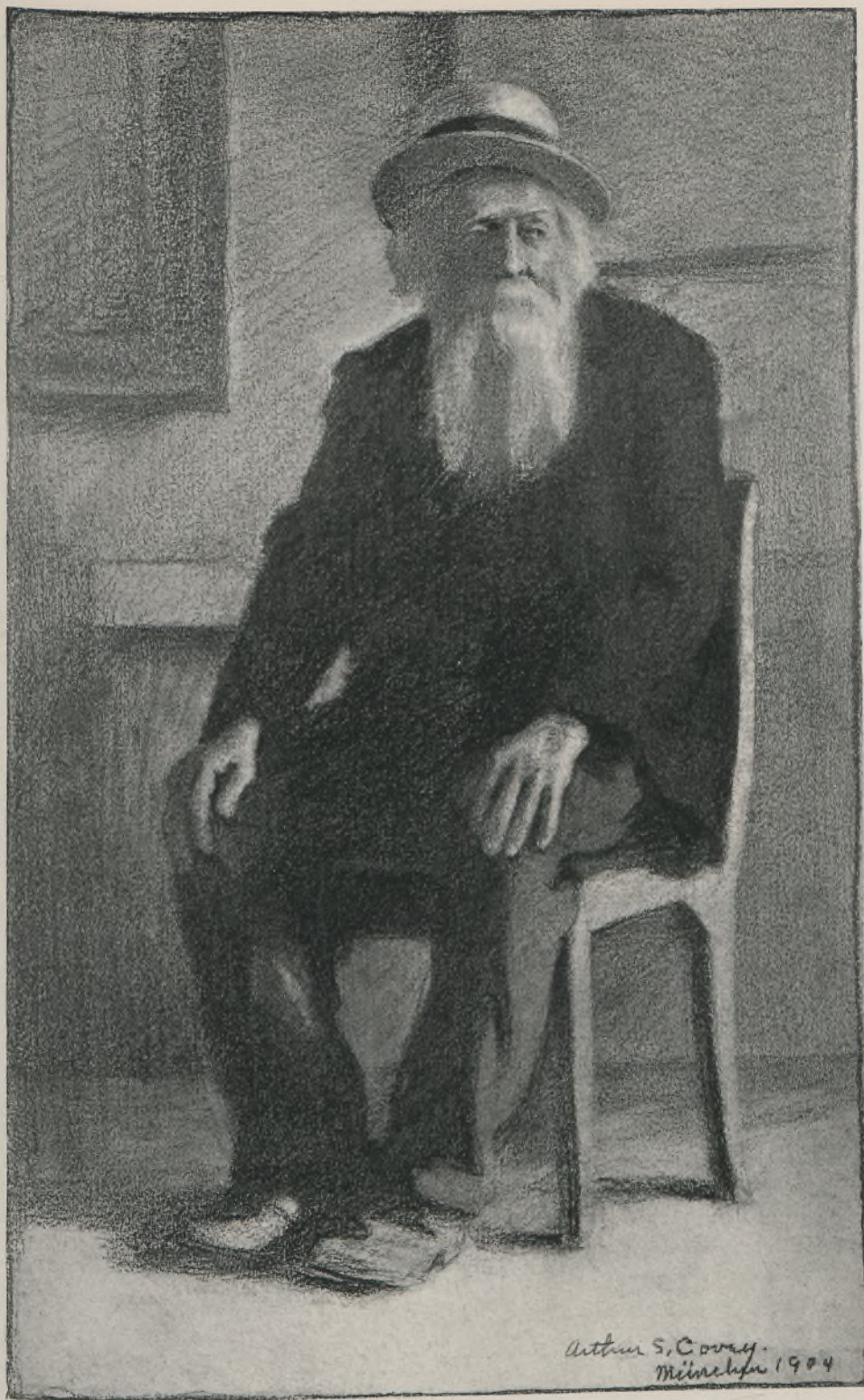
There are many interesting and amusing characters among the models, many of whom have been posing in the schools and *ateliers* for three generations. They come from all over the world, and from eight to nine o'clock every morning they throng the great stone steps leading to the Academy and on into the main hall, dressed in the costume of their country—Arabs, Italians, rugged peasants from the Tyrol, dusky beauties from the ancient American Indians and negroes, fair-haired peasants from the Bavarian hills, grey-bearded old men who



"THE PROFESSOR"

BY A. S. COVEY





THE OLDEST MODEL IN THE  
ACADEMY. FROM A DRAWING  
BY ARTHUR S. COVEY



## Munich Students



STUDY FROM NATURE

BY FRÄULEIN LOMMEL

sit for a long time, and he stopped and inquired how things were going. Then he cut short the tale of woe by putting his hand into his pocket and hauling out a palmful of silver, which he gave her, with the hope that she would have better luck in the future.

The Munich art student, apart from his own *atelier*, knows scarce anything that goes on in the whole of the Academy. He never thinks of crossing the threshold separating one class from another except

have sat in the famous *ateliers* of Munich for three-quarters of a century, mothers with babies in their arms and small toddlers clutching at their skirts, splendidly-built young fellows and pretty girls whose stock-in-trade all lies in their fine figures and attractive heads. A motley crew in bright colours and in sombre, standing out in picturesque disorder against the stone pillars and the long line of sculptured figures down the corridors.

The gossip of some of the old models is a whole technique of art criticism. They have all the peculiarities of every well-known artist quite at their own fingertips. All the little tricks and fads of his special working are known to them, and any eccentricity of his is made a butt for their own and their listeners' amusement. Lenbach was very popular among the models, as he always paid them special rates for sitting, often giving ten marks for an afternoon's pose, while the regulation fee is sixty pfennigs an hour. One old woman at the Academy relates how she once met Lenbach in the street after she had been ill and unable to



STUDY

BY FRÄULEIN LOMMEL





STUDY IN LITHOGRAPHY

BY FRAULEIN C. WETTERMANN



"WINTER"; STUDY

BY S. PLEISTER



## Munich Students



STUDY OF A CHILD

BY H. VOLKERT

during exhibition time at the close of the year's work, when he is given the freedom of the other *ateliers*, and then for the first time during the whole of his work there it seems to occur to him that there have been others at work in the Academy besides himself.

These exhibitions at the close of the Academy classes in July are very interesting and quite characteristic. The whole of the year's work is submitted to each class professor, and he chooses the pictures or drawings he considers the best. These may be framed or not, just as the student likes, may be hung or tacked on the wall of the class-room, or tumbled in artistic disorder on the floor, any way that suits the fancy of the student on the day of sending in. The work of arranging is left to the students themselves, and most of the canvases are not signed, every man being willing to let his work simply stand as the product of the Academy. The professors confer honourable mention for those working in classes and medals for those in private *ateliers*.

The German art student is not given to forming clubs or societies as other students are. They simply go in little cliques, and have their favoured haunts, the Café Stefany and the Café Minerva being the chief rendezvous, where they sit into the small hours drinking beer and smoking pipes. The Café Simplicissimus is one of the most famous resorts for artists and art students in Munich, a quaint place with caricatures of its curious patrons done mostly by the students. It is a place where everybody seems to be very much at home. There is a piano and organ which anyone from any country is quite at liberty to play, although there is a regular performer who seems always to choose the most funeral tunes for the organ and the very liveliest ones for the piano. The students



"A STUDENT IN  
THE PRIVATE SCHOOLS"

BY A. S. COVEY



*Munich Students*



LANDSCAPE

BY HANS VOLKERT



LANDSCAPE

BY HANS VOLKERT



## Munich Students



WOMEN STUDENTS IN THE ACADEMY GARDENS, MUNICH

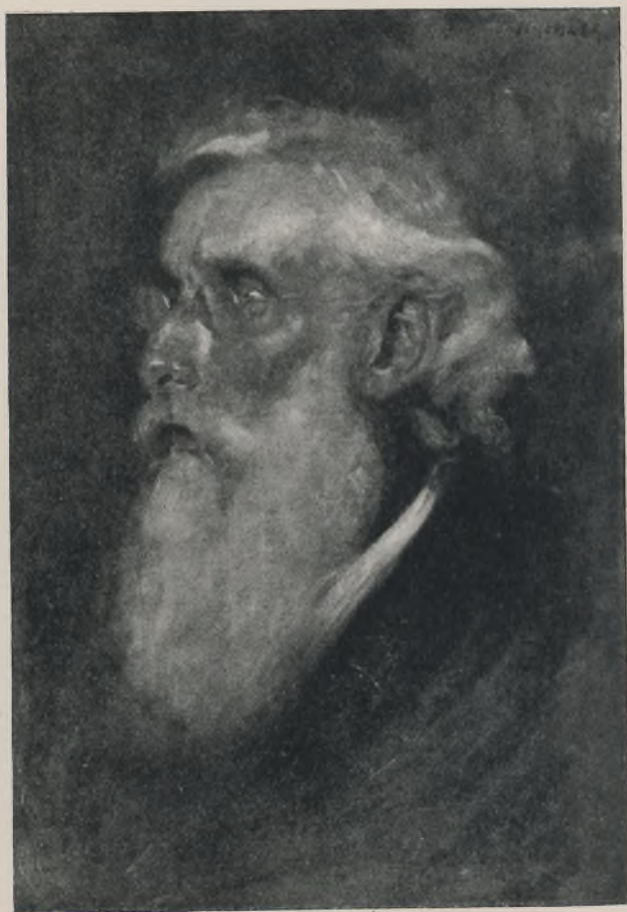
ever thinks of having his last beer or dancing his last dance before seven o'clock in the morning, and most of them manage to get in for lectures or criticisms in the picturesque garb they have chosen for the festivities. Costumes, in truth, during the whole of the carnival time are, to be popular, more bizarre than practical.

The life of the women art students differs very little from that of the men. They have their own Academy and private *ateliers*, and so far as talent goes there is very little difference between the two.

seem attached to mouth-organs, and frequently are seen washing them out with champagne about two o'clock in the morning.

Duels, so frequent with all other classes of German students, take place but seldom among the art men. The risk of maiming the right arm for life is too great to be run, even for the sake of having the most beautiful scars on the face. Still, duels do occur occasionally, and now and again a student gets a quick slash across the tendons of his wrist, which sometimes ruins and often handicaps the whole of his chances as an artist.

Art students are not renowned for their sedate outlook on life in general, and the Munich species seems in no way an exception to the rule. One sometimes wonders when they do their work, for they seem always to be strolling the streets or lounging in the *cafés*. Carnival time lasts two months, February and March, and if there is any work done during this time it is the outcome of a miracle. During the first week of the carnival the students always give a peasants' ball at Schwabing Brewery, when every man dresses like a peasant, and behaves like one, too. No one



PORTRAIT STUDY

BY O. KRENZER



## Munich Students



LANDSCAPE

BY M. ACHENER

They are very serious in their work, and if many have grown rather Bohemian in their ways and careless as to dress, it is to be attributed to the force of environment. It is rather difficult for the outsider to quite understand why the study of art should have this effect on a large percentage of students, but nevertheless it is true. Most of the women students are Germans, some few Hungarian and Swiss, but rarely one finds either an English or American girl in the classes. Those who can afford it live in *pensions*, others rent little rooms for a few marks a week, and get their own breakfasts, and go to restaurants and *cafés* for their dinner and supper. This frequenting of *cafés* for meals is the shortest road towards Bohemianism, and it is no uncommon thing to see parties of girl students sitting at the *cafés* late, drinking an endless number of beers and smoking endless cigarettes. On the other hand, there are plenty of women art students who do not regard this sort of thing as

part of an art training, and who live as quietly as if they were in their own homes.

L. VAN DER VEER.

Everyone will welcome the announcement that the International Society's Exhibition is to be followed in the New Gallery by a Memorial Exhibition of the work of Whistler. Large numbers of private collectors are lending works, and the society will be glad to hear from any owners of

pictures, drawings, and etchings who would be willing to lend those in their possession.



STUDY FROM LIFE

BY FRÄULEIN GROSCHUPF



W. Monk

# THE ETCHINGS OF W. MONK. BY T. MARTIN WOOD.

WITH the foreigner who has visited London an impression may remain of hansoms dancing gaily down Piccadilly, horses going everywhere with the sound of bells; down the white streets that lead to the King's Palace, down the grey streets that lead to the strange centre of men's affairs, everywhere between the crowded houses which, with great grandeur or in shabby array, give evidence of the two sides of the city's prosperity. But the citizen may know the energetic city in quieter moods, may not be interested in the splendour that is so obvious. The accomplished etcher whose work is the subject of this article, has been about and seen London not on show; he has seen the city at an elaborate toilet, trying to keep up appearances of usefulness though half conscious of beauty that has worn away. He has chosen to draw for his subjects from moments when the great city, no longer posing, but unheroic, attended by valets, is caught *en déshabille*. In art this side of London's life seems only partly revealed, the beauty of it is still awaiting further exploration. Tentatively Mr. Monk has approached his subject. He has not been overwhelmed by London's brave



BOOKPLATE

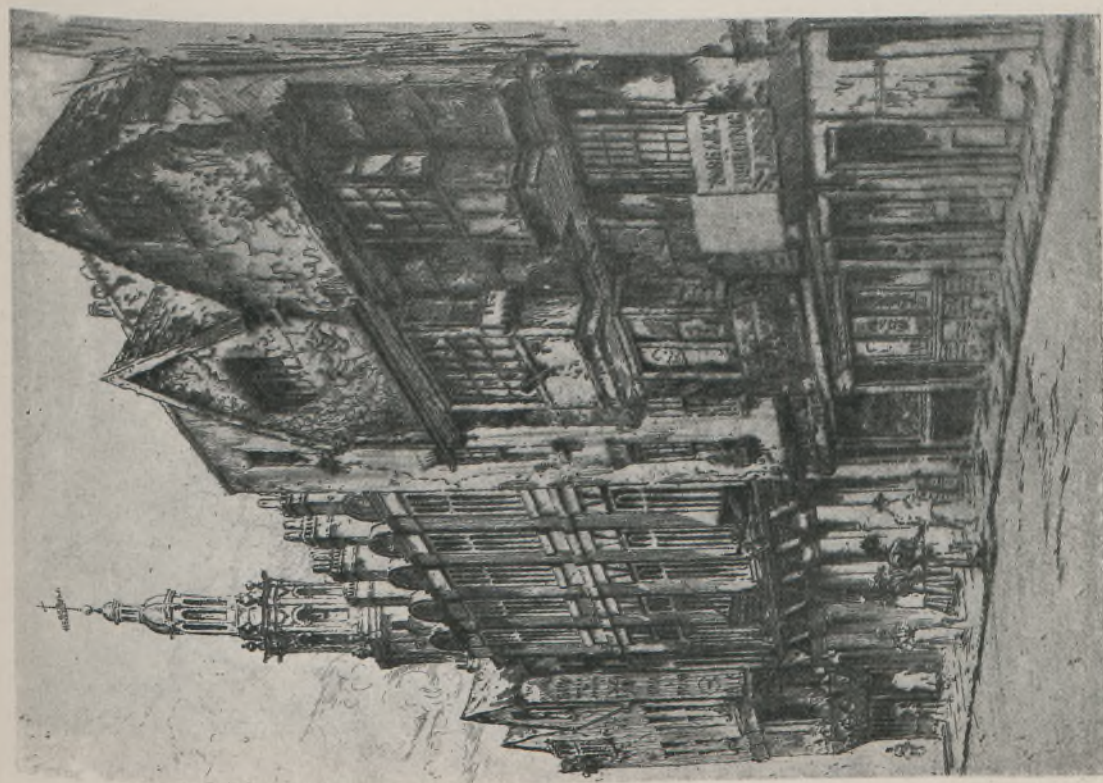
BY H. VOLKERT



"THE SISTER OF CHARITY"

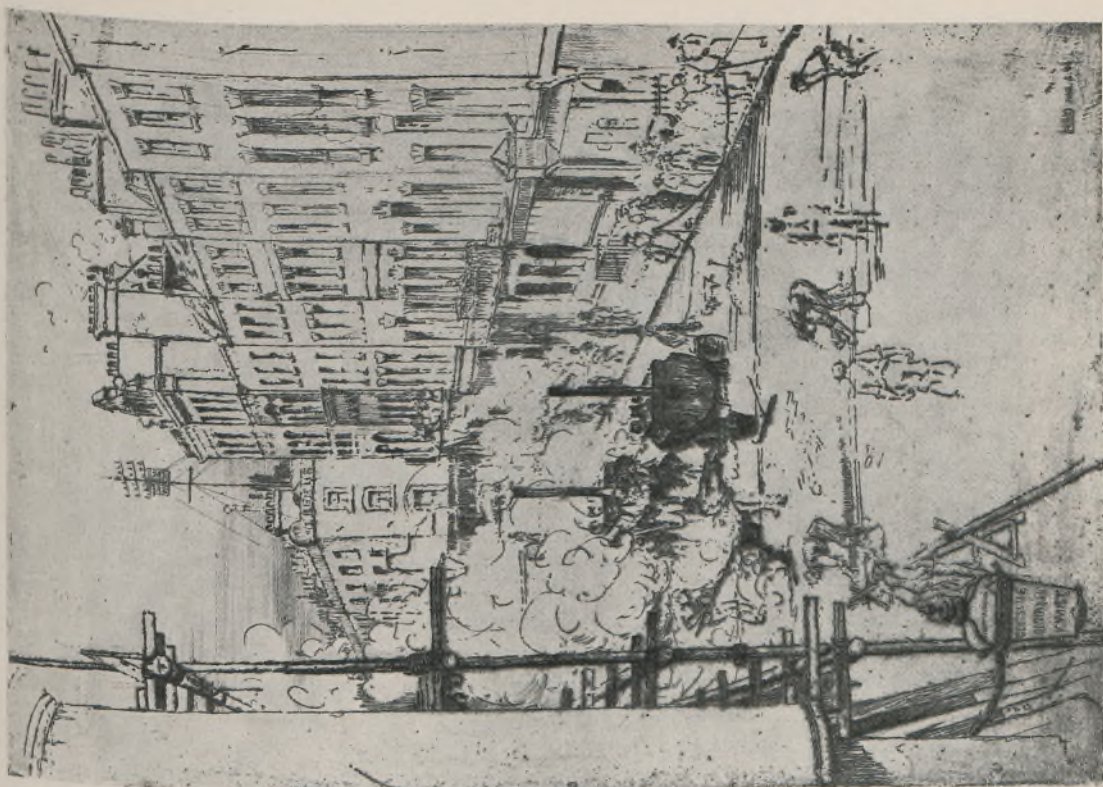
BY S. WIKATOS





"WYCH STREET, STRAND"

FROM AN ETCHING BY W. MONK



"ROAD REPAIRING"

FROM AN ETCHING BY W. MONK



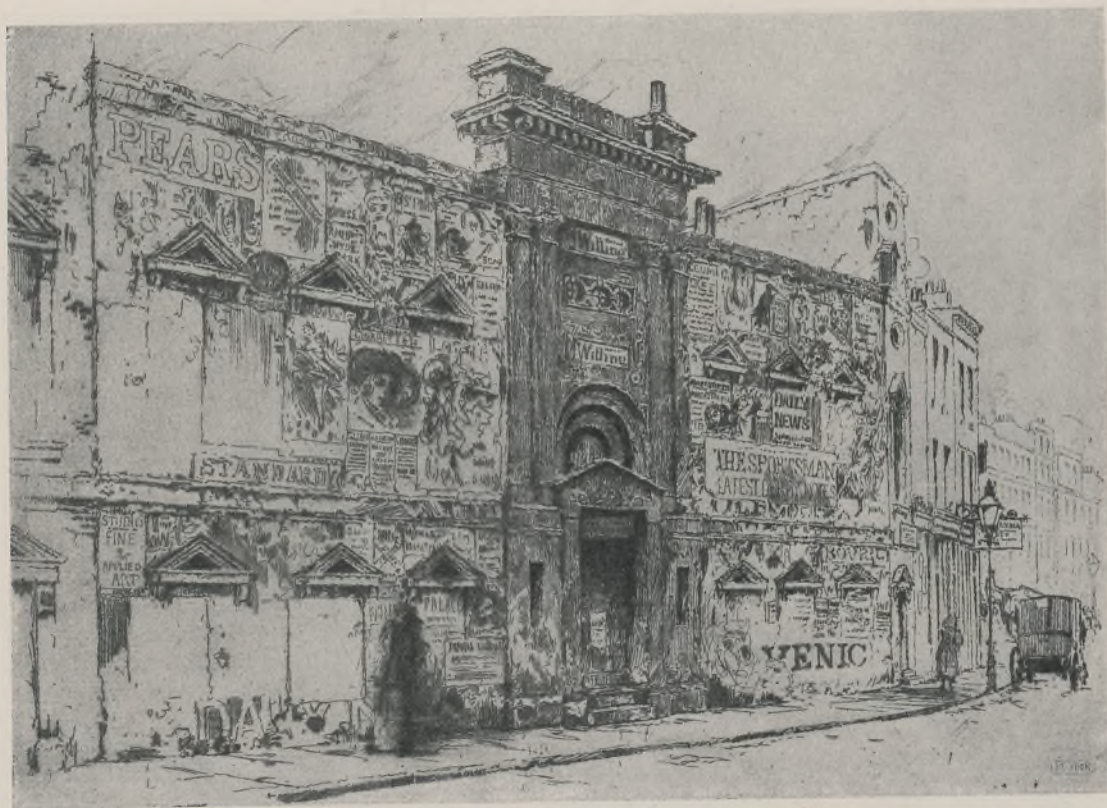
## W. Monk

architecture; he has wished to know her intimately, not seeking his subject in the lines of stately buildings, or in the black shadows of old courts, not coming to his work always in a romantic mood, but sometimes in one that finds pleasure in the matter-of-fact incidents that during the day give to the city an unhistoric as well as a historic interest. Traffic is stopped, busmen and drivers, angry and sarcastic, are sent a long way round to get at a simple destination. Business is delayed, trysts broken, and the artist is delighted watching the great black pitch-boilers blocking up the street and the workmen going through their semblance of industry. The nefarious pleasure that our etcher takes in this elaborate plot on the part of the workman, gives to his work its character from the point of view of subject.

Traditional Oxford has given another side to his work. Oxford has enlisted the services of her admirer in the design for the University Kalendar, a design that has been contributed to by the old masters of water-colour. Oxford has never really received sufficient homage from the modern etcher. Mr. Monk has done many good etchings in the right spirit, but the incongruities of college

architecture present innumerable doorways and windows which, treated as the windows and doorways of Venice have been, still offer an etcher in the right mood an unexplored field, though Oxford has been drawn so many times in other ways.

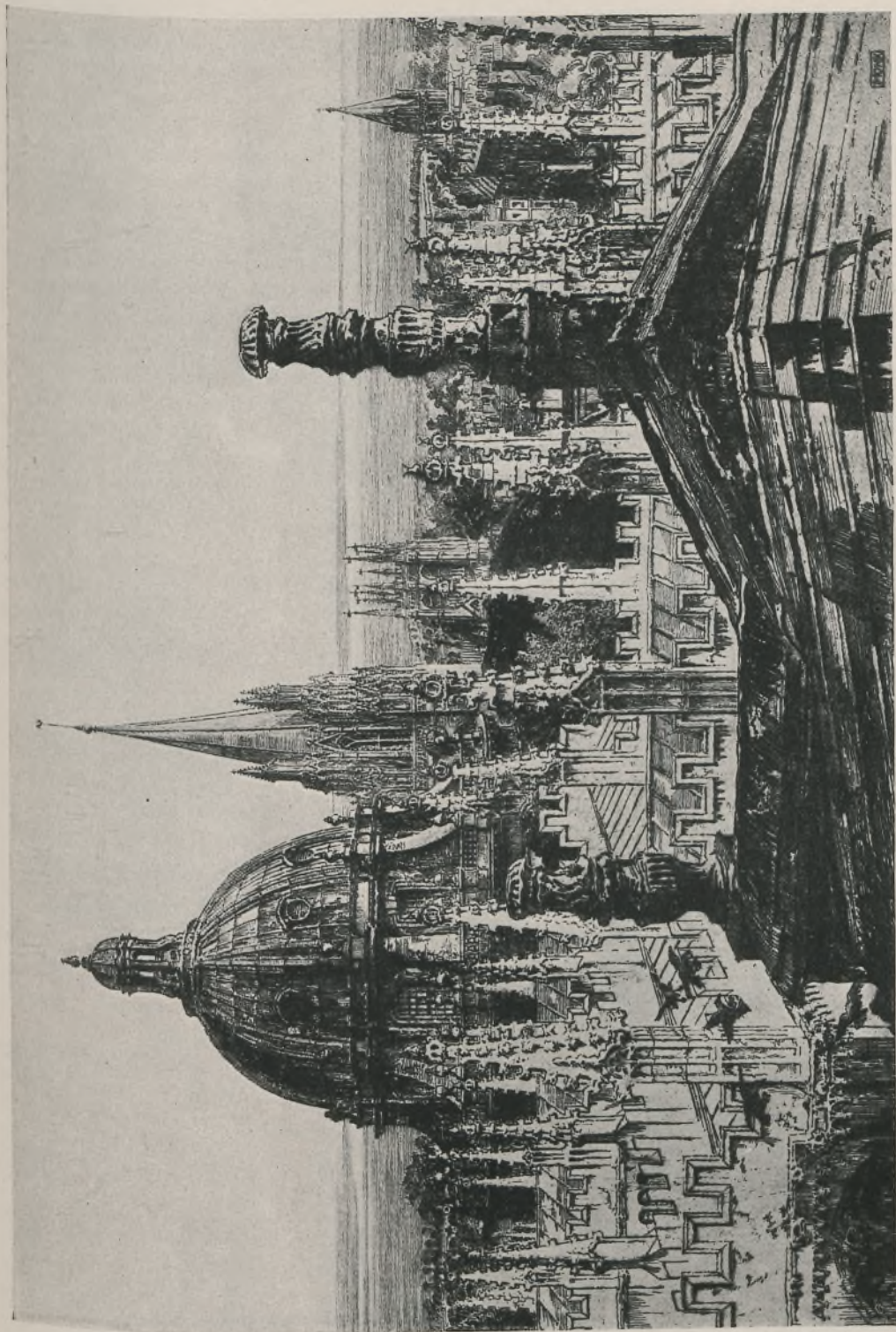
Always in search of the picturesque, Mr. Monk's home is in a town which seems as if it had been left stranded as time hurried by. Art beginning as naturally at home as charity, sighs with greater impatience for further conquests, though it is oftenest found at its best when it goes least far afield. The little town is giving up to Mr. Monk gradually all its favourite secrets, and the landscape round it brings him back to where he started in etching; for, in spite of his intimacy with London, streets and houses have never really supplanted in his mind lanes and hedges, though his art has admitted in the former their decadent fascination. It is strange that art should exercise, in its merest technicalities, a sway over the imagination. There must be quite a lot of people for whom a board outside a suburban public-house with the word ale on it cannot have such inner meaning in its beauty as a tree in its right surroundings, and yet this



"ADVERTISEMENTS"

FROM AN ETCHING BY W. MONK





"OXFORD FROM THE SHELDONIAN  
THEATRE." BY W. MONK



## W. Monk

board may, at the hands of art, show a beauty as apparent, and make a far more interesting picture. This shows how all depends on treatment; it opens up, too, the wide discussion as to how far ugliness of association mitigates the wresting of real beauty from ugly things.

Mr. Monk's attitude towards his art is that of a tentative scholar. He understands well how treatment can give to an uninspiring subject an unusual interest. The interesting lines of buildings, the lines of scaffolding, the lights that windows receive into their shadows, the significance of a black object on the white background of a London street, have for him the fuller meaning that the trained adjustment of vision, which becomes

second nature with the artist, can give them. But he has never allowed this to sever his connection with that wider public who cannot go the whole way with the artist, with the *virtuoso*, into those curiosities of technique which grow out of a trained or personal way of seeing, and which selects from life only that which is necessary for its own display. This is an attitude on the part of Mr. Monk bred of a humility which prevents him believing that the natural vision of man, with its desire for completeness, can really be proved to be entirely foolish by artistic sophistry. Yet his attitude is, too, the outcome of an understanding of those qualities of selection, of restraint, and vivacity that place some of the best work of the great etchers beyond the appreciation which is to be had from uncultivated and indolent students of these matters. Perhaps because the artist has not a scornful intolerance of the natural as opposed to the artistic man, and yet is himself possessed with the aims of art, he has been enabled, in scholarly and workman-like etchings, to exercise, with a certain amount of confidence in the wider public, his faculty of selection and restraint, and to respect the etcher's technique without being tempted into that art which, content to exist for its own sake, becomes, for the ordinary person, hieroglyphic.

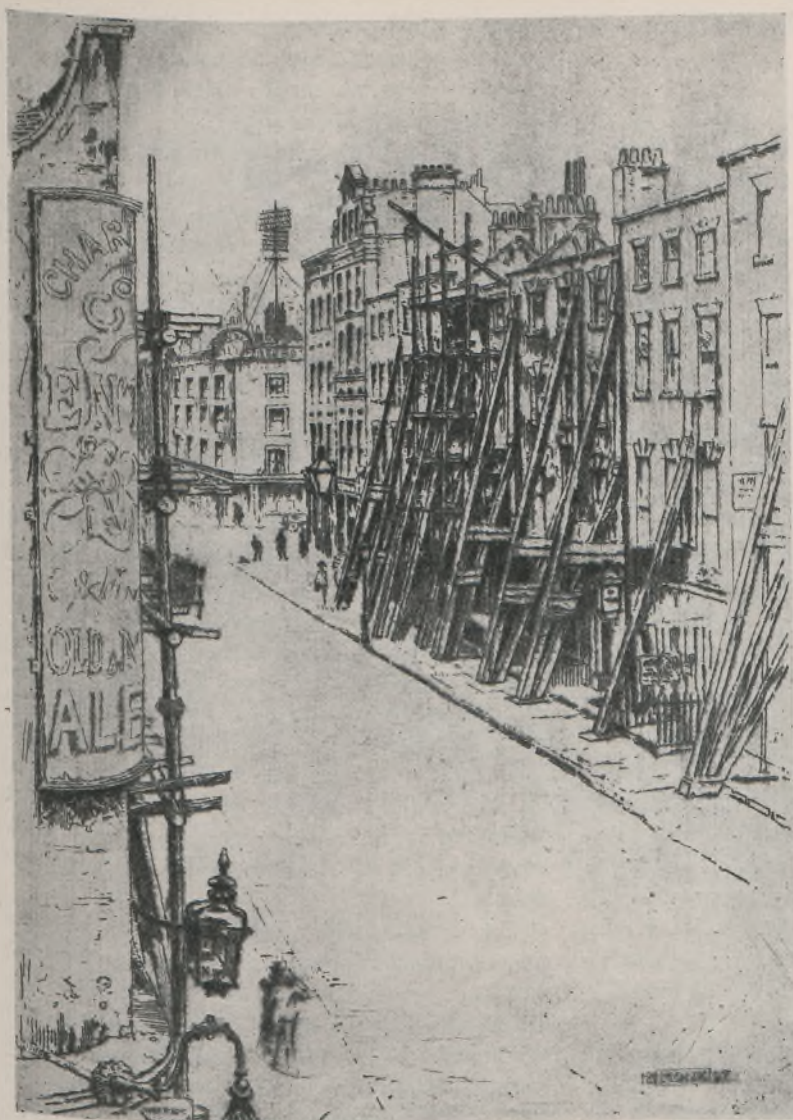
For Mr. Monk the thing that he has etched exists for its own sake as well as for the sake of his picture; his subject-matter does not resolve itself for him merely into an arrangement. The subject itself has attracted him. The implements of labour in the street, the scaffolding, the figure of Justice holding the scales over the gateway, have



"A COURT IN DRURY LANE"

FROM THE ETCHING BY W. MONK





"THE PRECARIOUS STREET"

FROM AN ETCHING BY W. MONK

had significance for him apart from the artistic. This may or may not give added worth to a picture; it is a thing personal to the artist, and to ourselves, if we look for the human element in art. Mr. Monk does not work in the frame of mind that would enable him to approach Oxford as a beautiful arrangement of buildings apart from the city's associations. He has not that cold artistic analysis which sometimes benefits a work of art by the fact of the artist being open only to one impression—that of outward beauty apart from the association of ideas.

Whilst sensitive to associations, his art is very synthetic, and but little realism enters into the quality of his line. Everything that comes in

under his needle surrenders its surface quality for the sake of uniform quality in the etched line. The nearest approach we have to an absolute realism is in *Road Repairing*, and yet there it is only the lines drawn close together in the engines that give it this appearance. The apparent realism here will be found on examination not, after all, to be one of treatment, but one only of value, the value of the dark engines on the white road being rightly observed. The observance of this is probably the whole reason for the etching, and yet the interest of an incident familiar to those who live in the city enters unconsciously into our analysis of the subject. We are almost unconsciously interested in the human industry which with such slight drawing finds expression here. A building covered with advertisements may not strike everyone that passes with its artistic effect; it will be an effect

that will come home to the reader with added emphasis when passing some building decorated in this way, retaining the while in his memory Mr. Monk's etching called *Advertisements*. We may be swept by some such effect day after day and never know it; we may gaze at it, read it, think of it, and never think of its beauty until we are shown it by art. Then every time we go by again we renew in our minds a picture that gives us pleasure; we translate it for ourselves into the colours someone's art has lent it, into the lines his drawing has given to it. Mr. Monk's work throughout is characterised by an unassuming and restrained technique which avoids any appearance of shallow facility.

T. MARTIN WOOD.



## Drawings by David Cox

### CHARCOAL DRAWINGS BY DAVID COX.

WERE it possible to add to his reputation, certain drawings which David Cox shut into the cupboards of his studio and which are now being brought into the light would do so. They are likely as it is to put this phase of his art more prominently before the general public, to whom there has been served up for years only *finished* David Coxes. Everyone knows the struggle of the artist to impose his genius upon his generation; everyone knows the overpowering genius that filtered through the elaborated technique which at the time was, and to some extent still is, the only thing marketable. That Cox did not find his happiest expression in the finished picture is known to every student of his art, and it would be a sorrowful thing that the added evidence these sketches give of what his genius really consisted should have remained for any time shut away, were it not a fact that an advance in knowledge on the part of the public has earned the reward the introduction of further examples of this lighter and truer side of his genius brings.

The examples that we give of his charcoal sketches show just the lightest side of his art. We are not erring if we take them twice as seriously as the painter did himself; on the contrary, we are but meting out a tardy justice to genius that, in spite of our pride in its pre-eminence, even yet perhaps has not received, in full, recognition of its versatility and charm.

Can one point to any contemporary sketching which summarises so effectively what is essential to sketching,—to any work which is so naïve, so un-selfconscious and unaffected in its singular virtuosity?

One may recognise studies for his pictures in some of these sketches; and whilst remembering the spirit that was carried into his completer work, we cannot help but think what an Impressionist was partly sacrificed in the side of his art that his patrons chose to encourage. Trees have never altered in their shape at all, though no one would be led to think so by the study of pictures. The straightforward emotional utterance typified in Cox's art gives to the sketches which, after all, reveal what is really characteristic of his genius, that freedom from contemporary mannerism which makes his art as true for ourselves as it could seem for his contemporaries.

More than one of the sketches that we give might have been drawn yesterday. Nature does

not alter; why should art? At least, why should art, which aims at truth to nature, so often have stumbled into conventions which date a landscape by the bygone shape of trees?

Of the great un-selfconsciousness of Cox, one is reminded by these studies. One has heard of Whistler framing his sketches with care, going through certain rites to impress the spectator; yet David Cox probably put these away with others in a pile near the floor, not half conscious of how significant of his genius his simplest sketch might be. Whistler's attitude towards his work was the right one. We are less likely to measure art with a foot-rule than formerly, and have come to understand that a slight thing, autographic and vivacious as a man's handwriting, may like a man's handwriting, have for us far more abiding personal interest than the "copper-plate" art that finds its way into the finish of pictures.

All these sketches display what is termed *quality*; they have that especial freshness of quality that is consequent upon spontaneous execution. In the originals the beauty of touch which is evinced in the handling of the charcoal is a revelation. One finds, too, that Cox instinctively in these his unconsidered sketches observed the delicate limitations of his medium in a way that with a modern would have resolved itself into conscious artistry.

The impulses which began with Cox we have since formulated into a creed. Again to Whistler, perhaps more than to anyone else, has been due the increased power shown by the connoisseur of the present day in distinguishing between what is essential in all art and what is essential only to some particular phase.

The sense of open air with which Cox endowed his pictures is well expressed in these studies. Nature was always such a live thing for him that an impression of her bustle and movement is realised throughout all his drawings and paintings.

Our illustrations are drawn from amongst a collection of water-colours, drawings and sketch-books that have come into the possession of Mr. A. Walker, of Bond Street, from the painter's granddaughter, and which represent every phase through which his art passed; amongst them is an early water-colour of trees dated 1802, and among the water-colours in his later manner are many sketches showing his methods and the ease of workmanship and freedom of style to which he attained.

THOMAS OLDFORDE.





(By permission of Mr. A. Walker)

FROM A SKETCH BY DAVID COX

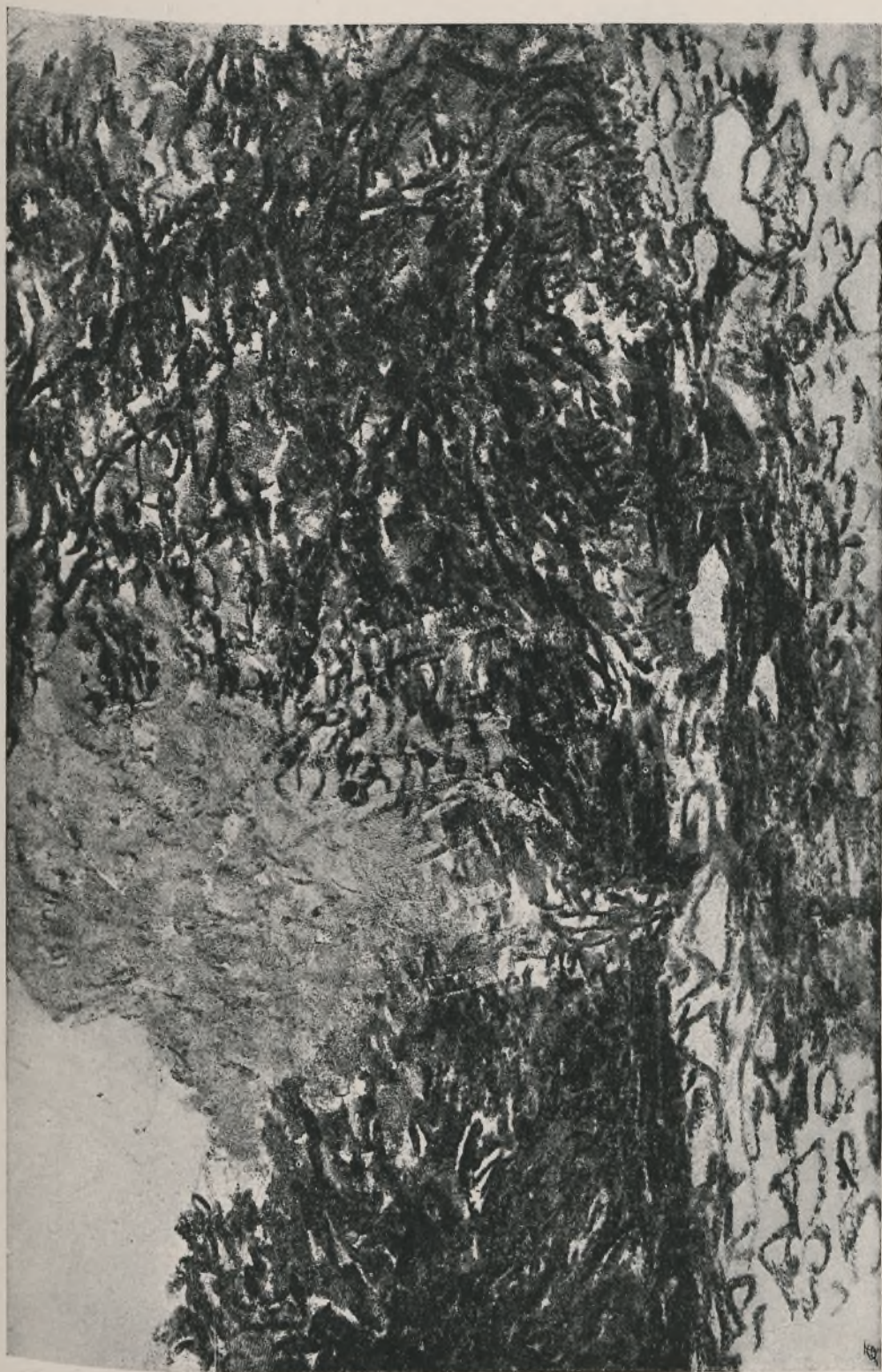




FROM A SKETCH BY DAVID COX

(By permission of Mr. A. Walker)





(By permission of Mr. A. Walker)

FROM A SKETCH BY DAVID COX





(By permission of Mr. A. Walker)

FROM A SKETCH BY DAVID COX





(By permission of Mr. A. Walker)

FROM A SKETCH BY DAVID COX



## Otto Fischer

### THE WORK OF OTTO FISCHER. BY PROF. HANS W. SINGER.

HAD he entered upon the career mapped out for him by his parents, Otto Fischer would now be patrolling the streets of his native town, Leipsic, as a policeman. It appears from this that he was not one of those favourites of fortune who had no difficulties to overcome. For neither was he lucky enough to know from early childhood what paths to choose when life lay open before him, nor was he able, after he had finally found the right path, to continue uninterruptedly in it.

What technical schooling Fischer received he obtained at the Academy Schools in Dresden, the town in which he concluded to settle after his Academy days were over. Gey, Oehme, and Prell were his masters, but Fischer belongs to the class of men who are not likely to receive much at another's hands. In spite of the years spent in studios of various teachers we may say he is practically self-taught. Such features as can be learnt from a master—a brilliant technique, for example, or a clever knack of realism—are not apparent in his work. His distinguishing virtue—a rare faculty of extracting out of nature that which is grandly pictorial and noble—is not a thing which can exactly be taught.

It is now nine years ago that Fischer attracted public notice for the first time. In the year 1896 he received the first prize in the competition for a poster for "Die alte Stadt," a sort of exhibition side-show held at that time in Dresden. This excellent sheet was the earliest of German modern posters, and it has scarcely been excelled though hundreds have followed. Even Fischer himself has not put it in the shade by subsequent attempts, of which he made a good number whilst the poster craze lasted. The best of these attempts, by the way, a splendid design in green and blue, for Miss Foy, the serpentine dancer, was never transferred to the stone.

The next work of importance Otto Fischer achieved gave further evidence of his rare decorative talents. It consisted of a number of mural paintings for the "Kaiserpalast." Our artist was only twenty-seven years old when he painted them, and this alone is reason enough for us to be cautious with our praise. Yet even when I see these pictures now, after smoke and exposure have considerably deteriorated their quality, I still feel about them as I did in the beginning. They are a remarkable instance of how close can the approach be to the spirit of Puvis de Chavannes without imitating him.

These pictures were reproduced in *THE STUDIO*



"ON THE RIDGE OF THE SILESIAN RIESENENGBIRGE"

FROM THE PASTEL DRAWING BY OTTO FISCHER  
(By permission of Mr. Ernst Arnold, Dresden)



Otto Fischer



"IN THE SILESIAN RIESENBERGIRGE"

FROM THE PASTEL DRAWING BY OTTO FISCHER

(By permission of Mr. Ernst Arnold, Dresden)

(Vol. XIII.), and readers of refined judgment are in a position to see for themselves with what excellent taste Fischer accommodated his nude figures to the decorative landscape. He carefully refrained from pushing the modelling of the flesh to such a stage of finish that a resultant realism would put them out of sympathy with their setting. This is good style; yet some of his friends and colleagues at the time took exception thereto, and considered it a superficial treatment of the nude. They were painters filled with a sculptor's sense for far-going, delicate modelling.

Fischer, influenced by them, directed his attention to studies of this nature, and for a while he drew and painted most conscientiously after the living model. But he could do nothing with it in the end, his inclinations drifting altogether another way, and so he gave it up in disgust, abandoning at the same time the practice of oil painting.

For several years he gave himself up to "Kunstgewerbe" (applied art), and invented designs for the cabinet-makers, which were executed by the Dresdener Werkstätten, and jewellery, which was executed by E. Berger of Dresden, for dresses, etc. After having crossed over from realistic art to the other extreme as it were, he felt scarcely less

uncomfortable than when he was painfully copying nature. Many of his designs were excellent, but hardly one of them satisfied the artist himself. The best creation among his works for applied art is a stained-glass window, *Vineta*, which illustrates an old northern legend.

In 1897 Otto Fischer turned his attention to etching. This, with lithography and crayon drawing, came to be the media which he found most suited to his talents. The source of his knowledge as to the technical manipulations of the art was a friend, a pupil of the late Buerkner. Buerkner, a reproductive etcher of some repute at Dresden, could, however, offer little more than the tricks of the trade. In consequence of his continually reproducing pictures he had drifted into a degenerate, impersonal style which leaned towards questionable half-tone effects, and which could serve only as a warning for the pupil. At an early date Fischer by chance, became acquainted with the manly work of Strang and Legros, and that opened his eyes to the possibilities of etching. The importance of directing his attention to line dawned upon him, and he soon became keenly appreciative of the fact that black-and-white work must be based on principles of its own, entirely different from those that should guide the painter or sculptor.



## Otto Fischer

He has etched landscapes almost exclusively. Visits to Hessa and Holland furnished him sparingly with subjects for his needle ; but repeated trips to the Island of Rügen, and a journey to Bornholm in the Baltic, besides the country round about Dresden, offered a great number of congenial themes. Of the earlier work, three little plates of Rügen seem to me the most successful. Rarely do etchings combine all the virtues of true style, rarely are they so entirely free from pandering to vulgar tastes as these. They are a pleasure to look at simply as examples of a superb line decoration, even before we attempt to appreciate their beauty of conception and draughtsmanship. These were executed as early as 1896. The plates done, in 1901, at Bornholm are more ambitious, but hardly superior in quality. It is only quite recently that Fischer may be said to have surpassed those Rügen etchings. We may admit this much, however, with regard to his two large dry-point landscapes. They are indeed masterly productions, betraying an absolute command over and most intimate knowledge of his material. The burr has been made bearer of a most powerful effect, and although quite different

from any plate Whistler ever did, there is this similarity between them and Whistler's best work, that neither artist ever uses a single line thoughtlessly. There is no meaningless zigzag or other amateurish effort to fill up a plate. This is masterly technique, but the nobility of conception apparent is to be ranked still higher. It is rare for an artist to extract with as happy a success as in this case the essence of nature, to resist the seductive beckonings which would lead him away to realism. A landscape as seen by Fischer is stripped of all casual appearance incident to it perhaps only on one particular day, and it presents only those features that are its lasting characteristics. On the other hand, it is by no means a hollow abstraction out of which the life-blood has been sucked during the process of purification. He simplifies, but he does not systematise. It is the primary feature of Fischer's power as an artist that he is able to present us with a picture of nature which is clearly recognisable as such, and yet utterly dispenses with all the petty ephemeral, photographic detail upon which others base their endeavours to attain "likeness."



"A LAKE IN THE SILESIA RIESENBERGE"

FROM THE PASTEL DRAWING BY OTTO FISCHER

(By permission of Mr. Ernst Arnold, Dresden)



Otto Fischer



"ON THE RIESENGBIRGE"

FROM THE PASTEL DRAWING BY OTTO FISCHER

(By permission of Mr. Ernst Arnold, Dresden)

It is this very quality again which gives to his lithographs their great charm. Not being one of those who revel in colour for colour's sake, he has proceeded on entirely different lines from the Karlsruhe men and Heinrich Otto, upon whose work the fame of modern German lithography for the great part rests. Fischer uses two, sometimes three stones, and in reducing the multiplicity of hues in nature to a share in the values of these two or three colours he experiences the same delight as in translating the forms of nature and the movements of living objects to a broader, simpler, more epic scale.

Some of these lithographs are truly things of beauty and a delight to possess. One among them is a nocturne of a portion of the "Grosse Garten," the principal park in Dresden. Our eye falls upon the rounding shore of a calm lake, encircled by dark trees, which cast mysterious shadows in the marvellous moonlight that floods the picture beneath a clear, starry sky. This lithograph is as full of atmosphere as any impressionist painting can be. *After the Storm* presents an exquisite study of clouds, looming up high, with the glare of lightning still within them, a lurid contrast to the dull, drenched field, across which a farmer leads his ox in the foreground.

Otto Fischer has also done some remarkable

crayon drawings, heightened by means of pastel colours. These are the best he has done yet in this medium. The subjects for the whole set were taken from the Riesengebirge.\*

It is an uncommon reach of country, very interesting to the traveller. The range rises rather abruptly to a considerable height, the highest point, the Schneekoppe, falling only 195 metres short of the Rigi in Switzerland. These mountains possess the peculiarity, otherwise met with only in much higher altitudes, of being bare. There are no forests; nothing but a certain kind of shrub grows sparsely upon them. Hundreds of thousands of travellers visit them annually, and they are traversed by numerous paths for tourists. The most interesting among these is the "Kammwanderung," a footpath extending all along the ridge. You can walk there for hours, and have to the north at your side all along a magnificent view over a sheer endless plain, green, and dotted with bright little towns just below you, waxing more indistinct in form and indescribable in colour as you raise your eyes, until you detect a few black spots, scarcely perceptible in the dim distance, which mark the position of big cities like Goerlitz, Liegnitz, and Breslau.

\* Since this article was written Otto Fischer has again turned to landscape painting in oils, and has finished a set of fourteen etchings representing scenes in the harbour and suburbs of Hamburg.



## Otto Fischer

The tourist could not wish for a better stretch of country, but how about the artist? No doubt many besides myself have asked themselves that question as they enjoyed the beauties of nature up yonder. It seems as if great panoramas, and especially panoramas taken from a high standpoint, do not yield themselves to artistic treatment; at least, they do not appeal to the artists of our day in a manner to allow them to do much with them. Thus one of the principal fascinations of the place must be ruled out. As a matter of fact, up till now no artist has compassed the Riesengebirge as a field for landscape art. Numberless men have done "views" of the Riesengebirge, romantic or conscientious as the case may be, unimportant always. Some good artists have painted landscapes up there, but there was nothing distinctively "Riesengebirge" about them. Without some indication to the effect in the title nobody would have recognised the pictures as "Riesengebirge" subjects.

Fischer was the first true artist—within my knowledge at least—to make a conquest of the Riesengebirge, from an artist's point of view, and these drawings are the remarkable stages of his victories. One can readily understand how this country, with its long-drawn lines, its broad,

unbroken surfaces of simple grandeur, would appeal to an artist of his inclinations more than to any other. One would be likely, upon a little consideration, to expect much from him here, and yet he has surpassed expectation. There is no false romanticism apparent anywhere. We do not see him content with giving a "view" of the place he depicts. Neither the many literary nor the historical recollections, in which the mountains abound, wile him away from his true aim. He does not allow himself to become entangled into an admiration of the many wonders of Nature he may have witnessed; and what with her storm-winds, her seas of clouds, her freaks of light and lightning, she perfects many enough up there. Once for all, his sole object is to present the artistic phases of Nature as she discloses herself in the Riesengebirge. There is neither romance nor chronicle in these drawings: they are subject for sensuous enjoyment alone—for a sensuous enjoyment, moreover, that is of the highest possible order.

Splendid harmonies of colour are to be found among these drawings. There are wonderful skies, with a white haze covering the azure like a veil. Near the horizon it has already condensed to a strip of cloud, and in a couple of hours



"ISLAND ON THE ELBE"

FROM THE DRY POINT BY OTTO FISCHER

(By permission of Mr. Ernst Arnold, Dresden)



## Designs for Domestic Architecture



WEATHER-VANE TO HOUSE AT STREATHAM  
DESIGNED BY A. JESSOP HARDWICK  
EXECUTED BY THE GUILD OF HANDICRAFT  
CAMPDEN, GLOUCESTERSHIRE

it will have thickened to an impenetrable sheet. Upon another drawing the angry storm-clouds that are enveloping the "Schneekoppe," and which a furious blast will in another minute hurl upon us, are admirably suggested with spare means. And again we see the cold elegance of endless snowfields stretching unbrokenly for miles, and enlivened only by patches of sunlight that have made their way through the restless, tumbling clouds; or there are lonely expanses of green pasture lying in the quiet of a summer sun, bright, but not glaring, in the rarefied atmosphere of these heights.

This is all work in which true genius has converted natural values into art values with unerring instinct. We get all the peculiar characteristics that distinguish the Riesengebirge from other localities in the world; but where an ordinary mortal and a pretty talent can only translate them into a language of sober prose, the eye and hand of Otto Fischer offer them in the heroic vernacular of the artist-visionary.

HANS W. SINGER.

## SOME RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

WE have had from Glasgow so much that is satisfactory and enlivening in painting and the Applied Arts that it is with peculiar interest that we hail any opportunity of seeing whether the Northern architects have kept pace with the painters and decorators who have made the name of Glasgow a household word in the studios of the South. Some hint of what Glasgow architects are doing may be gained from the accompanying views of the interior of the new Marine Hotel at Troon, which stands in an eminently picturesque situation, and commands a magnificent view extending from Ailsa Craig and Arran to beyond the Ayrshire Hills. The main approach to the entrance is by a private drive through the four acres of ground surrounding the house. Entering the building by the great arched doorway, one comes at once upon one of its most satisfactory features, namely, the large hall, plainly treated in oak, from which a very sincerely treated staircase gives access to the rooms above. It will be seen



WEATHER-VANE TO STABLES AT  
WOLVES NEWTON, MONMOUTHSHIRE  
DESIGNED BY A. JESSOP HARDWICK  
EXECUTED BY G. WRAGGE



*Designs for Domestic Architecture*



STABLES OF HOUSE AT WOLVES NEWTON

A. JESSOP HARDWICK, ARCHITECT



HOUSE AT WOLVES NEWTON : VIEW THROUGH STABLE GATEWAY

A. JESSOP HARDWICK, ARCHITECT



*Designs for Domestic Architecture*



HOUSE AT WOLVES NEWTON : VIEW FROM THE TERRACE

A. JESSOP HARDWICK, ARCHITECT



HOUSE AT WOLVES NEWTON

A. JESSOP HARDWICK, ARCHITECT



*Designs for Domestic Architecture*



MARINE HOTEL, TROON : ENTRANCE HALL AND STAIRCASE

J. SALMON & SONS, ARCHITECTS



MARINE HOTEL, TROON : ENTRANCE HALL AND STAIRCASE

J. SALMON & SONS, ARCHITECTS



*Designs for Domestic Architecture*



MARINE HOTEL, TROON: THE BILLIARD ROOM

J. SALMON & SONS, ARCHITECTS



A DOCTOR'S HOUSE

R. HEYWOOD HASLAM, ARCHITECT



## *Designs for Domestic Architecture*

that there is a very studied absence of insignificant ornamentation, and that the whole effect is gained by the proportion and effective distribution of spaces. Such furniture as finds place here has been designed in sympathetic accord with its architectural surroundings. A corridor connects the hall with the billiard room, which is an especially characteristic example of reticence in design. Sight has not been lost of the practical uses of the room, for the top light introduced through the roof, of which the construction is frankly shown, is of course eminently suitable for the players. The bracket shelves affixed to the square pillars supporting the roof are also convenient for the bestowal of glasses, match-boxes, and so forth, during the progress of a game. The grotesque carvings finishing off the ends of the hammer-beams are the only touches of ornamentation introduced, and these, it will be noted, emphasise rather than conceal the construction—a significant principle of design which is neglected far too often nowadays. The smaller rooms are

marked by the same sobriety of treatment, and the same harmony exists between the room and the furniture which finds place there, due of course to the fact that this furniture has been designed by the architects of the building, Messrs. J. Salmon & Son, of Glasgow.

The *House at Wolves Newton* stands boldly and pleasantly some 800 feet above the level of the sea, overlooking the beautiful surrounding scenery for a radius of thirty miles towards Abergavenny, and commands a good view of the Sugar Loaf Mountain. The scene generally from the house is one which leaves no doubt as to the suitability of the site. The hill falls rapidly away from the terrace, and the ridges of firs that follow its incline greatly enhance the site and set the buildings off to considerable advantage. It is built of local stone, quarried on the estate, but owing to its porous nature the whole outer face is covered with rough cast. Oak is used consistently throughout the house, and the roofs are covered with red Bridge-water tiles. The house has been planned and



"THE RICH DISCIPLE"

BY VON GEBHARDT



## German Art at St. Louis

designed to suit the site, to obtain the best views from the windows, and to harmonise with the surrounding district.

Where the stonework is not covered with rough cast it is composed of Forest of Dean greystone. All the chimneys are executed in this way. The billiard room contains a boldly treated timber roof, with white rough cast panels, and a specially designed electric-light pendant. The hall has a large stone fireplace with a massive dog-grate, and the walls of this room are covered with oak paneling up to a deep stone frieze (with broad joints), with bronze ornaments of special design and finish. Simplicity of treatment for the most part has been studied, and mouldings are used sparingly, and broadly handled where used at all.

The stables are approached from the side of the house, and are entered under the bold squat stone tower. Like the house the walls are covered with white rough cast and the roofs with red tiles. The vane for this tower, which was made by George Wragge, Limited, who also executed several of the fittings, is in beaten iron, and the hoop is pierced at the sides. The vane for a *House at Streatham*, representing a Dutch galleon, is of wrought iron, with copper sails, cords, and letters, and is the work of the Guild of Handi-

craft at Chipping Campden, from the design of the architect.

We give also an illustration of a *Doctor's House* designed by Mr. R. Heywood Haslam.

### GERMAN PAINTINGS AND SCULPTURE AT THE ST. LOUIS EXHIBITION. BY MAUDE I. G. OLIVER.

THE German section in the Fine Arts Building at St. Louis imparted an air of spaciousness and even imperial luxury—yes, imperial in very truth, because the Kaiser himself had been largely instrumental in the choice of works. And, indeed, it is a much mooted question whether the generous contributions that were lent from national museums, in the way of certain historical subjects, might not have been omitted to advantage in a representative art exhibit—that is to say, that they need not have been distributed among the more recent works, but might have been grouped separately in a loan collection; and the fact that they were not so arranged gave rise to a very general misconception concerning the artistic merits of some excellent things. Of course all this historic material was offered in a spirit



"THE TABLE OF SACRIFICE IN THE LÜNEBURGER HEIDE"

BY HOFFMANN-FALLERSLEBEN



## German Art at St. Louis

of kindness, with the desire of educating the public in regard to celebrated art productions dealing with governmental affairs. Still, when one considered that these huge canvases, with their aggressive detail, forced attention and fixed the standard of their surroundings, the wisdom of such installation seemed questionable. The German section had the advantage of about the finest suite of galleries in the four buildings, and it profited by the employment of some of the foremost decorators of the day, in its selections of colour schemes, and in its placing of exhibits, which included many gems of the modern school.

Among the landscapes, one of the surest to arrest attention was the sweet, tuneful essay entitled *Silesian Spring Landscape*, by E. Kubierschky. This was a poetic treatment, with colour soft and harmonious. It breathed the bleak, yet hopeful, spirit of the season in no uncertain manner. The composition was nicely felt, the interest was happily centred, and the distance was intelligently described. A strong, decisive bit of work was observed in the set of weather-beaten stones beneath the protecting arms of a knot of stalwart oak-trees in the subject entitled *The Table of Sacrifice in the Lüneburger Heide*, by Franz Hoffmann - Fallersleben. The colour in this painting was very daring and the technique was quite remarkable. Carl Kustner's *Winter Evening*, with its cleverly modelled foreground of snow, its silent stream, into which were reflected rose-tinged clouds, was an admirable work, and thoroughly deserved the interest which it created. Another landscape, of quite an unusual subject, however, into

which entered a problem that had been excellently rendered, was the *German Cemetery covered by Snow*, from the brush of Victor Freudemann. Variety in the composition was managed through the colour of the newly decorated mounds in this city of the dead, being contrasted with earlier graves, upon which the snow had fallen. The fluent manner of Fritz Baer was exemplified in his two canvases entitled respectively *Kuchenspitze* and *Stormy Evening in the High Mountains*. Two notable architectural landscapes were shown in a couple of views of the city of Dresden. The textures in these paintings, especially in the handling of river, had been skilfully managed.

Of the portrait subjects, the Lenbachs naturally stood pre-eminent. There were five of these works, two being loaned by private individuals. These two represented entirely different phases in



"ADAM AND EVE"

BY PETER BRENER



## German Art at St. Louis



"PROF. STEFFENS INCITING THE PEOPLE OF BRESLAU TO INSURRECTION IN 1813"

BY PROF. A. KAMPF

the character of that towering giant of his times, Prince Bismarck. They both were intelligent, searching interpretations. The likeness of the painter, Gysis, presented by Franz von Defregger, was exceptionally interesting in line. Its colours also were rich and happily placed. Four examples of Gysis' own work were also shown, among them being the *Moor with Cigarette*. Walter Thor's original works received considerable attention. Particularly noticeable was *The Lady Artist*, which was a model of simplicity, resolving itself practically into a fortunate silhouette against a background of greyish peacock-green. Another portrait of a woman artist was that of Mrs. Stultz, by Karl Ziegler. Mr. Ziegler gave an admirable work also in a portrait of himself. *Frau von Cotta*, by Georg Ludwig Meyn, was treated in an affectionate and delightful manner. Placed against a creamy ground, the entire rendering was dainty and delicate. *Portrait of my Father*, by Alois Erdtelt, was a wonderfully life-like production, the representation being so true, that the very spirit of the individual delineated by the artist seemed almost to issue from the canvas.

*The First Communion*, also by Mr. Erdtelt, was a very creditable production. A small portrait of himself by Gerhard Janssen was an ingenious study in dull reds and black; and *Old Gehring*, by Alfred Mohrbutter, was a good portrait, affecting somewhat the Rembrandt colouring.

Considering the figure work, not essentially confined to portraiture, *On the Mole at Concarneau* would be recognised as one of the most naïve contributions. This was offered by Otto Marcus, and had been executed with a lot of dash and daring. In Menzel's *Departure of King William for the Army in 1870* was a story told with pictorial charm. It expressed the soul of the hour, teeming with life, with the pageantry of state, and yet with the touch of human interest. *The Council of War*, by Franz von Defregger, was another painting in which the study of chiaroscuro had been successfully carried out. *On an Open Summit* and *Diana*, by Raphael Schuster-Waldau, were sympathetic, imaginative conceptions. Heinrich Otto Engel was exceptionally clever in *The Sunset*. The biblical text, *In the sweat of thy brow shalt thou eat bread*, formed the title of an impressive and vigorous piece of work.



## German Art at St. Louis



"SILESIAN SPRING LANDSCAPE"

BY E. KUBIERSCHKY

This effort, simple and direct in idea, eloquently proclaimed the hopelessness of never-ending toil. Its *motifs* consisted of a level field in well-maintained distance, and a man guiding a plough drawn by the figure of a woman, bent and worn. *The Flower Market*, with its sprightly yellow and white chrysanthemums, was one of two attractive canvases by Hans Herrmann. Professor Paul Meyerheim, of Berlin, sent two examples of his loose, confident brushwork. Among the paintings engaging the largest interest in the section were *The Rich Disciple*, by Eduard von Gebhardt, of Düsseldorf; *Art Critics in the Stable*, by O. Gebler, Munich; *As the Old Folks Sang*, by Professor Knaus, Berlin; and *Professor Steffens inciting the people of Breslau to insurrection in 1813*, by Professor Arthur Kampf, of Berlin.

The marble, entitled *Adam and Eve*, from the chisel of Peter Brener, should be ranked as one of the most serious exhibits in the field of sculpture. A very dramatic work, with technical qualities, was that called *Two Mothers*:

*Group from the Flood*, by Heinrich Epler. This represented a human mother trying to protect her



BOOKBINDING

BY MRS. MACDONALD

(See *London Studio-Talk*)



## Studio-Talk



BOOKBINDING

BY MRS. MACDONALD

(See London Studio-Talk)

child from the clutches of a mother tigress. *Ein Deutsches Mädchen*, by Gerhard Janensch, portrayed a demure young maid, her head easily poised and her fine shoulders loosely draped. Another head, depicting the tenderness of youth, was offered by Ferdinand Lepcke, and was named *Surprised*. It showed the sweet countenance of a little girl, with a saucy-looking bow in her hair. The *spirituelle* face, called *Cecilia*, by Eduard Beyrer, of Munich, was tinted marble in somewhat of an Oriental treatment; it was one of the choicest things of the collection.

### STUDIO-TALK

(From our Own Correspondents)

LONDON.—The bindings in undressed morocco by Mrs. Rae Macdonald emphasize what we pointed out in the December number as to the vitality and originality displayed in the art of bookbinding to-day. Amongst the bindings to be met with in various arts and crafts exhibi-

tions in different methods, Mrs. Macdonald's stand out by their excellent craftsmanship, the knowledge of the material displayed and by their unique designs, whilst still adhering to that refinement and restraint which is characteristic of the best modern work, however original in its intention. Her material is one of great durability, improving in quality by age, and it is pleasant to handle, a desirable factor in binding. Especially is it suitable where the book is subject to everyday use, and she has used it with effect in the binding of visitors' books, club rolls, and the like. Not only does it retain and even improve by use, which would cause a soft gold-tooled leather soon to lose its qualities, but it acquires, as time goes on, a certain dignity, which is the true characteristic of this type of binding, but which it only realises gradually as the look of newness goes from the leather. Apparently Mrs. Macdonald is the only person successful at present in this style of work. It becomes quite personal to herself from the fact that the designs, which by themselves are of a remarkably high



BOOKBINDING

BY MRS. MACDONALD

(See London Studio-Talk)



## Studio-Talk



BOOKBINDING

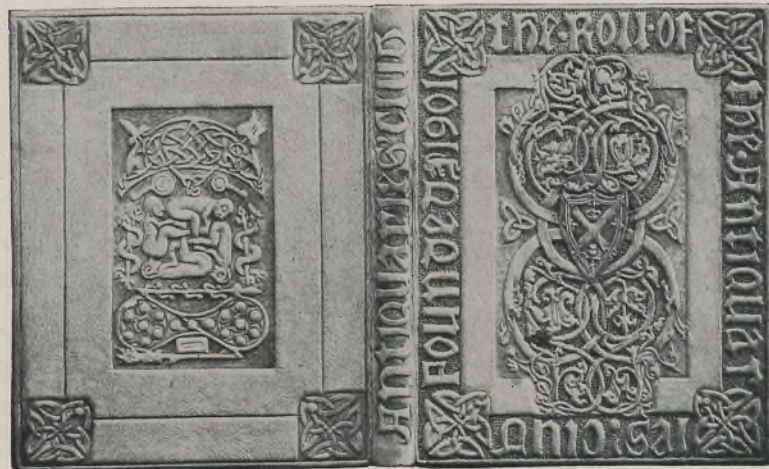
BY MRS. MACDONALD

order, apart from their execution, are in every case her own. She is now engaged upon the seventh Kelmscott Chaucer, a sense of fitness dictating for the most part the binding of old and rare books, except where modern covers, as in the case of rolls and regimental books, are likely to be handed down to the next generation. To Mrs. Macdonald was awarded a bronze medal at THE STUDIO Exhibition, which was organised by this paper in 1901.

The collection of pictures and drawings by G. F. Watts which the Academy has brought together for its winter exhibition is on the whole an adequate summary of his life's achievement. The series of works commences with the portrait of himself which he painted in 1834, and ends with certain canvases on which he was engaged at the time of his death; and there are besides pictures which show practically all the

phases through which he passed during the intervening seventy years. The record provided is wonderfully convincing; it gives an excellent idea of his steadfastness of purpose, of his splendid conception of his artistic responsibilities, and of his earnest study of the many problems which seemed to him to call for solution in connection with his profession. Perhaps it can be objected against the exhibition that it is a little overweighted with portraits, and hardly makes the most of the artist's capacities as an imaginative painter; but this slight want of balance was inevitable, because the majority of his imaginative compositions have found their way into permanent collections which could not be drawn upon by the Academy. Sufficient, however, have been obtained to prove that there is ample foundation for the claims which have been advanced on his behalf to a position in the front rank of artistic thinkers; and that in the British school, at all events, he was without a rival on his own ground.

To note even a tithe of the two hundred and fifty works which have been hung at Burlington House, is by no means possible. There are some of exceptional importance, like the portraits of *The Countess Somers*, *Sir E. Burne-Jones*, *Henry Thoby Prinsep*, *John Stuart Mill*, and *Sir Edward Sabine*, and the pictures, *Hope*, *The Childhood of Zeus*, *The Eve of Peace*, and *Love and Death*; but there is a host of others of hardly less significance. Unvarying success was of course no more within his



BOOKBINDING

DESIGNED AND WORKED BY MRS. MACDONALD



## Studio-Talk

reach than 'it is within that of any other great artist, yet few men have been able to show so high an average of production or such remarkable consistency in the attainment of their intention. What is to be exactly his position among the masters who have made the history of art time alone can decide, but that this position will be one of distinction can be confidently anticipated. Besides the Watts collection, there is on view at Burlington House a small series of pictures and drawings by Frederick Sandys; and in the central hall is exhibited Mr. Brock's scale model for the Victoria Memorial—the finished design for what promises to be a noble achievement.

The group of artists who have for the past nine years held the "Landscape Exhibition" at the Dudley Gallery, have migrated to the gallery of the Royal Society of Painters in Water-Colours. In these new quarters the attractions of what has always been a very excellent show of sound work are perceptibly enhanced, and the collection brought together seems more than usually authoritative. There has been one change in the composition of the group since last year, for Sir Ernest Waterlow has retired and his place has been taken by that sound and original painter Mr. J. S. Hill. Perhaps the most remarkable of the contributions to the show are Mr. R. W. Allan's luminous and delicate *Amiens*, Mr. Aumonier's daintily fantastic *May Morning*, Mr. Mark Fisher's *Water Meadows* and *The Village of Longstock: Winter*, both of them admirably expressive; Mr. J. S. Hill's sombre and dignified *Harlech*, and Mr. Leslie Thomson's three strong and sympathetic canvases, *Mainland from Hayling Island*, *Norfolk Marshes*, and *A Norfolk Mill*. Mr. Peppercorn shows several characteristic works, but they are, as his pictures are wont to be, somewhat exaggerated in tone relations.

At the Dudley Gallery there is a collection of drawings by a number of artists of repute, who, on the whole, can be said to bear association extremely well. The best things are Mr. Wilfrid Ball's sunny studies, *The Aqueduct by Capucini Gate, Taormina*, and *The Poultry Cross, Salisbury*; Mr. Thorne Waite's masculine sketches, *The Hayfield*, *The Dover Road*, and *Hamsey, Lewes*; Mr. A. G. Bell's broad and effective drawings, excellent in their scholarly reserve and strength of execution; Mr. W. Rainey's Dutch subjects, rendered with true appreciation of local character and with much subtlety of colour; Mr. Montague Smyth's tender notes of quiet atmospheric effects; Mr. Robert Little's romantic landscapes, handled with superb directness, and distinguished by rare beauty of colour; and the



CHARCOAL SKETCH

(See *Liverpool Studio-Talk*)

BY PHOEBE MCLEISH



## Studio-Talk



SKETCH DESIGN

BY PHOEBE MCLEISH

decorative figure subject, *Love in Idleness*, by Mr. Louis Davis. Mr. Frank Mura shows some masterly drawings in charcoal; and Mr. E. R. Hughes a couple of chalk studies, which are far more convincing than his water-colours. Several of the other contributors send interesting drawings.

Mr. Herbert Draper's studies in chalk and pastel, which have recently been exhibited at the Leicester Gallery, deserve to be remembered as typical productions, by an artist who is carrying on the academic tradition with both taste and discretion. He is a serious and scholarly draughtsman, and he has studied the human figure with more than ordinary care, so that he is able in the preliminary drawings which he makes for his pictures to express himself completely and persuasively. This series of about seventy studies was chiefly made up of

figure subjects, but it included also a few oil sketches of bits on the sea-coast, which he has turned to account in the backgrounds of several of his recent pictures. At the same gallery has been on view a group of paintings of India by Mr. R. Gwelo Goodman, vivacious records of eminently picturesque motives set down frankly and with much brilliancy of effect.

LIVERPOOL.—Working under masters such as Charles J. Allen for modelling, David Muirhead for drawing and painting, and Herbert MacNair for design, Miss Phoebe McLeish has displayed incessant

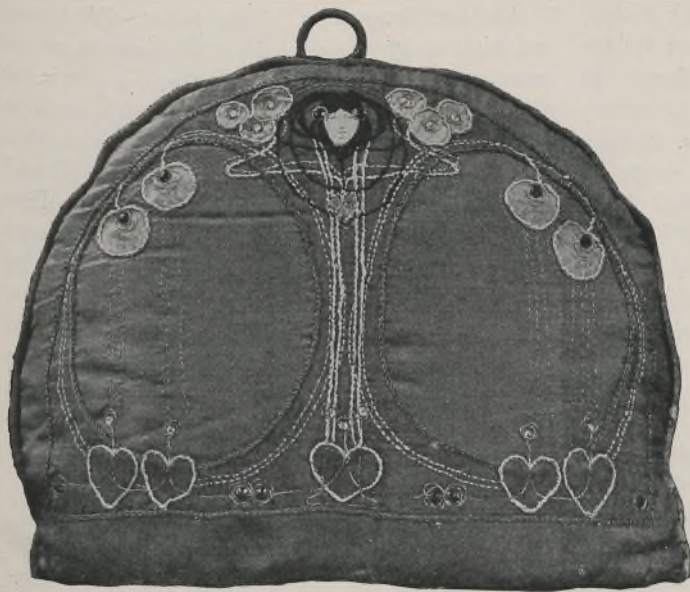


MODELLED DESIGN

BY PHOEBE MCLEISH



## Studio-Talk



EMBROIDERED TEA-COSY

BY PHOEBE MCLEISH

recently she has been awarded the municipality's "travelling" scholarship valued at £60.

H. B. B.

**D**UBLIN.—Side by side with the Arts and Crafts movement there is another, even more important, which has been attracting a great deal of attention during the past few weeks. I refer to the proposal to establish a gallery of modern pictures in Dublin. The loan exhibition organised by Mr. Hugh Lane of works by the great French impressionists—Manet, Monet, Renoir, and their school—and by earlier masters, like Constable, Rousseau, Corot, and Isabey; and

energy, with powers of concentration and a capacity and love for work which promises well for the future, especially when further practice has ensured her greater freedom with brush and clay.

The craft classes in which she has familiarised herself with the character of treatment adapted to the material to be employed have had valuable influence in controlling within due limits an exuberant imagination and a facility of design applicable to a very varied range of decorative art.

Sculpture, stained glass, metal work, furniture, jewellery, embroideries, black-and-white illustration, all show in her handling a strong personality, combined with a fine and individual sense of appropriateness.

Embroideries which Phoebe McLeish designs and executes are particularly successful in attaining a beautiful harmony of form and colour without over-elaboration of detail and that waste of labour so frequently noticeable in this branch of art.

In sculpture Miss McLeish has made rapid progress in modelling from life, evincing a fine feeling for line and a just appreciation of mass insuring a distinction of style in all the work she has produced.

During the last two years Miss McLeish has held a City scholarship of £30 per annum, and



APPLIQUÉ EMBROIDERED PANEL

BY PHOEBE MCLEISH



## Studio-Talk

contemporary painters, like Lavery, Mark Fisher, C. H. Shannon, Rothenstein, Orpen, and Wilson Steer, has created something of a furore in Dublin, and an effort is being made to secure some at least of these works as the nucleus of the proposed gallery. It is entirely owing to the energy and public spirit of Mr. Hugh Lane that the holding of this unique exhibition was made possible, and it is to be hoped that he will see the reward of his labours in the foundation of a new gallery in Dublin, in which the best modern work will find a home.

PARIS.—The Autumn Salon of 1904 amply fulfilled the promise shown on the first occasion of the kind. Here all is innovation, and often innovation of the happiest sort. The works are displayed in the fine apartments of the Grand Palais under the direction of an associate chosen for the purpose. This year it was M. Desvallières, who had the good taste to mingle in harmonious arrangement paintings, sculpture and works of art, thus creating a most pleasing effect.

Another innovation. The Salon d'Automne organises every year *ensemble* exhibitions by one or more artists. This year there was a Puvis de Chavannes room; and this display, which ought to have been arranged long since by the Société Nationale, sufficed of itself to attract to the Grand Palais all those who are interested in art, for here were to be seen several very fine and varied works by our great Puvis, whose admirable portrait by Marcelin Desboutsin also figured in the display. Soon, let us hope, it will find its place in one of the permanent art galleries. In addition to the Chavannes gallery we have had here private displays by four artists essentially differing in tendency—Paul Cézanne, Odilon Redon, Renoir and Toulouse-Lautrec.

Despite the systematic opposition shown to the new Society by the Société Nationale des Beaux-Arts, which forgets that it was once young itself—twelve years ago—one may find here a considerable number of artists who have emigrated from the other Salons, attracted by the eclecticism of the Salon d'Automne. Of such I will not speak now, as



"THE TOWER BRIDGE"

FROM A LITHOGRAPH BY ANDRÉ SUREDA





"LE JARDIN DU PHARE"

BY E. CHIGOT

space is limited ; moreover, we shall come across them again elsewhere. Suffice it to say that the great name of Eugène Carrière was brilliantly conspicuous here, and that one greeted with pleasure artists of the stamp of Truchet, Lavery, Desvallières, Dagnac-Rivière, Dougherty, Gouyn de Lurieux, Du Gardier, Kunfy, Prouvé and Chéret.

In one of the galleries were several canvases of high merit. The luminous palette of Mlle. Dufau was displayed in a charming *Liseuse*, and in one of those Spanish landscapes in which she delights. Then we had Wéry, growing more and more confident ; Adler, with his robust view of artisan life (assuredly a coming master) ; Besson, with two works already well known to readers of THE STUDIO, and Dupuy, a broad colourist, who is well known as a painter of Parisian life.

Eugène Chigot—of whom we shall have more to say very shortly—was also represented by several canvases of powerful effect. I liked his *Départ des Islandais*, with its boats melting away in the haze, and its picturesque and moving group of fishermen ; also I liked his northern sea-pieces, imbued with the true note of nature and of humanity, and treated so broadly and so simply.

Impressionism takes an important place in this advance-guard Salon. Vuillard, whose delightful interiors have been much appreciated, Zandomenighi, Vallotton, K. X. Roussel, Moret, Loiseau, Laprade, and Dézaunay were all represented by work which afforded an interesting insight into the evolution of the Impressionist school.

Belleroche is well known as a lithographer of high talent, but here he revealed himself in the light of an accomplished painter of womankind, wherein the graceful traditions of the women of the eighteenth century are united with a very novel and attractive mode of treatment. M. Ranft, too, sent several live and luminous things which entitle him to his place among our really good artists. There is about his work a solidity of *facture* and a material beauty which warrant one in wishing for him all the success he deserves. M. Prunier was represented by two pictures only ; M. Jacques Moleux had three canvases of varied styles : his southern scenes are the work of a real colourist. M. Francis Jourdain is also among the *élite* of this Salon, and his fine gifts as painter and decorator merit far more than this brief mention, as do M. Lopisgich, M. Piot, with his admirable water-colours, M. Rouault—whose vision of things





"THE MERRY-GO-ROUND"

BY T. W. DUPUIS

appears to me to incline somewhat too strongly towards black—M. Iturrino, M. Crébassa, and M. Bérény with two excellent portraits.

There was good work too among the sculpture, notably the bust of *M. de Monsie* by Jean Boucher, a statuette by Claudel, two delicate and charming busts by Gustave Michel, and other things by Gasq, Mme. Girardet, Camille Lefèvre, and Roger

Bloche; nor must I forget a collection of sculptures by Prince Troubetzkoy.

The great attraction of the International Exhibition this year lies in the exhibits of foreign painters, prominent among whom is M. Felix Borchardt. This robust colourist owes to Impressionism his fearless treatment of light, which he handles with remarkable skill and uncommon felicity. Already

his portrait of a man standing in full sunlight had revealed to us some of his bold and energetic qualities; and in the portraits of two ladies, now exhibited, there is equal boldness and a greater charm.



PORTRAITS OF TWO LADIES

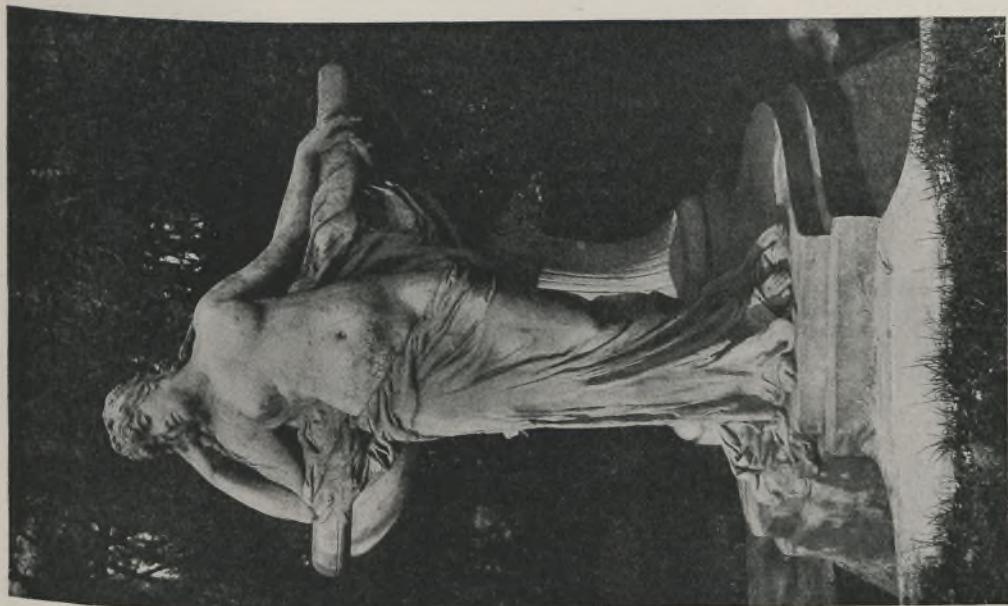
BY F. BORCHARDT

In this work one appreciates not only its charming *ordonnance*, but (and I remark it the more gladly since it is a quality often lacking in Impressionist painting) its extreme richness of treatment. One feels that the artist must have worked at his canvas again and again, and with the most gratifying results.





“HAGAR AND ISHMAEL.”  
BY MAX KLEIN  
(See *Berlin Studio-Talk*)



FOUNTAIN  
BY MAX KLEIN  
(See *Berlin Studio-Talk*)



## Studio-Talk

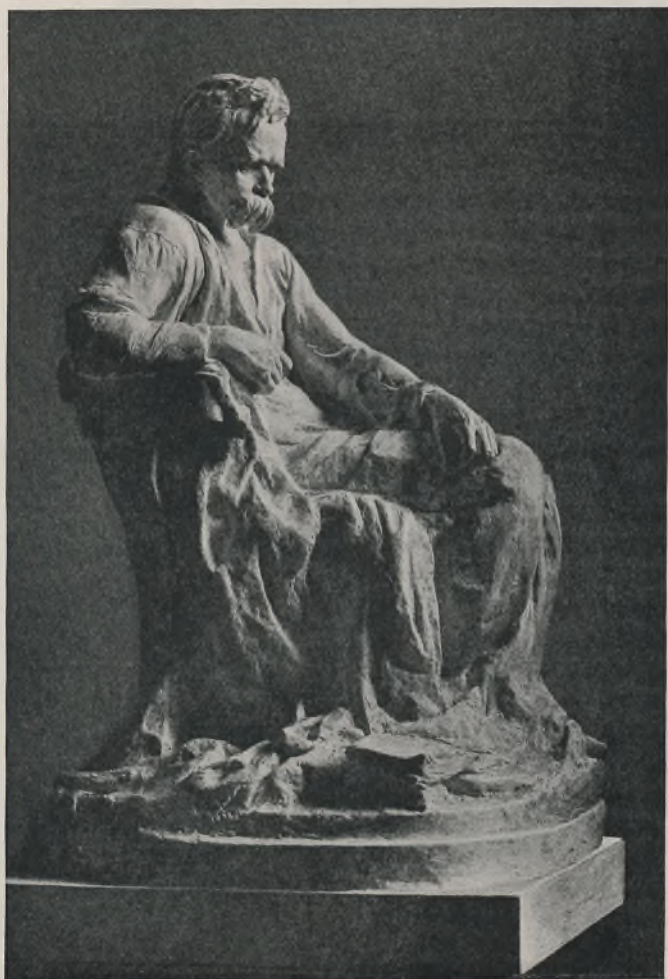
M. Richard Miller makes his first appearance here with several solidly-painted *morceaux*, which happily break the monotony of many of the exhibits; and one gladly renews acquaintance with M. Frieseke, the confident and infinitely fascinating *feministe*.

As for the sculpture, the ivories of M. Théodore Rivière, as always, deserve to be remembered on account of their exceptional artistic value. Beyond the few things named I have



PLAQUETTE

BY EDWARD TELES



NIETSCHE

BY MAX KLEIN

not succeeded in discovering in the International Exhibition anything but what has been seen before—so nothing more remains to be said about it.

H. F.

**B**ERLIN.—Professor Max Klein, whose work is here illustrated, is now looked upon as one of the first sculptors in Berlin, and the most important as regards small plastic portraits. Born in Goenz, Hungary, of poor parents, he was apprenticed when a mere child to a shopkeeper, but the prosaic occupation was not to the liking of the boy, who almost from his babyhood had a fancy for modelling. Still, not till later, when working for a watchmaker, did he discover, quite by chance, the bent of his talent. Receiving his first instruction from Professor Szanthez, in Buda-Pesth, Klein found his way shortly afterwards to Berlin, hoping to obtain admission to the Academy of Arts, but the ambitious youth was doomed to disappointment, and so it came that he worked for a time for various architects and sculptors, thus gaining much practical knowledge of technique. After a visit



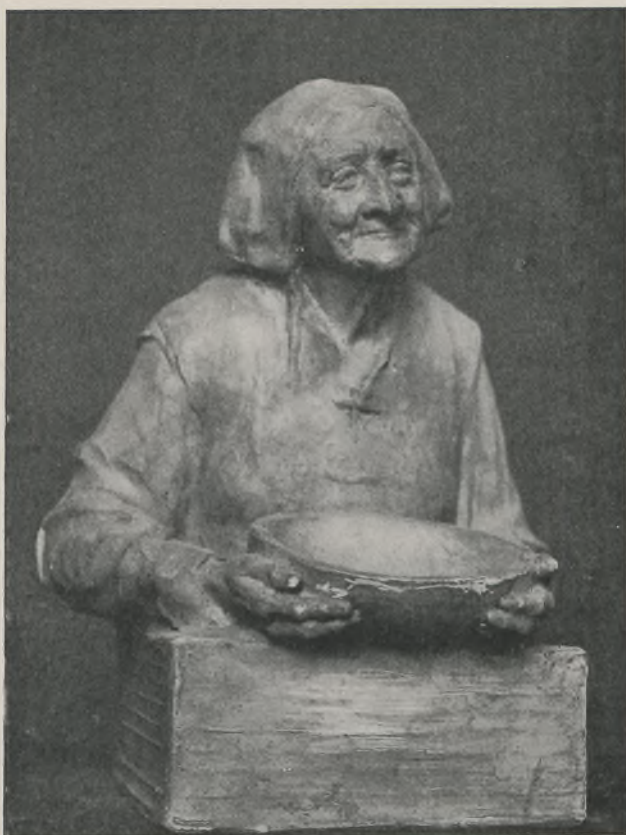
## Studio-Talk

to Munich and other German art centres, Klein finally went to Rome to study the antique, and returned more fully convinced than ever of his own artistic powers, and commenced at once his first important plastic work entitled *Germanen im Zircus*, which was created in a little attic under great difficulties. This, his first important work, drew forth considerable admiration for the power with which the struggle between man and beast is depicted, every muscle being strained to the utmost. Awarded the gold medal in Munich, he now became famous, receiving orders for public works.

Perhaps it was just the difficulties that he met with in his youth which



"THOUGHTS OF THE PAST" BY EDWARD TELES  
(See Budapest Studio-Talk)



"OLD WOMAN"

BY EDWARD TELES

(See Budapest Studio-Talk)

were the making of this sculptor, for living, as he was obliged to, in retirement, unknown, unsought after, he escaped many of the temptations which often ruin the talented young art student—for instance, the admiration and flattery of fellow students who greet every new work with ill-considered eulogies, and often spoil what might have proved a genius by making him think he is already an artist, whereas he is only a student. With the enthusiasm of a born artist, Klein has, since his first success, produced many monumental works which are imbued with concentrated power and dignity, just as his smaller *genre* works bear the touch of freshness, combined with the homely modesty of poetry. Never inanimate, this sculptor's figures are imposing, full of dignity and refinement, and imbued with insinuating psychology, so that one almost forgets they are only of stone. Not until after the appearance of *Samson* was Klein awarded full praise. Represented at the moment before the bursting of the chains, the spiritual expression of the lightly bent head is touching in its quiet resignation. The colossal figure, which was carried out in bronze

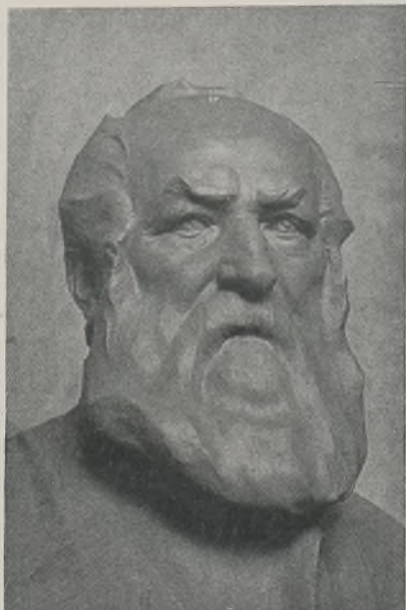


## Studio-Talk

for Rudolf Mosse's Art Galleries, is a dramatic realisation of a difficult subject, every part of the statue being in harmony. Other important works

has become famous as one of his most charming productions in small plastic work. In such portraits, and this is no exception to the rule, Klein tints his marble, for which he has his own special technique. In this particular portrait he has tinted the hair, neckerchief, and eyeballs with oil colour. The lips are only tinted sufficiently to make the skin actually look more transparent and softer. The colouring is usually more suggested, more felt, than actually apparent, with such a faint, delicate touch it seems to have been wafted on. Even when Klein does not resort to tinting, he is happy in his effect of life, as, for instance, in the figure of the fountain in front of the National Gallery (here illustrated), the attitude and relaxed limbs clearly denoting weariness. His portrait of the great philosopher Nietzsche is also illustrated here.

A. H.



BUST OF A HUNGARIAN ARTIST BY EDWARD TELES  
(See Budapest Studio-Talk)

are *The Anchorite*, *Hagar and Ishmael* (here illustrated), *Kraft* ("Power"), a group symbolic of the struggle for victory between Germany and Alsace and Lorraine, which decorates the south portal of the Reichstag.



MEDAL BY A. KRAUMANN  
(See Dresden Studio-Talk)

Amongst Professor Klein's portraits, that of his own wife, the living picture of a beautiful woman,



PLAQUETTE BY ALEXANDER KRAUMANN  
(See Dresden Studio-Talk)





"ROAD AT HEVISCHING"

(See Munich Studio-Talk)

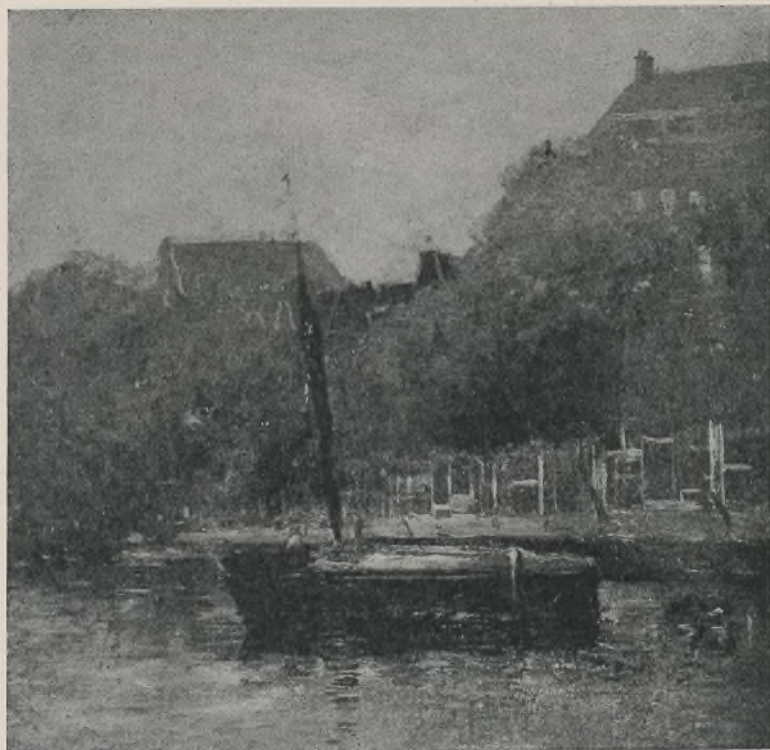
BY CARL VON COULON

**B**UDAPEST.—Only within the last ten years have the sculptors of Hungary succeeded in freeing themselves from the rigid conventional style that paralysed all originality, and it is but in the last half-century that plastic art has been practised with any real success in the other countries of Europe. The energies of the Hungarian nation have, in fact, been so entirely absorbed in the fierce political struggle that has been going on so long, that there was little chance of æsthetic culture receiving any consideration whatever, and literature alone was able to hold its own amidst the many conflicting interests absorbing public attention. Plastic art had to wait for its revival for more peaceful times, and when at last these times came in the late 'seventies, the influence of Germany, so closely associated with Hungary alike geographically and politically, was for a long time preponderant, coming out in everything produced in the latter country. Hungarian students of painting and of sculpture flocked for instruction to Munich or Vienna, and on their return after going through the usual course, they flooded their

native land with work in what may be characterised as Biedermayer manner. Every public square in Budapest bears witness to the truth of this in the monuments that have been erected to those the people delight to honour, each with its conventional classical group of accessory figures. Fortunately, however, the rising generation is now abandoning this hackneyed style with its unreal sentiment, and is substituting for it original work, of which beauty of proportion and fineness of grouping—in other words, truth to nature and recognition of the limitations of plastic art—are the leading characteristics.

One of the most talented members of the new school is Edward Teles, who is a born sculptor, and achieved a real success with a work exhibited by him at the Paris Salon in 1900. True, he too studied at Vienna, but he very soon shook himself free of the influence of its traditions. His compositions are remarkable for the absence of unnecessary detail, and their thoroughly decorative effect. He is, indeed, a masterly interpreter of the human form divine, which lends itself so admirably to





"CHANNEL IN AMSTERDAM"

BY CARL VON COULON

plastic art, and knows well exactly what is needed to bring it into the prominence at which he aims. With him form is everything; he ignores the merely picturesque, and recognises that sculpture is not the right medium for the expression of agitated movement; his work is thoroughly well balanced, dignified, and reserved—the central motive is never blurred by the introduction of any extraneous detail. His standing and seated figures reflect the calm, contemplative Hungarian temperament, and he evidently knows well that passion or emotion would be quite out of place in them. His portraits of his fellow-countrymen and women are true likenesses, and his ideal groups are equally remarkable for their severe simplicity.

Not yet thirty years old, Teles has already won a great reputation, especially by his statuettes; but his designs for the Monument to the late Empress Elizabeth, consort of the Emperor Francis Joseph, that to the Hungarian poet Vorosmarthy, and the one for the Mausoleum of the patriot Kossuth, prove that he can also deal successfully with commemorative sculpture.

O. R.

DRESDEN.—We give illustrations on page 78 of a medal and a plaque by Alexander Kraumann. The Gold Medal for the Venice Fine Art Exhibition, 1903, is rather full of detail on the obverse, but it is cleverly reminiscent of Venice's one-time Byzantine glory. This artist's plaquettes are exemplary in their distribution of light and shade, and the modelling is in an admirable, large spirit, though in single parts the proportions may not be quite beyond criticism. One of these plaquettes celebrates the opening of a new source in one of the Continental baths; the others, I believe, have no reference to any particular person or event.

H. W. S.

MUNICH.—At the beginning of his career Mr. Carl von Coulon, two of whose paintings are here illustrated, followed more or less usual traditions; but the well-trodden path, the easy road, if not to fame, at least to notice, did not suit him long; he began his studies again under his own guidance. His work tells us at once that the principal labour was not done in the studio, but always with and before his model and master—Nature. The rule of his studio was that the eye has to learn much more than the hand—a fact which is too often forgotten. Dutch landscape and the great Dutch landscape painters, which he thoroughly studied, have had the most powerful influence on his development.

If he paints laughing spring, the rich glow and coloured glory of summer, autumn's deep yearning or winter's icy brilliancy, the mist rising from the river, or the cottage at the corner of the road—his whole aim is to give us nature, nature as the artist saw it full of the richness, depth and variety of his feeling.

A. S. T.



## Reviews

### REVIEWS.

*Pictures and Engravings at Haughton Hall.* (London: George Allen.) £4 4s. net.—Haughton Hall, Cheshire, that passed from the possession of the family after whom it is named in 1740, and was acquired by its present owner, Mr. Ralph Brocklebank, in 1891, contains an exceptionally fine collection of paintings scarcely known to the general public, from which a careful selection has been made for reproduction in the present volume. Exquisitely rendered in photogravure, and accompanied by full particulars of their origin, with biographical notes on their artists from the accomplished pen of Mr. Radcliffe Carter, they are, without a single exception, true masterpieces of the best periods of art production, chosen for their intrinsic excellence alone, not for any adventurous circumstance, such as the greatness of the names to which they are attributed. They include several noteworthy examples of Turner at his best, such as the *Marriage of the Adriatic*, the *Beacon Light*, and *An Autumnal Morning, London*; Linnell's fine *Woodcutters*, De Wint's beautiful *Dover from the Deal Road*, with several extremely characteristic works by Flemish masters, amongst which are specially noteworthy the wonderful *Portrait of a Lutheran Minister* by J. G. Cuyp, father of the more celebrated Albert; the *Portrait of a Lady*, from an unknown hand, a marvellous creation, though perhaps somewhat spoiled by the formal, highly finished background, and Memlinc's *Group of Heads of Jews and Roman Soldiers*, long wrongly attributed to Metsys. Two *Portraits of ladies* by the Frenchman, François Clouet, and two *Holy Families* by Filippino Lippi, are also thoroughly representative. Mr. Carter's notes give full particulars, not only of the paintings reproduced, but of all those in the collection, which it is greatly to be hoped may long be kept intact, so that his book, which is handsomely bound and printed on hand-made paper, will be of real service to the future student of art-history, as well as to the connoisseur and collector.

*Modern Painters.* By JOHN RUSKIN. (London: George Allen.) 18s. the set.—A practical refutation of the assertion that the popularity of Ruskin's writings has been on the wane since his death is proved by the number of editions of his works that are now finding a ready sale. The issue of "Modern Painters" in a pocket edition, with all the original illustrations, at a price that brings it within reach of the most modest purse, will be welcomed gladly by all who still value beauty of literary style.

*Früh-holländer.* Parts I. and II. (Haarlem:

H. Klemm.) 40 marks each.—The prohibitive price at which these reproductions of masterpieces in the Leyden Gallery are issued will probably militate against their wide circulation, but those who can afford to pay for them will find many fine renderings of the work of Cornelis Engelrechtszoon, Lucas van Leyden, and other famous artists of Northern Europe.

*The Gate of Smaragdus.* By GORDON BOTTOMLEY. Decorated by CLINTON BALMER. (London: Elkin Matthews.) 10s. net.—The author of the poems in this daintily got up and quaintly printed book is to be congratulated on the thorough appreciation shown by his collaborator for the distinctive characteristics of the text. However much opinion may differ on the merits of the various poems, the illustrations with which they are enriched will no doubt be received with a chorus of praise. Specially beautiful are those facing pages xxv. and xxxvii., which combine with true decorative feeling great poetic insight, although they would have gained by being printed in a somewhat deeper tone.

*The Cathedrals of Modern France.* By FRANCIS MILTOUN. With Illustrations by BLANCHE McMANUS. (London: T. Werner Laurie.) 6s. net.—It is difficult to concede the claims put forward by the publisher of this new study of the cathedrals of modern France that the "text is authoritative and scholarly," and that the illustrations of Miss McManus are sure "to make it one of the most beautiful books of the year." The author has evidently a real enthusiasm for the exquisite buildings described, but can scarcely be quoted as an authority on ecclesiastical architecture, and his style leaves much to be desired. Some few of the illustrations, notably the view of Notre Dame, Paris, and that of St. Etienne of Auxerre, are interesting and poetic, but the remainder are too sketchy and wanting in atmosphere to be very convincing.

*The National Gallery.* By GUSTAVE GEOFFROY, with an Introduction by Sir WALTER ARMSTRONG. (London: F. Warne & Co.) 25s. net.—M. Gustave Geffroy's essays are one and all marked by the keen insight into peculiarities of the style that distinguish him; and they have about them a freshness and originality that is, alas, daily becoming more rare. After the English school M. Geoffroy passes in review the Italian, Flemish, Dutch, German, and Spanish masters represented in the National Gallery, completing his valuable work with a very brief notice of the few good works of French origin it contains.



## Reviews

The only drawbacks to a standard work of criticism are the awkward arrangement of the text illustrations that mars the harmony of many of the pages, and the want of index that detracts greatly from its value to the student.

*History of Art.* By Dr. LÜBKE. Edited by RUSSELL STURGIS. (London: Smith & Elder.) 2 vols. 36s. net.—These volumes contain, it is true, a considerable amount of information in a convenient form, but in view of the complete revolution that has taken place alike in æsthetic criticism and in the art of reproduction during the last half century, it seems scarcely worth while to have endeavoured to bring up to date so outworn a compilation as that of the German writer. The text and its illustrations—many of which are merely caricatures of the paintings and sculptures they are supposed to represent, so entirely eliminated is all character by the wearing away of the blocks—are utterly inadequate to meet modern requirements. The old illustrations are supplemented, however, by numerous full-page process blocks, and original notes on them are given, serving to a certain extent to bring the publication into line with recently acquired knowledge; but the criticism of Mr. Sturgis is occasionally wanting in force, and is expressed in far from idiomatic English. The new edition is founded on the translation made under the supervision of Edward Burlingame and Clarence Cooke in 1877; but the changes made necessitated the re-setting of the text, so that there was really no need to retain the old illustrations. A chapter on Art in the Nineteenth Century has also been added, but the same want of grip of expression is conspicuous in it as in the notes.

*The Hypnerotomachia Poliphili.* From the edition of 1499. (London: Methuen.) £3 3s. net.—All true bibliophiles will owe a debt of gratitude to the enterprise that has brought within their reach this remarkably fine facsimile of one of the most beautiful and celebrated of Venetian illustrated books, the title of which signifies "The Strife of Love, as seen in a Dream by Polifilo." Issued in 1499 from the famous Aldine Press, and adorned with woodcuts at the expense of the enlightened Leonardo Crasso, it marks the high-water mark of perfection, not only of Venetian printing, but of the art of wood engraving in the lagoon city in the fifteenth century, though it cannot be denied that the designer of the illustrations was not altogether in touch with the spirit of the text, many of the drawings being quite irrelevant to it. From its first appearance the costly volume has been eagerly coveted by collectors, and a number of examples

of it were bought by the famous French connoisseur, Jean Grolier, and bound in calf under his direction. A mere glance at the illustrations in this unique volume is enough to reveal how much modern designers owe to them, for many might be from the hand of the best masters of the nineteenth century. It seems strange that in spite of the deep veneration in which the "*Hypnerotomachia*" is held, and the frequency with which certain details torn from their environment have been utilised, that no previous attempt has been made to reproduce it as a whole. The publishers—who, by the way, in their prospectus give a very complete history of the book, that might well be issued as a pamphlet—are to be congratulated on the successful termination of an enterprise that reflects the greatest credit on all concerned.

*Old English Furniture.* By F. FENN and B. WYLLIE. (London: George Newnes.) 7s. 6d. net.—In spite of the competition of the many textbooks on the applied arts already in circulation, there is little doubt that the new series just inaugurated by Messrs. Newnes will be gladly welcomed by the collector and connoisseur whose means are not equal to their enthusiasm. Attractively got up, well printed, and copiously illustrated, the books are yet published at a price so moderate as to bring them within reach of all who are interested in their fascinating subjects. The volume on Old English furniture gives a great variety of examples of genuine specimens, with, in every case, full descriptions printed underneath; whilst the accompanying text is full of valuable information and pregnant hints to the inexperienced amateur.

*Dutch Pottery and Porcelain.* By W. PITCAIRN KNOWLES. (London: George Newnes.) 7s. 6d. net.—The publishers of this delightful volume—one of the new series on the applied arts—with its many excellent illustrations, are to be congratulated on having secured the services of so thorough an expert as its author, who lived for many years in Holland, and knew the byways as well as the highways of its towns by heart. Long the owner of a beautiful collection of Dutch pottery and porcelain, now dispersed, the late Mr. Knowles had the enthusiasm and knowledge of a true lover of the beautiful and the rare; and it was evidently *con amore* that he went over the ground long familiar to him, recalling for the benefit of others his own experiences. The illustrations are all very well reproduced, and beneath each one a full description, with sizes, etc., is given, a most useful feature, making reference and identification easy.

*The Pilgrim's Progress.* By JOHN BUNYAN.



## Reviews

Illustrated by BYAM SHAW. (London: T. C. & E. C. Jack.) 10s. 6d. net.—The many admirers of Mr. Byam Shaw's exquisite compositions in black and white, in which he has shown such fine feeling for line, and so genuine a sympathy with a great diversity of literary genius, will almost regret that in his interpretations of the "Pilgrim's Progress" he has abandoned chiaroscuro for colour. The effect of the reproductions is greatly spoiled by the shiny white paper on which they are printed, and by the hard black lines in which they are framed. But, in spite of these drawbacks, the new edition of the popular religious classic is a notable one that will, no doubt, find many appreciators.

*British Mezzotinters: Thomas Watson, James Watson and Elizabeth Judkins.* By GORDON GOODWIN. (London: A. H. Bullen.) 2 1s. net.—One of the valuable series of art monographs now being issued under the able editorship of Mr. Whitman, author of the well-known "Print Collector's Handbook," this new volume represents a vast amount of peculiarly arduous toil, containing, as it does, exhaustive descriptive catalogues of the work of three comparatively little-known mezzotinters. The Watsons here criticised, were not, as was long supposed, brothers; and several other errors relating to them and to their contemporary Elizabeth Judkins, are here dispelled. The six plates given are thoroughly representative, and the book will be of great service to collectors and connoisseurs. The *Mrs. Abington* of Miss Judkins, after Sir Joshua Reynolds, is a peculiarly happy translation into black and white of that beautiful portrait.

*Oxford and its Story.* By CECIL HEADLAM, M.A. With illustrations by HERBERT RAILTON. (London: J. M. Dent.) 2 1s. net.—The very name of the time-honoured and much-loved Alma Mater, who in the course of centuries has sent forth so many "perfect gentle knights" to do battle with the evil of the world, will ever exercise a peculiar fascination, not only on those who are fortunate enough to have personal associations with her, but on all who are interested in the history of England, in which she has played so important a part. No matter how many trustworthy books are already in the field, there would always appear to be room for yet another on the inexhaustible theme, and a hearty welcome will, no doubt, be accorded to the work of Mr. Headlam, who, in spite of his own depreciation of any originality in its treatment, has succeeded in producing a deeply interesting narrative. The illustrations of Mr. Railton are, of course, charming, and the tinting adds to their beauty,

though it seems strange that it should be so partial, the colouring of sections only making the remainder look unfinished. It is also to be regretted that the accomplished draughtsman should deal so ineffectually with the foliage on the college buildings that is so distinctive a decoration of Oxford.

*Life's Lesser Moods.* By C. LEWIS HIND. (London: A. & C. Black.) 3s. 6d. net.—Reprinted from the "Daily Chronicle," "London Magazine," and "Academy," these brief essays are written in the bright, chatty style, peculiar to their author, but they are scarcely all worthy of the dignity of reproduction in book form, though they were thoroughly in place in their original environment. Among the best are "Stars and a Ship" and "Fear and Joy," in which a whole series of emotions are vividly reflected.

*Homes for the Country.* By R. A. BRIGGS. (London: Batsford.) 12s. 6d. net.—In his new work the author of "Bungalows and Country Residences" gives a considerable diversity of designs and plans of houses suitable for rural districts, amongst which one of the most pleasing and interesting is that skilfully combining an old windmill and a modern family residence at Aldeburgh. The general effect is charming, and the new details are admirably worked out, seeming to form an integral part of the ancient structure. The timbered roof of the parlour is an especially good feature.

*English Metal-work Drawings.* By WILLIAM TWOPENNY. With a Preface by LAURENCE BINYON. (London: Constable.) 15s. net.—It would be difficult to over estimate the value of this fine series of drawings, selected from the work of William Twopenny, presented to the British Museum by his brother and executor in 1874. They consist of details of metal-work of a great variety—much of it now lost—and the exquisitely delicate draughtsmanship is that of a man who was able to appreciate their æsthetic as well as their antiquarian value. William Twopenny was indeed imbued with something of the same spirit as Ruskin; he longed, as did his greater contemporary, to preserve all that was best in the past and to revive a true feeling for beauty in the present, sharing also the famous critic's power of accurately and artistically reproducing what he admired. It would, indeed, be well if this volume could be put in the hands of every young architect, for it is full of models for their guidance that fulfil the true principles of good design and workmanship.

*Spanish Painting.* By C. GASCOIGNE HARTLEY. (London: Walter Scott.) 7s. 6d. net.—In her



## Awards in "The Studio" Prize Competitions

preface to a very interesting account of Spanish painting Mrs. Gallichan, who still writes under her maiden name, explains that she has treated her subject from the standpoint of historical evolution; adding that the pictures of Spain are, in her opinion, the outgrowth of the national life in a very special degree, and claiming, what few will fully endorse, that "Spain is the land where the seed was sown for the artistic harvest we are reaping to-day."

*The Story of Art throughout the Ages.* From the French of S. REINACH. By FLORENCE SIMMONDS. (London: Heinemann.) 10s. net.—Well translated and copiously illustrated, this dictionary of painting, sculpture, and architecture is based on the lectures delivered by the well-known expert, Professor Reinach, at the École du Louvre. It will probably find a place in many art libraries though the letterpress is too condensed to be particularly interesting. The reproductions of masterpieces are, moreover, too small to give any adequate idea of the originals.

*Scottish Pewter Ware and Pewterers.* By L. INGLEBY WOOD. (Edinburgh: G. A. Morton.) With the growth of public interest in pewter, the catalogue of literature dealing with the subject is lengthening apace. One of the latest additions is a volume, the importance of which it would be difficult to overestimate. Lavishly illustrated with reproductions from photographs, and revealing in every page painstaking and sympathetic research into every available source of information, it is a mine of information which no collector of pewter can afford to be without; while the histories of the various Incorporations of Hammermen are so entertaining and instructive that the book may be strongly recommended even to the general reader.

*Catalogue of the Pewter Exhibition.* By H. J. L. J. MASSÉ. Mr. Massé's latest contribution to the subject he has so much at heart, takes the form of an illustrated Catalogue of the Pewter Exhibition which he organised last spring in the hall of Clifford's Inn. The catalogue will appeal chiefly to the connoisseur and collector, to whom the numerous descriptions, drawings and photographs should prove very useful for purposes of reference and comparison.

The Art Union of London are to be congratulated upon the excellent subject they have selected for their annual plate lately issued. *The Miller's Meadow* is a typical example of the work of Mr. Alfred East, A.R.A., than whom there is no greater landscape-painter at the present day. Mr. C. O. Murray, R.E., who is responsible for the etching

of this charming painting, has been singularly happy in retaining the subtle qualities of light and shade of the original.

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

### CLASS A. DECORATIVE ART.

#### A IV. DESIGN FOR A CARRIAGE GATE IN WOOD.

FIRST PRIZE (*Two Guineas*): *Triforium* (Harry Collings, c/o Mrs. Wright, Private Road, Victoria Crescent, Mapperley, Nottingham).

SECOND PRIZE (*One Guinea*): *John Oak* (Fredk. Lawrence, 124 Askew Road, Shepherd's Bush, W.).

HON. MENTION: *Architrave* (C. P. Wilkinson); *Capernaum* (Reginald B. Urquhart); *Corinthian* (John R. Williams); *Dante* (Harold Fenton); *Hamish* (J. Bisset Crocker); *Loidis* (Harold E. Henderson); *Simple Aveu* (George R. Farrow); *Sunny Jim* (George L. Alexander); *Auspel* (James Tarney); *Artistic* (Francis P. Mills); *Bill Bailey* (S. C. Ramsey); *Buile Hill* (W. M. Anderson); *Challow* (E. Butcher); *Dragon* (H. A. Danby); *Ern* (Ernest C. Boon); *Esperance* (Percy H. Loman); *Light* (Sidney R. Turner); *Leon* (N. D. Sheffield); *Mable* (J. W. Northcott); *Nilghai* (Cecil H. Perkins); *Nemo* (Edw. H. Rouse); *Psammead* (Christopher C. Biggs); *Purple Monkey* (Henry T. Wyse); *Pyghtle* (Ernest G. Allen); *Rubber* (J. W. Rhodes); *Spotty* (P. W. Meredew); *Stan* (Stanley T. J. Mobbs); *Thistle* (A. C. Wade).

The main and objective point to be kept in view by every designer in facing his problem is how far the solution is conditioned by, firstly, the purpose which his object is to subserve, and, secondly, a consideration of the material of which it is to be constructed. That is to say, it must, on the one hand, be schemed out so as to perform its function, whatever that may be, most readily and simply; and, on the other, it must be treated according to the canons, and, perhaps, the limitations of the wood, iron, stone, bronze, or what not which is to be used in its construction. In the present competition one would have thought that the first consideration might have been easily thought out and disposed of. A wooden gate for a carriage-drive undoubtedly presupposes a gate of the usually recognised width of ten feet. At all events, while granting the designer right to play with his dimensions to the extent of a foot in either direction, it seems unreasonable on the part of some of the competitors to submit designs which, in some cases, would barely allow of the passage of an invalid's



## Awards in "The Studio" Prize Competitions

bath-chair, or, in others, would almost admit of a Lord Mayor's procession. *Psammead* may be particularly unfortunate in his perspective, but his gate seems quite abnormal in width; while the gate of *Ern* appears to be only a little over five feet wide. One function of a gate is to prevent the intrusion of the stray and inquisitive dog, which would, however, find little difficulty in leaping over the lowest part of the somewhat eccentric design of *Rubber*. Nor are we quite sure that we might not say the same of *Capernaum's* design (page 90), which is otherwise, by the way, thoughtful and interesting. We cannot but think that *Artistic's* design would have gained greatly had he omitted the semicircular portion on the top rail. It is not an essential, and has all the air of having been added in an attempt at the unusual. *Spotty* sends a drawing speaking the last word of *L'Art Nouveau*. There is no scale to his drawing, but if his gate is ten feet wide its bottom rail is two feet high. *Buile Hill* sends a double-gate design (No. 1) with footpath gates on either side. His design would probably work out more effectively than is suggested by the somewhat laboured drawing. The lower panel part of his No. 2 we hardly understand from his drawing. *Apropos* of drawing, we must confess to having an affection for the sketches which include details of construction. Both *Tri-forium* and *Teasle* (both illustrated, page 87) send excellently worked out sheets which illustrate designs in a very workmanlike manner. *Loidis*, in his set No. 1, also has well thought out his design, and his suggestions for the carved oak are interesting and ingenious. *Challow's* curved wood-work means a good deal of "cutting to waste," and we are distinctly sceptical as to the constructive soundness of *Stan's* gate, unless the top hinge includes a concealed bolt running through the top curved rail. Again, *Esperance's* gate would simply not stand together unless largely helped by strap irons. Of course, he may intend us to imagine these at the back. *Architrave's* pent-house roof over his footpath gates—and, indeed, his whole design—would work out excellently. We cannot help thinking that if *Bill Bailey* does "go home" through the gates of which he sends a pretty tinted drawing he will be likely to find some day that, thanks to having no diagonal brace, the bottom rail has sunk from the hinged stile. Few of the competitors, by the by, recognise the constructive advantage of such a brace as a *motif* in their design. Amongst those who do are *Nemo*, who also is one of the few to employ metal-work in the upper open

panels of his gate; *Simple Aven* (page 86), with a strong drawing and design, including some quaint relief carving; *Auspel*, whose design strikes us as somewhat unrestful; and *John Oak* (page 88), who submits a simple treatment of a gate well drawn in pen and ink with a nicely contrived conventual background. Of the two treatments submitted by the latter we prefer his No. 1. *Mable's* design would come out well, especially the filling-in portion at the bottom of the balustered work. The upper rail of *The Kid's* design is another that strikes us as being unrestful. *Thistle* sends two designs, set forth in what are, perhaps, the most vigorous drawings submitted. *Light's* drawing No. 1 also is good, and his design has considerable merit; his No. 2 we think rather too fussy. *Dragon* and *Leon* both send different types of plain straightforward treatments of their subject, both of them quite a relief after some of the designs we have gone through but are not now noticing. The quadrant runners for *Hamish's* gate (page 89) we do not think a very good arrangement, as pebbles are so frequently apt to nullify their usefulness. *Pyghtle* shows some good straightforward pieces of joinery, but his little perspective sketch is woefully out of scale: scaling by the gate, there would barely be ten feet to the eaves of the lodge. Design No. 2 sent by *Loidis* is a good one, but we do not commend the pivot hinge, as a pebble working in under the iron shoe would play as much havoc with the "go" of the gate as in the case of the quadrant mentioned above. *Dante* (page 86) and *Corinthian* (page 88) both send what we think a good design, though we consider the wrought-iron work of the former to be rather of the usual order, and *Corinthian's* foot-path gate might well be more than two feet ten inches in width. *Sunny Jim's* (page 90) foot-square stone gate piers in small courses would not stand for long the weight of his somewhat heavy gates. We could wish that *Purple Monkey* had given us an indication of the size of the gate; it is either very high or very narrow. Should *Nilghai* adventure again in one of our competitions, will he kindly remember that in lettering his title the primary object to have in view should be that it may be read without irritating the reader? We like, by the way, the pierced hinges which he makes the principal note of his design.

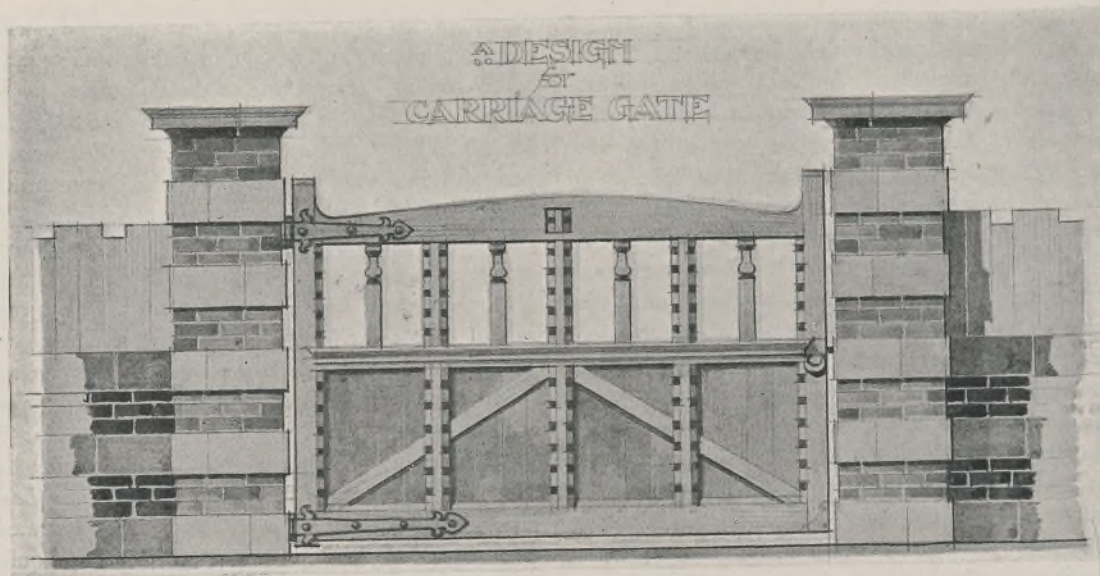
### A V. DESIGN FOR A POSTER.

FIRST PRIZE (*Seven Guineas*): *Brush* (Percy Lancaster, 231 Lord Street, Southport).

SECOND PRIZE (*Three Guineas*): *Hugh* (B. T. Hugh, 14 Union Street, King's Lynn).



## Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A IV)

" DANTE "

THIRD PRIZE (*One Guinea*): *Crab* (N. James, Rood House, Rothley, Loughborough).

Two Extra Prizes are awarded to *Dark* (F. W. Everard) and *Wasp* (W. Parkyn).

### CLASS B. PICTORIAL ART.

#### B IV. DESIGN FOR AN EASTER CARD.

An excellent design was sent in by *Daimeryl*, but not being in watercolours, according to the terms of the competition, it is disqualified.

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

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

HON. MENTION: *Kat* (Kathleen M. Madden); *W. Xie* (Winifred Christie).

### CLASS C. PHOTOGRAPHY.

#### C IV. CLOUD EFFECT: SUNSET.

FIRST PRIZE (*One Guinea*): *Scheveningen* (Miss M. de Jonge, 14 Scheveningsche Weg, The Hague).

SECOND PRIZE (*Half-a-Guinea*): *The Mason* (S. H. Bentley, 30 Womersley Road, Crouch End, N.).

HON. MENTION: *Alpha* (S. W. B. Vines); *Bino* (Mrs. B. Manson); *Copernicus* (J. H. Greville); *Iso* (A. G. Turner); *La Forge* (W. C. Crofts); *Lysol* (Dr. T. G. Crump); *Nocturne* (Gustave Servacs); *Poeticus* (G. P. Darnell-Smith); *St. Ann's* (W. G. Overstall); *Treb* (Herbert B. Smith); *Wilhelmina* (K. Roelants); *Yorks* (Chas. E. Wanless).



HON. MENTION (COMP. A IV)

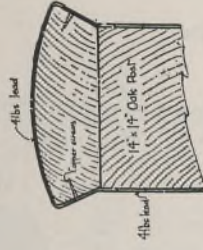
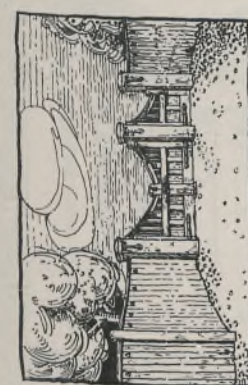
BY SIMPLE AVEU.

" SIMPLE AVEU "



# DESIGN FOR A CARRIAGE GATE - IN OAK

BY DEERZEN



SECTION

PLAN OF POST

Fig. (1) end view to show how English Oak left in view

Lead work to post in national oak

Slings lengths like in west oak fence shall be

Particular to be in oak fence over fence shall be

All slings to be in oak to be slightly rounded

Small curved post

Small curved post

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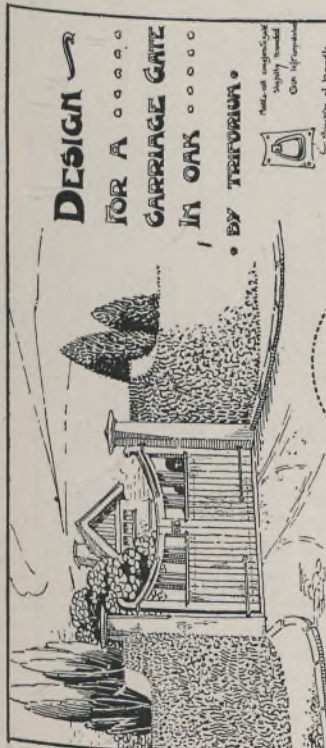
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## DESIGN

FOR A

CARRIAGE GATE

IN OAK

BY TRIFORIUM

SECTION AA

SECTION BB

SECTION CC

SECTION DD

SECTION EE

SECTION FF

SECTION GG

SECTION HH

SECTION II

SECTION JJ

SECTION KK

SECTION LL

SECTION MM

SECTION NN

SECTION OO

SECTION PP

SECTION QQ

SECTION RR

SECTION SS

SECTION TT

SECTION UU

SECTION VV

SECTION WW

SECTION XX

SECTION YY

SECTION ZZ

SECTION AA

SECTION BB

SECTION CC

SECTION DD

SECTION EE

SECTION FF

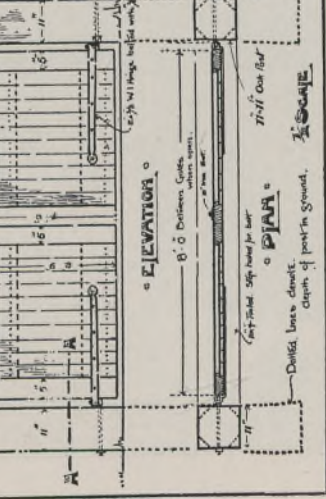
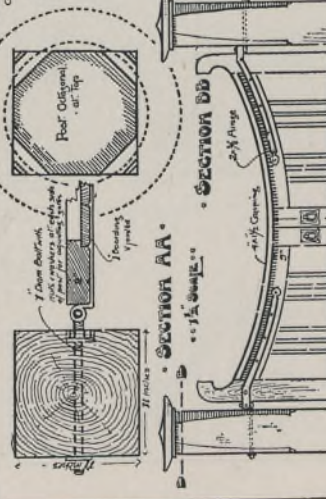
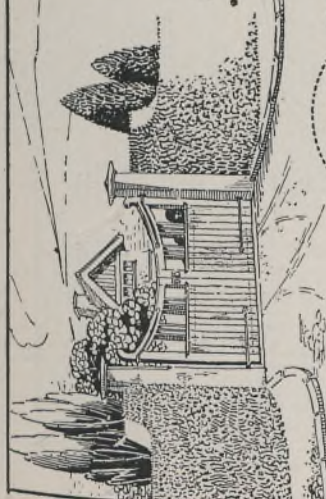
SECTION GG

SECTION HH

SECTION II

SECTION JJ

SECTION KK



FIRST PRIZE (COMP. A IV)

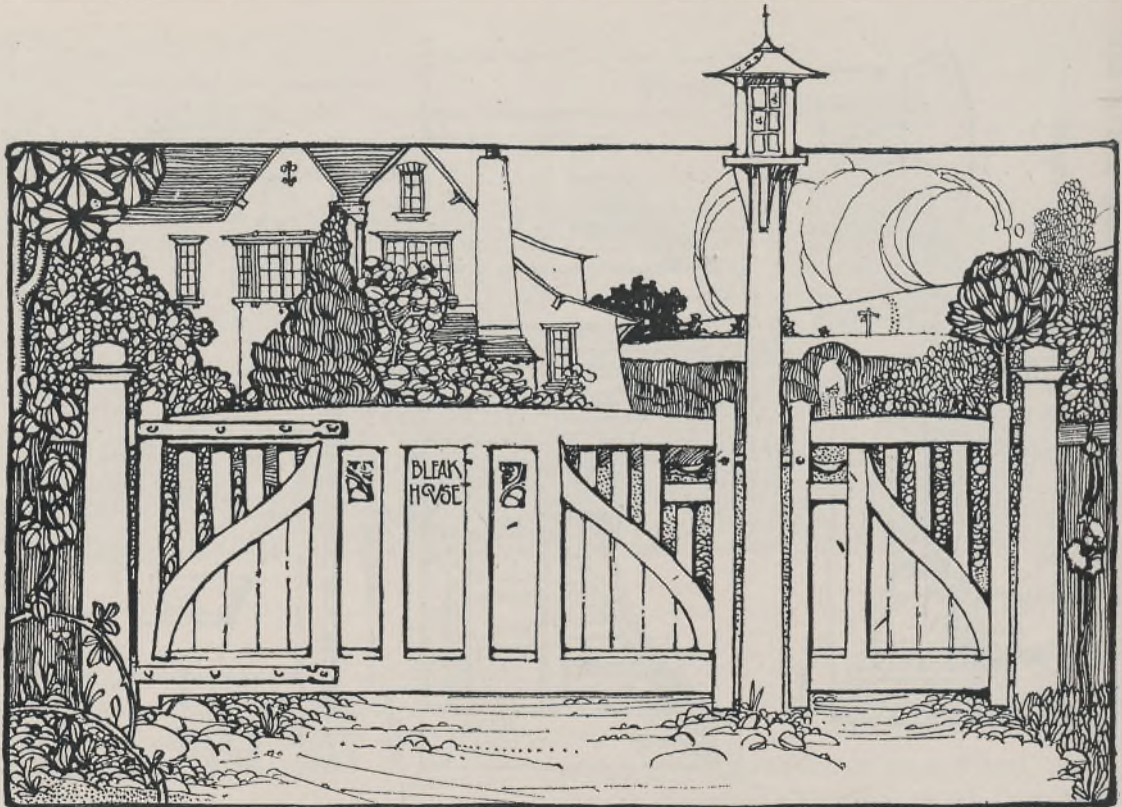
"TRIFORIUM"

HON. MENTION (COMP. A IV)

"TEAZLE"

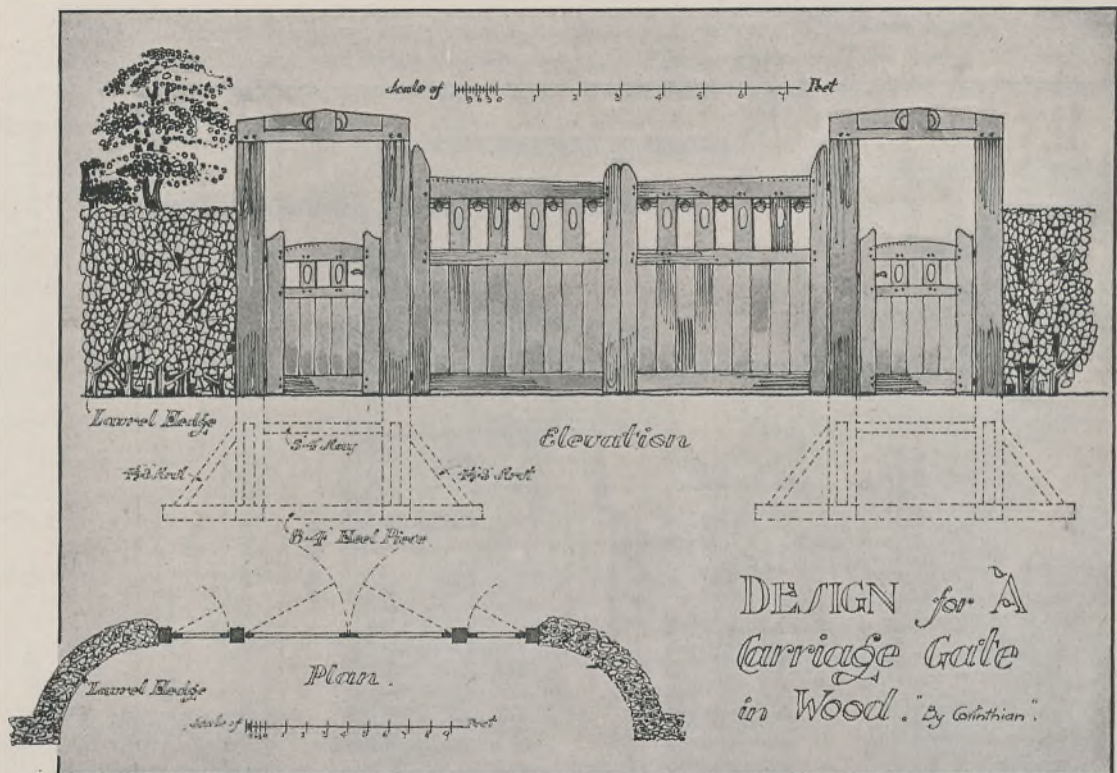


Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. A IV)

"JOHN OAK"



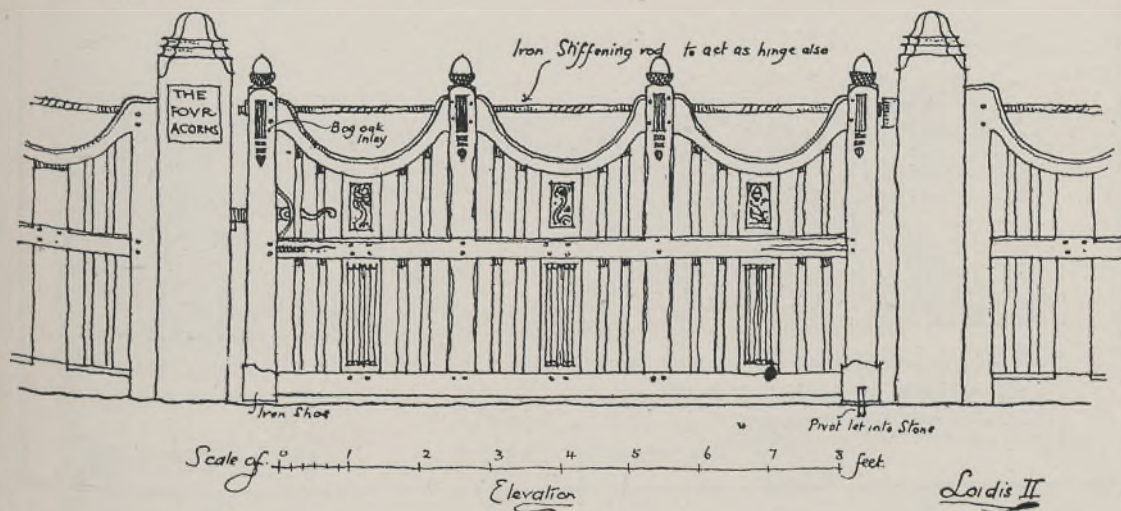
HON. MENTION (COMP. A IV)

"CORINTHIAN"



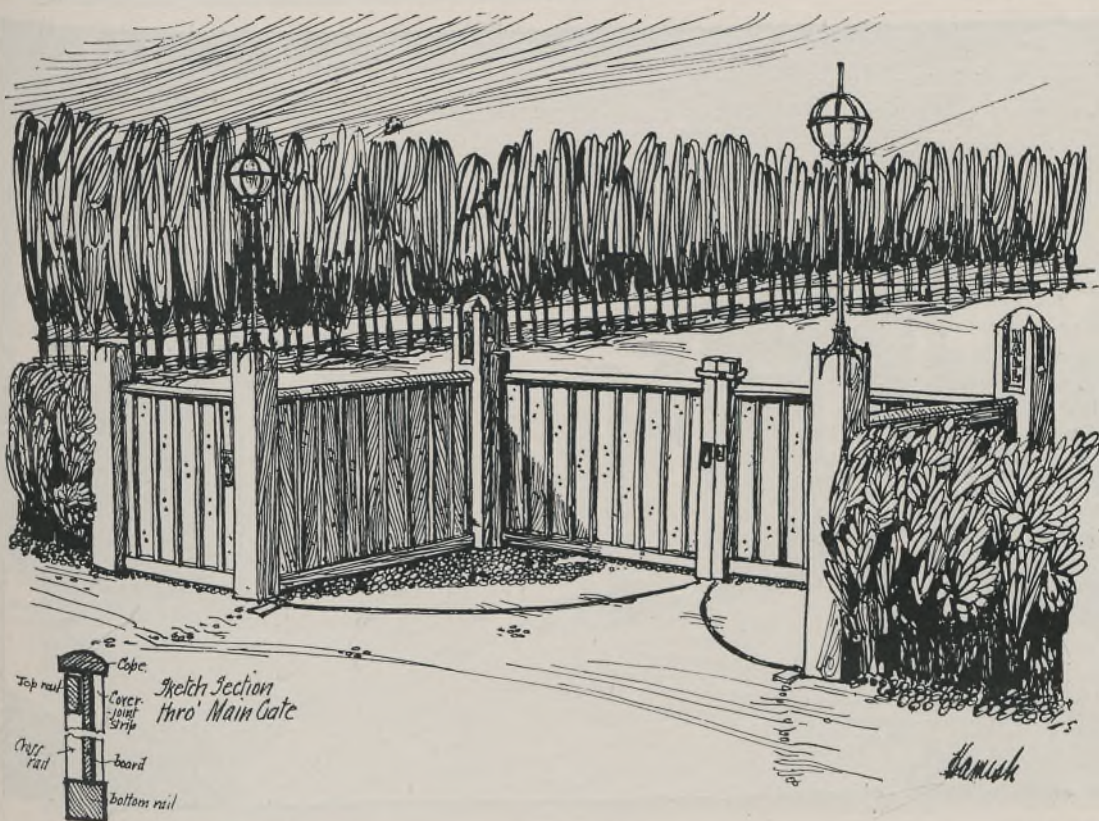
# Awards in "The Studio" Prize Competitions

Design for Carriage Gate in Oak  
 Timber unsquared.



HON. MENTION (COMP. A IV)

"LOIDIS II"

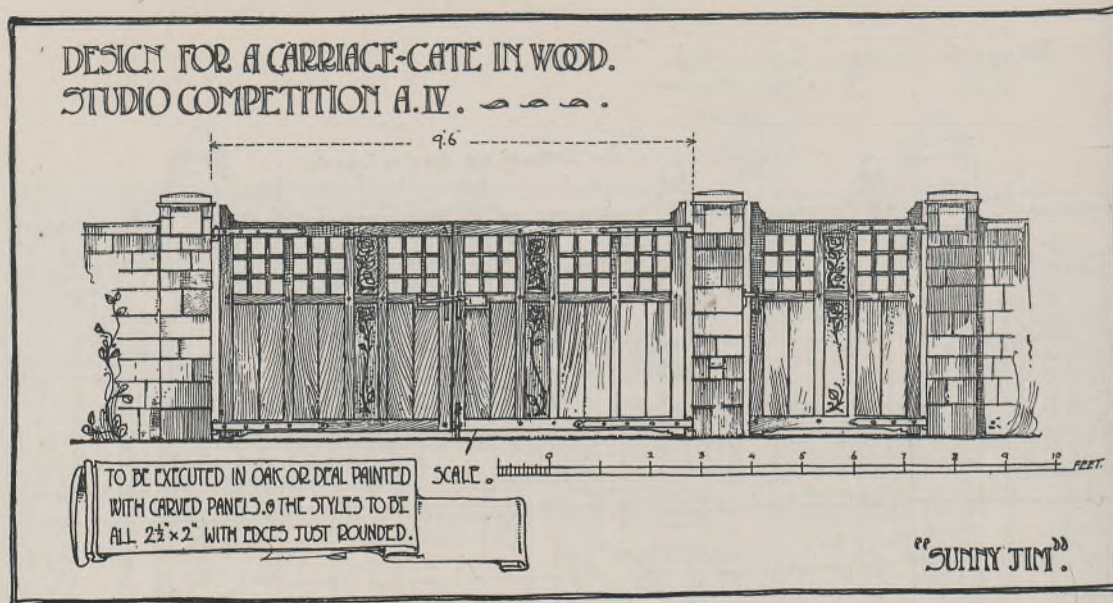


HON. MENTION (COMP. A IV)

"HAMISH"

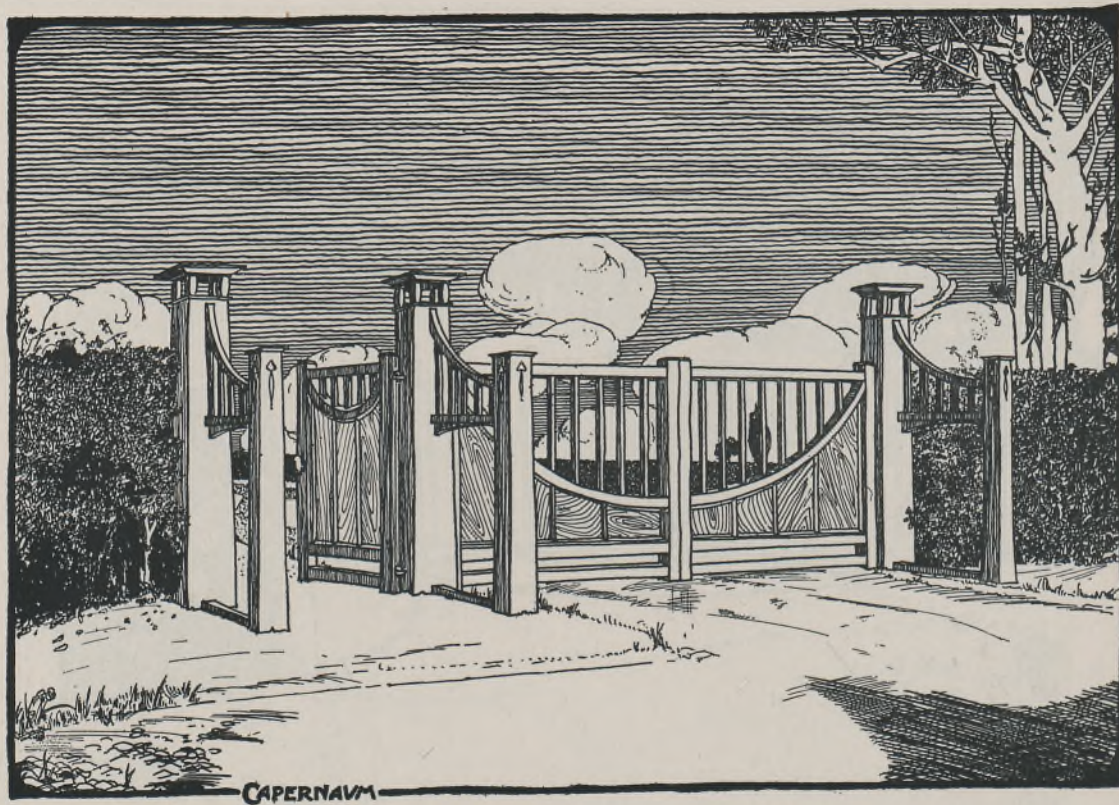


Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A IV)

"SUNNY JIM"



HON. MENTION (COMP. A IV)

"CAPERNAUM"



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. C IV)

"SCHEVENINGEN"



SECOND PRIZE (COMP. C IV)

"THE MASON"



## *The Lay Figure*

### THE LAY FIGURE: ON OCCUPATIONS FOR ARTISTS.

"I HAVE recently heard a speech which contained a larger number of common-sense remarks on art subjects than one usually expects from a public speaker," said the Art Critic. "It was delivered by Sir George Newnes to the students of the Hornsey School of Art, and in it various points were touched upon which artists would do well to consider."

"A publisher giving hints to artists!" laughed the Man with the Red Tie. "That is indeed amazing! And you apparently are prepared to agree with him. That is more amazing still!"

"Wait a little before you begin to scoff," replied the Critic. "You need not assume that I am upholding all publishers in their dealings with art simply because I happened to hear one of them say things which artists ought to take seriously. You seem, for some reason or other, to look upon the publisher as your enemy; well, there is much to be learned even from an enemy, and—you know the proverb—it is quite right to learn from him if you can."

"I am always open to conviction," said the Man with the Red Tie; "so suppose you tell us what were these remarks which seem to have made such an impression on you."

"The most important in many respects," returned the Critic, "was the assertion that the supply of good illustration is at the present time greatly in excess of the demand, and that the market for pictures is grievously overstocked. This latter fact is one which all painters know from painful experience, but the first assertion will come to many of them as a shock. I know far too large a number of artists who are hugging the delusion that if the worst comes to the worst, and their pictures cease to be saleable, there is always a possible living for them as illustrators. Now we have it on the authority of one of the very men to whom they would probably go for employment that there are already too many illustrative draughtsmen on the market."

"I do not believe it," broke in the Successful Painter. "Why, more than one publisher has come to me with the most wonderful offers for drawings that they wanted to reproduce. Why should they do this if they have such a crowd of men ready to produce just what they want?"

"Because, strange as it may appear," said the Man with the Red Tie, "you have become a sort of tradition with the public, and publishers think

that if they could get you to do something that you have not done before it would be of some use as an advertisement. You cannot argue from one unaccountable exception."

"No, indeed; it is the exception that proves the rule," commented the Critic. "Most people have a craving for the unattainable even when much better things are within easy reach. I think you may take it as a fact that the unsuccessful artist who dreams of a sure income as an illustrator is on the way to a rather grim disillusionment. He will find that men of far more experience than he has ever had in this walk of art cannot earn a living wage, so what sort of chance is he to have in the struggle for existence?"

"Was any remedy for this state of affairs suggested in the speech?" asked the Man with the Red Tie.

"Yes," replied the Critic; "and it is this part of it that I think so practical and so well worth consideration. The speaker pointed out shrewdly enough that there are a number of trades—such as colour printing, for example—in which the intervention of a trained artist would be of enormous benefit, and that many of these trades do not flourish in this country simply because our artists are too narrow-minded to perceive that they can be useful outside what they assume to be their only legitimate sphere. Art workers abroad are not so foolishly particular; they do not ignore the utilitarian side of their profession, and they do not feel that they are diminishing their dignity by applying their knowledge and taste to the solution of trade problems. If you look at the matter in this light I think you will see possibilities for the artist opening up in many directions. Why, you might even have in every large shop a window-dresser who would arrange symphonies in silks or poems in potted meats, and greatly increase the success of his employer's business by setting out the stock in the shop in the most seductive fashion. That this would not be the highest walk of art I am prepared to admit, but it would be quite legitimate, and it would give many a man who is inclined to write himself down a failure a chance of using his artistic training not unprofitably. We must try and realise that painting pictures and drawing illustrations are not the only occupations to which the possessors of the æsthetic faculty are bound to limit themselves. We must widen our view and shed some of our obsolete prejudices, and then we might discover that art is not such a hopeless profession after all."

THE LAY FIGURE.



## Two Austrian Painters

TWO AUSTRIAN PAINTERS:  
KARL MEDIZ AND EMILIE  
MEDIZ-PELIKAN. BY A. S.  
LEVETUS.

THESE two artists are man and wife; they have wandered in many places together, over the highest mountains and across glaciers, on the banks of deep rivers, and on their pilgrimages have painted scenery and portraits and everything else between. They have endured the greatest hardships together and have worked together; they have chosen the same subjects for their canvases, yet their individualities remain, and in similar subjects also there is great variety of treatment.

Of the two, Karl Mediz is more monumental; he works with a great and massive concentration, and yet with a poetry of expression, a real German energy, an energy which he has inherited from his forefathers, who settled on Austrian territory, in the Duchy of Gottschee, in South Carinola, centuries ago, but who yet keep to their old German traditions.

The artist himself was born in Vienna, and his wife is the daughter of Styrian peasants. Frau Mediz-Pelikan also has immense energy, combined with poetry of expression more delicate than that of her husband; she loves to paint lavenders and silver greys, to bring out the very depths of that which she is depicting. Yet sometimes, at first glance, one can hardly tell which of them has created one or the other particular picture. Again, there are some which can be recognised at once as his or hers. In personal appearance these two are as different as their works; in nature they are one; he considers her the greater artist, and she him. *The Widow*, by Karl Mediz, is the picture of an old Hungarian, seventy years and upwards, in her widow weeds, which are very

beautiful. Such cloaks are heirlooms, and are of leather grown all shades with age, so that it seems to be a mixture of yellows, browns and greens, which lend a soft tone. The ornamental bands, lengthwise and across, are also of leather of varying green tinges, and the border and collar of beaver heighten the beauty. Below, peeping out, is a bit of her blue-and-white spotted peasant's dress. But the face interests us more: it is old and weather-worn, as is her cloak. The deep wrinkles and close-shut mouth seem as if she were trying to repress that grief which her deep blue eyes betray. She is seated on an old wooden seat of the kind peculiar to Hungary. No detail has been forgotten, and the picture tells its own tale. Notice the clasped hands and fingernails worn from hard work, the troubled face, the grey hair and eyebrows, the colour repeated in the grey background of the wall upon which her beads and saint's picture are hanging. The blue of the eyes has its counterpart in the blue silk handkerchief knotted at her throat, all browns and greys, only a very few other shades, for her life has



"THE WIDOW"

BY KARL MEDIZ



## Two Austrian Painters

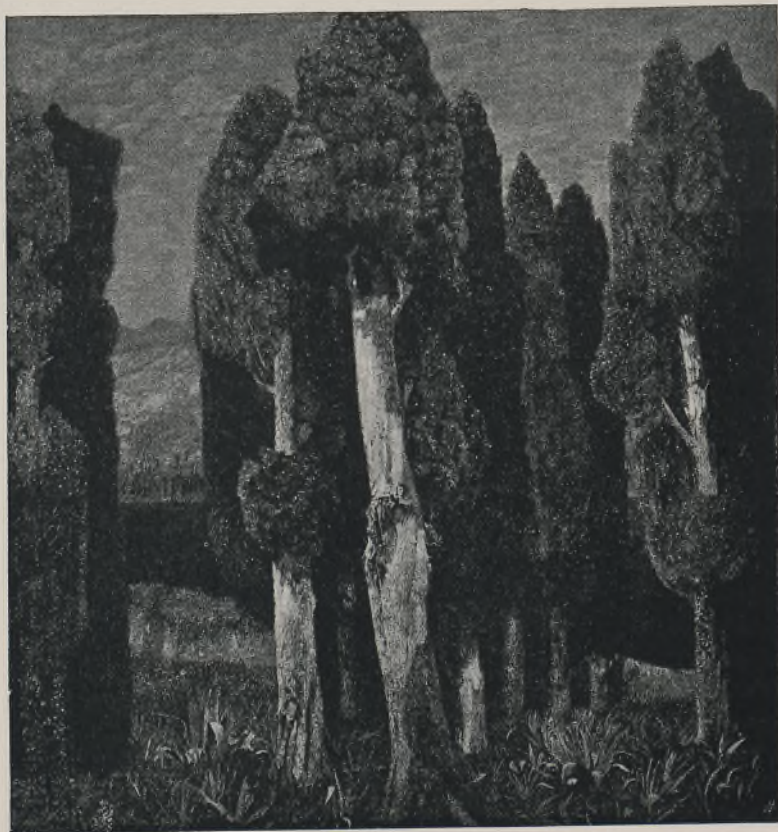
been so, brown and grey with very little other colouring.

Both Herr and Frau Mediz look for new ground and out-of-the-way corners for work. They are both so fond of rich colouring that they seek those parts of the earth where Nature is most profuse in her gifts. They have both endured the blaze of the sun on the highest points of the Dolomites and other ranges of the South Tyrolean mountains, often spending days on their heights, at different periods of the year, with no one near, and sleeping under the blue canopy of heaven. In their open-air existence they have learned the true shades of the rays of the sun as they fall upon earth; and so they know full well all the tones, from orange to violet, and from violet to orange.

One of Frau Mediz's pictures in *tempera* is of an underground river in the cave of St. Canzian, near Trieste. It is very dramatic and also very weird. The colours arising from the misty cave throw a purple shade on the deep green waters of the Recca, a river scarcely perceptible from above. She relates how torturing it was to paint; there were

storms of wind always beating across the entrance, and blowing the canvas here and there, while she had to beat back the bats with her maulstick. She was obliged to climb down unknown and untrod paths; only here and there did she find a footing, and in another cave she was forced to live. Before finishing her picture, in order to get the right reflex from above she climbed a hill over thirteen hundred feet high twice a day. This is endurance for art indeed! The colouring of this picture is very entrancing. Depict to yourself the clear deep greens of the waters and soft reds of the rocks, and behind them the dark cave through which the waters flow; and the contrast to the ice blues of the glaciers on the Gross Glockner, with the warm mossy red stones and the grey-blue mists. This picture also was painted under terrible hardships: five weeks in a little hut on the mountain, and not even a bed upon which to stretch her weary limbs—nothing but the bare ground. This is, indeed, working for art, and the result is very gratifying.

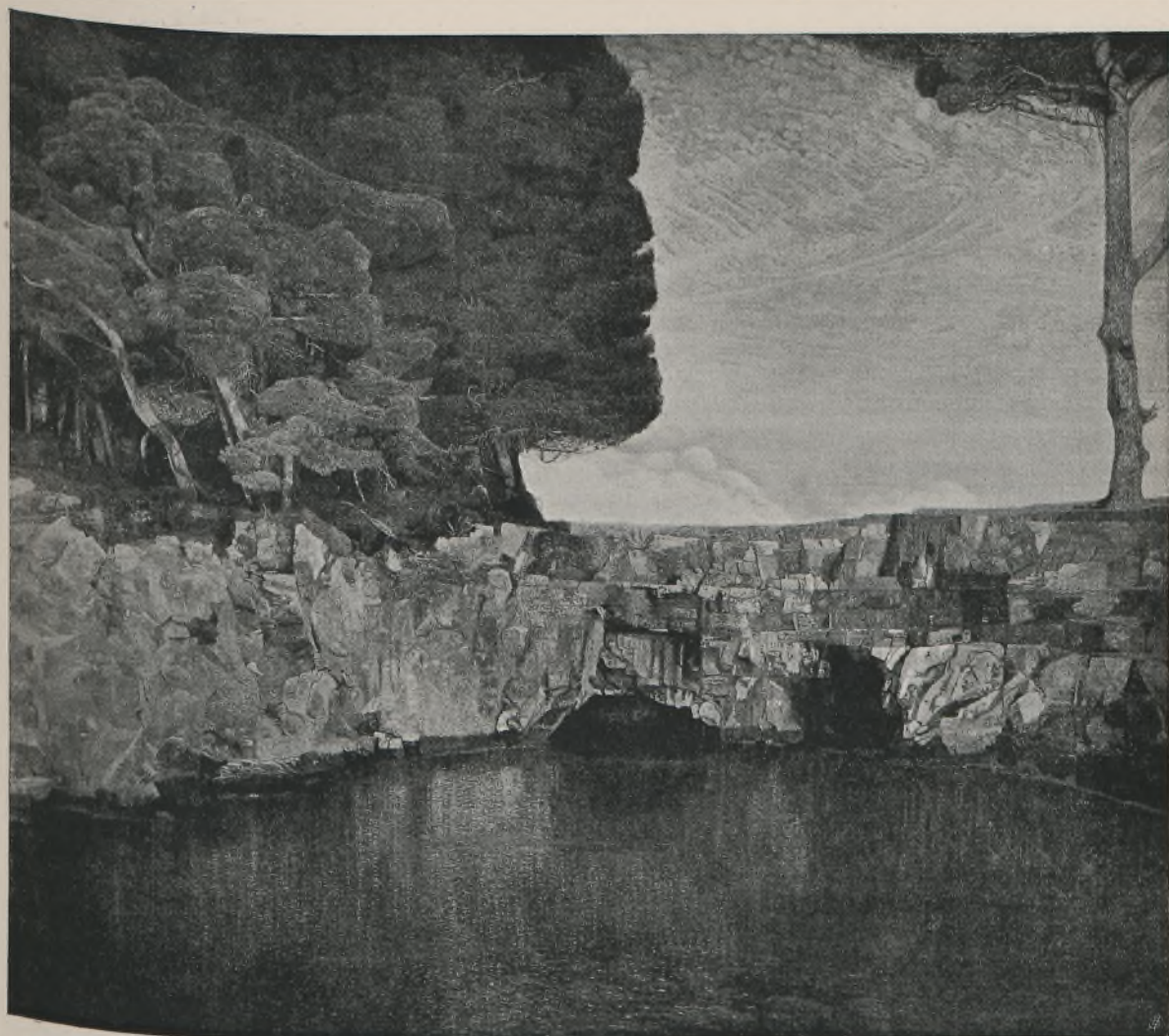
On the face of the earth, too, they seek unbeaten paths. The *Ice Men* (*Eismänner*), by Karl Mediz, was also painted on the mountains, the men standing on a piece of rock, behind them the glaciers: four men, the oldest ninety years, with full white beard reaching to his knee, leaning on his mountain stick, the others not much younger, all weather-beaten and wearing that strange look peculiar to those who spend their lives in the higher regions. There is not a detail forgotten. In *Solitude* (*Einsamkeit*), by Karl Mediz, we have those thickly grown pines, always found in the South growing in thick forests near the rocks. The trees are larger than in nature, which makes the representation more effective. In the distance we see heavy thunder clouds sweeping along. The rocks are of variegated red and the sea deep green with a red reflex. Both husband and wife are fond of



"CYPRESSES"

BY KARL MEDIZ





"SOLITUDE" BY  
KARL MEDIZ



## Two Austrian Painters

their combination of colours, greens, reds and greys.

Another combination peculiar to both is to be seen in *Cypresses* (Karl Mediz) and *Old Pines* (Frau Mediz), both painted in Dalmatia. In the former the red flowers giving the relief, in the latter the rocks; while in both the whole is hushed in a halo of deep blue reflected from the heavens above.

In his *Cloister* and her *Olive Grove* we have still another example of similar subject and difference of treatment. His, the bold framework of the trees opening over the deep blue sea, the lonely island behind, while the ivy hangs in rich profusion from above; in hers, the trees are overgrown with ivy. Everything in his work is bolder and broader; in hers more delicate, as if she loved to linger over her work. Both are very decorative and both have schemes of greys and greens; his calling up a rich picture descriptive of deeds of glory ending in a glorious solitude, hers, of nymphs and fairies.

In another group, the *Gottscheerinin* (Karl Mediz), the artist depicts the women of that village in Carinola, where the old Germans settled there

still dress as they did centuries ago. The peculiar head-dresses, long sleeveless *paletots* falling below the knees, and knife-pleated white muslin dresses under, the rare old lace collars and ribbons, which have been in and out of fashion scores of times since they first were made, make the picture very interesting, and the colouring is very delicate. An old woman of ninety leads the way, supporting herself on a stick. The grouping is exceedingly well arranged, and this may be said of all their work. Karl Mediz shows how deep his poetic talent is in his picture *Between Two Worlds*—the old fountain in Heiligenkreuz, near Vienna, the fountain tinged all over with the rusty brown of ages, the light falling from a Gothic window to the left. An angel in peasant's garb is seated on the steps of the fountain looking dreamily before her. It is a very fantastic picture, and the richness of the colouring is marvellous.

In portraits, too, both husband and wife are alike and unlike, he broad and vigorous, she tender and lingering and yet broad in treatment. Of the two, Frau Mediz has the wider field. She has more tones

and nuances, more delicacy and more variety; he has more individuality. She is influenced by him, and also has nocturnes in blue and silver, such as Whistler might have painted; he goes his own way, and is influenced by none, unless it be his wife. These two, both husband and wife, have a great future before them. Some of their works have been acquired for the New Modern Gallery, Vienna.

The collection of their paintings from which the illustrations accompanying this article were drawn was exhibited some time ago at the Hagenbund Galleries in Vienna, and the successful arrangement of the galleries was carried out by Josef Urban, who has often shown himself a master in the art of showing off pictures to the best advantage. A. S. LEVETUS.



"OLD PINES"

BY EMILIE MEDIZ-PELIKAN





"THE CLOISTER" BY  
KARL MEDIZ



## Ruby Levick



"AN OLIVE GROVE"

BY EMILIE MEDIZ-PELIKAN

**A** DECORATIVE SCULPTOR: MISS RUBY LEVICK (MRS. GERVASE BAILEY). BY T. MARTIN WOOD.

How rarely is the femininity that gives to a woman's art its value, its interest as a point of view, to be met with! With their impressionability of temperament women drift easily into imitation; the receptivity of mind that makes them clever students takes from their art its reliance on itself: gives in exchange this plausible imitation. For women's art to be individual is for it to be feminine, and when it is feminine it gives gracious expression to the subtleties of sentiment that belong to women; it provides them with an added means of expressing the artistry that is unconsciously in their possession. The artistic material that they choose receives from their hands an exquisiteness in exchange for strength; it gains its feminine emphasis from the delicate taste and refinement of fancy which in every department of their life erects a fragile barricade of beauty between their thoughts and ours. Where so much charm is contained as there is in femininity in art, it is more than a thousand pities that so many women artists should forsake the qualities which they could easily give to their work in

struggling ambitiously after achievements in which, by the nature of things, men easily dominate.

Where woman is content that her art should be first of all expressive of her delicate instincts about life, of her intimate tenderness towards it, towards what is fleeting and fragile—as, for instance, the faces of children and the shapes of flowers—upon these lines her art becomes in itself a flower of exquisite value, filling a definite place as the flower fills it in the scheme of things. Where it is perfected in its expression it

becomes in its sweetness as enduring as man's art is in its strength. In attempting to find simple and natural expression in art for herself, Miss Levick, in each thing she produces, reveals the intimate qualities that we so much prize. From the moment when success in the schools ceased to be of immediate consequence to herself, her art freed itself from any competition for those qualities in her work which always in the end remain at their best with



RELIEF: "SLEEP"

BY RUBY LEVICK



## Ruby Levick



"ASLEEP IN THE ARMS OF THE SLOW-SWINGING SEAS"

BY RUBY LEVICK

been designed. The group was exhibited in the Royal Academy in the following year, where Miss Levick has since exhibited nearly every year. Other medals and awards marked her progress as that of a brilliant student, but it is just where all such things leave off that the real test comes. Miss Levick has since endowed her art with personal qualities that give it a more than usually interesting and a remarkably promising place amongst the work of our younger contemporary sculptors.

Miss Levick could hardly help being interesting

men. To have striven for some time after such qualities laid for the real qualities of her art an admirable foundation; unconsciously she drifted into work charming in its limitations, but not until she had proved her willingness to face the difficult technique of her profession without any evidence of the pitfalls it holds for the uncourageous and the untrained. Her career at South Kensington bears witness to her patient study there, and her refusal to be beaten by the first difficulties that are always laid between an artist having something to express and the ignorance which so effectually silences any effectual expression. For about eight years Miss Levick studied under Mr. Lanteri at Kensington, and she acknowledges a great debt to him for all he taught her. She won a free studentship about a year after her admission to the schools. In 1897 the Princess of Wales Scholarship was awarded her, and a group of *Boys Wrestling* won her a gold medal in the National Competition, before gaining her the British Institution Scholarship for Modelling in 1896, in competition for which scholarship the group had



"THE SEA URCHIN"

BY RUBY LEVICK



## Ruby Levick

in her art, since even trying commissions, commissions affording little scope for a personal rendering of things, have been executed by her in a quite individual manner; and where, as in the decorations for the little Catholic chapel at Hunstanton in Norfolk, a congenial task has been given to her, she has expressed in her work high qualities of emotional intention that override the rare faults in design which here and there give to its significant beauty a limitation. The face in the side panel of *Our Lady* is very expressive of the qualities which give a charm that must last to Miss Levick's work. In it there is conveyed with great simplicity and with tenderness a face that in its gentleness realises in a modern spirit the oldest tradition. It has the particular gentleness that can be given to a face by woman's hand alone. In the corresponding panel of *St. Edmund* a certain lack of feeling in the drapery is not qualified so easily by the face. In the work for St. Brelades, Jersey, the design needs no qualification. The reredos panel frames the heads of *Cherubim* which are tenderly abstracted from it, as tenderly as the heads in the relief called *Sleep*, which relief is as good an example as any of handling which is informed with a sympathy that becomes as strength in proportion

as the artist enables us to feel it. It is impossible to look for more than a few minutes at these two faces—little more than half of one only revealed to view—and not to enter into the delicate sympathy shown in the handling, and to trace in the modelling of the lips, the hands, and in the round faces the indefinable tenderness that is the characteristic of Miss Levick's work. One finds it too in the rendering of the angels on the memorial tablet. What is the exact nature of this quality, which more than any other gives distinction to a woman's art, and more than any other quality is at her command, it is difficult to say; certainly it is a quality of the heart. Ruskin, with his dictum that high art was the result of the brain, the hand, and the heart working together, was not quite right perhaps; very excellent work may have been done by men—stands out indeed amongst remarkable art—which is so scientific as to give no evidence that other than hand and brain were concerned in its creation. The evidence that the heart has not informed a woman's work takes from it all significance as an important work of art, and leaves it feebly a reproduction or an impotent rearrangement of the work of the masters. The word heart in this case,



ST. EDMUND'S CHAPEL, HUNSTANTON

WITH SCULPTURAL DECORATIONS BY RUBY LEVICK



## Ruby Levick



SIDE PANEL, "OUR LADY"  
IN THE CHAPEL AT HUNSTANTON  
BY RUBY LEVICK



SIDE PANEL, "ST. EDMUND"  
IN ST. EDMUND AND OUR LADY  
IN THE CHAPEL AT HUNSTANTON  
BY RUBY LEVICK

contribution towards the science which broadens every century the fields of artistic expression, we have raised work contributing thus to an exalted position; but is it not certain that scientific contribution, thoughtful invention, in short, all the many ideas that have contributed to the twistable logic of painting and sculpture, have not come in any one case from a woman, and so are not likely to come from her? And this leaves us, in looking at woman's work, at the mercy, if not of emotion, at least of a possible revelation in it of the finer instincts that are hers.

Very naturally, Miss Levick has drifted into the portraiture of children; it is this which gives her her chief pleasure, when such opportunity comes to her amongst other commissions. These other commissions have included many things. She is now engaged in making a decoration for a shop-front in Sloane Street; it is the ambition of the proprietor of that shop to make it outwardly the most beautiful in that accidentally beautiful street. In connection with her decorations in the little chapel at

of course, includes anything in art that has passed out of the regions of theory, out of the realm of learnable facts into that realm where all interesting art commences—namely, where it expresses not a view of art, but a view of life; where it expresses the artist's feelings towards life in the same way that an instrument expresses a musician's. Just to remember that his material takes the place in the artist's hand that an instrument takes in a musician's gives us the secret of where art ceases to be imitative and becomes creative; and that is where it ceases to strive for form so much as for expression through form—the one having, where mastery is attained, if only to a degree, become, in extent according to that degree, synonymous with the other. For the sake of extraordinary invention, for the sake of any



COLOURED PLASTER PANEL

BY RUBY LEVICK



## Ruby Levick

Hunstanton she was commissioned to do two windows; and it is surprising that she passed from clay to the designing of coloured glass, keeping the best of her art in this strange transition. A more imaginative phase of her art is seen in the group, *Asleep in the Arms of the Slow-swinging Seas*; more imaginative we mean in its composition—for imagination is what has entered into the reality of expression in her modelling of the faces—the imagination which is insight—as much as into the more literary motive of this group. The unfortunate limitations of photography prevent an adequate reproduction of this; it will be seen there is in the reproduction a tendency to throw the hand of the woman too much into prominence, to make it too big, and to lose the effect of the



SILVER PANEL

BY RUBY LEVICK



"BRIAN"  
PORTRAIT RELIEF

BY RUBY LEVICK

studiously modelled drapery that takes a high quality of design in its folds. This group was bought by the Queen, and, in spite of the faults of reproduction mentioned, its beauty must be obvious in what is apparent here.

*The Sea-Urchin* is reminiscent of the artist's earlier studies in its scholarly modelling; it is done for the study's sake, and, perhaps because it is the figure of a child, it has in it the same conscientious study that was evident in the *Wrestlers*, the *Hammer-thrower*, and the *Footballer*, works which, teaching her much, proved also how thoroughly she had learnt her craft, and how thoroughly intimate she had made herself with complicated problems of anatomy.

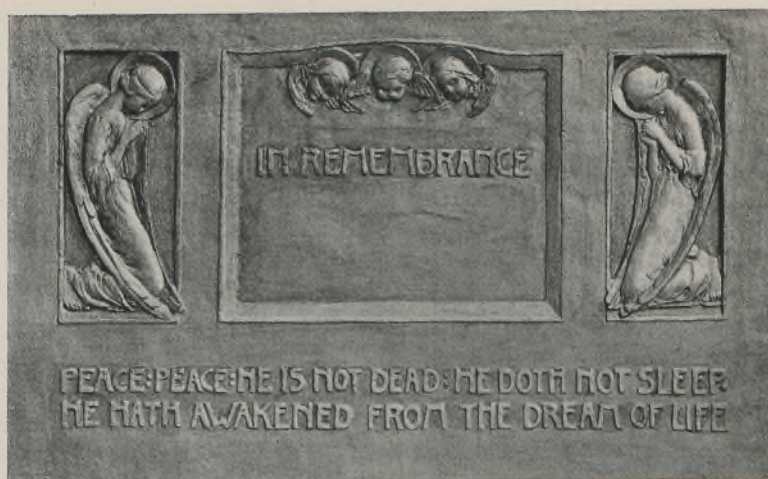
The reproduction from the coloured plaster *Spring* suffers in the same way as the group above referred to; in this case also the camera has failed to reflect in



## Ruby Levick

correct proportion the design. Sufficient evidence of the movement contained in the design and of its originality remains, but the best example of the artist's coloured plaster work is the panel with flowers and child. This panel had a particularly refined quality of colour, and in the treatment of the flowers, in the disposition of the child's hair, and in the sensitive face, there is presented the essentials of Miss Levick's art. The simplicity of the modelling in the child's

dress gives a pleasant relief to the detailed flowers, though there are to be seen in the surface of this dress some of the not quite completely felt lines that here and there mar slightly the full value of Miss Levick's modelling. She returns to a



DESIGN FOR MEMORIAL TABLET

BY RUBY LEVICK

flower in the tall hollyhock which the fairy kisses in the silver panel, and the dainty fancy here could, it seems to us, have received more the polish of extreme finish, as when one shuts a pretty fancy in a few lines of polished verse. Some of the

modelling, especially in the lower part, is scarcely expressive, and this quality of unfinish has not achieved that emphasis which it is the aim to gain when any one part of a design is so left. Returning to the heads of children modelled by Miss Levick in her studio, her studies hint at what a field for work in this direction lies open for her, because they are very few by whom the delicate beauty of children's faces can be carried into a portrait bust, though the beauty is so apparent. Not until one comes to think over it does one realise how scarce it is to find in women indifference to this beauty, and yet how scarce it is to see it retained in their arts.

We give an illustration of the chapel at Hunstanton because, if any place was the place for Miss Levick's sculpture, this is it. The



"SPRING": COLOURED PLASTER RELIEF

BY RUBY LEVICK



## Ruby Levick



PANEL IN REREDOS, ST. BRELADES, JERSEY  
MODELLED FOR MESSRS. ROGERS, BONE & COLES, ARCHITECTS

BY RUBY LEVICK

necessity for economy and good taste has simplified the chapel into a beautiful place: a craving to decorate has not outrun the purpose of the building; fitting is it as the environment of the service to which it is consecrated—a village service. Fortunate was the choice of a decorator, for her art has in itself the same elements of simplicity and restraint which give to the little chapel its dignity.

In everything Miss Levick has done she has given one the impression of having done it more for the pleasure of finding self-expression in it than for the pleasure of competing in sculpture, though she must be taken seriously as entering the competition for distinction amongst our youngest sculptors by the fact of the individual element that enters so largely into her art. The problems that face the sculptor between Hellenic beauty and modernity, between what is classic and what is realistic, what is scholarly and what is romantic, do not affect such work as this, which seems to be sheltered almost in a domestic circle, and to exist, with a reminiscence here and there of things learnt from one source and another, for its own sake only. It may be prevented by this contentment from receiving a very serious consideration; but if one goes deeper, one finds in its unassuming qualities fidelity to its environment, to the conditions that surround the sculptor; and in art what is really of value expresses this. The lack of self-consciousness in Miss Levick's art is not one of the least of its qualities; that it is free from affectation, and that it is concerned with an outlook which is the outlook from the ordinary home, comes to be so by a modification of the laws that give us the tremendous sculpture of a Rodin, representing the larger forces of the modern world—might we not almost say, too, by a modification of the laws which make the heroic sculpture representative of Grecian heroism. The range of Miss Levick's sculpture is within the

small circumstances of life; and it is a true saying that art does not rest with the object represented, but with the manner of its representation.

It is curious that, although in painting England admits of and even welcomes art which in its intention is narrow and in its expression limited—art which concerns itself, as it were, with the perfecting of gems; hinting delicately at intimate sentiment, or concerned altogether, perhaps, with the presentation of something of the slightest import, or having no message other than that of captivating our sense of pleasure—this does not seem to be the case with



DETAIL IN REREDOS PANEL  
IN ST. BRELADES, JERSEY.

BY RUBY LEVICK





"À TIVOLI"

BY CONSTANTIN GUYS

sculpture. In this art the minds of artists seem hemmed about with traditions—whether of Hellenic beauty, or of Florentine expressiveness, or of the rebellion that in Rodin's art gives form to imprisoned spirituality. Out of England sculpture is aware of the fact that there can be an art as a flower growing near to all these things, concerned with neither of them—a natural, even a domestic, art, embodying what is quite transient, the movement of a woman in modern costume; an art trivial often in its aims, but not mean even then, because its inspiration has been in triviality, and inspiration even of this kind is more valuable in its contribution to sculpture than are uninspired exercises in the classicism of the Greeks, or insincere pretensions to the emotionalism of a Meunier or of a Rodin. The word *big* has entered the studios, to complete the ruin of more than one *petit-maitre*.

The world now has been divided up into gardens; and where the ancients tilled the ground, it is left for us to grow our flowers. And we may not make the past of art art's future. All this bears upon the subject in hand, upon Miss Levick's sculpture, because in her art such conclusions have been arrived at, though, perhaps, unconsciously.

By striving in her art for expression of the gentle aspect of life which has appealed to her, even if there may be sometimes hesitation in her technique, her art is surely creating for itself its own atmosphere, and at the same time setting itself free from a cold scholasticism.

T. MARTIN WOOD.

**A** FORGOTTEN ARTIST: CONSTANTIN GUYS. BY HENRI FRANTZ.

THE ardent curiosity of the *amateur* and the artist, in reverting to the men and the things of the Second Empire, would seem this time to have attached itself definitely to the strange and mysterious artist who styled himself Constantin Guys. An interesting exhibition, organised in the spring of last year, in the Barbazanges Galleries, wherein figured a large number of drawings and water-colours lent from the Luxembourg and the Carnavalet Galleries by experienced collectors, revealed to its full extent not only the power, the diversity, and the vitality of this great talent, but—what is more important still—showed the influence exercised by this veritable precursor on



## Constantin Guys

the best artists of his day. Moreover, not long since that weighty writer, Gustave Geffroy, devoted to Guys a volume copiously illustrated with wood engravings by the lamented Tony Beltrand and his son, while M. Armand Dayot in a fine preface, M. Sarradin, M. Arsène Alexandre, M. G. Babin, and other notable critics, by means of newspaper articles, combined to celebrate this art so captivating in its modernity. And now, further to render homage to Guys and to repair the injustice and the forgetfulness of his generation, a committee has been formed to raise a monument to his memory.

Hitherto it would seem that Guys, while passionately admired by a select few, had scarce been known beyond this small circle, and that, despite the study by Baudelaire (truly the most imperishable monument of French art-criticism in the nineteenth century); despite the moving pages devoted to him in the "Figaro" by Nadar on the morrow of his death; despite the article by Roger Marx in "L'Image" (1897), and that of Octave Uzanne, Guys has remained unknown or despised by the collector; and I feel quite sure that only the other

day even there were people regarding themselves as well informed who knew neither Guys' work nor even his name. Truth to tell, this strange artist lived the most extraordinary life imaginable. All his life he strove to preserve his anonymity, never signing a drawing or a water-colour, attaching no importance to the pages which to-day thrill us with delight; carrying his eccentricity to the extent of preventing Baudelaire from mentioning his name in the study which he devoted to him under the title of *Le Peintre de la Vie Moderne*, and even expressing indignation "as though at an outrage on his modesty," against Thackeray who had sung his praises in a London journal! But while long ignored by the public Guys was admired by all the great minds of his time. The Goncourts, in their "Journal" (April 23, 1858), inform us that Gavarni had completed some drawings by Guys in London in 1848. Théophile Gautier collected them eagerly, and Manet, Saint-Victor, Célestin Nanteuil, Sainte-Beuve, Champfleury, and the great Delacroix held them in infinite esteem. To-day the circle of Guys' admirers is steadily increasing,



"LA SORTIE DE TIVOLI"

BY CONSTANTIN GUYS



## Constantin Guys



"LA PROMENADE AU BOIS"

BY CONSTANTIN GUYS

and Baudelaire's prophetic words seem at last to be realised. "We may wager confidently," he wrote, "that in a few years these drawings will have become precious archives of civilised life. His works will be sought after by the curious, just as are those by Debucourt, Moreau, Saint-Aubin, Carle Vernet, Lami, Devéria, Gavarni, and all the other exquisite artists, who, though they depicted nought but the beautiful, are none the less, in their way, serious historians."

As for Guys—and this is one of the reasons why his work is so precious—he appears before us as indeed one of the most "serious historians" of the Second Empire; and his enormous production revives in the most complete manner all the aspects of that world and that period.

Ernestus Hyacinthus Constantinus Guys was born at Flushing on December the 3rd, 1802; he was the son of Elizabeth Bélin and François Lazare Guys, Commissary-in-Chief of the French Marine. His family was of Provençale origin. The particulars supplied by

Nadar, the last survivor of Guys' friends, are succinct enough. We find that at twenty he served in the cavalry. Hence his profound knowledge of the horse and its rider, of which his works show so many signs. Guys stayed but a short time in the Army. He toured in Greece in the train of Lord Byron.

Not till he was about forty years of age, it would seem, did Guys, his memory well stored with visions of all sorts, begin to draw and put on paper, in light rapid sketches extraordinarily full of life, the sights that struck his eyes. In all kinds of

society, in every class, in all countries, he depicted humanity in all its aspects, all its forms: having no thought but to express—often despising detail—the veritable character of men and things, their intimate personality. A tireless traveller, he went, pencil in hand, through Bulgaria, Spain, Italy, Egypt, and Algeria. During the Crimean War he served as correspondent to the "Illustrated London News," for which paper he had already done a large number of sketches in Paris. With that disregard of danger which, according to



"LA RENCONTRE"

BY CONSTANTIN GUYS



## Constantin Guys

Nadar, was one of the dominant features of his character, he was present at all the chief engagements of the campaign, including Inkermann, Balaklava, and Sebastopol; and everywhere his artist's eye retained that which, when put on paper, resolved itself into the most striking and marvellous visions. Back in Paris the triumphal return of the victorious troops provided him with fresh military scenes to record. He witnessed the most brilliant period of the Second Empire. Paris was then the meeting-place of monarchs, sovereigns, and princes, and every day there were reviews and galas and races and fêtes of all kinds, organised by a society caring for nought but enjoyment. All this Guys had full opportunity of seeing and noting, and his drawings, his records, he scattered broadcast. Such was Guys' life up till the age of eighty years. Then, in 1882, one carnival night, he had both legs crushed under the wheels of a cab. He lived for seven years longer in the Dubois Hospital, amid friends who yearly grew more scarce; and Nadar alone it was who followed his coffin when the old artist, who had stoically borne the sufferings of his malady and looked death calmly in the face, at last expired. Such are the bare details we possess as to Guys' life and personality, and these are supplemented on the one hand by several photographs by Nadar, and on the other by a portrait wherein Manet represents him already old, with white beard, and thinning hair covering a broad brow, and scrutinising eyes of great vivacity.

For the rest, the biographical information is completed by the work itself. What his life was—that life so full of movement and adventure—what were his tastes in fashion and otherwise, how ardent his love of every form of life, how clear his comprehension of an ideal of beauty undreamt of hitherto by artists—all this is told in his works better than in the best of biographies.

To begin with, there is a drawing—one of those curious wash-drawings, with accentuations like the bite of a pencil, and other parts in *gouache* or water-colour—

which astounds one at first by its absolute novelty. Assuredly neither Raphael nor Titian nor Van Dyck ever thought of drawing in that way; but the more one becomes familiar with the medium the better one is enabled to understand all the charm that lies in these nervous, rapid drawings, which give so precise a sensation of life; never dallying with futile details, but aiming at producing a profound impression on the spectator.

Look at some of the water-colours from the Musée Carnavalet, in which he represents the women of his time; recall certain wash-drawings exhibited in M. Moline's gallery, and one must realise that, despite apparent differences, this art, in its profound and instinctive elegance, approaches that of our most graceful artists of the eighteenth



"LA FEMME À LA MANTILLE"

BY CONSTANTIN GUYS

(In the Gaubert de Sainte-Croix Collection)



## Constantin Guys



"LES VOLANTS NOIRS"

BY CONSTANTIN GUYS

century. For although the Goya nightmare is perceptible at times in certain visions of Guys'—soldiers in wild debauch, street orgies and depravity—on the other hand the charm of the pretty woman, attired as the school of Fragonard and Boucher attired her, stands out from a great number of these works, particularly in the precious collection of water-colours owned by M. Gaubert de Sainte-Croix.

Most of the draughtsmen of the Second Empire appear to have specialised in subjects and surroundings. Gavarni, with his vast and seductive talent, was first and foremost the painter of the *lorette*, the Bohemian, and the *petite bourgeoise*; Traviès was the chronicler of poverty and humble life; Marcelin devoted himself to *la galanterie*; and if one thinks of those charming, witty, and delicate artists, Cham, Grévin, Trimolet, Devéria, Numa, and Lami, it will be evident that none of these knew aught but just a phase of the society of his own time. Guys, on the other hand, was universal in the choice of his

subjects, and as his production was extremely abundant, it may justly be considered as a true and complete representation of French society during the reign of Napoleon III.

Regard him in the first place as the painter of horses and carriages. As an old cavalry man he preserved his love for horseflesh and all that concerned hippic sport. So in his drawings he delighted to represent fine-limbed, long-shouldered thoroughbreds, mounted by young and graceful riders, prancing along under the trees. The horse and everything connected with it plays a leading part in the painter's work. He appears again and again in four-in-hand, in pairs, or in tandem, now driven by the stiff automatic coachman, now ridden by multi-coloured postilions. We see him drawing the heavy gala-carriage, the landau, or the *berline*, with kings and emperors and great dignitaries therein, even the Pope himself—for it appears that Guys spent some time in Rome. In other pages we see him at the gallop, bearing light-weight officers of Hussars or Cent-Gardes. In others again he steps high between the shafts of a tilbury, or D'Orsay, or phaeton, or *araignée*; or again in the avenues of the Bois he draws the victoria or the *calèche* wherein sit two women

"lying idle as if in a boat, listening vaguely to the compliments that reach their ears, in full enjoyment of their leisurely promenade," as Baudelaire wrote. Sometimes the horse is caught by Guys in the most natural poses, amidst groups of riders and carriages; and however depicted he plays his part to perfection in these scenes of grace and beauty.

At the same time Guys is also the military historian of his age. It is pleasant to observe the soldiers of his period in their original attitudes, hit off in his characteristic and brilliantly personal style—scarlet Horse-Guards mounted on black chargers, papal guards with their white tunics, with blue sash across the chest, and a high helmet on the head, Guides, Cuirassiers, and Chasseurs passing bravely by, amid clouds of dust, in a dazzling confusion of steel and gold. All the military types of the Empire figure in this precious series, each with his own personality and, as it were, his own style. Here, as elsewhere, Guys' fertility and penetration



## Constantin Guys

are quite remarkable ; he is not content with a few attitudes noted at random at parades and reviews. He preferred to go into camps and barracks, even into taverns and other resorts, whither the victors of Magenta and Solferino were wont to repair to rest from the rigours of discipline. This is a subject which he treated many times with rare felicity, and a certain number of water-colours from the Nadar, Barbazanges, Gallimard, Beurdeley, and Beltrand collections represent the return of the victorious troops. While he had a strong fancy for depicting scenes of debauchery (the very list of Guys' principal works of this kind would occupy pages), he was far from ignoring the elegant side of life, with its luxurious *salons* peopled by the quaintly-dressed dandies of the period, with their draught-board trousers, their monumental stove-pipes, their tight-waisted coats, their ornamented waistcoats, and their Austrian whiskers.

They are like an idea of the famous *beaux* of other days—the D'Orsays, the Grammont-Caderousses, the Sagens, the Houssayes, the Barbey d'Aurévillys, and all the other brilliant successors of Brummel and Sheridan, who shone during the Second Empire.

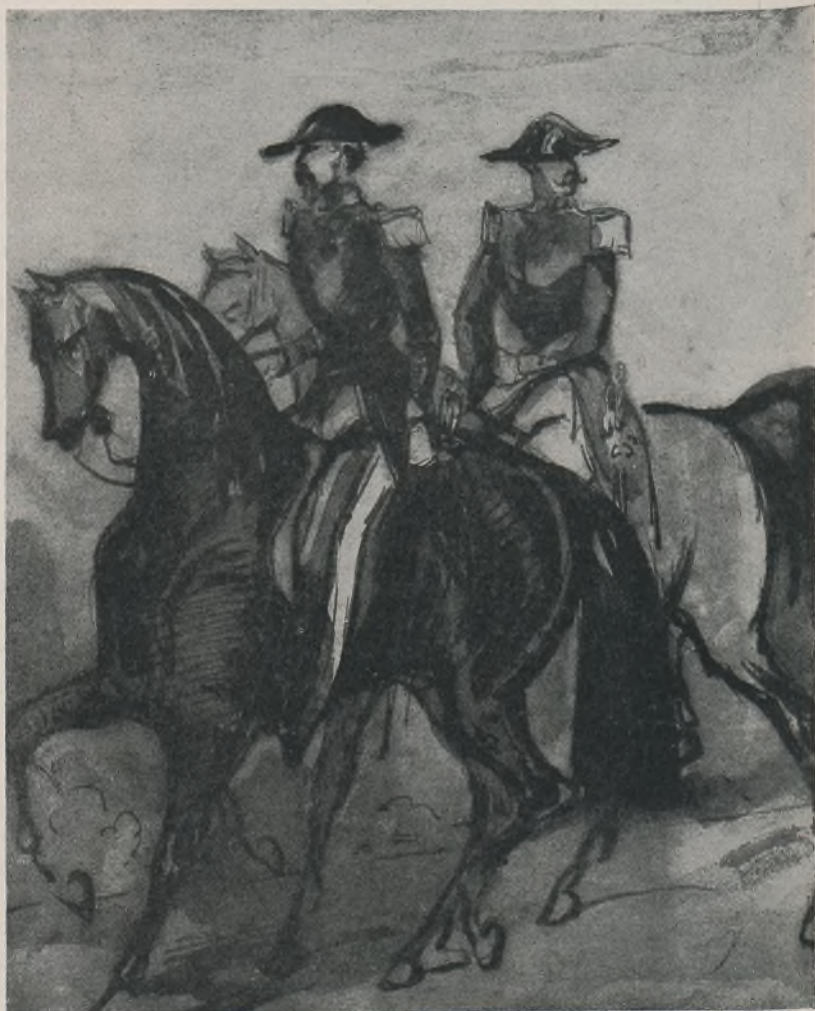
The "dandy" and the "lion" apart, Guys devoted even more attention to the women of his day. Looking through his portfolios one discovers not merely a type—the woman with certain surroundings—but women of every kind, stamped with the characteristic seal of their period, and endowed with their eternal grace and charm.

By his fervent love of life, by his seeking after character and his gift of discovering beauty in everything and everywhere, Guys was instru-

mental in exercising a profound and durable influence on the art of succeeding generations. Let us not deceive ourselves in this ; the art of Forain, and Degas and Toulouse-Lautrec is closely connected with that of Guys, who, certain undeniable failings apart, must indeed be hailed as an innovator who opened up new paths and broke fresh ground in the domain of art.

Were it for this alone, Guys might claim that place of honour among French artists which was so long refused him ; but in turning over these innumerable plates, one comes even to love the artist who makes one realise the whole life of his epoch, makes one feel the half-melancholy charm of these by-gone fashions, these old-fashioned materials, these faded flowers and these beauties who are no more.

HENRI FRANTZ.



"GÉNÉRAUX DU SECOND EMPIRE"

BY CONSTANTIN GUYS

(In the Gaubert de Sainte-Croix Collection)



# LEAVES FROM THE SKETCH-BOOK OF DONALD MAXWELL

WE give reproductions from the pen-drawings of Mr. Donald Maxwell. In 1901 Mr. Maxwell explored the little-known district of the Toggenburg in Eastern Switzerland, and he returned by boat. This gave him an opportunity of seeing scenes altogether off the beaten track, and most of the drawings here given were done on this cruise. The artist had his boat built under his directions in the mountains, and from the Vor-Alpen to Teddington Lock he found no lack of variety in the subjects. He has confined himself mostly to landscape and topographical work in pen and ink, during the last three years; but in a book which is the story of a cruise from the Alps to the Thames some colour work of his appears. Mr. Maxwell was never in love with working in a studio, and all his best work has been done out of doors; he has travelled extensively, all the time making drawings. He studied at South Kensington about 1896, and at the Slade School in 1897, and he was for some time at the Clapham Art Schools; he found school work as tedious as confinement to any other indoor studio, and his real experience has been gained by the work he has done with his materials in the open upon his travels.

In the trip in 1901 to the Toggenburg he found the subjects which have most appealed to him. His precise technique with the pen has been accommodated to the actual requirements of recording a traveller's impressions in a manner which makes them topographically valuable and at the same time artistically interesting. In this trip he undoubtedly succeeded in doing this admirably, and the drawing on page 115 gives a good example of the range of treatment and the variety of which his technique is capable, whilst the drawing, *Churfirten, Toggenburg*, shows the topographical accuracy at which in many of his drawings he aims. The drawing of *Teddington Lock* is simply and directly treated while decorative in its composition. In it he is dealing with a familiar landscape, and we may judge by it with

what degree of truth he sketches places where we have no opportunity of judging how far he has accurately rendered the particular character of the scene.



"MAGELSBERG" FROM THE PEN-DRAWING  
BY DONALD MAXWELL





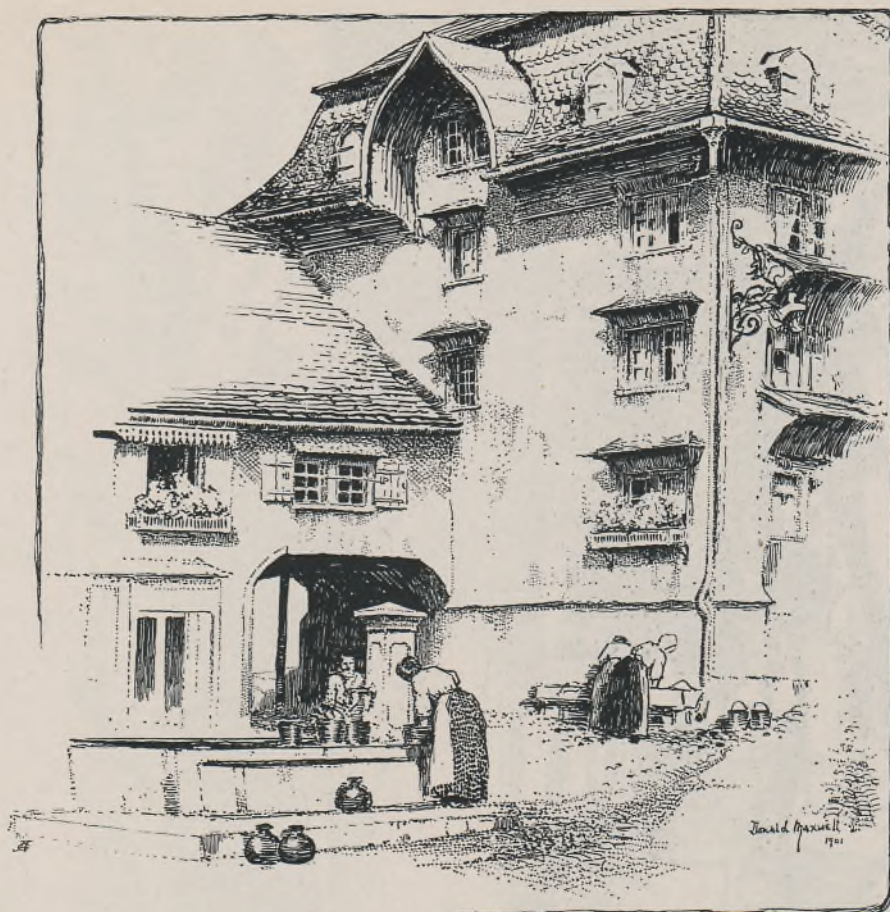
"CHURFIRISTEN, TOGGENBURG, SWITZERLAND,"  
FROM THE DRAWING BY DONALD MAXWELL





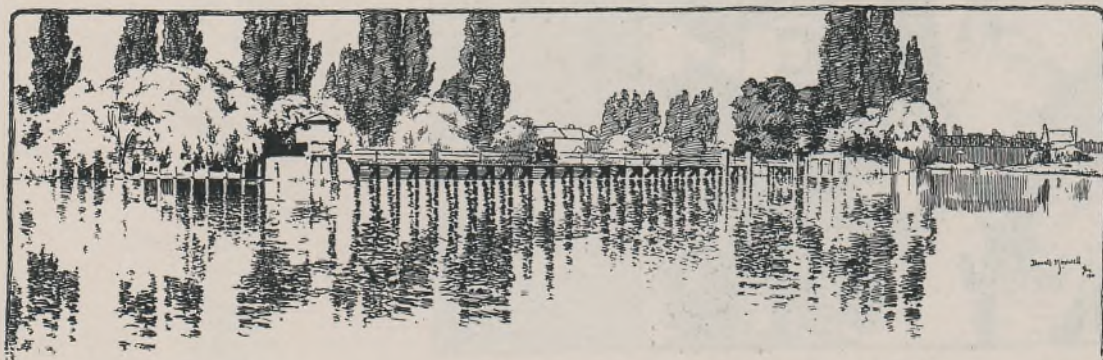
FROM THE PEN-DRAWING  
BY DONALD MAXWELL





"FOUNTAIN AT MAGELSBURG"

FROM THE PEN-DRAWING BY DONALD MAXWELL



"TEDDINGTON LOCK"

FROM THE PEN-DRAWING BY DONALD MAXWELL





"ST. GALLEN, SWITZERLAND"  
FROM THE PEN-DRAWING  
BY DONALD MAXWELL



## *Art in the Solomon Islands*

**A**RT IN THE SOLOMON ISLANDS. BY C. PRAETORIUS, F.S.A.

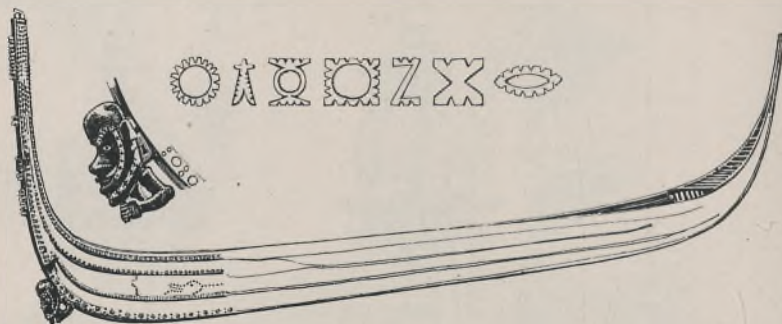
THE hostility of a few coast tribes in the Solomon Islands has, to some extent, been overcome by the good influence of missionaries and traders. In the larger islands there are vast tracts of the interior inhabited by fierce, treacherous tribes, who forbid all approach; unceasing hostility exists between the bush tribes and the natives who live on the coast, and the only safe places for bush people to live in are the summits of hills, or high on the mountain sides. Many villagers live in a state of terror, knowing that any day may see an attack and wholesale murder, to supply the material for the cannibal feast. The successful raids of chiefs in the Island of San Cristoval cause the neighbouring villages continual uneasiness.



PREPARED HUMAN SKULL FROM RONONGO ISLANDS

With the less bloodthirsty tribes a white man, having pipes and tobacco, can generally make friends; however, when a friendly native makes a gift, it is understood that he is to receive an equivalent, and "tambak," as he pronounces it, is a useful form of currency.

The Solomon Islanders wear little clothing, their



CANOE FROM RUBIANA LAGOON

only garment being a piece of matting fastened round the waist. The hair is often stained yellow, white, or red, while a process of bleaching is practised, as with the Fijians.

Owing to the heavy rainfalls, the atmosphere is humid, and the monsoon causes an enervating season. To a traveller these evils are fully compensated for by the magnificent views of huge mountains with peaks which pass through the clouds; high up on the mountain sides live natives who have not yet seen white men.

Of all islanders in the South Pacific, the people of the Solomon Islands excel in the building and decorating of canoes; they are quite the best built by what we call a savage people. The graceful lines and appropriate decoration of a large war-canoe, manned by eighteen paddle-men, is evidence of a sense of savage pageantry. The small details in the ornament on the canoe, and the graceful lines of the whole structure, are of good design. A new war-canoe, which often takes two years to build, is not considered invested with mana, *i.e.* supernatural power, until some unfortunate man has been killed by the crew; any wanderer is hunted down and murdered for the purpose, and white men have occasionally been the victims of these canoe inauguration expeditions.

Dug-out canoes are rarely seen in the Eastern Islands of the Solomon group, but are met with only on creeks or sheltered waters. The best canoes are all built, and no outrigger is used. The small canoe in common use by the natives



## Art in the Solomon Islands

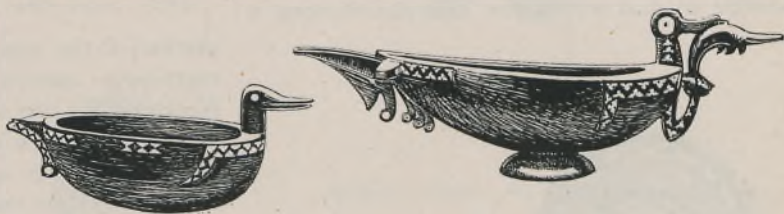


WATER BOTTLES

of San Cristoval and adjacent islands, carries three or four men. The sides are built of two planks; two narrow planks form the bottom, which is convex. The stern and stem rise upward in a graceful curve, similar to the end of a gondola, and are seldom without decoration. On the gunwale, near the stem and stern, many varieties of patterns are to be seen; sharks, bonitos, and sea birds, formed by numerous small inlaid pieces of mother-of-pearl shell, were favourite themes with the native decorator. The canoe planks are sewn together, the seams afterwards being covered with a hard gum which takes many weeks to dry, obtained from the fruit of the tree *Parinarium Laurinum*. War canoes were built sometimes thirty-five

to forty feet in length; on the prows and sterns long strings of cowry shells were tied as a decoration. The high prows were not only ornamental, but served as a shelter in fighting: the canoe being turned end on to the enemy warded off many arrows.

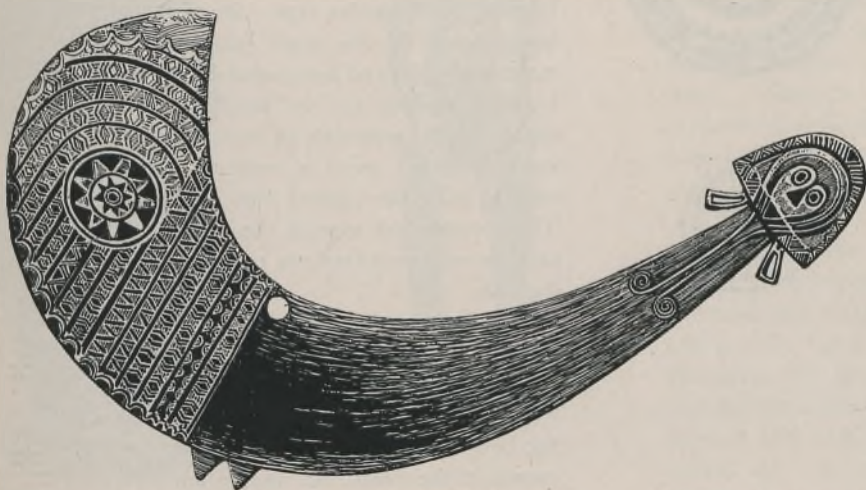
Low down on the prow, just above the water-line, was tied a grotesquely-carved little head and shoulders made in dark wood with eyes of pearl shell. This little "debbledabbleum," or "totoishu," as it is also called, was placed in such a way that it dipped into the water as the canoe moved. It was supposed to smell out hidden rocks and to keep away the "kesoko," or water-fiends, which might cause squalls and overturn



FOOD BOWLS

the canoe, when the fiends would devour the crew. Occasionally double heads were carved, in order that a sharp look-out could be kept ahead and astern.

Among the many personal ornaments worn by the natives of this group of islands, perhaps the most striking are those for the forehead. Some examples from Florida and Malayta Islands are illustrated. They are made in two pieces, the base or background is usually a circular flat piece of *Tridacna* shell; on



CARVED CLUB



## *Art in the Solomon Islands*

this is fixed a thin disc of turtle-shell, pierced with geometric patterns. On these discs are to be seen some of the best examples of native design, excellent specimens of delicate pattern and careful craftsmanship; when it is remembered with what primitive tools these objects have been made, the fineness of the work is remarkable.

Two examples, which are in the British Museum, have, instead of a *Tridacna* shell disc, the centre part of a European plate, carefully ground down to the required size, forming a background for the carved turtle-shell ornament.

In all forehead ornaments are to be seen a number of concentric circles, drawn without a compass or mechanical aid; the spaces between these slim circles are filled with geometric patterns. The centre of the ornament is often a star, through which a hole is pierced; a short string of a few coloured beads fastens the turtle-shell ornament to the *Tridacna* disc. This ornament is worn as a frontlet on the forehead, kept in position by means of a plaited band which fits closely round the head.

There are so many personal ornaments worthy of examination, that in a limited space it is only possible to deal with a few examples showing a



FOREHEAD ADORNMENTS OF TRIDACNA SHELL  
WITH PIERCED DISCS OF TURTLE SHELL



WOODEN EAR PLUGS FROM ULAUA ISLAND

portion of the numerous variety of patterns, so ingeniously introduced by the native craftsman. Necklaces are the most varied in their designs; there would appear to be no limit to the materials employed in the manufacture, common among which are boars' tusks, turtle-shell rings skilfully made from small black and white shells, among which are introduced coloured seeds, human teeth and dogs' teeth as pendants. Strings of shell discs have a particular value; in Florida Island ten yards of black, white and red shell rings will buy a wife.

The combs worn by the natives of the various Islands are of similar type; the principal variation being found in the small band of plaited ornament made of dyed fern tissue or palm leaf, which forms a binding for the handle. The teeth are usually made separately of some hard dark wood, stuck together with a resinous gum which is covered with the plaited fern already mentioned. These combs are worn in the hair as an ornament, and are used as scratchers, rather than for combing the hair.

Wooden bowls were skilfully carved by the people of the Island of San Cristoval: they were cut from a solid log of wood, often in the form of a frigate bird, the head and tail forming handles, the body being the bowl; wings were occasionally carved in the round, but more often were suggested by inlaid pieces of shell. In one of the examples



## Art in the Solomon Islands

illustrated the bird is shown to have caught a fish, which it holds in its beak. When the carving and inlaying was finished, the bowl was generally blackened with the juice of the Makita nut, giving relief to the shell patterns, which make a striking contrast against the wood.

Cocoanut shells, or portions of the shell, were largely used as domestic utensils, among which are spoons, bottles, and drinking vessels. Bottles were made from a whole shell, into which a short piece of bamboo was inserted to form a neck; the whole of the outer surface was then coated with vegetable gum, and modelled into the form of what looked rather like a piece of hand-made pottery; into the gum was stuck pieces of shell or red seeds—a pattern frequently seen is a rude form of chevron line.

Drinking cups were formed from half a shell, the under surface highly polished and decorated with a band of ornament which terminated in a frigate bird. A good example of this type of cup was recently obtained from Ulawa Island. A spoon from Guadalcanar Island has the under surface covered with geometrical patterns, roughly engraved and afterwards filled in with lime. Five



CARVED FIGURE  
FROM RUBIANA ISLAND



FIGURES FROM RUBIANA ISLAND

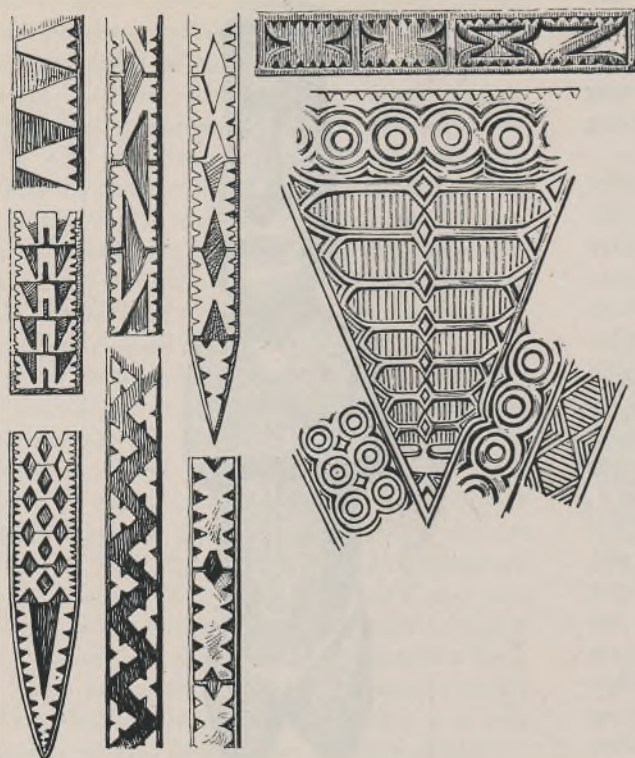
different forms of ornament are here introduced. An object of great veneration, called a *tindalo*, shows bands of ornament scratched or cut in a similar manner to the cocoanut spoons.

In decorated heads, the face was remodelled and generally inlaid with pearl shell patterns. Skulls treated in this way were generally in affectionate memory of a relative or friend or some distinguished chief. There are some good specimens of these decorated heads from Rubiana Island, to be seen in the museum of the Royal College of Surgeons, London.

A good head from Ronongo Island (page 118), shows how these skulls appeared when preserved. The ear is carved in wood and fastened to the head with a nail, while the lobe of the ear is shown distended, with perforation, in which is a circular ear ornament. The hair is imitated by little tufts of soft bark, which are teased out. A double water-bottle from Shortland Island is interesting the body



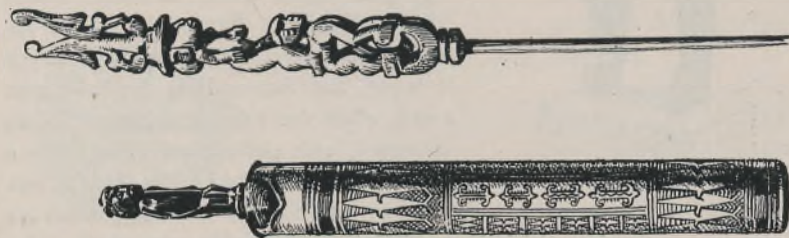
## Art in the Solomon Islands



SOME TYPES OF NATIVE PATTERNS

of the bottle is a cocoanut shell, the neck a piece of bamboo, and the whole is covered with vegetable putty made from the scraped kernel of the nut of *Parinarium Laurinum*, the same putty used as is by the natives for caulking the seams of their canoes.

The commonest pattern used by the natives of the Solomon Islands appears to be a zigzag line suggestive of the chevron; the pattern is formed by placing a number of small triangular pieces of shell in two rows, the space between them forming the line. Good examples are to be seen on well-decorated canoes, and similar patterns were used in tattooing the face in the Eastern Islands. On the front of Tambu houses it occurs painted in hues of red, white, and black.



BAMBOO LIME BOX AND CARVED LIME STICK

Chewing the betel nut with betel pepper and lime is indulged in by natives throughout the group of islands. From San Cristoval come the carefully-made bamboo tubes in which the lime is carried. The surface of the bamboo is generally ornamented by cutting or scratching in geometrical designs in which triangles are a favourite motive.



SAN CRISTOVAL EAR PENDANT  
OF PARINARIUM NUTS, INLAID  
WITH PIECES OF PEARL SHELL

Occasionally the lime spoons (or, rather, sticks for conveying the lime to the mouth) have carved handles. One specimen has a handle of a single figure carved in the round. In another example the handle is formed by two figures, one standing upon the other; the upper figure wears a large hat.

The grouping is good, but the native idea of the human figure is poor and inaccurate.

The Tambu houses, built to hold the war canoes, show the extraordinary mechanical skill of the natives. The centre row of posts in these houses



## *Art in the Solomon Islands*

is often carved with some skill, the lower portion in imitation of the body of a shark, the head upwards, with the mouth agape. Another post represents a man wearing a hat, and sitting on the upper lip or snout of a shark, with his legs dangling in its mouth; in this instance the man's hat supports the ridge. In another post the man's head and body were in the shark's mouth, and his feet supported the ridge.

In the islands of Bourgainville Straits, posts from six to eight feet high bore rudely carved human heads. These were placed facing the sea, and were thought to keep away enemies and sickness. Similar posts were placed round plantations to warn off intruders; although these posts are



FISHING FLOATS

roughly carved, and are not so skilfully made as many of the personal ornaments, yet they show much variety in choice of subject together with grotesque imagination on the part of the carver.

There is not much to say of the carving tools and implements with which the many specimens of savage craftsmanship were produced. Like other savage people, they used the most suitable appliances they could get, whether a shark tooth, as a chisel, stone axes and adzes, or a shell for cutting, scraping, or smoothing. They had large grinding slabs of rock, on which they fashioned and afterwards sharpened the stone implements. Bow drills were used by these people, and were doubtless much in request when making their perforated shell ornaments and beads.

The work of the Solomon Island natives, although rude and undeveloped by instruction, is of a distinct character. They are not mere imitators of objects they see around them in daily life as many primitive people are; their efforts in depicting human forms are poor, and not equal to the work of other savage artists. In designing patterns and arrangement of curves there is a quaint imaginative power and a sense of beauty.

In the head ornaments of turtle shell, they have produced a personal ornament of lace-like delicacy, only obtained by great patience and skill. In their bowls of blackened wood, the decoration by inlaying small pieces of pearl shell is a pleasant combination of colour, and the patterns simple and fitting; the general contours of these objects are graceful and well balanced.

Like all savage people they love gorgeous effects and colourings, and many curious objects are made use of to obtain their ends. When



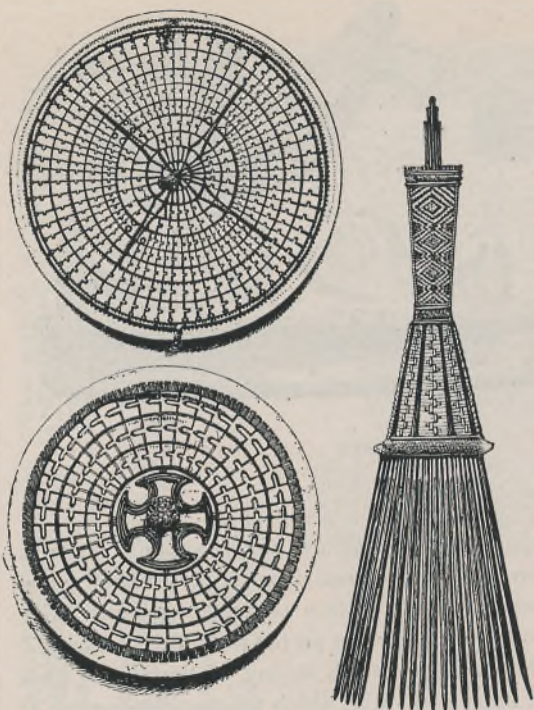
SAN CHRISTOVAL BOX FORMED OF A  
COCOANUT INLAID WITH PEARL SHELL



SPOONS OF COCOANUT SHELL  
FROM GUADALCANAR ISLAND



## The Etchings of Alfred East



HEAD ORNAMENTS FROM KOLOKONGO-RUBIANA LAGOON

working with native-made colours, the arrangement is seldom harsh. Not until the gaudy colours of trade are introduced is the eye offended by discordant and garish colouring. This applies to all savage artists, and also to some who are supposed to be civilised.

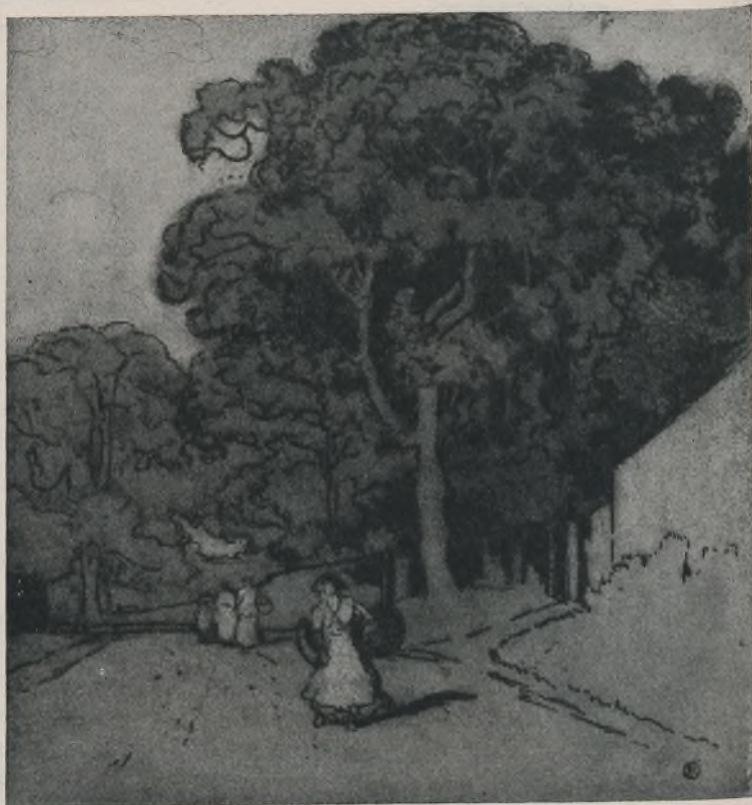
The few objects shown in these pages are those produced by people working in their own untutored way. What effect development by instruction will have upon the savage art instinct, is yet to be seen. Should such education prove a disaster, the early works which remain will prove a degree of intelligence and capacity which is to be found to a certain extent in all so-called savage people.

### THE ETCHINGS OF ALFRED EAST. BY FRANK NEWBOLT.

WHEN the Director of a Continental Gallery bought a copy of an etching by Mr. Alfred East called *Stow-on-the-Wold*, he recognised a new force in the limited field of that art; a new planet swam into his ken, and, like other watchers of the skies in this country, he was impressed by it. Visitors to the annual



"PIO-PIO"



"STOW-ON-THE-WOLD"

FROM THE ETCHING BY ALFRED EAST



## The Etchings of Alfred East



"THE WHITE MILL."

FROM THE ETCHING BY ALFRED EAST

exhibition of the Royal Society of Painter-Etchers and to the St. Louis Exhibition saw it also; and their preconceived ideas of etchings, as impressions of delicate tracery on copper for collection in portfolios, were somewhat rudely shaken. The picture was shown with another, called *The Valley Road*; and in London, in 1903, a third was added, *A Cotswold Farm*. All these caused considerable discussion in Pall Mall, and prepared the way for the series of 1904 — *Villa d'Este (Tivoli)*, *Normandy*, *A Clear Evening* (aqua-tint), *St. Ives Bay*, and *The Avenue*. A further development is shown by those now on view at the same Exhibition—*A Corner of a Coppice, Night*, *The Edge of a Wood*, *The White Mill*, *A Storm in the Cotswolds*, and *Moonlight*. These prints, all done in three years by a busy and successful painter, mark an epoch, as they are not only unlike the etched work of other masters—except, perhaps, of Mr. Frank Brangwyn—but they are quite different from the other plates of this one. Mr. East was

an original member of the Society, but for some time had ceased to exhibit, when, fired by a new inspiration, he again took up the needle to express his enthusiasm and appreciation of nature in this particular way. It is as if a well-known novelist had produced delightful lyrics, which challenged the laurels of professional poets. There is, indeed, something in an etching that is rather like a sonnet—if it is not very good, it is not good at all. The moderate etching, like the poetry of those who are not great poets, is a weariness.

In looking over the small series here enumerated we are chiefly struck by two things—first by the progress which etching has made as an art in the last few years; and, secondly, by the evidence that Mr. East is a great student of nature, and particularly of trees. Nature never did betray the heart that loved her, but to few does she teach the inner mysteries, and for a prophet to be learned is not enough. In these etchings, as in countless sketch-books which no one but the owner ever sees,



## *The Etchings of Alfred East*

the genius of the wood is manifested, and as we look at them the trees become indued in fancy with some of the splendid colouring and tender greys which in reality belong only to the great oil paintings with which all are more familiar. If more makers of fine pictures like Mr. East, Mr. Brangwyn, Mr. Macbeth, and Mr. Wyllie threw themselves with equal fervour into etching, the development to which I have alluded would be extended still further, and the annual exhibitions in Pall Mall would be even more interesting than they are.

In order to see the advance made in the art itself we have only to examine one proof, which I consider perhaps the best of those which I have mentioned, *A Storm in the Cotswolds*. It is difficult to believe that it was done in the open air on such a day, in such blinding squalls as must have continually passed over the etcher; but the spontaneity and realism of the treatment stamp it as a direct study from nature of the most brilliant kind. The movement of the trees, their fierce battle with

the attacking storm, and the sudden gleam of light on the landscape from an unseen rift in the pall of cloud, remind us entirely of the elemental struggle, and not at all of the means which are at hand in the studio for making a picture. This is the great change. The new etching is not the work of the diligent manipulator of metal who spends laborious days on "60 bitings," and thinks that "one day with the stopping-out brush is worth many with the needle." Its object is not to reproduce, but to create; and every proof of a limited edition must be printed under the direct control of the artist. Etching was invented solely for purposes of reproduction, but by successive stages it has adapted itself to original expression.

Mr. East's method is simple, and may be compared, by way of complete contrast, to that of the late Mr. David Law, whose water-colour sketches were faithfully and laboriously engraved by almost mechanical means, though the process used was the one which may be made as free as pencil



"THE VALLEY ROAD"

FROM THE ETCHING BY ALFRED EAST



## The Etchings of Alfred East



"A CORNER OF A COPPICE"

FROM THE ETCHING BY ALFRED EAST

drawing. Why make a thousand little strokes when one will do? Etching should give the maximum result with the minimum of means. It is a purely artificial and conventional art, in which form must suggest the colour which it cannot express; but it has a richness of its own which is denied to the pencil and the pen. This quality can be used in producing textures and surfaces, as in Rembrandt's *Shell* and *Sleeping Negress*, in Jacquemart's jewels and porcelain, in Meissonier's figures, and in portraiture, but it is of equal or greater value in landscape.

The method adopted by Mr. East in these later plates is not only simple, but by its simplicity it defies the competition of those who are not also capable, at least, of being painters of distinction. It is only the best conjurers who can juggle without wide sleeves. Etching is for him a recreation, and as he paints he keeps ready a large sketch-book, in which, as opportunity serves, he makes rapid notes of trees. These show, of course, the great facility,

knowledge, and power of arrangement which we should expect from his skill and experience. Now and then, one of these rough sketches, or, perhaps, two or three in combination, suggest a good subject for an etching. A plate is prepared, a rough outline painted on the wax in water-colour, white or red, to keep in mind the general scheme of design upon which so much depends, and then the etcher revisits the chosen spot with his plate in its boarded frame, and possibly a bottle of acid for use in some secluded barn. The work is all, or nearly all, done in the open air, so that the first inspiration is preserved; and though lines may be added afterwards, and some stopping out is nearly always necessary, there is never any suggestion that an error has been made which has been or must be corrected. It is the certainty of design, supported by experience in drawing, that places this kind of etching in a class by itself, beyond the scope of ordinary etchers. It need hardly be said that a vivid impression of outline is essential, and that



## The Etchings of Alfred East



"EVENING GLOW"

FROM THE AQUATINT BY ALFRED EAST

in this synthetical process truth of detail is expressed by suggestion rather than by representation. The etcher always prints the first proof himself, and writes upon it the necessary directions for the professional printer to follow. As a natural result of the process described nearly all the plates require very careful and skilful printing, which in the hands of Mr. Goulding they naturally receive. *Night* is almost an ink-picture on an etched foundation, and in others a "clean" print would be useless to the artist. Mr. East frankly loves "artistic" or sympathetic printing, and carries it to its furthest point in giving this serious and sombre effect, suggesting the mysteries of night. The general idea that this expedient is new, and of doubtful propriety, is erroneous. It is recommended in "The Art of Engraving," published sixty years ago, in which the author observes: ". . . Rembrandt often, by leaving the surface of the plate only partially cleaned from the printing ink, when proving, produced a singular effect on some of his etchings."

*A Cotswold Farm*, on the other hand, is more simply printed. A tint of ink only slightly varied is left on the plate to give it atmosphere, but there is no suggestion of an imitation of aquatint as in *Night*. The depth and richness of aquatint, indeed, cannot be given by ink alone. The foul biting, that bugbear of the beginner, is allowed to remain where it assists the design, as in the etchings of Mr. Cameron and Mr. Brangwyn. The less expert etcher regards the intelligent use of these accidents with despair.

*Moonlight* is an aquatint, and another of the Cotswold series, being a study of a white cottage near Stow-on-the-Wold. As we are permitted to reproduce it, it speaks for itself.

*The Edge of a Wood* is a drawing of a clump of trees, also in the Cotswolds, and is not so deeply bitten as those already noticed. It serves to illustrate one of the great difficulties of the process, a difficulty which is an everlasting stumbling block to many who etch from nature—the necessity for omitting immaterial elements. Nature presents us simul-



## Two Italian Draughtsmen

taneously with a million facts, and leaves us to choose a few dozen which in combination, unhampered by those omitted, reproduce upon the retina of the observer something of the inspiration which led the artist to his choice.

The same comments are naturally suggested by another plate with a similar title, *A Corner of a Coppice*, though perhaps most connoisseurs will think that the latter is a much finer work of art.

Taking a comprehensive glance at the whole group of plates, we feel that their merit lies artistically in their drawing and arrangement, and technically in the success with which the leading lines are carried through and the heavy bitings accomplished. There is nothing tentative, nothing imitative, and nothing poor. The irresistible force with which the correct note is struck reminds us of the certainty of touch of a great violinist. There must, of course, be plates, which have not been exhibited, in which the artist has failed, for

each venture is an experiment, but the standard of achievement is high, and in etching, at least, if not in everything, a man must be judged by his best. Mr. East stands, if not alone, at any rate an important member of a small band of original etchers who are striving to show that examples may be produced in landscape, of a dignified size and decorative character, with all the merits of smaller plates by other men, and something more, and to carry forward in this art the banner on which is inscribed beauty, individuality, and freedom.

### TWO ITALIAN DRAUGHTSMEN. ALFREDO BARUFFI AND ALBERTO MARTINI. BY VITTORIO PICA.

IF Italy has succeeded during the last few years in emulating other nations in the matter of illustrative reproduction, what has been done in this

way has had but little relation to art, save that of being its complete negation. The fault has been entirely, as must be frankly confessed, that of the publishers and magazine-editors; for instead of employing artists specially qualified to decorate their pages with some regard for æsthetic considerations, they prefer to have recourse to inferior draughtsmen, who are intellectually slovenly; or else, when they have a genuine desire to impress their readers, they turn to some well-known master of the brush, excellent in his own sphere, but quite a novice at illustrating.

Yet Italy is not destitute of young artists, who, as I have more than once pointed out in my criticisms, if they were wisely set to work by publishers and editors, might soon rehabilitate the art of illustration in their native country, rendering it worthy of a place of honour



"THE EDGE OF A WOOD"

FROM THE ETCHING BY ALFRED EAST



## Two Italian Draughtsmen



"LA DONNA MORTA"

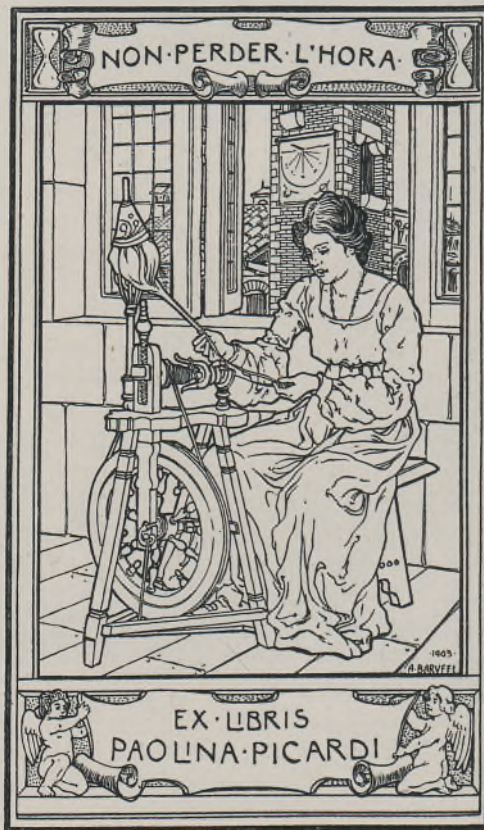
BY A. BARUFFI

beside that of France, England, Germany, and the United States.

Alfredo Baruffi, whose conceptions are delicate and fanciful, while his execution is both graceful and judicious, has a distinct personality of his own, differing widely from that of Alberto Martini; and his co-operation also might be of inestimable advantage to the editors of the illustrated periodicals of Rome and Milan. Probably, however, his very name is unknown to them; for his artistic activity, in its best sense, has hitherto only found vent at a few exhibitions, and his less characteristic work only has been published in the comic journals and other ephemeral literature of his native town.

Alfredo Baruffi was born at Bologna thirty years ago. From the age of six he attended the public schools, until at nineteen he qualified as an accountant and obtained employment in the Bolognese savings-bank, where at the present time he is occupied for seven hours daily. From his earliest years he has had to assume the odd character of the *homo-duplex*, and reconcile book-keeping with painting, thus exhibiting a typical case of artistic psychology. For his father's gift of a box of colours, when the child was only seven, aroused in him an ardent desire to reproduce on paper all he saw around him, and this passion he indulged during his holidays throughout all his years of schooling. Thus for thirteen years the winter, spring, and summer were given up to book-work, while in the autumn he devoted himself to his beloved paint-brush, which he wielded in obedience to his own natural instincts, for Baruffi has been entirely self-taught, even in the rudiments of his art.

His economic independence being assured by his appointment in the savings-bank, Baruffi felt the attraction towards art more strongly than ever, and he determined not to be a mere amateur. Every spare hour, even to a great extent those which should have been devoted to sleep, were conse-



BOOK-PLATE

BY A. BARUFFI



## Two Italian Draughtsmen



BOOK-PLATE

BY A. BARUFFI

crated to the same end; and in a short time, his marvellous perseverance aiding his natural gifts of eye and hand, he succeeded in completely mastering his technique.

In a few years, working alternately at oils, water-colours, tempera and Indian-ink, he had produced, with extraordinary facility of invention, a most varied amount of work both in pure and applied art.

On first contemplating the graceful but too facile and abundant production of Baruffi's early years, one's first feeling is that of regret for the almost criminal waste of so much promising æsthetic material. But, considering the fine quality of his more recent work, one becomes convinced that this first stage was not without its use. In fact this exuberance seems to have been partly owing to a well-nigh frantic reaction against the prosaic existence of a clerk condemned to the sordid region of figures, for in a few years it had moderated and become chastened. His latest work is an advance on all that preceded it, both in conception and technique, for his experiments in all the various fields of reality and imagination have given him that extensive knowledge of form which is so useful in the work of an illustrator.

Without therefore spending time over the discussion of the immature though not uninteresting efforts of his early youth, I will draw my reader's attention to the work of Baruffi's later years, during which what we may justly regard as his three great gifts have been strengthened and developed: these are poetic insight, symbolic vision, and a special sense of aptness to book-illustration.

This second more finely-tempered manner first showed itself in some designs made by Baruffi for the illustrated edition of the *Divina Commedia*, recently published by Alinari, of Florence; these were executed with pen-and-ink, in simple outline of that xylographic character which harmonises so well with the printed page. The initial letters designed by him for the album of *Novissima* for last year, and for the fourth volume of



DRAWING

BY A. BARUFFI

*Attraverso gli Albi e le Cartelle*, were also in this xylographic style, though more purely ornamental; and they show, as does almost all Baruffi's latest work, that he considers this definitely typographic character peculiarly fitted for the illustration of printed matter, so that the pages may preserve a well-balanced appearance.

Among Baruffi's latest works should be mentioned three book-plates worthy of figuring beside those of the English Ricketts, of the German Sattler, and of the Belgian Khnopff and Rassenfosse; and also a series of mountain landscapes and pastoral scenes, executed without re-touching and strictly from



## Two Italian Draughtsmen

nature in Indian-ink brush work, which show that Baruffi, lover of legends and allegories as he is, to whom reality serves in general merely as a point of departure for his imaginative excursions, can on occasion reproduce nature with conscientious fidelity.

My own personal preference, I confess, is for his illustrations of Dante's *Vita Nuova*, and of Tasso's *Aminta*, in which the figures accord well with the landscapes, imagination reconciles itself with reality, lights and shadows blend harmoniously together, and the whole presents a delightfully decorative effect. Allied to these last in delicacy and grace of execution are various symbolical and legendary compositions, in which Baruffi has had freer scope for his poetical and imaginative sense.

Now that Baruffi has attained such a high degree of excellence in the ornamentation of books, it is to be hoped that he will not be diverted from the right path into other less suitable fields, such for instance as that of caricature, or of poster, in which he can never be anything but mediocre.



DRAWING

BY A. BARUFFI

Alberto Martini has exhibited on various occasions, in black-and-white exhibitions, both at home and abroad, a large collection of interesting pen-and-ink designs, remarkable for imaginative subtlety of conception, for capable execution, and above all, for decorative grace both in the mass and in detail, showing a rare aptitude for adorning the printed page.

Born at Oderzo, near Treviso, eight-and-twenty years ago, Martini was fortunate enough to have as his first and most efficient master his father, a well-known portrait-painter. The latter, mingling praise and encouragement with correction and advice, guided the boy's first efforts so judiciously, that drawing was to the quick-witted child what gathering flowers or chasing butterflies is to ordinary children; and, thanks to this long practice, his execution has become—what is above all things



DRAWING

BY A. BARUFFI

valuable when applied to design—free and sure, even almost too facile, and characterised also by a fresh and vivid gaiety of mind.

His imaginative tendency and love of minute analysis predisposed Martini to feel profoundly the influence of Albert Dürer and the other great masters of Germany, whose work was early brought to his notice in the museums and collections of engravings possessed by the Venetian town. They were to him a revelation amounting to an æsthetic inoculation, which, if on the one hand it impeded the more rapid and decided development of Martini's individual originality, keeping him for many years a follower of Joseph Sattler, yet on the other hand served to strengthen his natural gifts of observation and fidelity to truth, rendering all his designs delightful to the eye which notes the minutiae that go to make up a really harmonious whole.

The first series of fourteen drawings, under the title of *The Court of Miracles*, exhibited by Martini



## Two Italian Draughtsmen



DRAWING

BY ALBERTO MARTINI

at Venice, in 1896, and executed for the most part when he was not yet eighteen, showed by the efficient modelling of the beggars' picturesquely grotesque figures, that the artist was already in full command of his technical means of expression; and furthermore, by the conception and composition of the different scenes, he proved himself entirely and luminously aware of all he intended his graphic pen to evoke. The inspiration was taken literally from Victor Hugo, and pictorially from Callot; but the execution showed German influence so markedly that when Martini subsequently exhibited the work at Monaco, the Bavarians welcomed him as one of themselves.

German influence, and more particularly that of Sattler, is also apparent in the two series entitled *The Poem of Labour*, the second of which was recently on view in London at the Exhibition of Italian Arts and Industries. In these drawings, where the execution is

broader and more vigorous than in *The Court of Miracles*, there is manifested an imaginative quality



DRAWING

BY ALBERTO MARTINI



## Two Italian Draughtsmen



DRAWING

BY ALBERTO MARTINI

—at times lugubriously *macabre*, at others grandly epic—which illuminates the toiling sons of the soil and the solemn processes of nature, and reveals in its possessor a cultured mind, which, though often carried away by poetical visions, knows how to preserve its balance by philosophical and sociological reflection, without, however, yielding to that turbid political exaltation which has nothing to do with art.

I will but briefly mention four rather weird allegories, somewhat rhetorically pompous in their contrast of Christ and Satan, exhibited in 1902 at Monaco; some charming book-plates; and some head-pieces, tail-pieces and plates for the illustration of Dante's *Inferno*, which, though evincing originality of invention and of decorative construction, are not above criticism and bear signs of immaturity. But I must speak more at length of the designs for the comic poem of *The Stolen Bucket*, wherein Alberto Martini was able to display to advantage all the resources of his glowing imagination and clever draughtsmanship. The work of illustrating this

poem was grateful to him, and its gay satire chimed in wonderfully with certain aptitudes of Martini's mind, where, side by side with its tragic and sinister visions, there is a spontaneous vein of humour which had full scope in his very free pictorial commentary upon the comic heroics of Alessandro Tassoni, the coarse and indecent element in the text being entirely ignored by him. In pursuance of this task Martini succeeded in freeing himself to a great extent from German influence and becoming definitely Latin in grace and agility.

It was in 1895, when Martini had scarcely completed his nineteenth year, that he began illustrating *The Stolen Bucket*, leaving it from time to time for other work and taking it up again



DRAWING

BY ALBERTO MARTINI



## Belgian Art at St. Louis

with renewed fervour; and this continued until 1903. In the course of these repeated returns to his favourite work, he ruthlessly destroyed much that was already completed, in order to begin it all over again; at one fell swoop he destroyed sixty designs. The work now comprises a complete series of one hundred and twenty compositions, in which appear all the typical figures of burlesque warriors, and all the lively scenes of paradoxical mythology, conceived by the joyous fancy of the Milanese poet, while Martini failed not to add many details of his own invention. A great number of these drawings are now to be found in the gallery of modern art in Rome.

Alberto Martini, with his fondness for symbols, for allegories, and for satirical fantasies, and with his minute analytical methods, does not in the least strive after the kind of realism so dear to many illustrators of the present day, either in its roughly brutal or its suavely elegant form. He approaches more nearly to the old masters, whom he loves perpetually to study; and this gives a peculiar character of æsthetic austerity to his work, even in its more joyous moods, adapting it rather to the interpretation of the poets than to

that of the novelists of everyday life, and making it more suitable for the representation of subjects from the past than for that of the fugitive and often frivolous aspects of the actual present.

VITTORIO PICA.

## BELGIAN ART AT THE ST. LOUIS EXHIBITION. BY MAUDE I. G. OLIVER.

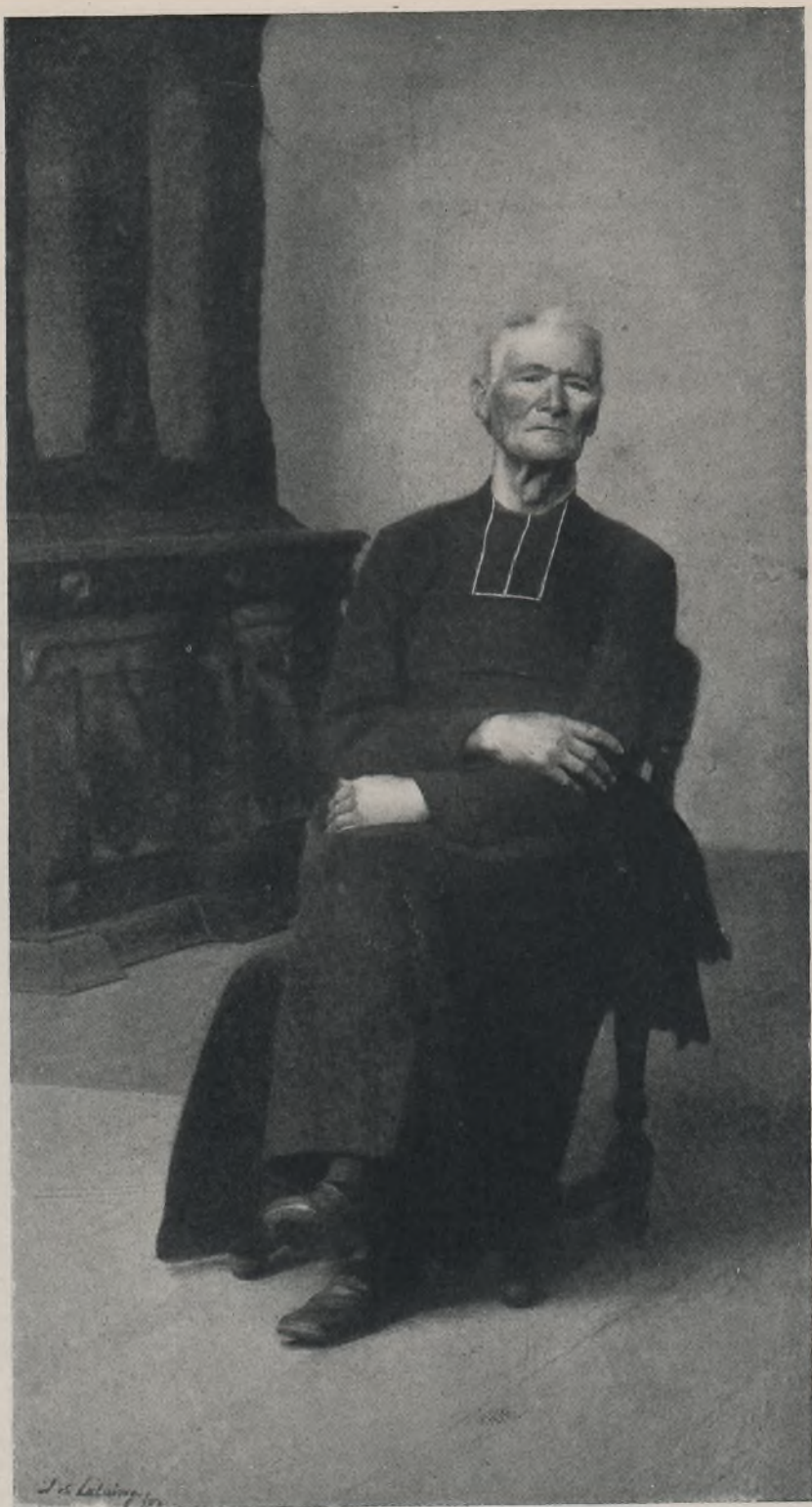
THE exhibition presented by Belgium at St. Louis was one which, from the beginning, stimulated unqualified interest. Its character to an unusual degree was uniformly excellent and the installation was tastefully and impartially conducted, enough room having been provided for everything to appear at the best possible advantage. Its scope was such that it could not be classified into various schools, as followed by the older or younger men, nor by those advocating strange, problematical creeds. Belgians are seldom extremists, evidence of which is revealed in their employment of the impressionistic handling, which is not made the most conspicuous element of a painting but its accessory.



"WINTER SUN"

BY EMILE CLAUS





PORTRAIT OF A PRIEST  
BY J. DE LALAING



## Belgian Art at St. Louis

In Belgium to-day nearly all interpreters of the artistic cult, old and young alike, are enlisted in a common cause, the promulgation of modern feeling.

This is a beautiful illustration of confident conviction in the correctness of a decision and of a determination to accomplish its expression; and it was nowhere more strikingly exemplified than through a comparison of the works of Adrian J. Heymans and the young Gilsoul: both received unreserved admiration for their attainments, and both showed decided personality, yet each proclaimed an earnest endeavour to unite in all essentials for the solution of the vital points of the hour. Heymans' example, entered as *The Sun Rising on the Bogs of the Campine*, was a truly marvellous production; it is revolutionary without being iconoclastic; it states its idea forcibly but quietly; and it combines a decidedly pictorial conception with a most descriptive elucidation. In the matter of technique, its two facts which first impress themselves upon the observer are original composition, expressed in the isolated clump of trees at the centre of the picture, and the remarkable effect of misty atmosphere. The latter has plainly been aided in its delineation by the use of a modified impressionism. This exemplifies a study of *plein air* that is sane; it does not flaunt a screen of restless, independent colours; it takes advantage of the principle, and gives a resultant that is both toned and rational. The softly illumined sky, its reflections in the uneven swamp, and the cleverly modelled foreground are so affectionate, so truthful, so tender in colour, that one would have no difficulty in realising that the creator of such a picture was an idealist of the nobler type, a lover of nature in her every mood. Between this work and the original essay of *The Turning of the Canal at Bruges*, by Victor Gilsoul, there is a great divergence. Altogether decorative, the second subject is a masterpiece in rhythm. Its colour has been produced in sombre blue-greens, which have yielded tellingly to the admirable chiaroscuro. The arrangement has been studiously yet facilely considered, and the perspective has been excellently drawn. Everything of a non-picturesque character has been rejected, and everything of an ornamental nature has been retained. Even the winding canal has

been utilised in a subtle balance of mass. The lines are each in themselves distinct studies in simple, unaffected grace, and the textures are finely rendered. Again, Mr. Heymans' *An Afternoon in October* is altogether different from his early morning subject already described. The substance of this is a rural landscape in rich greens and russet browns, with solidly clustered trees in the middle distance, and a warm autumn sun sending oblique shadows from objects without the picture across an interesting foreground. The lazily floating clouds, the flock of birds, and the comfortable cattle wading in the swamp, give the air of peaceful, natural life. The variety expressed in the slanting lines of shadow cast from objects in front of the picture was again skilfully employed by Emile Claus in his painting called *Winter Sun*. Here the shadows of an iron fence streak across the barren ground, and extend partly up the trunk of a tree near the centre of the picture. The manner in which the masses are disposed with



"A MAN OF THE PEOPLE"

BY CONSTANTINE MEUNIER



*Belgian Art at St. Louis*



"MORNING WORK"

BY FRANZ COURTENS



"THE BROOMS"

BY MRS. JULIETTE WYTSMAN



*Belgian Art at St. Louis*



"THE OLD CONVENT AT GHENT"

BY FERDINAND WILLAERT



"WOMEN REPAIRING NETS"

BY EDGAR FARAZYN



## Belgian Art at St. Louis

relation to this tree are also noteworthy. Quite the antithesis of the foregoing was the summer idyl entitled *The Brooms*, by Mrs. Wytzman. In this, instead of the impressionistic tendency of the preceding, we notice a very direct method of brushwork, loosely yet searchingly employed.

Next we may consider the fine production by George Buysse, entitled *Winter Sun in Ghent*. Here was observable the commercial life of the river appreciatively portrayed. Beyond a forest of slender masts is seen the river and the distant shore caressed by mellow flooding light. A reposeful, serious accomplishment is observed in the contribution by Ferdinand Willaert, entitled *The Old Convent at Ghent*. The colours in this work are soft but luminous, hinting agreeably of the autumn season. The subject matter of the picture has, as it were, been thrown into a halo of distance by the cast shadow from the line of architecture along the right-hand side of the street, leaving the main theme in glorious sunshine. The spot of reflected sky in the large patch of shadow lends a satisfactory balance to the whole. Then, in the matter of colour harmonies, a more beautiful treasure it would have been difficult to find

than the symphony in rich, metallic hues called *The Golden Dial*, by Franz Charlet.

Among the figure pieces, *The Collar of Amber*, by Mr. Emile Vauthier, the commissioner of the section, was one of the most noticeable works. This is a distinguished production. It presents an Oriental vendor in a loose sacque, shading into the amber colour of his beads, and placed against a dark red background with just a hint of turquoise-green at the left. The crafty servility of the subject is very ably depicted. The *Portrait of a Priest* showed that sure sense of modelling which a painter who is also a sculptor alone can give. This was by de Lalaing. An unusually powerful work is noted in *The Intruders*, from the brush of that epic, democratic painter, Eugene Laermans. Always applying his pigment in mosaics by means of the palette knife, this artist procures, very nearly, a surface of enamel, which agrees happily with the flat, dexterous masses of his canvases. His fine decorative sense reaches the realm of poetry itself, and his independent colouring, neutral though it is, astonishes while it delights the observer. *An Old Flemish Song on a Fishing Boat* was the most



"THE SUN RISING ON THE BOGS OF THE CAMPINE"

BY A. J. HEYMANS



## Belgian Art at St. Louis

notable of the three examples by Piet Verhaert, and it was truly a most gratifying achievement. The arrangement of lighting, the positive colours, deftly brushed in, and the truthful, unvarnished type of the rugged fisherfolk all contribute to the frank spirit of the theme. Of Franz Courtens' two paintings, the one entitled *Beneath the Beeches* displayed more particularly the artist's Dutch training. This is a large upright canvas, the main portion of which is occupied by the foliage of two great trunks placed at the right of the picture. The textures of uneven density in the leafage are faithful and sympathetic in treatment.



"AN OLD FLEMISH SONG ON A FISHING BOAT"

BY PIET VERHAERT

The sky, glimpses of the tree, shows a fine quality of rendering. *Morning Work*, from the same palette,



"THE TURNING OF THE CANAL AT BRUGES"

BY VICTOR GILSOUL



## Belgian Art at St. Louis

was an unpretentious *genre* subject, feelingly portrayed.

*Women Repairing Nets*, from the brush of Edgar Farazyn, was unquestionably a distinguished accomplishment. The sure, unerring force of a master hand has directed this portrayal of a humble sea-side occupation. The choice of colour has been almost unrelenting in its free selection of untuned green grass and of the vivid red nets stained by the colour of the sea-weed. Of the allegorical subjects shown a triptych depicting *Nature* was especially noteworthy. This was a contribution by Léon Frédéric, and showed an able painter in his most serious manner. It depicts Mother Nature with her four children, the Seasons, personified in the large central panel, the little ones reappearing separately in the smaller divisions. A singular union of the most engaging realism in representation with the subtlest qualities of decorative feeling is observed in this production. Of the three canvases constituting the powerful essay entitled *Triumph of Death*, by August Leveque, the first section, presenting the *Harvest of the Future*, suggests a glimpse of the storied land of Arcady, wherein the dwellers are blithesome, roguish children. An expression of naïve and sprightly movement is the result. The three allegories by Leempoels may be described as masterpieces.

Among the water colours should be mentioned the two admirable achievements by Alexandre Marcette entitled respectively *Repairing Boats* and *Departure of the Fisherboats*. Mention should also be made of the quaint study by Henry Cassiers called *A Dutch Town*.

Then the exquisite treatments, with charcoal renderings of hushed, reposeful church interiors by Alfred Delaunois should not be overlooked, while Staquet's clever water-colour hand-

ling on rough grey paper denoted a fresh, intelligent comprehension.

Perhaps no greater indication of the sincere endeavour in the present renaissance of Belgian art can be met with than in her sculpture. In the display at St. Louis, a marked variety of intention was declared, monumental works, portrait and ideal subjects having been granted equal importance. One of the most impressive features of the collection was a *genre* bearing the name of *A Man of the People*, by Constantine Meunier. This is a bronze head of heroic size, in which the spirit of democratic and socialistic idea has apparently been personified. The sturdy vigour, the resistance against oppression, the indefinite yearning after something more worthy in life—these all have been collected in a single sonnet, which is the glorification of the poor in their noblest aspirations.

Superb work also was seen in the examples by the deceased master, Paul Devigne. *Domenica*,



"BENEATH THE BEECHES"

BY FRANZ COURTENS



## Recent Designs for Domestic Architecture



LODGE AT "NORNEY," SHACKLEFORD

C. F. A. VOYSEY, ARCHITECT

## SOME RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

WE give this month illustrations of the entrance front, the garden front, and a side view of *Norney, Shackleford*, near Godalming, a house designed by Mr. C. F. A. Voysey for the Rev. Canon Grane. The photographs from which the reproductions were made were taken before the house was entirely completed. It is now covered with creepers, and the gardens and grounds, which extend for about twenty acres, are elaborately

suggestive of Byzantine severity, is yet very real, very modern and very devotional in thought. It shows the kneeling form of a young woman, her hands clasped at her throat, her head inclined, her countenance fervid with intensity. For frank, honest portraiture, there can be no more excellent specimen than the bust of the sculptor Dillens, by Jules Lagae, and for a sweet alluring lyric no more delightful subject could be given than the *Angel of Home*, by the same artist.

This concerted effort on the part of individual artists to follow to a conclusion the art questions of the day is bound to place Belgium in a conspicuous position among her sister nations in the artistic field. And, if the line of progress should lie in the direction of the sincerity that characterised the early Flemish school, the supporters of the present movement, who have consistently proved themselves both strenuous and devoted in the cause of art, might well feel that they had met with gratifying results.

laid out and beautifully wooded. The materials employed for the house are brick and cement rough-cast, with Westmorland green slate for the roof and oak joinery inside. The casements are in iron, and Monks Park stone has been used for the window dressings and Portland stone for the porch, chimney caps, and all exposed places. An illustration is also given of the entrance lodge.



"NORNEY," SHACKLEFORD

C. F. A. VOYSEY, ARCHITECT



*Recent Designs for Domestic Architecture*



"NORNEY," SHACKLEFORD: GARDEN FRONT

C. F. A. VOYSEY, ARCHITECT

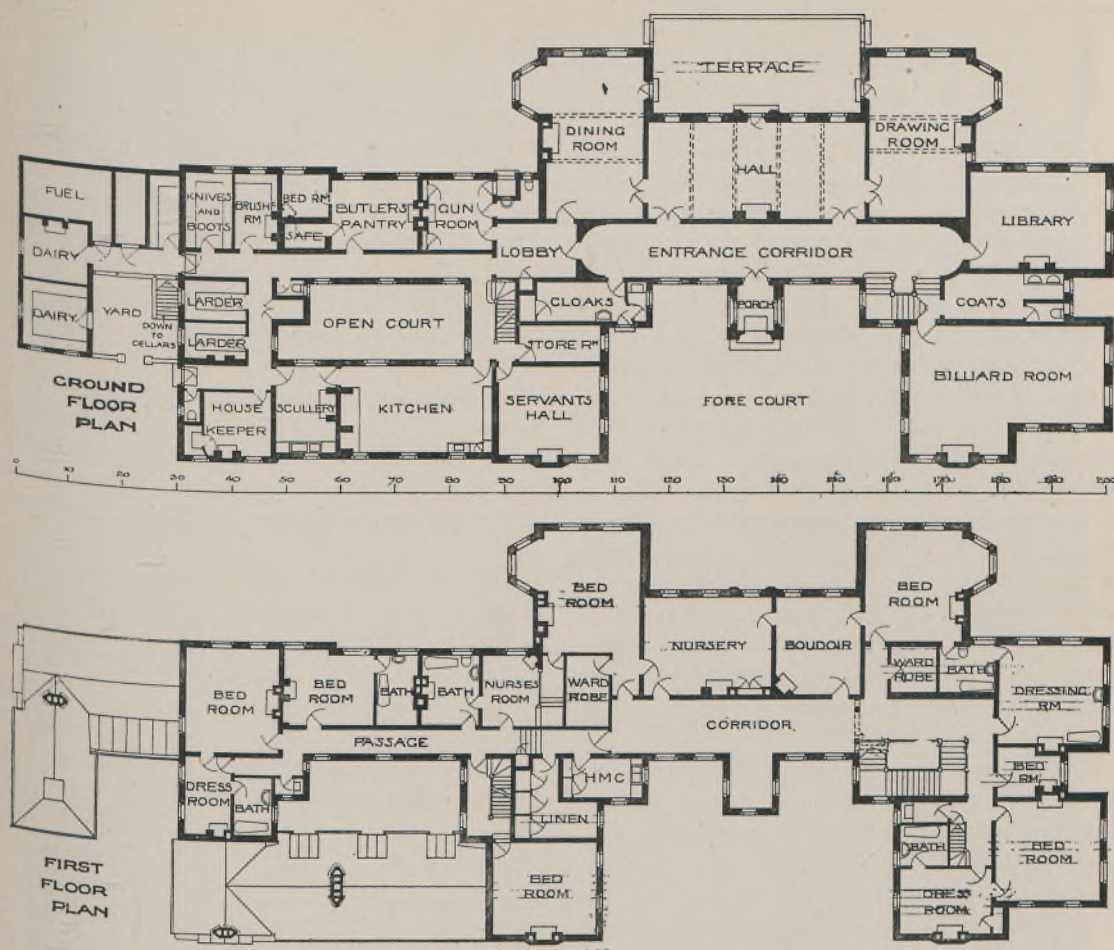


"NORNEY," SHACKLEFORD: ENTRANCE FRONT

C. F. A. VOYSEY, ARCHITECT



## Recent Designs for Domestic Architecture



PLANS OF "BARNETT HILL," SURREY

ARNOLD MITCHELL, ARCHITECT

*Barnett Hill* is now being built near Guildford, from the designs of Mr. Arnold Mitchell, on a lovely site upon the top of one of the Surrey hills, with superb views round all points of the compass. Attention is drawn to the plan of this house. The utmost comfort in working the house is secured, and, though not a large building, examination will show the more than usual amount of privacy the best rooms obtain from all the service departments. The entrance corridor, with its panelled white walls and semi-circular plaster-enriched ceiling, gives access into the oak-panelled hall. The walls here are to be treated with a detached colonnade, with overhanging cornice and deep circular heads, the idea being, whilst keeping uniformity of style, to obtain the maximum of contrast with the corridor and rooms into which it opens. The rooms will be again in white, so that lightness and cheerfulness may be the

dominant note. The principal staircase to the first floor has a domical ceiling, carried a storey higher, with an open colonnade and gallery round, somewhat upon the lines of the well-known example at Ashburnham House, the whole in enriched plaster, and treated entirely in white except that the doors are in mahogany. The stable quadrangle and the walled garden abut upon the house, and are all in the same style. A compactness and workableness is thus given to the whole scheme, which secures the economy of a small establishment, together with a large measure of the stateliness and appearance of a large place. The materials are local bricks of considerable variety of tone, which, with the rich yellow-brown of the Ham stone dressings, the orange-tinted rubbers, and the rough hand-made tiles upon the roofs, constitute a highly attractive scheme of colour.



## The International Exhibition

### THE INTERNATIONAL SOCIETY OF SCULPTORS, PAINTERS, AND GRAVERS.

THE International Exhibition is always interesting because it is international; but it is more interesting still because, under one roof, we find the representation of so many phases of thought and of artistic experience—the representation of various temperaments all striving for the central principles of art, yet conflicting every step of the way with each other. Only one phase of artistic thought is not represented here—viz. that which does not take itself seriously, and receives its welcome elsewhere. Under one roof are painters painting in a matter-of-fact way what they conceive to be nature, what they regard as interesting to paint in life: side by side with these exhibit painters treating the same things romantically; and beside these, again, are those in whose work there is always an atmosphere of the studio—whose pictorial effects are always pre-arranged and never found in the accident of nature or evolved from inner consciousness.

It is life that gives Lavery his inspiration; life gives it to Blanche, to Zorn and to von Bartels; it is the romance of life that gives inspiration to Oliver Hall, William Nicholson and M. A. J. Bauer; and the romance of art that inspires C. H. Shannon, Charles Ricketts, Charles Conder and James Pryde. With Strang life and the traditions of romantic art are at war with each other. One could have separated all the painters exhibiting, and put them under one or other of these headings; outdoor nature was a romantic thing in Oliver Hall's *Aftermath*, where the blue figure and the horses, imaginatively suggested, moved under the trees into the picture's own atmosphere—into their own world. Nature was romantic in Alfred Withers' *Honfleur*, in W. L. Bruckman's *The Heart of the South Downs*, in Mrs. Dods-Withers' *Stirling Castle*, in W. Russell's *Avenue*, accidentally, it may be, in the latter; our own emotion perhaps escaped to the figures in the avenue. And if out-door nature was romantic with these painters, they were a minority amongst painters who paint a matter-of-fact impression and never "set the scene."

In the West Room we were interested chiefly by James Pryde's *Guildhall*, with its atmosphere as of an old print; James Henry's *Hayle*, with its atmosphere of the open air; and Montague Smythe's *The House on the Marsh*. It seemed that William Strang's attempt to give a but partly

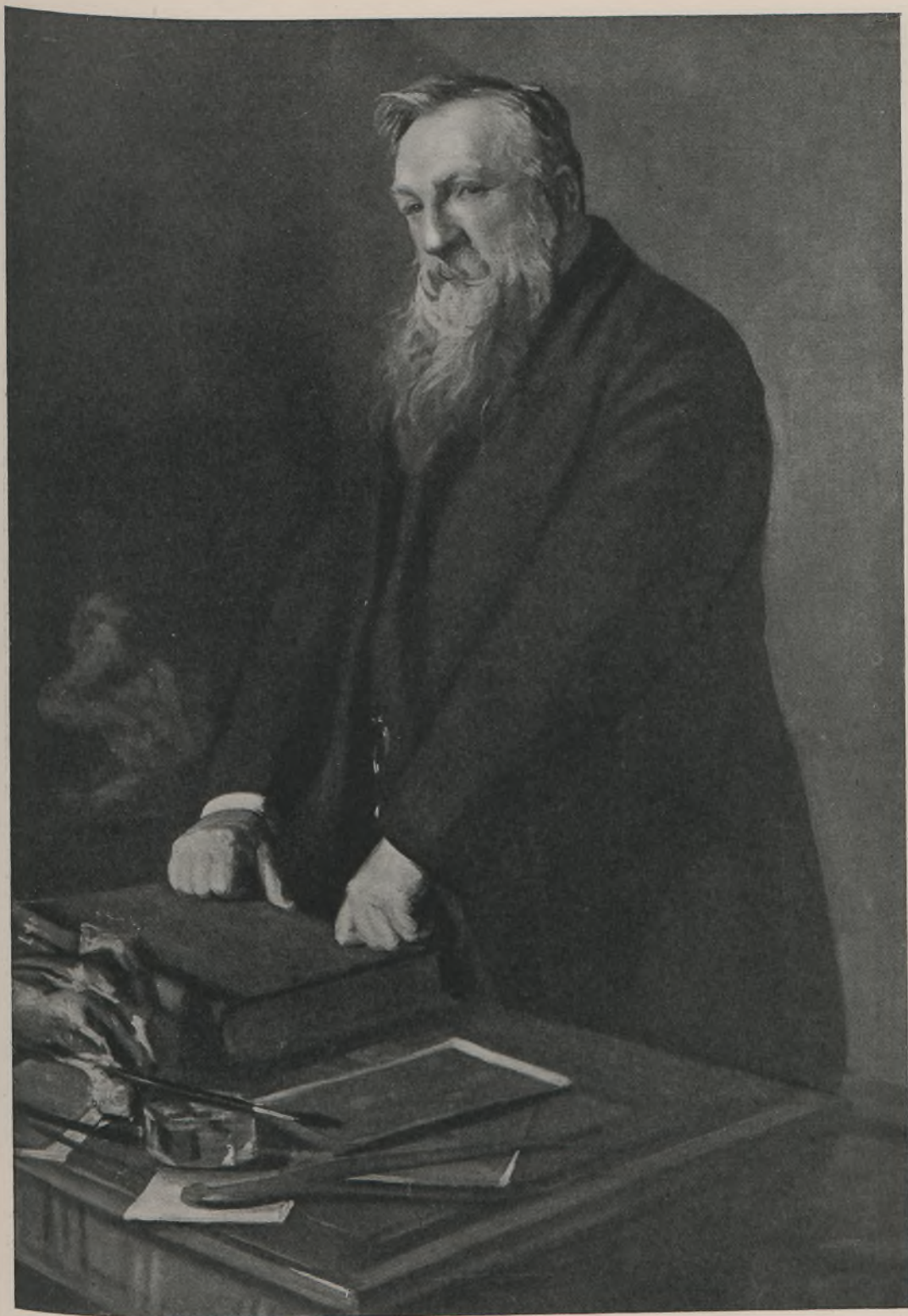
felt reminiscence of the old masters to his colour scheme, and to be reminiscent of Mr. Watts, was at the expense of what really belongs to himself and gives character to his art. Mr. Bertram Priestman succeeded in making the difficulties of his subject look quite easy by a successful technique that somehow had not kept with itself quite so much evidence of true sympathy with nature as we have seen in other work of his.

The many fine qualities of Austen Brown's *Weed Burning* suffered in leaving an impression of the figures being posed. In the girlish figure so restlessly sitting on the arm of the chair in Blanche's *Summer Girl*, beautiful was the colour of the shadow that fell upon her lilac sleeve, her own faint shadow just reached and breathed upon the wall in the background, an impression of her lithe form was contained in the painting of her dress until it frilled out over her intumed ankles to catch fresh colours from the light. Its companion was Mr. Shannon's *Gipsy Family*, with its richer, fuller mood of colour, passing into a colour tradition which ceases to be a tradition in this painter's art.

There were two paintings by Charles Cottet. In the *Femmes au Crepuscule, Bretagne*, the fishing-boats quietly rounded the pier and came into the quietness of Cottet's art. In his art there is the peace of evening, though sometimes his painting is so dark it seems to plunge his subject into night; a fire burning in the second picture gave to it a little light.

Near to the Cottet was a Conder; a sketch of *Swanage*, in which the artist gave back to the sea some of the beauty he has so often borrowed from it for his fans. Grosvenor Thomas' landscape *Cluden Waters* was painted with the same skill and delicacy and with the same studied regard for composition which he has accustomed us to look for in his paintings. Amazing was the dexterity displayed in Stuart Park's *Roses*, but though so clever, we are afraid that not in any one of the petals so flippantly treated was the fragile beauty of a petal felt. With A. D. Peppercorn's *The Pool*, we came back to sympathetic painting. In C. Rickett's *Descent from the Cross*, a certain beauty of colour was wedded with shapelessness, and this from a master of form; it seemed as if its dramatic power was strangled by pedantry. John Lavery's vivacious *Polynesia*, with its one red note and the folds of the black dress, was characteristic, but did not bring out the artist's strong qualities so well as his *Portrait of Miss Welsh*, which gave dignity to the whole exhibition.





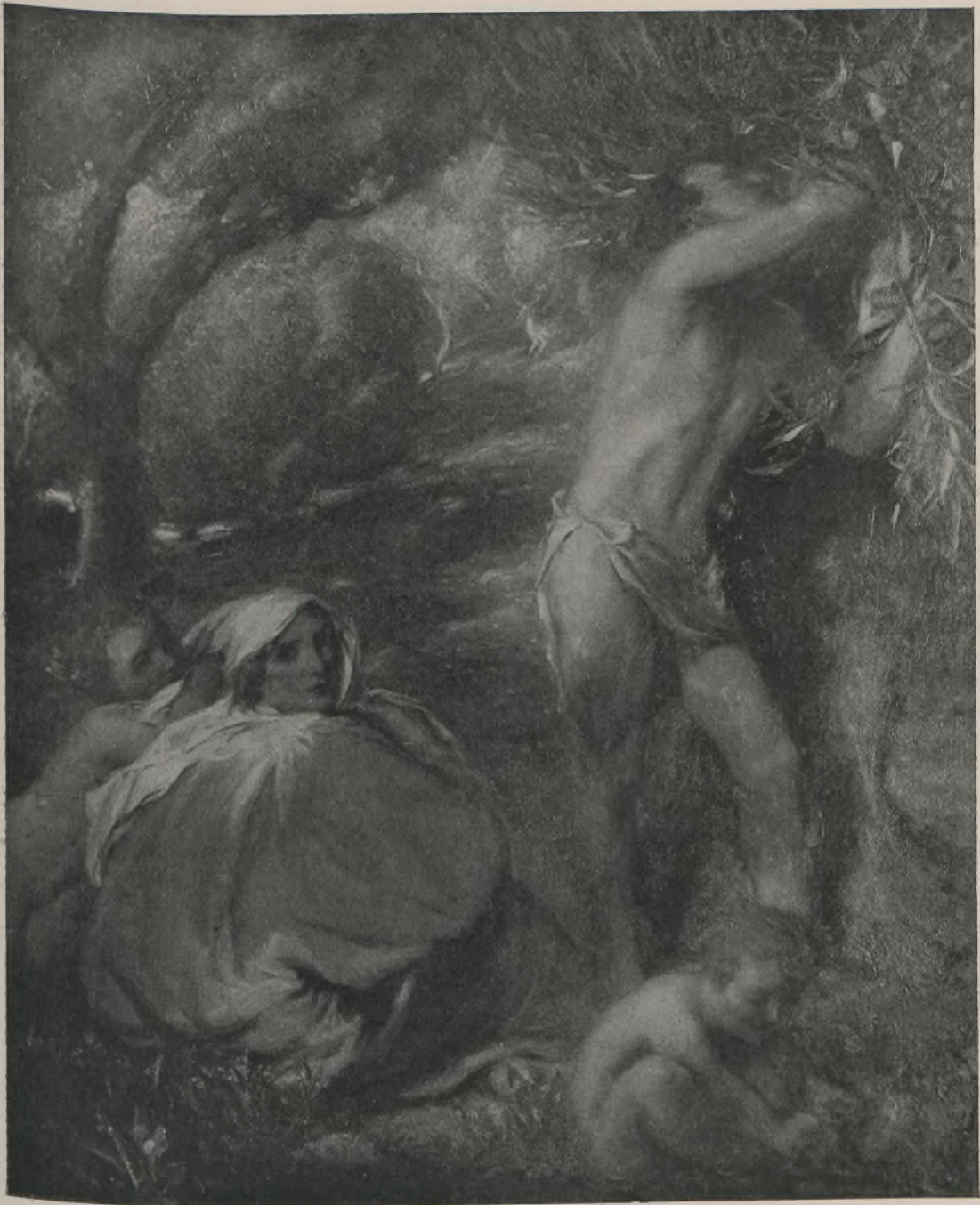
PORTRAIT OF RODIN  
BY EMILE BLANCHE





"LA BELLE CHAUFFEUSE"  
BY WILLIAM NICHOLSON





"THE GIPSY FAMILY"  
BY C. H. SHANNON



## The International Exhibition

We were stopped near the door in the next room by W. M. Chase's amazing portrait of *James McNeill Whistler*. Near to this was Blanche's powerful *Portrait of Rodin*; further on *The Spanish Shawl*, by the late Robert Brough, which, since the opening of the exhibition, had acquired pathetic interest, and, witnessing to the amazing power the painter had acquired over his material, made us wonder what ultimately might have come from such talent.

*A Summer Evening*, by David Neave, was a green landscape, painted with a delicate perception of greens. In his painting, *At Dieppe*, Alexander Jamieson proved himself capable of a very clever management of tone. Hans von Bartels' *Herbst-morgen* was a remarkably well-painted picture into which full light entered; it was, indeed, one of the best pictures in this year's show. E. A. Walton's *The Portfolio*, with the exception of the grey shadows on the white dress, was not entirely pleasant, the figure looking studiously and yet unsuccessfully posed. George Sauter's *Portrait of Mrs. Nico Jungman* shared some of the beauty of colour that characterised his *Bridal Morning*, and which gave to the latter painting its distinction. Eugène Carrière's *Étude d'après Nature* was painted with dramatic intensity, but an absurd monochrome curtain of tone had come down over the drama. E. A. Hornel's pictures were full of life and colour and, in obtaining its patchwork-quilt effect, marvellous in execution as usual. In Emile Claus' *Jeu de Lumière* spots of light and little shadowy flecks were built up into a picture aiming at decorative device in its impressionism. In Neven du Mont's *The Pierrot* the light was excellently managed; the painting, too, was carried out with spirit. Two good pictures

were Sydney Lee's *Barbican Gate* and A. Ludovici's *A Winter Day in London*; and characteristic of M. Aman-Jean's beautiful work was his picture *Sous la Guirlande*.

In the Sculpture Hall, G. Frampton's bust of *Wm. Strang, Esq.*, F. W. Pomeroy's *Beryl*, Gilbert Bayes' statuette of *Royal Horse Artillery*, J. Paul Cooper's case of jewellery, the enamel plaque by Alexander Fisher, John Tweed's the late *Mr. Joseph Cowen*, J. H. W. Furse's *Bishop Abraham* were notable things, as were also the powerful *Sphinx* group by H. Glickenstein (which received an added touch of loathsomeness from the colour of the marble), the *Femme Couchée* by Rodin and the beautiful intention, the beautiful workmanship, of the latter's *La Main de Dieu*.



"PIERROT"

BY NEVEN DU MONT





"HERBSTMORGEN." BY  
HANS VON BARTELS





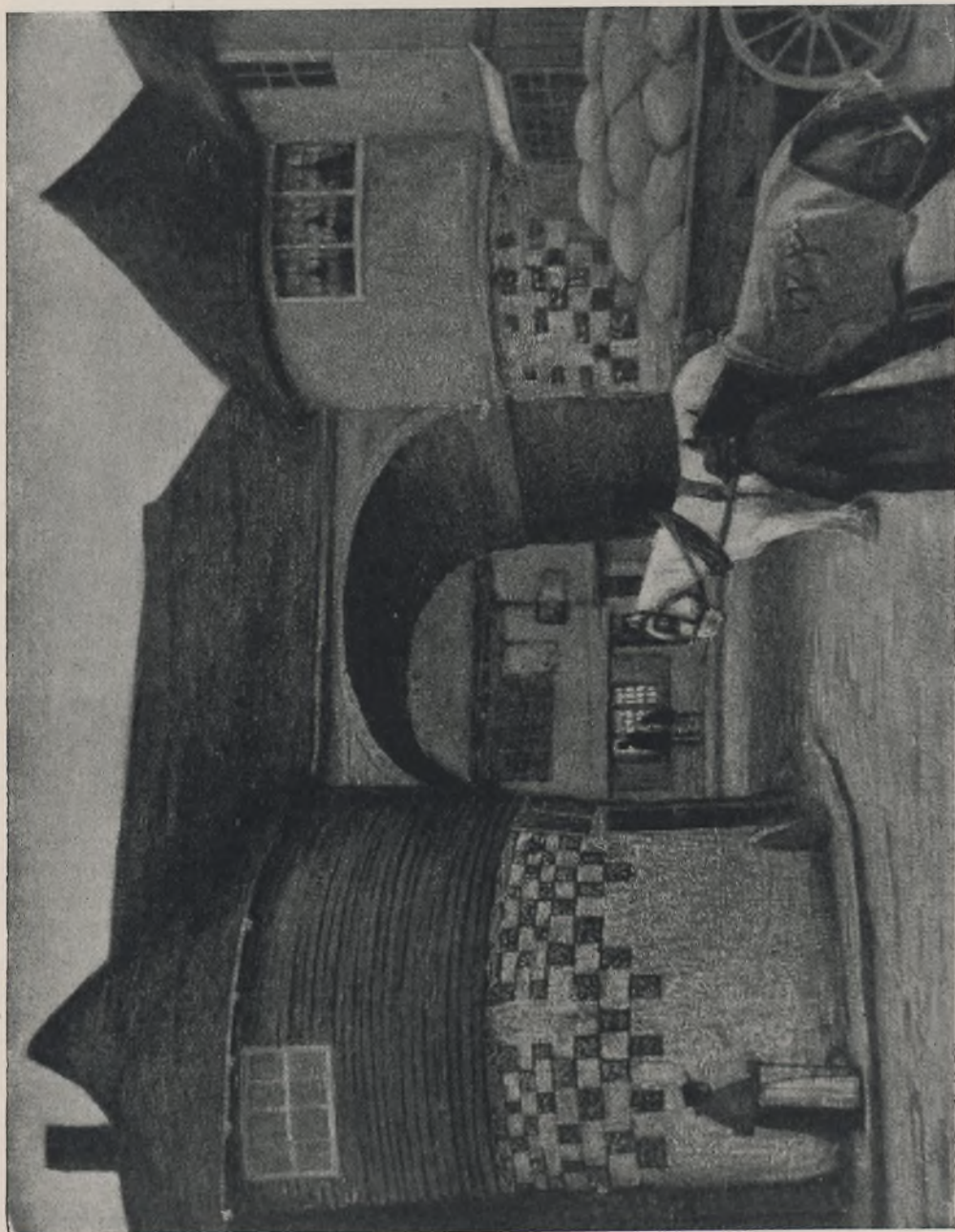
"THE MEADOW'S STREAM"  
BY BERTRAM PRIESTMAN





"THE SUMMER GIRL"  
BY J. E. BLANCHE





"THE BARBICAN GATE"  
BY SYDNEY LEE



## Studio-Talk

### STUDIO-TALK

(From our Own Correspondents)

LONDON.—The death of Mr. G. H. Boughton makes a very serious addition to the long list of losses which the art world has sustained during the last few months. He was a painter of remarkable gifts, who had devoted himself during a long life to the working out of pictorial ideas which were invariably marked by poetic originality and charm of conception. He chose scenes from domestic history—especially from the history of the earlier settlers in America—subjects from the poets, and purely fanciful motives, all of which he treated with exquisite delicacy and freshness of manner; and he also painted landscapes, in which he showed an unsurpassable appreciation of the more subtle and suggestive aspects of nature. In his technical methods he was essentially unacademic; he was mainly self-taught, and, though in early manhood he had a short period of study in Paris, he really developed his own style as an artist without any systematic training. By some people he has been claimed as one of that considerable group of American painters who have settled in this country, but by birth and descent he was an Englishman—he was born near Norwich in 1833—and his life in America, which began when his father migrated

there in 1834, ended in 1860. His death is doubly a matter for keen regret, because it takes from amongst us an artist who cannot well be spared, and because it brings to an end a career which was consistently distinguished. His charming personality had won him a host of friends; few men have been so widely and deservedly beloved, and fewer still have risen to the front rank in their profession by such absolutely legitimate means.

By the death of Mr. Robert Brough, at the age of thirty-two, from injuries sustained in the accident to the Scotch express, is lost one in the brilliance of whose work there was promise of a rich contribution to English painting. The unhappy accident that foreclosed a career that could not have been other than one of unusual distinction, deprived his friends also of a companion whose charm of manner and attractive personality were in themselves of the nature of genius.

We give here an illustration of the Central Hall at the Portrait Painters' Exhibition which was held at the New Gallery before the recent International Exhibition. It was devoted to the sculptures of Messrs. John Tweed, Derwent Wood, Basil Gotto, and Arthur G. Walker, four of the most able sculptors of the rising generation.



THE RECENT NEW GALLERY SCULPTURE EXHIBITION

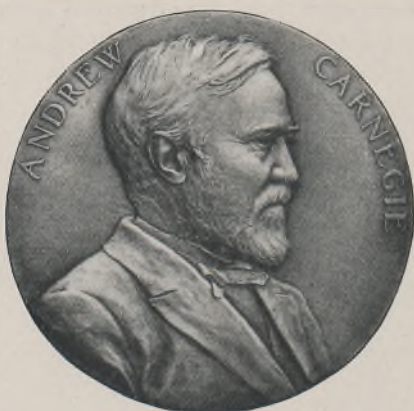


## Stuaio-Talk



MEDAL

BY G. W. DE SAULLES



MEDAL

BY G. W. DE SAULLES

The official work of the late Mr. George William de Saulles during the time he was engraver to the mint included the preparation of the dies for the 1893 issue of Victorian coins designed by Mr. Thomas Brock, R.A., and Sir E. Poynter, P.R.A.; several designs and dies for war and other medals, including those for India general service, Soudan, Uganda, Irish Constabulary, on the occasion of Queen Victoria's visit to Ireland in 1900, etc., etc.; the Great Seal of England for Queen Victoria and designs for the Great Seal of King Edward VII.; the designing and execution of the dies for the new coinage on the accession of King Edward VII., and for several medals for schools and societies of which his Majesty is patron. In addition to these were many private commissions for medals.

Mr. de Saulles was a constant exhibitor at the Royal Academy exhibitions from the year 1897, and had some fine exhibits at the 1903 exhibition, notably a head of *St. Cecilia*, which, for artistic treatment and as a specimen of work with chisel and graver alone—that is, without any mechanical



MEDALLION: "ST. GEORGE"

BY G. W. DE SAULLES

aid—forms an example of his particular *métier* difficult to excel.

Finally, a word or two as to the artist's nationality. Naturally, from his name, many people have thought him a foreigner, but this was not



DESIGN FOR THE REVERSE  
FOR THE FLORIN (1902)

BY G. W. DE SAULLES





REVERSE OF HASLAR  
HOSPITAL MEDAL



OBVERSE FOR COLONIAL  
COINAGE



REVERSE OF MEDAL TO  
CELEBRATE THE SIXTIETH  
YEAR OF QUEEN VICTORIA'S  
REIGN (COPY OF WYON'S  
HEAD FOR THE FIRST VIC-  
TORIAN ISSUE)



REVERSE OF GREAT SEAL  
OF ENGLAND (1899)



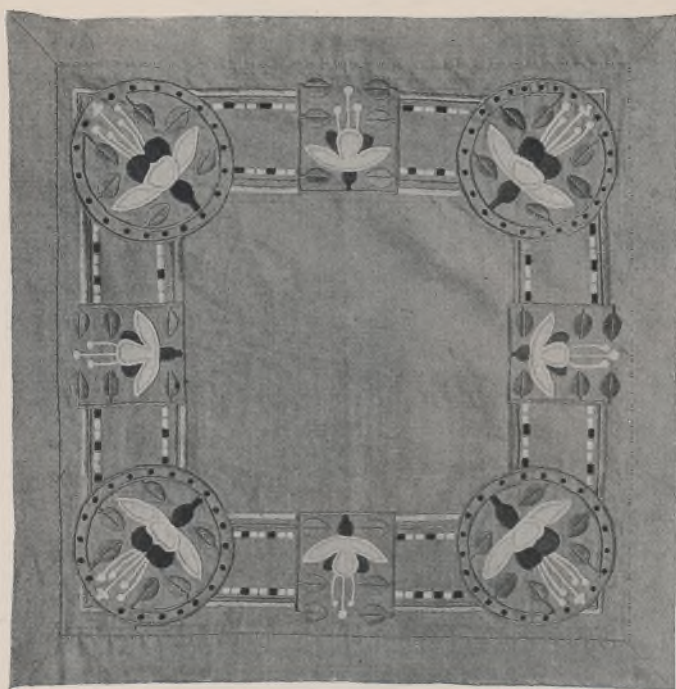
OBVERSE OF HASLAR  
HOSPITAL MEDAL



OBVERSE OF MEDAL TO CELEBRATE THE  
SIXTIETH YEAR OF QUEEN VICTORIA'S  
REIGN (COPY OF T. BROCK'S HEAD FOR  
THE LAST VICTORIAN ISSUE)

MEDALS. BY  
G. W. DE SAULLES





EMBROIDERED TABLE CENTRE

BY ANNE MACBETH

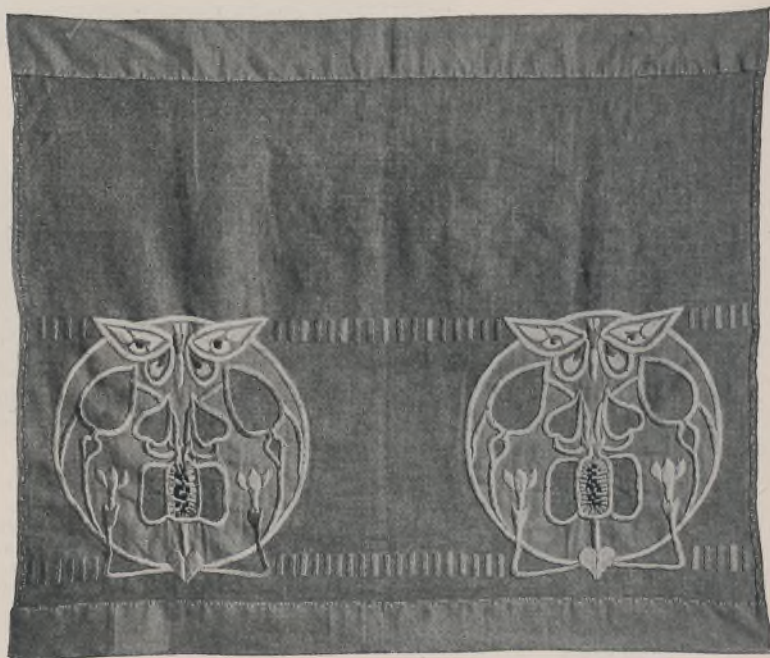
the case. One of his ancestors came from Switzerland and settled here, but Mr. de Saulles was born an Englishman of English parents, and spent practically the whole of his life in England.

Mr. Oliver Hall's exhibition of oil paintings at Messrs. Dowdeswell's Gallery deserves to be noted as one of the best displays of his particular gifts as a painter of poetic landscapes which has yet been given us by this admirable artist. He has a remarkably sensitive understanding of what is most charming and expressive in nature's quieter moods, and he records with exceptional skill tender gradations of atmospheric tone and gentle modulations of aerial colour. His manner of handling is broad and decisive, and yet perfectly reticent and scholarly; and he uses his materials with the most judicious recognition of the manner

in which they can be best applied. Moreover, he is extremely individual: that he has studied the work of his greater predecessors is obviously not to be questioned, but what he has learned from them he has analysed carefully, and has adapted with judgment to the special needs of his own practice. He ranks high among modern landscape painters, and this exhibition adds considerably to his reputation.

Two interesting collections have recently been put on view at the Leicester Galleries. One consists of drawings in colour and black-and-white, of hunting and sporting scenes, by Mr. G. D. Armour; and the other of a mixed collection of oil paintings by Mr. D. Y. Cameron, Mr. J. Coutts Michie, and Mr. T. Austen Brown. Mr. Armour's work is unusually worthy of atten-

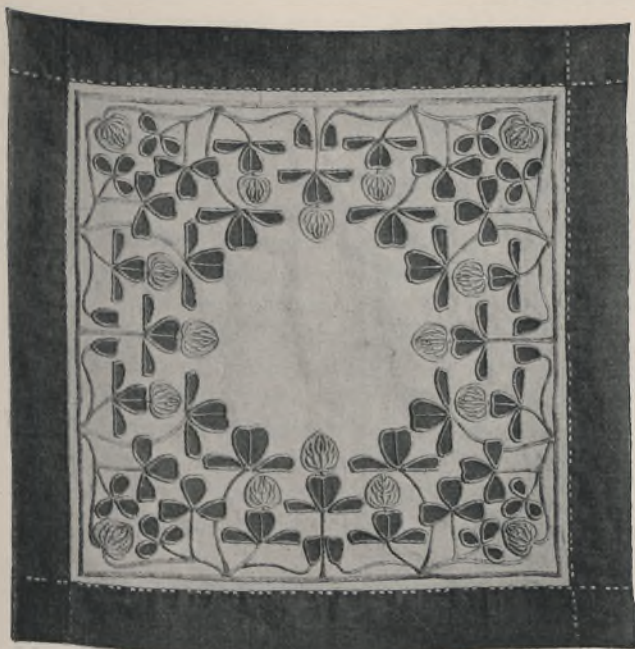
tion, for he is, unlike most men who deal with sporting subjects, an artist of taste and skill. In his pen drawings he uses beautiful line with the most commendable certainty of draughtsmanship;



EMBROIDERED SIDEBOARD CLOTH

BY ANNE MACBETH





EMBROIDERED TABLE CENTRE

BY ANNE MACBETH

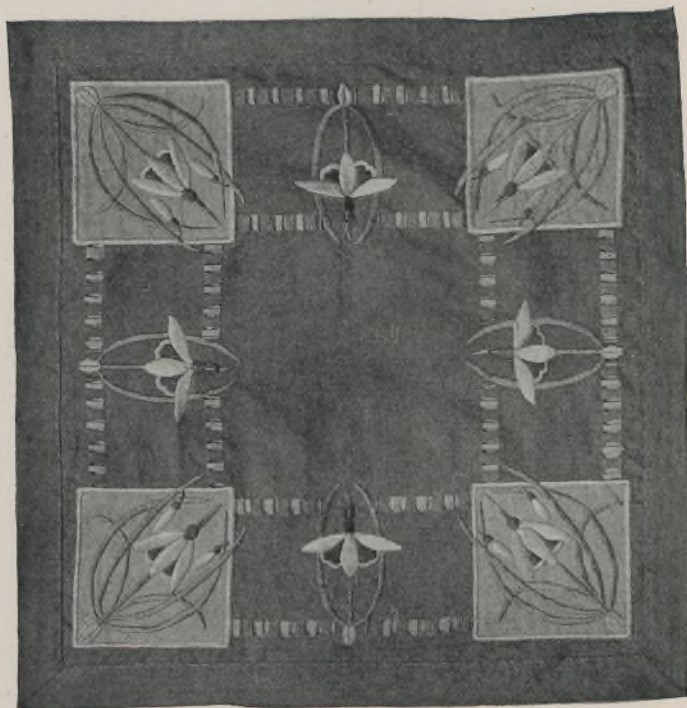
and in his water colours both his brushwork and his colour are really excellent. He has, too, a spontaneous and amusing humour, which never leads him into exaggeration or mere caricature. The three artists whose pictures make up the second collection can all be counted among the best of our romanticists. Mr. Michie's landscapes are charming in sentiment, and extremely sound in their technical qualities; Mr. Austen Brown's pastorals have a strong and appropriate individuality, and are handled with judicious reserve; and Mr. Cameron's landscapes and architectural subjects are impressive in their breadth and largeness of style, and in their management of low tones of colour. There is a certain sympathy between these three painters which makes a gathering of their works eminently agreeable.

From the very interesting exhibition held at Christmas by John Ballie, at his galleries, we selected the examples herewith illustrated of Miss Anne Macbeth's beautiful embroideries. Miss Macbeth is

perhaps first in the ranks of successful artists in needlework, and her work is always characterised by great refinement in the selection of colour.

EDINBURGH.—While the Edinburgh Arts and Crafts Club is for the most part local and amateur in its membership, its bi-annual exhibitions usually contain some excellent work and its loan section is always instructive. This year the interest of the latter centred in the collection of Italian Renaissance ironwork lent by Sir T. D. Gibson Carmichael; but the Italian embroideries sent by Lady Carmichael and the Persian lacquer book-covers and metal-work shown by Mr. and Mrs. W. K. Dickson were important items also. As usual, some charming work was contributed by Mrs. Traquair, including a splendidly coloured and finely designed embroidery panel of *St. George*

and the *Dragon*, a number of enamelled jewels, necklaces and pendants, and the casket presented to Professor Butcher by his students when he resigned his Edinburgh chair. Of ivory, bound



EMBROIDERED TABLE CENTRE

BY ANNE MACBETH



## Studio-Talk



EMBROIDERED SILK BAG

BY ANNE MACBETH

with gold and set with panels of translucent enamel, illustrating the story of Theseus and Ariadne, this casket is very rich and beautiful in colour, and, apart from a difference in scale in

the figures in the two front panels, admirably balanced in design. Mr. J. Cromer Watt, an Aberdeen architect, was represented by a case of enamelled jewellery, excellent in workmanship and good in colour, but, excepting a pendant of two dolphins, rather wanting in gracefulness of form. A copper bowl by Miss How was of good and simple design and competent workmanship, but most of the other metal-work was too obviously amateur in these essential qualities. The lace and embroidery, however, included some excellent pieces; and the bookbinding, specially the gold tooling of Miss Gibb and the embossed work of Mrs. McDonald, was deserving of notice. Of the wood-carvings, a large casket-like box and a chair covered in embossed leather, executed by Miss Findlay, were perhaps the most notable. J. L. C.

**B**ERLIN. — The impression formed on glancing round the walls of last year's "Secession" was an excellent one. Some four or five years ago the public hardly understood the meaning of the word "Secession," and it took some time before the



"THE TERMINUS"

BY HANS BALUSCHECK



## Studio-Talk

modern style, as it was in its early stages, was in any way appreciated; but now that the ultra-secessionistic artists have toned down in their work and become less aggressive, it is understood that, even if all modern artists do not succeed in expressing clearly what they mean with the brush, there is usually sufficient in their work to show that they are on the right track.

In contradistinction to former years, there were no works by Boecklin or Leibl, nor of the great French Impressionists, so that it could not be said,



"SNOW"

BY OSCAR MOLL



"AM SEE"

BY BENNO BECKER

as hitherto has been the case, that the success of the exhibition was due to the introduction of the works of deceased members of the "Secession," or the classic works of foreign modern artists.

One of the finest pictures exhibited was Hans Baluscheck's *The Terminus*, which is here illustrated. This artist's speciality has hitherto been the representing of actualities, taken from the life of the lower classes, which he knows so well how to put on the canvas in the most realistic manner; the picture under discussion, however, represents the entrance to one of Berlin's largest railway stations, at night, and is, perhaps, one of his best productions. The network of railway lines, shunting-engines, signal-boxes, smoking factory chimneys,



## Studio-Talk

coloured lights, and numerous other details, all combine to give a faithful picture of actualities which is worthy of great praise. Another interesting work was Professor Adolph Oberlaender's *Schweineherde* ("Herd of Pigs"): a modest subject, treated in a most marvellous manner. This artist also sent three other works, *i.e.*, *Amor's Sieg*, *Flucht*, and *Im Loewenkaefig*—all of which are full of that humour for which Oberlaender is celebrated as illustrator of a well-known comic paper. Walter Leistikow, the landscape painter, was represented by four exhibits, one of which, *Summer*, is here illustrated.

Max Slevoght, who takes the lead amongst the younger generation of "Secessionists," contributed the portrait of *Marietta di Regardo*, a Creole music-hall celebrity in the act of dancing. *Am See*, by Benno Becker (here illustrated), is in this painter's usual style, his speciality being landscape in Tuscany, with its mystic moonlight nights, mountain ridges and pine-tops bathed in silver, into the whole of which he introduces a poetical touch. Robert Breyer showed the portrait of a lady; the face is not

only seen *en face*, but also in profile through a looking-glass. A snow scene by Oscar Moll, a rising young Berlin artist, showed sincerity and soundness of method in his art which promises much for the future.

A. H.

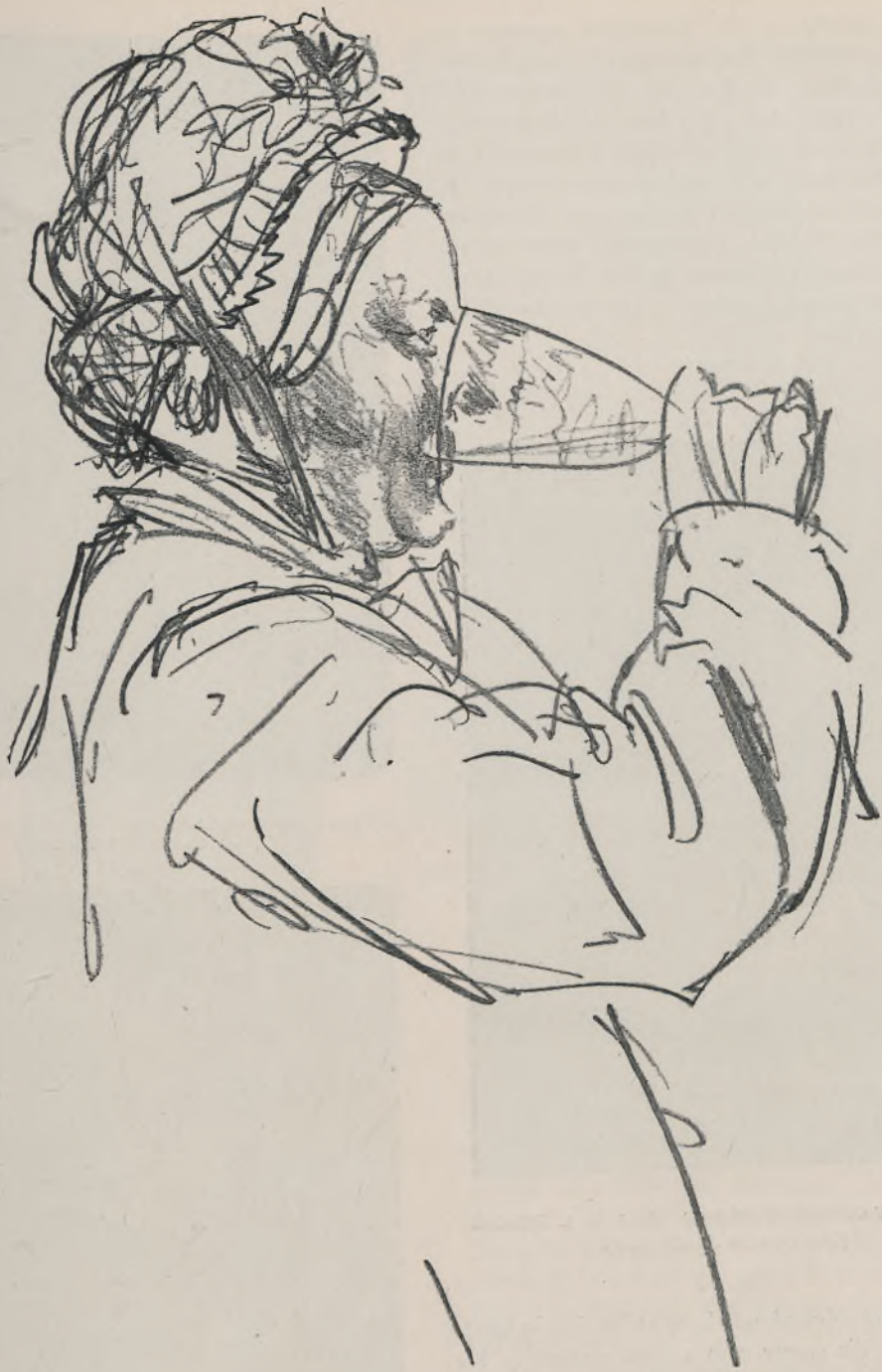
The greatest artist in Germany during the last century died on February 9th. His all-round powers were a source of constant wonderment to the artists of Europe; he passed from one problem to another, from one kind of subject to another, without any hesitation, and he was equally at home in almost every medium. A keen observer of human nature, an imaginative draughtsman, broad in his style, he had an almost uncanny ability for adjusting elaborate details to his designs. He worked like a splendid engine, and drawings literally fell from his industrious fingers; his life was a procession of labours, labour apparently gone through in the spirit of a game. In his untiring industry, in his immense energy, he was allied to Bismarck, and, like Bismarck, he realised to some extent German ideals. He had all the tremendous thoroughness that is so essentially German. His art was intensely national.



"SUMMER"

BY WALTER LEISTIKOW





"WOMAN DRINKING"  
FROM A DRAWING BY  
ADOLF VON MENZEL

*(By permission of R. Gutekunst, Esq.)*



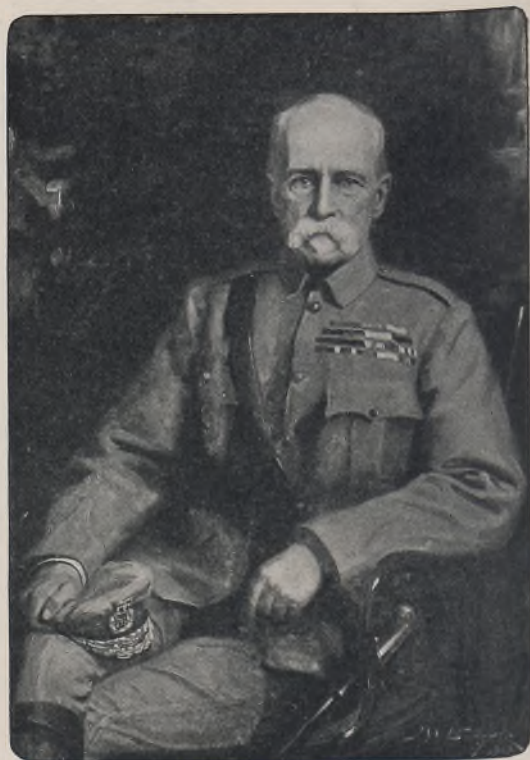
## Studio-Talk

He was limited by the limitations necessary to such comprehensive production as his, and he was lacking, perhaps, in the true sensitiveness that develops a great style. He was emphatically not a stylist in the accepted meaning of the word; he had his individual style, which was interesting on its own account, but it is for the deep knowledge they display, for their great artistic learning and their marvellous craftsmanship, that his works will always live amongst the great productions of the German nation.



PORTRAIT OF CHIEF JUSTICE MOSS BY J. W. L. FORSTER  
(See *Canada Studio-Talk*)

Adolf von Menzel was born at Breslau in 1815. He started his career with a great success in his illustrations to Kugler's "History of Frederick the Great," about 1840. He returned to pictures relating to the lives of the first and second Fredericks between the years 1850 and 1858, and in the seventies he had abandoned genre for such paintings as *The Iron Foundry*, now in the National Gallery of Berlin. *The Departure for the War* is amongst the greatest of the painter's achievements. In this he depicted King William and his consort passing through the crowded streets



PORTRAIT OF LORD ROBERTS BY J. W. L. FORSTER  
(See *Canada Studio-Talk*)



PORTRAIT OF THE REV. G. M. MILLIGEN, D.D.  
BY J. W. L. FORSTER  
(See *Canada Studio-Talk*)



## Studio-Talk

in 1870. He painted some court pictures of subtle and audacious satire and many interiors. Menzel's art was immensely popular in Germany, but such was his power that the whole of the artistic world held him in the greatest esteem, for his paintings partly, but most of all, perhaps, for his drawings, in which a power altogether foreign to the tentative work of our time is observable. T. O.



"THE FLIGHT OF THE SOUL,"  
BY MISS FLORENCE WARD



"MISCHIEF"

BY MISS FLORENCE WARD

beginnings—at least as far as these beginnings are expressed in present societies—being one of the first members of the Ontario Society of Artists. The crudeness of the earlier periods of Canadian life, the lack of many available examples of the best in art, and the want of public stimulus were counteracted in him by extended travel and study abroad—in Paris and elsewhere. In the École Julien, and under some of the best masters in Paris, he has had ample opportunity to compare methods, and from the good of all to contribute to a true ideal and meritorious technique. The striking feature of his work is the truthfulness of the representation of the personality of his subject, achieved by no trick of technique but by faithful transcription of the facts of his material interpreted in the light of its highest and best expression. A certain sympathy and adaptability enables him to interpret adequately the temperament and characteristics of his subject. His technique is precise and careful, although rapidly executed. In the portrait of the Rev. G. M. Milligen, one of Canada's ablest preachers, the thoughtful student is portrayed; in that of Lord

CANADA.—J. W. L. Forster, A.R.C.A., is widely known in Canada as the author of many portraits of public and private individuals, and has been identified with the art of Canada from its



## Reviews

Roberts the keen, alert man of action; in the Hon. Chief Justice Moss the acute, cautious, legal mind; and in the Hon. G.W. Allen the imaginative, contemplative man of æsthetic tastes—all these distinct and well-defined characters.

Miss Florence E. Ward, R.C.A., is one of the few representatives of plastic art in Canada—more particularly of those following it as a profession; and in it she has discovered her vocation. Dominated by an intense appreciation of life—in form, rather than colour—she strives sincerely to create again in solid material her vivid and altogether truthful conceptions. Several successful portrait busts attest her ability to model what she sees with grace and dignity; and the creation of many imaginative subjects tell of her sympathy with life, and her satisfaction in expressing it in ideal compositions.

J. G.

**S**ALZBURG.—We give a reproduction in colours of a water-colour drawing by Prof. Hans Nowack. Prof. Nowack was a pupil of the Imperial Arts and Crafts School in Vienna. In 1889 he was appointed by the Portuguese Government to teach drawing and painting in an art school in Madeira. Inspired by the beautiful scenery of the island, he produced water-colour landscapes during the seven years he spent there. After leaving Madeira he spent a year at Faro, in Portugal. King Carlos, who is himself a clever artist, possesses some of his pictures. On returning to Austria he lived for four and a half years in Bozen (Tyrol), the picturesque streets of which interesting old town offer many attractive subjects for the artist. At the present time he is a Professor in the Arts and Crafts School in Salzburg. He is a student and great admirer of English water-colour art, and his work shows traces of English influence.

F. L. C.

### REVIEWS.

*Ham House: Its History and Art Treasures.* By Mrs. CHARLES ROUNDELL. (London: George Bell & Sons.) 2 vols. Ordinary edition, five guineas; édition de luxe, fifteen guineas; Japanese vellum edition, thirty-five guineas; special edition, seventy guineas; all net.—The time-honoured saying, *noblesse oblige*, has received a new interpretation in these latter days, for the owners of celebrated houses and art treasures no longer look upon them merely as their private property, but are ready to admit the public to share their own enjoyment, and even, in some cases, to allow

their priceless heirlooms to be reproduced. Mrs. Roundell, who is the daughter of the late Wilbraham Tollemache, and therefore a connection of the present Earl of Dysart, of Ham House and Buckminster Park, takes as the motto for her interesting account of his family and ancestral home the appropriate words of Francis Bacon in his "Essay on Nobility": "It is a reverend thing to see an ancient noble Castle or Building not in decay, or to see a faire Timber Tree sound and perfect. How much more to behold an ancient noble Family which hath stood against the Waves and Weathers of Time." Beginning with the marriage of Sir Lionel Tollemache, third baronet, who succeeded his father in 1640, the fortunes of the "ancient noble Family" are traced with sympathetic hand down to the death of Admiral Tollemache in 1837, the dry genealogical details being brightened up with many a characteristic anecdote, such as that relating to Lady Aldborough's clever repartee to the French official who, when she was past seventy, dared to question the statement in her passport that she was but twenty-five; or her quaint greeting to Louis Philippe at his first reception at the Tuileries after his escape from assassination. The work of Mrs. Roundell, which is enriched with a great number of excellent reproductions of portraits and other works of art owned by the Dysart family, views of Ham House as a whole and of details of its architecture and furniture, is further supplemented by a deeply interesting account of the books and MSS. collected by John, Duke of Lauderdale, the second husband of Elizabeth, Countess of Dysart, from the able pen of William Younger Fletcher, F.S.A., and by an equally valuable Essay on the Miniature Room at Ham House by the well-known expert, Dr. G. C. Williamson, who points out that there is, perhaps, no other collection in England so choice in quality, or so various from the point of view of the artists represented.

*Royal and Historic Gloves and Shoes.* By W. B. REDFERN. (London: Methuen.) £2 2s. net.—It is impossible to turn over the pages of this most fascinating volume—a volume that will appeal to the antiquarian, the historian, the artist, the needlewoman, and all who can appreciate beauty of design and workmanship—without a certain feeling of sadness, so lifelike are the visions it calls up of the vanished hands and feet that have long since crumbled to dust, for which the original ornate gloves and shoes reproduced in it were fashioned. With infinite patience and care, Mr. Redfern has



## Reviews

collected in the course of two years of research a remarkably typical series of examples of royal and other historic gloves and shoes, giving in every case full particulars of the actual specimen, and prefacing each section of his work with a summary of the history of the gradual evolution of coverings for the hands and feet. In the case of the former, he begins with the ruse of Rebecca to deceive Isaac by putting skins on the hands of Jacob, whilst with regard to the latter he harks back to remote Egyptian times. The gloves, many of them reproduced from water-colour drawings specially made by Mr. Redfern for this book, are nearly all, apart from their deep historic interest, valuable as true works of art, notably the hawking gloves of Henry VIII., the set of gloves for ordinary use of Charles I., and many ladies' gloves of the seventeenth and eighteenth centuries; whilst the armoured leather, scaled leather, chain mail, and steel mittens, are all of most admirable workmanship, thoroughly fitted for the use to which they were put. The shoes are, however, necessarily of far less personal significance than the gloves, for, strange to say, the art of making them fit the foot was never mastered, and many of them resemble instruments of torture rather than accessories of comfort. They were never *en rapport* with their wearers, and their chief interest is that they illustrate the vagaries of fashion and the unnecessary suffering to which its votaries were willing to submit.

*Old Cottages, Farm Houses, &c., in the Cotswold District.* By W. GALSWORTHY DAVIE and E. GUY DAWBER. (London: B. T. Batsford.) 21s. net.—It would, indeed, be well if this new volume of a very useful series, with its excellent reproductions of buildings that are thoroughly in harmony with their environment, could be widely circulated in the rural districts of England. A study of the typical stone houses of the Cotswold hills and valleys, that are so dignified and yet homelike in their simplicity of plan, so durable in their material, might possibly do something to check the reckless multiplication of unsightly structures, of which the chief peculiarity is their total want of character. Mr. Galsworthy Davie has taken excellent photographs of a great number of typical cottages, and his collaborator, Mr. E. G. Dawber, has contributed an excellent introduction, illustrated with numerous plans, that will be found of great value not only to the student of domestic architecture but to many country builders, who err rather from ignorance than from design, and would be glad of just such guidance as is here clearly and succinctly given.

*Italian Villas and their Gardens.* By EDITH WHARTON. Pictures by MAXFIELD PARRISH. (London: John Lane.) 21s.—The chief interest of this book consists in the coloured reproductions of drawings by Mr. Maxfield Parrish. These are of more than ordinary value, not only as pictures of the beautiful and stately old villas and gardens of Italy, but also for their own intrinsic merit as examples of decorative landscape work. Indeed, it is not too much to say that, judging from these illustrations, Mr. Parrish's landscape painting is of a very high order. Excellent as were his black-and-white drawings in "Golden Days" and "Mother Goose," reviewed some time ago in these columns, it is evident that as a water-colour painter he is about to take an important position among the leading exponents of the art of our time. In addition to Mr. Parrish's drawings, a number of photographs help to illustrate the text, which is well written and contains much information concerning the villas and gardens selected for treatment.

*Ex-libris.* By A. DE RIQUER. (London: Williams & Norgate.) 25s. net.—Señor A. de Riquer is a Spanish artist whose work has upon more than one occasion been referred to in THE STUDIO. As an illustrator and a decorator of books he is well known, and this very charming collection of designs for book-plates, which are most tastefully mounted and bound in one volume, will add much to his reputation among artists and bibliophiles. Among the examples contained in the collection are some admirable etched plates. Others are in black and white and in pleasant combinations of colours. When, say a hundred years hence, the art of the late nineteenth and early twentieth centuries is written upon, the cult of the *Ex-libris* will not be neglected; and among the many artists who have distinguished themselves by their designs for these dainty devices Señor A. de Riquer will take a prominent place.

*Indian Art at Delhi, 1903.* By Sir GEORGE WATT, C.I.E., etc. (London: John Murray.)—This is a somewhat belated work, originally intended as a Catalogue of the Art Exhibition held at Delhi in 1903. It could, however, not be completed in time for that purpose. So much labour has been bestowed by the author upon the subject, so many beautiful examples of artistic craftsmanship gathered together, described, and illustrated, that it was certainly necessary, in the interests of the subject itself, that the volume should make its appearance, although no longer required for the immediate purpose for which it was designed.



## Reviews

It forms an excellent book of reference, and is of real value to the student by reason of the immense amount of information contained between its covers.

*Volkstümliche Kunst.* Vol. VI. (Leipzig: Martin Gerlach & Co.)—Old German houses, furniture, gateways, monuments, stonework, ironwork, and pottery are represented in this work by a large number of well-selected photographs, reproduced in half-tone and nicely printed. The result is an attractive scrapbook, of interest alike to the archaeologist and architect. Beyond the titles of the subjects and a short introduction, there is no letterpress.

*The Oriental Rug.* By W. W. ELLWANGER. (London: Gay & Bird.) 10s. 6d. net.—So little has been written about Oriental rugs that a monograph dealing with the subject from a practical, as well as an artistic, point of view deserves a welcome by the numerous admirers of these most delightful works of art. Mr. Ellwanger deals more especially with Turkish and Persian varieties; and, with the exception of a few omissions—notably of the superbly coloured and patterned Khoten or so-called Yarkand rugs—the choicest varieties are described and illustrated. Mr. Ellwanger writes sympathetically upon his subject, and the coloured illustrations are good.

*The Log of the Griffin.* By DONALD MAXWELL. With Illustrations by the Author and COTTINGTON TAYLOR. (London: John Lane.) 10s. 6d. net.—It is somewhat difficult for the lay reader to understand exactly what purpose was served by the extraordinary voyage of the "Griffin" from Lake Zurich to Teddington, or the reasonableness of building a boat at an inland village, necessitating its cartage for many miles. Nevertheless, the account of the evolution of the queer craft and of its adventures cannot fail to amuse, if it does not instruct. Some few of the drawings that elucidate the text—notably those of Alt Briesach, and Cologne with the Bridge of Boats—all reproduced in colour, are excellent, and have a touch of poetry about them; but most of the others, especially those of Veere and Middelburgh, are rather too sketchy to give any real idea of the places they are intended to represent.

*The Drawings of Sir Edward Burne-Jones.* By T. MARTIN WOOD. (London: George Newnes.) 7s. 6d. net.—Belonging as he did to the famous group of poet-painters who in the latter half of the nineteenth century gave to themes long considered outworn a new interpretation, Sir Edward Burne-Jones yet stood completely alone in certain qualities of his work. He never, for instance,

owed anything to illusion or was content in his preliminary sketches with suggestion, and for this reason, as is well pointed out by Mr. Wood in the scholarly essay accompanying the fine series of reproductions of his drawings just published, those drawings afford a very complete index to the stages of technical advancement of the artist. "It is in his drawings," says Mr. Martin Wood, "that Burne-Jones reaches his highest perfection of beauty . . . he was able to invest his studies with much of the meaning of his completed paintings, and to convey to others some of the sheer pleasure he found in such things as the folded petals of flowers and the embroidery on robes and dresses." Carefully selected and well reproduced, though in a few cases losing something of their charm through over-reduction, the drawings here collected include typical examples of a great variety, such as the *Courtesy and Frankness* from the "Romance of the Rose," several illustrations for the "Æneid" and the "Masque of Cupid," the exquisitely beautiful *Nativity* of St. John's Church, Torquay, and the wonderful *Portrait of Paderewski*, with numerous studies of hands, drapery, etc., all full of value to the student and of delight to those who can appreciate their delicate beauty of form and remarkable force of expression.

*The Drawings of Albrecht Dürer.* By Professor HANS SINGER. (London: George Newnes.) 7s. 6d. net.—In spite of the closeness with which Professor Hans Singer has studied the drawings of Albrecht Dürer, it can scarcely be claimed that he has succeeded in fully grasping the characteristics that render them unique. Moreover, in his efforts to be strictly faithful to his own convictions he commits himself to several assertions that will hardly pass unchallenged. However, the fine series of reproductions of typical drawings and studies that accompany this somewhat hypercritical essay speak for themselves, and will be the delight of all true appreciators of Dürer, who was indeed a master spirit, one of the greatest artists, perhaps the greatest designer, who ever lived, combining with originality of conception a complete control over the language of art, so that nearly everything from his hand, whether a mere outline drawing or a highly elaborated composition, eloquently expresses his meaning.

*Tintoretto.* By Mrs. ARTHUR BELL. (London: Newnes' Art Library.) 3s. 6d. net.—We have noticed in these pages several preceding volumes of this excellent series, and the remarks which we made then, as to the extreme usefulness of the books and of their value to the student, we are glad to emphasise. It is impossible to look



## Awards in "The Studio" Prize Competitions

through the illustrations and not to learn much from the study and comparison it is so easy under the circumstances to make. The volume contains about sixty illustrations, reproduced with the utmost success. In the introductory essay Mrs. Arthur Bell, from her extensive knowledge of Italian painting, throws much light on the surroundings of the painter, giving, by her interesting way of writing, a chapter which adds greatly to the value of the book.

*Sir Edward Burne-Jones.* By MALCOLM BELL. (London: Newnes' Art Library.) 3s. 6d. net.—In his undoubtedly triumphant accomplishment of the difficult task of writing with freshness on a subject he has already treated exhaustively, the author of this new study of Sir Edward Burne-Jones assumes, perhaps, rather too much knowledge on the part of his readers. But for this small drawback, and a drawback it will be to the uninitiated only, the brief account of the prolific artist must satisfy his most ardent admirers. It forms a fitting Envoi to the fine and thoroughly representative series of reproductions of his work, amongst which the renderings of the *Pan and Psyche*, *The Flower of God*, and *The Rock of Doom* are especially beautiful.

*Headlong Hall.* By THOMAS PEACOCK. (London: George Newnes.) 3s. 6d. net.—One of the series of "Thin Paper Novels," with an excellent portrait of the author as frontispiece and a beautifully designed end-paper by H. Granville Fell. Tastefully bound in dark blue sheepskin, this volume is as handy and pleasant to read as any of its many attractive companions.

MESSRS. SEELEY & CO. (London) are reissuing, in altered form, some of the monographs on leading artists originally published by them under the title of *The Portfolio Monographs*. The series includes volumes on Gainsborough, Orchardson, Watteau, Fred Walker, Rossetti, and the late Professor Anderson's very excellent work on Japanese wood engraving. The volumes are strongly and artistically bound, and at the low price at which they are issued (namely, 3s. 6d. each) are within the reach of all.

MR. FRANZ HANFSTAENGL (London) announces the publication of an important portfolio of the works of Sir Joshua Reynolds at Althorp House. It will contain eleven well-known examples of the painter's work, each reproduced in its original colours by an expensive process of chromo-photo-gravure. It will be issued to the public at the price of forty guineas. Judging from the example we have seen, there can be no doubt about the beauty of the reproductions; and as the issue is to be

strictly limited to one hundred numbered impressions, we doubt not that a sufficient public will be found to take advantage of this somewhat unique and costly production.

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

### CLASS A. DECORATIVE ART.

#### A VI. DESIGN FOR A WELL-COVERING.

WE are greatly disappointed with the designs sent in for this competition, taken as a whole, and much regret to be obliged to withhold the First Prize. Nearly all the competitors have failed to master the requirements of the case. In many instances the structure has been so designed that two persons would be required to draw water—one to wind and the other to take the bucket on its arrival at the top. It is essential in the case of a village well that one person should be able to draw water without assistance. In other instances the cover has been so designed as to form a sort of room, in which seats are placed for people to sit and wait. Accommodation of this kind is, as a rule, not a desirable thing in a village, being apt to encourage gossiping and idleness. Moreover, it would become a resort for children in playtime, with, possibly, disastrous consequences.

THE SECOND PRIZE (*Two Guineas*) is awarded to *Poupoule* (G. H. Cox, 87 Rue de Calais, Boulogne-sur-Mer); and HON. MENTION is accorded to *John Oak* (Frederick Lawrence); *Autolicus* (R. Froude Tucker); *Arab* (H. N. Edwards); *Timbux* (F. Timings and B. Porter).

### CLASS B. PICTORIAL ART.

#### B V. DESIGN FOR THE BACK OF PLAYING CARDS.

FIRST PRIZE (*Two Guineas*): *Isca* (Ethel Larcombe, Wilton Place, St. James's, Exeter).

SECOND PRIZE (*One Guinea*): *Brush* (Percy Lancaster, 231 Lord Street, Southport).

HON. MENTION: *Molly* (Mary F. Booth); *Giglio* (Eleanor D. Hill); *Vats* (S. Homerl); *Asphodel* (Maude M. Hanson).

### CLASS C. PHOTOGRAPHS FROM NATURE.

#### C V. WINTER LANDSCAPE.

FIRST PRIZE (*One Guinea*): *December* (H. Neville, 81 Revidge Road, Blackburn, Lancs.).

SECOND PRIZE (*Half-a-Guinea*): *La Forge* (W. C. Crofts, 9 Northwich Terrace, Cheltenham).

HON. MENTION: *Brockie* (J. T. Walsh); *Memoa* (H. C. Leat); *Volly* (Woldemar Kurrik); *Laerte* (Alberto Grosso).



*Awards in "The Studio" Prize Competitions*



FIRST PRIZE (COMP. B V)

"ISCA"



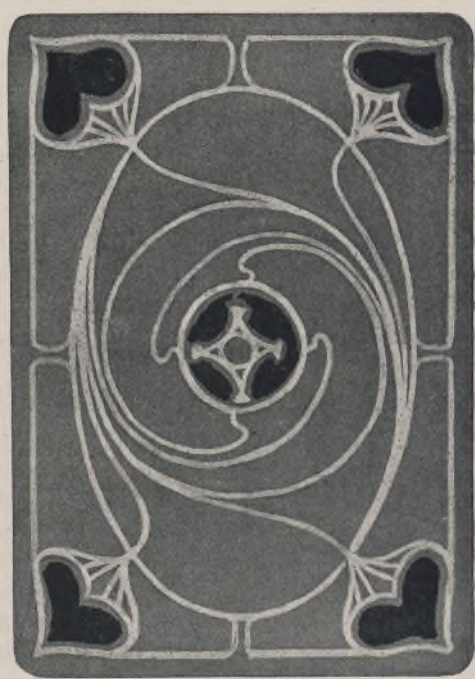
HON. MENTION (COMP. B V)

"ISCA"



SECOND PRIZE (COMP. B V)

"BRUSH"

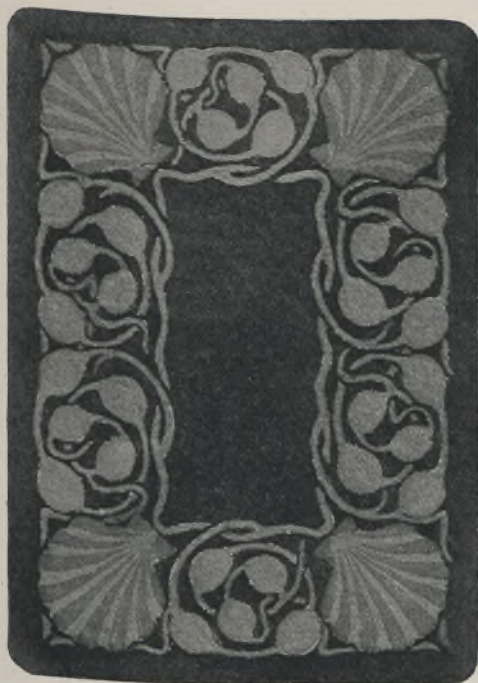


HON. MENTION (COMP. B V)

"BRUSH"



*Awards in "The Studio" Prize Competitions*



HON. MENTION (COMP. B V)

"MOLLY"



HON. MENTION (COMP. B V)

"GIGLIO"



HON. MENTION (COMP. B V)

"VATS"



HON. MENTION (COMP. B V)

"ASPHODEL"





SECOND PRIZE (COMP. C V)  
BY "LA FORGE"





FIRST PRIZE (COMP. C V)  
BY "DECEMBER"



## *The Lay Figure*

### THE LAY FIGURE: ON ART IN THE LAW COURTS.

"I AM seriously thinking," began the Successful Painter, "of bringing an action against one of my clients. He is behaving most improperly, and is trying to back out of an agreement he made with me. I hate litigation, but I really think he ought to be taught a lesson."

"Bravo!" cried the Man with the Red Tie. "Go for him for all you are worth, and make things as hot for him as possible. A good fight is always amusing. I promise you my sympathy and support."

"You are, as usual, in too great a hurry," replied the Successful Painter. "I said I was only thinking the matter over. I have not decided anything yet. But I feel strongly that people ought not to be allowed to evade definite agreements or to score off artists as they please."

"Precisely!" said the Man with the Red Tie; "and you are just the person to champion their cause. It is a duty you owe to your profession; and when you have a case you should make the most of it for the benefit of your weaker brethren."

"It would not be much use going to law if you had not got a case," broke in the Art Critic; "and, even when you have, things do not always go quite as you expect. In this instance, may I ask whether the agreement is a formal one—written, signed, sealed, and all the rest of it—so that none of its details are open to question?"

"No," replied the Successful Painter, "there is nothing in writing—only a verbal arrangement on which this client of mine puts an interpretation that I never intended it to have."

"Then I presume you have witnesses who can prove your intention," said the Art Critic, "and who can help you to teach your client the lesson that you think he needs?"

"Unfortunately," sighed the Successful Painter, "the matter was quite private, and I can produce neither written documents nor witnesses."

"In fact," said the Art Critic, "you have made a business arrangement—as artists always seem to do—without taking any precautions against being tricked out of what you are, no doubt, entitled to. But if you conduct your affairs in such a slipshod manner, what is the use of talking about legal proceedings? You might have avoided all this trouble by exercising ordinary prudence."

"You are a little hard on our distinguished friend," laughed the Man with the Red Tie. "I daresay he has been careless, but still he might have a chance of getting the matter properly

settled if he took it into court. Cases such as his are decided, I believe, according to the customs of the profession, and he can get plenty of witnesses to speak with authority concerning these customs."

"And for every witness he can bring to support his view of the customs you refer to his opponent can put up half a dozen who will swear that these customs never have existed," replied the Art Critic. "How do you think a jury, or even a judge, would decide in such a conflict of evidence? You, or I, know all about the professional customs, and understand how vitally important they are; but I am afraid they are much too vague to be comprehensible by the legal mind, trained as it is to deal only with hard facts."

"Do you mean that if an artist goes to law on a professional question he can never hope to receive justice?" asked the Successful Painter.

"I would hardly go as far as that," answered the Art Critic; "but I do believe that so long as they are so careless about making proper business arrangements artists cannot look forward with any confidence to the result of an action at law. They may win, or they may lose; there is about an equal chance either way, and the whole thing turns on the credibility or the standing of the witnesses called. The side which can get the men of most generally recognised authority to give evidence is usually successful; it is, you see, a matter of sentiment rather than fact, and unless this sentiment can be made to look like fact the lawyers cannot understand it. Moreover, the jury which tries an artistic case is almost invariably made up of business men, who would, as a matter of course, despise unbusinesslike artists and their more or less indefinite professional customs. In addition, we have to fight against that widespread belief that art is a kind of feeble and frivolous thing with pretensions that commonsense people ought to be really ashamed to encourage. If an artist brings a libel suit he gets a farthing damages; if he claims payment for work done he is awarded about half what is actually due to him; sometimes he gets nothing at all. My own opinion is that, in all cases where details of professional custom are in dispute, artistic experts should be appointed to advise the judges. This is done in Admiralty suits where technical points outside the experience of the ordinary lawyer are likely to arise, and I think the artistic assessor would be quite as helpful in explaining art mysteries. If he could not temper the winds of law, he might at least save the lambs of art from being shorn too close."

THE LAY FIGURE.



## Arthur Rackham

### ARTHUR RACKHAM: A PAINTER OF FANTASIES. BY A. L. BALDRY.

ONE of the best and most interesting characteristics of the British Water-Colour School has always been its wonderful variety. During the century and a half which is approximately the period that has elapsed since water-colour painting began to be seriously studied in this country there has been an astonishing development in this form of art practice. The first attempts of the early water-colourists were, it can be admitted, purely tentative technical essays, and aimed at nothing more than the representation of commonplace facts in a timid and conventional manner. But in a very short time, as the school increased the number of its adherents and acquired fuller authority, a broader conception of the functions of the art was substituted for the earlier formalities and a much more vigorous type of effort was encouraged. All kinds of subjects quickly came to be regarded as permissible in water colour, and the widest varieties of treatment were allowed to the men who had the strength and originality necessary for marked departures from the beaten track. Conventions gave way to freedom of action and to the legitimate experiments which led to substantial and valuable progress.

Fortunately, this love of experiment has not diminished with the lapse of years. The present day water-colour painters are as ready as their predecessors to seek for new ways of expressing themselves, and consequently there has been no slackening in the progress of the school, and no decrease in the vitality of the art itself. New men who have something fresh to say are constantly making their appearance and are adding steadily something of value to the sum total of England's artistic achievement. There is evidence of continuous

movement, of that vigorous expansion which better than anything else proves the sincerity of the workers to whose efforts it is due, and, as well, the thoroughness of their recognition of their professional responsibilities. Among these workers, neither enthusiasm nor capacity is wanting; they are amply fulfilling their mission in the art world, and are doing complete credit to the school to which they belong.

There is most certainly no apology necessary for assigning to Mr. Arthur Rackham a prominent place among the most distinguished of these modern water-colourists. We have no one who can quite be compared with him, no one who uses his particular executive method with a tithe of his ability or approaches him in fanciful originality. Nor is there any of his predecessors who can be



"THE OLD MAN": ILLUSTRATION  
FOR GRIMM'S FAIRY TALES

BY ARTHUR RACKHAM

(By permission of Messrs. Archibald Constable & Co.)



## Arthur Rackham

said to have shown him the way to work the unusual pictorial vein that is providing him with such ample material. Mr. Rackham has found for himself the field in which he is now labouring with conspicuous success, and has developed with delightful ingenuity an absolutely personal style. He owes his position to his special endowment of quaint imagination, and to a rare understanding of the executive devices by which his fancies can be made properly credible.

He had, indeed, no peculiar advantages in his youth which were calculated to develop in him an extraordinary inventiveness, and his art training was neither exceptionally complete nor marked by unaccustomed features. It is true that from his earliest childhood he loved to amuse himself with a pencil and paintbox; and that, like many other boys, who have in later life excelled as artists, he

was constantly sketching and scribbling, and trying to give form to the ideas with which even then his mind was filled; but he had no systematic art education during his boyhood. His childish essays were mostly fantastic creations, or drawings of animals; but as a lad in his teens he began to take himself seriously and to have convictions about the need for careful study of nature. So at this period he started landscape painting assiduously, seeking in all sincerity to master the problems which nature presented for solution, and searching out unaided the facts which he felt would provide him with a useful foundation on which to build much later achievement.

As he grew towards manhood the opportunity came to him to acquire a more disciplined type of training, something in which he could be guided by the experience of men who had a skilled know-

ledge of the matters with which he was experimenting. Even then the best he could do was to attend the evening classes at the Lambeth School of Art—where, however, he had the advantage of being taught by a very able master, Mr. W. Llewellyn—and to devote a portion of his time to the work in which he desired to excel. That this mixture of self-education and school training was of value to him, and that it really helped him to progress in the right direction, may be judged from the fact that he was able at this period to figure as an exhibitor at the Academy, the Royal Institute of Painters in Water Colours, and other galleries, and to rank himself among the abler craftsmen at a comparatively early stage of his career.

It was not until 1892 that he finally gave himself up to art work and made painting his sole profession. He was born in 1867, so that by this time he had reached the age of five-and-twenty, and was in a position to judge with a mature mind what were his chances of success. His confidence in his powers was certainly not misplaced, for he found immediately that there was a demand for his work, and that there was a place in the art world for him to fill. At first he was chiefly occupied with drawings for reproduction, with journalistic illustrations for the "Pall Mall" and "Westminster" Budgets,

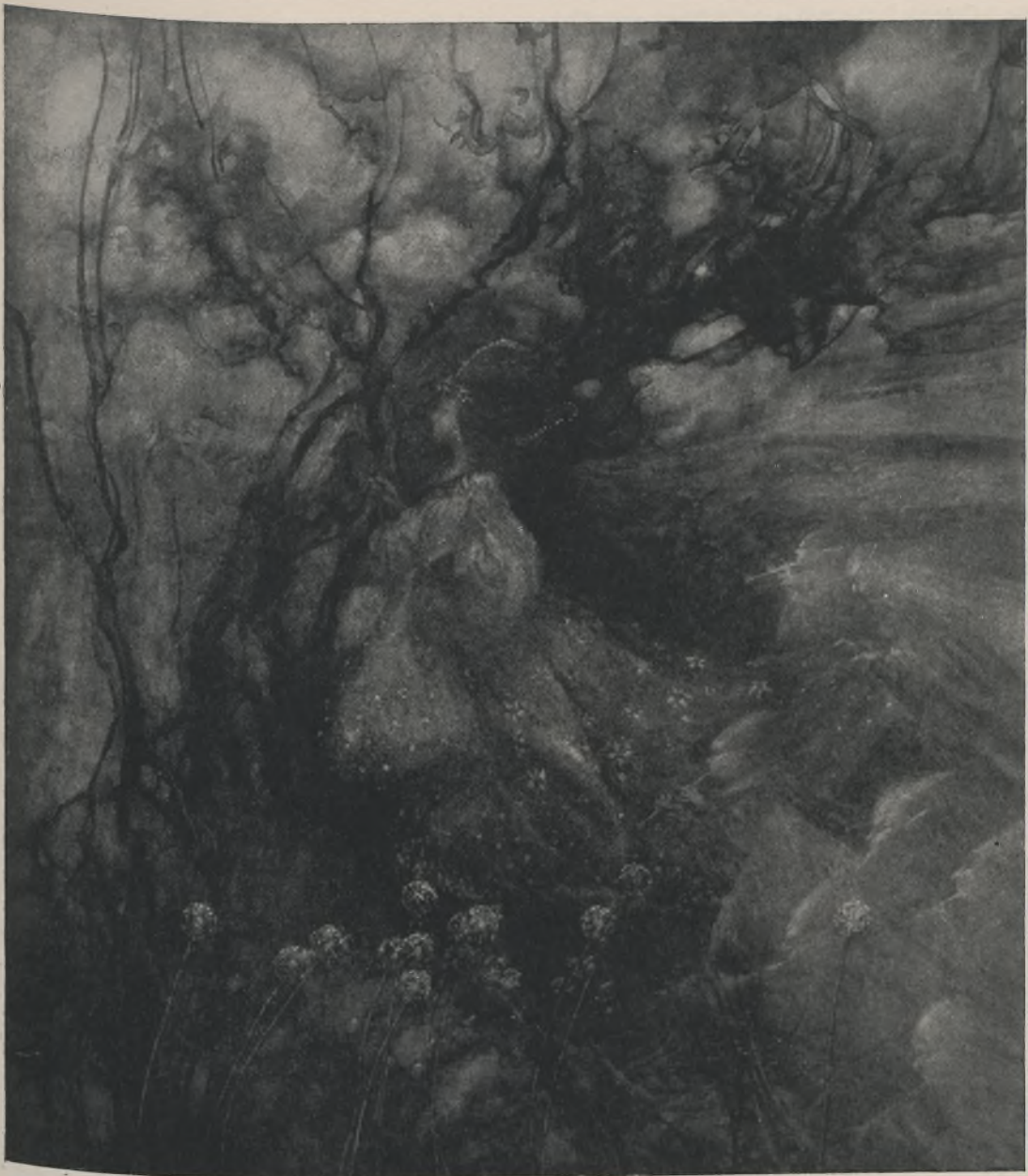


"SNOWDROP": ILLUSTRATION  
FOR GRIMM'S FAIRY TALES

BY ARTHUR RACKHAM

(By permission of Messrs. Archibald Constable & Co.)





*(By permission of James G. Best, Esq.)*

"QUEEN MAB." FROM THE  
WATER-COLOUR BY A. RACKHAM



## Arthur Rackham

the "Graphic," the "Sketch," "Black and White," and other weeklies of the same order, and with more imaginative work for books and magazines. He illustrated the "Ingoldsby Legends," "Grimm's Fairy Tales," and a number of his drawings were published in the children's magazine, "Little Folks." All kinds of subjects engaged him, fairy tales and fantasies, realistic modern life, dramatic motives drawn from fiction, and others which offered him scope for invention and imaginative expression; and the variety, it may well be assumed, was helpful in the development of his art and in the widening of his professional outlook.

Meanwhile he was steadily advancing in his command over the practical details of his art. He was becoming a draughtsman of remarkable power and an eminently accomplished water-colourist, a painter, indeed, with much more than ordinary skill. So satisfactory was his development that in 1902 he was able to secure admission to the Royal Society of Painters in Water-Colours on the first occasion that he offered himself. This prompt recognition of his claims deserves to be recorded, because it is no uncommon thing for artists of distinction to have to make a succession of attempts to satisfy the Society of their fitness for election. That the doors should have been opened to him at once is evidence enough that he was regarded then as a specially desirable Associate, and that the members thought his contributions likely to increase appreciably the attractiveness and interest of the Society's exhibitions. No one who has seen the drawings by which he has since been represented in the gallery in Pall Mall would

feel disposed to question the correctness of this opinion. He has given to the shows some very novel features, and he has taken in the Society an absolutely unique position; there is certainly no one else among the supporters of this catholic and energetic association who approaches him in that form of pictorial expression which he has made so emphatically his own, and there are few who can be said to rival him in thoroughness and completeness of craftsmanship.

Indeed, there is no harm in repeating what has already been stated, that neither among present-day artists nor among those who have passed away is there anyone who is quite comparable with him. Perhaps the nearest to him was Richard Doyle, but



"THE YOUNG COUNT AND THE FROGS":  
ILLUSTRATION FOR GRIMM'S FAIRY TALES

BY ARTHUR RACKHAM

(By permission of Messrs. Archibald Constable & Co.)





"THE RESCUE." FROM A PEN-  
DRAWING BY ARTHUR RACKHAM

(By permission of Miss E. L. Turner)



## Arthur Rackham

Mr. Rackham surpasses even that master of fanciful contrivance in the richness and strength of his work. He has undeniably an extraordinary imagination, extraordinary in its intricacy, in its unfailing resource, and its endless variety. Mere grotesque extravagance does not by any means satisfy him; there is much more in his art than simple twisting of facts into absurdities, or than the travestying of serious things in a broadly humorous manner. Such an example of it as *The Rescue*, is really an intensely dramatic story cast in a definitely comic mould, a drama in which all the actors are playing their parts in deadly earnest, and with the most serious conviction. The humour of it is grim—not so grim, perhaps, as that which distinguishes that other amazing creation, the Langham sketch *Alone*—but in the grimness there is a charming hint of tenderness and of sympathy with the weaker things that suffer under nature's inflexible code of laws. In this drawing Mr. Rackham appears as a moralist, and as a commentator on the tragedies of existence; in *Cupid's Alley*, with its wonderful insight into character, he is quite as convincingly a satirist, and in *Alone* he tells a complete and tragic story in which there is a plain and intelligible symbolical intention. In all these fantasies of his, with their quaint and grotesque presentation, there is an underlying meaning that is well worth seeking out; to treat them simply as clever fooling would be a serious mistake.

But when he ceases to deal with these problems and turns to ideas which are essentially dainty and

delicate in sentiment he loses none of his attractiveness as an artist. His illustrations to "Grimm's Fairy Tales" (London: Constable & Co.), *The Old Man*, *Snowdrop*, *The Cat*, and *The Young Count*; his exquisite water colours, *Playmates* and *Queen Mab*; even his water colour landscape *The Lake-side*, show a sensitive understanding of artistic refinements which is heartily to be commended. There is in them all an amount of thought, and a degree of ingenuity in design, far beyond what is to be found in the work of the average illustrator, and there is a sympathetic touch which is a clear reflection of his own kindly temperament. Obviously he feels the beauty of nature quite as keenly as her strength, and is as responsive to her charms as to her sternness and inflexibility.

To the executive side of his work, nothing but praise can be given. Whether he is expressing himself in colour, in black-and-white line, in broad masses as in the silhouette, *The Wren and the Bear*, or in that combination of pen-line and tinting in colour-washes which he particularly affects, he is always a complete master of technical method. His practice, indeed, is as intricate and searching as his imagination and as complex as his invention. Everything he does is finished like a miniature and yet is broad, decisive, and confident. The struggle to make himself intelligible, and to keep his mind and hand in proper relation, is never apparent in his drawings; though this struggle is one from which no artist can escape.

He has learned with rare completeness how to control the processes of the form of art which he has chosen, and he has acquired that air of spontaneity which more than anything else implies exhaustiveness of preliminary study and long continued effort to acquire a sufficiency of mechanical experience, and in this he has been especially wise; nothing would have hampered more seriously a man of his peculiarly prolific imagination than technical imperfection.

Really, it would be possible to use the whole series of his drawings to illustrate a long and



"THE LITTLE OWL"

BY ARTHUR RACKHAM  
(By permission of Messrs. Archibald Constable & Co.)





"THE WITCH WHO DANCED TO  
DEATH IN THE BRIAR HEDGE."  
ILLUSTRATION FOR GRIMM'S FAIRY  
TALES. BY ARTHUR RACKHAM

*(By permission of Messrs. A. Constable & Co.)*



## Arthur Rackham

elaborate argument about the importance of careful preparation to the artist who wishes to devote himself to imaginative painting. The realist who is satisfied to present things as they are, to "hold the mirror up to nature"—a cant phrase which is much misunderstood and often misapplied—does not require anything like the same amount of preliminary study, for he proposes to do nothing more throughout his life than he has been accustomed to do at school. He can always sit down before his subject and reproduce it with all the exactness of which he is capable, and with the strictest attention to its trivialities. There is no necessity for him to think, no need even for him to stock his memory with facts to draw upon in later years. As soon as he has acquired the manual dexterity which is expected of every passable student who has gone through the ordinary art school course, he can blossom out as a producing artist, and can secure admission to the exhibitions for his records of the things which are always about him.

All that such a man has to concern himself with is the development of a capacity to see microscopically. If he ever had any power of

viewing his material largely or of conceiving his subject as a whole, he is certain to grow more narrow in vision as he goes on. He loses his larger perceptions and he gains in exchange a faculty which is easier to exercise and less likely to impose any strain upon what intellectual powers he may chance to possess. His one and only ambition is to produce works of art which will be actual enough to be deceptive and which will excite the gaping wonder of the uneducated by their imitative exactness. When he has painted a fly which some deluded observer tries to brush off with a handkerchief, or represented a bunch of grapes which is so like the real thing that it will induce the street-arab to flatten his nose in admiration against the shop-window in which the picture is exhibited, he feels that he has not lived in vain. His triumph seems to him to be assured, his ambition to be completely satisfied.

The unfortunate thing, however, is that triumphs of this sort can be secured so early in the career of any artist who is blessed with sufficiently keen sight. His development begins and ends with his school training, and all he can acquire in later life



"LAKE SIDE: EVENING"

FROM THE WATER-COLOUR BY ARTHUR RACKHAM

(By permission of W. R. Rae, Esq.)



## Arthur Rackham

is merely a little more manual dexterity. Before he has reached middle age he has ceased to be an artist and has become only a manufacturer of stock patterns, who can turn out in any number required things which are quite according to the samples he provided many years before. He stops short on the threshold of art and goes no further because his blunted susceptibilities cannot perceive that there are any more worlds for him to conquer. Possibly he is not unhappy, because, having no ideals he can have no disappointments and can never fall seriously short of what he intended: but his happiness comes simply because he is too fossilised to experience any sensations.

With a worker of Mr. Rackham's type the case is very different. He could not remain a realist, for realism would destroy all the spirit and meaning of

his art. He cannot confine himself to the facts that are before him because plain actuality would never satisfy him and would never allow him the scope for expression that he so intensely desires. But he has, all the same, to go through the drilling of the realist or else he would be incapable of expanding in the directions where he can justify his artistic temperament most convincingly. If he had not the basis of sure knowledge he could never construct those delightful perversions of nature which evidently give him such joy and show the rare richness of his imagination. For it must be remembered that his grotesques have to be made credible, and with all their extravagance have to be so dramatically suggestive that they can attract and hold the attention of the people whose first inclination is to laugh at their absurdity.

Directly he began to fumble, or to hint at any uncertainty in his own mind, his power to persuade would be gone; he would seem to be attempting something beyond his reach, or to be deliberately poking fun at his admirers. Such a breach of faith would be inexcusable; for if he is not serious in his art, no matter how amusing or fantastic it may be, he stamps himself as a charlatan who is only attitudinising to draw notice which his merits do not entitle him to claim. Only a consummate command over his craft would allow him to show that his amazing departures from strict veracity are deliberate expressions of a very original æsthetic belief and perfectly sincere in their exaggeration.

When he turns from grotesques to purely poetic drawings, the value of his nature study is not less apparent. The course of landscape painting which he began in his boyhood, and has kept up to the present day, has had a most valuable influence upon his art. It has guided him into exquisite suggestion of nature's subtleties, into a true appreciation of her sentiment and tender beauty. The landscape settings of his grotesques



"THE WREN AND THE BEAR":  
ILLUSTRATION FOR GRIMM'S FAIRY TALES

BY ARTHUR RACKHAM

(By permission of Messrs. A. Constable & Co.)





"THE CAT": ILLUSTRATION FOR GRIMM'S FAIRY TALES BY A. RACKHAM  
(By permission of Messrs. A. Constable & Co.)



"ALONE" (LANGHAM SKETCH) BY A. RACKHAM



## *A Room Decorated by Charles Conder*

are as decoratively appropriate as they are naturally charming, and have the fullest measure of the true poetic spirit. His landscapes with incidental figures, and his pure landscapes of the *Lakeside* type, are sensitive, dainty, and well observed, distinguished by the happiest observation of atmospheric qualities, and by that perfect refinement which comes solely from intimacy of understanding. If he had not been so close a student, he could never have grasped so firmly the elusive mysteries with which nature veils herself from the unsympathetic soul, and he could never have ranked himself so high as her faithful and earnest interpreter.

A. L. BALDRY.

### A ROOM DECORATED BY CHARLES CONDER. BY T. MARTIN WOOD.

PICTURE painting, having grown out of wall painting, has never really been divorced from architecture; it is in fact its most exquisite flower. For the architect then to lead consciously up to fixed decorated panels or to the movable picture is to

find him pursuing an old ideal of his art, and to find him, above everything else, aiming at beautiful proportion. Indeed, a regard for the beauty that is inevitable from an observance of right proportions, shows a recognition on the part of the architect of what architecture, as the basis of all other arts, really is. Architecture is the construction of set scenes in which the drama of life is acted out. Domestic architecture creates for a man a little world in which he may surround himself with everything necessary to the development of his personality. In so far as domestic architecture remembers that it is always the background to man, and that it should have a restful beauty, it is good: where it forgets this in its own glorification, where it imposes itself on his eyes instead of giving them rest, it is bad; and this restfulness is obtained from proportion, elegant and accurate, mathematics justifying instinct, as in an Adams' room. An indifferent work of art hung in a rightly built room does not detract from that room to the extent that a beautiful picture is detracted from when it fights against unpleasant surroundings. The impulse which in the eighteenth century carried pictures across everything, fans,



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



## *A Room Decorated by Charles Conder*

books, sedans, spinets, and patch-boxes, besides making the painting of pictures a fine business, was a charming fashion, especially when the pictures were good; and when they were bad, it was not a worse fashion than prevails to-day,—at least it was not more unhappy in its results. Now it is the fashion to buy works at the dealer's, regardless of where they will be hung, and it is the fashion to hang them anyhow. Architects, in attempting to combat the vitiated instincts of their clients, come forward with schemes for interiors to the exclusion of the wall painting; and, unfortunately, in many cases they come forward with something a great deal worse in effect than the very worst painting could ever be.

The room which Mr. Edmund Davis—a true “patron” of the arts in the best sense of the word



PANEL IN  
WATER-COLOURS ON SILK

BY C. CONDER



PANEL IN  
WATER-COLOURS ON SILK

BY C. CONDER

—has had decorated in his home at Notting-hill by Mr. Conder should lend as a new impulse to interior decoration the old tradition from which it springs. The scheme, as a whole, falls short of perfection in essentials which could be remedied in another case. The surface of the satin-wood panelling round the walls is too brilliant to give repose; it does not lead up so effectively to Mr. Conder's restrained painting as it would do if it were toned down. The elegant *motif* of the wood-work is marred by this and by the fact that here and there the inevitable law of proportion has apparently been disregarded by the architect of the room. An element of mechanical triumph, foreign in spirit as a surrounding for Mr. Conder's art, makes itself apparent in the over-polished surface and in the shapes of the ovals framing the painted panels.



*A Room Decorated by Charles Conder*



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



*A Room Decorated by Charles Conder*



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



## *A Room Decorated by Charles Conder*

The selection of no other artist to fill these panels could have been so successful as that of Mr. Conder. His temperament has enabled him to enter into the spirit of the scheme, for above everything else he is a decorator, in the sense that Watteau and his school were decorators. One imagines from what one has learnt of Mr. Conder's work, that if he looked at a panel it would provide the creatures of his fancy with a meeting place. This is the instinct of the born decorator. Watteau almost created the fashion of his time, so anxious was he to embody his fancies on the surface of whatever came to hand. Decoration is that which lends grace to something else, and not that which exists for itself. Mr. Conder's work decorates in the highest sense of the term. By his panels the eye is engaged, the intelligence is aroused, but only

to a point; a story is told, a drama is enacted in them which is never finished. There is a purpose about the actions of the figures which evades us, an anecdote in each of the panels that escapes us, and this elusiveness gives us rest—the restfulness which is to be demanded of perfect decoration. Every time these panels engage the eye, the brain returns to them and to the indolent task of unravelling their story, seeking from them stimulus to its own fancy. Looking at them we are not called upon to look into our memory for history, we are not put out of court in the matter of subject by ignorance of their legend, we are not teased with symbolism. The only history connected with them is the beautiful one of their creation, and their only legend is beauty. Decoration at its highest may sometimes challenge our memory and

our knowledge; but decoration at its highest in a bedroom or a boudoir should only challenge us with a sentiment that escapes and returns to us when we return to it, letting our eyes rest idly while the brain dreams. To have this sway over us, decoration must not be created within hard lines, and nothing must be insisted upon. The outline and the arbitrary treatment of colour, as if it were stained glass, how delightful it is to escape them! Though they have so often rescued the decorator whose imagination has gone to pieces, they are but unintelligent substitutes for real feeling; cheap and plausible in their message of decoration. As Mr. Conder's decorations evade us in their subjects, so in his methods they are ideally the same. They are charmingly indefinite in their refinements of escaping tone, in their escaping refinements of delicate colour. Beauty with him in these panels is light and decadent; they are full of fancy, crowded with images, pictures, and memories of faded things, they resemble somewhat the writings of a scholar in which there comes to the surface a knowledge of many times. In



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



## *A Room Decorated by Charles Conder*

them we may find old examples of architecture, unique pillars brought from strange countries, from which also have been brought the rare trees. Upon the terraces our eyes may alight on any object, from Athenian things right down to what is French and of the Empire. Everything is here which is significant of the self-conscious gaiety that has marked out those who have believed in the beauty of life in all ages. All the rooms are scented with crushed roses and very old-fashioned curtains hang between the terraces and the sea. The muffled sound of the waves comes into the room, and the ladies rise and watch from the terrace the white foam embroidering the waves, and the waves spreading their embroidery upon the sand.

Though his art has reference to every period, Mr. Conder most often returns to the eighteenth century, when it would seem he imagines that life was lived as in itself an art—when the toilet was a high art, ministering to the beauty of fashion; when the pose taken up on the sofa, the gesture in saying goodbye, all formed part of an elaborate and courteous science, when men and women lived not for any purpose, nor for any duties or arts, except the art of giving themselves to a beautiful fantasy, as butterflies with gaiety float where the long sunbeams can play upon their coloured wings.

All this philosophy is brushed on to the surface of silk, as though the bloom on a peach should in its blushes hold a story. These panels provide every thing necessary to the spirit of decoration required in a room where the sleeper awakening is greeted with the delicate images that brought him dreams. The philosophy of pleasure contained in them has an affinity with the art of Watteau, which goes to the root of Mr. Conder's love for Watteau's century; we find that, for him, that century is but the continuation of the golden age.

If he cared about re-creating eighteenth-century life, simply because it seemed a pretty time, he would have the period as far as possible acted out by costumed models on the floor of his studio; but he doesn't care at all for that kind of thing. Even when such art is lifted out of triviality it would seem that Watteau and the painters of the *fêtes champêtres* have left nothing for the after-comer. No grouping of models or research can enable a modern artist to reconstruct this time in his art even remotely to the same purpose as Watteau constructed it; and, since there is not a period of civilised history whose art we have in this century not sought to reconstruct, it is well to reflect that a spirit may be recalled perhaps, but a dead body cannot be resurrected; that where art has sought its inspira-



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER





PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



## *A Room Decorated by Charles Conder*

tion in the spirit of the past, as Rossetti's in Mediævalism, a living art may be raised from a dead period; but where it is concerned only with the clothes of a time, with the letter of it, however diligent in its imitation, apart from the science of painting, it fails, though it is amusing, especially to archeologists. Besides everything else which an old painting gives us, it gives us an emotion of reminiscence of the time in which it was done. Mr. Conder's fancy seems to dwell on this reminiscence, and he carries it to his own art—not by copying, for imitation kills—but by inspiration which is a thing that may come from any source. The essential thing in a work of art is, of course, to secure the presence of inspiration, but it need not

necessarily come from nature; in some phases of Mr. Conder's art it does so—his sea pieces, for instance—but in these decorations it comes from art. Mr. Conder praises woman in his art, not as the old masters praised her, copying her beauty from nature into art, but by idolising in his own work the image of her they have made. These panels reflect the beauty of life as it exists in the novel, in painting, and in engraving. They do not mirror life itself; life is reflected in old art, and these panels throw back that reflection. The painter is content with this here because he has defined within the landscapes of old pictures the boundary of dreams. His own art shall show us how easy it is to pass from life to art, from art to dreams. Where the failure of a man's imagination separates him from art, as it has sometimes in extreme cases separated men from life, Mr. Conder builds a bridge. We have shown what the attitude towards life is which interests him, which gives to these pictures their character, and is characteristic of their composition. It is an attitude that never fails to suggest constantly to him fresh impulses of creation, fresh impulses of capricious and spontaneous elegance in the gestures of his figures; and so eager is the artist sometimes to realise at once and to the full, the intentions of his imagination, that his quick handling overrides difficulties. His mood at the moment dictates to one of his figures a gesture; and, perhaps, no model can arrange the gesture with imaginative excitement or give the momentary dalliance with grace obtained in a spontaneous movement. Rather than substitute for his first impression something which was not intended, he is content to say, "This is how I intended this figure to be, this is how I pictured her, isn't her abandon delightful!" And in this determination not to sacrifice in any way the little drama, there are the elements of the finest pictorial composition; such composition as the great Italians arrived at in their endeavour to represent exactly with all wealth of detail on their canvas, a crowded vision in their mind. Too often, nowadays, the convenience of the studio sets a border round the artist's imagination, but the old masters did not so confine themselves. All really fine artists have the courage of their defects. No one knows better than Mr. Conder that he often sacrifices realism to impetuous fancy, that he often sacrifices what is truthfully natural for what is imaginary and pleasant to the eye. And we should not be ungrateful if any sacrifice of form is made in his attempts not to let any fragment of beauty in each fresh inspiration escape



PANEL IN  
WATER-COLOURS ON SILK

BY CHARLES CONDER



*A Room Decorated by Charles Conder*



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



PANEL IN WATER-COLOURS ON SILK

BY CHARLES CONDER



## Ludwig Dill

him, in his attempt not to let escape evidence of the pleasure to himself with which everything was composed. To know that we have amongst us a fine artist of sufficient courage to paint his fancies for their own sake, refusing to correct his art by any standard but that of the pleasure which it gives him, and to have in him a fastidious exquisite who closes his lids to the ugly, and pretends that it does not exist, is, indeed, refreshing among the various artistic ideals of to-day. Mr. Conder gives to us, gives to those who employ his genius, an escape into a refinement of pleasure which for to-day has a chosen message, and which in our time sets the messenger apart as one who has refused to part with his illusions. His art brings back to our memory the pleasure of an hour departed. This is the sentiment embodied in his designs; it is part of the delicate manner of his expression, and it lies behind the remarkable colour that early brought him into fame. All that his art is significant of demands of it that it should be slight in execution; it could not give us its own intimate secret were it not as elusive in execution as the scent of a rose; for its secret is the same that the rose gives us, that the wind brings us passing an instrument of strings.

T. MARTIN WOOD.

## PROFESSOR LUDWIG DILL: THE MAN AND HIS WORK. BY L. VAN DER VEER.

IN modern German art the name of Professor Ludwig Dill stands very high, yet so simple is his life and so modest his nature that were he not sought out from amongst his work, the world outside would know little indeed of this landscape idealist, this kindly natured man who only paints what he feels, and who only feels what is great and splendid in woodland and sky. His is the heart of the poet, made visible to us through his personal interpretation of nature.

Ludwig Dill was born in Gerusbach, near Baden-Baden, on the 2nd of February, 1848, and was educated in Stuttgart for the career of engineer and architect. He served as an officer in the war of 1870, and two years afterwards became a student of art at the Academy in Munich, where he worked with Piloty until 1874, when he received commissions for illustrated German papers to travel through France, Italy and Switzerland. From 1877 until 1893, he made the most delightful journeys to Venice and Holland for the sake of studies to be used in more ambitious paintings,



"PINES IN THE MARSH"

FROM A CHARCOAL DRAWING BY PROFESSOR LUDWIG DILL.



*Ludwig Dill*



"EVENING NEAR DACHAU"

BY PROFESSOR LUDWIG DILL



"WILLOWS"

BY PROFESSOR LUDWIG DILL



## *Ludwig Dill*

and it was during these days that the young artist decided to give his feeling altogether to pure landscape work. He had studied well the old masters, and he felt small sympathy for the German art of the period which was all that a limited conventionality could make it. Dill longed to establish a new feeling for art, to create fresh ideas. The old school tried to paint glaring sunlight, hard and unsympathetic to the young painter who had feelings for more subtle effects. German art was at that period greatly under the influence of the French, whom the Germans tried, with but small success, to imitate, as there could be but little temperamental understanding or feeling in common between two such widely differing races. Dill had no patience with his fellow artists, and went on giving expression to his own feeling in ways both new in form and style.

It was at this time that the charms of the Dachau Moors decided him to settle there, taking a quaint old peasant cottage which he fitted up in homely fashion to be his castle during the early summer and late autumn days, within easy reach

of the moor, where he has painted his most enchanting masterpieces, and from whence has drifted out over the art world of Germany a new and splendid feeling for woodland beauty and nature harmonies of light and shade.

After a year's work on the moor, Dill gave an exhibition of his pictures in Berlin, together with Hoelzel, Lonhammer, and Köenig, the three men who at that time were his sympathetic fellow artists at Dachau. This Berlin exhibition created something of a sensation in Germany, and the critics began to talk of the "new movement in art." From this time the "Dachau school," as it was termed, was recognised as an influence that was destined to be felt—and felt strongly. This feeling was only emphasised the more when in the winter of '96-'97 Dill was given a room to himself in the Munich exhibition of Secessionists, a society which he founded three years before. Dill was acknowledged to be the pathfinder, the strong man of the new movement, and a place was accorded him at the head of the modern landscape painters of Germany.



"THUNDERSTORM ON A MOOR"

BY PROFESSOR LUDWIG DILL





"SILVER POPLARS"

BY PROFESSOR LUDWIG DILL.



"THE EDGE OF THE WOOD"

BY PROFESSOR LUDWIG DILL.



## Ludwig Dill

This new direction in art came from the longing on the part of its founder for *Naturalism*, for a closer study of nature and her ways, and a desire to render the simple appearances of nature by a strong massing of colour and form without any over-attention to the less important details. Dill's work was simply a plea for the pure style of simple contrasts of nature represented on canvas to produce quiet effects—a plea for the beauty which lies in the elimination of all unimportant things. Schiller has said that the great style lies in throwing away the accidental, and in the pure expression of the necessary; and consciously or unconsciously, Dill has taken this precept to heart, and has founded his work upon it.

One does not easily find in nature the full and complete beauty seen in his pictures—one has to search for it, and then you find it in the intimate colouring and wonderful formation of objects hidden in the soft and dreamy air. The artist seeks to find the least striking things in nature

for his full harmonies of painting, as it is only the unharmonic that is striking. One must study his pictures individually to find their real and most fascinating beauties. His capacity for combining the beauties of nature with an architectural whole, and his very personal understanding of the beautiful render his talent at once masterful and ideal. Zola expressed his conception of a master painting as "nature through a temperament." Professor Dill's pictures are always the highest expressions of a pronounced individuality, heightened by a knowledge of the laws of art and the means of best representing nature.

Professor Dill is a wonderfully productive worker and a master at the same time. His pictures are full of the music of form and colour, with their strong contrasts of light and shadow concentrating the innumerable details of nature to great masses, and developing the question of taste left us by tradition. Every picture expresses the true feeling of nature and colour, and shows



CHARCOAL SKETCH

BY PROFESSOR LUDWIG DILL



## Ludwig Dill



LANDSCAPE

FROM A DRAWING BY PROFESSOR L. DILL

the highest artistic harmony. His aim is to paint only the noble and classic in nature. He finds scenes on the Dachau Moor that are like pictures by Titian, but most often the artist chooses rather to compose his pictures from gathered portions here and there, using often as a colour scheme the tones found in a tiny leaf or flower found growing along the bank of a moorland stream, making a colour harmony most beautiful and rare.

His work is an art of personal choosing. He cares only for the things in nature that most express character and individuality, taking only the abstract things and leaving out all unimportant details, choosing only that which is most ideal. He rarely includes anything made by any other hand than nature's. His early pictures had some quaint old houses and mills, but of later years we find nothing but pure landscapes of nature's own making. He loves best the birches of his moor, silver in tone and full of poetic tenderness, standing out like the pillars of a holy temple against the brown, rich soil of the moorland, and the patches of golden light.

The Dachau Moor is his paradise. No other man knows its beauties nor feels its alluring charms as he does; the classic solemnity of its noble wood, the rich brown earth toning into warm yellows and silver, the quiet pools of crystal water still and rich in shadows of over-hanging bushes, the mists and the fogs of autumn days, the melting snow in spring-time.

Professor Dill may be said to have been considerably influenced by the Glasgow men, and to have learned some of his methods of work and expression of feeling from the Barbizon school. He admires most the modern English and French school of landscape painters. The influence of his work on the German landscapists is very strong,—in truth he may be said to have influenced very agreeably much of the landscape work of Germany. After founding the Munich Secession in 1893 he was made president until 1900, when he was appointed professor at the Art Academy in Karlsruhe and president of the Jubilee Exhibition in Karlsruhe in 1902. He twice served as the German juror at



## *Jacque's Etchings*



LANDSCAPE

BY PROFESSOR L. DILL

International Expositions—in Chicago, 1893, and in Paris, 1900. He is a member of honour at the Munich Academy of Art and of the Secession, and a corresponding member of the Secession of Vienna. His favourite, and in fact only medium, is that of water-tempera, and his pictures are all low in tone and harmonious in effect rather than striking in contrasts. He has a habit of looking at things through dark glasses so as to do away with the unnecessary details and to condense the light and shadow into masses. He loves to have warm tones next to cold ones, and there is nothing he likes better than to wander over the moor in the early morning and pick out bits of its classic scenery to be combined into one charming and harmonious whole—just as his own personal feelings picture it.

L. VAN DER VEER.

## THE ETCHINGS OF CHARLES JACQUE. BY FRANK L. EMANUEL.

THE portrait of Charles Jacque etched by himself delineates for us a man of deep thought, his face somewhat morose in appearance, and worn into picturesque furrows by work and weather. Were it

not for his heavy crop of hair and a scant beard and moustache, the head of the painter-etcher would bear a remarkable resemblance to that of the great Napoleon in his later days.

For all this serious exterior, Jacque must have had his vein of humour, for, before he settled down to make those pictorial records of rural life which have won for him undying fame, he employed himself making a series of caricatures of doctors and their patients and of soldiers

for such papers as the "Charivari."

Then, later, he composed and etched as a "remarque" on his plate *Les Buveurs* the following quaint and very blank verse in a lingo known only to himself:



"LE TUEUR DE PORCS" (1844)

FROM THE ETCHING  
BY CHARLES JACQUE



## *Jacque's Etchings*



"PAYSAGE—PERSONNAGES" (1846)

FROM THE ETCHING BY CHARLES JACQUE

Thelo ber cossòme  
Alem molo biesi  
Commone essia faume  
Blui  
Effolen faume  
Saibbane paran.

(ESSANO)

Ch. X.

It is satisfactory to know that an erudite French philologist gravely commented on these precious lines, and in all seriousness translated them into academic French.

Charles Jacque was born in Paris in 1813. At the age of thirteen he was set to work with an engraver of maps; and although he remained at that employment for some seven years, we may feel sure he chafed at the arbitrary lines imposed upon him by the boundaries of States.

Indeed, it is known that, while still in his master's employ, he found the means of etching the head of a woman after Rembrandt.

His love for Rembrandt lasted through life, and he etched several more of his works. Others of the old masters whom he rendered in etching were



"RÉCUREUSE" (1844)

FROM THE ETCHING BY CHARLES JACQUE



## Jacque's Etchings



"LE PORCHER" (1850)

FROM THE ETCHING  
BY CHARLES JACQUE

Ostade, Ribera, and Hobbema. Evidence of the influence of Rembrandt and Ostade on Jacque shows itself in the latter's work, although Karel du Jardin was evidently the master-etcher and animal draughtsman from whom came the keenest inspiration.

Detractors of Jacque have affirmed that he followed in the wake of J. F. Millet. This charge may be dismissed at once, since Jacque had settled on the matter and manner of his long series of rural subjects while Millet was painting nudes for the Paris dealers, and had not yet started to work in the field wherein he achieved fame. To Jacque, therefore, might well be accorded some of the excess of lustre shed upon Millet in his rôle of innovator.

Early in life Jacque bore arms for his country, and was engaged in the operations at the siege of Antwerp. Among the weapons he carried was a needle, as evidenced by a view near Antwerp etched at that period of his career.

This was but a forerunner of over five hundred etchings and drypoints with which this industrious worker has enriched the world. With his dignified and masterly paintings we are not concerned in this article beyond recording that he as thoroughly understood the best qualities to be obtained from oil-paint as from aqua-

fortis. To Jacque's efforts was due that revival of etching in France which has produced such splendid fruits from the forties onwards. His earlier plates, as a rule small in size, were executed entirely for his own pleasure and to satisfy his own artistic instincts; but these little works became known, and were much prized. In course of time print publishers came forward anxious to satisfy an ever-increasing demand for Jacque's work on the part of the public. But publishers had tastes to be satisfied, and so had the public. Jacque's etchings decreased somewhat in artistry in his efforts to wed these outside ideals with his own.

His military service over, Jacque obtained numerous commissions for the illustration of books, several of them standard works by British authors, a fact which may be accounted for by the circumstance that he spent two of these early years in England. In 1830 the Jacques settled in Burgundy, Charles, and presumably his brother Léon, accompanying them. Léon Jacque was an etcher of great delicacy and taste, whose work, although less forceful, could, were it not signed, easily be mistaken for that of his more celebrated brother.

Perhaps to say that Charles "settled" in Burgundy were to use a wrong term, for although he was there amongst the subjects he loved and depicted best, and it is not known that he ever made any other than the Antwerp and English excursions abroad, yet Charles Monselet laughingly complains that Jacque had a mania for travelling, and was never to be found in that part of the country where he (Jacque) was reputed to be.



"LES TUEURS DE COCHONS" (1844)

FROM THE ETCHING  
BY CHARLES JACQUE



# *Jacque's Etchings*



"PORCS COUCHÉS" (1850)

FROM THE ETCHING BY CHARLES JACQUE

Monselet does not hint that Jacque may have had his own devices for securing that solitude which appears to have been most congenial to him. He certainly at one time "settled" at Le Croisic, in

Brittany, for four years, taking with him his own beloved fowls and sheep as companions, and in the intervals of his work employing himself at his hobby of furniture-making.



"TROUPEAU DE PORCS SORTANT D'UN BOIS" (1849)

FROM THE ETCHING BY CHARLES JACQUE



## *Jacque's Etchings*



LANDSCAPE (1846) FROM THE ETCHING BY CHARLES JACQUE

Although between the years 1837 and 1843 Jacque made many drawings on stone and on wood (among the latter the illustrations to his article on Etching in the "*Magasin Pittoresque*"), it was not until 1841 or 1842 that he set to work seriously at his etchings, exhibiting them for the first time in 1848, and being decorated for them in 1861, 1863, and 1864. Between the years 1842 and 1848 he actually completed three hundred and fifty etchings and drypoints, of which the

very best were produced about 1845. Between 1848 and 1864 the number produced declined considerably, owing to the claims of his brush and the writing and illustration of his book "*Le Poulailier*."

Charles Blanc, writing in 1861, speaks of him as full worthy to rank as an etcher with Van de Velde (the sheep and cattle etcher), Pieter de Laer (the author of many quaint etchings of cattle), Stoop (another fine etcher of horses and cattle) and the Ostades; while even at that comparatively early period he talks of Jacque's etchings becoming as rare as those of Ostade, Dusart, or Wyck. This high estimate of Jacque's talent was fully

shared by Charles Guiffrey, as may be gathered by a perusal of his work "*L'Œuvre de Ch. Jacque*."

A collection of his etchings cannot be monotonous, for he found an immense variety of subjects within the comparatively circumscribed sphere of his labours. Moreover, there is ever a variety of treatment, ranging from the extreme delicacy such as we find in the little portrait of his daughter (an etching easily mistaken for a Whistler) to the sturdy virility of line displayed in such splendid strong



"L'ENFANT PRODIGE"

FROM THE ETCHING BY CHARLES JACQUE



## Jacque's Etchings



"PAYSAGE—TROUPEAU DE PORCS" (1845)

FROM THE ETCHING BY CHARLES JACQUE

etchings as the *Chaumières Bourguignonnes* or the stag fighting a wolf.

His composition is always perfect and of infinite variety, and has apparently been arrived at without effort.

Jacque gets the whole air of the country into his plates—nay, more than the air, the very sounds. We hear the buzzing of bees, the lazy lowing of cattle, and the grunting, squealing and "snuffling" of the lean French piggies he understood so well and drew so irreproachably (see the illustration *Troupeau de Porcs sortant d'un Bois*).

He gives us the warmth and glow of sunshine, the cool and mystery of shadow, the ominous gloom of a storm-laden lowering sky, or that pearly delicacy so typical of a calm morning in France.

There is never an apparent straining after a *tour de force* in any of his hundreds of plates; and although they are not all of equal artistic merit, yet every one of them is instinct with an ardent love of nature and of the humble toilers of the soil.

As regards his technique, Jacque was a master of his craft. I have yet to see the plate that one could have wished bitten deeper or lighter; he always seems to have attained the exact depth of tone required, and to have obtained the effect he had first made up his mind upon without inter-



"PAYSAGE—LABOUREURS" (1846)

FROM THE ETCHING BY CHARLES JACQUE



## Jacque's Etchings



"PAYSAGE—MAISON DE PAYSANS"

FROM THE ETCHING BY CHARLES JACQUE

ference from those almost inevitable accidents of the acid bath which frequently prove so useful. He largely affected a short, crisp line, deftly varied in character, so as to represent the different surfaces of objects to be delineated. More often than not, he made no attempt to indicate colour in his etchings (as distinguished from his drypoints and mezzotints), but satisfied himself with form and chiaroscuro. A similar limitation is noticeable in the etching of M. Legros and in those of the earlier masters on whom Jacque founded his style. He obtained a wonderful amount of subtle modelling with very few but judiciously bitten lines.

The illustrations which accompany this article are from etchings in the writer's collection. Among them is the *Paysage: Troupeau de Porcs*, which the eminent critics Charles Blanc, Charles Guiffrey, and Henri Beraldi, who all made separate special studies of Jacque's etchings, consider his masterpiece. The drawing of the pigs is certainly as wonderful as is the indication of the keen crispness of the winter air, yet they were bold men to have decided that this is a finer plate than, say, the intensely poetic *Le Matin*, wherein a man, riding one horse and leading another, is leaving a darkling farm at the hour of dawn. Then there is *La Rentrée*, a shepherd watching his flock, followed by the faithful dog, entering a narrow barn-door, the while a frightened hen wings her way into the open

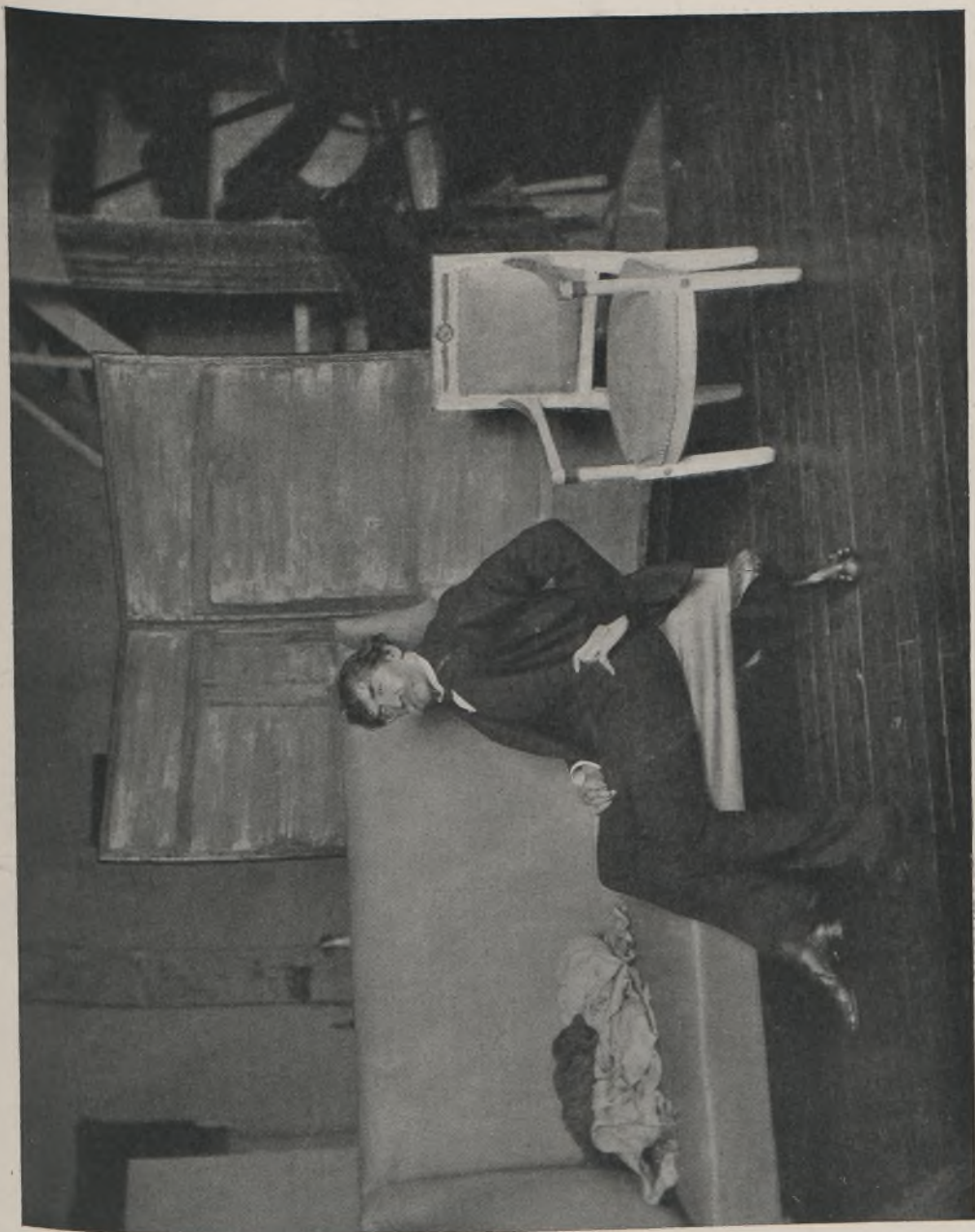
over their heads; there is also the fine vigorous ploughing scene, *Le Labourage*, and the *Paysage et Animaux*, a farmer on horseback driving pigs and cattle past a pond, the rich verdure drenched by fleeting showers.

Splendid effects of chiaroscuro, combined with faultless drawing, are noticeable in other of his etchings of the first rank, such as the large plate of cows and sheep passing a farm lighted up by a brilliant gleam of sunshine against a dark, stormy sky; such as the *Troupeau de Porcs*, with its magnificent simplicity of arrangement of a foreground of pigs in blazing light and a background of pigs coming over a hill, with their swineherd, in deep, velvety shadow; and such as *Une Ferme*, where we see a flock of sheep eagerly crowding into stone barns, an etching which reminds us of the fine quality of Jacque's paintings more forcibly than any other. Also among his best etchings is the marvellous representation of three mice caught in a trap, a plate calling to mind some of the wonderful etchings of *nature-morte* by Bracquemond.

Some idea of the rich, mellow quality of the drypoints, of which he produced about sixty, can be gathered from our illustration, *Le Tueur de Cochons*.

Etchings by Jacque (only one or two impressions were ever taken of some of them), especially in their early states, are rare; but it is still possible to find stray ones for a few pence each.





PORTRAIT OF WHISTLER IN  
HIS STUDIO. FROM A  
PHOTOGRAPH BY M. DORNAC



## *The Whistler Exhibition*

### THE INTERNATIONAL SOCIETY'S WHISTLER EXHIBITION.

IT was a right and natural thing for the International Society of Sculptors, Painters, and Gravers to hold a collective exhibition of the works of their deceased former president, James McNeill Whistler. With his death there departed from our midst an artist with a remarkable individuality—an individuality displaying itself eminently in everything he touched, and which left hardly any field of artistic expression unexplored.

The influence of Whistler upon the art of his day has been greater than that of any of his contemporaries. He was a painter in oils and water-colour, a pastellist, a painter-etcher, a lithographer, and a decorator; he essayed everything, and in everything made a separate reputation, and added to a name destined to endure long into the future of art. And yet it seems but a short time since his work was misunderstood, not only by the public at large, but by the great majority of his critics. To-day the public are beginning to learn and, to some extent, to appreciate the value of it, while the great mass of art criticism is now ranged on his side. It had become almost a matter of necessity that an exhibition should be held of the varied products of his talent. It was not sufficient that those who desired to become acquainted with his work should see at times an occasional oil painting or an occasional water-colour or etching. It was essential that these should be brought together that they might be all seen at the same time.

In the exhibition to which we now have to refer a larger amount of this work had been collected than might at first have been thought possible.

Over five hundred etchings had been brought together; and in addition to these about a hundred and fifty lithographs, besides numerous studies and drawings in pen and ink, black and white chalk, and lead pencil. This part of the exhibition, though by no means complete, was probably the most perfect, the oils, water-colours, and pastels being a selection only of the large number of works executed by Whistler in these mediums. Sufficient, however, were shown to enable the student to judge of the methods he employed.

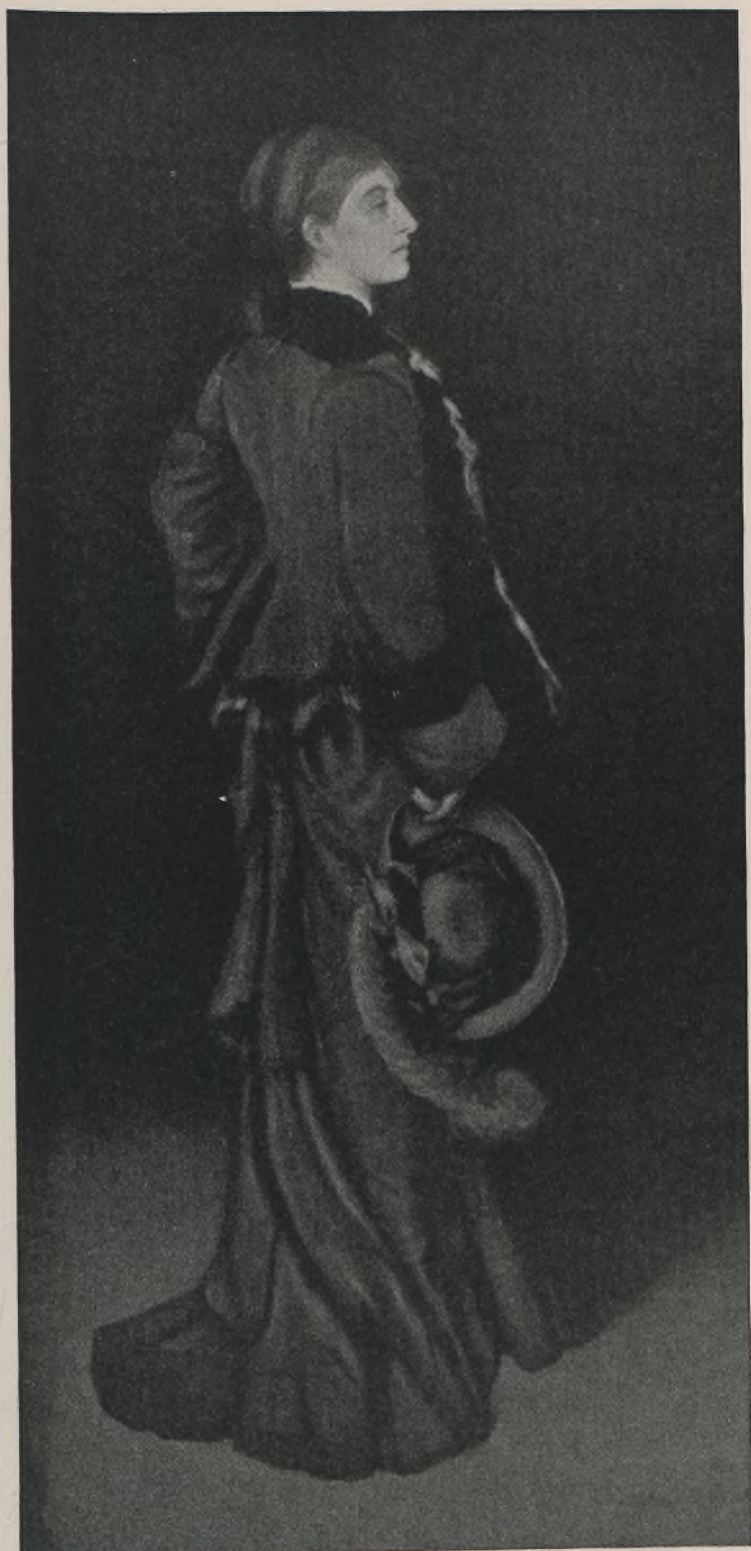
We look in vain for any soul-stirring work of high dramatic power. We look in vain for work in which the artist has, so to speak, lost himself in the effort to attain the highest excellence. Neither in his etchings nor in his lithographs do we find the fullest expression of the capabilities of those mediums for varied line and tone. In his pastels and water-colours there is an absence of



PORTRAIT OF J. MCNEILL WHISTLER

FROM THE ETCHING BY PAUL HELLEU





*(Reproduced by permission from the Engraving  
published by Messrs. H. Graves & Co.)*

"ROSA CORDER." BY  
J. MCNEILL WHISTLER



## The Whistler Exhibition

grandeur in his conceptions, and in his decorative subjects he does not manifest any very exalted understanding of what is possible in decoration. Yet, in spite of his shortcomings, he exhibited a certain quality of daintiness—an understanding of the suggestive values of line and tone—and a conception of colour-values such as we often look for in vain in works of those who have risen to a great reputation. In his line-work we do not find such displays of strength and sturdiness as gave character to the plates of Rembrandt and Albert Dürer. His colour schemes are lacking in grandeur and nobility. An admirer and to some extent an imitator of Velasquez, he falls short in expressing the sentiment that the master arrived at through his methods; and his decorative sense is feeble when compared with that displayed by Puvis de Chavannes or Burne-Jones.

In striving, therefore, to give due appreciation to Whistler's work we must not allow our enthusiasm to run away with us, we must not place him on a pinnacle which his work does not warrant. His position in relation to art is the position which the art of Japan, especially in its later phases, bears to the great art of the world. Whistler's inspiration was undoubtedly derived more from Japanese art than from any other source. The daintiness of colouring, his conception of composition and of the balance of parts, is essentially Japanese in its character. More perhaps than anyone else, he Europeanised Japanese ideas, and yet as an exponent of these ideas he falls short of his great Japanese prototypes.

All this we realised again and again in looking through this exhibition of his collected works. Some of his drawings are frankly Japanese. This phase of his art is well represented in the painting which we have been favoured with permission to reproduce in colours as a supplement to this number. Essentially Japanese was his feeling for "selection," especially displayed in his later etchings, lithographs, pastels and water-colours—of the import-

ance he always attached to the formation and placing of each line, each space and dot of colour. The emblem which he elected to use as a sort of trade-mark, and which is commonly described as a butterfly, was remarkably characteristic of him. His touch had the dainty lightness of the flight of a butterfly. He played, as it were, with his brush, in a light and aerial manner. He carried his lines always to the right place, and left little spaces exactly where they would be wanted to complete the balance of his drawing.



ETCHING

BY J. MCNEILL WHISTLER

(From the Collection of the late Wickham Flower, Esq., by permission)



## Reminiscences of the Whistler Academy

### REMINISCENCES OF THE WHISTLER ACADEMY. BY AN AMERICAN STUDENT.

To come face to face with a unique personality was the experience of some forty pupils of the short-lived Académie-Whistler in Passage Stanislas, Rue Notre Dame des Champs, Paris. What we, his pupils, saw of him was scarcely self-revelatory, yet it sufficed to make him an immortal entity to us. What I learned from him then has made his own work abundantly more comprehensible to me.

It was the first of the season, and he had exasperatingly disappointed us by non-appearance for several successive weeks. To be sure, by way of compensation, he had written us a letter in which he had addressed us as "the distinguished pupils whom it is my pleasure to meet." Then a day was set, positively, for his first appearance.

It was a dramatic moment when the hush of work was broken by an exclamation from the *massière* of the class. "I hear wheels." The wheels of "M. Weeslaire" could not possibly be mistaken for the wheels of any ordinary mortal. Hastening off her paint-apron and stowing it in a dark corner, she flew out to meet him. Presently the door opened and she swept aside the curtain, announcing, "Mr. Whistler." And there he was, but much less extraordinary in appearance than our expectations had pictured him. He even looked healthy and acted like a human being.

In spite of carefully calculated clothing, he was evidently so small and so slight as to be really tiny. He wore his monocle, kept on one of his black kid gloves, and carried his high hat while he criticised. Nothing could be funnier than to see the little man picking his way around among the easels, the *massière* with an immaculate "paint-rag" in readiness, and the rest of us swinging after, like the tail of a comet. Awe and admiration were visible to the naked eye at such times.

Much of his talk was in broken, rather hazy, sentences, but whether complimentary or sarcastic was sometimes a matter for grave discussion afterwards. As, for instance, after asking a former pupil of the Cincinnati Academy where she had studied, he languidly remarked, "And did all this come from Cincinnati?" Some days he would look at us with a sort of laughing kindliness, as though we were very babes in the woods to him. Manner was more than words with him. By way of suggesting some need of improvement he exclaimed, merely, to one pupil, "Now Miss P.!" but shook his fist in her face as he said it. It was

a good-natured but impressive expostulation. "I painted it in only two hours," apologised one pupil as he approached her easel. "But you had no business to paint it in only two hours." "I intended to work longer," she began. "Intentions are never a virtue," he concluded.

Whistler remarked once that what he taught us was "neither a method, a trick, a system, nor a dodge." After that, I shall not be so rash as to name it. Yet however indefinite in words his teaching might be, it was securely tethered to reality on the palette.

It was a proud moment for me when, at the first of the year, he chose my palette on which to explain his practice of colour arrangement. On the outer rim of the palette the chosen colours were ranged in invariable order: white in the centre; to the right, vermilion, Venetian red, Indian red, and ivory black; to the left, yellow ochre, raw siena, raw umber, cobalt, and mineral blue. Then on the lower part of the palette these colours were mixed with the palette-knife, so as to form in flesh tones a systematic transition from light to dark: quite as definite a sequence as an octave on the piano, and in his hands capable of every possible variation. The brushes—the flexible, round-end Whistler brushes—the manner of whose track through the wet paint I recognise with so much pleasure in his work, were carefully devoted each to its particular tone in the scale of colour. He laughingly suggested that the brushes should be named "Susan," "Maria," and so forth; and that we should be careful not to confuse their identities.

"You must see your picture on the palette," he used to say: meaning that on the palette we must find and test and be sure of exactly the tone that we needed for each individual brush-stroke throughout the picture. "Here, not on your canvas, is your field of experiment, the place where you make your choices."

We learn how it was with Whistler's own painting, from the Count de Montesquieu, who tells of the "sixteen agonizing sittings"—standings really—that were necessary to the making of his portrait. "By some fifty strokes a sitting the portrait advanced. The finished work consisted of some hundred accents, of which none was corrected or painted out."

On that day when Whistler set my palette he returned it to me with the words: "I put in your hands a text-book with no thought of convincing you of its merits. The professor of mathematics does not think of justifying Euclid if his pupils



## Reminiscences of the Whistler Academy

consider it a foolish book. Who thinks of speaking of modern mathematics?"—with the inference, Why speak of modern art? Is it not as well grounded, and should it not have a like continuity? "It is for the innovator to give his reasons and quote his precedent," he continued. "Did the great Venetians trouble about getting clear colour? If you want clear colour you will find it in your tubes"—his thought being that the colour should go through a thorough process of combination and selection on the palette, before it is fit to be put upon the canvas. "The power of the great artists," he proceeded, "was that they could go on indefinitely building on what they had, but the modern artist fears to add another touch for fear of concealing the cleverness of the touches that preceded. His friends stand about him saying, 'For the Lord's sake, don't touch it; you might spoil it!'"

Woe be to the pupil who in the excitement of painting rashly dipped his brushes here and there among his paints until he wrote the disarray of his mind upon his palette, which should from first to last be so orderly, so measured, so rational. Whistler was quick to detect on the canvas the mischief, and would then inquire for the pupil's palette, which he would greet with the knowing remark "I thought so," and pass on. But on one occasion the conscience-stricken offender, in answer to his inquiry for the palette, blurted out, "I hid it." Whistler's amusement at this tribute to the awe he inspired is worth remembering.

While many of his criticisms were direct, simple, and rational, he occasionally treated us to a picturesque *bon mot*. Coming up to the easel of a new pupil, he looked at the work in profound silence; then directing his monocle and his business eye towards the pupil, he began: "From New York?" "Yes." "Pupil of Chase?" "Yes." "Um-m! I thought so. Why did you paint a red elbow with green shadows?" The young lady protested, "I am sure I just paint what I see." He nodded his head in grave appreciation of the case, adding, "But the shock will come when you see what you paint."

"You ought to be so familiar with the location of your colours on your palette that you could paint in the dark," he

sometimes said. This emphasis on good habit seems to me the keynote of his intention as a teacher. For is it not true that modern art, as a whole, in attempting to break away from a cramping tradition, has thrown habit over the board altogether, and has trusted to intuition or accident? Painting is no longer scientific, but has become empiric.

To those who saw us working all with identical palettes, and very similar results, it seemed that we were returning to the old ways that had been fought against and overcome; that we were sacrificing all that fascinating modern brilliancy and spontaneity and were working by rote, by prescription, by habit. And such is the weakness of the spirit and the rareness of genius that many of us might plead guilty.



"LITTLE ROSE OF  
LYME REGIS"

BY J. MCNEILL WHISTLER

(In possession of the Boston Museum of Fine Arts)



## Reminiscences of the Whistler Academy

Whistler's own valuation of instruction is expressed in his answer to the question whether art schools should be abolished: "Not at all. They are harmless, and it is just as well, when the genius appears, that he should find the fire alight and the room warm, easels close to his hand and the model sitting, though I make no doubt that he'll immediately alter the pose." (From "The Gentle Art.")

I fancy that others of that student band have, as I have, turned sometimes since to their first ways of painting; to ways common among those under the influence of modern French masters, whereby tones are produced rather by the interplay of contrast colours—giving the chance often for very lovely neutralisations—than by transitions through tones of the same colour. And in this very return they have seen from experience that Whistler's palette arrangement is founded on an appreciation, first and foremost, of modelling as expressed by light and dark; that the effect of atmosphere is made paramount to surface colours. All that delicate problem of the colour of a shadow is lost in the problem of the value of the shadow. And however in love one might be with the flower-bed brilliance of, say, coloured sails on Venetian lagoons, this phantom of tone-valuation, as remembered in the practice of the Whistler studio, would lay its softening touch on the gaudy palette.

So, you see, it was the palette, after all, that preached the sermon. Influences are so imponderable. That a teacher should propose merely to initiate us into some purely technical matters of our art, and should yet succeed—almost without his or our volition—in transforming our ways of seeing! Not alone in a refining of the actual physical sight

of things, not only in a quickening of the desire for a choicer, rarer vision of the world about us, do we gladly acknowledge his influence, but in opening the door to a more intimate sympathy with the masters of the past. Who of us can forget his intangible fleeting phrases which so suddenly spiritualised the living model before us into the semblance of the art of Titian? Who of us has not found the work of the old masters and the works of *our* master in some sort mutually explanatory?

MARY AUGUSTA MULLIKIN.

The Committee of the Milan Exhibition, to be held in 1906, taking into consideration the great influence of the Graphic Arts on the development of intellect and on the process of bringing nations into closer contact with one another, has decided to assign them a very prominent place in the exhibition.



JAPANESE PAVILION AT THE ST. LOUIS EXHIBITION



## *Japanese Art at the St. Louis Exhibition*

JAPANESE ART AT THE ST. LOUIS EXHIBITION. BY MAUDE I. G. OLIVER.

IN the study of the progress of any people one encounters certain tendencies which serve as indications revealing the characteristic temperament of the race. In a nation which is essentially æsthetic the art sense manifests itself in innumerable directions, and subtly declares its elevating principles in every department, whether the subject be along the line of the simply ornamental or that more vital one of utility. While the eyes of Christendom are turned with wonder and admiration to that little country, Japan, whose prowess in time of conflict has never been excelled, we practical Occidentals observe with surprise that even in her industrial life an ever-present feature is a consistent application of good taste, which always understands exactly how to blend the beautiful with the common-place, and lift the latter out of the domain of the ordinary. During a time of strenuous privation at home, the marvellous evidences of Japanese progress, as outlined by her exhibits at St. Louis, were a constant astonishment to visitors from other countries. The general impression was that Japan excelled in every sort of exhibit, and through them all appeared

that underlying thread of art, concerning which no other nation has a truer idea. The national pavilion, for instance, instead of being, as in other cases, a single building, presented a bower of fairy enchantment, encircled round about by numerous dainty structures. The little dwarf trees, charming bridges, series of stepping stones, garden statuary, and, to complete the scene, the picturesque people of the country, combined in producing a harmonious effect of Oriental loveliness seldom surpassed.

The display given in the Palace of Fine Arts was thoroughly comprehensive in its scope and representative in its importance. It occupied four large and two small galleries, and was put in place by Mr. H. Shugio, who enjoys a world-wide reputation as a manager of national exhibits. The display comprised paintings which included about two dozen oils and a few water-colour drawings in European style, sculpture, architecture, and original objects of art workmanship of various classes.

Of paintings on silk and paper there was a large and attractive collection. The imperial court artist, Gaho Hashimoto, in his soft luminous mists, seems to have effectively united the essentials of the Eastern school with those of the West. All that was symbolic, all that was decorative in the



"NEAR LAKE MACDONALD, ROCKY MOUNTAINS"

BY HOKKAI TAKASHIMA





"CARP AT PLAY." BY  
MME. TOKEI KOMIYA



## Japanese Art at the St. Louis Exhibition

Orient has been retained, while representation, in its larger sense, has been added. His landscape, entitled *Windy Day in the Mountains*, was an impressive study into which had entered the actual spirit of the elements, as viewed in a minor key. The sweep of a gale, expressed in the bent trees, and the suggestive lines of the composition, were realism idealized. Mr. Hashimoto was also admirably seen in his representation of snow, as a fleecy caressing mantle, in the screen entitled *Snow*, and a poetic record of the purity of a winter landscape was seen in Bunkio Nomura's subject entitled *Kiyomidsu Temple in Snow*.

Another artist who gets at the heart of things is Mr. Jippo Araki, and his autumn scene, catalogued as *Mandarin and Wild Ducks among Reeds in Lake*, was an intelligent and appreciative rendering. Mr. Araki, to whom the subtleties of atmosphere strongly appeal, gives in this subject, a tuneful description of the character of the season. And Takahashi's landscape, *Cottage among Pines, with Mountains in Distance*, is a panel containing but a few very simple spots of colour, yet so charmingly arranged as to suggest the delicacy of gauze and the softness of velvet. Then, for records of grand scenic panoramas, Hokkai Takashima has shown himself exceptionally gifted, more particularly as he has demonstrated that the Japanese feeling may be applied to the scenery of foreign lands, as well as to the fair country of Japan. Mr. Takashima has successfully rendered two striking views from the American Rockies, showing all the grace and dexterity of the Japanese handling combined with the true spirit of the American wilds. In connection with mountainous views, a very beautiful mountain gorge was presented in a landscape by Yamamoto, who also gave an exquisite treatment of the wistaria,

a veritable symphony in delicate lavenders. The imperial court artist and professor of the Tokio School of Fine Art, Mr. Kwampo Araki, sent a distinguished study in decoration in his *Pheasants on a Rock among Wild Autumn Flowers by a Lake*. This delightful intimacy with the creatures of the woods, the plains, and even of the deep, which prevails so largely in Japanese representation, is one of the ever-present charms of an art, which in its expression is unique, inimitable, and complete. To this class belongs the admirable picture by Muramatsu entitled *Crow and Pine in Snow*. Here was noticeable a solidity of modelling that suggested the European school, but this rather graphic technique is balanced sufficiently by a corresponding degree of simplicity and artistic interest in arrangement. In it the mass of a stout gnarled bough, together with bushy twigs, snow-laden, is relieved by one slender branch reaching diagonally across the picture, and supporting what becomes a subtle accent of colour in the



DESIGN FOR WALL-PAPER

BY GEIKO UYINO





"PEAFOWL AND PLUM BLOSSOM"  
BY CHOKUSUI HIRAI



## Japanese Art at the St. Louis Exhibition



CARVED WRITING-BOX: "THE TREES OF SUMIYOSHI BEACH"

BY AKIRA YOKOYMA

form of a forlorn-looking crow. A veritable blaze of colour combined with excellent draughtsmanship, was seen in the large upright by Chokusui Hirai, showing a peacock standing on the bent trunk of a tree, with its beautiful plumage sweeping diagonally across the picture. A clever portrayal of action was presented in Manshu Uyeda's *Fighting Cocks*. A quaint appreciative fashion of the Japanese was noted in their suggestion of the various seasons by the employment of birds associated with timely flowers, and a series of three autumn studies in the St. Louis collection demonstrated this characteristic. The subjects of these three were given as *Flying Pheasant and Autumn Flowers*, *Chestnut Tree and Birds*, and *Lotus and Duck*, and they were executed respectively by Tiho Hirose, Keinen Imao and Kahichi Nozuye, the last named artist having displayed an especially sympathetic discernment as expressed in



"TAME GEESE"

MODELLED IN SILVER BY MASAKICHI SAITO





BRONZE: "OLD WOMAN  
LIGHTING CANDLE"

BY KANEYIRO KANEDA



BRONZE: "BEAR CATCHING FISH"

BY SUGUKI CHOKICHI



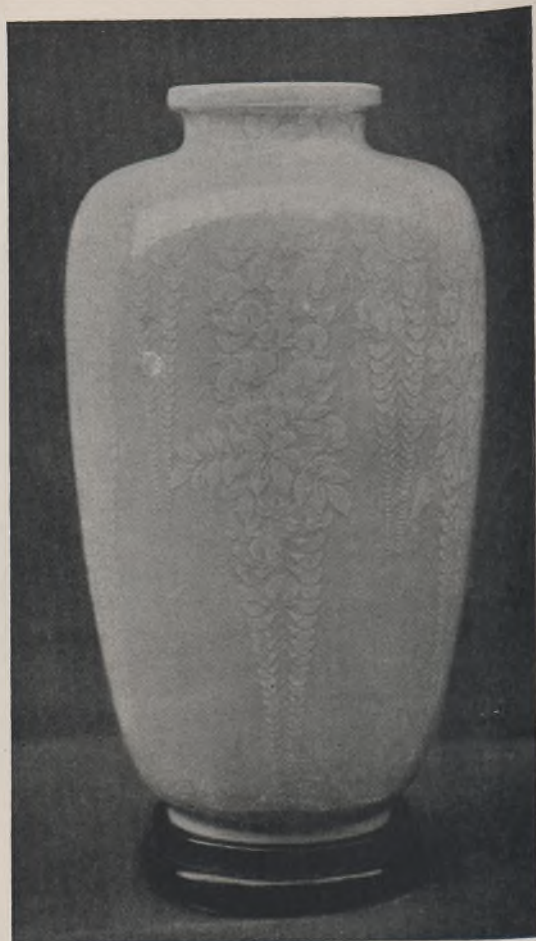
## *Japanese Art at the St. Louis Exhibition*

the decayed and dried leaves of the lotus plant. *Peacock, Peahen and Pine*, also by Mr. Nozuye, was an accomplished work. Then a couple of remarkable delineations of *Carp at Play*—one by Madame Komiya and the other by Mr. Ishii, were affectionate, poetic and sincere. *Chrysanthemums and Sparrows in Rain* by Madame Atomi, and *Chrysanthemums and Fowls* by Gokio Kobayashi, were noticed as exceptionally well handled. Of the figure subjects, *Young Lady of the Present Period* by Kanamori, was a fairly representative example. In this painting the rich sweep of the long robe contributes effectively to the delightful tonal quality expressed in shading which diminishes toward the hem of the garment. A subject that was much admired for its agreeable distribution of



VASE, WITH CARVED AND  
PIERCED ORNAMENTATION

BY LOBEI KINKOZAN



FLOWER VASE

BY TOYAN ITO

colour as painted by Madame Uyemura, and entitled *Spring Fashion of a Hundred Years Ago*, depicted a group of three ladies standing near a cherry tree. A large picture of great interest was *A Scene in the Life of Yoritomo*, the first Shogun of Japan, from the brush of Kawamura. Among the purely symbolic features of the collection, the conception of *Kishinaojin with Her Attendants* by Hata, was especially noteworthy. *The Most Merciful Kwannon* by Bunsho Kanda, and *Angels' Return to Heaven* by Kochi, were works that received much favourable attention.

Although one cannot but regret that this nation, to whom art has especially appealed in a national way, should devote its energies to substituting European methods, yet it must be admitted, while the Japanese do not excel in the Western style of picture-making, that their employment of foreign media is not an imitation





"MANDARIN DUCKS AND WILD DUCKS  
AMONG THE REEDS ON A LAKE  
(AUTUMN SCENE)." BY JIPPO ARAKI



## Japanese Art at the St. Louis Exhibition.



"FIGHTING COCKS"

BY MANSHU UYEDA

in the strictest sense. Something of the dainty simplicity of Japan stamps its impress upon even the oil paintings of her artists. Goseda's *Poppy Field* is a pleasing illustration of this fact.

In the sculpture work, *genre* subjects predominated. The most extensive contributor, and perhaps the strongest, was Kaneyiro Kaneda, his bronze entitled *Grandmother and Grandson* being an unusually successful rendering of a unity of intention, wherein the tender, sweet simplicity of the idea is very unstudied, very appealing. The lines of this group are reposeful and their combination is picturesque. *Old Woman Lighting Candle*, from the same hand, shows the same desire for truth, the same kindly sentiment and the same deft modelling. And *Fishermen Coming Home*, also by Mr. Kaneda, is an intelligent rendering. *The Child Chasing Dragon Fly*, by Abe, is a

happy little piece, and the *Cow Boy with Milk Pail* is an attractive composition, as is the ivory by Murata, entitled *Angler*.

The group of geese in silver by Masakichi Saito, was a thoughtful production, and the two bronzes by Suguki Chokichi, sculptor to the Imperial Court, were admirable creations. Then that skilful process of *repoussé* by which the Japanese artisan hammers a thin sheet of iron, was successfully utilised in a number of animal forms. These had been splendidly proportioned by the interior hammerings, and afterward with a few deft strokes the details had been finished on the outside. The *Monkey* by Chosaburo Yamada, showing an arrangement of quite simple, interesting lines, is one of these, and Mr. Yamada's *Lion and Lioness* group is a decidedly naturalistic group.

Included among the metals, also, were useful and decorative objects, such as trays, boxes and vases, one of the most sumptuous of these being a bronze vase produced by Sahei Shima. A second

piece was a vase made lustrous with an iridescent patina and ornamented with a simple scroll in grape design by Kurokawa. The pair of vases in green bronze with conventional peony design by Hiramio, the lovely conception of a vase decorated with a bamboo in snow, on which the background had been oxidised a velvety grey by Masaami, the copper bronze vase in a mahogany colour having a representation partly in inlay of *The Demon Expeller* by the same artist, were greatly admired.

The pottery and cloisonné enamels were of almost every conceivable feature and form despite the comparatively limited numbers. But the reason for this was that no mediocre work had been admitted, so that each article in itself was satisfying. Elegance of colouring was observed in a cloisonné cigar-box which was decorated in peacock feathers and lined in gold threads by Jubei



## *Japanese Art at the St. Louis Exhibition.*

Ando. Two small, slender vases in the most exquisitely wrought cloisonné were exhibited by Mr. Namikawa. Both of these were finished in a very brilliant glaze. A choice piece of ware also was a vase done by Nageya Manjire. This was a carved leaf decoration. An ample, nicely considered form by Jinmatsu Uno was ornamented with lotus in faint relief under a tea-coloured glaze. Among the marvels of Japanese workmanship is the skilful use of pierced ornamentation in pottery, and in this class some notable examples were presented. Of these the Kinkozan flower vase in sage-green leaves and the Satsuma incense burner by Keida were especially admired.

The perfection to which the Japanese have developed lacquer as an art is nothing short of marvellous. One of the gems of the collection was

a framed picture executed by Hayashi in lacquer. A seascape in iridescent metallic colours, this composition depicts with well-maintained distance in golden lustre and greenish sky the snowy spray of a wave dashed against a rock to the right of the picture. An arrangement of a bamboo forest, in which the stalks of the trees were done in mother-of-pearl, formed rich designs of a lacquer box by Kozaburo Miakami. Under the Fine Art Association of Tokio, Mr. Shosai Shirayamao exhibited a small lacquered tea jar with bird feathered decorations, which was greatly admired. Two boxes, one rectangular in form and the other a scalloped circular box, having the richness of embroidery in their decorations, were shown by Nakamura; other beautiful exhibits of this description were too numerous to be mentioned in the limited

space at my disposal. Not only are the exterior details of these boxes artistic, but, when their purpose is to contain various compartments, the divisions are fortunately considered in regard to space as well as the interior decorations having been affectionately rendered. Such a box was displayed by the artist last named in the shape of a writing-box which on the cover depicted a decidedly Japanese bit of mountain scenery and, inside, what might be considered as a gentle echo of the top. A resemblance in subject, with variety of composition, was observed in the paper-box and writing box which was exhibited by the Imperial Japanese Commission of Tokio. The bronze-coloured set, consisting of writing-table, paper-box and writing-box, executed in floral design by Shosai Shirayama, was an expression of admirable taste. The Imperial Commission also sent a very excellent piece of work by several famous lacquer artists in the shape of a shelled table or cabinet which was ornamented in scattered fans. Again, another cabinet which attracted a great deal of interest was made by Nakamura with autumn flowers and birds for decoration.



"WISTARIA AND BIRD"

BY SHUNKIO YAMAMOTO



## Recent Designs for Domestic Architecture

In the wooden ware two elaborate tables were noticed. The one catalogued as *Carved Rectangular Stand*, by Mr. Ikeda, was certainly a notable production. In it the severe structural lines imparted such a sense of solidity and repose as readily permitted of the intricate carvings being effectively massed in a fret just below the top. The idea of the *Carved Ornamental Centre Stand*, which was shown by Fujiwara, was based upon floral influence for *motifs*, which adhered quite faithfully to the natural forms. The pine trees of Sumiyoshi Beach were adequately depicted in a carved writing box by Akira Yokoyama.

Very charming and very wonderful things were shown in the department of embroidery, the large wall-hanging describing a lion, by Iida, having been a triumph in the needle worker's art, and the cherry blossoms and goats by Nishimuro was equally commendable for painstaking workmanship. Then an accomplished series of framed pictures of the seasons was exhibited by the same artist. A subject by Tanaka that was admirable for pictorial qualities was a monkey suspended from the branch of a pine tree jutting diagonally into the picture. The mellow colourings of the one entitled *Spring*, with its dark water and pale-green sky, were subtle auxiliaries to a carefully felt arrangement. One of the most telling subjects among the textiles, which were not confined altogether to the embroideries, was a marine, showing a flock of wild ducks, done in Yuzen dyed cut velvet, by Iida.

Perhaps, after all, the most interesting contributions to the entire section were the working designs and plans for articles of manufacture and construction. And a design for wall paper with chrysanthemum *motif* by Geiko Uyino, and the front and side elevations of a gate with chrysanthemum decorations by Morita were creditable examples in this field.

Now that Japan has opened up her country to the reception of Western ideas, it is to be hoped that the plastic nature of so sensitive an artistic race may not suffer from the contact—may not lose that subtle charm and grace which distinguishes her native craftsmanship.

M. I. G. OLIVER.

## SOME RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

*Limnersland, Southbourne*, of which we give illustrations, was designed by Mr. J. H. Brewerton, of the firm of Brewerton & Shepherd, for Mr. S. A. Lindsey, the well-known artist. Economy being essential, as much as possible of the covered space inside the four square walls had to be utilised for the primary use of living in, and as little space as possible devoted to the only secondary use of communication, that is to say, passage ways. One of the essentials was a large room with a north light for a studio, which could be used occasionally as a reception room. A studio with a north light only is often found depressing and bad for the health, and consequently one long room was planned right through the house, with a window south commanding views of the sea; and



BRONZE: COWBOY WITH MILK PAIL

BY YAMA LAKI



## *Recent Designs for Domestic Architecture*

this, with the north light and a small window by the fireplace, completes the lighting of the studio. The idea of the semi-top north light was suggested by Mr. A. G. Bell, the well-known artist, who built a similar one in his studio with great success, the advantage being that the light can be brought down from a greater altitude than the height of the room. The south window is a segmental bay of five lights. It will be seen that by unhooking the doors from the studio and nursery into the dining-hall the whole floor space can be made available, if necessary, for entertaining a large number of people.

The dominant factors in the studio are low-toned oak, copper, and grey-green, with which colour the walls are papered. The paint throughout the house is mostly white or cream; that is to say, real cream, not the dirty stone colour which usually passes for cream. This cream is made almost entirely of yellow ochre and white. When first put on it looks pale yellow, but within a week or two the yellow goes in, leaving a full, rich, permanent cream.

The doors have the panels left unpainted, the sequah wood being left clean from the plane, and oiled. Carpenters, as a rule, are too fond of sand-

papering, which entirely spoils the beauty of the grain and leaves a velvety, obscure surface, which "takes" the dirt; whereas the plane leaves a hard, translucent surface, showing the full beauty of the wood. The friezes throughout the house are white-washed the same tint as the ceilings down to the picture rail, and cornices, which are usually ugly and always dust-traps, are entirely absent. The handles on all the doors are at a comfortable height; that is to say, at about the height at which one naturally shakes hands, and not as on the ordinary door, so low down that all but children have to stoop to turn them. That the common position of the lock on the ordinary builder's door is due to custom, which has its origin in the obsolete past is obvious when the derivation of the position is traced. In the nine or ten-foot doors of the fine old mansions of other days the upper panels were necessarily longer than the lower, in order to allow the lock rail to come at a comfortable height for the handle. Thus, in the dawn of the villa era, when the door had to be reduced to six or seven feet, villadom must needs ape the mansion and keep the panels in the same proportion, thereby bringing the lock



"LIMNERSLAND," SOUTHBOURNE

MESSRS. J. H. BREWERTON & SHEPHERD, ARCHITECTS



## Recent Designs for Domestic Architecture

rail down to its present absurd and uncomfortable position.

The house stands facing the sea, on sloping ground covered with gorse and heather, much of which is left wild in the garden, the golden gorse and the purple heather making a pleasant colour scheme with the white and green of the house. Owing to the seaward slope of the ground, all the rooms command views of the sea and coast from the Isle of Wight to Swanage and Durlstone Head, and there is not a sunless room in the house except the servant's bedroom and the bathroom, both of which, being over the kitchen, are always aired and warm.

The outside woodwork is painted apple-green and the ironwork black; the roof is composed of green slate, and the walls, of rough-cast, are lime, washed white.

The key of the plan of *The Bungalow at Sutton-on-Sea*, designed by Mr. William R. Gleave, is a

verandah sheltered from the north and east winds, and from this we enter the hall, which is two stories high with a lounge over the fireplace approached from the first flight of stairs. An open gallery leads to the bedrooms on the first floor.

The dining-room has a wood ceiling stained green, a red sand brick frieze over a green dado seven feet six inches high, with cement panels coloured amber. The drawing-room has also a red brick frieze and white woodwork and green glazed brick fire and fender, and the whole of the fireplaces in the bedrooms are in red sand bricks with white joints and wood mantels painted white.

The exterior is rough-cast, formed of cement and large granite chippings, sawn timber-work treated with carbolineum, and strawberry-coloured roof tiles. The whole of the lead lights, fireplaces and mantels have been specially designed by the architect. The photographs are by Mr. W. V. Vines, Nottingham.



"LIMNERSLAND," SOUTHBOURNE: THE STUDIO

MESSRS. J. H. BREWERTON & SHEPHERD, ARCHITECTS

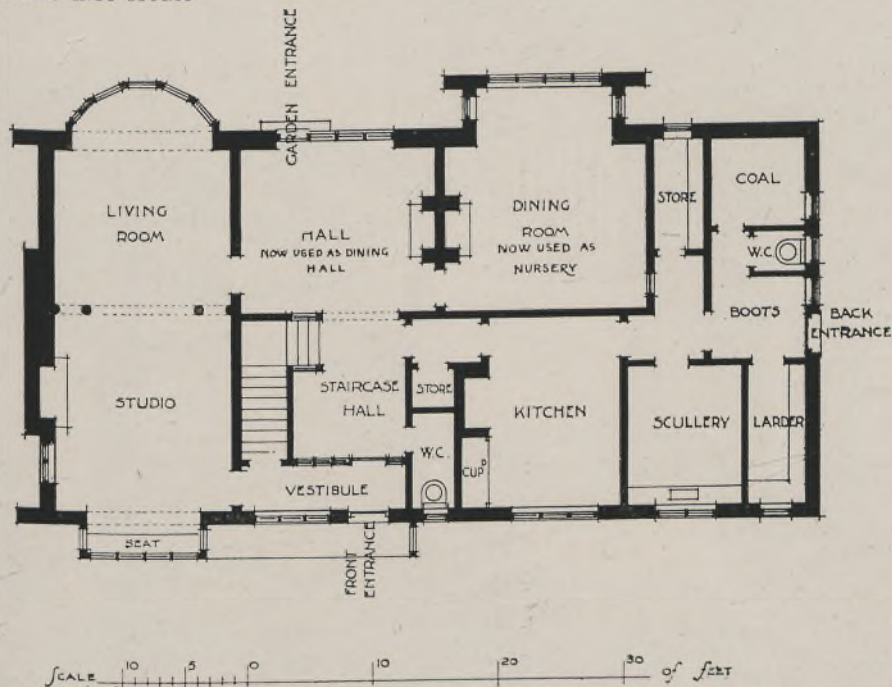


*Recent Designs for Domestic Architecture*



"LIMNERSLAND," SOUTHBOURNE:  
HALL, LOOKING INTO STUDIO

MESSRS. J. H. BREWERTON & SHEPHERD, ARCHITECTS

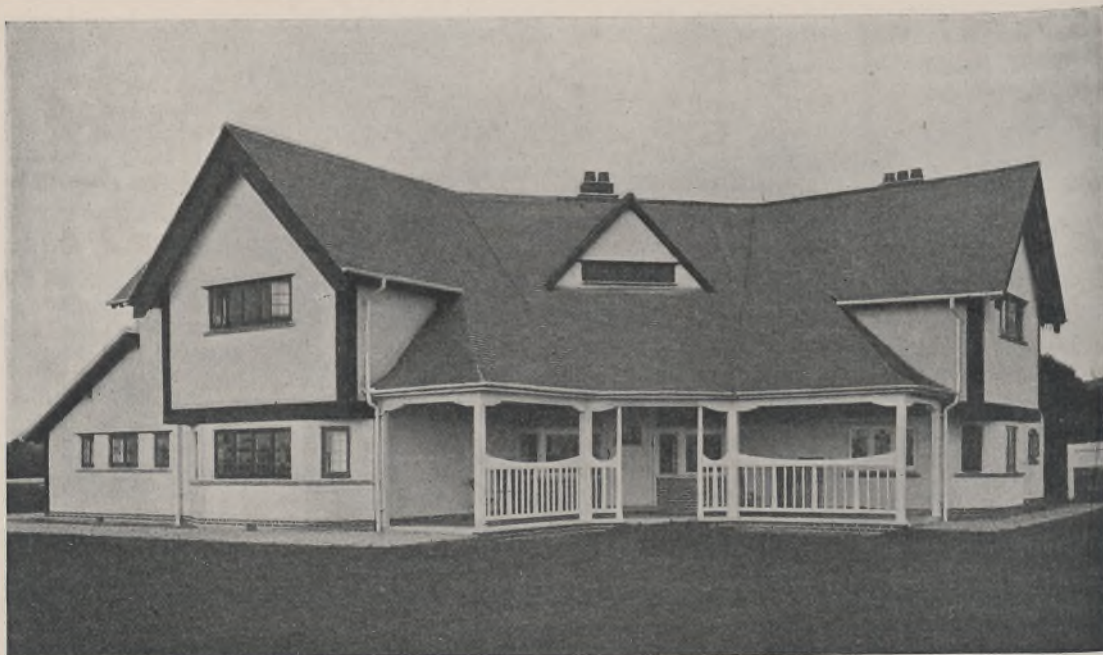


PLAN OF "LIMNERSLAND,"  
SOUTHBOURNE

MESSRS. J. H. BREWERTON & SHEPHERD, ARCHITECTS



*Recent Designs for Domestic Architecture*



"THE BUNGALOW," SUTTON-ON-SEA

W. R. GLEAVE, ARCHITECT

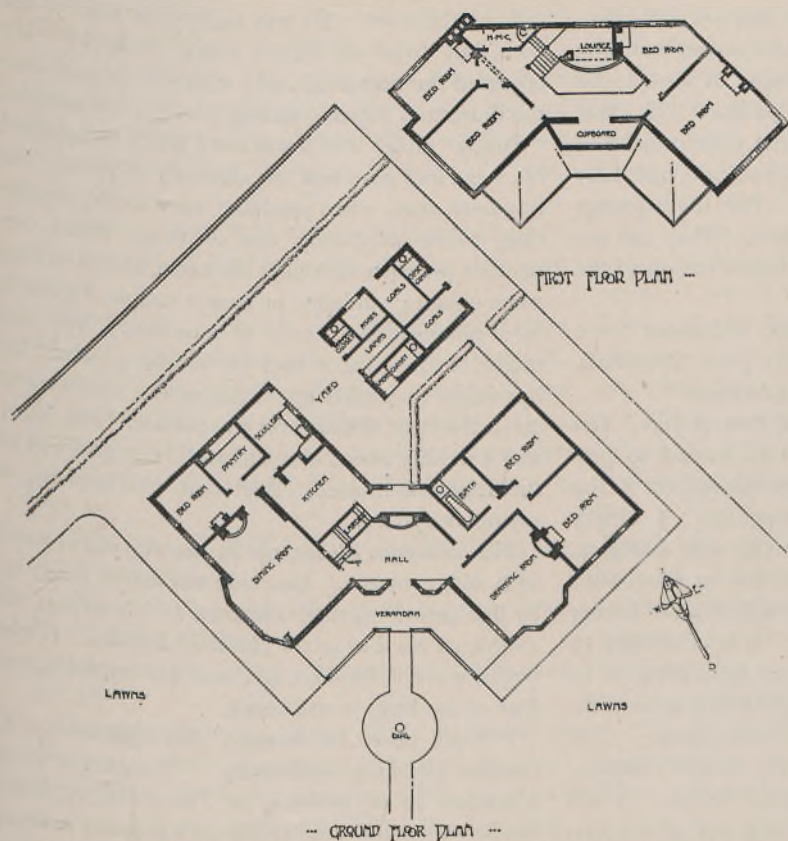


"THE BUNGALOW," SUTTON-ON-SEA : THE HALL

W. R. GLEAVE, ARCHITECT



## Conversations with Menzel



PLAN OF THE BUNGALOW AT SUTTON-ON-SEA

W. GLEAVE, ARCHITECT

### CONVERSATIONS WITH ADOLF VON MENZEL. BY OTTOMAR BETA.

HIS EXCELLENCY—he was the only artist thus distinguished in Germany, and least in need of it—had asked me to come to see him. This was an extraordinary occurrence. The then octogenarian was always as solitary as a lighthouse-keeper, up four flights in a Berlin “sky-scraper,” called “Miethscaserne,” near the park, or “Thiergarten.” But he had been persuaded to take sides in a discussion with the director of the Academy, Anton von Werner, whose spokesman I had been in the “*Deutsche Revue*” (1898 and ’99). The “Progressives” were encroaching upon the sacred precincts of that venerable establishment. They were said to be ignorant reprobates, mostly colour-blind, who, after having failed in every other decent vocation, even that of authorship, imagined themselves called upon to revolutionise the laws of perception and artistic representation. The Academy, in its present state, they argued, would

obliterate their natural genius.

And His Excellency took sides—but as an umpire. In fact, he sided with the young, as well as with the old. He exhibited his pictures both at the academical *Grosse* and with the Liebermann coterie, under the wing of Cassirer, where at the time of his death his great cartoon, called the Cassel cartoon, which has never been painted, was being exhibited. His Excellency was too diplomatically trained and too just to condemn the good with the evil.

“I am either a thorn in their side,” said His Excellency, having opened the door to me in person, after I had rung the bell for a quarter of an hour, “or

I am put up as an example in argument.

“It is quite true that I went *behind* the Academy myself when I came from Breslau in 1830 and rushed into paint, picking up crumbs as a lithographer, with six younger brothers and sisters at home to assist. But my father had been an artist before me and had been my teacher. True, also, I have my own way of painting, and it is good enough for *me*.”

I thought it pleasant to interpolate a remark: “Herr von Werner said, ‘If our young people were all Menzels we should not be in need of an Academy at all.’”

“Very kind of him,” the octogenarian continued; “but I have had to pay dearly for my independent spirit. Look at those pictures of mine in the National Gallery and in the Castle (‘*Alte Schloss*’)—*The Concert at Rheinsberg*, *The Dinner at Sanssouci*, *The Battle of Hochkirch*. They are opaque and shrivelled. I began with inundating my paints with hot oil and other vehicles; and that is very dangerous. Later I abolished everything of that sort. I have no secrets like Gussow and Böcklin, with their amber-varnish and



## Conversations with Menzel

naphtha. No prescription, my dear sir, will spare painstaking. I use the paint as it comes from the tubes. If oil is used at all, it ought at least to be very intimately mixed with the paints. The most important thing to do is to fathom your subject, to study it thoroughly inside and outside, mentally and materially, in every detail. But these youngsters have done away with all that. They call me bookish, and an old Tory, and threw me on to the scrap-iron heap."

"But they found you red-hot and about to be recast when you came out with your *Eisenwalzwerk Königshütte* some twenty years ago."

"Whatever be the merit of *that* picture," His Excellency said, "I am sure that I tried to precipitate *from*, and not to dissolve the objects *in* the smoke that was nearly blinding me. I fought against that smoke and darkness, and draughts, and the danger of being rolled out in sheet-iron, as against dragons. I killed them instead of letting them kill my picture and me. It is a mistake to try to be impressionistic. The right thing is to use your eyes and to render everything as well-defined as possible—within its atmosphere. The *impression* will look out for itself. So will idealism, symbolism, and all these beautiful things. It will sneak into your canvas like a dog, not prevail like a demon. The more you trust your eye, the surer it will work for you, the nearer it will lead you to nature, and that, my dear sir, is where you want to be."

I said: "Your Excellency is gifted with a pair of eyes such as few can boast the possession."

Behind a pair of spectacles they looked like microscopes. And I really imagined that I could see the screws.

"My eyes," said the old man, tapping his temples fondly with the tip of his finger, "yes, thank my stars! they are as good as my friend Meissonier's. He is the only man that could see as well, or nearly as well, as I can." And he added, woefully, "I nearly lost one the other day: my foot slipped, and I fell against the fender. And this other one was imperilled when I fell into the cellar at Fredrich's (an hotel and wine-merchant's place) some months ago. I wanted to order some cordial for New Year's Eve, and I had to pass the vestibule which was dark. If the people in the house had not discovered me in time, or if I had swooned, I would never have come out of that hole alive. That is what the surgeon told me who mended my scalp."

His Excellency was strongly moved by the mere reminiscence of that accident, which had been the

talk of the town. He was eighty-four years of age then, but lived on like a young bachelor. He favoured the nocturnal *cafés*, where he hunted after the illustrated papers—amongst which he admired "Punch" most. But it was *work* which replenished his veins and gave him the elasticity of youth. He has been seen, when presiding over some corporation, coolly producing one of those broad carpenter's pencils which bear his name, and sketching some quaint chandelier, or even a couple of oysters, in a picturesque manner of handling. His legs might be dangling a foot above the ground; his lips might be puffed up in his catlike eagerness to catch the light flitting over the surface. But there was a dignity about him which did not give way to the Emperor himself. And that, in Germany, is saying everything.

His immense *atelier*, up in the air, was covered with old canvases. One side was totally taken up by the historic picture, *Frederick the Great and his People, on the Eve of the Battle of Leuthen*. It was begun some forty years ago, and the central figure, that of the king, is still blank.

"It will never be finished," the *altmeister* said, his eyes gleaming vindictively. "I meant it to be a *pendant* to my painting of *The Battle of Hochkirch*. The one was Frederick's greatest reverse, the other his greatest success. But my *Hochkirch* was badly treated in the old castle. They hung it in the scullery, and I have lost heart."

"It now hangs above the present Emperor's writing-table," said I.

"Yes, so it does, and the Emperor led me there himself to show it me, carrying the chandelier with his own hand, the lackeys standing round like wet poodles. They had that picture all to themselves for generations. I suppose they could not understand it. Most Germans cannot. We are swamped with unculture from the East. And if this goes on, I do not know what will become of us."

"But you might put in the *one* figure missing."

"I have been asked to do so by kings, cabinet ministers, and millionaires. The Emperor Frederick, when he was Crown Prince, and the Princess have looked that picture over, and so they have this one—"

He pointed to a smaller canvas representing the funeral of the victims of the Revolution of 1848—a lugubrious sketch!

The *Altmeister* (a title which he objected to, not beginning to feel so very old, even when dire death came at last) will not part with it for any money. He will not pay homage to that sentimentality and coffee-house fanaticism which was rampant under



## Studio-Talk

Frederick William IV. He does not believe in mobs from Posen or Inowratzlaw.

"This very day, fifty years have passed since that on which I returned to Berlin and painted *that!*" he said. "The Crown Prince kept looking at it, very often for a quarter of an hour at a time, sighingly."

"He and his son have done everything to honour you," I said, "and to make up for any past neglect."

"They have, indeed," said the simple-minded old man, and led me into an adjoining room, where, in a casket with red velvet trimmings, was the escutcheon of the ennobled court-painter. It is a horrid object—I suppose these things always are—and when I looked up I saw His Excellency in tears.

"Dear me!" I said, "did your Excellency design it yourself?"

"No! no! no!" he cried, and slapped down the lid with a shudder.

Thus he was often agitated by contrasting emotions.

But why must such things, meant to embellish life, remind sensitive creatures of torture- and Star-chambers? Alas! the pedigree office has flared up into ominous prominence in poor Germany. That frozen grenadier presiding over Menzel's glory is a theme awaiting an Offenbach.

Most of Menzel's pictures hung for years in his studio. He has been known to send for them after they have been paid for and delivered, in order to give them a touch, a light, a stroke, about which he had been ruminating over his solitary wine. He had much in common with Böcklin in his tenacity and conscientiousness to the observation of truth to the *inner* nature of things.

But for all his love of detail and his unparalleled delight in looking at the exquisite elaborations of the old Dutch school through big lenses, Menzel's ambition was patriotic monumentality. And in this he was curbed. He had worked for years to cover the walls of the mansion-house and of the new museum, but after 1870 all his splendid designs had run to waste. *Hochkirch* had been hung up to be smoked. The scullery was felt like imprisonment.

But the music of life carries farther than its noise. What is it that makes the *cinquecento* so dear to us? Not its battles and deeds of horror. Numberless and atrocious as they were, when blood was gloried in, they have gone to oblivion; but *cinquecento* art will live for ever in the love and esteem of humanity. And Menzel was fully aware

of the fact that he had done deeds as lasting and great as the giant Bismarck.

He never would condescend to embellish a face. He would paint a painted face painted. And that is the reason why he was never allowed to paint those who painted themselves. He even satirised his special hero, Frederick the Great.

"I was to see Carlyle," he told me, "a meeting had been arranged by Magnus, but I had to leave town. I would have told Carlyle many a thing. I think the Great King and greatest of all strategists was not a good *soldier*, or else he would have abolished the pigtail.

"His men had to rise at three o'clock in the morning, merely for the preparation of that obnoxious appendix, and were tired out before they had a chance of getting into the battle line. That's why these tactics never succeeded, except once (at Leuthen)."

King Frederick William IV. and his councillor, Olfers, never stopped Menzel, when he satirised the Great King. They certainly treated the artist as became his genius, though he was not a courtier.

"Nevertheless," he said, "I do not go to the court balls without putting on some of my decorations. They have said so in the papers. I would think it improper to do so. I am thankful to have been divorced from those severer muses. I have found youth and joy and a new life (wealth, he might have added) in following a new line of art. (*Eisenhütte, Market in Verona*, etc.) If I had had my own will, I would be dead long ago. And (pointing to the blank figure in the *Leuthen* canvas) I will not begin to bury myself again."

It was time to take my leave. But I took away with me a general permission to visit the altmeister, of which I was not slow to avail myself—in order to take a course in the study of stoical philosophy.

We have been sitting together in his studio, talking about Frederick, till the stars did shine and people came to ask what was the matter with us. There was a hidden greatness in Menzel which made him well worthy of the big title conferred upon him by the magnanimity of the present Emperor.

O. BETA.

## STUDIO-TALK

(From our Own Correspondents.)

LONDON.—The annual exhibition of water-colour drawings at Messrs. Agnew's gallery is always important as a display of admirable achievements by past and present masters of the medium. The show this year is fully up to the high average which has



## Studio-Talk

been established by its predecessors, and is amply interesting. Its most striking features are a set of representative drawings by Turner, all of exceptionally fine quality; several characteristic De Wints, one of which, the *Magdalen College, Oxford*; from the *Cherwell*, shows quite the most fascinating side of his art; some excellent examples of David Cox, and others by J. S. Cotman, William Hunt, Varley, Prout, Girtin, and Copley Fielding; while among the works by more recently deceased masters are a superb sea-piece, *The Derelict*, by Henry Moore, and a broad, expansive landscape, *Arundel Park, with distant view of the English Channel*, by Thomas Collier. There is, too, a characteristic drawing, *Venus Epithalmia*, by Sir Edward Burne-Jones. The best things by living artists are Mr. R. W. Macbeth's *My Ray of Sunshine*, and the contributions of Mr. Thorne Waite, Mr. J. W. North, Mr. A. W. Weedon, Mrs. Allingham, and Miss Gow.

The casket designed by Mrs. Cayley Robinson, which we reproduce here, was exhibited at Christmas in the exhibition of decorative work which Mr. John Baillie held in his galleries. It is covered with coloured gesso reliefs, and its colouring was subdued and altogether pleasant. Its decoration possessed an appearance of much distinction and refinement. At the same exhibition were the two drawings of Miss Annie French which we illustrate.

Another water-colour exhibition of a very attractive type has recently been opened in Mr. Paterson's Gallery. It includes only drawings by living men, but these drawings have been so carefully selected and are so excellently representative of some of the best water-colourists among us at the present day, that they sum up effectively many of the best qualities of our school. Two magnificent drawings by Mr. J. M. Swan, *Tigress and Young watching Python* and *Leopard's Siesta*; Mr. D. Y. Cameron's architectural studies, *In Lincoln Cathedral* and *Rue des Barres, Paris*; Mr. A. D. Peppercorn's arrangement in low tones of colour, *The Estuary of the Exe*; Mr. Arthur Rackham's exquisitely

fantastic designs, *The Piper and the Fishes*, *The Princess carried off by the Dragon*, and *The Little Fisherman*; and Mr. W. Nicholson's dignified drawings, *Queen's College, Oxford* and *Entrance to the Old Ashmolean*, claim the highest attention; but the contributions of Mr. E. A. Walton, Mr. Edwin Alexander and Mr. J. Crawhall are hardly less significant.

It was supposed that there was nothing left for any one to do in the manner of Beardsley—that Beardsley exhausted his own vein. As a matter of fact, the fancifulness of Beardsley's work was essentially a quality which a feminine mind might seek to carry farther than he carried it as an accessory to quaint design, and so we have the work of Miss Annie French and Miss Jessie King. It will be noticed in these drawings that, in place of the strength and the variety of the Beardsley line, in exchange for the expressiveness with which genius informed it, we have an exquisite pattern woven from a fanciful usage of the dots and lines his method suggested. The drawings are much more to Miss French's credit than any imitation of the qualities of the Beardsley line; as it is, they are not an imitation, but a device, charming, original, and dainty. One *motif* from Beardsley's work has been retained, rearranged, and used for the sake of itself, combined with many qualities that entirely are Miss French's own.

Mr. Hugh L. Norris has in the galleries of the Fine Art Society a gathering of drawings of *Clovelly and Other Places*, which illustrate well his delicate sense of nature's subtleties and his command over refinements of technical practice. He has a



CASKET

BY MRS. CAYLEY ROBINSON





"SUMMER-TIME." BY  
MISS ANNIE FRENCH





"THE FOREST BELOVED"  
BY MISS ANNIE FRENCH





EMBROIDERY

BY MISS HAHR

characteristic appreciation of the charm of veiled sunlight and of the beauty of aerial tone gradations, and he paints wide stretches of distance with unusual tenderness, and yet with sufficient decision. But he can also deal with detail broadly and effectively without insisting too much upon trivialities and without exaggerated elaboration. One of the best examples of his more comprehensive landscapes is the view, *Looking towards Fordingbridge from Sandyballs Wood*; and among his detailed studies particular praise can be given to such notes as *In a Wiltshire Orchard*, *Willows*, and *In a Hampshire Orchard*. He is certainly an artist of agreeable capacity.

We give here an example of wood-carving by Miss Möller, whose work in this craft is amongst the best now being done. The four panels formed the respective sides of a revolving bookcase, and the simple design has been cut with delicacy and precision.

The exhibition—lately

such an intimate understanding of the qualities at which it was most desirable to aim. The *Yellow Roses*, *White Roses*, *White Peonies*, *Pompom Chrysanthemums*, and others of the same order which were to be seen in this collection, could not be



CARVED WOOD PANELS

BY MISS MÖLLER



## Studio-Talk



EMBROIDERED PANEL

DESIGNED BY VIDEBACK & VASTBERG

surpassed in their charm of handling and in their rendering of qualities of texture and colour. Besides these, the show also included some admirable portraits, and a number of fanciful figure compositions which can be instanced as masterly arrangements of line and most ingenious presentations of well-imagined motives.

Sidaner avoids the exaggerations of method which lead many of his fellow impressionists into what almost amounts to affectation, and arrives, by certain devices of handling, and by the use of a system of colour subdivision which he has more or less evolved for himself, at results which are more than ordinarily convincing. This exhibition showed the variety and the strength of his practice, and by

We give designs from the Swedish studio in Gloucester Road, in which are shown examples of work done by Swedish peasantry and also original modern work. Of especial merit are the two designs by Miss Clary Hahr, under whose management the studio is run.

M. Le Sidaner has been showing at the Goupil Gallery a representative set of his oil paintings and pastels. These pictures must be noted as examples of the best kind of impressionism—brilliant and scholarly technical exercises with unusual beauty of colour and effect, and distinguished by a very personal application of the particular mannerism of the school. M. Le

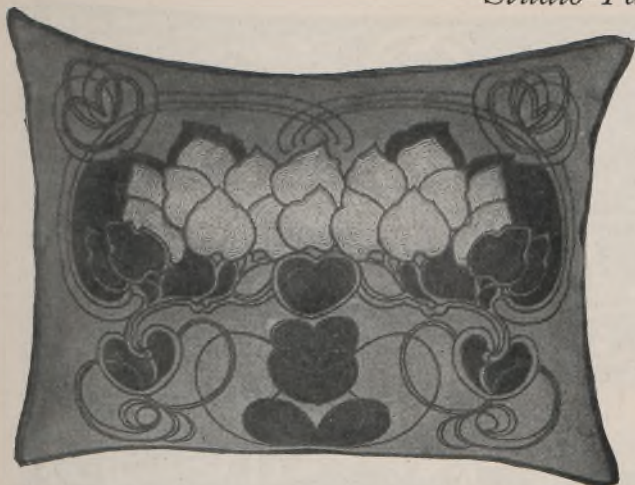


WALL HANGING IN APPLIQUÉ

BY CLARY HAHR



## Studio-Talk



CUSHION-COVER

DESIGNED BY MISS ANNIE FRYKHOLM

its comprehensiveness gave a very satisfactory insight into his artistic creed.

Illustrations appear on pages 268 and 269 of two admirable drawings, entitled *Spring*, by that accomplished draughtsman, Mr. Christopher Dean.

EDINBURGH.—Although this year's exhibition of the Royal Scottish Academy lacks the distinction possessed by its predecessor in virtue of the fine collection of pictures and etchings by Whistler—he had been an honorary member—which was included, it is a highly interesting show, and contains some distinguished work. To a certain extent this also is a memorial exhibition. Last year the death roll of members and associates was unusually heavy, and Erskine Nicol, James Archer, W. F. Vallance, and Arthur Melville, painters, and G. A. Lawson and D. W. Stevenson, sculptors, are all well represented. Apart from this special feature—and pictures by Josef Israels, Orchardson, and Colin Hunter, which may be grouped with it—in the current work of the year the show is strong in portraiture and landscape. Sir

James Guthrie's three portraits are varied in subject and pictorial motive, but each possesses individuality, character, and distinction, the *Miss Kinnear* and the *Marquis of Tullibardine* being especially notable; Mr. Robert Gibb's *Dr. Robson* is very powerfully handled and full of character, and Mr. Roche's *Miss Stevenson* a fine and virile performance; Mr. E. A. Walton's great group, if not completely successful—the rival claims of characterisation and decoration being inconclusively settled—is a notable essay, and Mr. Lavery's *Lady in Pink*, if wanting in some of the essentials of fine portraiture, shows a highly distinguished sense of design and consummate colour-

spacing. Of two portraits by Robert Brough, particular interest attaches to that of *Lord Torpichen*, for it reveals a power of characterisation which had hitherto been somewhat wanting in the work of this brilliant young painter, whose tragic death has evoked so much regret. Moreover, the clarity and brilliance of its flesh painting is rather a reproach to the dirtiness and dullness of tone which has become too fashionable of recent years through a futile attempt to rival the exquisite quality attained by Whistler.



DESIGN FOR CRETONNE

BY CLARY HAHR





"SPRING" BY  
CHRISTOPHER DEAN

*(See London Studio-Talk)*





## SPRING.

**S**PRING! the sweet Spring,  
is the year's pleasant  
king;  
Then blooms each thing,  
then maids dance  
in a ring,  
Cold doth not sting,  
The pretty birds do sing,  
Cuckoo, jug-jug, pu-we,  
to-willa-woo!

**T**he palm and may  
make country houses gay,  
Lambs frisk and play,  
the shepherds pipe all day,  
And we hear aye  
birds tune this merry lay,  
Cuckoo, jug-jug, pu-we, to-willa-woo

**T**he fields breathe sweet,  
the daisies kiss our feet,  
Young lovers meet,  
old wives a sunning sit,  
In every street  
these tunes our ears do greet,  
Cuckoo, jug-jug, pu-we,  
to-willa-woo!  
Spring! the sweet Spring!



## Studio-Talk

In landscape, Mr. Wingate is easily first. His *Sundown amid the Mountains* is pregnant with that emotional beauty and significance of which he is such a master, and it is here attained upon a scale and with a distinction of design that are rare with him; and the *Stackyard in Springtime* is as gay in sentiment and gladsome in colour as the other is elegiac and richly pensive. Mr. A. K. Brown's *Winter Morn in the Highlands* is also full of feeling and touched with poetry, and Mr. Peter Mackie's *The Sand Haven* and *At the Ferry*, unpretentious and unarresting as they are, are exquisite in sentiment, refined in colour, and subtle in tone and handling. Compared with landscapes such as these, those of Mr. W. Y. Macgregor and Mr. D. Y. Cameron are informed less with a feeling for nature and nature's beauty than with a conscious desire to use the material of nature as elements in grandiose and impressive design. And as such Mr. Macgregor's *The Cathedral*, the motive for which was found in Durham, is really splendid. The simple dignity of its component parts and the distinction that has been won by their combination are alike remarkable, but while conditioned to some extent by these considerations, sentiment for the more sombre effects of landscape has also a distinct place in the imposing result. In Mr. Cameron's work precedence of design is more clearly marked perhaps and colour seems less spontaneous, but the rhythm of line, the refinement of tone, and the just placing of accent are such that colour and atmospheric lighting seem of less consequence. Other landscape painters well represented are the Nobles—the *Valley of the Tyne* is the finest picture Robert Noble has painted for many years—Mr. Campbell Mitchell, and Mr. Cadenhead. Amongst pictures that are neither portraits nor landscape, Mr. J. H. Lorimer's *Interior—Moonlight Even-*

*ing*, which is charming in feeling and beautiful in colour, if a little unfortunate in the action of the principal figure and the actual handling; Mr. McGeorge's *Shoulder-Net*, Mr. G. O. Reid's *Wit, Beau, and Politician*, and two domestic incidents by Mr. Gemmell Hutchison, which had been better perhaps if less inspired by Israels, may be named; while Mr. Robert Alexander, Mr. William Walls, Mr. George Smith, Mr. Gauld, and Mr. Edwin Alexander, whose great vulture, *The Eye of the Wilderness*, is imaginative in conception, fine in design, and marvellous in drawing and technique, are conspicuous amongst the animal painters.

Sculpture is more than usually interesting. M. Rodin's delicately imagined, powerfully conceived, and masterfully wrought art is represented by *Les Anges*, two flying figures come to sudden embrace, and Mr. J. M. Swan sends an exquisite statuette, *Young St. John the Baptist*,



"AT WORK"

(See Hamburg Studio-Talk)

BY FRANZ NÖLKEN



## Studio-Talk



"INTERIOR"

BY A. ROSAM

naturalistic yet quite in the cinquecento style and a cast of an *African Panther Walking*. Mr. Macgillivray's *Lord Tweeddale* combines fine design in the head and shoulders as a mass with delicate and searching modelling of the details and fine characterisation, and his marble relief of the refined head of *Professor Henry Drummond* is handled with becoming subtlety and charm. The work of Mr. Percy Portsmouth, a young English sculptor resident in Edinburgh, is also worthy of praise. His *Mirth*, a naked boy peering at a frog seated upon his extended hand, is very ably modelled and finely balanced in design, and two busts are admirable in character and style. Mr. Birnie Rhind, Mr. Shannan, Mr. Tweed, Mr. Keilloch Brown, and Miss Maclaren exhibit sculpture of interest; and, as already indicated, G. A. Lawson and D. W. Stevenson are represented by some of their most important works.

J. L. C.

**H**AMBURG.—We give illustrations of pictures by two clever Hamburg artists, Mr. Franz Nölken and Mr. A. Rosam, whose work, by reason of its many good qualities, is attracting the attention of art-lovers in Germany. Mr. Nölken's colour is bright and at the same time sober and full of tone and breadth, whilst his hand is sure in drawing.

W. S.

**R**OME.—Carolus Duran's appointment as the new Director of the French Academy at Rome has given universal satisfaction in the City. The Roman art-world gave him a big reception soon after his arrival here, and the King received him recently at the Quirinal.

This is the season for the private views of the various studios, and there are a number of excellent works shown at them. Signor Pettiti, whose pictures of the Roman Campagna are so justly admired and so well known, has completed several important paintings this year.

I was in his studio the

other day, and was much struck by a wonderful picture of Autumn foliage—great masses of golden-yellow browns, with water in the foreground. He has caught, as no one else seems to have done, the very spirit of the Campagna, and his water-colour sketches, in greys and browns, or orange and red, with the clear, wonderful light and atmosphere of the country close about Rome, are delicious bits of colouring and full of feeling.

A great many private views were held in the studios before the opening of the Belle Arti, at the end of February. Among others, Signor Gallegos had some lovely things on view at his studio in the Via Margutta. His work, which is familiar to so many Londoners from the examples of it that were exhibited at the Spanish Exhibition in the Guildhall, shows, as usual, the wonderful fidelity to detail that is so characteristic of his pictures of interiors. A lovely bit was the Choir of S. Francis at Assisi, and equally good were some studies in Seville. A water-colour called *Locking the Door* was wonderfully clever. He has also designed a white marble altar for a church in Spain, with some delightful figures of bronze angels to stand on the four corners. Professor Bompiani had a fine picture of *The Last Hours of Sappho* ready for the exhibition, besides other works.



## Reviews

Roesler Franz, besides his work for the exhibitions, had some beautiful and most sympathetic water-colours in his studio in the Piazza San Claudio. His handling of the scenery round Tivoli, and especially his pictures of the Villa D'Este, are delicious. His work is always full of atmosphere, and a painting of mist among a group of cypresses could not have been surpassed for tenderness of treatment. There are not many English artists just now in Rome, but Coleman's pictures of the Campagna are true expressions of that mysterious country that lies outside the city walls. Miss Weld, too, has been showing some very sympathetic bits of colouring in her water-colour sketches of Siena.

The Belle Arti, which was opened by the King and Queen on February 22nd, is a quite successful exhibition. The Count of San Martino conducted the Royal party through the rooms, and we noticed, among other pictures, admirable work by Joris and Sartorio, while Carlandi's paintings attracted a good deal of attention.

F. D.

[Owing to great pressure upon our space a large amount of important Studio-Talk is unavoidably held over till next month.]

### REVIEWS

*Francesco Guardi.* By GEORGE A. SIMONSON. (London: Methuen.) £2 2s. net.—With rare generosity the author of this exhaustive monograph on the talented Venetian painter, whose merits have too long been overlooked, gives not only the names of the sources of his information, but also an actual rescript of the documents consulted by him. These include the genealogical tree of the Guardi family, two autograph letters of the artist, an extract from the Diary of Senator Gradenigo relating to Guardi's art work, many valuable notes collected in Venice in 1853 by Dr. Bernandelli, with the aid of the painter's grandnephew, Nicolo, the certificates of Guardi's birth and death, with several other interesting MSS. of less importance. Out of these dry bones Mr. Simonson has constructed a very life-like presentment of a man who was by no means the least interesting of the group of masters who flourished during the last art revival in the Lagoon city, and added lustre to the glorious period that preceded the decline of the Republic. Taking it for granted that his readers are already familiar with the environment of Guardi, who, he says, heads the long list of masters who idealized Venice, and with whom, in his opinion, the Venetian school

closed, the biographer of the accomplished master dwells rather on his work than on his position with regard to others. He judges that work on its own intrinsic merits, refraining from constant comparison with that of others, except where there is some very definite reason for doing so, with the result that the peculiar excellences of Guardi are now, perhaps, for the first time clearly defined. To quote but one pregnant sentence, none of Guardi's fellow-painters, says his critic, excelled him in what was called the *maniera sfumata*, or vaporous style, or were able to produce "the delicacy and mellowness of his sunny-gold, silvery-grey, steel-blue, green, and copper-red lines." To the laborious task of ascertaining the present location of Guardi's pictures, scattered over two continents, Mr. Simonson has brought the same patient and practical discrimination. The long lists given at the end of the volume represent a vast amount of time and labour, and the fine illustrations, many of them in photogravure, enriching the text, are thoroughly representative of every stage of the artist's long career.

*Le Musée de la Comédie Française.* By EMILE DACIER. (Paris: Librairie de l'Art ancien et moderne.) 15 francs.—In spite of the focussing of public attention upon the fine art collections of the Comédie Française by their rescue from destruction in the fire that consumed the theatre on March 8th, 1900, their existence is little known out of Paris, and for this reason it is to be hoped that the exhaustive work just published by M. Emile Dacier will be widely read. The author, an expert critic who wields the pen of a ready writer, has woven into a deeply interesting and trustworthy narrative a history of the theatre, of its art treasures, and of the great actors and actresses who were the glory of its stage. Many of the portraits which are preserved in its galleries are here well reproduced, including that of Molière as Cæsar, by Pierre Mignard, the fine bust of the same famous comedian by Thindon, the beautiful likeness of Adrienne Lecouvreur by Charles Coypel, and that of Mlle. Mars as Betty in "La Jeunesse de Henri V." by an unknown hand. Full completeness is, moreover, given to a book that will appeal alike to those interested in æsthetic and dramatic art, and the social changes reflected in them, by a series of appendices—one a *catalogue raisonné* of all the works of art in the museum, another a chronological list of all the portraits in existence of the actors and actresses who appeared on the boards of the Comédie Française between the time of Molière and the end of the nineteenth century.



## Reviews

*Pictures in the Tate Gallery.* By C. GASCOIGNE HARTLEY. (London: Seeley & Co.) 12s. 6d. net.

—The result of the perusal of this interesting account of what its author calls "a counter-play of generosity and mismanagement" must be to intensify the regret of every true lover of art that the collection in the Tate Gallery should fail to truly represent British painting. It is true that many great names are amongst those here enumerated, but how many more are, alas! conspicuous by their absence. The brief essays on each of the chief masters whose works are hung in what was intended to be, but is not, a National Gallery of British Art, are well written and instructive (though they throw no new light on the art questions discussed), and the illustrations are thoroughly representative. The collotype process, so useful for the interpretation of slight sketches, does not, however, always lend itself satisfactorily to the rendering of pictures. The photogravure and the half-tone block are far more fitted for the translation of such works as are here included in the illustrations.

*A History of English Furniture.* By PERCY MACQUOID. (London: Lawrence & Bullen.) First 2 parts, 7s. 6d. each, net.—The first numbers of what promises to be a monumental work, such as has long been greatly needed, will be gladly welcomed not only by all who are able to appreciate the æsthetic side of its deeply interesting subject, but also by the student of social life, so vividly do the priceless heirlooms treated in it reflect the changes in domestic civilisation of which they were the witnesses. Mr. Macquoid divides its history in England into four periods: the oak, walnut, mahogany, and composite; but he points out—and this is a significant instance of his methods—that the sources of the inspiration of much English furniture can be traced to foreign origin. In his opinion furniture, which he defines as the dependent offspring of architecture, was in the middle ages wholly due to ecclesiastical influence; and he adds that it is difficult to determine how far design in art was indigenous here, as the more gifted members of religious fraternities moved from country to country to gain knowledge. Nevertheless he has in his initial chapters pieced together a consecutive narrative of the evolution of the oak and walnut styles, and has enriched his text with so great a variety of reproductions, some of them in colour, that the whole story is fully told by them. The cabinet owned by Sir G. Donaldson and Sudbury's Hutch are especially beautiful, although perhaps the rendering of the latter does not do full

justice to the quality of old oak, and the reflected light is too blue.

*Florence and other Tuscan Cities.* Painted by Colonel R. C. GOFF, described by Mrs. GOFF. (London: A. & C. Black.) 20s. net.—In spite of her reputation as an art city and the undoubted beauty of her situation, it is impossible to deny that Florence does not readily lend herself to pictorial treatment, and for this reason she has been comparatively rarely chosen as a sketching ground. The general character of her architecture, in spite of its grandeur, is gloomy, and though her streets and alleys are rich in fine details they are wanting in the indefinable attraction that awakes in the true artist a yearning to reproduce what he sees. In view, therefore, of the exceptional difficulties with which he had to contend, Colonel Goff is to be congratulated on the undoubted success he has achieved. Many of his views of Florence, notably the *Green Cloister of S. Maria Novella*, the *Piazza Santa Croce*, and the *Interior of S. Maria del Fiore*, are full of poetic charm, and their artist has shown no little skill in dealing with other less suggestive subjects. He was, however, wise to combine with Florence some of the more inspiring though less important cities of Tuscany. The *West Front of Prato Cathedral*, the *Hospital del Ceppo, Pistoia*, and *Harbour of Viareggio* are happy renderings of typical scenes; but he has unfortunately failed to interpret equally well the atmospheric effects of the valley of the Arno. The *Spring Storm* and the *View across the Hills from Fiesole*, for instance, are anything but convincing. The author of the brightly-written letterpress accompanying Colonel Goff's sketches has refrained from adding to the already copious literature on the history and art of Florence, contenting herself with giving her own impressions, weaving into one narrative with them some interesting legends related to her by the people of the districts visited. Altogether the book is a charming one, likely to be of real value to the traveller, as well as a pleasing memento of some of the fairest scenes in Italy.

*L'Œuvre de Puig Cadafalch, Architecte, 1896-1904.* (Barcelona: M. Parera.)—As explained by the author in his Introduction to this interesting series of reproductions of his own architectural designs and those of some of his contemporaries of Barcelona, a new departure has recently been made in Catalonia. He claims that an art school has arisen combining the best traditions of the past with an originality of its own, and he looks forward to a brilliant future for his beloved native land, which he considers quite competent to hold



## Awards in "The Studio" Prize Competitions

her own in the new era that is dawning for the whole of Europe.

*Guildford in the Olden Time.* By Dr. G. C. WILLIAMSON. (London: George Bell & Sons.) 5s. net.—Now that the old landmarks are being everywhere obliterated—and Guildford, like so many other country towns, is becoming modernised—it would be difficult to over-estimate the value of such a work as this monograph on his native town, from the pen of Dr. Williamson. Deeply attached to his birthplace, in which he has passed all his life, the well-known art critic has found time, in the midst of his many other avocations, to collect a vast amount of important information that has never before been published in a single volume. His deeply interesting narrative, enriched with a variety of excellent illustrations, the greater number reproductions of water-colour drawings in private possession, traces the history of Guildford from the first reference to it in the will of Alfred the Great to the middle of the nineteenth century. Many are the charming pictures Dr. Williamson calls up by the way of the quaint old city in Norman and more recent times, that incidentally throw considerable light on certain deeply important side-issues, as when in his account of the government of Guildford, he observes that the question of inhabitancy, upon which the whole system of the law of election turns, was first raised there. Especially valuable from the archæological and historical point of view are the descriptions and reproductions of the corporation arms, plate, and insignia, with those of the coins issued from the Royal Mint, that, to quote the author's own words, "form a kind of metallic history of the period at which they were produced," whilst his explanation of the origin of the Court of Piepowder, with the meaning of its quaint name, will delight alike the student of law and language.

*Dress and Decoration.* With an Introduction by ARTHUR FISH. (London: Liberty & Co.) 7s. 6d. —Messrs. Liberty have sent us a copy of a tasteful publication, entitled "Dress and Decoration," which contains a number of large colour plates showing how women's costumes, while conforming in a measure to the prevailing mode, can be adapted to individual tastes. The designs represent mainly happy combinations of the best characteristics of remote periods, such as the Italian Renaissance and the French styles of the 18th century, with the necessities of the present day. The result is grace of line and form with harmonious colourings which are creditable to the designers.

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

### CLASS A. DECORATIVE ART.

#### A II. DESIGN FOR A SHOOTING TROPHY.

The judge in this competition, whose award we received as we were going to press, considers that the designs submitted by *Nemo* (E. H. Rouse, 33 Chesholm Road, Stoke Newington, N.) and *Cestrian* (Fredk. Perry, Cherry Orchard Avenue, Chester) are equally deserving of first place, and therefore awards to each a prize of Five Guineas.

#### A VIII. DESIGN FOR A COTTAGE PORCH.

Simplicity of material and construction should always be the dominant note in cottage architecture. Many of the designs received in this competition err in being much too elaborate for the purpose. In some cases the cost of carrying them out would probably amount to as much as the cost of the cottage itself. The realisation of simplicity in design is undoubtedly one of the most difficult problems which confront the student of constructive art. That which is most direct and answers the purpose in the fullest degree, while being attractive in its simplicity, is the paramount desideratum. The curse of modern design is over-elaboration. In awarding the prizes for this competition the judges have selected those designs which appear to fulfil most directly the purpose required, with due regard to economy of material.

FIRST PRIZE (*Three Guineas*): *Brush* (Percy Lancaster, 231 Lord Street, Southport).

SECOND PRIZE (*Two Guineas*): *Psammead* (Christopher C. Biggs, 38 Ivy Road, Cricklewood, N.W.).

HON. MENTION: *Ferry* (F. E. J. Oatley); *Kenelm* (F. W. B. Yorke); *Scott* (J. H. Kinneary); *Uno* (Basil W. Billinge).

#### A XI. DESIGN FOR A SHOW CARD.

FIRST PRIZE (*Five Guineas*): *Avesha* (G. D. Giles, "Gledholt," West Park, Far Headingley, Leeds).

SECOND PRIZE (*Three Guineas*): *Tim* (F. Timings, "Pinehurst," Handsworth Wood, Birmingham).

THIRD PRIZE (*Two Guineas*): *Rupert* (A. B. Cuxell, 43 New Walk, Leicester).

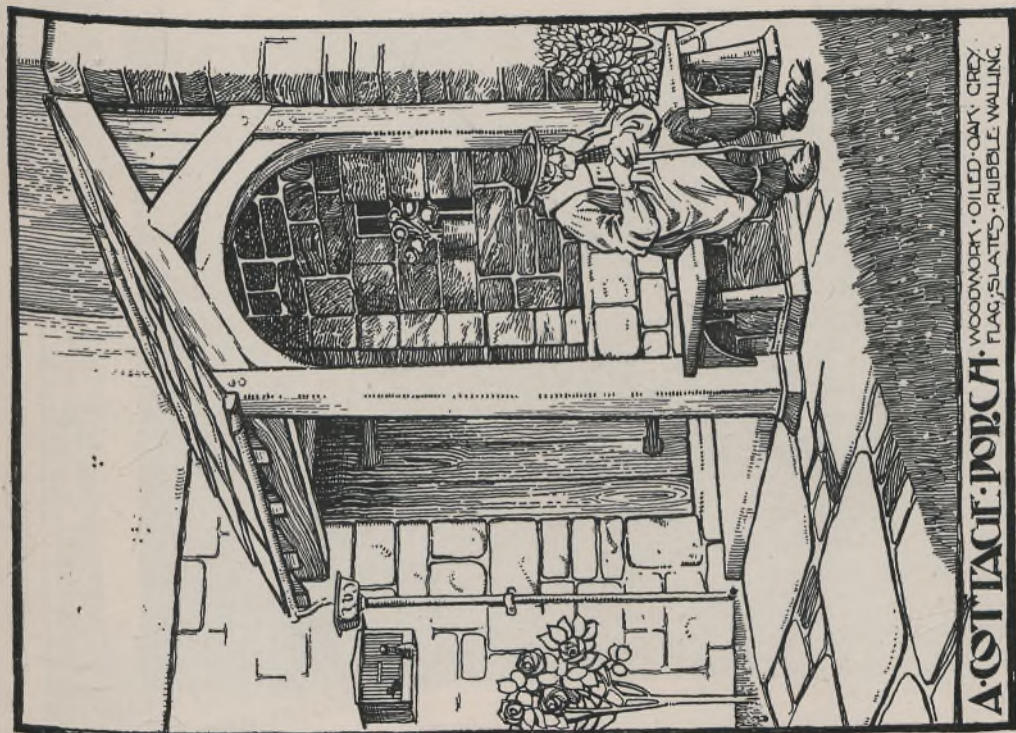
HON. MENTION: *Paint* (J. L. Bradley, "Cranmore," Bective Road, Putney). The last named is purchased.

### CLASS B. PICTORIAL ART.

#### B VI. DRAWING OF A PICTURESQUE OLD COTTAGE.

In awarding the prizes in this competition greater

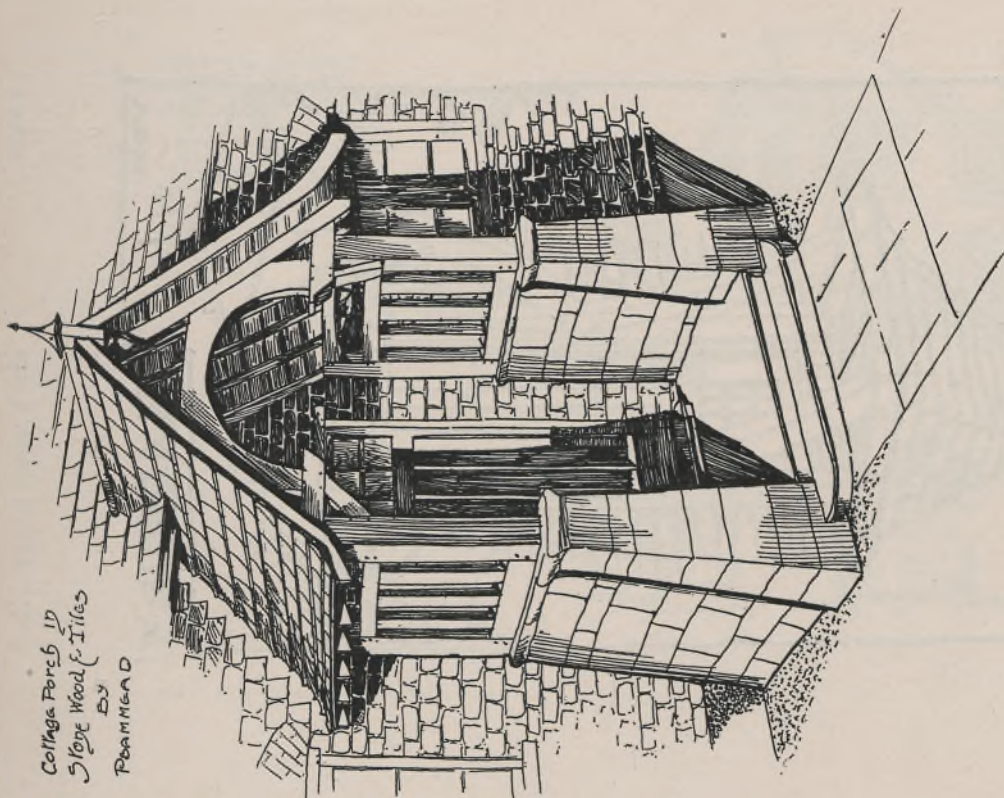




**A. COT** **ARCH. PORCH.** WOODWORK, OILED OAK. GREY FLAG, SLATES, RUBBLE WALLING.

FIRST PRIZE (COMP. A VIII)

"BRUSH"

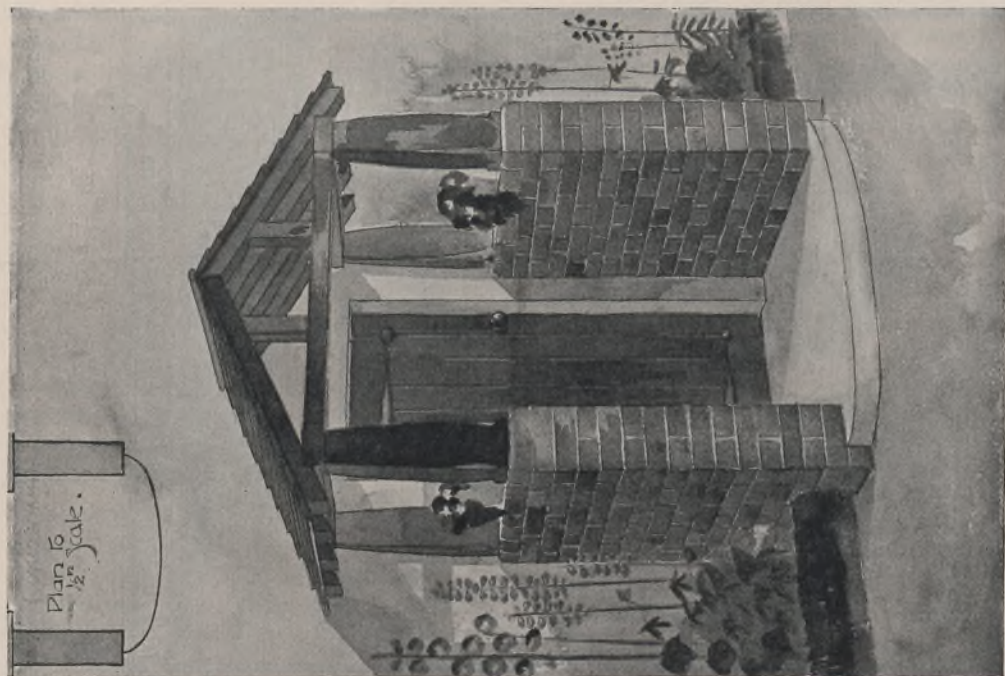


**Collins Porch** **17**  
Stone Wood & Tiles  
By  
PSAMMEAD

SECOND PRIZE (COMP. A VIII)

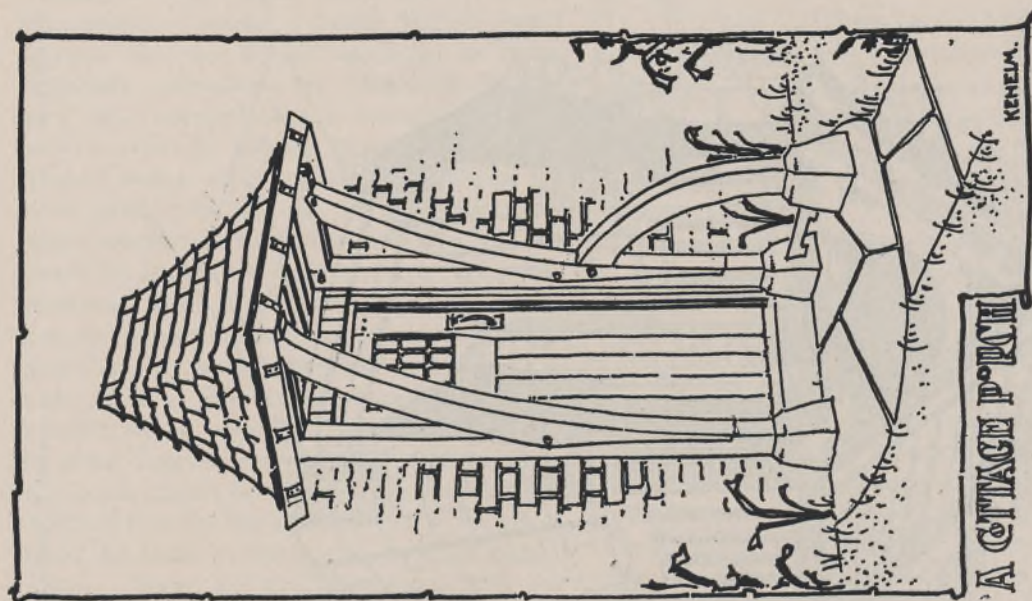
"PSAMMEAD"





HON. MENTION (COMP. A VIII)

"FERRY"



HON. MENTION (COMP. A VIII)

"KENELM"



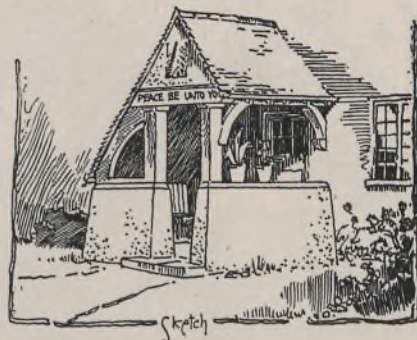
## Awards in "The Studio" Prize Competitions

Competition A.VIII. Design for a Cottage Porch,  
by "SCOTT"

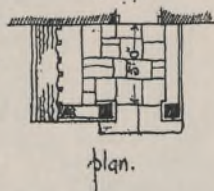
Porch to be executed in brickwork, faced with heavy beach rough cast. Sable in rough cast, with metal sundial. Posts, brackets and beams to be in rough oak stained also seat, back. Floor to be laid with stone flags. Roof lined with dark red tiles. Letters in white iron.



Front Elevation.  
(to face the South.)



Front Elevation  
drawn 4-feet to one inch.  
Plan & Section half that  
size.



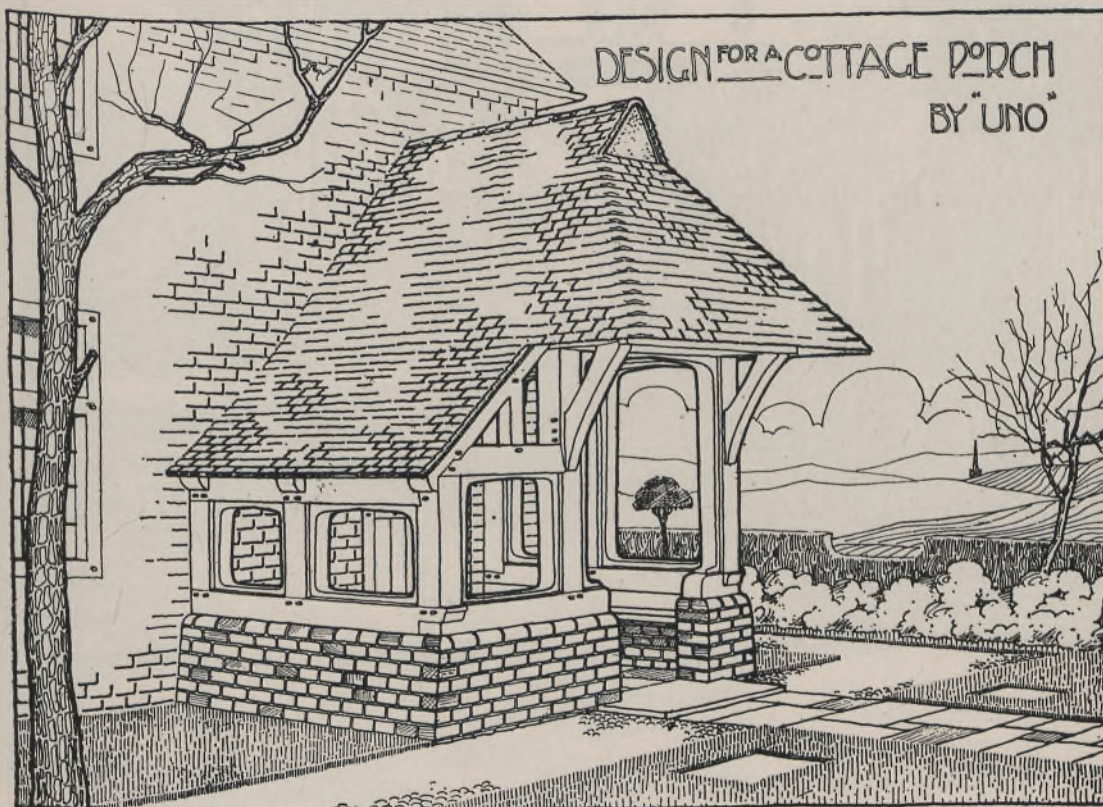
plan.



Section

"SCOTT"

HON. MENTION (COMP. A VIII)



HON. MENTION (COMP. A VIII)

"UNO"





FIRST PRIZE (COMP. B VI)  
BY "PETER"



## Awards in "The Studio" Prize Competitions

importance has been attached to the quality of the drawing than to the picturesqueness of the cottage, although this has been considered. In several cases the cottages depicted are extremely picturesque, but have been so badly drawn as to preclude the possibility of our awarding a prize to them.

**FIRST PRIZE** (*Two Guineas*): *Peter* (Peter Brown, 76 Boundary Road, Chatham).

**SECOND PRIZE** (*One Guinea*): *Cottage* (Henry T. Wyse, 5 Craighouse Terrace, Edinburgh).

**HON. MENTION**: *Bux* (Bernard A. Porter); *Adelam* (E. J. Norman);



SECOND PRIZE (COMP. B VI)

"COTTAGE"



HON. MENTION (COMP. B VI)

"BUX"

*Avon* (Reg. B. Davis); *Blinky Bill* (R. Nicholson); *Garnet* (Miss H. E. Grace); *Holland* (Miss A. Nijhoff); *Horseshoe* (Percy J. Westwood); *Jasper* (J. A. Shuffrey); *Lino* (C. J. Beese); *Nailsworth* (E. A. Nisbet); *Pilchard* (E. T. Wood); *Rustic* (Basil W. Billinge); *Teddie* (Miss A. M. Williams); *Thatch* (P. T. Cole).

### CLASS C. PHOTOGRAPHY.

#### C VI. ARCHITECTURAL INTERIOR.

**FIRST PRIZE** (*One Guinea*): *Sunlight* (S. G. Kimber, Oakdene, Highfield, Southampton).

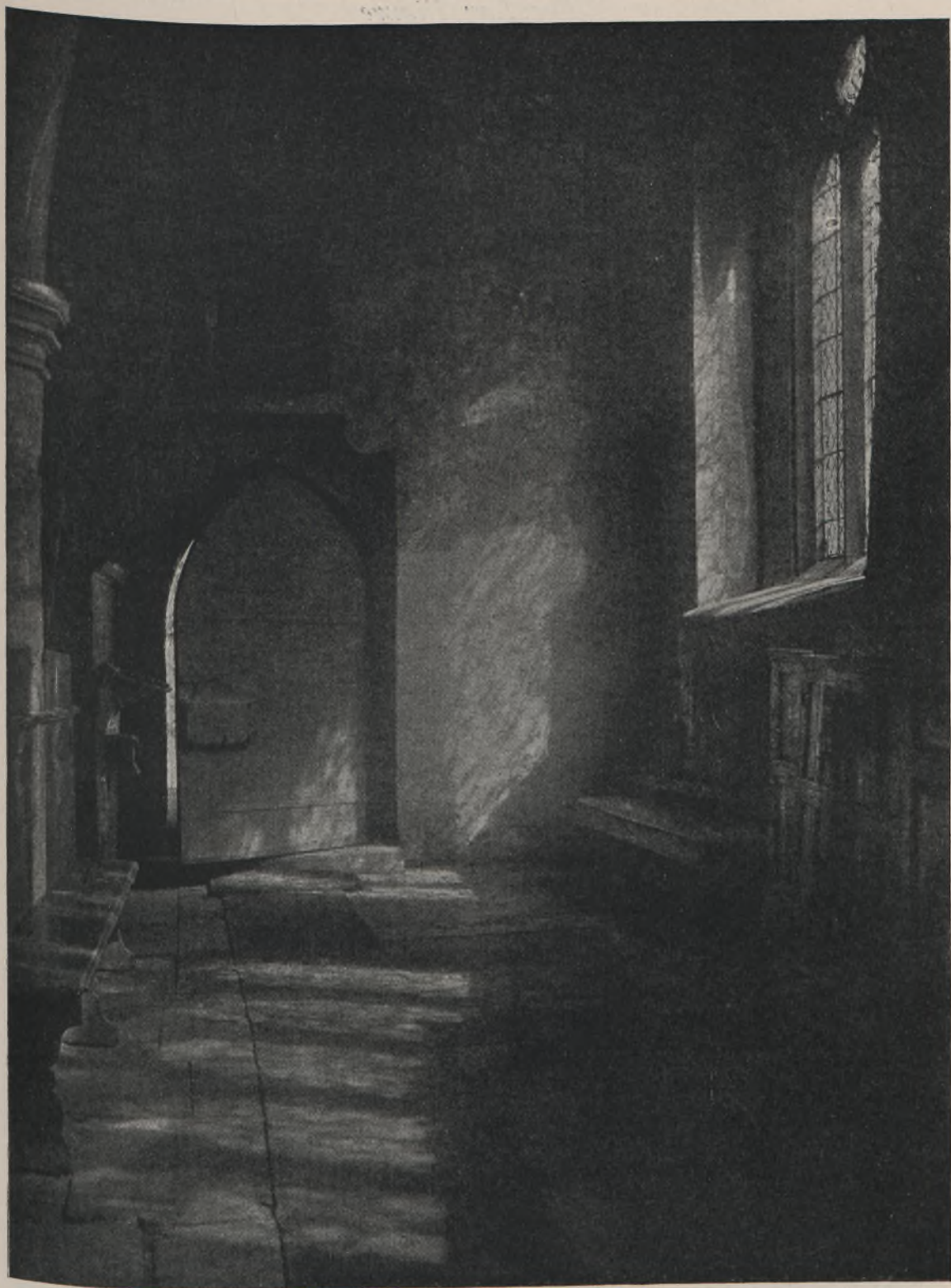
**SECOND PRIZE** (*Half-a-Guinea*): *Cathedra* (Wm. A. Clark, The Goldthorns, Moseley, near Birmingham).





FIRST PRIZE (COMP. C VI)  
BY "SUNLIGHT"





SECOND PRIZE (COMP. C VI)  
BY "CATHEDRA"



## *The Lay Figure*

### THE LAY FIGURE: ON ILLUSTRATED WEEKLY PAPERS.

"I HAVE heard lately," said the Art Critic, "that the proprietors of certain of the weekly illustrated papers are beginning to complain that their efforts to please the public are not properly appreciated. The profits on some of these publications are said to be going down, and journals which were once widely popular do not, I am told, keep their circulation up to their former level."

"I am not surprised," replied the Man with the Red Tie; "the whole game of illustrated journalism is played out. People have got tired of pictures, and therefore they do not care for papers which make the production of illustrations part of their policy."

"You are quite wrong," broke in the Black-and-white Draughtsman; "that is not the reason why illustrated papers have ceased to interest the public. There is more demand now than there ever was for pictures of a sort. Because things in exhibitions do not sell, and because artists are bitterly complaining of bad times, you must not assume that taste has changed. Just look at the sale there is for reproductions of well-known works of art. Why, I could quote you a whole host of publications which have been successful during the last few years simply because they provided this class of art."

"But you admit that some of the regular weekly papers have fallen off in their circulation," returned the Man with the Red Tie; "how, then, do you account for that fact? Why should these papers not be as well supported now as they were in the old days?"

"Because they have got into a groove which is too narrow and too inartistic," said the Black-and-white Draughtsman. "Because they take little account of what is really the popular taste, and do exactly what they should not do if they wish to retain their prosperity. If you take up one of these papers now, how often will you find in it anything worth looking at? As a rule, they are full of commonplace photographs reproduced in the baldest and most unconvincing manner. Who cares to buy such stuff as that?"

"Oh! of course you would object to photographs," laughed the Man with the Red Tie; "they are cutting you out, and you do not find your invaluable services so much in demand. No wonder you are so ready to criticise!"

"Please do not misunderstand me," answered

the Black-and-white Draughtsman. "If the photograph is a good one, and has a real pictorial value, it has quite as much right to reproduction as an original drawing, and is artistically of little less importance. I am not so blinded by professional jealousy that I cannot admit the claim of photography, when properly used, to rank among the arts. But there are photographs and photographs; and if you fill a paper with snapshots of everyday incidents and commonplace scenes, you cannot expect people to fall over one another in their eagerness to buy it. Why on earth should they? They can see all this sort of thing in their daily walks abroad, and so they do not want it cooked up again in their newspapers."

"Yes, I think I agree with you," replied the Man with the Red Tie; "every one has a camera nowadays, and the supply of home-made snapshots is more than enough to satisfy the demand for indifferent photography. The papers are trenching on the ground already fully occupied by the amateur, and so they suffer. That is what you believe to be the position of affairs, is it not?"

"You have hit it exactly," broke in the Art Critic; "illustrated journalism has become nothing more than a game for amateurs. The management of many of these papers is in the hands of journalists, who in matters of art are the merest amateurs, and know little and, if possible, care less, about æsthetic questions. There are even editors, I am told, who boast of their suppression of the black-and-white draughtsman, as if they were doing something clever by keeping out of their pages everything which could by any possibility be considered original or artistically interesting. They labour under the delusion that they meet a popular demand by providing always the most inartistic type of illustrations—though there is, I believe, plenty of practical evidence that people would rather pay for the original work of an able artist than something which is either a photograph or looks like one; and they seem amazed when the public shows its opinion of them by carefully refraining from buying the papers which they misdirect. The present position of affairs is one which pleases me greatly. I am delighted to think that the illustrator is having his revenge, and that the papers which have snubbed and neglected him are feeling the effects of such a policy. But, at the same time, I hope that some at least of the dissatisfied proprietors will see that it is necessary to make very definite changes in the management of their property if they wish to recover the ground they have lost."

THE LAY FIGURE.



*Frank Brangwyn's Exhibition Room at Venice*

**F**RANK BRANGWYN'S SCHEME  
FOR THE DECORATION OF  
THE BRITISH SECTION AT  
THE VENICE EXHIBITION.

In the International Exhibition held at Venice two years ago the manner of showing the works, as regards the Italian section, was decidedly unique.

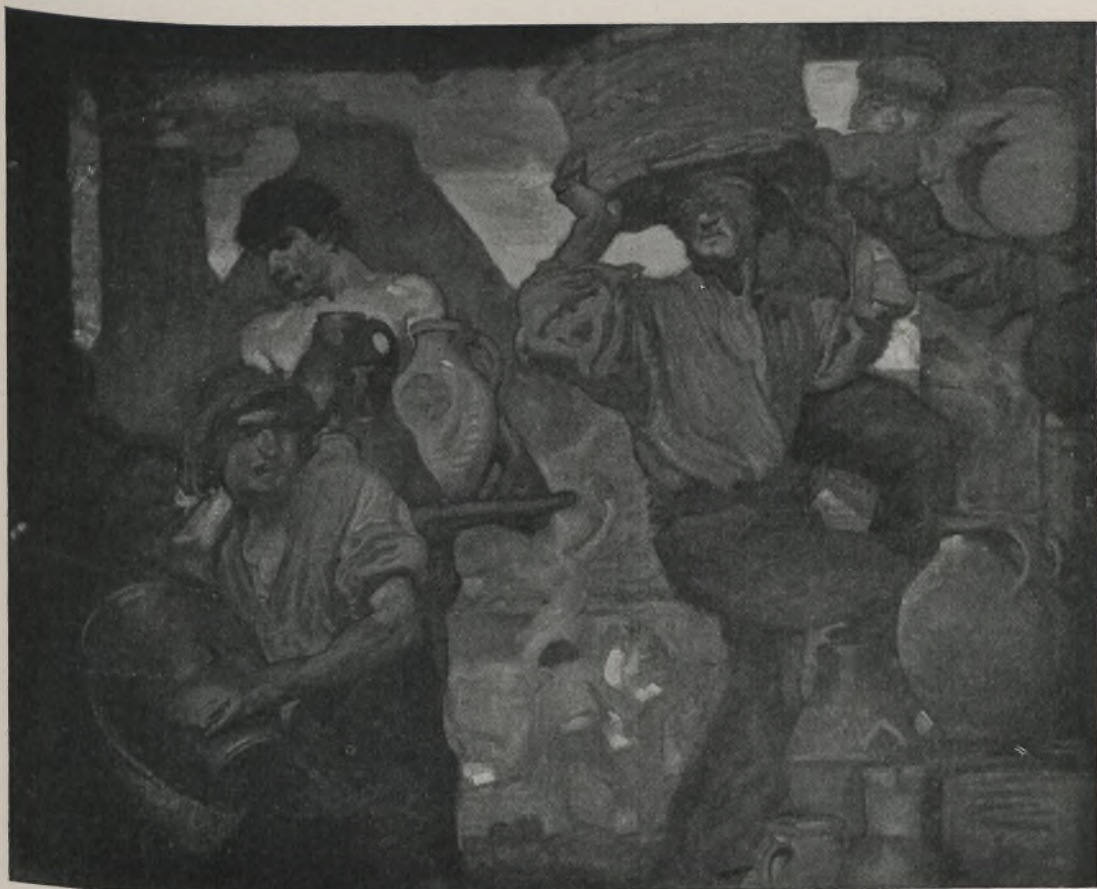
Each group or school of artists was given a room, which was arranged and decorated by some member of the group. While the rooms thus shown fell somewhat short of being good decoration, yet it was a step in the right direction, and the success of the experiment was most gratifying to the committee.

The careful consideration of an exhibition room is a comparatively new idea, but is happily growing more and more into favour. True, there have been hanging committees, but with the heterogeneous mass of works sent to the large exhibitions the hanging committee can scarcely

serve as a decorating committee as well, and not until the work is given over to one man—a decorator of high order—can we hope for any better results than are obtained when, in the preparations for Eastertide or other church festival, a dozen ladies and a hundred and one children collect and give the church, in a very few hours, the aspect of a greengrocer's shop.

In the matter of exhibition-room decoration the Vienna Secession has undoubtedly taken first honours. Each succeeding year finds their spacious salons in new attire, and no time nor expense have been spared to make their rooms as artistic and attractive as possible. Some of the leading members of the Vienna Secession, most able painters and sculptors, have devoted months of their time to the embellishment of these rooms, with highly successful results.

In Munich the plans are less elaborate. The Secessionists have a splendid building not far from the Glaspalast. In the exhibition of last spring their rooms presented quite an attractive aspect,



PAINTED PANEL

XXXIV. No. 146.—MAY, 1905.

BY FRANK BRANGWYN, A.R.A.



### *Frank Brangwyn's Exhibition Room at Venice*

but the decoration was not on the whole successful. One room in particular was very bad, having a sickly hot colour for the walls, forming a most destructive background for the paintings.

In Düsseldorf the results were much more satisfactory. The Rodin room was very fine indeed—rather more like a magnificent garden than a room—there being enough bay trees to isolate each of the splendid groups.

The plan to be followed by the Venetian Committee this year was originated by Professor Antonio Fradeletto, a member of the Italian Parliament for the city of Venice, a very public-spirited man and an untiring worker in the interests of art.

I might mention here that it was Professor Fradeletto who first suggested the plan of holding the biennial exhibitions to which artists of every country are invited to send their work. Fortunate, indeed, is it for the Venetians that they have for their honorary secretary a man like Professor Fradeletto, who has thoroughly acquainted himself with not only the exhibiting groups

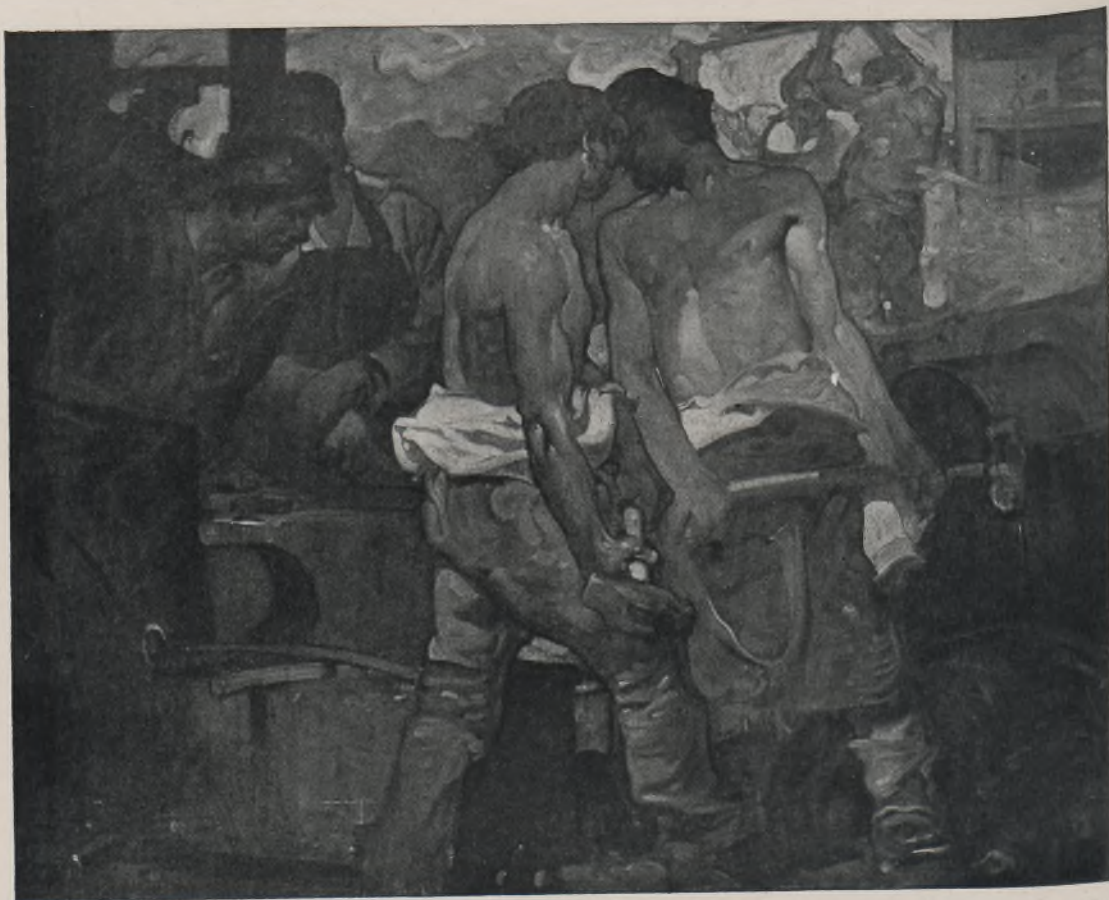
of the different countries, but with the individual exhibitors themselves.

In casting his eye over the British horizon, Professor Fradeletto found in Frank Brangwyn the most conspicuous figure in English decorative art, and he has wisely chosen this artist as designer and decorator of the rooms allotted to the British groups.

In treating of Mr. Brangwyn's most noteworthy achievement, it is my purpose to deal with this work alone, for the man and his art are already well known both in Europe and America through previous articles in *THE STUDIO*.

In approaching this work Mr. Brangwyn has encountered two great obstacles; first a decided lack of time, and second a most inadequate appropriation of funds to meet the expense of carrying it out. Both these difficulties, however, he has encountered in a manner which tells all the more forcibly of his masterly skill as a designer.

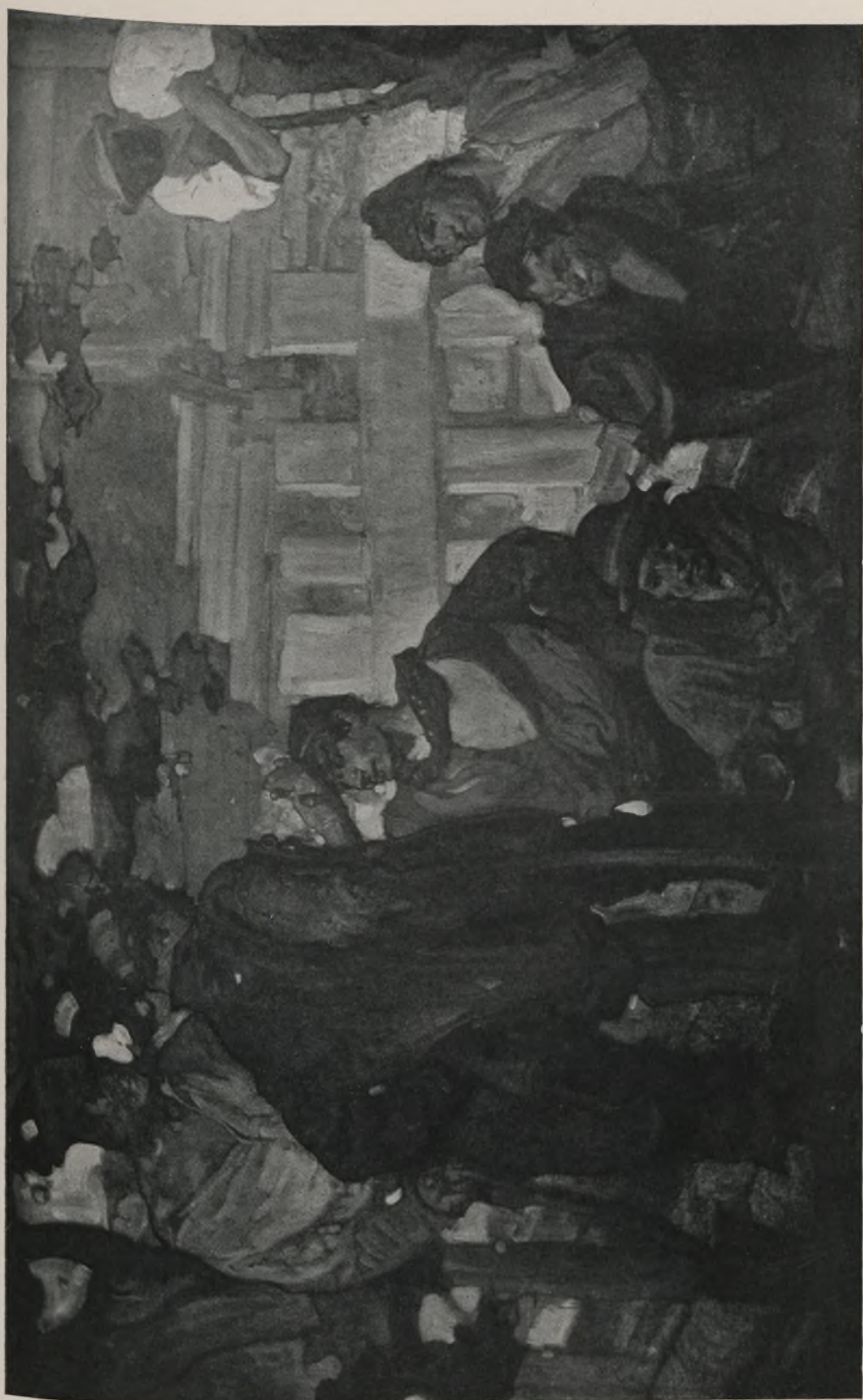
In setting about this commission which is of considerable importance to the British artists, he has fully appreciated the delicacy of his task. To



PAINTED PANEL

BY FRANK BRANGWYN, A.R.A.





PAINTED PANEL. BY  
FRANK BRANGWYN, A.R.A.





PAINTED PANELS. BY  
FRANK BRANGWYN, A.R.A.



## *Frank Brangwyn's Exhibition Room at Venice*

design a broad frieze, with great figure compositions, without counteracting the effect of the pictures shown below, requires the utmost consideration of a master designer. All this he has done, and in the doing of it has once more demonstrated his strong convictions regarding "the fitness of things."

"In the arrangement of this room," he says, "I have endeavoured to cause the person who enters it to feel the presence of a quiet richness, a certain sense of harmony, without being able for the moment to give any reason for it."

In the embellishment of this spacious salon Mr. Brangwyn has shown the wide range of his versatility by designing everything pertaining to the room himself. The furniture and hangings, the woodwork and the mural panels, are all the product of his creative genius.

To the visitor at the International Exhibition this Brangwyn room will be a highly interesting feature. The room is seventy-five by forty feet. Four painted panels, herewith reproduced, form the principal decorative feature. The two panels for the side walls are eighteen feet in length by five feet in height. The short panels at either end are of the same height, the length being seven feet.

These canvases are framed by the interception of the horizontal mouldings, with broad pilasters at the ends. Continuing round the room is a frieze, flush with the top of the panels, but half the width, so as to allow greater wall-space for the pictures shown below.

The use of this frieze of blue is as interesting as it is original. It is unbroken, save for the short pilasters, the small stencilled pattern forming merely an interesting spot arrangement throughout the field of blue. Its great depth of colour gives a suggestion of spaciousness, as if one were looking through open panels into the vastness of a clear, starlit night. Technically, of course, the real purpose of this band of colour is to bring the whole room into its unit of design.

Two feet above the floor is a narrow shelf, supported by heavy blocks serving as brackets. The necessity of these several parallel lines is obvious

when one thinks of the greater wall-space being so broken by pictures of all sizes.

In the middle of the room is a pedestal corresponding in character to the woodwork, especially designed to support a very fine piece of bronze statuary, the work of W. Goscombe John. This pedestal will be surrounded by four bay trees, with two benches at either end, the whole forming a very compact rectangular group in fine proportion to the floor space. The pedestal and all other pieces of furniture have been admirably executed by Mr. J. S. Henry.

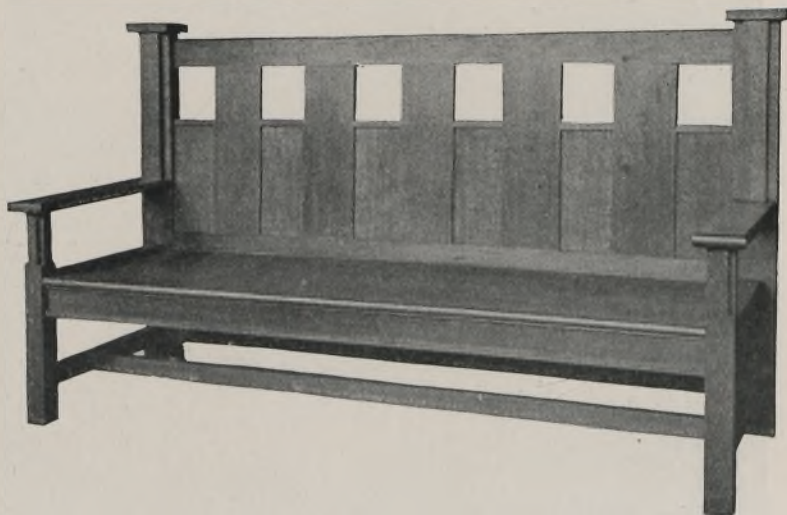
"The scheme of colour," says Mr. Brangwyn, "is what I believe to be the very best for the purpose. The greater part of the walls are of a grey buff, which, as a background for the pictures, will neither take away from the subtleties of tone, nor force into prominence any particularly strong notes of colour occurring in the works shown."

The woodwork is of a warm golden-buff in fine harmony with the walls and the blue and gold in the frieze above.

Of the compositions, I need only touch upon the colour scheme, for the strong decorative patterns which one finds in all Brangwyn's paintings are shown in the accompanying reproductions.

The scheme, to put it as simply as possible, predominates in the grey buff of the walls, but playing on either side of this neutral is a fine juxtaposition of rich golden-orange and deep violet-blue.

Regarding the subject-matter of these compositions, Mr. Brangwyn has used that phase of the life of Great Britain wherein we find him at his



BENCH

DESIGNED BY FRANK BRANGWYN, A.R.A.  
EXECUTED BY J. S. HENRY



### *"The Den," Cropthorne*

best. He sees in the brawny figure of the labourer the finest possibilities for strong decorative arrangements. The group of workmen in cool shadow against the glow of a summer sun, pouring itself down like gold upon the piles of excavated earth, the rhythm of movement in the ever-changing poses of the workers, a striking of strong notes of colour here and there throughout the composition, have all produced a result as overwhelming, as enchanting, as if one were listening to the clanging rhythmic notes of the Anvil Chorus.

The group of the smiths is perhaps the finest of the four panels. Here the scheme of lighting is reversed, and the two foreground figures stand out in the warm, golden light from the forge, while the two on the opposite side of the anvil sink into a greyish-blue shadow. A strong note of blue is seen in the glimpse of the afternoon summer sky which one gets through the opening beyond. But these panels are but respondent notes to the room itself. The pleasure he has given us is far greater. He has filled the room with a vibration of colour harmonies, as the skilled musician at the organ floods the room with harmonious volumes of sound.

All these things he has done in a quiet, reserved manner, never for one moment forgetting that his mission was an entirely subordinate one, that the first function of the room is to show to the very best advantage the works of his fellow-artists.

A. S. COVEY.

### THE DEN, CROPTHORNE, WORCESTERSHIRE.

THE old country house, of which we herewith give illustrations, although not large, is typical of a class of buildings which, perhaps by very reason of their humble origin, have come down to us from almost mediæval times, not only in considerable numbers, but in many cases with most of their original features and characteristics intact.

In the county of Worcester are many of these half-timbered houses, the one we illustrate being situated in the picturesque village of Cropthorne, on an eminence above the River Avon, down to the banks of which its garden slopes; the stream itself flowing, though scarcely seen in the picture,



"THE DEN," CROPTHORNE, FROM THE ROAD





"THE DEN," CROPTHORNE: NEW GABLE,  
SUNK GARDEN, AND SUNDIAL



*"The Den," Crophorne*



"THE DEN," CROPTHORNE: THE HOUSE FROM THE GARDEN



"THE DEN," CROPTHORNE: SUNK GARDEN AND TENNIS LAWN



*"The Den," Cropthorne*



"THE DEN," CROPTHORNE: TRELLIS FENCE AND BORDER



"THE DEN," CROPTHORNE: THE SUNK GARDEN





"THE DEN," CROPTHORNE:  
A PAVED WALK



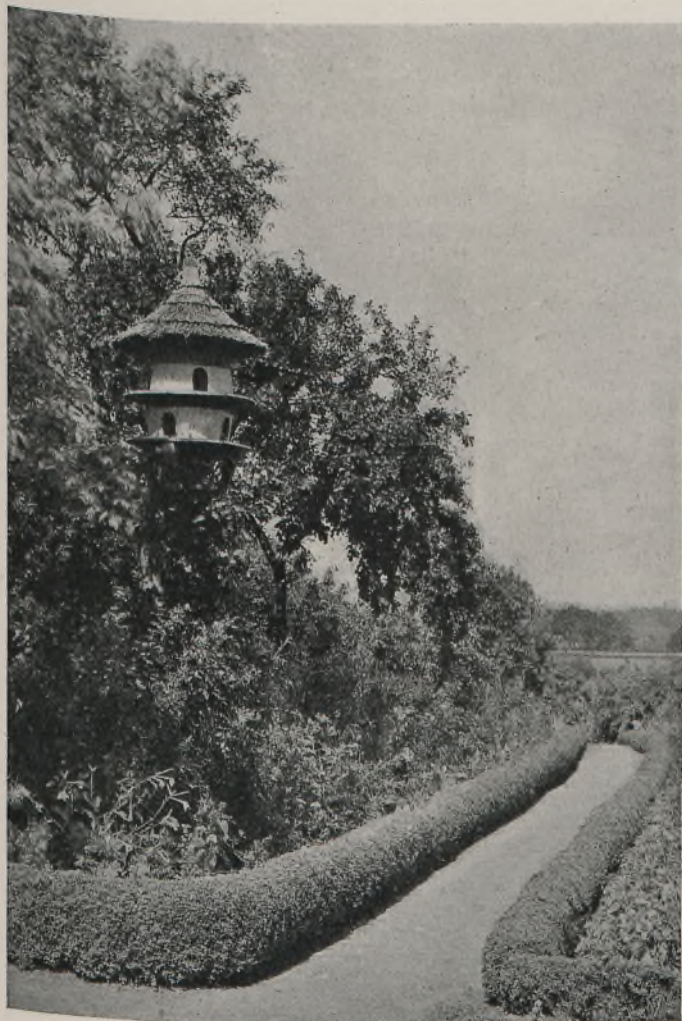
### *"The Den," Crothorne*

between the foreground and distance of the photograph of the "Dovecot," which forms one of the illustrations.

The building was originally three cottages, which, at the beginning of the last century, were united to form a farmhouse. Some ten or twelve years ago it became the property of the late eminent surgeon, Sir William Lawson Tait, who used it as a summer residence; and at his death it was purchased by the present owner, Mr. H. H. Avery, a member of the well-known Birmingham manufacturing firm of that name. Being a great lover of the old-fashioned English garden, he at once set about the improvement of that part of the property, judiciously cutting portions of the old orchard by which the house was shut in, so as to obtain views across the beautiful valley of the Avon, and laying out tennis and croquet lawns, and, as best suited

each portion, paths of gravel, grass, and old London paving stones, a very characteristic specimen of the latter appearing in the illustration of "A Paved Walk." Next followed the making of the "Sunk Garden," with its picturesque steps at each angle and sundial in the centre, the latter bearing the appropriate motto, "I number none but sunny hours," from the design of Mr. Edwin Lutyens. Later the services of Mr. Drinkwater Butt, F.R.P.S., were called in, to him being due the design of the "New Gable," the restoration of the half-timbering of the others, the new entrances, and the windows throughout, which are now restored to their original character, with leaded casements in place of the plate glass existing when the property came into the hands of the present owner.

In this restoration the greatest possible care was taken, in order that little or none of the old work should be defaced or destroyed, and that the new should be made to harmonise with the old in every way, an aim which the illustrations show to have been very successfully accomplished. Inside the house is a picturesque dining-room, with an original inglenook and Dutch tiles, and the motto, "Old wood to burn, old friends to trust," over the dog-grate upon the hearth. The other photographs not specially referred to are sufficiently explained by their titles.



"THE DEN," CROTHORNE: THE DOVECOT

THE veteran artist, Rudolf von Alt, died recently in Vienna at the age of ninety-four. He was a Viennese to the core, and spent practically the whole of his life in his native city. His father, Jacob von Alt, was a water-colour painter of considerable talent, as was also his brother Franz. Rudolf von Alt studied at the Vienna Academy, and also worked in his father's studio. His exquisitely fine delineations of bits of Vienna, of Northern Italy, Switzerland, Rome, and other places were always much sought after. When the Vienna Secession was founded he was elected the first president.



## A Spanish Painter

SPANISH PAINTERS OF TO-DAY:  
JOSÉ MORENO CARBONERO.  
BY LEONARD WILLIAMS.

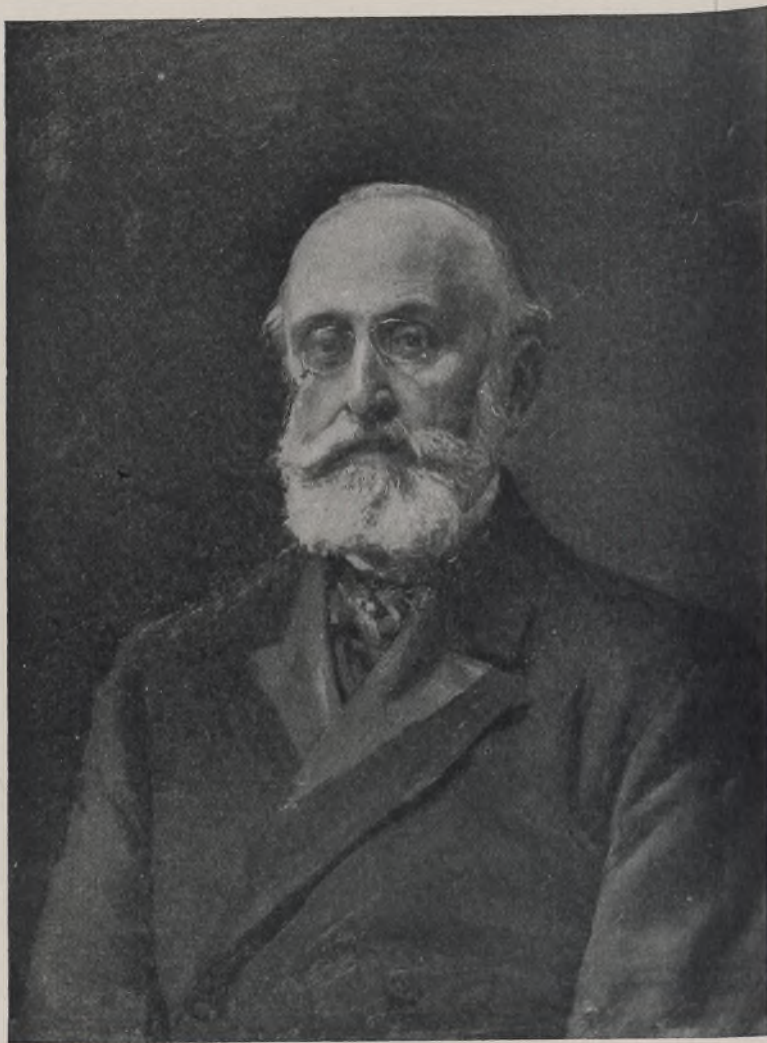
SOME months ago I introduced readers of THE STUDIO to Sorolla the Valencian, whom many consider to stand at the head of Spanish painting of our time. The subject of the following article is a painter of a widely different mood—José Moreno Carbonero, a native of Málaga.

Carbonero practically won success while quite a child. Even in boyhood he never had to learn that fishermen must fight the seething waters; husbandmen, the sulky soil. From the mental notes I took while standing with my shoulders to his easel, I dare to say that fortune smiled upon him almost from his cradle. The calmness of his manner, the smoothness of his face, his obvious lack of interest in all that has to do with violence and change! I am sure, then, that Moreno Carbonero was a happy and untroubled boy, just as I am sure that he is a happy and untroubled man. By happiness I mean of course success. There is no other happiness, save possibly that of health. Bread is the mighty mirth-creator. Give us a crust, and we will pipe, or paint, or chatter for you. Whatever the philosophers may say, we do not often take ourselves too seriously. It is necessity that takes us so.

All those who scrutinise Moreno Carbonero, or Moreno Carbonero's art, expecting to discover in one, or other, or both, a protest against the faults and follies of society, will have to undergo disenchantment. A son of Andalusia, he finds within her fields, and roads, and river-beds, no other lesson than unclouded sunshine and unclouded laughter. He overlooks there a perbending

before those torrid rays a dozen hours for a wicked pittance and a porringer of watery *gaspacho*; ignores the baked and cracking earth, the usurer-landlord, the swelling taxes, the greedy church, the scanty harvest, the blighted grape, the rotten olive, the nakedness and want behind the miserable cottage door. He only sees the prosperous and happy side of things, the *juergas* and the *manzanilla*, the roses in the women's hair, the gala costumes at the gay procession, the images ablaze with gold and silver. Well, in their prosperous and happy way, his paintings are at least as perfect as the scenes they represent. Are *we* the Andalusian peasantry? Why then should we complain?

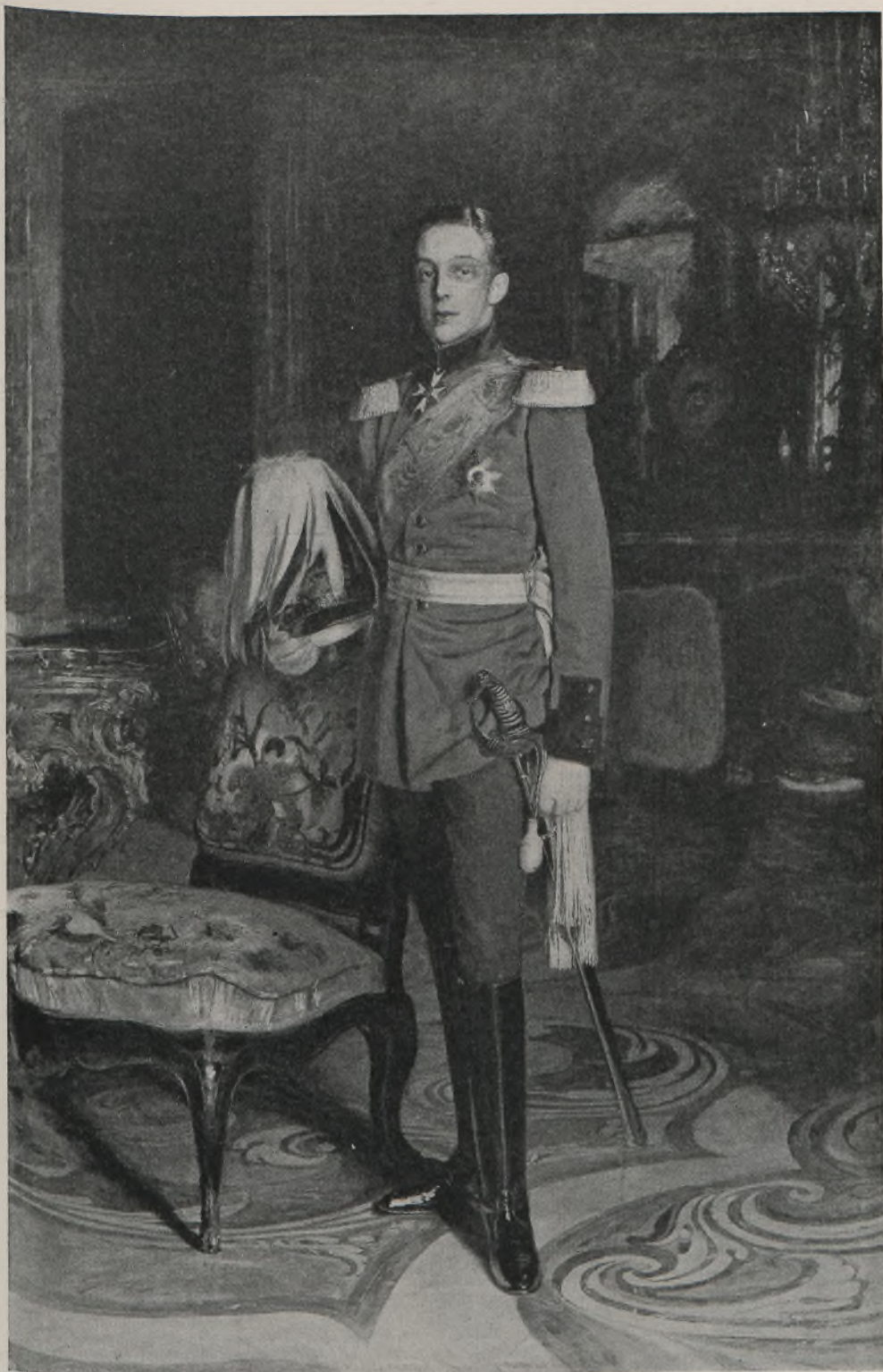
As with the present, so with the past. To those who are familiar with the record, blotted with her blood, of Spain's decadence in the seventeenth and



HIS EXCELLENCY DON FRANCISCO SILVELA

BY J. M. CARBONERO





HIS MAJESTY THE KING OF SPAIN  
FROM THE PAINTING BY J. M. CARBONERO



## A Spanish Painter

succeeding centuries, "Don Quixote" is the very incarnation of lugubrious narrative and woful moralising. Beyond the whimsical cavalier and his shrewd, pot-bellied henchman, protrudes the pitiful phantom of a beautiful and noble land, laid waste by generations of unworthy kings and criminal administrators. No one who reads between the lines can doubt that the immortal author of this ageless volume grimly intends to preach a scathing sermon, and not to dance a jig before a tittering audience. Think of his argument. To quit one's hearth and family and friends, and spur into the deserts of La Mancha upon the arduous errand of redressing human wrong! To fall to earth beneath one brutal beating after other, and stagger erect with aching body yet rejoicing and undaunted spirit! Is there not something Christ-like in the bare idea? In reading of it all you may be sure my tears have overflowed more often than my laughter. Don Quixote is so gentle and so kind. What has he done to be so mercilessly handled? What have all Spaniards done to be misruled so mercilessly?

The gifted painter who provokes this article has long been famous as an illustrator of the dismal *caballero*. In this respect, for keen, appreciative

humour and delicate and faithful workmanship, he positively stands unrivalled. Beside Moreno Carbonero, Jiménez Aranda is only mediocre. Doré, to be sure, is more fantastic, but infinitely more untrue; and I could point to blunders and anachronisms in the Frenchman's drawing that would set a Spaniard's hair on end. A single instance is enough. Doré fences round the windmills of La Mancha with balconies and railings of his own invention.

Moreno Carbonero has all that singular and desolate region at his finger's tips. On this point I am competent to speak; for I, too, know La Mancha through and through. So far, then, as historical and topographical circumstances are concerned, his renderings are unimpeachable. Only he does not share Don Quixote's melancholy. He does not feel—has not required to feel—the note of sadness I have indicated; and therefore is prudent enough to reproduce the comic aspect merely. And when we come to think of it, why should we ask him for what his happy constitution could never afford without a sacrifice of personality.

Not often has a falling figure before it touches ground been drawn with so self-evident a truthful-



ILLUSTRATION FOR "LE CHAPEAU DE TROIS PIQUES"

BY J. M. CARBONERO



## *A Spanish Painter*



"DON QUIXOTE"

BY J. M. CARBONERO

ness as in *Don Quixote and the Windmill*. "I have tried," says the artist, "to make my rendering as windy and awl as possible, composing it, with this endeavour, of circular lines and practically nothing else." In this he must be said to have succeeded to the top of his desire, establishing once more a truth too frequently neglected by even the most ambitious draughtsmen. A circular line—a rolling cloud, a wave, a wheel—is Nature's synonym for motion. It is the womb or bosom of the sail that urges the vessel onward; the flattened sail that stops to seek a mirror in the listless sea.

But, as I say, this elemental truth is far too often thrust aside. Speaking of Turner's *Bridge of the Moselle*, Ruskin made bold to state as follows: "Not only does it slope away unequally at its sides, but it slopes in a gradual though very subtle curve. And if you substitute a straight line for this curve (drawing one with a rule from the base of the tower on each side to the ends of the bridge, in Fig. 34, and effacing the curve), you will instantly see that the design has suffered grievously." This last assertion is bad enough; but worse remains

behind. "Well, as curves are more beautiful than straight lines, it is necessary to a good composition that its continuities of object, mass, or colour should be, if possible, in curves rather than straight lines or angular ones."

This thesis is ridiculous in itself, and also, by the insertion of the pusillanimous "if possible," ridiculously worded. It illustrates, as well as anything in Ruskin's writings, his aggravating dogmatism in opposition to inevitable natural laws. The straight line and the curve, each in its own appointed place, is paramount in beauty. Look at Millet's *Sower*—the wheel-like *revolution* of the legs and body, the right arm whirling round upon its ageless task. The furrows, too, are slightly curved upon the swelling matrix of the soil. Perfect beauty, perfect unreprieve. Look at the *Angelus*—straight lines innumerable. Perfect inaction, perfect beauty. Even the furrows are at rest.

The studies of rolling cloud which THE STUDIO published recently, or else this present instance of Moreno Carbonero's, or indeed a thousand examples of conscientious painting, such as occur to us at any moment are amply powerful to demonstrate

\* "The Elements of Drawing."



## A Spanish Painter

that rest and motion are the true determinants of roundness or rigidity. Whether our prince of river painters intended his bridge to be festooned with dotted sweeps interpolated by his panegyrist, we cannot state for certain. But if he did so, Nature, a greater painter than Turner and a greater critic than Ruskin, has shown both one and other to be flatly in the wrong.

A scrupulous regard for natural, apparent truth in all its aspects pertinent to art is common in Spanish painting generally, and the work of Moreno Carbonero is no exception to the national rule. His art is sometimes prosaic, never arbitrary; always concise, and closely analytic of all that is external. He does not penetrate within the soul of people or of things, and lacks idealism; but then he makes no claim to its possession, and so to some extent disarms our censure. Because of this immunity from the slings and arrows of imagination, the themes he chooses seem often—to speak in paradox—inferior to his treatment of them. *A Procession Crossing a Stream, The Fountain of Málaga, A Scene from Gil Blas*—I take the titles as they come: these pictures, and a score of others, based upon inconsequential incidents and peaceful, somewhat trivial landscape, delight the senses, but cannot be said to rouse them. A visit to Moreno Carbonero's studio tranquillises, a visit to Sorolla's agitates. Indeed, between these two illustrious Spaniards is

just as wide a contrast as between a springtime angler dozing by a pool and a deep-sea fisherman thrusting his scarred and frozen features towards the equinoctial blast.

Moreno Carbonero's portraits are just as scrupulous as his other painting. Wonderful in its quiet way is his portrait of the late Premier of Spain, Señor Silvela. We get no glimpse into the working of the statesman's intellect or conscience. He is having his portrait painted, and that is all. Elsewhere the artist's son, a bright-faced boy, is standing, his dog beside him.

The portrait of King Alfonso XIII. may figure in the place of honour, and fitly close these paragraphs. A tall, slight youth, resplendent in a captain-general's uniform. His look breathes dignity and satisfaction and his features are without a wrinkle.

And so Moreno Carbonero has no melancholy. Well, let us imitate him, and be merry while we may; for, according to the Spanish proverb, all of us will be as bald as eggs a hundred years hence. Is it not to the painter's credit that he does not screw his genial face into a pseudo-mournfulness, and whine about the sorrows of existence? Why should he, though? He has a beautiful home, a comfortable studio. And as to his health, you read it in the brightness and alertness of his eyes. What more could he desire?



"AVENTURE DE GIL BLAS ET LE MOINE"

BY J. M. CARBONERO





"UNE AVENTURE DE GIL BLAS"  
BY JOSÉ MORENO CARBONERO



## *Enamelling in Relief*

**E**NAMELLING IN RELIEF :  
MR. HENRY HOLIDAY'S INTER-  
ESTING INVENTION. BY H.  
MURRAY.

THE new art of glass enamelling in relief—principally for the decoration of churches and halls—which is the happily-conceived idea of Mr. Henry Holiday, has perhaps not received the attention in the art world which it deserves. The artist, in his studio at Hampstead, has executed work in enamels on a scale never before attempted by a process which, though it is his own invention, he is always ready to courteously explain to those who may be interested in it. Powdered glass upon metal is simply the secret of the beautiful effects he has produced; but the work involves many technical difficulties, which can only be understood and appreciated by those who may try the new method. The old enamels were flat, with the exception of trifling details, and mediæval artists very wisely made them small, knowing that a highly polished surface on a large scale never looks well, and requires a lot

of work to make it interesting. It occurred to Mr. Holiday that he might try the experiment of executing the enamel in relief to obviate this flatness, and to make it available for large-scale work. With this end in view he first of all makes a model in clay, just as if he were doing the relief for sculpture. He then takes a plaster mould of the model, and then a plaster cast from the model. The model and the cast are placed side by side. The artist then selects the moulds most suitable for the colours of the different parts. Three metals are used—viz., sheet silver, sheet copper, and sheet gilding—the latter being, not gilt, but gilding metal, a special alloy. Pieces of these metals are cut out to correspond with the different parts and laid in the mould, being pressed in with tools till they fit pretty closely. The part so shaped is transferred on to a convex cast, and finished with steel tools till the mould corresponds accurately to the cast. The powdered glass necessary for the particular colour is then strewn over the surface with a fine wire sieve, the latter being tapped from time to time to ensure an even distribution of the powdery



"DON QUIXOTE AND THE WINDMILL"

BY J. M. CARBONERO



## Enamelling in Relief



PORTRAIT OF HIS SON

BY J. M. CARBONERO

substance. The glass dust consists chiefly of oxides; and Mr. Holiday's niece, Miss Mary Holiday, who has been an invaluable assistant, made a special study of chemistry in order to do this work. The whole of the glass dust is made by Mr. Holiday, his niece, and Miss Lilian Wayne, a talented pupil, and consequently the whole development is under the personal supervision of the inventor of the process himself.

The next process is the introducing of the metal into the kiln, which is heated at white heat. The glass dust melts upon the metal, adhering firmly to it. The metal under such a great heat would, of course, collapse and lose all its form if not properly backed up; and for this purpose, before the glass is strewn on to it, the piece in question is laid in the hollow mould, and backed with ordinary plaster. When the glass melts upon the metal the tendency is to run into the hollows; and as the glass is transparent, the result is to give greater depth and a delicate, automatic shading to the colours, which greatly enhances their beauty and the artist's expression of form. Thus is formed a layer of the

most beautiful enamel, glazing the entire painting, and producing an effect to which no reproduction can do justice. The "glint" of the metal, dimly apparent through a depth of gorgeous hues, adds a peculiar lustre to a work which is characterised by a rich glow of colour.

When all the pieces are thus enamelled a bed of cement is prepared in a zinc-lined case, and on this the pieces are laid in their proper position. When the cement is set the work is complete. The completion of a piece of work such as that representing the *Christ in the Carpenter's Shop* (which was done for the Aysgarth School in Yorkshire and is illustrated on page 306) may occupy four or five months.

One of the finest specimens of this new enamel work is the reredos, three panels of which are illustrated on this page and on page 309,



REREDOS PANEL FOR  
HOLY TRINITY CHURCH,  
EDINBURGH

BY HENRY  
HOLIDAY



## Enamelling in Relief

which Mr. Holiday designed for the Holy Trinity Church, Edinburgh. It was commenced in the autumn of 1900, and is a magnificent piece of work. The main interest is in the centre panel, which strikingly depicts the *Crucifixion*. The two side panels, which are equally beautiful in dignity of conception and in execution, represent *Christ in the Garden of Gethsemane* and *A Station of the Cross*. The writer was shown in Mr. Holiday's studio a replica of this work, and no art lover could look at the solemn grandeur, the rich colouring, the glow and warmth depicted in the group, without feeling that this was indeed the work of a master-hand in this method. One also saw a replica of the beautiful panel representing the allegorical figure of *Venus rising from the Sea*, which has a mosaic frame; and a smaller round design, an exquisite little coloured medallion, entitled *Hope*, of which a very successful facsimile reproduction in colours accompanies this article.

Mr. Holiday's studio is full of objects of interest, the chief being, perhaps, his model of the Acropolis at Athens, a work executed with infinite patience and care from sketches taken on the spot. At the time of my visit Mr. Holiday was engaged in preparing designs for a set of windows for the Preston Library and Museum.

A visitor to Oak Tree House is at once made to feel at home. In this charming retreat beautiful (and indestructible) work is produced, which will for many years adorn some of our noblest churches. If you mention to Mr. Holiday the idea of patenting his invention he laughs it to scorn. "One might as well say oil painting should have been patented!" It is in this spirit that the cultured and public-spirited artist puts into effect the ideas which were his favourite dream for many years, and which now appear likely to have considerable effect upon the art of enamelling.

H. MURRAY.



"CHRIST IN THE CARPENTER'S SHOP"

FROM THE PICTURE IN ENAMELS BY HENRY HOLIDAY



## *Enamelling in Relief*



REREDOS PANEL FOR  
HOLY TRINITY CHURCH,  
EDINBURGH

BY HENRY  
HOLIDAY

OUR Berlin correspondent writes :— The Costume Fête of the Berlin Society of Lady Artists took place on February 24th in the Philharmonic Hall. Anything more picturesque and fantastic than this fête—which is the work of a committee of ladies who have earned a reputation, not only with pen, brush, and chisel, but in the musical or theatrical world—can scarcely be imagined. Opening with a representation of St. Walpurgis Eve, the stage having been transformed into the wooded summits of the Harz Mountains at night, a ballet, which was really more a series of graceful movements and poses than a dance, was performed by the Sun, Moon, and Stars, numbers of elves, glow-worms, and other creatures of the night being introduced. The Pied Piper of Hamelin, with his troops of frolicsome, gaily-dressed children, formed an effective harmony of colour; the whole closing with a short pastoral

poem without words. The official part of the programme over, the fun began. Opening with a waltz, the sight was a gay one, the large hall being filled with a merry crowd in every imaginable costume, both masculine and feminine. As any surplus arising from this fête is usually devoted to the "Fund for the Relief of Distressed Artists," gifts of articles for sale are often contributed. Carmen Sylva sent a quantity of Roumanian needlework and embroidery, as well as dolls dressed in the national costume. At the close of the fête there took place an auction of Dutch pictures—a contribution from a Dutch friend of the Berlin Society of Lady Artists.



CENTRAL PANEL OF REREDOS  
FOR HOLY TRINITY CHURCH,  
EDINBURGH

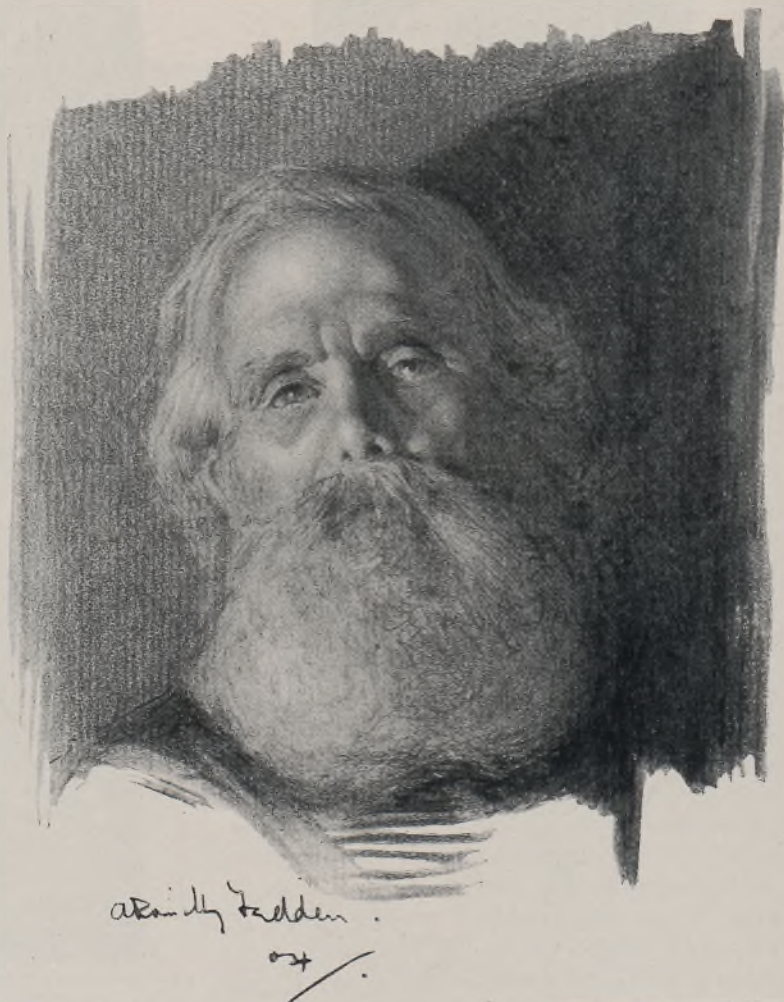
BY HENRY  
HOLIDAY



# LEAVES FROM THE SKETCH-BOOK OF A. ROMILLY FEDDEN

**B**ECAUSE the materials are so simple, drawing in pencil is still a partly exploited thing, and only partly appreciated. The drawings by Mr. Romilly Fedden — one of the most talented of the younger water-colourists—which are here reproduced, represent the studies of a painter in this medium; and they show the whole course of his experiments, from the somewhat hard and matter-of-fact use of the medium in the picture of a girl looking into the darkened room to the atmospheric and sensitive drawing of cottages by moonlight. This latter is most painter-like; it shows how mysterious and sympathetic blacklead pencil drawing can be made. Of course it is not a new thing the use of pencil in this manner; it has been used in this way often before, but a certain taint of the schools has nearly always clung to the work. It is from this that Mr. Fedden is rapidly getting away; and in the place of matter-of-factness his work is acquiring charm. He has executed many portraits — and here is an open field. The time and the money to be given by a sitter for a portrait in oils or water-colour is nearly always inconveniently too much. The camera really offers no remedy. Apart from the wish to have the image of a friend's face, so that we can hang it up or move it from place to place, portraiture gives us the only approach to that power to see ourselves as others see us, for which once Burns made a prayer. The camera has

not answered this prayer. The impression which it takes into its black box can betray no consciousness of the intimate qualities in our friends that become beautiful to us by our admiration, such as the changeableness of their faces, the character and texture of their complexion and their hair. Why is it portraits in pencil are not enjoying a fashion such as every worthy form of portraiture has at some time enjoyed? Our illustrations show what charms the medium contains in right hands—in the hands of an artist; and like every other medium, it takes its beauty from successful handling.



*Portrait Study*

*By A. Romilly Fedden*



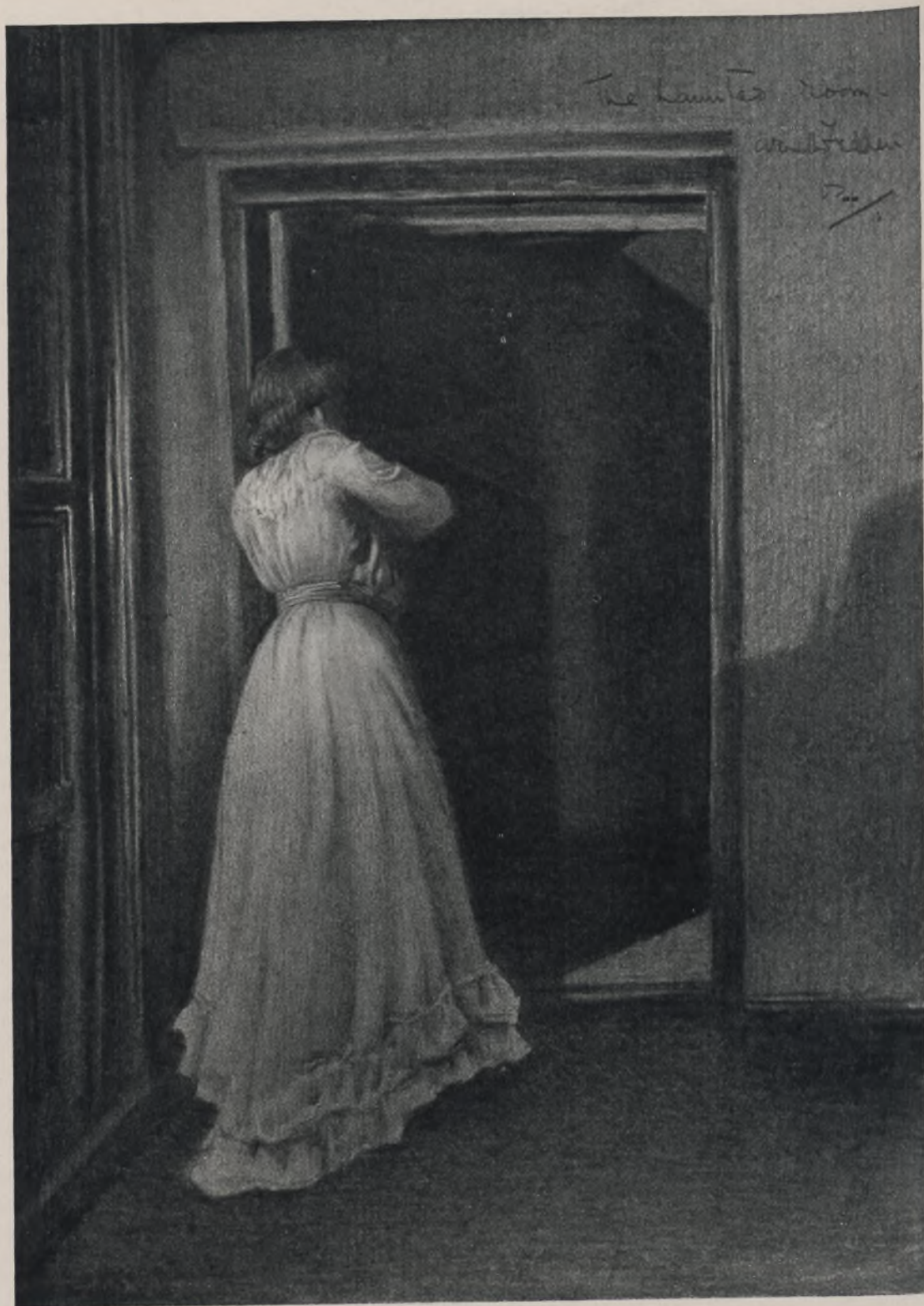


A. Romilly Fedden

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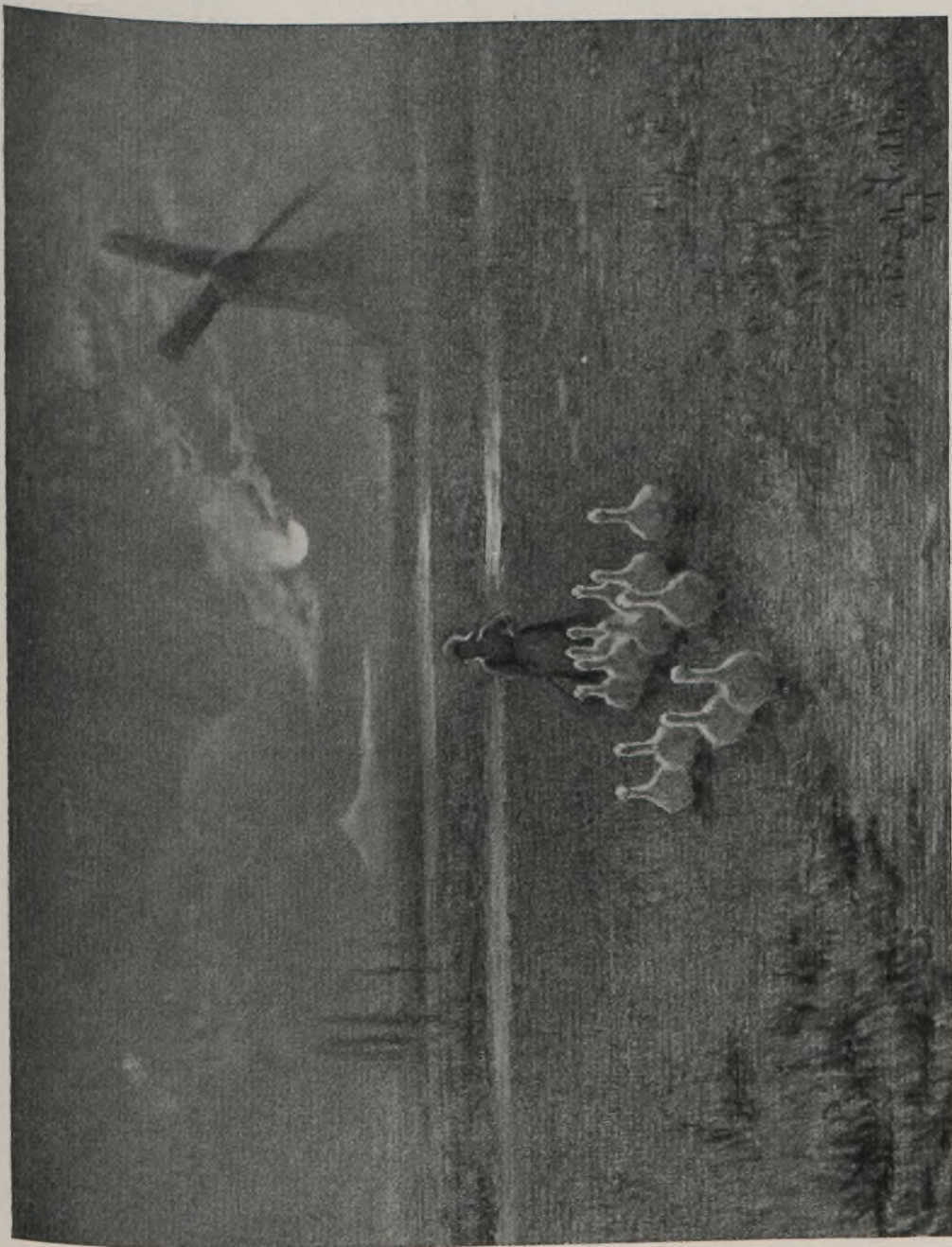
*Portrait Study, from the Pencil  
Drawing by A. Romilly Fedden*





*"The Haunted Room," from the Pencil  
Drawing by A. Romilly Fedden*





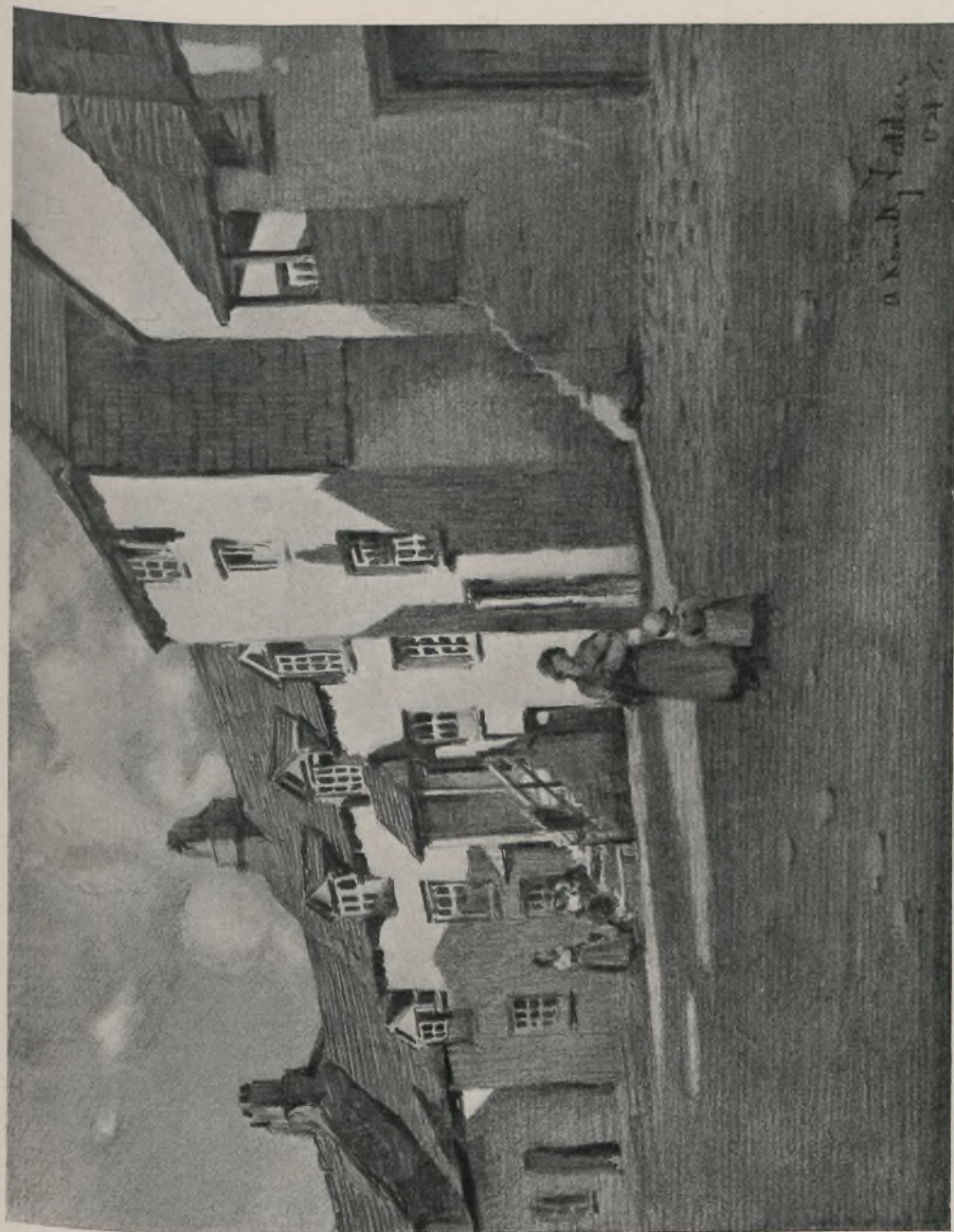
*"Moonlight in the Marsh-lands," from the  
Pencil Drawing by A. Romilly Fadden*





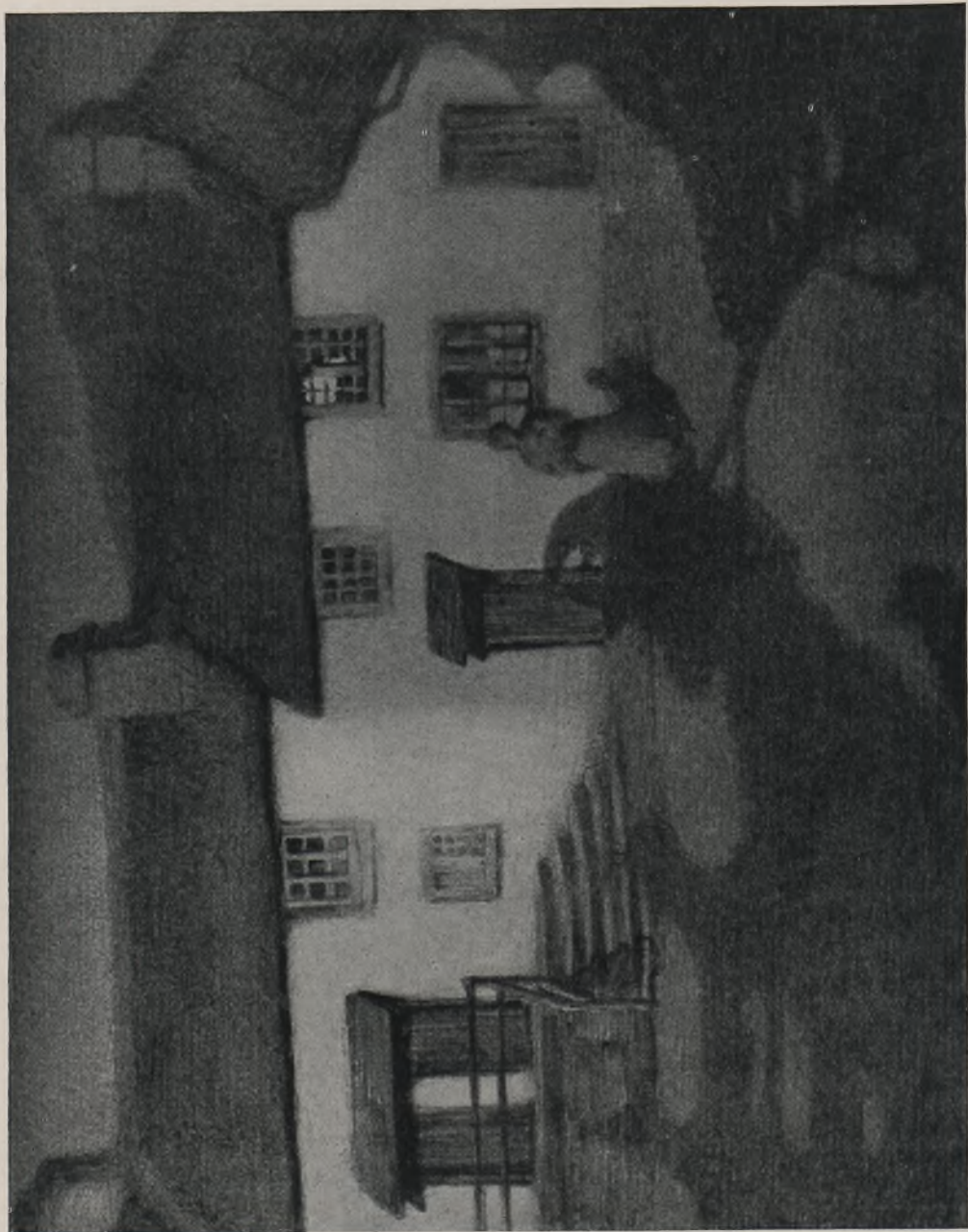
*Study of a Girl, from the Pencil  
Drawing by A. Romilly Fedden*





"Lansallos Street, Polperro," from the  
Pencil Drawing by A. Komilly Fecit





*"Moonlight and Shadow," from the  
Pencil Drawing by A. Romilly Pedden*



## *Reliques of Old London*

### **A** HUNT AFTER RELIQUES OF OLD LONDON. BY T. R. WAY.

THE sporting instinct seems to be ingrained in the English character, but most devotees of the usually recognised forms of sports, whether it be hunting, racing, or athletics, would be much astonished, not to say amused, to be told that the collector shares some of their joys when he makes a real find, and that he will take infinite pains in tracing out some fine specimen on the track of which he has got, and finally achieve as great a thrill of joy and more lasting too, in its acquisition, than that of the regular sportsman however successful his hunting may have proved. But it will be asked what has this to do with the hunt after relics? By "reliques" I mean to refer to ancient and picturesque houses: their hunting out has proved a source of great pleasure and interest to me for many years past, and I know that there

are many others who enjoy the same sport, and take no little pride in showing their finds to appreciative friends.

For, notwithstanding the vast amount of building, and "improvements" involving the sweeping away of old houses, the City and its near suburbs still contain an immense number of buildings, interesting by their age and character, unpretentious it may be, but having a distinction which shames the shoddiness of a more recent period; whilst here and there are to be found mansions, the houses of prosperous City merchants, now engulfed by the ceaseless growth of the giant's boundary.

One goes to work in quite a methodical manner: an old map of London is necessary as a guide, and maps of quite sufficient accuracy are to be found in most of those old histories of London published about the beginning of last century, such as Hughson, 1805, or the little "Picture of London,"



MORDEN COLLEGE, BLACKHEATH

FROM THE LITHOGRAPH BY T. R. WAY



## *Reliques of Old London*

by J. Britton, 1826, to be bought for a few shillings. At about that period the solid mass of houses shown covered but a small part of the present area of London, and in that part comprising the City, Westminster, and Southwark, if you want to find really ancient and picturesque buildings which have not already been noted and drawn, you must be very diligent indeed. Yet right in the heart of the City, Mr. Philip Norman delights to show two such. Farther afield the search is not so hopeless. The map shows roads leading from the City across fields to the distant villages, Hampstead, Highgate, Hackney, Bow, to name but a few on the northern side. Towards any of these villages one starts along the old main road, carefully watching the buildings all the way, as many a fine old house has been built facing the road with its garden in front, and now some huge shop covers the garden, leaving only half the house in view; others are completely shut out, and can only be seen when one explores along the side turnings. Such, for instance, was the case with a fine early Georgian mansion which I had noted by the side of the Great Eastern Railway near Stratford. The approach was down a side street at Bow,

and the entrance was through a high plain brick wall showing no vestige of the house within, which, indeed, lay back about one hundred yards at the end of an avenue of trees. But this frontage did not offer a suitable vantage point from which to make a sketch; this I found eventually on the banks of the salubrious Lea. The house is called Grove Hall, and is now used as a private lunatic asylum, the fate that comes to many an old mansion which has fallen on "bad times"—first a school, then a lunatic asylum, lastly lodgings.

Not a very far cry from Grove Hall there stood at Leyton—it may be there now—a splendid mansion called the Great House; it too had been through the same degradation, yet its hall and staircase were the handsomest I have ever seen, and it had wonderfully beautiful carved woodwork inside and out. At one time there had evidently been large gardens surrounding, but when I drew it the little houses were steadily eating them up, and the house being empty there were rumours of its soon being pulled down. A longer life seems in prospect for a similar but smaller house at Lower Clapton with a fine wrought-iron gate, now an asylum for deaf and dumb females, its gardens



GREAT ORMOND STREET

FROM THE LITHOGRAPH BY T. R. WAY



## *Reliques of Old London*



ALDGATE HIGH STREET

FROM THE LITHOGRAPH BY T. R. WAY

being untouched. But the mention of wrought-iron reminds me of another asylum, for aged Jews this time, in Stepney Green, the railings in front of which are amongst the handsomest I have ever seen.

In the north there is Canonbury Tower, which lies well off the main road; it is a picturesque building of great age, dating from the time of Henry VII., and having a really interesting history attached to it. In this respect it differs from most of the old buildings I have drawn in and around London. Mr. Wheatley and Mr. Chapman, who have written notes on my drawings, have found the task a by no means easy one, owing to the fact that most of the houses were built by wealthy

business men either as their town or country residences, and that their names and doings have long since been forgotten.

Hampstead and Highgate have been the resort of artists and literary people for so long that their many charming old houses are well known and watched, but there is a great break before you come to anything westward of similar interest. At Kensington there is the Palace, the Square, and, greatest survival of all so near the City, Holland House, almost entirely hidden from view in its magnificent park. South of this there is at Parson's Green at least one fine mansion; at Fulham the Bishop's Palace; and at Hammer-smith the Mall, the embankment of which is of



## Reliques of Old London

very great antiquity, and right through to Chiswick a row with many fine old red-brick houses of Queen Anne and Georgian periods; in Chiswick itself there is a perfectly delightful little half-timbered inn. Travelling thus westwards along the river banks, one can find an infinite variety of subjects at Mortlake, Strand-on-the-Green, Kew Green, Old Richmond Green, with its quaint remains of Henry VII.'s Palace, and the delightfully aristocratic hamlet of Petersham, past Ham House, so fine and so full of history that one envies those fortunate ones whose privilege it is to penetrate its doors. But we must not prolong our journey much more in this direction, but cross the old ferry at Twickenham, after noting several fine houses on the river bank, and shall find many quaint timber and Georgian houses, and especially the fine Jacobean mansion in Queen Street, which has been a butcher's shop now for many years.

It would be impossible in a short article even to indicate the districts on the south side where "good hunting" may be found. From Putney to Wimbledon, from Wandsworth to Clapham, many interesting subjects remain, but excepting at the extreme east and west of London, the south side is not so rich as the north. You must go to the far south-east, to Greenwich, Blackheath, and Charlton, for reliques that can hold their own against any on the north side. The stately Charlton House, built by Inigo Jones for Henry, Prince of Wales, the eldest son of James I., is surrounded by a noble park, of which one can get a quite excellent view from the road. Making this the eastward limit, we turn our faces townwards again. How many people know Morden College by sight, beyond those living at Blackheath. It is so closely guarded by its trees that you must go along a narrow foot lane which skirts its boundaries to see what is certainly one of the handsomest

as it is also one of the most liberal almshouses near London. It was built by Strong, the master mason of St. Paul's, and in it he shows that he had studied Sir Christopher Wren's art to no little purpose. One cannot forbear when so close turning into Greenwich Park, past the charming old Ranger's Lodge and its ideal gardens, to sit by Wren's dignified Observatory and enjoy the never-failing interest of the grandest view of London as a whole, and the wonderful old Palace and Hospital at our feet. If we descend by Croom's Hill on the west side of the park, we shall see several fine houses, and down along the river front many very quaint wooden buildings.

I have not found much of interest along the main road between Greenwich and Blackfriars, that is, the Old Kent Road and its continuations; but along the narrow way which runs parallel to the river bank there is a considerable fund of interesting old cottages, half timber and red brick, along one side of the road, and opposite to them the most amazing contrast of eight and ten-storied grain



THE MANOR HOUSE, BERMONDSEY

FROM THE LITHOGRAPH BY T. R. WAY



## Reliques of Old London

wharves. There are many such in Rotherhithe. Nearer in towards town, in Bermondsey, I was fortunate enough to come across an old mansion whose owners call it the "Manor House," though it never was the Manor House of Bermondsey Manor; it stands in a place called Jacob's island, about which you may read something in "Oliver Twist," for Bill Sykes' death took place on this "island." There is a map in Wilkinson's "Londinia Illustrata" of this very curious bit of London, and this house figures as Mr. Manson's, and shows very extensive gardens; also on the island there is another building, an inn called "The Ship Aground," which still remains. The Manor House is of considerable size, containing three staircases and twenty rooms, and the handsome canopy over the door bears the date 1700. In the Borough High Street there are one or two good groups of buildings and the remains still of two of the old galleried coaching inns, the "George" being quite picturesque and interesting. From here, you cross London Bridge and wander through Billingsgate, where, in Love Lane, there is a very fine mansion of Charles II.'s time, which is rather difficult to discover, and continue to Aldgate, where there are very considerable groups of old buildings in the foreign meat market. The great hay and straw market, held in the middle of the road, with a background of these quaint buildings, is a most picturesque survival. In Houndsditch there remain several interesting specimens, and the old oil and colourman's shop at the corner of Gravel Lane was drawn as a typical specimen of many score of houses in London dating from before the fire, whose fronts have been plastered over and their appearance of age lost.

The destruction of groups of old buildings in the making of Aldwych and Kings-

way has been very great, especially in Wych Street and Holywell Street, but there still seems to be a doubt whether the great "Arch Row," Inigo Jones's buildings on the west side of Lincoln's Inn Fields, is to be destroyed or no. Their demolition could only be looked upon as a wanton act of vandalism, there being nothing like them left in London. But there still remain very considerable groups of what may reasonably be called mediæval London, such as Staple Inn, Holborn, and, hard by, a fine building in the upper part of Fetter Lane, while, lower down the lane, there is that most quaint alley called Nevill's Court, with a large red-brick, many-windowed mansion and its garden on the south side, and opposite it a row of overhanging timber and plaster houses with their gardens in front gay with flowers in summer-time, an amazing survival! Round St. Bartholo-



A HOUSE IN HOUNSDITCH

FROM A LITHOGRAPH BY T. R. WAY



## *The Birmingham School for Jewellers*

mew's the Great, as is only befitting, there are many timber-built houses of great age, and in Cloth Fair one can see enough of them grouped together to get an idea of a street in past centuries, as well as a notion of the courts and alleys of the past. Near here, too, is to be found in the Charterhouse material of extraordinary interest, as also in the old buildings clustered round the Tower; and when mediæval London is exhausted, there remain the fine late seventeenth and early eighteenth century houses, of which there are still many survivals; such, for instance, as those in Great Ormond Street, Bedford Row, Buckingham Street, Hanover Square, etc.

T. R. WAY.

### THE BIRMINGHAM SCHOOL FOR JEWELLERS AND SILVERSMITHS. BY A. S. WAINWRIGHT.

THE Birmingham Jewellers' Association was founded in 1887, and from its commencement one of its chief objects was the better artistic training of the young people engaged in the jewellery trade. As a result of the endeavours of two or three influential members of the committee an arrangement

was made with the Municipal School of Art, whereby special accommodation was provided at one of the existing branch schools to enable the Jewellers' to fit out properly organised workrooms, to be under their supreme control, in which the trade students might be afforded full technical training in their craft. This technical course was, however, to run concurrently with the regular art classes already in existence there, which remained under the control of the Municipal Art Committee. Further than that, admittance to the technical course was to a considerable extent dependent upon the attendance and progress of the students in the art-classes, and therefore largely under the control of the head art-master.

Naturally the success of this scheme depended upon the harmonious blending of the two separate controlling interests; and, in spite of their efforts to make it successful, both parties to the scheme felt that the system was not satisfactory, chiefly because of the widely divergent ends, in the way of examinations principally, for which each section was working.

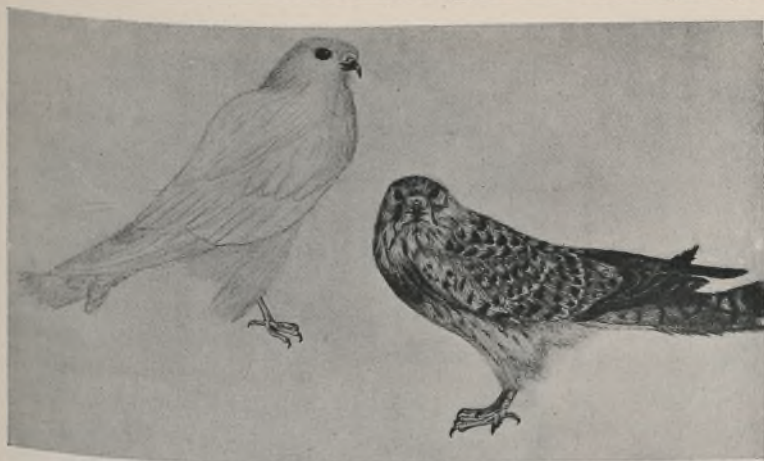
The technical training became too technical, and aimed at success in the examinations conducted by the City and Guilds of London Institute, which demanded purely technical knowledge, including alloys of metals, with assay



THE BIRMINGHAM SCHOOL FOR JEWELLERS AND SILVERSMITHS: THE BIG CLASS-ROOM



## *The Birmingham School for Jewellers*



STUDIES FROM NATURE BY A PUPIL AGED FIFTEEN



STUDY FROM NATURE BY A PUPIL AGED SIXTEEN

tests, etc., and required written papers and accumulation of book knowledge.

Such training had its value, of course, but there was little connection with the art side of the school; and although some progress was made in the following years, necessitating removal to larger premises in order to accommodate the increasing number of students, the dual control scheme never quite succeeded to the extent anticipated by its promoters. The growth in attendance and the increasing financial expenditure involved, only strengthened the desire of the Association to improve its school; and finally a joint conference of the two interested committees met in 1901 to discuss the matter. The Jewellers' Committee acknowledged that, in attempting to follow the example of the more strictly technical schools, so successful in Germany, they had made a mistake: and that all the necessary technical training required by the pupils could be better taught in the employers' workshops. As a result of this conference, the Vittoria Street School was created as an independent art school, under the control of a

sub-committee formed from the two governing bodies, the Jewellers' Association and the School of Art. With ample funds to command good instructors, the next step of the committee was to find an art teacher of the highest standing, with a sufficiently intimate acquaintance with metal work to fit him to take over the organisation and control of the new school, where art was to be considered primarily, but always in conjunction with its application to craftsmanship. The selection of Mr. R. Catterson-Smith, a sculptor, painter, and draughtsman, whose association with Sir E. Burne-Jones and William Morris in the production of the Kelmscott Chaucer was sufficient guarantee of his suitability from the



FIRST EXERCISE IN ENGRAVING ON  
COPPER FROM NATURE



## *The Birmingham School for Jewellers*



EXERCISE IN ENGRAVING ON COPPER FROM NATURE

point of view of art, and who for some years past had devoted himself to the production of metal work, marked the inauguration of a new school in more senses than one.

The result of the first year's work, as shown in the exhibited drawings, etc., was highly gratifying, and the Jewellers were well satisfied with it; but the immediate outcome of this success was rather a blow to their committee. In the spring of 1902 Mr. E. R. Taylor, for many years head-master of the Birmingham Central School of Art, retired from that position, which, during his tenure, he had raised to such a standard as to make it the

blue riband of the art-teaching profession, and Mr. R. Catterson-Smith was unanimously elected to succeed him. Thus early in their history, the Vittoria Street Schools found themselves without a leader.

Fortunately in Mr. A. J. Gaskin the committee secured not only a teacher whose qualifications, both as a draughtsman and as a successful worker in metals, eminently fitted him to control the destinies of the school, but one whose sympathies coincided completely with those of the late head-master.

And here it may be remarked that the immediate development, first at the Vittoria Street School and later at the Central and Branch Art Schools, would not have been possible but for the fact that the teachers generally were in sympathy with the change, and were, moreover, anxious for an opportunity to adopt more individual instruction.

Therefore the history of the development of the Jewellers' School, to which we are now devoting ourselves, is really an account of the growth of the entire art teaching of the city of Birmingham—a growth which could only have been brought about by the readiness of all concerned to appreciate the value of these newer methods and by their ability to carry them out.

Now let us try to see what is the secret of this success. Mr. Catterson-Smith has a very favourable opinion of the artistic possibilities of the English lad, and the system he advocates is, in his opinion, the best means of developing these artistic possibilities.

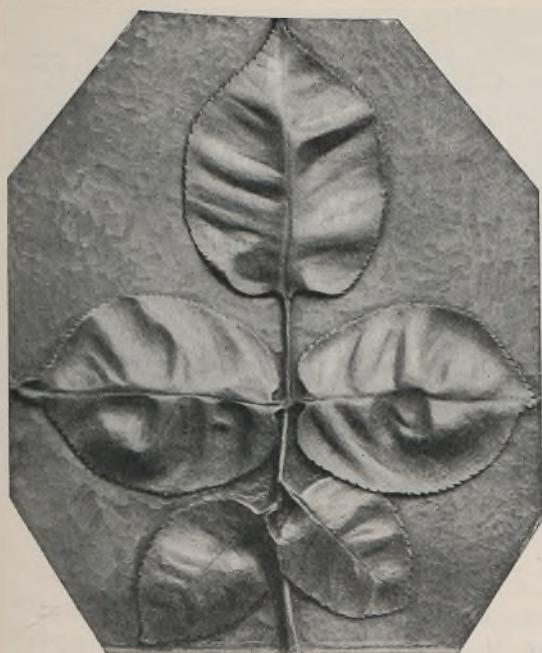
The young student, upon first entering the



CHISELLING IN STEEL FROM NATURE



## *The Birmingham School for Jewellers*



CHIPPING IN BRASS FROM NATURAL DESIGN

Vittoria Street Schools, may have some knowledge of his craft, but absolutely none, perhaps, of drawing, or, if he has any knowledge, it is very elementary. Under the generally adopted practice of school-of-art instruction he would be made to enter upon a course of drawing in freehand, from flat outline, of the classical or Renaissance type, which would have for its object merely the accurate copying of an already interpreted and conventionalised design. Accuracy of reproduction and an even, expressionless line would be the desired end to attain. This might be followed by studies in model drawing, in which he would be initiated into the values of perspective from commonplace and uninteresting models. After this preliminary training in pure line only, shading from a model or from ornament in plaster casts would follow; and in many cases the student would be expected, in acquiring a knowledge of modelling and of surface as interpreted by light and shade, to attempt a standard of finish beyond his powers and, consequently, beyond his interest.

In all cases such as this the progress is slow, and almost inevitably lacking in real interest to the student. Only the faculty of imitation is at first exercised, while imagination remains practically dormant.

The pupil is apt to lose interest in proportion as the course of study extends beyond the achievement of the actual value it was intended to have.

Now trace the course of Mr. Catterson-Smith's young student. His whole education in art is based upon personal interest. In place of the old flat outline, a spray of natural foliage of simple form is placed before him, and he is told to draw what he sees in this model. He is instructed how to examine carefully its structure and form, and to draw it, not as his master shows him it is, but as he himself sees it; to make his pencil speak, as it were, of what his eye perceives. This is, of course, not always an easy matter, and much careful supervision and patience are required in order to coax from some of the lads that which at first they themselves hardly know they have within them. The master's influence is then used, by challenging his pupil's accuracy, step by step, and by forcing him to compare his efforts, by the aid of his own observation, with the true lines of the model; to make the correction and instruction proceed from the

pupil himself; to correct and lead him by means of his own gradually increasing faculty of insight and observation. For though at first such efforts as he makes are inaccurate, his conception may be excellent, and, by giving the beginner a glimpse of his possibilities, add an enormous interest to the prosecution of his study.

The fault is seldom with the eye. A badly drawn leaf or petal, ruthlessly compared with the living original, is condemned, not by the teacher but by the student himself; and his perception of form and outline grows rapidly, often beyond his ability to arrest and place them on paper. What a significant difference in method, and yet resulting in such gain to the student!

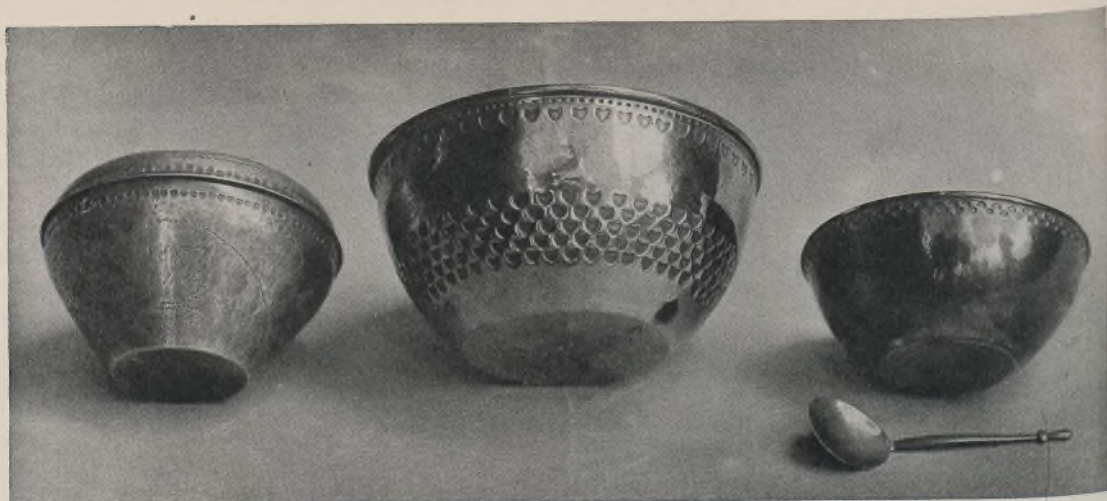
From outline to contour and colour the progress



FIRST EXERCISE IN DAMASCENING: NATURAL DESIGN



## *The Birmingham School for Jewellers*



FIRST EXERCISE IN RAISING AND TOOLING IN COPPER

is simple. In his own often halting and crude fashion the student is encouraged to try and add life to the outline he has learned to express; to suggest, as well as he can, the sense of surface and modelling that he gathers from his observation of the model. Here progress may be slow and false steps more easily made, but, with the same assistance from his master and, possibly, little technical hints as to the methods to be used, there arrives again the result, not of someone else's interpretation of the model, slavishly copied and lacking imagination and expression, but the first—possibly crude, and certainly immature, but still the first—development of the student's own perception and analysis. How much this individual interpretation counts may be judged by noting the striking differences in the treatment in work from a common model which is yet all of equal merit and interest. The progress from inanimate to animate nature is rapid, and the spectacle of rows of first-year students busily engaged in arresting the movements of a live bird or animal and recording them vividly on paper, though common enough in Japan, is somewhat of a novelty here. The results are such as to amaze one.

The innate capacity of quite rough and untutored lads to appreciate the grace and movement of their subjects, and to record their impressions with the only recently handled pencil, is in many cases quite marvellous. Now comes one of the most vital parts of their training—to prove the sum of their observation, and show that it is really developed. The class in memory drawing is a fairly good test. The students are allowed a few minutes' study of either a plant, animal, or perhaps, in the elementary

classes, some simpler form, and are then required to draw it from the recollection of the very brief space allowed for its observation. They are expected, as they progress, not only to remember accurately its outline, but its structure, and texture; in fact, to have imaged it completely within the memory. This exercise is not only excellent, but it possesses in abundant measure that quality of personal interest which is so distinguishing a feature of the whole course of the training.

In the metalwork school, for which, of course, all this training is a preliminary, the same unconventional methods hold sway. The orthodox plan, whereby the student had first to submit a carefully and minutely executed design and working drawing of a piece of metalwork or jewellery before attempting its production, is dispensed with.

The student is not encouraged to commence work in these classes too soon, but when he expresses a desire to begin he is permitted to do so. If he is a very elementary pupil, only simple routine work is permitted, to familiarise him with his tools. His graver and punches must come to his hand as readily and as surely as his pencil, and insensibly he will learn not only their use but their limitations.

There is no undue striving after results as yet. Here no arbitrary examination looms ahead, menacing teacher and student alike, and he is allowed to gradually absorb first principles. After some little time so spent he would perhaps express the wish to raise a bowl, in copper—some simple shape, naturally. What is his idea? Very well, let him try it. If it fails, its failure is proved by his own verdict; there is no criticism in terms he cannot understand. Show him a good bowl, and



## *The Birmingham School for Jewellers*

he readily admits the difference when he himself is judge and his master has properly primed him with the evidence for the prosecution.

This work, of course, calls for a higher development of the imagination, and here is the value of the "Memory" class. For invention and design are only the arrangement of memorised and assimilated natural forms represented to us by the controlling brain of the individual. Here there are the necessary restraints imposed by the metal to be considered, too, which the beginner must realise as he goes. He is learning to design in his material, not to design first and apply the design afterwards, perhaps to discover its inapplicability to the intended medium. Now to return to the copper bowl. If the form of the bowl is pleasing, the next consideration is to see if any decoration will add to its effectiveness. If the student has any suggestion for so doing he is encouraged to try his theory, tentatively, a step at a time. For a while he may possibly fiddle with his design until some inspiration comes which is approved, and executed, as far as possible, after his own ideas and plan. It may be very simple, and technical excellence may only come much later. But in no case is the result entirely trivial—the self-criticism inculcated is too thorough. Moreover, the value in the lesson goes further than that; for the student realises the importance of restraint, and learns to appreciate the charm of simple but right decoration, and to avoid that over-abundance of ornament which is always a danger in the jewellery trade.

So all through the spirit of the teaching is the same; personal interest and individual responsibility are its key-notes. It is difficult, in so short a notice as this, to explain how essentially different is this teaching from the older methods.

If I could transport my readers to the spot, there to judge for themselves, my task would be an easy one. Art is no longer a mediæval goddess to be worshipped at her shrine but a living principle within each student, to be developed at his or her will. I fear I have but haltingly stated my case, the difference in all this comparison of methods being often only a subtle one, but the results are wonderful.

The keenly sustained interest of these young people of both sexes, who only come to the school at the close of a long day's labour in the workshop, speaks volumes; while the drawings of these lads and lasses of fifteen and sixteen years of age are a revelation to those of us whose art training belongs to an age long past.

It may be asked, what are the immediate results from the point of view of the Jewellers' Association? No masterpieces have as yet been produced



WAIST-CLASP IN WROUGHT STEEL WITH DAMASCENED ORNAMENT



## Designs for Domestic Architecture

—I do not know that they are demanded—but what work has been done is deserving of all praise. To what does such a movement lead—for it is admittedly still in its infancy? Capacity! Capacity,



APPLICATION OF NATURAL FOLIAGE  
TO JEWELLERY

not only to execute but to see and to appreciate. It is a necessary corollary that art-craftsmen must have an art-loving public to produce for. In adopting this broad view of their office the committee of the Schools are wise.

Future developments of this training depend upon many things; partly on circumstance and partly upon the varying capacity of the student. It is, perhaps, a pity that there is a tendency to expect more immediate results from the art schools than from other educational institutions. We do not expect to find efficient men of affairs turned out ready made from our public schools, or to find every graduate of our universities a finished philosopher, a man of letters. Neither should we expect that every student of our art schools should in a brief space be transformed into an original designer or finished artist in any branch, or require that the test of his training should be his immediate ability to earn a good income, which, in our utilitarian age, is the chief consideration with too many. Rather should we be satisfied if the greater proportion of the students are simply imbued with that love and appreciation of true art which must be generally felt before we can become an artistic nation; just as we are satisfied if the chief gain from a course at our public schools is the spirit of manliness, fair play, and straight living which is one of our chief national assets.

And here I must record the latest move on the part of the schools committee. Free admissions, direct from school, are granted to lads who intend to become jewellers or silversmiths. These lads

commence their art training concurrently with their workshop training; and any lad who does not, in the opinion of the masters, seem fitted for the trade he has chosen is advised not to follow it any longer. This is a pretty advanced conception of the functions of a school, but in the interests of the students and the trade alike it seems a sound view to take. It all makes for greater efficiency, and the general trend of the school training bids fair to make Birmingham the Mecca of art teachers and students from all parts of the kingdom. A. S. W.

## RECENT DESIGNS FOR DOMESTIC ARCHITECTURE.

THE initial problem confronting the designer of the country house is involved in the choice of the best position on the ground for the building; and, like most first steps, it counts for much in the final success of the scheme. On restricted sites the problem is somewhat simplified by the limitation of possibilities; but there is always

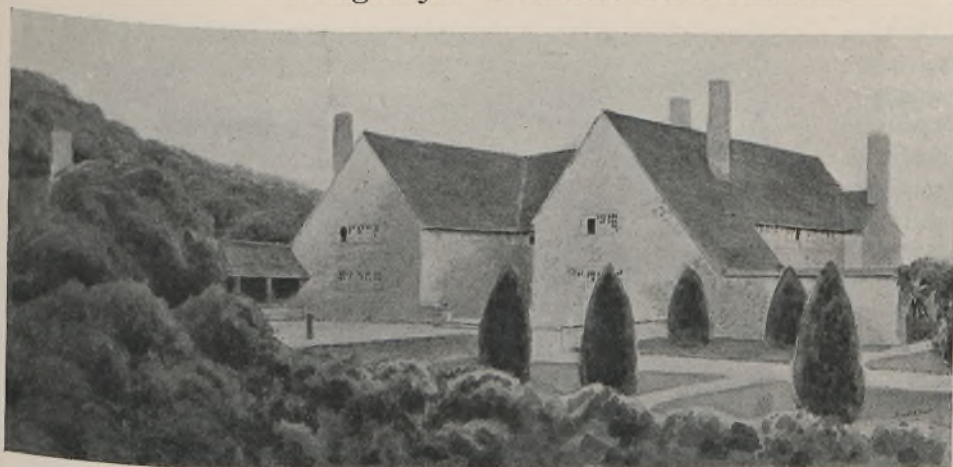


APPLICATION OF NATURAL DESIGN  
TO JEWELLERY

present the unfounded assumption that, whatever the aspect, the principal sitting-room should face the road and give the passer-by an opportunity of appraising its elegances. It is also written that



## Designs for Domestic Architecture



A HILLSIDE HOUSE: ENTRANCE FRONT

M. H. BAILLIE SCOTT, ARCHITECT

choose an intermediate position between these extremes, high enough for view and low enough for shelter, and if this arrangement involves an approach to the house from higher ground, what is lost in dignity is

kitchens and other discreditable appurtenances must be hidden away at the back. These and many other unwritten regulations have led to the evolution of suburbia as we find it, and have ended by making the average modern house one of the most extraordinary manifestations of congested foolishness that the world has arrived at since first men sought for shelter in caves and tents.

Two opposing considerations govern the choice of the position of a country house in a hilly district—the desirability of shelter and the demand for view. In the old days the former was more valued. A house was conceived as a retreat from the outside world—a little enchanted country which owed much of its charm to its remoteness from external conditions. In the modern house the necessity for escaping from the ugliness of its interior has driven the unhappy occupant to the window. Hence the demand for large sheets of glass and the craze for “views.” And so, while old houses were often built in valleys, modern ones are built on hilltops. In the case of a hillside sloping towards the south, it is better to

gained in homeliness of effect, as one catches glimpses of the homestead nestling amongst its trees. The sketches illustrated show such a *Hillside House*. Whatever effect it may possess is the outcome of the art of building as expressed in structure rather than ornament. One of the most important lessons which we have learnt from the experimental building of the last fifty years or so, in which classic columns and gothic



A HILLSIDE HOUSE: THE HALL

M. H. BAILLIE SCOTT, ARCHITECT



## *Designs for Domestic Architecture*

pinnacles have all been alike found wanting, is that beauty in building inheres less in features than in proportion, and that while sincerity and truth are qualities which can only be omitted under severest penalties, there is no penalty whatever attached to the omission of ornament; and those whose minds are anxiously exercised in the choice of a drawing-room wall paper may find comfort in the conclusion that there are no laws human or divine which compel the use of anything more expensive than a coat of whitewash.

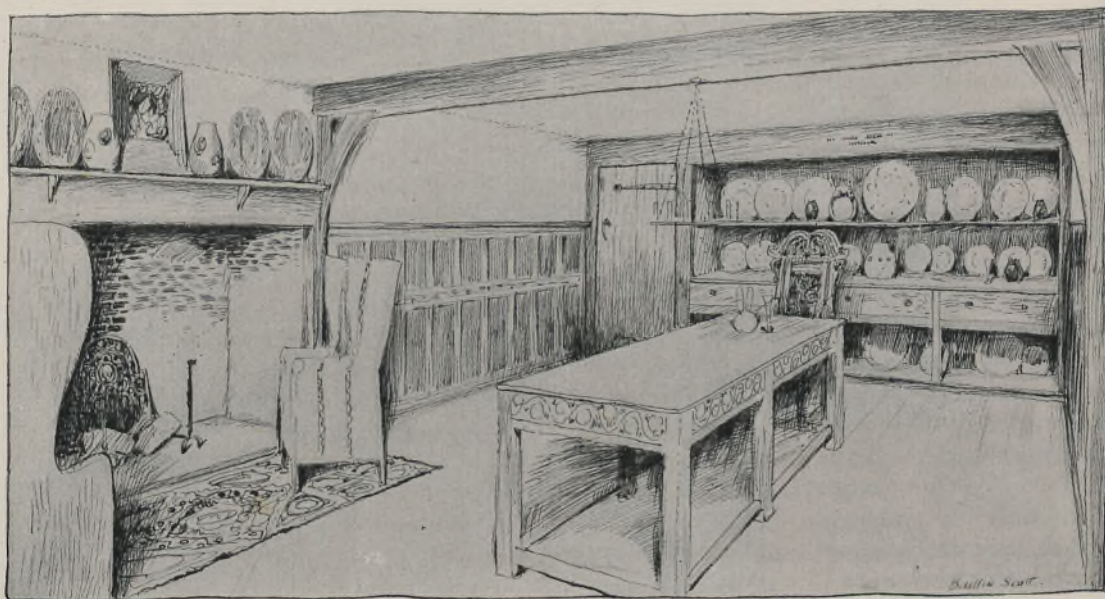
A short note such as this does not admit of an explanation as to why modern decoration should be avoided in most cases; but it may be safely stated that, inasmuch as decoration fulfils no practical function, the only excuse for its existence is its undoubted beauty, and beauty in decoration is the result of delight in work which, under modern conditions, is rarely attainable.



A HILLSIDE HOUSE: THE CORRIDOR

M. H. BAILLIE SCOTT, ARCHITECT

The pair of almshouses illustrated on p. 336 were designed by Messrs. Woolfall and Eccles, architects, of Liverpool, and recently have been erected in the picturesque village of Bidston, Cheshire. It was intended that they should accord with the fine old church and with other buildings of the same period

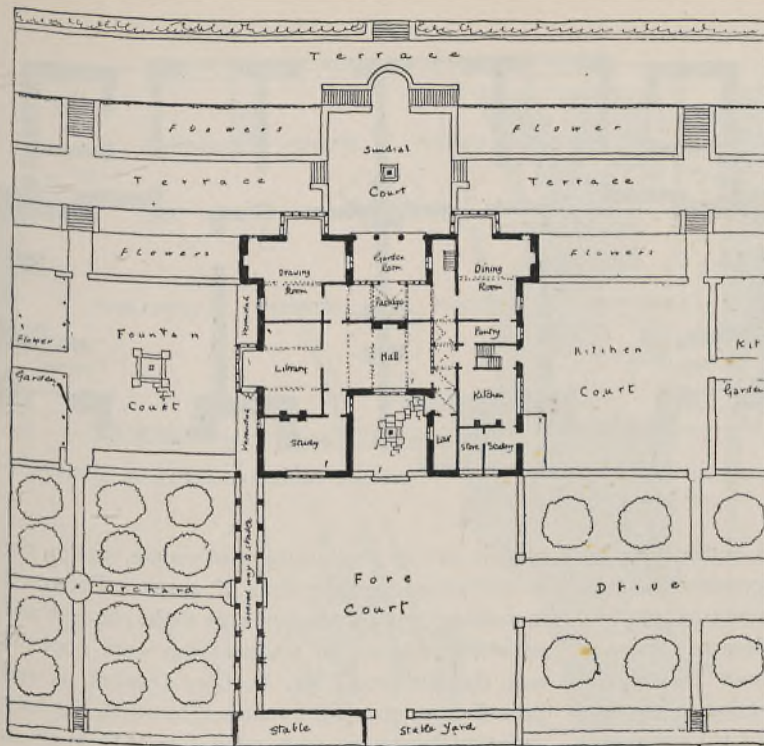


A HILLSIDE HOUSE: THE DINING ROOM

M. H. BAILLIE SCOTT, ARCHITECT



## Designs for Domestic Architecture



A HILLSIDE HOUSE: GROUND PLAN

M. H. BAILLIE SCOTT, ARCHITECT

that adorn the village. The walls are of finely-tooled Talacre stone, and the roofs are covered with Yorkshire stone slates with a very satisfactory result.

The leading feature of the plan of Mr. H. G. Ibberson's *Week-end Cottage, Trimmingham*, is a large common room with a semi-octagonal roof. Both this and the kitchen have direct access to the loggia, which is used for meals when the weather is suitable. There are bed and box rooms on the first floor, and the large bath-room can also be used as an emergency bedroom. The tiles are rough and of a deep red colour. The rough-cast is brownish yellow and the paint (externally) green.

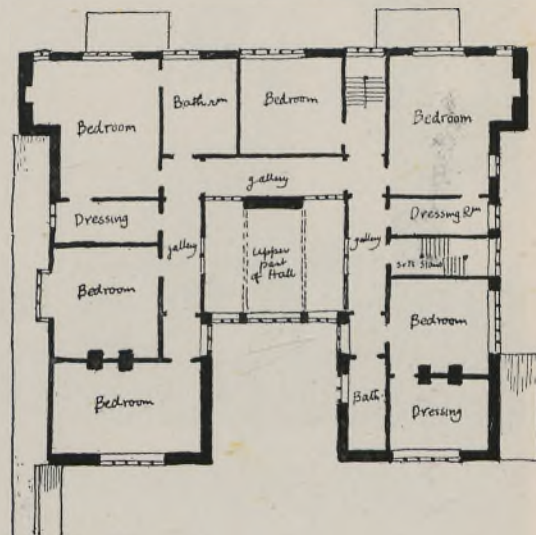
Lord Harrowby's deep interest in the welfare of all on his estates is shown in a marked degree by his wish to make Sandon an ideal village. He has already built a club house containing a reading room, large billiard room, gymnasium and dressing rooms, fitted with the latest appliances. In connection with it, at the back, is a large roomy loggia where spectators can sit, sheltered from the sun, and watch cricket in the field behind. The club house is delightfully fitted up; it is built of local stone and rough cast, with English oak-timbered gables and red tile roofs. All the joinery throughout is of oak,

good home-grown oak from the estate timber-yards. No attempt has been made at anything out of the common in the way of design, but simply a straightforward use of the material at hand has been aimed at, with a touch of local tradition in the use of the half timber.

The cottages will contain a sitting room or parlour and a large living-room, with wash-house, pantry, covered way, etc., and three good bedrooms. They will be built in rough cast and half timber, with the chimneys, etc., in red brick and stone. Again no attempt has been made to produce anything "original" or "effective," but by grouping three cottages together and arranging

the porches pleasantly some approach to design has been arrived at. On the other side of the green is the new Dog and Doublet Inn, which is connected to the cottages, as it were, by the low wall and fencing between the two.

The inn stands on the site of some old cottages,



A HILLSIDE HOUSE: FIRST FLOOR PLAN

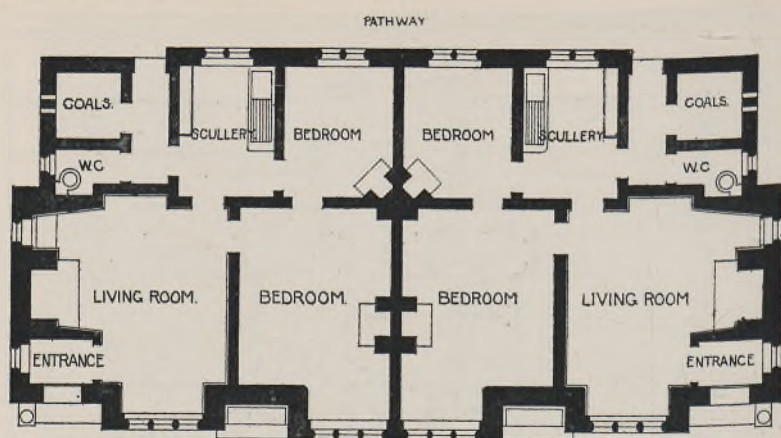
M. H. BAILLIE SCOTT, ARCHITECT



## *Designs for Domestic Architecture*

and the gardens of the latter, which contain some pleasant fruit trees and quaint old box and other hedges, are being preserved to form a pleasant retreat for the dusty traveller who stops at the inn for refreshment. The yard of the inn has been adapted as much as possible to the idea of the old English inns of Dickens's time or earlier, with the bar-parlour in the corner and outside steps leading to the club-room, etc. As in the other

cases local stone, brick, rough cast, and half timber form the chief materials in the construction, and the buildings are grouped as naturally as possible, and will present, it is hoped, a pleasant picture of village life. Everything in the new buildings is simple, yet strong and good; nothing in the way of ostentation or ornament having been attempted, inasmuch as nothing is so out of place as ostentation and ornament in any village. The work is all being



PLAN OF ALMSHOUSE

MESSRS. WOOLFALL & ECCLES, ARCHITECTS

carried out by the estate workpeople, under the control of an energetic clerk of works. The result is working out very happily, as slight changes and improvements can be made as the work goes on, and the architect, Mr. E. Guy Dawber, is not bound down to a rigid contract, in which the least variation becomes that much-dreaded thing an "extra." An illustration of a portion of the village as designed by Mr. Dawber appears on page 338.

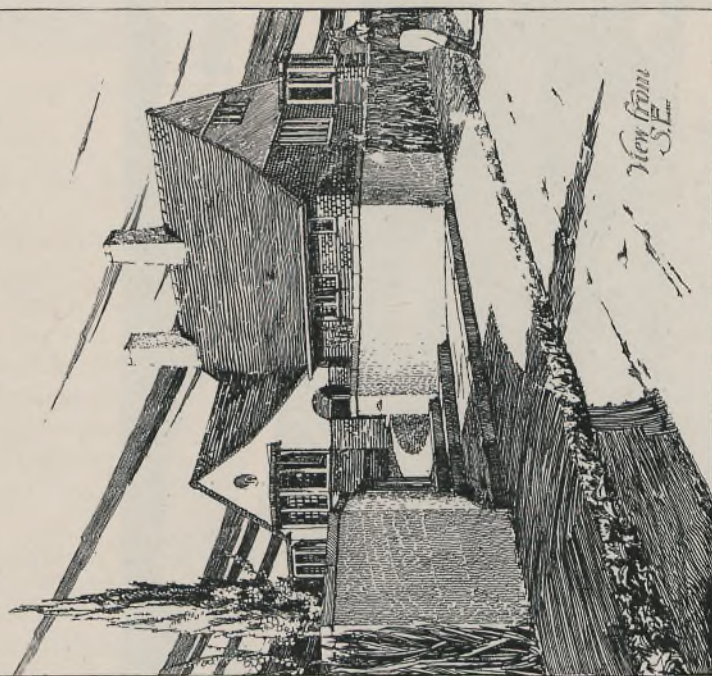


ALMSHOUSES

MESSRS. WOOLFALL & ECCLES, ARCHITECTS



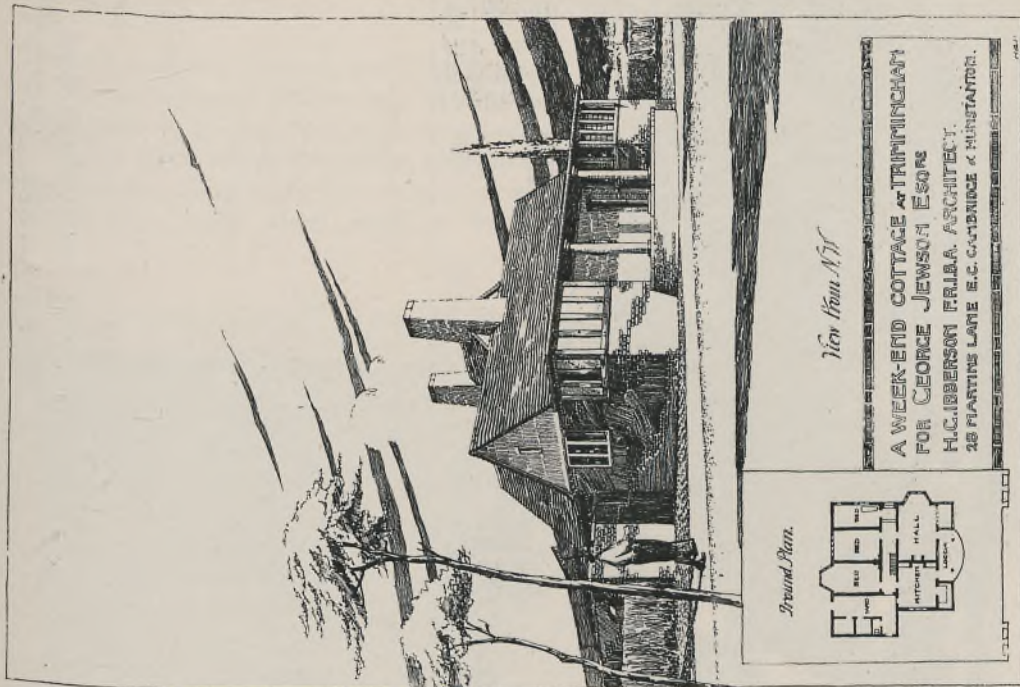
A WEEK-END COTTAGE.  
FOR GEORGE JEWSON ESQ.  
H.C. IBBERSON ARCHT.



*View from S.E.*

WEEK-END COTTAGE  
AT TRIMMINGHAM

H. G. IBBERSON, ARCHITECT



*Ground Plan.*



*View from N.W.*

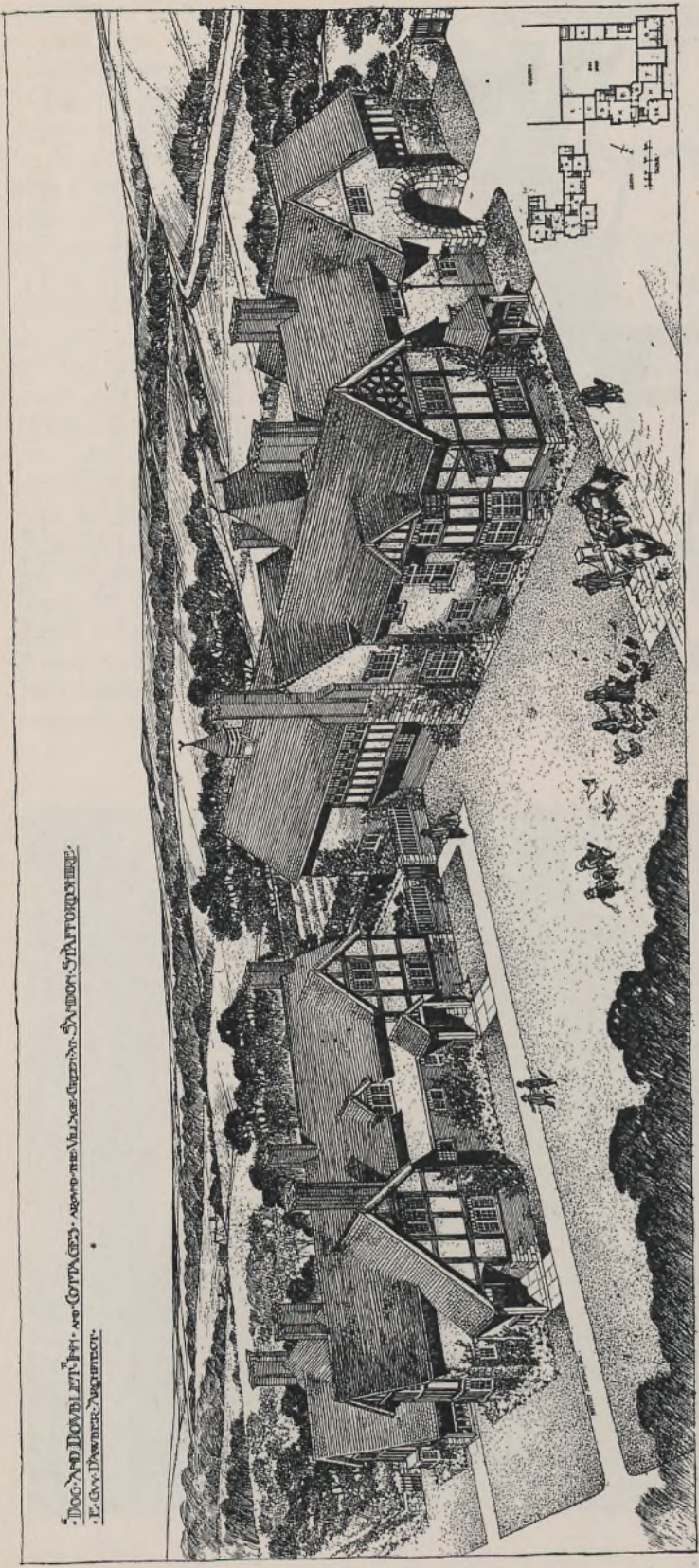
A WEEK-END COTTAGE AT TRIMMINGHAM  
FOR GEORGE JEWSON ESQ.  
H.C. IBBERSON FR.S.A. ARCHITECT.  
28 FIATINGS LANE E.C. GATENDICE & HUNTINGTON.

WEEK-END COTTAGE  
AT TRIMMINGHAM

H. G. IBBERSON, ARCHITECT



THE DOCK AND DOCK BUILDING, AND COTTAGE, AS SHOWN IN THE VILLAGE OF ST. MARTIN, ST. MARTIN'S HILL.  
 E. GUY DAWBER, ARCHITECT.



PORTION OF A VILLAGE  
 E. GUY DAWBER, ARCHITECT



*Mrs. Traquair*

**A** VERSATILE ART WORKER :  
MRS. TRAQUAIR. BY A. F.  
MORRIS.

FLOATING strains of melody act upon some artistic temperaments as the sun acts upon the sensitised plate in photography; music prints on such minds a vision culled from things heard not seen, and by the incarnation of these mind-pictures we obtain those works which appeal to every



ILLUMINATION

BY MRS. TRAQUAIR

imagination, and satisfy by the fine intention of their subjects.

Mrs. Traquair of Edinburgh, who has secured fame through her mural decorations, is so constituted; music fires her brain until it seethes with colour-schemes that formulate and find expression in designs full of the highest feeling, and having a depth of meaning which is refreshing after the cult of the commonplace into which so many realists have drifted, and in which the indifferently endowed have found an opening for the display of their acquired technical skill.

Imagination is the "touch of nature," that gives the kinship to poetry, music and painting, and each in its turn inspires the other. Music has had a great influence on Mrs. Traquair's career. Especially has it played its part in her mural designs; it was indeed the prime factor in the decoration of the Catholic and Apostolic Cathedral of Edinburgh,



ILLUMINATION

BY MRS. TRAQUAIR

for, straying into the new building one day while service was in progress, the swelling notes of the organ resounding through the church so worked upon her, that when the prayers were over she walked up to one of the Deacons and, without pause or ceremony, assailed him with the remark "I want to paint these walls." Being well known,



ILLUMINATION

BY MRS. TRAQUAIR



## Mrs. Traquair



INITIAL LETTER

DESIGNED BY MRS. TRAQUAIR

her demand met with courteous if amused attention, and a slight discussion as to monetary and other difficulties ensued, which she concluded by saying, "Well! if I *am* to paint these walls, no one in Edinburgh can prevent me; and if I am not going to paint them, no one in Edinburgh can make me!"

With such a fund of enthusiasm, it is not surprising that Mrs. Traquair eventually secured, and has lately successfully completed, the task she craved for. It was a notable one for a woman, the wall spaces in the Cathedral being very large. It occupied her about four years, but even with that extensive work upon her hands, she yet found time to carry on those other branches of art in which she takes a keen interest.



JEWEL

DESIGNED BY MRS. TRAQUAIR

Curiously enough her other work is of a nature that calls for the minutest handling, such as missal illumination, book binding and enamelling. Her earliest efforts were mostly of this order, but her training in every branch of art has been very elementary. Of Irish birth, she lived a quiet life as a girl, and betrayed no special artistic capacity until one day, after a visit to an exhibition in Dublin, she became possessed by a desire to paint. Beauty of form roused her latent powers; she was allowed to join the Dublin School of Art, but her quickly ensuing marriage caused a break for many years in the development of her artistic inclinations, which found vent only in the drawing of fish skeletons and other natural-history specimens



PAINTED PANEL

BY MRS. TRAQUAIR

(In possession of R. S. Lorimer, Esq.)

that came under her husband's observation in his geological pursuits.

Neither exciting nor satisfying work this; and, after some thirteen or fourteen years had elapsed, her soul rebelled, and, her children being then past the age when they required constant care, she commenced her missal painting, seeking and finding her own salvation, guided only by her powers of observation, love of line and of harmonious colouring; she seized on new materials as they came to her knowledge, each one exciting her as opening up



## Mrs. Traquair

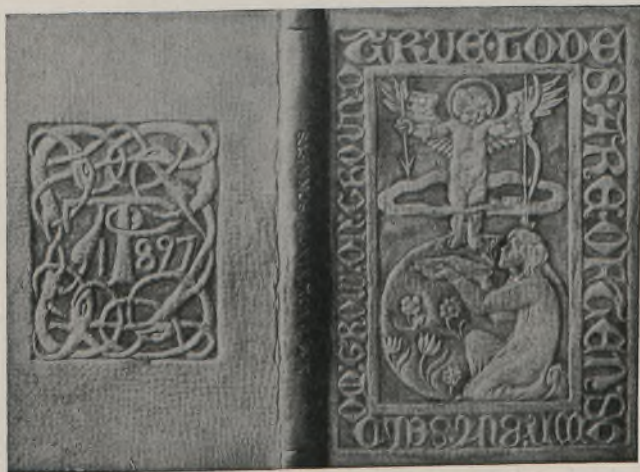


BOOKBINDING FOR THE PSALMS

BY MRS. TRAQUAIR

some fresh manner of expression and absorbing her by its possibilities. Soon her strenuous endeavour brought its reward: she received commissions to illustrate such works as Mrs. Browning's "Sonnets from the Portuguese," the beauties in which exactly suited her bent of mind, calling forth the powers of her imagination; the initial charm of even the finest written matter is enhanced by such sympathetic presentment in artistic form.

Mrs. Traquair executed two copies of these sonnets, hand lettering and illustrating them on vellum in full colour and gold, and in order that



BOOKBINDING

BY MRS. TRAQUAIR



BOOKBINDING FOR  
"SONNETS FROM THE PORTUGUESE"

BY MRS. TRAQUAIR

their bindings should be in harmony, she tooled the covers with symbolic designs, introducing a line from Spenser upon each.

It is characteristic of this artist that she should thus complete a task, for her feeling is against isolated compositions; anything in the nature of a "series" affords fuller scope for that rhythmic quality which is the soul of large work, and which Mrs. Traquair herself feels so strongly and declares, "never allows you

to forget that you are part of a whole, one of the orchestra formed by the building, in which colour, line, simple spaces and massed detail are the musical instruments."

It is this appreciation of "massed detail" that imparts such character to her smallest work, the "little perfect thing," as she interprets it, becomes a grand conception, every detail a symbol, for it is the hidden life and meaning of things that her spirit seeks to illuminate; she is before everything a symbolist, and art in every form is her medium of expression.



## Mrs. Traquair



BINDING FOR "THE  
SONG OF SOLOMON"

BY MRS. TRAQUAIR

Amongst other notable books she has illuminated and bound, are the Psalms, still in her own possession, and "The Song of Solomon"; Rossetti's "Blessed Damozel" and "House of Life"; R. Browning's "Saul" (both the latter were published by Mr. Hay of Edinburgh); as also Dante's "Vita Unana," privately published by and the original executed for Sir T. Gibson Carmichael. Tennyson's "In Memoriam," again, gave her full scope for poetic representation: this is now the property of Mr. Henry Cunningham.

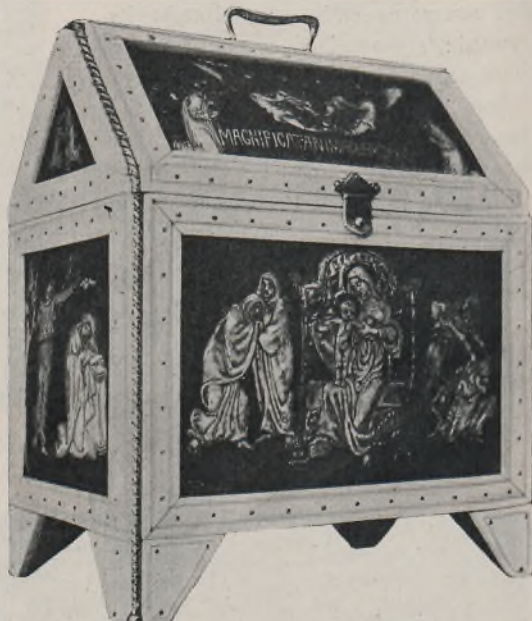
A series which displays to the full the imaginative powers possessed by Mrs. Traquair is "The Creation," which was compiled from the border designs used in the decoration of the Song School of St. Mary's Cathedral, in which mural painting she had endeavoured "to embody the rapture of praise" and fill the place with song. The border, which runs round the south, west, and north walls, is Arabesque in design, with thirteen diamond-shaped medallions, the subjects of which bear upon those of the panels above, and tell the story of Creation in biblical sequence. These medallions, with lettering added, she utilised, by request of Mrs. Whyte of Edinburgh, for the little work, "The Creation," which was also privately published by the owner.

It will be noticed that in two of the three re-

productions given herewith the creative power is represented by hands thrust through clouds; in the creation of flowers, however, a more difficult idea is attempted—the personified spirit is blowing the flowers into being. One of the most exquisite imageries of this series is the birth of the spirit. From the dark circle of earth confining the animal forms within its sphere, the human spirit is depicted rising in the shape of a joyous child, over whom the divine hosts rejoice.

In bookbinding proper Mrs. Traquair confines herself to the decorative part only, and usually executes her designs on undressed morocco leather, worked with a cold tool; her training in this has also been limited to the purely necessary technical knowledge which she acquired at the classes of the Social Union.

Possibly this lack of all but the most fundamental



"THE MARY CASKET:" ENAMEL BY MRS. TRAQUAIR  
CASKET WITH IVORY AND SILVER,  
PEARL COLOURED FIGURES ON  
DARK AMETHYST COLOURED  
GROUND

(In possession of W. R. Moss, Esq.)

study accounts for the untrammelled imagination and originality of this gifted artist's designs. She possesses in a marked degree a natural instinct for balance as well as colour, and this stands her in good stead; if at times her enthusiasm runs away with her draughtsmanship, one feels, as one does with the Pre-raphaelite masters, that in her





LANDSCAPE

BY MACAULAY STEVENSON

work it is the motive that is the essential form, not the definite outline. The colossal enterprise of the artist commands one's respect: nothing daunts her. Take her now well-known enamelling, for example. Lady Carmichael showed her how the metal was prepared and enamels used: straightway she ordered a stove, set to work, and, as soon as her experience warranted it, launched out into such ambitious objects as a triptych, containing thirteen enamels, illustrating the sorrows and final triumph of Psyche. A casket of copper gilt and ivory designed by her was inlaid with six enamelled panels representing the history of Ariadne; this was presented to Mr. Butcher of Edinburgh by the students of his Greek class. One of her most beautiful enamels is a triptych of the "House of Life," still in her studio. What a studio that is, too, just a bare little room, a section of the gallery of a small disused Free Church, the nave a sculptor's workshop, the rest of the building divided up into three or four tiny studios. The firing stove stands out prominently; a few panels are stacked against the walls, but not much finished work is on view, nearly all being dispatched on completion.

Panel painting procures Mrs. Traquair many

commissions: some she is now executing for the altar decoration of a church in Nottinghamshire. The one illustrated on page 340 is a panel painted in transparent colour on a heavily grounded background: it ornaments a room designed by Mr. Lorimer, the architect.

The secret of Mrs. Traquair's success in everything she takes up is the whole-hearted, earnest manner in which she throws herself into the work of the moment; and, be it also noted, she never seems to lose a moment; even her needlework pictures, exhibited at St. Louis, were done during a given spare hour of each day. Energy such as this deserves the success it attains.

## STUDIO-TALK

(From our own Correspondents)

LONDON.—The strength and variety of the summer exhibition of the Royal Society of Painters in Water-colours can be heartily commended. The collection is one which worthily represents what is best in the present-day effort of the British water-colour school, and it includes much that is admirable both in



## Studio-Talk

intention and accomplishment. Among the figure subjects there are such delightful drawings as Mr. J. R. Weguelin's *The Magic of Pan's Flute*, one of his daintiest fancies, treated with rare refinement of sentiment and delicacy of colour; Mr. J. Walter West's pretty study of a girl writing a letter, *A Weighty Consideration*; Mr. R. Anning Bell's compositions, opulent in forms and sumptuous in colour, *The Painted Chamber*, *Secrets*, and *The Daisy Chain*; Mr. Arthur Rack-

ham's amazing fantasies, *Pleasure Seekers*, *The Princess's Mirror*, and *In Elf-land*; Mr. W. J.



"ON THE SPLUGEN"

BY A. WALLACE RIMINGTON

Wainwright's strongly-realised *Impromptu* and *The Covenanter's Sermon*; Mr. H. E. Crockett's *Theodore and Honoria*; Mr. H. S. Tuke's clever but rather matter-of-fact *Cupid and Sea Nymphs*; and Professor von Herkomer's powerful character study, *The Fisherman of Hintersee*. The number of thoroughly acceptable landscapes is even larger. The best in a long list are Sir E. A. Waterlow's subtly atmospheric *Dorsetshire Common* and *Chalk Pit on the Sussex Downs*; Mr. J. S. Sargent's brilliant sketches, *The Bed of a Torrent* and *Palazzo Grimani*; Mr. Robert Little's broad and decorative *Gateshill*; Mr. D. Y. Cameron's impressive *Waning Light*, low-toned and suggestive; Mr. James Paterson's powerful *Nameless Hills*; and other contributions by such accomplished artists as Sir Francis Powell, Mr. C. B. Phillip, Mr. Reginald Barratt, Mr. Albert Goodwin, Mr. W. Callow, and Mr. R. W. Allan. Mr. J. M. Swan, too, sends one of his



LANDSCAPE

BY MACAULAY STEVENSON



## Studio-Talk



"AT SALE MARASINO"

BY A. WALLACE RIMINGTON

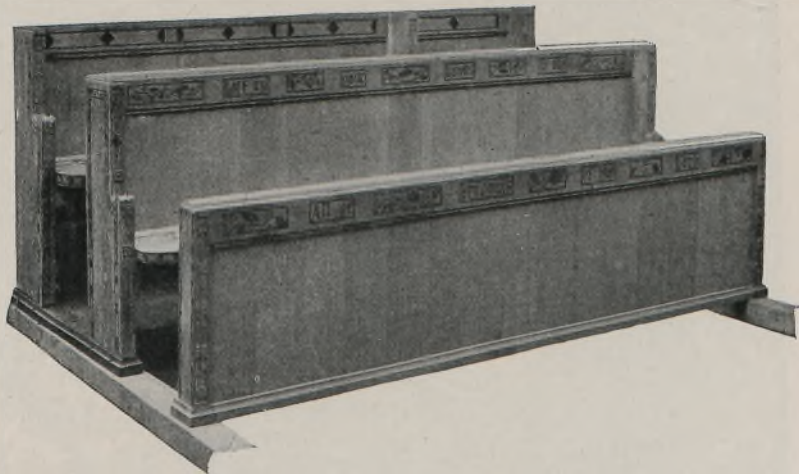
completest and most masterly drawings, the superb *Tigress and Cubs*; and there is a large work, *Peacock and Python*, by Mr. E. Alexander.

We give illustrations on pages 343 and 344 of two admirable landscapes by Mr. Macaulay Stevenson which were exhibited in London some while ago.

The Royal Institute of Painters in Water-colours has recently reconstructed its galleries, and has in some respects increased their suitability for the display of works of art. Its present exhibition can be well seen in the rearranged rooms, and is quite worthy of attention. Mr. E. J. Gregory

shows one of the best water-colours he has done for some years, a small portrait of *Violet, Daughter of H. W. Henderson, Esq.*; Mr. St. George Hare, a charming fancy, *Books and Bonbons*, and two other good drawings; Sir J. D. Linton, a sound and scholarly production, *The Rivals*; Mr. W. Lee Hankey, a large and ambitious composition representing a priest visiting a sick woman; Mr. Menpes, a pretty portrait study, *Miss Iris Hoey*; and Mr. James Clark, two most attractive drawings, treated with delightful decorative feeling, *From Cool Deep Well* and *Fair Maid of the Lamp*. Among the landscapes the most memorable are Mr. J. S. Hill's broad and distinguished *Meadows at Sandwich*; Mr. G. C. Haité's brilliant *Edinboro' Castle*; Mr. Leslie Thomson's vigorous yet subtle *Chichester Harbour*; Mr. R. B. Nisbet's *Autumn Landscape*, rich in colour and strong in handling; the clever sketches by Mr. Claude Hayes, *A Tidal River* and *Near Snettisham, Norfolk*; Mr. W. Rainey's *With the Charcoal Burners, Charlton Forest*; Mr. Yeend King's *Fittleworth, Sussex*; Mr. F. S. Richardson's robust sketch, *A North Country Lane*; and Mr. J. Aumonier's exquisite

pastoral, *Sheep Washing*, one of his most delightful interpretations of English rural scenery, and as

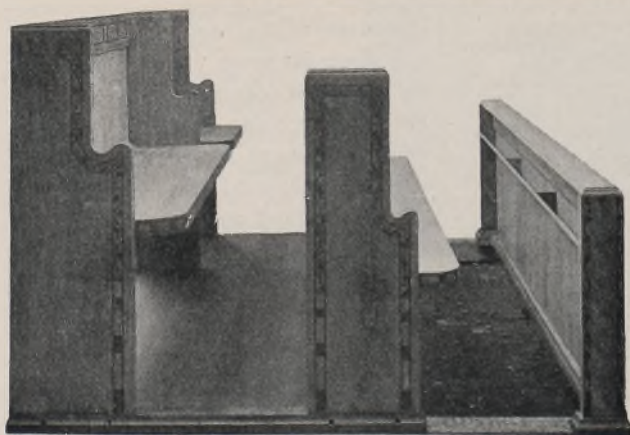


CHOIR STALLS IN WIGGINTON CHURCH

DESIGNED BY W. B. HOPKINS AND  
E. R. WALKER  
EXECUTED BY THOS. MARTIN  
CARVED AND DECORATED BY  
REV. H. J. E. BURRELL



## Studio-Talk



CHOIR STALLS IN  
WIGGINTON CHURCH

DESIGNED BY W. B. HOPKINS AND  
E. R. WALKER  
EXECUTED BY THOS. MARTIN  
CARVED AND DECORATED BY  
REV. H. J. E. BURRELL

sometime vicar of the parish. They were designed by the architects, W. B. Hopkins and E. R. Walker, and are of especial interest from the fact that they are decorated with carving and inlay by the Rev. H. J. E. Burrell and by working men, all amateurs, who have been trained by Mr. Burrell.

Mr. A. Wallace Rimington, whose work displays many attractive qualities, recently held an exhibition in London. The drawings, of which illustrations are given on pages 344 and 345, were included amongst the interesting works exhibited.

happy in its craftsmanship as it is true in sentiment. There are other works to note by Mr. F. G. Cotman, Mr. A. G. Bell, Mr. A. Maclean, Mr. A. W. Weedon, and Mr. A. Macbride.

We give reproductions of some choir stalls placed in Wigginton Church, Hertfordshire, in memory of the late Canon H. Williams Mason,

The drawings by Mr. D. Waterson here reproduced are examples of an etcher's pen drawings. They have variety of treatment and simplicity of outline, and their arrangement of black-and-white is very interesting; they show Mr. Waterson to be an illustrator with humour, imagination, and considerable technical resource.



DRAWING IN PEN AND INK

BY D. WATERSON





DRAWING IN PEN AND INK

BY D. WATERSON



DRAWING IN PEN AND INK

BY D. WATERSON





"STREET MUSIC." FROM THE  
PENCIL DRAWING BY D. WATERSON



## Studio-Talk

LIVERPOOL.—The exhibition of students work at the Mount Street School of Art, displays robust vitality throughout the varied range of productions of the past session. One is impressed with the fact that it is the direction given by the head master, Mr. F. V. Burridge, R.E., to the thoroughly practical study of the nude figure in the classes



BOOK-PLATE BY D. WATERSON  
(See *London Studio-Talk*)



DRAWING BY D. WATERSON  
(See *London Studio-Talk*)

paintings in oil of the nude figure by Gilbert Rogers, whose work has been frequently noticed in *THE STUDIO*; other work of a similar kind by Harry Butler, Margaret McCormack, Charles Hawarth and William J. Medcalf, shows many excellent qualities.

Margaret E. Lloyd has a set of four decorative compositions stencilled in colours. The ties are in no way a limitation, but rather an agreeable addition to the design, as will be noticed in the example here given, entitled the *Village Fair*. Constance Read's colour print *Death of Ahab*, dramatic in composition, is ably carried out in a refined low-toned colour scheme.

Another colour print attracts attention by its broad conventional treatment of a landscape. In this Jessie Malcolm makes good use of scraping on the stone, cutting back into the block, and the value of overprinting.

for drawing, painting and modelling that forms the sound foundation upon which is reared the excellence of the decorative design generally.

This quality places the Liverpool School upon a high plane amongst the art schools of the country, and has gained for it a reputation which attracts students from a wide and increasing area.

Under the proposed new organisation and the increased financial support from the municipality which it promises, there is every good prospect for its growing influence as an art centre.

In briefly enumerating some of the exhibits, mention must be made of the admirable time sketches and

Coloured stencilled marine and street scenes by Ethel Stewart have distinction of character, as in the specimen illustrated in the September number of *THE STUDIO*; her etchings, too, are clever and certainly above the ordinary level of



"DEATH OF AHAB"

BY MISS C. READ





**AIR** POISED-ABOUT-IN-CLOUDY-THUNDER-TENTS-  
TO-WATCH-THE-ABYSS-BIRTH-OF-ELEMENTS



**WATER** TREACHEROUS-IN-PEACE—TERRIBLE  
IN-STORM—THE-UNFATHOMABLE-SEA

BOOK ILLUSTRATIONS: PEN-AND-INK DRAWING,  
TWO OF A SERIES OF "THE FOUR ELEMENTS"

BY A. W. DODD

students' work. The same may be said of the refined etchings of animals by Miss Kershaw.

Jessie Malcolm's stencilled frieze epitomises a familiar local scene of coasters and attendant tugs dropping down on the Mersey tide.

A totally different conception for a stencilled frieze is the design by Arthur B. Waller, of spiritedly drawn galleons in a rolling sea, with dolphins and flights of birds, all, perhaps, too busy in detail, when the necessary repetition is considered, but the colours are well thought out. His stencilled hangings and the stencilled hangings of William J. Thomas are ingenious designs, somewhat over-elaborated.

A poster for a "Ballad Concert" by Winifred Blackburne is a clever composition in four colours, combining grace and subtle humour, as in her work illustrated on page 326 of September number of THE STUDIO. Another poster by the same designer,

entitled *Hansel and Gretel*, is also a satisfactory arrangement for four colours. Her three decorative panels for a nursery overmantel are also characteristically humorous and refined in colour.

A poster in three colours called *Twelfth Night*, by Mary Singlehurst, is a spirited drawing of Malvolio, but the lettering has scarcely weight enough to sympathise with the rest of the design.

*Autumn*, a decorative panel by the late Miss Nina Morrison, charms us both by its form and its



TWO-PLATE STENCILLED FRIEZE

BY A. B. WALLER



## Studio-Talk

delicacy of colour. Miss Morrison had talent and a personality which endeared her to her masters and fellow students. Her work, which has frequently been illustrated in *THE STUDIO*, had already achieved success, and there was great promise of distinction for her future, so that the sudden and untimely ending of a



PORTION OF EMBROIDERED TABLE CLOTH

BY HELENA SHAW



"MERLIN AND VIVIEN"  
CARTOON FOR STAINED GLASS

BY MISS JESSICA  
WALKER

bright career is felt as a loss by the whole school.

Pen and ink designs of the *Four Elements* by Albert W. Dodd, are well conceived and boldly drawn. Two of this set are here reproduced and will commend themselves without any further description.

*Merlin and Vivien*, a design for stained glass, not too formally limited by the border lines, is by Jessica Walker: a *Water Maiden*, by Alice Cartmel, and a circular panel with fish, by Bertram Ashworth, are both successful treatments of leaded glass.

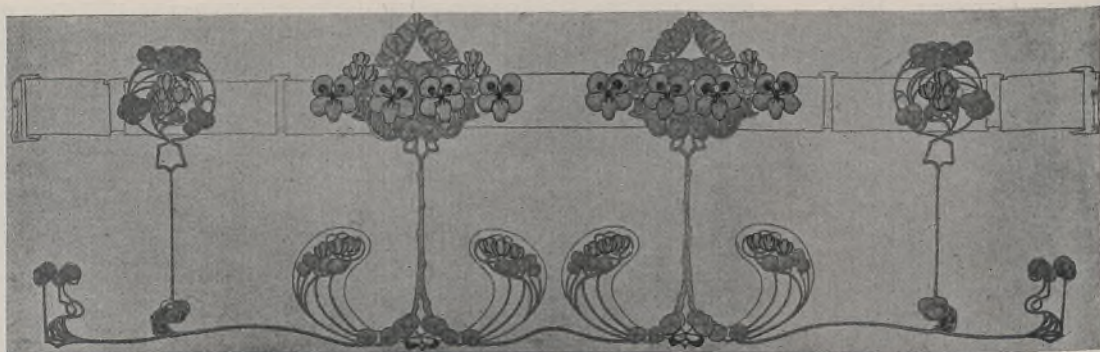
Helena Shaw contributes a good embroidered and cut-work afternoon tea-cloth, and a splashers design by Alice Nugent is attractive and commendable in many ways.

Under Mr. Crossland McClure, the modelling work of the school made considerable strides. Since his departure to take an appointment at the Leicester School of Art, Mr. Charles J. Allen, assisted by Mr. Herbert Morcom, gives direction to much excellent work done, especially in the modelling from life. The nude studies treated by Florence Gill and Margery Doggett deserve particular mention.

Two choice little relief panels designed for silver or leather covers of devotional books, and a plaster relief panel *Love and Melody*, each by Katie Fisher, display refinement and poetic feeling, as well as technical excellence.

H. B. B.





DESIGN FOR A SPLASHER

(See *Liverpool Studio-Talk*)

BY ALICE NUGENT

FLORENCE.—A tribute of respect is due to the memory of Isabella M. Anderton. She was an active correspondent of *THE STUDIO*, and the physical troubles from which she suffered could not entirely prevent her from pursuing her favourite studies of art and literature. Various manifestations of Italian pictorial and decorative art were described by her in this magazine with sober and penetrative judgment. She did a good deal of translation from Italian into English, and also from English into Italian; for during her long sojourn in Italy she had acquired a thorough knowledge of the language and literature. On that account she obtained the post of English teacher at the well-known Collegio dell'



"THE WATER MAIDEN"  
CARTOON FOR STAINED GLASS

BY MISS A. CARTMEL

(See *Liverpool Studio-Talk*)



DECORATIVE PANEL, "AUTUMN"  
ONE OF SET OF FOUR SEASONS

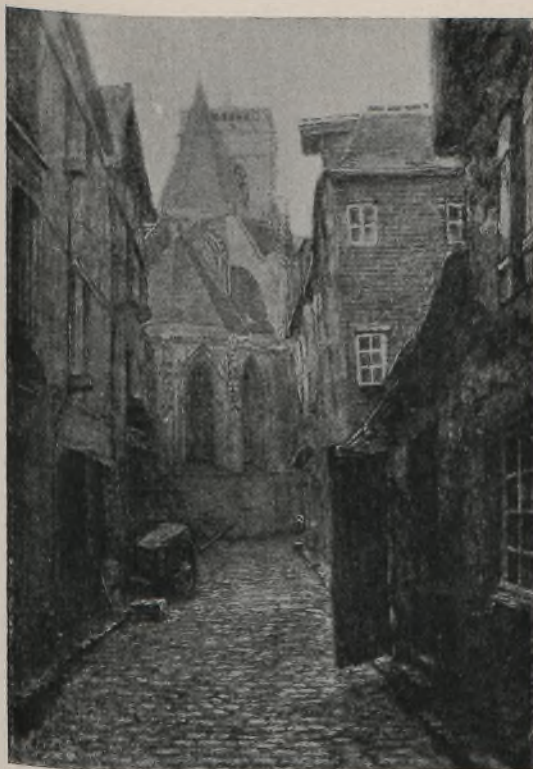
BY THE LATE NINA MORRISON

(See *Liverpool Studio-Talk*)

Annunziato. Her charming manners and interesting conversation gained for her the friendship of many artists and literary men. Among her translations a careful version of Domenico Comparetti's "Kalevala" will not be forgotten, nor yet several very beautiful translations of Giovanni Pascoli's poems. The "Marzocco" (to which she was a contributor) summed up her characteristics as follows:—"She was English in the



## Studio-Talk



"AN OLD ALLEY"

BY G. LE MAINS

effectual tenacity of her will and the quality of her character; Italian in the graceful agility of her wit, her ready and vivid sensitiveness, her brilliancy of fancy. She was a woman in the finest and highest sense of the word, and knew how to meet misfortune with a smiling face."

R. P.

PARIS.—The "Intimistes" have succeeded in bringing together in the Graves Gallery, Rue Caumartin, a charming and fascinating collection of works—an *ensemble* which might have been fostered by the shades of Chardin and Ostade. Gifts of diverse orders herein manifest themselves with equal parity of inspiration. Morisset, with his delicate sentiment; Prinnet, who has the faculty of revealing the very heart of things; André Bourgeois, with a pleasing *Femme au Peignoir*; Laprade, who, with no little success, is now essaying something other than flower painting; Martel, the sturdy painter of rustic interiors, and—on a plane of their own—Bellerroche, represented by eight pictures of the highest order, and Caro-Delvaile, both endowed

with a particularly seductive understanding of modern womankind.

It would seem that this year's exhibition of the "Orientalistes" is not quite so attractive as those of past years. The fault rests perhaps rather with the public than with the artists. In fact, so far as the East is concerned, exploration in more than one sense has robbed it of all its mystery. At the same time one is always glad to see anything by Lévy-Dhurmer, Dinet, and Dagnac-Rivière. The chief attraction is the collection of pictures by Charles Cottet. Most of his forty scenes of Upper Egypt are more or less old, but from Spain he has brought twenty-eight pictures full of strong interest and in technique bold and broad.

At the Galerie des Artistes Modernes one has been glad to see a set of pictures—chiefly landscapes and sea-pieces—by M. Pierre Waidmann, a restrained and conscientious artist who has but lately—it would seem—come into full possession of his gifts.

The annual exhibition of water-colourists



"AN OLD COURT"

BY G. LE MAINS



## Studio-Talk



"AN OLD STREET"

BY G. LE MAINS

contained works by M. Gaston le Mains, whose admirable drawings must always remain as masterpieces of their kind.

and his combinations are extremely happy. Of the members of the Hagenbund, Walter Hampel showed illustrations for an old German Lied,

A committee, composed of many of the most notable of French artists of the day, has just been formed for the purpose of raising a statue—or a monument of some kind—to the memory of the great landscape painter, Charles Daubigny. The secretary and treasurer is M. Georges Wybo, 19, Rue des Martyrs, Paris.

H. F.

**V**IENNA.—The Winter Hagenbund Exhibition was from all points of view, material included, a successful one.

A great attraction was the collection of pictures by Max Liebermann, of Berlin, which filled the large room. His *Schusterwerkstatt* (shoemaker's workshop) was a study in greys lit up by the light from the high windows throwing its reflex on the faces of the workers, men and women. This serves to bring out their characteristic features, and the whole is a true study from life. In *The Bleachers* we had another such study. In the distance is the low-country house, in the foreground the women are busy laying the sheets on the grass to bleach. There is



PORTRAIT STUDY

BY WALTER HAMPEL





"NACH DEM REGEN"

BY VICTOR STRETTI

*Es hat die Rose sich beklagt*, represented by ten nude female figures in various attitudes, listening to the Rose relating her woes. There is much to remind one of Japanese art in this work. His *Portrait Study* is at the same time dainty and decorative. A bright touch of colour is given by the deep pink rhododendron. Ludwig Ferdinand Graf, in his *Portrait of a Lady*, again offered something new and daring. He is continually seeking new effects, and his work is always interesting. Fräulein Irma Dutczynska's *The Sisters* is a fine picture, full of thought and feeling, and shows great advance on the young artist's previous exhibits. Hans Ranzoni's *Alter Hof in Eger* is another bit of the delightful old historical city which the artist loves to paint. The moon is

sending her silvery beams over the old courtyard, and the trees are illumined by them and stand out from their shadows. Alexander D. Goltz was very successful in his *Gebirgsbotin*, as also were Eduard Ameseder and Adolf Luntz (Karlsruhe) in their landscapes. Victor Stretti in *Nach dem Regen* has depicted a well-known street in Prague, where the old buildings have made place for the new. The rain has left behind it a cold, damp mist, which is only relieved by the lamplights; it is a very realistic picture, and causes a longing for the fireside. Rudolf Junk had a series of such studies, reminding one of mist, drizzle, and rain, and seems in his element in such motives. Josza Uprka in *Die Herrschaftlichen* presented a number of field labourers, men and women, in their picturesque Slovak costumes. The bright colour of the costumes, of which red is the prevailing tone, is relieved by the bush-covered hills in the

distance. Antonin Hudecek in his landscapes *Summer, A Village*, etc., gave a delightful display of colour, chiefly green toned by the blue of the heavens. Victor Beranek's *Nachklang* was a nocturne in white, very finely conceived, and a picture not easily forgotten. Emanuel Vidovic (Spalato) depicted the hours of longing. The evening red, the shepherd's delight, is playing over the waters of the harbour and relieving the objects in the water, a stillness is over all, a longing for that which lies behind. A very young artist, Rudolf Kriser, who exhibited for the first time, showed much decorative talent and fantasy of composition in *Die Kranke Fürstin*. The elderly invalid princess in her greyish-white





"HERBST"

BY EDUARD AMESEDER

gown and powdered hair dressed high, and rose-coloured scarf slung daintily about her neck, is being led by two nuns, who are humbly bent forward and supporting her faltering steps. Their black cloaks are open, showing a strip of bright blue gown; their faces are expressive of ceremonious care, and that of the princess of princely self-regard. The clipped trees of the avenue behind form a stylistic background to the three figures, while on either side are stiff rows of pansies of various hues, and red and yellow flowers. Victor Wilhelm Krausz, Hugo Baar, Hans Wilt, Baron Drasche, and Professor J. Beyer were all well represented. Alfred Cossmann sent a number of etchings and ex-libris. Of the former the most effective was a Beethoven study. Richard Lux, Otto Tauschek, Oswald Roux and Max Suppantisch also exhibited etchings, many of them very good. There were few sculpture exhibits, Ivan Mestrovic, Fräulein von Kalmar, Sandor Jaray, Franz Barwig (Villach), and Rudolf Bachmann being the only sculptors represented. Professor Jünger, in his collection of medals, showed some very good and original examples of his art. The exhibition was arranged by Josef Urban. The finely-formed

wicker furniture, with maple supports, was by Prag-Rudniker. A. S. L.

**K**ARLSRUHE.—One of the leaders of the German applied art industry to-day is Professor Max Läger. Originally he was an artist in ceramics, and even now pottery is his chief medium. But in striving to provide artistic surroundings for his stoves, wall-fountains, etc., he has gradually been drawn into the domain of interior decoration. The fitting-up of his heating apparatus and fountains involved some connection with metallic art, and now his iron and brass stove tops, coal baskets, candlesticks and lamps bear eloquent testimony to his extremely characteristic style. All the other details of interior decoration naturally follow the same tendency, and chief among these is the art of furnishing. The interior exhibited by Professor Läger at the Paris International Exhibition caused his name to become known in France, and while adding to his already high repute, brought him a number of important orders for French villas and mansions. The sitting-room he designed for the St. Louis International Exhibition was generally recognised



## Studio-Talk

by the critics as one of the most brilliant achievements of modern German art.

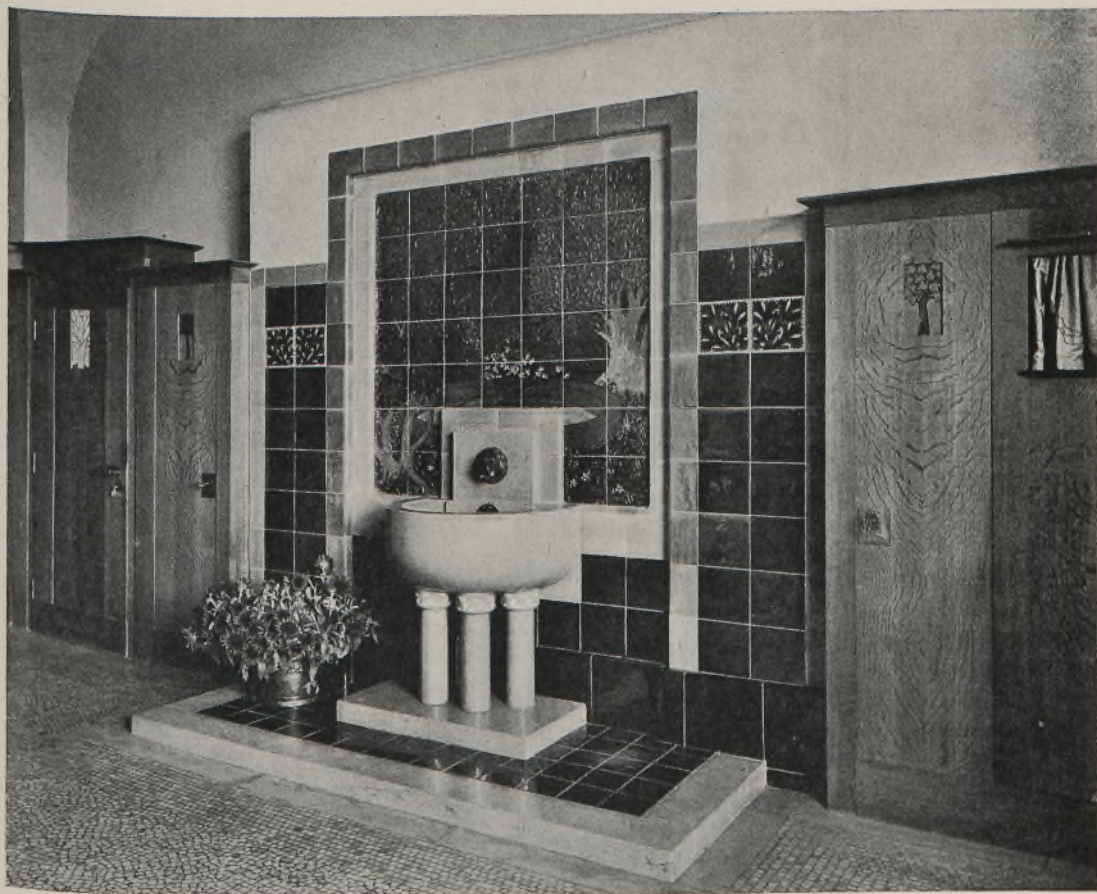
The principles influencing Professor Luger, not only in his work as an artist, but also as teacher of interior decoration in architectural department of the Karlsruhe Technical High School, may be epitomised as follows: absolute simplicity, with practical utility, combined with a fine sense of proportion and an utter absence of superfluous ornament. As for colour, the Professor affects quiet, neutral tints, such as may throw into strong relief such things as pictures, vases, tapestries, and curtains.

During the last few years there has been a certain modification in the nature of Professor Luger's ceramic work. In addition to his older and richly-coloured style, popular and more or less connected with peasant art, he has now adopted a manner more *piquant*, more irregular in tone. His forms too have undergone a certain variation,

and have become now simple architecturally. His floral *stylis  * manner has changed into something more akin to abstract decoration. This new *genre* somewhat resembles stoneware in colour, and the effect is increased by a more delicate technique. He employs dull glaze now just as much as formerly he used high glaze. Among the most striking examples of his new method are certain mosaics inlaid with ornamental bands of gold and silver.

J. K. W.

ROTTERDAM. — There has been much excitement about the exhibition of the works of Wassenaar. Nowadays the public is not only influenced by the beauty of a man's art; quite other things influence them, arising out of economical and social conditions, the history of the artist's rise in the social scale. Beauty is not especially the gift of poverty or of wealth; and it has to be measured only by desire or passion. Wassenaar's exhibition was his first one: he showed



WALL-FOUNTAIN

DESIGNED BY MAX LUGER



## Studio-Talk

views in the neighbourhood of Katwijk—houses, parts of the dunes, with few figures. His colour is flower-like, but it misses passion. All his pictures are too much alike. How could it be otherwise? He has made too many of them in the three or four years he has been painting. Before being a painter he was a policeman; before that a working man, it seems, in Rotterdam. And these things are to many people in Holland more interesting nowadays than the beauty of works. People are told these things, and then they begin to look at his art. And this is, of course, wrong. Wassenaar has still to learn everything. His bright colour has not yet any deep feeling; his figures are lines and colours, not yet living bodies. All this is less the fault of the talented Wassenaar than his friends, who caused him to do too many pictures in so few years. And all his faults might be mitigated by smaller production and more earnest work: that he will ever be a great painter I cannot think.

Nyland exhibited black-and-white drawings—still-life and illustrations for a book. The still-life was characterised by strongly-marked form: by deep blacks against the white of the paper—strong in a sense they were, but lacking in life and vibration. The best things were two drawings of *Shoes*, a still-life of *Pottery*, and one of the portraits of *A Girl*, the most impulsive of the two he exhibited.

The name of Gabriel is rising. There are painters whose pictures are more charming; their colour is, perhaps, louder or more musical; even story-telling pictures are as always in fashion. The beauty of Maris' paintings is the beauty looked for, worked for, by a host of younger painters, as not so long ago it was Israël's

dark colour. But we shall come to understand Gabriel's way of looking and his way of feeling. His art is characterised by quietness; by the clearness of his skies; by quiet atmospheric effects, not effects of rain, or snow, or violent storm. In the beginning Gabriel was undoubtedly influenced by Koekkoek, of whom he was a pupil for a short time, and by some of the great French painters. Then his originality developed. Gabriel is now talked about. He is not yet so well known as he ought to be, but the rest will come. His fame will increase because his works are simple yet deep, sober yet not poor, without any desire but for breadth, and yet full of fine detail.

The recent death of Theophile de Bock has been followed by a series of exhibitions of his works at The Hague and Amsterdam. These will be dealt with next month.

P.



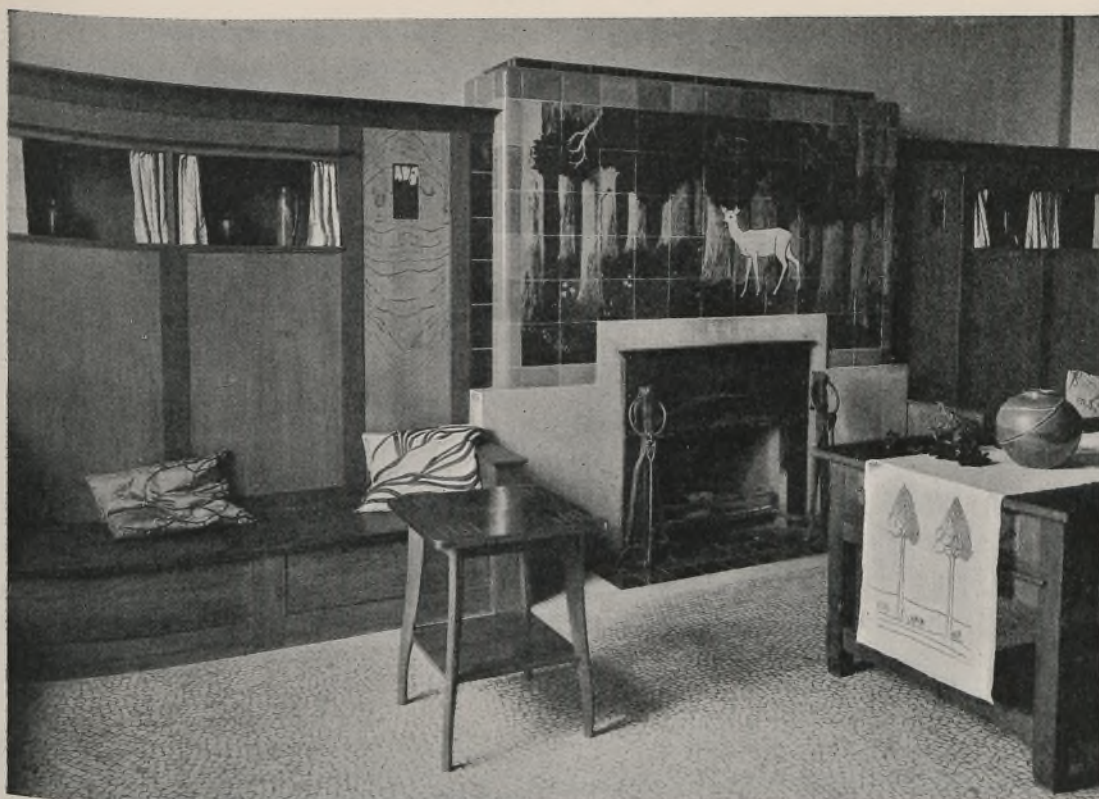
FURNITURE

DESIGNED BY MAX LÄUGER

(See Karlsruhe Studio-Talk)



# *Studio-Talk*



FURNITURE

(See Karlsruhe Studio-Talk)

DESIGNED BY MAX LÄGER



"OCTOBER"

(See Moscow Studio-Talk)

BY VALENTINE SEROFF



## Studio-Talk

**M**OSCOW.—The progress of art in Russia continues to make rapid strides, and at each successive exhibition the works of Russian artists are more and more appreciated.

Foremost among the leaders and representatives of the realistic school of painting in Moscow is Valentine Seroff, and he is a leader who stands out above the rest by virtue of his commanding ability, and the freshness and spontaneity of his methods. Seroff is, *par excellence*, a portrait painter, but he has several times turned to historical subjects with great success, and his landscapes are always remarkable for the clear and vigorous style of their drawing, and the harmonious tones of their colouring. Especially charming is his picture of *October*, the calm, grey, autumn day, with its golden and silvery tints, full of the unspeakable sentiment of the Russian landscape. How accurate and true to nature are the positions of the horses and that

of the little boy sitting on the grass, and yet how extremely simple and free from needless details is the construction of the whole drawing. Did space permit, many of Seroff's landscapes are worthy of extended notice, and among his long series of notable portraits there are *The Grand Duke Paul Alexandrowitch*, *Princess Jousoupoff*, *The Composer N. A. Rimsky-Korsakov*, *Mme. Botkine*, *Mme. Marmontoff*, and the artist's wife in the garden of her country residence. Valentine Seroff is still in the prime of life, and great though his success has been so far, it may fairly be expected that in coming years he will far surpass what he has already accomplished.

**B**ERLIN.—We give here reproductions of furniture designed by Georg Honold. His work has all the elements of simplicity in style, but is decorated here and there with a hint of rococo. Many of the shapes are graceful without loss of strength.



ROOM

DESIGNED BY GEORG HONOLD





BEDROOM. DESIGNED  
BY GEORG HONOLD



## Studio-Talk

The bedroom design aims at space and comfort, and pieces of furniture which might be likely to require removal from one place to another are made with lightness, without contrast in style to the fixed or less movable objects in the room. The bedroom furniture is made of fine yellow lemon wood, and the flat carved work is old gold in tone, as are also the other ornaments. The walls are covered with pigeon-grey linen, stencilled with roses. Of especial interest is the fireplace design for a sitting-room.

**D**RESDEN.—Among our recent exhibitions the one acquainting us with the landscape work of Toni Stadler was certainly the most interesting. Stadler is an artist who has been working for a long time,

but is scarcely known outside the very limited circle of his friends. He is fortunately not dependent upon his work as an artist for a living, and can paint what he likes and as he likes without the least concern for how it appeals to anybody after it is finished. He can dispense with not being "discovered," and not being made a hero of. This, rather than the quality of his work, explains why he is so little known. Stadler's landscapes show some affinity to the paintings of Hans Thoma, Karl Haider, and that class, more, perhaps, to the old splendid pictures of wide expanses of country that Vandermeer of Delft and Rembrandt van Rijn occasionally undertook, without being directly reminiscent of either. It is refreshing to see that his pictures are still able to take a strong hold upon us, in spite of the circumstance that they are not buoyed up by any one of the many fads of our day, each one of which claims to be the only true modern style of art.



WARDROBE

DESIGNED BY GEORG HONOLD

M. A. Nicolai has already made his *début* in THE STUDIO, one or two years ago, and we take pleasure in reproducing some of his latest designs in wicker-work. It is always difficult to aim at something new in such hackneyed problems as the designing of chairs and settees without forgetting that novelty attained at the expense of practicability is worth nothing, but Nicolai seems to keep this well in mind. He has also applied this kind of work to umbrella stands and flower racks, which does not seem to me a happy idea; both will occasionally get wet, and the water will run through the wicker-work. Ladies' work-baskets and indoor huts for lap-dogs or tabbies are certainly better adapted for this material, and these designs belong to Nicolai's best.

Mrs. Marie Grey-Heintze really belongs to the Dresden artists, although she has lately settled at Leipsic. She has done some portrait painting in pastels, but her principal work so far has been black and white, amounting to some sixty etchings and a dozen lithographs. All of them betray the influence of her



## Reviews



WICKER CHAIRS

(See Dresden Studio-Talk)

DESIGNED BY M. A. NICOLAI

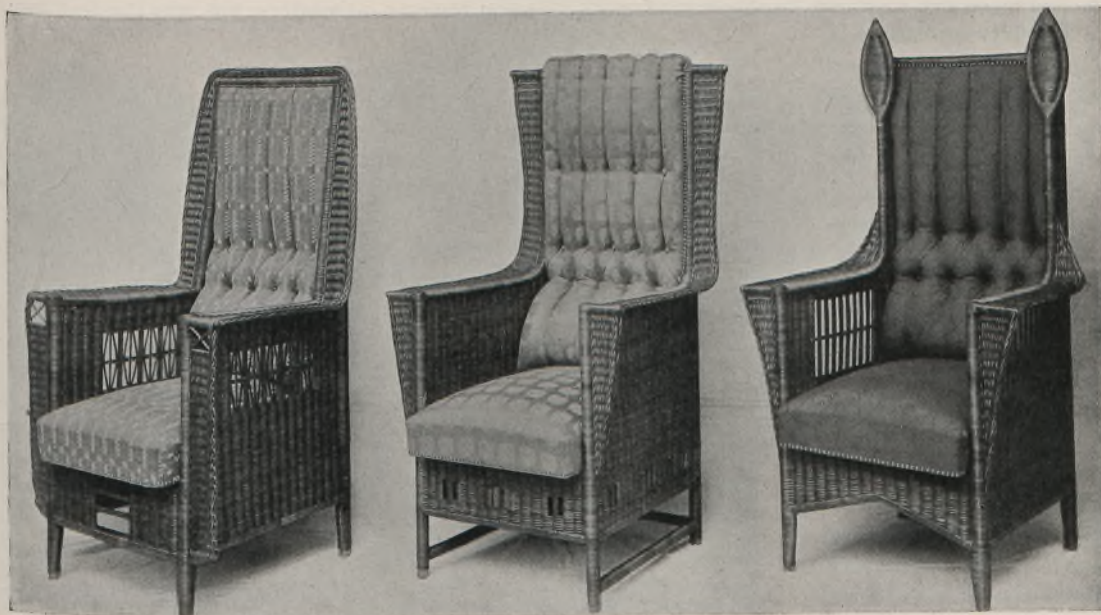
teacher, Otto Fischer. They are characterised by a femininity of touch, which remains a pleasure-giving virtue as long as she does not attempt to go beyond certain limits of size and subject.

H. W. S.

### REVIEWS.

*Ladislav de Paul.* By BÉLA LÁZÁR. (Paris: Librairie de L'Art Ancien et Moderne.)—One of the finely illustrated and well-written series of monographs now being issued from the leading art

library of Paris—that are, by the way, not as well known in England as they deserve to be—this new volume tells the deeply pathetic story of a young Hungarian painter whose brilliant career was suddenly cut short by an untoward accident. The fellow-countryman and the beloved friend of Munkacsy, with whom he had much in common, his fate was not unlike that of the more celebrated master, for the later years of his life were clouded by mental illness, the result of his having struck his head against a gas-burner above his toilet-



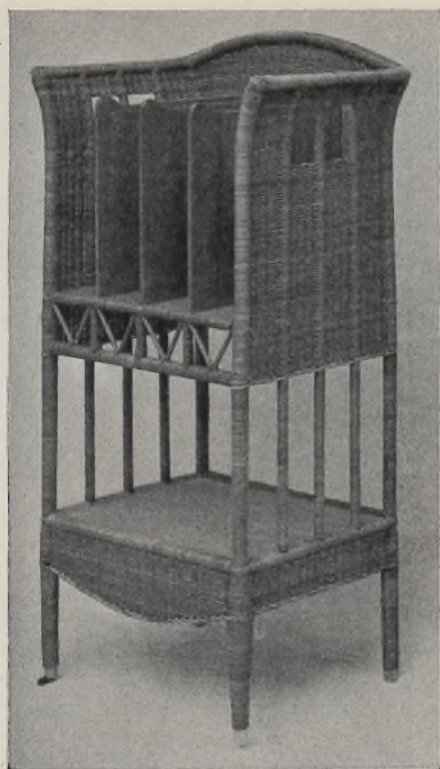
WICKER CHAIRS

(See Dresden Studio-Talk)

DESIGNED BY M. A. NICOLAI



## Awards in "The Studio" Prize Competitions



WICKER TABLE DESIGNED BY M. A. NICOLAI  
(See *Dresden Studio-Talk*)

table. A member of an aristocratic family, Ladislav de Paul was born in 1846, studied at Vienna, and worked for some years at Barbizon, where he was admitted to the intimacy of the great Frenchman who had made that charming locality world-famous. He devoted himself entirely to landscape, and in his exhibited paintings he showed how keen was his sympathy with Rousseau and with Corot, certain of the examples of his Fontainebleau studies given by his biographer combining something of the grand manner of the former with the soft chiaroscuro of the latter. Ladislav de Paul died in an asylum in 1879, and not the least interesting page of Béla Lázár's book is that quoting a letter written by Munkacsy to the sister of his lost friend giving her an account of his last illness.

*Whistler's Art Dicta and other Essays.* By A. E. GALLATIN. (London: Elkin Mathews.) 16s. net.—The title of this little volume is somewhat misleading, and its price out of proportion to its value. It does not contain any unknown dicta from the pen of the author of "The Gentle Art of Making Enemies," but merely a few brief comments on utterances already famous, supplemented by an essay on the recent Memorial Exhibition at Boston, U.S.A. With these are bound up facsimiles of two or three unimportant letters, some notes on certain unpublished drawings by Aubrey Beardsley, several of which are reproduced, and an account of an unfinished romance from his pen. It is difficult to understand why two artists who had so little in common should have been thus bracketed together.

## AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

### CLASS A. DECORATIVE ART.

#### A IX. DESIGN FOR WROUGHT-IRON OIL LAMP.

Our competitors have again failed in their conception of what is necessary in a case of this kind. Simplicity is here the primary need—something that the village blacksmith can execute at no great expense. A lamp such as that designed by *Tramp* would be altogether out of place in a village; excellent though the design is, it is much too elaborate and expensive for a village. The same remark applies to *Jimmie's* design. That of *Halberd* is in some respects satisfactory, but why the feet for a



WICKER CHAIRS (See *Dresden Studio-Talk*) DESIGNED BY M. A. NICOLAI



## Awards in "The Studio" Prize Competitions

hanging lamp? The ventilator in the upper portion is unnecessarily architectural and commonplace. *Stan's* design is good in many respects, but it gives one the impression of being unstable, whether it really would be so or not; and to get the lamp off the hook it would be needful to lift it bodily on one side. The judges do not feel justified in awarding the first prize in this competition. They would have given the design of *Brush* a better place had his details been shown sufficiently. How, for instance, is ventilation to be given to the lower part of the lamp? Still, the design has an advantage over the others in being simpler and capable of being executed in the village.

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

HON. MENTION: *Crafts* (F. White); *Halberd* (H. Bidmead); *Jimmie* (Percy A. Hill); *Stan* (S. T. J. Mobbs); *Tramp* (David Veazey); *Wulfrun* (Geo. Moore).

### CLASS B. PICTORIAL ART.

#### B VII. STUDY OF A HEAD.

FIRST PRIZE (*Two Guineas*): *Joan* (Marion Gill, 4 North Terrace, Newcastle-on-Tyne).

SECOND PRIZE (*One Guinea*): *Ghost* (A. L. Airy, 10 Stafford Mansions, Battersea, S.W.).

HON. MENTION: *Alastor* (R. S. Angell); *Alienor* (A. Rebsomen); *Beggar* (J. Wateridge); *Fides* (Emma Bauerkeller); *Floy* (May Barmby); *Isca* (Ethel Larcombe); *Knives* (Elsie F. Usher); *Life* (J. D. Ross); *Marmalade* (J. C. Smith); *Mimosa* (Dora L. Wilson); *Mumps* (M. E. Wilson); *Palette* (J. H. Hale); *Starfish* (Constance M. Fawsett).

### CLASS C. PHOTOGRAPHS FROM NATURE.

#### C VII. PORTRAIT STUDY.

FIRST PRIZE (*One Guinea*): *Graphic* (C. F. Juston, 25 South John Street, Liverpool).

SECOND PRIZE (*Half-a-Guinea*): *Italia* (Italo Bertoglio, 1 Via S. Donato, Turin).

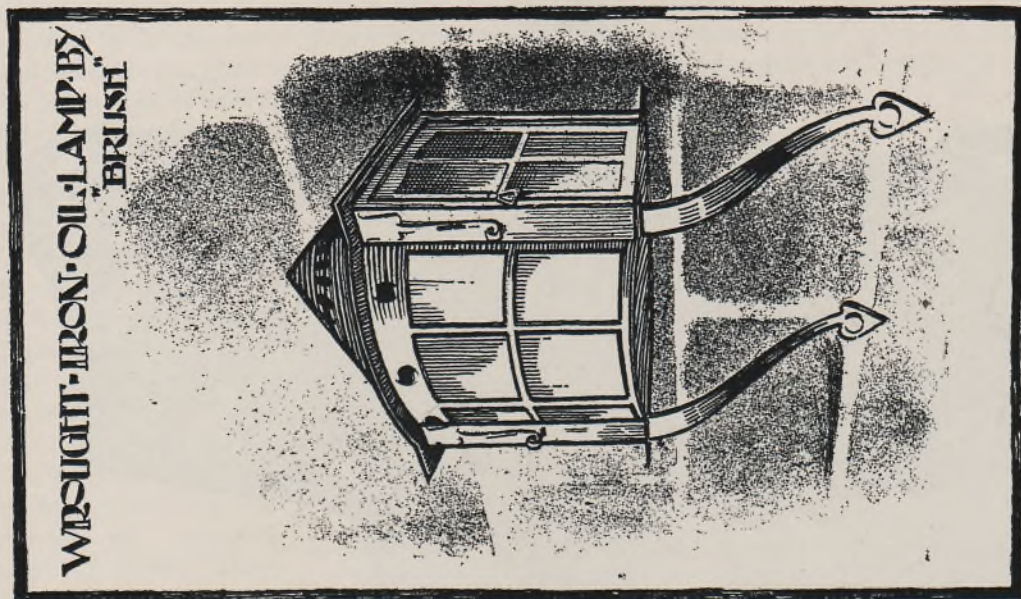
HON. MENTION: *Omar Khayyam* (J. P. Steele); *Quinta* (Harold Moore); *Acorn* (C. F. Dawson); *Carbon* (Rachel L. Manners); *Chaos* (F. Warren); *Esca* (Mrs. K. Were); *Father Nile* (H. R. Fowler); *Gill* (W. Gilliard); *Mark Antony* (Miss M. G. Johnstone); *Meditation* (W. T. Stanway); *Sunlight* (E. H. Carpenter); *Telbir* (Mrs. M. Birtles); *Twantje* (Arthur Marshall).



HON. MENTION (COMP. A IX)

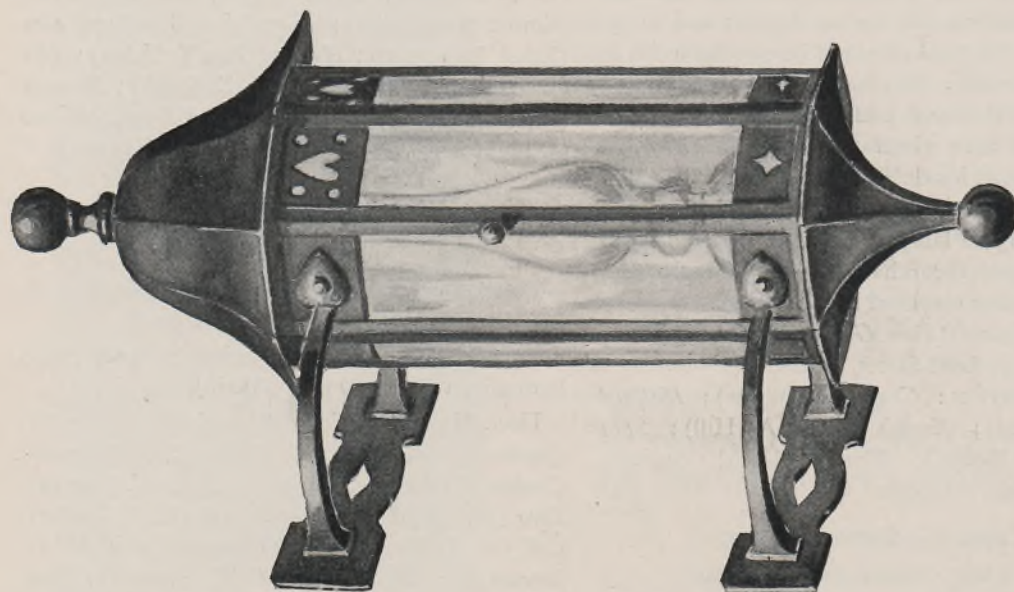
"TRAMP"





SECOND PRIZE (COMP. A IX)

"BRUSH"

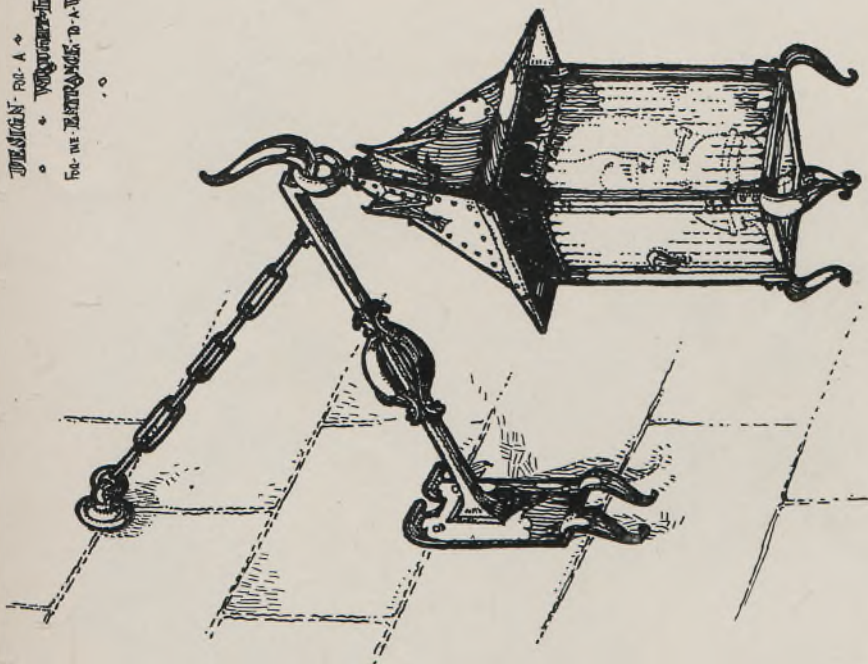


HON. MENTION (COMP. A IX)

"CRAFTS"



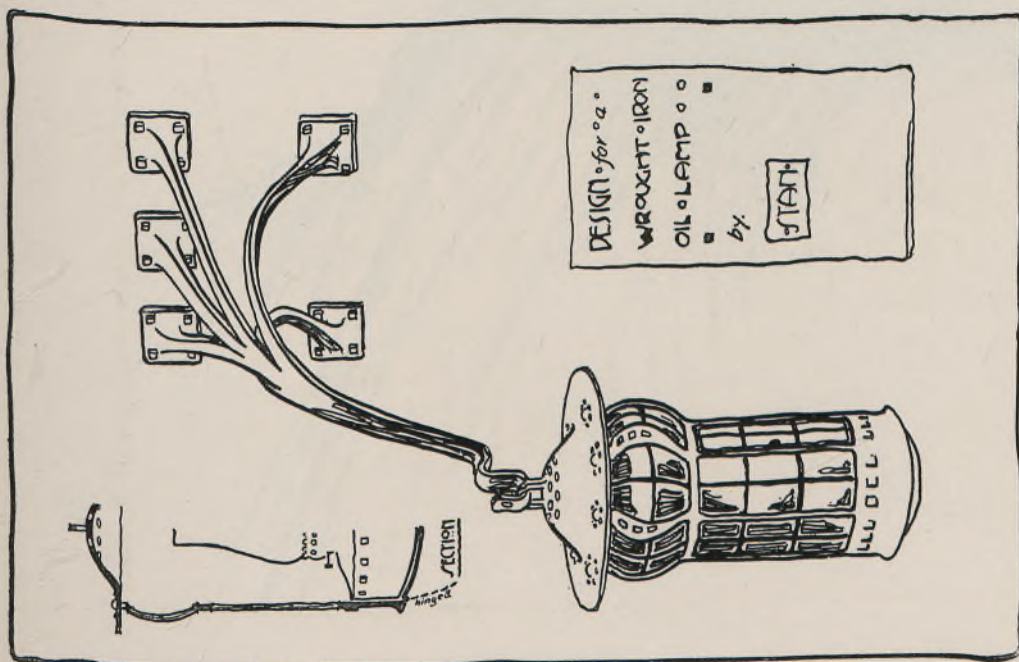
DESIGN FOR A  
 Wrought-iron Oil Lamp.  
 For use in a Village Hall.



DESIGNED BY  
 J. HALBERD

"HALBERD"

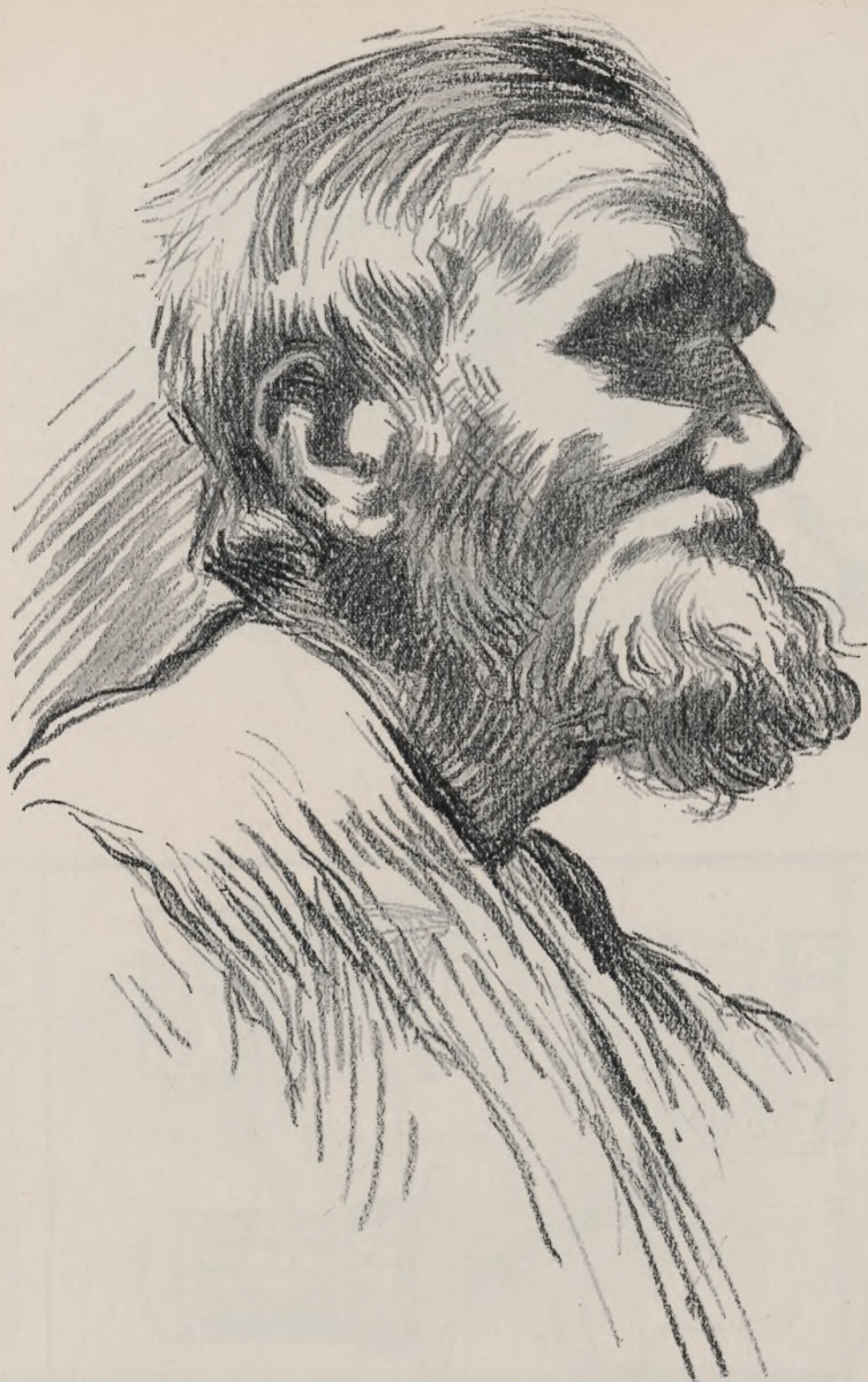
HON. MENTION (COMP. A IX)



"STAN"

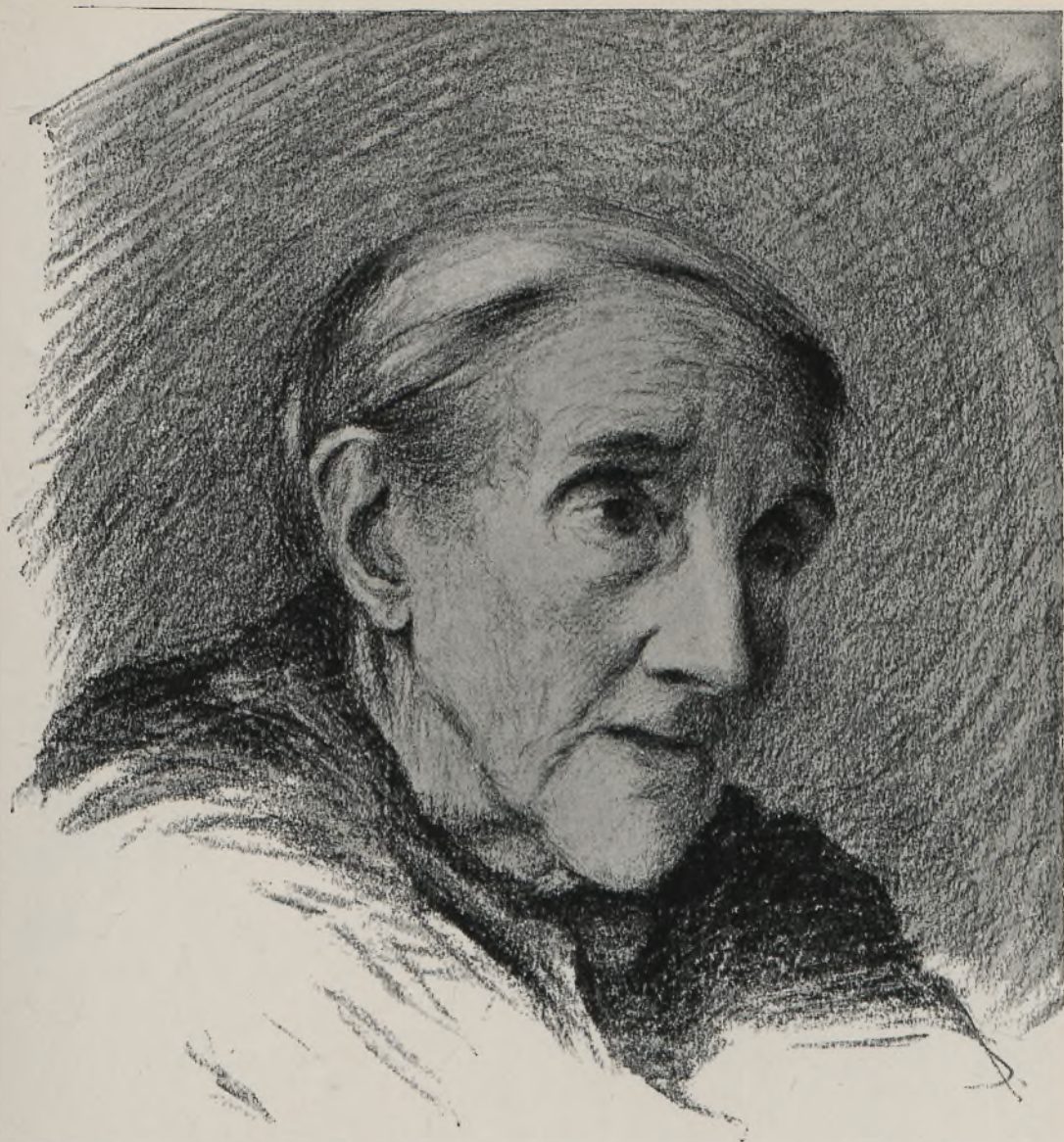
HON. MENTION (COMP. A IX)





FIRST PRIZE (COMP. B VII)  
BY "JOAN"





SECOND PRIZE (COMP. B VII)  
BY "GHOST"





FIRST PRIZE (COMP. C VII)  
BY "GRAPHIC"





SECOND PRIZE (COMP. C VII)  
BY "ITALIA"



## *The Lay Figure*

### THE LAY FIGURE: ON THE RECURRENCE OF CONVEN- TIONS.

"I WONDER," said the Art Critic, "whether there is really any progress in art. I mean, whether present-day workers can claim to have made an actual advance from the position occupied by their predecessors in past centuries."

"Of course they have advanced," cried the Man with the Red Tie. "How can you doubt it? Surely no one who compares what is being done in art to-day with the performances of the men who are dead and gone would seriously attempt to argue that there has not been an enormous amount of progress."

"Oh yes, there has been progress of a sort," replied the Art Critic, "but what I doubt is whether the sum total of this progress is as large as it might have been, and whether we are after all any better than the early strugglers, whom we are pleased to pity as mere beginners labouring under disadvantages from which we imagine that we are exempt."

"But you are turning your back on what you have always professed as your dearest conviction," said the Man with the Red Tie. "You have often said that the popular worship of the old masters is nothing but a delusion, and that the art of the moderns is the only one that is worth our attention."

"No, I have never gone quite as far as that," returned the Art Critic; "you are exaggerating, as usual. What I have said, and I say it again, is, that the public do not discriminate, and are habitually ready to assume that all the art of times past must be better, simply because it is old, than any art which is produced by living men. That popular attitude is a stupid one, and deserves to be condemned, of course."

"Yet you seem to have adopted it," broke in the Man with the Red Tie, "when you startle us by saying that we have not progressed beyond the position occupied by so-called artists whom I, for one, look upon as painful examples of what we ought to avoid."

"I think our friend's original remark," said the Imaginative Painter thoughtfully, "must have an inner meaning which we neither of us quite appreciate. May we ask him to give us the key to his little puzzle? Personally I think we have made progress, and that there are better artists now than there ever were before, and I was quite under the impression that he thought so too."

"Then you have allowed your imagination to lead you astray," laughed the Art Critic. "I have never been guilty of saying anything so foolish, and I think there have been masters—a few masters—who have never been equalled or approached since. What I have often said is that, if you leave these few masters out of the calculation, the lesser men of times past compare but poorly with the more able artists whom we can count among our contemporaries. The general standard of art practice is much higher to-day than it ever has been before, and there is more skilful achievement now by the rank and file than at any previous period of art history."

"But what on earth can you call that except progress?" interrupted the Man with the Red Tie. "If you concede that, how can you question the reality of the advance we have made? Surely you ought to be satisfied if the standard of art has been raised and if modern practice is better than the old. I am, if you are not."

"You are exactly illustrating my point," replied the Art Critic. "I say there has been no real progress, because I find artists to-day content still to plod along in the actual footsteps of the old men whom they despise. What I want to see, before I can feel that we are moving in the right direction, is a proper spirit of independence, and a serious striving after originality. You laugh at the artists who flourished generations ago, because you see that they hedged themselves round with conventions and followed more or less ineffectively a rigid set of rules. You avoid their feeblest conventions and do your work rather better than they did theirs; and you are quite pleased with the progress you have made. But you never by any chance perceive that you are all of you trotting one after the other in just as narrow a round of conventions. That is why I say you have made no actual advance. You have substituted a new convention for an old one, a habit of eccentricity for a matter of custom, and you have not got appreciably further on the road to great and inspired art. If an artist of striking originality does chance to appear, most of you scout him and do your best to keep him from acquiring any authority; and the few who do attach themselves to him discredit him by turning into a convention his mannerisms and his personal tricks of style. None of you take the trouble to think for yourselves, and I believe that for want of a little intelligence you will all go on repeating the ancient formulas, with small variations, to the end of the chapter. I do not call that progress—do you?"

THE LAY FIGURE.